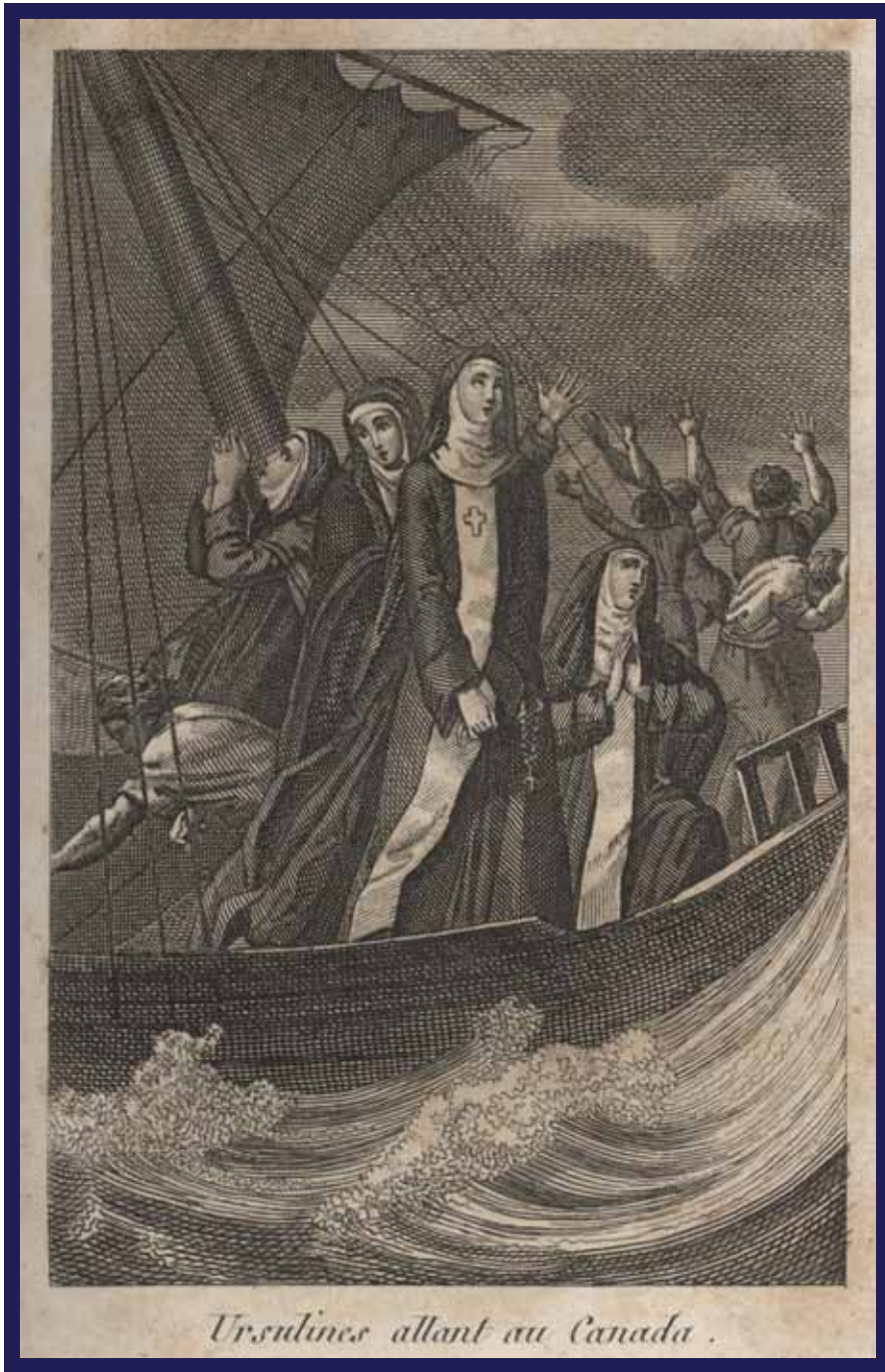


PORTRAITS IN PIETY



*Women Saints and Women Religious
From the John Thatcher Collection*



Special Collections Research Center
Georgetown University Library
September 7 to October 22, 2010

PORTRAITS IN PIETY

Women Saints and Women Religious

From the John Thatcher Collection



The John Thatcher Collection of Lives of Women Saints and Women Religious was acquired through the support of the Georgetown University Library Associates and a generous grant from the B. H. Breslauer Foundation.

WELCOME TO "PORTRAITS IN PIETY"

The nearly 1500 volumes that constitute the Thatcher Collection will be a treasure trove for researchers and a source of delight for the general public. These books weave a rich and varied tapestry. Above all they provide insight into the spiritual lives of early modern women, but also those of men. They offer vivid descriptions of the devotional practices of nuns, but also of lay women. They tell us about the humdrum routines of everyday life, but also of defiance, sacrifice, martyrdom, and heroic deeds carried out in defense of the faith. They speak of love of God, but also of erotic yearning. They are in Italian, French, Spanish, Portuguese and English, and some are translations from German and Latin. The diversity of languages conveys both the amplitude and unity of Catholic culture. Taken as a whole, these books greatly enrich our knowledge of the early modern world, and in particular, of the lives of women.

Most of the books in this collection are "Lives," spiritual histories called *Vite* in Italian, *Vidas* in Spanish, or *Vies* in French. A *vita* is not strictly speaking a biography, but a spiritual memoir. It can include biographical material, but also spiritual musings, prayers, anecdotes, and descriptions of visions or locutions. Most *Vite* were written by men, often by priests seeking to promote their spiritual daughters to enhance their own reputations. However, some women wrote their own "Lives." Teresa de Ávila (usually called Teresa de Jesús outside the U.S.) was an avid writer, and many subsequent nuns followed her lead. Like Teresa, they wrote at the command of a male spiritual director. Nevertheless, they maintained agency by describing their own thoughts in their own words.

This exhibition includes some eighty representative books, but what was omitted is as noteworthy as what was included. We have featured two religious orders, the Society of Jesus and the Discalced Carmelites, because the burgeoning of these two orders in many ways defines the spiritual reform that swept through Catholic Europe in the sixteenth century. Both the Jesuits and the Discalced Carmelites promoted a new kind of spirituality, one that was not based on rote recitation of established prayers, but on a deep personal relationship with God. The Jesuits were instrumental in helping Saint Teresa launch the

Carmelite reform and in promoting female spirituality in general. As the Thatcher Collection evinces, they wrote the *vite* of many spiritual women, most but not all of them nuns. After Saint Teresa founded the first Discalced Carmelite convent in 1582, the reform spread rapidly throughout Spain and then, after her death, the rest of Europe and the Americas. Aside from the Carmelitana Collection at the Carmelite monastery at White Friars Hall, Georgetown University contains the most significant compilation of early Discalced Carmelite documents in the area. The Thatcher Collection also contains important books on other orders as well, the Dominicans, the Benedictines, and Franciscans. Women's Studies scholars will be particularly interested in the holdings on the Ursulines' establishment of schools and hospitals in Canada.

The largest segment of the exhibition, "Portraits in Piety," consists of forty-six books that provide a rich and varied view of female piety through both graphic representations and text. The images speak in large part for themselves. In addition to traditional portraits of nuns kneeling before religious artifacts, they include depictions of women reading or writing, acts of heroism by women, works of charity, and miracles such as Saint Maria Maddalena de' Pazzi painting an image of Christ while blindfolded. All of these images are part of much more complex portraits composed of the texts themselves. Although the focus of both the Collection and the exhibition is women, several great men are depicted here as well. These include Saint Francisco de Borja, Saint Pedro de Alcántara, and Saint Carlo Borromeo. In addition, most of the histories of orders and compendia of model lives feature male figures.

The largest segment of the exhibition, "Portraits in Piety," consists of forty-six books that provide a rich and varied view of female piety through both graphic representations and text. The images speak in large part for themselves. In addition to traditional portraits of nuns kneeling before religious artifacts, they include depictions of women reading or writing, acts of heroism by women, works of charity, and miracles such as Saint Maria Maddalena de' Pazzi painting an image of Christ while blindfolded. All of these images are part of much more complex portraits composed of the texts themselves. Although the focus of both the Collection and the exhibition is women, several great men are depicted here as well. These include Saint Francisco de Borja, Saint Pedro de Alcántara, and Saint Carlo Borromeo. In addition, most of the histories of orders and compendia of model lives feature male figures.

Another segment of the exhibition, "Women and Books," highlights women as authors, publishers, and sponsors. This segment was originally conceived as part of a larger presentation of both highly accomplished women such as political, intellectual, and religious leaders, and of more ordinary women, including wives, mothers, and widows. Space limitations caused us to eliminate books on fascinating subjects such as Luisa de Carvajal y Mendoza (1566-1614), a Spanish noblewoman who made the daring decision to travel to England to convert Anglicans back to Catholicism. Also not included owing to lack of space are numerous conduct manuals in different languages that define acceptable behavior

for Catholic women. These books provide insight into societal norms concerning demeanor, sexual behavior, women's education, daily activities, and family relationships.

The breadth of the Thatcher Collection enables us to appreciate the phenomenal evolution of book technology from the early sixteenth century to the twentieth. However, the Collection provides information not only about how books were made but also about why. Many of these books were designed to facilitate prayer or to provide spiritual role models. Some were created to advance the beatification of a beloved relative or spiritual daughter. Still others served to promote a particular order by lionizing a founding saint. Sometimes an order sought to enhance cohesiveness among its members by chronicling its history or creating prayer guides to reinforce its charism. Often a city or town published vite of local holy people to enhance its reputation.

The Thatcher Collection contains few books in English written prior to the nineteenth century. Catholic activities, including publishing, had been restricted in England, and not until passage of the Catholic Relief Act of 1829 did Catholic publishing houses such as Burns & Oates begin to flourish. The American agent of the company, the Catholic Publications Society, promoted Catholic books on this side of the Atlantic. By the end of the century, main-stream publishers such as Macmillan were publishing Catholic books. The Thatcher Collection contains many Catholic books in English from this period, including lives of saints, life histories of exemplary Catholic women, and translations of French and Italian religious works. An impressive number of these books were written or translated by women.

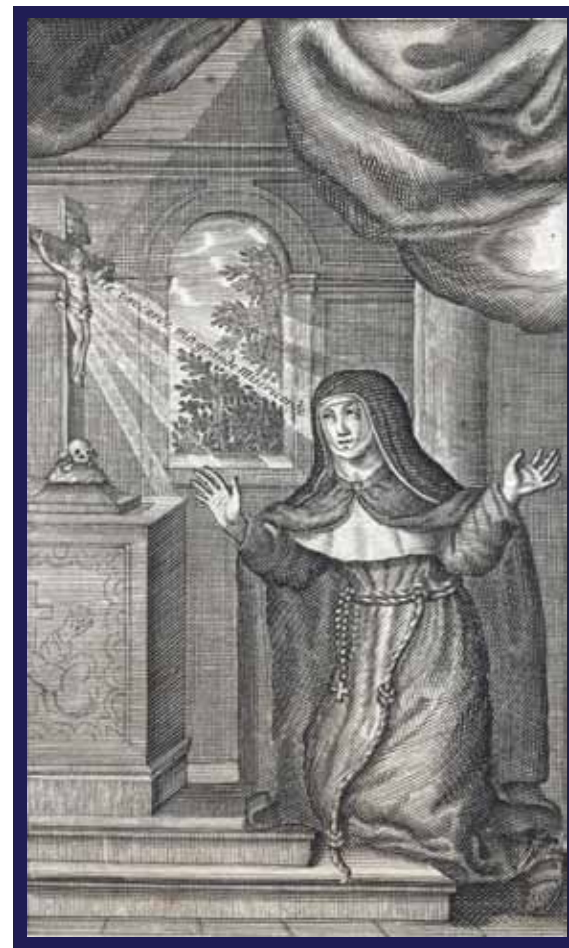


The Thatcher Collection has greatly enriched our intellectual resources at Georgetown. It will serve as a font of enlightenment and pleasure for generations of scholars and students. We are indebted to John Thatcher for compiling this extraordinary corpus of books, to John Buchtel, Head of Lauinger Library's Special Collections Research Center, for acquiring it, and to the B. H. Breslauer Foundation for the grant that made the acquisition possible.

We are all indebted to Henry Stachyra, the bookdealer who facilitated our acquisition of this collection, the Georgetown University Library Associates for their support, and the B. H. Breslauer Foundation of New York, for the generous grant which made this acquisition possible. The symposium inspired by the Thatcher Collection, which took place on October 4, 2010, was designated the 2010 Casey-McIlvane Lecture and was supported by an endowment established in memory of Francis L. Casey, Jr., C'50, L'53, and in honor of the Reverend Donald W. McIlvane, F'46. The fund is a joint gift of the late Roseanne McIlvane Casey, S'79, and Nancy McIlvane Del Genio, F'82. We are deeply grateful for their assistance.

In addition, I would like to thank Alfonso Morales-Front, Chairman of the Department of Spanish and Portuguese, for his support and encouragement; Karen H. O'Connell, Preservation Librarian, for sharing her expertise on book-binding production and her unflagging enthusiasm, Maureen Russo, my assistant, for her hard work and keen observations, which helped bring this exhibition to fruition; and Patricia Soler, for her beautiful catalogue design.

Barbara Mujica
Professor of Spanish
Curator, "Portraits in Piety"





JESUIT FATHERS AND THEIR SPIRITUAL DAUGHTERS

The Society of Jesus, founded by Saint Ignatius of Loyola in 1540, ministered to women from its inception. Although some unfortunate incidents involving malicious gossip prompted Ignatius to warn his men to be on their guard “and not take on conversation with women, unless they be illustrious” (Reminiscences [¶97]), the first Jesuits provided spiritual guidance to many women, and Ignatius himself maintained correspondence with several. When Saint Teresa of Ávila began to have visions, her spiritual guides attributed them to the Devil. It was not until she confessed to the young Jesuit Diego de Cetina, who believed they came from God, that her self-confidence was restored. Around 1555 Francisco de Borja, third Father General of the Society of Jesus, visited Ávila. His support bolstered Teresa’s convictions and helped give her the authority she needed to launch the Carmelite reform. Although tensions sometimes arose between Teresa and the Jesuits, she valued their friendship until the end of her life and worked hard to mend rifts. As these books attest, over the years Jesuits promoted many spiritual women by writing their life histories. Sometimes they were the spiritual directors of the women they sponsored, and sometimes they were blood relatives. The Order has not been exempt from controversy, however, as illustrated by the proceedings against Father Girard, a Jesuit priest accused of abusing his spiritual daughter in one of the most notorious cases of the eighteenth century. Jesuit support for female spirituality and education continues into our own time.

1.1 Gabriel Zelpo Serana

Compendio de la vida, virtudes, santidad, y milagros de San Francisco de Borja Madrid, 1671

An abridgement of a longer biography of Francisco de Borja, third Father General of the Jesuit order. It contains a brief reference to Borja’s meeting with Teresa of Ávila. The book contains a Summa de la Tassa, or calculation of the price of the volume based on the cost of manufacture. The index lists topics by paragraph rather than page number.

1.2 Pedro de Ribadeneyra

Historias das Vidas de S. Maria Egypciaca Lisbon, 1673

Early Portuguese translation of the Story of Mary the Egyptian by the accomplished Jesuit author, Pedro de Ribadeneyra, who wrote biographies of Ignatius of Loyola (Latin 1572, Spanish 1583), Francisco de Borja (1594), and Diego Lainez (1592). Ribadeneyra also wrote a popular *Flos sanctorum* (1599, 1604). The patron saint of penitents, Mary was a lustful and libertine woman. She was filled with remorse upon seeing an icon of the Virgin and begged for forgiveness. After she was granted her wish, she disappeared into the desert, where she spent the rest of her life as a hermit. The story of Mary the Egyptian was very popular in Spain during the late Middle Ages and early Renaissance.

1.3 Jean-Étienne Grosez

La Vie de la Mère Marie-Madeleine de la Trinité Lyon, 1696

Many Jesuits wrote *Vite* (Vies, Vidas), or life stories, of women, usually their spiritual daughters. Marie-Madeleine was the foundress of the Order of Our Lady of Mercy. Note the lovely engraving of Marie-Madeleine with sacred heart on one side and statues of Mary and Jesus on the other.

1.4 Giuseppe Antonio Patrignani

Vita della venerabil suor Margherita del SS. Sacramento Florence, 1704

An abridged Italian translation of a French book on a Discalced Carmelite nun. Margherita was known for her devotion to the baby Jesus, conveyed through the image of her and the Christ child on a cloud.

1.5 Alonso de Andrade

Vida da gloriosa virgen S. Gertrudis a Magna Lisbon, 1708

A Portuguese translation of a Spanish account of the life of Saint Gertrude. This book is bound together with another, *Historia da paixão de Nosso Senhor Jesus Christo* (Porto, 1893), as can be seen dramatically from the discoloration of the paper of the later book. It was not uncommon for books from different periods and on different subjects to be bound in one volume, either for economic reasons or for the convenience of the owner—although it is less usual to find such books so far apart in publication date.

1.6 Procez du Père Girard, Jésuite, et de la Demoiselle Cadière

N.p., 1731

Records of the trial of Jean-Baptiste Girard (1680-1733), a Jesuit priest accused of seducing a young girl named Catherine Cadière. In one of the most notorious trials in French history, Cadière accused Girard of bewitching and raping her. This was the last witchcraft trial to be held in France. It involved kidnapping, “spiritual incest,” abortion, and witness tampering. Allegations against Girard stemmed from the persecution of Jesuits by the Jansenists. Girard was acquitted and died two years later. Laid into one of the four volumes of proceedings is a separate letter from the Prefect of the College of Jesuits, which contains another letter telling of Girard’s death at age 53 and protesting his innocence.

1.7 Giovanni Francesco Strozzi

Vita della venerabil serva di Dio Suor Veronica Giuliani

Rome, 1763

Veronica Giuliani (1660-1727) was popularly proclaimed a saint because of her stigmata and her heart, which was revealed in an autopsy to contain many sacred objects symbolic of the crucifixion. This luxury volume may have been prepared to advance her beatification, which did not actually take place until 1804. She was canonized in 1839. Note that the pose in the engraving is somewhat reminiscent of Bernini's famous statue of Teresa de Ávila.

1.8 Blas Antonio Cazorla

Vida, y virtudes de la Angelical, y extática virgen La venerable Gerónima Dolz
Valencia, [1776?]

The story of Gerónima Dolz, an orphan born near Valencia. Pursued by the Devil, Gerónima is comforted by an image of the Ecce Homo. The Virgin protects and guides her to the home of her adoptive parents, who are overjoyed at finding her. Note that the book was printed at the office of Joseph Estevan Dolz, possibly a relative who sought to promote her for beatification.

1.9 Jaime Nonell

Vida ejemplar de la excelentísima señora Da. Dorotea de Chopitea
Barcelona-Sarriá, 1892

This photographic portrait of the lay activist Dorotea de Chopitea is one of many in this book, which reveals the growing importance of photography. It appears in a collection of photos of the activities in Chile of the Salesians of Don Bosco, priests who work with laypeople on behalf of the young, in particular the poorest and most disadvantaged. The group was founded by the Italian saint, Giovanni Bosco. The author, Jaime Nonell, S.J., was a scientist whose article in the *Diario de Manila* on the typhoon of September 1865 resulted in the establishment of the Meteorological Observatory of Manila.



DISCALCED CARMELITES: SPAIN AND BEYOND

In 1562 Teresa of Ávila (also known as Teresa of Jesus) left her order, the Mitigated or Calced Carmelites, which she thought too lax, and founded a new order, the Discalced Carmelites. At a time when many convents sought material wealth, "Discalced" or Barefoot Carmelites sought poverty and detachment from worldly goods. The term "discalced" stressed that commitment. Discalced Carmelite nuns were to live cloistered and practice mental prayer (silence and interiority, meditation, contemplation, direct conversation with God), while in most convents vocal prayer (fixed, recited prayers) was the norm. During her lifetime Teresa founded seventeen female convents, while male collaborators such as Saint John of the Cross and Jerónimo Gracián founded Discalced Carmelite friaries. After Teresa's death in 1582 the Discalced Carmelite reform spread throughout Europe, into Italy, France, the Low Countries, and beyond. Georgetown University Special Collections holds one of the few surviving copies of the first edition of Teresa's works, published by Fray Luis de León in 1588. Teresa's writing was soon translated into other languages and disseminated throughout Europe. The Thatcher Collection includes some extremely rare early documents pertaining to the spread of the reform, including a life history of Ana de Jesús, Teresa's personal friend, who took the movement into France and the Low Countries, and the life history of Madeleine de Saint Joseph, the first French prioress of the Discalced Carmelites in France. Over the years Teresian spirituality reached lay people as well as nuns and friars. Several prayer guides displayed here show how Teresa's teachings were used for everyday devotions. By the end of the nineteenth century inexpensive editions of Teresa's works "for the use of the people," like the one shown here, were being mass produced.

2.1 Teresa de Jesús (Teresa of Ávila)

**Los libros de la madre Teresa de Jesus
Salamanca, 1588**

One of four extant copies in North America and perhaps eight in the world of the extremely rare first edition of the works of Saint Teresa of Ávila, published by Fray Luis de León.

Acquired separately from the Thatcher Collection.

2.2 Angel Manrique

**La venerable Madre Ana de Jesús, discípula y compañera de la S.M. Teresa de Jesús
Brussels, 1632**

A rare early edition of the Life of Ana de Jesús, a personal friend and early collaborator of Teresa de Ávila. Ana founded the Granada Carmel with Saint John of the Cross, and then carried the Carmelite Reform into France and the Low Countries. She left a small collection of letters, but never wrote her Vida. The book contains a Declaration of the Archduchess Isabel Clara Eugenia, who supported the Discalced movement in what is now Belgium.

2.3 Francisco de Santa María

**Riforma de' Scalzi di Nostra Signora del Carmine dell'Osservanza Primitiva, fatta da Santa Teresa di Giesù
Genova, 1654**

A very early Italian translation of the original Spanish history of the Discalced Carmelites (1630), by Francisco de Santa María, one of the first chroniclers of the Order.

2.4 Francisco de Santa María

**Histoire générale des Carmes déschaussés, et des Carmelites Déschaussées
Paris, 1655**

A very early French translation of the original Spanish history of the Discalced Carmelites (1630), by Francisco de Santa María, one of the first chroniclers of the Order.

2.5 Jean-François Senault

**La vie de la Mère Magdeleine de S. Joseph
Paris, 1670**

A life of Madeleine de Saint Joseph, one of the inhabitants of the first Discalced Carmelite convent in Paris. Novice mistress, subprioress and then prioress, Mother Madeleine figures prominently in the Vida of Ana de San Bartolomé, who brought the reform from Spain into France. Later Madeleine founded a Discalced Carmelite convent in Lyon and a second in Paris. Recognized as a mystic, she left a collection of ascetical writings and letters. She was proposed for beatification, but the French Revolution put a stop to the process. The book's Protesta states that the book does not recount supernatural occurrences, yet it does recount miracles. The book contains a large number of Approbations (Authorizations).

2.6 Teresa of Ávila

**Diario Cavato da i Scritti di S. Teresa Gran Maestra di Spirito
Venice, 1680**

Daily prayers or spiritual exercises in Italian taken from the writings of Saint Teresa, with excerpts from Saint John of the Cross. This very rare tiny prayerbook was probably owned by a wealthy Italian lady, who would have used it for her daily devotions. It illustrates how Teresa's teachings spread within the first century after her death into Italy and throughout Europe.

Purchased separately from the Thatcher Collection.

2.7 Giovanni B. Dositeo degli Angeli

**Santa Teresa Coronata
Venice, 1684**

This book provides exempla of different virtues associated with Saint Teresa and embodied by prominent Discalced Carmelites. It was used for daily devotion or inspirational reading. The book is open to the section on Fervore (Zeal).

2.8 Alessio di Santa Maria

**La virtù educata in corte, perfettionata nel Chiostro
Turin, 1713**

Written by a Discalced Carmelite priest, this book tells the life story of Anna Maria di San Gioachino, who was "educated at Court and perfected in the cloister." Anna Maria was maid of honor to the Duchess of Savoy, to whom the book is dedicated, and then became a Discalced Carmelite. Saint Teresa had taken a firm stand against the use of titles in the convent, but by a century after her death, this rule was routinely disregarded.

2.9 Diego de Yepes

**Vita della santa madre Teresa di Gesù
Rimino, 1733**

An early eighteenth-century Italian translation of the first biography of Saint Teresa, originally written in Spanish and published in 1590 (?), just eight years after her death. Yepes, a Hieronymite, was one of Philip II's confessors and one of Teresa's spiritual directors. Note that the image depicts Teresa writing.

2.10 Teresa de Ávila

**Obras de la gloriosa madre santa Teresa de Jesús
Madrid, 1752**

An early example of serious Teresian scholarship. The commentator has written ample notes in the margins of this early edition of the Vida, one of the four works included in the tome.

Purchased separately from the Thatcher Collection.

2.11 Anne of Saint Bartholomew

**The Life of V.M. Anne of Saint Bartholomew, a Carmelite Religious
Manuscript, 1837**

A manuscript translation into English of the Vida of Ana de San Bartolomé, who, along with Ana de Jesús, brought the Discalced Carmelite reform from Spain into France and the Low Countries. This manuscript was produced in a convent, probably for the edification of the nuns.

2.12 Bertoldo Ignazio di S. Anna

**Vita della Ven. Madre Anna di Gesù
Siena, 1888**

Preliminary searching suggests that this may be the only copy of this nineteenth-century biography of Ana de Jesús outside Italy.

2.13 Bonifacio Moral

**Vida de Santa Teresa de Jesús
Valladolid, 1890**

A nineteenth-century mass-produced edition of Teresa de Ávila's Vida. The title page states that the book is para el uso del pueblo, "for the use of the people." The publishers have made an effort to make the book attractive, but the paper and binding are low quality. The book illustrates efforts to make Teresa's teachings available to everyone.



PORTRAITS IN PIETY

Most life histories (*Vite, Vidas, Vies*) feature at least one visual image of piety. In the earliest volumes, the images are not necessarily meant to be realistic depictions of the subject, although this changes fairly early on. The first images were woodcuts and copperplate engravings. During the nineteenth century lithographs began to compete with steel engravings and wood engravings, and, by the end of the century, photographically printed illustrations began to appear. No matter what method was used, certain conventions prevailed. Pious women, whether nuns or laywomen, were often shown contemplating a crucifix, a monstrance, or a religious picture. These elements could vary; for example, in the image of Maria Colomba Scaglione (1756), the crucifix is lying on a table rather than standing on an altar, and two religious prints are tacked on the wall. By the eighteenth and nineteenth centuries, backgrounds such as garden scenes were sometimes introduced into these conventional depictions.

Symbols abound in these images. The pelican, believed to be so attentive to her young that she would give her blood to nourish them, became an emblem of the Passion of Jesus and the Eucharist. The flaming heart and the arrow symbolized the love of Jesus for mankind. The skull and the hourglass were symbols of the ephemeral nature of life and the passage of time. The lily represented purity and spirituality, while the red rose signified martyrdom and the Passion. Because faith sustains and nourishes the believer, images of Mary as a nursing mother are not uncommon. In the 1649 frontispiece of *Vita della Venerabile Suor Francesca de Serrone*, Jesus nourishes with the blood of his wound, while Mary nourishes with milk from her breast. In the 1678 *Vie de la séraphique mère Sainte Thérèse de Jésus*, Mary nurses Saint Teresa, who has been orphaned by the death of her own mother.

Because writing and other intellectual occupations were considered unnatural for women, depictions of women writing usually include doves or other emblems of the Holy Spirit to suggest divine intervention. The implication is that women could not rely on their natural talents to write, but could only produce worthwhile writing with supernatural help.

Sometimes saints are depicted with symbols associated with their legends. For example, Saint Frances of Rome, *L'Eroina del Campidoglio*, is shown with a bell tower. Known as the "mother of Rome," the fifteenth-century Saint Frances founded the Oblate order at the foot of the campidoglio, or bell tower, one of the symbols of the city.

Although the focus here is on visual imagery, the pages of these books contain a wealth of information on women's devotional practices to enrich the "portrait." Some contain indications of *lectio divina*, with the day's readings marked off by the women themselves. Some recount struggles with demons and daily mortifications. Some contain images or prayers for meditation. Some tell of struggles to lead a spiritual life in spite of the opposition of parents or husbands. Thus, the "portraits" are not simply in the graphic representations, but in the intimate descriptions of spiritual lives and evidence of how women practiced their faith.



3.1 Giulio Scampoli

**Vita della Venerabile Suor Francesca Serrone
Macerata, 1649**

The Holy Spirit, represented by the dove, is present as Jesus nourishes Sister Francesca with the blood of his wound. The skull at the foot of the cross represents not only the temporality of life, but also Jesus' sacrifice, which sustains and saves humankind. Just as Jesus offers his blood, Mary offers Francesca her milk, which flows into a font. Images of faith "nourishing" the believer in a literal sense are not uncommon. They illustrate the medieval tendency, evident in Spain through the seventeenth century, to allegorize. Thus, the abstract notion of "nourishing" is represented by concrete images of Jesus bleeding and Mary nursing. Note the coats of arms at either side of the engraving.

**3.2 La vie de la séraphique mère sainte Tèreſe de Jėsus
Grenoble, 1678**

Mary nurses – that is, sustains – the young Teresa after Teresa's mother dies. The sonnet on the facing page explains the situation.

At a very young age, Teresa loses her mother
Death, cruel death, takes her away.
Her eyes, raw from crying, offer us proof
Of the terrible pain of her bitter grief.

Nevertheless, virtue sweetens and tempers her suffering
And in the midst of this great misfortune that has just occurred,
One sees her raise her chaste eyes to Heaven,
Whence the succor she hopes for will soon come.

She obtains this succor from the Mother of God,
Who pledges to be hers always and everywhere,
Who enlightens and instructs her, and governs her life.

Ceaselessly Teresa receives signs of her friendship;
Her loss is actually fortunate, and worthy of envy
Rather than of pity.

Acquired separately from the Thatcher Collection.

3.3 Giovanni Bonifacio Bagatta

**Vita della serva di Dio M. Angela Maria Pasqualiga
Venice, 1680**

This engraving shows Mother Angela Maria in a traditional pose. The nun before a crucifix is an image of piety that is repeated well into the twentieth century.

3.4 Bonaventura Tondi

**L'Eroina del Campidoglio
Naples, 1682**

This image exemplifies the use of an identifying symbol (called an "attri-bute") to represent a saint. Saint Frances of Rome, the fifteenth-century "Heroine of the Campidoglio (bell tower)," who "triumphed over the World, Flesh, and Hell," was often depicted with a bell tower because she founded the Oblate community at the foot of the campidoglio, one of the symbols of Rome. This old-fashioned hagiography reads like a novel, with a wicked devil and a heroic saint. The book is dedicated to Marianna of Austria.

3.5 Giovanni Francesco Dabray

**Vita della madre Maria Geronima Durazza
Turin, 1691**

Another example of a traditional depiction of piety. However, here the nun is shown writing. The author of this book is a Jesuit.

3.6 Ippolito da Firenze

**Notizie Istoriche della Vita, Virtù, Morte, ed Avvenimenti ... Maria Felicita Benini
Lucca, 1720**

The subject of this book was not a nun, but a laywoman. The book was commissioned by her family and written by a Franciscan priest. The lady was apparently very well connected, as her Vita is dedicated to the Grand Duke of Tuscany, Cosimo III. The engraving presents a tender image of the subject gazing at the infant Jesus, who points to his crown. The family was obviously trying to portray Maria Felicità as a model of feminine virtue.

**3.7 Relation abregée de la vie de Madame de Combé
Paris, 1700**

Madame de Combé was a teacher at the House of the Good Shepherd rather than a nun. Scholars think her Vie may have been written by the Abbot Jacques Boileau.

3.8 Carlo Maria Questa

**Vita della reverenda madre suor Maria Angela Teresa dell'Incarnazione
Rome, 1720**

Maria Angela Teresa was a Catalonian lady who entered religious life in Rome. The book recounts her merits and mortifications. In the engraving she holds a lily, a traditional symbol of virtue and purity.

3.9 Joseph Pereyra Bayam

**Portugal Glorioso, e ilustrado ... Sancha, Theresa, Malfalda, Isabel e Joanna
Lisbon, 1727**

There are five Portuguese queens, princes and infantas described in this book: Joanna, Izabel, Sancha, Theresa, and Mafalda. Shown taking communion, they are depicted as saintly women who performed miracles. This book contains handwritten marginalia.

3.10 Carlo Maria Gabriella

**Vita della serva di Dio la Madre Donna Maria Gaetana Scolastica Muratori
Bologna, 1729**

The engraving shows Sister Maria Gaetana in her distinctive Benedictine habit. This book contains marginalia written by a reader.

3.11 Virginio Valsechi

**Compendio della vita della Beata Caterina de' Ricci
Florence, 1733**

A lovely and unusual image of piety. The Beata Caterina holds a book and reaches out to the spectator as if inviting her to participate in the lectio divina. Caterina was a third order Dominican (Order of Preachers). A beata was a pious woman who lived an exemplary, nun-like life, but without necessarily becoming a full member of the order. She might or might not live in a beaterio. The book is dedicated to Donna Vittoria Altoviti ne' Corsini, Princess of Sismano and granddaughter of Pope Clemente XII.

3.12 Joze Gentil

**Vida da Venerável Madre Rosa Maria Serio de Santo Antônio
Lisbon, 1744**

Image of Rosa Maria Serio, an Italian Carmelite nun, with stigmata. Her life story, which was written by a Jesuit, follows Saint Teresa's model, with visions and persecutions by demons. The book is a Portuguese translation from the Italian and dedicated to the Princess of Portugal.

3.13 Jeronymo de Belem

**Olivença ilustrada pela vida ... de Maria da Cruz
Lisbon, 1747**

The engraving shows Maria da Cruz, whose “life and miracles” the book recounts, surrounded by looms and weaving materials. This book promotes the town of Olivença, which is in an area of Extremadura long disputed between Spain and Portugal, through the life of Maria, its foremost holy woman. The town is known for its exquisite textiles and needlework, of which this scene is emblematic.

3.14 Mariana Bazán y Mendoza

**Serenissima infanta gloriosa virgen, Dona Sancha Alfonso
Madrid, 1752**

The subject of this book, Doña Sancha Alfonso (ca. 1193–1270), was the daughter of the King of León, Alfonso IX, and the Infanta of Portugal, Teresa de Soberosa. The title of the book describes Sancha as a *comendadora*, and the illustration seems to suggest she led troops into battle. (*Comendador* is a title given to the commander of certain military religious orders such as the Knights of Santiago.) In reality, she was a nun of the *Monjas Comendadoras de Santiago*, the female branch of the Knights of Santiago, who devote their lives to prayer, considered a form of activism for women. The book was written by another nun, also a *Comendadora de Santiago*, and dedicated to a third woman, Mariana de Austria.

3.15 Domenico Maria Fontanella

**Vita della serva di Dio Suor Maria Colomba Scaglione
Naples, 1756**

This image presents an interesting variation on the conventional representation of female piety. The Dominican nun Maria Colomba is in her cell leaning over a crucifix, which is lying on a table rather than standing on an altar, as is usually the case. Two prints, perhaps removed from a book, are tacked on the wall. The illustration presents a much more dynamic view of female piety than is customary. The book was written by Maria Colomba’s spiritual director.

3.16 [Gabriel Joseph de Lavergne, vicomte de Guilleragues]

**Lettres d’amour d’une religieuse portugaise
“London” [printed on the Continent], 1760**

These “love letters from a Portuguese nun” to a French naval officer stationed in Portugal are now thought to be fictional. The image depicts the lovelorn nun, identified in 1810 as Mariana Alcoforado, dreaming of her lover, whose ship is shown in the background. According to the story, Mariana first saw the ship from the window of her convent. To the right, Mariana is shown sitting on her bed while her French suitor woos her. The image gives no inkling of the character’s evolution into a desperate and tragic figure at the end. The book caused a sensation when it was first published anonymously by Claude Barbin in 1669. It went through five editions in the first year and forty more by the end of the century. It was translated into several languages. Most scholars believe it was composed by Gabriel Joseph de Lavergne, Vicomte de Guilleragues, perhaps with contributions from other writers. In 2006 Myriam Cyr wrote *Letters of a Portuguese Nun*, in which she argues that Mariana did exist and could have written the letters, but the Comte de Guilleragues is still generally thought to be the author.

3.17 Vincenzio Michele Mugnani

**Sagro settenario soura ... Beata Margarita
Venice, 1761**

Rather than before a crucifix, Margarita kneels before an altar with a painting of the Virgin and Christ child. Note the flaming heart of Jesus. The book was written by a Dominican friar. The Thatcher Collection contains two copies of this book. In the second, the frontispiece was at some point removed, perhaps to use for devotional purposes.

3.18 Saggio della vita di Lisabetta Panigaja Verona, 1774

The illustration shows the “great penitent,” Saint Margherita di Cortona (1247–1297), to whom the book is dedicated, rather than the subject. Saint Margaret is easily recognizable by her emblem, the hound. According to legend, at seventeen years old Margaret fled her father’s house with a lover, with whom she lived for nine years and had a son. According to her Confessions she begged him to marry her, and although he always promised he would, he never did. During all this time Margaret was very kind to the poor and became known for her compassion. She would often retire to the woods, where she dreamed of leading a virtuous life and serving God. One day, while on a trip, Margaret’s lover was murdered. Shortly afterward, his hound returned to Margaret and led her to his body. She then gave all her jewels back to his family and returned to her father’s house with her son, but her father, who had been widowed many years before, had remarried and his wife rejected Margaret. She was taken in by two ladies who introduced her to the Franciscan friars. Eventually she joined the Third Order of St. Francis and lived the rest of her life performing acts of penance. She was not canonized until 1728.

3.19 Florido Pierleoni

**Vita della Beata Veronica Giuliani
Rome, 1803**

displayed with

3.20 Giovanni Giacomo Romano

**Vita della venerabile serva di dio Suor Veronica Giuliani
Rome, 1776**

and

**3.21 Vita della B. Veronica Giuliani
Ferrara, 1806**

Three (two in facsimile) of several images of Saint Veronica Giuliani (1660–1727) in the Thatcher Collection. She is usually portrayed with a crown of thorns and embracing the Cross. Baptized Ursula, she took the name Veronica upon entering the Capuchin order of Poor Clares in honor of the Passion. In 1693 she had a vision of a chalice, which announced that she herself was to experience the Passion. She then began a period of intense spiritual suffering. The following year the impression of the Crown of Thorns appeared on her head, producing visible wounds and terrible pain. On Good Friday, 1697, the five wounds of Jesus appeared on her hands, feet and side. Although she received medical treatment, the signs of the Passion endured. In spite of her supernatural experiences, Sister Veronica was a practical woman who served as novice-mistress of her convent. In 1716, she was elected abbess and began immediately to improve the premises. She enlarged the building and put in water pipes, giving the convent its own water supply for the first time. After she died, the image of a cross was found on her heart. It is said that her body is incorruptible.

3.22 Pietro dello Spirito Santo

**Compendio della vita della beata Marianna di Gesù
Rome, 1783**

This volume features a fold-out plate with a large image of the Blessed Mariana of Jesus (1565–1624). Mariana, a Spanish Discalced Mercedarian, was famous for her intense spirit of penance and devotion to the Eucharist. At the command of her spiritual director, she wrote her *Vida*. Her body is said to remain incorrupt. She is sometimes associated with lilies.

3.23 Lorenzo Canepa

Vita della venerabile serva di dio Giovanna Maria Battista Solimani

Genova, 1787

Giovanna Maria Battista Solimani (d.1758) was the founder of the Romite sisters of Saint John the Baptist. This was the female order of the Baptistines (Battistini), an order named for its patron saint and devoted to missionary work and charity. The Battistini were ascetics given to strict fasting. Here Giovanna Maria Battista is pictured with a quill, suggesting intellectual, administrative, and contemplative activities.

3.24 Guy-Toussaint-Julien Carron de La Carrière

Les Nouvelles Héroïnes Chrétiennes

Paris, 1825

This book on Christian heroines features pictures of women performing different types of heroic acts. Here, a young girl protects her father from attackers. This is a different image of piety than those displayed elsewhere in this collection.

3.25 Raccolta di vite della Più Illustre Sante d'ogni tempo e nazione

Milan 1826

One of a series of inexpensive, mass-produced books—the price, 4 lire, appears on the back cover—produced for the edification of the people. Each book in the series features lives of saints from different periods and countries. Romantic influence is evident in this delicate steel engraving of Saint Rosalie reading a book.

3.26 Hyacinthe de Verclos

La vie de la révérènde mère Agnès d'Aguillenqui

Avignon, 1740

with

3.27 Vita della beata Benvenuta Bojani vergine del terz'ordine di San Domenico

Udine, 1848

These two books, published a century apart, illustrate an evolution in images of female piety. In the first, the Capuchin Abbess, Mother Agnes, kneels by a crucifix from which the following words emanate: “le tricolore ma grande misericorde” (trichord, but with great mercy), referring to the Trinity and Salvation. What makes this image different from earlier ones is the introduction of landscape. Through an open window we can see fields. By the following century, more elaborate scenery was sometimes introduced, as in the book about Benvenuta Bojani. Here, the subject is kneeling in a garden, with a city in the background.

3.28 Vita de la vergine Santa Coleta

Rome, 1805

with

3.29 Louis Sellier

Vie de Sainte Colette

Amiens, 1853

The engraving shows Saint Clare, whose order Collette reformed, handing her the sacred heart pierced with arrows. Saint Collette Boellet (1381–1447) started her religious life as a third order Franciscan and later became a full-fledged nun. Collette believed it was her calling to reform the Poor Clares and return the order to its original rule, which required poverty, strictness, and fasting. She founded seventeen monasteries during her lifetime and began another that was completed after her death. She also launched a reform among the Franciscan friars known as the Coletani, or Colettines. The 1853 image of Saint Collette illustrates the newer lithographic technology available in the nineteenth century.

3.30 La Vita di S. Maria Maddalena de'Pazzi

Florence, 1854

Maria Maddalena de' Pazzi was said to be able to see beyond the visible, including virtue and sin in people's hearts. Here, Christ guides her hands as blindfolded, she paints his image. For a more complete biography, see “Women and Books.”

3.31 K. E. Schöger

Vie d'Anne Catherine Emmerich

Paris, 1868

The German visionary Anna Katharina Emmerich (1774–1824) worked as a farm laborer, seamstress, and maid before becoming an Augustinian nun in Dulmen in 1802. After the convent closed, she went to live in the home of Abbot Lambert. In 1813 she became bedridden, and stigmata appeared on her body. She was examined by an episcopal commission including three physicians, and her sanctity was found to be genuine. Later, she then retired to another monastery in Dulmen. Her mystic revelations were recorded by the German poet Clemens von Brentano (1778–1842). Emmerich is usually pictured bandaged and in bed, with a crucifix. The case for her beatification was presented in 1992.

3.32 Tomás Muniesa

Vida de la V. Duquesa Doña Luisa de Borja

Madrid, 1876

Luisa de Borja was the sister of Francisco de Borja, the Grand Duke of Gandía, who relinquished his wealth and titles to join the Society of Jesus, of which he became the third Father General. Luisa was known as the Duchess-Saint because of her piety.

3.33 Marie Gertrude Provane de Leyni

The Life of Sister Jeanne Benigne Gojos

London, 1878

One of a plethora of books written in English by women and published in London by the Catholic publisher Burns and Oates. The subject of this book, Jeanne-Bénigne Gojos, had a special devotion to the Sacred Humanity of Christ, to which she offered all her actions.

3.34 Pierre Désiré Janvier

La bienheureuse Jeanne-Marie de Maillé

Paris, 1888

This book, which includes a variety of beautiful images, exemplifies new printing technologies that made possible a profusion of illustrations in mass-produced publications. It tells the story of Jeanne-Marie de Maillé (1332–1414), who was married for sixteen years to the Baron de Silly. When the Baron was captured in battle, Jeanne prayed for his release and sold all her belongings to raise money for his ransom. However, before she could pay, the Virgin came to the Baron's aid and helped him escape. After his death, Jeanne lost everything and became homeless. She sought assistance from her husband's arrogant relatives, but they turned her away. She became a third-order Franciscan at age 57 and moved into a room in a church at Tours. She attracted followers because of her humility and holiness and performed many healing miracles. The engravings in this book illustrate all the significant events in Jeanne-Marie's life.



**3.35 Mirror of the Virtues of Mother Mary of St. Euphrasia Pelletier
London, 1888**

This is the earliest photographic portrait in piety in the Thatcher Collection. The French nun Mary (Marie) of St. Euphrasia Pelletier, of the community of Our Lady of Charity of the Refuge, wished to reform her order to extend its benefits. To do so, she broke away from her order and founded the Sisters of the Good Shepherd, establishing a mother-house to serve as a central government. Accused of disobedience and ambitiousness, her innovations met with bitter opposition. However, eventually she triumphed. The motherhouse at Angers was approved in April, 1835, by Pope Gregory XVI. By the time she died, her institutions had 2,067 professed sisters, 384 novices, 309 Tournière (un-cloistered) sisters, 962 Magdalens (cloistered repentant fallen women), 6,372 "penitents," and 8,483 children of various classes.

3.36 W. R. Brownlow

**Memoir of Mother Mary Rose Columba Adams, O. P.
London, 1895**

Mary Rose Columba, the first prioress of St. Dominic's Convent and foundress of the Perpetual Adoration at North Adelaide, Australia, began her career in a small Dominican convent in Stone, Staffordshire, England. When Mrs. and Miss Baker, of Adelaide, requested that the Order found a convent there and take over the management of a hospital, Mary Rose and seven others volunteered. They left for Australia on July 11, 1883 and Mary Rose was chosen the Mother Superior. When they arrived, Archbishop Ullathorne, the Vicar of the Master General of the Dominican order, refused to let them work in a hospital that served male patients. The nuns managed the hospital until a suitable staff could be found, and then opened a day school. They supported themselves by sewing, painting, and decorating pottery. As the order grew, the nuns opened many other day schools. This portrait of Mary Rose Columba is from an actual photograph taken during her lifetime, probably circa 1875.

3.37 Onorio Pugi

**Donna Giulia Antinori
Firenze, 1897**

A studio portrait of Giulia Antinori, a young Italian girl who died young shortly after her mother. Both mother and daughter are described as very pious ladies. This book is one of two written as memorials to mother and daughter by the local priest.

3.38 Marie Reynès Monlaur

**La Duchesse de Montmorency
Paris, 1898**

This book is notable for its frontispiece. During the 19th century, newer and cheaper techniques for reproducing images were developed. This image is a heliogravure (or photogravure), a photographic reproduction of an earlier (late 17th- or early 18th-century) copper engraving. An artificial plate mark has been added for aesthetic effect: the book was meant to evoke an earlier period of production.

3.39 Victor Delaporte

**Le Monastère des Oiseaux
Paris, 1899**

The Reverend Marie-Sophie (1811–1863) was the first Mother Superior of the Monastère des Oiseaux (Monastery of the Birds), of the Order of Notre-Dame. The Order had a wooded property in Paris known as Champs des Oiseaux (Field of Birds). The Monastère des Oiseaux was dedicated to education, in the tradition of Saint Pierre Fournier. The photograph of Mother Marie Sophie was probably taken around 1860. It is a studio photograph (shown here in facsimile for conservation reasons) in the style of a typical carte de visite of that period.

**3.40 Recueil de documents pour servir à l'histoire des Pauvres-Dames de l'Ordre de Sainte-Claire
Lyon, 1899**

The illustration is from a photogravure of a painting, Italian School, described as "Sainte Claire bénissant les pain su l'ordre du Pape." The painting explains the origin of "hot cross buns." According to legend, when Pope Gregory IX was in Assisi for the Canonization of Saint Francis, he visited the convent of the Poor Ladies (later the Poor Clares). Knowing that he was in the presence of the famous holy woman Clare, he asked her to speak. She praised the newly canonized Saint Francis, and then asked the Pope and his Cardinals to share the nuns' meal of stale bread. The Pope accepted, and Clare asked him to bless the hard bread that was put on the table. However, he refused and ordered her to bless it. She obeyed, and when she was finished, a large cross had formed on each piece of bread: hot cross buns!





WOMEN AND BOOKS

The vast majority of *Vite* were written by men, usually by priests wishing to promote their spiritual daughters, blood relatives, or citizens of their town. Nevertheless, women played a significant role in book production as authors, publishers, and patrons. Furthermore, powerful women were often the subjects of books.

Most woman-authored books were written by aristocrats or nuns, the two classes most likely to be literate. Examples are the 1717 *Vita* of Camilla Orsini Borghese, princess of Sulmona, who became a nun, and the *Vita* of Caterina Paluzzi, written by Sister Angela Anastasia (1731). The 1871 autobiography of Marceline Pauper is noteworthy not only because it is a woman-authored book, but also because it was published by her brother, a Jesuit priest. Some books that are unattributed or attributed to men were, in least in part, written by women, as they consist of women's memoirs or letters. One such tome is *Le triomphe de la pauvreté et des humiliations ou La vie de Mademoiselle de Bellere du Tronchay* (1732), a large section of which is composed of the subject's letters. In the nineteenth century, the number of books authored by women increases dramatically.

The frequency with which books were dedicated to powerful women attests to the role of women as sponsors or patrons. A 1663 luxury volume offered to Maria Adelaide, Princess of Savoy and later Duchess Constituent (electrice) of Bavaria, is probably the dedication copy, as it bears a handwritten inscription that suggests that it was in the Electress' personal library. Of particular interest is the biography of the *wife* of Isidro Labrador, one of Spain's most beloved saints, dedicated to Maria Bárbara, Queen of Portugal.

When a publisher died, sometimes his wife would take over the business. *Idea de la perfecta religiosa en la vida de la ven. Madre Sor Josepha María García* (1750) is a philosophical treatise on the meaning of nunhood published by the widow (*viuda*) of Antonio Bordazar.

Powerful and influential women are the subject of many of these books. For example, the anonymous *Venda, reine de Pologne* (1705) is a collection of biographies of several famous queens, including Venda of Poland and Ildegerte of Norway. María de Ágreda, of whom a 1712 *Vida* is included here, has attracted scholarly attention not only because she was the confidante and advisor of Spanish King Philip IV, but also because she reputedly bilocated, evangelizing in Texas and New Mexico without ever leaving her cell in Ágreda, Spain!



4.1 Joseph Vela del Sagrado Orden

Idea de la perfecta religiosa en la vida de la ven. Madre Sor Josepha Maria García Valencia, 1750

This book was published by the widow of Antonio Bordazar. When an artisan or businessman died, his widow sometimes continued with his enterprise. Rather than a Vida, this book is a meditation on the meaning of religious life for women as illustrated by the life of Sister Josepha María García, a “perfect nun.” This is a luxury volume, with wide margins and an elaborate illustration. The image, which shows Neo-classical influence, depicts Jesus carrying his flaming heart, symbol of his ardent love, while Josepha kneels before Him, observed by cherubs. The shield of Jesus features the Lamb of God and His five wounds.

4.2 Vita, e ratti di Santa Maria Maddalena de’ Pazzi Lucca, 1716

The Life and “Wanderings” of Saint Maria Magdalena de Pazzi (1566–1607). The daughter of a wealthy and noble Florentine family, Maria Magdalena was a mystic known for her charity and evangelical fervor. She entered the Carmelite order against the wishes of her parents, who wanted her to marry. Many miracles have been attributed to her. She was beatified in 1626, but her canonization did not take place until 1669. The book is dedicated to Princess Anna Maria Luisa de’ Medici, Electress Palatine, a great patron of the arts.

4.3 G. F.

La vita della venerabile serva di dio D. Camilla Orsini Borghese Rome, 1717

This book, written by a high-ranking noblewoman, is distinguished by beautiful, high-quality engravings. Camilla Orsini Borghese (1603–1685) was princess of Sulmona and later became a nun.

4.4 Franz Wagner

Vida e virtudes Heroycas da Augustissima Emperatriz Leonor Magdalena Thereza Lisbon, 1727

Eleonor Magdalene of the Palatinate-Neuberg (1655–1720), whose “heroic virtues” are recounted here, was Holy Roman Empress through her marriage to the Holy Roman Emperor Leopold I. Extremely devout, she wanted to become a nun as a young girl and often wore black. She strove to simplify court life and introduce an element of austerity. Under her direction, the court was said to take on an air of mourning. Nevertheless, she took an active interest in politics and greatly influenced her husband, with whom she often traveled on political business. She personally raised her children, which was unusual for a noblewoman at the time. After her son died in 1711, she served as interim Regent. This book is dedicated to the Empress’ granddaughter Maria and composed by a Jesuit. It was translated from German into Portuguese by João Leopoldo Barão Libre de Seegh, “colonel of a cavalry regiment from the recent war.” Apparently the translator is afforded more importance than the author because the book was published in Portugal. This book provides a portrait of a powerful woman and illustrates the complicated web of international connections.

4.5 Angela Anastasia Tosi

Compendio della vita, virtù, e miracoli della ven. Madre Suor Caterina Paluzzi Rome, 1731

The Vita of the contemplative nun Caterina Paluzzi (1573–1645), written by Sister Angela Anastasia Tosi. This is one of the few life histories of a woman written by another woman. Paluzzi was the foundress of the Dominican Monastery of Morlupo, in Italy. Of humble origins, she was orphaned at an early age. After raising her six siblings, she entered the Dominican order in imitation of Catherine of Siena. Her dream was to found a female monastery, but Count Antimo Orsini, Lord of the castle of Morlupo, was opposed to the idea. Finally, in 1620, at the age of 47, she realized her dream. She was encouraged in her

by Saint Filippo Neri, founder of the Congregation of the Oratory, who gave her spiritual direction long distance, by letter.

4.6 Père Maillard

Le triomphe de la pauvreté et des humiliations ou La vie de Mademoiselle de Bellère du Tronchay Paris, 1732

Life of Louise de Bellère du Tronchay (1639–1694). Although the author is listed as Father Maillard, part of the volume (Book V) consists of Louise’s own letters. Thus, it is actually partially woman-authored. It was not unusual for male authors to claim credit for books written largely by women.

4.7 Fulgenzio Gemma

Ritratto della serenissima principessa Catherina di Toscana Florence, 1737

Vita of Catherine of Medici (1593–1629), Duchess of Mantua and Montferrat, governor of Siena. The subject of this luxury volume is not the same Catherine of Medici who was the daughter of Lorenzo and became Queen of France, but her great granddaughter, the third child of Grand Duke Ferdinando I and Christina of Lorraine, who was the granddaughter of the earlier Catherine. The later Catherine married Ferdinando Gonzaga, Duke of Mantua and Monteferrat in 1617, but they had no children. After being a widowed in 1626, she was made Governess of Siena in 1627 by her nephew, Grand Duke Ferdinando II. Later in life she became extremely devout.

4.8 Francisco Antonio Serrano

Historia puntual ... de la B. Maria de la Cabeza, digna esposa del glorioso San Isidro Labrador Madrid, 1752

Saint Isidro the Farmer, a late eleventh-century saint, is revered for his kindness to the poor and to animals. He is the patron saint of farmers and of the city of Madrid. This book is not devoted to Isidro, however, but to his wife, Maria Torribia, who was herself beatified in 1697. She is known as María de la Cabeza because peasants carry her head (cabeza) in processions during times of drought. Isidro and Maria had one son. According to legend, he once fell into a well, but was rescued when the waters miraculously rose in response to his parents’ prayers. As a sign of gratitude, Isidro and Maria vowed sexual abstinence and lived separately. The boy died before reaching adulthood, however.

4.9 Bernardino das Chagas

Compendio da admirável vida da venerável madre Maria do Lado Lisbon, 1762

Life of Maria do Lado, foundress of the Poor Clare monastery in Louriçal, Portugal. The book was offered to Don Jose I, King of Portugal, by the abbess and sisters of the monastery. Although authorship is attributed to Bernardino das Chagas, it is probable that the nuns wrote or supplied material for at least part of the book.

4.10 Marcelline Pauper

Vie de Marcelline Pauper Nevers 1871

Woman-authored book. Sister Marceline Pauper found the first Community of the Sisters of Charity of Nevers, in Tulle, France. She was a champion of education for girls and provided free education for the girls of the village. She also worked tirelessly on behalf of the poor and the sick. She lived a life of continual prayer and apostolic teaching. Her Vie was published by her brother, a Jesuit priest.

4.11 Lady Georgiana Fullerton

The Life of Luisa de Carvajal

London, 1873

Toward the mid 1800s Catholic publishing began to flourish in London, and many new books on prominent Catholics appeared. A significant number of these were written by women about women. Lady Georgiana Fullerton (1812–1885) was a prominent writer who wrote several commercially successful novels and two volumes of verse. She converted to Catholicism in 1846, after which she produced Lives of several important Catholic figures, among them Saint Frances of Rome and Luisa de Carvajal (1568-1614).

The Spanish holy woman Luisa de Carvajal was an exemplary figure for English Catholics. Believing God had given her a special vocation to go to England and help those who yearned to return to their original faith, Carvajal set out for London in 1605. There she assembled a small prayer community of women and ministered to prisoners, including prominent priests about to be martyred. She also converted many Protestants back to Catholicism. Her work alarmed the authorities, who attempted to imprison her twice, but both times the Spanish ambassador managed to get her released. The authorities then tried to expel her from England, but she died before they could accomplish their goal.



THE AMERICAS

Catholicism arrived in the Americas with Christopher Columbus, although it is not certain that priests accompanied him on his first voyage. On May 4, 1493, Pope Alexander VI issued the bull *Inter Caetera*, granting the kings of Spain and Portugal title to the new lands for the propagation of the Catholic faith. After the bull *Universalis Ecclesiae* (July 28, 1508) gave universal patronage to the Spanish king, missionary and economic expansion began in earnest. Several orders rushed to spread their charism in the Americas. Franciscans concentrated primarily on Mexico, Ecuador, and Bolivia; Dominicans worked in Peru and Colombia; and Jesuits expanded into Brazil and Paraguay. Other orders, such as the Mercedarians, were also active.

The Franciscans established the first convents in the Americas, one at Santo Domingo and one at La Vega, in what is now the Dominican Republic. The foundation of convents required women to make the dangerous journey across the sea. Women who had never left the cloister now had to travel insecure routes that represented a challenge even for rugged men. Many of these women expected to be martyred or abused. Nevertheless, they risked their lives for their faith, demonstrating extraordinary moral and physical strength. The first convent in South America was founded in 1558. The early convents were highly elitist; at first, only white women who could prove their “purity of blood” (absence of Jewish or Moorish ancestry) could join. As in early sixteenth-century Spain, monastic life mirrored society. Nuns were addressed by their titles and were allowed to keep servants and slaves. Later, some convents began to admit non-white nuns.

By the early seventeenth century the Americas were producing their own holy women for veneration. Saint Rose of Lima, who devoted her life to the poor, was canonized in 1671.

Her cult spread rapidly throughout the continent and to Europe and North America. Because of her defiant disregard for physical beauty, the Spanish poet Luis Antonio de Oviedo wrote an epic poem recounting the “heroic life” of Saint Rose, a copy of which is included in the Thatcher Collection. Other women also gained fame for their devotion and virtue, for example, the Mexican nun María Inés de los Dolores, and Saint Mariana de Jesús de Paredes, known as “the Lily of Quito.”

The Ursuline Sisters, a Catholic order dedicated to the education of children, left France for a mission to Canada in 1639, and Ursuline schools spread rapidly throughout the region. In the nineteenth century the Catholic presence in Canada produced virulent anti-Catholic propaganda. One notorious example is the story of Maria Monk, a Canadian woman who claimed to have been sexually exploited in her convent. Either she or a surrogate writer recounted the ordeal in the *Awful Disclosures of Maria Monk* (1836). However, today historians dismiss the allegations as false.

5.1 Serafino Bertolini

La Rosa peruana
Venice, 1711

Baptized Isabel Flores de Oliva, Saint Rose (1586–1617) was born in the city that is now Lima. When she was a baby, a servant claimed to see her face transform into a rose, giving her the name “Rosa.” Considered a great beauty, she cut off her lovely hair and disfigured her face with pepper and lye to avoid becoming vain. Against the wishes of her parents, who wanted her to marry, she took a vow of virginity and devoted her life to helping the needy. At age 20, she became a Dominican nun and died at age 31.

The Thatcher Collection also contains an edition of *La Rosa Peruana* (1666), written five years before Rose became a saint, which was probably meant to promote her canonization. The cult of Rose of Lima spread quickly to Europe. The second book displayed here, which was published at the beginning of the eighteenth century, attests to her continuing popularity in Italy.

5.2 Luis Antonio de Oviedo

Vida de S. Rosa de Santa María
Madrid, 1711

The Spaniard Luis Antonio de Oviedo Herrera y Rueda, Count of La Granja, distinguished himself as a colonial poet in the early eighteenth century with two long religious works and several dramas. In this epic poem, he transforms Saint Rose into a heroic figure.

5.3 Juan Antonio de Mora

Espejo Crystalino de Paciencia
Mexico, 1729

The Life of María Inés de los Dolores, a seventeenth-century Mexican nun, possibly the abbess of San Lorenzo convent in Mexico City. The book was written by a Jesuit and dedicated to the Marquise Torres de Rada, Doña Gertrudis de la Peña, a wealthy patron of Jesuit projects. When the Jesuit church of La Profesa was destroyed by a flood, she sponsored the reconstruction in 1720.

5.4 Tomás de Gijón y León

Compendio histórico de la prodigiosa vida... de Mariana de Jesús
Madrid 1754

displayed with

5.5 Giuseppe Francesco Clavera

Vita de la Ven. Marianna di Gesù
Rome 1829

Life of Mariana de Jesús de Paredes y Flores, the seventeenth-century holy woman who was the first person from Ecuador ever to be canonized. According to legend, she sacrificed herself for the salvation of Quito. She was beatified in 1853 and canonized in 1950. The note facing the title page of the 1754 volume reads: “This book is for very pious people who want to learn of the life of this admirable virgin ... please send money here.” The cult of Mariana de Jesús spread to Europe, as illustrated by these *Vidas*, which were published in Spain and Italy.

5.6 Leonarda Gil da Gama

Astro brilhante em Novo mundo
Lisbon, 1773

Written by a woman, this Portuguese volume on Saint Rose of Lima describes her as a “brilliant star of the New World.”

5.7 Cipriano Gerónimo Calatayud y Borda

Oración fúnebre que en las solemnes exequias de la r.m. María Antonia de San Joseph, Larrea, Arispe, de la Reyes
Lima, 1783

Funeral prayer for the Peruvian Discalced Carmelite nun María Antonia de San José. This book is noteworthy for its printing. It not only contains extensive footnotes, but also a pattern of a cross printed in blue and red ink formed typographically from a monogram on “María” surrounded by the letters of the phrase “Innocens Penitens.”

5.8 Maria Monk

The Awful Disclosures of Maria Monk
London 1851

Maria Monk’s story was first published in January 1836, after having been announced for months in the nativist newspaper, the American Protestant Vindicator. It was supposedly written by a former nun who had escaped from the Hotel Dieu nunnery in Montreal, but modern scholars believe she did not actually compose it herself. The notices promised sensational revelations about Catholic convents, and the book fully met those expectations. It quickly became a bestseller and an effective propaganda tool for the nativist movement. It was reprinted over and over again well into the twentieth century. A sequel, Further Disclosures of Maria Monk, also became a bestseller.

Maria Monk’s story is indeed lurid. Maria says she was raised a Protestant, but attended a convent school and eventually became a novice at Hotel-Dieu Convent. As part of their duties, the nuns were supposed to service the local priests. According to her account, the building had many secret entrances and prisons. There was also a mass grave for the babies produced by these liaisons. Eventually Maria found herself pregnant and fled in order to save her child. In the book she is pictured with her baby daughter. Maria Monk’s story has been proven untrue by modern historians.

5.9 Étienne Michel Faillon

Vie de la Soeur Bourgeoys
Villemarie 1853

Saint Marguerite Bourgeoys (1620–1700) was foundress of the Congregation of Notre Dame. She left for New France in 1653 in response to an invitation from the governor of Montreal to teach school. She initiated construction of Notre Dame de Bon Secours chapel in honor of Our Lady of Perpetual Help and opened her first school in 1658. Although she educated the children of the rich at first, she soon expanded her student body to include poor children. Six teachers from France became the first sisters of the Congregation of Notre Dame. As the order expanded, Sister Bourgeoys and her nuns began educating Indian children and soon they accepted two Indian nuns into the Congregation. She was canonized in 1982.



STATE, CHURCH, AND LAW

By the sixteenth century every kingdom had its own regulations concerning the publication of books. Even for secular books, official approval from different authorities was required. Authors and publishers had to obtain licenses and submit their books to censors. Below is a description of the legal requirements for Spanish books:

1. **Privilegio (Privilege)**. The “privilege” to publish a book was granted by the King or his council in response to a petition. It gave the author or publisher the exclusive right to produce and sell the book in specific Spanish kingdoms—for example, New Spain (Mexico)—for a designated period of time, usually ten years. The “privilege” to publish could be renewed indefinitely. “Privileged” books carried a letter from the king, usually signed “Yo, el Rey,” and a seal. The privilegio served as a protection against plagiarism, akin to the modern copy-right. Although the privilegio was not a requirement, it behooved authors and publishers to obtain it in order to protect their intellectual property from theft.

2. **Licencias (Licenses)**. All books had to carry authorizations to publish. Although these could be granted by the King, they were usually given by the superior of a religious order to a member of that order or else by a bishop and civil authorities. The purpose of the licenses was to guarantee the orthodoxy of a book, whether or not the book was essentially religious in nature.

3. **Summa de la tasa or Suma de la tasa (Valuation, Calculation of Price)**. The tasa was the price for which a book was to be sold. A member of the royal council attested to the monetary value of a book and authorized the sale at that price. After determining the worth of a sheet of paper, folio (folded once to make four pages) or quarto (folded twice to form eight pages), he calculated the price based on the number of these in the book. For example, “at five maravedís each sheet, the book, having 54 sheets, comes to 270 maravedís.” The suma de la tasa was abolished by Carlos III in 1762, after which books could be sold on the free market without regulation.

4. **Aprobación, Censura, Parecer, Sentir (Approval, Censure, Opinion, Thoughts)**. These are legal terms that mean essentially the same thing. Civil and religious authorities could mandate that a learned man review the book and give his personal opinion, which was not necessarily objective. His verdict could prevent or facilitate the publication of a book. Thus, publication depended, in part, on the rigidity or leniency of the censor.

5. **Fee de errata or Fe de erratas**. This is a list or errors found in the text that served to ensure the accuracy of the text after comparing it with the manuscript. The printer’s and author’s corrections were supposed to guarantee the legibility of the text and accurate usage, while the adjustments made by official “correctors” were to ensure that the printer had not deviated from the manuscript.

6. **Dedicatoria (Dedication)**. Dedications appear in the very earliest Spanish books and are common throughout the early modern period. Books could be dedicated to God or a member of the Holy Family, to the King, a patron, or a personal friend.

7. **Poesía laudatoria** (*Laudatory Poetry*). Many books begin with a series of poems, often sonnets, written by the author or others, in praise of the subject, the patron, a city, God or a holy person.

Not only the State, but also the Church imposed rules for publishing. Perhaps in response to Protestants' continued allegations that Catholics were superstitious, in 1625, 1631, and 1634 Pope Urban VIII issued decrees forbidding authors to recount miraculous or supernatural interventions other than those officially recognized by the Church. Religious works in all languages were to include a *Protestatio* (Protesta, Protestation, Protest), or "protestation," that is, a formal affirmation that the contents were true. In French it was sometimes called a *Déclaration* or *Attestation*, and by the nineteenth century in all countries the *Protestatio* was sometimes embedded in the Prologue or elsewhere. The *Protestatio* guaranteed that the events recounted in the book involved purely human action. The practice of including a *Protestatio* continued into the twentieth century.

6.1 Juan de Saracho; Marcos Orozco; Lucas Pérez

Vida y virtudes de ... Doña Antonia Iacinta de Navarra y de la Cueva Salamanca, 1678

The Tasa and Protesta displayed here are typical.

TASSA DEL CONSEJO

YO Manuel de Moxica, Escrivano de Camara del Rey nuestro Señor, certífico, que aviendose visto por los Señores de el Consejo, vn Libro de la VIDA, Y VIRTUDES DE LA VENERABLE DOÑA ANTONIA JACINTADE NAVARRA, Monja que fue de las Huelgas cerca de Burgos, compuesto por Fray Juan de Saracho, Monge de la Orden de San Bernardo, le tassò cada pliego de dicho Libro à, seis maravedís, y a dicho precio mandaron le vendiesle, lo que assi importasse todo el, fin principios, ni tablas, y que le ponga esta tasa vn Libro. Y para que conste, doy la presente en Madrid á veinte y seis días del mes de Marco de Mil y seiscientos y setenta y ocho años.

Manuel de Moxica

PRICE CALCULATION OF THE COUNCIL

I, Manuel de Moxica, Scribe of the Chamber of the King, our lord, certify that having been seen by the gentlemen of the Council, a book about the Life, and Virtues of the Venerable Doña at Las Huelgas Monastery, near Burgos, composed by Friar Juan de Saracho, Monk of the Order of Saint Bernard, was calculated at six maravedís per page, and at said price it was authorized to be sold, including everything in it, except front matter and tables. And let it be known that I'm filing the present document on the sixth of March, sixteen hundred seventy-eight.

Manuel de Moxica

PROTESTA DE QVIEN PVBLICA este Libro.

PREVINIENDO la Santidad de Vrbano VIII. no yerre la devocion de los Fieles con demasiada credulidad, quando leen historias de personas, que vieron, y murieron con crédito, y opinion de infignes en virtud, y fantidad; con santo zelo dio forma para imprimirlas, sin perjuizio de las verdades Catholicas, y ciertas, en la Breve expedido en la Congregacion de Ritos, y Vniversal Inquisicion, año de 1631. Y confirmado del de 1634 mandando a las personas que diessen estas historias a la estampa, protesten al principio, y ultimo dellas, el intento de publicarlas, y credito, de que son dignas. Rendido a esta obediencia, como a Regla Maestra, y Vniversal, protesto, que todo lo escrito en estos cinco libros, y en el Sexto añadido, no merece mas credito, ni fee, que humana, y que mi intencion no pretende atribuir a fantidad, o culto della, a la Venerable Doña Antonia Iacinta, con los escritos, ni con las palabras, Santa, inocencia, purissima, y otras, ni calificar por sobrenaturales, y milagrosos los sucesos, que se refieren como suyos: porque confieso, esto toca a la Suprema Silla de San Pedro, y a los Sucessores; sujerando, y rindiendo, como sujeto, todo lo en ellos contenido, y mi persona, a la obediencia, dirección, y censura; y reconociendo culto, y veneración de Santos, y Bienaventurados a los que la Romana Iglesia tiene declarados, y admitidos, y no a otros. Y porque esta historia no merece mas Fe, que la humana, protesto, no intento con ella calificar los virtudes; ni que en algún tiempo, lo que refiere, sirva de prueba de virtud heroica, y santidad.

PROTESTATION OF THE PUBLISHER
Of this Book.

His holiness Urban VIII, to guard against errors in devotion by the Faithful, who might be too credulous when they read stories they saw of people who died with a reputation for exceptional virtue and sanctity, with holy zeal undertook to provide the means to print them without jeopardizing true Catholic teaching, in the Brief expedited in the Congregation of Rites, and the Universal Inquisition, in the year 1631. And confirming the one of 1634, which ordered those who would print these stories to guarantee at the beginning and end their intention in publishing them and testify that they are worthy. Complying with this requirement, as to a Universal Master Rule, I do so guarantee that everything that is written in these five books, and in the sixth additional one, should not be taken for more than human deeds, and that my intention is not to attribute holiness or to promote a cult to the Venerable Doña Antonia Jacinta by writing words such as "saintly," "innocence," "very pure," and others, or to characterize as supernatural or miraculous the deeds she is said to have performed: because I recognize that this is a matter for the Holy See of Saint Peter and his Successors, I surrender and submit as a subject, its contents and my person to obedience, guidance, and censorship; and acknowledging the cult and veneration of Saints and Blessed whom the Roman Church has recognized and admitted as such, and no others. And so that this story is not held to contain anything but human deeds, I guarantee that I do not intend to characterize the virtues described herein at any time as proofs of heroic virtue and sanctity.



6.2 Marcos de Torres

Vida y virtudes de la venerable señora d. Maria de Pol

Madrid, 1667

This book displays four essential, legally prescribed elements of a book: Censura; “Suma del Privilegio”; Fe de Erratas; Suma de la Tassa.

6.3 Antonio d’Almada

Desposorios do Espirito ... Marianna do Rosario

Lisbon, 1692

Although the dedication was not an absolutely essential element, it was customary. This book was dedicated to the very powerful Archbishop of Évora. Often the person to whom the book was dedicated was the Maecenas, or sponsor, which explains why his name was sometimes printed larger than the author’s. This volume contains a Protesta and several licences.

6.4 José Barberi

Vida de la venerable madre Sor Clara Andreu

Mallorca, 1807

In later books the Protesta was sometimes incorporated into another part of the book, such as the Prologue, as shown here.

6.5 Mary Elizabeth Herbert, Baroness Herbert, trans.

Life of the venerable Elizabeth Canori Mora

London, 1878

The custom of including a Protest at the beginning or end of a Catholic book continued for centuries, as can be seen in this one, printed in English at the end of the nineteenth.

6.6 Alix le Clerc: dite en religion Mère Thérèse de Jésus

Liège, [1889]

Sometimes the Protesta or, in French, Protestation, is identified by a different name. Here it is called a “Déclaration.”



LIVES OF BOOKS

Books are meant to be used, and the books in the Thatcher Collection provide ample evidence of having been read and cherished. Marginalia indicates that many were used for daily devotions. In some, dates jotted down in margins show the reader’s progress; in others, marginal notes and comments suggest the reader’s engagement with the text. In several books prayers are scribbled onto a flyleaf or a cover. In others, prayer cards or images are pasted in. One can imagine a sixteenth-century nun sitting down to begin her lectio divina with a special handwritten or printed prayer that helps her recollect. Occasionally, one surmises that the reader has become distracted, for she has doodled on a blank page. A few of these books contain sketches or even penmanship exercises! Often book owners laid claim to their books by writing their names in them or affixing an ex libris or bookplate, sometimes with a theological message.

Books were sometimes exchanged as gifts, as in the case of the 1666 Vita of Saint Rosalia, which was apparently passed from Rosalia Tallarini to Rosalia Masi, and then to Rosalia Lizzi, all sisters in the same convent. Books were also awarded in schools to outstanding students, as attested by the prize inscriptions in some of them.

Many of these books include mementos of their readers. Prayer cards and images, either from the period of publication or later, are common. Calling cards, printed prayers, first communion announcements, indulgences, and even pieces of thread were used as bookmarks—evidence that someone once held and read and prayed with a particular book.

7.1 Bernardino Alessio

**Vita della serenissima infanta Maria di Savoia
Milan, 1663**

This Vita of the infanta Maria of Savoy (Christine Marie of France) is a luxury volume with beautiful images, including one of Maria contemplating a crucifix. It is dedicated to her daughter, Henriette Adelaide, Princess of Savoy and later Duchess Constituent (electrice) of Bavaria. This is probably the dedication copy that was in the personal library of Henriette Adelaide, as it bears her handwritten name on the engraved title page.

7.2 Francesco Rodano

**Ristretto della vita di S. Rosalia
Bologna, 1666**

The ownership inscriptions in this book attest to the owners' devotion to the medieval saint, Rosalie of Palermo, who reputedly saved the city from the plague. According to the legend, during a period of pestilence centuries after her death, Rosalia appeared to a soap-maker in a vision. She told him that if her bones were exhumed from Mount Pellegrino and carried through the city, the plague would not affect the inhabitants. The book was apparently owned by three nuns named Rosalia, who passed it from one to the other. It seems to have been owned first by Sister Rosalia Tallarini, who gave it to Sister Rosalia Masi, who gave it to Sister Rosalia Lizzi. All three were from the Convent of Santa Rosalia in Palermo.

7.3 Giuseppe di Madrid

**Vita Mirabile della Serafica Madre Santa Chiara d'Assisi
Lucca, 1727**

This book on the beloved Saint Clare of Assisi, founder of the Poor Clares, the second order of Saint Francis, was clearly used for prayer. It contains a prayer card probably from the same period in which the book was produced. The book consists of a compendium of writings by different authors and is dedicated to the Mother Superior of the Poor Clares in Florence.

7.4 Pier Vittorio Dogli

**Vita di Angela Caterina Lucia Bocchino vedova Rayna
Milan, 1769**

This is clearly a working copy of someone's book. It contains a hand-written prayer on the inside front cover, along with a date, 1831, and a signature, possibly that of Veronica Montagnini. Another handwritten note wedged in at page 51 appears to be instructions for praying a novena. The back cover is covered with writing and has been seriously damaged, perhaps by water. The subject of the book, Angela Caterina Lucia Bocchino, was a third order Franciscan. The widow of a man whose last name was Rayna, she is shown in the opening image in ordinary street clothes. The text was "gathered" by Pier Vittorio Dogli from different sources.

**7.5 Vita della beata Margherita Maria Alacoque
Rome, 1864**

This book contains two prayer cards, one a steel engraving, one an albumen photograph. Steel engraving was developed in the early nineteenth century for commercial illustrations. Albumen came into use in the preparation of negatives and printing paper in the late 1840s. These prayer cards could be from the period in which the book was published or a little afterward.

7.6 Filippo Balzofiore

**Della venerabile serva di Dio Anna Maria Taigi
Rome, 1865**

This book contains various examples of printed and manuscript ephemera: images, prayers, clippings. Some of these items may have been used for devotional purposes. Others may simply have been bookmarks.

7.7 Giuseppe Capsone

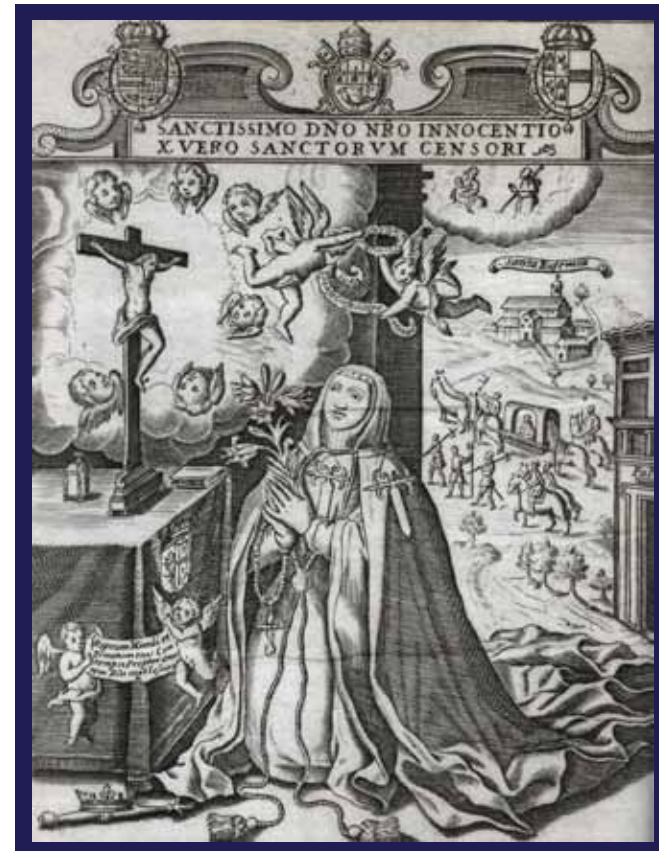
**Vita della serva di Dio Camilla Rosa Grimaldi
Bologna, 1884**

The prayer card in this book is a chromolithograph. An important method of making multicolor prints, chromolithography was developed in the nineteenth century.

7.8 "A Secular Priest"

**The Life and Times of Saint Margaret, Queen and Patroness of Scotland
London, [1890]**

Catholic publishing in England saw a dramatic rise following the Catholic Relief Act of 1829, the culmination of the Catholic Emancipation process. As the prize inscription in this book, produced by prominent Catholic publisher Burns and Oates, shows, it was awarded to a Catholic school student in June 1893 as a prize for "Superior Answering."





THE ART OF THE BOOK

From the early sixteenth century to the early twentieth, book production evolved dramatically. The books in the Thatcher Collection reflect many of the new technologies that were developed through the ages and also some of the obstacles faced by libraries and book collectors. The oldest book in the collection was published in 1521, less than 70 years after the invention of the printing press.

Although Gutenberg adapted several existing technologies, his use of oil-based ink, his creation of an alloy of lead, tin, and antimony to produce durable fonts, and especially his invention of movable type enabled him to produce books with unprecedented speed and accuracy. Gutenberg's invention rapidly spread from Germany to other European countries, revolutionizing book production. Colonization brought the printing press to the Americas: the Thatcher Collection includes a 1729 Mexico imprint as well as a book printed in Lima in 1783.

Although the new technology was much more efficient than earlier forms of book production, it was still highly labor intensive. The printer had to prepare the type by hand. The use of the catchword (the first word of a page of printed text repeated at the bottom right-hand corner of the previous page in order to help the typesetter keep the pages in order) attests to the skill and concentration required to compose type. Many books featured decorative initials, which were woodcuts that also had to be inserted by hand. Images were produced separately, and were sometimes bound in different places into different copies of the same book, as illustrated in the two copies of the 1738 *Vita di Anna Caterina Guasconi*. As both printing and scholarship became more sophisticated, books became more complex, sometimes including copious footnotes and detailed indices.

By the mid-nineteenth century printing technology was advancing rapidly. Luxurious-looking mass-produced books became available. For example, the cover of *Les Saintes de France* (1853) features a cloth case binding stamped in gilt with paper onlays, giving it the appearance of hand-tooled leather. Developments in printing and papermaking technologies made it possible to produce large quantities of books cheaply, while the development of lithography opened new possibilities for illustration. For example, the 1863 *Vie de Agnès de Jesus* contains a lithographically reproduced copy of Mother Agnes's handwriting from one of her letters.

Some of these books reveal the hazards to which books were exposed. The Thatcher copy of the 1726 *Memoria dos infantes D. Afonso Sanches e Dona Thereja Martins* has suffered serious harm from bookworms, which have eaten through the entire book. Some books have been rebound so many times that their pages have been cropped into the text. Others show serious moisture and heat damage. Until the invention of modern methods of climate control, libraries and collectors could do little to stave off such threats.



8.1 Sebastiano da Perugia

Vita della Beata Colomba da Rieto dil Terso Bologna, 1521

The oldest book in the collection, this Vita tells the story of the Blessed Colomba da Rieto, a third order Dominican. (Third orders are associations of laity [third orders secular] or of religious [third orders regular] who follow the spirit and rule of a particular order without actually joining the order.) The woodcut depicts Colomba receiving the Eucharist from an angel.

8.2 Fernando da Soldade

Memoria dos infantes D. Affonço Sanches, e Dona Thereja Martins Lisbon, 1726

Book worms have eaten completely through this volume, leaving numerous holes. The book tells the story of the Infantes of Portugal, who founded the Royal Monastery of Saint Claire; it serves as a clear illustration of the alliance between Church and State. Seven people have endorsed the License.

8.3 Ramón Vidal

Epítome de la vida y milagros de la segunda estrella del mar, la ilustre Virgen Catalana S. Maria de Cervello Barcelona, [ca. 1730?]

Saint María de Cervello, known as the “second star of the sea,” is a thirteenth-century Catalanian saint who is said to lead sailors safely out of storms. She is invoked against shipwrecks and often shown with a ship in her hand. In 1265 she joined a community of women who lived near a Mercedarian monastery and eventually formed the third order of Our Lady of Ransom, which was devoted to prayers for Christian slaves. The Mercedarians raised money to ransom Christians captured and enslaved during the wars with Islam.

Bound in after p. 196 is a clever devotional fold-out labeled “Open me, and you will find / all that your heart desires.” One of four emblematic woodcuts becomes visible as each section is unfolded. The caption at the bottom of each announces the next:

The first image is a palm tree, the branches of which symbolize the victory of the faithful over evil forces and of the spirit over the flesh. (Recall that Palm Sunday celebrates the triumphal entry of Jesus into Jerusalem.) The caption reads: “Below my roots / I will reveal a heart, / if you look at it carefully / you’ll see five stains.” (These symbolize the five wounds of Jesus.)

The caption under the heart reads: “I’m half heart / and the rest, a vihuela (instrument similar to a guitar) / whose music consoles / the soul, life, and the heart.”

The vihuela caption reads: “Underneath my strings / I reveal a treasure / more revered than gold / for it opens Heaven without a key.”

The final image is a cross. The caption reads: “It’s impossible that you’ll ever find / the treasure you seek / if not in me.”

8.4 Giuseppe Garampi

Memorie Ecclesiastiche Appartenenti all’istoria e al culto della B. Chiara di Rimini Rome, 1755

By the mid-eighteenth century, the scholarly apparatus in printed books had become quite sophisticated. In addition to a fold-out image, this book contains extensive footnotes (those shown here overwhelm the main text) and a modern-style alphabetical index at the end. Like other early modern books, it also includes woodcut initials and catchwords.

8.5 Adélaïde Celliez

Les Saintes de France Paris, [1853]

This mass-produced book on the female saints of France was designed to look like a luxury item, and, indeed, the wide margins and decorative trims suggest that this was not an inexpensive book. The cover, which features a cloth case binding elaborately stamped in gilt with paper onlays, is meant to give the impression of tooled leather.

8.6 Charles-Louis de Lantages

Vie de la vénérable mère Agnès de Jésus Paris, 1863

This Vie of the Blessed Agnès de Jésus illustrates new, sophisticated techniques in book production. Mother Agnès was born in Puy-en-Velay, in the region of Auvergne, in the upper Loire valley. Closely associated with Puy, as a young girl she devoted her life to the Virgin at the city’s Cathedral and wandered the streets giving alms to the local poor. The book contains a fold-out lithograph image of Puy to illustrate the description of Agnès’s activities. It also contains a lithographically reproduced handwritten letter of Agnès. At a time when books were sometimes still reproduced by copying by hand (see the 1837 manuscript in Discalced Carmelite History), this book illustrates the close association between print and manuscript.

8.7 Jean Miélot, Marius Sepet

Vie de Ste Catherine d’Alexandrie Paris, 1881

This Life of Catherine of Alexandria illustrates new methods of reproducing images lithographically. In lithography, images are printed from flat limestone slabs on the principle that oil repels water. The image to be reproduced is drawn or transferred onto the stone using a greasy substance. The stone is moistened, then inked; the greasy areas attract the oil-based ink while the damp areas repel it. The image can then be transferred to paper. To create a chromolithograph, a separate stone and a separate pass through the press would be used to transfer each color to the paper; perfect registration is a must!

