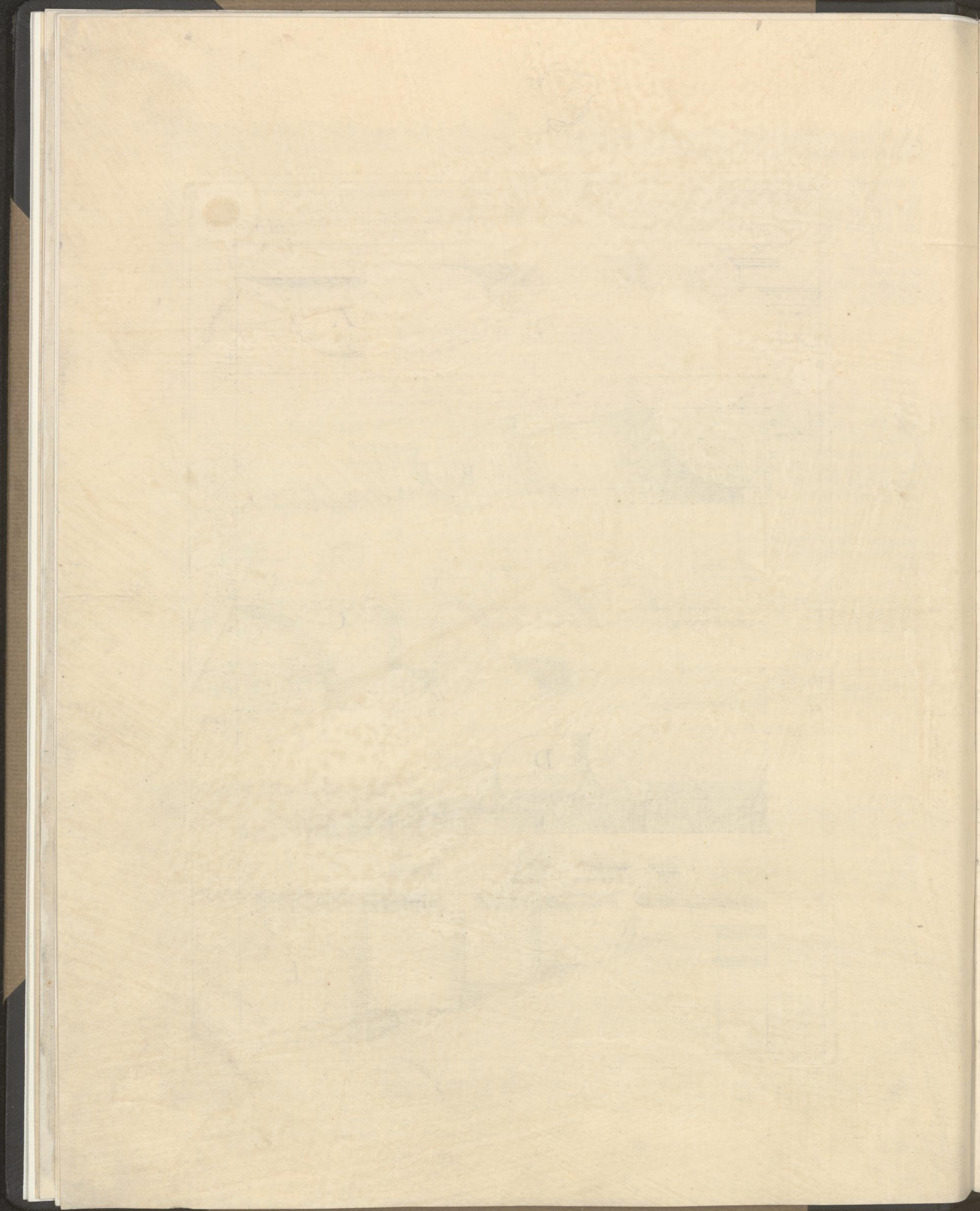
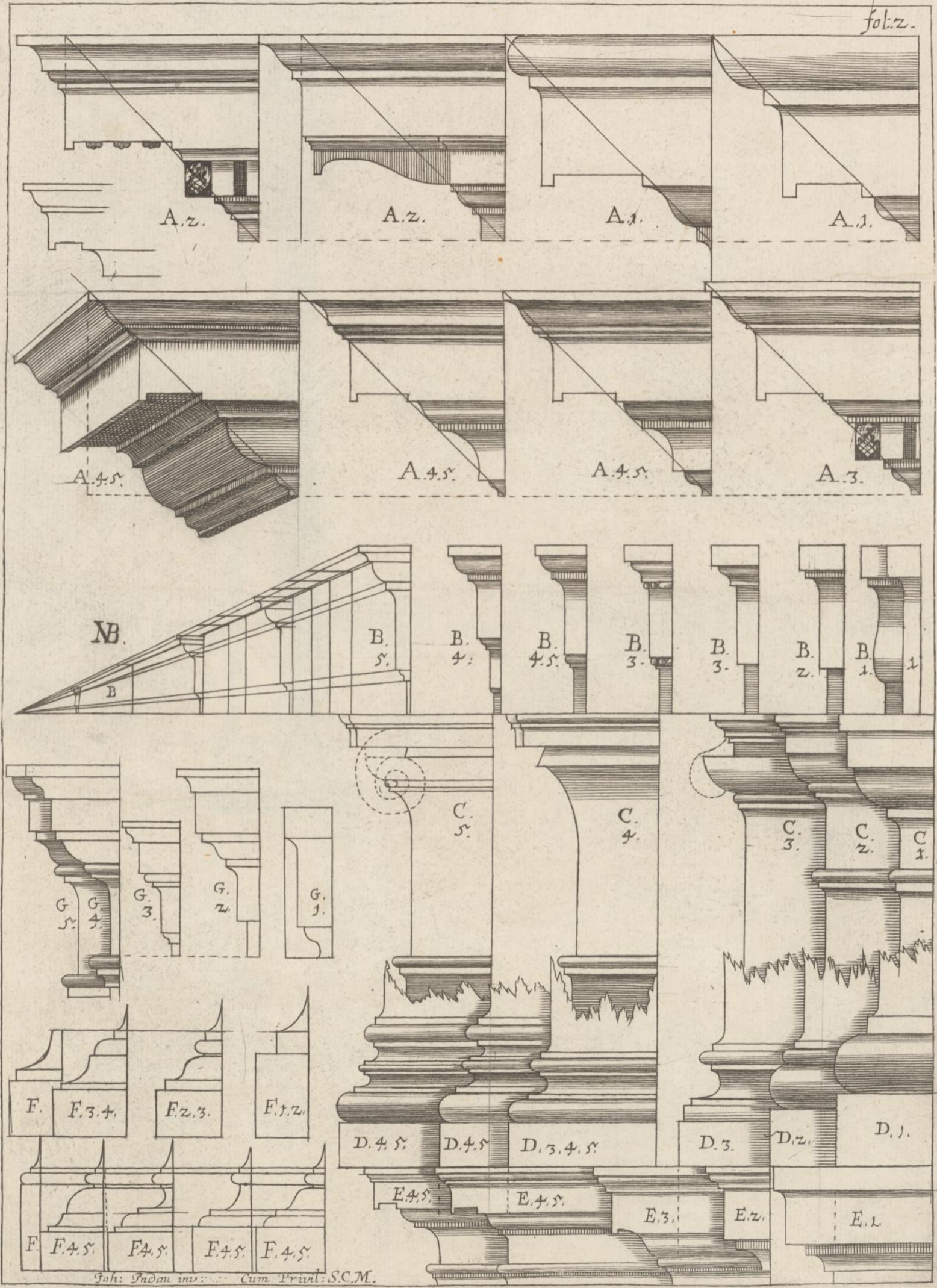


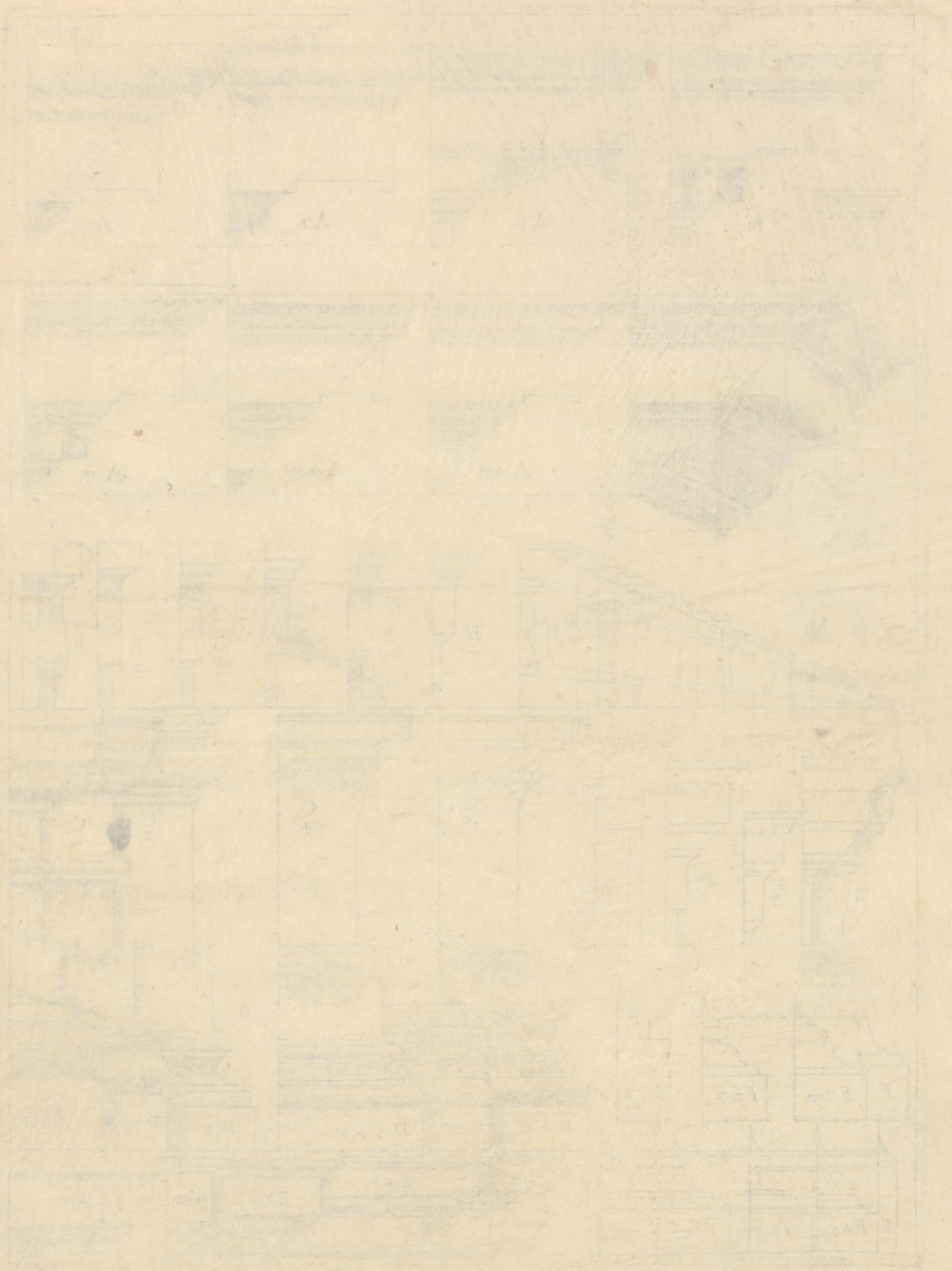
Gio. Pnd au inv. Cum Privilegio S.C.M.

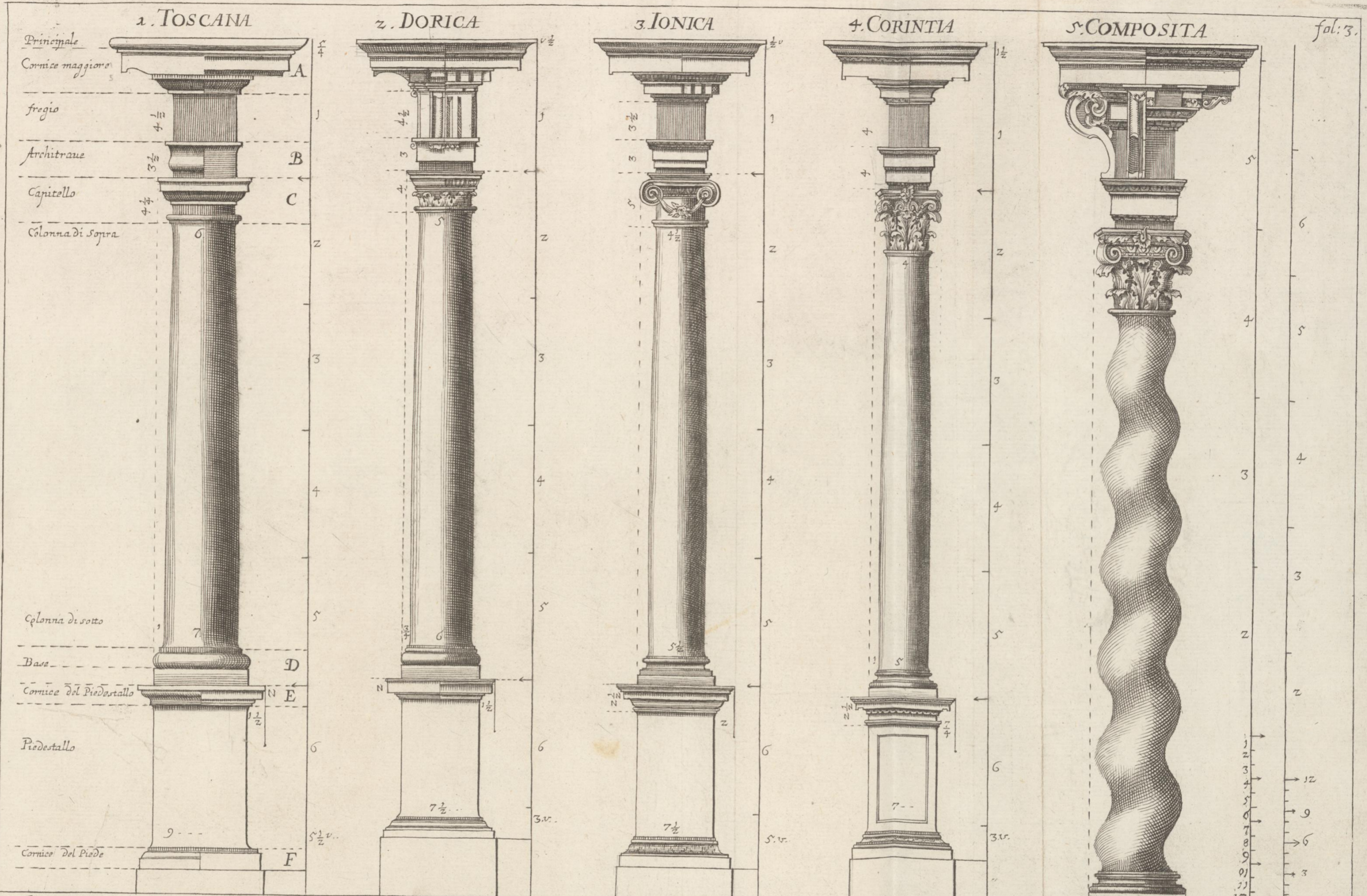


fol. 2.



Joh. Adam inv. Cum Privileg. S.C.M.





fol: 3.

Tutti quelli che intendono l'Architettura sapranno la poca differenza fra le due Colonne, Composita, e Corintia. Solamente le cornice serviranno secondo il loco. Dunque il mio principio sarà la Corintia. Primo, tutta l'altezza senza piedestallo sarà 8 piedi, 4 la Colonna, e uno la parte di sopra, cioè fregio, Architrave, e Cornice. L'Altezza sarà di 12 oncie, 5 per la grossezza della Colonna di sotto, e 4 di sopra, 4 l'Architrave, 4 il fregio, 4 la Cornice maggiore, senza la Cornice Principale, la quale deve esser 1 1/2. Il Piedestallo deve esser once 18, Largo 7, e le due Cornice 2 1/2 portando in fuori 1/2 e queste regole si devono osservare in tutte le 5 Colonne.

4. Ogni ordine di 5 Piedi, 4 la Colonna con il Capitello e base, e un Piede la parte superiore. 5. La differenza di queste 5 Colonne sarà la grossezza, cioè la Corintia 5 oncie di sotto, 4 di sopra, la Ionica 5 1/2 di sotto 4 1/2 di sopra, la Dorica 6, la Toscana 7. 6. La base ordinarmente tutte la metà della grossezza della Colonna. 7. La Capitelli Composita e Corintia alti once 6. Della Ionica 5 Dorica 4 Toscana 4 1/2. 8. Il Piedestallo della Ionica alto unce

17. Largo 7 1/2. Le due Cornice 2 1/2 in fuori, 2 della Dorica alto 18, Largo 7 1/2 le Cornice 2 in fuori 1 1/2, la Toscana 17 1/2 largo 9, le cornice 2 in fuori 1 1/2. 9. L'Architrave della Ionica once 3. Dorica 3. Toscana 3 1/2. 10. Il fregio della Ionica 3 1/2 Dorica 4 1/2 Toscana 4 1/2. 11. Li Cominciamenti Maggiori si potranno fare conforme si desidera, ma non più di 4, 5, 6 once, secondo che sarà alta, o bassa l'opera si potrà regolare. 12. Circa la differenza delle 5 Colonne con le cornice, base Capitelli, Architrave,

e Cornice Principali si deve osservare l'ordine che si vede nelle presenti 5 figure, ma le base e Piedestalli, si possono adattare a ogni una Colonna secondo l'opera. Le Cornice Maggiori fregi e Capitelli devono avere una differenza per conservare l'ordine dell'Architettura.

Die Haupt Theilungen der 5 Säulen.
Cum Privilegio S.C.R.M.

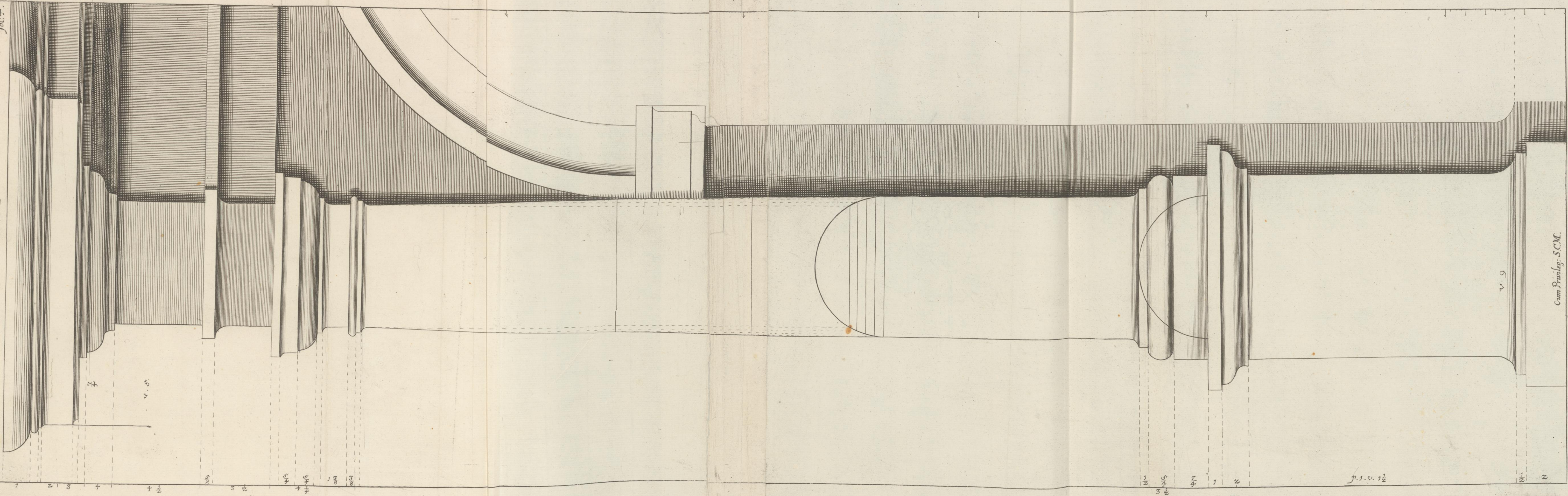
— 100 —



— 100 —

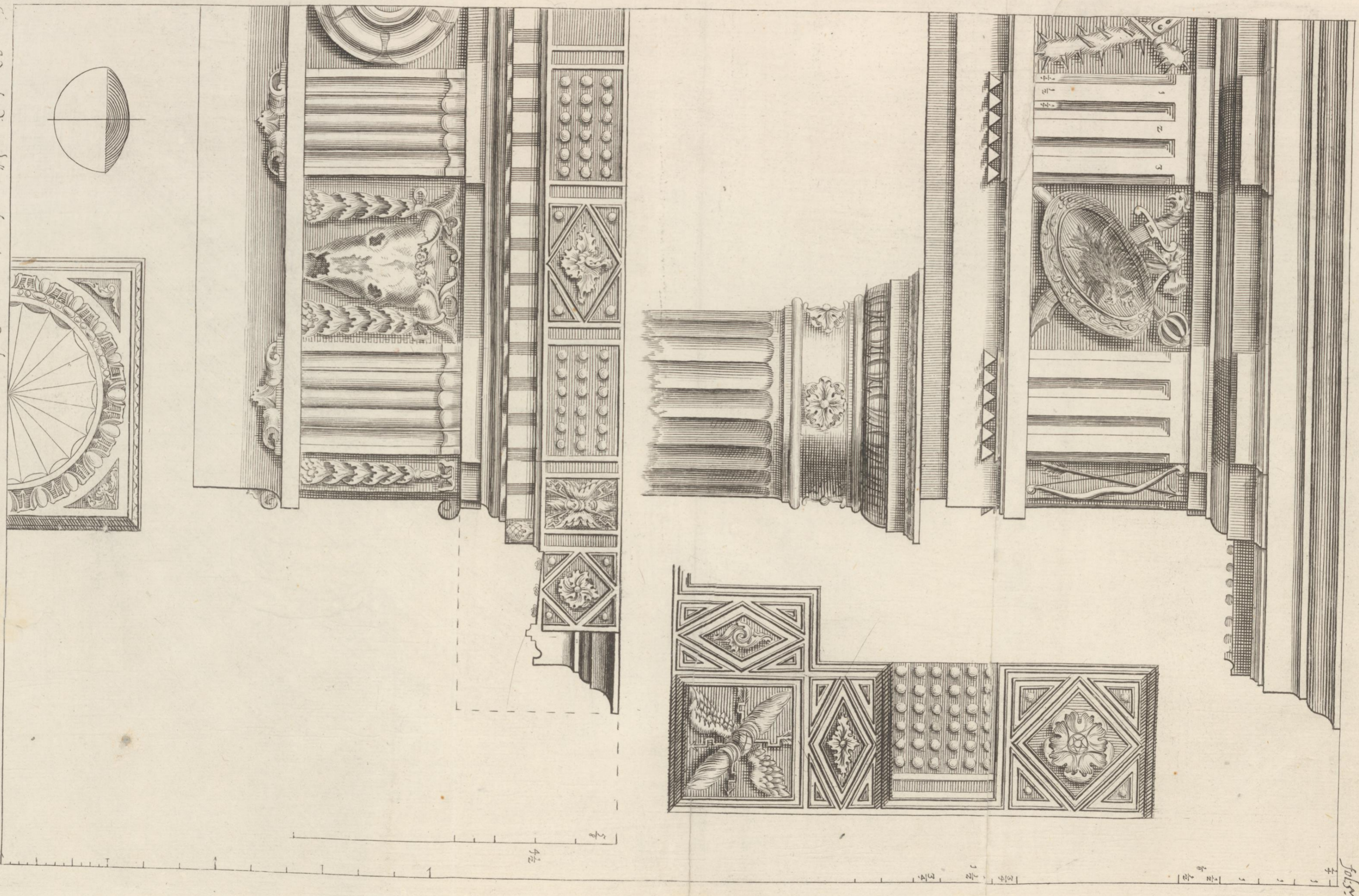
TOSCANA

fol. 4.

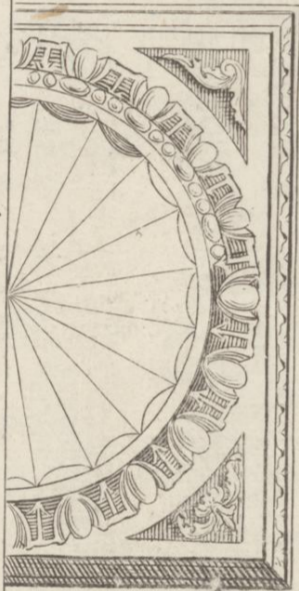


Cum Privileg. S.M.

ORNAM. DELLA DORICA.

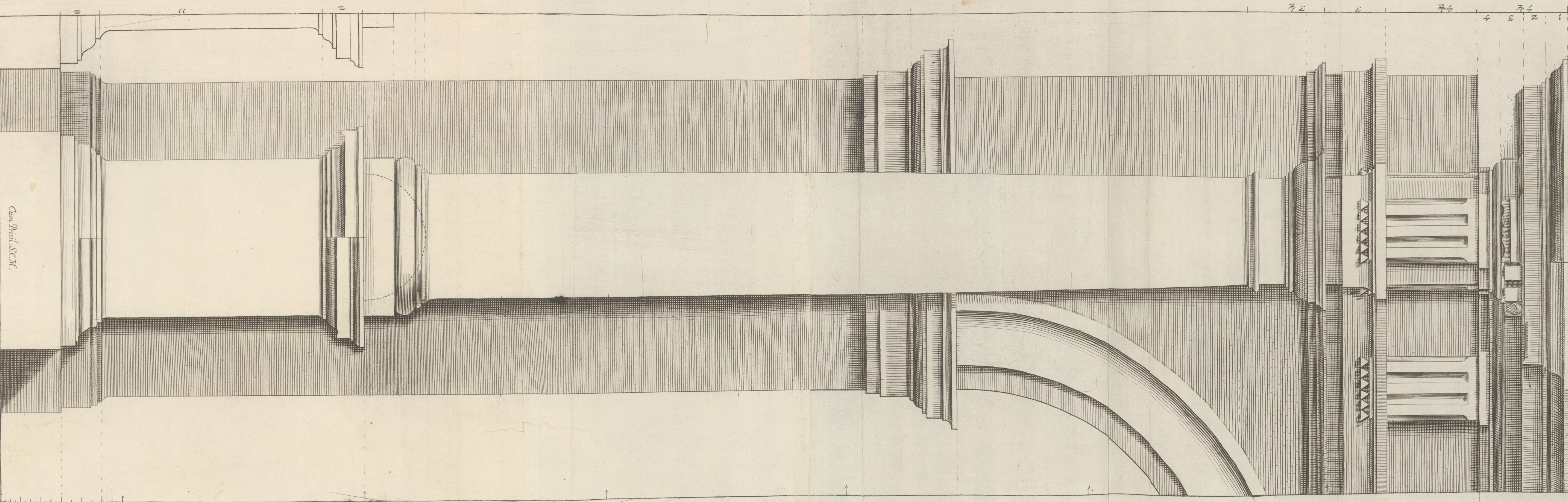


Giouani Tardani d'Al. Cam: della SP. R. Elementa inu: gr: Cum Privilegio. S. C. M.

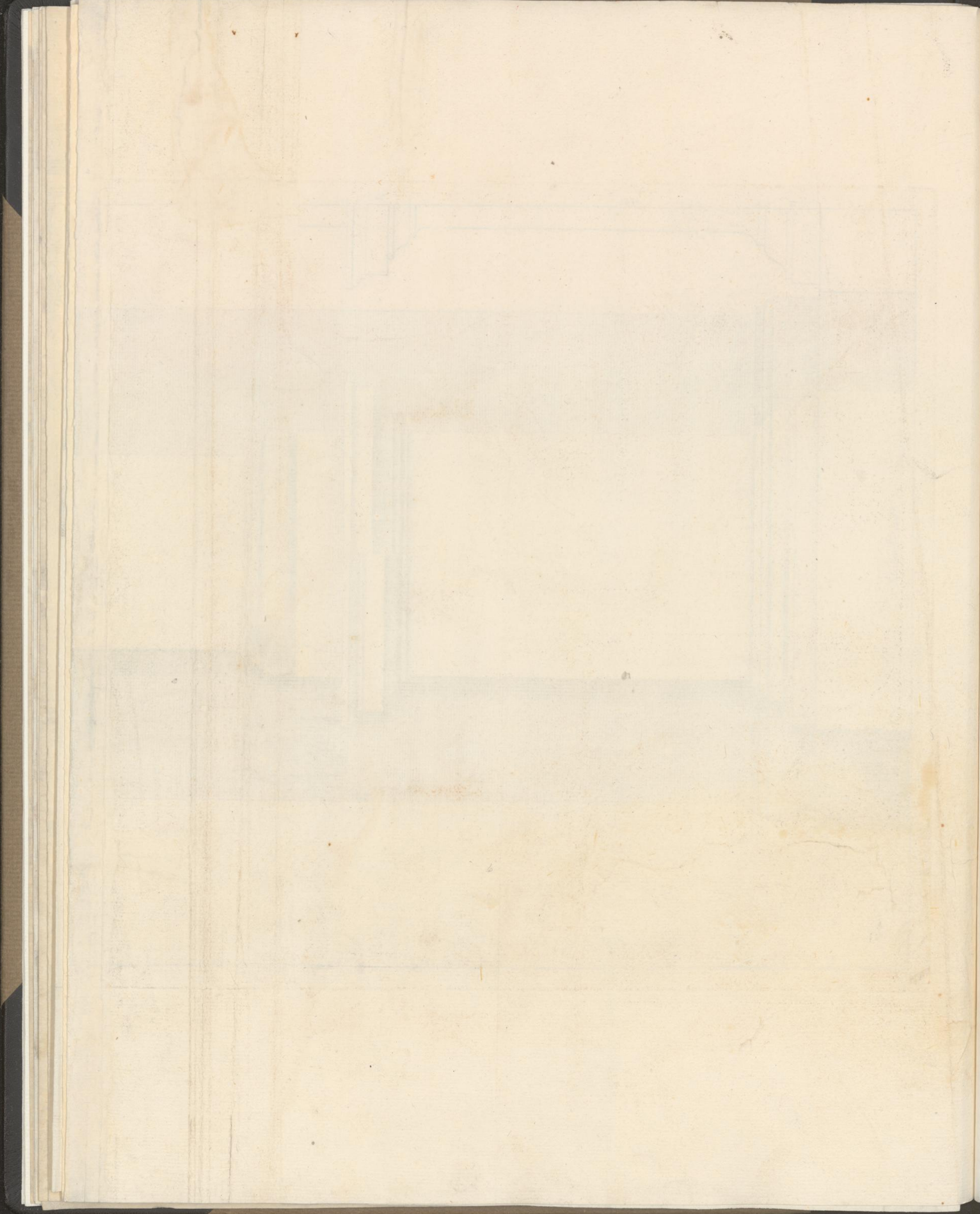


DORICA.

Pl. 6

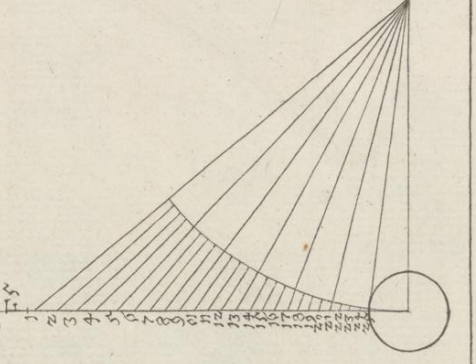
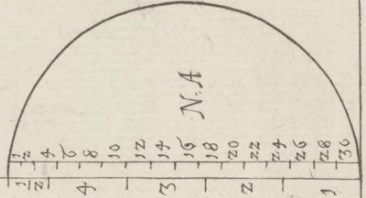
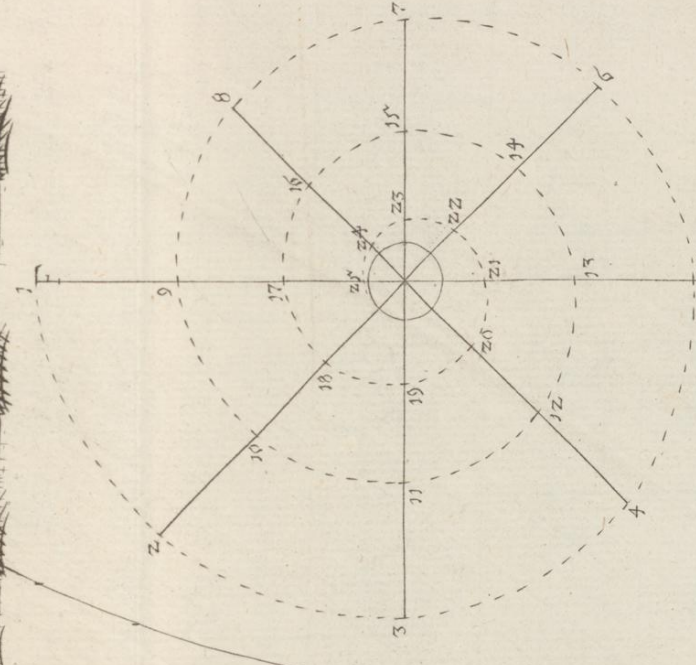
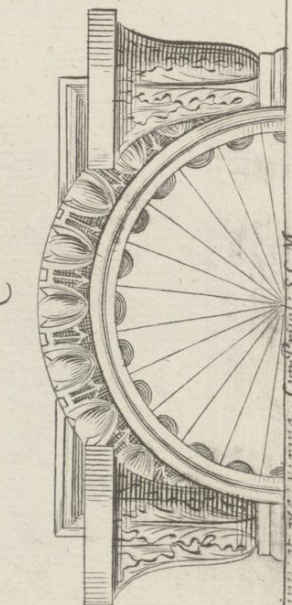
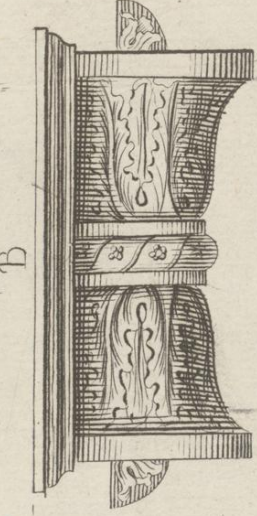
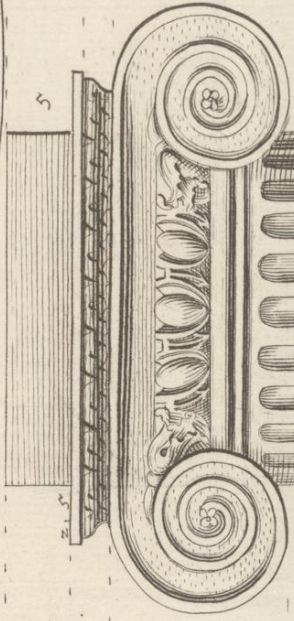
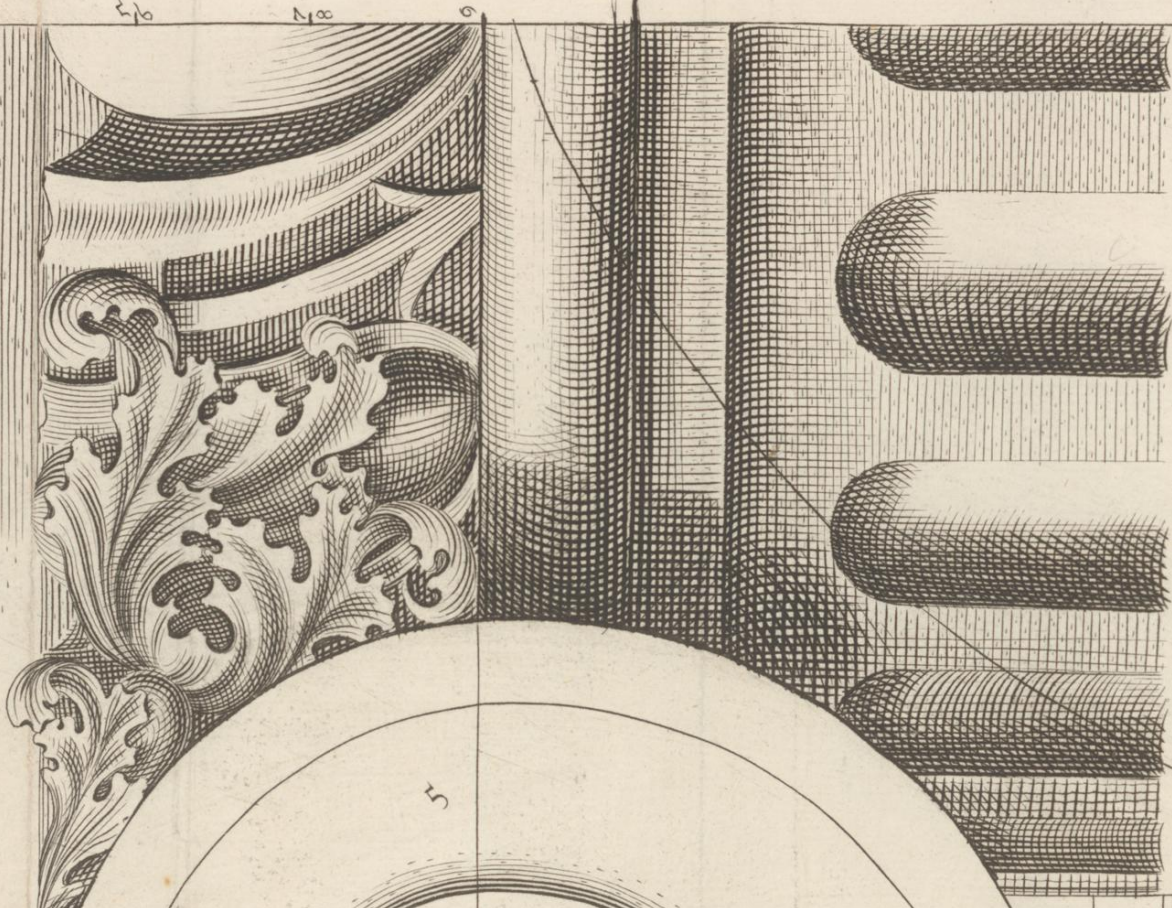
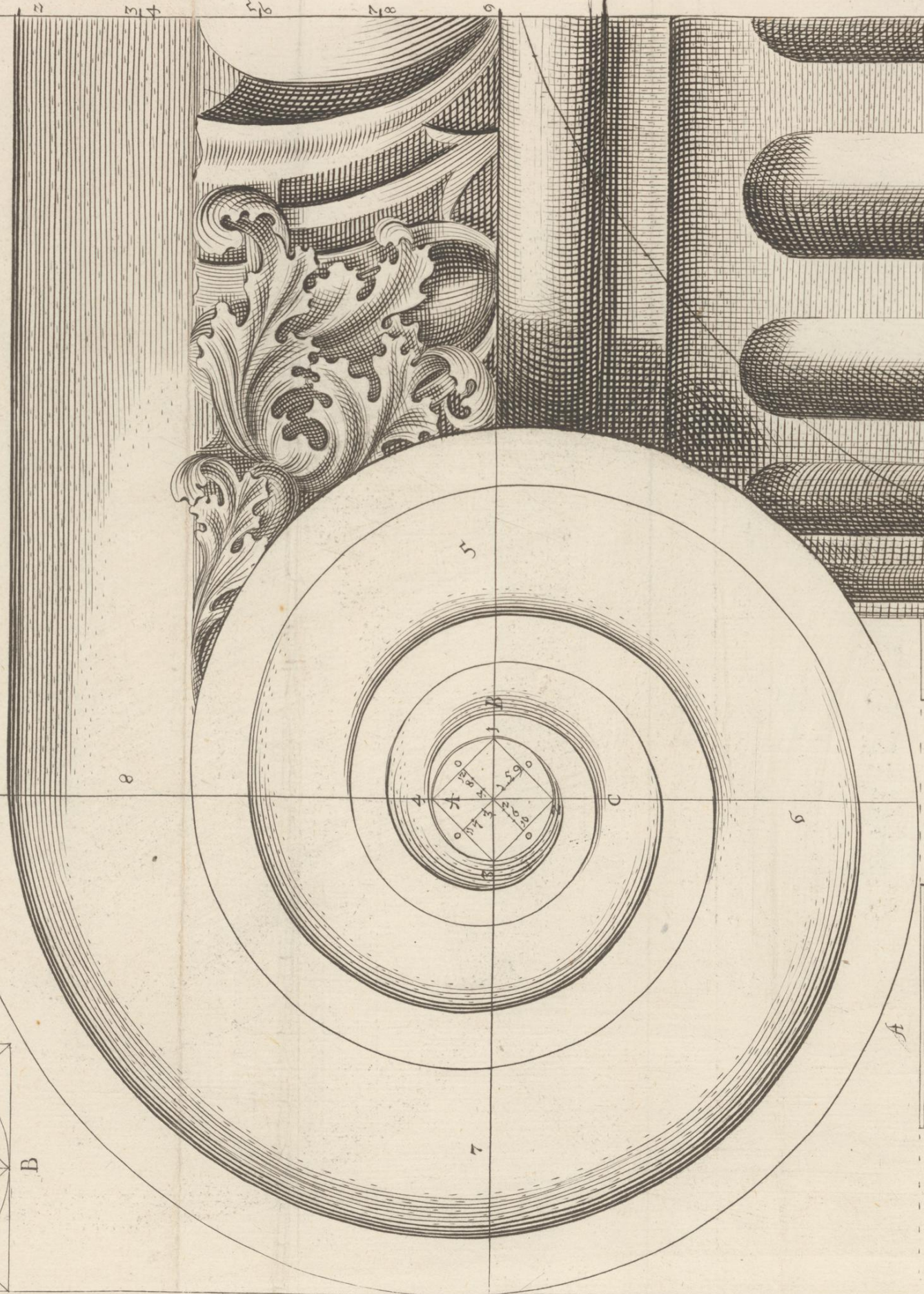
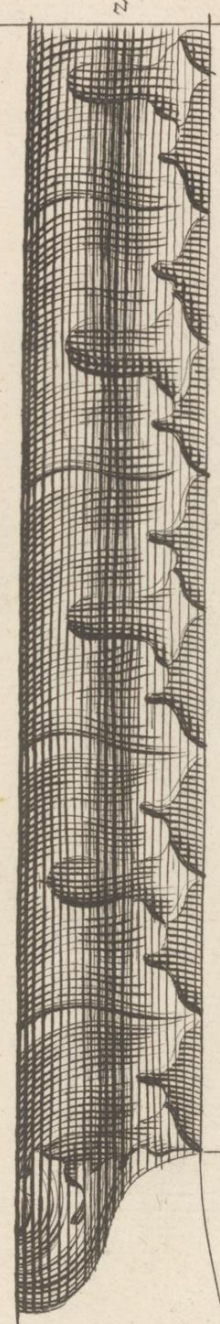
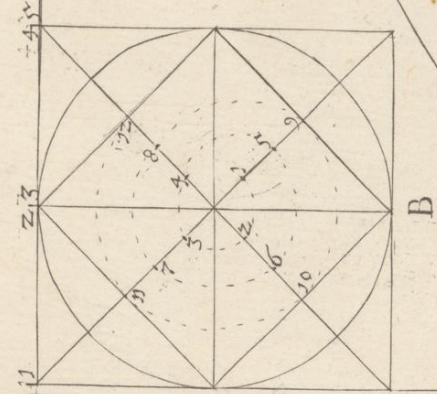


Cant. Prod. S.C.M.

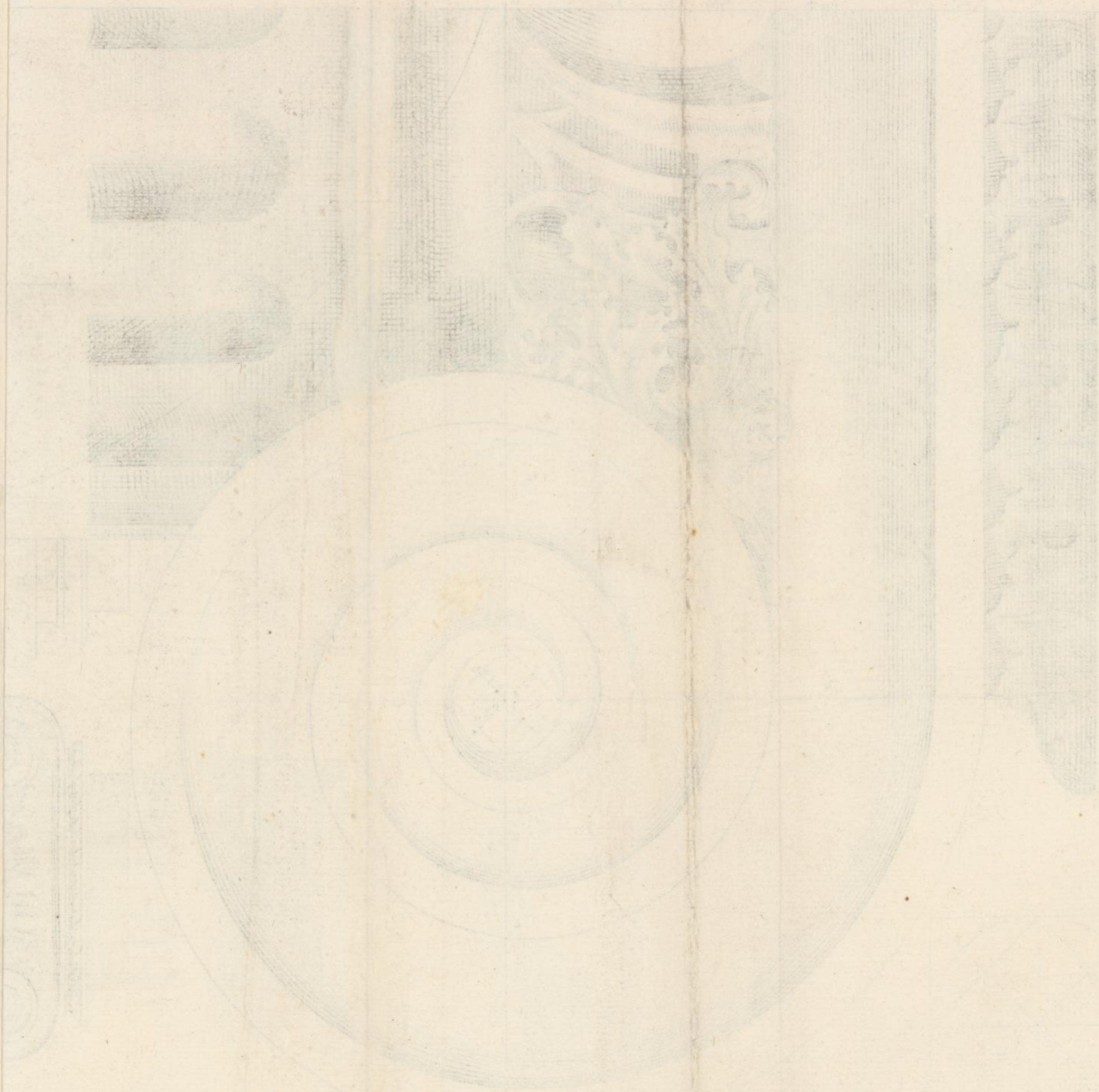


ORNAM. DELLA IONICA.

fol. 7.



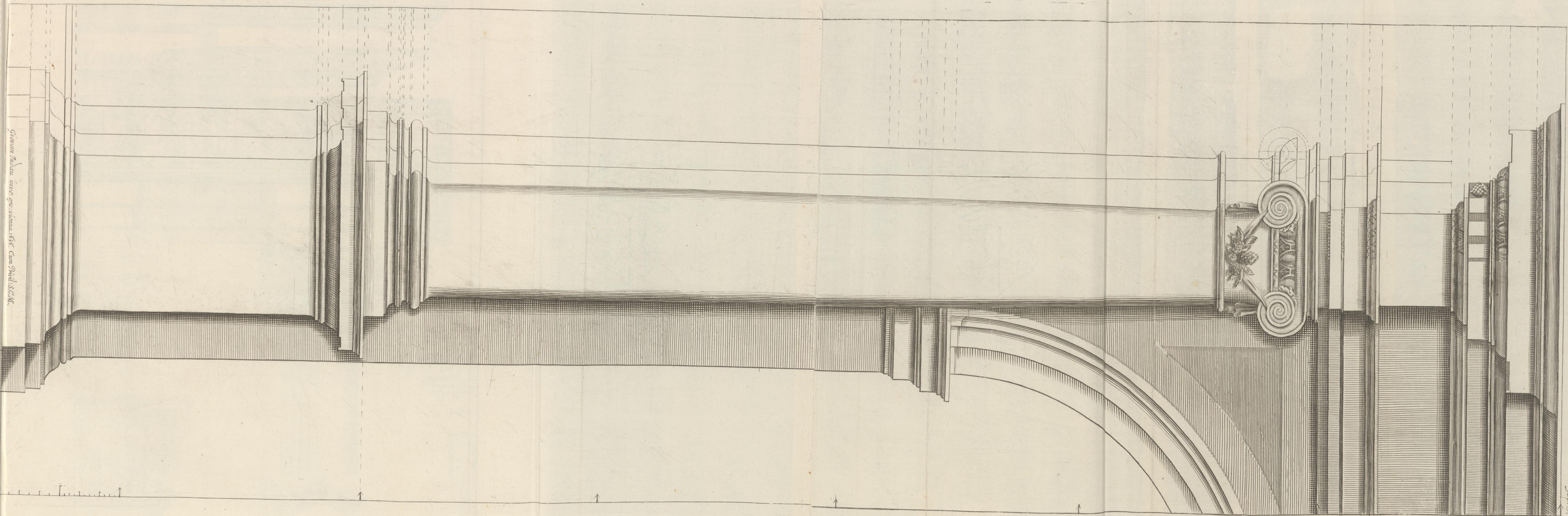
LIBR. MUSEO. HISTOR. NAT. VENEZIA. C. 100. P. 1. 1730.



101

LIBRARY OF THE
MUSEUM OF NATURAL HISTORY
LONDON

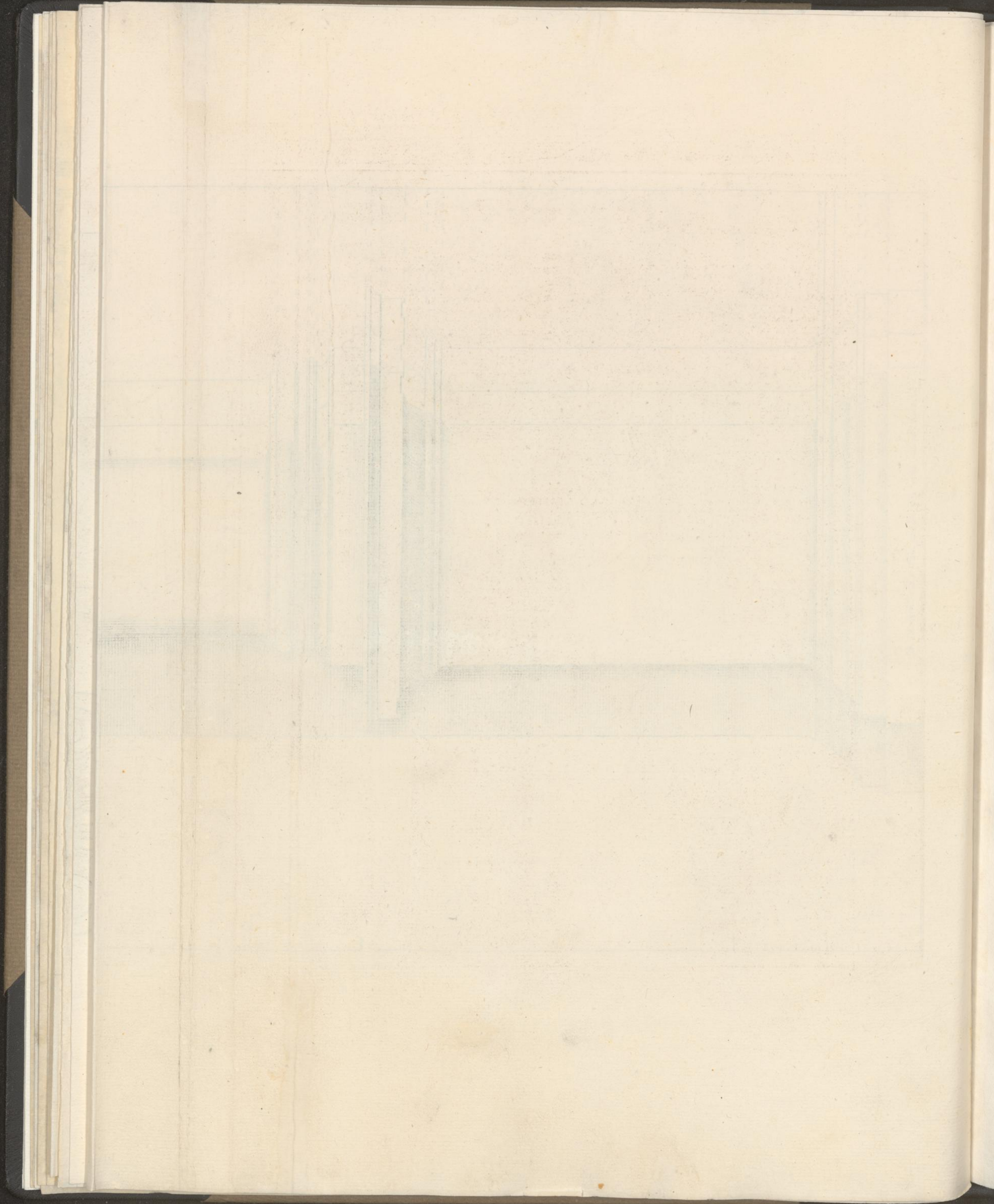
ORDINE DEL ORDINE CORINTHIA



Gravata per Nicolaus Gessnerum, 1618. Cum Privilegio S. C. M.

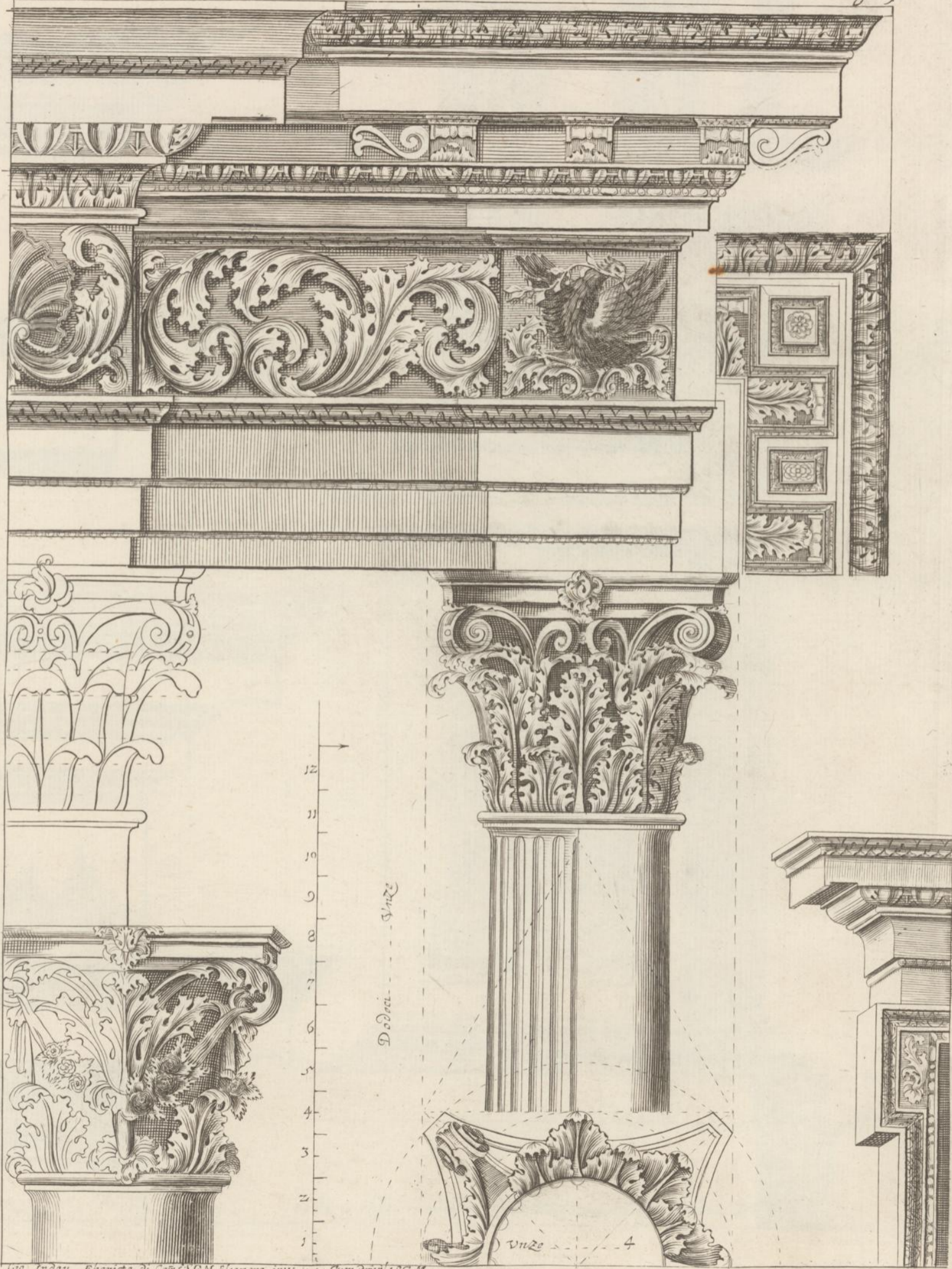
IONICA.

fol. 2.



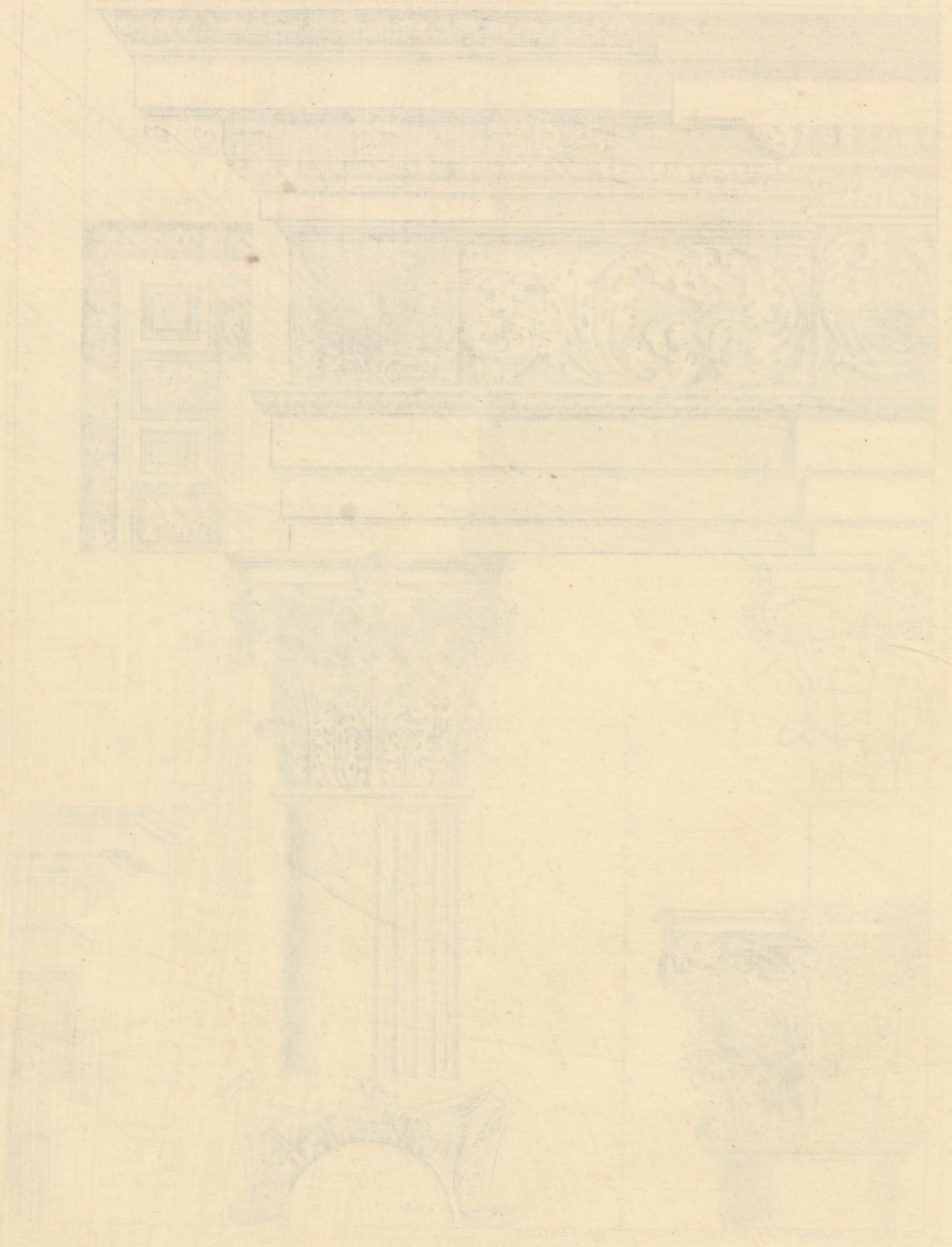
ORNAM. DEL ORD. CORINTIA

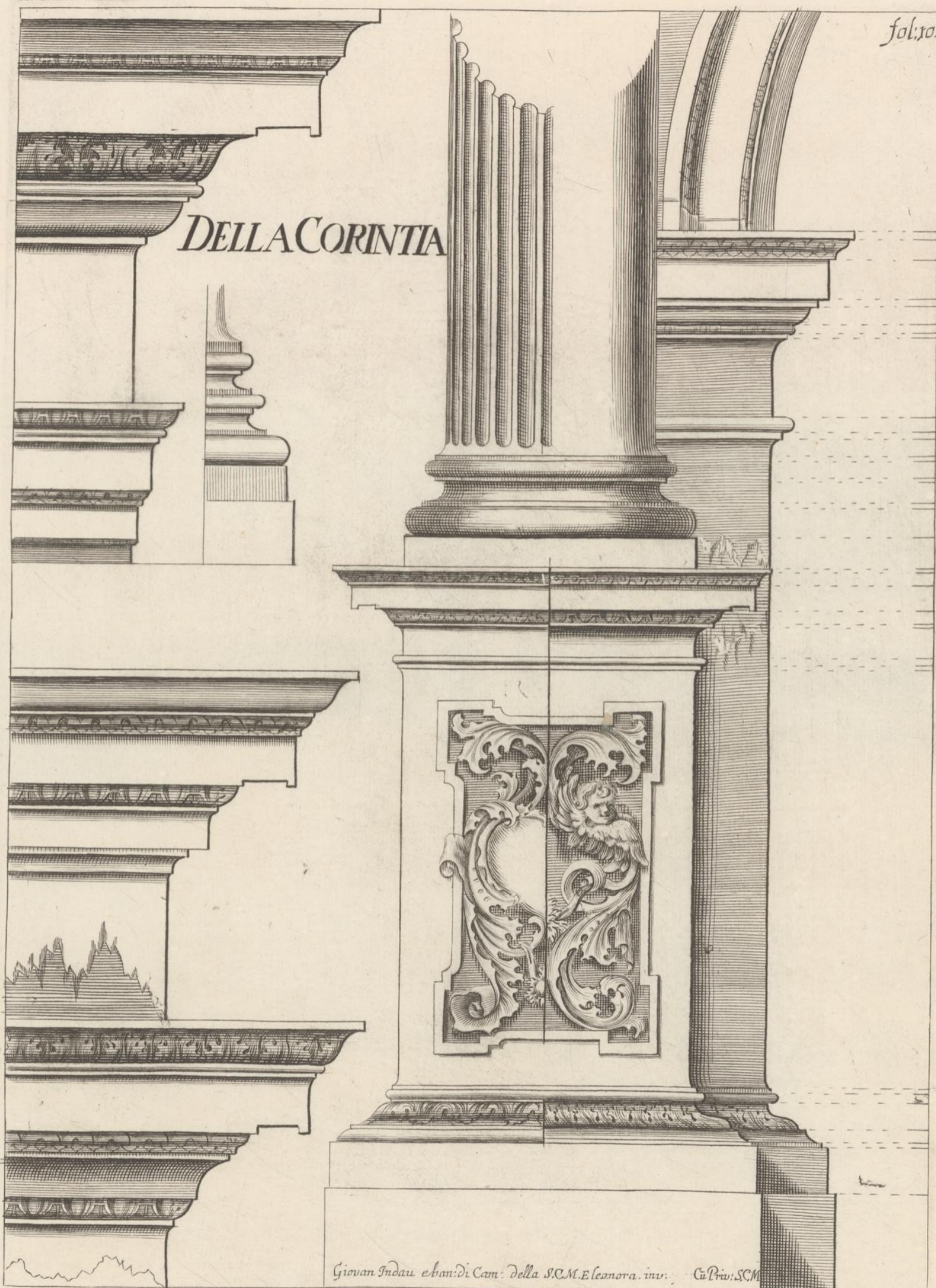
fol. 9.



Gio. Jndau Ebanista di Capri S.C.M. Eltonera inv. Cum Privilegio S.C.M.

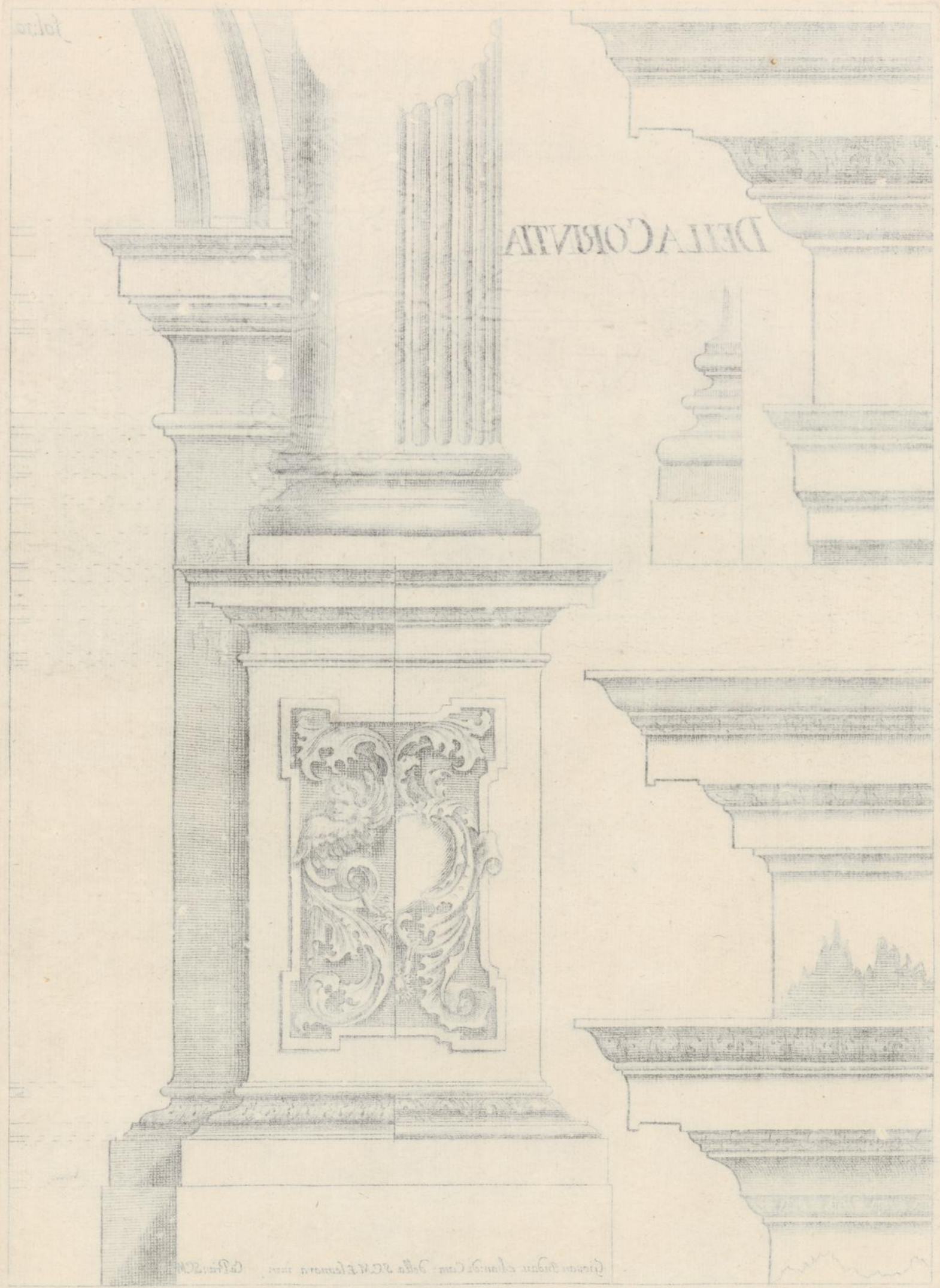
ORNAM DEL ORD CORINTIA



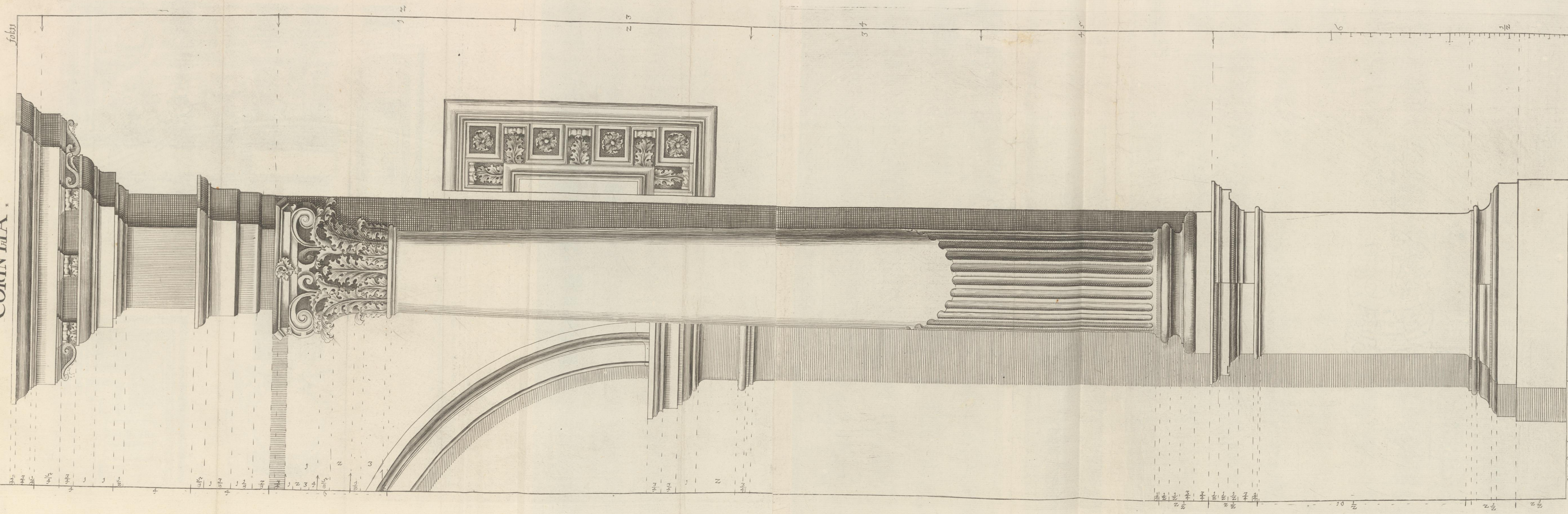


DELLA CORINTIA

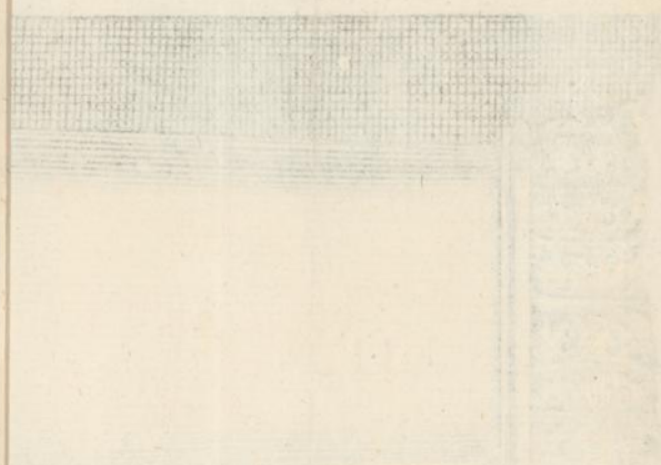
Giovan Indau eban. di Cam. della S.C.M. Eleonora. inv. Cu. Pr. S.C.M.



CORINTIA



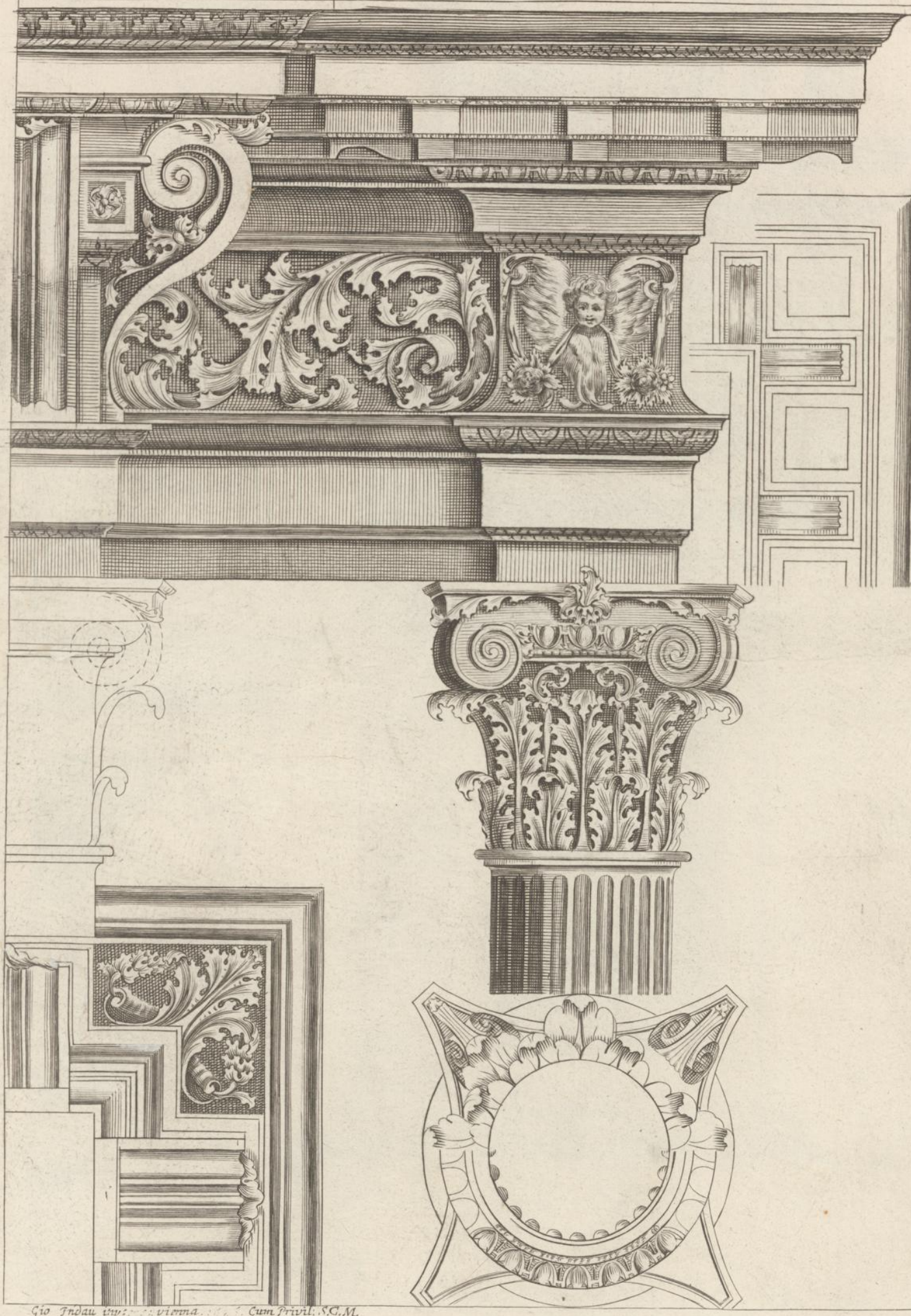
Stat. Trajana Invenit per. Cam. P. M. S. C. M.



COBI/111

ORNAM. DELLA COMPOSTA.

fol. 12.



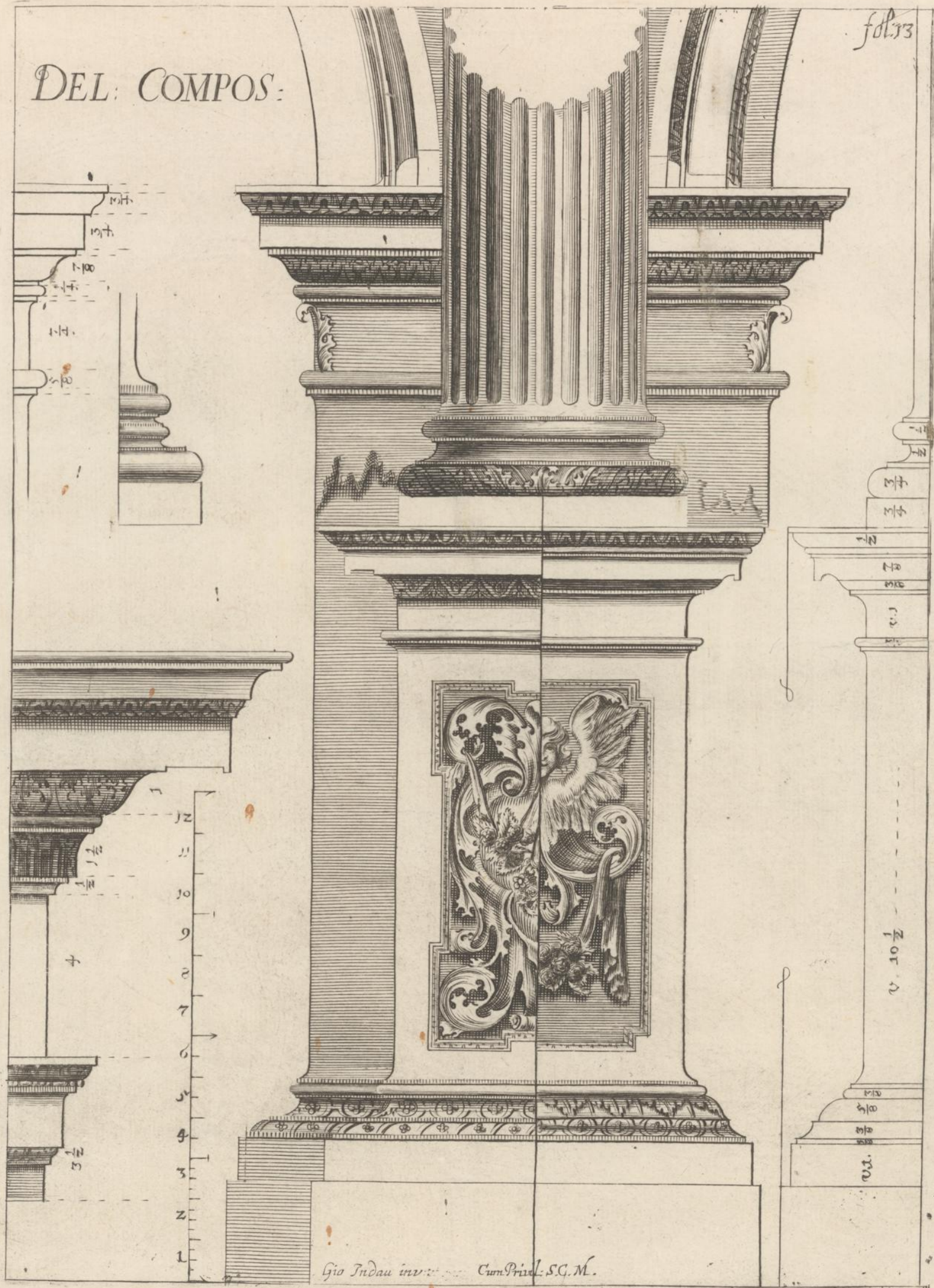
Gio. Fendau inv. et sculpsit. Cum Privilegio. S.C.M.

ORGAN DELLA COMPAGNIA



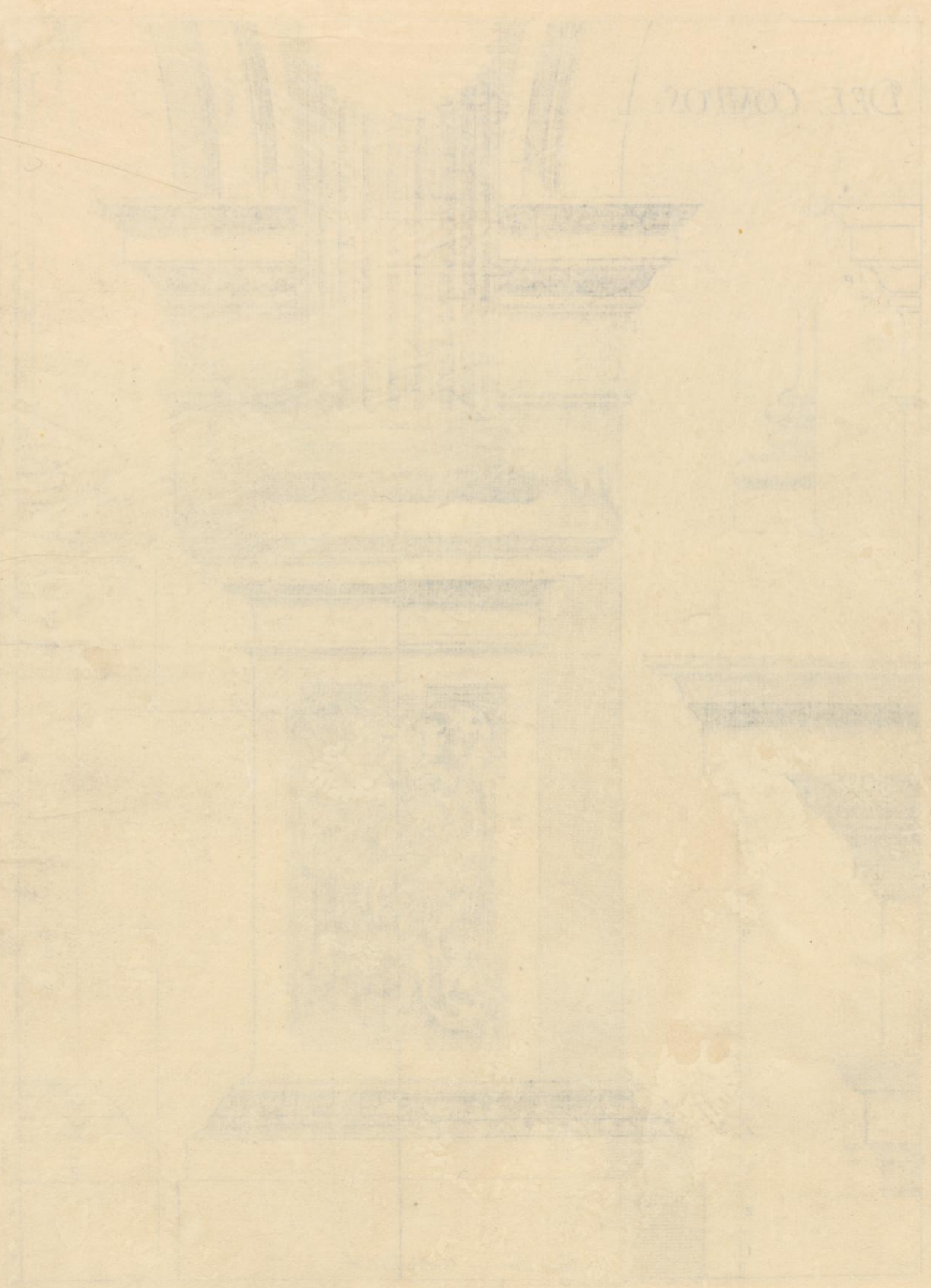
DEL: COMPOS:

fol. 13



Gio. Indau inv. Cum Privilegio S. C. M.

DEE. COMIT. OS.



COMPOSITA.

fol. 47

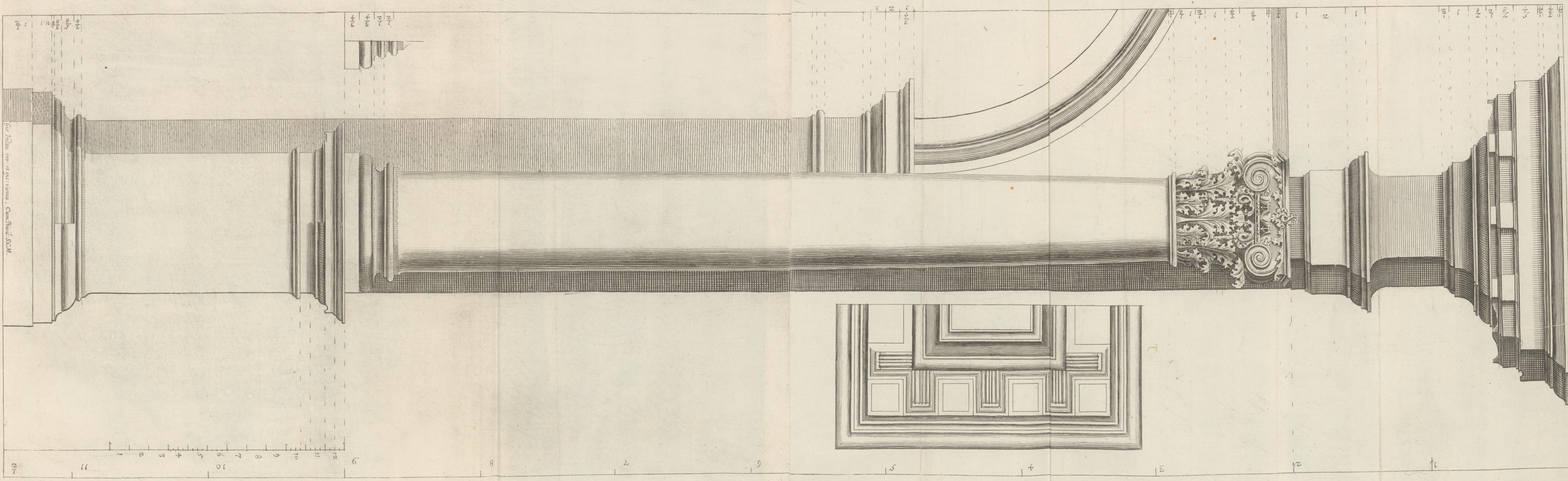
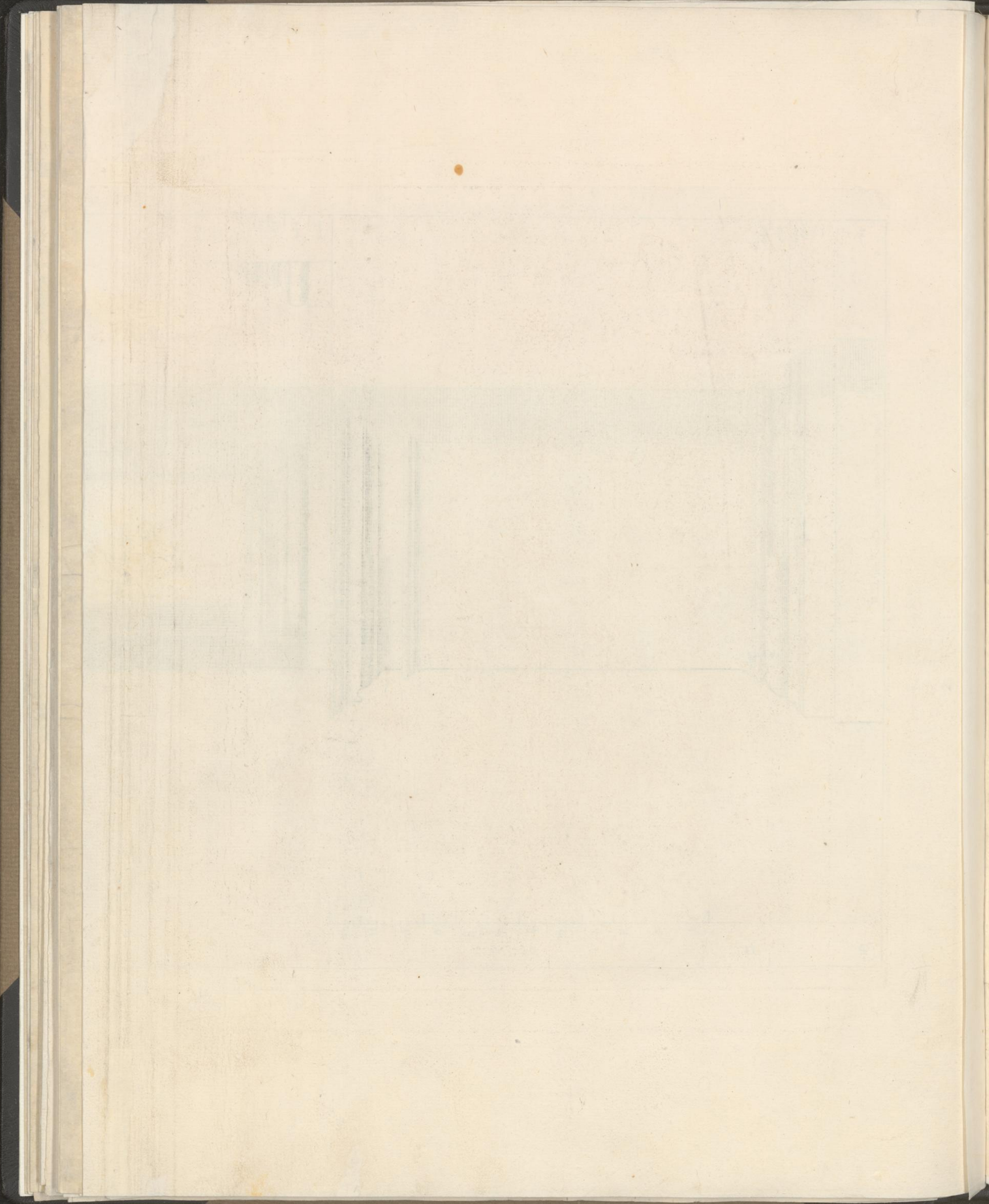
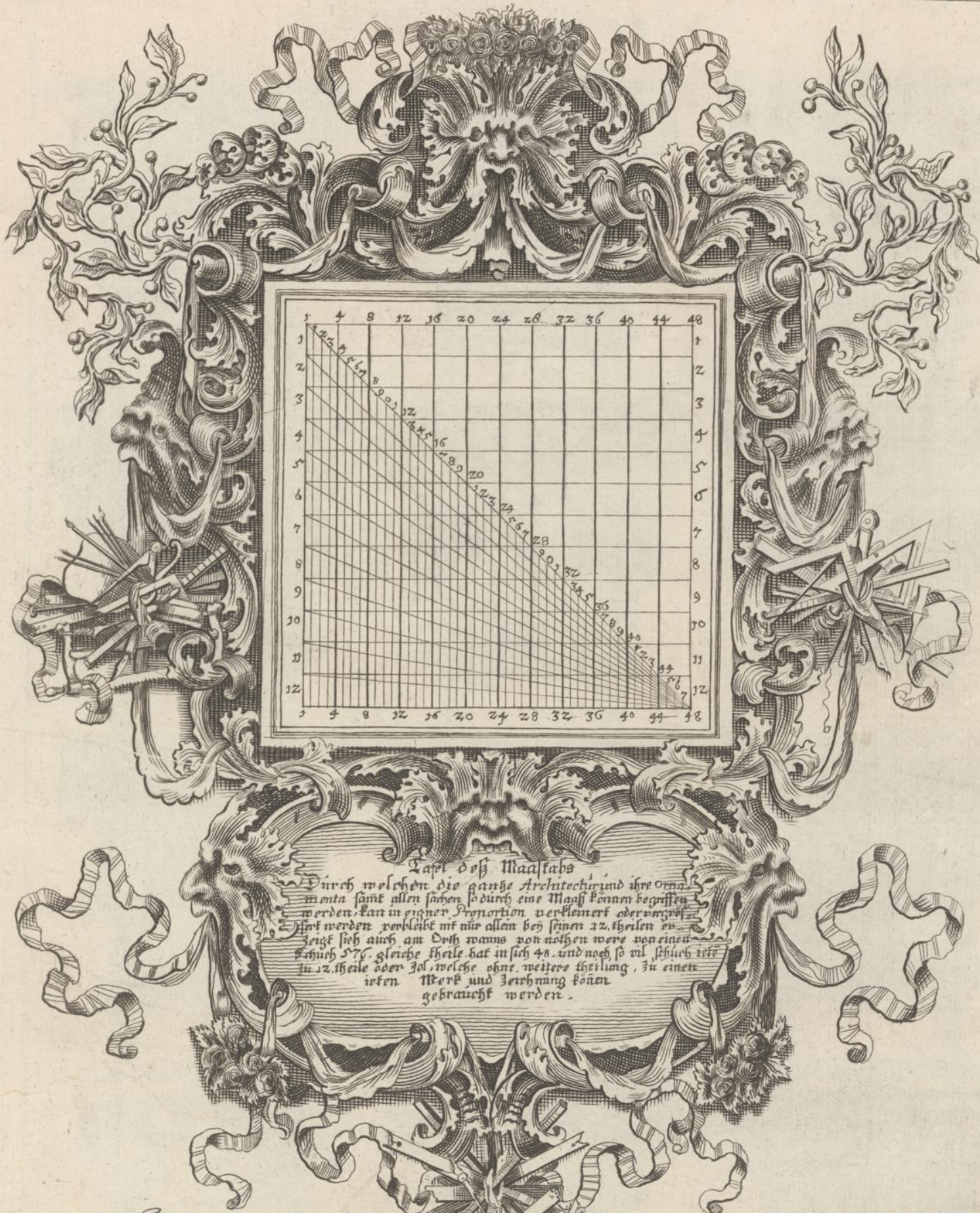


fig. 1. Columna in ordine Composita. S. M.





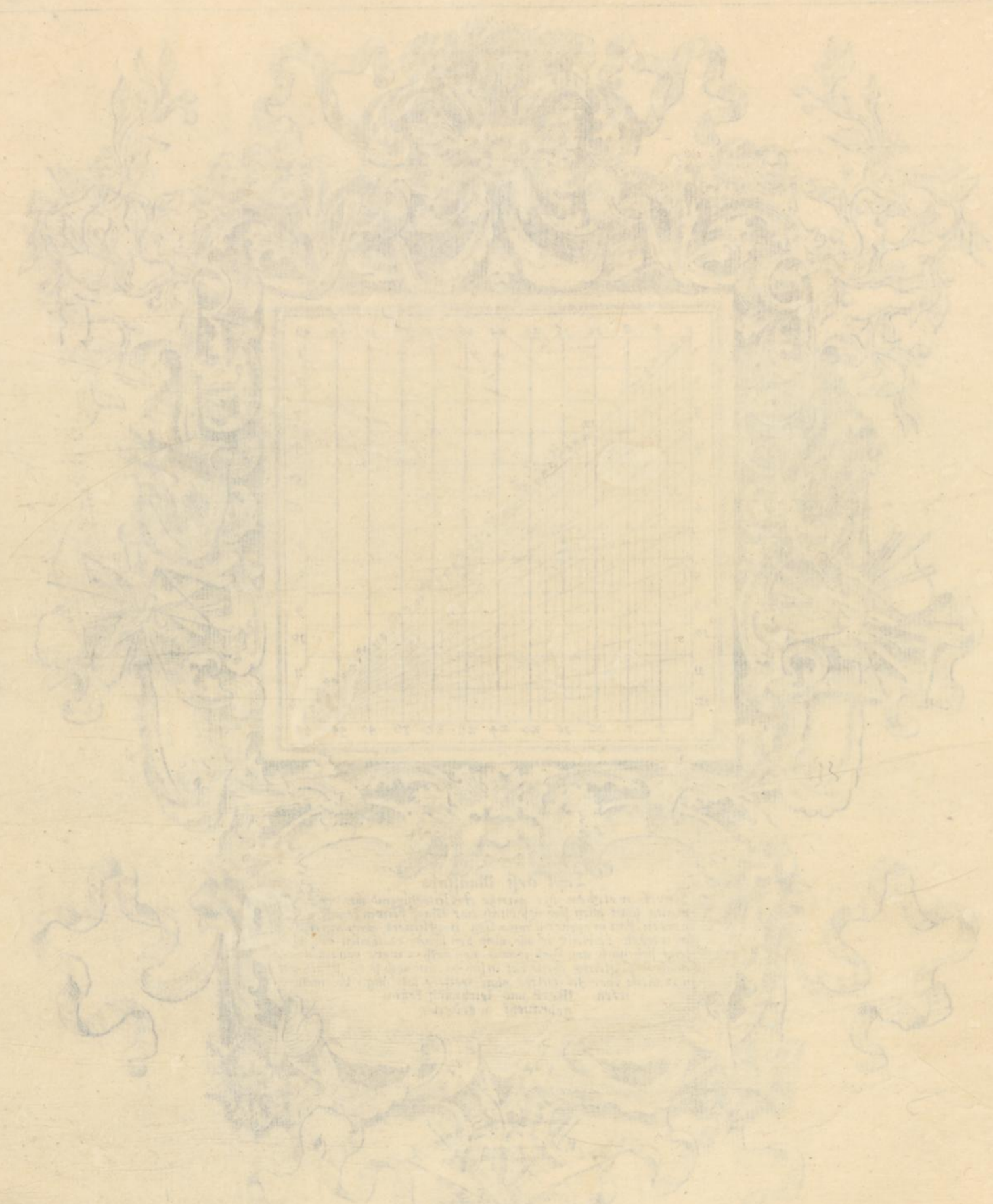
Tafel des Maassstabs
 Durch welchen die ganze Architectur und ihre Ornamenta samt allen Sachen so durch eine Maass können begriffen werden, kan in eigener Proportion verkleinert oder vergrößert werden, verbleibt mit nur allein bey seinen 12. Theilen, es zeigt sich auch am Besten wanns von nothen were von einem Schuh 576. gleiche Theile hat in sich 48. und noch so vil schuch wie in 12. Theile oder 36. welche ohne weiters theilung, zu einem Werck und Zeichnung können gebraucht werden.

Tauola del Piede diuerso in dodecione

Col quale si fa tutta l'Architettura nella sua proportione, tanto grande quanto piccola secondo che uno la ha di bisogno.

Gio. Indau inu.

Cum Privil: S. C. M.



Handwritten text, possibly a title or address, located at the bottom of the page. The text is mirrored and appears to be bleed-through from the reverse side of the page. It includes a name and a street address, though the specific words are difficult to decipher due to the faintness and mirroring.

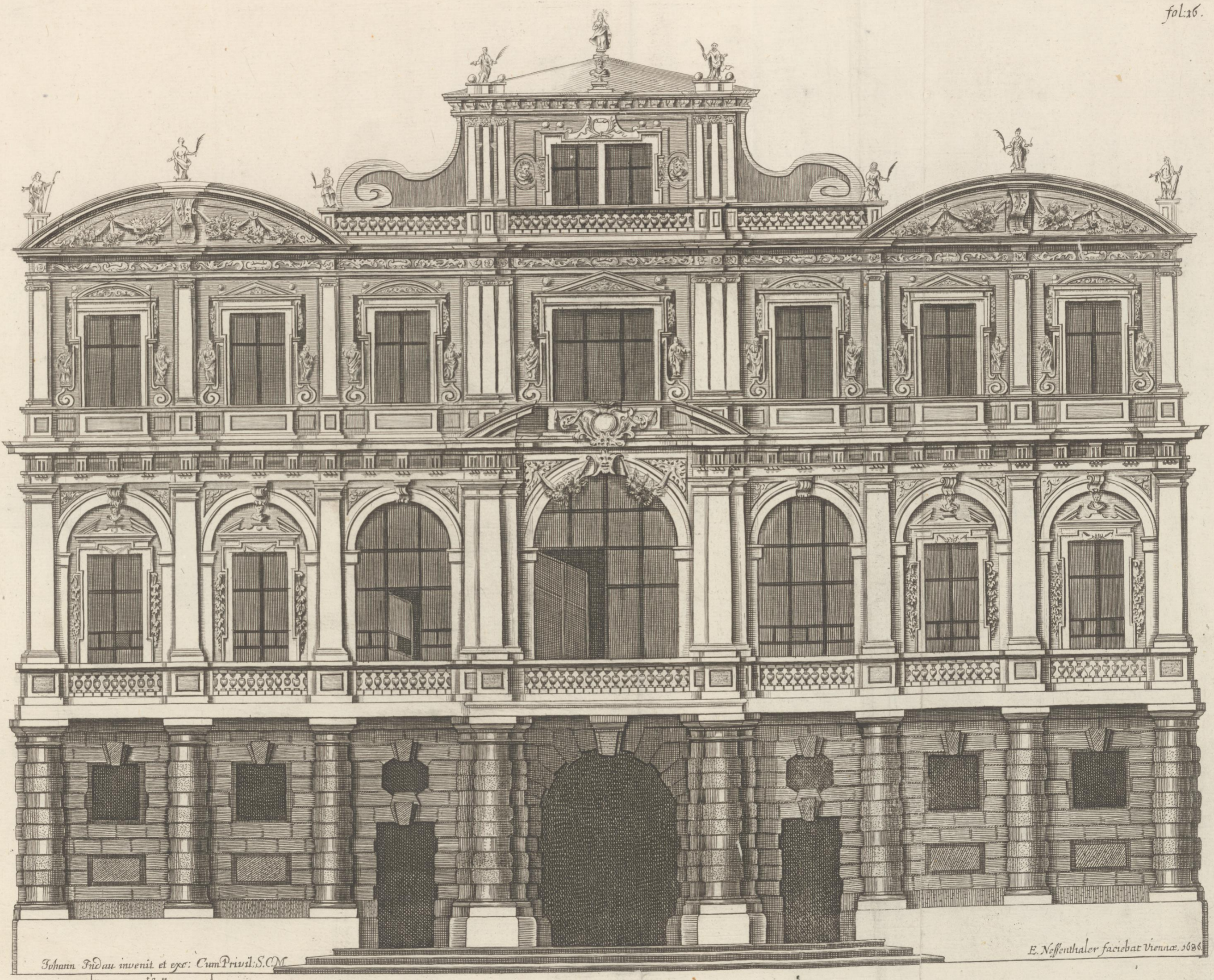
CAPITÆL^{LI}

fol. 15



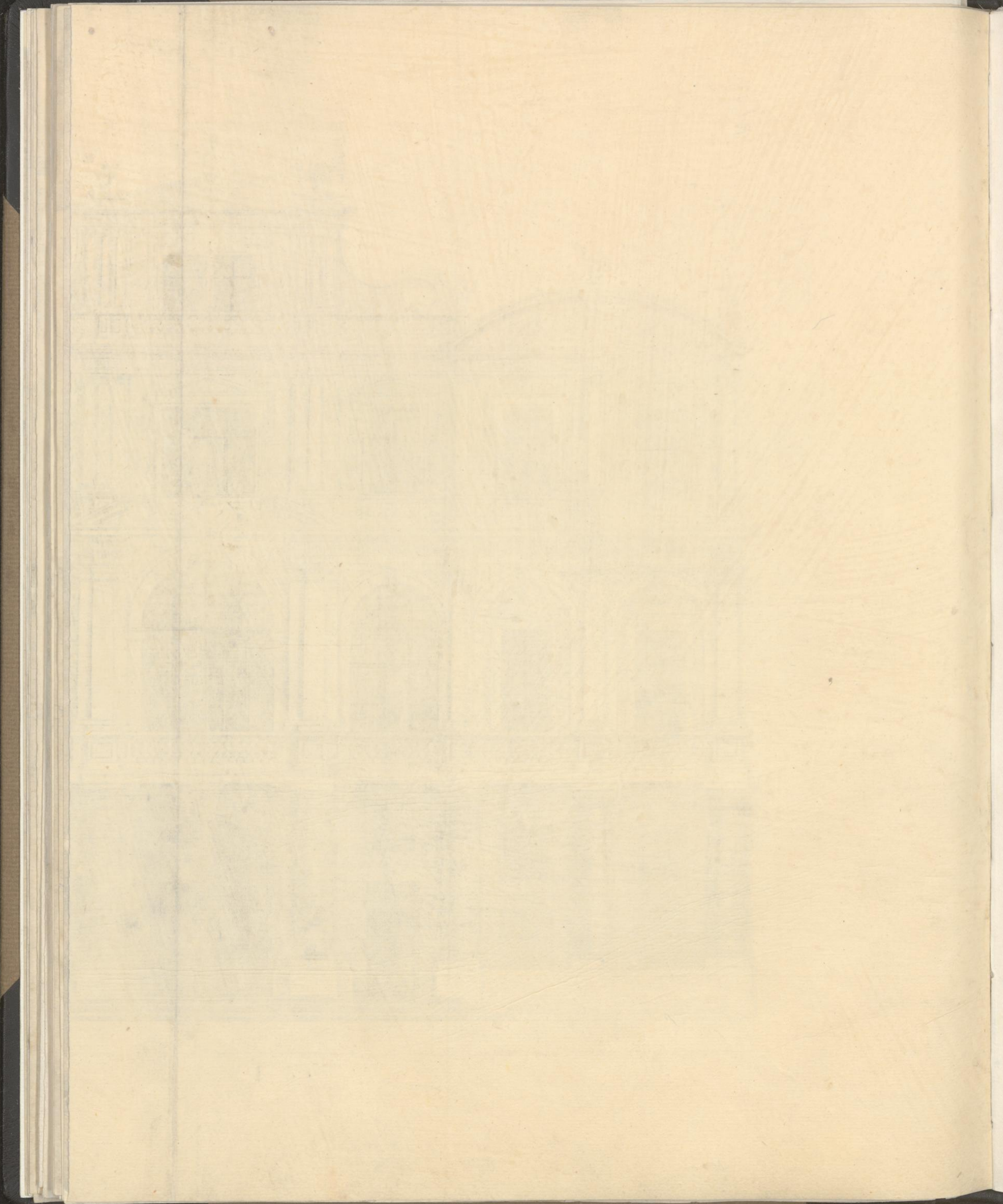
TABLE

The table contains 12 faint pencil sketches of classical architectural columns, arranged in a 4x3 grid. Each sketch shows the capital, shaft, and base of a column. The sketches are very light and appear to be preliminary drawings or studies. The columns vary slightly in their capital designs, showing different orders or variations of a single order. The sketches are arranged in four rows and three columns, with a consistent spacing between them.

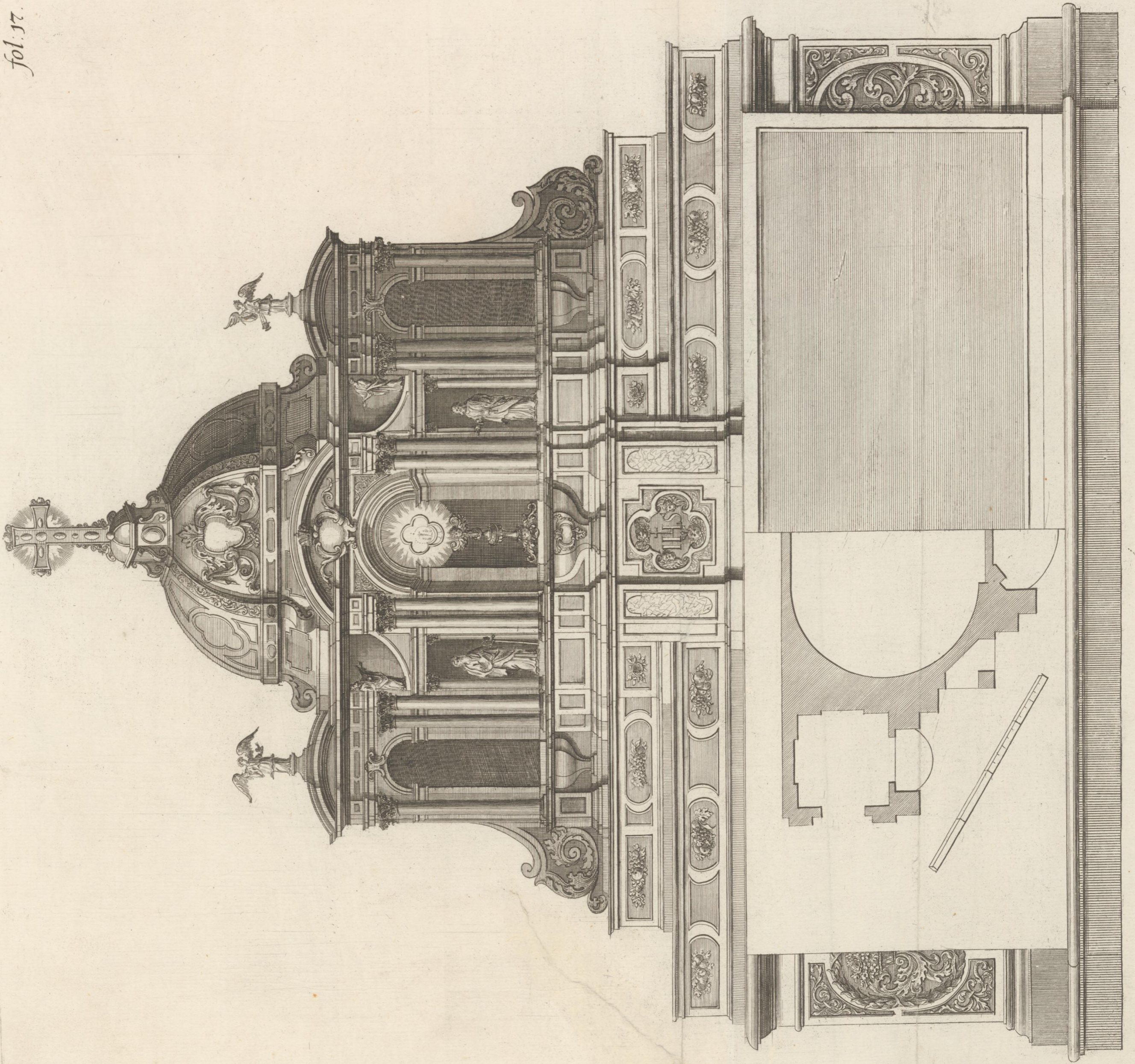


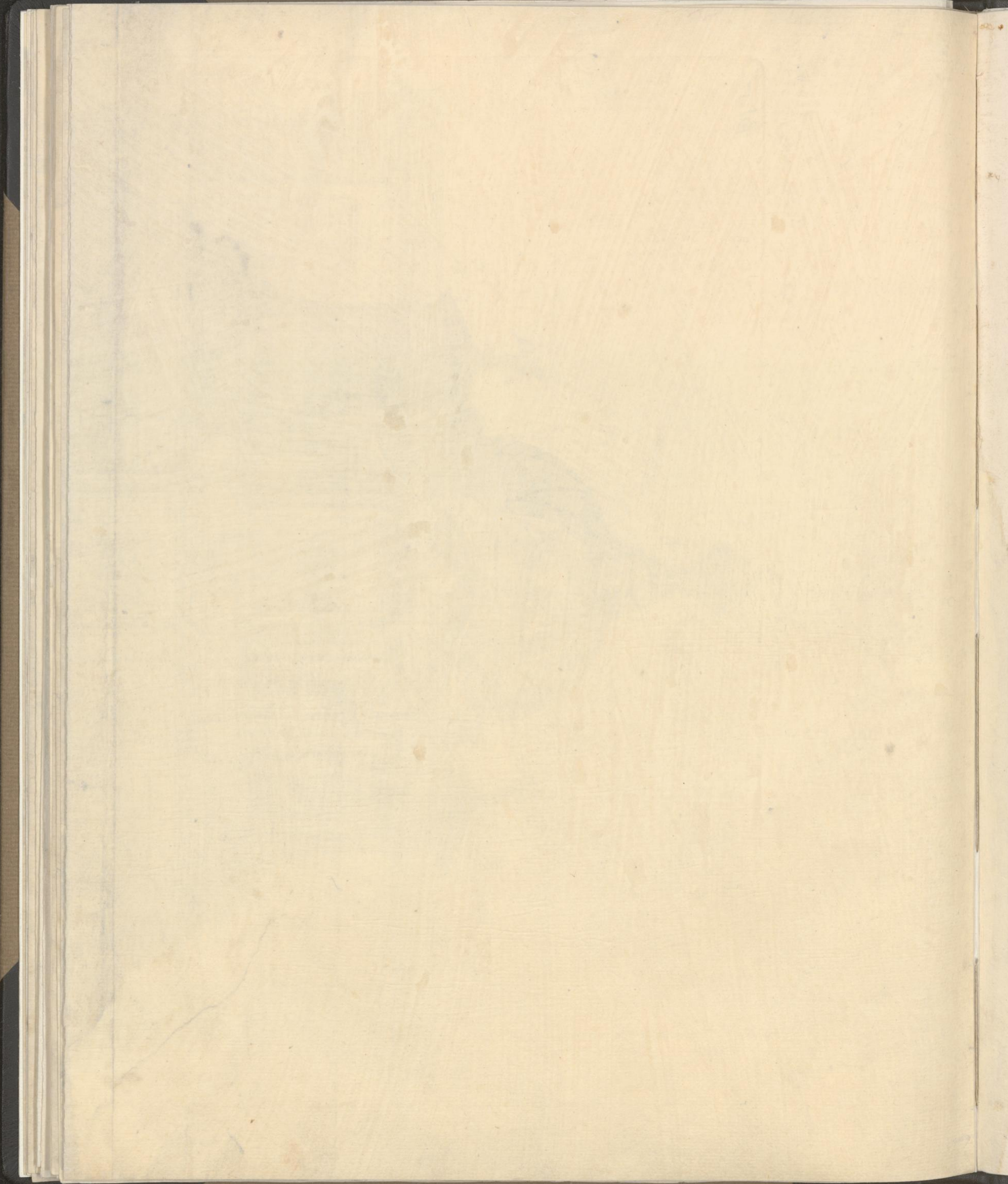
Johann Fildau invenit et exsc: Cum Privilegio S. C. M.
1711.

E. Neffenthaler faciebat Viennae. 1686

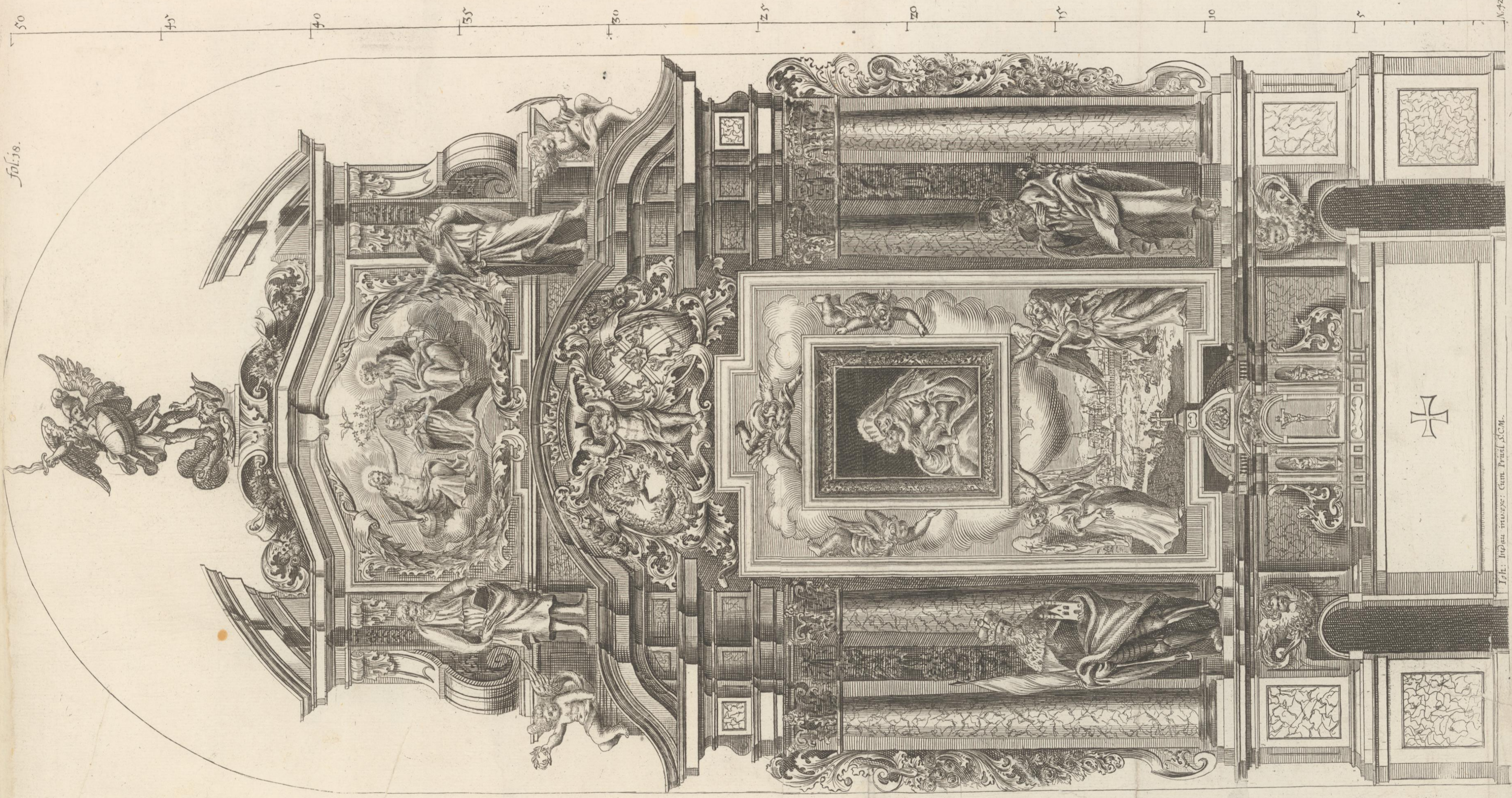


fol. 17.

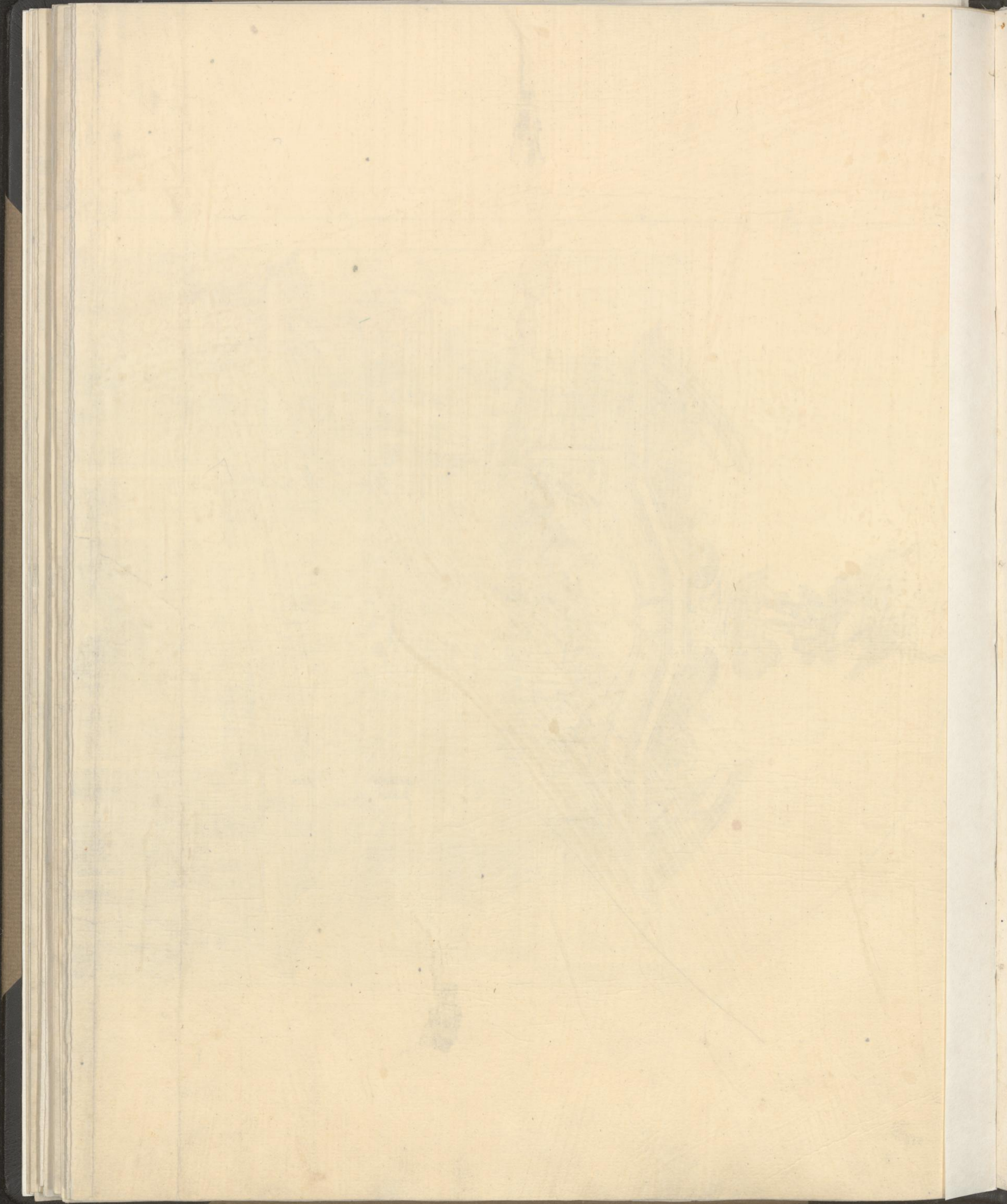




fals.



Test. Ioseph mosey: Cum. Prud. S.C.M.



Fol. 19.

A. Pianta della Chiesa de' R. Padri della Compagnia di

Giesu alla Casa Professa Cesarea di Vienna

B. L'Alzata la Facciata di fuori.

C. Prospetto di dentro della parte interiore.

D. Profilo del Choro e della Capelle.

E. Capelle.

F. Le Colonne di dentro che sostengono i volti.

A. GrundRiß der Kirchen des R. Kaiserl. Profess.
Hause, bey denen R. P. Soc. Jesu, am Hoff
zu Wien.

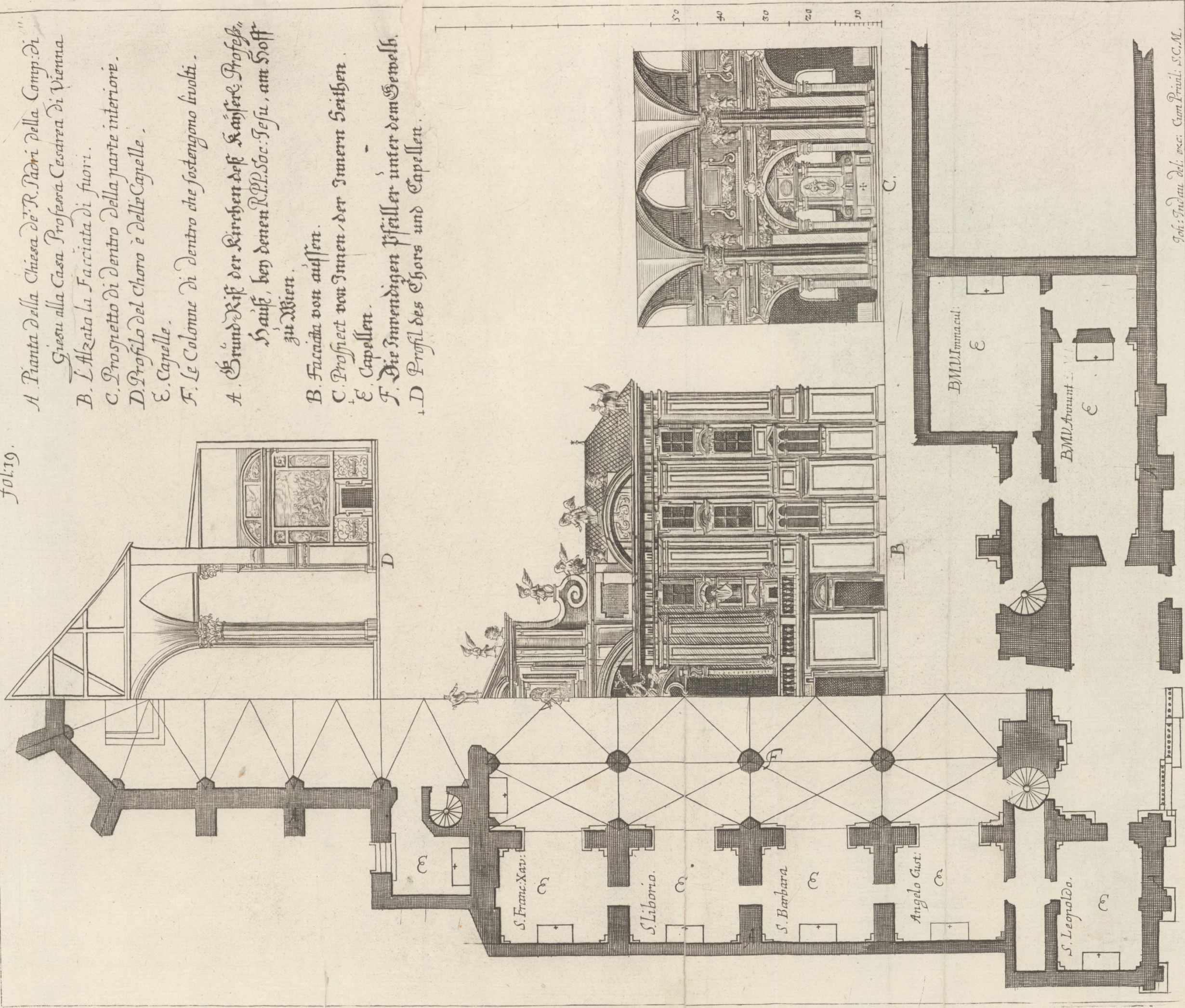
B. Facciata von außen.

C. Prospect von Innen der Innern Seiten.

E. Capellen.

F. Die Innendigen Pfeiler unter dem Gewelk.

D. Profil des Chors und Capellen.

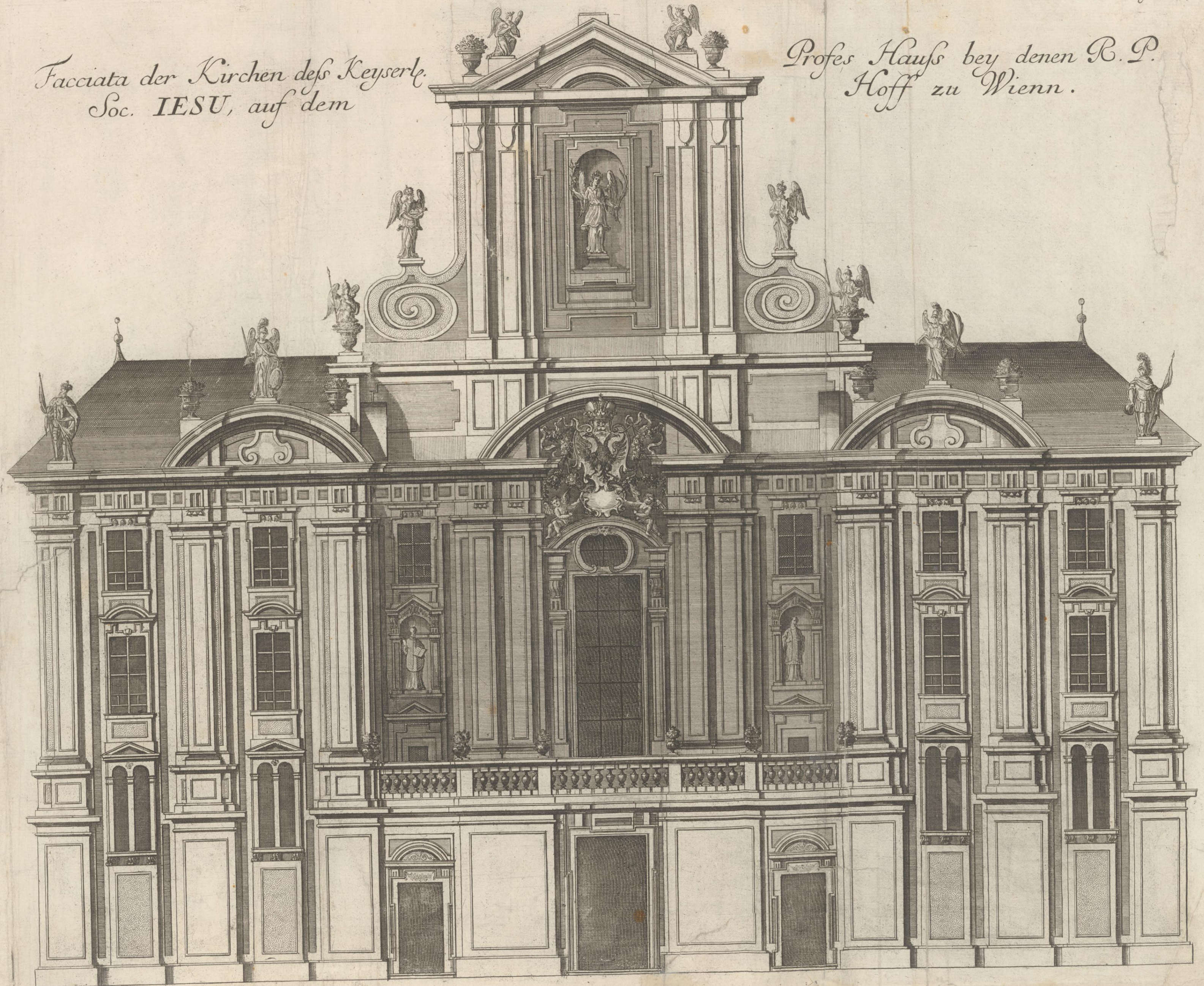


Arch. Incau del. scul. Cum Privileg. S.C.M.

[Faint, illegible handwriting, possibly bleed-through from the reverse side of the page.]

Facciata der Kirchen des Keyserl.
Soc. IESU, auf dem

Profes Haus bey denen R. P.
Hoff zu Wienn.



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