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Sommario/riassunto	The perspective in the figurative was born with a different form from that with which it is presented in current teaching and developed accompanying the transformations of scientific thought. The studio disassembles and reassembles the perspective images of a series of works from the inside, following the transformations of the theme with clear graphic elaborations. The succession of essays explains the evolution of the role of the abacus and of the measure in the works of the first artist-scientists, according to the scientific thought of contemporary culture. From Humanism to the Baroque, the perspective is transformed in the end, from research on the truth of vision, in search of its deception, through mechanical devices and complex theorems of geometric optics. The original instance is dissolved in technical virtuosity. The final repertoire offers a selection of examples which, through the centuries, it gives a glimpse of the large dimension of the theme.