THE PERSPECTIVE

PRACTICAL, NECESSARY TO ALL

PAINTS, GRAvE V R S, SCuLPTEuRS,

ARCHITECTS, 0 RF EVRE S

B R O D E VuR S, TA PIS SIE R S,

& other feruans from the Deffein.

PREFACE.

A PERSPECTIVE which is based on the principle of the eye, to which Nature has given more vivacity & more perfelefel:ions than to the other senses, & which holds cntr'cux the rank of the most important senses of the human body.

the adua ntages that the Spirit has parddfus k Body; dl: aufli the most beautiful & most pleasant of all the publications that the nncn1atics has n11fes to the lOUf: This fcien ce fe can boast of eftre l'amc & la vie de

Painting, since c-cft it which gives the painters the pcrfccel:ion

d leur Art, dans les difpofiuons, les hauteurs,& les n1cfurcs des Figu1es, des Meubles, des Architeél:ures,& des autres ornemens

of the Table: Elleinfrruit g\_u-ellcs colors it must be 1andtrc,vmcs, one

n o1 r.ne$, where to apply the vncs & others, this

c l'on doit ad1cuer, ce qui neledoit pasdl:re, où l'ondonnera

the 1 ur, where none is needed: in vn word, it must con1mcnccr &

...and then she has to be fried by everything. Without much help, the n1 t illcurs

11a 1fi res will make as many mistakes as there are strokes , principn!cmenc

to the1rcluccéturcs, so they want to enrich their ouura9c: The first is that they have lived in despicccs, which are well cfhmec, where one has lacked fi lour

that it was partly due to the motif of my ddfcin, for the

d urc cognoifl:rc their m:inqucmens fans les11on1mer, &arpren

ï r-c to young people to avoid them. For excellent Painter that we liver,

1 must obferucr mow these rciglcs, where one will satisfy only the,

ignorans , & vn Painter n1ediocrc who will poflèdra them well , will do

.rneruetllc to everyone's liking.

Le Graueuren cuivre nela doit non plusignorerque IëP in tre, puis qu'il für du Burin, ce qui'autre fait du P nceatt: Elle h1y fera cognoifl:re cc qu'il faut toucher rudement, & ce qu'il fJ.ut soften.

le Sculpteur en boffcy apprendra la hauteur qu'ildoitdonnerdonner aux Statues, tant du bas que du milieu, & à proportion à celle de plus haut, qu'elle pante il doit donner aux bafi:imens, & aux autres corpsde baife taille, oude1ny-bolfe; l'angle pour le po1nll de veuë, pour prendre les hauteurs & raccourciifen1ens de tous les objt:éls proches & dloigner.

L'Architectete par cerce fcience, peut donner cognoilfance de fes ddlèins-en peud'cfpace, il en peut au!Ii dlcuer vne partie, & laiifcr l'autre en plan, pour faire paroifl:re tout fon ouurage, &

puis quenousfommcs iùr l'Architcél'urc, ilautaut que le Pcrf peébf y foie doéte, au moinsen la pratique de la main, à raifon que Jcs plus belles picces de Pcrfpeétive, fe font des Bafbmcns riches &

The beauty of the orders depends on the proportions and the mcfurcs who have to obfuscuate them, otherwise they will bldlcront the eye; c>dl: pourquoy Jl s'y fout dl:udier, & qui ne les ne les (ait, les deuant f auoir, cfl:digne de bhlime, veu Ja facilité qu'. I've got to learn them, because I've got Vitruvius.., Vignolle, c.amozzy, and more than enough other things that have written about them;

But don't let him do the orders of the colombs, he must...

enrcnclrc all the hard n1dures that one usually gives to the B,t!l:im.e.nts, & to each partcular chofe, Portes, Fcncflrcs, Che nécs,&c. The first is to place them in the right place, and to take the days when the purpose is to do nothing one-eyed, nohopié, to have a great hay that everything is going well, ricn to false, and that the proportions are kept as much as 1:on P?urra; otherwise the Pcrfpcétivc,

which dl: made to please the widowed, the offenfcroit by fes

quemens.

The Goldsmiths, Embroiderers, Tapestries, Painters in Ar fccnc, Silk, Wool, Mcnufiers, and all others who work to make and undo DDFEMs and paint, can't do it alone, and the art of Pcrfpeetive, want to do something special for the next year.

a plus nnnde partie de ceux que ïay cognus qui ffcétion noicnc cette fcience, n1-ont affeuré en auir dl:é rejutter par le Ïrand non,brc de lignes, c1ue quelques Autheurs misourour 0 tmer & uouucr la placede leurs obJcts, Corps, ou Figures; d'au treç pour aouir rencontré trop d'obfcuritez dans leurs pratiques.., cxphcat1ons; & particulieremcnt de ce-iis n'ont pas mis mis les

111r u êt:ions visà vis the Figures, & that while they leaf

1in 1 for 1 le<: hole, they forget what they have to do. ourcs s platntes m-obligent dl:re plus clair & plus merhodi quei'ay mifcsdcuanr chaqueFigure, afin qut ls cu!fent det1. nt them the 1n11th time to put into practice this (u ilsfouha1ccenc, n1-accom.modant à leur c,tpacité, fans give c d m?nfirations which cmbrofülleroient plufl:oll: que de les D clai c r, vfant de n1ots que tous Euilfent entendre, me!mc aux

vcritaBlc place of l.1 viGon, where fe form the efpeces of the objects9,' qu'qu'qu'dl:au cri!l:alin Those who want to cfclauca will be able to see Aquillon, Scheiner, & Cards that have drilled well.

oy that he has done all the polishable diligences, for rcn-' drc this well-formed fc1cnce, there is no doubt that many find it difficult to start; but he will be able to mount the difficulties that he will find at first, there is nothing that he can't do! The only thing that he can do is to listen and practice, because he has a very strong liver, so that he can do well while turning the leaflet, and because they do as if they were tied up and depended on each other, these little difficulties will make it easier to do whatever one wants later on.

One will be struck by the T.able fuiuiance, which cc Liure fufficent to make all strong dePerfephves, in fe ferant of the practices that the characters will fear, that one will be able to bring back as much as possible.

so that we can have the challenge, the challenge and the opportunity to do which-'

that beautiful P.erfpcéhve, will do. b.1c:n a1fe of trouucr incontinent this

<]u'il iugeradèuir contenter fonefprit: l'on aura pour lors bien plus dcioycque de cop1crvnc piecc toute faite par vn a.utrc; que fi l'on efi contraint d'en forger jamais-vnc, ceh fcfera auec fac1hcé, puis qu'il y a des pratiques de cout cc qui s'y peut ren rendez

counter. k confc:ffc fr anchcmentlauoir vn incroyable plaiGr 1 t

to make new ddfcins,& toinludecr de nouuellc!> picccs that i'cuffc nufesau jour,commc have made the others,n-cufidlé that motll

de.Gr dt that each of them has an irticipancdccee ffrcn this rrecreacion that itfrcn q

dra a en corn pofcr, & faire deluy-111cfme, luy ayant donné cous>

the means & pr.1tiq ues to get to goatee: that {i n some cases

doesn't want to prcnd1c he'll get a lot of touccsi C

foiccs inMarolois, V.rcdeman, Vrie{fc, & others who fe

pleusà faire p,aroifire la g ntillcffc de leurcfiHit:tât dcfi beaux 8.t1 f

e.-.ccellcns or rages have fcruieddtoo make some painters parclfeut Y

According to what they find to be totally fair, they are giving the

I'm delfeigncr the best they can, & co1nmc they ntcndent them,

The first is the one that is to be tolerable: if they are to be tolerable; but if they are to be tolerable, they have nothing good to do, so that the

l ?rd naire autant de poinéès en vn Tableau, qu'il s'y s'y rencontrerera d,obJcts, de lignes, & de retour; ils vous feront voir le deffous d,vne chofequi devrait show fon ddfus; & d'autrcsde peur

d Y n1anking the monftrc:ront both, which eft ridiculous. D'au

Figures to be included in the table, the total amount of the figures to be included in the table

all of meGne height, & sometimes those of two plm;

and the other, and the other, and the other, and the other, and the other, and the other.

1

renewing the year & nature.

To satisfy the curious, who are always looking for the origin of all the choosen species, & who want order in everything.

I ayd1uiféceLiurc en cinq parcies,àlaP REMI R RE they will find

toue\_ au co1nmencement quelques Ddinitions, demonfrrations,

& ra\_1fons qui n-ont befoin da grands fo1:1demens-de Mathe

niatique p0ur eftre cntcndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës, & quineancndoës.

?crand\_es l 1nieres & efcbirci cmensen c tte fc ence:apr s ces rai--

1:5, you say this to yourself with a lot of widow's mumbo jumbo, a lot of dances..,

P0n1

s accidencaux, poiné: de front, poinél: de coA:é; puis ce

que 1\_o n appelle ray vifuel: Lignes Diagonales, Paralldes, Per pendiculaires,de Terre, ou deRaze: La cognoiffancc des noms de toutes ces chofcs dl:cxcrcmcment ncceiI:1.irc, auant toutes les Fi

the same time, they make it very easy to find the best solution for the

ndrc the practices that Cuiucnt, where one does not speak of these words .

d N LA. S SCONDE' PART, ie duennc the shortening mechanisms

es Plans de plinfieurs manieres; puis quelques fa ons de Pauez

) (;nt given fuffifancein{huhon to111ecrre in Pcrfpeebve neck

The first of Pian<, we will find t.A. TROlsIEsME. PART, which-

I 1e1crn ' .f: 1 n .

Jb e a aire es Cuattons of rainers Co rps,co tnmcn .tn c by '.

he faces, flee the walls and then com-mc the way we do. You have to put-

J-\rneP0r and

Walls:, by the floors and the vaults;

s Climbing,& Staircases of all kinds,& the cost fans or.n..e1ncns

- the same time, and to make it clearer in our practices, we have these or ab

nemens eulfentapproach to the confion, by number of lines

ruo

qu'il y cufl: fallu tirer, que i'ay.voulu éviter, & qui toutesfo1- y dl:oient neceffaircs fi on les euft enriched. C'd l: pourquoy ayan , fait voir tous les Ba.fhmens Gmples & nud ; i'ai mis en fuitte pour

in

tn'.

the ornaments of the Colombians, of the Corniches, & other ornaments, which

<He's got

give them dela majefic, & de lagrace and the lodgings make

pri

all of you out in the open, the line will be found.

fib

que i'ay n1is pour.les.les.faire en telleCorre, &de telco uue1ture que

tnc

the wave will send it out. After the Bafümens have finished, having given ch

alf of infrruéhons to perfect them, one will have the 1 i2nic.:rcdefaire

fie

all strong with furniture to furnish them" will. Suiucnc what

let

ques le ons de Ruës, d'Allées, d'Arbres, & Iardin:., qui foncJc:s

ttc

bc u tez dont lesgayerez rendent nosouuragcs atrr.iyans: Aprcs

everything there are two or three practices to facilitate the Petfpeeh- ve, & mefrne to.enfaire beautiful drills, fans keep 1pa vne 1egle. In THE Qy\_ATRIESM -DARTING, we will see all the mdurcs that the Figures, tangibly Perfpe- ctive, which are all strong, have to have.

de rù i'.a

deTableaux, en relfes pofrures, fituation, &horizon quel'on les

puilfe metrre,n0n feulement pour plattepeinture,mais auffipour

tni

la ronde bolfe, & balfe quail. LA CI N I Es ME ET DE Jl NI ERE

tin

PART, efr vn small traitt.e of natural shadows, both in the Sun and in the sky.

The only thing you will want to do is to make a pedestrian walk, or to do some other kind of work, such as gardens, palaces, alleys, tree paths, etc., as shown in Figures. the pencil confcillerois vn

n firstly everything that belongs to the Perfpefrive, to rai hli

fon that we will take and then after more alfeurance, all the

I Ot:

hauteur des Figures, & qu'on aura plusde facilité à tracer le toue, liu comme il fe verra par les pratiques. doi

It will be difficult to find out, what is the best way to start again in cc Ap

Liure, qui efr, que les poinfrs de diftances, ou tierspoinéts, font a la

in all of our practices, too close to the point...

pond rauoir faitexprés, puisque mon dc1fein cfr dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein dc1fein It

PRE F .ACE.

must be able to see everything we have to screw up,& OLl must

end all the lines, otherwise it strikes dcvrncr; c-cfl: affcz

<The only way to do that is to make them more or less distant, and then hit them on the 14 sheets. 15. qui donnent les Figures & infiruél:ions, où il faut les prendre. L'on peut bien croire qu'il ne pas m-c:ufi pas cité plus difficile à les efioigncr, fi ic n-cuIIe point eu d'autres confidcnciations qui ont emphaIIe celle-là, dont l'vnc des principales, a cfié defauc ccLiure le plus petit qu'il m'a efi: The first is the one that I have been given to understand, and the second is the one that I have been given to understand, and the third is the one that I have been given to understand, and the fourth is the one that I have been given to understand.

!icurs confided in me, there was no one: there was no one at each

& n euftpasefté percent more intelligible than ildl:,& euft efté

es

too s fois plus grand & plus gros;cfiant tel qui eufi:voulu faire les frais pour l'imerimcr; & fuppofé que quclqu-vn eufi: faire cette defpenfe, il fefut vendu fi cher, que ceux à qui il eft neceffa1re, .

-The first of these is the one that was bought, and that was the one that was sold at a very high price, that those to whom it was bought.

1ay d feruir le pu blic.

There are some who take pains to hide the name of the Autheurs they

0 t fmuis en leurs oeuuvres, & qui, comme a tres-bien dit vn cer t in,dcfrobent:mx particuliers ce qu'ilsd donnent au public,pou1 ttrer leur glrure du trauail des autres.raymc mieux dire librement, uc e propofant défairecepetit rraiéé de Perfcé:ive; i-.1y vou . ll voir, autant que1'ay peu,ceux qui ont efcnt,& prendre des

Vns & des autres, ce qui pou pou pouuir feruir à1non fuJet, pour aprés fai re vne rdl:itution generale des larcins priuez, cfquels i'ay meflé v peudu mien pour les hcr,&fuiure vn ordre qu'ilss'eftoicnt ou

hc \ dc,gardcr. Le premier quei'ày crouuoir donné quelque i ura cette fcicncc, dl:Gcorgius Reich, Allemand, au dixicfme ure e fcs Ocuu rcs; depuisluy V iat o r, C hanoi ne dc'.To ul , qui a Aonne quantiré de bonnes Figures, n1as1trop peu d'infrruèions. pr es,cduy-cy cft venu Albert Durer, excellent homme, qui en

a lai!fe a few rules & principles parmy fcs works at quacnef

Illchure de fa Geomctrie: Ican Courin made it auffi vn liure> where

there are several good chofes. A lot of bad guys brought Daniel Bar:

Baro, Vignolle, Serlio, du Cerceau, Sirigaty, Salomon de Caus, Marolois, Vrede1nent, Vridfe, Guidus, Vbaldus, Pietra, Acolcy, le Sieur de Vaulczard, leSieur Defargucs, & nouucllement le R,

P. Niceron, Miniine, lefquels i'ay veus tous,lcs vns apres les autres, admiring their ef\:udc & leur trauail, pour (eruirle Public, m'cfti,

mant honoured to imitate what they did, &fhe incogn 1

There are many brave spirits who have been written down, who have not had the good fortune to see, so as not to be able to recover them a little. This misunderstanding makes us realize that this knowledge has always been dear to us, and has been the enemy of the most dangerous spirits, and no longer in our present time, than in any other of our fellow men, which only makes us hope that this precious knowledge will not please many people, and that it carries infestations which have not yet been wished for! The first is to put in Perfpcll:ive, which to111be ordinary1 are crazy, & by conference gives the way to defeat all the forces of Perfpcll:ive that one can imagine.

Ie d dire pourfuiure de fairevoir& cnfeigner à mettre en Per-

fpetitive all that can be used for the collapse of steep pieces, & for the plan vny, but at the same time inclined, round, & oblique, as for painting vaults, floors, corners, & returns, which may be square, or round, which will not do it.3

pas. En vn mot, toutes les rarestcz & tromperiee de la Perfpelb- au

ve,dont celles-cy doient paflèr les premieres, eftant les fondes\_"

of

n1cns & principles of those that must be fled. Si ie rccognotS

that they are approved, and that they are seen to be kind, ceme fcrg

vn contentment &vne fatisfall:ion that ie does not efer, & that n1.c

will gently violate my promise to me.

INSTRUCTIONAL TABLE

POVR TROVVER LESPIECES

that must do some JewelJiv as well as this fact.

;m ;-, ,l "ART dcPerfpe&ivfecdoit con1...: n1encer par les Plans, & fclon la raifon, par ceux qui font les plus

a1fez, ink lefquels the square, or

nois fcrll intC.

uera as i fautfaue fon plan Jtf, "l.4-

at the fire... & fon Eficuation, at folio 44. 49. fi on veut qu'il foitveu par l'angle, fon platt

- cft aufeuillet z.o.& {on ellcuation

you're leafing through ro.

Pour cOeuer les Muraillcs d'vnc maifon, oudes pali!fa- Mâ ,i ,,,,, clcsà.vn Iardtn, il faut prendre les feu1llets p. & p..& l'y,,, iffe"- trouuera auecles plans, la manière deles efleuer.

Ct ux qui voudront auoir led dans l'vncChambrc, ou ch""''"

of a room lived in the front room, will find the "the{!""

rnura1llcs, as we've just told the papers.

& p.. The fleeing leaflet will give the Gates; & 1c leaflet--

let >4- dot1ncra to make Fencftrcs. For dleucr ,,,tt,;

des Che1ninécs en quel lieu 11: youâ.ca, faudra c crchcr

fcuiilet 77. After that we will have to enter the floors;

1'#t, which we'll find on sheets H- & 57. There are some rainfalls in the leaves 31. 31.33. &34. S1 l'on veHt ouurir quelques Portes, le feuillet 93. en donnera la pratique; & le feuillet fuiuiant fera pour ouurir les Feneftrcs. et il y auroic deux ou trois cftagcs les vns fur les auf!CS, on doit cou!iours garder les rnefn1es pratiques,& n:y doit auoir qu'vn feul poinél:de vcuë,com-

Efa "li ,c:r 111.e can be seen on page 76.to mount to these efl:ages

it yavne revolving or Efcalicrs to the leaves. 82..83.84.

Ordinarily all the Leases that one sees for example in the - 1n,ul,lts. in, are furnished with some Furniture, who will want to put some of it in a hole of strength to the leaves,(,. iuf

what a. 103. For the mefi1res of the figures, the lion wants a sea of it.

trc, they will appear in the u.z. or u.r. leaflet.

zgl,ft. .11; To wall up the EgHfe from the inside, it is necessary to fe 111,rJ J""" - deccrincr vn Plan, & put it in Perfpeétivc, felon the two practices that 11ous in:mons gives to the sheets 37-

or 41. we cflcucrified the Walls, as it fc void at the

Tt m} m . sheet 51. For Les-Feneftres, they can be scythed as follows

the Arcades on sheet 61. or as on sheet 54. horf ...

But, that there are no cross-breeds, & that they must be ron- .

...;i4im. dies to the ddfus. If one wants P1lail:res, or Pillars, 11s (e

c,,l,,m. ...will find on sheet 48. $1 we want Colomncs there,

will have to take the practice of the 87 sheet. After all this... f

the, jl y, faudra faircvne Voute, ou des Voutes, :fi l'on en

l'

wants to mcrt.r to aifl.cs, the GR 69. io. 71. & 71... and

,c,.11,,. fnGnt all the- forr s. La croupe ou le fond de f l'Egltfo fc fait d'vne1nanierc que lesVoutes, on efl f

...will be a big hit on page 74. For fcnncl11r of P

cm, i,hrs, G:orniçhcs, Mouldings, & other or.ncments,you will need to have auoit

,,,m,uiH- use of slips 88.8 .90. 91.& 91... For Auccls,

11,,1,. (l'on. Y. en v ur,.on tro.uçra la mechodc de les foire, Ll.

I N S T R. V C T l V E.

fe tllet 104. in the middle of the Eglifc croifte, we pump ro;c

fatre vn Dôme, com1nc il fc void au feuillet 7;. le Pau<': oô,,m.

fc choifira aux feuillets 3r. 32.. 33. & 34•

To the Ballimens out the Gates, & the Fcnefires, fc 84 '":11.1

nt as in Banfl.1mcns pard

cd years, creu1-tlces 53- &5-f

&es

84,

the ira lf...

ain(i) that can be seen on sheet w6. -lnd on les ra dlcucz de la hauteur qu'on iugcra, on rroum:ra le trait pour y cficucr telle fa<ion de couucrcurc que l'on trouue ra dhc plus agrcablc aux feuillettes 107. ou108. Si on y vcucqudquc Corniche, ou autres ornetncns,on crouuc ra comme il y a les y faut mettre aux feuillettes 88 89. 90. 91.

& 91... &c. Gallcrics en Arcades foie par led dehors ou par c,ltrio.

Led inside sheet 63.66.67.& 106,

and-

t [e

the

d n.11; voudro1-c rr:a-ire coute vnc ru. edeBann:.-1mcns, -11 f..iu- ,-uëJ"''-

Olt multiply the Ma1fons, & put some cofie, &

dautrc, comme l'on pcutvoirau fcu1llcc 10.9. and on .

will make desrM. aifons bien enfoncées dans les Perfteéhves, & /:'; ,,,

qu-Iles1cront parallels the honfon, it does not audradon- t111f.nct1.

ncr que le!imie traiét, fans efpaiffeur des Pottes, ny de.s

Fcncfrrcs, com1ne i'ay fait au feuillet no. Dans lcsgran- dc\_s places, qui font ordinairement aux: ruës en Perfpe .

The first is the Pyramid, the sheet 80.don- rp,m,I,.

The first is the one that is the most important of all, and the second is the one that is the most important of all, and the third is the one that is the most important of all, and the fourth is the one that is the most important of all.

<1ue Figure,or Statuë de!fusvn P1ed..d'cfial, le feuillet 91.

will provide P1cd-d'd.tal, &leaf 114. the Figure. .

1 and 'l

1'o

and you'll want to have a lease: imens veus par l'angle,,,,, e...

,. ef\

ide n efl r of

uoi'

f: - will be able to take the Plans of the fe.mllcts -?- 30. & 1!1. & The"',,,,," '

to the Eficuacions as they will be found in the fcuLlfe13

0- & 111. which will give the practices for taking the

- 0 rtcs & the Fendhcs.

Les Iardins en Pcdipeétive rcfioüilfent la veuë plus que z,,;;,,.,J,

te,ls,

achofcc

101t au1non c, so much for a course that had w. -·

grcablc, that for the varicose veins of the chofcs who live there...

TABLE

rc:c

n. "n. "lettte, les Plans fe doi dois faire, comme aux fcuiilers 31- Pa

32. or 113.efquels on fera tels compartimens que l'on vou- po

1.m" ,x. dr.1. If we want cradles, we'll find the practicality

drc

the -liffade,-- to the leaflets! 60. Or Gr. If we have better Paliffades...

qucJesBerccaux, l'on les trouueraaux feuillettes5 1.& p . If

instead of the Cradles, & PalHfades we want vnbois, or

the late

Many forces. And we'll do Fountains,

fpe

F1r11 iei .u

or jcél:sd'eau>le ronddufcuillct2.9.pourrafcruirde bafiin:

fire

fon Eflcuationefl:aufcuillet 73. If we want to have a square in the I

dra take the leaves19. or 44. If you want to put several sides in the water, you have to look for the 45 or 46 cups, where you will find the

iuf

faith

Rï:,m,.

..of the Polygons. ..or Sharp. ..or,...

Lake

res delfus les Pied ddl:aux,cc qui efivn fort bd ornement l

of Jardin, it will be necessary to take their mures from the leaves 1u.-

o u-11\_;. Sion wants there 1neur des Grotces,or niches,lc:feuillot du

74, will give as it is. f1uc f'lire. and we will want to go up from vn Iardinà vn ;u tr t:, we will meet several people

o,gnz. fa onsde Deg,C L to sheets 78.7.9.$0.& 81. Each choi

and the first thing that he will do in all these chofes will be what he likes the most,& lesy

- can put all in vnc n1eG.11e picce, & fans confion, provided that it keeps the proportions & fymmetries that should be efi:re obferred.

- r11i 1"' -1 If we want to have ouucrtcs Shops, where11 there was no

the walls alone, the H. sheet will give some. Zion wants

7 . blu m . w h e t h e s t a t e f f o r p l a n c e s , o r t h e s t a b l e s , w h e r e t h e p r o c e d u r e s h o u l d b e h i g h t e r e f o r m a t e . There is another way to do this.

Joe's shop that has no front like this one, &,

whose ouuerturc eft toute di.ffercnce: onJa will be able to see

sheet 95.

';A,,,,1,;. Les Amphitearres eHoiont autrcsfois plusen vfagedans ''"'"- 1 Tableaux qu'il n y font maintenant, ce qui dl:caufc: que.ie n,cn.ay poi\_nt 1nis icY..,)es iugcan in t s J ic

INSTRVCTJVE.

acknowledging that it is not to be dismissed, i-cn donncray to the fcconde

Panic. In the meantime, anyone who wants to get out of there, he's just gonna do

e will be able to use the Plan quiefl: on page 19. to which it is necessary to refer:

-s drou faire plus grand nombredecercles, fclon laquant1te

of Eftagcs that we want there. To eflcuer cc5 Efragcs, he

fa.ut fe feruir delaligned-Efleuation, queron trouuera au

1l sheet 7r.

C For the Fortifications, who would like to put some in Per- ,,,,ifi,i:

te ive,he will find the mcthodc to shorten the Plan to ,,i,,,,,you,,,.

cu1llct 39.& con1mc we have todleuer them toeuillcc114.

s . The Treatise of the Shadows beginning at fol. 11.9. inom:

Have tfo. enfeigne à t0 give them to all target forces,

1which are the Sun, the Torch, the Torch, or the

a1 Candle.

Pour toutes les autres chofes parciculicres, l'on les trou era elonl'ordrc de laTable Alphabet1que quicftàla6 u Liure.

A R gracc & Priuikge du Roy, it dl: permit to MEL c H r o R. TA. VERNI E.R, de gr.mer &faireimprimer,vendre&:.deb1ter,vnLi11re inciculé La PerJJeElive prt1éfiq11e,nrce.flàire .J. 14:u Peintres, Gr1111r1.rs;Sc1Jlpt(l{rJ, &1111tres. Compo(é par v.t1 Religious of the Company of the Es vs , & cc during the time of twenty years, starting from the time he will have purchased to print & put up for sale, at cc dcftènfes à cous Li

brayers, Printers, Engravers,-&other, to print, engrave, sell

ny diO:ribuer, fans la pcrmiffion &udic TA v ER NI ER, barely con C

trcoenans of four thousand: binders of fine, in addition to the long concution of the above mentioned period. Given to (ainlt Germain en Laye le dix-hu1- étiefinc Fcvrier 1639.

Signed LO V YS,

E.t-p1us bas, Par le Roy, p H I L I P E A V X,

,Ay MELCHtOit TAVERNIEit, confens&acc<>rde au Geur F1tANçoxs ]

THE ANcL01s, called CHARTRES, of iouyr a. uec moy du Priuilcge que i' r obtenu de fa Majefi:é, fuiant l'excraia cy-dclfos imprimé; & ce à l'efgard & pour le pre(cnt liure de Perfpell::ive feulement, fans prciudicier aux au- tres ouurages fpecifififies au Priuilege, que ledit TAVSRNIER fe referuc, Fait à Paris cc 4. iour d'Ofrobrc 1641.

DEFINITIONS ELQYES AND PRINCIPLES of PERSPECTIVE.

In Perfpeebc there are three fonts, called VEEP PORncTs, DtSTANGit 0INCtS AND ACCIDENTAVX 0V CONTlNCENS,

LtGNE eyelash length (width, like AB, figure: 1. the Perfpeebve el\

1.111q main defqudles on fert all: La1. TERRB o'I NAz.E LINE

DE l'LAN, comme pourroit eftre CD, figure J- L:u LIGNE t>l!RrENDICVLAIR.! ov ,. t> r oMn, qu1tombant delfos vne autre fatt les ang lesde part & d'autre egaux,& cesangk> s'11ppdltnt droits;& lahgne efi pcrpendtculairtàcdlc-1. i. foc laquelte elle coinbe, com111' enlafigtue3, A 8,& E F, rombancdd fr s CD, font l'angle droitènG. Lai- LINES rJ.-

R.A LLEL ES this foncl1gnes lcfqudles dbnc connouécs fur vn mdinc plan, & extended from part & d' ume:il'mfiny ncfc rcnconcre.nc 1amais,commeNO,figurc6, LA LIGNE J{O- nrzoN-r ALI! n'cfl:aurrc chofeq11'vne parallcle :Uahgnc de rerre: Nous le:duons plm am- plcmeoc enfonlieu;La ,.\_ LIGNE DIACONALE, c-eftvne ligne tiré d'vn :mgleàvnau- tre,comme K L, figurc10. Er hs LtGN.E occvLT! ov l'OINCTEI?, dl:vnc line which must cfüe made in white or altc:cdes pomfu, as O N- figure l. & these lines should never be parted when the ouuragc of all achuc:.

i. 'A MG LE 'DR o 1 T, dl:ce qu'en nousausdit p:ulanc des pcrpendiculàircs, ic l'ay Î1\ÎS

feparé pour fairemieux conno1fl:re ccque c-en par E. f G, figure 'f--

There are two other angles, which are not straight, the vns'appclle onvs, which is more than straight, as in HMLM, figure, & the other AtG"' which is less than straight, as in H I K, as in H I K, as in Ftmc figure.

TE Il Mt, efr the cxcrenme of some chofc as in i.. A & B,do lec terms or c tremite7. of 1:t line.

F 1 c v n. e, dl:comprifcparvnor by several terms.such as a7, 8,9,1J, I-4-,& c.foett

figures.

LE Q!AR.tu:' a les quatre cotez egaux,&les quatre anglesdroitsABC D, 6gure7,

LE PARALLELOGRAMME, ov AR.I\E' LONG, a lesquatce angksdroits, mais 11011

not coll:ez egal- co1umc C DE F, figure8.

LE TRIANGLE E ILATU.AL, a les tro1s co ftezegaux comme GHI,figure 9.

S1:cnoN AND INTERSECTION, lines, cc: two lines which are thirsty & [e neck is approx. pointed, as in figure n. that AB, & CD, cut into E.

L1 c N E c o v RB .E in the one that is led by the vnpoint circuit: vn other, con- me L M, figure 11.

C1n.cLP. ov ROUND,cthne flat figure comprifc d'vncfeulcl1gne called circumfo- rcnce to which the lines ven:int from the centre are equal to cnrr-cUcscscomme B CP, in Figure 13 the dot of m1Jie11 of circle A, dl: called c EN Ta E,

D 1 A MET R E, from the circle dl. the straight lineBC,wwhichcllc pafi "ant through the centre of the cet- of A, the diuife in two cgalemcnc.

L'O v ALE dl:vnefigure longnc;comprifcd'vnc (culeligne,non pa:.c..u:c ulairc, m:iis ourbe &. regulierc E, figure '1.

S r I R A t h, or Vo L v T E, in vnc line which fc forms by two centers,or ci'vn fc111

by reuolution oud11ui11mion F,figure 15.

ANGENTEs, è11vne or several lines that have been produced without touching or fnzing any obJect, figures or lines, fans cut them in any way, like A D, touching the circle C, a11x pointing D D.

l' ay mis icy two strong lines that strengthen the same name as the prcce

- clenccs,&: quineantmoms produce another effect,:. cat1fe of the poinel:deveui:& of the pcr- fetiue, because the auglc E AB, dlte dlte held pQur angle droite, & to your lines C, doi... uenceftre cenuës pour perpendiculairesdeifus le planen perfpc&iue, comme l'eft DF, fi,

the lines\_AB, Gl, &B K, do c fé sp\_erpcndic l:urc:s fur la lignede,terre, &:toutes leslignes\_AB, Gl, &B K, font c fé sp\_erpcndic l:urc:s fur la lignede,terre, &:toutes leslignes\_AB, Gl, &B K, font c fé sp\_erpcndic l:urc:s fur la lignede,terre, &:toutes leslignes\_AB, Gl, &B K, font c fé sp\_erpcndic l:urc:s fur la lignede,terre, &:toutes leslignes\_AB, Gl, &B K, font c fé sp\_erpcndic l:urc:s fur la lignede,terre, &:toutes leslignes\_AB, Gl, &B K, font c fé sp\_erpcndic l:urc:s fur la lignede,terre, &:toutesl

lines that have been pumped out are called spokes and

l1gnes vifoclles or radialles,

PLAN ov lcnNoGRAVHIE,eft vncdcfcription or first ckifcin,quireprefentcp1r fimplcs lineamcns lesvdt:igcs quefcroicnt für tct'tc les fondemens de la cnofe qu'on veut dcfcrire, afin que d'vn fcul afpelt on puiCfe voir la correpondance,fauation, ac

interuale des parties par ntr'cllcs, comme: l'on voiden L, & M.

PoL YGON .E dl: vne figure qui a plu6.eurs angles comme efr L.

D GRE' cll:vnc petite partie don\_c le cercle eft di féen Go.& chaque d\_eqréc!I:encore di nife par les A!l:ronomes enGo mmuccs, & ces mmutes en 60 autres, sn11s appcllcnC fccondes, &:c. ccqui nous eft e useless icy. Suffices that we make sure that the degrees are those yctites dinifions which make:m circle NO P <l?..to have a connoilfancc of angles: This conno1û "ance will give the ease of making all the polygons endiuifanq6o, speaks of the number of angles that we want to make.lafigure:parxample fi ie fi ie want to makevn quarré ic dil1ifqGo . par 4. & the quotient will give 90. which dl: the right angle N M0, & ainft the others. Pour pourcenx qui n'ontpas l'vfage de l'aridunetique ilsccouucront i bquauicfoll planche des pratiques geometriques pour les fairetcl le5 4u'il y plaît.\_

If you want it in the middle of a line like A E, you have to add the comfas more than half of the middle of the line" &\_ put one leg at point A, & form two arcS peaks.

dd fo, & delfonscomme F, & en fatre amant chi point E, & lesfcd:ions of these pems arcs

do nnerontla perpendicul.iuc fut.A E, 1.figurc.

2 . s, /11 /1r\_n,e tO "" b,u,1" 011 p11pm, cr l',n nt pu,{ft p,u foirt Jn 11ru J,jf111 tJ' J,(fa111 They split this line in two to have auoirl<: pointG,pu1s from the ends of this line makedcsarcsqm fe cut H, then wax vneline from H to G, as in 1. fig.

3. 1flm,r -.,,, p,rptnJ,,Hlt du b,11r d',nt l1g1t ,ommt J11 in111EI l , it ltt l,gnt I K, Cela{,

made of plulic:urs manicres premicretnent comme nous viensdede dire, mais quand\_lJ place manq1,1e, il folC pofcr v1,c iambe du Compas au poinét I, 8cd'l'autre iambe faJtt vnegy: ande portion of the circle LM, puismettre leCompas ainfi ouucrt delfusle poiné\:}A, & del'aurre h,y faire couper lecercle au pomll:N,puis prendre loitié deuers le poinlt 0, pom auoir l'angle dtoit O IK, on f. ins s'amufer à chercher cette: moitié d'arc M, r,J il faut de lamefine omtercure du compas faire encor audelfus de N,& du melinepoi8n N, vn arc P Q, puis ayant mis h rle aux poinéts M,& N,faut mer vne ligne qui coll' pera cet arc P -.2,au poinét P, &eficuer vnc ligne de IàP,pour auoula perpendicul.uJ' & l'angle droit PI K, figure 3- .

- .ANtrtmmr,Sidu pointing P, you want to see the perpendiculary vnc, take the porn.

at will from the line PR, like Q, & from this point Q, make the circle vn: qw touch the pomll:P, & will cut the line PS, cn-something cnrlro1c, com1neS, pms sea ofS, speak point Q, iufqu'.lb.circumference of the circle T, & T P, will make the perpendicular line fig.4. Pour abrC' gcr coutes ces pratiques, fattt auo1r vn equaire bien mile.

$- p';n p11nfl dent (u, ,,.,/,,{nt fam r,m , 1nt fttptntl1<ul.,irt,Du p0m given A,J

ffufu rare BC,qui coupe!aligne: donnéeEF, aux pométs Gl l, de ces poiné\:s GHJ.11- rc: deux pems arcsan ddfus on:mddfous, quift couperont comme au poinél:I, pms d11 pomét A, faire tomber vne ligne palfant parI, ddlusla hgnc E F,& ellefc:rala perpcnd-1 enture du poinél: donné.

6. 6. [>'1'11 pq;.,a J,-rnt ""i,ut ;r-i,,,.t J , f11irt ,, , ,,,i,r /11" " ' " " " " l, r,,,!11i rt' Le poina don1'1

foit K, & laligne LM,dn poinel:K,il fo u tirtr vnellgne rrauerfantc:a. The will, that co1\_'1 fe in some Jieuh hgne LM, as N, then deuifèr cette hgne K N,en deux parti parti cgales, & dumiheu O,birel'arc qui eatfe par le pomél:K, & ilafeaion ,qu'il fera fut 1, J;g ne LM,comme P, & cepomet P, fera pour faire tomber laperpc:nd1culaire K P. .

7. LtJ , , , , ,, 1./J for efüe beneficiairies must efüe deftus desderny rounds that they dol' uent r1:zer as f G,qui c:ft parallels H 1, cft makes ddc:my rounds that it fr frti:s KL .

8, Pou r d,uifrr ').nt !Î(nt m fl11ftnm /'4'lin s Let the line :l diuifcr AB, it is necessary to f'l rtr vne den to the dc:fü1s or to the dc:fü1s or to the derAll qtti lny liver p,r.., It's like a CD, but it has to be bigger or smaller than the one on the disk. You'll have to put as many panics as: the tm will want to denifer u:llc AB, as in the example of the fept pms diJ.

p first& draw poinll:deceialiuilions,draw lines that paffi:nt speak extmniteZ dt

the one that dl: à diuife;,qni c:couper nt en quelqueque:poioél:comme1cy,ayant uédedeC,p r ; & de: parD,par 8,s dlf.uteh fcébonE, ai.quel poinél:F,11 faudra merde cout esles diw fions la ligne C D) &.l alignc AB,.fera diuifoc comme l'on dcfu- .

you have to put Knock-knock on compass leg:i.ll 1

The "DCcinlls DC", by lcfquc:ls urantdcs lines dr icuon a ra vnquarré perfalf,

D..,.,.,"'""f" f"' - On h hgnc A Ir, urcz du poinel A, vncprrpcndtCu.lairc,CA, cgale?t A B,then having pru aucc vn compass length AB, or AC,you need memc vnc compass leg at point B, &. del'au tr e fAirc vn :uc,&:faire tout lcmcfmedu poiné\ C, la fcfüonde ccsi arcs feu Je poiod D,pour former Je qu:ué AB CD.

s. Pom !4m,,.,. p- r a,Uogr111mm1or l,ng, Tire vnc p rpcndiculc plus randcou smaller than: EF, co mm e 'EG, puù ayanr pris b height I:.G, mettez vnc1ambcd-1 compass .1 F,&.dcl "au1re fa1ccs vn arc,prendre auffi la longurnr EF, & pofczvnc iambe du compas en G, &: faites vn fccond arcpui coupe le: prc1n1cr en H, &. You will have what you say. You must always obtain 1.thin angle for all four angles.

OF PoLYCO.N}S CIRCVI.AIRliS Q!.1 ARE HGVR!S A 1>1Yf S ANGLES IN VN C!RCLl,

). PovA LF T "IANGLE 1 tLATP.RAL,llfau1mccrrelcdcmy d1amcttreaupointA,&defcri1eJ'arcOf,

& mcrvne line D F, cctrc line fora cofitdu triangle DE F.

PovR LI! Q.!.ARR.E', pull i diamctrcs at angles drom1 &.ioignez-lcurs extrcmitcz cc will make the quar-

laughed. ABCD.

1- PovR LE Pl!NTAGONt,ov ctNQ..ANcu.,fa,tcsdcux d1amerrcs take OG,moHié du dernydi:imctr'

DI,& du poinll G,dcl'tnmualcGA,faitcs l'arc A H,Ja fubtcndcnre1IA,fcra le collé du pcntatonc,

,. PovR 1. '>U XA <..ONI!, ov s1XANc u ., lc derny diamccrc dl le cofié de l'hc.-xagonc.

?, PovA LI PTAc;ONE, ov SHT ANcl.i, take fa mo1u of the cofii. of the triangle: cquilateral A.

1 PovR L ocToc.o NE, ov HVJ. TANGLE, take half of the quaudc circle.

0

,. Pova L'I NNAGONE ,ov Nt vFANc Lt , take the two ucrsdudcmy-d1ame1rc,com i1I D.for funcofil, Jo. PovR LE t>FC AGGN e, ov o lXANôLE,prcncz vn dcmy.diamc11e &. lcd1uilèz endeux:rn point¼ C, then de ccpoin-'l G, & de lïmcrualc GA, faiccs l'arc AB, la p:mie dudcmy di:imecrc DC feu kco!lé dll dccagone,

lt J>ovR VN EN o I CACONr, ov vNZA'NcU.,faicc two di2mctrcs :iang lcschoi1s1& dn poinll A1f.,11c'

trc BC, from the uacruallc of the J cnJ: I glued cndcc;igone.

d1amccrc, then from1'1nccrfcfüo11 C, iufqu'.i E, mc:r.vnchgne CD, c'cfl

h . Pov1t u Dl c AGON1,o v oon ANGlf ,<liuifr:r.c:n1, l'u c dc the hex A!\, la fu!>:cndétc will do the coflt. r1- l. Ou l, , l'lfa11de pluficuri fa ons, & toutes comporécs de po1rionsde cerclc, ou d "vncfculc hgne pat deux centrer, les rtuscommunes pra1iq11cs fonc ccllcs.cy. Ay:int fait vn ccrck aucc1. d1:imctrcs com111<

ABCL),dcs poinéls A l!, onfaicenco1c:1.cerclc:s e auxauprcm1er,puis du poiné\ D,l'on rire vnc ligne par Je centredu dernier <etd eA, 111fqu'à lacirconconfcréce t puis pofanc vnc j:unbc ducom at aupoinll D,Je1"211- trc il faur prendre l'u11cruale ë, & faire! ire EF, Il c:n faut faire au1aot de l "autrccoll:é,& l'<oualc:fera fa11<-

-+- P o vR VNli. oVALi:: rivs ONt>1,Il fAut 1ircrvnefc:ulc:Ji nc&f,urevnccrclc du centrcA,&:Jcla

fcélion d: cc circle on the lw nedro1 post in nll B, this fcra leccnnnnnee "vn aurrccerclc. To form1 the oualsci must rrrnd1c aucc v11comp:is all li: diamc:tre d'vn descercles comme du poincl A.,:iu poina F,&: inc1tr'

:to the fcthons ofGame1 ccrcl s DE, view 1;1mbc of the compass, & Jcl other leg make the bow DG H, &:lash

1 f - //, d ,m,.J UIi t m..,,mt ,{,fairt ,lts , 11. l t1biw111/tt & r''",,,;1, '"l' l,, pru,Jm,,s,,,.,;,''l'' ,.,,,,n, ,,,,,

!" "' 1,..., / on, I''' / Jtr t Ion: 11:. ,fi,.,,,, l-r.; ts," ''"-&t.'-'Y r,m n,, ,r;.,J,[,,,, It's necessary to dcffnsvnc ltt' '"

.l ro11c mc:m t: dcu1 duux ou deux cfpin ksqui fe,ucm de centre comme AB, pu1s1Jl,\icr YI. li let ouf - cc.rdell'uc,lc la haurcur li. la1 cu1qucv,1m voulez J "ouak cé n-::,c:lt la füdlc A OC, il faut tenir cette c,:,r' llkkttc b:11111-.t l lCC vue plu,nc ou ci,yoo 9uc vous murnerc2 111fq u0 l cc qu( vous foyez aruué ou voll'

.t ll<Z started. S1 vou lavc,ulc-1.fa1rc plus lon ue,efloigncz the centers. .E.1 do 1.- opposite li vo 1

b voulczcou!lc. C:u li vou mc:ttic:z les d, 111 clou11 p:uchesl "vn de l'aucrc: vousauric-z. vn round.

141, PovR LA VOLVTh, OV Ltr.N! 5Hl111.ABH A LA SPl RAf. F, pren n. i..poinlh for vnc ugne,commc I!, que cc dcu1poitllls fc1uent deuntrcfvn:iprcs J'.iutre. 11:ir example ay211t makes ledcmy round A n, put back the 1.imbcdu con,r:u es B, &. de J'.iutrc iambe take,!:a length A, & make vn dcmy circle AC, r- If

...1cnant'\'nc iambe J1icompascn A, I need to prcndrda dillancc AC, & do: the last round CD, & .u.o,,. 1

- i,l o u1:. ta1ra en cha°' caos{cwcmc.n, k , ,Cllues. Vig nole la donne ,faucre fason.

lors il ne Cc fa1t qu'vn rayon yifoel de l'obje au centre d'oeil, & ceumcal> qu1\_ dl: le plus vif & le plus fort de tousles aucles rayons, comme vous voyez a Lt figure AB, C'efr celuy qui coupe toufiours la ligne orientale & qu1 donne

the dotted line of veuë.

Sx THE OBEAL IS NIFE! LINE OF OlTI!, the vifuelsfontvntria.ngle rays cfonc the hgne CD, el:la baze, & the two collars make myons exmnncs, which depart from the a:il A, & make the triangle CA D. And A B, efr the ccntrical ray; If this line cfro1t veuë by vn end it fe verroic as vn pointer.

S1 THE OBIET IS VNE SVI'EllPIClE PLANE OV -SI'ffl!lltQ.Yl!,lesrayoM

-.vili1cls fcroncvne pyramid: la baze delaqudle dH'obicc CD E F, & la. cime dt l'o:il A,le rdre de cecce pyramide font rayons v'ifucls,(i cect foperficie dl:oitveuë parle co- fié elle ne donnerottqu'vne ligne. De cous les rayons vtfodsle plus forcc'eft leccncr:.. cal AB , & tant elus les aucres s'en dloi!?;ncnt, cane plus s'affoiblillènc--ils, & g:irdcnt ne:mrrnrness vne force mcd1ocre iuf qu'à l'ouuerture cl'vn t riangle droite :l. GAP, ccu:< which p:1!fcnt the right a.nglcdroit fon.t li foibles qu'ils ne fefont voir que confufc:ment, & p:mant il faut que les rayons extrcmcs qui peutucnr comprendre l'objet faff<.:nt au p111s vn an5le droit dans l'o=il. .

.POVRQ.\_VOT L'ON VOID MIEV.)( VNE

perjpcEliue auec 'Un faul œil qu'auec deux.

'Av rapport de quel sncs-vns, tout l'obier fe void mieux d'vn oeil feu!qnc de ,lrn ,

a-autut,d1fenc-1ls, let l:t want to cl\: more pc:netrante, àraifon than all the (spirits \-ifüeh of

.l-i:il-i:il fermé font dirigez & conduüsà l'antre, & cette vnion des efpmsvifods donne vne granclc force & rend la vcHë bien plus fer e: car toute verm vnic cfr plus vigourufe que quand elle efr efpiufc, ce qui cileauCc,a leur d1re, qu'en f<.:tmanrvn des yeux coute

l.t vertu vifudlcqui dèoit refleduê:.1ux clcux, vient à !è ioindrc & :i fe rar -.i.Cfer en vn,

& by cc means she's better: Voila pour<.\uoy ils cicn.ic, r f<'l'r chofe ccn:1i11c,

that we see more c,uetemcnt ay:mtvn œ1l firm, qu'dbiis r -n c1c.t-x ot t-cns .

oy qu'il cnfoit, ü efi:ccrram que l'on voit bien plus v1 c pc,:r cff ic :n:ec vn c : I

fcul qu':mec demc; d' auranr que le r.,yon cencrical v;1. cromv-r k pùma clc- veui:, où le: rend tous les radi lles du tableau, ce qui f.m voir 'e tout dans Ci per f, Clion : Cdl. pourquoy l'on nedit le poinéè des yeux, m,tis k poinll: de l'œ.l, pC>ur don11cr à c11

.rendreque lap<:rfpeaiue dl: plus agrcabkq\1and clic elèvelë d'vn a:il frul.

A ,:,, i; R s 1' .r c TI v t c!l: l'art-qui reprCcnte toutobjectveu parquclquemilktt iaRhane ou tranfparant, par lcq\1él les.rayons vifücls pcnctrans vont finil' 1 l obier,& gcncralcmenttom ccqwfevo1 au trauers de quelqne choft',com111e

The air, the air, the water, the clouds, the glass, & cho!cs fomblablcs [e peut dire cfüc veuen perfpcél:iue. And since the nobles see only through these chofes, it must be said that we see everything we see in perfcel:iue.

The end of the perfcelefae of clereprcfcnterdc{rus vn plan as dl: E.FGH,lcsobjer

which makeat1.cl.d:l,suchas see icy ABC D, repre(cntczen l KL M.

Pour miet1.x entendre cecy, fuppofun, qu'il y ait par terre vn objet ABCD, & q11e l' oeilcln regarant îoiten O, fi l'on mettoitit entre l'vn &l'autre vn corps tr:i nfparant m:ir! qué E FG H, les fc&ion que ces rayons clef l'œirferoient desperpendiculaires ST, dont1Croicnt ia figt1re I K LM, telle que l'objet apparoi! l: en ce corps tranfparant, ce qui fatt connoilhe qnc toutela perfpcfüuc n'e!I:autre chofe que frétions di:ligne; c'efr pour, quoy le lieur M:u:oloir appelle toufiourc ce qu'll ne: mecen petfpeél:itte, l'apparence de: la

G:elio, not that plan E F G H, cuts the pyr:umdcvi{ nucleus AC nD, &0, & dorv

ne for [etion r K LM.

The raifon of these lashes that you can't see can't determine anything, & that I don't- cdf that there are skies that are cut off to allow you to see your point. Since it is certain that with our own eye to the object it (e)fic toufiours a radius or a straight line, this one cannot be missing, but in order to have the other, which must be 1 ,ouper, we have to imagine that we are on our own foot. The dice objects that we see as the centroid P, at: angles ADCD, which rays are cut by a piano tranfparing as dl: E FG H, all these rays

PB, PA, PC, PD, which are horifonta.ux, fe redrdfcnt & dcuicnnent perpcndiculai- res such as PB, d.euicm QM, PD, cleuicRt RL, &c. For if they were to be cut off from the object mc[me Oll they would all meet the key: C'cft for sthought we fuppofe roufiours vn plan, which weakening rdlechirccs radii gives

to cut, and then crunch all the pomegranates to make the apples to reocce the

.cib jccs fjUcls that they fo1cot,

DEFINITION. 1

CHN oc R APH1 E, it'c:ft the porrraiét of the platform, or the plane on which oil wants to dlcner some chofc , like ADC 1), dl: the Ichnography or the vn plane.

corpse sbarre.

THIRD DEFINITION.

RTH o o R . p a 11, c'en portraitét de la face, ou le dcuant de l'objet commo d'vn logis, ou cft le pomaiétdu corps ou de l'edifice dircékmcnt oppotè à nos oeil, ccllemcnrquc E F G H, c'cft l'orthograplue ou lcdcu: mtd'vn cube, oud'vn dwelling, car comme llchnographie reprcfente le plan, auffi l'onhographicdonne la rc:

prcfcntauon of the coefiah oppofe to the eye.

Q. V.ATRIESME DEFINITION.

C EN o o RA l' H 1 E-, C'eft ce qm reprefcnte l'objet tout cileué, &parfait aucc to

tes fes diminuaons & ombrages, canedu dcuantu dcuantu que descoftcz qui fe pcuuencvo &ducic:ffus comme I K LM NO P, cft vn cube parfait: bref c'eft fa:unre tout accom ply qui comprend en foy les autres parties.

In order to make these jaws inrcllig1blcs, we will name the Ichno r, raphie, PL AN; the Orchographic, FA ci;, or DEv AN T; & the Scenography, FA ci;, or DEv AN T; & the Scenography, FA ci;, or DEv AN T.

l!SLEVA.TlON,

AND THIS figure will help to make it difficult, so let's clone that if someone has the eye in the middle of a line, they will have to help if they want to see [the two extremes AB, it is necessary to have a round dcmy].

- V X, the center of which is the eye & the! certcrical radius t T, & making this dcmy

And those of B are going to be stronger, and we should be able to go to the other side of the river,

It is asked why the remote chofes are approaching the coves of the dens,

they are made of coll:e, an ddfos & to the envy of us: for it looks like 9ue ccqui dt

our coll:cz fe wants 1oindre, & que les pbnchers de ddfos & deffous fi: hau!fent

.166:tilfcm d':mtant plus qti'ils s d loigneot .

Let's look at the answer in two words, that is, that all the objects appear to be at the same sharp angle as they are intended to be, or that the trees, or whatever the objects are intended to be, are colored: é A,les plusdloignez paroill:ront tirer au ccn r;rc T, parce qu'ils font vcus d'vn angle on d'vn rayon qui en approche, comme p:it

example the radius t K, cf: much closer to the ccntrical T, than n'cft t C, & t E, & p:ir confequenr there must paroil there, & fi nd the objects e!l:oiem prodmts at infiny, they approach the ccntrical T, & n'cft t C, & t E, & p:ir confequenr there must paroil there, & fi nd the objects e!l:oiem prodmts at infiny, they approach

Some of yourGours are closer to this central radius T, i.e. they are closer to the central radius T, i.e. they are closer to the centre T than they are to the end of the mfiny, as must be done with the pumps of vrnë.

Or en Perff,etiue les coll:::z AK, DS, nedemcurcnt pas par:i.llds, mais fe change t-n myons v1fiicls, qui vont fc couper au poinét de veuë, & par cc moyen donni:nt les d1- 111inution dn fond & des co!\:cz dcsob1ers. For example inlafecondc finishes the o1l dl:ant in vne diA:nnce capable of having h line AB, from these two angles AB, start to ft make two radii which will knot the pointetdt vcnëT. And these rays AT, & BT, receive the fcéhon& qnele po1nét dedill::mce gives to the objectsqm ferdlerrcm proportionally, as nonsdirons inCon link, so much so that turn the p:1rnlkllogr: unme AK, BS,& all the objects that make up the small space AV, BX, & fi l'a:11cfio1t plt16 efloi ne cette cfpacc fcroic encor plns petite, à rnifon que k ob1cu rc:g:ud<:z de loing paroiifom smaller, commeie feray vou au fuciHct fuJUant

O vs auo delidttque les choks p par ilfcm fdon l'angle dans lequel el les font vcues; cet angle fcprend à l œi1oufc rencontre leslignes qui com rcnnend 'ob1ct: Exemple, le premier obl-,ccclt;anc BC,fi l'oeil A,le regarde,1l tcralcs ra.yons AB, &AC, qui donnent angle BAC. tellenicnrqu'vn objcL

vn other vn in vnpeer angle, paroifirA petm <:r dt il q11c the objects dl:anr ega x,l s plus elloigncz do vcusdansvn plus peur angle:1l it must therefore be concluded that the obiers plusdlo1gnezdo1uent cllrc plus pc:tirsan Perfpeél:iucs. Exemple,li l'o:ildl:en A,l'objet BC,quidl le premier,luy paroHha lep plus grand,parce q\1'1lefr.vcu p r vn lus grand angle'.lc 1, 5, . 5,objects luy paroill:ronr to .

liours plus pents, quoy qu1ls fo1cnrcgaux:la ra1foneft, d'aut:mrque les a.nglcs fe dimi nuent 3.1nefüce qtte les ob1ets s'éloigent: fil'a:11 dl:01t remis en MK L, i1 paroifiroit

- ...make you tall, and B C, don't make yourself taller than New Orleans.

This 1. figure dl:en fuite de ccque que nous viens dedire:car fuppo(é que les ob,cu apparoi!fent ccls qu'cftl'anglc dans lequel ils font vcus, ils'cnfoitdclà, qu'on tire plu fteurs lignesde! fous vn mefmc triangle, qu'elles doiucnt paroifue egalcs entre'clles:au!ri dûons nous que toue.es toutes les lignes, qui font comprifc.s encre les lignes dll triangle NO P, paroiferont égalent ent -clles, Or pltis\_quc tous les objets compris par me(me angle fem

-f>tcnt cgaux, those qm will be understood by vn greater angTe femblcr()nt,

& those that will be understood byvn smaller anglefcmblcronr more pettts.

Supposed that we say that if there is a quantity of colomns, or pilal'hts of

.cofté& d'autre,dans vnefallc, il faudrait droit denecicé <Jtle les objetsfu!fent cle!fous vn mefinc ilngle, & snc tous vont!fent aboutir l'vn poinltqmdl:dans l'orizon O. Pat exem ple, L'oeilcfbbnten A, defcoucourrant le premier objet DE, (ides points DE, l'on tire Je, radionn1fue1' DO, EO, ils ferontle triangle DOE,qui enfermera ks pilaftres DE, FG, Hl, KL, MN, Donc ils doi dois paroifhe tous cgaux.

This is what we mean by "coftci", but it must also mean "paucz & floor"&: because the diminutions of the Anglcs, dc! fouslefquds Ibn vo1tlcsobjets qui s'ello1gncnr,fe font autli bienau deefus & l\nddfous de noLtS,qu-au,c cofrci: C'eft pourqnoy nous n'en dirons aut chofe, finon qtf1l faut prendre guard qu'il y ait autant clc quarreaux entre lesob- eu les plus cfloigncz, qu'entre ceux qui font les plus près:Car encore que les objets es plus reculez fe rc! For even though the objects are more backward, they do not forget to keep their Hlancc mine, as 011 can see between BCD E, which is the interual of the illustrious pills; there 1 "' ,,. quarrcaux; there are, uffi16, between ks plus cfioigncz K L MN.

THE PERSPECTIVE

L s'en flee de cc que nous viens de dire, qttc li l'on joint 1. criang[,s comme le pcnnlcieiuc, pou1les co!\:ez; & 2. desderniers, pour le delfus & detrous; que tous

four,e nfcmble fc ccrnuncront envn feul poinel: A,qui c(l: le poinét de veuë,où cou.s

the rays v1foels fe will join, & by cc means, give proof of what we have ...

nons de dire, Qi:lmeforc que les objets s'efloignenc ils s'apptiffcr.n;ceuxde deffous

Those of ddfos s'abbnitfem;& those ofcoftez fc ferrenr, as can be seen in the 1 figure: Cequ1 fait nous voir a l'oeil des renfo11cemcns qtû füyent, & qui fem.. blent s'cfigner de.nous, qu'on qu'nous les aient tous les pres de nofüe a:-il

These atbrcs, produced for the same cow, are the same as the colom- ncs:because they all have the same complexities and angles, &those 1. rows, each row has a mangle, the triangles fe join in vn poinel: A,& foftllenrvn 3. ql1i dl: la terre, & le.+- ft vousvoulcz,fcra füir:&ainfi nou& give vne gayect which refiouyr us link

- r ecréela veuë.

No allo11s start to dircomme it fout procedcr\_ pour mctcre en Per!peél;iue

(JUclqttc: plan, body> & figure that this foit.

D E L, H O RI Z O N.

Ho R 1 z o N, en l'art de Peufpeél:iue, o'efi:autre chofc qu'vne lionc que nous donne b. hauteur de noA:re a:if:de manière que fi nous fommes eflc:uez comme dl: le premier homme, noft:re horizon fera haut;fi nousne fommes9.ue de no

ftre hauteur comme le dciefme homme, il ne fera qut de nofhe hauteur; & fi nousfom

mcs lay or affis as the troifiefme, nofi:rc horaon will make low:so that the hori zon monfirè of how much the eye cfi:efieled from the earth.

This is the main part of the tlble;m, & who should give the order:l all the reflexion, so much as

for the bafi:imens & architeel:ures pots, as well as for the mcfores & heights of the figs. Ce qui a cau{è vne petite d1fpntc entre les meilleurs Peinrres: car lesvns difns difent qu'il fant que tousles cableat1x aycncleur horizon dans amure, &que laPerfpeél:iue permet qu'vn tableau bien dleué audc!fos du oeil,pone fon honzon particulier. Les antres ne veulene pas ce fecond horiz.on,& feforuenr touliours dt1naturel, en quc:lque lieu que foit mis mis mis le tableau-, s'imagining qt1e coute la hauteur & largem qu'ilsont denantemc eft comme vn grand tableau,duq ccluy qui cil:dlcné en effeél: doit prendre fes mures. L'honneur sneie porceaux vns & anx autres, n'me permet l'as d'en derimuer, vcucu snc: pln<ieurs bons Auchenrs les.un foufferts cous deux. But I'm told to say my goodness, I'll tell you that I'm fleeing from the last ones, because everything on the board is paroxysmal: natural pine trees,

This line carries all the points of desire, difficulty, & sometimes the contin-

gents Oll accidencaux: bref c'efr celle qui foparc le cielde la terre, & qtli bornes la vcnë; elle dl: tollfiours parallelle an basdu tableau, ou plan for lequel l'objet dl: a{fis; d'où il appert u'on nepent mettre aucune chofe pardeifusl'horizon, quinefürpalfe bhau tenr de1eil. (i l'objet cfl:fi hautqu'il pallè ccr horizon, il fam pourcanr que le pl:!.n

or mefme object liver an ddfus; as for example, vn:irbre or vne mountain may well be

The sky is the highest point on the dcffi,s of the horizon, but not least the foot on the dl: far below.

All that of: all that of: audelfous of the horizon fair p.troi!l:re fon deffirs, & auffi-to!l: qu'en pallè on nt pent plus le voir plus le. For example, the two peaks for k fondcmcnr of the first figure AB, show their effect, because the horizon ct'l:-u of<Ius; that of the âeuxicfme figure DC, don't my! l:renc pas,& fi elles font quafi en même ligne; à \_elus force raifon èt:lus de la rroificline E F, le cloiuent moins moufircr puisqu' dies ltpa!fent de btaucot1p; elles font neant moins auffi hautes lesvncs que lcsaucres, c'cftclonc l'ho-

rtzon qm caufe cette diJfercnc.e.