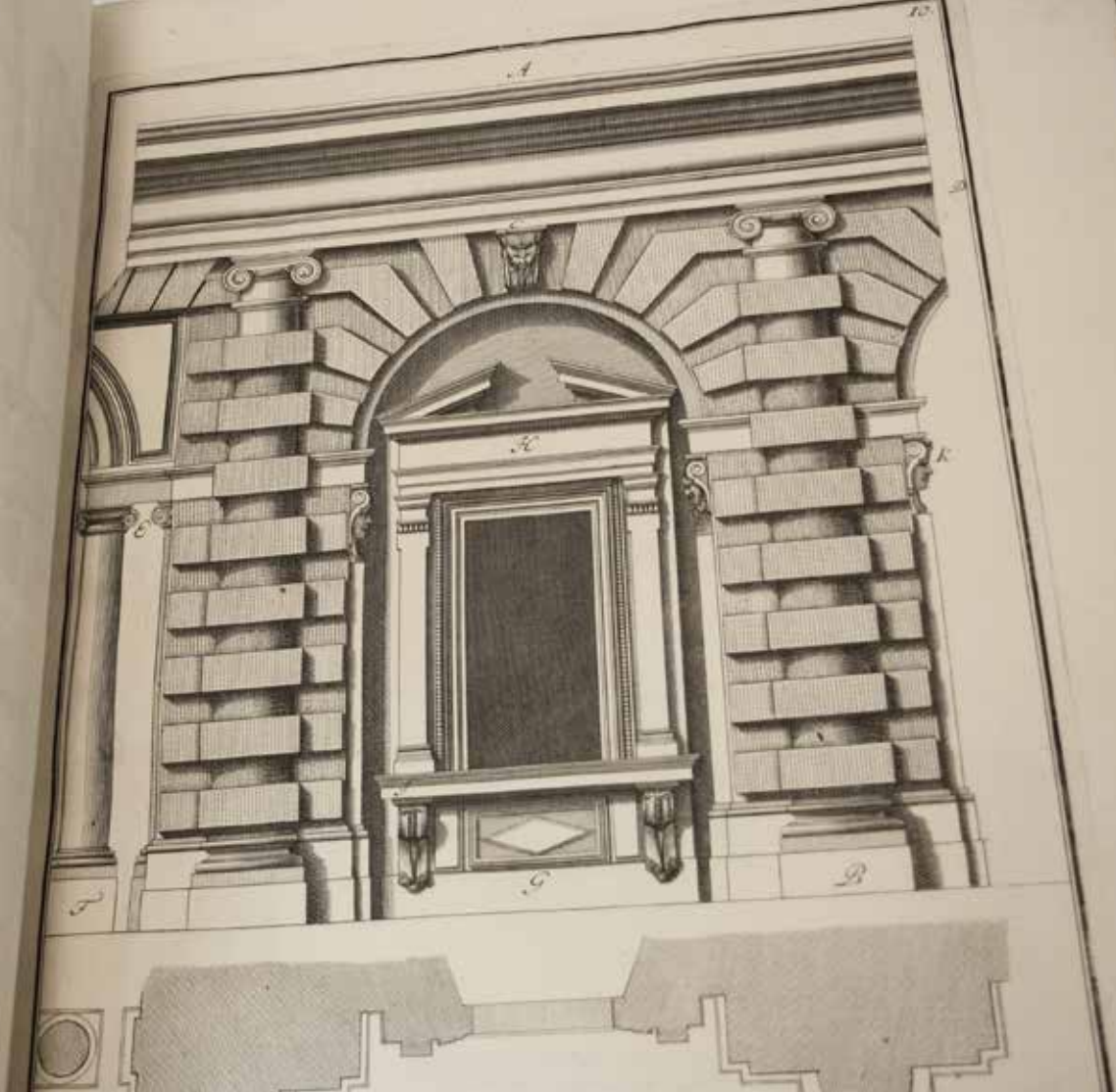


# Presentation



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## Scelta Di Architetture

Ruggieri, Ferdinando

CB21506/2

£10,000

Antiche e moderne della città di Firenze opera già data in luce, misurata, disegnata, ed intagliata dal celebre Ferdinando Ruggieri architetto Fiorentino. Edizione Seconda pubblicata, ed ampliata in quattro volumi da Giuseppe Bouchard e dal medesimo dedicata Alla Sacra Cesarea Maestà Dell' Augustissimo Imperatore de' Romani Francesco I. Re di Germania, e di Gerusalemme, duca di Lorena, e di Bar, granduca di Toscana ec. ec. ec. Four volumes bound in two.

L'Editore, in Firenze, 1755.

*Contemporary full mottled calf with spines in seven gilt compartments bearing central floral emblem and lavish foliate sides, multiple ruled and raised bands with gilt, brown morocco title label and volume numbers stamped direct, dentelles gilt, crimson sprinkled edges; Folio.*

**Second Enlarged Edition. With four engraved titles by Bernardo Sansone Sgrilli and Teodoro Ver Cruys after Ruggieri, five vignette title-pages in crimson and black, four copper engraved vignettes, eight engraved initials of which three are copper engraved and five are woodcut, three portraits, double-page folding map of Florence, and two hundred and seventy-nine plates of which twenty-four are**





*double-page and two hundred and fifty-five are single.*

*Provenance: Bookseller's ticket of Leo S. Olschki, Firenze [Olschki 15242]; engraved bookplate of Augustin Brentano [Millard Italian 118].*

*'Tres bel exemplaire'. A stunning copy of the second edition; scarce in such fine condition.*

The first edition of this work 'Studio d'architettura civile' was published in Florence in three volumes in the years 1722, 1724 and 1728. The second edition, of which this is a copy, provides an additional volume of plates comprising reprinted publications of the 1730s; these are by several hands and consist of architectural drawings of Florence's cathedral and the Mediceo-Laurenziana Library.

Ruggieri's impressive survey of the architecture of Florence was inspired by the Roman publisher Domenico de' Rossi's 'Studio d'architettura civile sopra gli ornamenti di porte e finestre tratti da alcune fabbriche insigni de Roma' which was published in Rome during the years 1702-1721. The work followed a similar format, with an elevation of the building preceding plates of architectural details and plans. Where the two works differ is Ruggieri's volumes provide measured illustrations of doorways, windows and related details from buildings in Florence while the illustrations in Domenico de' Rossi volumes are taken from buildings in Rome. Ruggieri's achievement is considered ultimately greater, since he succeeded in publishing two hundred and thirty-seven (1st edition or 1st 3 vols. 2nd edition) illustrative plates in less than half the period needed by de' Rossi. In addition, unlike de' Rossi, he drew and engraved most of the plates himself (1st edition or 1st 3 vols. 2nd edition).

The plates are important in the history of architectural publication by being the first to provide accurate illustrations of architectural detail from public buildings, churches and palaces in Florence that had been designed by such notable architects as Michelangelo, Ammannati, Buontalenti and Vasari.

Ruggieri's first major architectural commission was the remodelling of the facade of S. Filippo Neri (or Chiesa Nuova), Florence in c. 1715, which was followed by a commission from the Medici family to remodel the church of S. Felicità, Florence in 1736-1739. Concurrent with this, Ruggieri also rebuilt the Palazzo Sansedoni, Siena and the Collegiata Church, Empoli, and published a number of architectural works illustrated by his engravings of which 'Studio d'architettura civile' is the most remarkable and highly regarded.

*Brunet IV, 1455; Cicognara 639; RIBA 2877; Berlin Cat 2690 (1755 edition).*





## Histoire des Navigations aux Terres Australes

Brosses, Charles de

CB21532/2

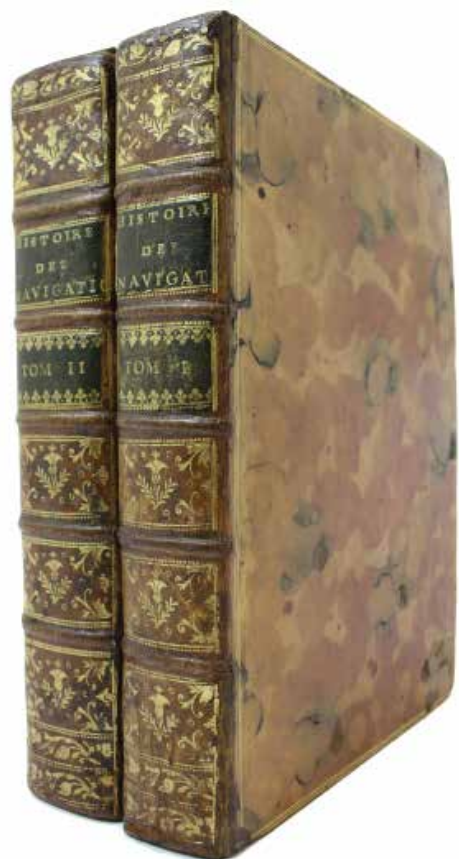
£4,000

Contenant ce que l'on scait des moeurs & des productions des Contrejes decouvertes jusqu'à ce jour; & ou il est traite de l'utilite d'y faire de plus amples decouvertes, & des moyens d'y former un etablissement. In two volumes.

Durand, Paris, 1756.

*Contemporary full French marbled calf with covers bearing triple fillet border and spines in six compartments between raised banding the second and third with emerald green morocco title and number labels and the remaining with repeat gilt decoration of various small tools around a central flower-spray; inner dentelles gilt; comb-marbled endpapers; 4to, 295x217 mms.*

**First Edition, second issue. With seven copper engraved large folding maps by Robert De Vaugondy, woodcut initials, head- and tail- pieces and six pages of errata bound at the rear (four to the first volume, and two to the second).**





## **A History of the English Speaking People** Winston S. Churchill

**CB24286/4**

**£2,500**

First editions, first printings. 4 vols. Book I: The Birth of Britain. Book II: The New World. Book III: The Age of Revolution. Book IV: The Great Democracies.

London, Cassell & Co., 1956-58.

*Bound in recent full crushed red morocco, gilt tooled borders and gilt in compartments with publication to foot of each spine, inner dentelles with marbled endpapers, all edges gilt, binding by Maltbys of Oxford.*

***Charts, maps etc.***



# Oeuvres

Molière, [Jean Baptiste de]

CB9270/6

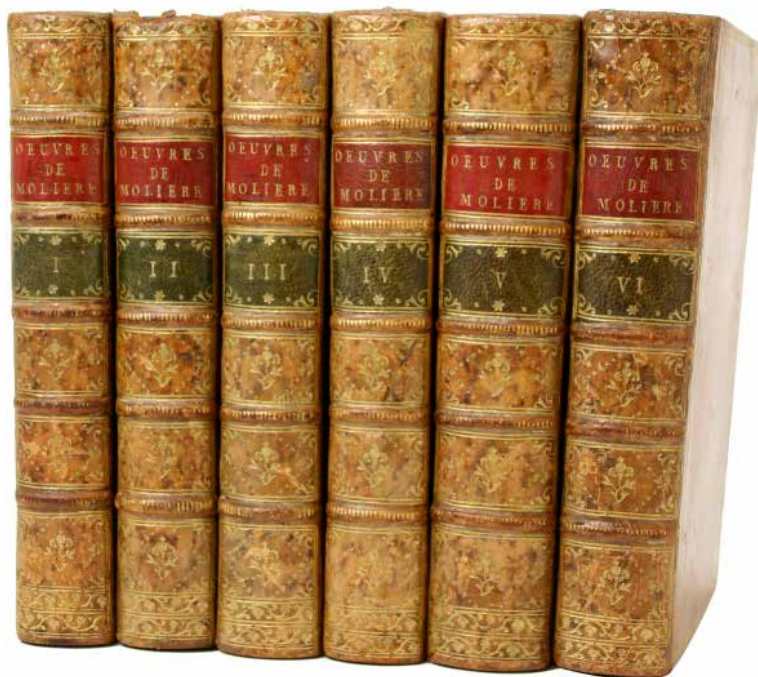
£2,000

In six volumes. Avec des remarques grammaticales; des avertissemens et des observations sur chaque pièce, par M. Bret.

Par La Compagnie des Libraires Associés, Paris, 1773.

*Contemporary full mottled calf with gilt French fillet to the boards enhanced with small floral cornerpiece decorations; spines are decorated in gilt panels - separated with raised bands - bearing a central gilt flower surrounded with lozenge and spherical tools and ornamental floral sides; green and crimson morocco title labels; marbled endpapers and edges; aeg; 8vo.*

**First Edition. Engraved portrait frontispiece to volume one by L. J. Cathelin after P. Mignard; half title-pages; vignette title-pages by and after J. M. Moreau le jeune stamped in both red and black; decorative woodcut head and tail pieces; and thirty-three engraved plates by J. B. Simoriet, A. J. Duclos, D. Née, N. de Launay, L. J. Masquelier, E. de Ghendt, J. J. Leveau, C. Baquoy, L. Legrand, J. P. le Bas after J. M. Moreau le jeune.**



**Provenance: Nils von Rosenstein, 1789, his name in ink. Israel Holingren, 1917, his name in ink.**

**A stunning set.**

This is considered the finest edition of Molière due above all, to the exquisite drawings of Moreau le jeune, the vignettes and the general design of the six volume set.

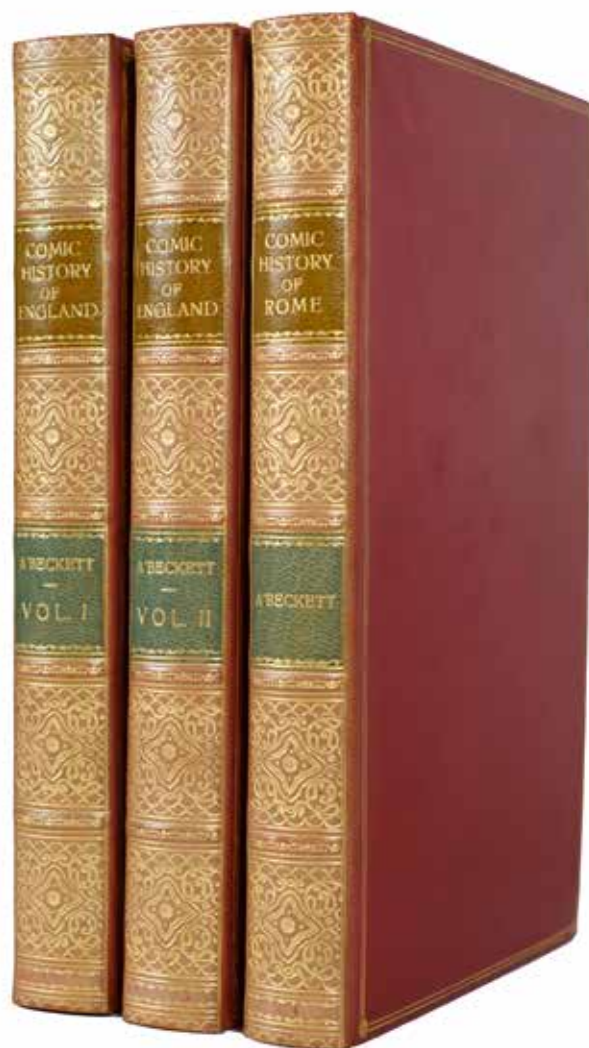
“Moreau’s [1741-1814] remarkable adaptability, his capacity for determining the kind of illustration best suited to each book he undertook, is exemplified by the sharp contrast between his designs for La Borde [Choix de Chansons (1773)] and his exactly contemporary designs for Molière. Whereas he largely neglected La Borde’s text, he packed as much of his author’s meaning as possible into his illustrations for Molière...Whereas beauty was uppermost in his mind with La Borde, with Molière he aimed above all at character, even approaching the grotesque for play like Le Bourgeois Gentilhomme (V, 589) and Le Malade Imaginaire (VI, 509). There is some loss in grace and finesse, no doubt, but in compensation Moreau achieves a firm and illuminating conception of each situation that he presents...his strongest plates are usually for Molière’s serious plays, rather than his lighter efforts, though he hardly falters throughout the canon.” [Ray]

“Edition plus remarquable par sa beauté que par sa bonté. La suite des figures de Moreau est une des plus estimées d’une rareté extrême avant la lettre”. [Cohen-de Ricci] (This edition is more valuable for its beauty than its finesse. Moreau’s illustrations are highly esteemed and of extreme rarity).

“De toutes les éditions des oeuvres de Molière avec les notes de Bret, celle-ci est la plus belle et la plus recherchée”. [Brunet](Amongst all Molière’s masterpieces this edition containing Bret’s notes is the most beautiful and well researched.)

The Encyclopaedia Britannica gives a thorough overview of Molière’s (1622-1673) life and works of which a portion is included below: ‘original name Jean-Baptiste Poquelin. French actor and playwright, the greatest of all writers of French comedy.

Although the sacred and secular authorities of 17th-century France often combined against him, the genius of Molière finally emerged to win him acclaim. Comedy had a long history before Molière, who employed most of its traditional forms, but he succeeded in inventing a new style that was based on a double vision of normal and abnormal seen in relation to each other—the comedy of the true opposed to the specious, the intelligent seen alongside the pedantic. An actor himself, Molière seems to have been incapable of visualizing any situation without animating and dramatizing it, often beyond the limits of probability; though living in an age of reason, his own good sense led him not to proselytize but rather to animate the absurd, as in such masterpieces as Tartuffe, L’École des femmes, Le Misanthrope, and many others. It is testimony to the freshness of his vision that the greatest comic artists working centuries later in other media, such as Charlie Chaplin, are still compared to Molière.



**The Comic History of England... in two volumes [with] The Comic History of Rome**  
Gilbert Abbott A'Beckett; John Leech (illus.)

CB24291/3

£1,500

3 vols. 8vo.

London, Punch Office/Bradbury & Evans, 1847.

*Full polished calf, intricate gilt tooled decoration to spines, green leather labels, inner dentelles, top edges gilt, uniform binding by Bayntun of Bath, with original cloth tipped in to rear of each volume.*

***First Editions. Hand-coloured comic engravings and drawings by John Leech: 'Comic England' - 10 coloured etchings & 120 woodcuts; 'Comic Rome' - 10 engravings on steel and numerous on wood.***