Architectures de papier: La France et l'Europe (XVIe–XVIIe siècles). Frédérique Lemerle and Yves Pauwels.
Collection "Études Renaissantes." Turnhout: Brepols, 2013. 266 pp. €90.

Architectures de papier is a volume dedicated to architectural treatises published in France, written in French, or translated into French in the sixteenth and seventeenth centuries. The book is the offspring of a digital project curated by the same authors: the *Livres d'architecture* online database hosted by the Centre d'Études Supérieures de la Renaissance in Tours, France (CESR), which provides open access to a large collection of both printed and manuscript texts, many of which can be consulted in both image and text (OCR) format (http://architectura.cesr.univ-tours.fr/Traite/index.asp).

Lemerle and Pauwels's book fills a void within a field, that of the history of early modern architectural books, which has significantly grown since the pioneering 1981 CESR meeting *Les traités d'architecture de la Renaissance* (ed. Jean Guillaume, 1988), but which was thus far lacking a synthesis on sixteenth- and seventeenth-century France. (With the exception of Serlio's treatise, on which much has been published, the only volume dedicated specifically to French architectural books is Jean-Philippe Garric's *Recueils d'Italie: Les modèles italiens dans les livres d'architecture français* [2004].)

The book is structured into eight chapters followed by two separate bibliographies, one dedicated to early modern architectural books and the other to modern literature on the subject, and by an index of names of people and places. Chapter 1 sketches a picture of the main presses that produced architectural books in the French language in Paris, Lyon, and Antwerp — the latter a center of multilingual publishing, where, as it is well known, Pieter Coecke turned Serlio's books into international bestsellers, albeit without the supervision or authorization of their author, by translating them into French, German, and Netherlandish. Chapter 2 is dedicated to the French editions of the treatises written in Latin, Italian, and Spanish by Vitruvius, Alberti, Sagredo, and Serlio (books 3 and 4). The authors underline here the difference between "humanist publications" (31), which made Vitruvius's and Alberti's texts available to an elite of Latin-proficient readers, and the translations into French that addressed a broader audience, including practitioners. Chapter 3 deals with the reception, mutual influences, and relative impact on practice of the different types of architectural books that circulated in sixteenth-century France: the manuals dedicated to the architectural orders by Sagredo, Blum, Bullant, and Du Cerceau; the pattern books such as du Cerceau's *Livres d'architecture*; and the comprehensive treatises of Serlio and Delorme. Chapter 4 focuses on seventeenth-century prints produced for illustrated architectural books, mostly in France but also in the Low Countries, England, and Germany. The authors highlight in particular the central role played by some well-known dynasties of printers/publishers, such as the Langlois and Mariette of Paris and Dankerts of Amsterdam. Chapter 5 is dedicated to the seventeenth-century editions of earlier treatises, including Serlio's, Vignola's, Scamozzi's, and Palladio's. It analyzes the changes made to the original texts by later publishers — translations, of course, but also revisions as well as abridged or augmented editions — and their success in France and, more generally, Northern Europe. Chapter 6 deals with books on fortifications published in France and the Low Countries, in particular from the late sixteenth to the late seventeenth century. Chapter 7 is dedicated to the "European best-sellers" (158) that promoted the state-driven classicism that gave birth to the Académie d'Architecture (1671) and the Académie de France in Rome (1666), in particular the works of Fréart de Chambray, Perrault, and Blondel. Chapter 8 concludes the volume with an analysis of the varied audiences of sixteenth- and seventeenth-century treatises — from patrons and amateurs to architects and painters — and of some of the practical applications, in France, of the architectural models, both ancient and modern, disseminated by theoreticians across Europe.

Architecture de papier engages with printed material only, excluding collections of drawings and manuscript books from its analysis of the production and dissemination of architectural knowledge in early modern France. This choice allows the authors to focus on a variety of topics typically overlooked by the specific literature, such as the roles of publishers, translators, editors, illustrators, printers, engravers, and, last but not least, counterfeiters in the making of both architectural books and their success. Yet, by the same token, *Architecture de papier* reinforces one of the field's most ingrained misconceptions,

especially for the sixteenth century: that of the absolute predominance of printed sources over any other form of transmission of architectural knowledge.

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