

# VENICE

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VENETIAN PRINTING





A PAIR OF VENETIAN BIBLES

1

**Biblia Latina, correctata per Angelum de Monte Ulmi [with table of Gabriele Bruno].** Venice: Hieronymus de Paganinis, 1492. 8vo. 510 leaves (of 552). Bible text complete; lacks the Interpretation of Hebrew Names at the end and final blank. Scattered period Latin annotations and manicules in margins – all seemingly the work of one scholar (and another cancelled early inscription on A9, perhaps the name “Caroli”). Modern vellum.

Second octavo edition of the Latin Bible printed in Venice in 1492. It is the earliest printed Bible to display a woodcut on the title – printers of Bibles had previously avoided title pages to best imitate manuscript sources. The woodcut’s caption, “Tu es Petrus” (You are Peter), is the formula spoken at papal coronations and the words have long been associated with arguments for papal authority. Interestingly, Pope Alexander VI was ordained into the papal office the month prior to this printing, on 11 August 1492. The new “pocket-sized” Bible was an easier and more affordable format to disseminate Scripture. Travelling clergy would have especially benefitted from its portability. This copy interesting for its somewhat heavy Latin marginalia dating closely to the period of the printing; the eager reader names biblical persons of interest and contemplates their genealogical relationships throughout.

\$7,500



2

**BIBLIA LATINA – RENNER, Franz (1450–1486). Biblia Latina [cum postillis Nicolai de Lyra est expositionibus Guilelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doerring].** Venice: Franz Renner, de Heilbronn, 1483. 4to. Original beveled wooden boards, backed in a 19th-century calf spine with four raised bands in five compartments, edges speckled red, contained in custom cloth case. Very good compact early bible, complete and enhanced with dense early modern inscriptions on four original vellum flyleaves, three bound in the front and one at the rear. The annotations detail names of owners in numerous hands, written in Latin and French, with two whimsical drawings of heraldic shields.

Franz Renner (1450–1486), a German printer, published this small quarto of the Latin Vulgate in Venice in 1483. It was the fifth and final



edition of Renner’s Venetian Bibles. The 1475 edition was notably the first Bible printed in Venice within the burgeoning print industry. By 1483, Renner was printing works independently and had printed more than 40 incunabula, five of these Latin Bibles. Although this Bible originated in Venice, early inscriptions dating to about 1500 locate the book’s ownership as far as northern Europe, probably first in Luxembourg and in the possession of a cleric. This copy of Renner’s important biblical production is significant not only for leading the way in format and portability, but for being a prime example of early printed biblical commentary from Venice, and for the amazing survival of its original vellum wrappers that record over 300 years of ownership marks. The leaves are a veritable treasure-trove of readership evidence throughout the early modern period.

\$15,000





3

BROWN, Horatio F. **The Venetian Printing Press. An Historical Study based upon documents for the most part hitherto unpublished.** New York: G. P. Putnam's Sons. 463 pp. Illustrated. 4to, publisher's green cloth with gold stamping, t.e.g. Hinges cracked. First edition. No. 306 of 520 copies.

\$250



## POETIC ESSAYS IN SONG FROM THE REMONDINI PRESS

4

Componimenti poetici nella solenne professione di suor Maria Teresa Crocefissa al secolo illustrissima signora Girolama Gaudio nell'insigne monistero do Girolama di Venezia consagrati agli illustrissimi signoro Giuseppe, Luigi, e Clemente Gaudio Fratelli Amorosissimi Della Medesima... Venice: Remondini, [1764]. Folio. 38pp. Finely printed with decorative chapter headings and tail-pieces. Engraved printer's device of Remondini depicting bishop with putti carrying crozier and miter. Engraved vignette of muses on dedication page. Decorative paper covered boards; a bit shaken; first and last blanks otherwise complete and with good, wide margins.



Rare collection of poetic essays in song of Sister Maria Theresa Crocefissa (1645-1699), an Augustinian nun from Venice known for her long orations. From the Remondini press who by the second half of the 18th century were employing more than a thousand people in the Bassano del Grappa, with hundreds of others busy in their local paper mills and selling their products in scores of countries, making them perhaps the biggest publishers in Europe. Between 1751 and 1790 Remondini were granted more licenses for books than all the other Venice booksellers put together. The press was known to employ refined typographical features to suit the tastes of buyers. In this work attention is paid to the decorative elements, initials and layout of each page.

\$650





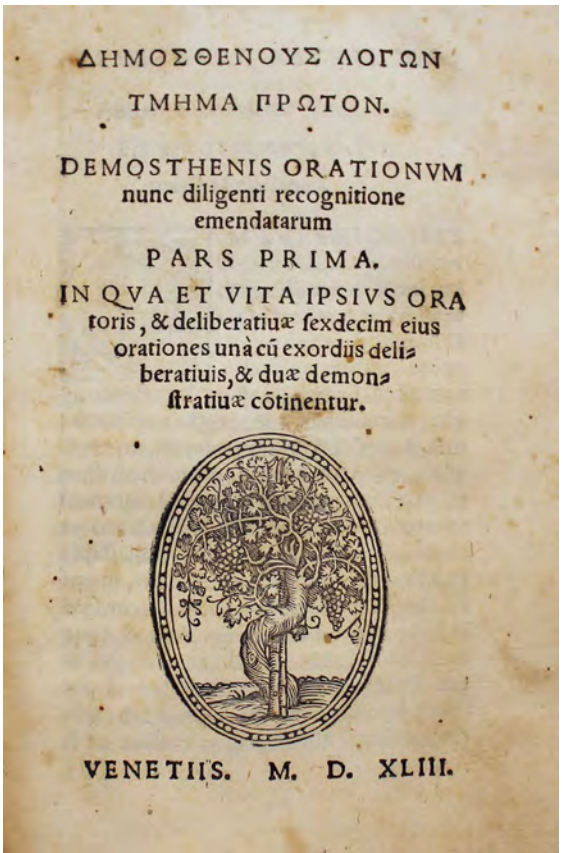
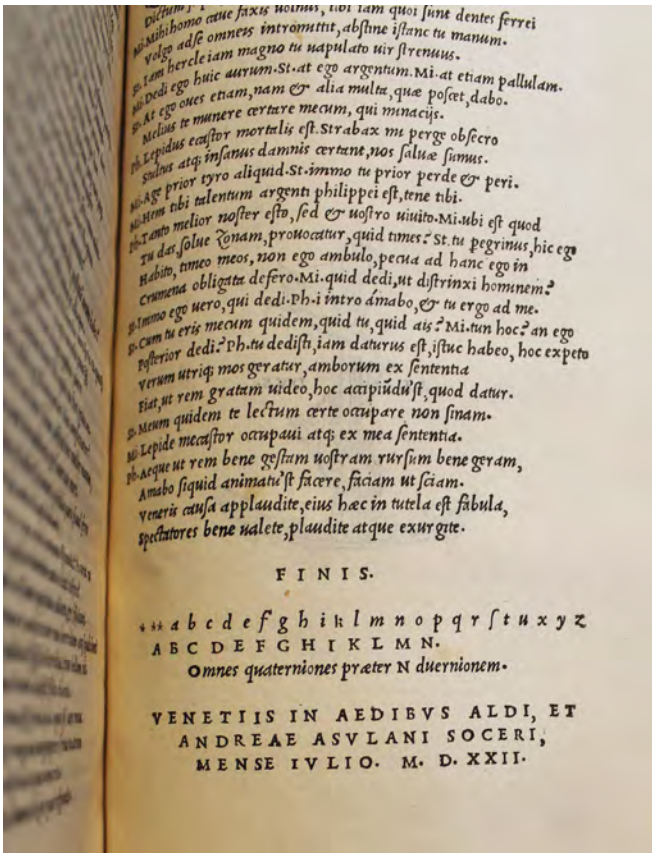
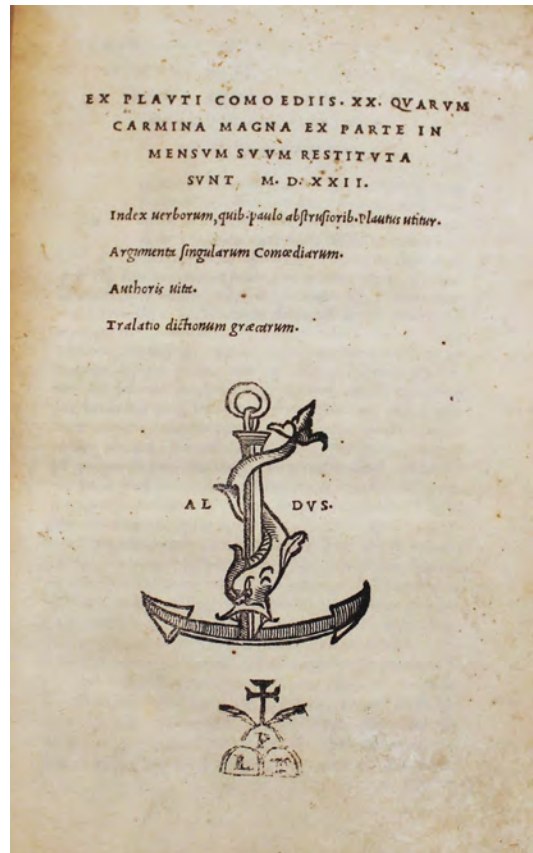
VENETIAN EMBLEM BOOK

5

RUSCELLI, Girolamo (1518-1566). **Le imprese illustri del s(ign)or. jeronimo ruscelli. aggiuntovi nuovam il quarto libro da vincenzo ruscelli da viterbo: al serenissimo principe Guglielmo Gonzaga duca di Mantoua et Monferato.** Venice: Appresso Francesco de' Fra[n]ceschi Senesi, 1584. 4to. Pagination: [28, letters, index, tavola], 496, 8, 82pp. Signatures: a(6); b(4); c(6); A(6); B-Z(4); Aa-Zz(4); Aaa-Qqq(4); A-l(4); K(6, final blank). Engraved title page with arms of Guglielmo Gonzaga (1538-1587) and signed by Giacomo Franco (1550-1620), including full-page emblem of Justice under the motto "Cuique Suum" (To each his own). 123 engraved devices; 2 double-paged engraved illustrations. Modern half vellum over decorative paper boards. Armorial bookplate of Bibliotheque I.G. Schorsch on the front pastedown. Ruscelli's important work treating imprese, the popular symbolic device of the Renaissance. First published in 1572, this 1584 Venetian edition by Senese is regarded as the most complete.

\$1,650





## CLASSICAL TEXT FROM BRUCIOLI PRINTERS

7

DEMOSTHENES (384–322 BCE). **Demosthenis orationum, nunc longe diligentiore quam unquam hactenus recognitione emendatarum.** **Pars prima.** Venice: Francisci Brucioli (et eius fratrem) , 1543. MDXLIII (1543). 8vo (155 x 110mm). Pagination: [80] (including 2 blanks), 183 leaves. Title with Brucioli’s oval woodcut device of tree wound around stake. Seven-live woodcut chapter initials throughout. Near contemporary limp vellum with manuscript title to spine, gutter with strips of medieval manuscript “waste”.

This text was first printed by Aldus Manutius at Venice in 1504. The Venetian printers Brucioli were known for their fine printings of classic texts, especially for disseminating the vernacular works of Aristotle, and their edition of Demosthenes’ speeches (which was left in the original Greek) is enhanced with iconographic and decorated woodcut initials throughout. The early modern printed works of Greek orators and philosophers were foundational to the university study of classics. Only five years after this printing, the Brucioli printshop ceased production due to the arrest of Antonio Brucioli for printing heretical works. The Brucioli name and all publications were officially placed on Pope Paul IV’s Index Librorum Prohibitorum in 1559.

\$500

## WIDE-MARGINED ALDINE

6

PLAUTUS (c. 254-184 BC). **Ex Plauti Comoediis XX quarvm carmina magna ex parte in mensvm svvm restitvta svnt.** Venice: Aldus Manutius, 1522. First and only Aldine edition of the comedies of Plautus from 1522. 8vo, 284pp. Aldine printer’s device [F1] on title and final verso. 30 lines and headline, initial spaces with guide-letter. Italic type. Early 19th century paneled russia, neatly rebacked. Edited by Francesco Torresano. This is a wide-margined copy with pages exceptionally bright.

\$1,000





## TWO FROM SESSA

8

DOLCE, Lodovico (1508-1568). *Dialogo di m. Lodovico Dolce, nel quale si ragiona del modo di accrescere e conseruar la memoria ...* Venice: Appresso Giouanbattista Sessa & fratelli, 1586. 8vo. Pagination: 118pp. (lacks pp. 9, 113, 114, and final blank). Title with woodcut Sessa's device of cat and mouse in cartouche frame of hybrids and motto. Dolce's work on Memory and Italian Dialectics and Rhetoric contains 23 in-text woodcut illustrations, including a head for the senses of memory (p. 8); charts and diagrams for mnemonic devices, with a number of curiously illustrated alphabet memory devices of animals, weapons, tools, and other everyday objects. Book label of "M. Luigi Cortese" on front pastedown. One leaf depicts sixteenth-century places of trade, including a bookstore: "Bibliopola" and on the following leaf shows items one would find in a classroom, library, and chapel.

\$375



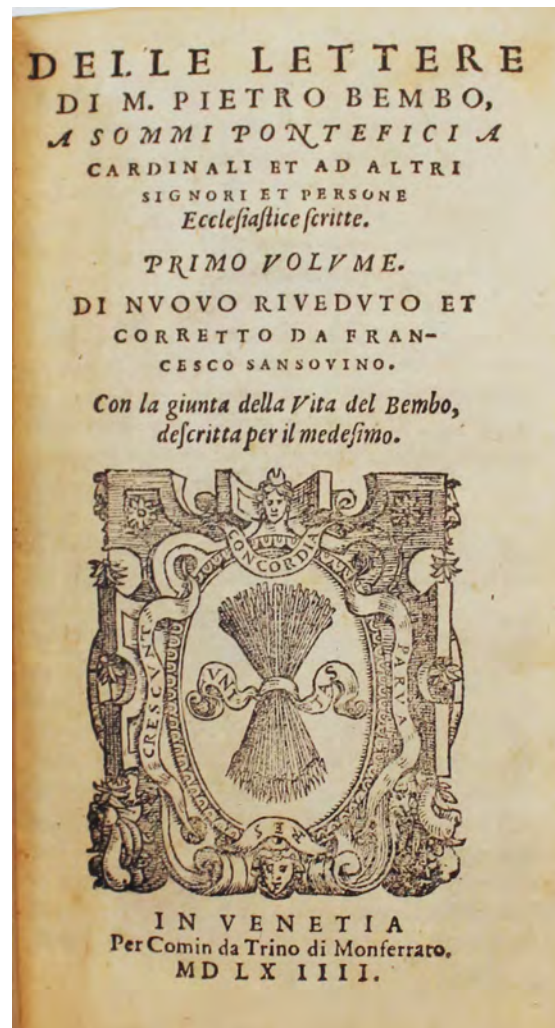
9

PINO, Bernardino. *Del galant'huomo overo dell'huomo prudente*. Venice: Sessa, 1604. Small 8vo. [4], 179, [1]. Old limp vellum. Books by this 16th century author are uncommon on the market. This one investigates how the moral man should conduct himself.

\$450







## BEMBO'S LETTERS

10

BEMBO, Pietro. **Delle lettere di m. Pietro Bembo, a sommi pontefici a cardinali et ad altri signori et persone ecclesiastiche scritte...** Con la giunta della vita del Bembo, descritta per il medesimo. Venice: Per Comin da Trino di Monferrato, 1564. Four volumes in two. Later calf; joints very tender. Byron famously called the letters between Bembo and Lucrezia Borgia, “the prettiest love letters in the world.” One of history’s most prolific writers of letters, the native Venetian Bembo left behind a trove numbering almost 2,600.

\$650



## A PAIR OF MARINELLI PRINTED EDITIONS OF BEMBO

11

BEMBO, Pietro (1470-1547). **Gli Asolani di M. Pietro Bembo, di nuovo ristampati e con ogni diligenza reuisti corrette.** Con gli argomenti a ciascun libro, & con le postille in margine, che dichiarano i vocaboli piu difficili. Fatte da Thomaso Porcacchi da Castiglione Aretino. Venice: Appresso Pietro Marinelli, 1586. 12mo. 271pp. offered with:

BEMBO, Pietro (1470-1547). **Delle rime di M. Pietro Bembo, di nuouo ristampate & con ogni diligenza corrette.** Venice: Pietro Marinelli, 1586. 12mo. 79pp (lacking final blank). Although not named on the title, this is the “newly corrected” edition by Tomaso Porcacchi (1530-1585) of Pietro Bembo’s Delle Rime.

Each book with title and rear register with woodcut engraved printer’s device of the Goddess of Abundance in oval cartouche frame. Modern vellum. Text in Italian in italic with printed marginalia. These editions issued by Tomaso Porcacchi (1530-1585), of Castiglione. Porcacchi was a Tuscan author, bibliophile, and cartographer. His edition of Bembo’s work was first published in Venice with Gabriel Giolito de’ Ferrari in 1571. By 1586, Poracchi had commissioned Pietro Marinelli to continue to print his edits to the Gli Asolani and Delle Rime. Pietro Bembo was a native Venetian, born into old nobility in 1470. His editions are significant for the editorial attention given to popular vernacular texts.

\$500







## THE MOST IMPORTANT VENETIAN ILLUSTRATED BOOK OF THE EIGHTEENTH CENTURY

12

TASSO, Torquato. **La Gerusalemme liberata, con le figure di Giambattista Piazzetta.** Venice: Giambattista Albrizzi, 1745.

Large Folio. Contemporary calf, worn, joints very tender. Title printed in red and black with engraved vignette, engraved allegorical frontispiece, engraved portrait of the dedicatee, Empress Maria Theresa, by Felix Polanzani after Giambattista Piazzetta. 20 plates with ornamental borders, 20 pictorial head-pieces and 20 culs-de-lampe (5 full-page), full-page double portrait of Piazzetta and Albrizzi at end, all engraved by M. Schedl after Piazzetta, engraved historiated initials.

First Edition with Piazzetta's Illustrations. The publisher himself, Albrizzi, declared at the time of printing: "Nothing will be lacking, neither in the correctness of the text, nor in the quality of the type, and of the paper: but above all I have endeavored to distinguish my edition with the singularity and perfection of more than sixty plates, all of different designs, drawn by the celebrated painter Piazzetta, and incised in copper by the most talented engravers. This printing will satisfy not only the poets, but also the painters, and the sculptors; and I expect that so many, and such fine ornamentations may never again be seen in any book."

\$5,800



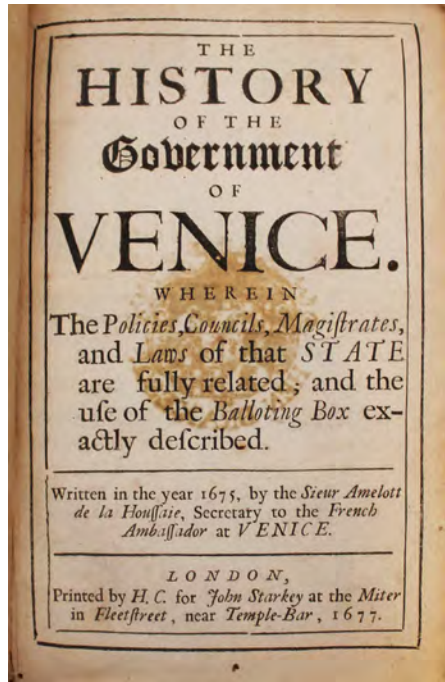
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e degli A rgomenti à ciascun Libro .



HISTORY

VINETIA. M. DC. XL

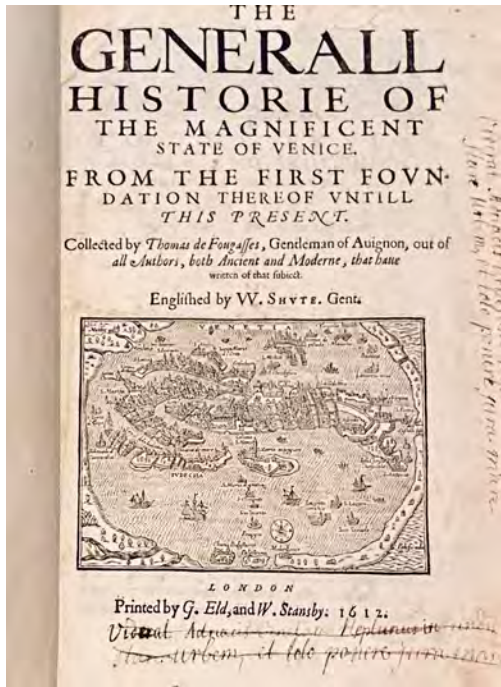




13

AMELOT DE LA HOUSSAYE [ALSO HOUSSAIE], Abraham Nicolas. **The History of the Government of Venice. Wherein the Policies, Councils, magistrates, and Laws of that State are fully related; and the use of the Balloting Box exactly described.** London: John Starkey, 1677. 8vo. 325 pp. Later ¼ brown leather and blue cloth. First English language edition. Amelot de La Houssaie (1634-1706) was secretary to an embassy from the French court to the Republic of Venice. His critical account of the administration led to his incarceration in the Bastille.

\$375



14

FOUGASSES, Thomas de. **The Generall Historie of the Magnificent State of Venice. From the First Foundation Thereof Untill This Present.** London: G. Eld, and W. Stansby, 1612. First English language edition. Folio. Woodcut aerial view of Venice on title, 90 woodcut portraits in text. Early ownership signature of Thomas Godwyn. Two volumes bound together. Contemporary calf (circular stain to cover); rebacked. Armorial bookplate to front pastedown. First published in French in 1608. A comprehensive early study of Venice.

\$4,500



15

MARCELLO, Pietro Giovane. **Vite de principi di Vinegia di Pietro Marcello. Tradotte in volgare da Lodovico Domenichi. Con le vite di quei principi, che furono dopo il Barbarigo, fin al doge Privli. Con una copiossima tauola di tutte le cose memorabili, che si contengono in esse.** Venice: Plinio Pietrasanta, 1557. First Edition. 4to. 20th century vellum. Woodcut printer's device of Pietrasanta to title of Petrarch's Laura as martyr holding scroll inscribed "Virtus dei donum" ("Virtue is the gift of God"). The text framing the printer's mark reads "Questa in ciel ci conduce, in terra honora" ("She brings us to heaven, and honors us on Earth"). Old slash marks throughout in the margins using reddish crayon. Sometime after 1502, Pietro Marcello was granted the privilege to print the lives of the doges, those leading political authorities in the Republic of Venice. This is the first edition in Italian containing the lives of 80 doges based on Marcello's research into manuscript traditions and first hand accounts. The printer, Plinio Pietrasanta, was an accomplished typographer active in Venice between 1553 and 1560. This edition features Pietrasanta's elegant typesetting and historiated woodcut initials utilizing characteristic Renaissance decoration.

\$750







16

LAUGIER, Marc-Antoine. **Histoire de la Republique de Venise. Depuis sa fondation jusqu'a present.** Paris: N. B. Duchesne, 1759. Contemporary calf. 12 volume set. Volumes 1-9 with gilt stamped armorial to front board; final three volumes with no armorial stamping, in similar but different binding.

\$375



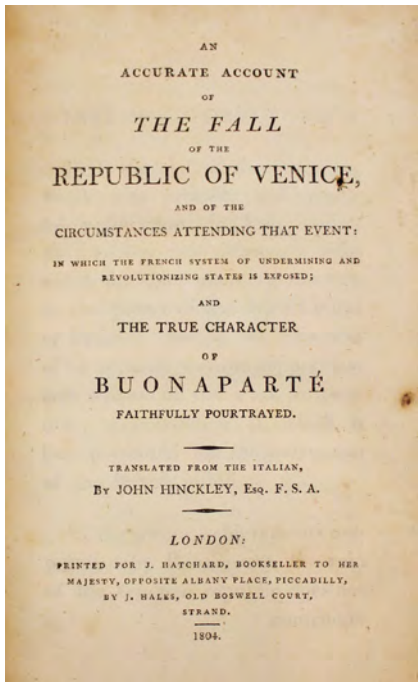
17

PARUTA, Paolo. **Historia Vinetiana di Paolo Paruta Cavaliere, E Procuratore dis. Marco. Divisa in Due Parti.** In questa notsra Impressione aricchita delle postille marginalie, e degli Argomenti à ciascin Libro. Venice: Per gli Heredi di Tomaso Giunti, e Francesco Baba, 1645. 4to, two volumes in one. Copperplate engraved oval author portrait on title page with inscription, “Pavlvs Parvta eqves ac divi marci procvrator aetatis svae an LVIII,” and within frame decorated by lion skin, putti, and boughs of foliage, double ruled border. Near contemporary mottled calf, worn. Front pastedown with the armorial bookplate of the Earl of Ilchester, Henry Edward Fox-Strangways of Melbury (1847-1905), with motto Faire sans Dire: “To do without saying.”

Important annotated edition of Paolo Paruta’s *Historia Vinetiana*; first published posthumously in Venice by Domenico Nicolini in 1605. Written in two parts, the first part of the *Historia Vinetiana* continued the narrative of the history of Venice where Pietro Bembo had left off (in the year 1513) and carried it through to 1552. Paolo Paruta was a Venetian politician, historiographer, and the official ambassador of the Republic at Rome. So esteemed throughout the Venetian Republic was Paruta that he had the honor of sitting for a portrait by Tintoretto. Paruta was only prevented from becoming a Venetian doge by his death in 1598. Immediately afterwards, his circles, namely “Giovanni Paruta et fratelli,” advocated for the promotion and publication of Paruta’s works; this 1645 edition printed by Giunti and Baba follows the *editio princeps* with the humble dedication by the brothers and includes “delle postille marginalie,” or printed annotations in the margins.

\$650





18

HINCKLEY, John (trans). **An Accurate Account of the Fall of the Republic of Venice, and of the Circumstances attending that event: in which the French System of Undermining and revolutionizing states is exposed; and the true character of Buonaparte faithfully portrayed.** London: J. Hatchard, 1804. Translated from the Italian by John Hinckley. xii, 287 pp. 8vo. Contemporary 3/4 leather and marbled paper over boards. Red leather spine label. Modest rubbing to spine. Previous owner's signature dated 1951. Overall, a nice copy.

\$150



19

NANI, Giovan Battista. **Historia della Repubblica Veneta di Battista Nani cavaliere, e procuratore di San Marco.** Terza impressione. Parte prima only. Nani Giovan Battista Published by In Venetia: per Combi, & La Noù, 1676. Thick quarto. [8] 895 [21]. Later leather, very worn. Giovan Battista Nani was a Venetian ambassador and historian. Born into a Venetian patrician family, he was also a librarian, archivist, amateur botanist.

\$375



20

SARPI, Fra Paolo (1552-1623). **Historia particolare delle cose passate tra'l sommo pontefice Paolo V. e la Serenissima Repubblica di Venetia: Gl'Anni MDCV. MDCVI. MDCVII; Diuisa in Sette Libri.** Venice: Pinelli, 1625. In Lione [i.e. Venice]: n.p. (i.e. Pinelli), (1624, but 1625). 4to. Contemporary vellum, manuscript title to spine (front endpaper loose but present; overall a clean and very good copy. p. 328 stamped in lower margin (erroneously) "Printed in Germany" and inscription dated 1887 on front pastedown. This book concerns the papal interdict of Venice and the heated conflicts between Church and State propagated by Pope Paul V (1550-1621). By the late sixteenth century, Fra Paolo Sarpi was a well-positioned general within the Venetian province and was charged with defending the Republic's rights. This edition with the fictitious imprint "In Lione" was actually printed by Antonio Pinelli in Venice in 1625. It contains Sarpi's *Informatione particolare dell'accomodamento* (pp. 311-328), not found in the first. Sarpi's titles were promptly entered on the Index Librorum Prohibitorum – and he has been considered an early advocate of the Freedom of the Press.

\$375



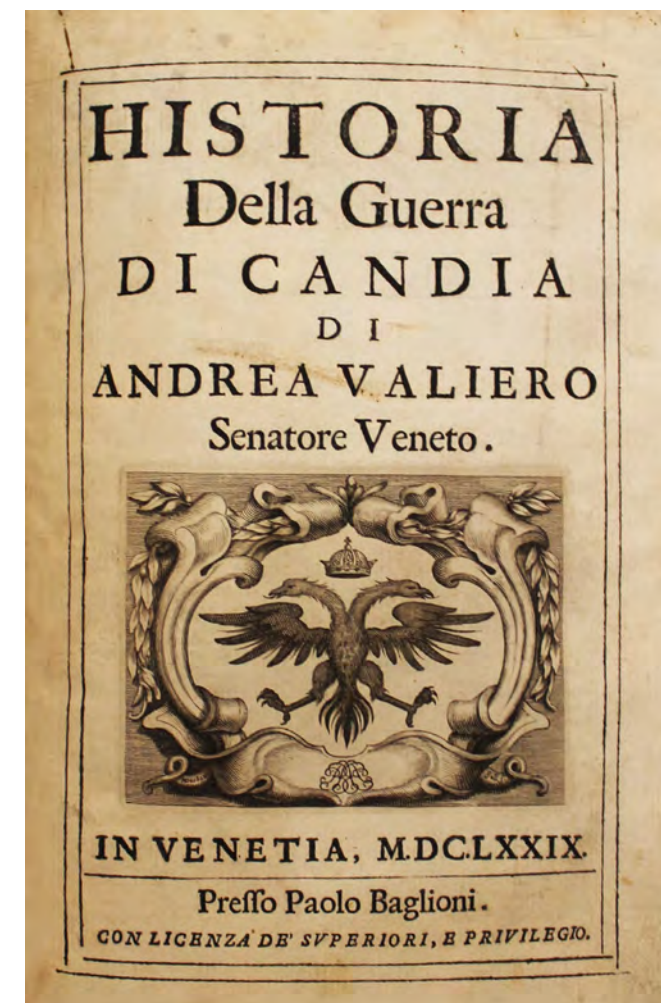


21

SARPI, Fra Paolo (1552-1623). **Discorso dell'Origine forma, leggi, ed uso dell'Ufficio dell'Inquisitione nella città, e Dominio di Venetia, del, P. Paolo dell'Ordine de Servi, Teologo della Serenissima Republica.** Geneva: Presso Pietro Alberto (Venice?), 1639. 4to. Contemporary vellum stamped to front cover with device of later noble owner identified by British Armorial Bindings database (Stamp 3) as Francis Egerton, 1st Earl of Ellesmere (1800-1837), born Lord Francis Leveson-Gower: on a chapeau, rampant lion supporting an arrow in pale point downwards, spine with manuscript title "P. Paolo dell'Inquisitio".

In this posthumously printed work, Sarpi insisted on Venetian independence from Rome, stressing the unjust matters of the inquisitorial court. The Venetian Inquisition, which oppressed "suspicious" residents from 1550 to 1670, occurred over a particularly crucial century for the history of the Serenissima city, as it had been intermittently embroiled in wartime affairs with the Turks. While Sarpi's work did not formally abandon the Catholic Church, he was thoroughly investigated more than once by the Inquisition and was excommunicated by the Congregation of Rome in 1607; thereafter at least two assassination attempts were made on his life. Sarpi's main contentions, which echoed Venetian attitudes, were that the prosecution of heresy (including bigamy and polygamy) should primarily fall within the responsibility of the state – and separate from the church. This work retains a false imprint; it was almost certainly published in Venice and not Geneva and deferred to an imaginary place for reasons of safety. From the 19th c. library of Francis Egerton. Egerton travelled extensively and was a great collector of art and books.

\$500



22

VALIERO, Andrea (1615-1691). **Historia della Guerra di Candia di Andrea Valiero Senatore Veneto.** Venice: Presso Paolo Baglioni, 1679. Thick 4to. Modern half vellum over brown pasteboards, edges speckled red, endpapers renewed. Title with copperplate engraved printer's device of Paolo Baglioni, the double-headed eagle under imperial crown within carved cartouche frame and Baglioni's monogram.

First edition of the Venetian senator Andrea Valiero's history of the war between Venice and the Ottoman Turks over the ownership of Crete; the conflict lasted from 1645 to 1669. This work contains contemporary accounts of military and government propositions, including the famous Siege of Candia (modern day Heraklion) and the institution of an archbishopric on Crete, also known as the Kingdom of Candia during the island's period as an overseas colony of Venice. At the time of this publication, Crete was under Ottoman control and many of the island's relics were shipped out and installed in Venetian churches – offering a palpable connection to their plight. The flourishing Baglioni press, run by relatives Paolo, Tommaso, Giambattista and Eredi, was in operation in Venice from 1608 to 1774; they enjoyed immense success over the decades of the seventeenth century and were known to maintain their foundry valued at over 12,000 lire.

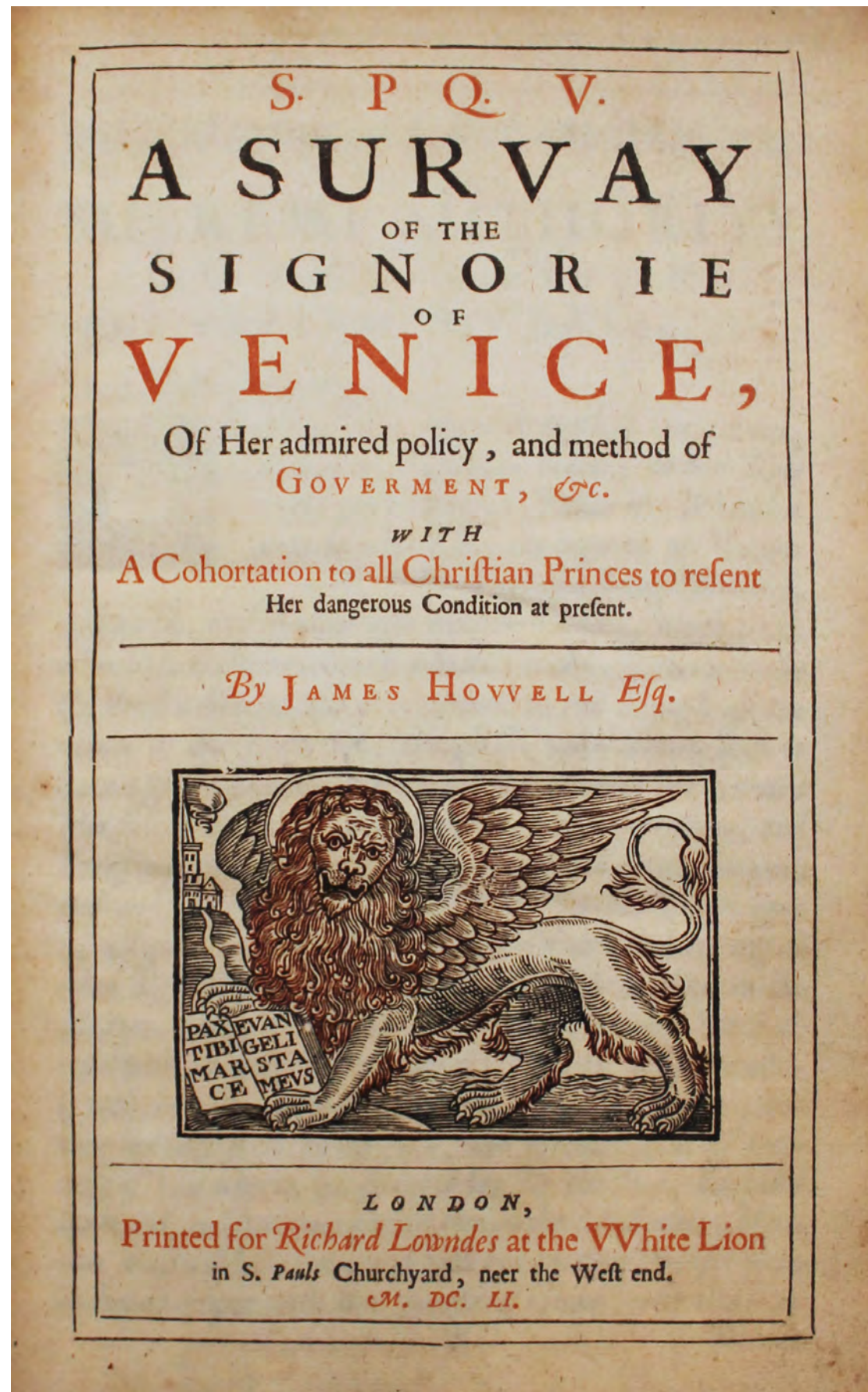
\$850



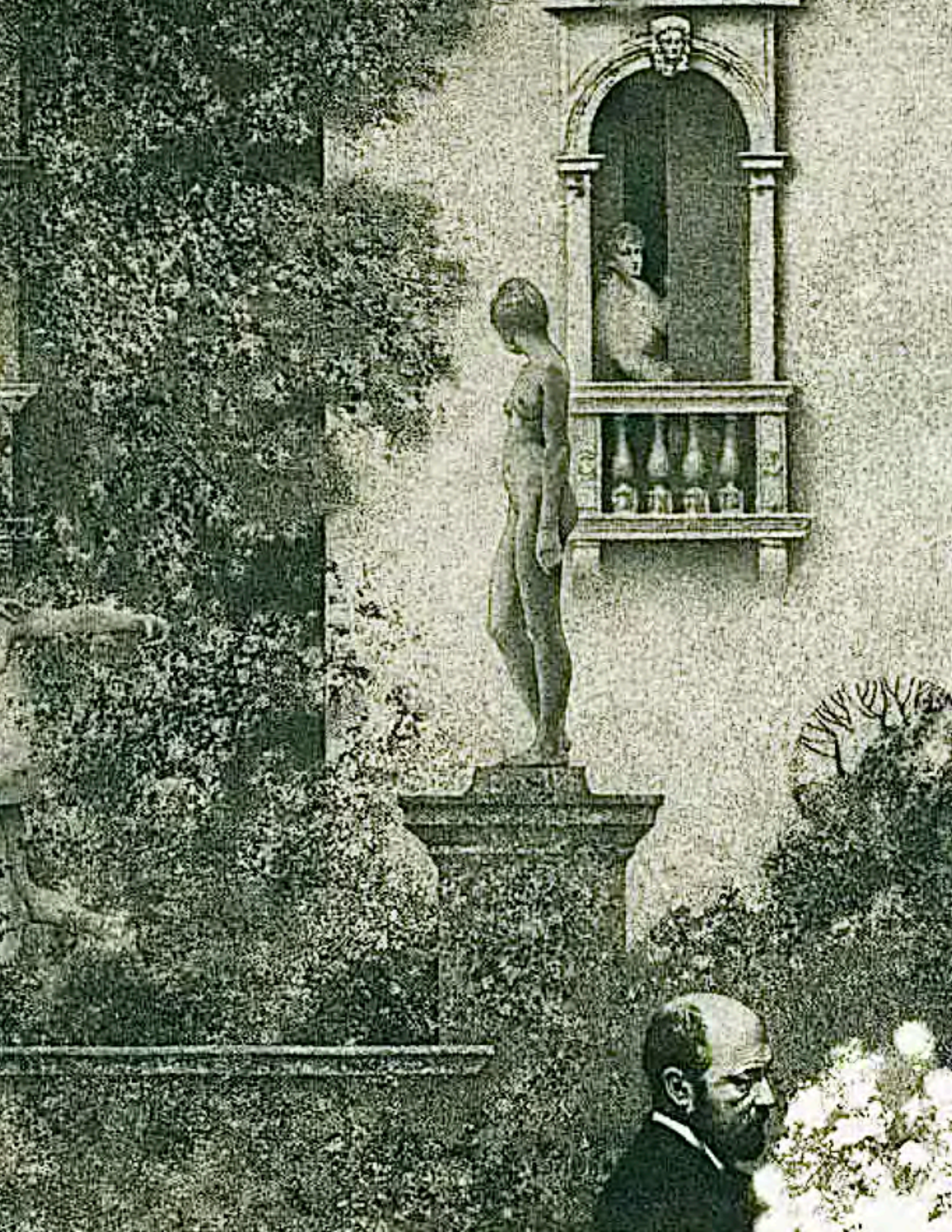
HOWELL, James, Esq (c. 1594-1666) – VAUGHAN, Robert, engr. (fl. 1650s). **S P Q V A Survey of the Signorie of Venice, Of Her admired policy, and method of Government, & with A Cohortation to all Christian Princes to resent Her dangerous Condition at present.** London: printed for Richard Lowndes at the White Lion in S. Pauls Churchyard, 1651. Small folio. Full-page copperplate engraved frontispiece of Poseidon (or Neptune) with trident and with mythological gods and sirens of the sea over Venetian waters (prefacing Howell's sixteen-line elegy "Upon the citty and signorie of venice") and another full-page engraving bearing oval portrait of the Doge of Venice wearing corno and cape, and holding a scroll; the lion of Venice above, both signed "Ro: Vaughan sculp." by Robert Vaughn. Title with woodcut engraving of winged lion (the Evangelist symbol for Mark), holding open book, PAX TIBI MARCE EVANGELISTA MEVS. Front pastedown signed "William B. Vasels, 1952" in ink.

First edition, never reprinted, of James Howell's praise of Venetian government. The book contains a chronological account of all the Venetian doges since the city's founding, with forays into city matters such as Venetian marriages, baptismal customs, papal missions, and wartime defense plans. James Howell, an English lawyer and statesman, signed his dedicatory letter in this volume to Parliament as the "daylie Orator" and this work includes a poem of his own composition in which he praised the "virginity" of Venice, a "Maydenhead preservd." Speaking metaphorically, Howell was utterly impressed that the city had never been invaded by a foreign power. Howell's Survey is sometimes regarded as a proponent of mixed government, as in, urging England to emulate Venice in matters of government. The engravings are by one versatile English artist, Robert Vaughan (fl. 1650s), who in his lifetime was associated with over 70 portraits of famous seventeenth century leaders. Book is plentiful in institutional homes, but uncommon to market.

\$1,500







SET IN VENICE





24

BYRON, Lord. **A Venetian Story**. CA: The Allen Press, 1963. A sumptuous take on Byron's Beppo: A Venetian Story, first published in 1818. One of 150 copies printed. Decorative cream and purple cloth portfolio (the design hand-blocked in Venice), containing Byron's text, along with 35 fine full-page reproductions of Venetian engravings. Byron lived in Venice from 1816-1819. His passion for the city is well-documented, and he remains among the most quoted figures in relation to La Serenissima.

\$650



25

COOPER, James Fenimore. **The Bravo**. London: Coburn, 1831. First edition. 3 volumes. Contemporary half red morocco gilt. Old stains, rubbed, but still a very good copy. Cooper traveled extensively in Italy. This Venice novel is the first of three the author set in Europe.

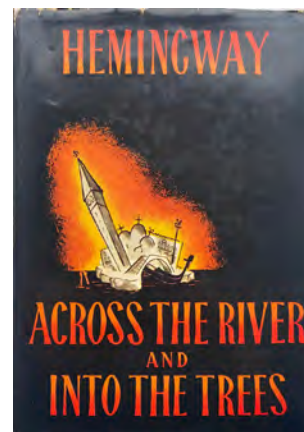
\$250



26

FUNKE, Cornelia. **The Thief Lord**. New York: The Chicken House, 2002. Advance reading copy of the First American Ed. Signed by the author. Near fine in wrappers. A young adult best selling work of two orphaned children on the run, hiding in the nooks and crannies of Venice.

\$35



27

HEMINGWAY, Ernest. **Across the River and Into the Trees**. New York: Charles Scribner's Sons, 1950. First Edition. Black cloth over boards with facsimile of author's signature gilt-stamped on upper board, gilt-stamped lettering and border on spine; illustrated dust jacket. Boards and spine tips gently rubbed; light scuffing and a few small closed tears along edges of dust jacket. A nice copy of a book very prone to wear. Hemingway visited Venice for the first time two years before this novel was published, calling it "absolutely god-damned wonderful."

\$350





## DELUXE EDITION

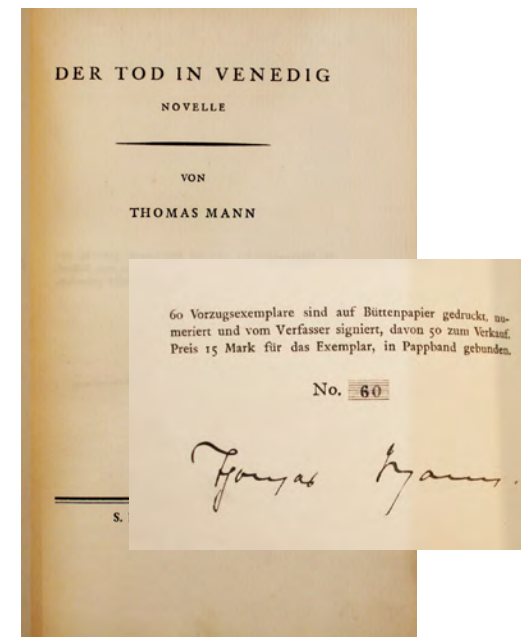
28

JAMES, William. **The Aspern Papers**. Boston: David Godine, 1993. Deluxe edition, one of 250 copies. 18 drawings by Peter Milton printed in 300-line offset by the Stinehour Press; one etching printed from the plates by Sabina Klein, numbered and signed by the artist. Nineteen single pages and 48 pages in four-page folios on Monadnock Dulcet paper. Oblong Elephant folio. This copy also includes two signed and numbered etchings by Milton in two separate large gray portfolios (with string ties): "Under Greylock," no. 5 of 175 signed (1993); "Light Sweet Crude," no. 5 of 175 (1996). Fine in natural linen

clamshell box with front cover illustrated inset paper label. The book and the two portfolios are housed in a sturdy grey cardboard box. All in fine condition.

A highspot of 19th century literature set in Venice. First published in 1888, the story is loosely based on a real-life incident involving a mistress of Lord Byron, Claire Clairmont, and takes place in the room of a decaying Venetian villa.

**\$3,750**

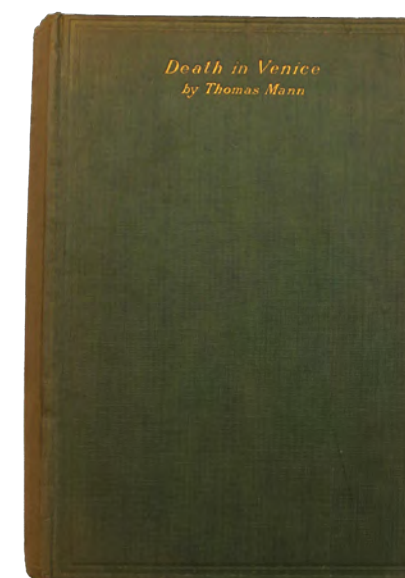


## ONE OF ONLY 60 SIGNED COPIES

29

MANN, Thomas. **Der Tod in Venedig**. Berlin: S. Fischer Verlag, 1913. 8vo. Full brown morocco gilt; t.e.g. 60 numbered copies only (this being number 60), signed by Mann. Rare. A beautiful, fresh copy of this finely printed edition, housed in a 1/4 brown leather clamshell box. One of the greatest novellas ever written, and a high-spot of 20th century literature.

**\$15,000**



30

MANN, Thomas. **Death in Venice**. London: Martin Secker, 1928. First English Edition. Translated by H. T. Lowe-Porter. Original green cloth; faded spine, paper toned. Published three years after the American edition, but rather less common. Luchino Visconti directed a memorable film adaptation, released in 1971, starring Dirk Bogarde as Gustav von Aschenbach.

**\$500**





## ELLEN TERRY'S COPIES

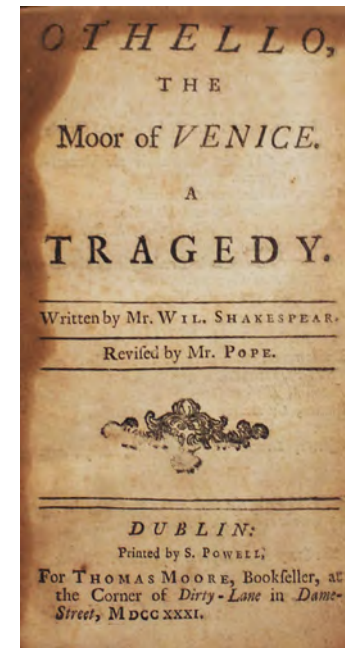
31

ROGERS, Samuel. **Italy and Poems.** London: Edward Moxon, 1842. Two volumes; a.e.g. Each covered with a uniform contemporary green morocco wrapper, very tightly wrapped around the binding.

From the Library of Ellen Terry, each volume with her signature and bookplate. In the Italy volume, under her signature to the title-p, Terry has written, "From Henry - M of V." Henry is, almost certainly, Henry Irving who played Shylock in *The Merchant of Venice* alongside Terry (as Portia) at the Lyceum Theatre. On p. 139, Terry has written "M of V" under one of the many engravings after Turner that run through the book.

One of Rogers's most famous poems is Venice. It begins: 'There is a glorious City in the Sea. / The Sea is in the broad, the narrow streets, / Ebbing and flowing; and the salt sea-weed / Clings to the marble of her palaces / No track of men, no footsteps to and fro, lead to her gates.'

\$1,750



## A FEW RELATING TO OTHELLO

32

SHAKESPEARE, William. **Othello, The Moor of Venice** (written by Wil. Shakespear, Revised by Mr. Pope). Dublin: Printed by S. Powell for Thomas Moore, Bookseller, the corner of Dirty-Lane in Dame Street, 1731. 12 mo. 96pp. Later ¾ calf and marbled paper over boards. An uncommon Dublin imprint of *Othello*, as revised by Alexander Pope.

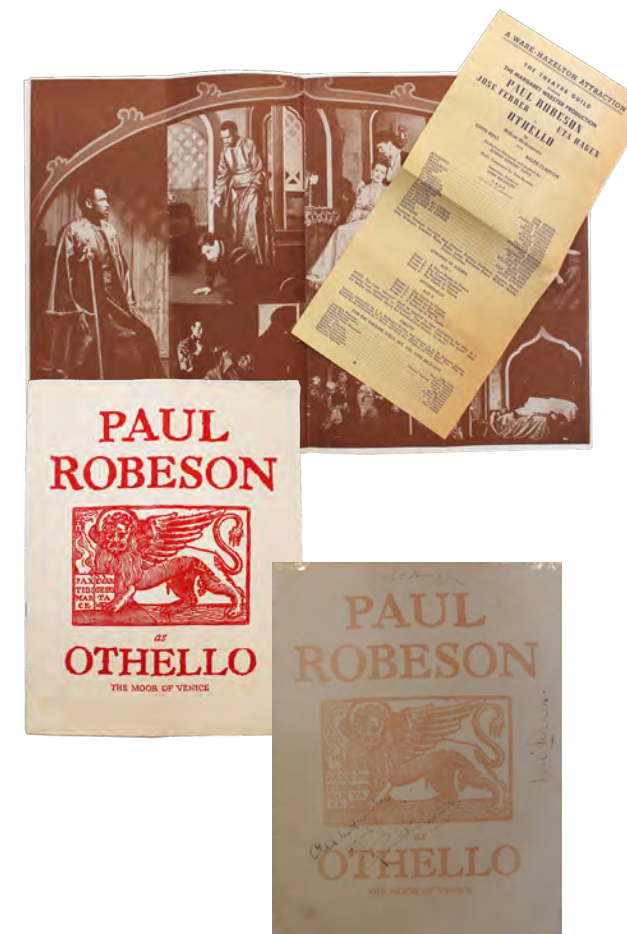
\$375

33

Original Program for *Othello, The Moor of Venice*, starring Paul Robeson, Uta Hagen, and Jose Ferrer. Perhaps the most famous 20th century production, a signature role for the great Robeson. Robeson had earlier played *Othello* opposite Peggy Ashcroft as Desdemona in London in 1930. 13 years later, with Uta Hagen as Desdemona, the Broadway production became an enormous success (296 performances). White wrappers lettered and decorated in red. We offer two copies, one bright and unsigned, the other signed by the principal three actors, but quite faded.

Signed x 3: \$850

Unsigned: \$150







## PLOT SOURCE

34

GIRALDI, Giambattista Cinzio (1504-1573).

**Hecatommithi, Overo Cento Nouelle di M. Giovanbattista Giraldi Cinthio Nobile Ferrarese**

... Venice: Appresso Fabio & Agostin Zopini Fratelli, 1580. Thick 4to. Two volumes in one, separately titled. A. Zopini's woodcut printer's device to both titles of basilisk and dove in oval cartouche frame with motto: "Terrena coele stibus sbsunt." (earthly and heavenly absent). Text in Italian, in Italic and Roman letter. Woodcut chapter initials throughout, some historiated. Later vellum over boards. 17th-century Italian ownership inscription on title "Luigi Moltensi?" The Hecatommithi was an important source book for plotlines in Giraldi Cinzio's own plays and its ideas fed creative writers of French and English Elizabethan works, the latter known as "Cinthio." First Zopini edition of Giraldi Cinzio's "Hecatommithi," a collection of one hundred (and ten) novels, which shaped Italian Renaissance rhetoric and is said to have influenced the plot of Shakespeare's Othello (Decade 3, Story 7). The first edition of the Hecatommithi was printed in 1565 in Mondovi, where Giraldi also held a significant teaching position.

\$1,200



35

MCEWAN, Ian. **The Comfort of Strangers**. New York: Simon & Schuster, 1981. First American Edition. The action involving two couples takes place in an unnamed city, but it's quite clearly Venice. Near fine in dust jacket with crease to rear lower flap.

\$35



36

WAUGH, Evelyn. **Brideshead Revisited**. First American Edition. Included in this catalogue for the vivid description of the Lido, where Lord Marchmain has travelled to start a new life.

\$75

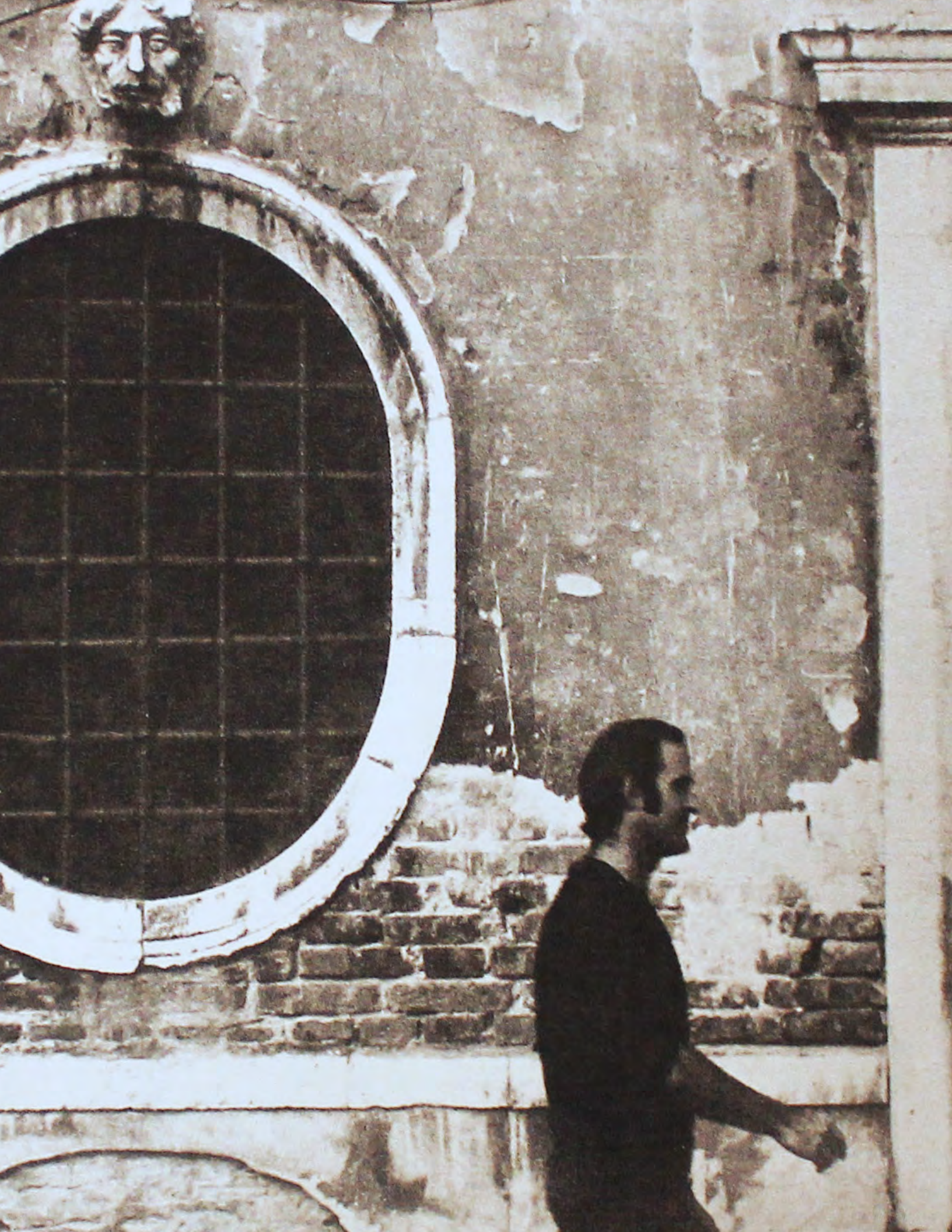


37

WINTERSON, Janette. **The Passion**. New York: Atlantic Monthly Press, 1987. First American Edition. Superbly written, fantastical novel with a cast that includes a web-footed daughter of a Venetian boatman. Very good copy in dust jacket.

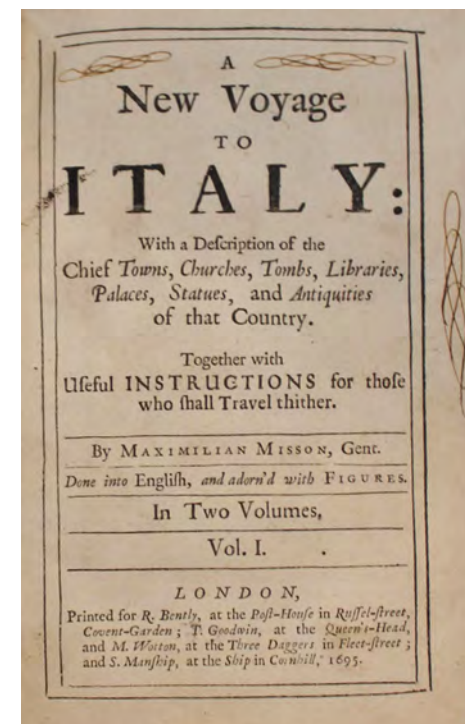
\$35





ESSAYS AND  
TRAVEL GUIDES





COPIOUSLY ANNOTATED

38

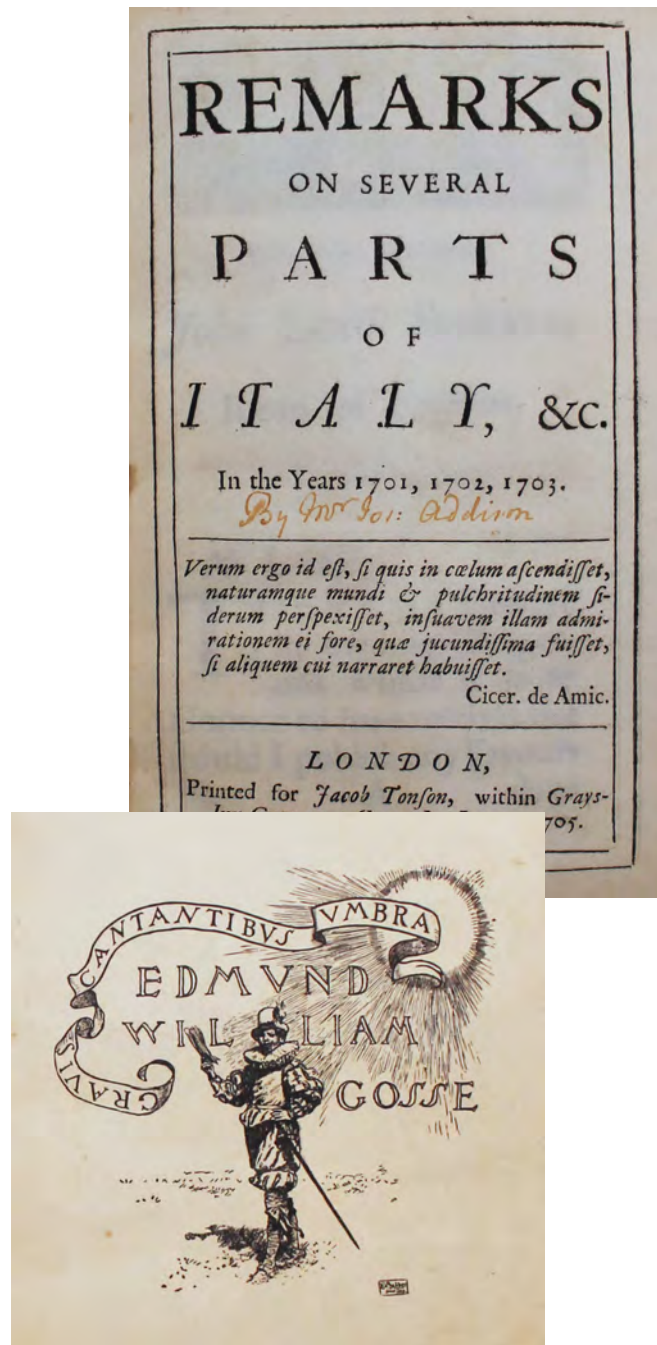
MISSION, Maximilian. A New Voyage to Italy: With a Description of the Chief Towns, Churches, Tombs, Libraries, Palaces, Statues, and Antiquities of that Country. Together with Useful Instructions for those who shall Travel thither. London: Printed for R. Bently... T. Goodwin... S. Manship, 1695. First Edition. Contemporary calf binding, front board detached; volume 1 only (of 2); 8vo (118x183mm); pp. [24], (title-p., dedication, preface, ad), 344, [28] (table of contents); plus additional engraved title-page and 30 copperplates, 21 of them folding (some of these supplied; ESTC records 17 leaves of plates). Densely annotated throughout in a contemporary hand; including marginal notes, tipped-in leaves covered recto and verso with tidy, tiny notes in English, and 2 hand-drawn and colored plates (showing church platform designs, one in Augsburg, another in a Greek church in Venice. Really a travel diary contained within a printed book. The annotator records observations of the people observed (their costume and habits), other architectural details (such as fortifications, fountains, or the lay-out of the town), historical asides, comments on wine, and even a few stories. The annotations are relevant to the text – where Misson discusses Pisaro (and so on), so does our annotator, as though he were following in Misson's footsteps.



Though Venice continued to battle the Ottoman Empire for control of outposts in the eastern Mediterranean from 1683-1699, this volume was published after the Italian Wars, during a long period of relative peace while Italy was largely under the control of Hapsburg-Spain.

\$3,000





## A POET'S COPY

39

ADDISON, Joseph. **Remarks on Several Parts of Italy in the Years, 1701, 1702, 1703.** London: Jacob Tonson, 1705. First Edition. Complete with the half-title. Edmund Gosse's copy of Addison's enormously popular account of travel through Italy with a strong section on Venice, a classic in the 18th century Englishman Grand Tourist genre. The preface begins: "There is certainly no place in the World where a man may travel with greater pleasure and advantage than in Italy." First edition, with the usual error of p. 125 misprinted 215. Full contemporary Cambridge calf; front and rear boards worn and chipped. Early armorial bookplate to front pastedown and bookplate of Edmund William Gosse to front free endpaper. Clean readable text.

\$750



## BRODSKY'S GREAT BOOK ABOUT VENICE

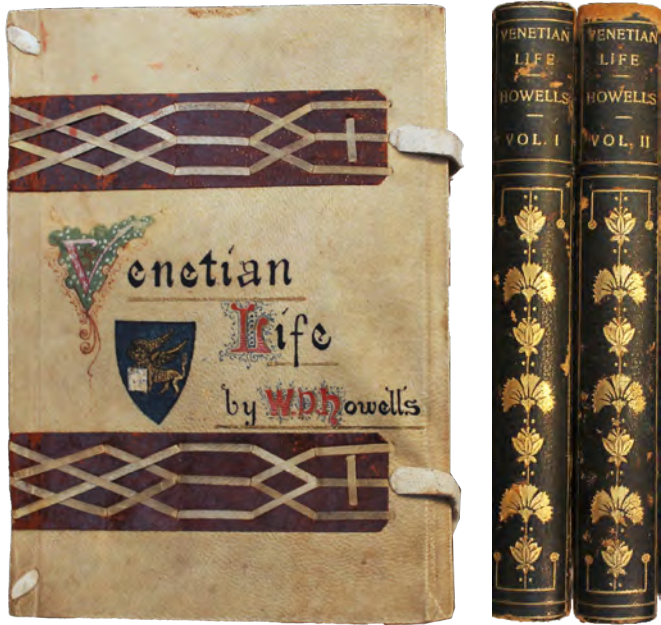
40

Brodsky, Joseph. **Watermark.** Venice: Peter Koch, 2006. Folio. 80 pp. With 14 photogravures by Robert Morgan. Housed in a clamshell box, half leather with paper-covered boards. Copy 3/30 from a total limitation of 50 copies. In 48 short lyrical chapters the author recalls specific episodes from his experiences in Venice. Brodsky had dedicated *Watermark* to his friend, the American painter Robert Morgan, long time resident of Venice, who contributed the

photogravures to this edition. To produce the book, a special printing press on loan from the Tipoteca Italiana Fondazione printing museum in Cornuda was sent down the Grand Canal to the Scuola Internazionale di Grafica Venezia. Handmade Twinrocker Da Vinci paper with watermark designed by Christopher Stinehour and Susan Filter.

\$4,800





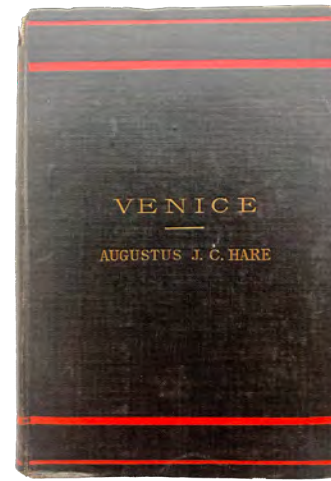
41

HOWELLS, William Dean. **Venetian Life**. Leipzig: Bernhard Tauchnitz, 1883. Painted vellum binding. Leather string ties.

\$200

Another copy: New York: Houghton Mifflin, 1885. In two volumes. Previous owner name in ink. Shows modest signs of wear, especially around edges.

\$40



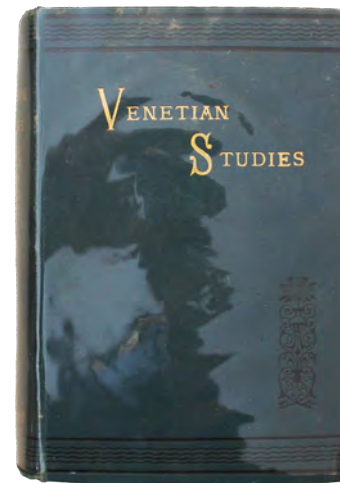
43

HARE, Augustus J. C. **Venice**. London: George Allen & Sons, London, 1900. 5th edition. Early 20th century guides to Venice with maps and illustrations.

\$15

also: 7th edition from 1907 (co-authored with and St.Clair Baddeley).

\$15



44

BROWN, Horatio F. **Venetian Studies**. London: Kegan Paul, Trench and Co, 1887. First Edition. 8vo. 433 pp. + 80 pp. of publisher's ads. Original green cloth lettered in gold. Fine copy.

\$80



42

GOY, Richard. **Venice: The City and its Architecture**. London: Phaidon, 1997. Large 4t0. 312 pp. Near fine in DJ.

\$50



45

MORRIS, James. **The World of Venice**. New York: Pantheon Books, 1960. 8vo. 337pp. Illustrated. Original black cloth stamped in gilt, grey spine lettered in black

\$10





46

MCCARTHY, Mary. **Venice Observed**. New York: Reynal & Company, 1956. Large 4to. Original cloth in pictorial dust jacket. First American Edition of this lavishly illustrated account of the city's history using art and architecture as its guide.

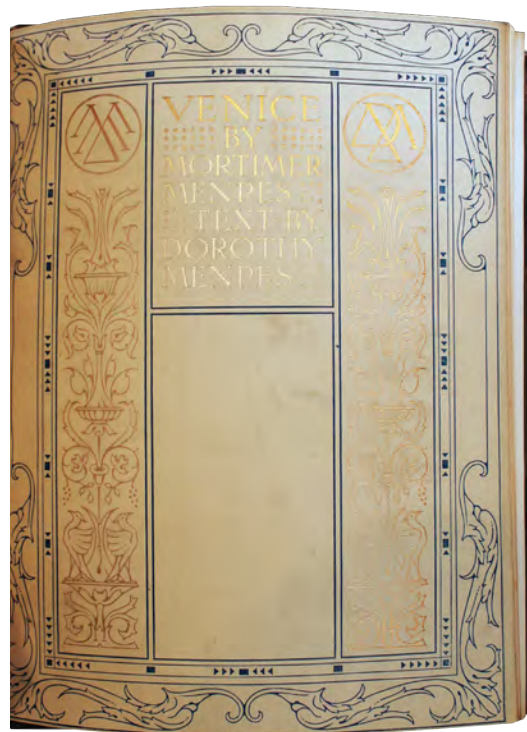
\$50



48

PERL, Henry. **Venezia**. London: Sampson Low, Marston & Co., 1894. Large 4to. 248 pp. Publisher's attractively decorated cloth. First English language edition. Translated from the German by Mrs. Arthur Bell. Introduction by H. D. Traill. Illustrated throughout.

\$100



47

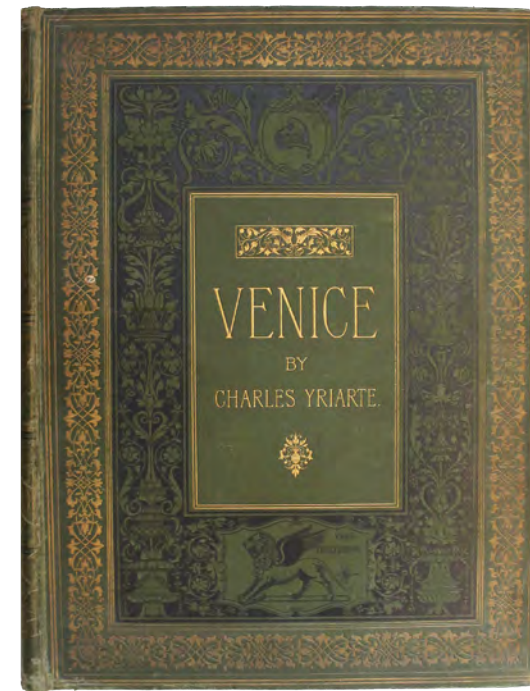
MENPES, Dorothy. **Venice**. London: Adam & Charles Black, 1904. Thick 4to. Rebound in  $\frac{3}{4}$  leather and cloth. t.e.g. Binding a bit worn with scratches; crack to lower front hinge. 100 captioned tissue-guarded plates in color by Mortimer Menpes. One of 500 numbered copies of this Edition De Luxe, signed by the illustrator.

\$200

Another copy:

4to, 222p. In publisher's off white cloth with front board and spine decorations in blue and gilt, with lettering stamped in gilt. Bevelled edges, top edge gilt, other edges untrimmed. Boards with a few light bumps to edges, spine faded and rear board rubbed and scuffed. Binding is solid and text block is square. Contents clean.

\$50



49

YRIARTE, Charles. **Venice. Its History Art Industries and Modern Life**. With Numerous Illustrations. London: George Bell and Sons, 1880. First Edition. Folio. 317pp. Publisher's green cloth gilt. A lavishly illustrated book, with numerous engraved illustrations, some full-page and others in text. Nice copy.

\$150





ART, ARCHITECTURE,  
DECORATIVE ARTS,  
AND PHOTOGRAPHY





## BEAUTIFUL 19TH CENTURY VIEWS OF VENICE

50

### Collezione delle Principali Vedute di Venezia.

Venice: Eugenio Testolini, n.d. [c. 1830]. Publisher's half brown cloth and printed boards; oblong folio (240 x 343 mm); contains lithographed title-page with inset view of a gondolier and 11 exquisite hand-colored lithographed plates, many with the embossed stamp of the publisher in the lower margin. Boards soiled and scuffed; spine tips, corners, and edge of boards lightly bumped. Internally, the lovely bright plates remain in very good condition.

\$3,000



## HAND COLORED ALBUMEN PRINTS

51

NAYA, Carlo. 1816-1882. Album of 40 hand-colored albumen photographs, each 240 x 184 mm laid down to 360 x 275 mm leaf, featuring images of Piazza San Marco, canals, bridges, palaces, and other landmarks. Bound together in vellum gilt folio album with griffon to upper cover and "1893" to lower cover, "C. Naya / fotografo-editore / Piazza S. Marco / Venezia" label to free front endpaper. Book block heavy with a wave to it; binding with modest wear. Luxurious grand tour souvenir album; the hand-coloring in this one is expertly done. The few images of citizens suggest by the clothing that some pictures were taken in the mid-1870s, though this example was apparently purchased in 1893.

\$1,250





## PHOTOGRAPHS IN SEPIA

52

**38 photographs of Venetian monuments and canal scenes circa 1910.** Group of landscape photographs in sepia (ca. 19 x 25.2 cm each) mounted on black board, 23.5 x 30.5 cm, all edges gilt. Images include: The Piazza San Marco from various views; the loggetta underneath Campanile Sansovino; Basilica di San Marco and the Battisterio; Porta della Carta; Santa Maria della Salute; Santa Barnaba, signed O. Nayatot(?); Scala dei Giganti; the Arsenale; monuments to Titian and Canova; the tombs of Doge Vendramino and Doge Loredano; the Orologio (clock); Ponte Rialto; Ponte dei Sospiri; Palazzo Ducale (exterior and Sala dei

Pregadi, Sala del Maggior Consiglio, Cortile); Canal Grande with a view of Palazzo Cavalli and Chiesa della Salute (numbered 18638 in lower left corner); the Palazzo Reale loggia; Palazzo Vendramin; Palazzo Cavalli/Franchetti; Palazzo Contarini; Palazzo Pesaro; the Palazzo Minelli staircase; the canal between Palazzo Wanaxel and Palazzo Salviati (perhaps from a different series); a view of Isola San Lazzaro; and panoramas. Loose photographs of this nature are actually harder to come by than those bound up in an album.

\$850



## ORIGINAL ITALIAN ADVERTISING MAQUETTE

53

**A distinctly modern advertising design by the Italian graphic designer Emilio Gribaudo ca. 1950s** for Night of Venice (the perfume for the modern woman). This piece is unsigned, but comes from a collection of Gribaudo's original designs in mixed media (mostly gouache, as this one). 34cm x 26cm. Gribaudo also known as EMIGRI, worked in Turin as a freelance graphic designer who collaborated with the Italian graphic designer and illustrator, Armando Testa, who first established his business in 1946, before opening Studio Testa in 1956.

\$250

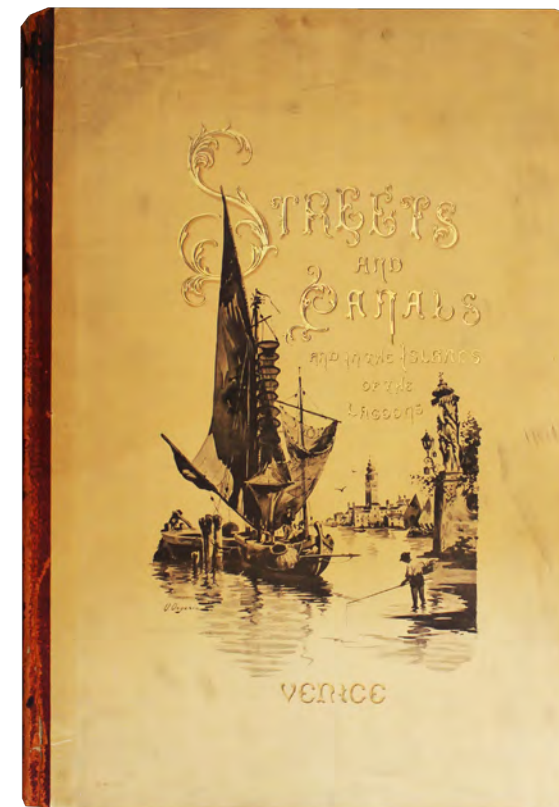


54

**DIANOUX, L. Collection des meilleurs ornements antiques de la ville de Venise, augmentée de divers fragments d'architecture gothique.** Première édition française corrigée e augmentée. Genes: Marius Morando, 1877. Oblong folio, red morocco and red pebbled cloth. Spine lettered in gilt. Complete with 120 plates depicting decorative detailed designs. A scarce book with only a few copies located in institutional libraries.

\$1,500



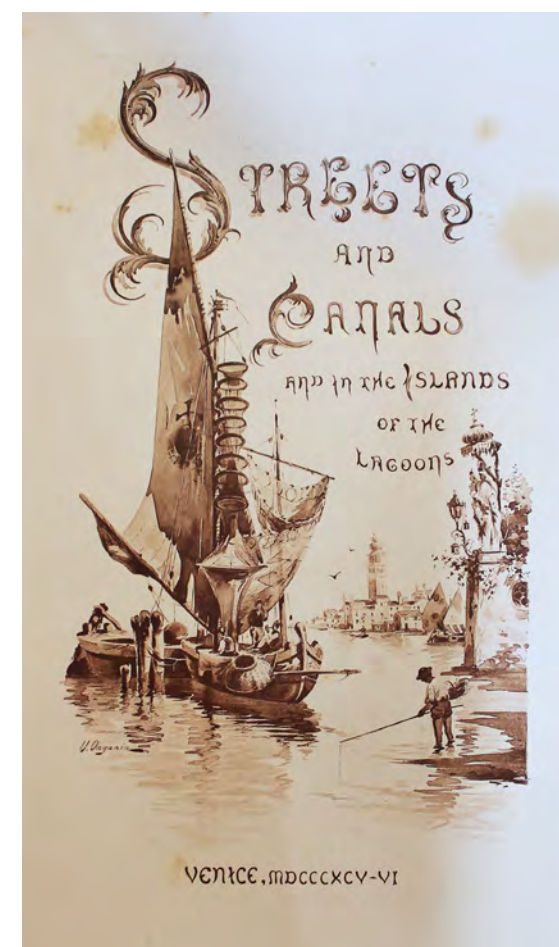


## “A JOY TO BEHOLD”

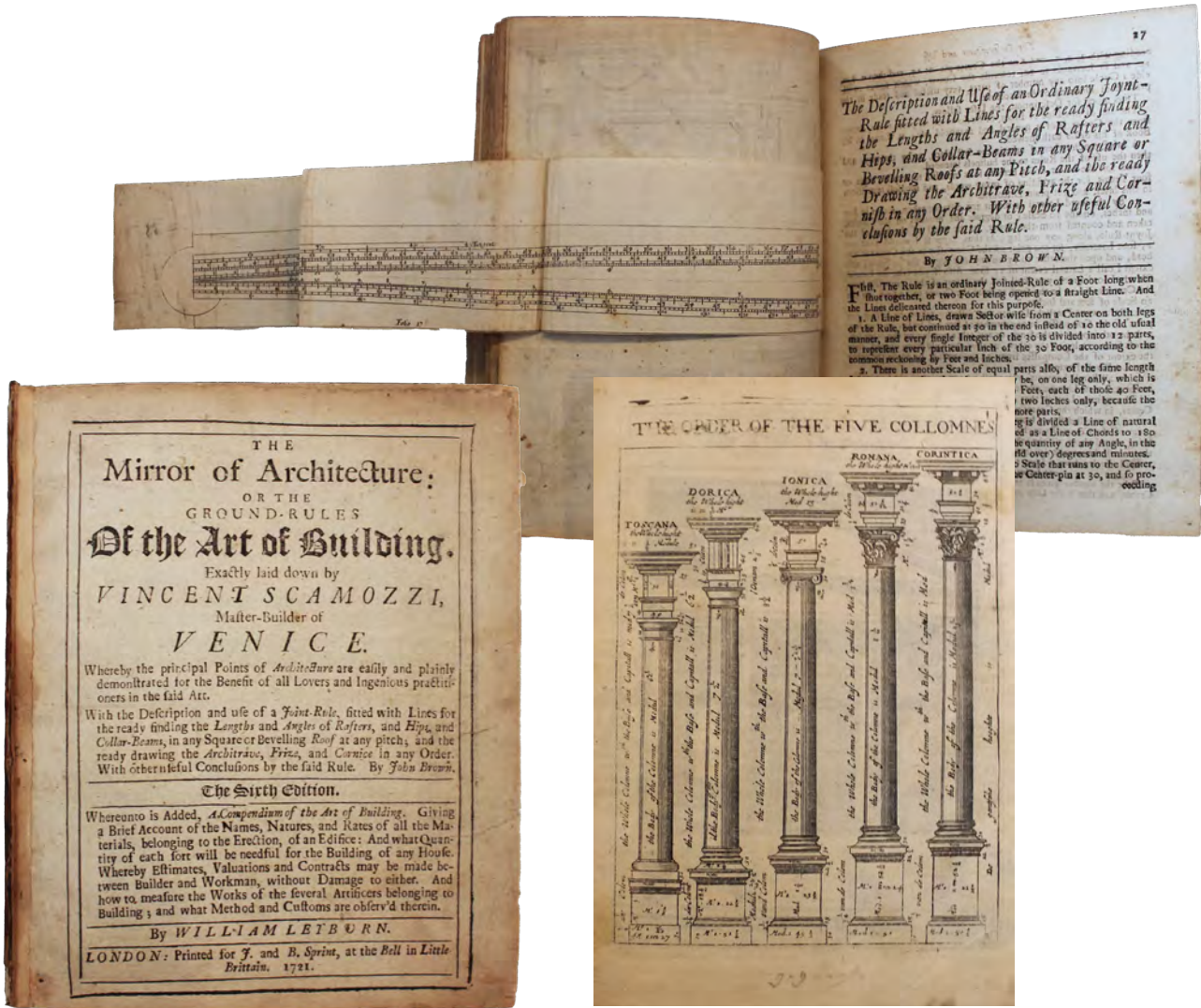
55

ONGANIA, Ferdinando. 1842-1911. **Streets and Canals in Venice and in the Islands of the Lagoons.** New York: D. Appleton, 1895-1896. 2 parts in 1 volume. Elephant folio. Letterpress printed in red and black. Additional lithographed title and 100 oversize photogravures of the streets and canals of Venice. Original quarter morocco over pictorial cloth. Binding rather worn, especially the spine. Internally the photogravures remain “a joy to behold.” (Parr & Badger).

\$3,500







56

SCAMOZZI, Vincenzo. **The Mirror of Architecture: or the Ground-Rules of the Art of Building.** Exactly laid down by Vincent Scamozzi, Master-Builder of Venice... The Sixth Edition. London: J. and B. Sprint, 1721. 4to. 58 leaves (lacking engraved title frontispiece and preliminary page with description of Schuym's scale). 40 numbered plates. Disbound. Bookplate of Ogden Codman, Jr. on front pastedown, inscribed with purchase information from Goodspeeds 1954. Sticker: "Loaned to the Metropolitan Museum of Art by Ogden Codman." Ogden Codman was a noted New York based architect. Circa 1950 ownership inscription of James van der Pool also on front pastedown.

Stated Sixth Edition of Scamozzi's textbook treatise "Mirror of Architecture" edited by Dutch author and translator Joachem Schuym from an original edition of 1669. The 40 plates in the "Mirror" by eighteenth-century architects Brown, Wotton, and Leyburn are copies from the original plates. Scamozzi's "Ground-Rules" sought to avoid "chaos, as the poets fancy" in matters of architecture. Scamozzi was a prolific "chief-builder" in Venice.

\$1,200



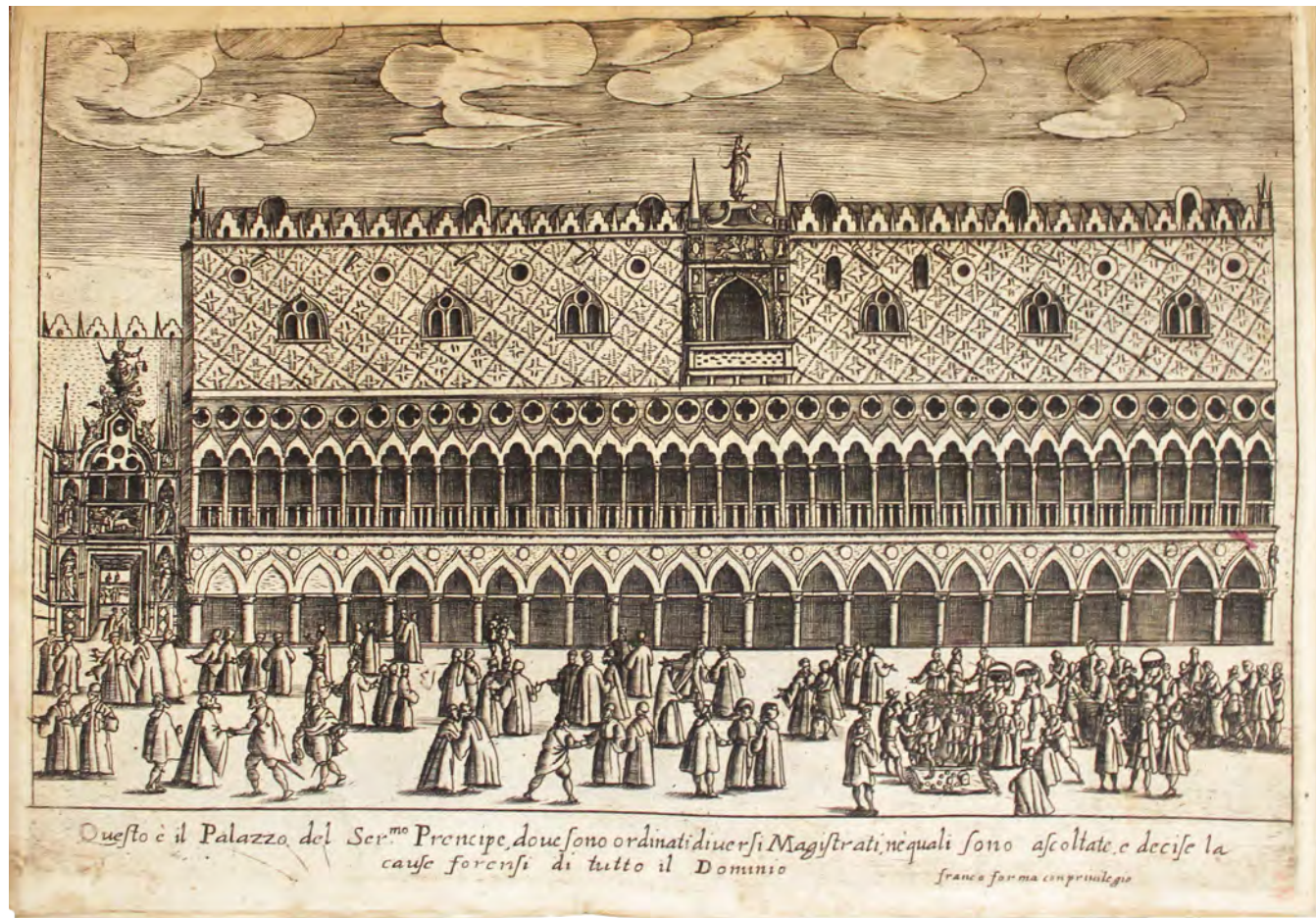
## BOYDELL ENGRAVING: THE MERCHANT OF VENICE

57

**Boydell Engraving.** A single sheet from the magnificent 1803 elephant folio issue of the prints. The Merchant of Venice was the first of two Shakespeare plays set in Venice, the second, of course, being Othello. This folio engraving from Boydell's famous series is of Act V, Scene 1, and depicts Lorenzo, Jessica, and Stephano before Portia's house. Engraved by John Browne from a painting by William Hodges.

\$375





## AMONG THE MOST BEAUTIFUL VENETIAN ENGRAVINGS

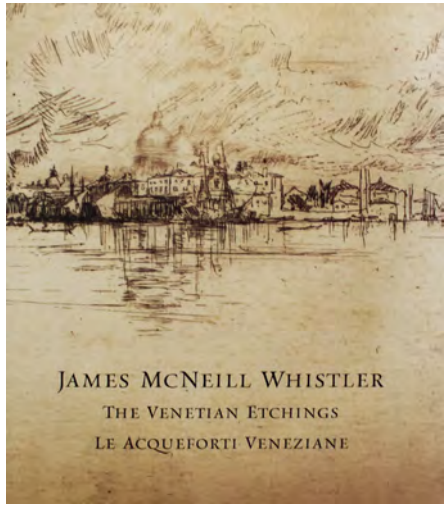
58

FRANCO, Giacomo. **Habiti d'huomeni et Donne Venetian**. Venice [1610]. Engraved title page and 25 engraved plates (one with trimmed margins). Lipperheide records several contemporary editions with slightly varying title and numbers. Remarkably detailed views and scenes of Venetian social life, including costumes and festivals. At the bottom of each engraving are short descriptive sentences. Also of note is the small map of Venice at the center of the title-page. The engraver of these plates, Giacomo Franco, was the son of painter Giovanni-Battista Franco (1510-1561). "This suite is of greatest interest for the Venetian costumes worn during the glory of the city. Today it is much sought-after, owing to its extreme rarity." (Vinet). Sold as a collection of plates.



\$7,500

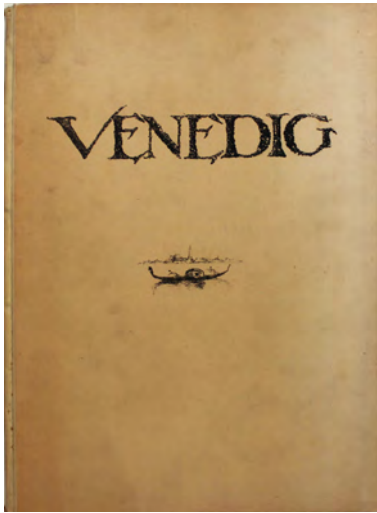




59

**James McNeill Whistler: The Venetian Etchings/Le Acqueforti Veneziane.** London: Art International Ltd, 2001. Original illustrated wraps. Fine copy.

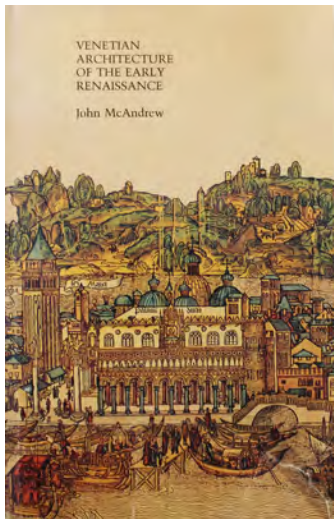
\$40



62

**STRUCK, Hermann (Illustrator). HAMERLING, Robert. Venedig.** Berlin: Euphorion Verlag, 1920. Limited Edition. #267 of 300 copies printed. Signed by Struck on the frontispiece. Pictorial cream colored boards, lightly smudged. Delicate engravings by Struck. Internally bright.

\$375



60

**MCANDREW, John. Venetian Architecture of the Early Renaissance.** Cambridge: The MIT Press, 1980. 4to. 593pp. Original cloth in DJ (repair to lower spine). Illustrated throughout.

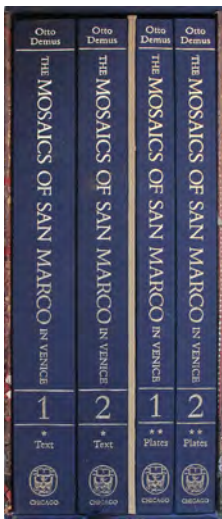
\$50



63

**Le Cornici Veneziane.** Morazzoni, Giuseppe Milano, Luigi Alfieri, s.d. (ca. 1948). 4to. Limited edition. Green silk over boards (slightly bowed). Assembled by Giuseppe Morazzoni. Important reference work on Venetian frames (14th-18th c.). 250 illustrations in B&W; 8 in color.

\$100



61

**DEMUS, Otto. The Mosaics of San Marco in Venice.** Chicago: The University of Chicago Press, 1984. Thick heavy quartos. Two text volumes and two plate volumes. The Eleventh and Twelfth Centuries and The Thirteenth Century. Housed in publisher's blue slipcase (scratched at the bottom). A monumental study, with the weight to match.

\$250



64

**BAETJER, Katherine and Links, J. G. Canaletto.** New York: Abrams, 1989. Oblong 4to. 387 pp. Near fine in DJ.

\$50





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