

Fréart de Chantelou, Roland, *sieur de Chambray*

Le Mans 1606 – 1676 Le Mans

Parallèle de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq Ordres.

Paris, Edmé Martin, 1650

FOLIO (370 × 240 mm), (62)ff. signed a⁶ A–O⁴ and paginated (12) 1–109 (3); engraved title-page, forty full-page engravings, numerous smaller engraved vignettes and ornaments imposed with the text.

PROVENANCE title inscribed *De Legendre* — Theodore Besterman (1904–1976), exlibris¹ — by his bequest to the Taylor Institution Library, University of Oxford (deaccessioned 1984) — E.P. Goldschmidt & Company Ltd. — Private Collection, Dublin

Binding abraded, otherwise in very good state of preservation.

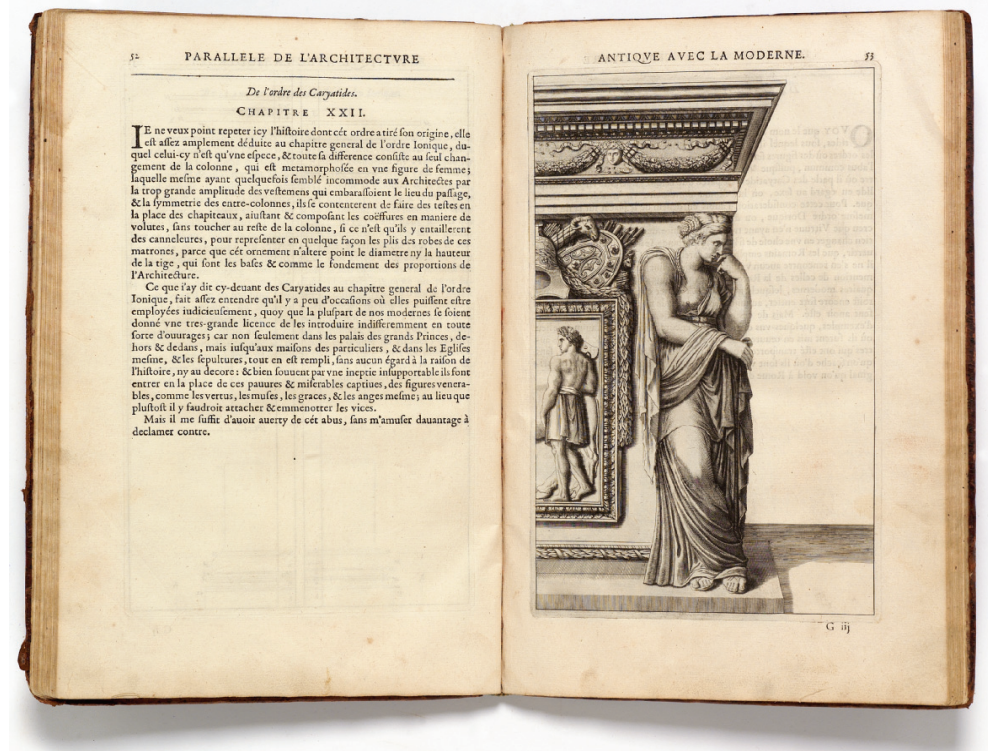
BINDING contemporary French calf; back decorated in gilt.

FIRST EDITION of this important text on the rules and proportions of the Orders of Columns, an epitome of the standard works on the subject by Palladio, Scamozzi, Serlio, Vignola, and other Italian and French authorities. It comprises a series of explanatory texts and visual comparisons showing how the Orders were employed by ancient and Renaissance architects and roundly condemns their incorrect usage and attempts at reform on the part of many architects. The book inaugurated the architectural part of the celebrated 'Quarrel between the Ancients and Moderns'.² Four subsequent editions of the *Parallèle* were published at Paris and John Evelyn's translation, *A Parallel of the ancient architecture with the modern* (1664), went through as many editions in London.³

¹ The copy is described in Besterman's *Old art books* (London 1975), p.42 with reproduction pl. 62.

² Frederique Lemerle, 'Une querelle des Anciens et des Modernes en architecture: Fréart de Chambray' in *Architectes et architecture dans la littérature française*, edited by Madeleine Bertaud (Paris 1999), pp.37–47.

³ See British Architectural Library, *Early printed books 1478–1840* (London 1995), II, no. 1132; Eileen Harris, *British architectural books and writers, 1556–1785* (Cambridge & New York 1990), pp.196–201.



Engraving of a caryatid, by Charles Errard (height of binding 374 mm)

The engraved title with oval portrait of the author's cousin and instigator of the book, François Sublet de Noyers (1578–1645), is signed *Tournier scul.*, presumably Georges or Jean Jacques Tournier, the latter *graveur du Roi* and active circa 1650–1684; the engraving on page 63 is signed *r.* The other plates are unsigned works by Charles Errard (1601/1609–1689),⁴ who had met the author at Rome in 1640,⁵ where they had obtained casts of

⁴ Jacques Thuillier, 'Propositions pour Charles Errard, peintre' in *Revue de l'art* 40–41 (1978), pp.145, 165, 169, 172. Errard's *oeuvre* as established by Emmanuel Coquery comprises about 400 drawings and 500 prints; see his thesis 'Charles Errard: ou l'ambition du décor' (Université de Paris Sorbonne,

classical capitals and completed drawings of classical antiquities as study materials.⁶ After Errard's return to Paris in September 1643, these drawings were translated onto copper plates.⁷

REFERENCES *Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin* (1939), no. 2374; Laurence Hall Fowler and Elizabeth Baer, *The Fowler architectural collection of the Johns Hopkins University. Catalogue* (Baltimore 1961), no. 127; Leopoldo Cicognara, *Catalogo ragionato dei libri d'arte e d'antichità posseduti dal Conte Cicognara* (reprint Bologna 1979), no. 507; *Architectural theory and practice from Alberti to Ledoux*, exhibition catalogue edited by Dora Wiebenson (Chicago 1983), III–A–14; National Gallery of Art, *The Mark J. Millard Architectural Collection, I: French books* (Washington, DC 1993), no. 76; *Avery's choice: Five centuries of great architectural books*, edited by Adolf Placzek (New York 1997), p.59 no. 78; *Architectural theory: from the Renaissance to the present: 89 essays on 117 treatises, with a preface by Bernd Evers and an introduction by Christof Thoenes* (Cologne 2003), pp.240–247; critical edition (with the author's *Idée de la perfection de la peinture*) and commentary by Frédérique Lemerle-Pauwels and Milovan Stanic (Paris: École Nationale Supérieure des Beaux-Arts, 2005)

2004) and his 'La poétique ornementale de Charles Errard' in *Rinceaux et figures: l'ornement en France au XVIIe siècle*, edited by Emmanuel Coquery (Saint-Rémy-en-l'Eau 2005), pp.28–43.

⁵ Isabelle Pantin, *Les Fréart de Chantelou: une famille d'amateurs au XVIIe siècle entre Le Mans, Paris et Rome* (Le Mans 1999), p.26 and *passim*.

⁶ Roland Fréart de Chambray, 'Proportions que jay mesurées avec Mons. Erard sur les originaux mesmes a Rome lannee 1640' (Paris, Bibliothèque des Beaux-Arts, Ms 12 PC 6415); see Pantin, *op. cit.*, pp.47–53; Annalisa Avon, 'Su alcuni esempi di scultura e architettura antiche nel Parallèle (1650) di Roland Fréart de Chambray e Charles Errard' in *Annali di architettura* 13 (2001), pp.111–119.

⁷ The frontispiece portrait of Sublet de Noyers also is engraved after a drawing by Errard (Albi, Musée Toulouse-Lautrec); see Pantin, *op. cit.*, p.21 (reproduced).