

Intent eh 'is always Architecture. to please the gaze of others, however, it never reaches the point of fe medefima it always has something to do with it;

more than rejoices the finesse of your works, more com .

takes the bifogno di efferae illuilrata; and for so many starch from eh 'it is introduced into the world, and for so many Men, who at the end of time have perfected: la does not know even to end your diligence.

Nat: the forella will fertilize to agriculture, he did not procure food for men, which they did not offer a decent shelter, both equal in the two-sided, companions in induflria, and one in allbetween the foitegno, the fiabilimento, the glory.

At the beginning however the NECESSIT A ', and the. SEM PLICIT A • were the fole Rules, with which he directed his buildings, confiO: bodies in poor huts, rough hovels, and anguCle houses, where he defended hardly. the Men from the bad weather of the Seasons, or keep their harvest to the bifognO. Afterwards, at the advent of families, the dill: intion of power in some, and others in the arts, I will add MAJESTY, and. ROBUSTNESS of the Factories (4), encircling the most inhabited places with groife walls, and fortifying each one in the countryside in its own cafes, in order to find shelter and from the infulti of the be (He quivering, and which did not less affect trade fairs than public freedom).

In the meantime, they filled the land with Inhabitants, formed the peoples, established the kingdoms, divided the nations, and then did the Phallus in the Great ones, and the Religion between the Plebe in! L: illumined generofe ideas of raising , or with some augmented monument memory. eternal of men most illumi - nated in arms, or in dignity. eminent, or beneficial for their fapere or for the • invention of new arts in the ... happiness of states.

So little by little. that good gulflo, which in e! does with the name diflingueG, was little introduced in Architecture.

DECORATION tomunemente; good guno, however, which then went on forever growing, and now varying with age. , ideas, or conditions of Peoples, before which the Architecture was especially in bloom, removing them, or adding new ornaments, order, and fimmerria, fruitful that more came to satisfy the eye of the fettettatori, or make its magnificence, or glory 111. de 'Dominanti.

The Egyptians among other nations by force of hard work around their factories, which, fruitful of the fundamental laws of the Kingdom, had to sign Fucifivameote from Father to son (5), had the former the glory of making them more generally excellent Operaj, and the most ingenious architects; because going into them of p: i.ri to the emulation of each fegnalarfi nelb. own family 1 • ability, so called the good guide, were the foli that found the way to draw from the mountains, and uansferir whole on de •

their fepolcri stones of an enormous size, diroz • .zandole colli greater finesse dd \ · arre with mustache reliefs, and carvings in Pyramids, and in Obelifchi (6), in arches, cd in building of a magnificence, li <li whose photos leftovers still watch the marvel of the prcfente. de 'pa! feggicri, and the beggars in the arre. (7) Following the example of the Egyptians, their neighbors were already well advanced in the days of Sanfone in another day: or of architecture. The Columns were already coming to decorate their Factories (8), and the FiliLlei, who lived there in the South. whose upper part divides into loggias, and into terraces, which they used to sell around the lower area, did not contain less than three miles. of perfone; but it did not rest, as the whole building, which on two fole Columns, and in such a way, that at the rovefciarfi of quefle, all came behind that great mass, oppressing you with Saufone, who gave him the collapse, how many had Filill: ei in the Temple (»).

The first one, however, and a show, for gods: thus, of Architecture. , fruitful the Villalp.:rndo, fi must relate to the Factory, the guale followed thereafter at c · eot 'years, of the Temple, and of the. Directed by Solomon (10). He cannot deny it; likewise I glorify it

to the Affirj, Medi, Babilonefi, Perftani d 'eiforfi also effi up to: the early days of their monarchies not little divided in quef \: a fcienza (t 1). At least from one. Cologne built in the most vctuated times by Afta, and in Etruria defeat the invention I invent some Tempj <la e! Ago buildings of the Order in Architecture, called f1 then TOSCANO (I 2) Ma. Went then sempre l 'Architecture as swaying between the mostly gluing, and varied genius of the N.tzioni; dim: the Greeks, N'action among others the most cultured 1n every genre, and ingenious in this art, framed • ciarooo to do it, with making it over time! le! fo and brighter, and more gaja in certain Orders, DORICO (13),] ONICO ( 4), CORINTIO (15), perliquali fi meriLaror. or the universal applause of the Gentiles, efpecialrnente of the Romans, from which addenclovifi other pitl maeilofa venu! tà , and new Order, therefore called ROMAN, or COMPOSITE (r 6), see the Architecture at 1 times of Ccfare, and cli Augufl: o run away. obbtqua. or straight. on a flat floor, l4 flrada, which perç, rre, qu, llii is the Line.

4.

The Surface is a long and wide Hellenphion, but feuz 'no grolfezza, or depth.

Yes 1 · acc11iuJe or deflter of tma fola li

ile.i in circulation

or between 1n, lte curves or direct, but always on the peal, 1e

11 Solid is what the body is, and it offers long, wide, and deep

It is surrounded by many [11per / icie straight curves, itl q11.1.dro or hi turn for each side, f, rma111lone di-rJ1rfi planes

Three cflenfio, 1i adu11q11e h.i the Solido

With a straight inclined line, u of a more hori - zontal so called another, which falls on its feet more so as to lean them more for one, than for the other part, quefra fi calls Perpendicular, as FC, DE 8cc. (fog., - J.)

There.rdcmllo a iuiae f-11pra of mi «ltrtt in mode c1, and piegl, i or ptr each,; () for the other part, that dict / i Ohbliqua, me AE, BE ( ftg. i,)

On Curves I fall »not many divifioni, lelle • such as for maggwr chiara -r.a {i 4 {-, p! tta ii far {ltrrJfl in I, of the Sedoni. (io11kbe 'For now 11 • 11 we need d' awrfl confider re, 1, and the fola CircolaM,

the Circio.

Sertor of the circle calls G that figure, which has for terms two rays, and an arc, like O F C H O (/ ig. 14.)  
.. {v'Cjertrni however, cbe the arc of Sector 110n equal to the fourth part .. te of the circumference, perch [in this and  
[or better call the Quadrant.

La Circo11fere11za, or 'Periphery of each circle f' of Cjide, or is meant to be divided into 3 60. p, spiky equal, rbe ft d1  
/ lmguno with the name of Gradi. The Semicircle contains 180., and the .Q! Llddra11te 90.  
Each degree (s) can still divide up to 60. Minutes, each minute i11 60 • Seconds, and every Second ili 60

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In this way, therefore Ja unbridled license from before in some, and a guo: or in other aifai vain, and puerile of a (too much to fuck the Columns, that the most maeflofa Decoration with! Tuifcono of the buildings (19); then the replicates iacurfioni

of the Barbarians, the wars, the revolutions, which caused them to go several times, and with the most beautiful, and magnificent factories, and face-to-face monuments, and fire there. Greece, and I • Italy (2nd); finally I choose for a song, which he offered for a long time: the architect

ture, of those arts, which come to form him the most beautiful outfit, and the introduction for the other of new Orders to fanta! la more toilo, and on a whim that fecundate the most jubilee rules., and the fani principj dell'idear of the men (2 1), deformed it into a wood, which lay neglected for many starch, nor was it more

For quefl: either the greater or lesser ability of an Architect does not confi le! in a less or more extensive, and knowledge of Rules, and of precepts for devising and ordering a building; since it is too true, that the practice must prefer in each cofa to the theoretical one (1.5): but eifa is more characteristic: icarnenrc: in a certain sense or genius, which more or less forms the good luck, more or less eh ' it is led by a diligence in the elevation of Dilegno, and in the current operation of the hand (the 6), and was born in us from the finesse. infinitely fuperiori to all precepts), and on the practice of those arts, or scienze, of which ... can not be deprived, feoza fail, or ruin the Architecture. From Geometry, or Doctrine of eftefe quantities, to which it supports. and in theory for the intelligence of lines, angles, surfaces, folides and so on. , and in practice fia for the formation of the defense with a good project worked with efficiency, and strong, and vivid in its outlines; fia for the execution of the work in darfi ready to work, where the bifogoo does, or in making it easy to ... judge, if it is already bad, of irregularity or perfection. Finally from the Perspectives, also called Scenography, I use the effect of a factory to give effect to a factory, since still from the Icnography, and from the Spelling, the first of which gives the Plant, and makes it the Height de 'bodies with their vertical mifure, and the Cutaway for the internal parts of a building. (3 o)  
So all the power of architecture, since the. greater ability of an Architect fi reduce to 3 large heads: 1. Prcpm · are ful foundation of the Mathematics: 2. To devise a model of the most sumptuous Antiquity: 3. To sort on the most giufle rules, and notions, that from that revealed, and from quc {la, a factory 1. And here is the object, and! the compartment of any fiafl my Opera.

Primarily. I do not treat q i, although at least it belongs to the previous edition, fo non of CIVIL ARCHITECTURE • Architecture is commonly divided into three parts, in Civil, Military, Naval. The Civil, however, since originally the most attic, and in the UFO the most universal, the most notable in fc fl: eifa, and the decoration the most neceffaria, and the fufffil: enza of Man; the first is like this, and the most worthy of our confidences. Second • Direct THE CIVIL ARCHITECTURE. to defend, and perfect and yes public dificj c: he privari to ufo, comfortable, and the ornament of the vica; therefore the three fl a! conditions, or properties, FERMEZZA, UTILITY, DECORATION. However, leaving the first two aside, above which: it is not difficult to learn 3

without precepts with practical fola the best idea is in hand, I do not take on that book, that of the third, ffcettibil fem pre of new beauties, and the object in all the times of the fury of the most ingenious architects.

Le Colonne già venivano tra effi a decorare sfarzofamente le loro Fabbriche(8) , e li FiliLlei , che vi abitavano al Sud.-Eft, fappiamo dal libro de' Giudici , che già vi aveffero un Tempio dedicato al loro Idolo Dagon, la di cui parte superiore divifa in logge, ed in terrazze , le quali fiendevanfi a giro all' area inferiore , non con-teneva meno di tre migliaja. di perfone; ma non pog-giava , ficcome tutto l'edifizio , che su due sole Co-lonne , ed in maniera , che al rovefciarfi di quefle, tutta venne lor dietro quella gran mole, opprimen-dovi con Saufone , che gliene diede il crollo , quanti vi ebbero Filill:ei nel Tempio (») . La prima comparfa però , ed uno sfoggio , per dhi: così , dell' Architettura. , fecondo il Villalp.:rndo , fi deve rapportare alla Fabbrica, la quale feguì indi apprelTo a c-eot' anni , del Tempio, e della. Regia di Salomone (10). Non fi può neg;ir parimente la gloria

agli Affirj, Medi , Babilonefi , Perftani d' eiforfi anch' effi fino :ii primi tempi delle lor monarchie non-- poco diflitti in quef:a fcienza ( t 1) . Almeno da una. Colonia ufcita nei temri li più vctulti dall' Afta , e difcefa aell' Etruria abuiamo l' invenzione io alcuni Tempj <la el!fa fabbricati dell'Ordine in Architettura, chiamatof1 poi TOSCANO ( 12) Ma. andò poi fem-pre l' Architettura come ondeggiano fra il genio per lo più incollante, e vario delle N.tzioni ; fioche: li Greci , N'azion fra l' altre la più colta 1n ogni genere , ed ingegnofiffima in quefl' arte , incornin• ciarooo a fi{farla , con renderla nel tempo !le!fo e più brillante , e più gaja in certi Ordini , DORICO (13), JONICO (4),CORINTIO (15), perli preffo che afcefa al compimento della sua più nobile fimmeftria , e decoro .

Benchè , qui ancor non fi compiacque di fe {1e(fa , nè qni ebbero pofa le fue diligenze , onde., comparir più sfarzofa e bella ne' fecoli pofreriori , effe11do effa in fatti ancor capace di ricevere fompre più e maggiore fveltezza , e nuova grazia di cam-pegiare in mille forme poffibili ; ficcome , per ma-niera d' eprimermi , nel primo Architetto Fabbrica