

Francesco Sansovino o Mincovně ve svém Průvodci po Benátkách (1581)

At the end of Library towards the Canal lies the Mint, an important structure, made by Sansovino on the orders of the Supreme Council of the Ten. It is unique for its composition, and of a unity as there is no other. ... But among all other features its most remarkable one is that it is knitted together from top to toe and in all its parts from natural stone, bricks, and iron, and that one won't find even an inch of wood, so that as to strength and fire safety there is no other place that is comparable to it. The main entrance on the Piazza (for one may also enter by the canal) demonstrates at first meeting the solidity of the building, because it is composed of the rustic order combined with the Doric one. And instead of columns or pilasters that sustain the doorway, there are two herms, one and a half times bigger than natural size, very nobly made. ... The main façade answers the Canal Grande with a partly rusticated, partly smooth order with such a blend that it is pleasing to the eye and according to the rules of Vitruvius



Popis "studia" Federica Zuccariho (Casa Zuccari) ve Florencii, John Wood, *The Origin of Building, or: The Plagiarism of the Heathen Detected* (1741).

Saint Matthew writes, that our Blessed Lord and Saviour declared that Man to be wise who built his House upon a Rock; so that Signore Zuccheri seems to have had in View, to make the Base of his House, which is to be supposed a Rock, an Emblem of his Wisdom; and that the Figure of that Base, ... making a perfect Square, should allude not only to his Solidity and Stability, but to Mercury, the Deity who was held by the Pagans to preside over Learning, Eloquence, and Trade: For the proper Emblems among the Antients, of Solidity and Stability, was a Cube; and the Grecians represented Mercury under that Figure.

Upon this Base, the Superstructure ... was rais'd with Brick, the Ornaments were made of Stone, and the Centre was adorned with a large Picture. So that the most impartial Survey of this whimsical Front, we may conclude, that Signore Zuccheri, over and above his other Views, designed to exhibit in it Samples of his three-fold Profession in Theory and Practice; the first being apparent in the Door, the Windows, the Pillasters, and the other Ornaments traced and cut out of the Rock in an unfinished Manner, the second in three Pieces of Sculpture ... cut out of the same Rock; and the third in the finished Picture...]



Popis Pitzhanger Manor v Ealing (1800-1803) od jeho autora Johna Soanea:

Describe the front. No man will suppose that the architect or owner had attained civic crowns for saving the lives of his fellow citizens [...]. To judge of this species of building we should endeavour to discover the object to be attained: for example, in the building before you, if we suppose the person about to build possessed of a number of detached pieces of ornament, such as eagles and wreaths, demiboyas and foliage, columns and statues, pedestals and acroters &c, and that from a desire to preserve them from ruin, or to form a building to give a faint idea of an Italian villa... this building may thus be considered as a picture, a sort of portrait

