













L A M I N A S

PERTENECIENTES



AL TRATADO DE ARTILLERÍA

QUE SE ENSEÑA

EN EL REAL COLEGIO MILITAR

DE SEGOVIA.

ESCRITO

*POR EL EXC.<sup>MO</sup> SR. D. TOMAS DE MORLA, DEL CONSEJO DE ESTADO,  
TENIENTE GENERAL DE LOS REALES EJERCITOS &c. &c.*

TOMO IV.



*CON SUPERIOR PERMISO.*

MADRID EN LA IMPRENTA REAL

AÑO DE 1803.



75-1120



# ÍNDICE

DE LAS MAQUINAS, EDIFICIOS, PIEZAS DE ARTILLERIA, MONTAGES, CARRUAGES, MUNICIONES, INSTRUMENTOS Y DEMAS PERTENECIENTE AL SERVICIO DE ARTILLERIA EN PAZ Y GUERRA, QUE REPRESENTAN LAS LAMINAS INSERTAS EN ESTE TOMO.

## PRIMERA PARTE.

Consta de doce artículos contenidos en los tomos primero y segundo de la obra.

### ARTICULO I.

*Trata de la pólvora, y se refiere á nueve láminas.*

- LAMINA 1.<sup>a</sup> Representa el plano de un molino de percusion para triturar la pólvora.  
2.<sup>a</sup> Su elevacion.  
3.<sup>a</sup> Su perfil.  
4.<sup>a</sup> El plano de un molino de compresion con muelas verticales sobre yuseras, semejante á uno doble de tabaco.  
5.<sup>a</sup> Su perfil.  
6.<sup>a</sup> Representa la vista de una máquina para redondear los granos de pólvora.  
7.<sup>a</sup> Representa un morterete y probeta para probar la potencia de la pólvora.  
8.<sup>a</sup> Plano, perfiles y vista de un almacen de pólvora.  
9.<sup>a</sup> Representa las máquinas del Caballero de Arcy para probar la potencia de la pólvora, y que su inflamacion es progresiva.

### ARTICULO II.

*Trata de la fundicion de artillería, y se refiere á veinte y dos láminas.*

- LAMINA 1.<sup>a</sup> Representa el plano, perfil y elevacion de un horno de copela para afinar cobre.  
2.<sup>a</sup> Plano y vista de un horno con fuelle para afinar de una vez 30 quintales de cobre.  
3.<sup>a</sup> Plano, perfil y elevacion de un horno para afinar estaño.  
4.<sup>a</sup> Representa un huso para moldear cañones (*fig. 1*) con su manivela al pie (*fig. 13*): plano de un juego de husos (*fig. 2*) para colocarse sobre caballetes (*fig. 5*) manifestando uno revestido con la trenza de esparto (*fig. 3*): otro embarrado hasta formar las molduras exteriores de un cañon (*fig. 4*) y la tarraja que las forma (*fig. 7*): otro con los primeros herrages (*fig. 8*), un ceston de bronce para el molde de la culata (*fig. 6*) y los instrumentos del taller de moldería (*fig. 9, 10, 11 y 12.*)  
5.<sup>a</sup> Representa el molde del cuerpo de un cañon con los segundos herrages (*fig. 1*), el perfil de un molde completo para cañon de á 24 (*fig. 3*), y varias vistas y perfiles de la máquina para construir las culatas de los moldes (*fig. 8 y 10.*)  
6.<sup>a</sup> Perfil de un molde completo para mortero de plancha.  
7.<sup>a</sup> Plano icnográfico de un horno de fundicion á la altura de las ventosas.  
8.<sup>a</sup> Plano icnográfico del mismo horno á la altura de los respiraderos.  
9.<sup>a</sup> Perfil del horno dicho de fundicion cortado por la línea X Z de la lámina 7.  
10. Otro perfil del mismo que pasa por la línea G H de la lámina 7.  
11. Vista de costado del referido horno de fundicion.



12. Dos vistas del cabriolé doble que se usa en las fundiciones.
13. Vistas de frente y de costado del cabriolé sencillo.
14. Plano de la máquina para barrenar y torneare las piezas de artillería que actualmente está en uso en nuestras fundiciones.
15. Perfil de la misma máquina con su cabriolé correspondiente.
16. Representa las principales barrenas y cuchillas que sirven para barrenar las ánimas y recámaras de las piezas de artillería fundidas en sólido.
17. Representa los cañones de los cinco calibres regulares del nuevo método que actualmente estan en uso.
18. Representa los morteros de á 12 y 9 pulgadas cilíndricos, y los obuses de á 8 y 6.
19. Representa el mortero de plancha y pedrero de á 16 pulgadas.
20. Representa los cañones antiguos de los cinco calibres regulares, y los morteros de á 12 y 9 pulgadas de la antigua Ordenanza.
21. Representa el instrumento, conocido con el nombre de *topo*, para medir la profundidad de los escarabajos y defectos interiores de las piezas de artillería.
22. Representa los instrumentos para el reconocimiento de cañones.

### ARTICULO III.

*Trata del hierro y de la fundicion y fábrica de las piezas de este metal, refiriéndose á nueve láminas.*

LAMINA 1.<sup>a</sup> Plano del horno de municiones de S. Sebastian de la Muga.

2.<sup>a</sup> Perfiles y vista de dicho horno.

3.<sup>a</sup> Plano, perfil y vista de un fuelle de madera para el mismo horno.

4.<sup>a</sup> Plano y perfil de un horno de fundicion elíptico.

5.<sup>a</sup> Representa los útiles é instrumentos pertenecientes á una fundicion de hierro.

6.<sup>a</sup> Planos y perfiles de los modelos de bronce para las bombas, de las caxas para los moldes, del ochete, carro para las caxas y otros instrumentos.

7.<sup>a</sup> Representa el modo de torneare los ochetes ó moldes de las ánimas, y los instrumentos propios para esta maniobra.

8.<sup>a</sup> Plano y perfil de los modelos y caxas de moldes para fundir balas, y de los instrumentos propios de este trabajo.

9.<sup>a</sup> Representa las balas y granadas, bombas con boquilla, con argollas, y los pasabalas.

### ARTICULO IV.

*Trata de la construccion del carruage, máquinas y útiles para el servicio de la Artillería, y se refiere á quarenta y seis láminas.*

LAMINA 1.<sup>a</sup> No se grabó.

2.<sup>a</sup> Idem.

3.<sup>a</sup> Idem.

4.<sup>a</sup> Plano, vista y perfil del cuerpo de una cureña de obus de á 6 pulgadas, representándose la cuña de mira con todas sus piezas y el exe; en la inteligencia que las ruedas son iguales á las de las cureñas de campaña del calibre de á 12.

5.<sup>a</sup> Piezas de madera que componen la cureña de plaza del calibre de á 24.

6.<sup>a</sup> No se grabó.

7.<sup>a</sup> Idem.



8.<sup>a</sup> Idem.

9.<sup>a</sup> Plano, perfil y vista del cuerpo de una cureña de á 12 de campaña del nuevo método, representándose sus herrages, caja de municiones, palanca de maniobra, exe de hierro &c.

10. Abantren ó armon correspondiente á las cureñas de á 12 y 8, y á la de obus de á 6 pulgadas.

11. Plano, vista y perfil del cuerpo de una cureña de á 4 de campaña del nuevo método con sus herrages, rosca de puntería, caja de municiones, palanca de maniobra &c.

12. Abantren ó armon correspondiente á la cureña de á 4.

13. Plano, perfil y vista del cuerpo de una cureña de 24 de campaña del nuevo método.

14. Cubo, rueda y exe correspondiente á la anterior.

15. Armon de varas correspondiente á la cureña de á 24 de campaña.

16. Plano y vistas de la cureña de plaza llamada de Griveauval para tirar sobre parapetos con su explanada movable y cuña de mira.

17. Plano de dicha explanada movable.

18. Plano y vistas de una explanada propia para las baterías de costa con su cureña.

19. Caxones para los carros de municiones de nuevo método. *Figuras 1 y 2* plano y perfil de un caxon para cartuchos de cañon de á 12. *Figuras 3 y 4* plano y perfil de un caxon para cartuchos de cañon de á 8. *Figuras 5 y 6* plano y perfil de un caxon para cartuchos de fusil. *Fig. 7* perfil de un caxon dividido por mitad para cartuchos de fusil y granadas de á 6. Las letras A, B y C indican en las antecedentes figuras las tres separaciones superior, de en medio é inferior con sus puertas: D es una caja ó separacion para estopines y piedras de chispa. *Figuras 8 y 9* plano y perfil de un caxon para municiones de obus de á 6 pulgadas.

20. Plano y vistas de un carro de municiones para cañon de á 4.

21. Perfil y vistas del caxon de municiones para el cañon de á 4.

22. No se grabó.

23. Idem.

24. Afustes para morteros de Ordenanza.

25. No se grabó.

26. Idem.

27. Cabria con molinete de dos diferentes diámetros.

28. No se grabó.

29. Idem.

30. Vistas de la escaleta con sus herrages y plano del tablon inferior.

31. Vistas de un kric y varias de sus piezas sueltas.

32. Representa la cureña de marina con todas sus piezas y herrages.

33. Vista superior del cuerpo de un carro fuerte sin herrages.

34. Elevacion del cuerpo de un carro fuerte y sus piezas de madera sin herrages.

35. Plano de un carro fuerte con herrages sin brancales y vistas del exe y cabezal de testera.

36. Vista del carro fuerte y del exe y cabezal delantero con sus herrages.

37. Herrages del carro fuerte.

38. Plano del cuerpo de una galera y sus piezas de madera sin herrages.

39. Elevacion del mismo sin herrages.

40. Plano de la galera sin herrages.



41. Elévation de la misma con herrages.
42. Herrages de la galera.
43. Plano y vista del carro balero.
44. Planos y elevaciones del carro capuchino ó de municiones.
45. Plano y elevacion de la fragua de campaña y de su fuelle.
46. Plano y elevacion del trinquibal de mula y del de mano con sus herrages.

#### ARTICULO V.

*Trata de puentes militares, y se refiere á nueve láminas.*

LAMINA 1.<sup>a</sup> Plano y perfiles de una barca.

2.<sup>a</sup> Plano, perfil y vistas de un ponton.

3.<sup>a</sup> Plano, perfil y vistas de una lancha para el servicio de un puente.

4.<sup>a</sup> Plano y vistas de un carro para conducir barcas de puentes.

5.<sup>a</sup> Plano y vistas de un carro para conducir pontones.

6.<sup>a</sup> Plano y vistas de un carro para la lancha.

7.<sup>a</sup> Cabrestante horizontal, vertical y varios útiles, como áncoras, remos, vicheros &c. para manejo de las barcas, lanchas y pontones.

8.<sup>a</sup> Plano de un puente de barcas y otro de pontones.

9.<sup>a</sup> Representa la balsa del Caballero Folard para pasar rios de agua mansa, y un puente de balsas con ruedas para rios poco profundos.

#### ARTICULO VI.

*Trata del cordage y cuerda mecha, y no hace referencia á láminas.*

#### ARTICULO VII.

*Trata de los inventarios de artillería y pertrechos, y de su colocacion en los almacenes, refiriéndose á dos láminas.*

LAMINA 1.<sup>a</sup> Representa la máquina para echar granos con todas sus piezas y barrenas.

2.<sup>a</sup> Representa las pilas de balas triangular, quadrada y oblonga.

#### ARTICULO VIII.

*Trata de las armas de fuego, punta y corte, y se refiere á seis láminas.*

LAMINA 1.<sup>a</sup> Plano y perfiles de la máquina para barrenar cañones de fusil horizontalmente, y vista de una barrena vertical.

2.<sup>a</sup> Vista de la llave del fusil de municion con sus piezas.

3.<sup>a</sup> Vista de las llaves de carabina y pistola, chapas, abrazaderas y gatillos de ellas y del de fusil de municion.

4.<sup>a</sup> Fusil de Infantería, carabina y pistola de Caballería.

5.<sup>a</sup> Espada de Caballería y la pica del Marques de Santa Cruz.

6.<sup>a</sup> Espada de Dragones y la de Infantería.



## ARTICULO IX.

### *Trata de fuegos artificiales refiriéndose á quatro láminas.*

LAMINA 1.<sup>a</sup> Representa una espoleta, cartuchos de bala rasa, de metralla de racimo, de balas de hierro batido y de balas de fusil: una pollada y tenaza para bala roxa.

2.<sup>a</sup> Representa un petardo, una carcasa de hierro, una bala de iluminacion, una bomba, carcasa, aguja y molde para hacer cohetes.

3.<sup>a</sup> Representa un cohete de carton, cohetes errantes, truenos, percha para dispararlos, máquinas para taladrarlos quando se hacen en sólido, mesa de artificios con sus moletas, un plato cóncavo y bala para moler ingredientes, un banco para cargar espoletas, y prensa para cargar lanzafuegos.

4.<sup>a</sup> Plano y perfil de un horno con su caldera para los artificios, y vista de una máquina para arrancar espoletas.

## ARTICULO X.

### *Trata de las escuelas prácticas de Artillería, y hace referencia á dos láminas.*

LAMINA 1.<sup>a</sup> Representa el alza de puntería y juegos de armas para cañon y mortero.

2.<sup>a</sup> Juegos de armas para obuses y morteros.

## ARTICULO XI.

### *Trata de los alcances y cargas de las armas de fuego, y diferencias que resultan de tener distintas dimensiones las piezas de un mismo calibre, se refiere á una lámina.*

LAMINA ÚNICA. Representa dos modos de medir la velocidad inicial de las balas.

## ARTICULO XII.

### *Trata de minas refiriéndose á seis láminas, cuya explicacion y dimensiones constan en el mismo tratado.*

LAMINA 1.<sup>a</sup> Representa varias minas y excavaciones.

2.<sup>a</sup> Varias figuras de la esfera de actividad en las tierras.

3.<sup>a</sup> Diversidad de excavaciones que resultan de la particular colocacion de los hornillos.

4.<sup>a</sup> Representa el sistema de minas del Señor de la Febure.

5.<sup>a</sup> Varias figuras en que se manifiesta la disposicion de las minas respecto á las contraminas.

6.<sup>a</sup> Representa el encofrado de galerías.

## PARTE SEGUNDA.

Consta de seis artículos contenidos en el tercer tomo de la obra, y se refiere á quince láminas.

## ARTICULO I.

### *Trata de los trenes de campaña, y se refiere á la primera y segunda láminas.*

LAMINA 1.<sup>a</sup> Representa el orden y disposicion de campar un tren de campaña.

2.<sup>a</sup> Manifiesta el campamento de un ejército, y su formacion de batalla al frente de él con la disposicion de la artillería en uno y otro caso.

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## ARTICULO II.

*Trata del uso de la artillería de campaña con referencia á la tercera y quarta láminas.*

LAMINA 3.<sup>a</sup> Representa dos órdenes de batalla de un ejército: el primitivo y habitual y el defensivo y ofensivo á un tiempo.

4.<sup>a</sup> Manifiesta el despliegue de cinco columnas formando un orden de batalla obliquo por su derecha.

## ARTICULO III.

*Trata de los trenes de batir, y se refiere á las láminas quinta y sexta.*

LAMINA 5.<sup>a</sup> Representa el parque de un tren de batir.

6.<sup>a</sup> Disposicion de un parque provisional de trinchera, y varios instrumentos, faginas &c. para la construccion de baterías.

## ARTICULO IV.

*Trata del ataque de las plazas con referencia á las láminas séptima y octava.*

LAMINA 7.<sup>a</sup> Manifiesta la disposicion de las tropas, parques y depósitos embestida una plaza, representándose la de Rivol.

8.<sup>a</sup> Representa la primera paralela y sus baterías de rebote.

9.<sup>a</sup> Plano y perfiles de las baterías de nivel, enterradas, elevadas y de rebote. (*Véase tambien la lámina 13.*)

10. Manifiesta la segunda y tercera paralela del ataque de la derecha, planos y perfiles del reducto de trinchera, y de las diferentes especies de ramales y zapas que se construyen en los sitios.

11. Representa la continuacion de los trabajos anteriores.

12. Continuacion de los ataques y construccion de los caballeros de trinchera.

13. Manifiesta el coronamiento de la cresta de la explanada: en esta misma lámina se representan los perfiles de las baterías horizontal y enterradas con paso por la espalda, y de una de rebote, que demuestra cómo se puede tirar por encima de la segunda paralela.

14. Representa la disposicion de las baterías de brecha, paso del foso de agua con puentes volantes, alojamiento sobre la brecha, fogata y atrincheramiento del sitiado en las obras.

15. Manifiesta varios modos de pasar el foso por el frente del hornabeque.

## ARTICULO V.

*Trata de la dotacion de plazas sin hacer referencia á láminas.*

## ARTICULO VI.

*Trata de la defensa de las plazas sin referirse á láminas.*



## ADVERTENCIA.

*El tratado de Artillería, escrito por el Sr. D. Tomas de Morla el año de 1783, se publicó en el de 1792 con solo las láminas pertenecientes al artículo de Minas y á los seis que componen la segunda parte, porque son las únicas que se hallan explicadas en la obra, quedando detenida la publicacion de las restantes, insertas en este tomo, hasta que el autor tuviese tiempo de arreglar las explicaciones y tablas de proporciones y dimensiones que debian acompañarlas, y completar la obra en una nueva edicion, que mejorada con los descubrimientos de la Chímica moderna y mayor ilustracion del autor en sus estudiosos viages, que con este fin hizo por la Europa, habria sin duda satisfecho los vivos deseos con que el público, y en particular el Real Cuerpo de Artillería, la esperaban, como tan útil y singular en su especie por la generalidad con que reúne los principales conocimientos de todos los ramos de la facultad con sencillez, claridad y método; circunstancias muy difíciles de conciliar tratando de una ciencia tan vasta y complicada, pues participa de otras muchas que por sí solas exîgen largo estudio y meditacion.*

*Pero perdida ya del todo la esperanza de que el autor pueda dedicarse á este interesante trabajo, pues los mandos y repetidas comisiones de la mayor importancia que han recaido en tan digno y acreditado General le imposibilitan para la execucion, se da ahora á luz toda la coleccion de láminas, tal qual estaba desde el año de 1792, precedida de un índice que manifiesta las piezas de artillería, carruages, municiones, máquinas, edificios y demas contenido en ellas, para que al menos no carezcan de esta parte tan esencial de la obra los que la tengan.*

*Se ha de advertir que las doce láminas que faltan correspondientes al artículo 4.º de la obra no se grabáron por ser diseños de montages y carruages que ya no estan en uso, y de consiguiente no hubieran tenido lugar en la nueva edicion.*

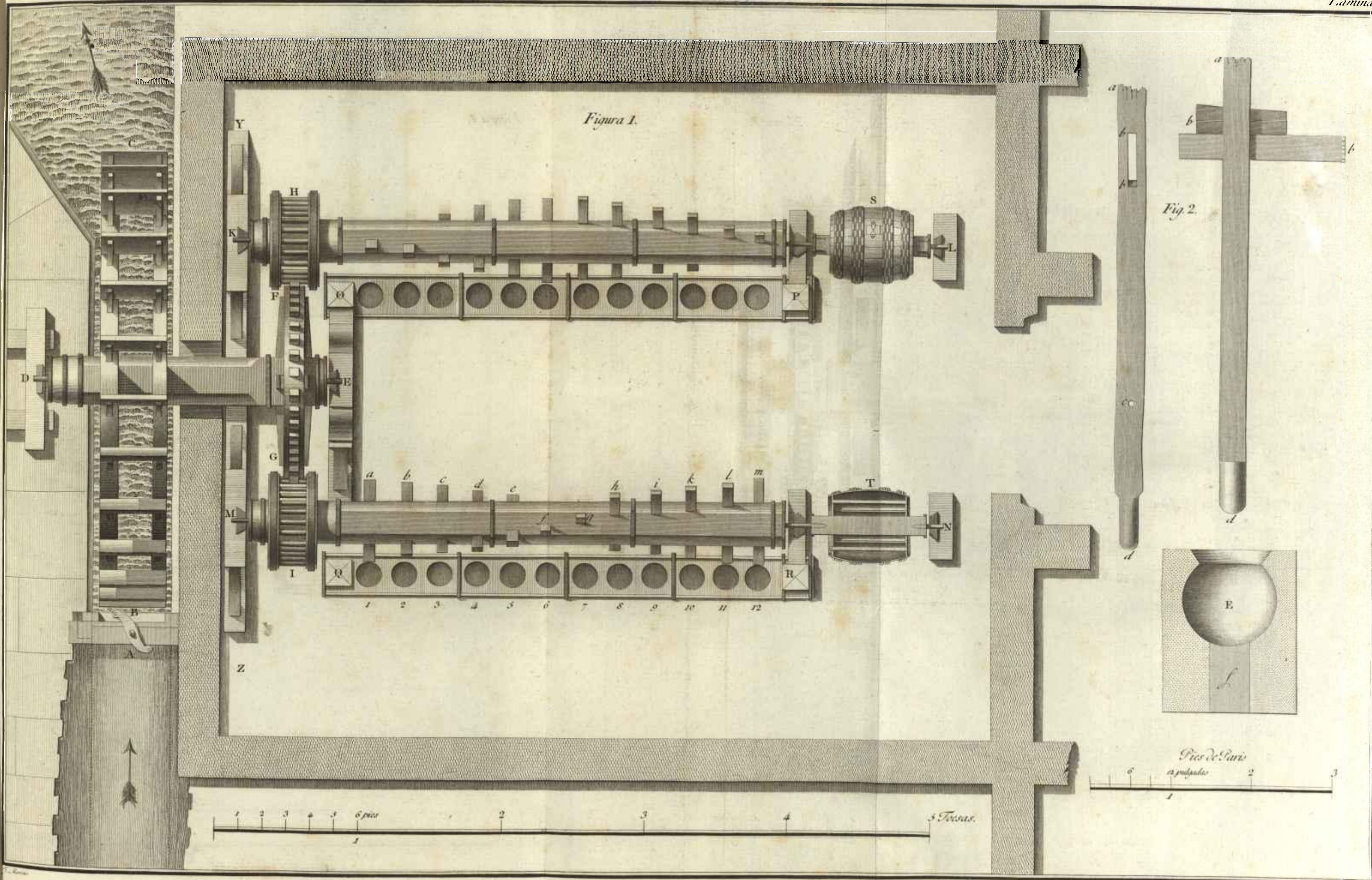


El tratado de Artileria, escrito por el Sr. D. Juan de Meléndez, en el  
1783, se publicó en el de 1792 con solo las reformas necesarias al texto  
de la obra y de los seis años de su publicación, y como son las que  
cas que se hallan expuestas en la obra, quedando después la publicación  
de las reformas, insertas en este tomo, para que el autor, en el tiempo  
de arreglar las explicaciones y tablas de las reformas y modificaciones que  
debían acompañarlas, y completar la obra en una nueva edición, que por  
jornada con los descubrimientos de la Ciencia moderna y mayor utilidad  
del autor en sus estudios, que con este fin por la Europa,  
habría sin duda satisfecho los deseos de los que con el primer tomo, y en primer  
colocar el Real Cuerpo de Artileria, la reforma, como por sí misma  
lar en su especie por la generalidad con que viene los principios correctos  
mientras de todos los ramos de la ciencia con relación a la Artileria y sus  
circunstancias muy difíciles de conocer, tratándose de una ciencia tan exacta  
y complicada, para facilitar de otras muchas que por sí solas exigen un  
go estudio y meditación.

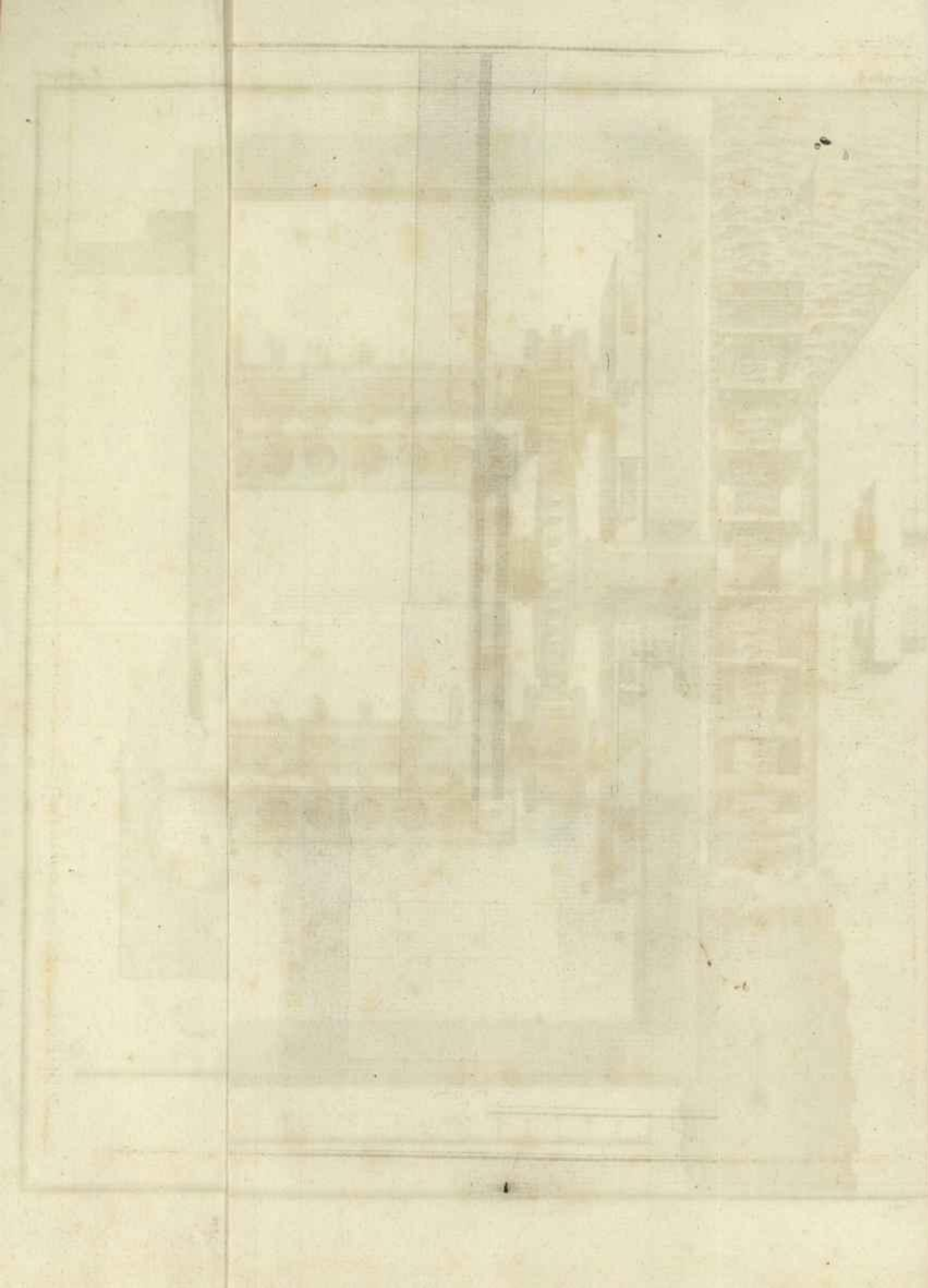
Por tanto, para dar todo lo que se necesita de que el autor, en el primer  
se le este momento, y para que se pueda repetir la edición de la  
obra, indispensable que han pasado en tan ligero y breve tiempo, General de  
imposibilita para la extensión, se da ahora a luz toda la colección de la  
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parte tan esencial de la obra los que la tengan.

Se ha de advertir que las dos últimas que forman correspondientes al  
artículo 4.º de la obra no se grabaron por ser distintos de los otros y en  
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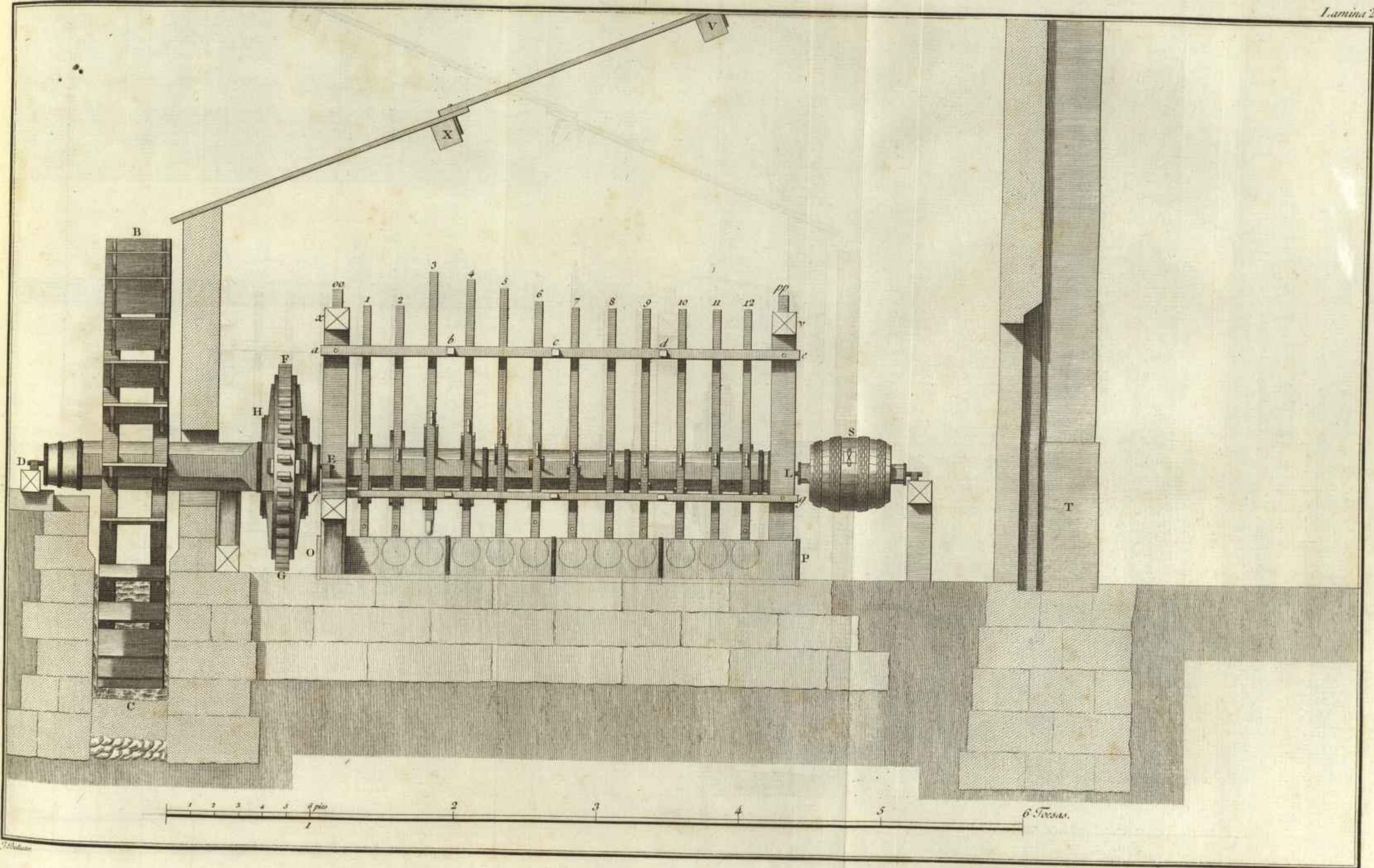




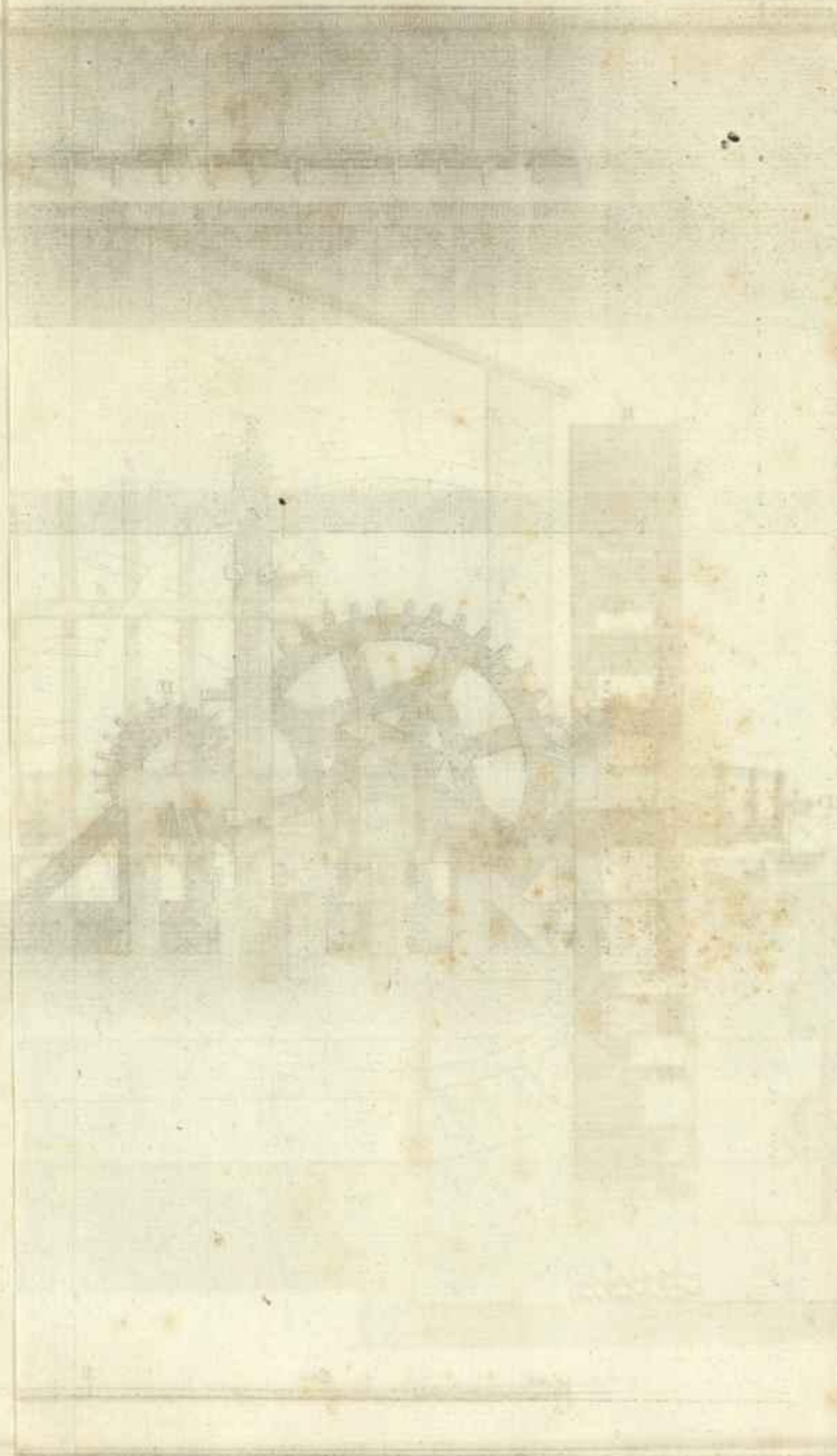




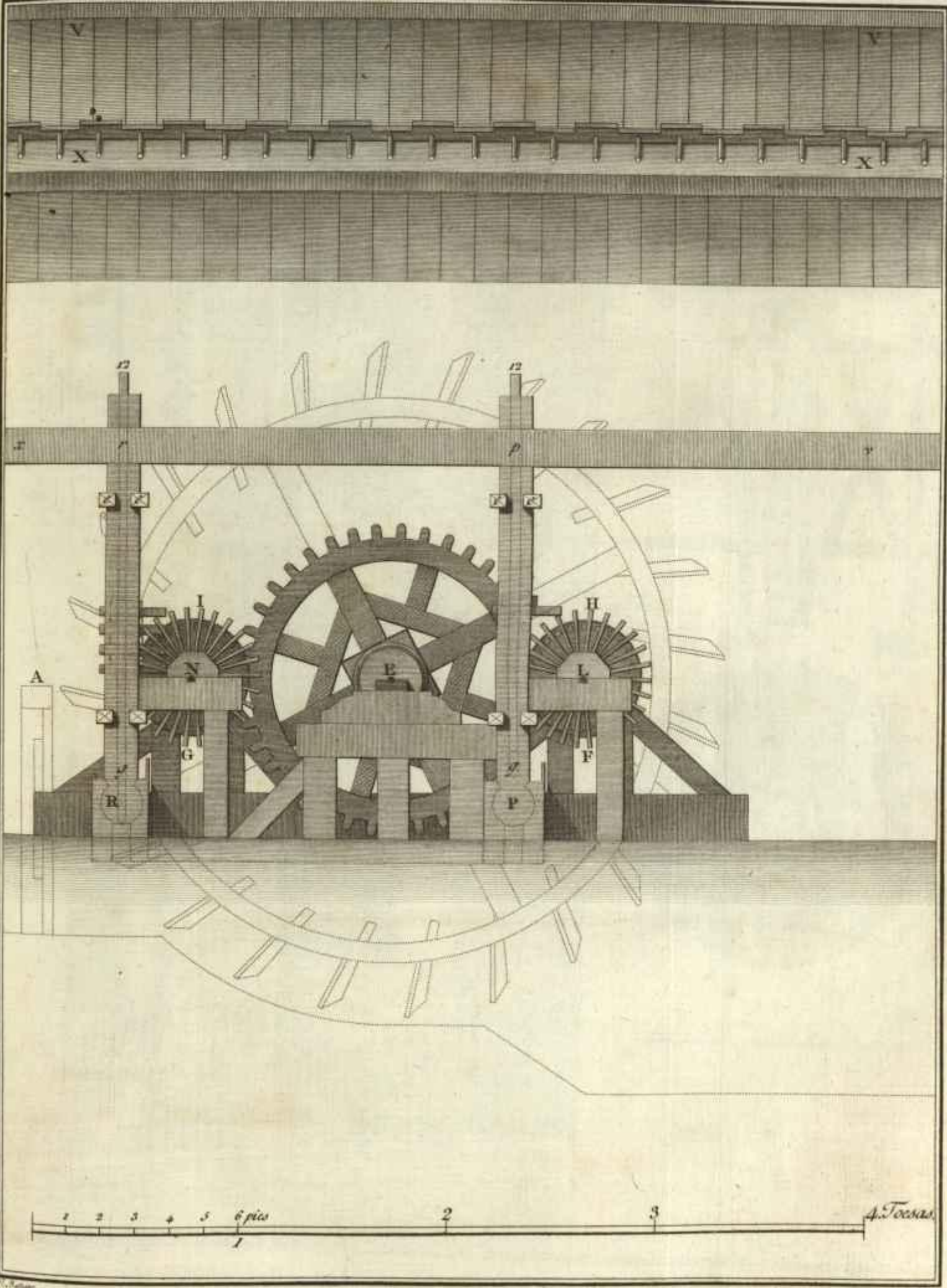




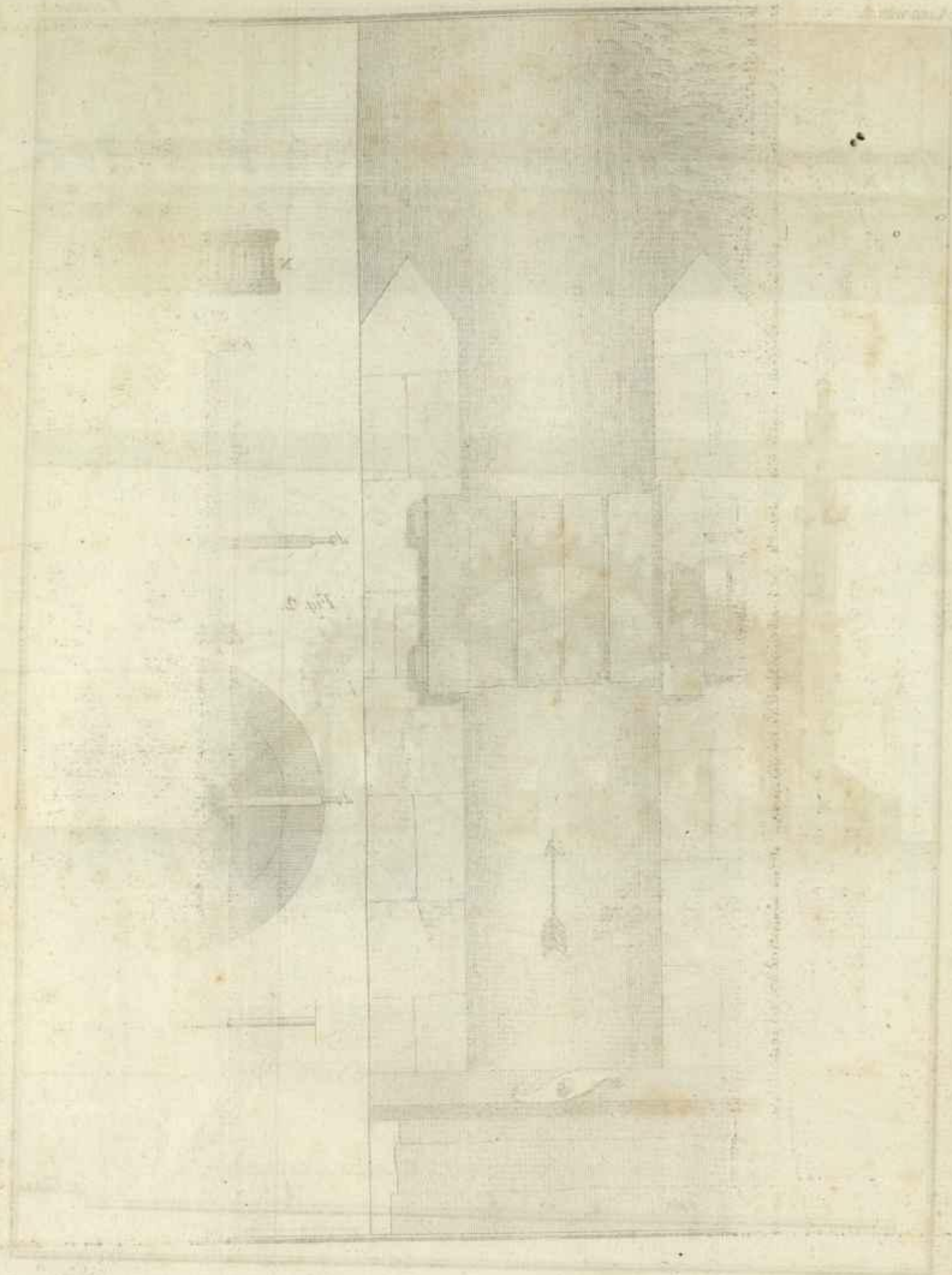




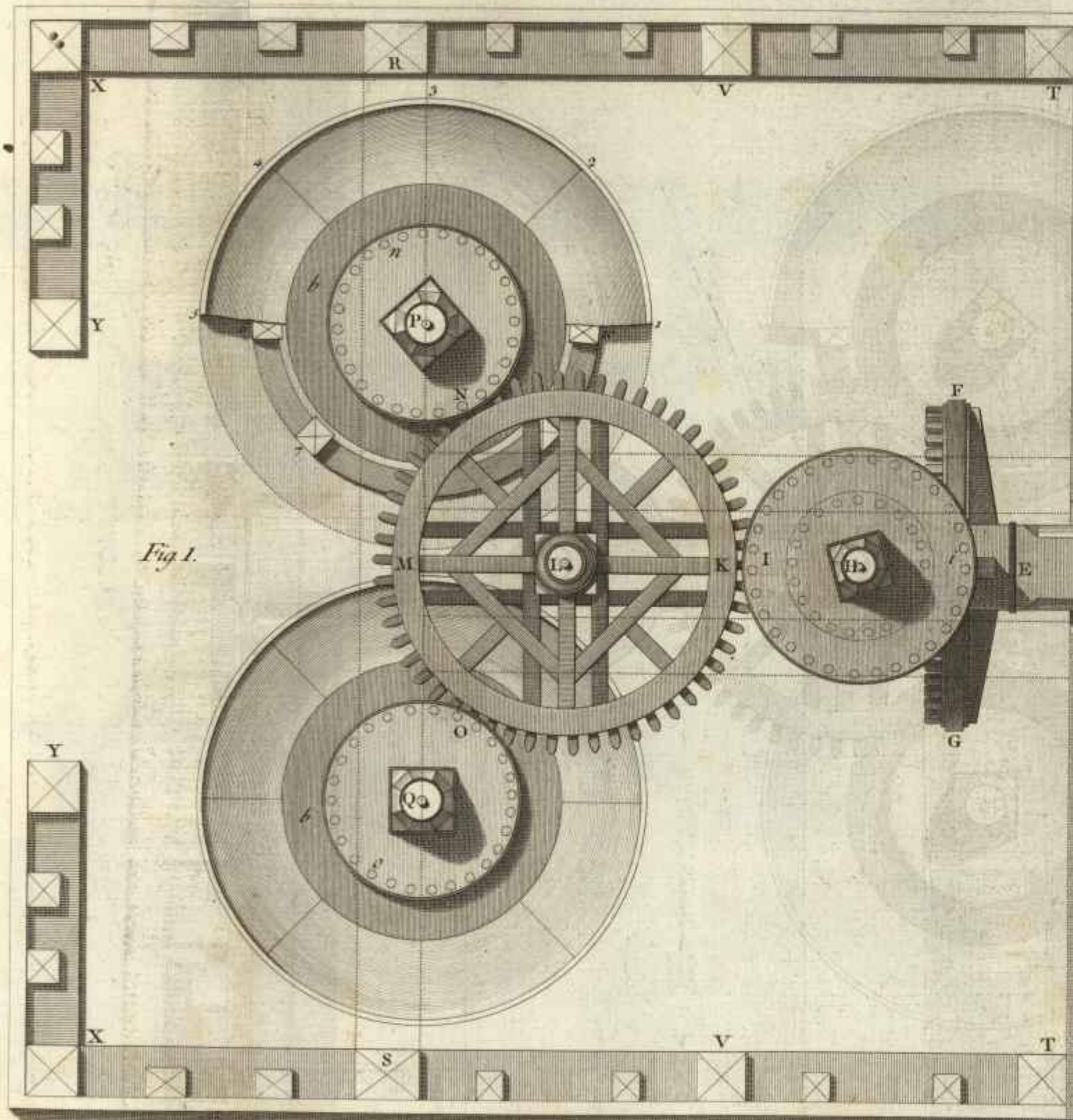




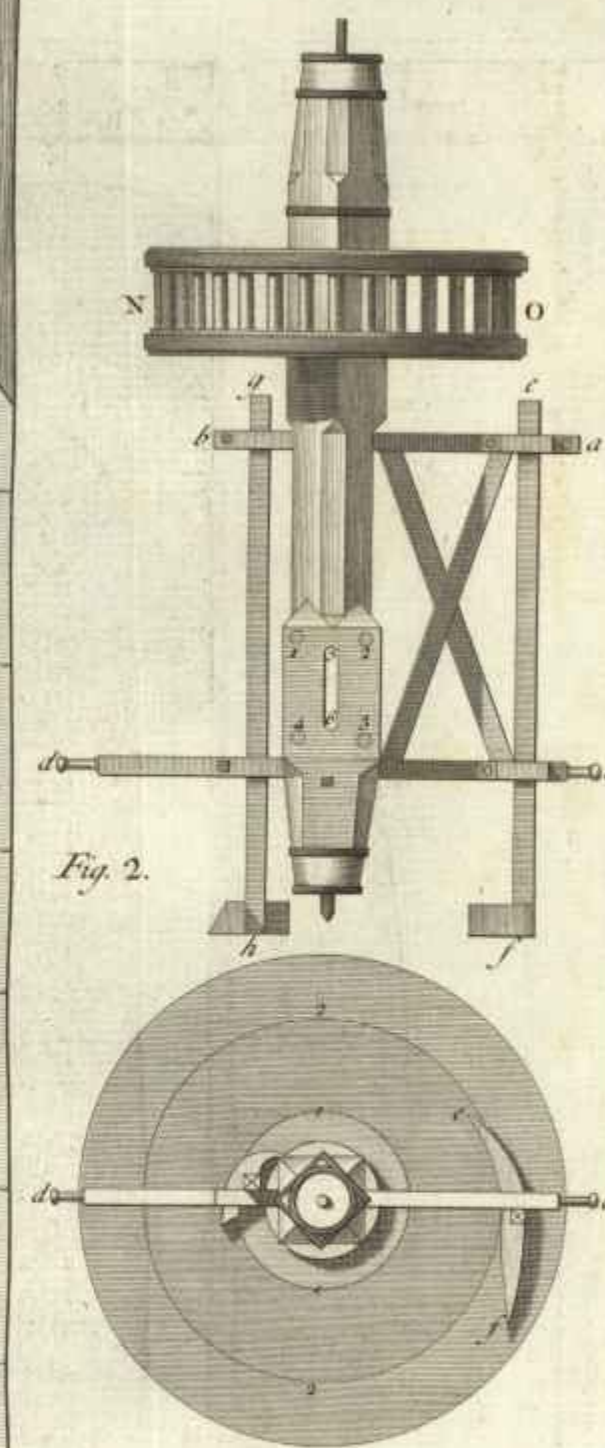
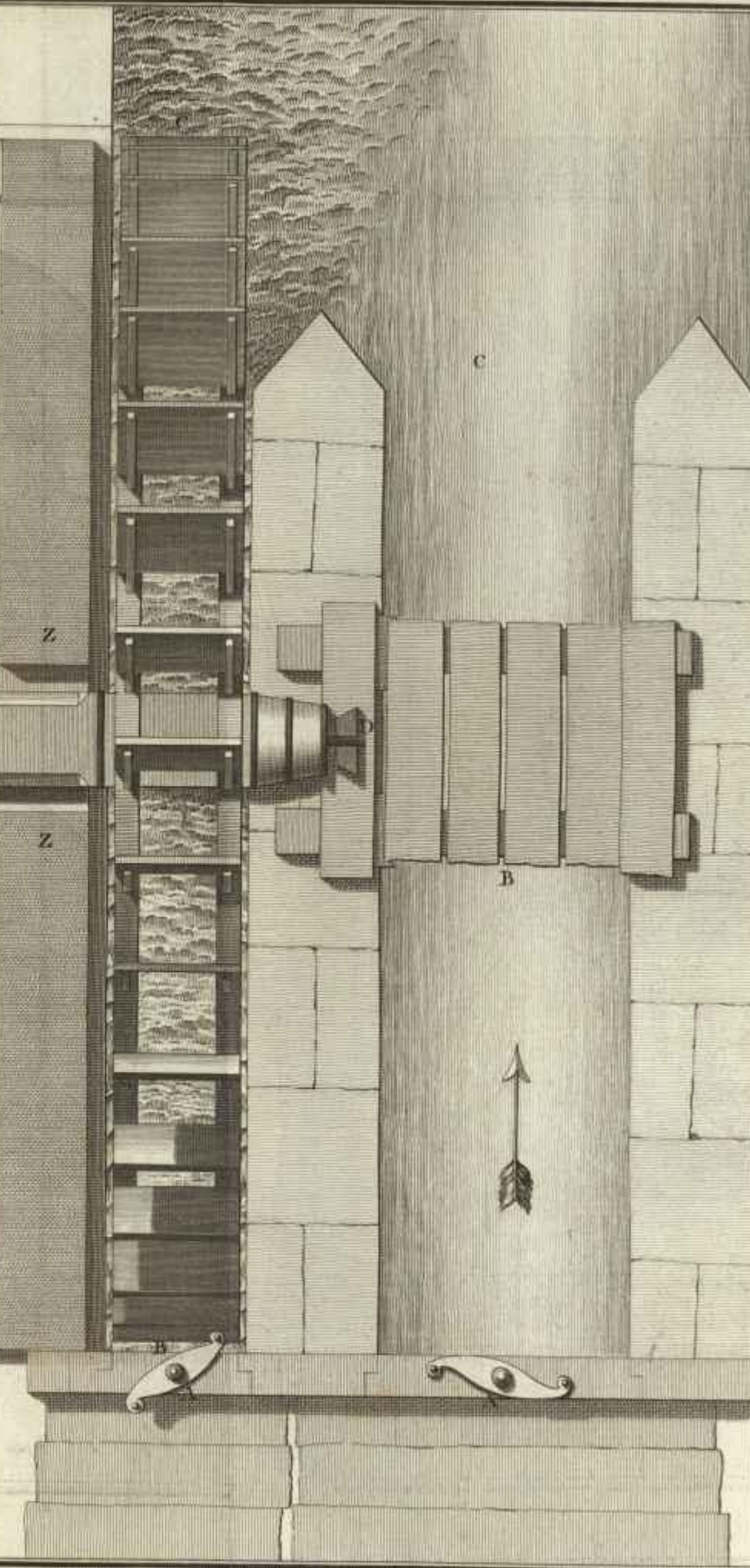






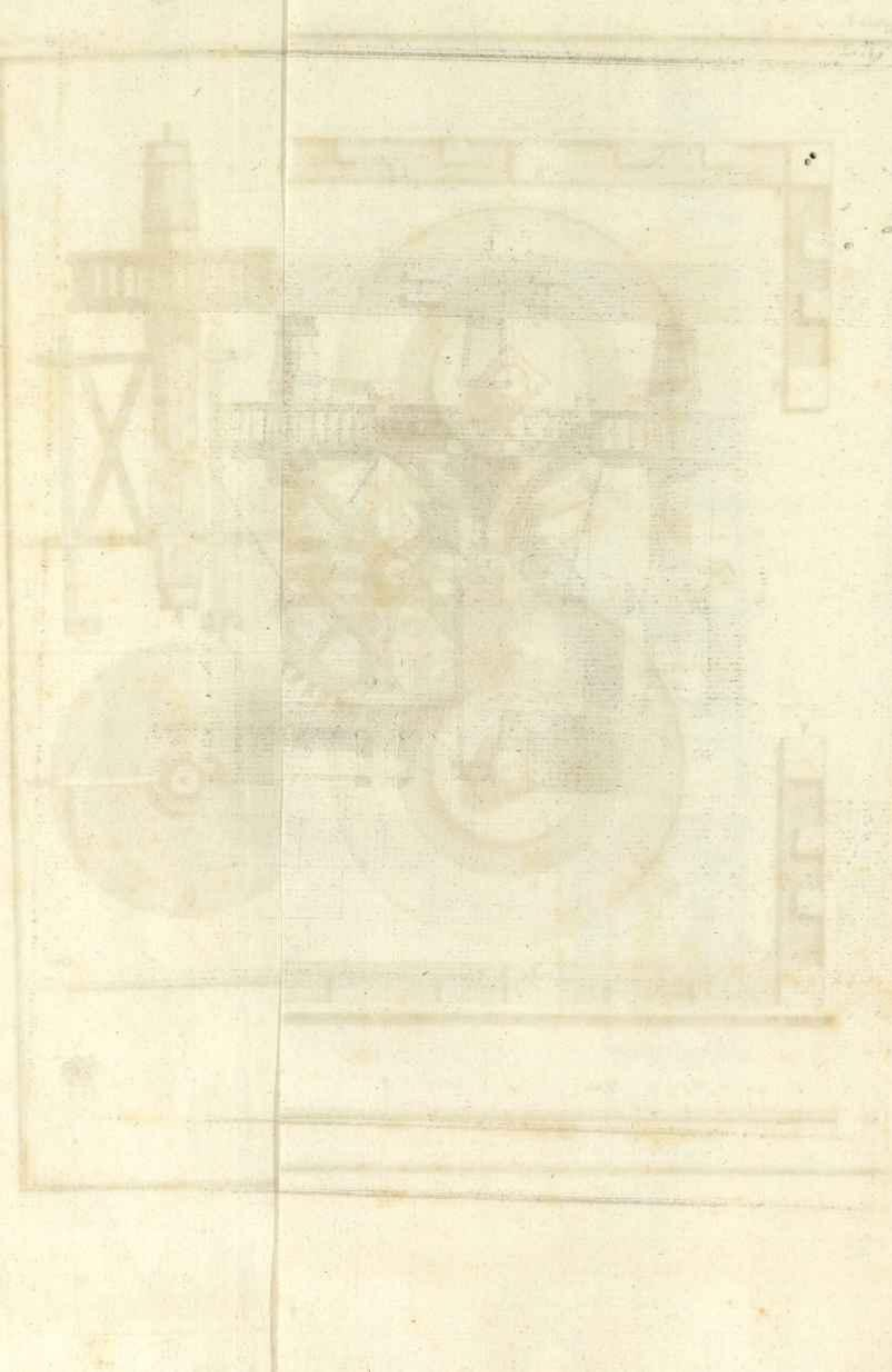


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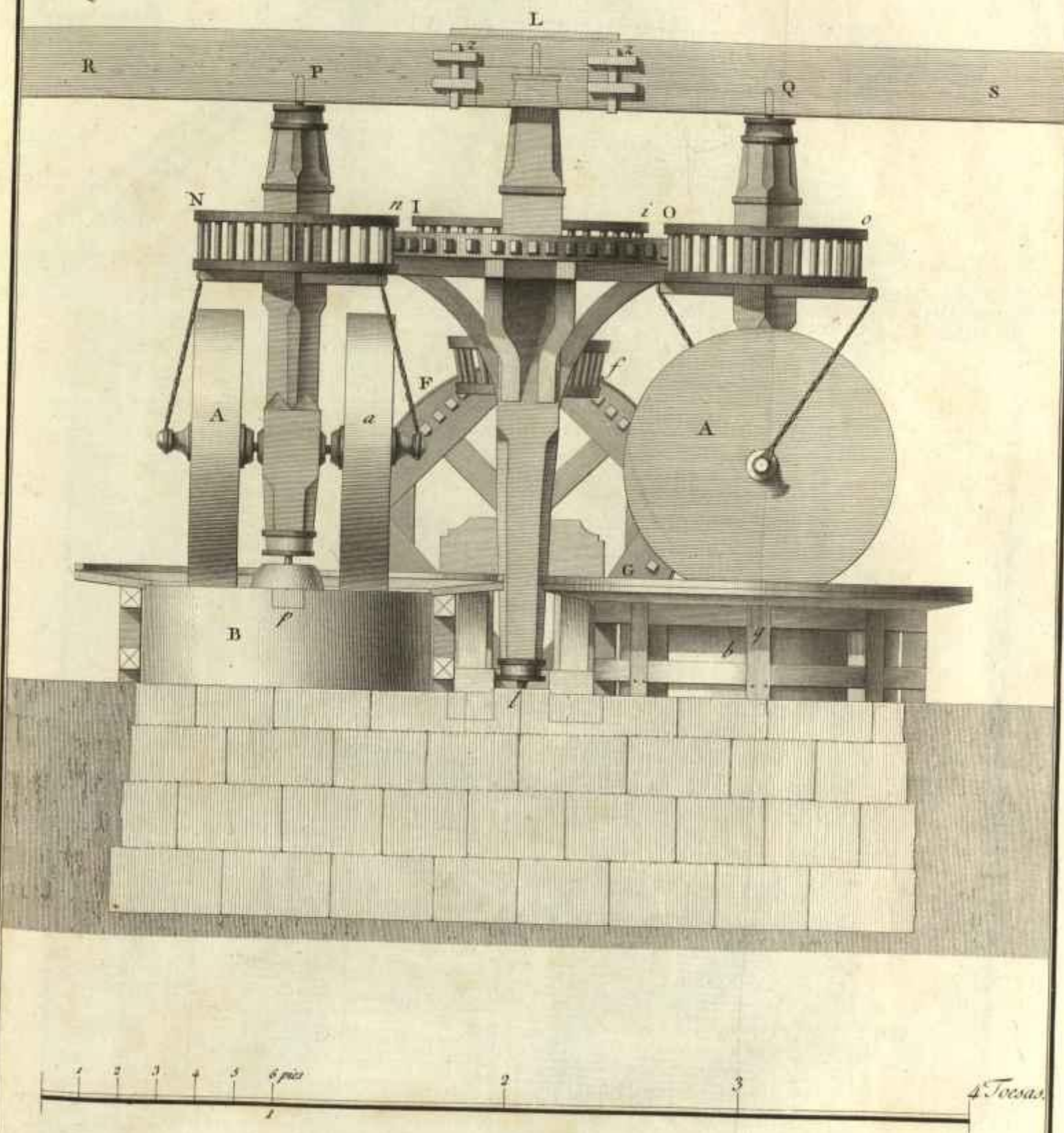


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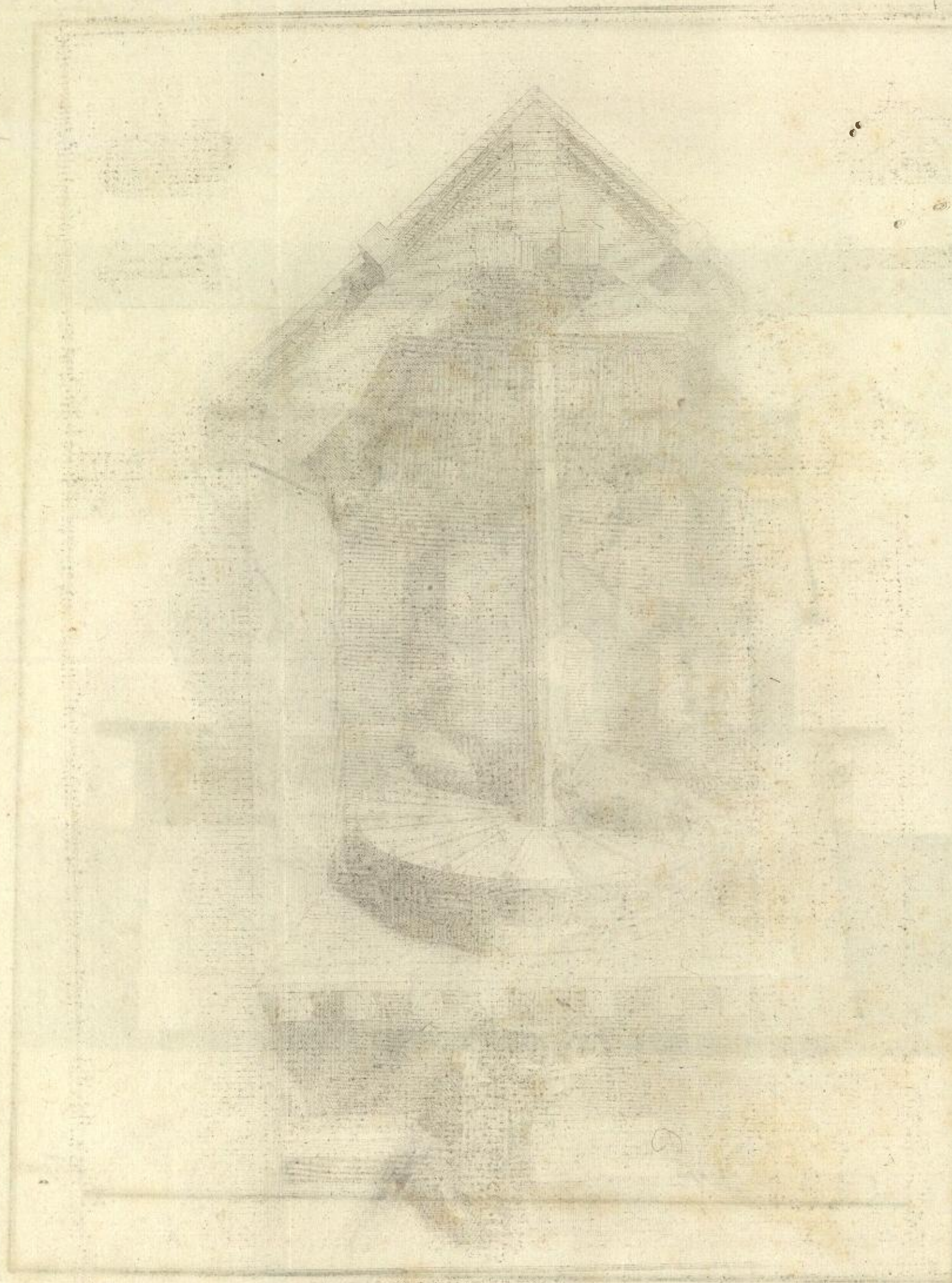




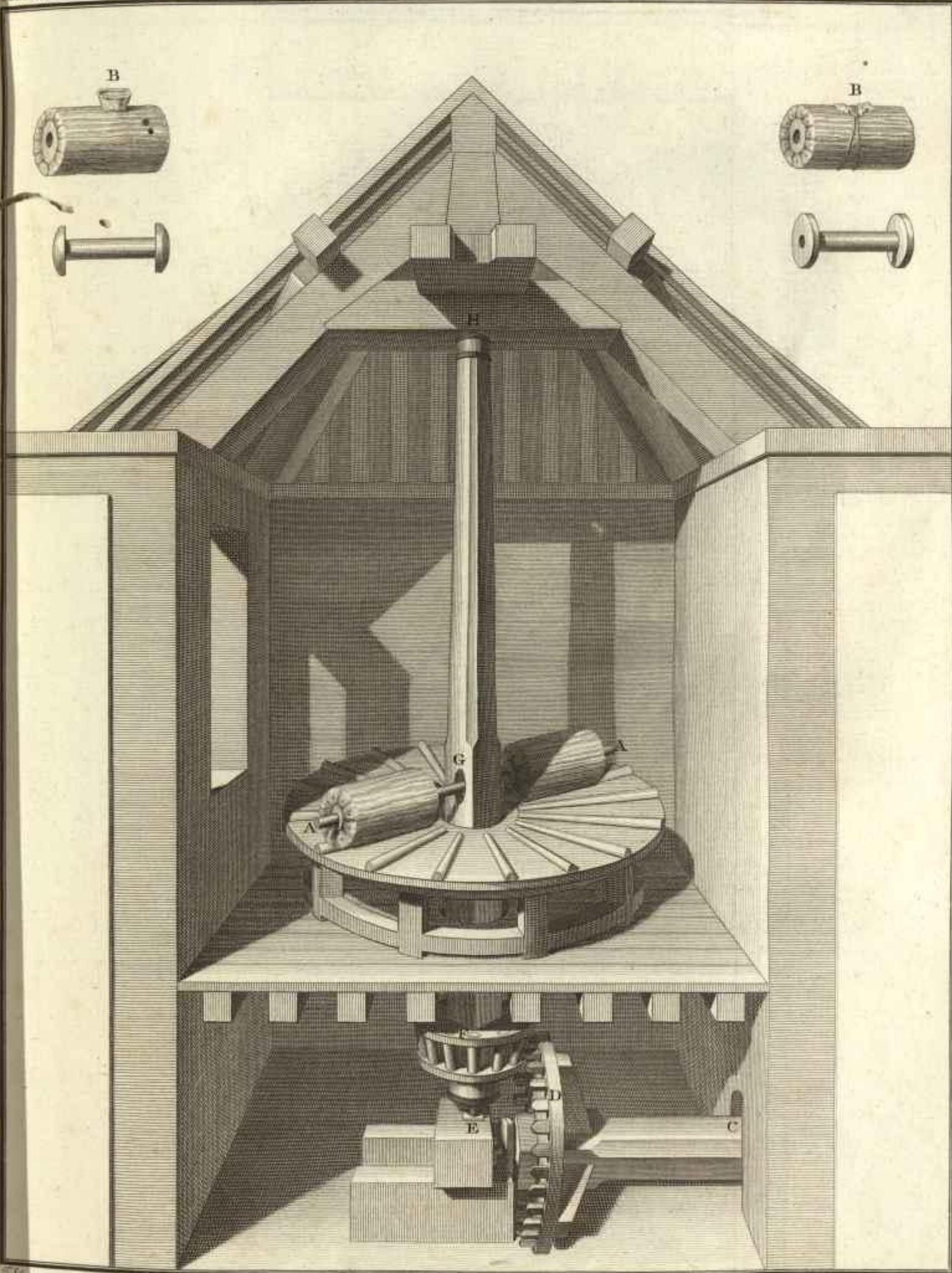














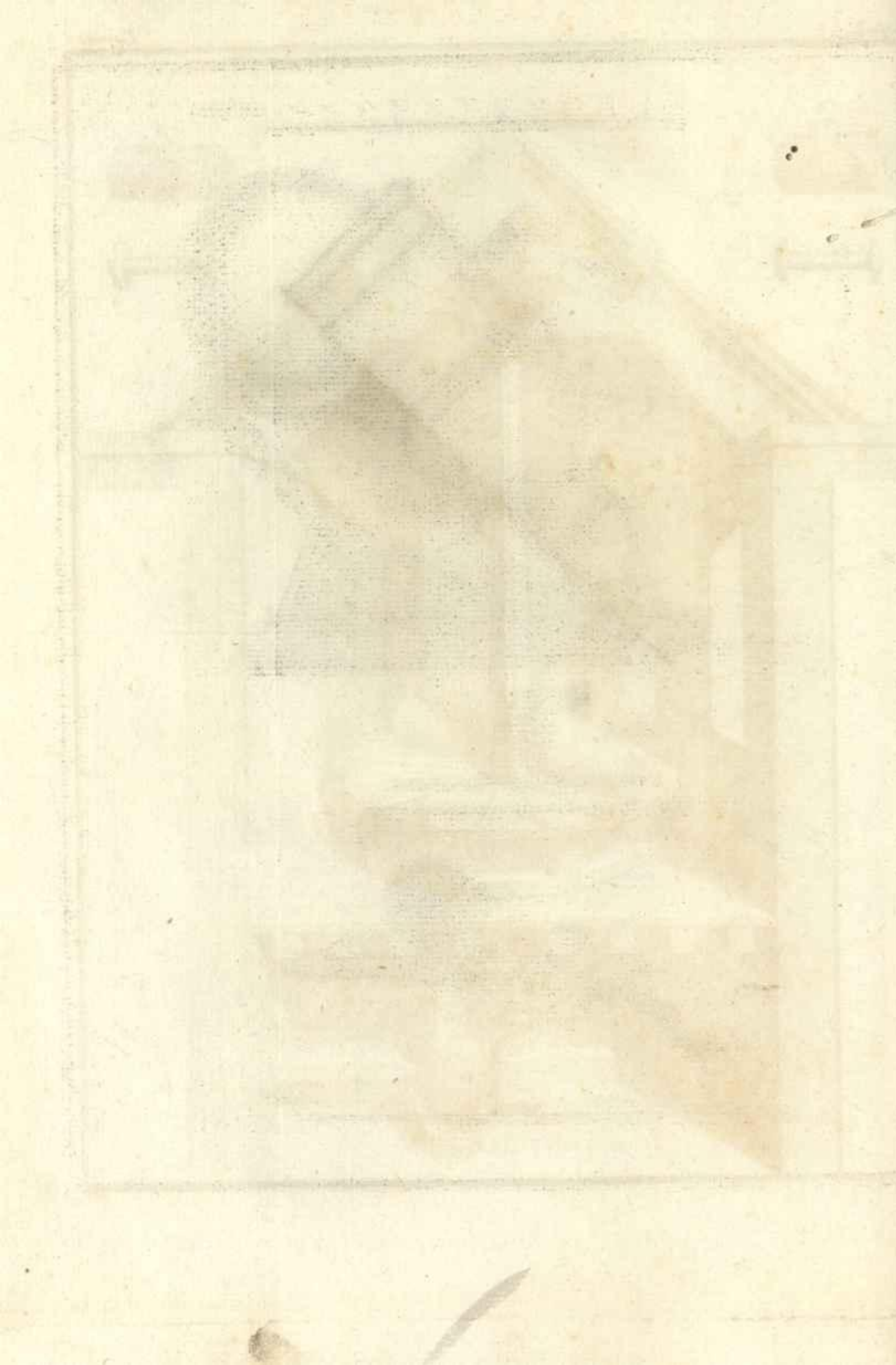






Fig. 1.

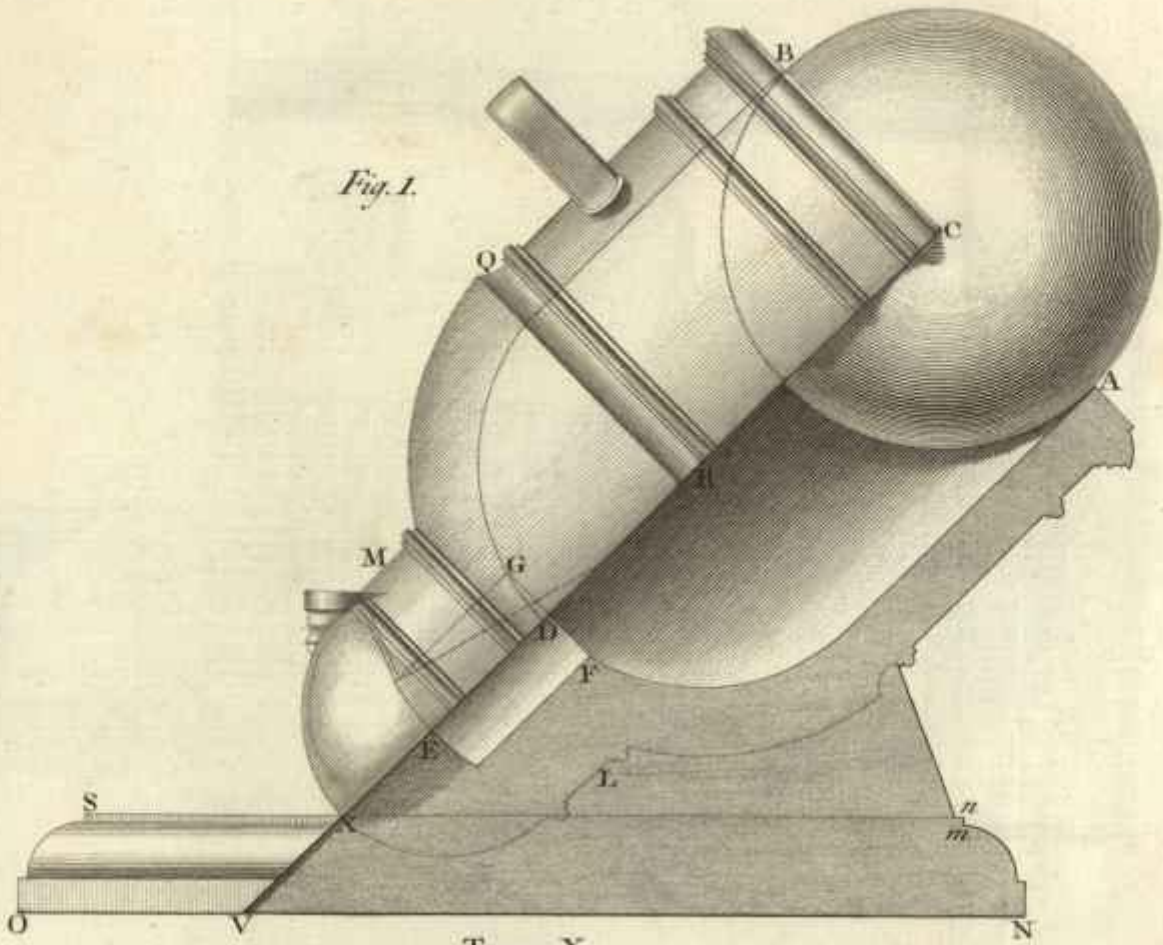


Fig. 2.

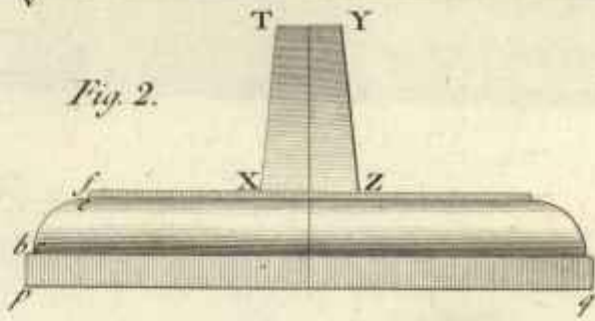
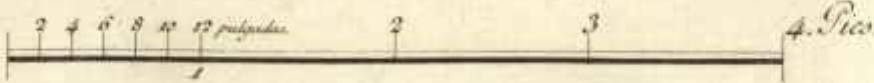
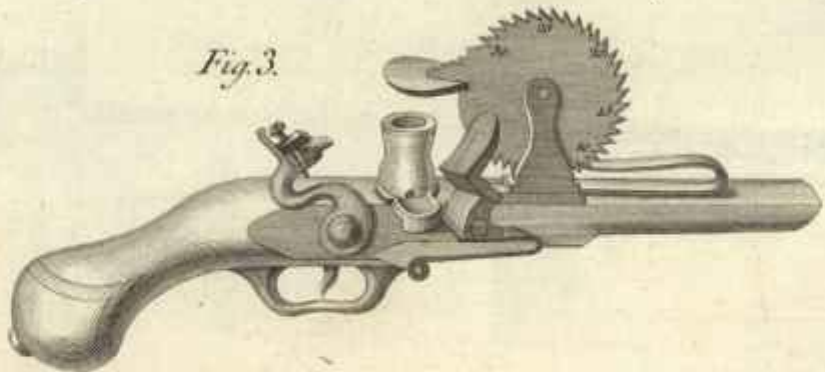


Fig. 3.





1. 1. 1.

60

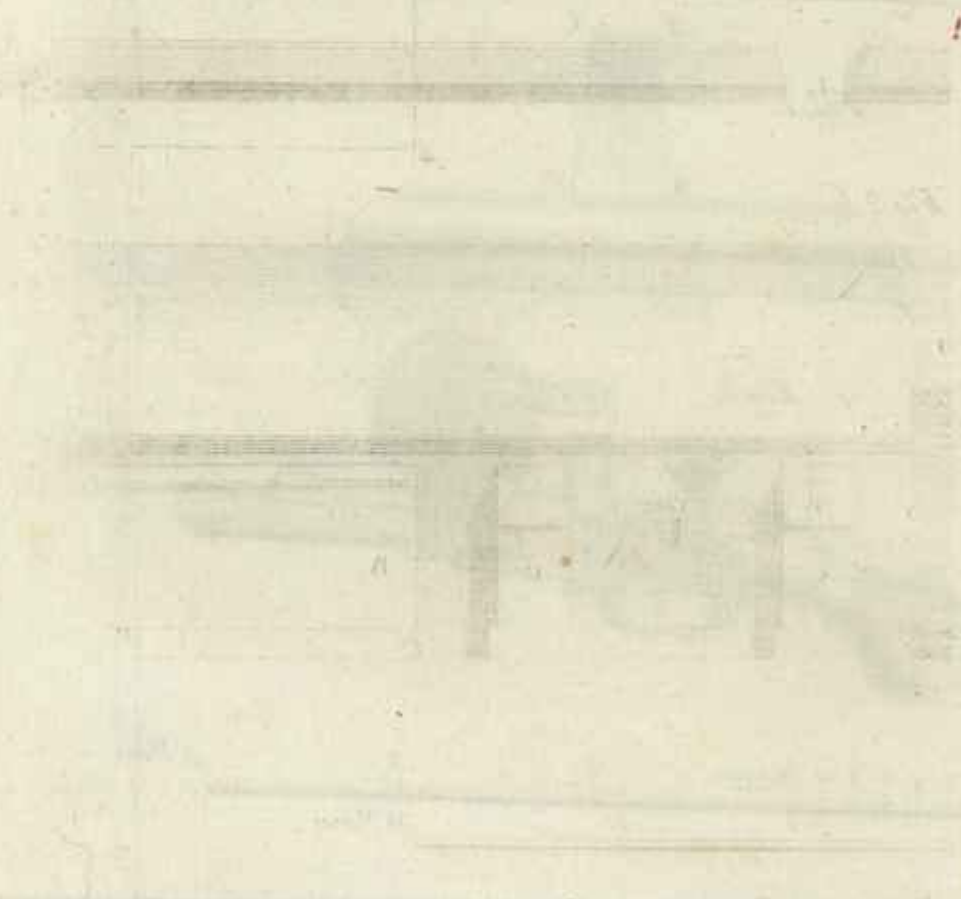
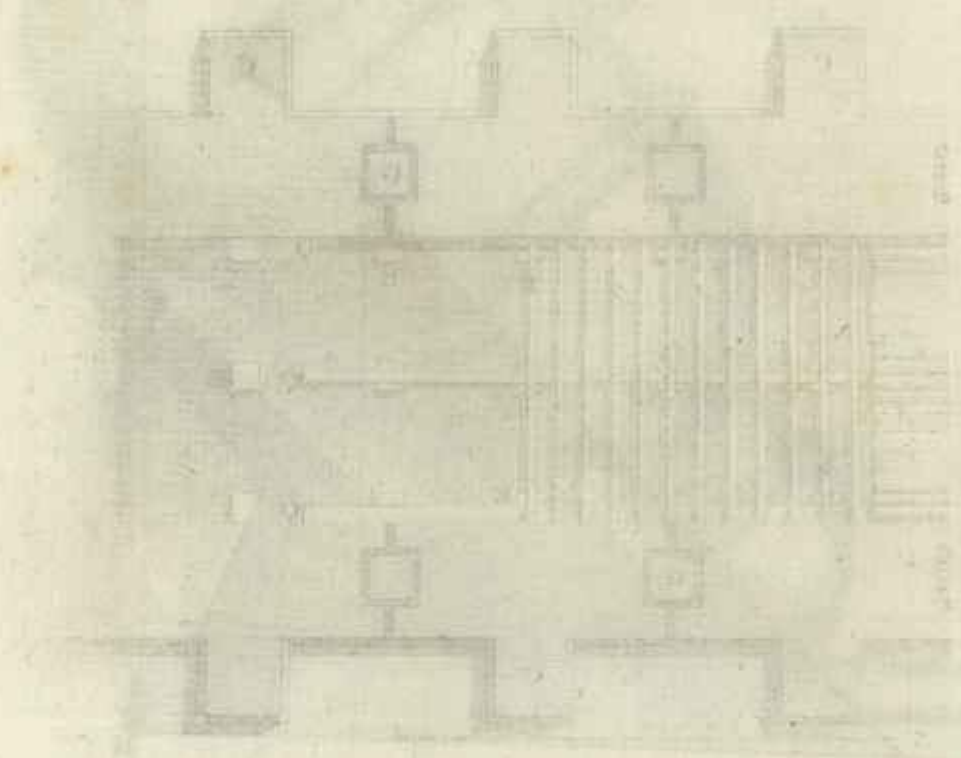




Fig. 3.

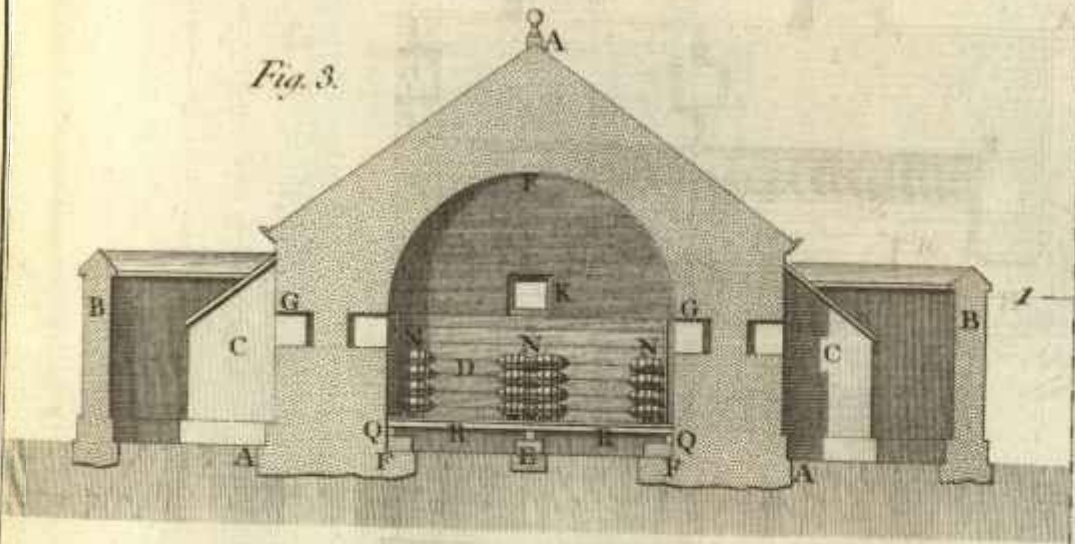


Fig. 4.

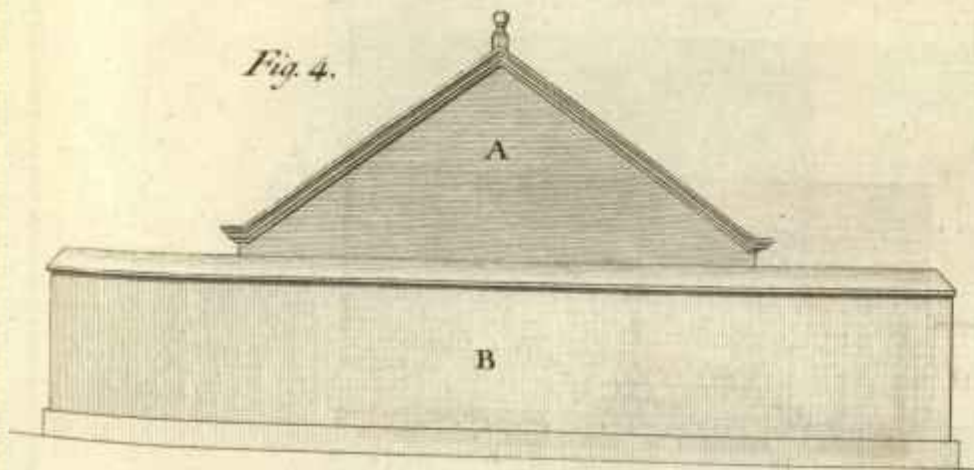


Fig. 1.

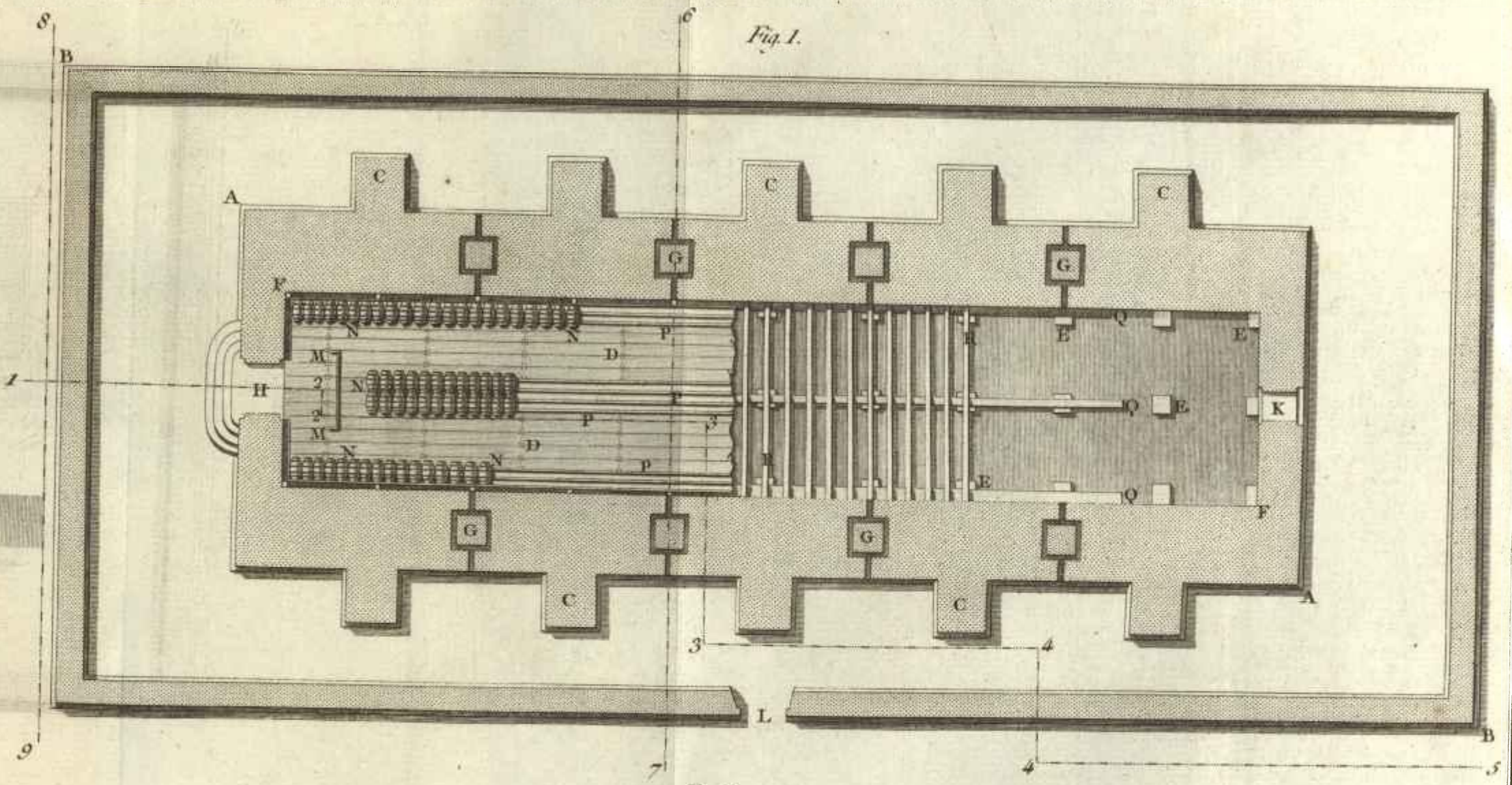
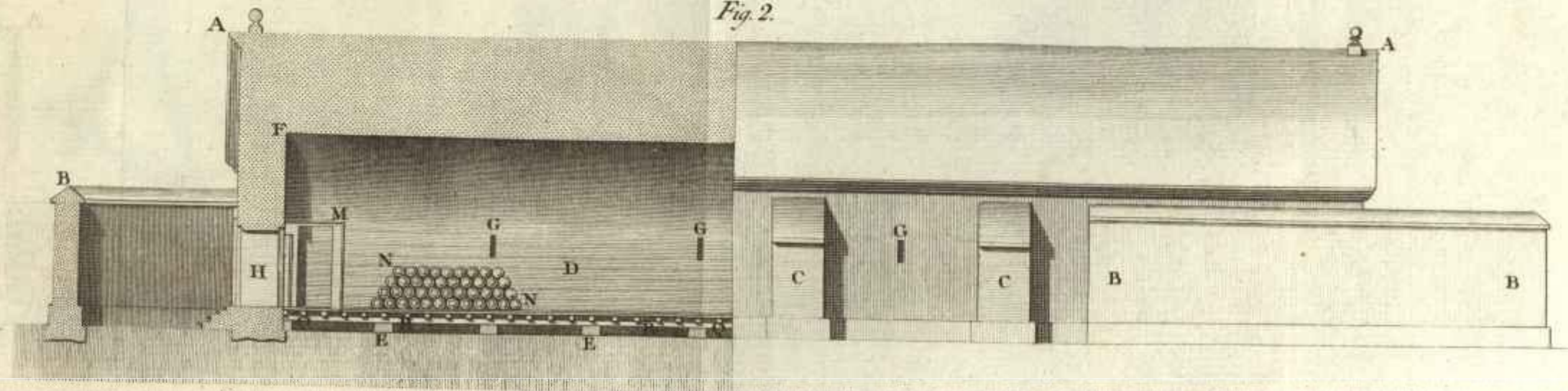


Fig. 2.



0 2 3 4 5 10 15 20 25 30 35 Varas



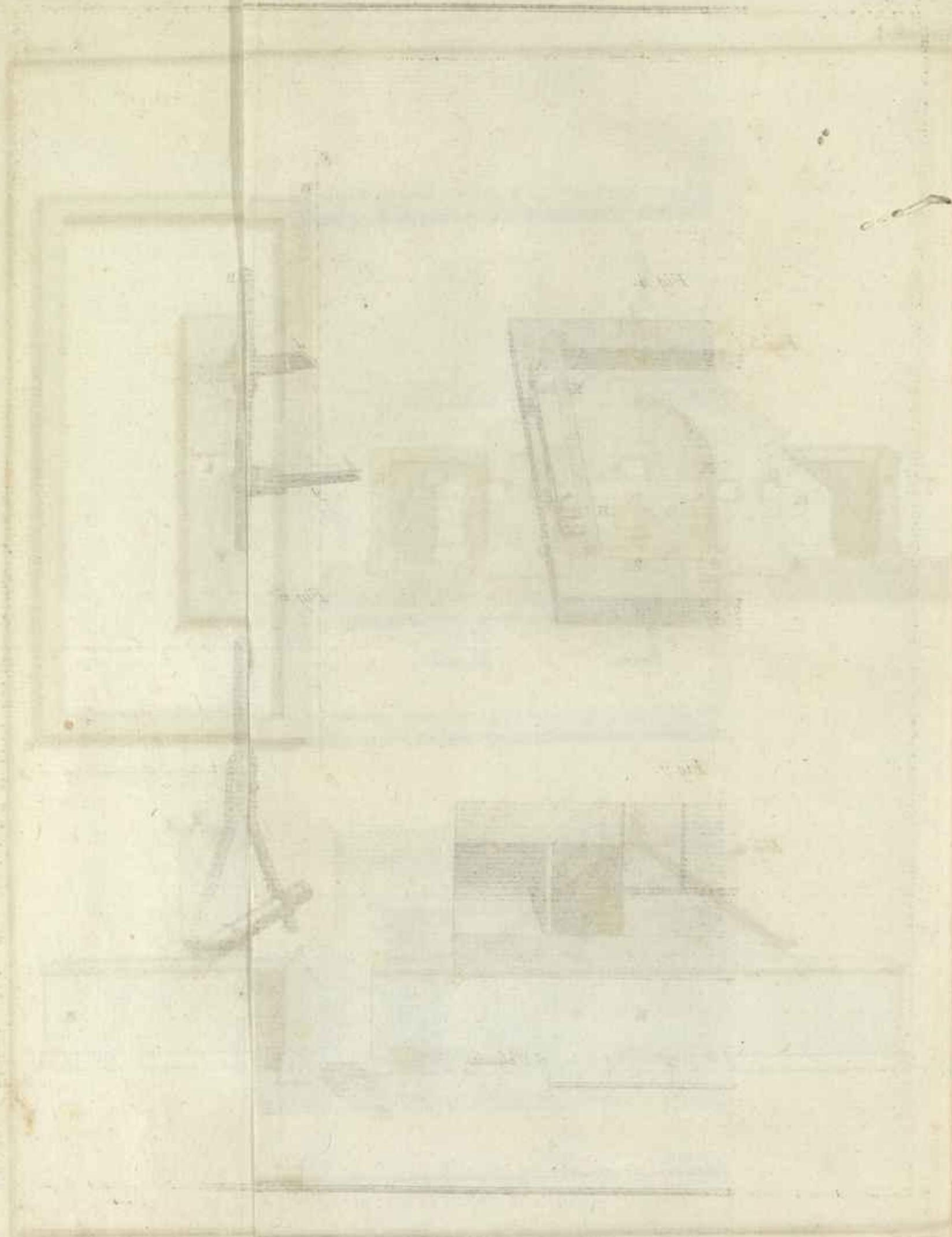




Fig. 1.

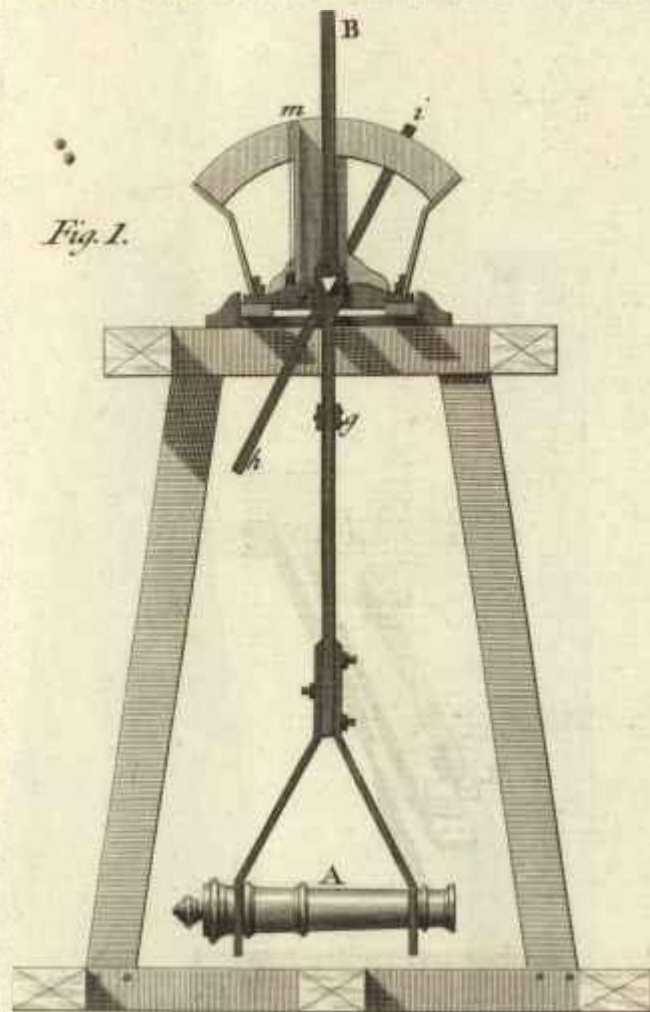


Fig. 2.

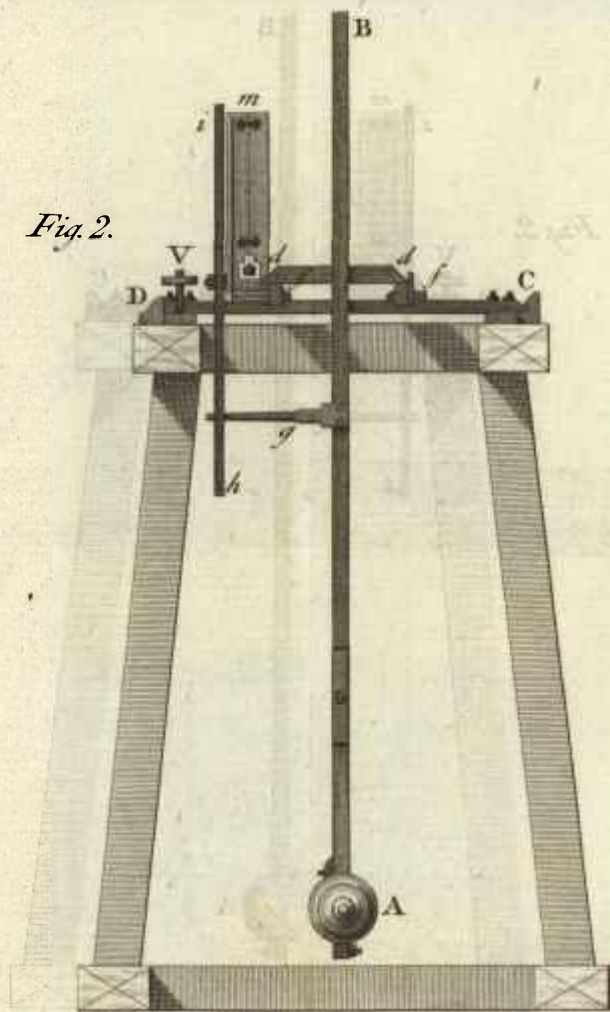


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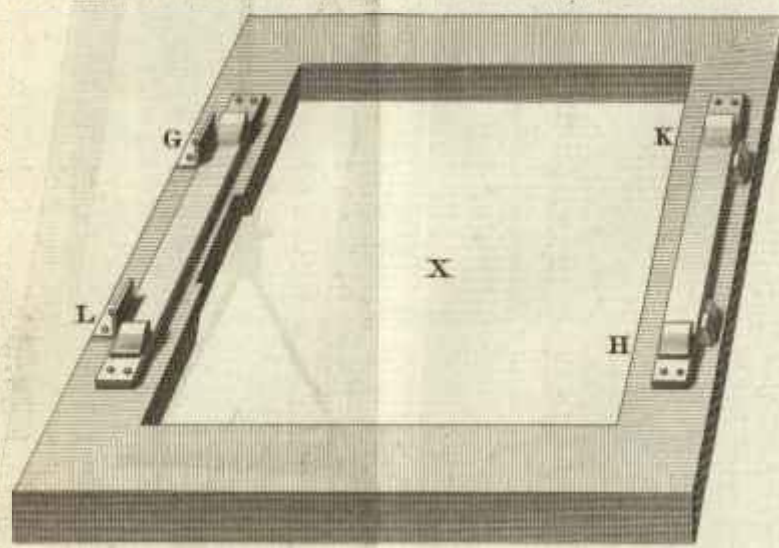


Fig. 6.

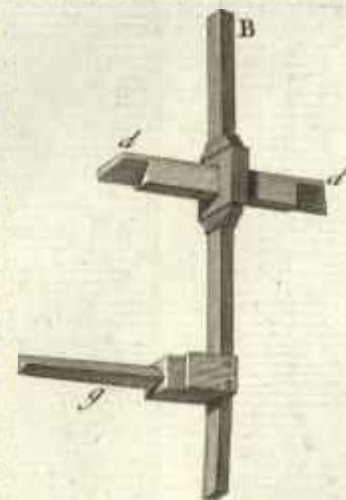


Fig. 3.

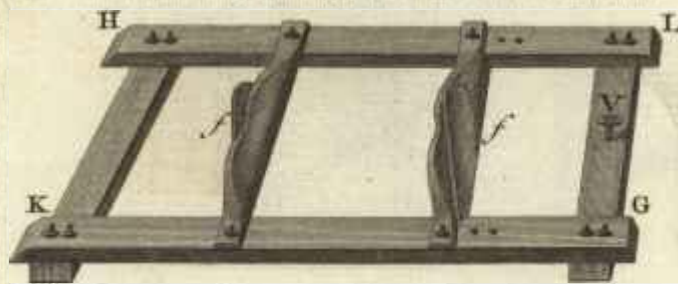


Fig. 5.

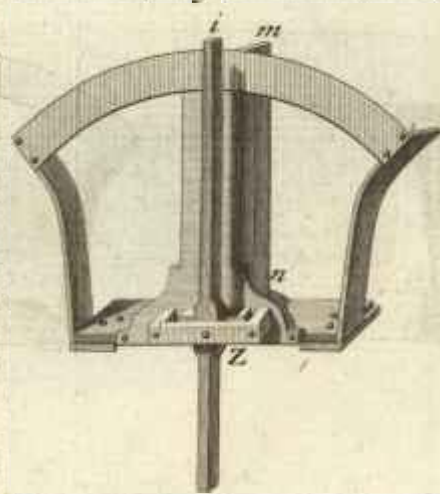
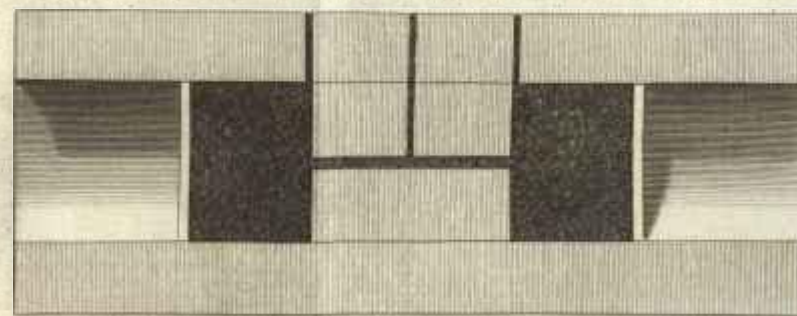


Fig. 7.





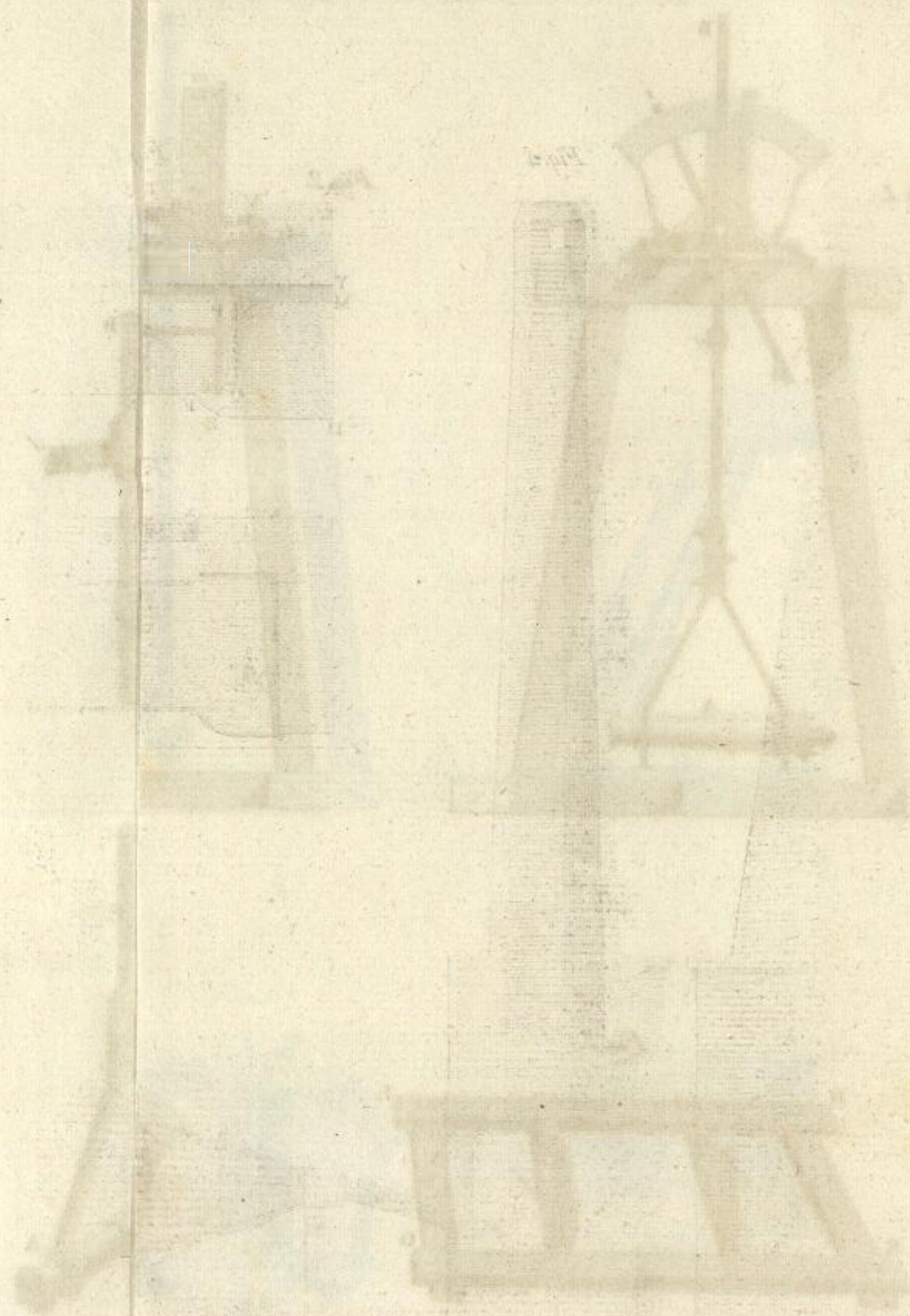




Fig. 3.

Fig. 4.

Fig. 1.

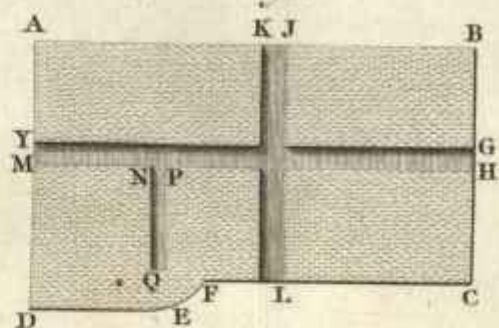
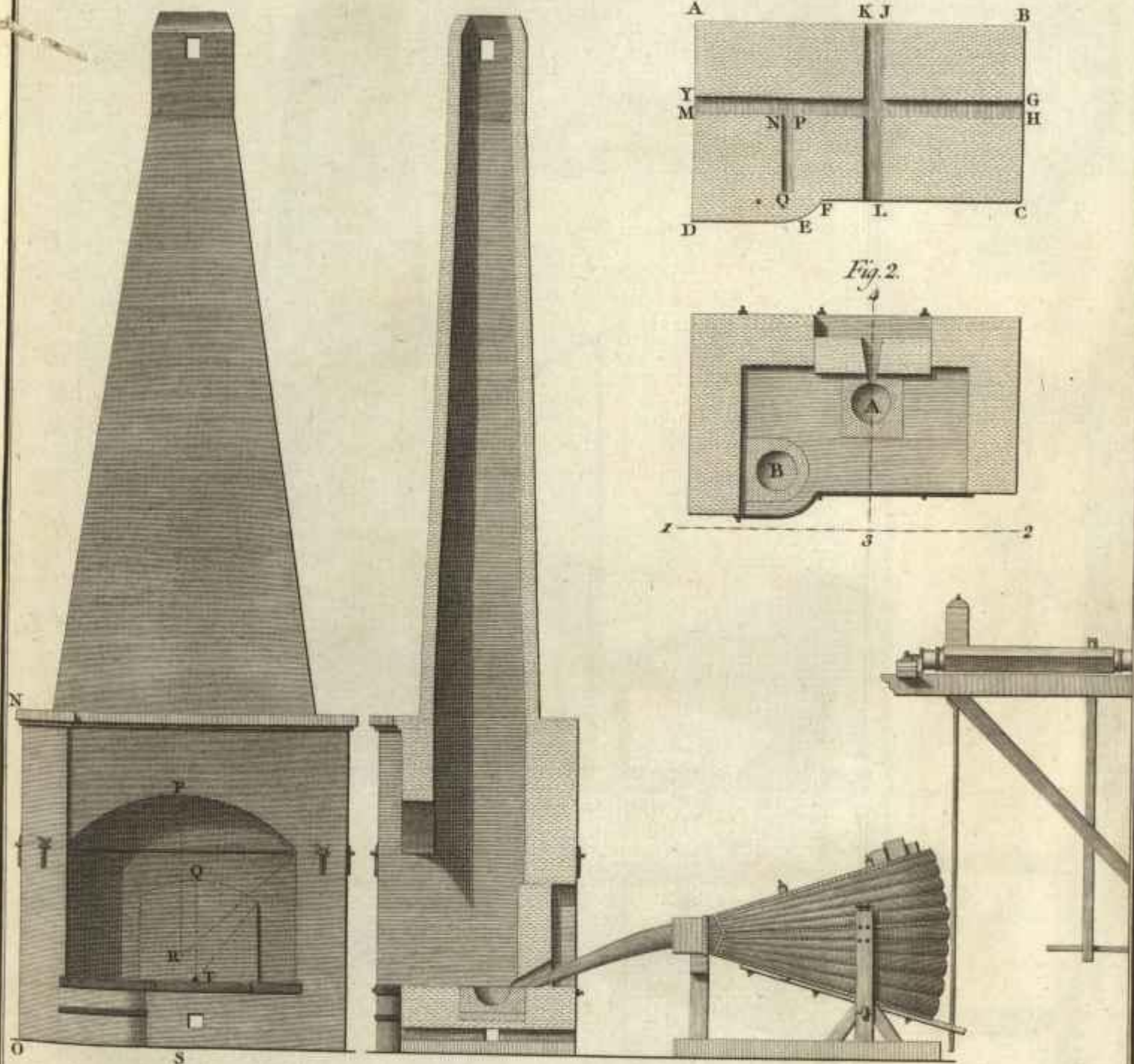
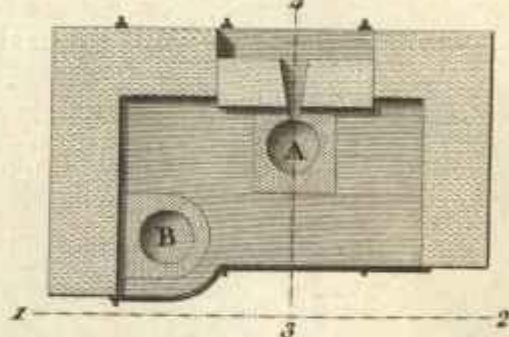


Fig. 2.



1 2 3 4 5 6 7 8 9 10 11 12  
3.622 pulgadas

24 Pies de Paris.



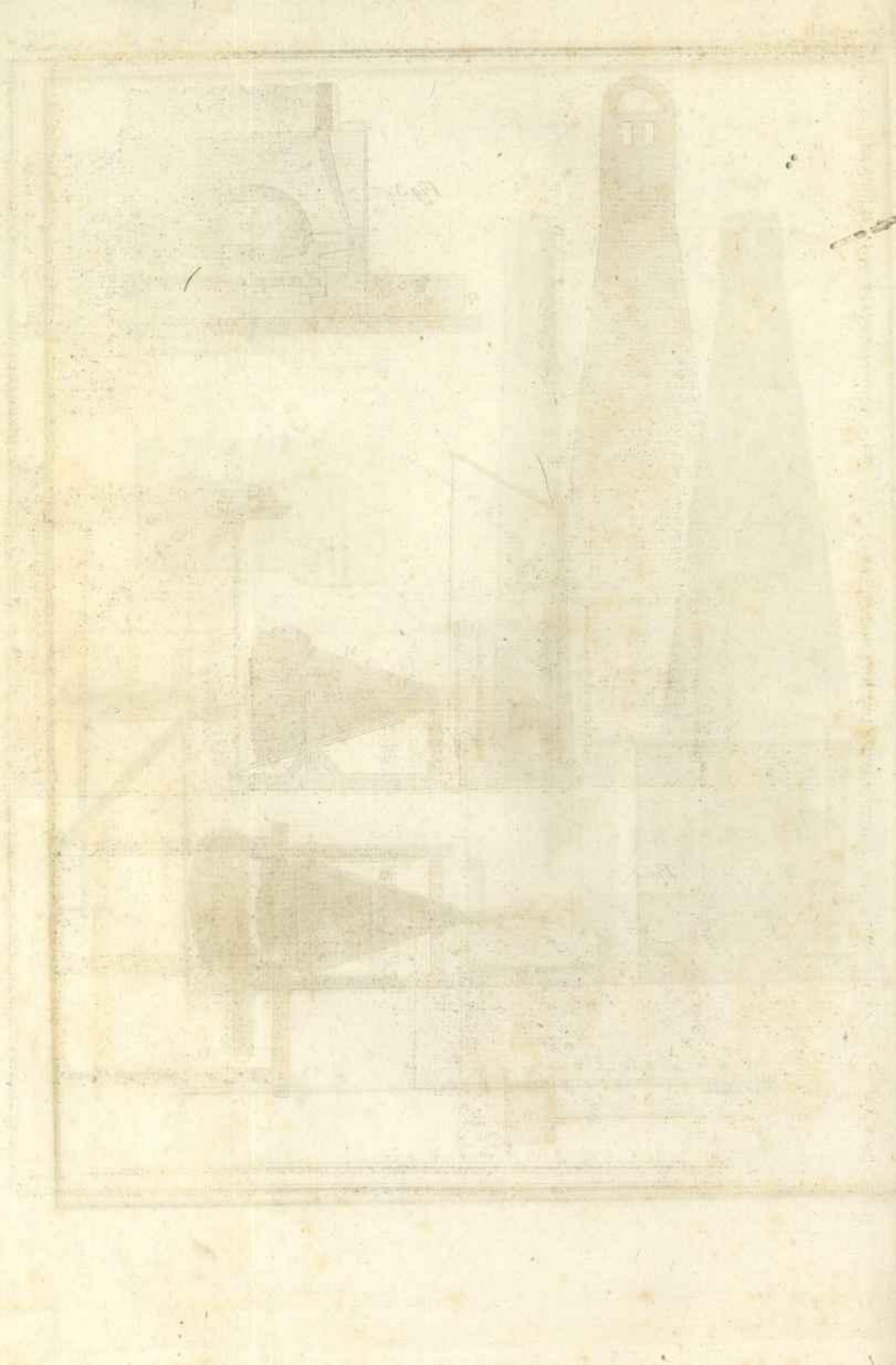




Fig. 2.

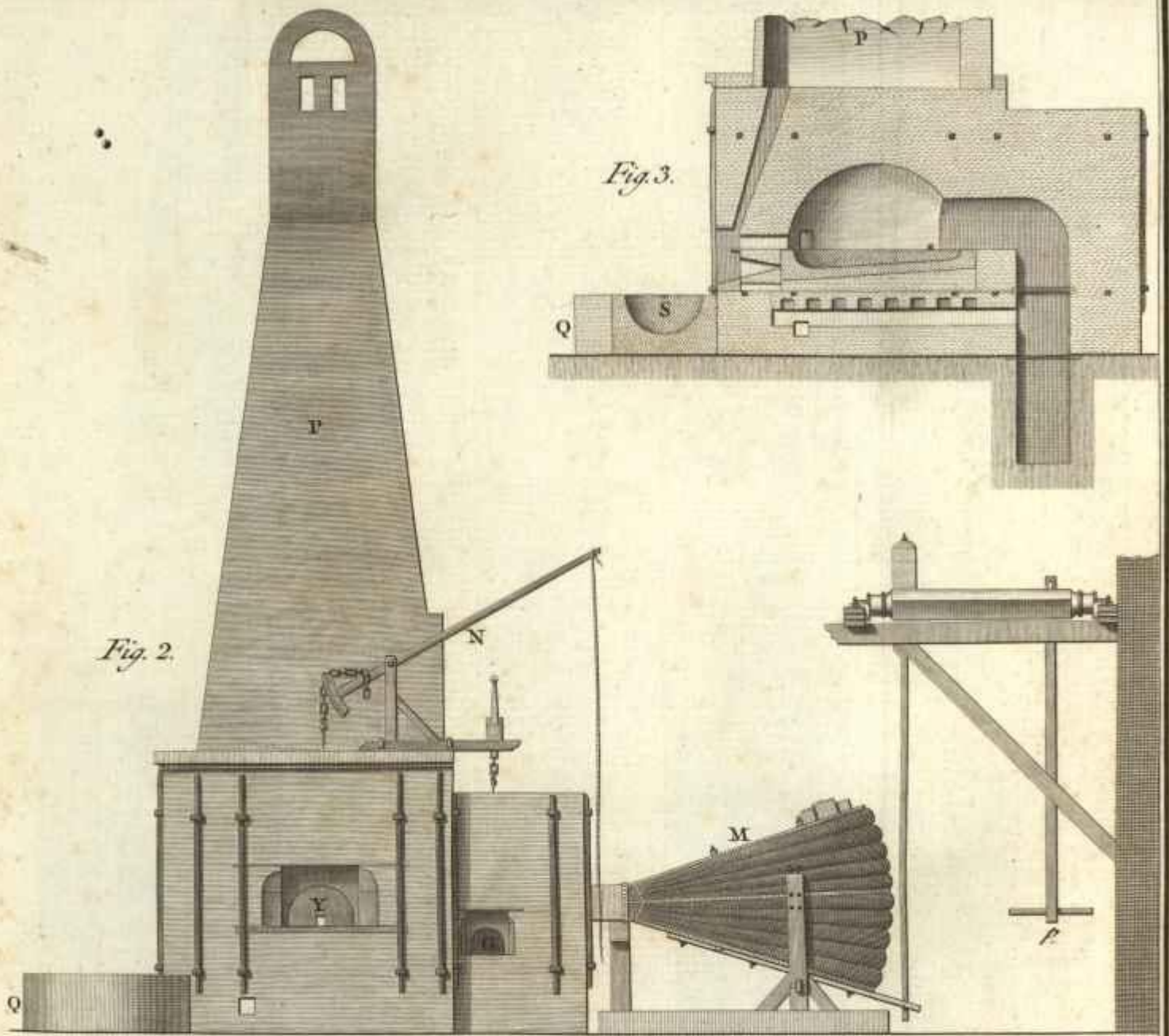


Fig. 3.

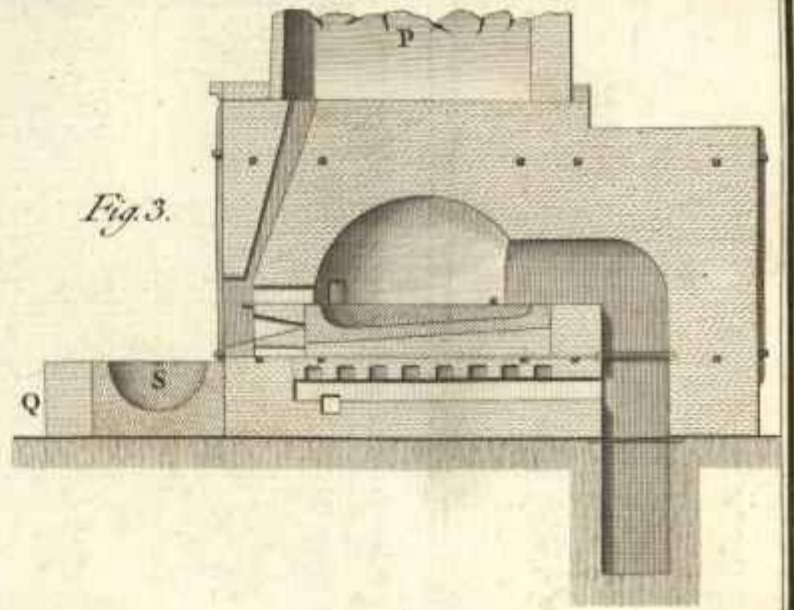
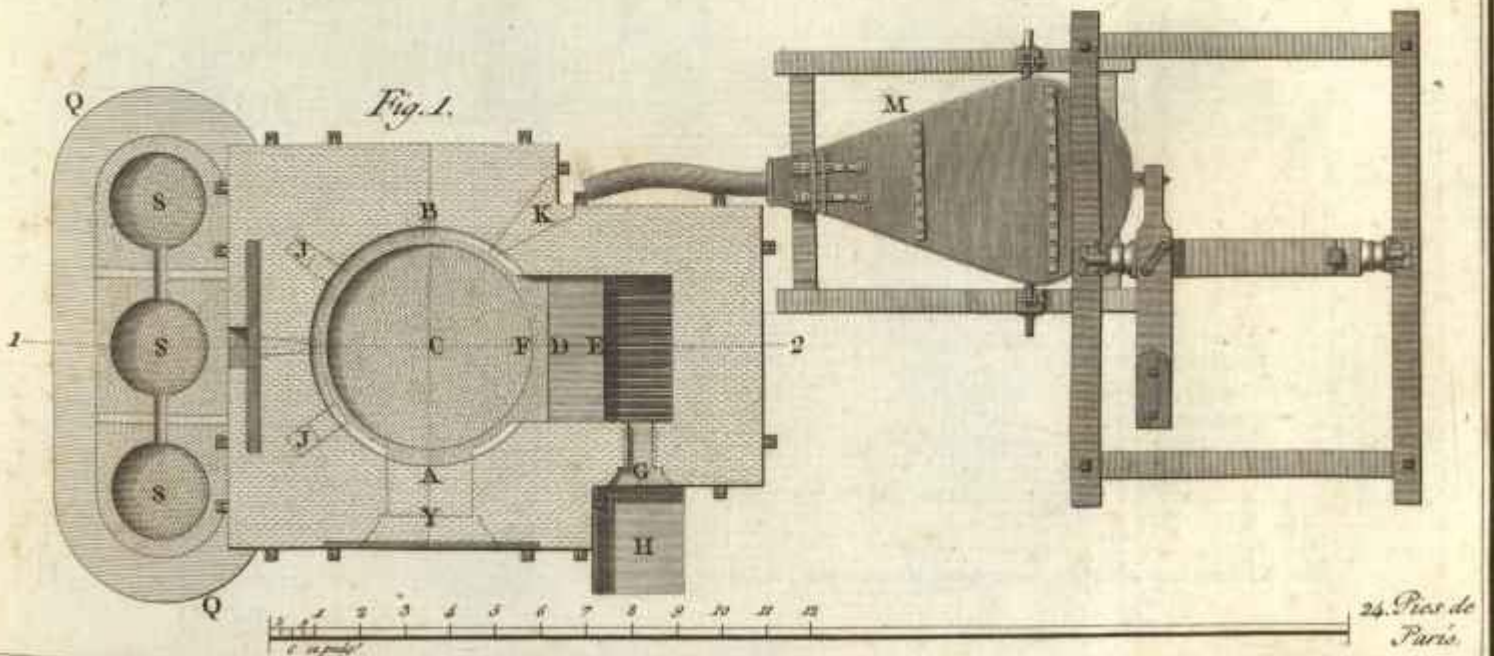


Fig. 1.



24 Pies de Paris.







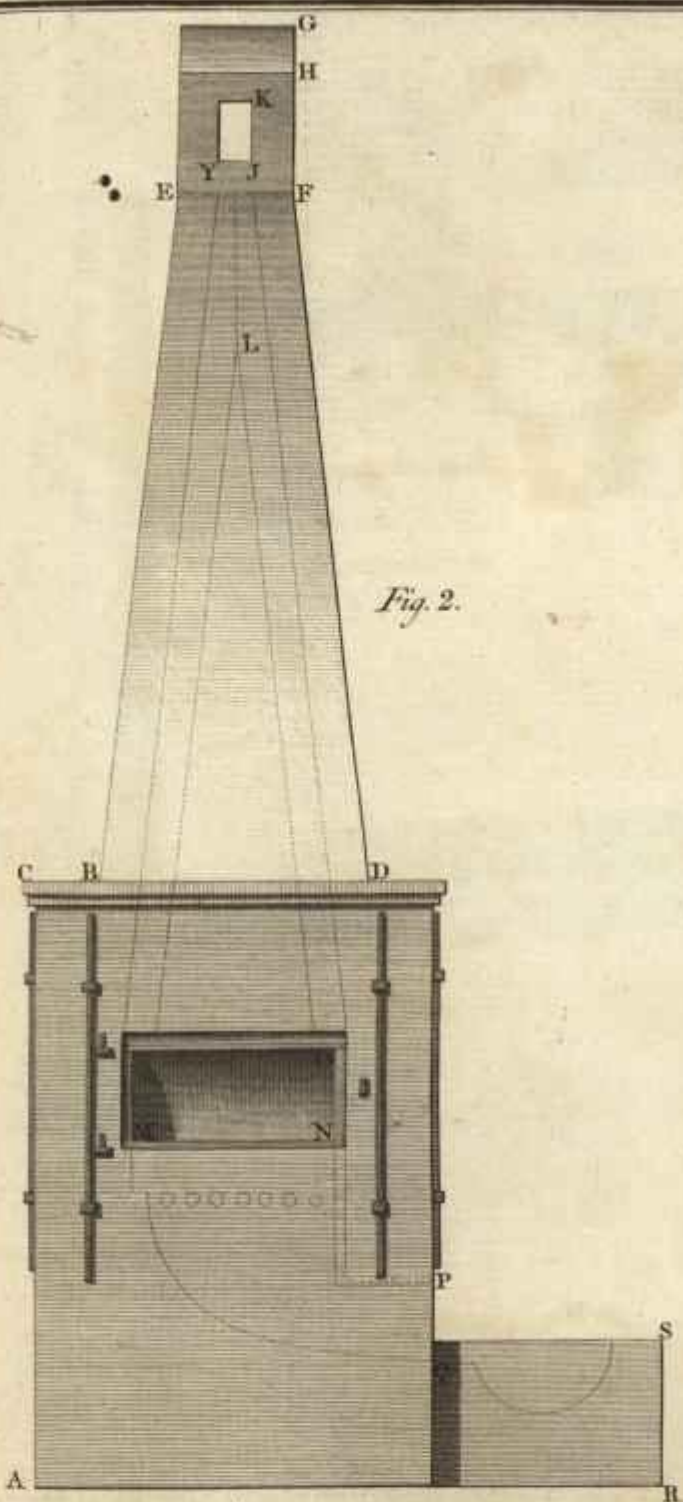


Fig. 2.

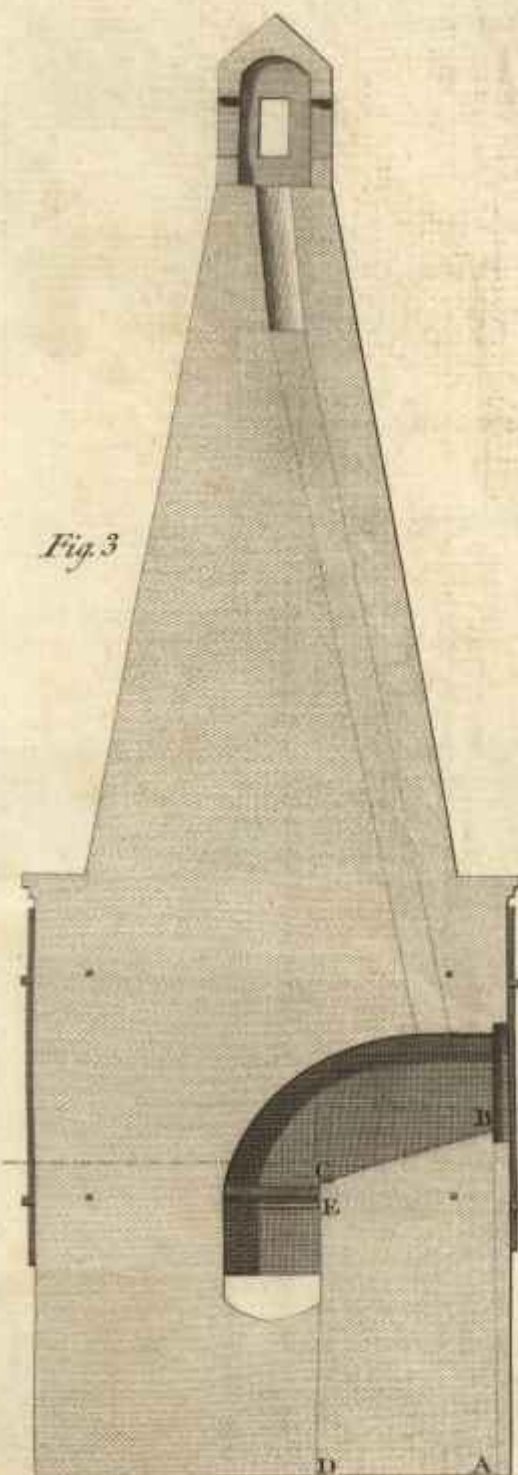


Fig. 3.

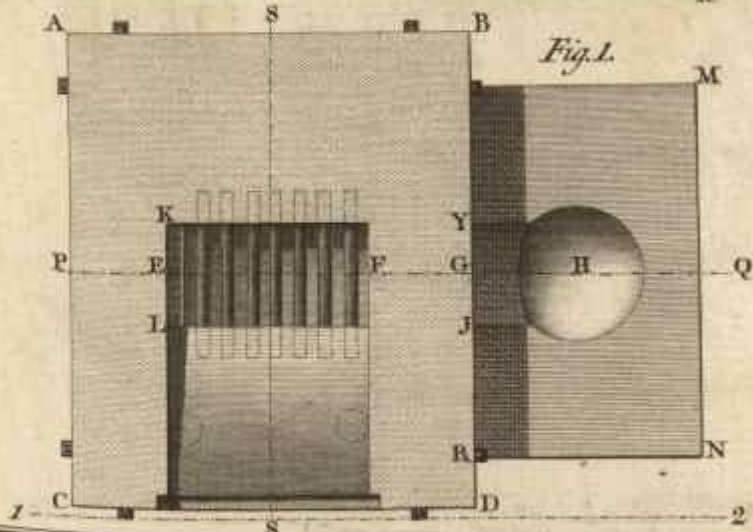


Fig. 1.

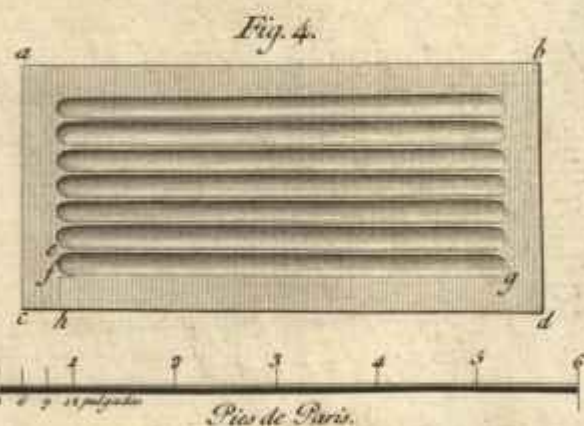


Fig. 4.





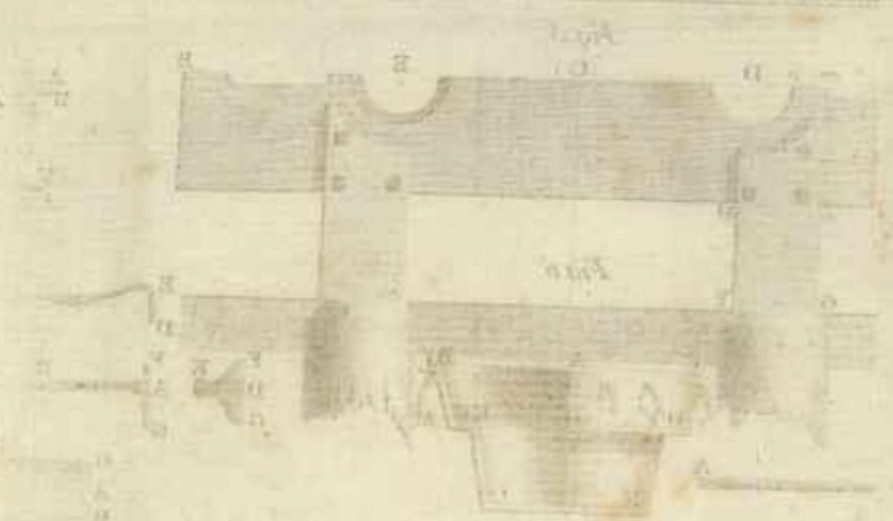




Fig. 1.

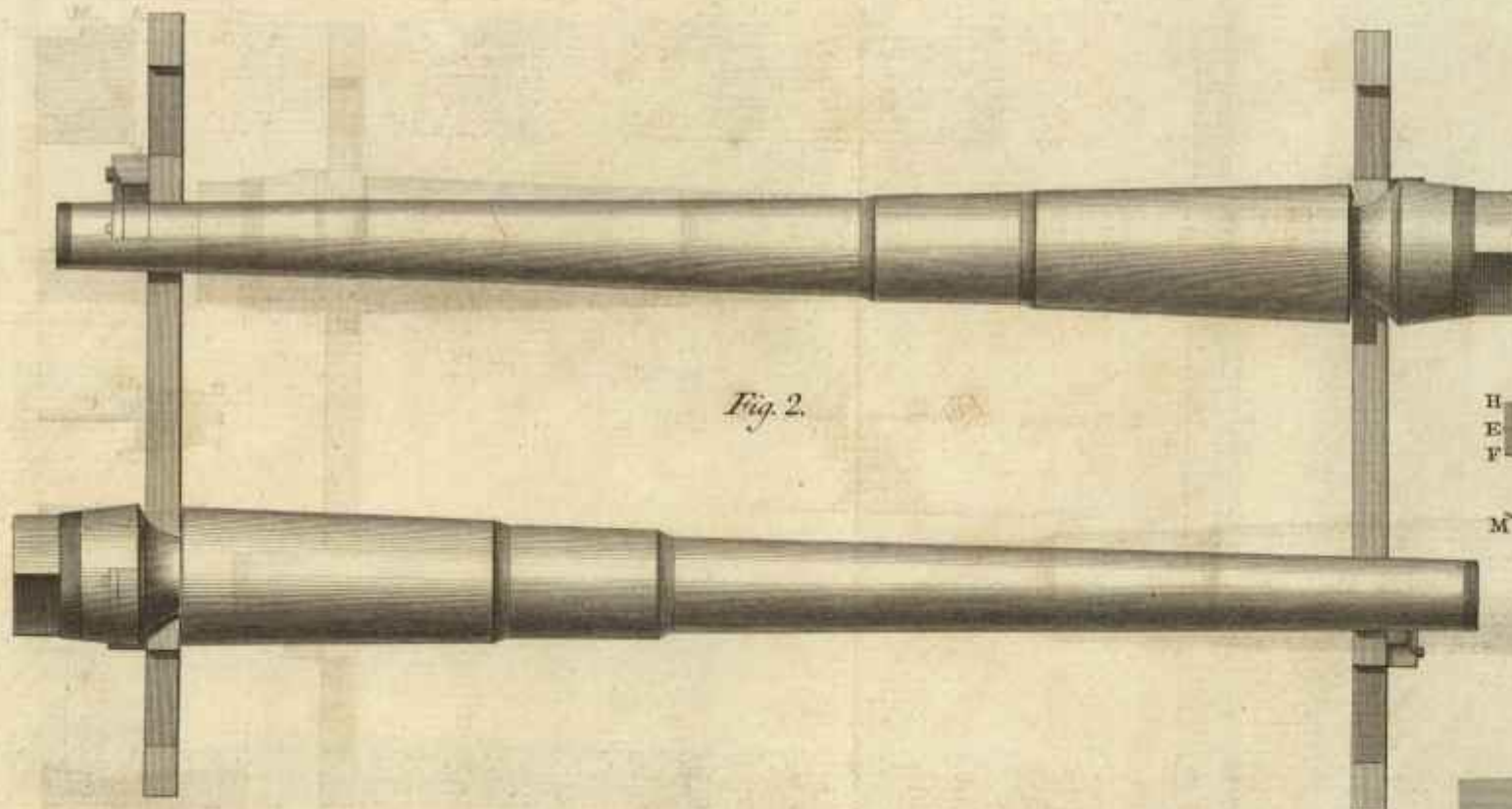


Fig. 2.



Fig. 3.

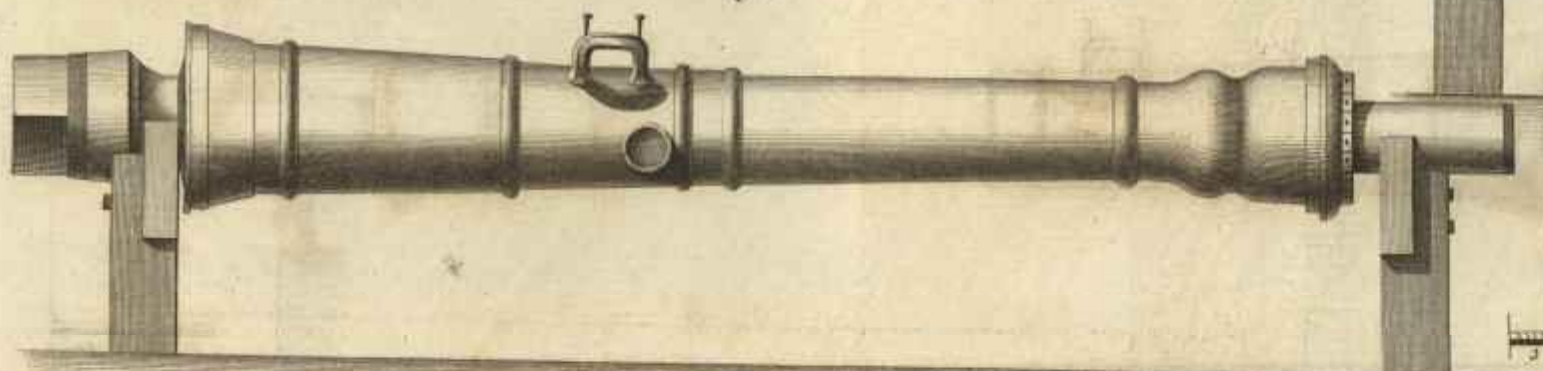


Fig. 4.



Fig. 5.

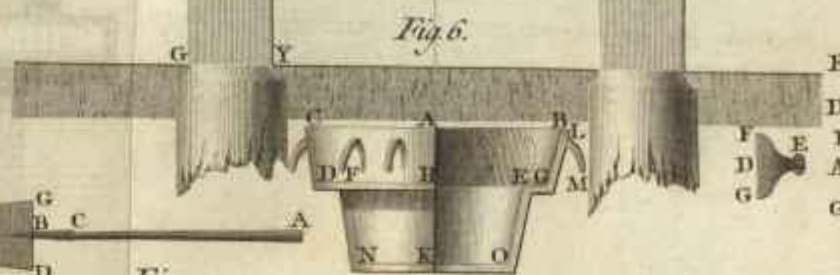


Fig. 6.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.

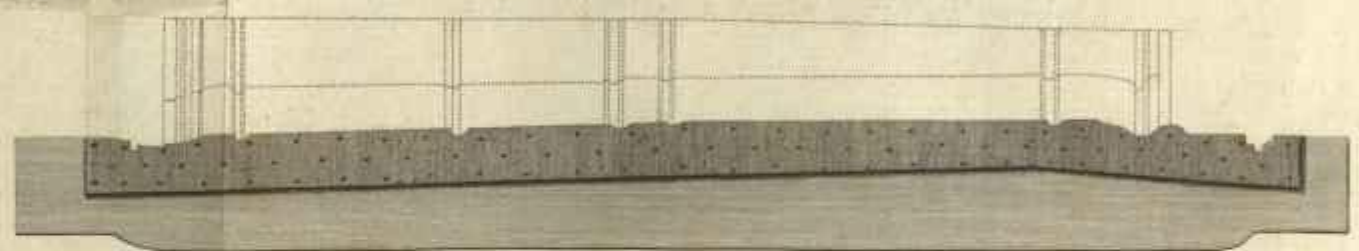


Fig. 7.

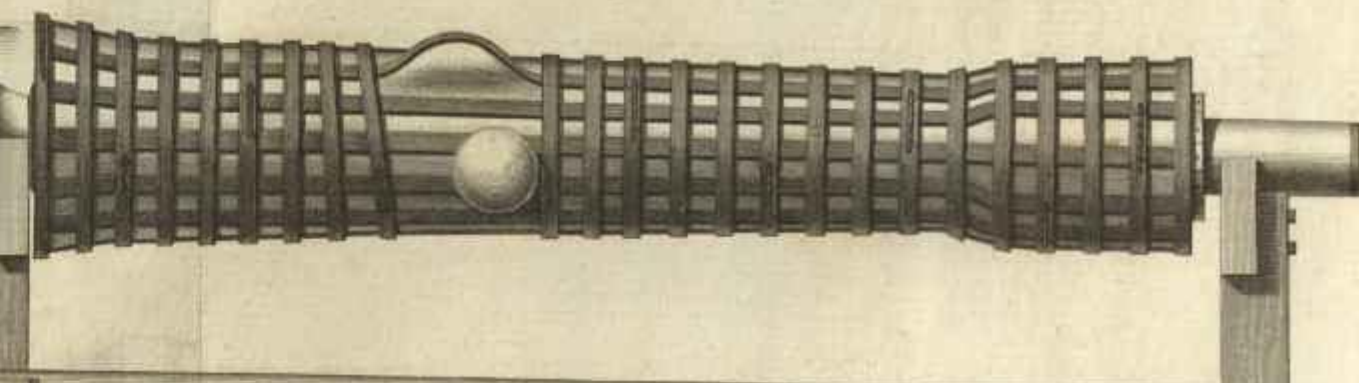
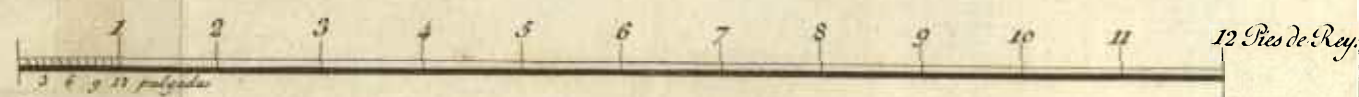


Fig. 8.



12 Pies de Rey.







Fig. 1.

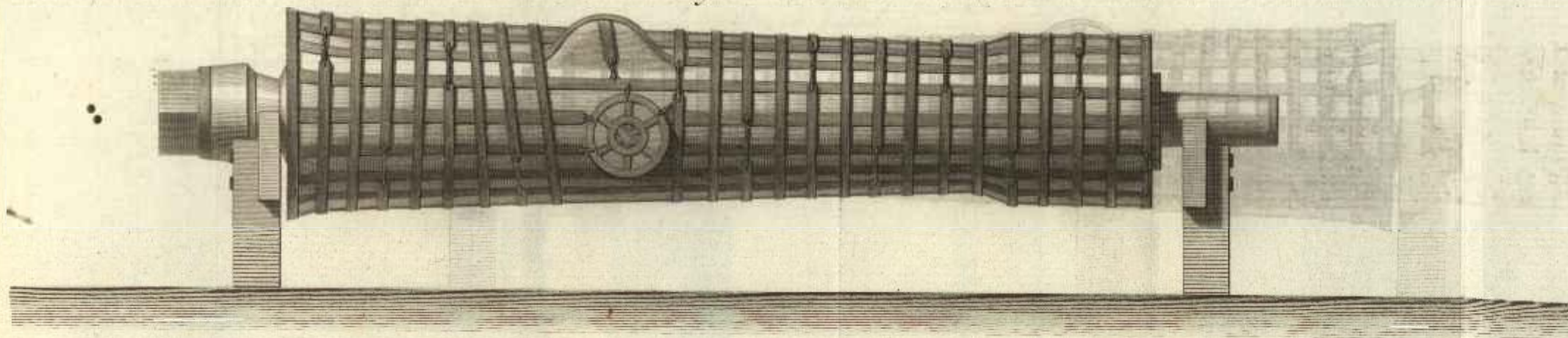


Fig. 2.

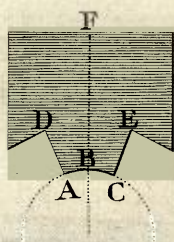
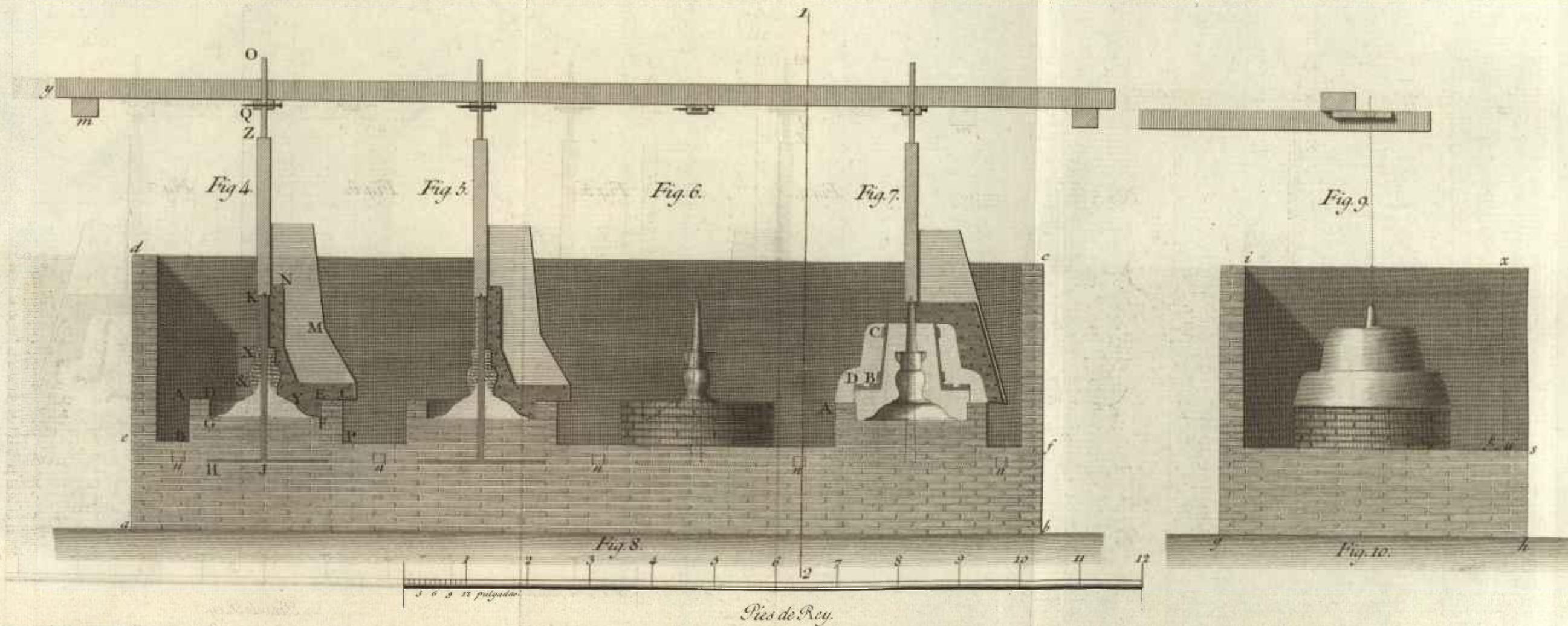
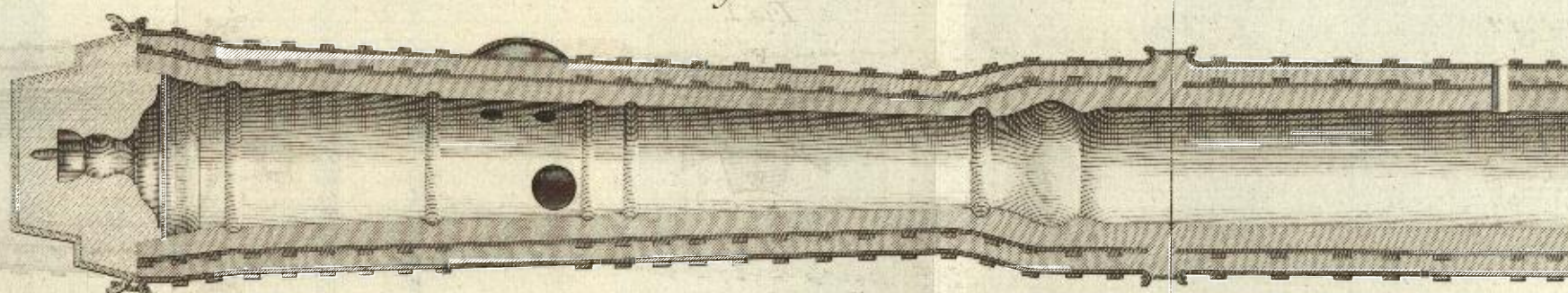
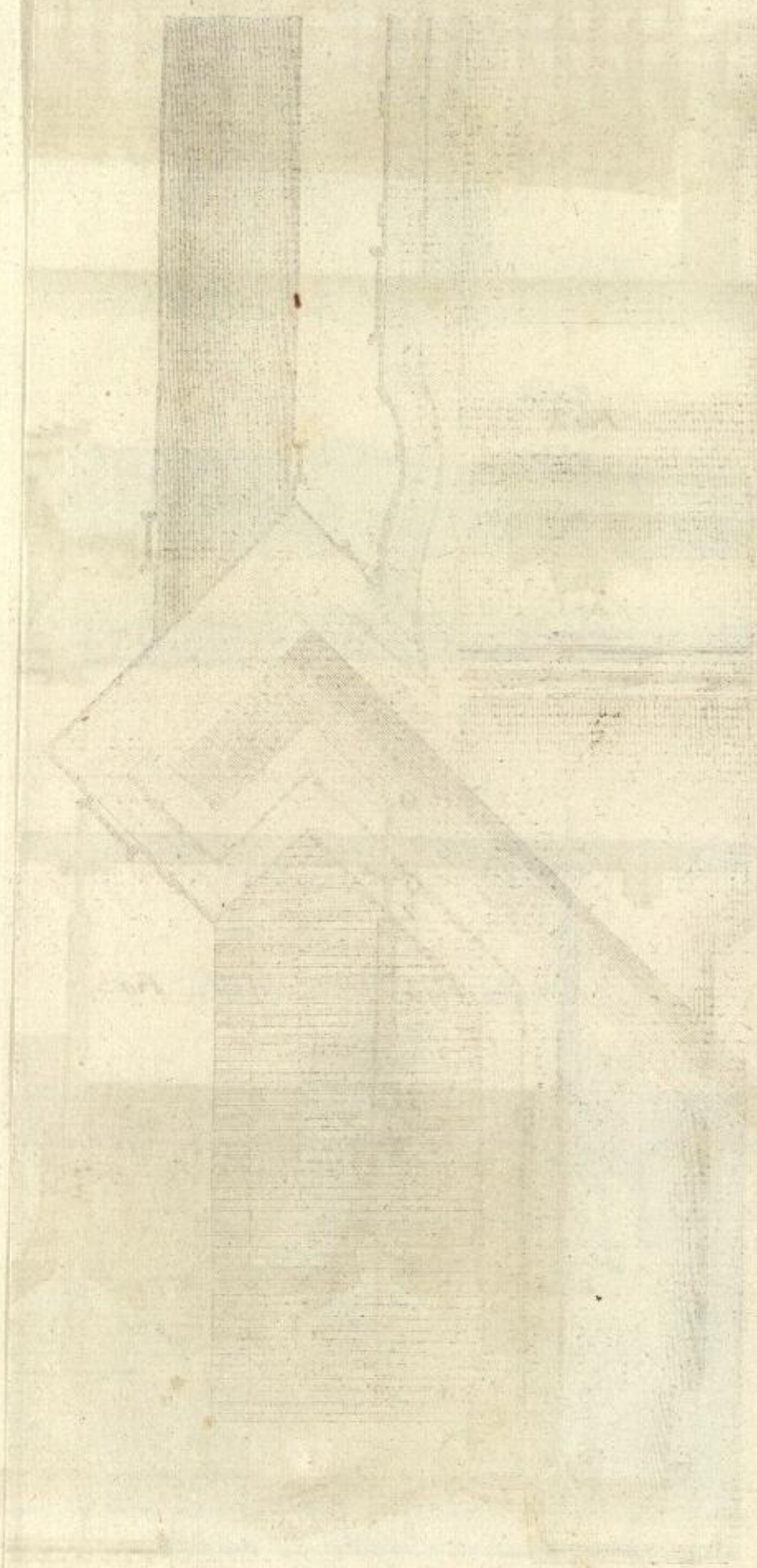


Fig. 3.



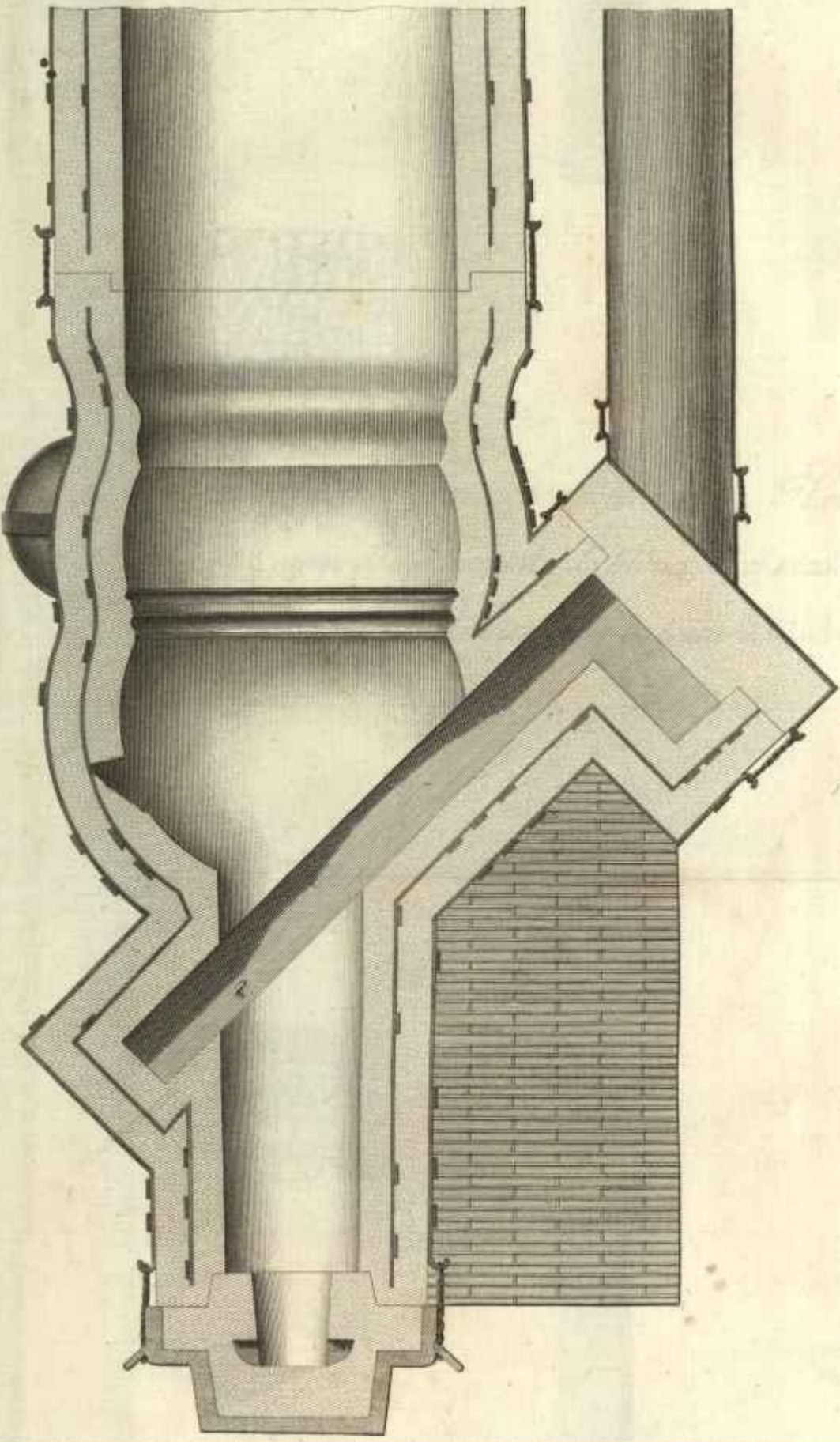


Alcune cose di storia della Chiesa di Napoli





*Perfil de todo el Molde de un Mortero de Plancha al tiempo de fundirle.*



S. Pío de Pariz.



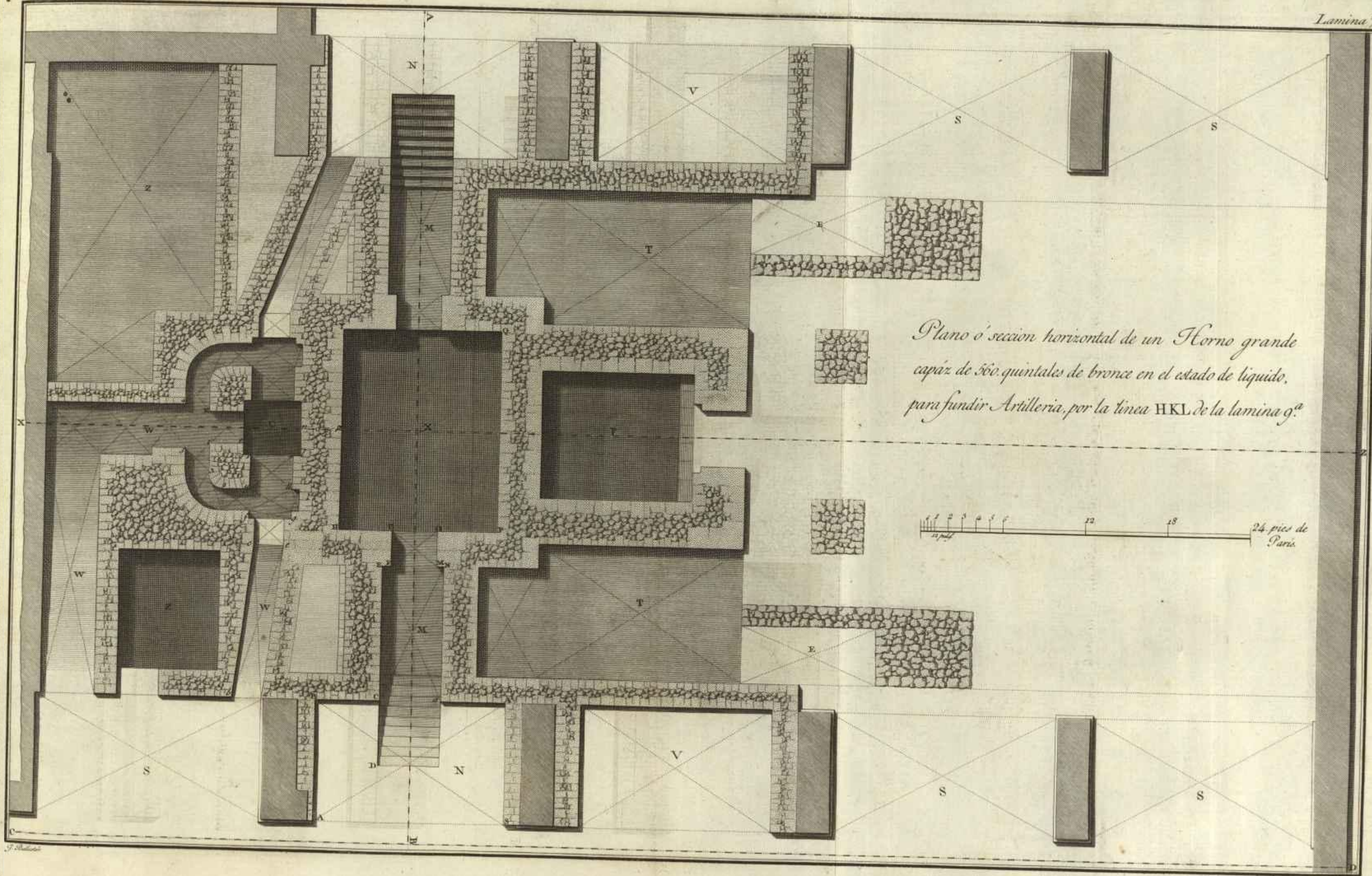


1871 le 20 de mai. H. de la ville de Paris. H. de la ville de Paris.

On a vu à Paris, le 20 de mai, H. de la ville de Paris. H. de la ville de Paris.

On a vu à Paris, le 20 de mai, H. de la ville de Paris. H. de la ville de Paris.





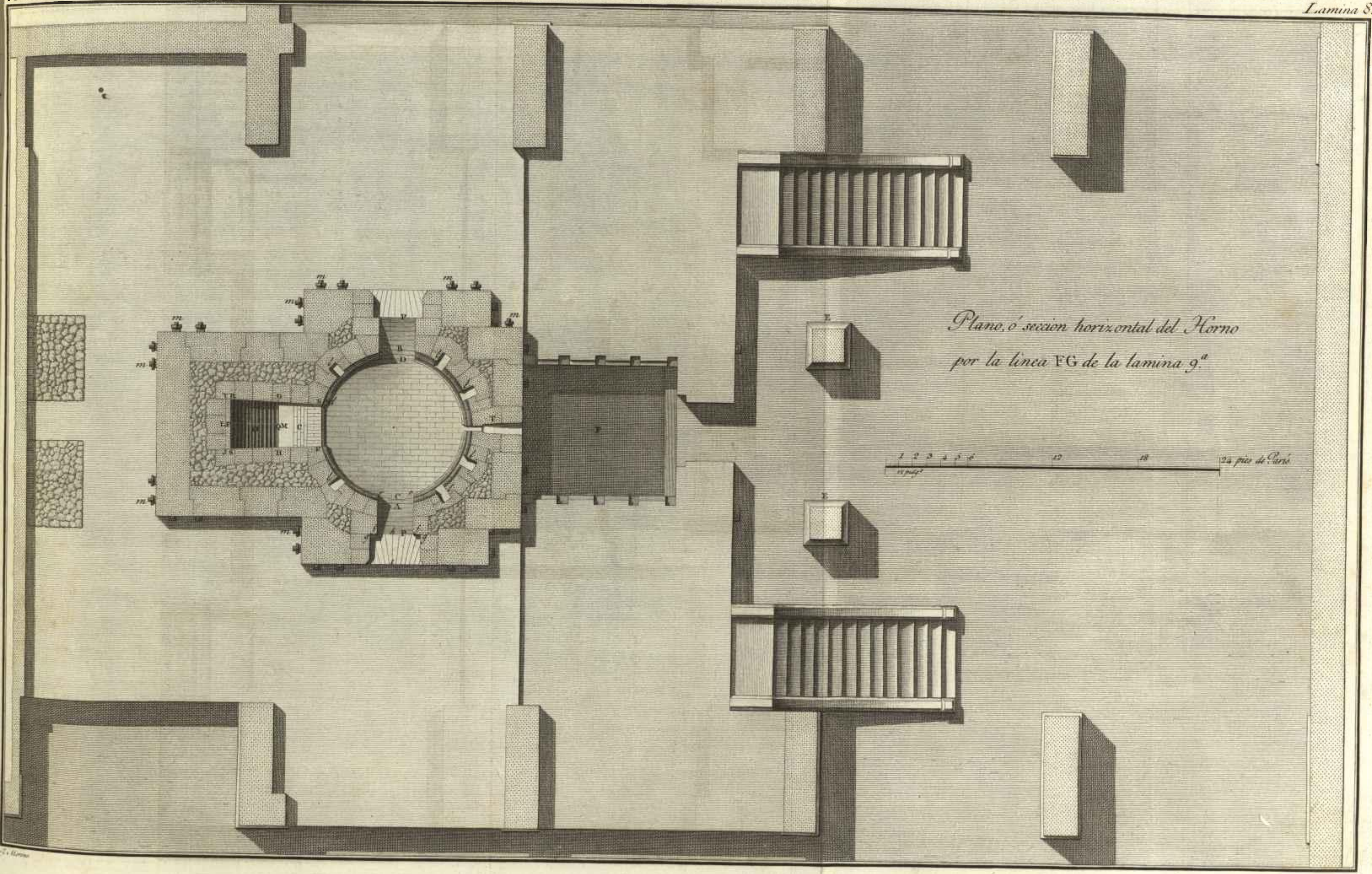
*Plano o' seccion horizontal de un Horno grande  
capaz de 560 quintales de bronce en el estado de liquido,  
para fundir Artilleria, por la linea HKL de la lamina 9.<sup>a</sup>*

24 pies de  
Paris





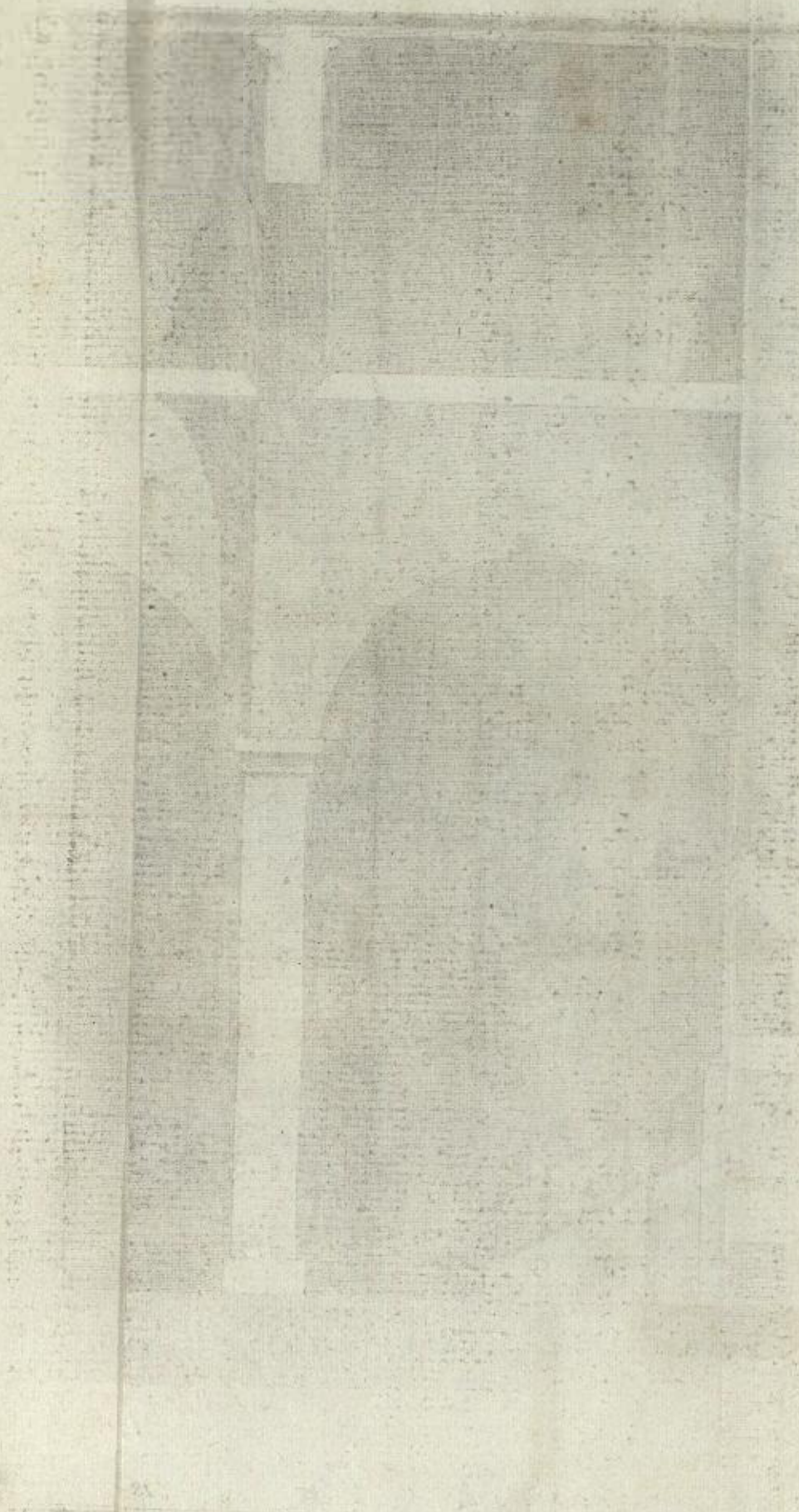




*Plano, o' sección horizontal del Horno  
por la línea FG de la lamina 9.*

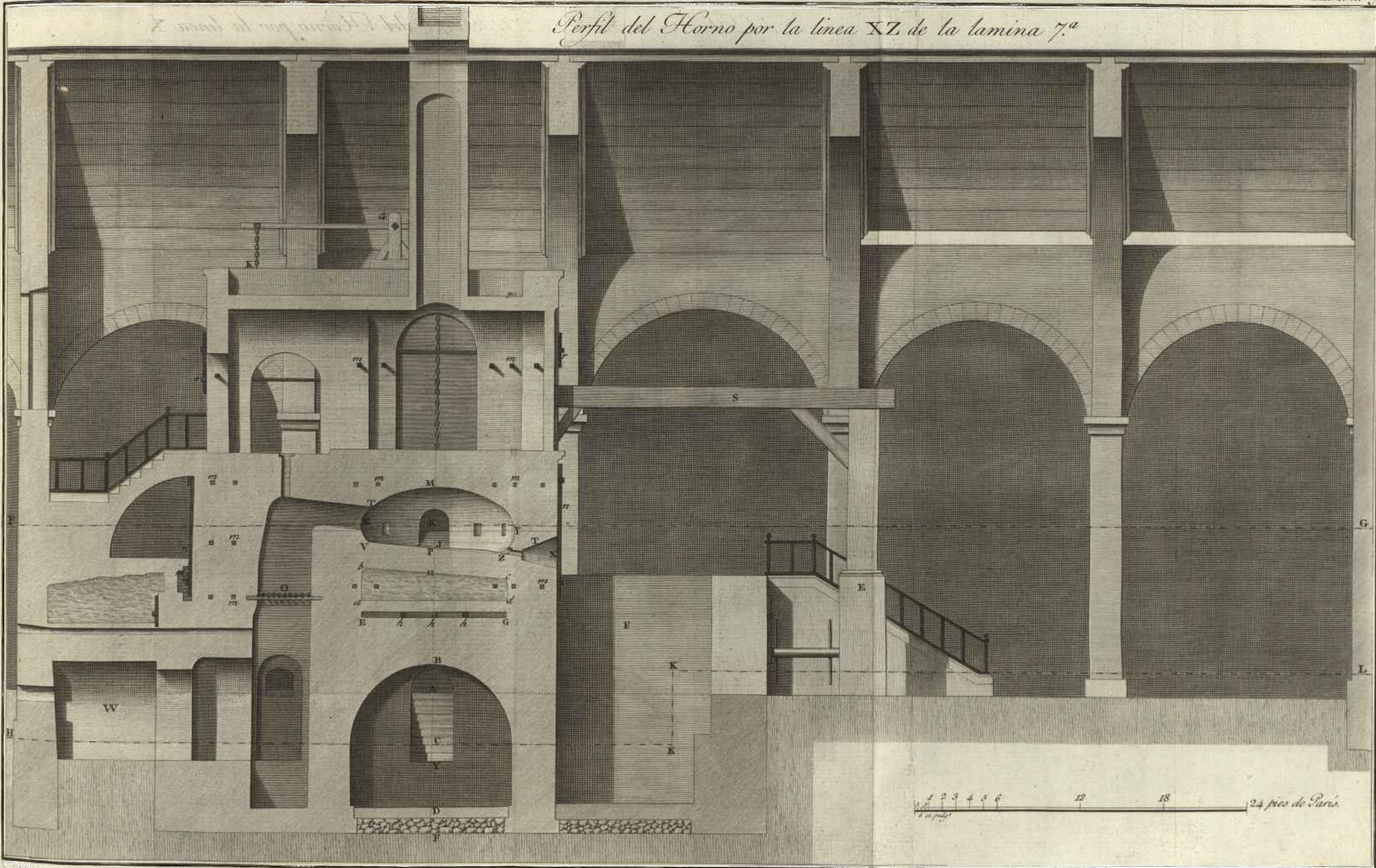
1 2 3 4 5 6 12 18 24 pies de París







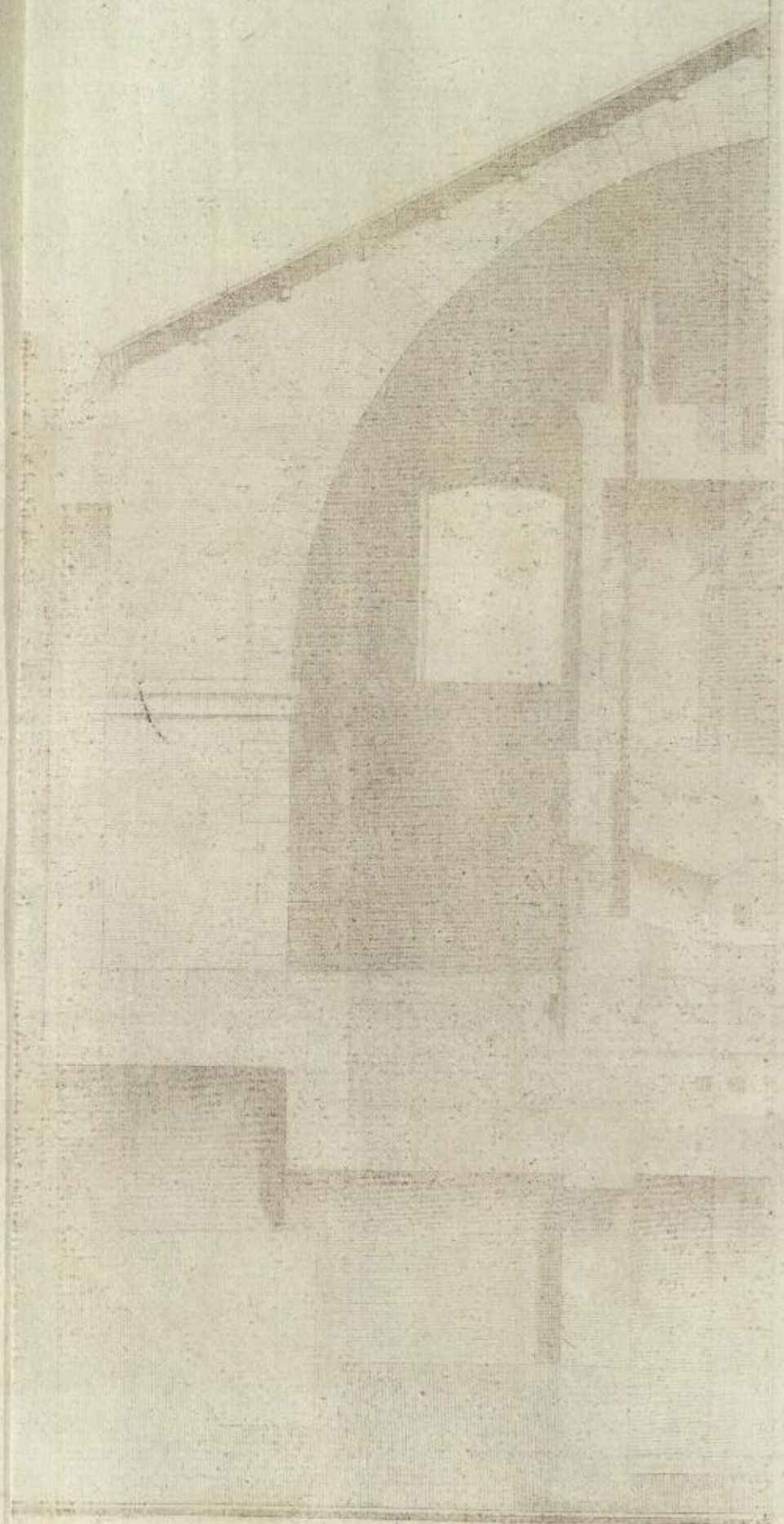
*Perfil del Horno por la linea XZ de la lamina 7.<sup>a</sup>*



J. Bellon



Figure par la ligne AB de la face

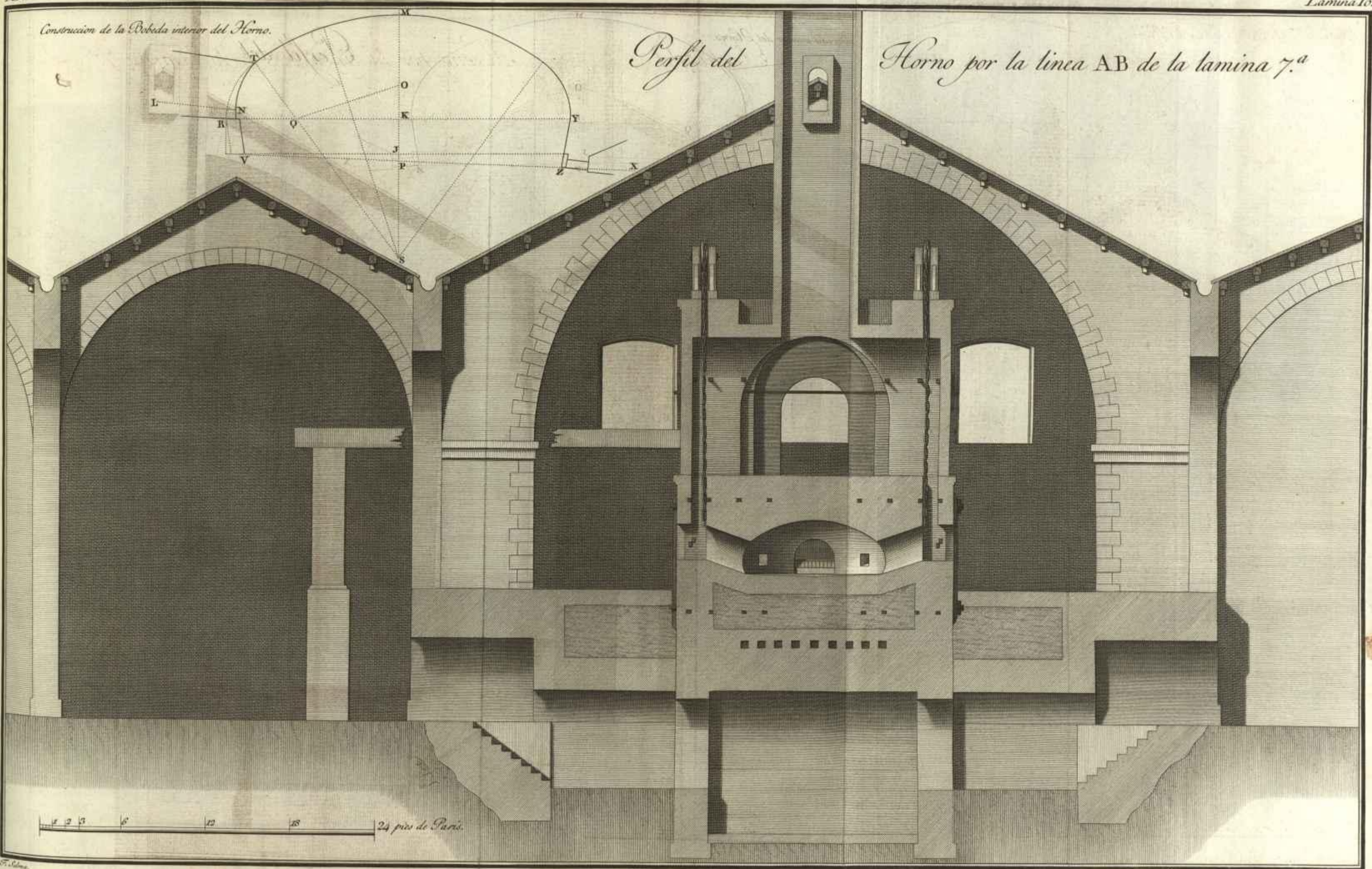




Construcción de la Bobada interior del Horno.

Perfil del

Horno por la línea AB de la lamina 7.<sup>a</sup>

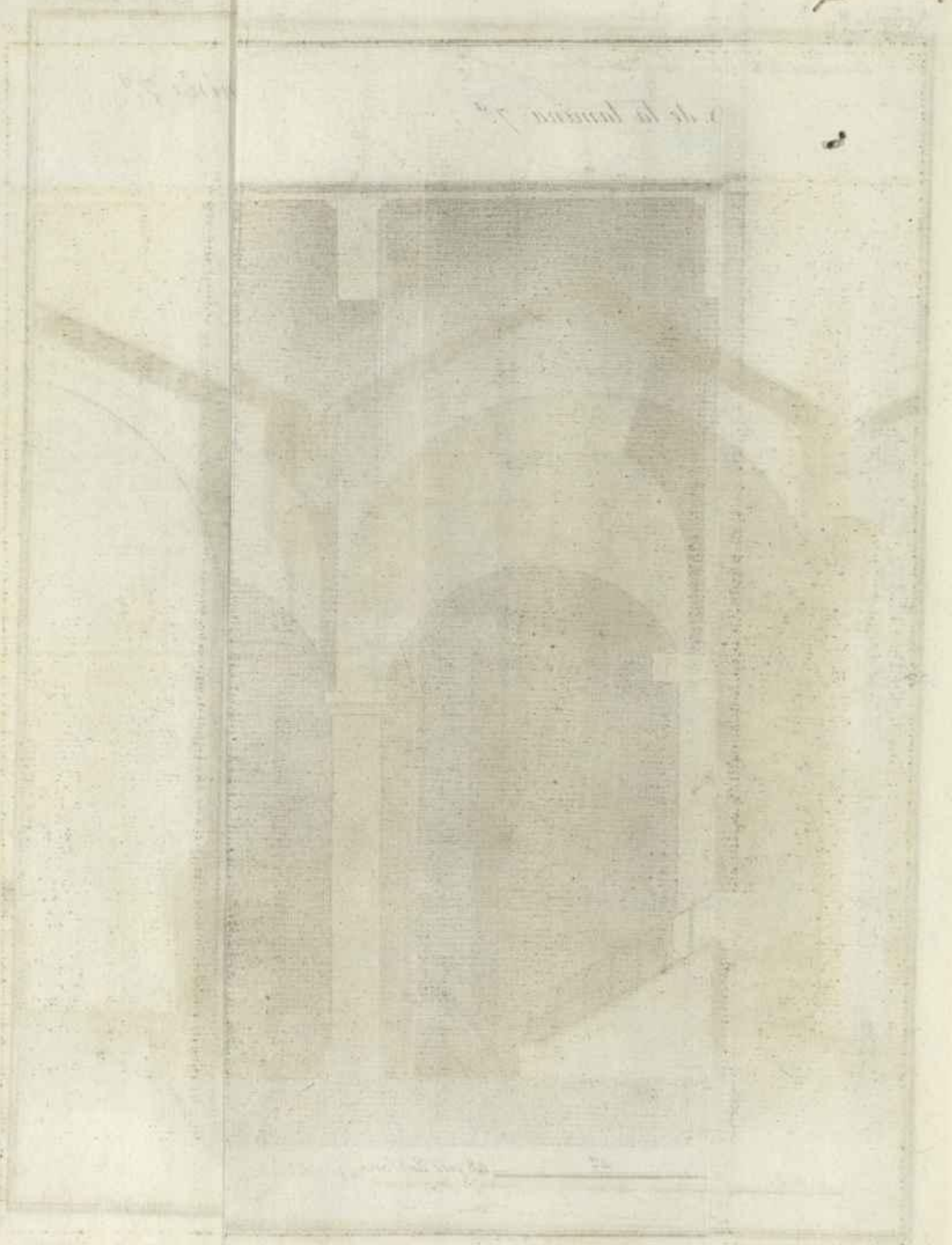


F. de la...



1870

1870



1870



*Vista del Horno por la línea C.D. de la lamina 7.<sup>a</sup>*

*Vista del Horno por la línea C.D. de la lamina 7.<sup>a</sup>*

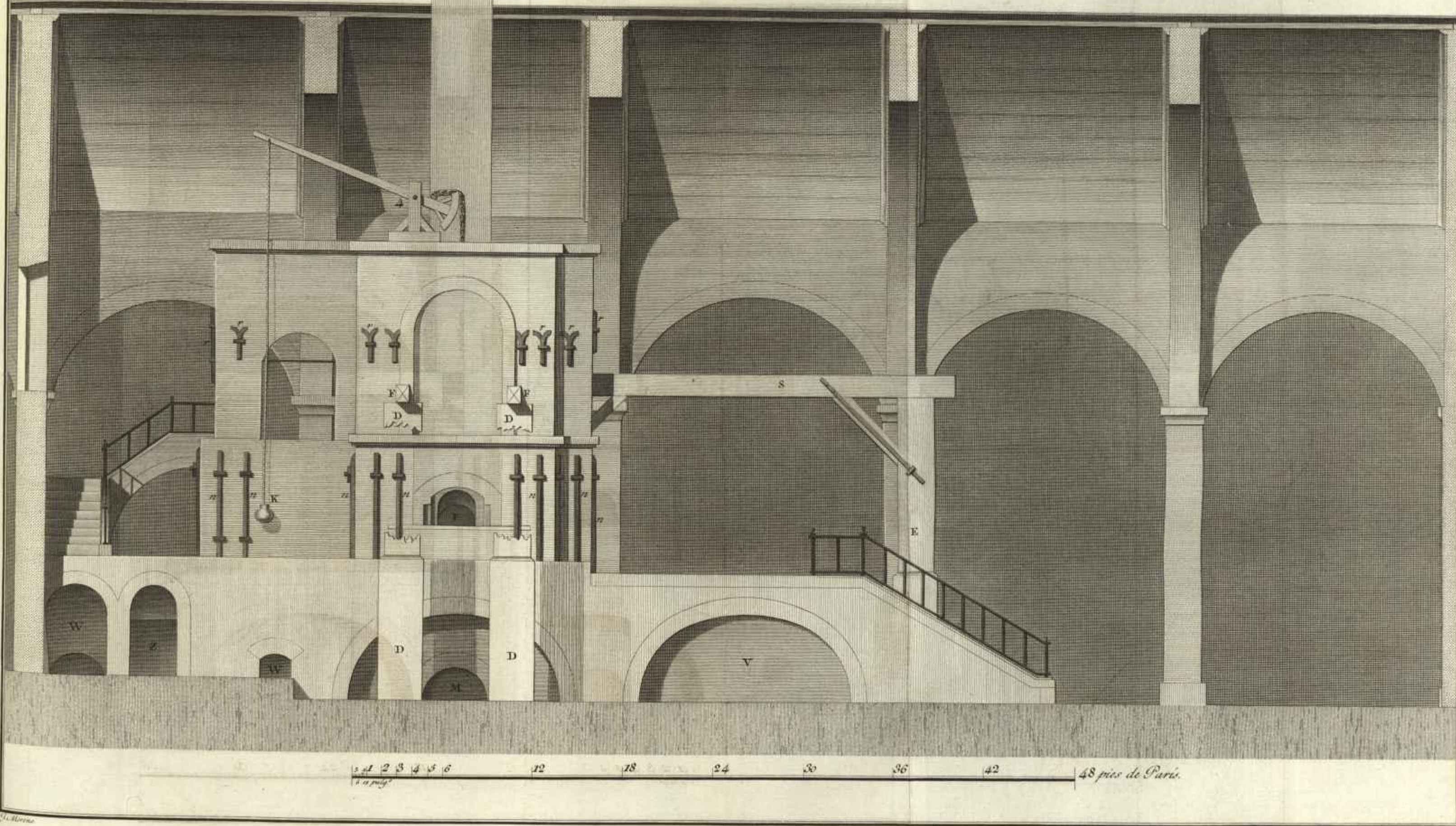








Fig. 1.

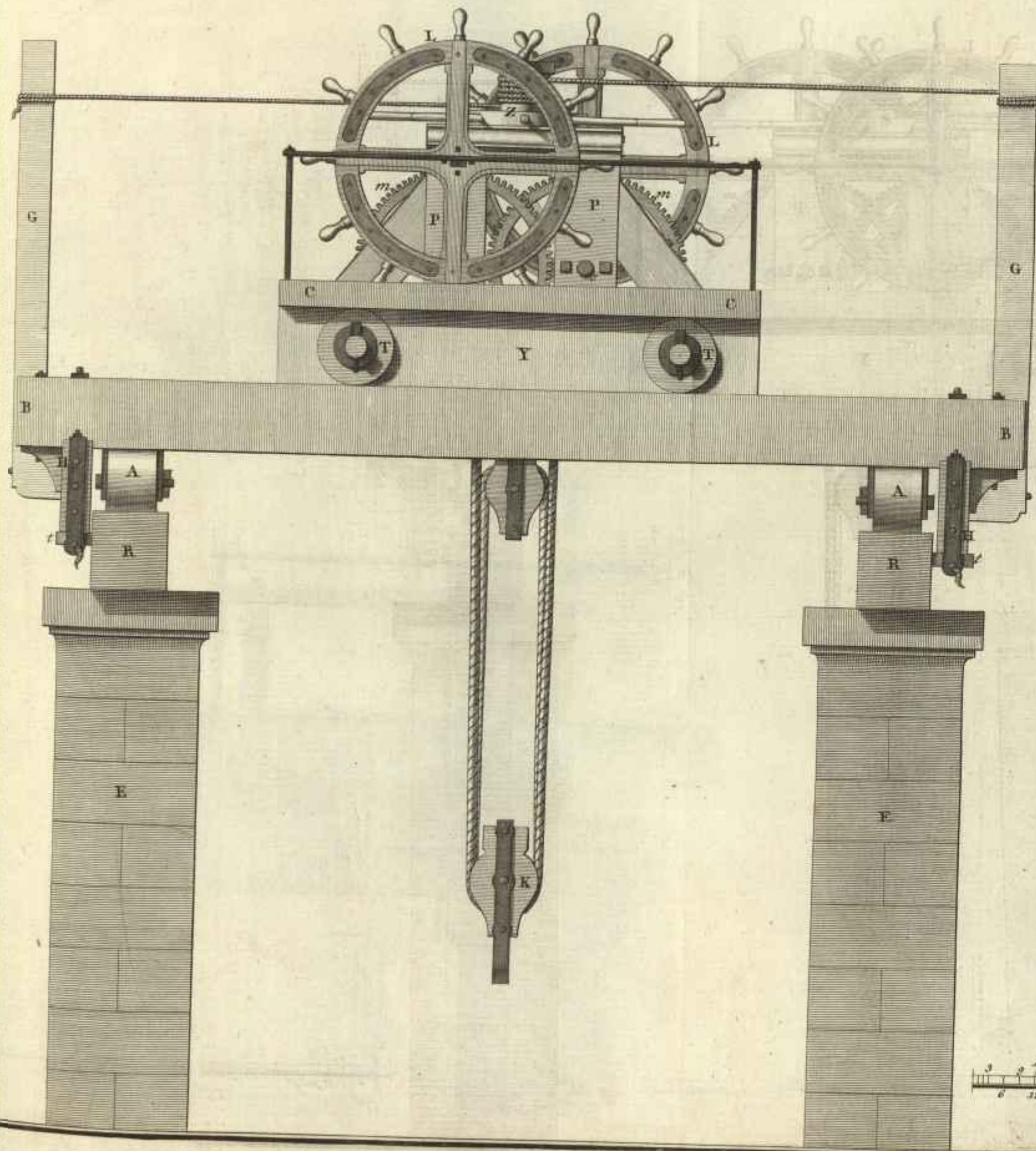
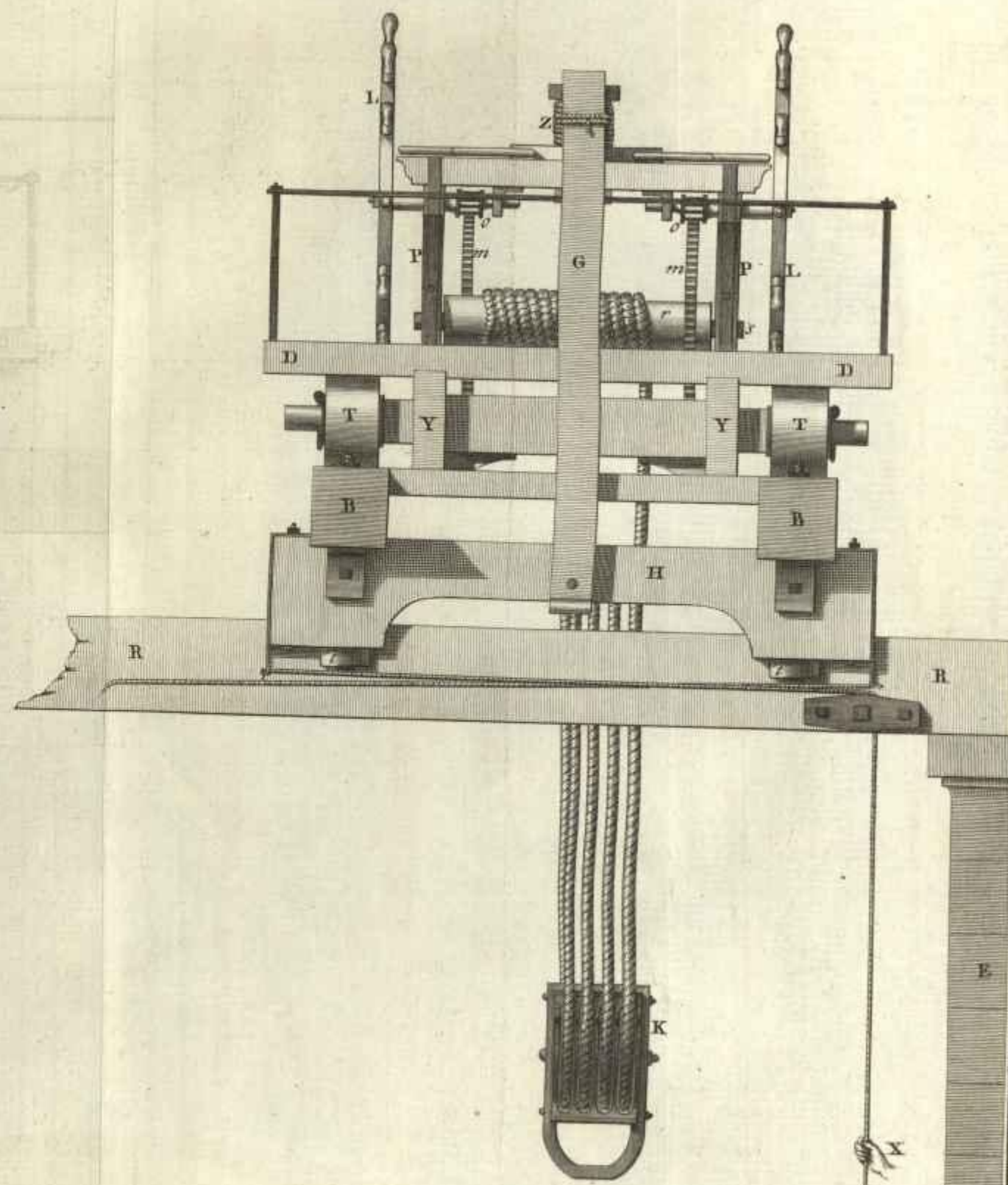
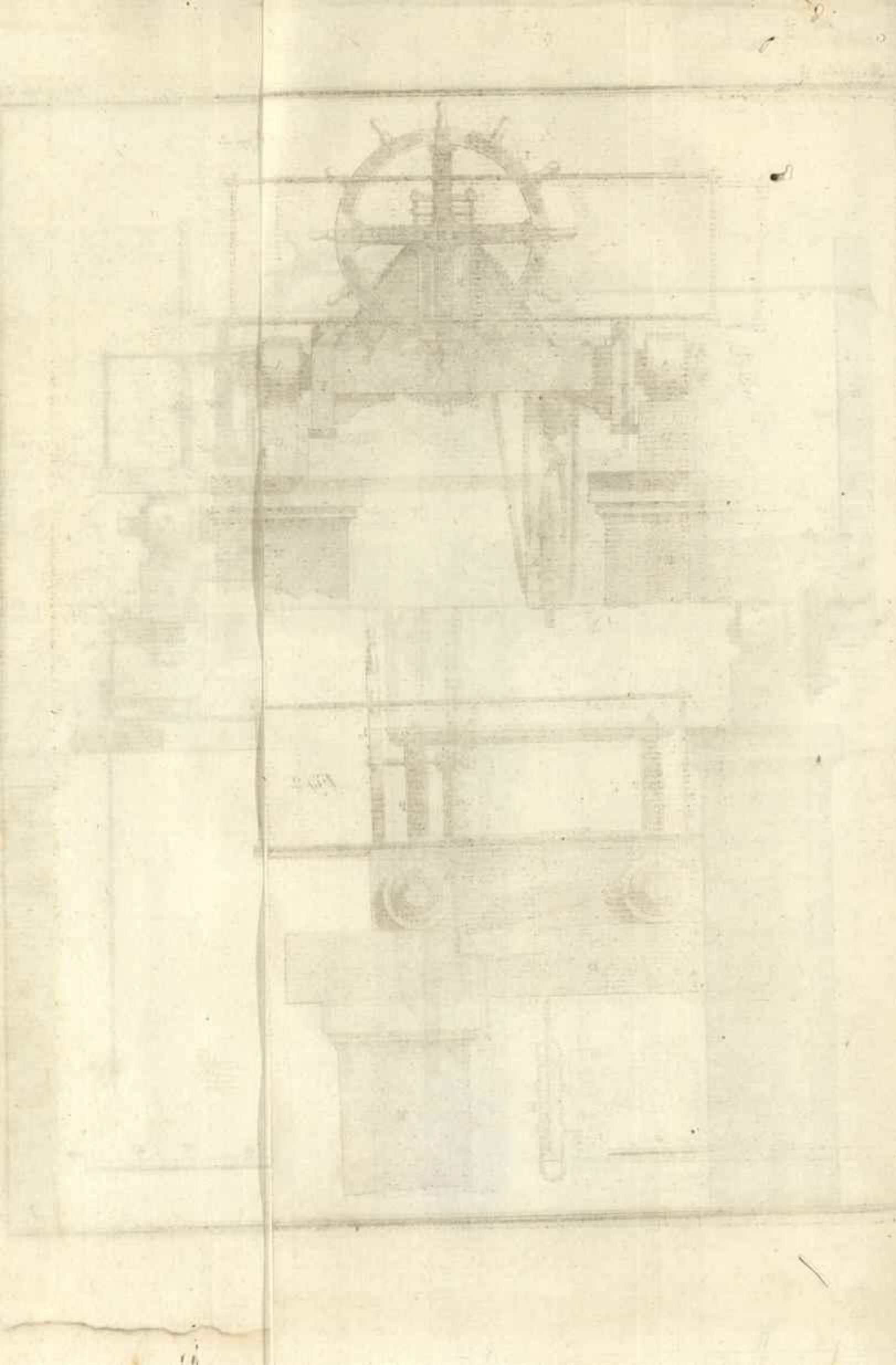


Fig. 2.

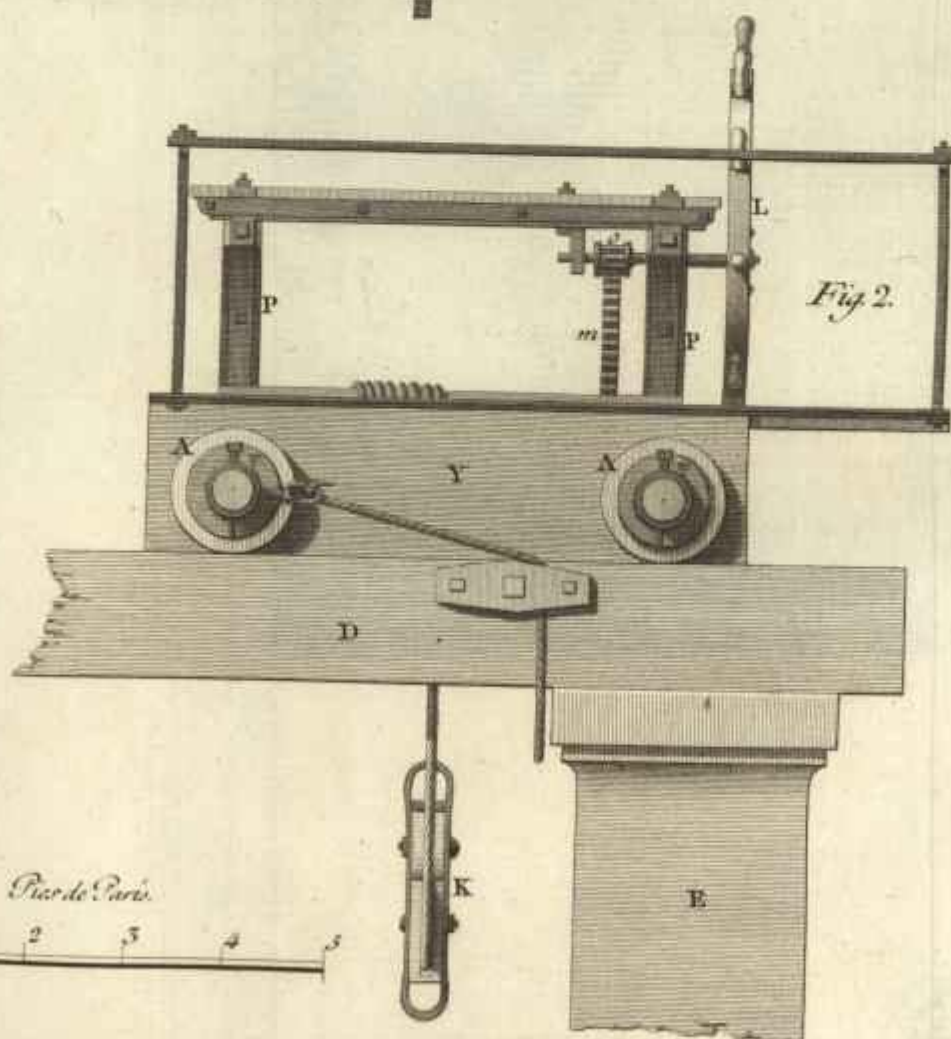
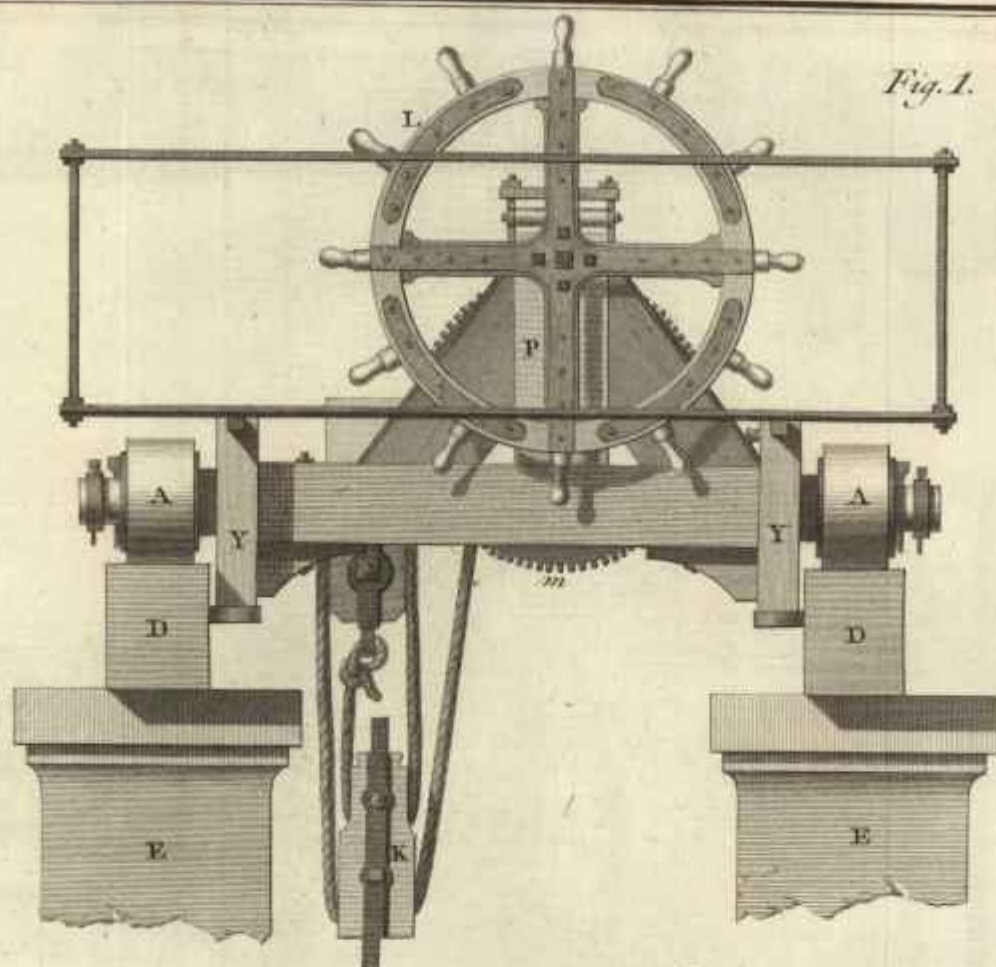


3 4 5 6 7 8 9 10 11 12 13 14  
Pies de Paris.







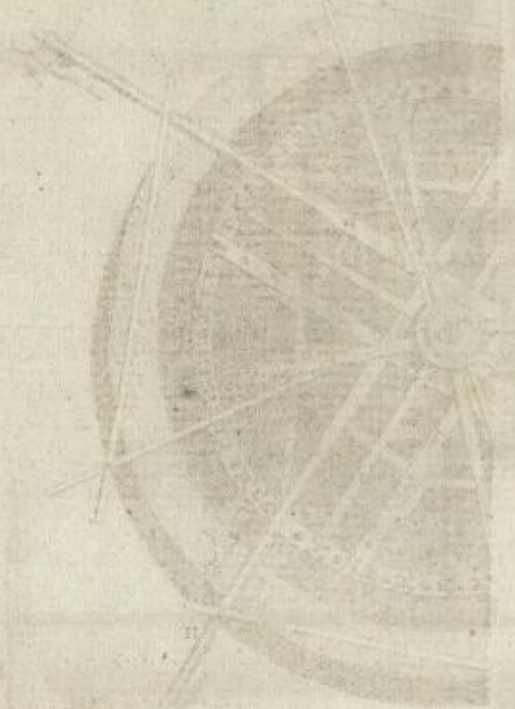


Pied de Paris.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

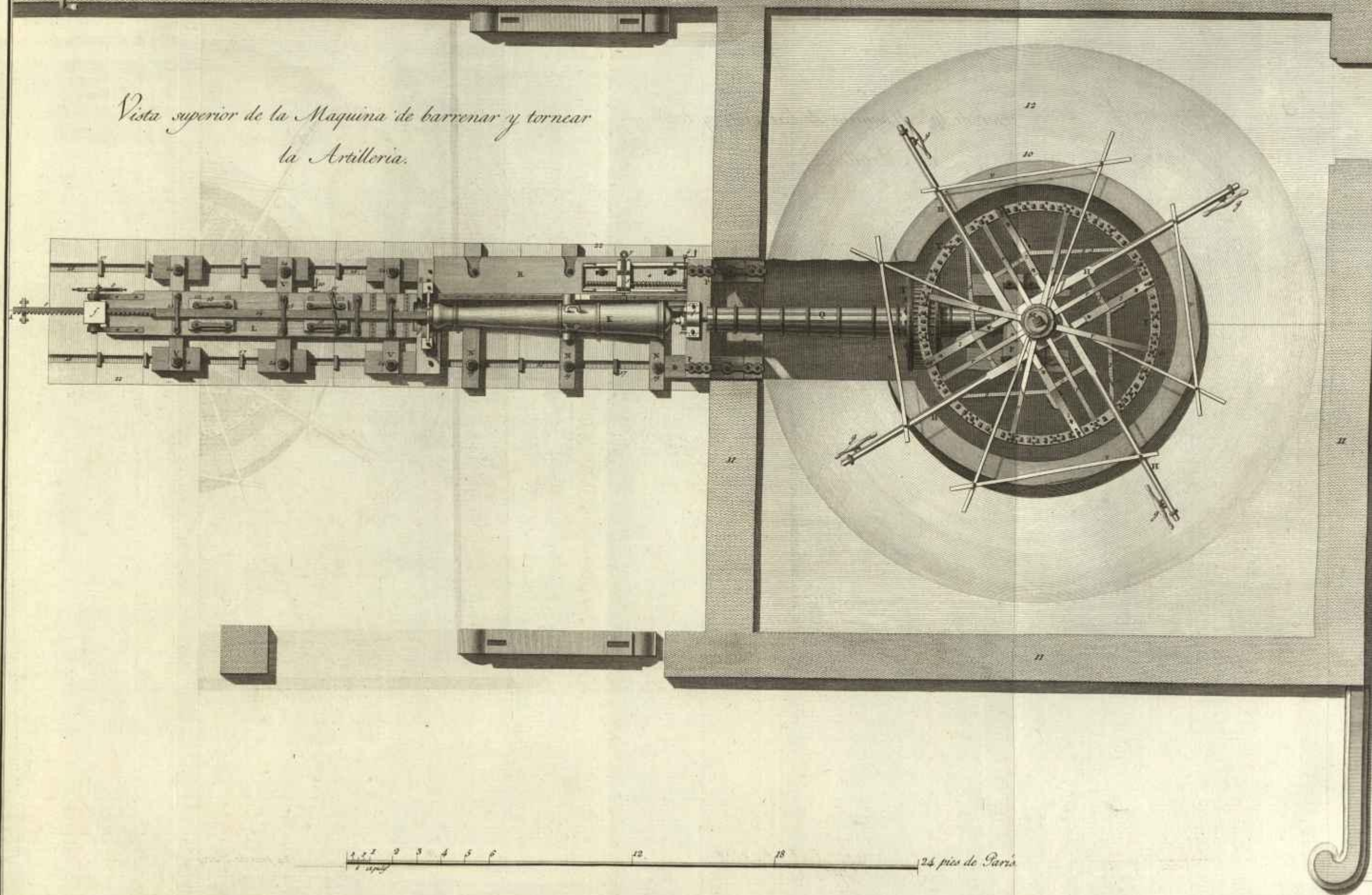
10 puds.







*Vista superior de la Máquina de barrenar y torneear  
la Artillería.*



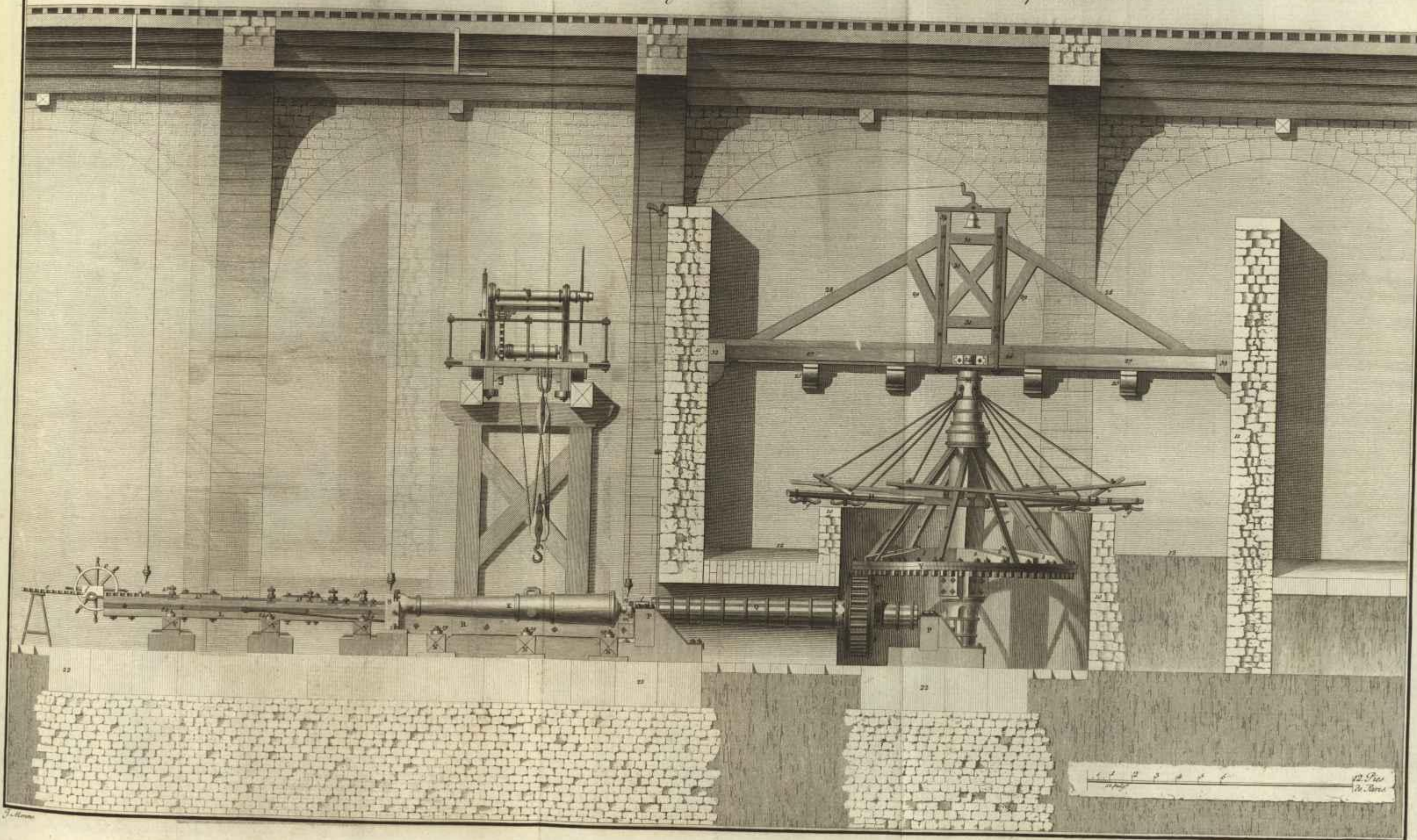
1 2 3 4 5 6 12 18 24 pies de París



*H.A. sandalwood & cedar wood*



*Perfil de la Maquina de barrenar y tornear los Cañones de Artilleria, cortado p' la linea AB.*









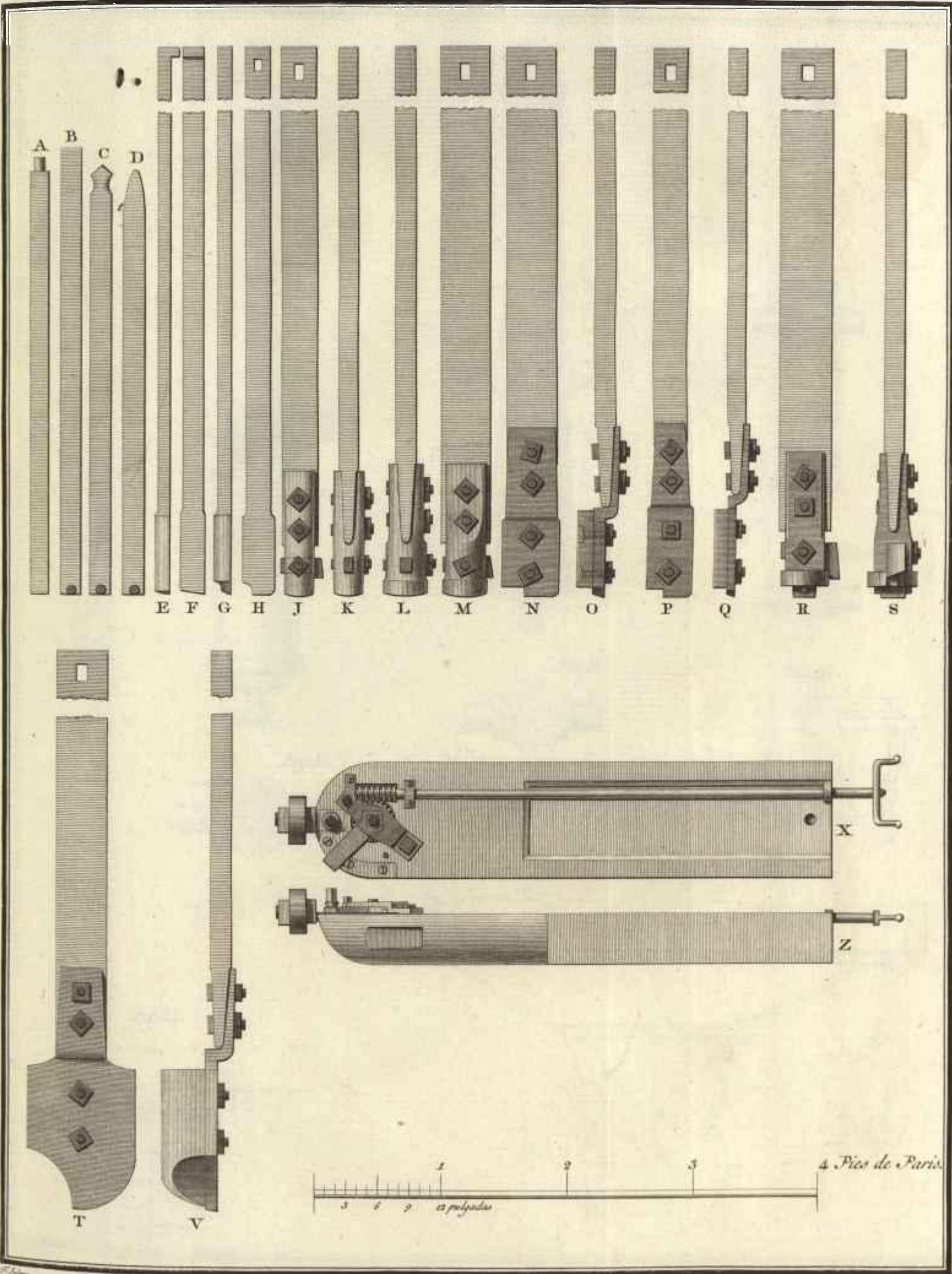




Fig. 1



Fig. 2



Fig. 3





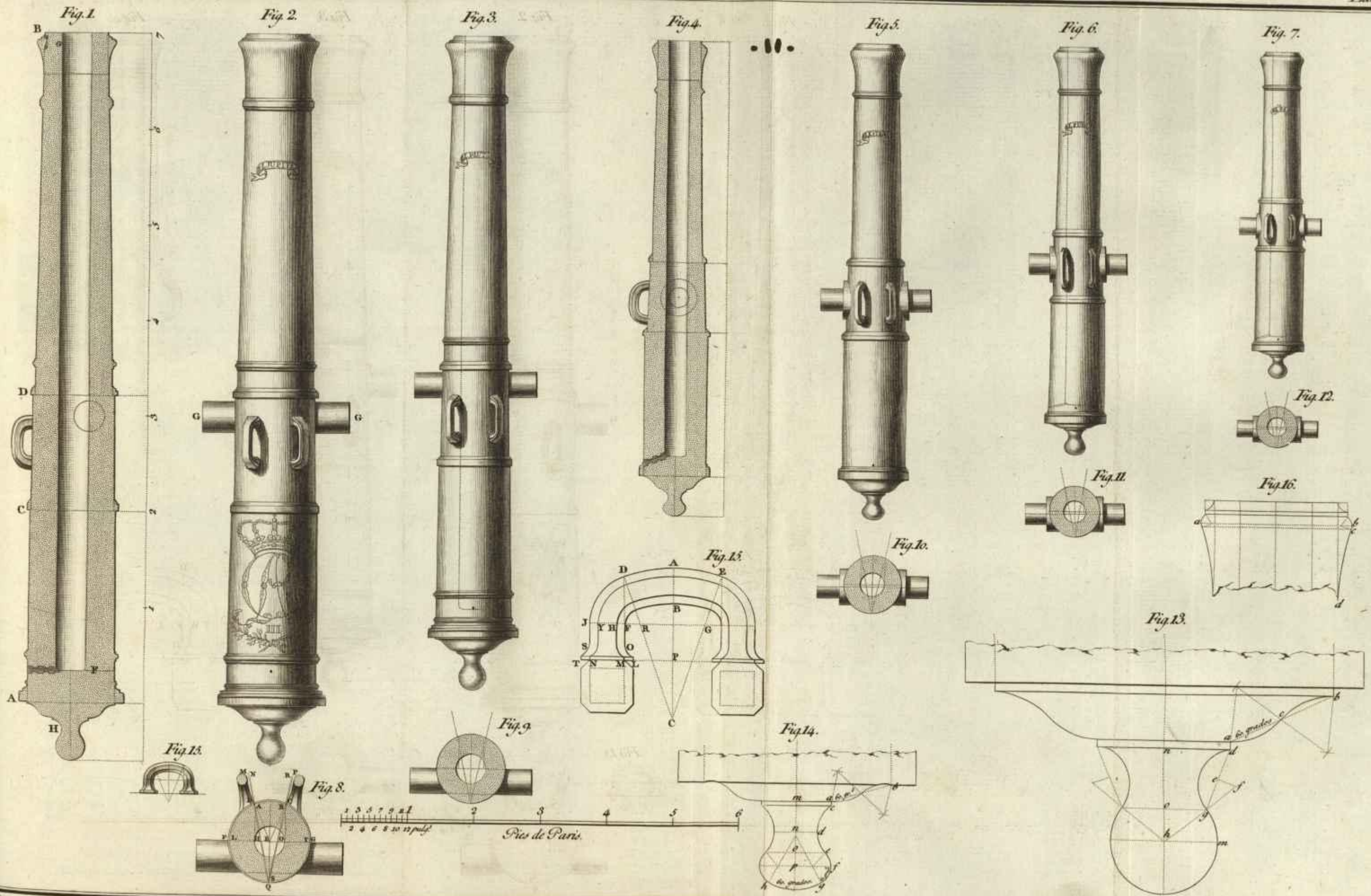








Fig. 1.



Fig. 2.

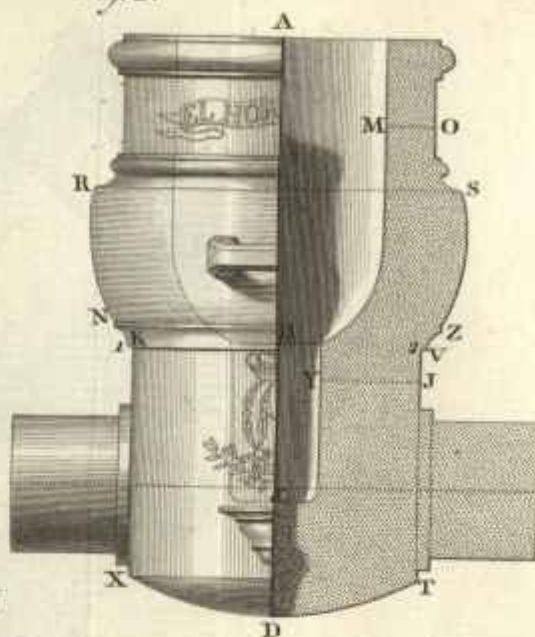


Fig. 5.

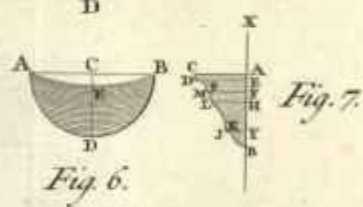
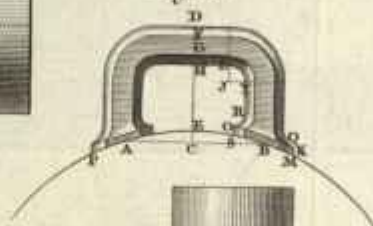


Fig. 3.

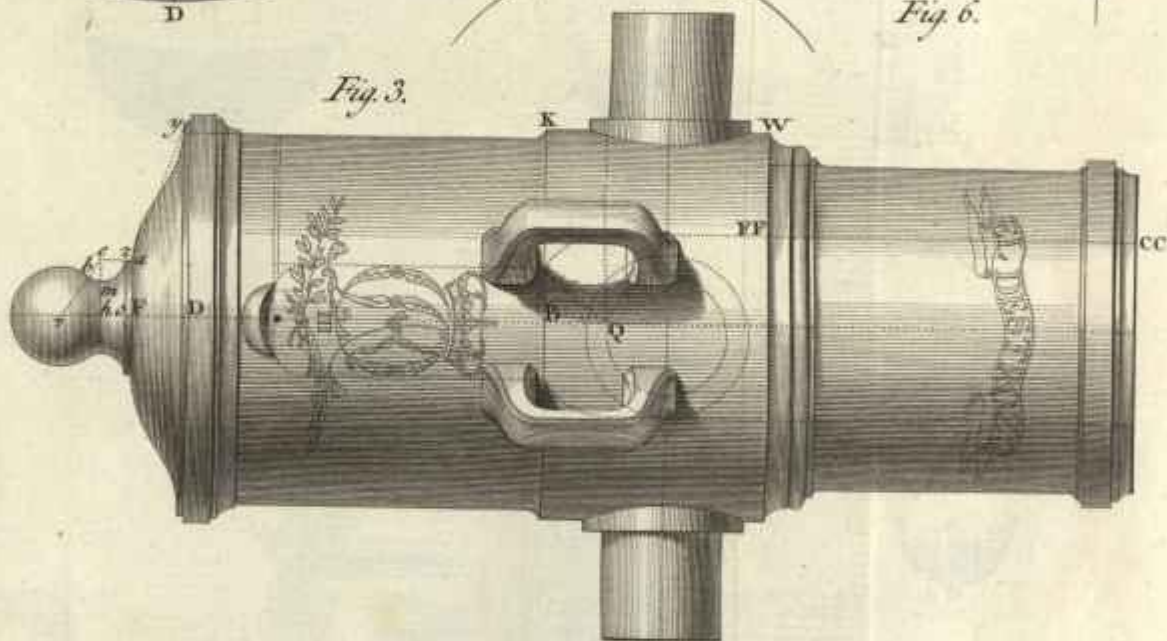


Fig. 8.

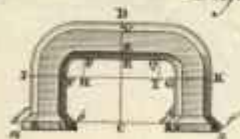


Fig. 9.

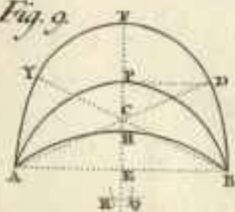
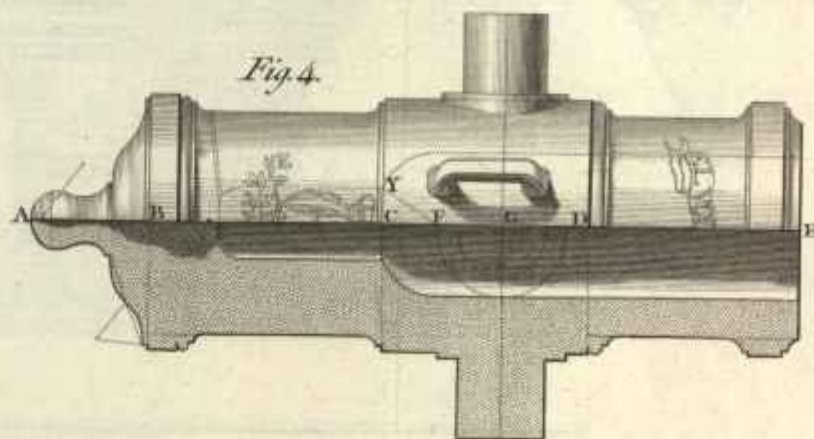


Fig. 10.



Fig. 4.

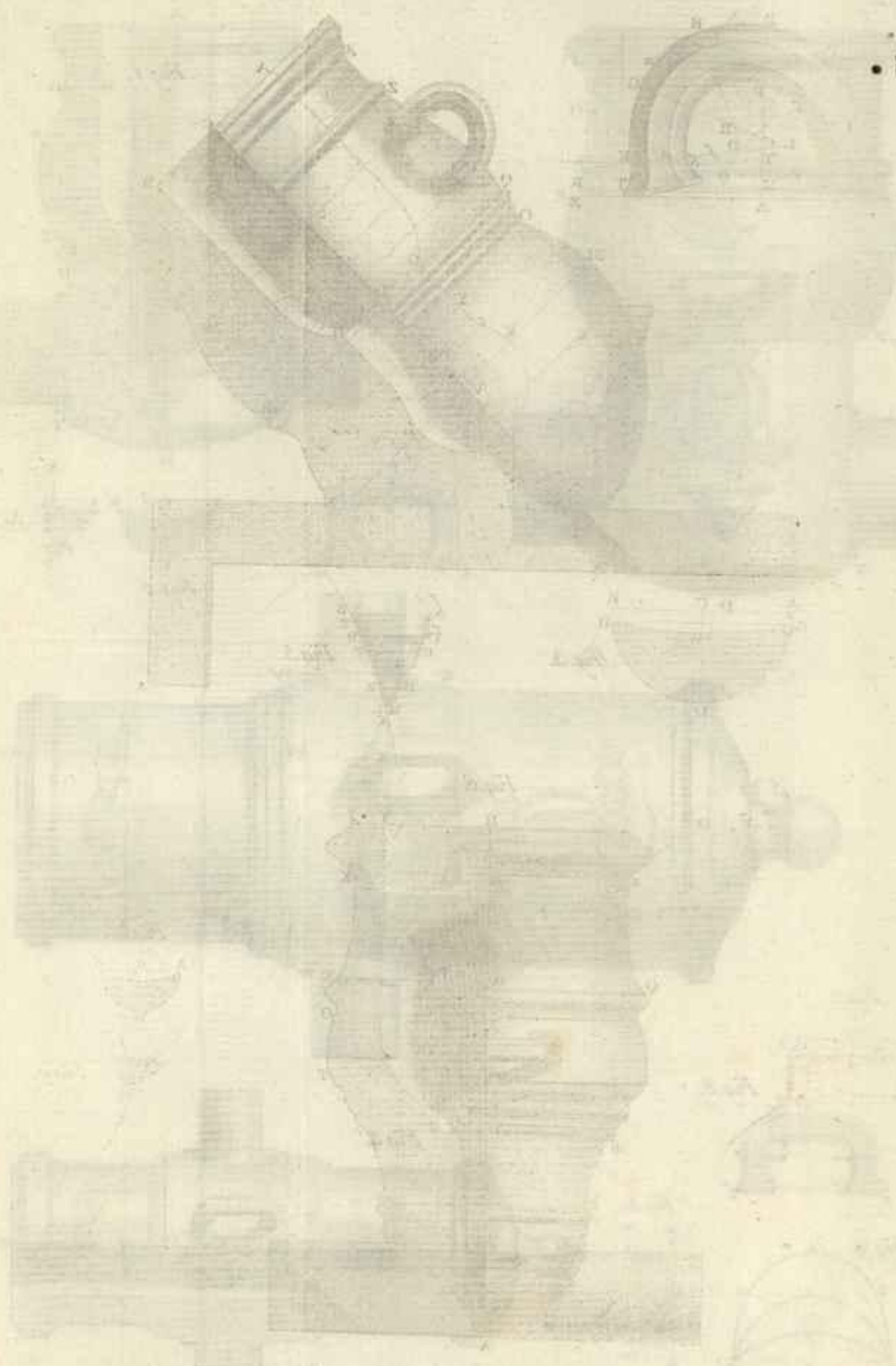


Escala para la caudal.

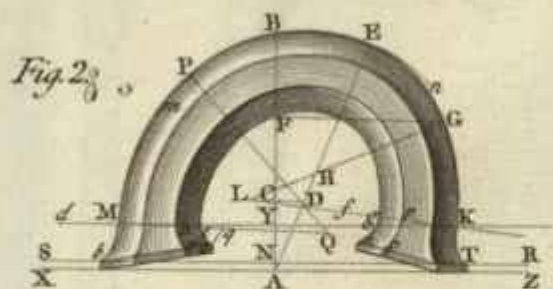
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

3 Pies de París.









Escala para la altura de la bóveda.



Fig. 6.

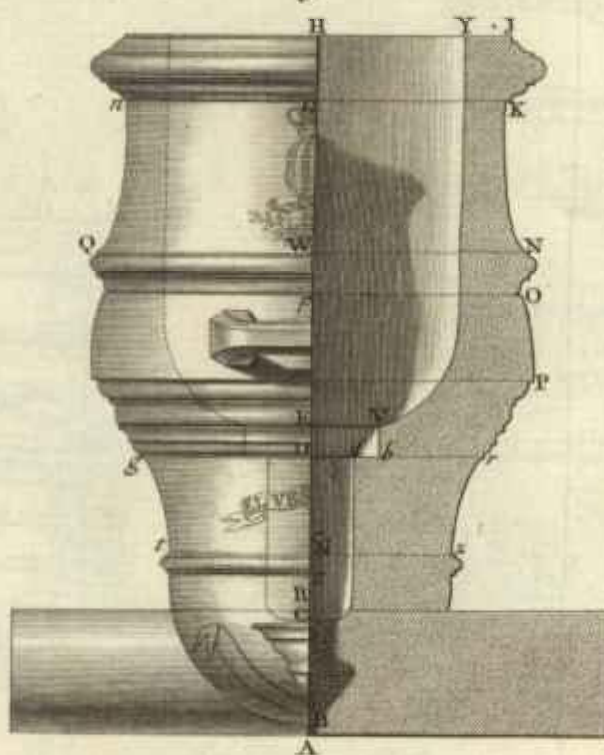


Fig. 7.

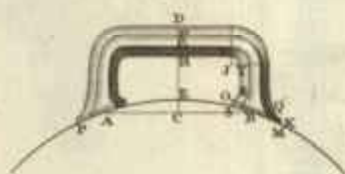


Fig. 8.

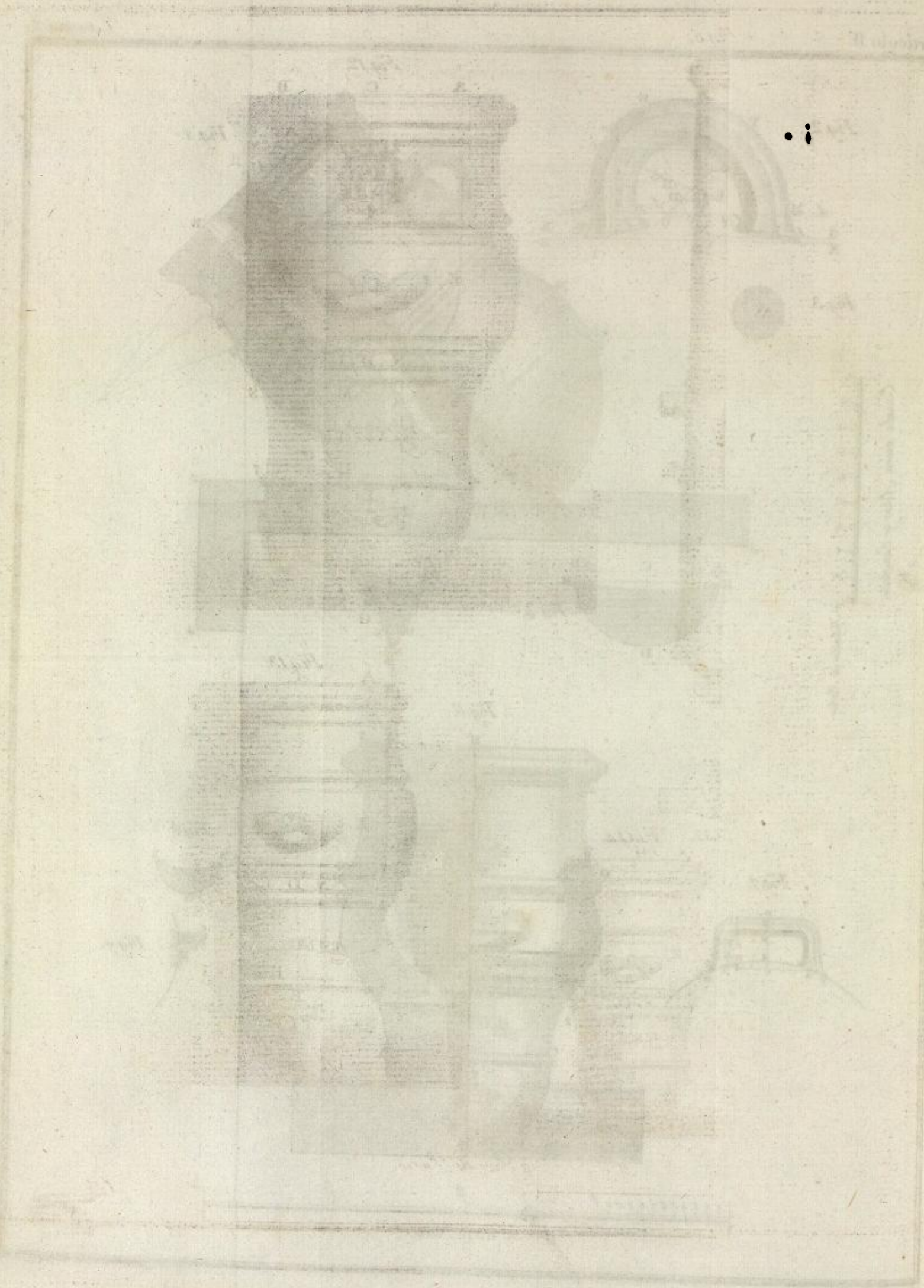


Fig. 9.

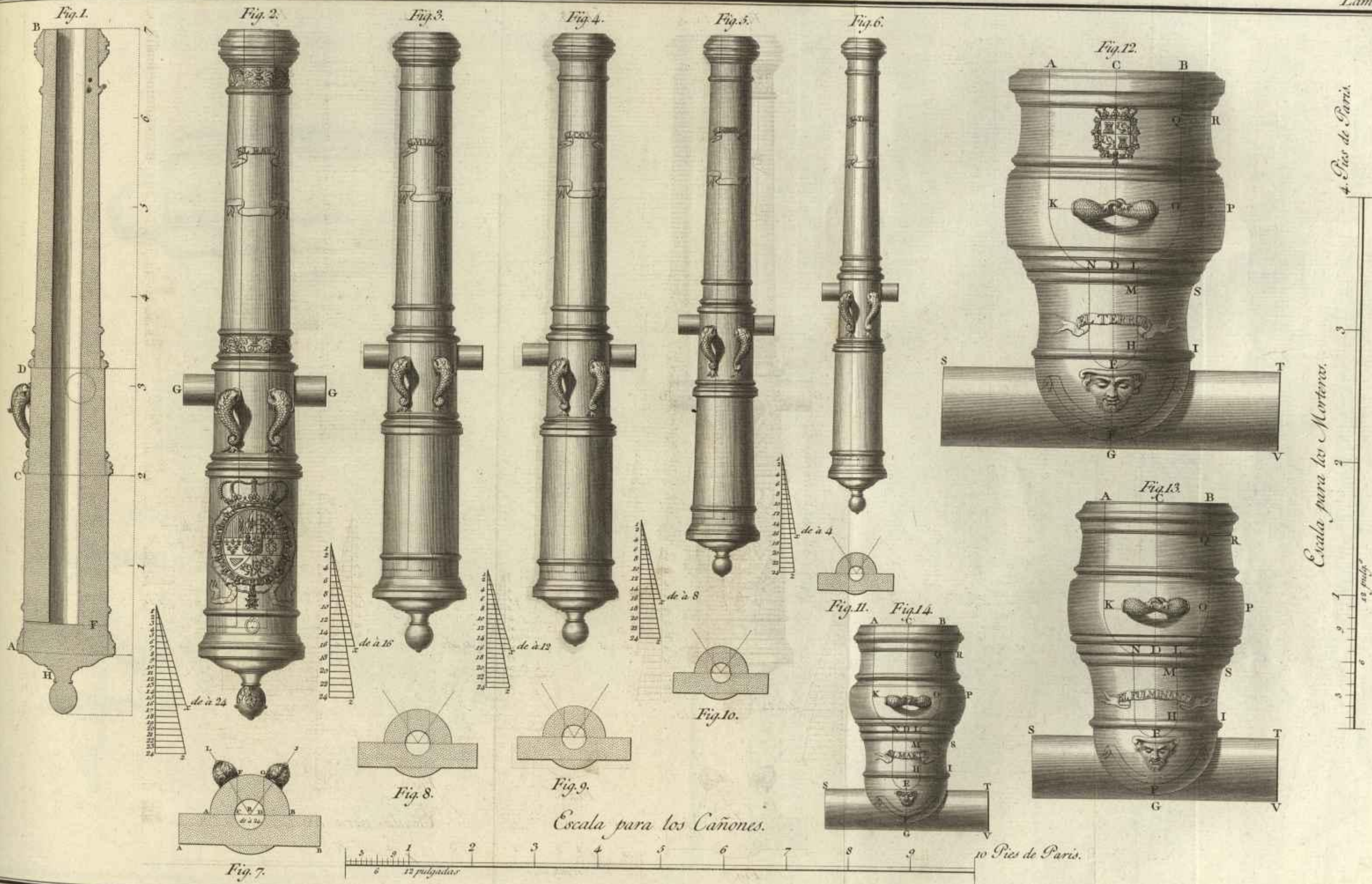


Pies de Paris.





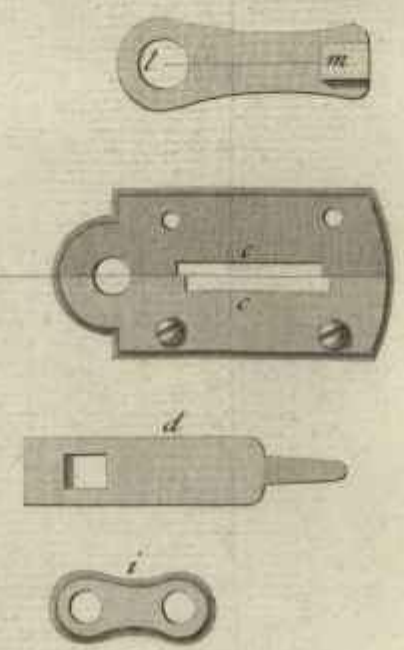
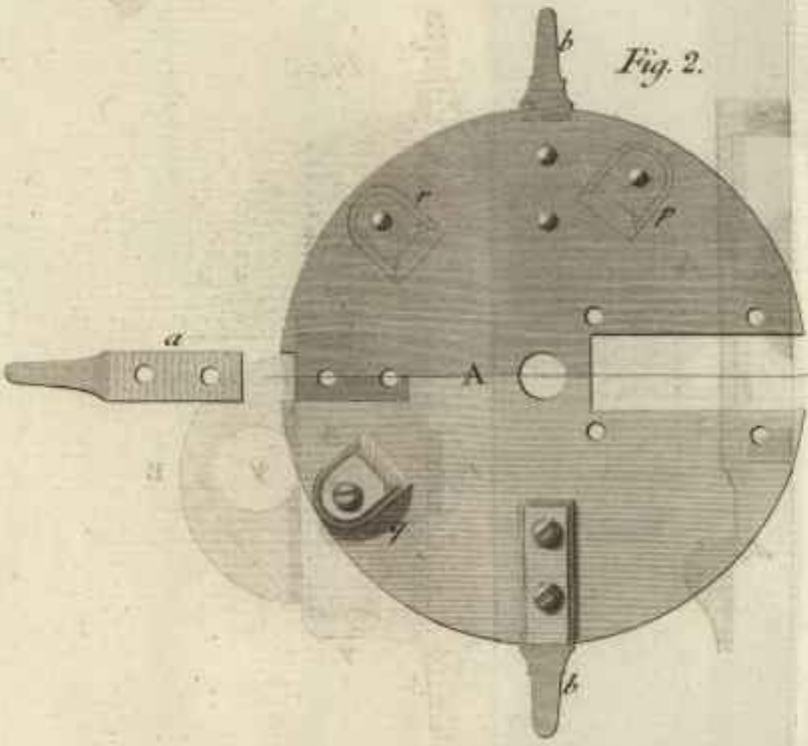
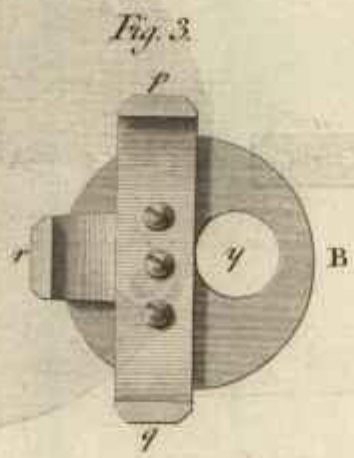
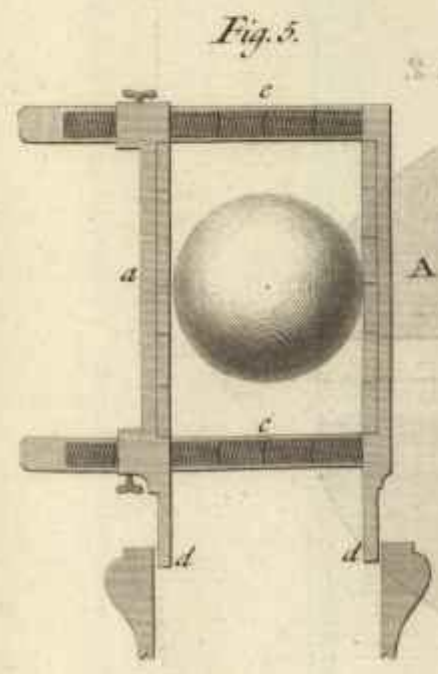
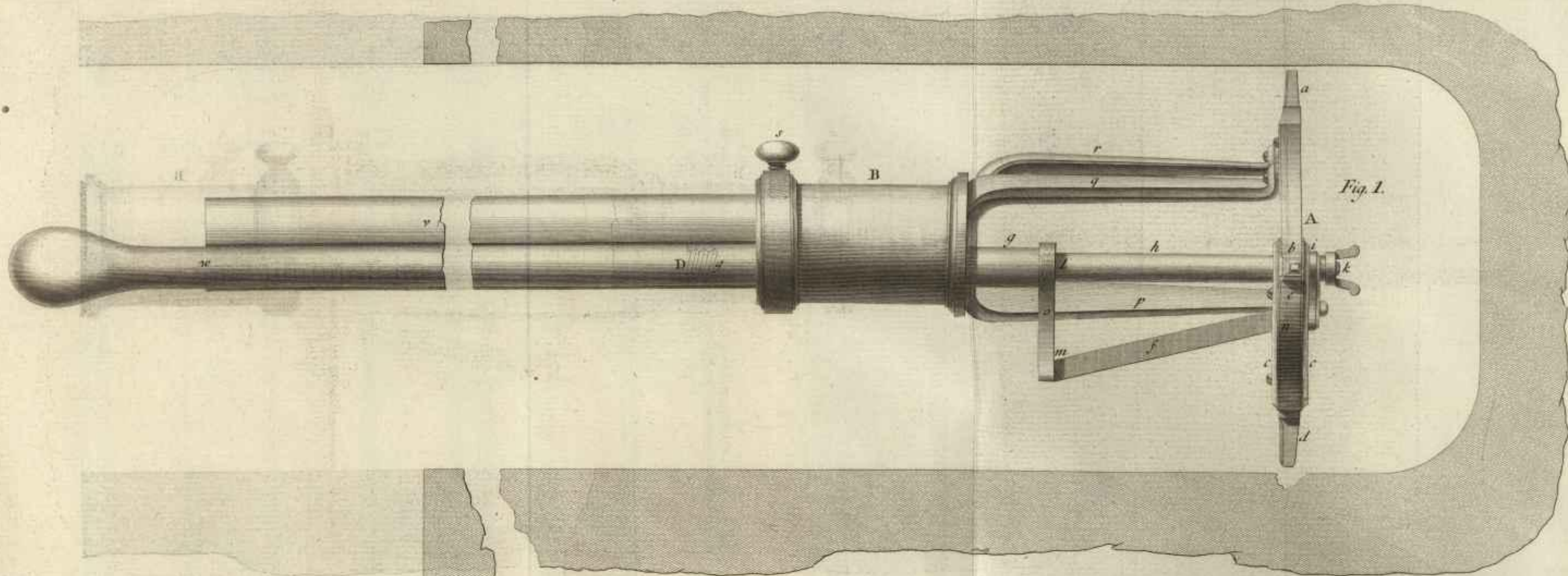














100



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Vertical column of text on the right side of the page.

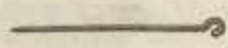
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Vertical column of text on the right side of the page.





*Aguja. Fig. 1.*



*Atacadór.*



*Fig. 2.*



*Gato.*



*Fig. 3.*



*Cruzetes, ò Estrellas.*



*Fig. 4.*



*Estampa.*



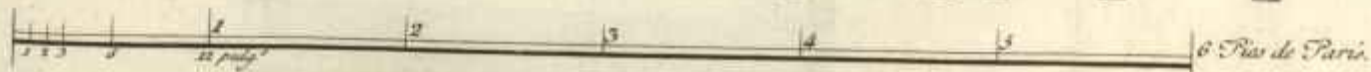
*Fig. 5.*



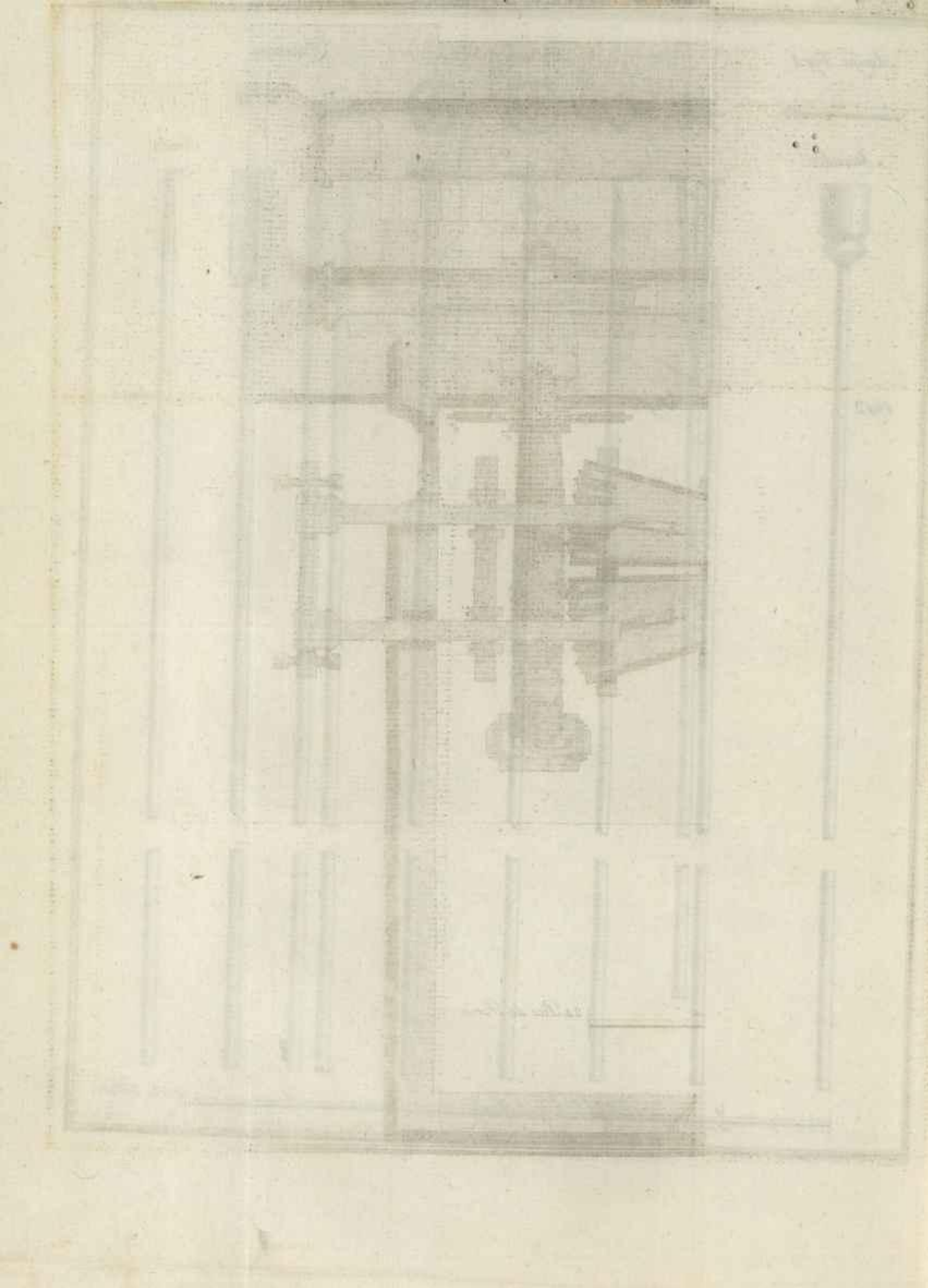
*Sonda.*



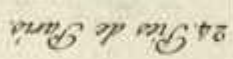
*Fig. 6.*



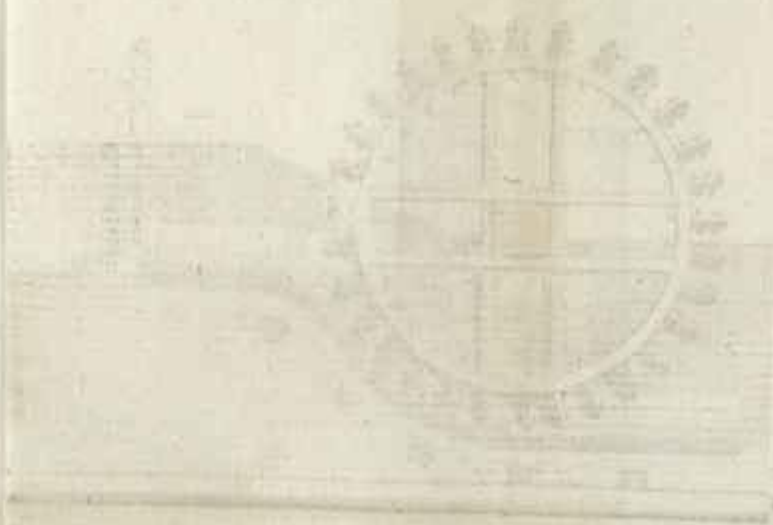




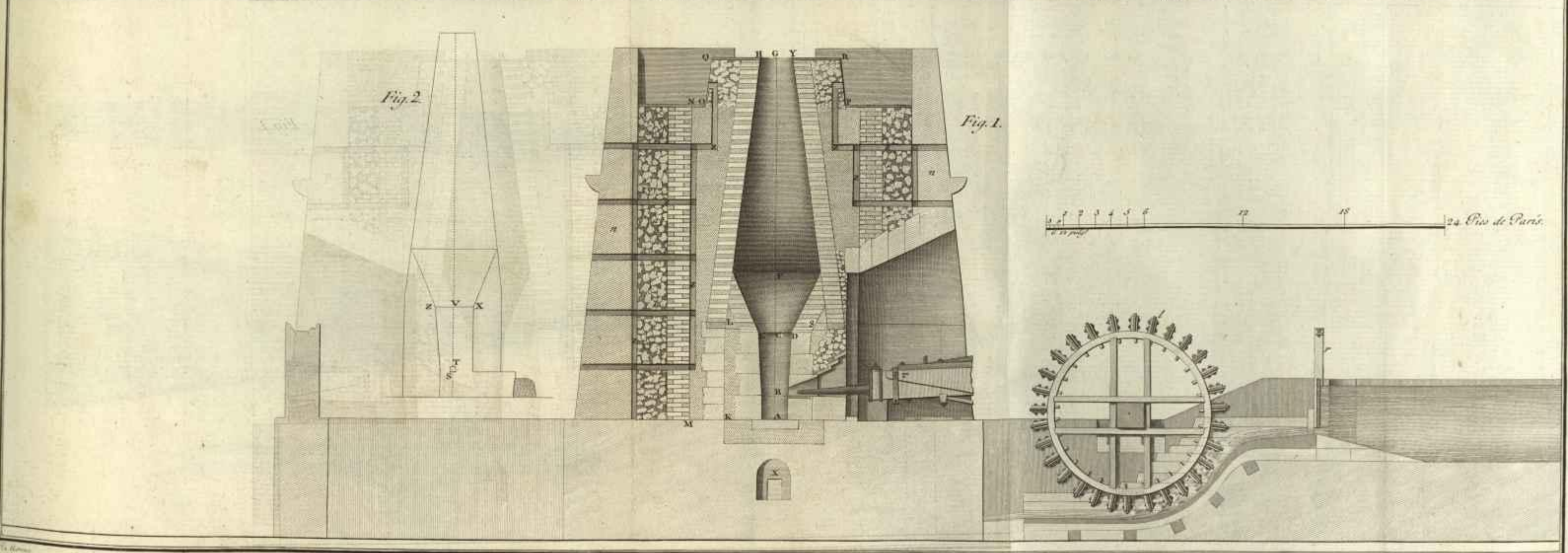
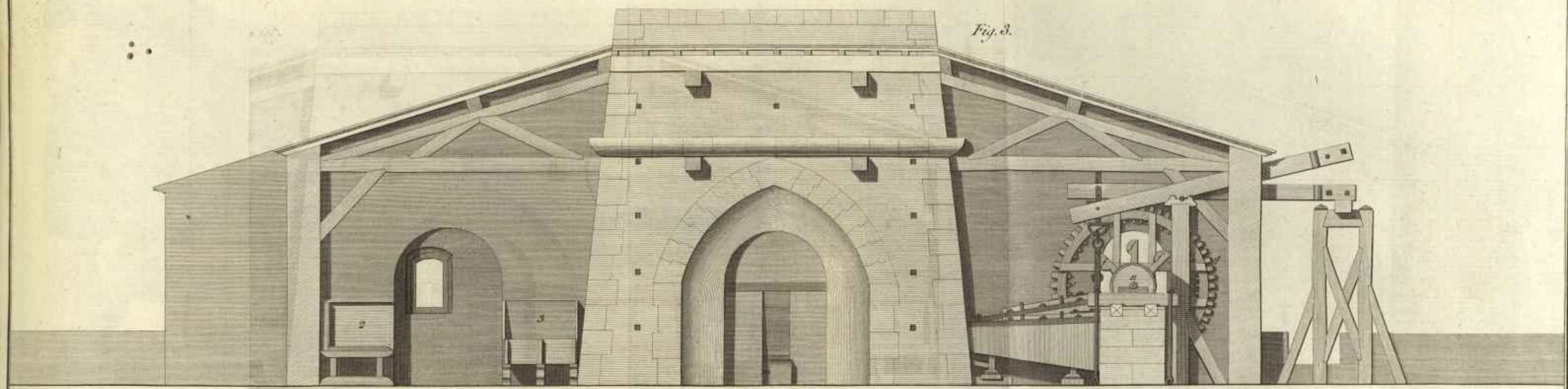




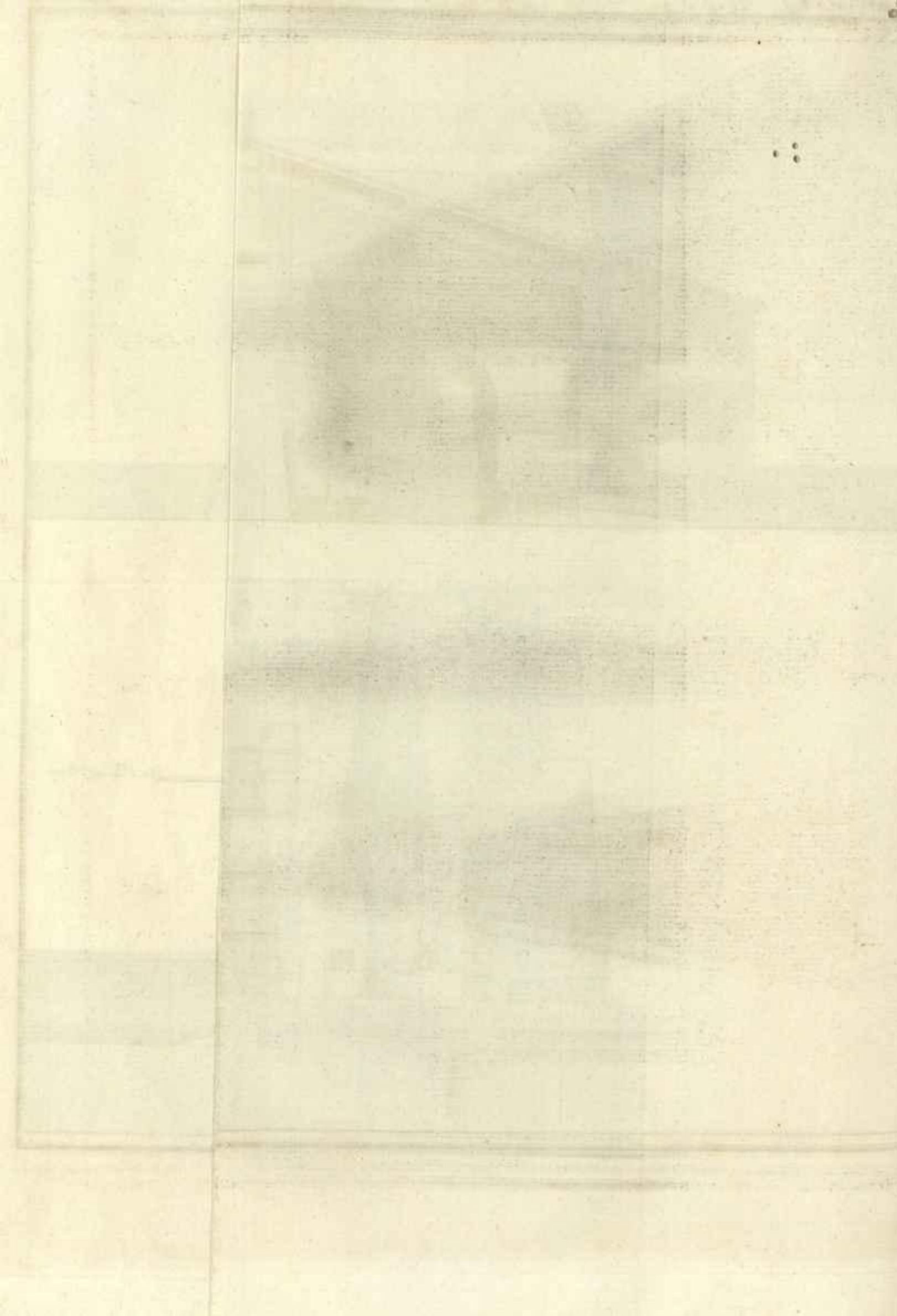














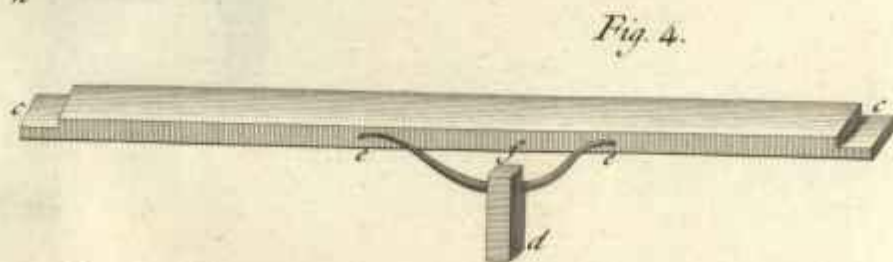
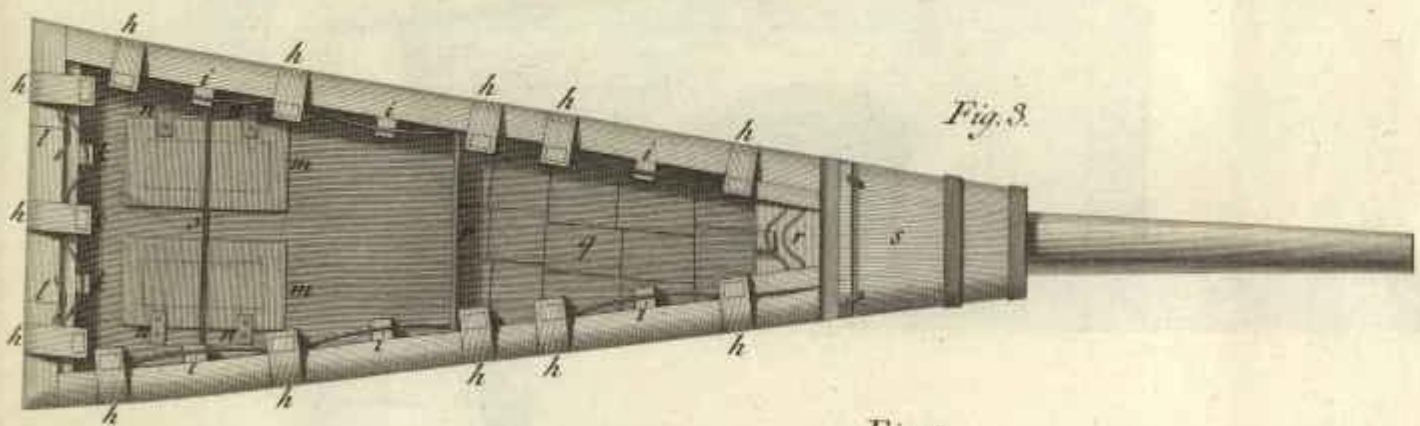
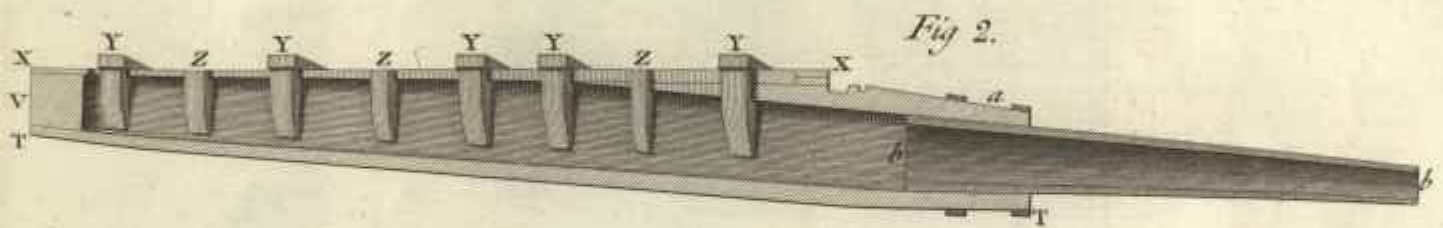
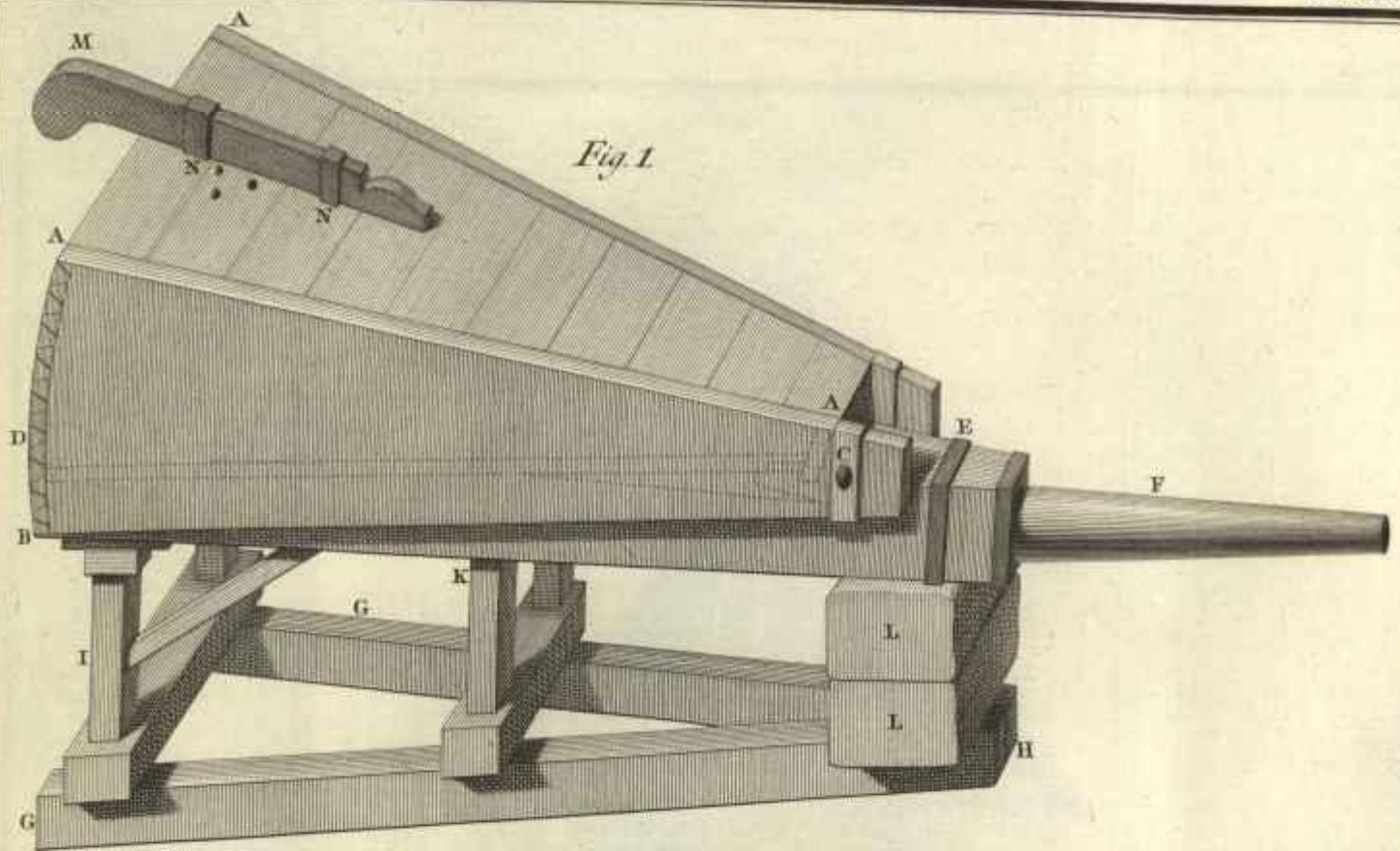








Fig. 1.

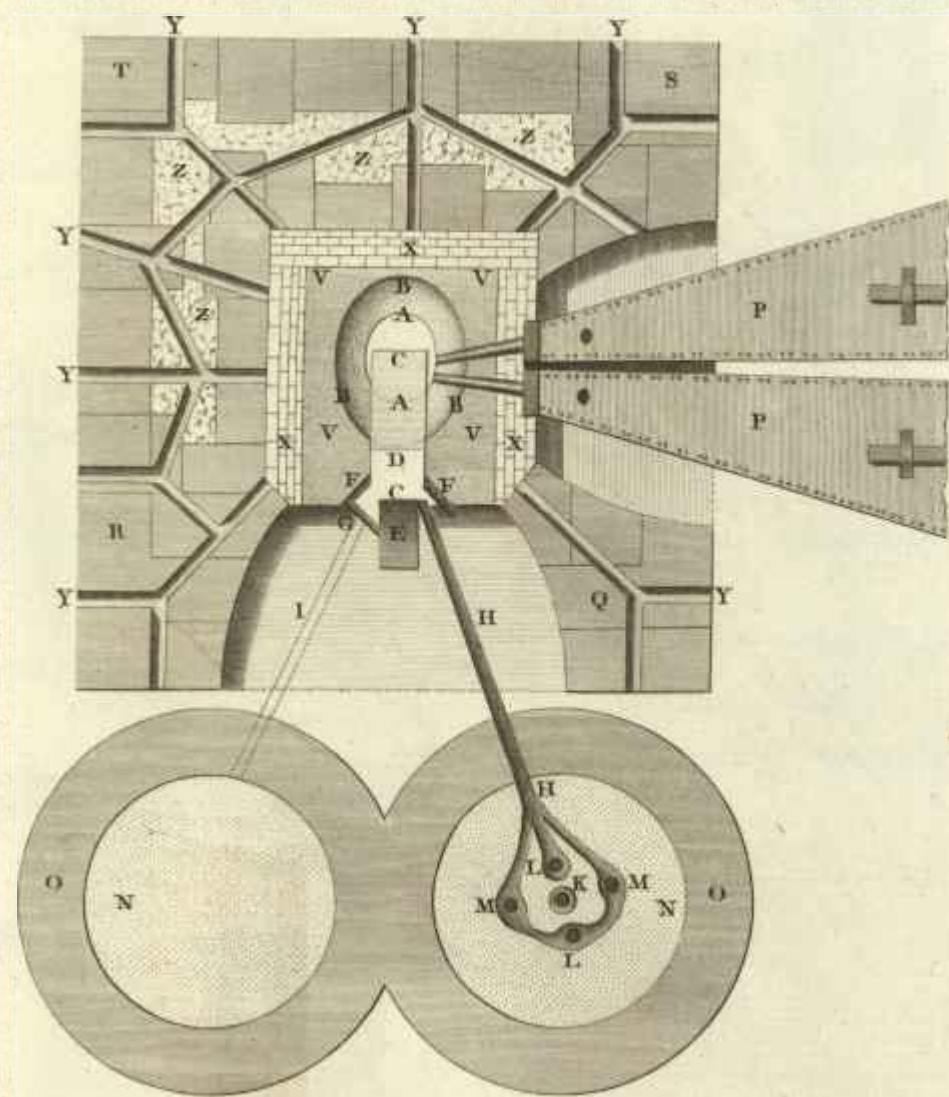
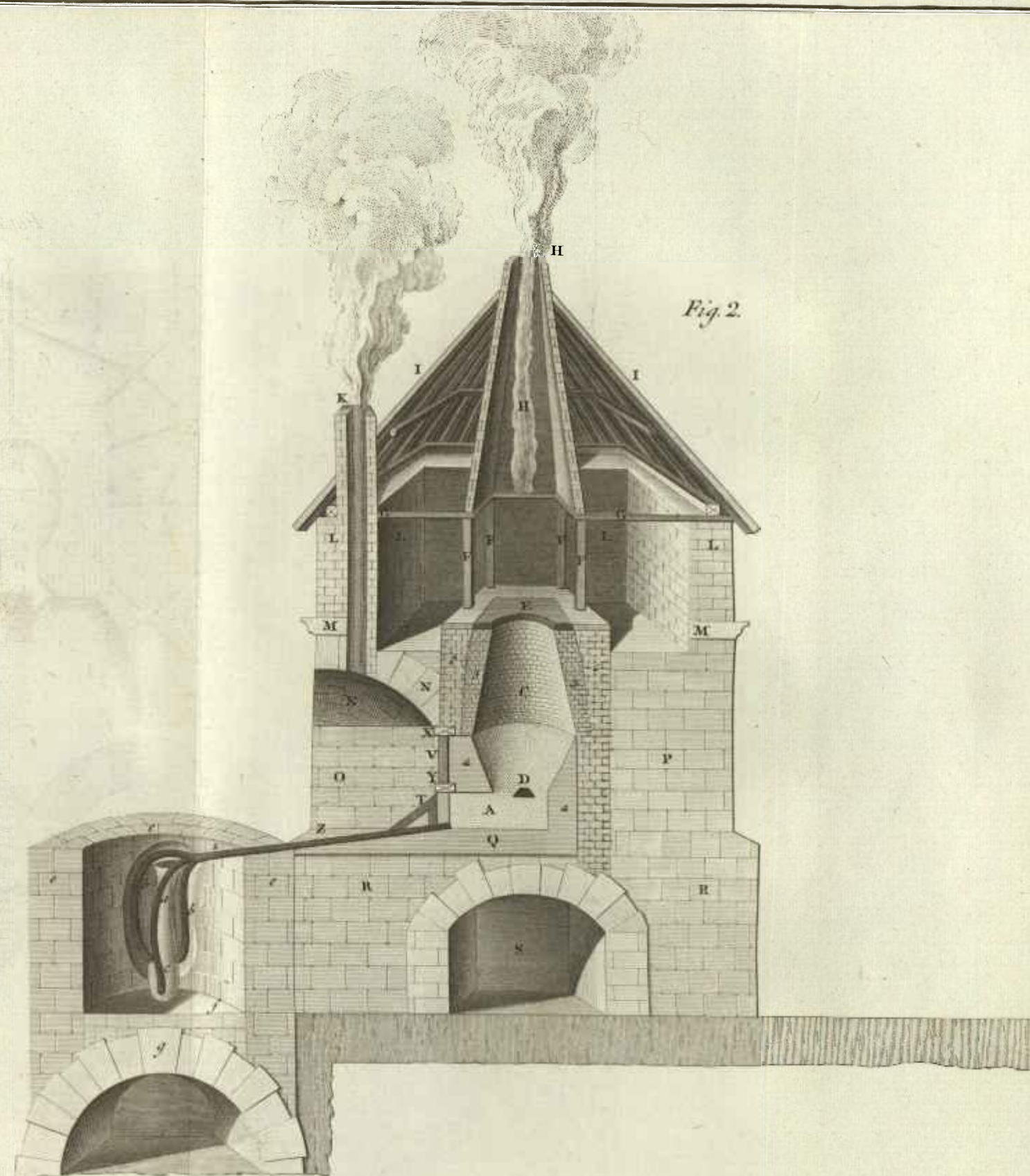


Fig. 2.



0 1 2 3 4 5 10 15 20. Pies de París.



WATER

[Redacted]

[Redacted]

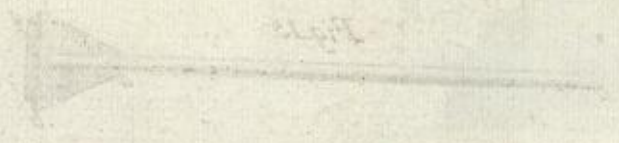


For

For



For

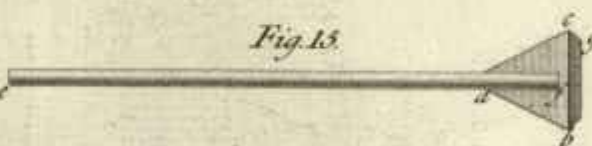
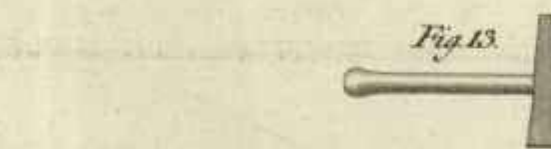
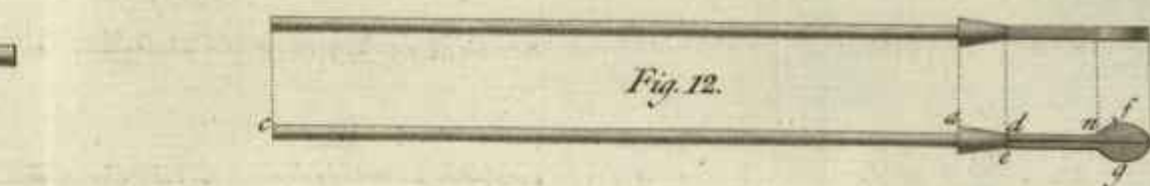
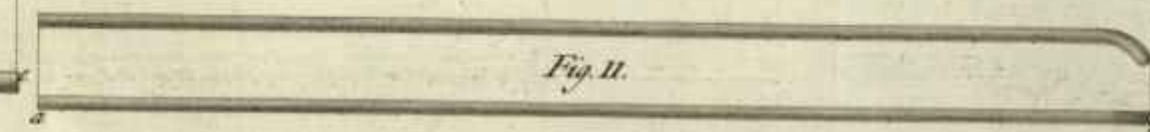
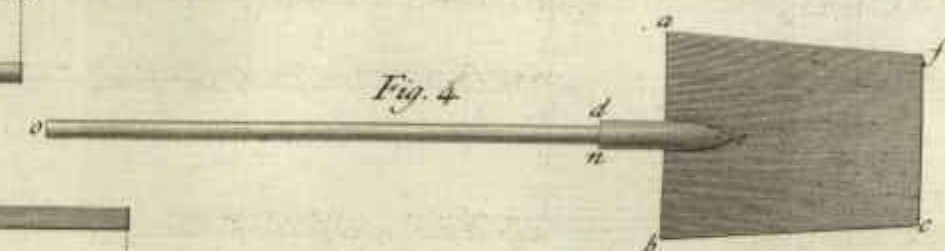
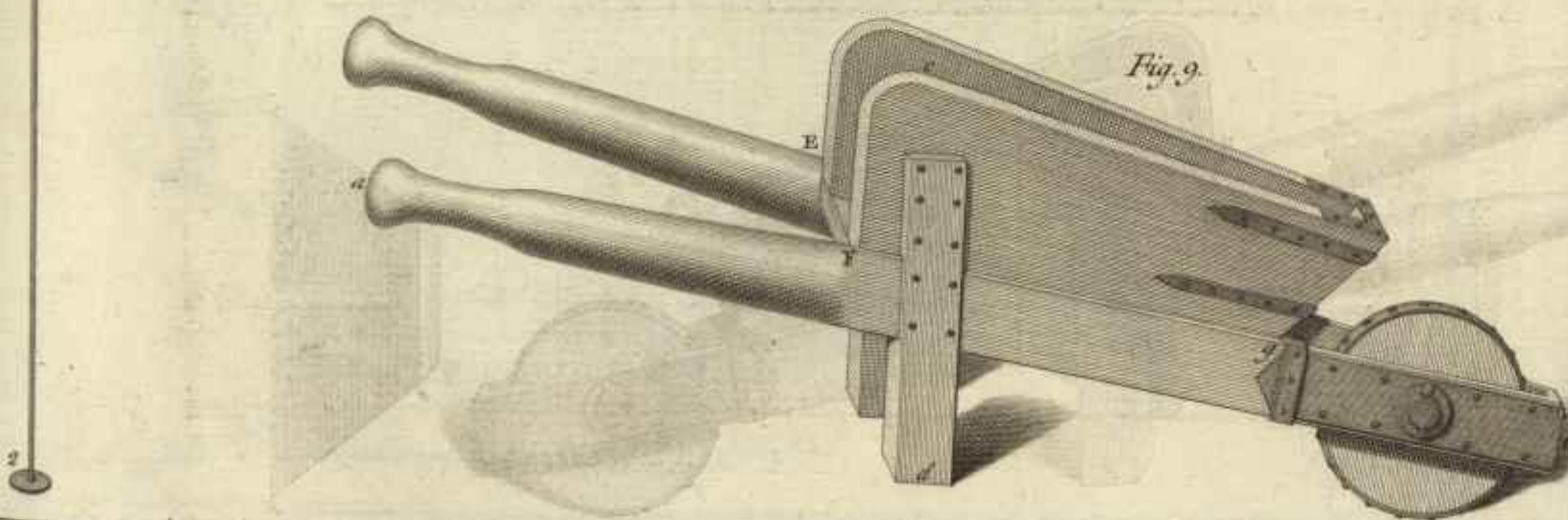
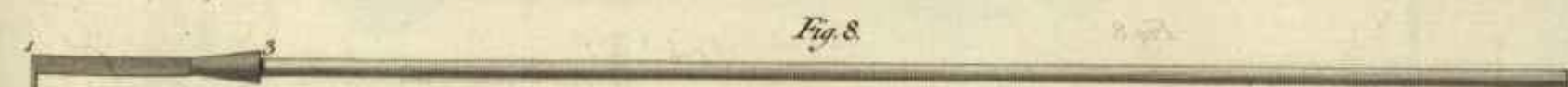
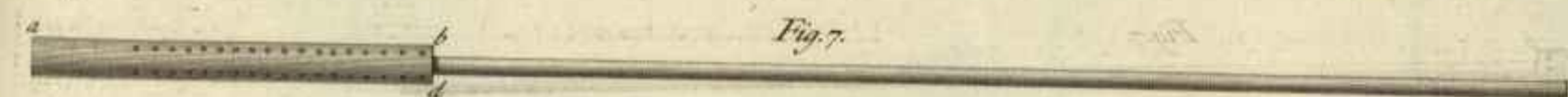
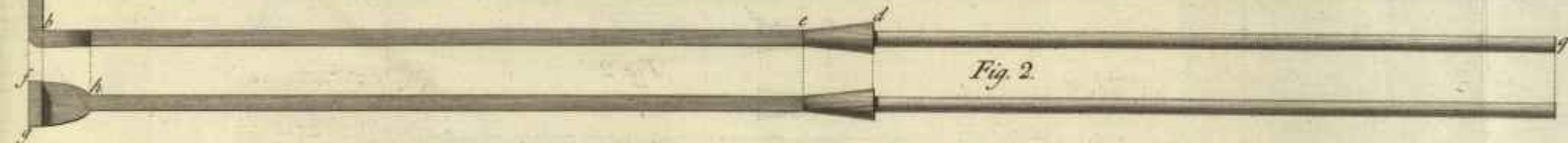


For

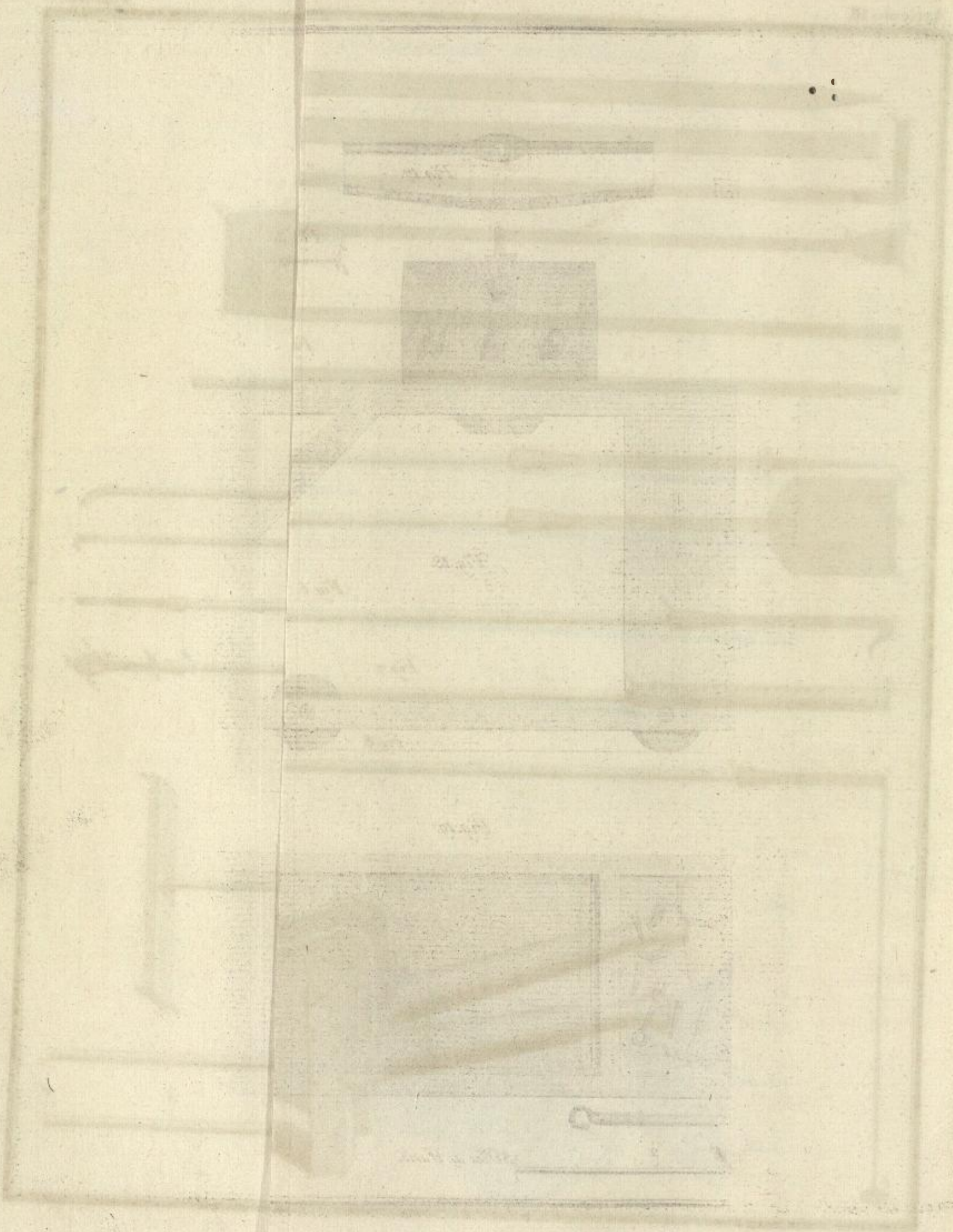
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*Instrumentos correspondientes al uso de Furdidores.*









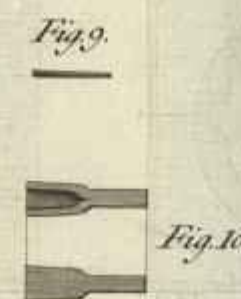
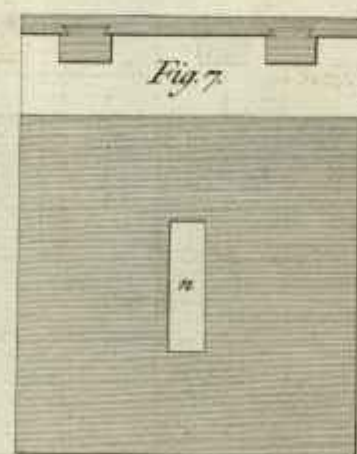
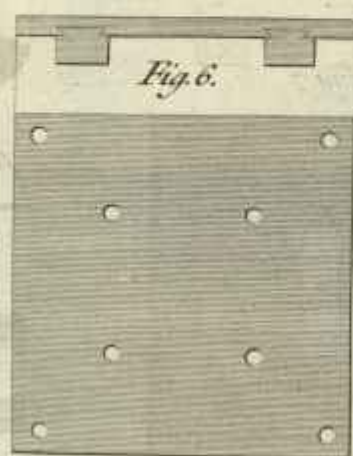
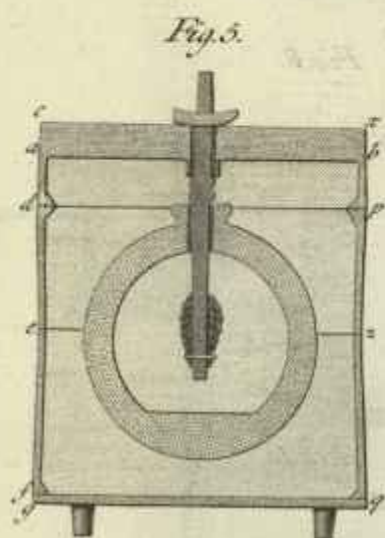
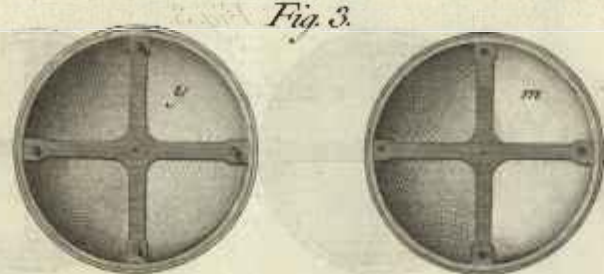
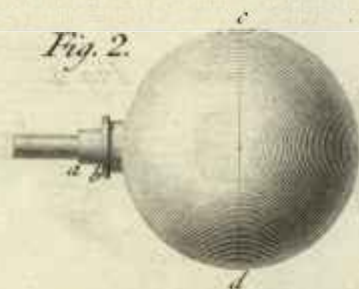
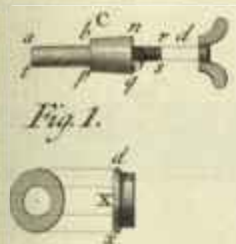


Fig. 8.

Fig. 10.

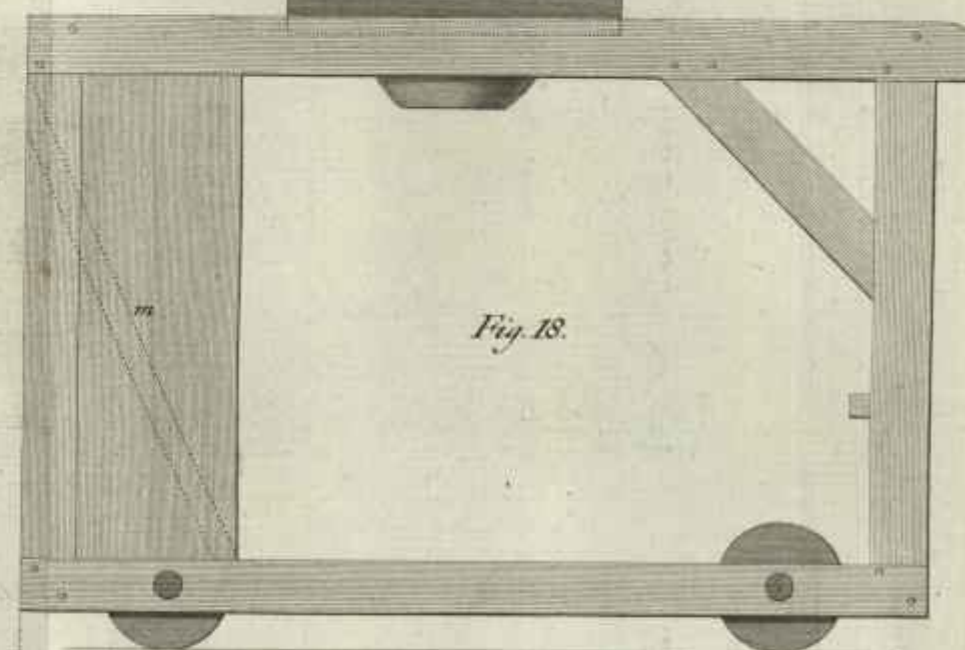


Fig. 18.

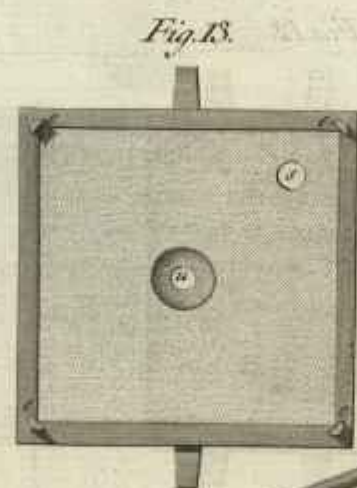
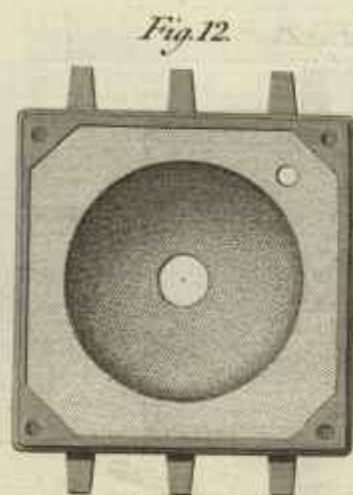
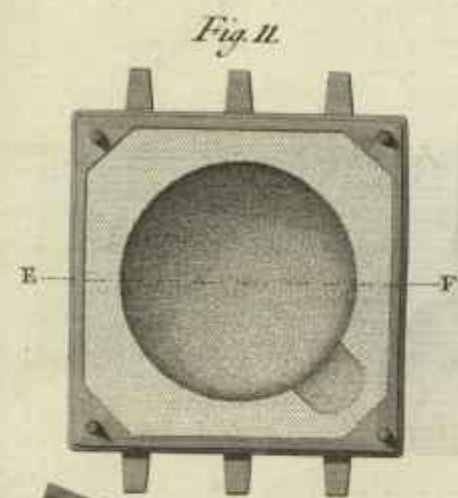


Fig. 15.

Fig. 19.

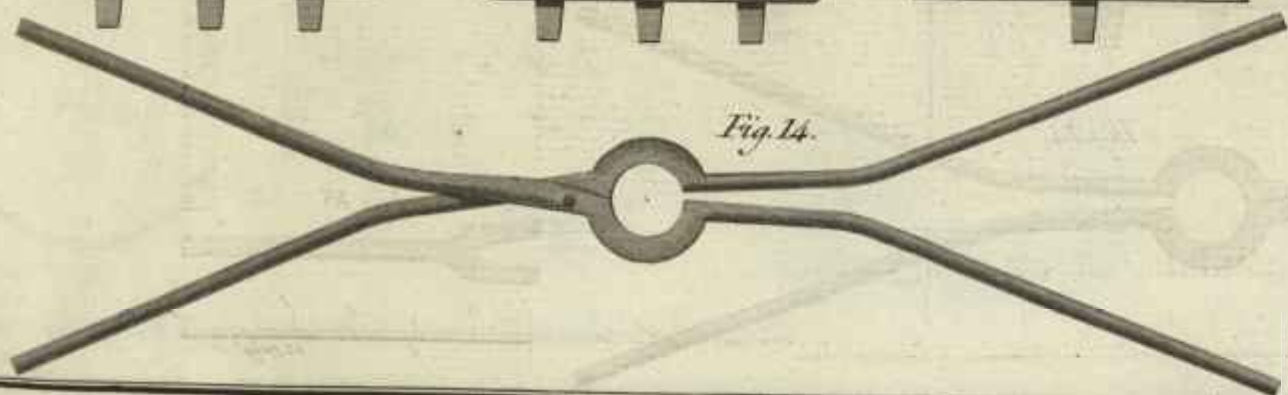
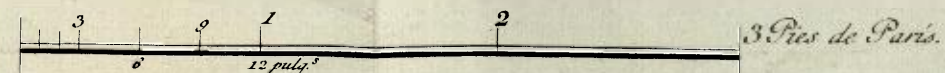


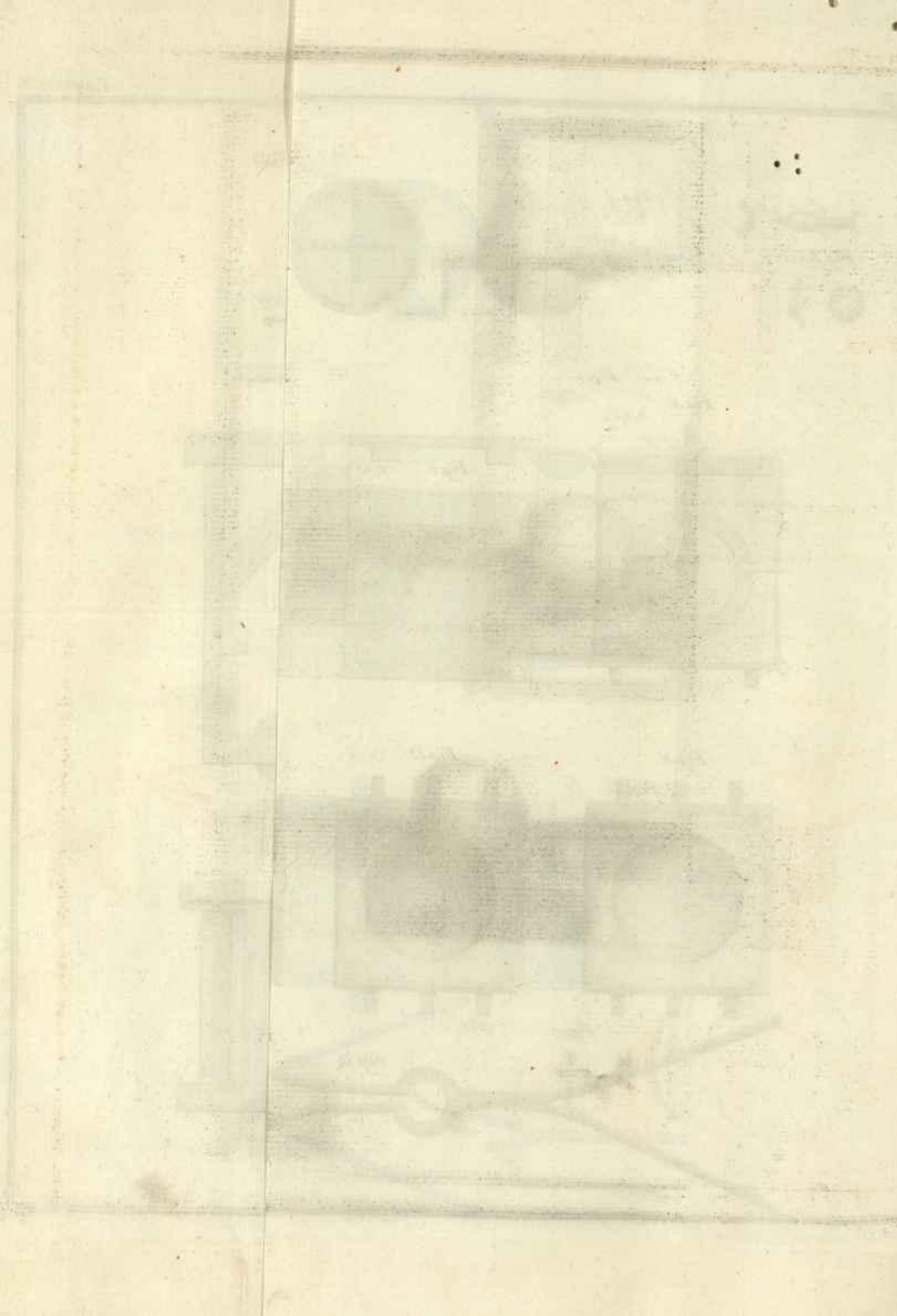
Fig. 14.



Fig. 16.









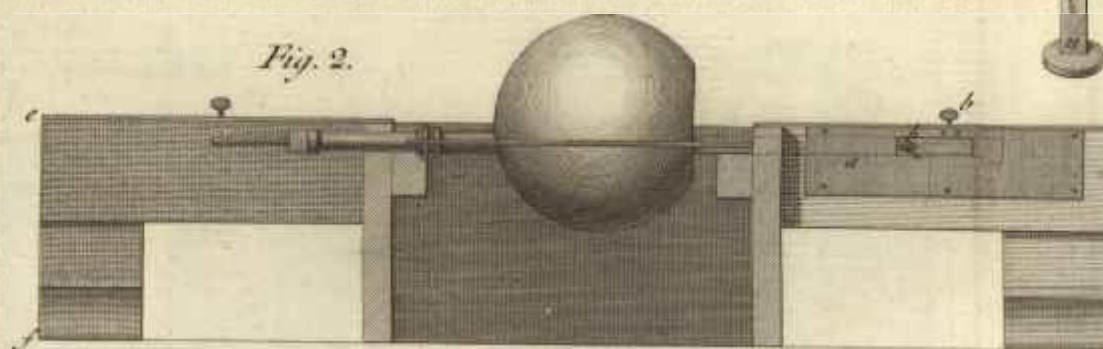
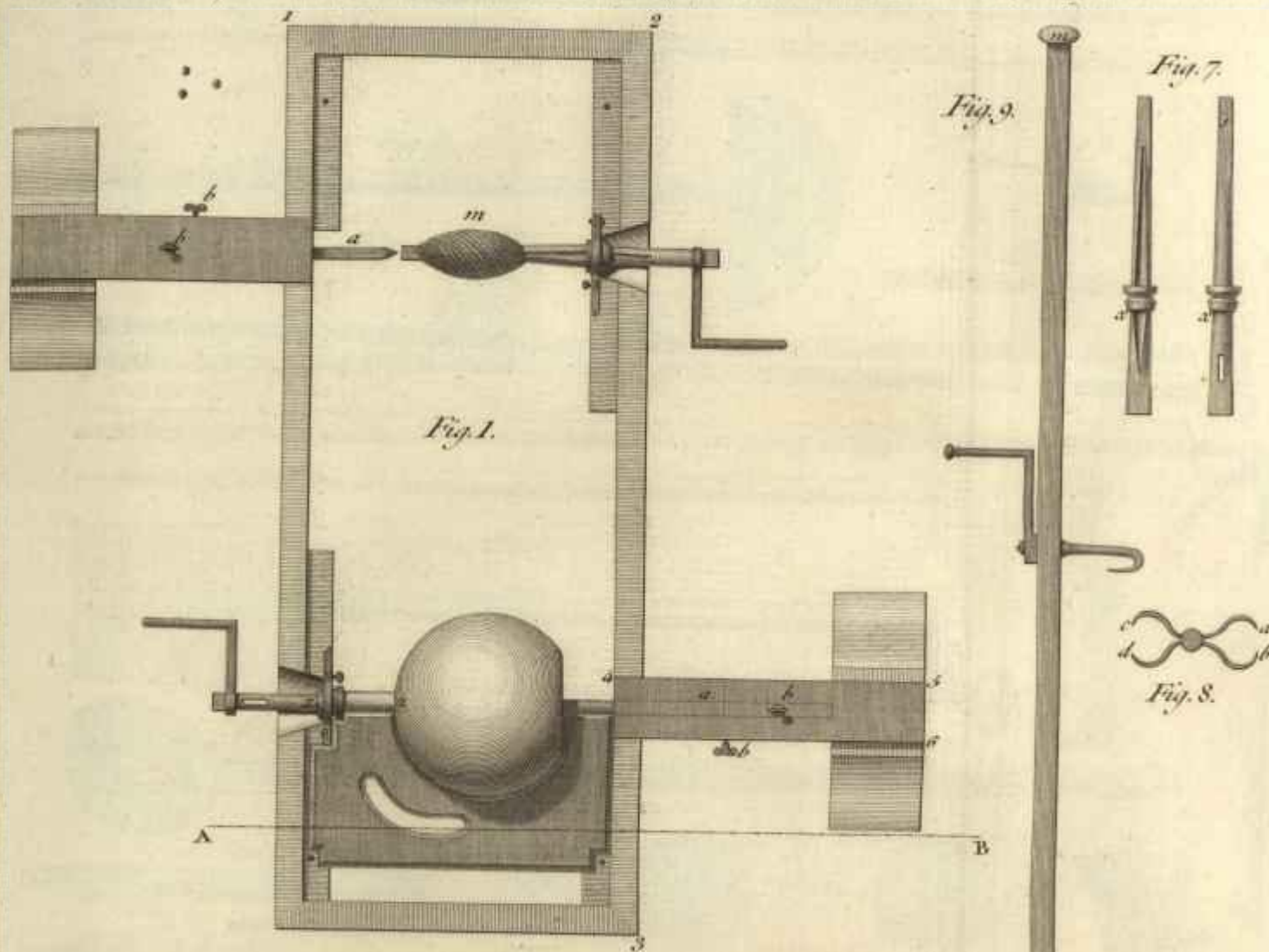


Fig. 9.

Fig. 7.

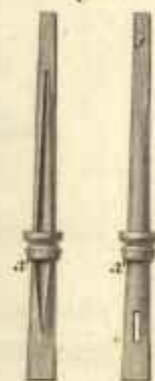


Fig. 8.



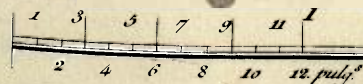
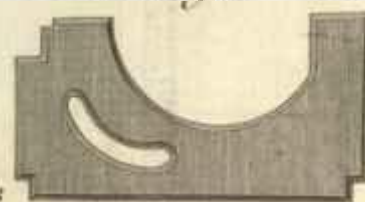
Fig. 6.



Fig. 5.

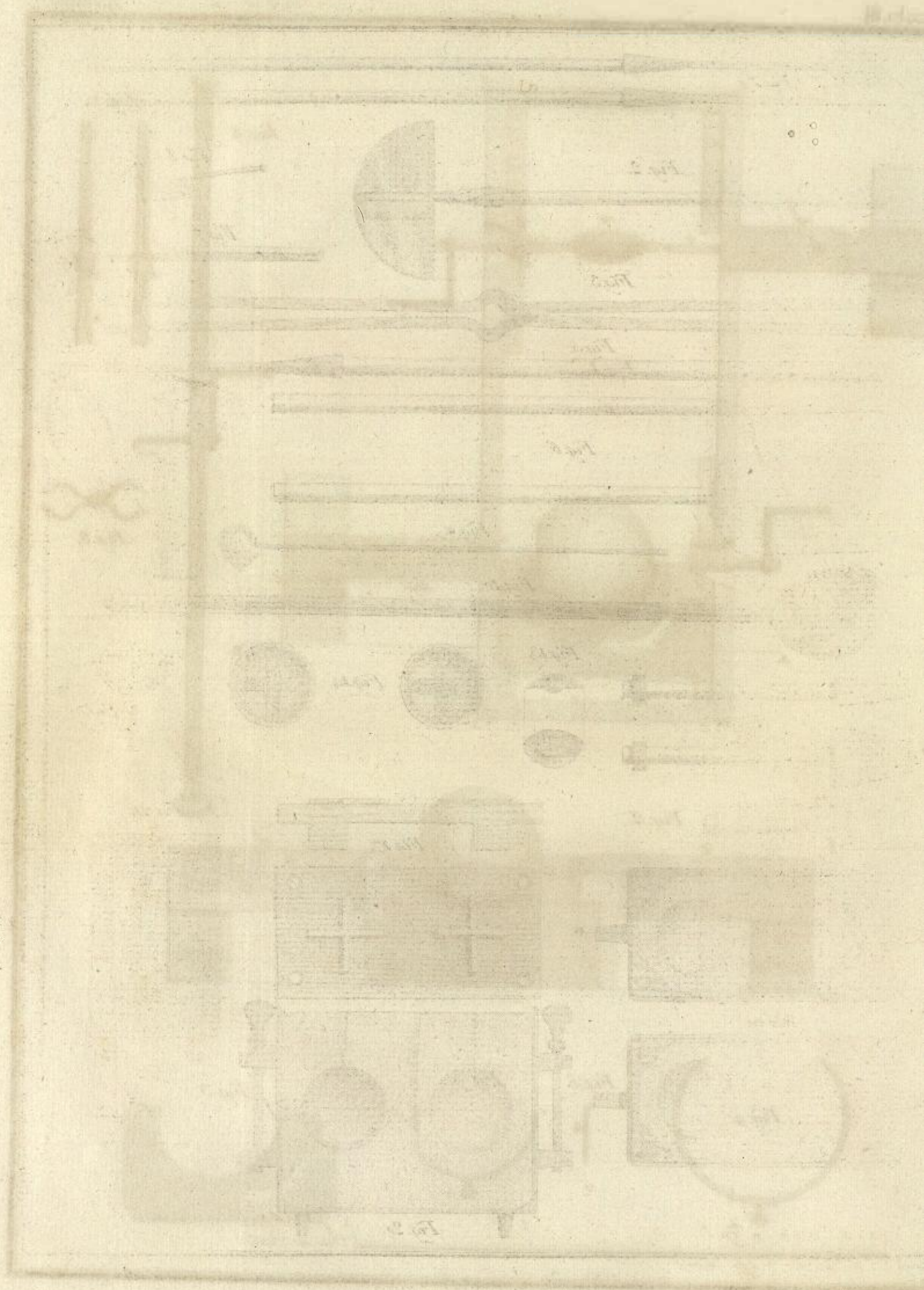


Fig. 3.



Pico de París.







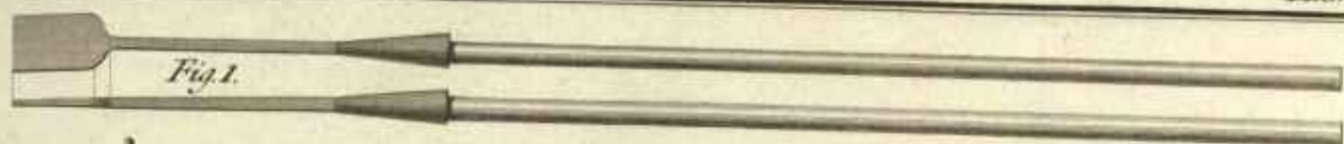


Fig. 1.

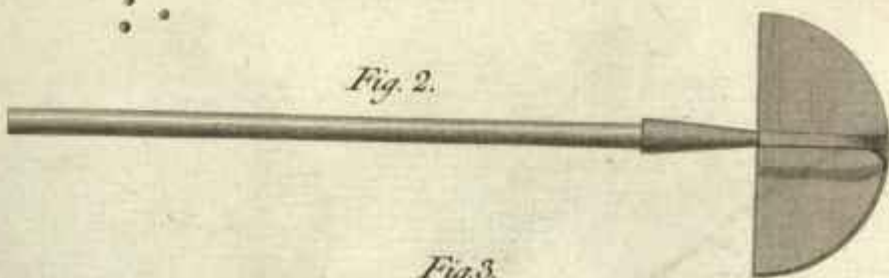


Fig. 2.



Fig. 8.



Fig. 3.



Fig. 7.



Fig. 4.



Fig. 5.

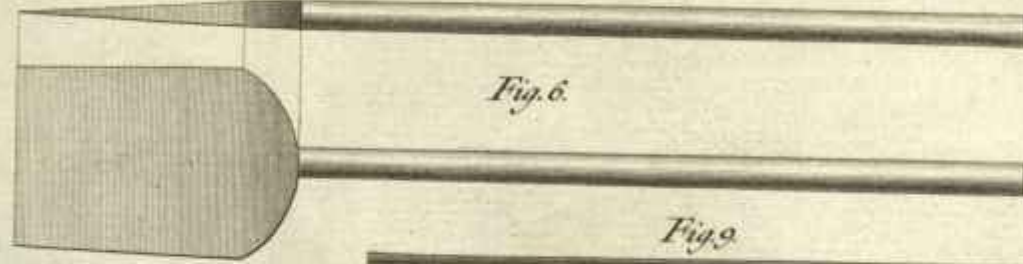


Fig. 6.



Fig. 12.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.

Fig. 18.

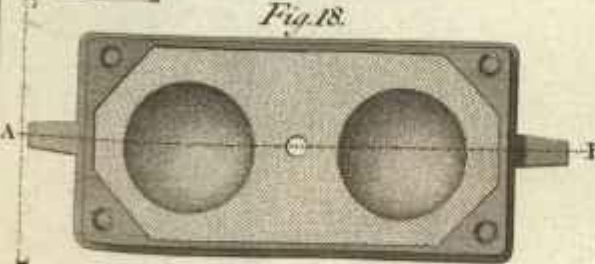
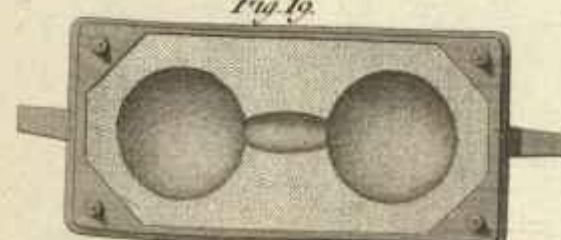


Fig. 19.



A  
B  
C

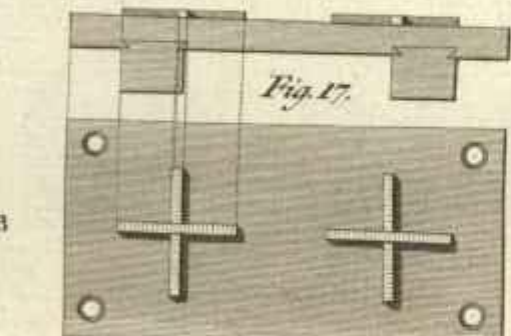


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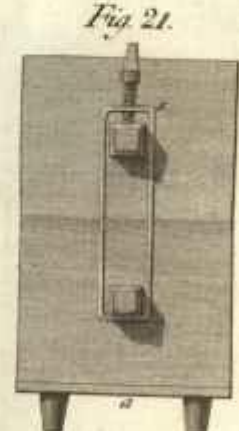


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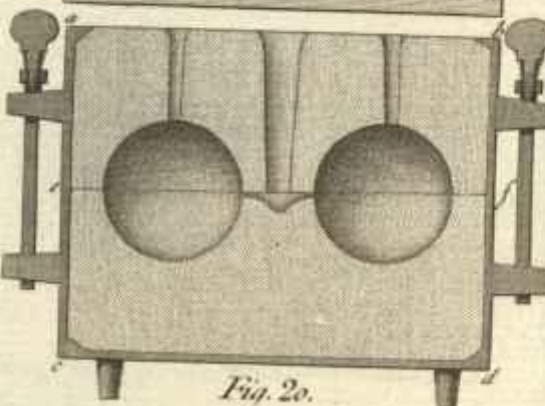


Fig. 20.

10  
9  
8  
7  
6  
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4  
3  
2  
1







Fig. 1.

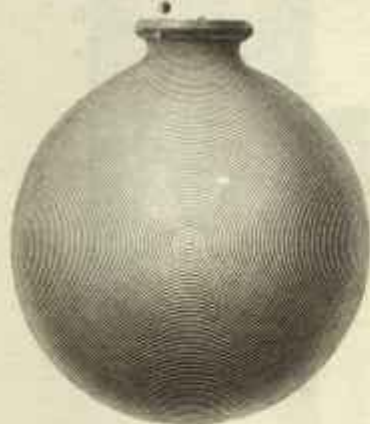


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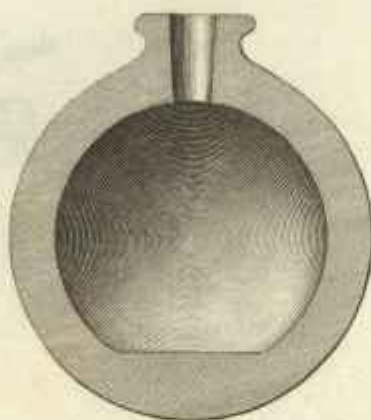


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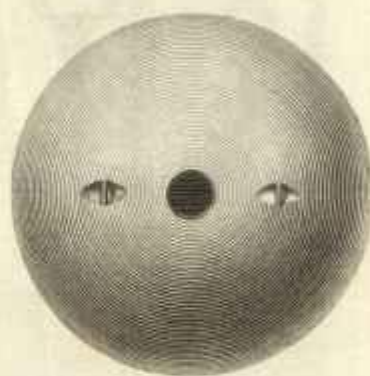


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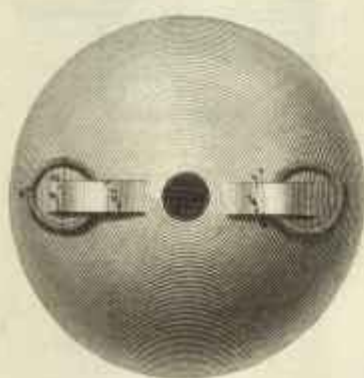


Fig. 5.

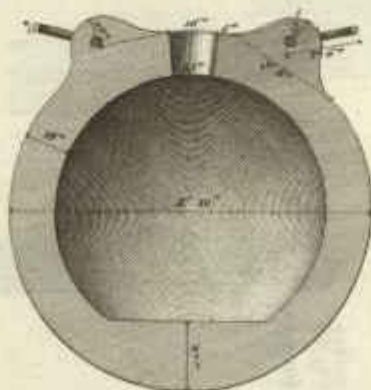


Fig. 6.



Fig. 9.



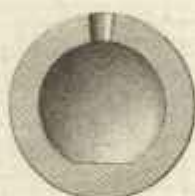
Fig. 7.



Fig. 10.

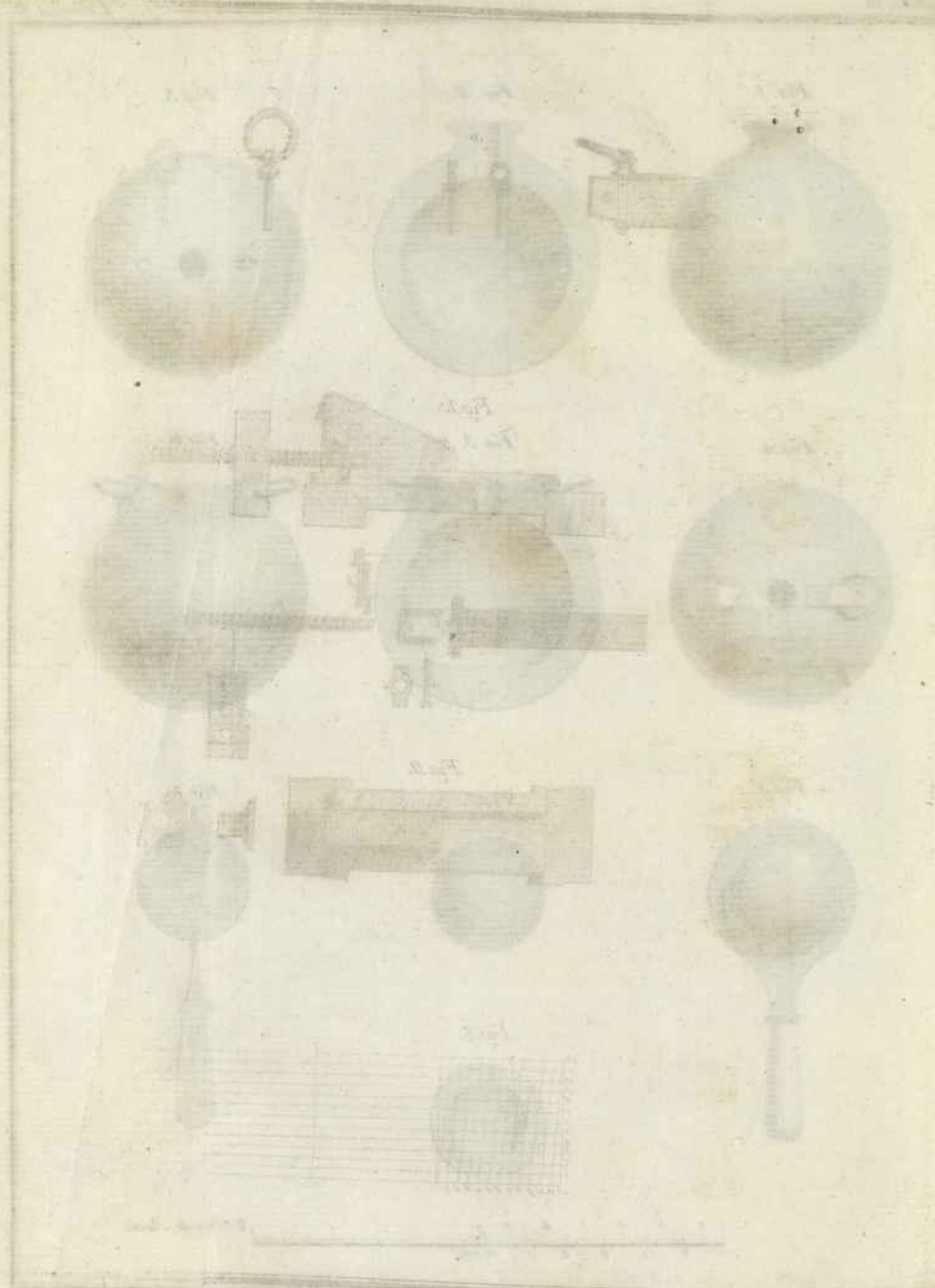


Fig. 8.



2. Pies de París.







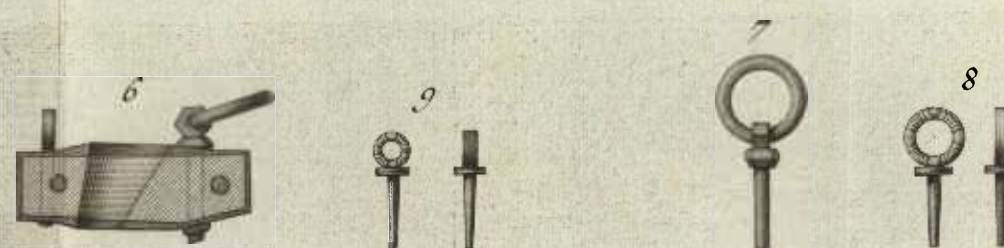


Fig. 2.

Fig. 5. A perspective view of the frame of a portable engine. The frame consists of two main horizontal beams, labeled A and B, which are connected by a central vertical support, labeled C. The beams are made of wood and are secured with various bolts and nuts. The right end of the frame features a large circular opening, likely for a flywheel or a similar component. The entire structure is designed to be portable and sturdy.

*Fig. 10.*

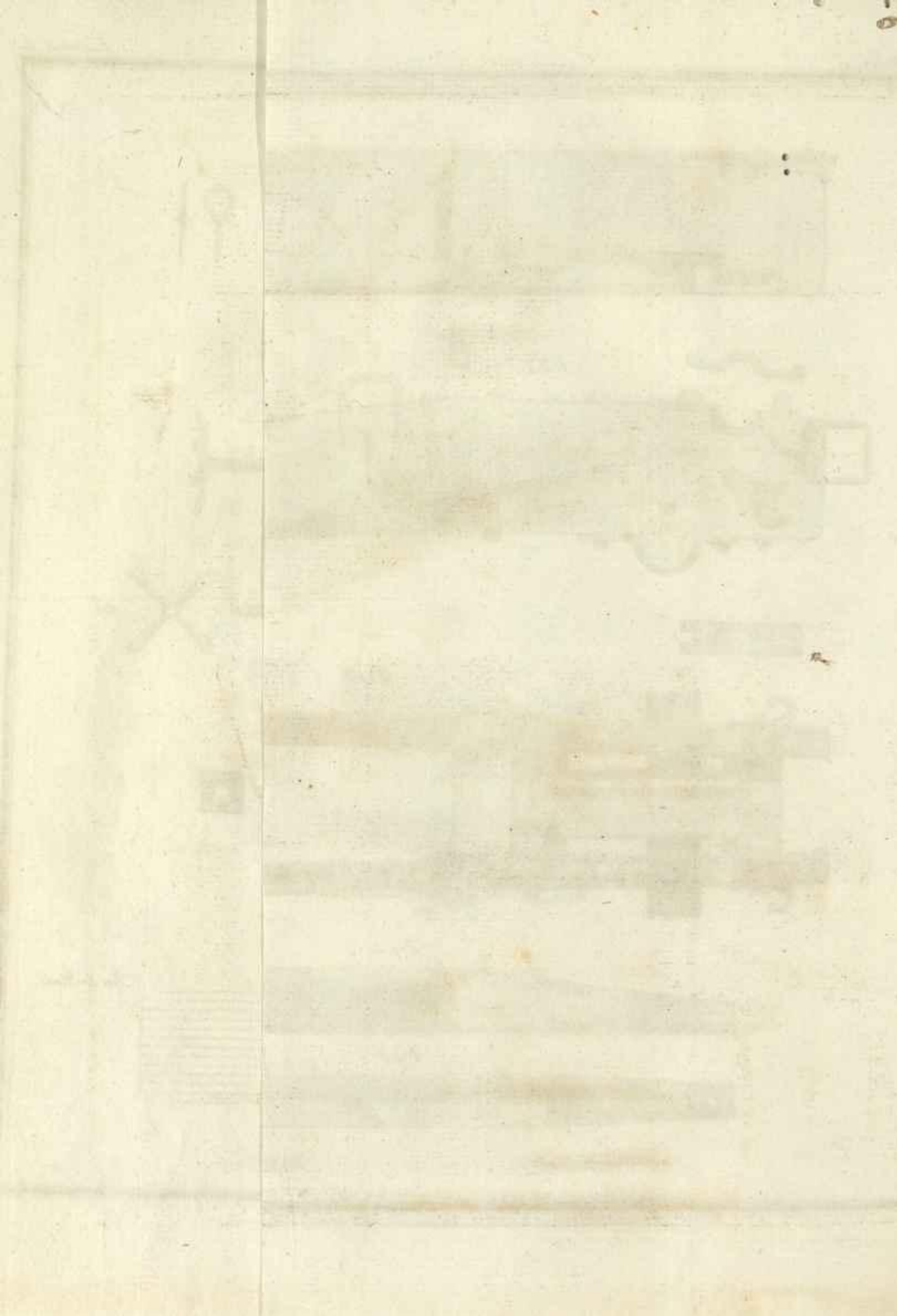
*Fig. 11.*

Fig. 11.

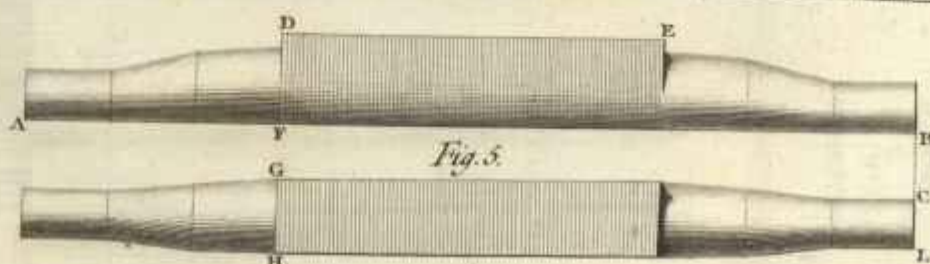
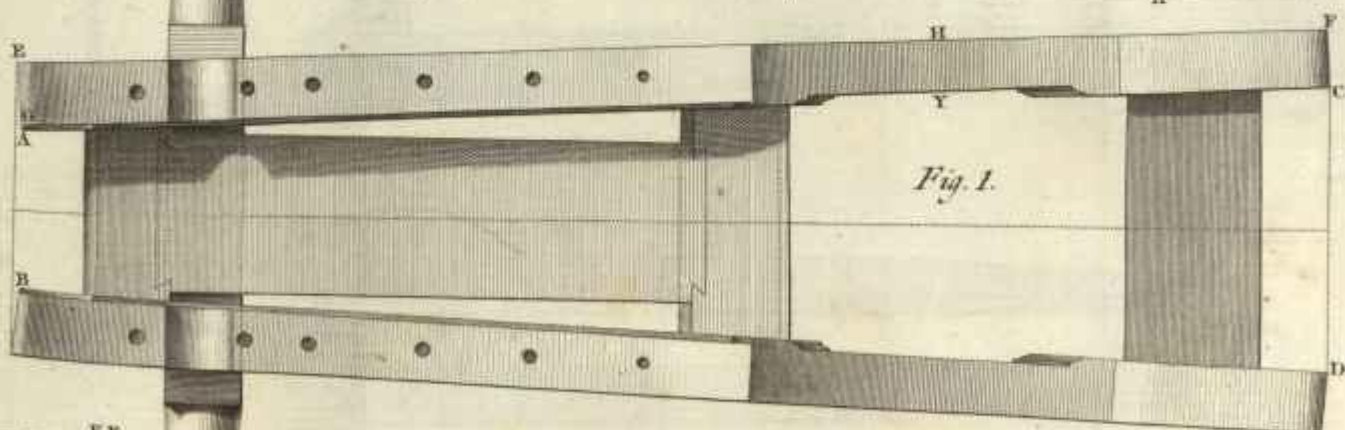
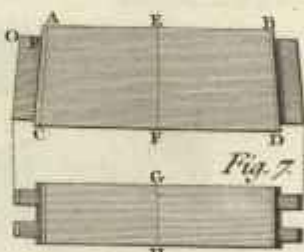
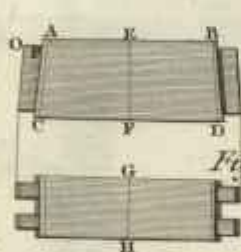
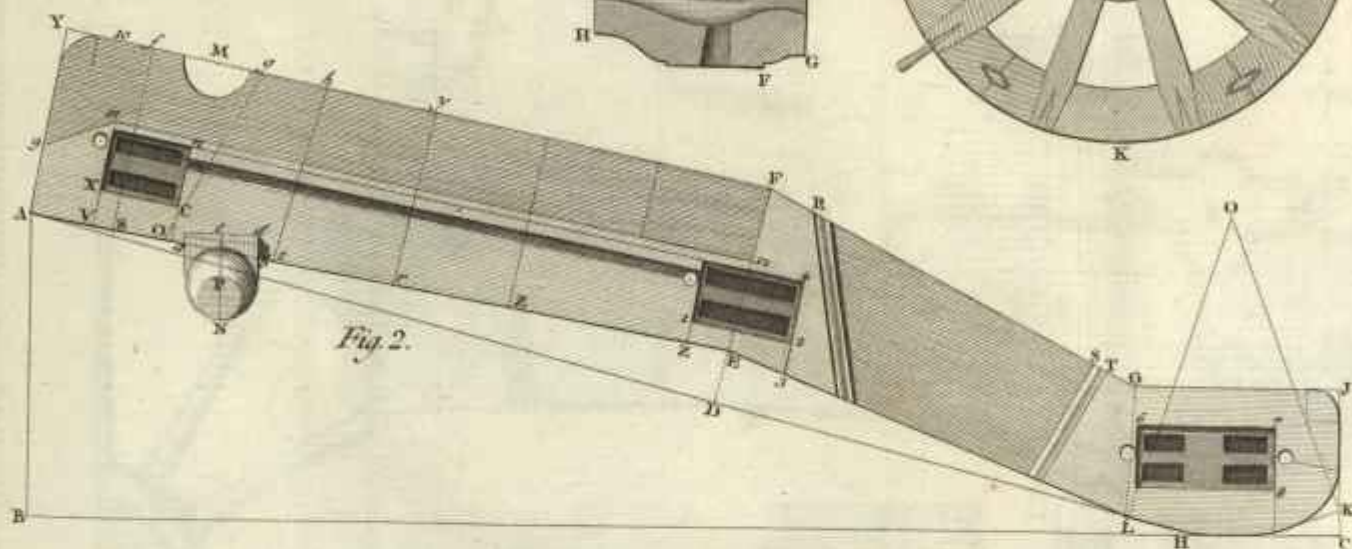
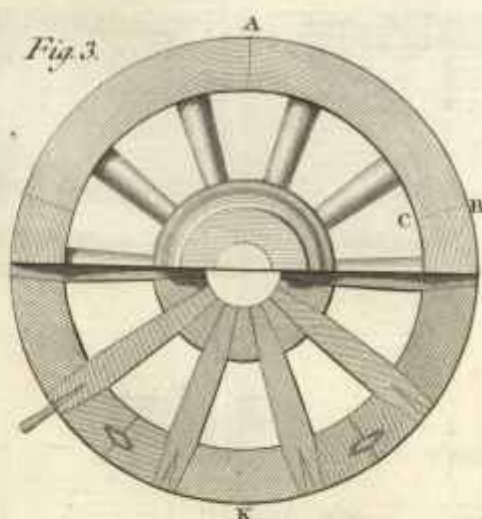
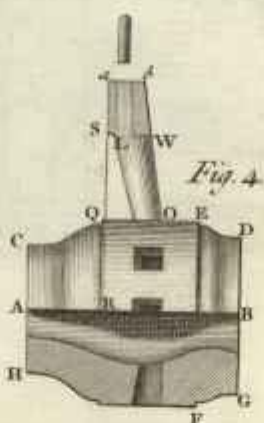
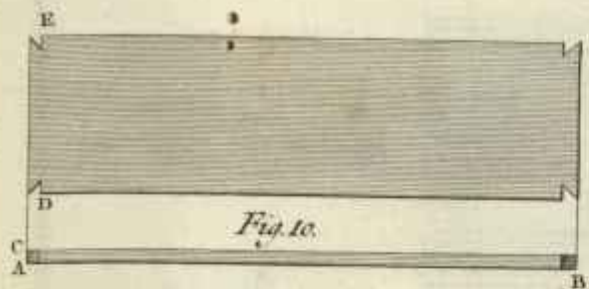
|    | 1 | 2 | 3 Pies de París. |
|----|---|---|------------------|
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| 16 |   |   |                  |
| 15 |   |   |                  |
| 14 |   |   |                  |
| 13 |   |   |                  |
| 12 |   |   |                  |
| 11 |   |   |                  |
| 10 |   |   |                  |
| 9  |   |   |                  |
| 8  |   |   |                  |
| 7  |   |   |                  |
| 6  |   |   |                  |
| 5  |   |   |                  |
| 4  |   |   |                  |
| 3  |   |   |                  |
| 2  |   |   |                  |
| 1  |   |   |                  |

12 11 10 9 8 7 6 5 4 3 2 1

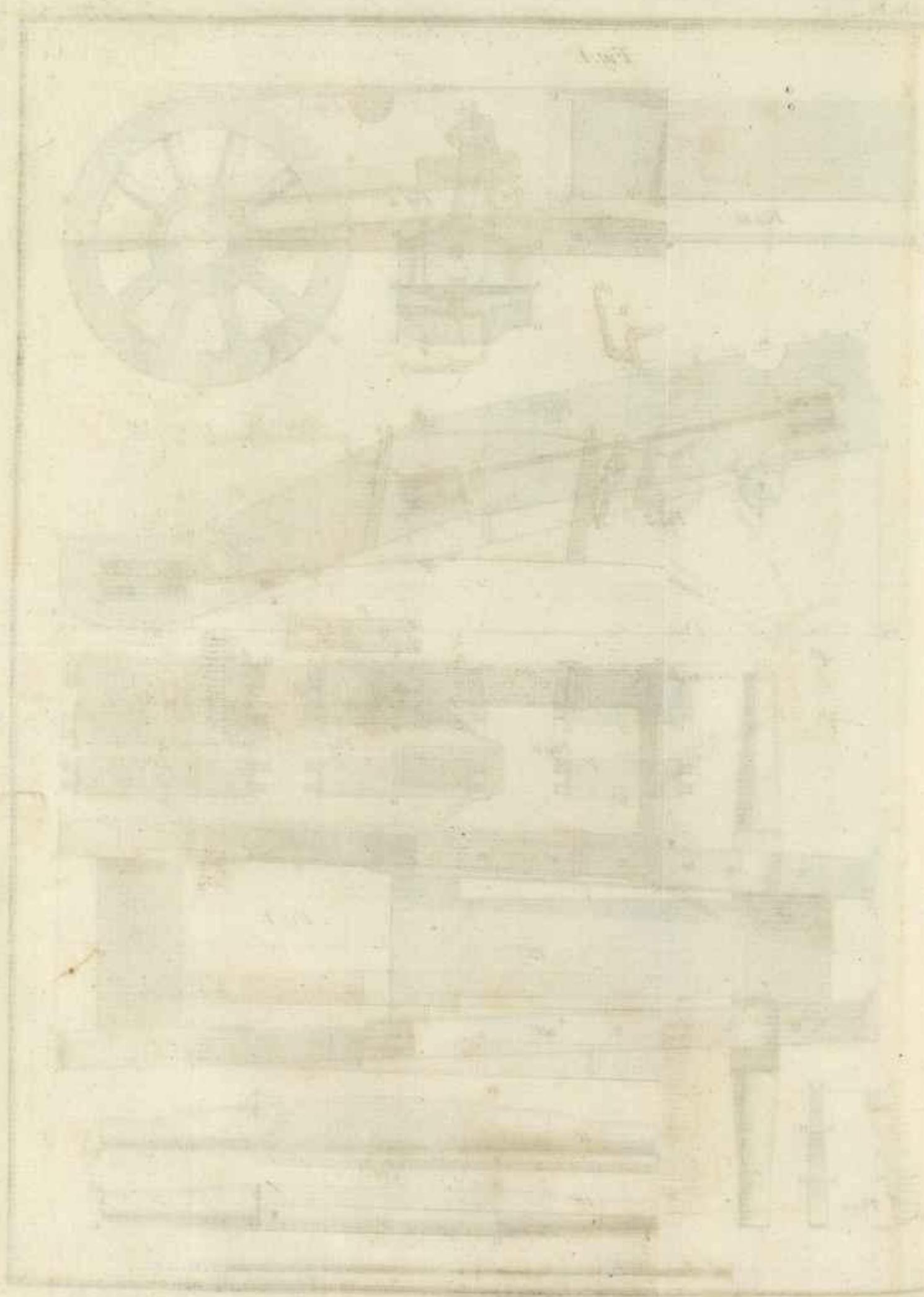




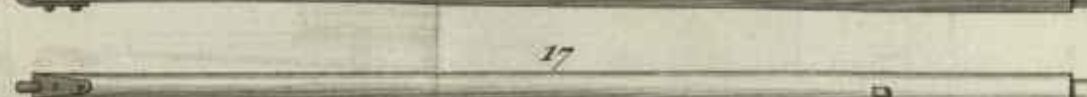
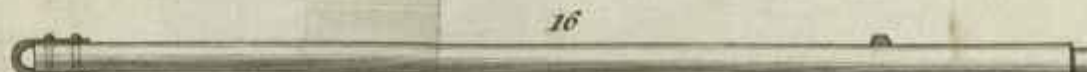
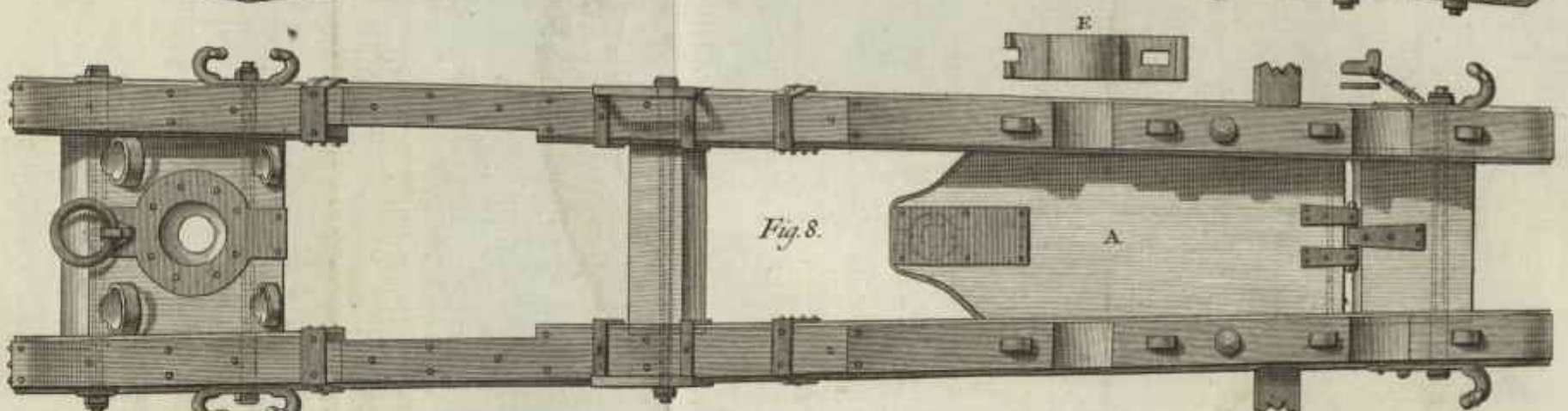
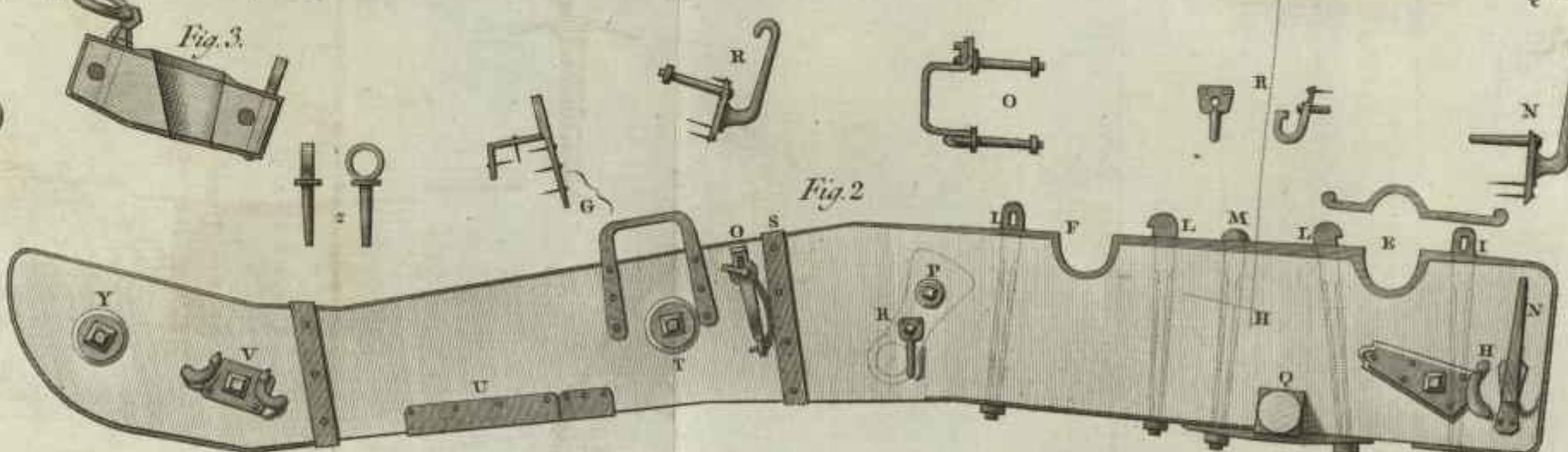
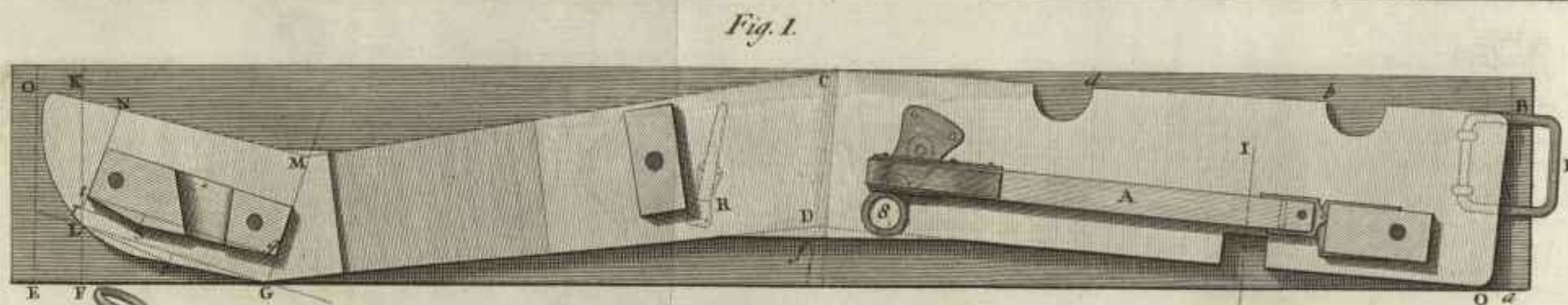
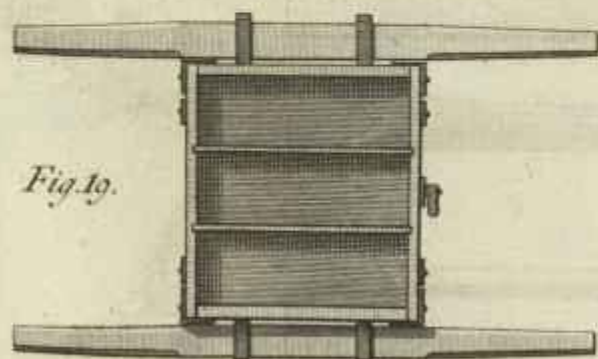
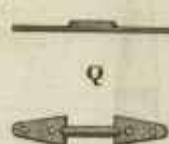
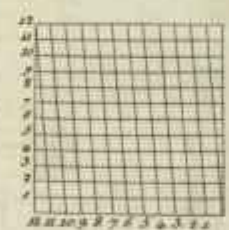
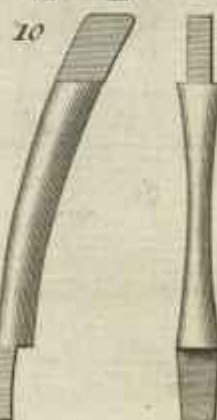
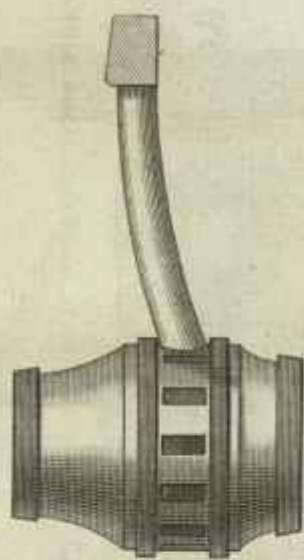
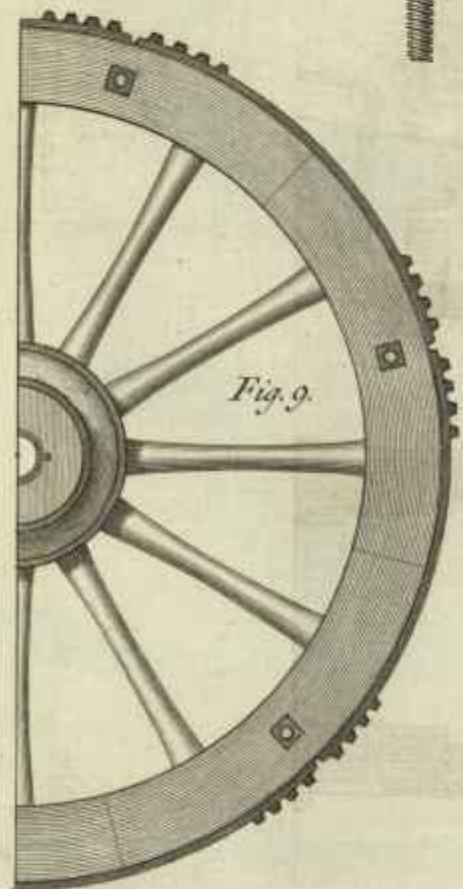
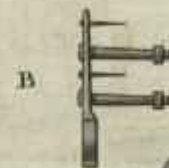
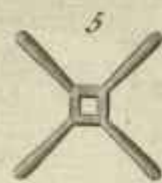
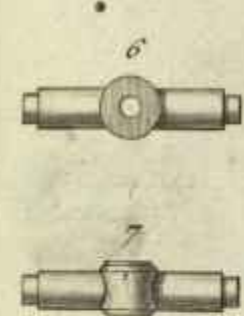














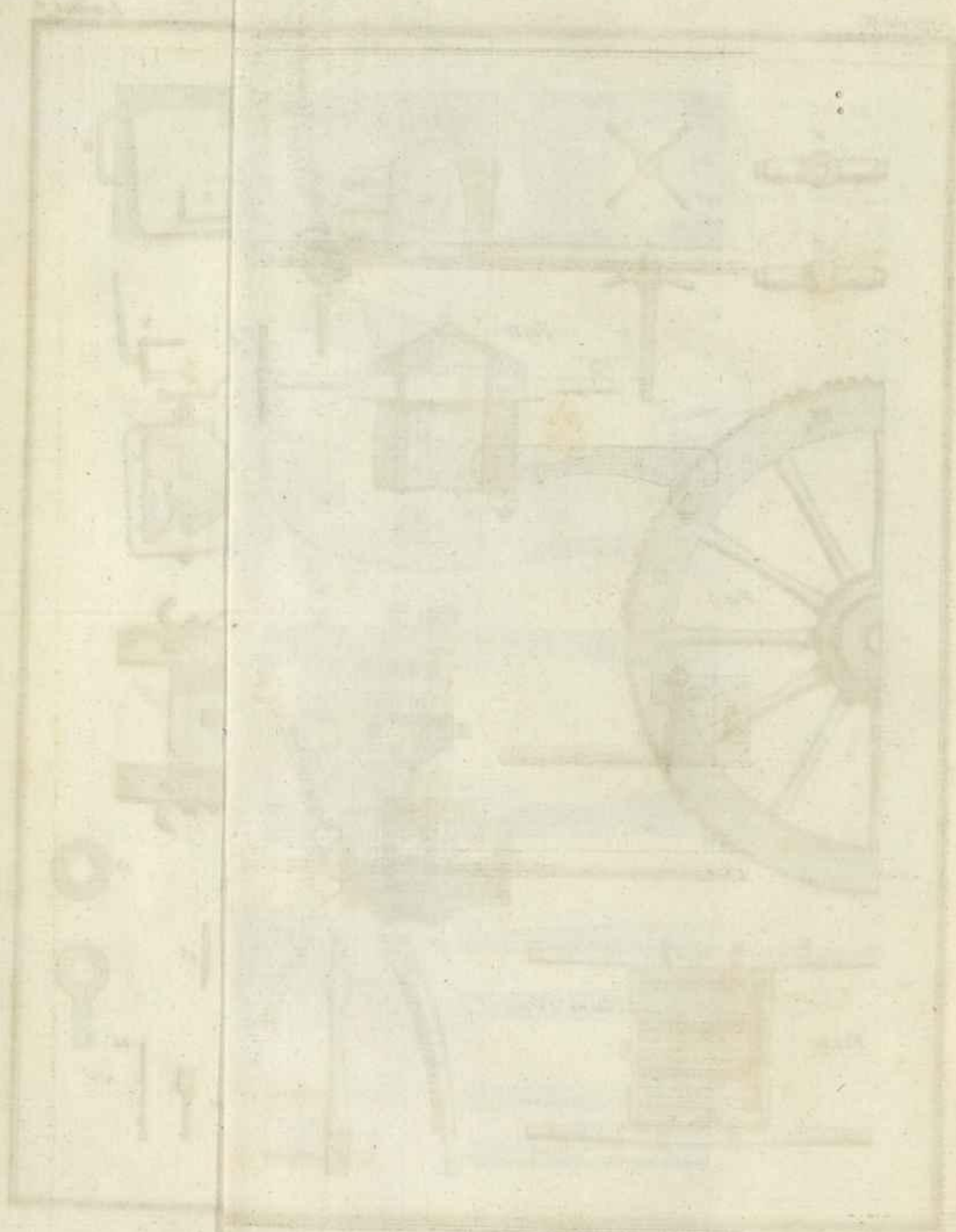




Fig. 1.

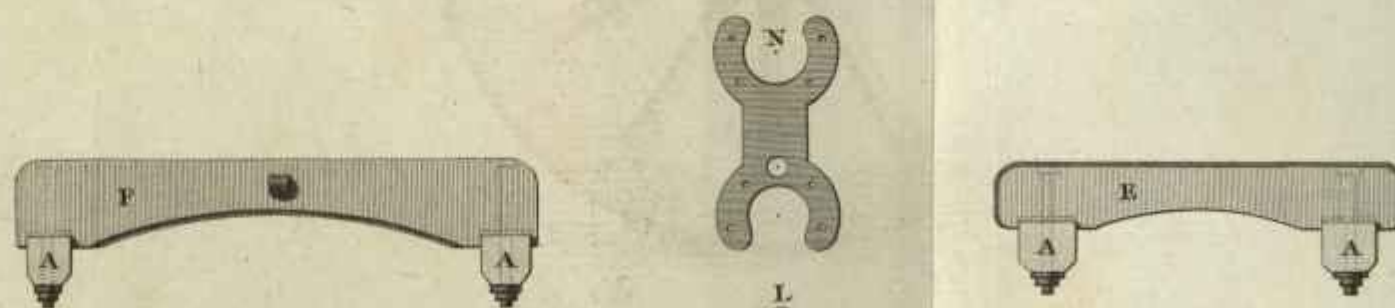
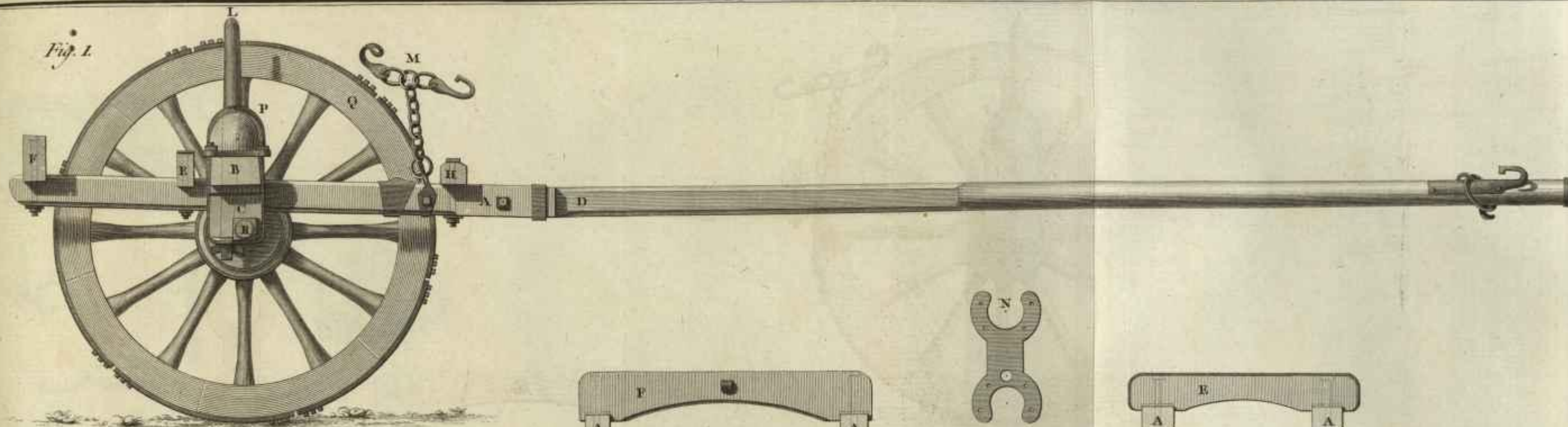


Fig. 3.

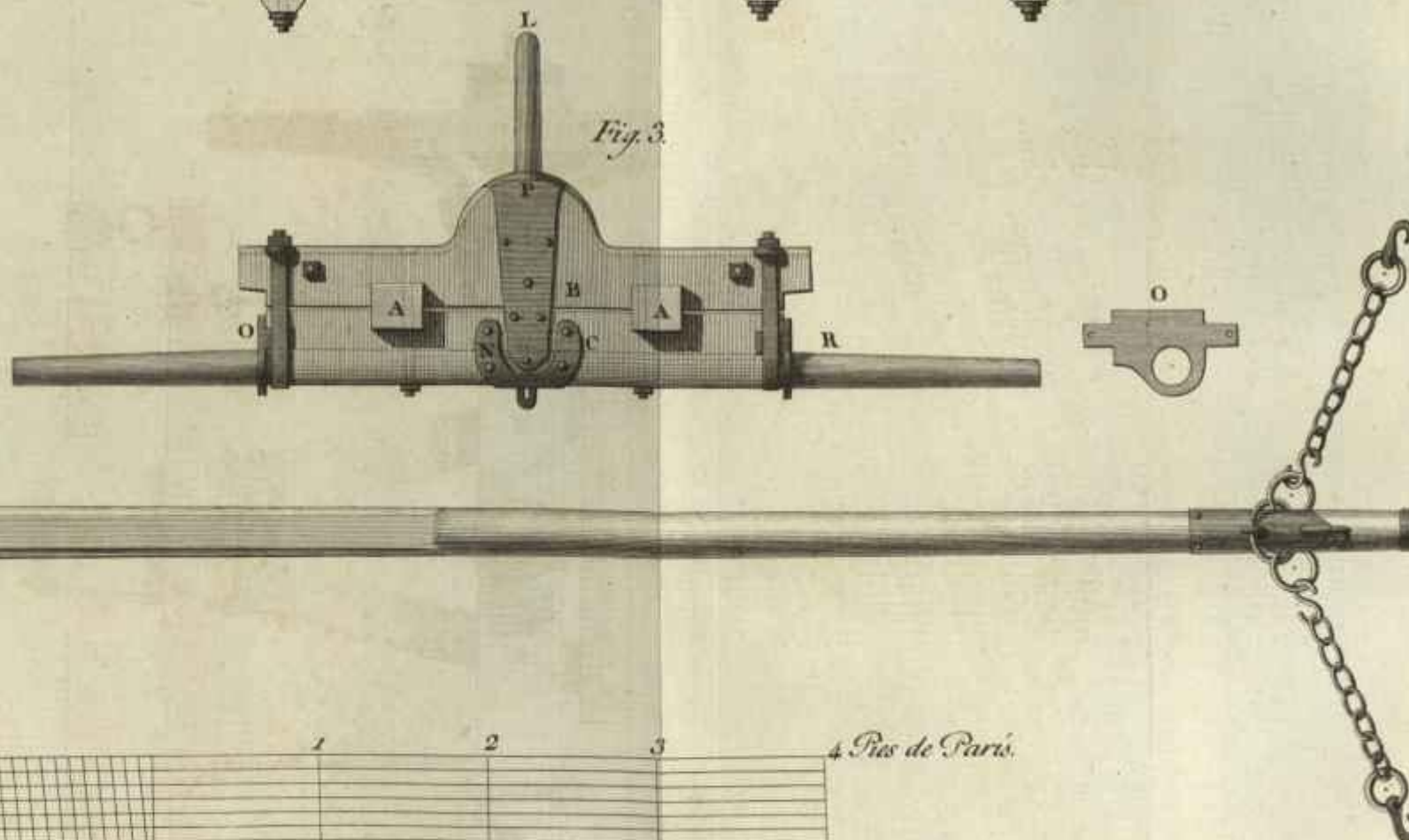
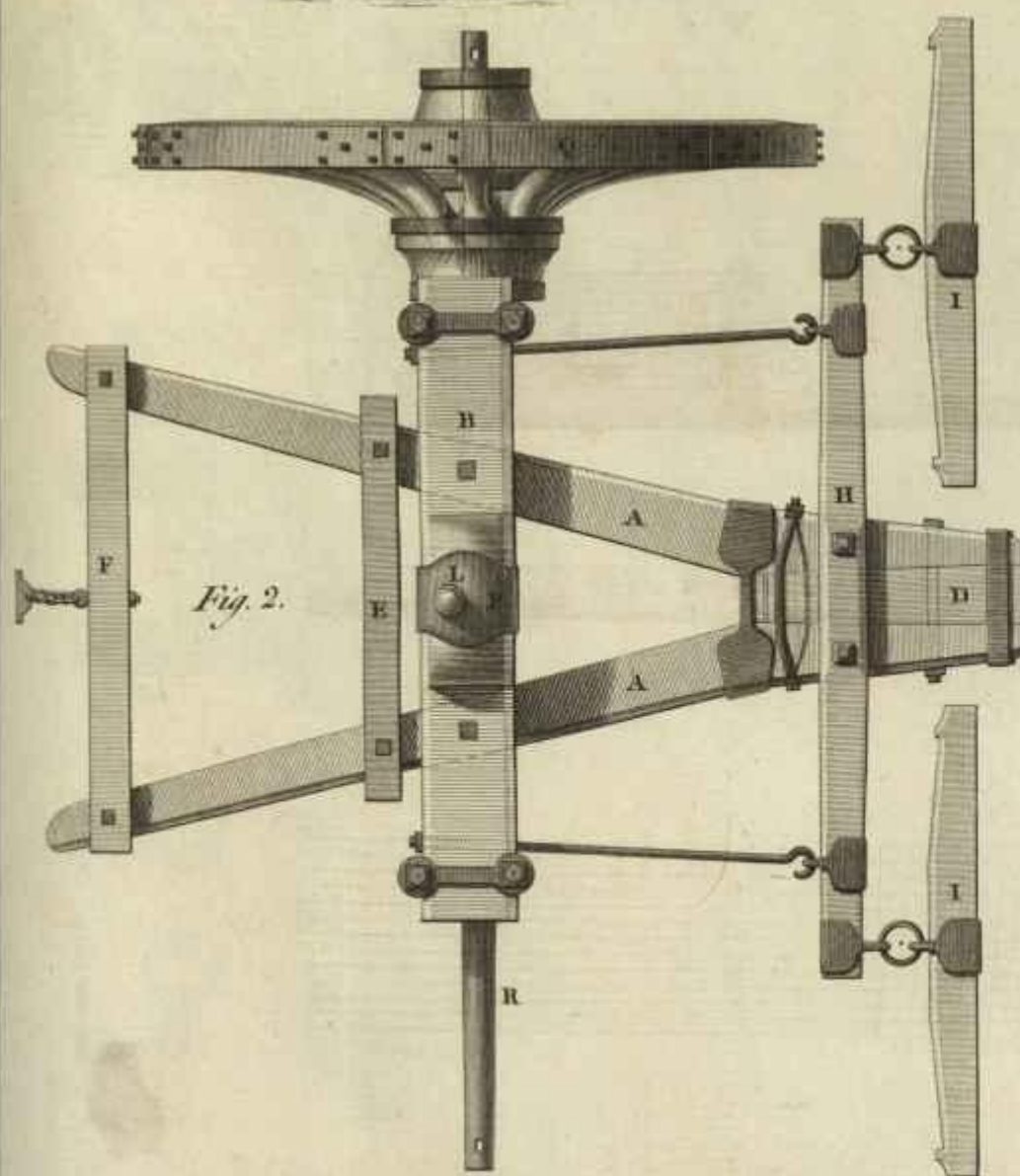


Fig. 2.





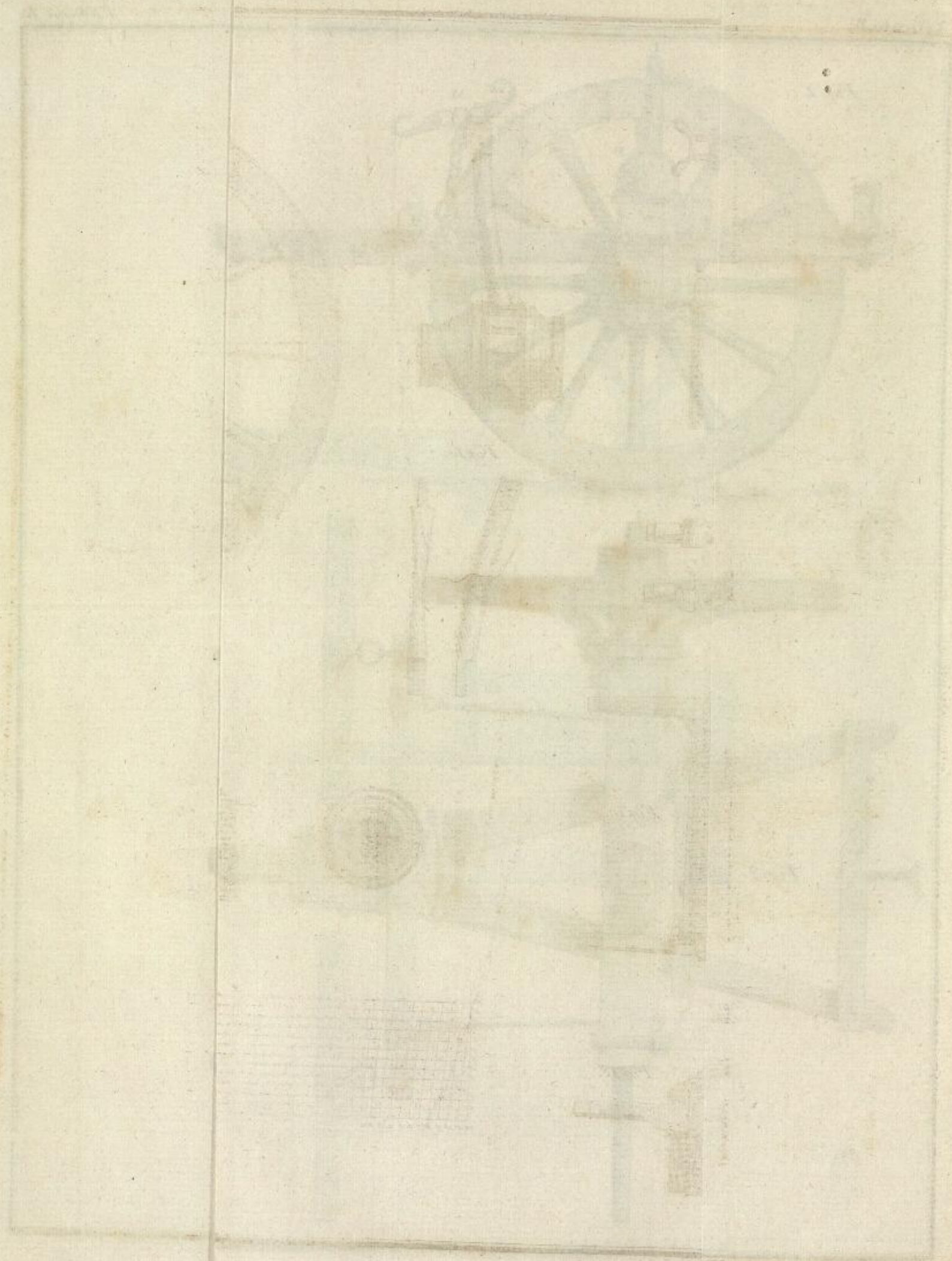
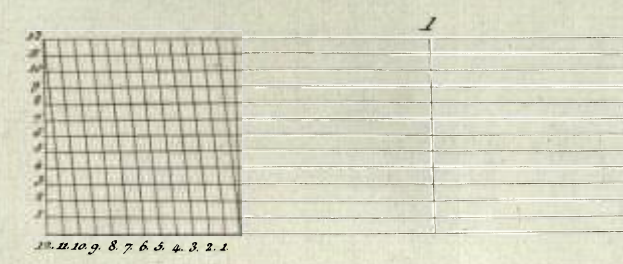
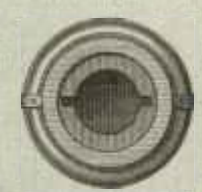
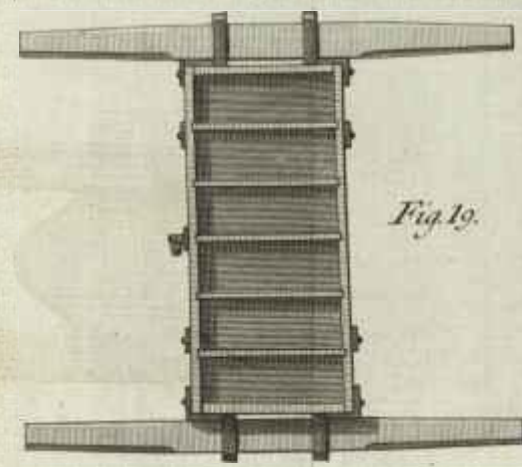
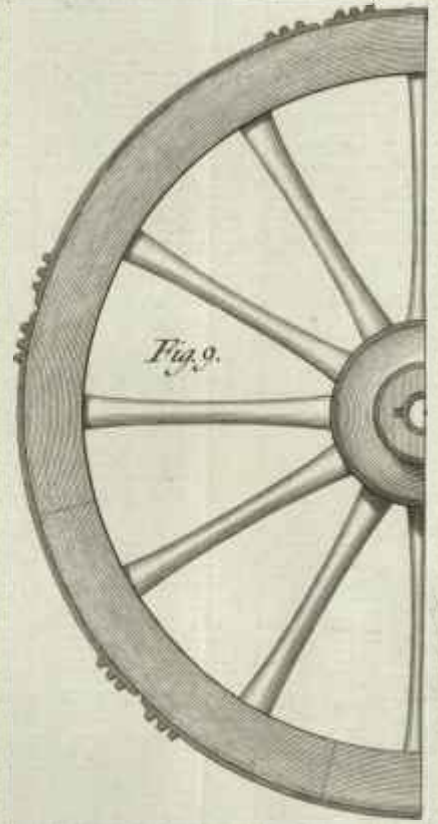
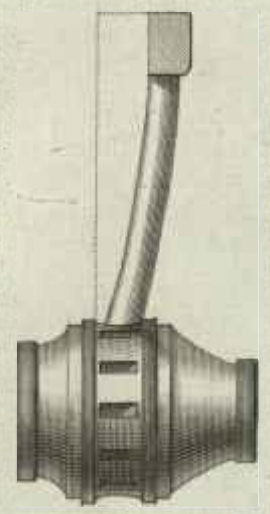
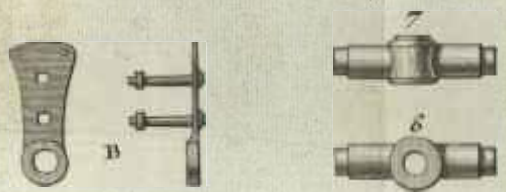
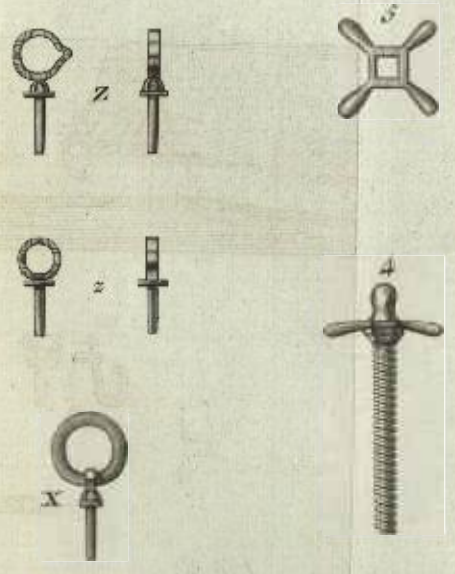
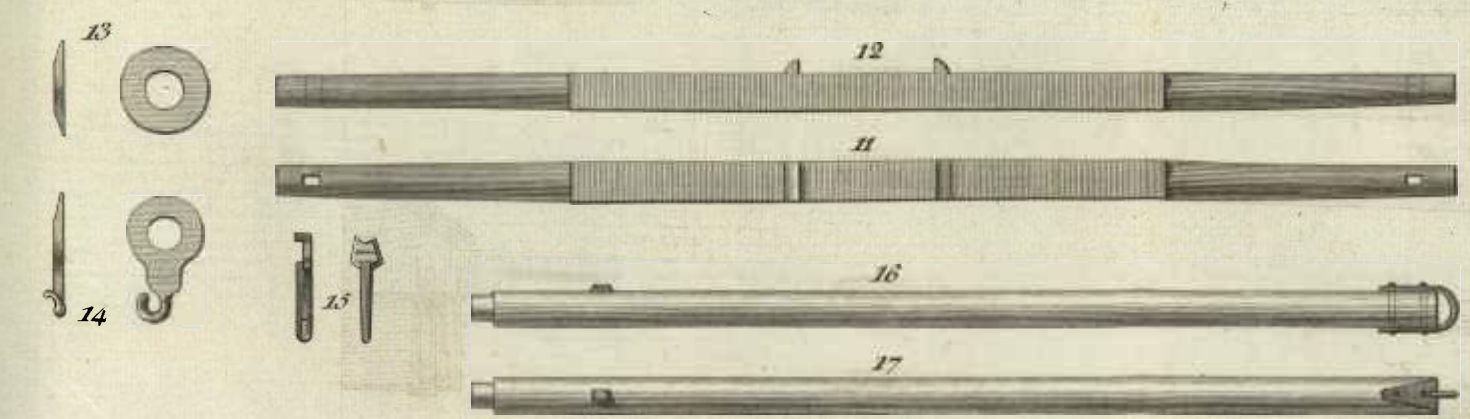
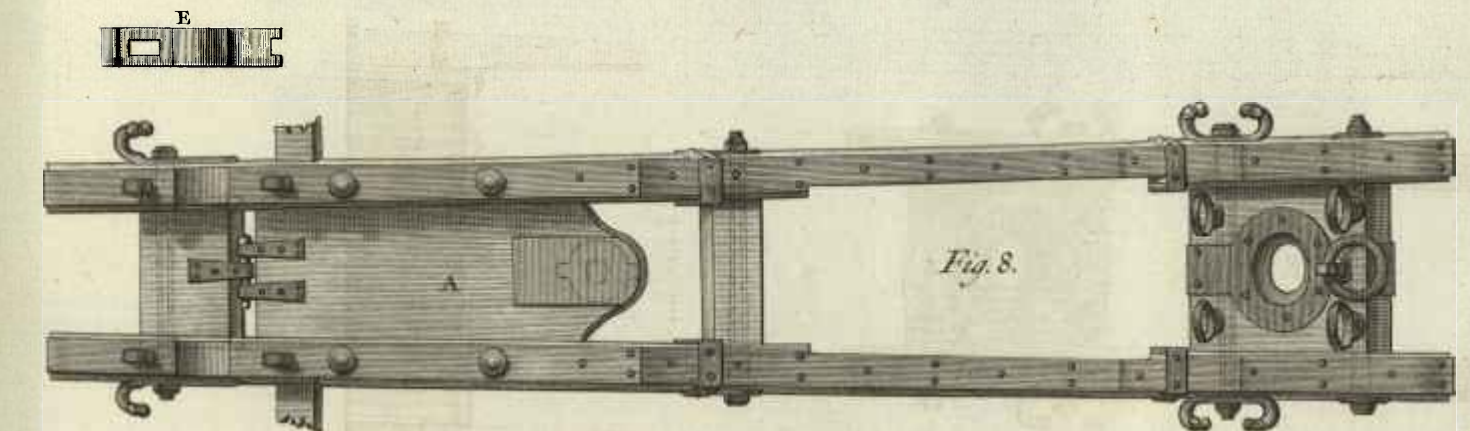
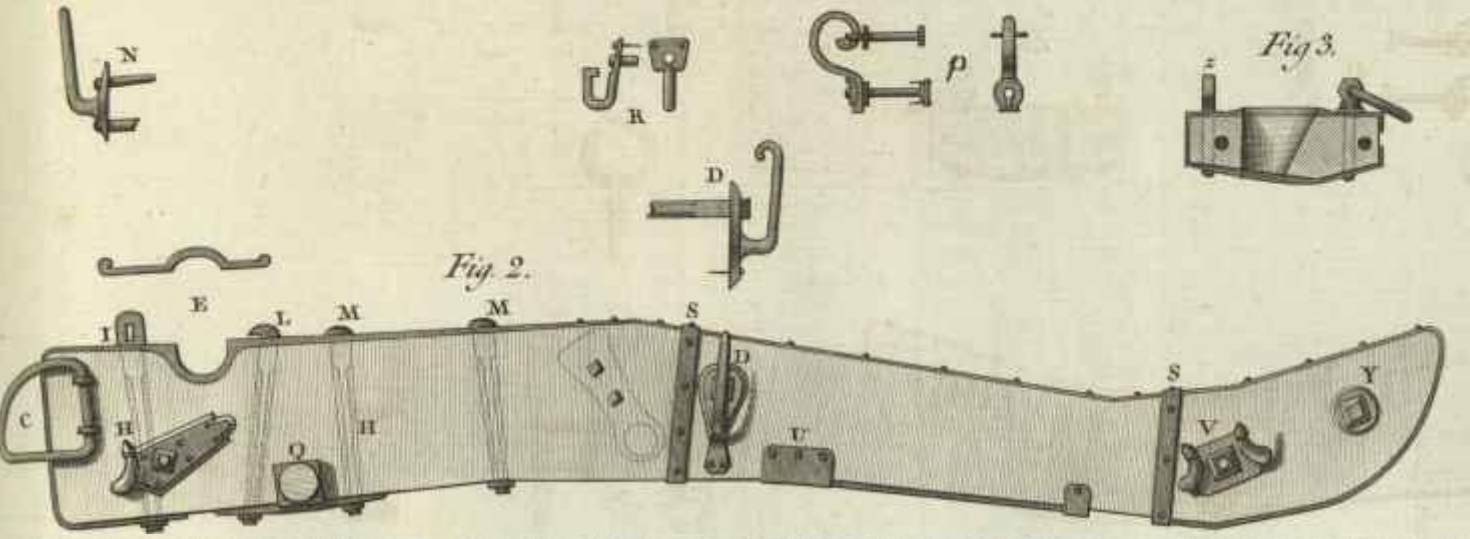
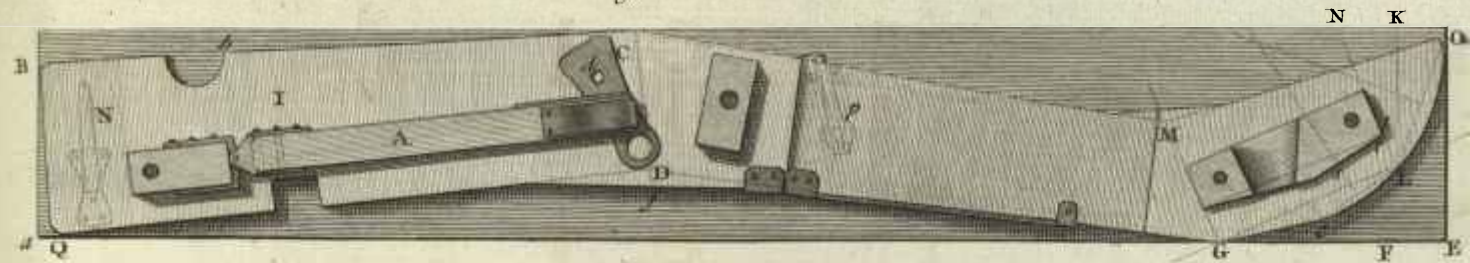


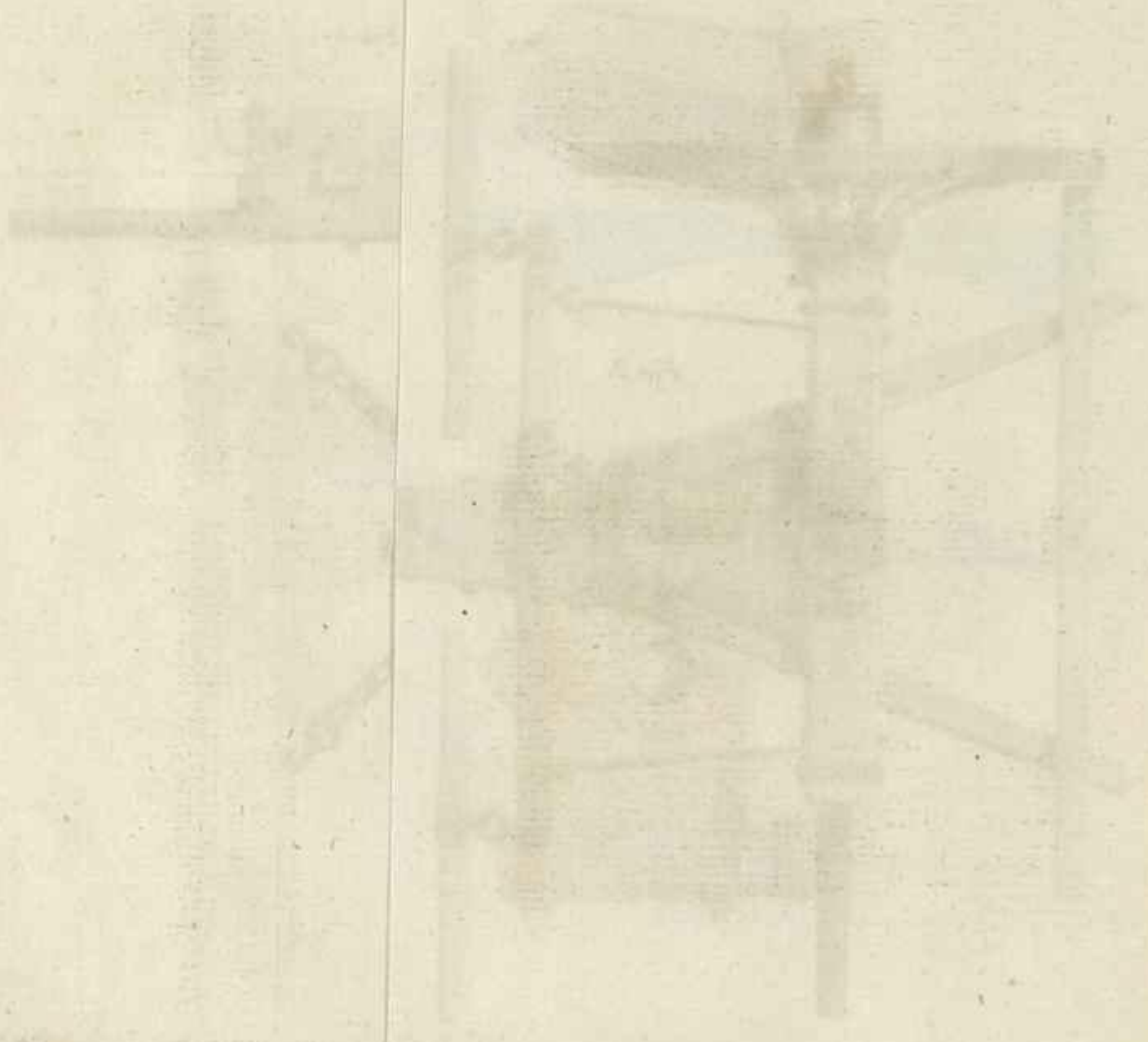
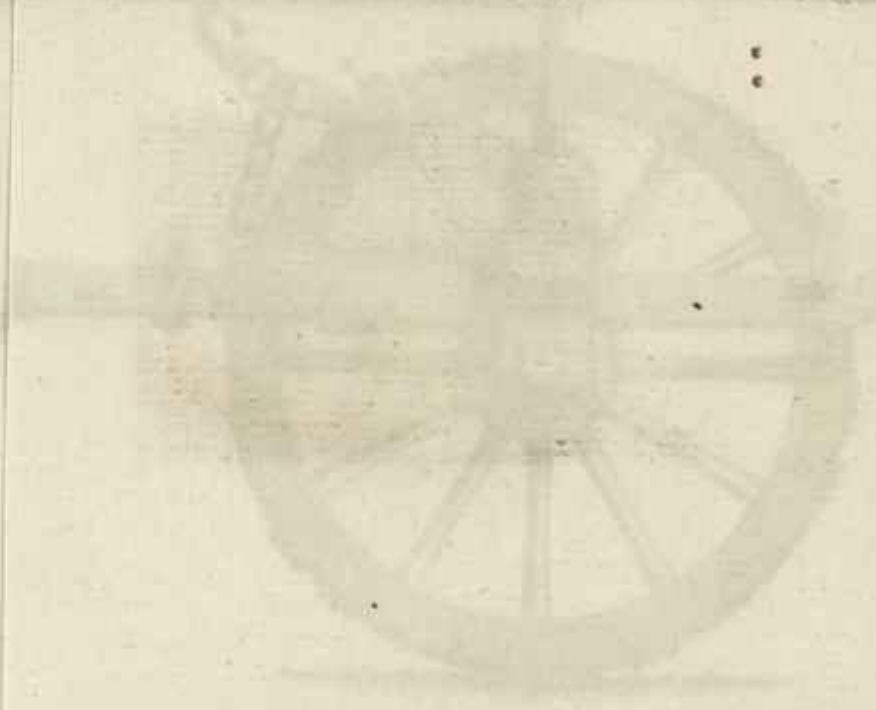


Fig. 1.

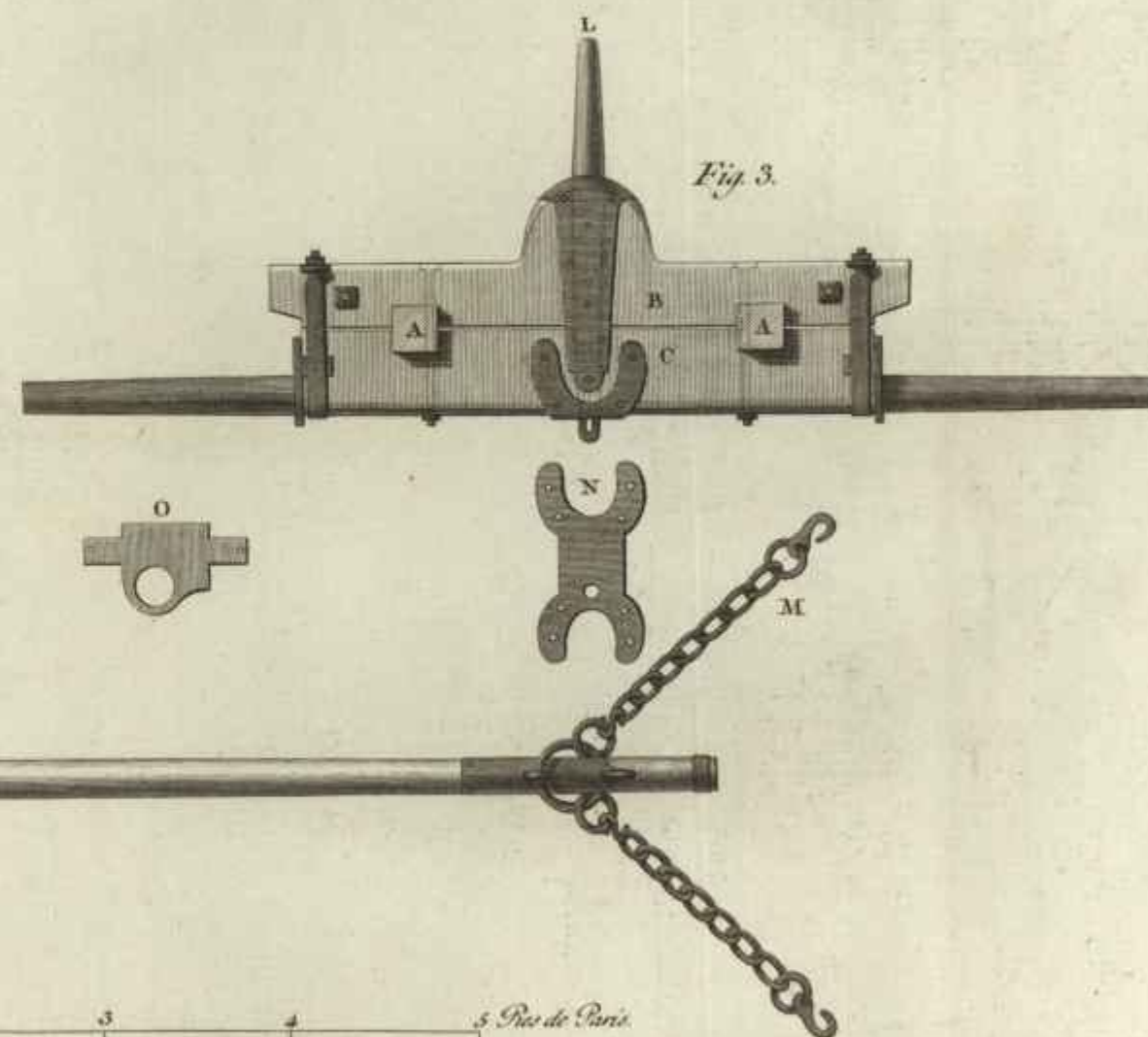
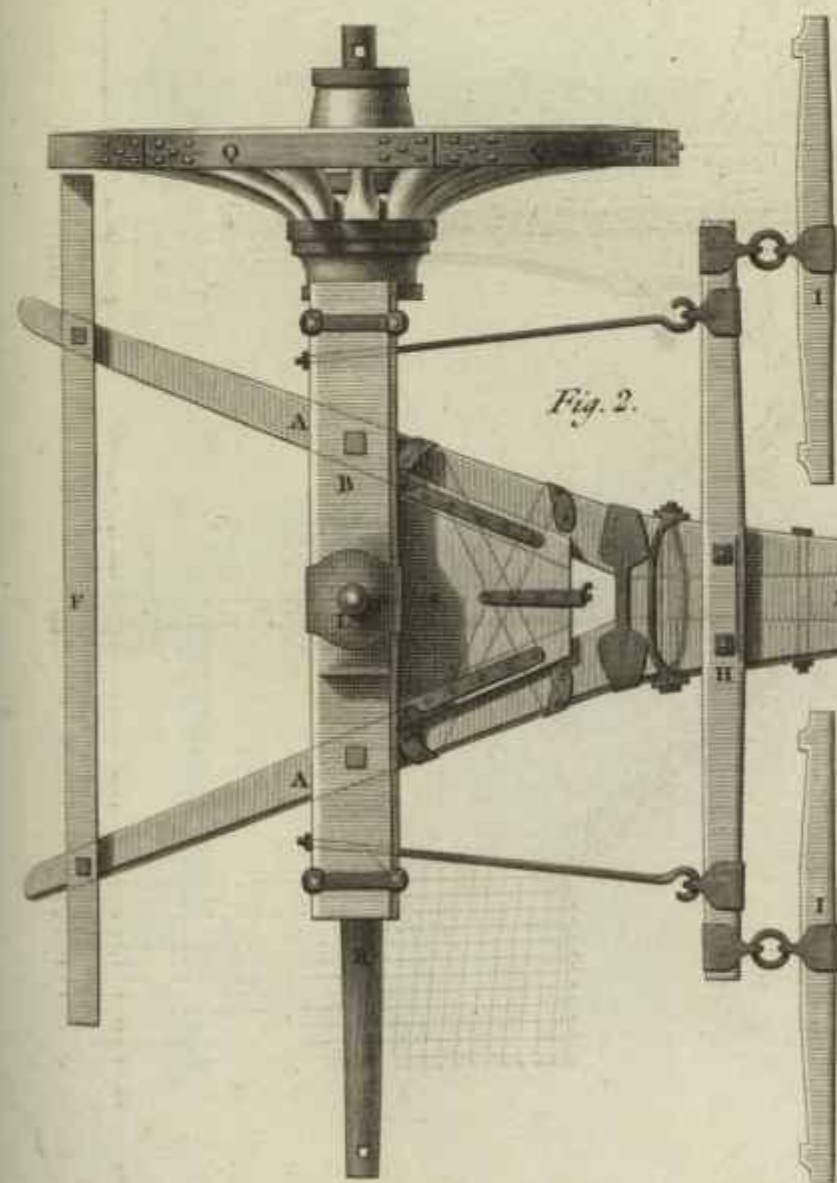
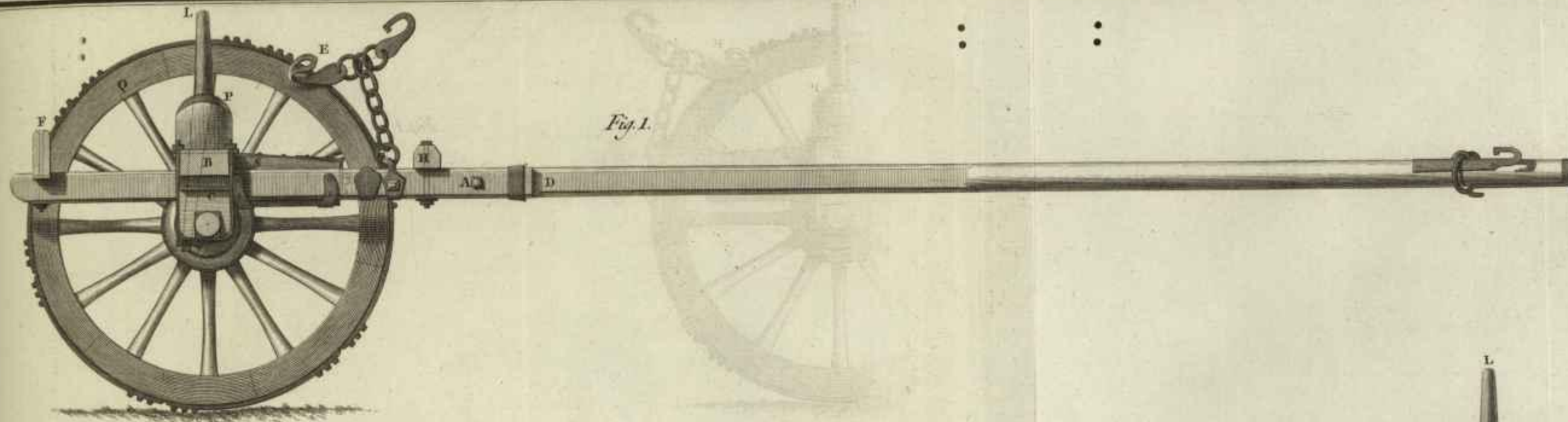


2 Pies de París











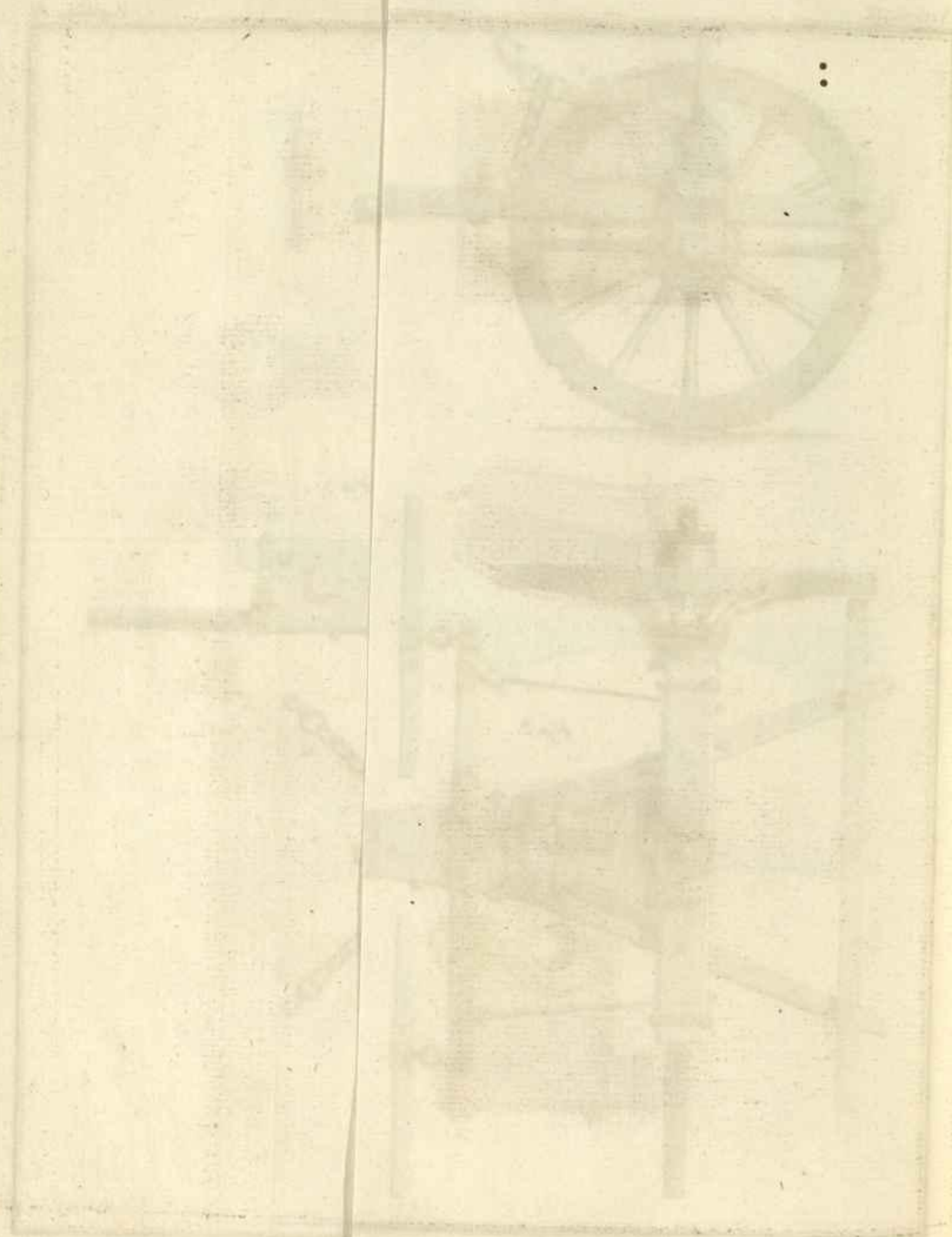




Fig. 1.

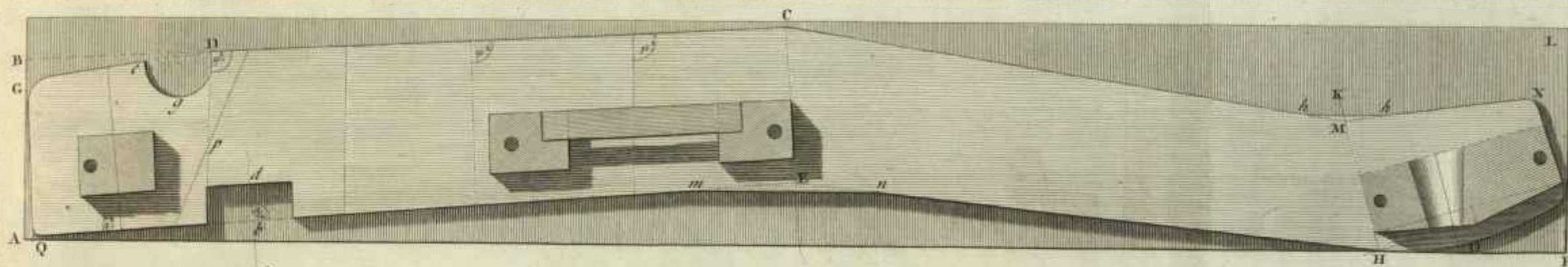


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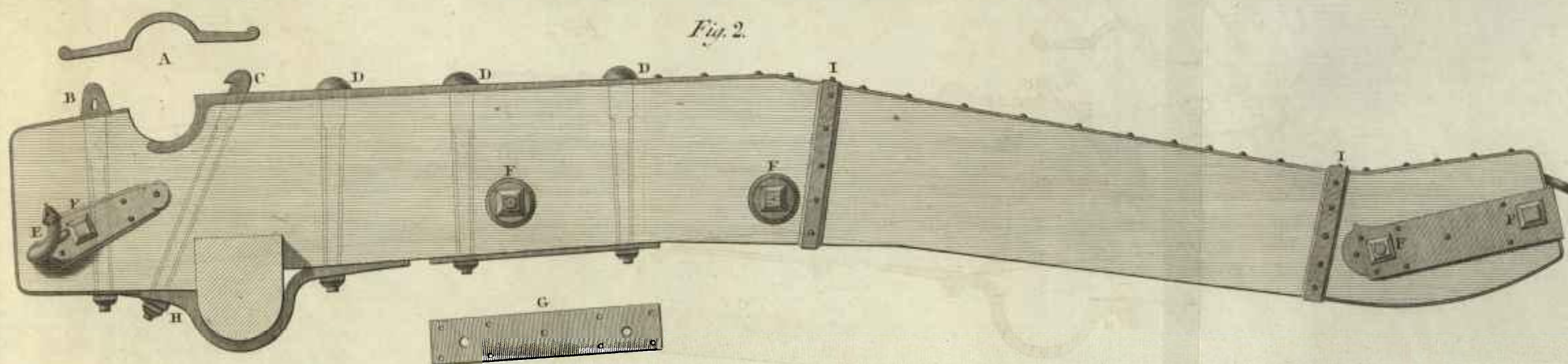
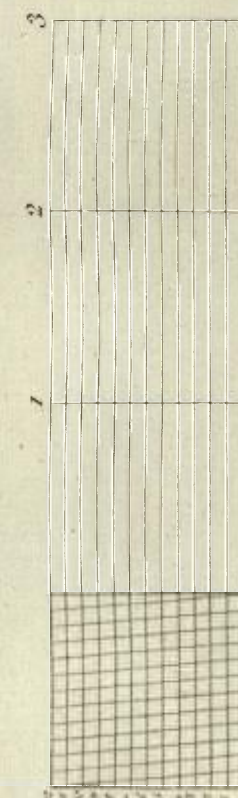
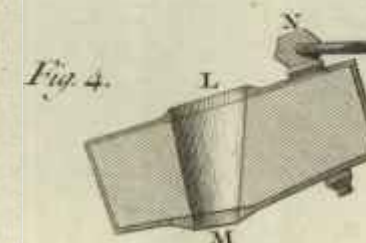
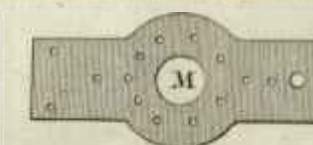
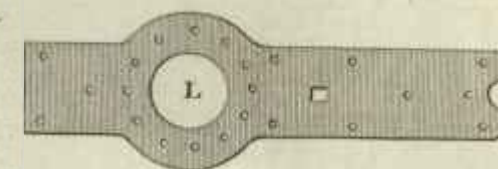
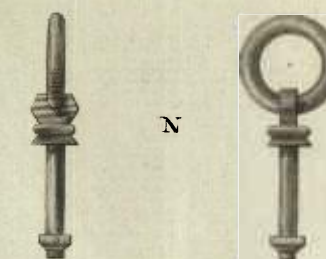
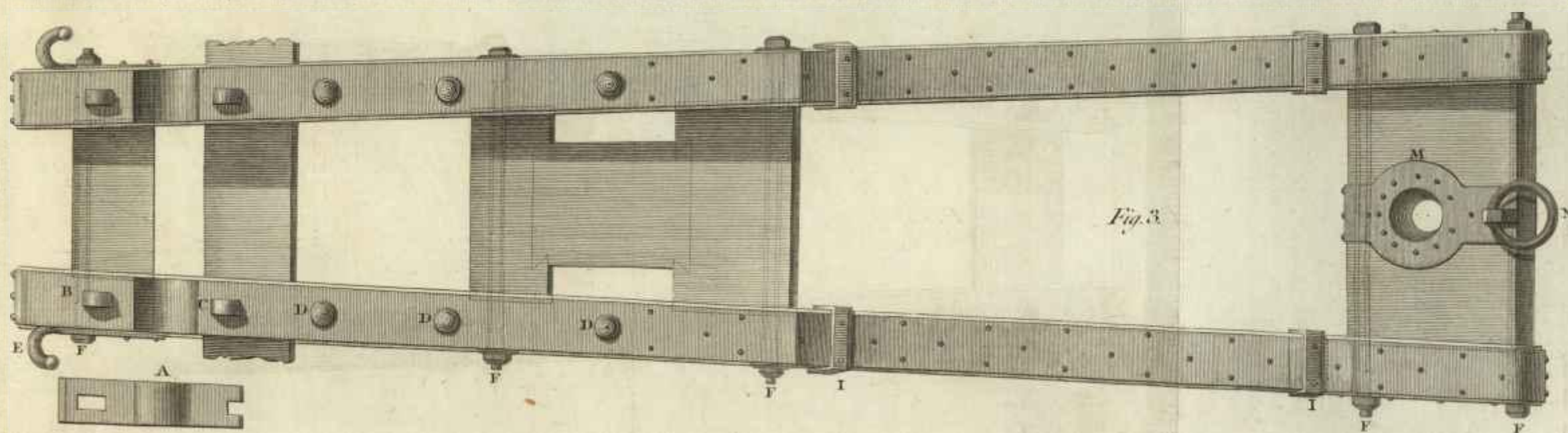
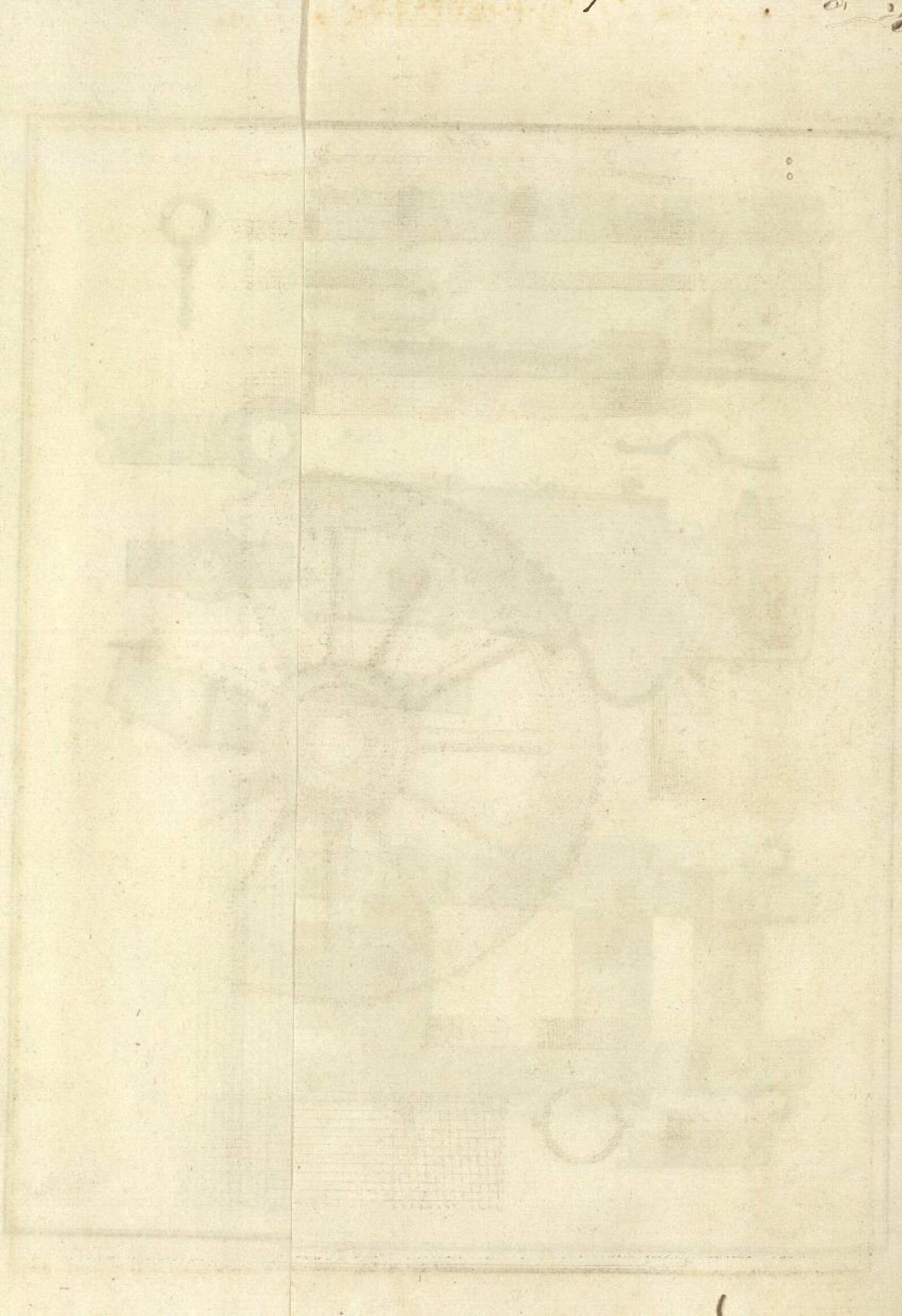


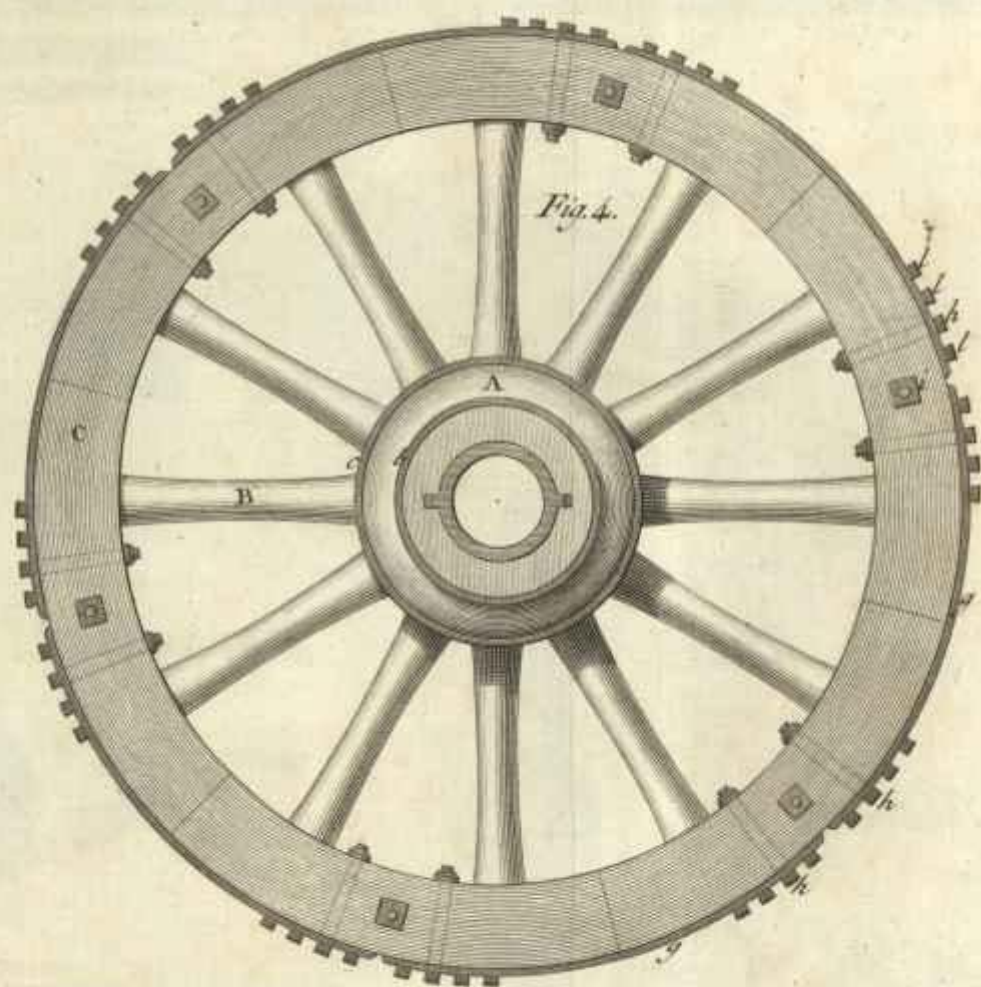
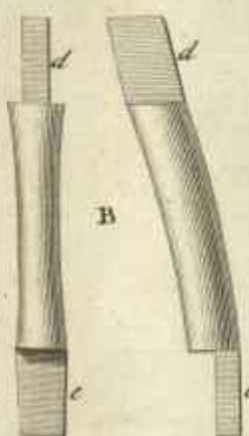
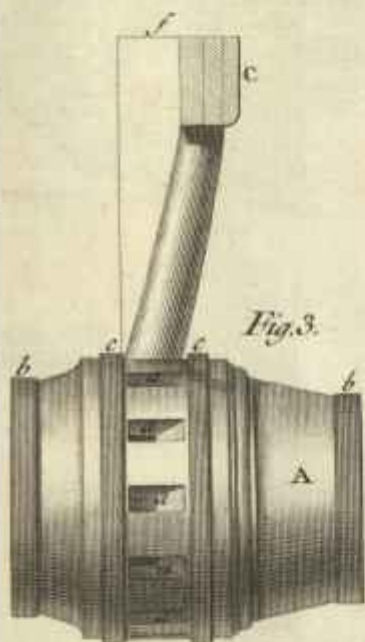
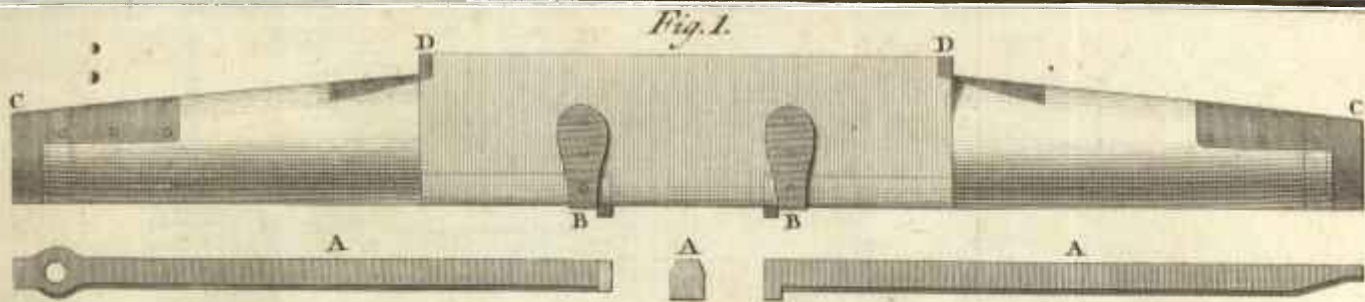
Fig. 3.







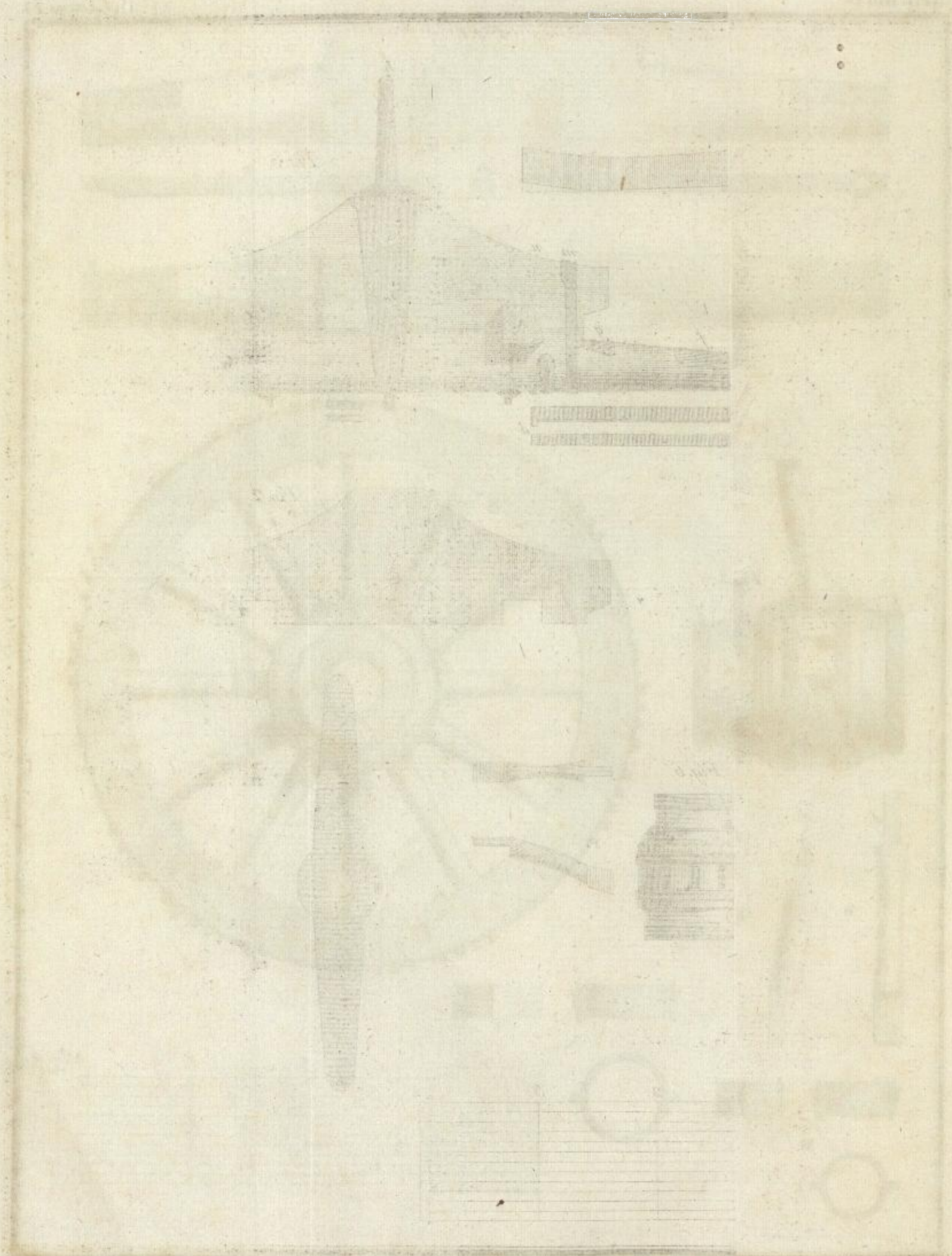




|    | 1 | 2 | 3. Pies de Paris |
|----|---|---|------------------|
| 12 |   |   |                  |
| 11 |   |   |                  |
| 10 |   |   |                  |
| 9  |   |   |                  |
| 8  |   |   |                  |
| 7  |   |   |                  |
| 6  |   |   |                  |
| 5  |   |   |                  |
| 4  |   |   |                  |
| 3  |   |   |                  |
| 2  |   |   |                  |
| 1  |   |   |                  |

12 11 10 9 8 7 6 5 4 3 2 1







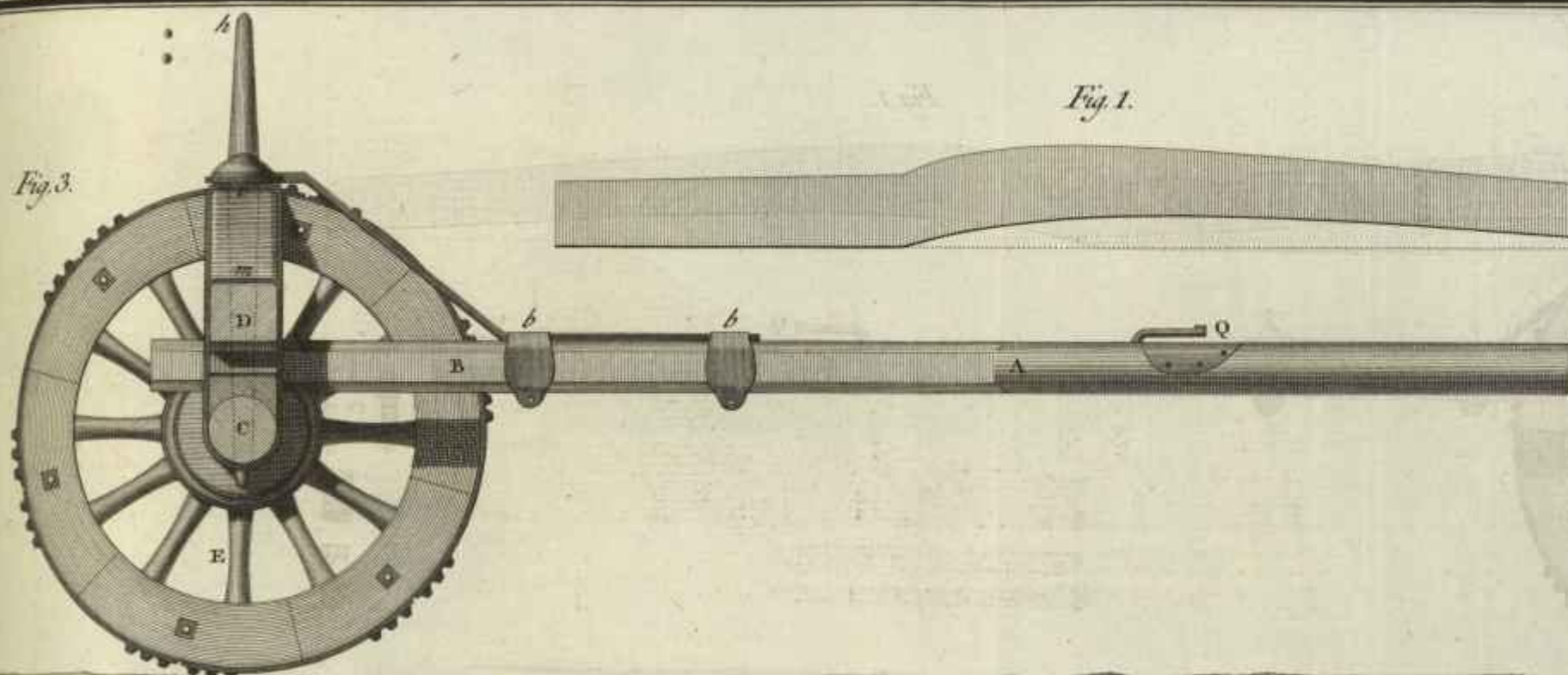


Fig. 3.

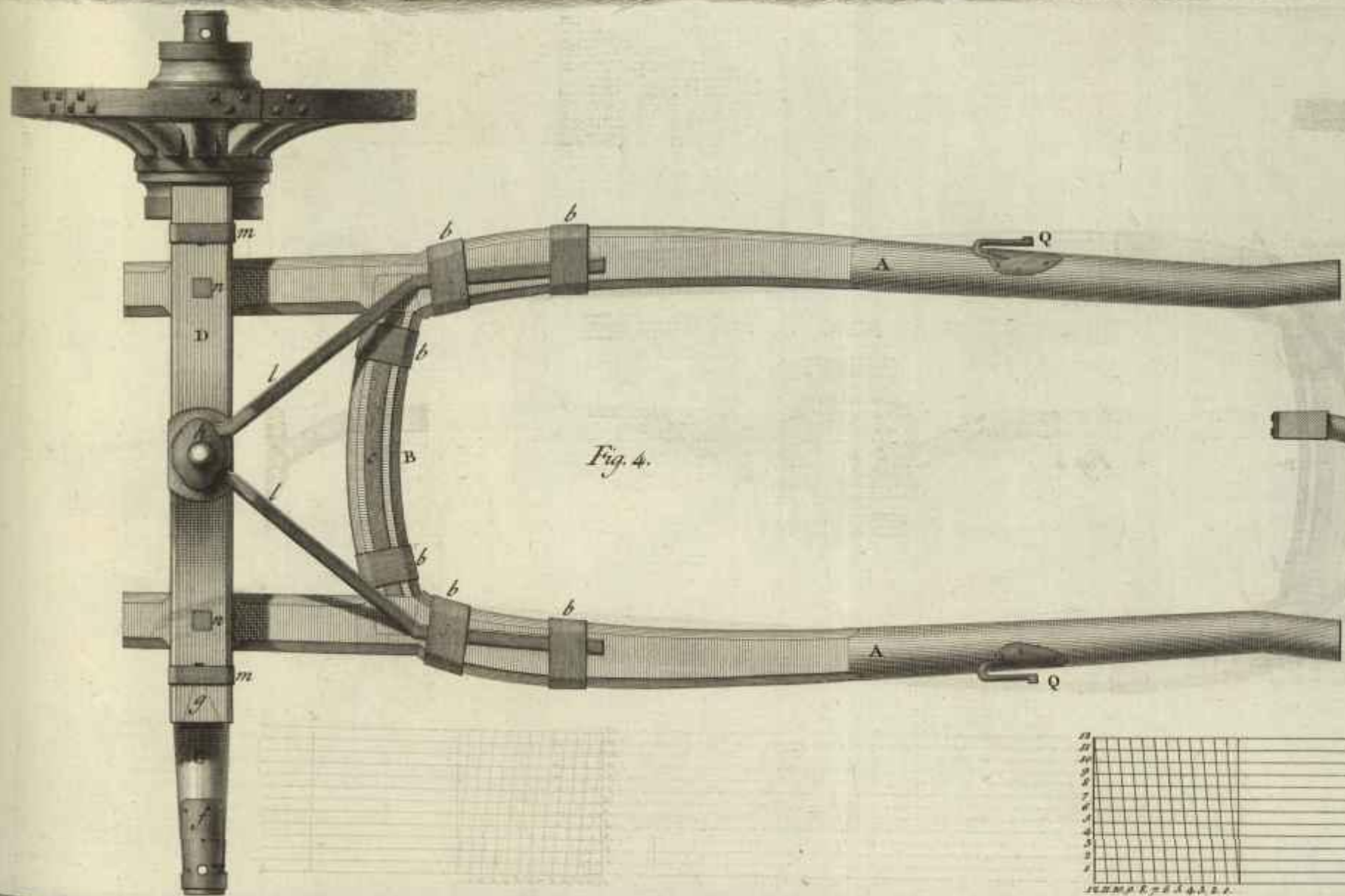


Fig. 4.

Fig. 1.

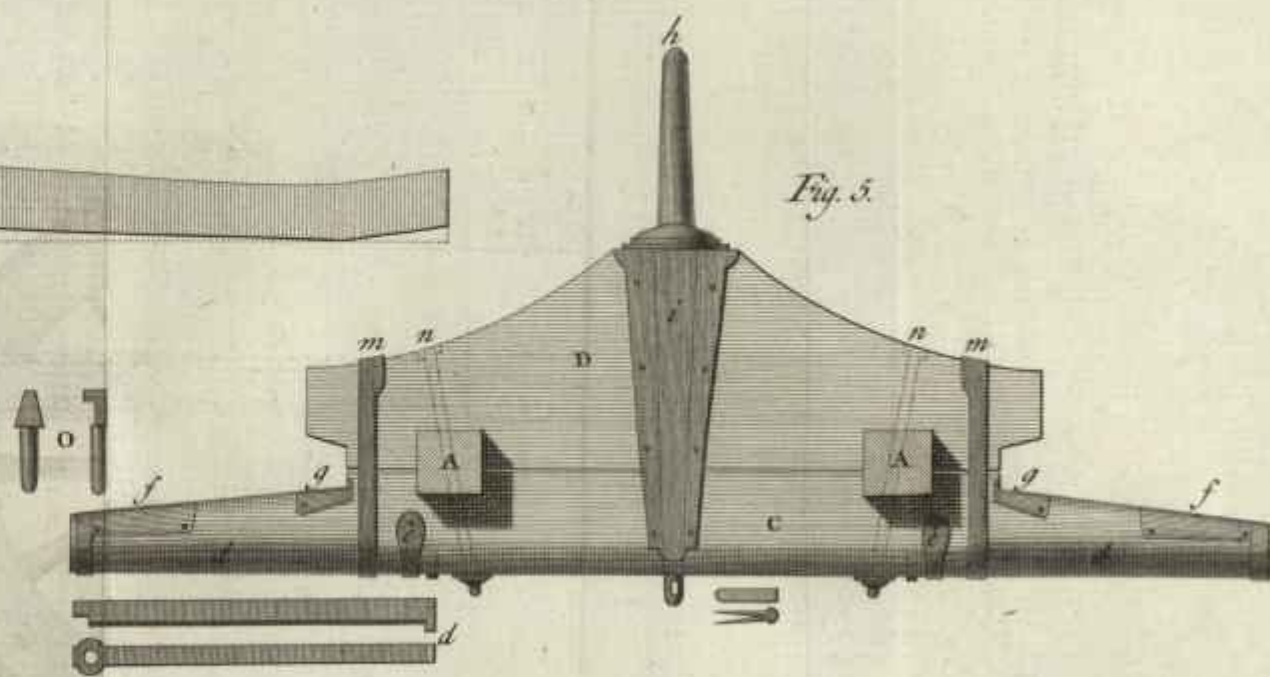


Fig. 5.

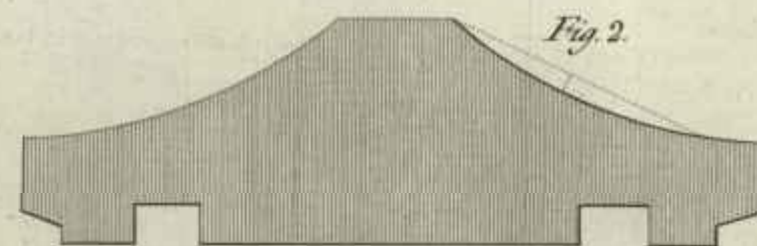


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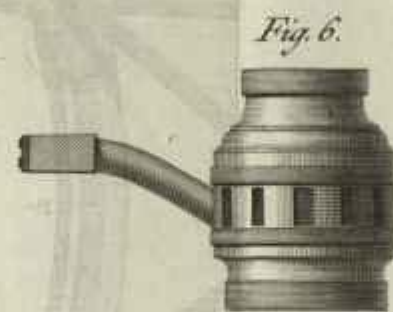
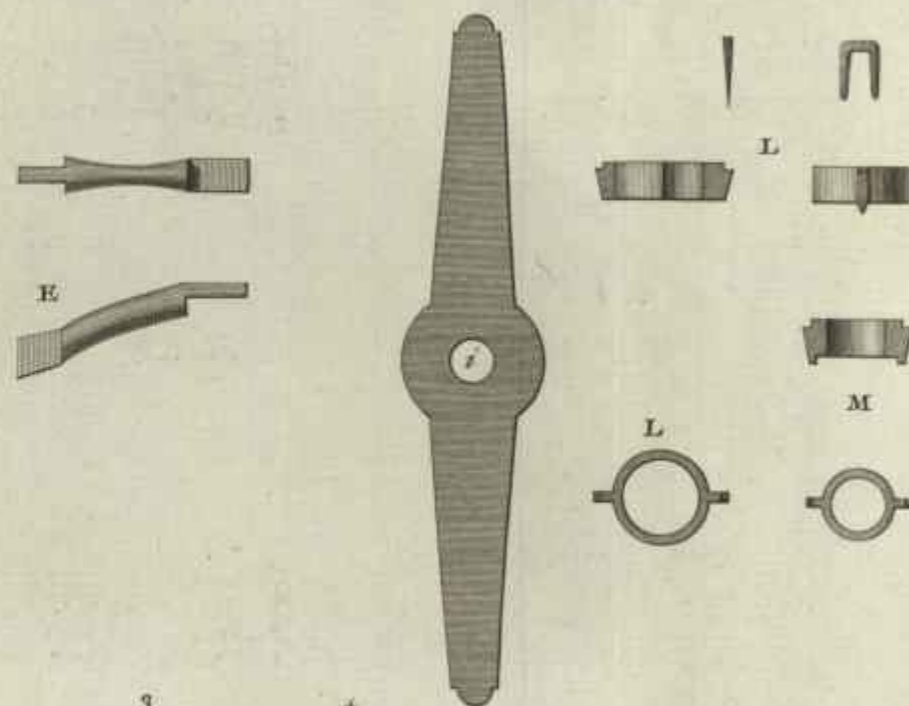


Fig. 6.





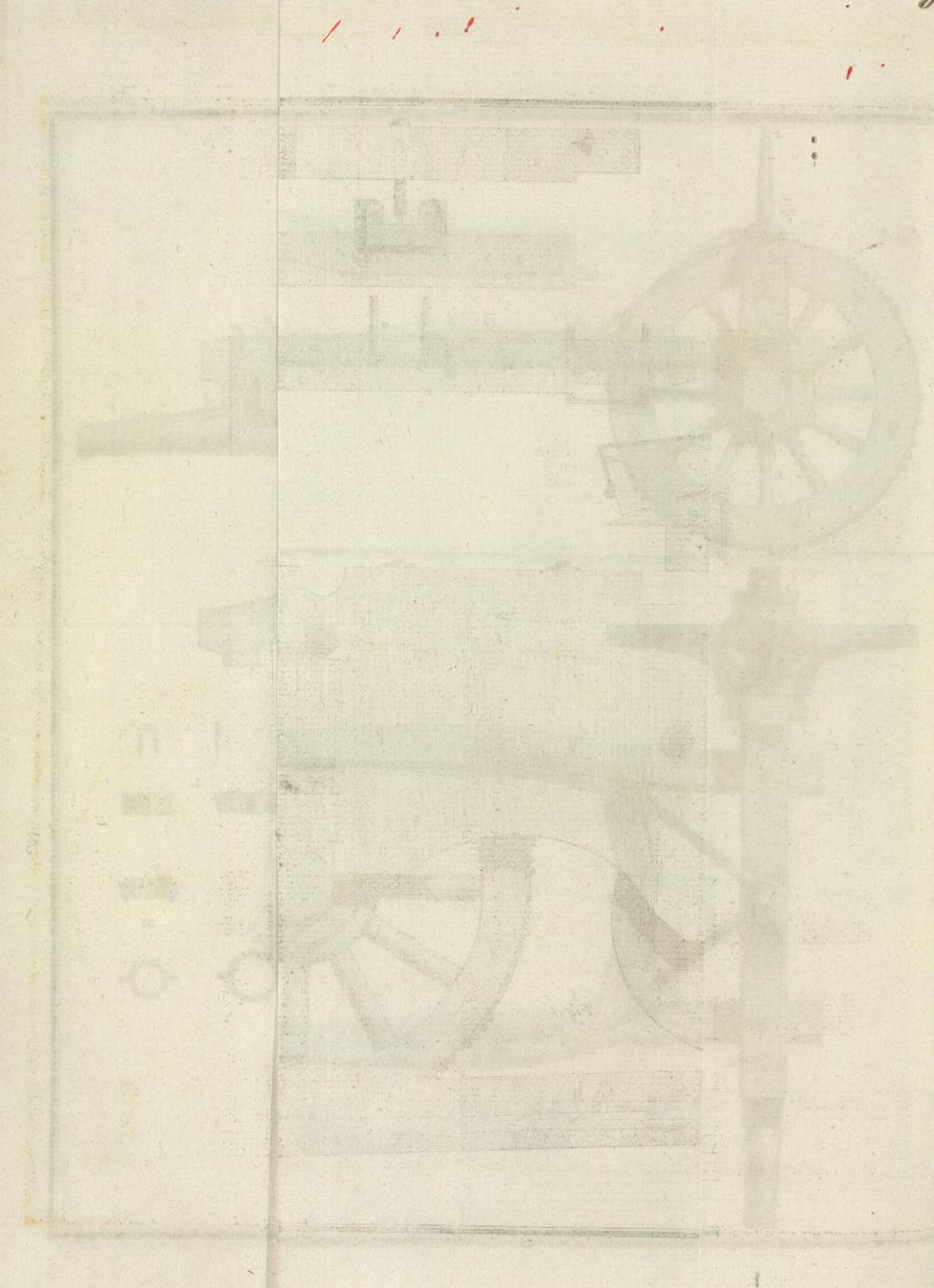




Fig. 4.

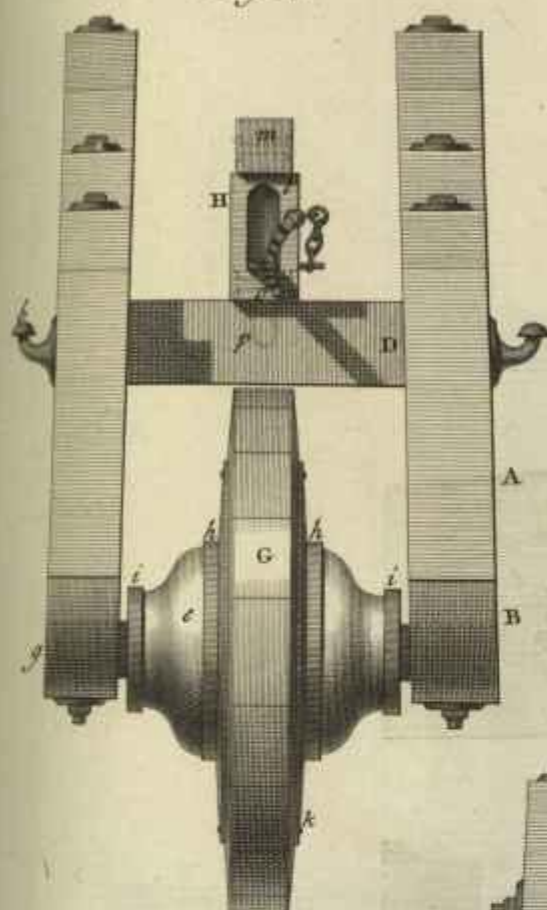


Fig. 3.

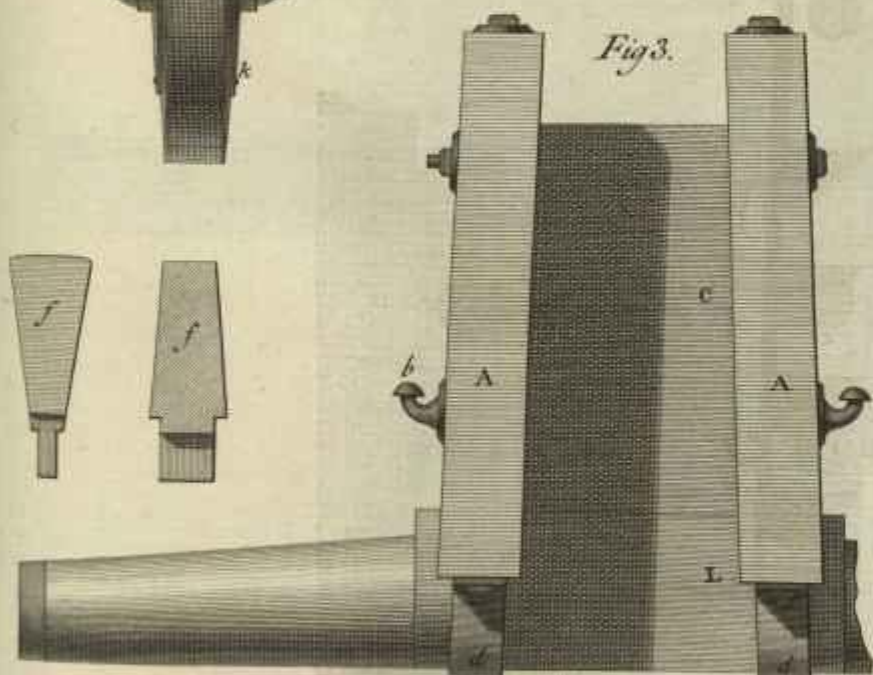


Fig. 2.

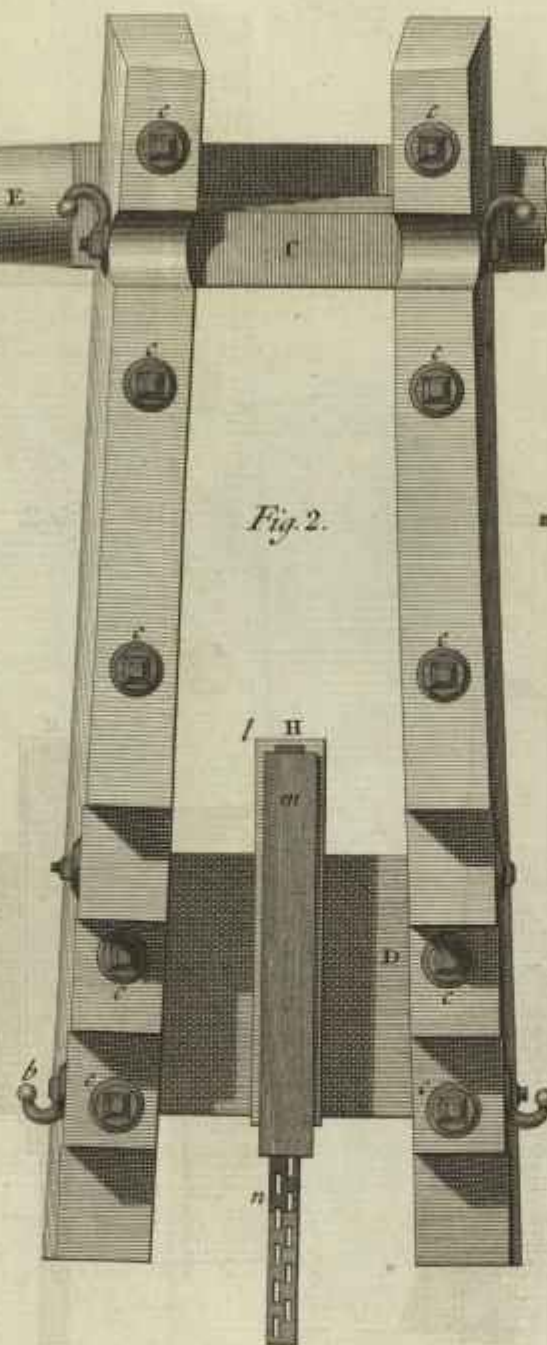
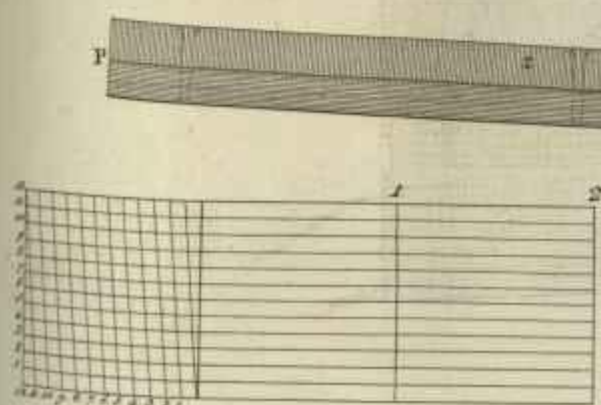
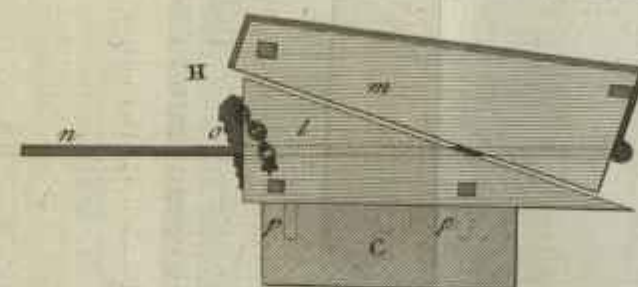
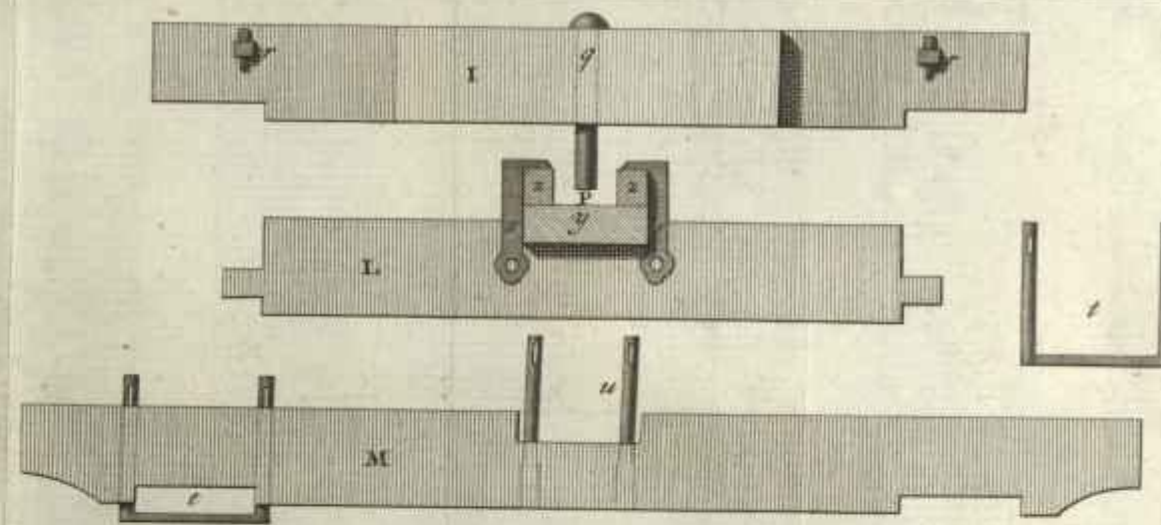
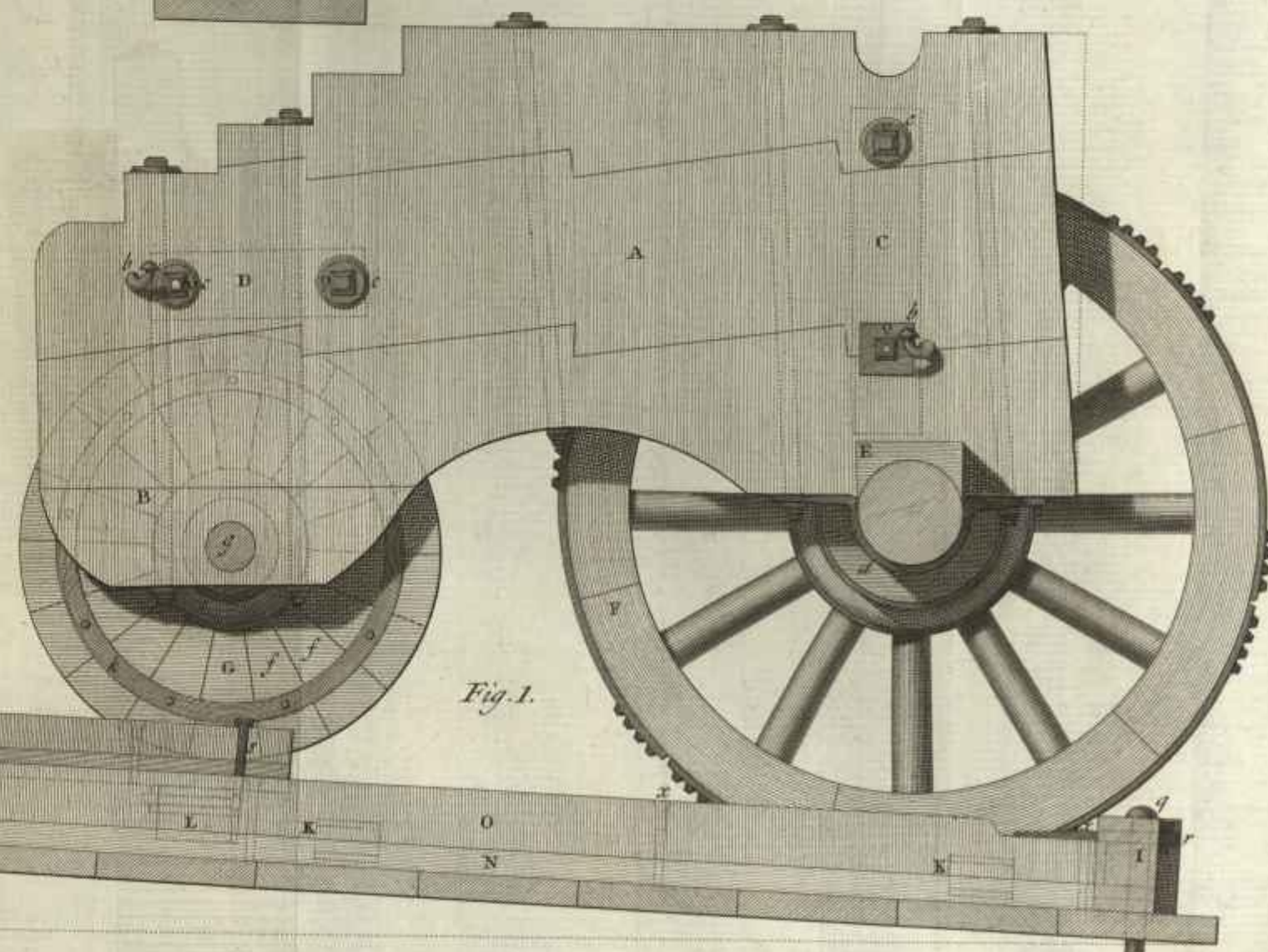
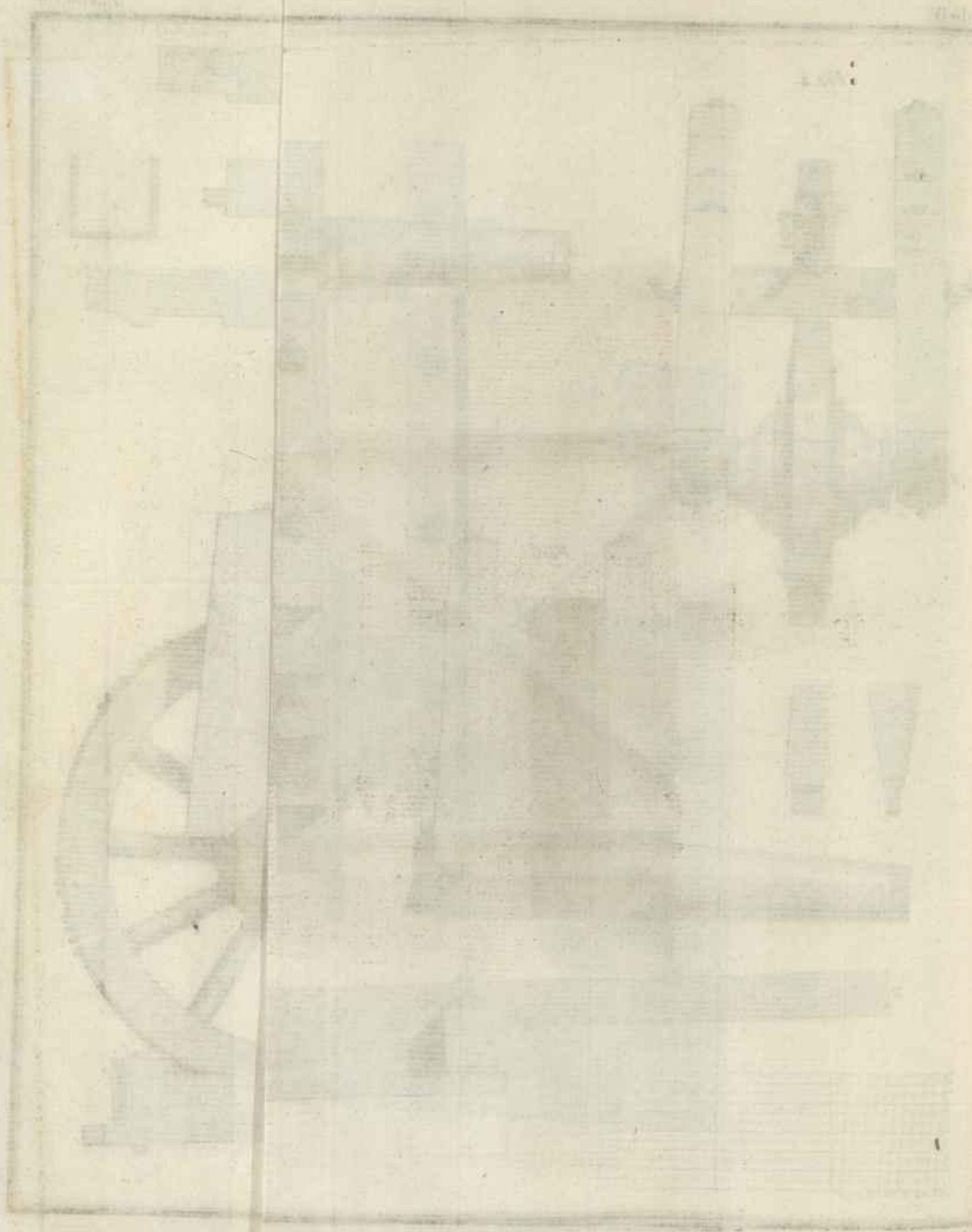


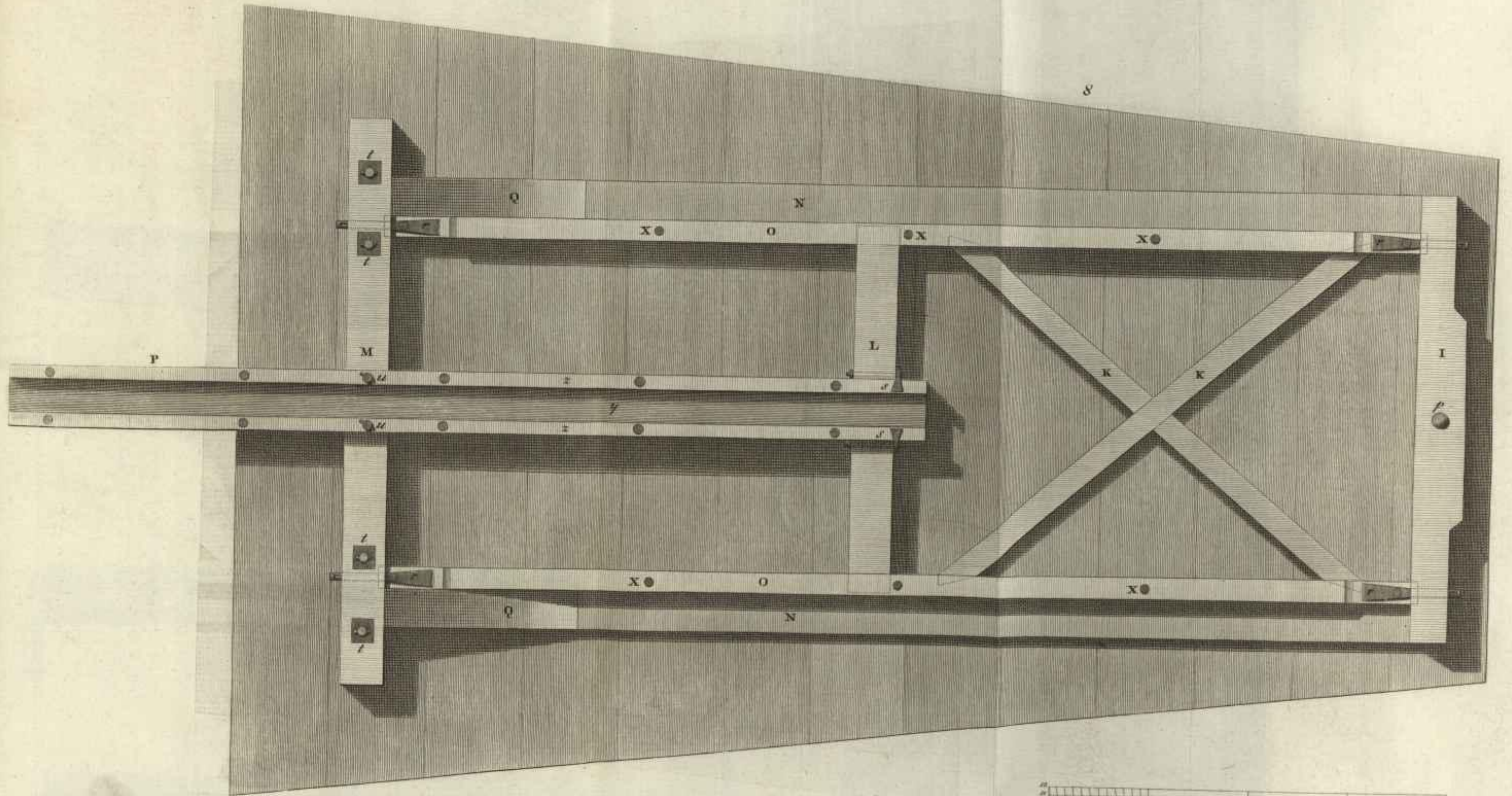
Fig. 1.



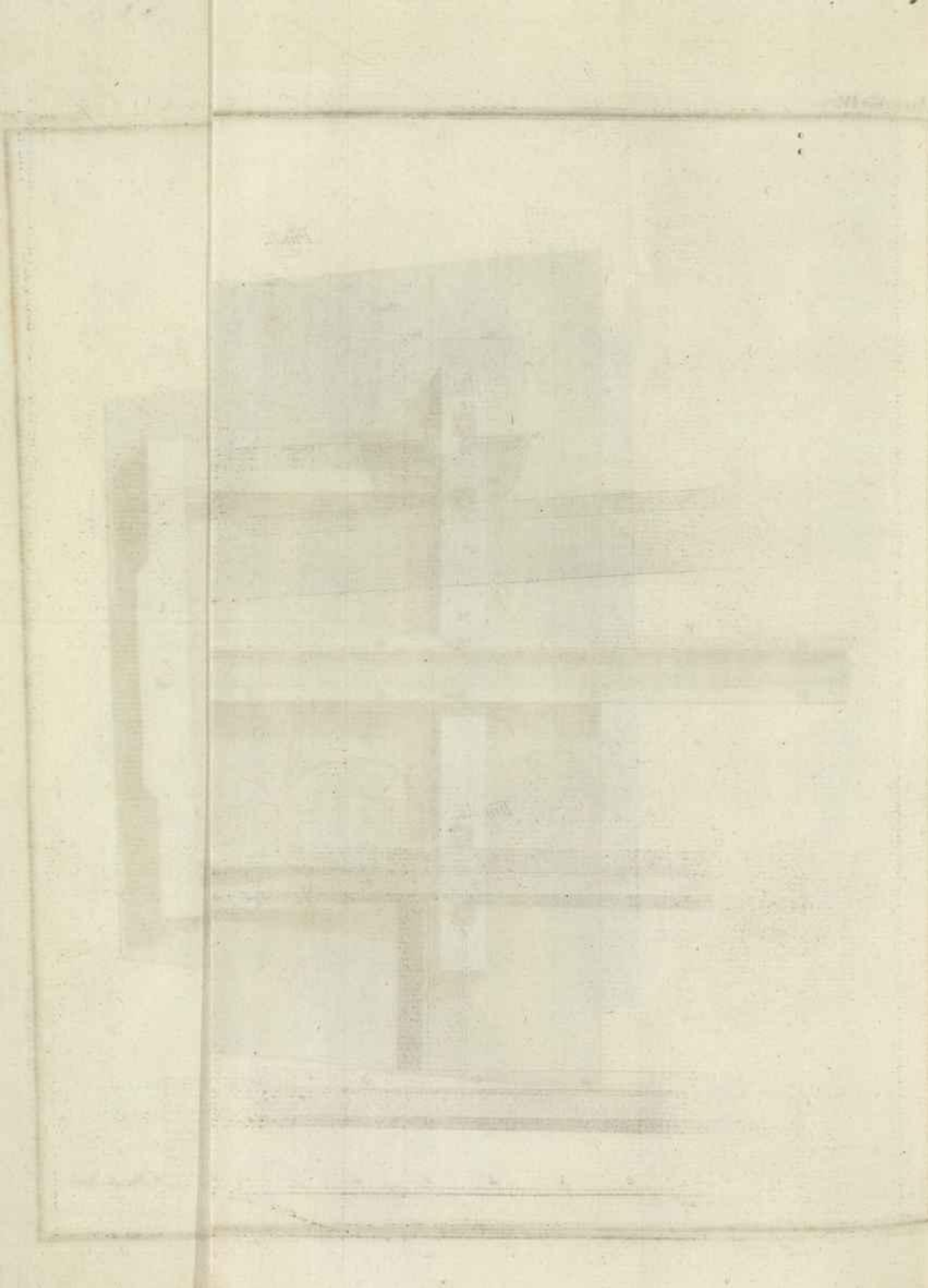














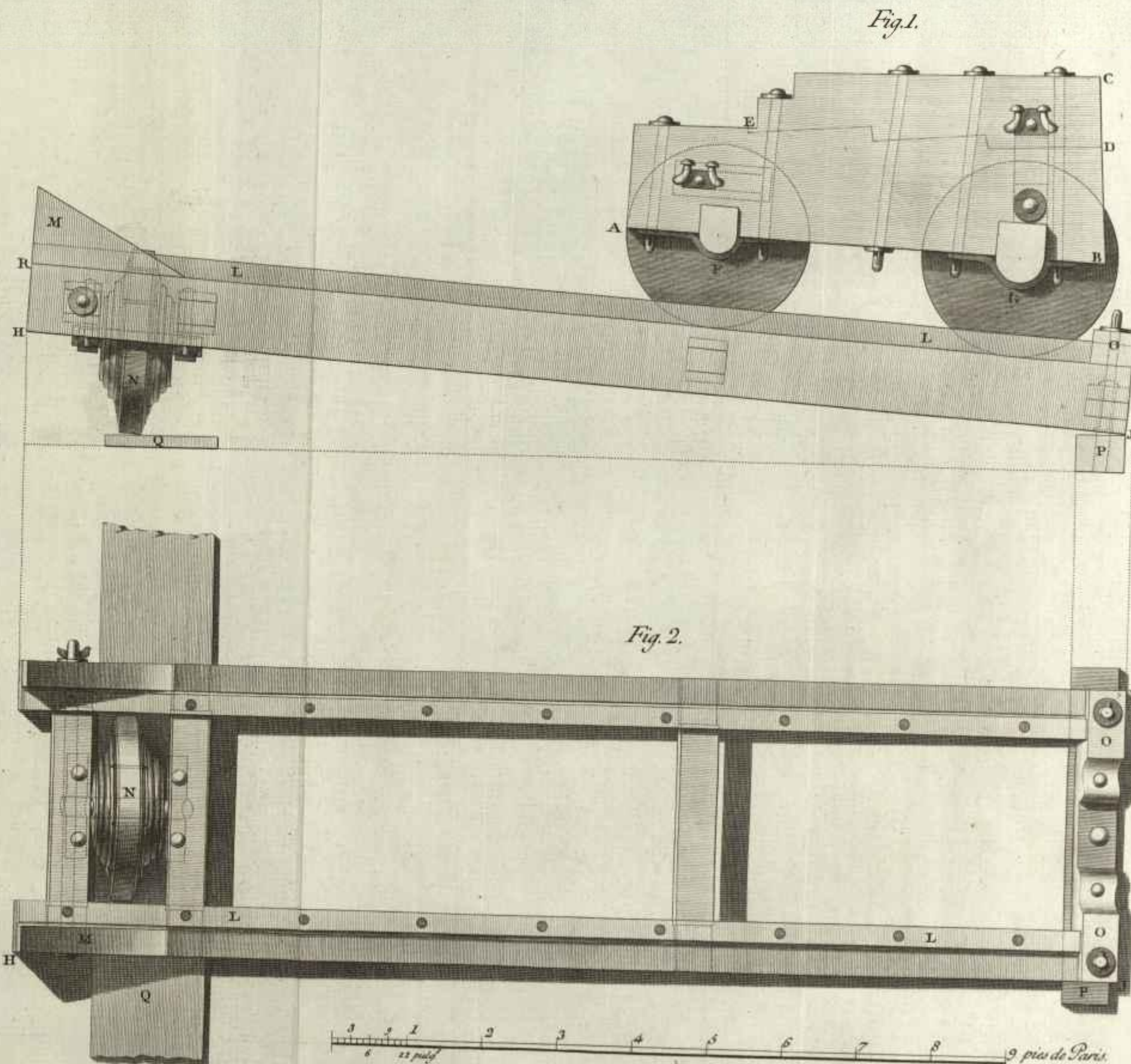
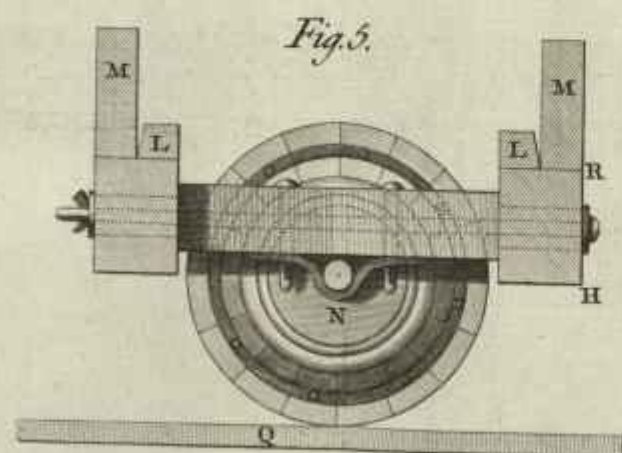
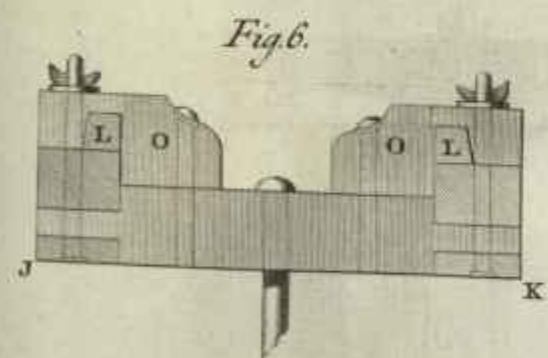
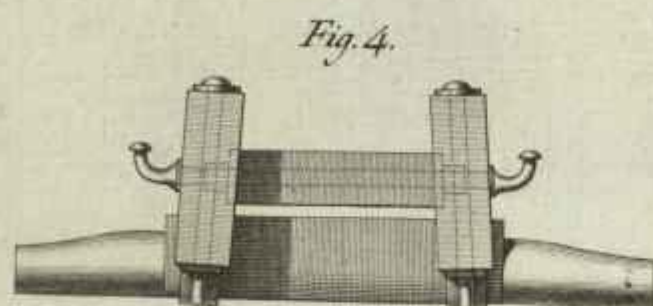
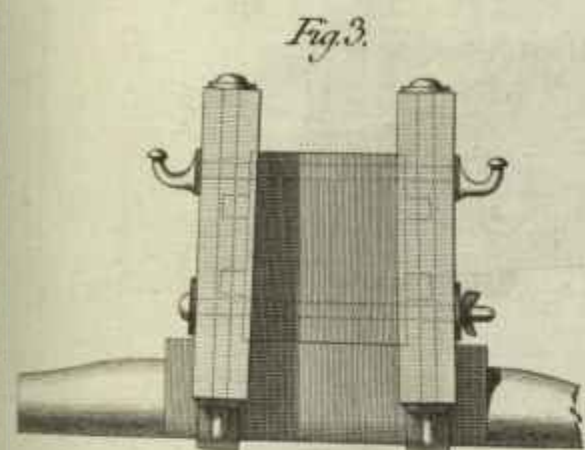










Fig. 2.

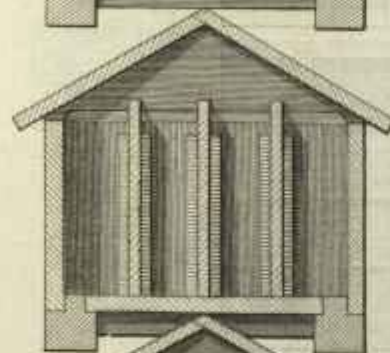


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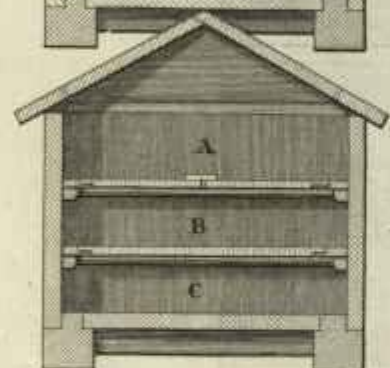


Fig. 6.



D

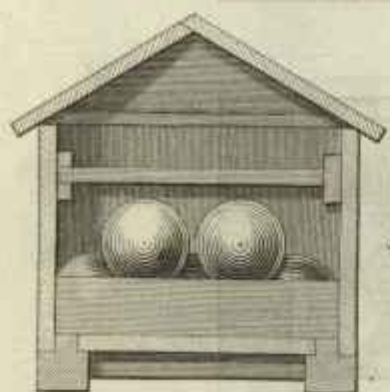


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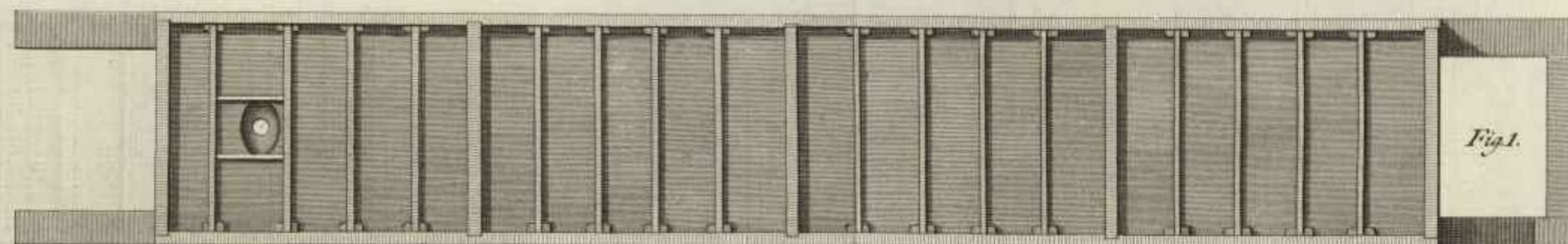


Fig. 1.

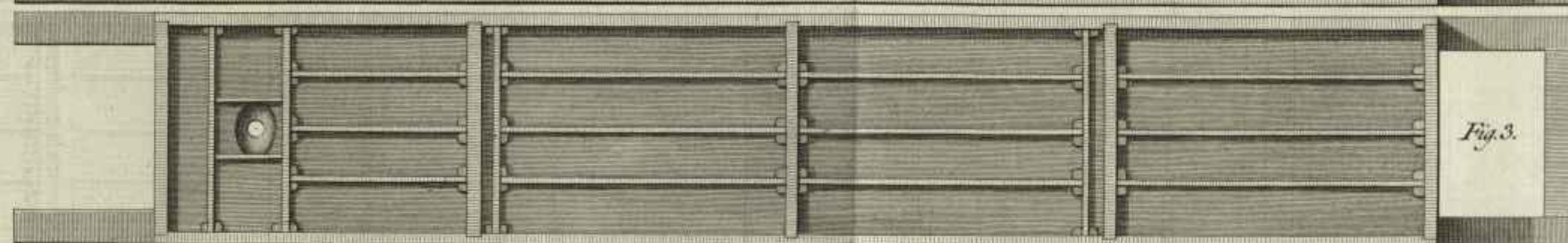


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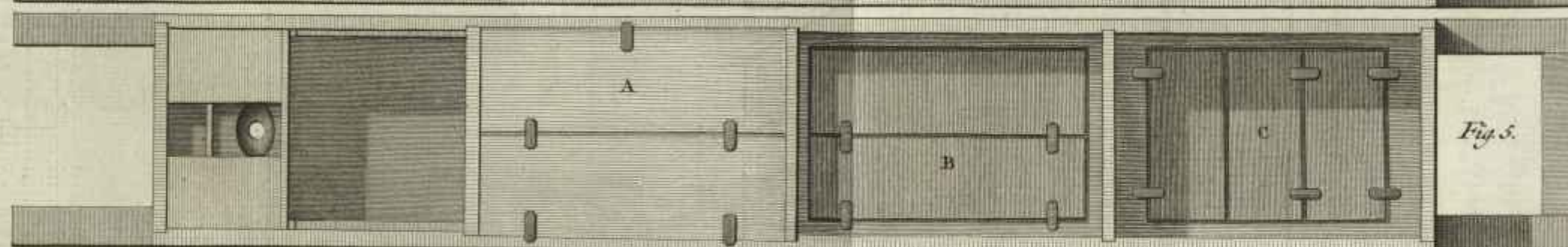


Fig. 5.

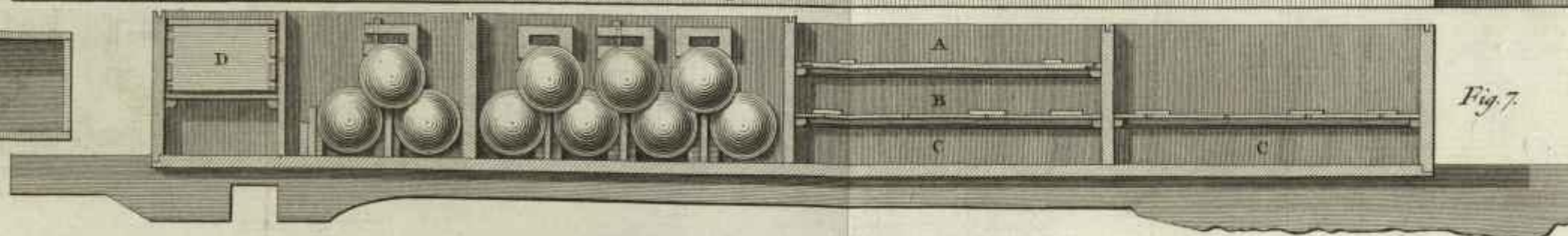


Fig. 7.

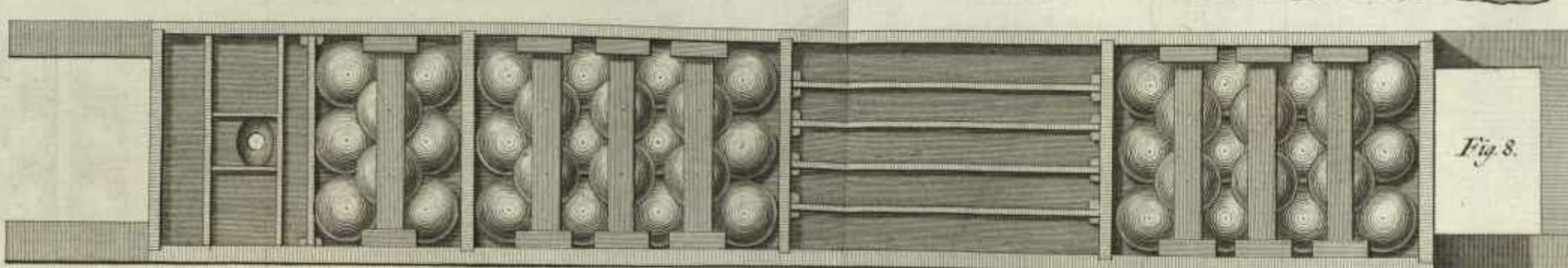
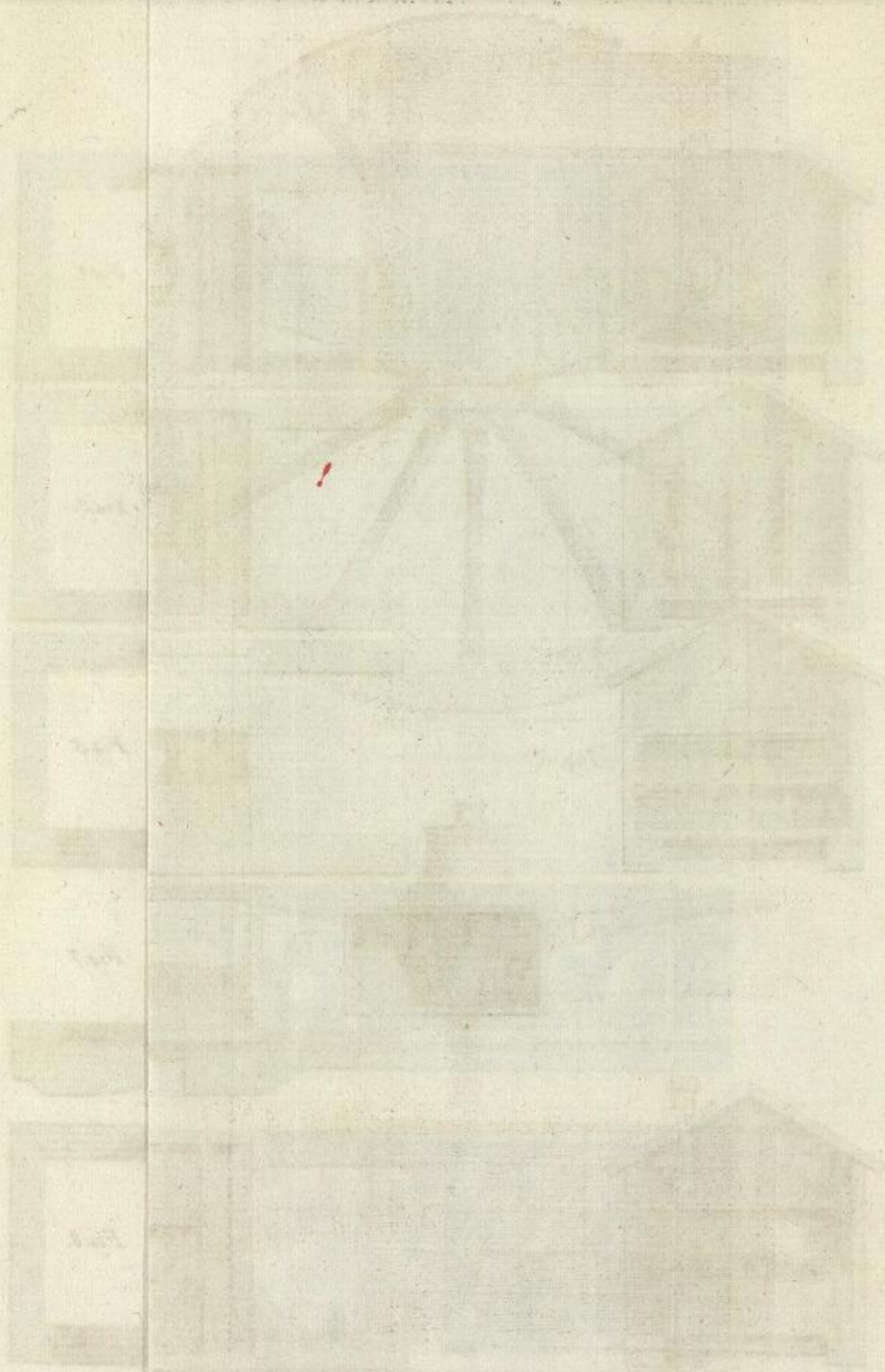


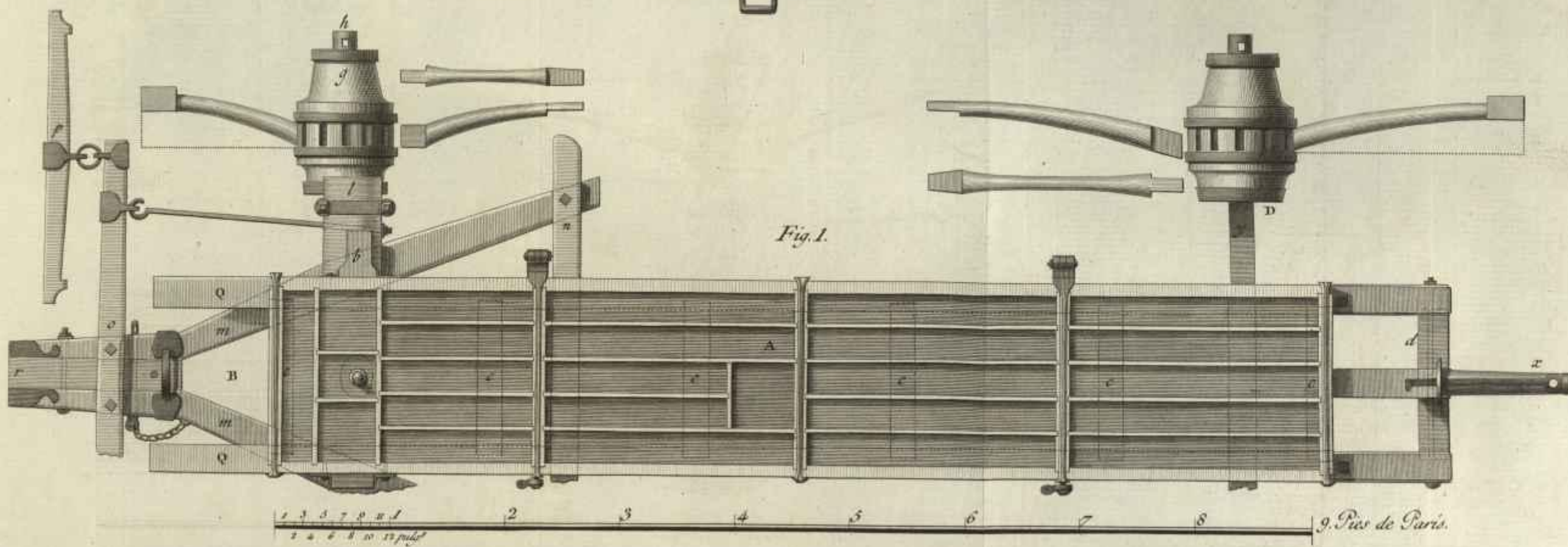
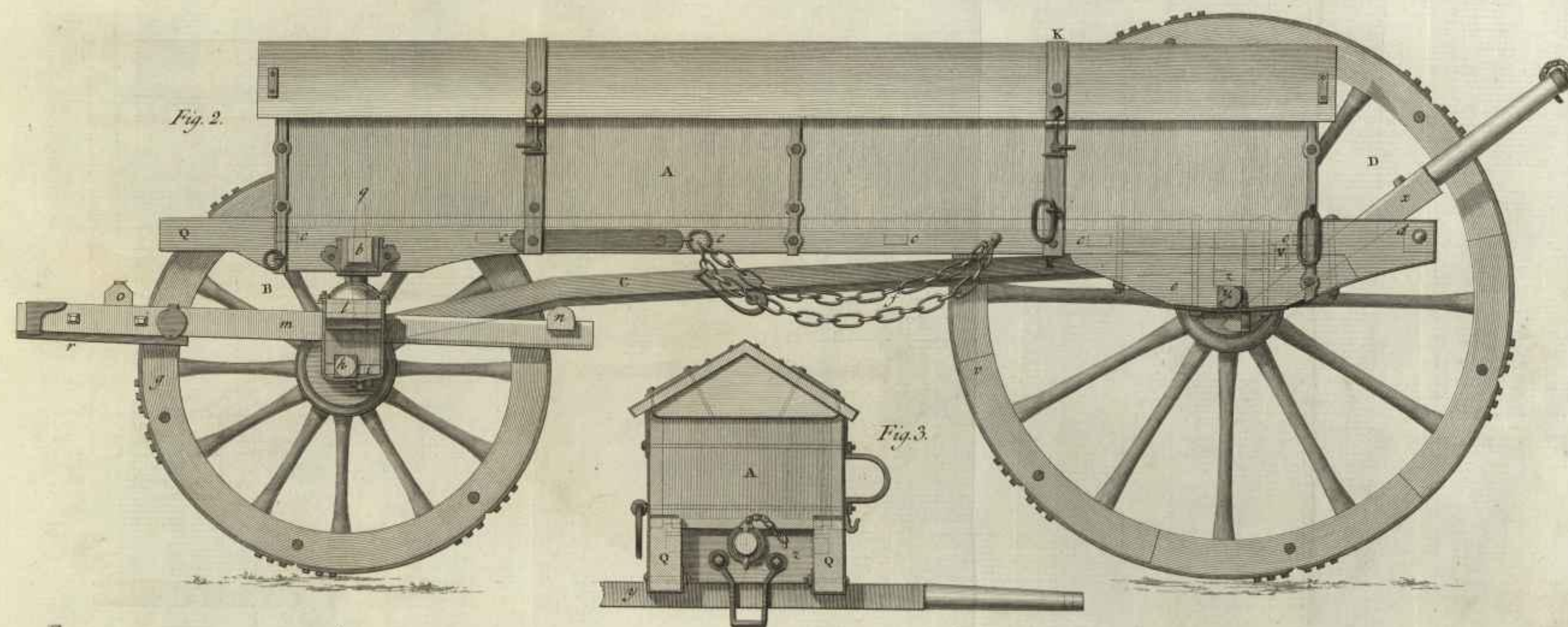
Fig. 8.

1 2 3 4 5 6 7 8 9 10 11 12 Pies de París.

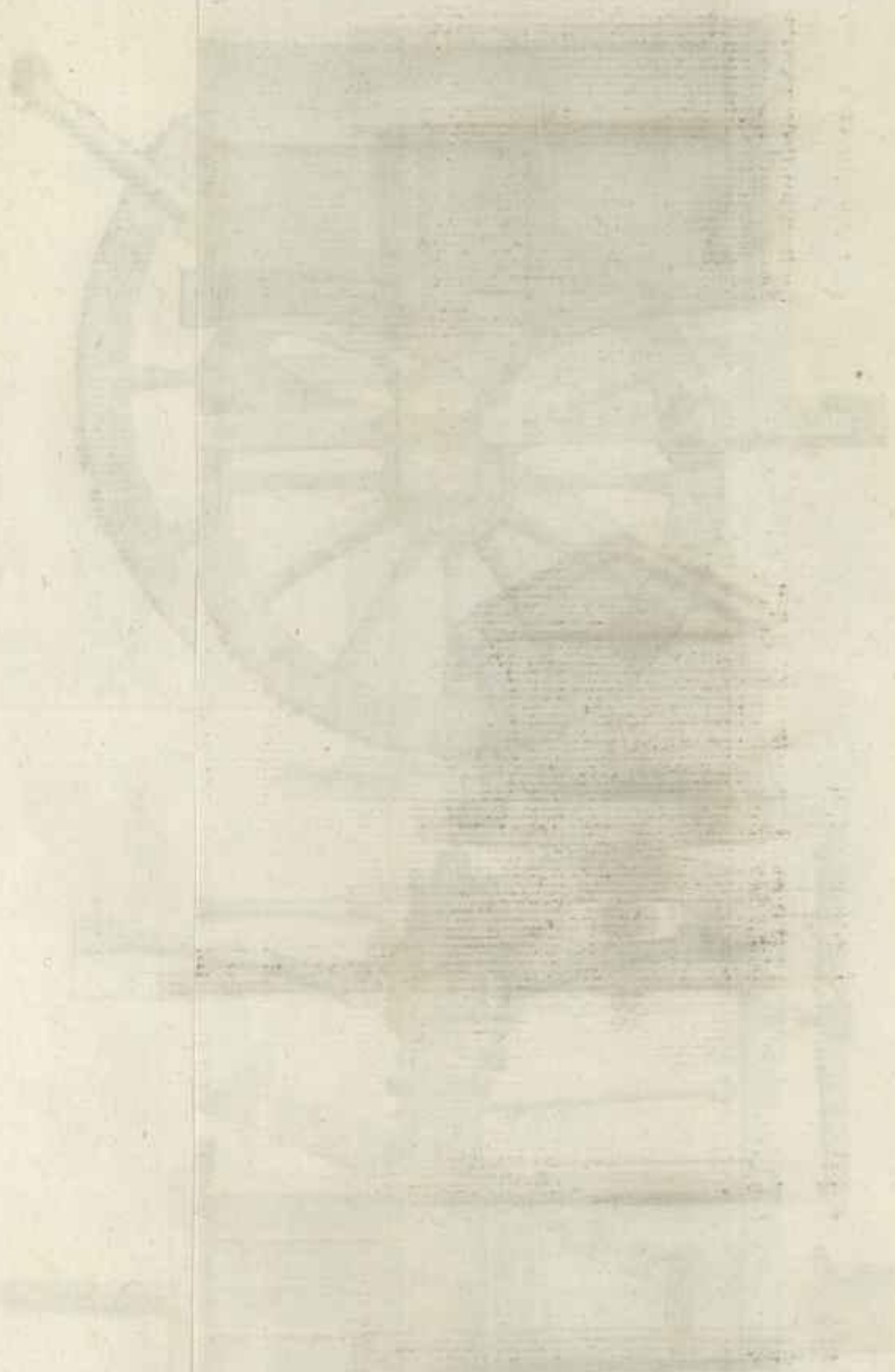














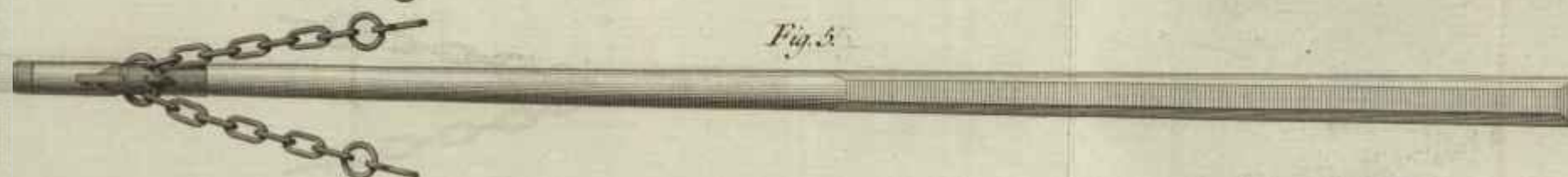
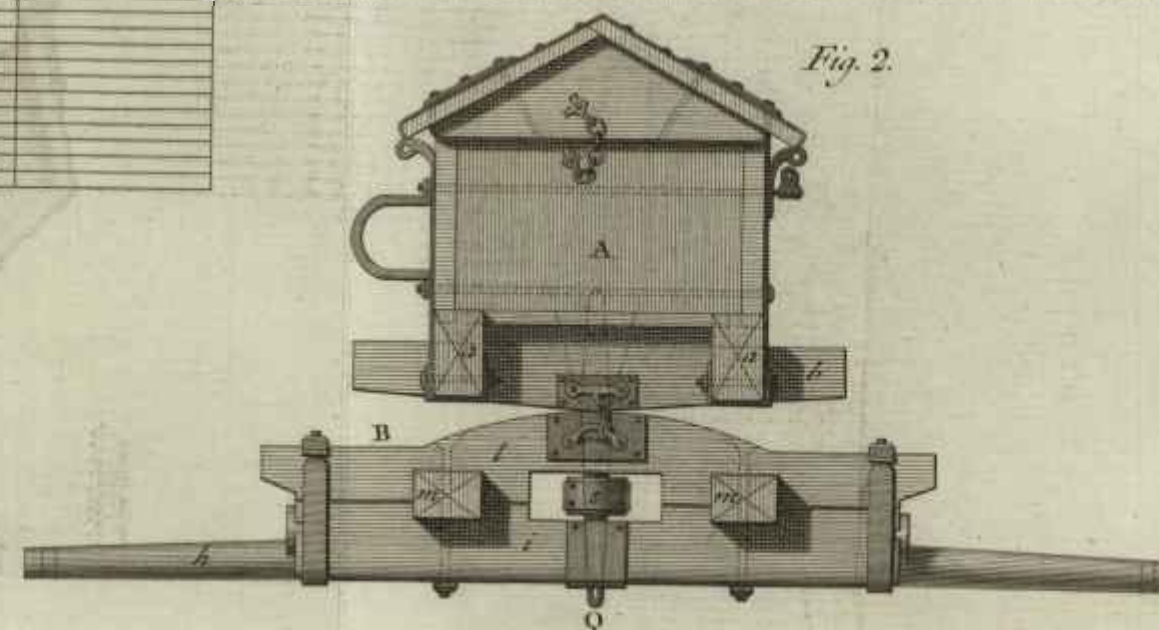
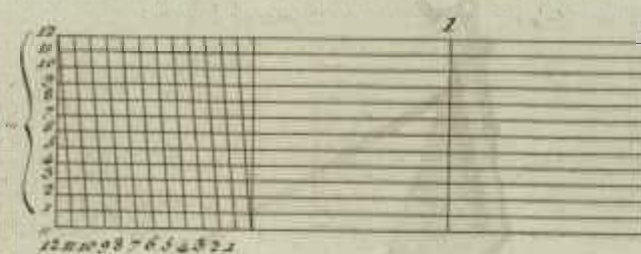
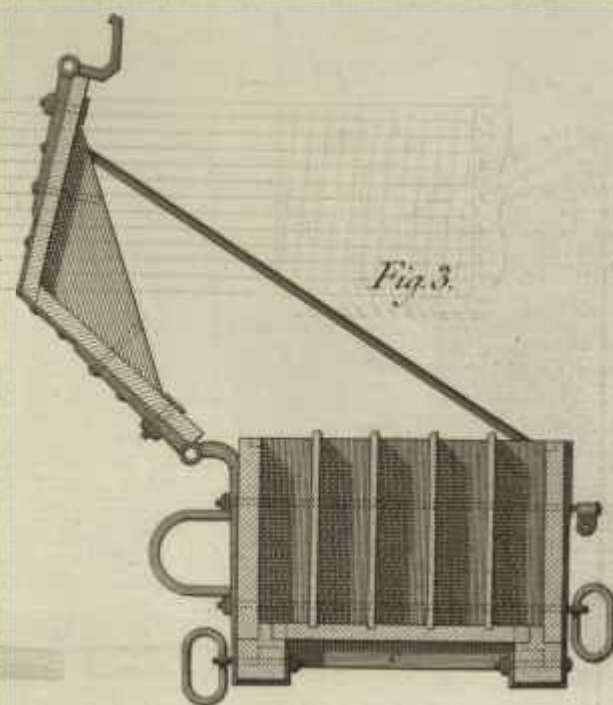
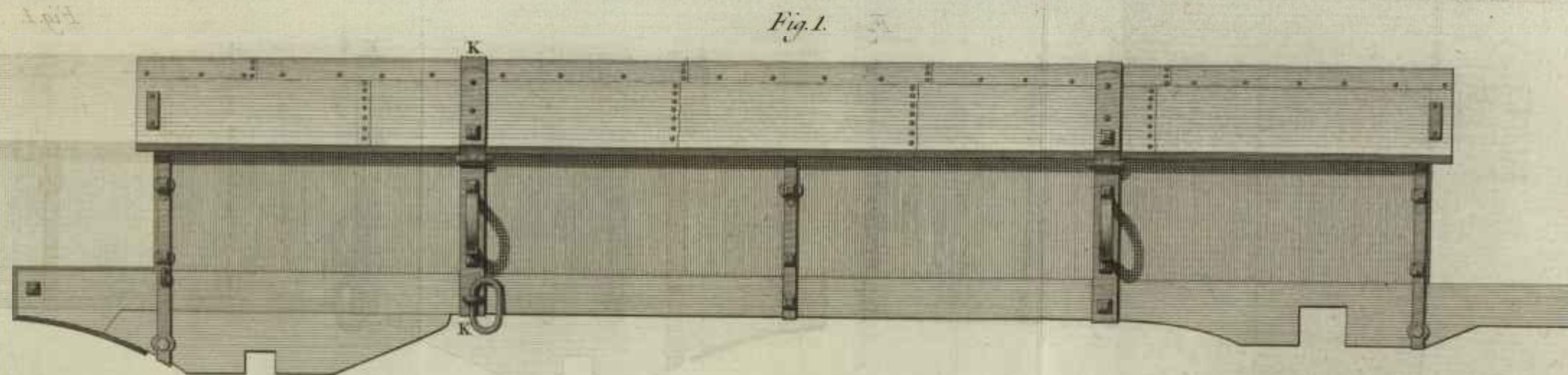








Fig. 1.

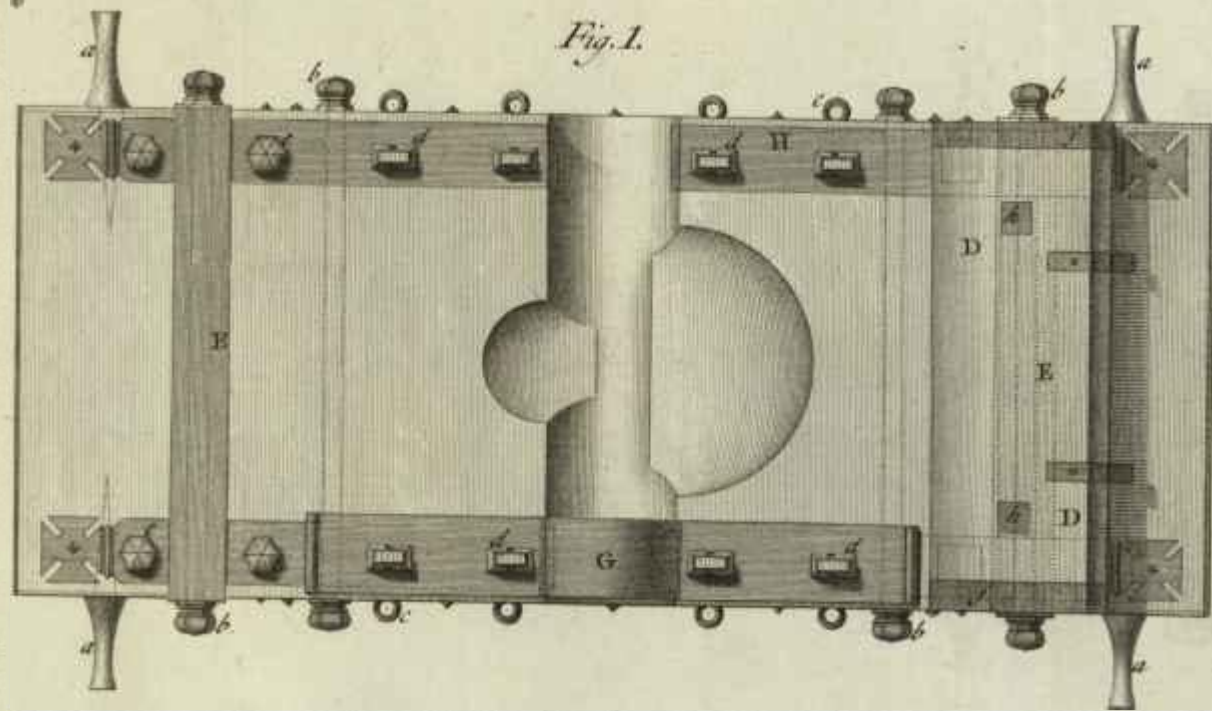


Fig. 2.

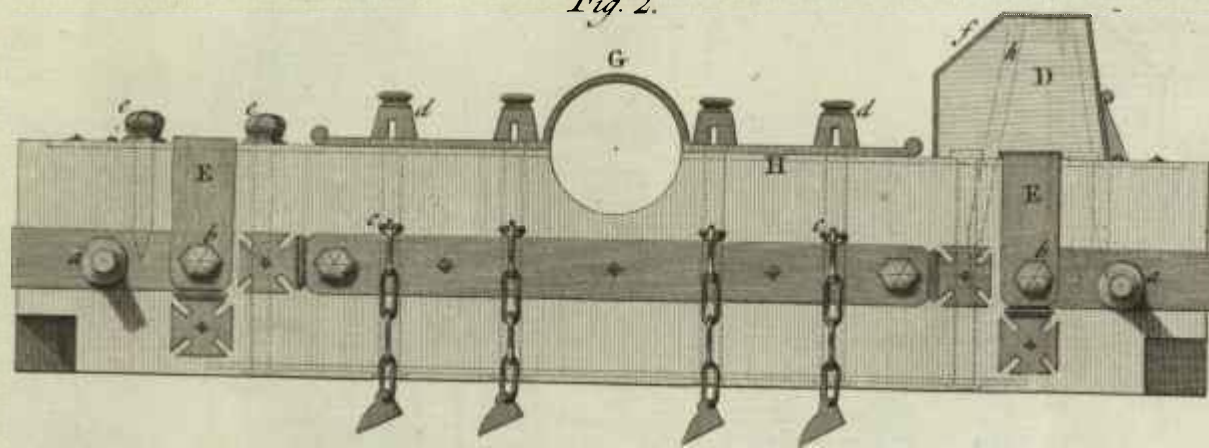


Fig. 5.



Fig. 3.

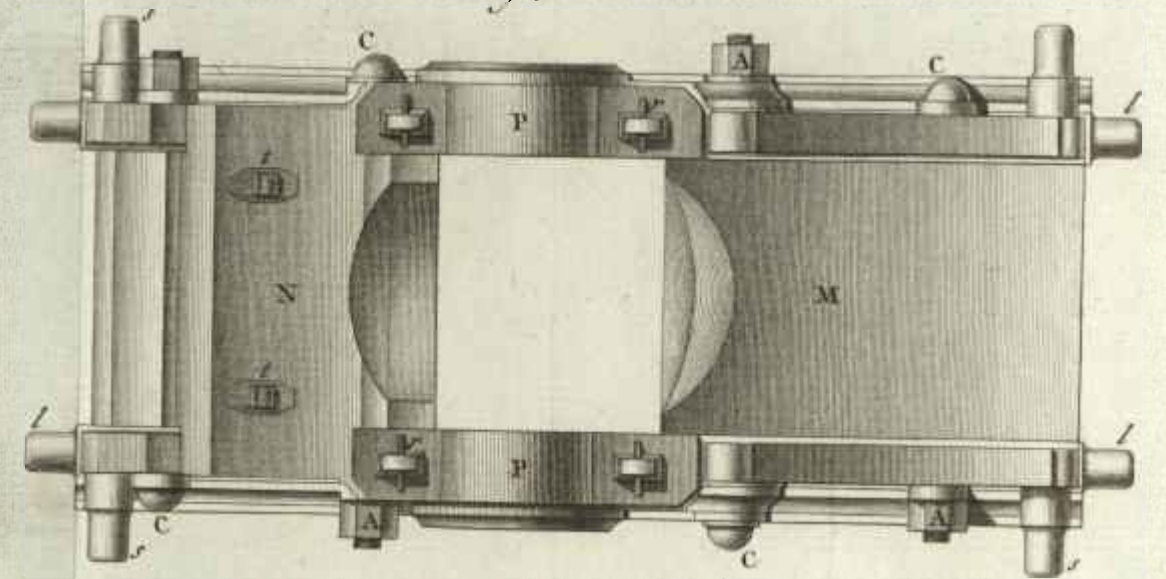
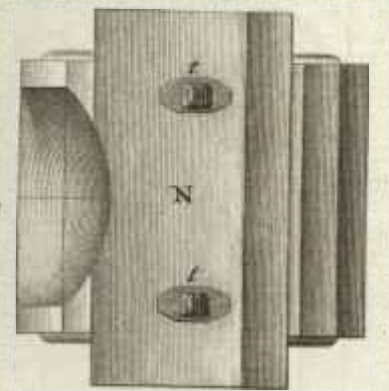
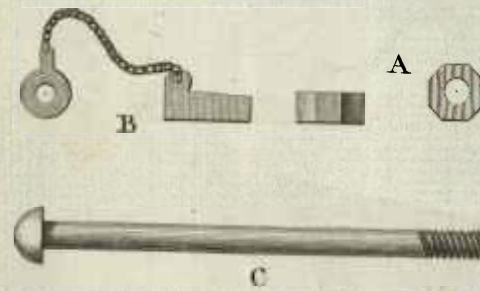
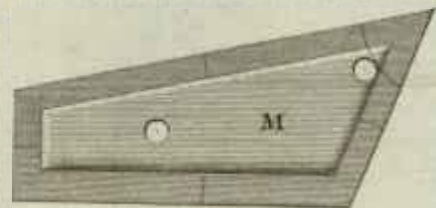
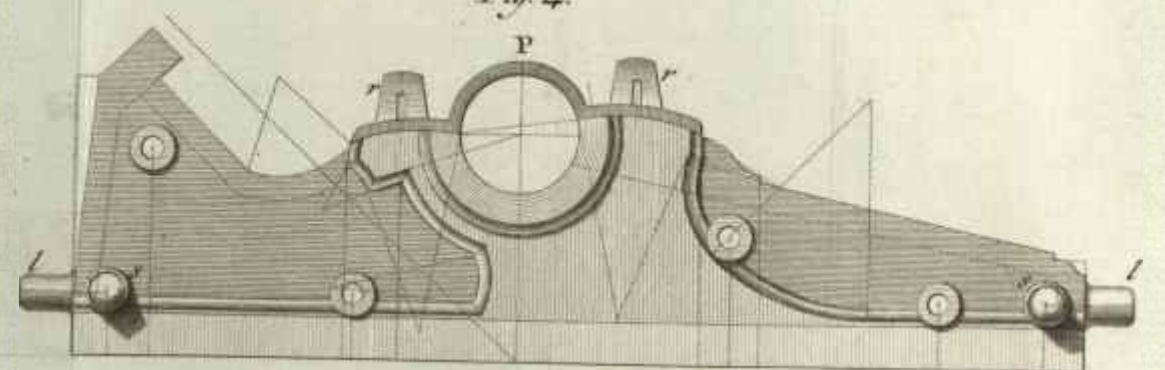
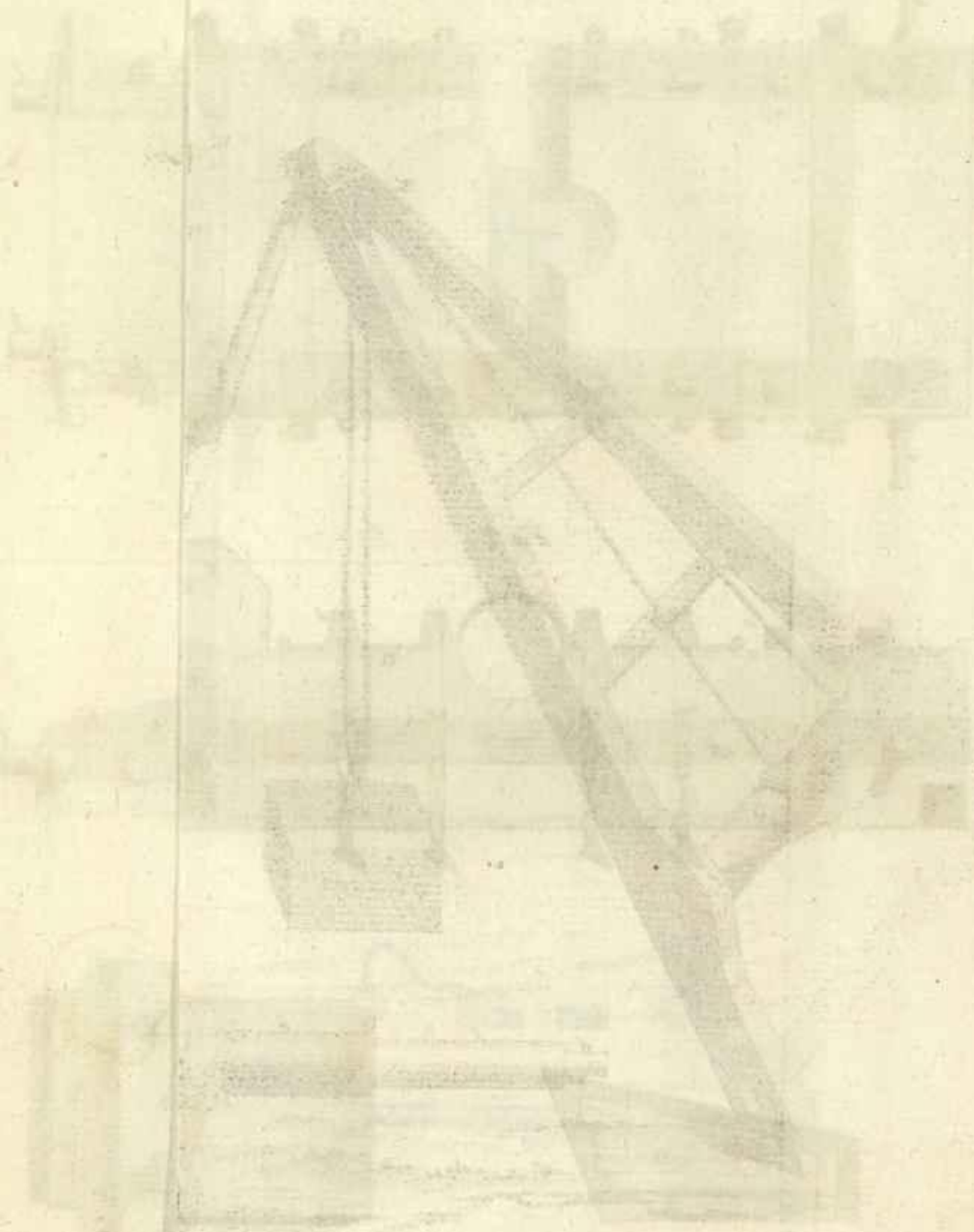


Fig. 4.

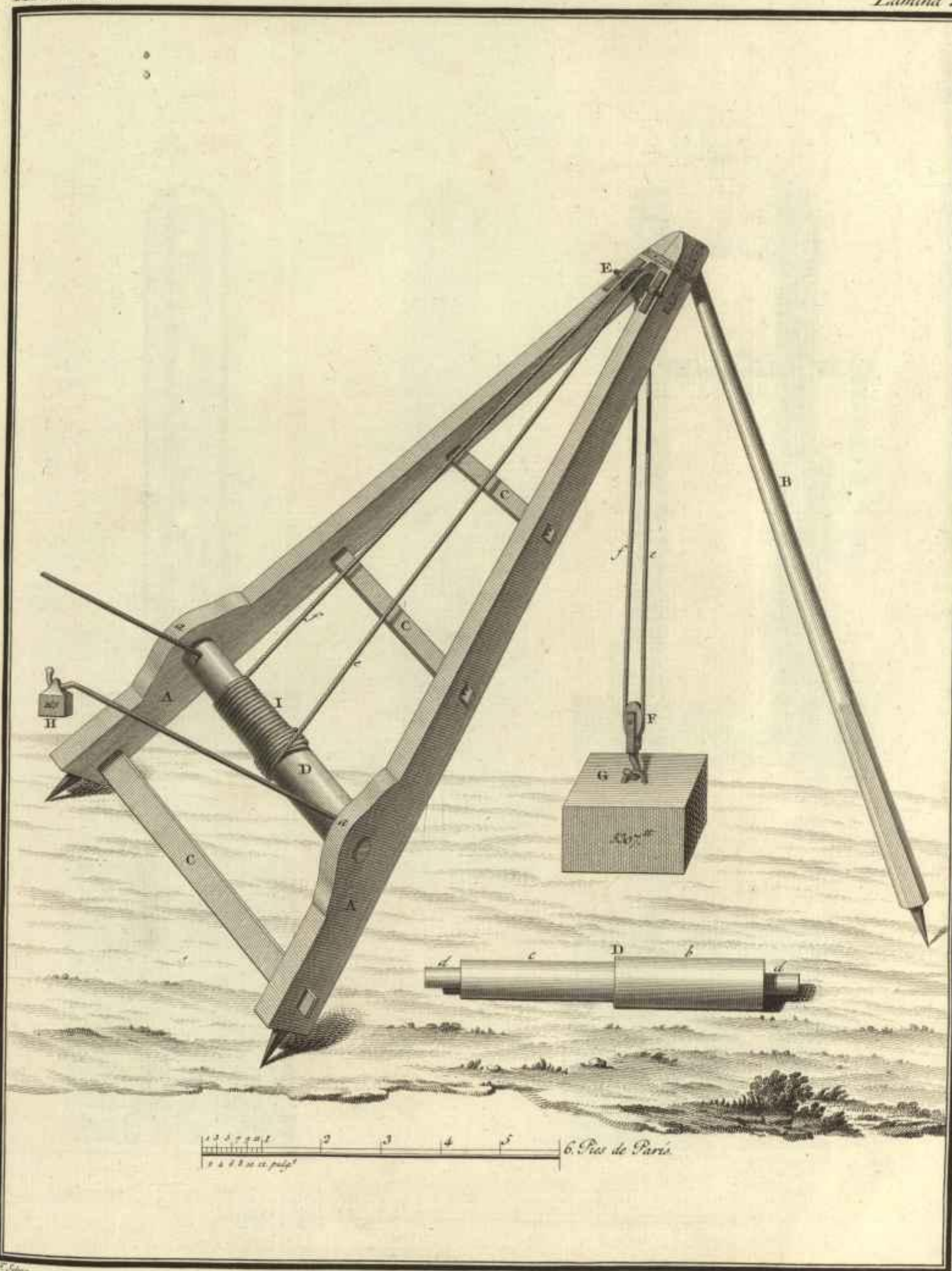


2 3 4 5 6 7 8 9 10 11 12 pulg. 2 3 4 5 Pies de París.











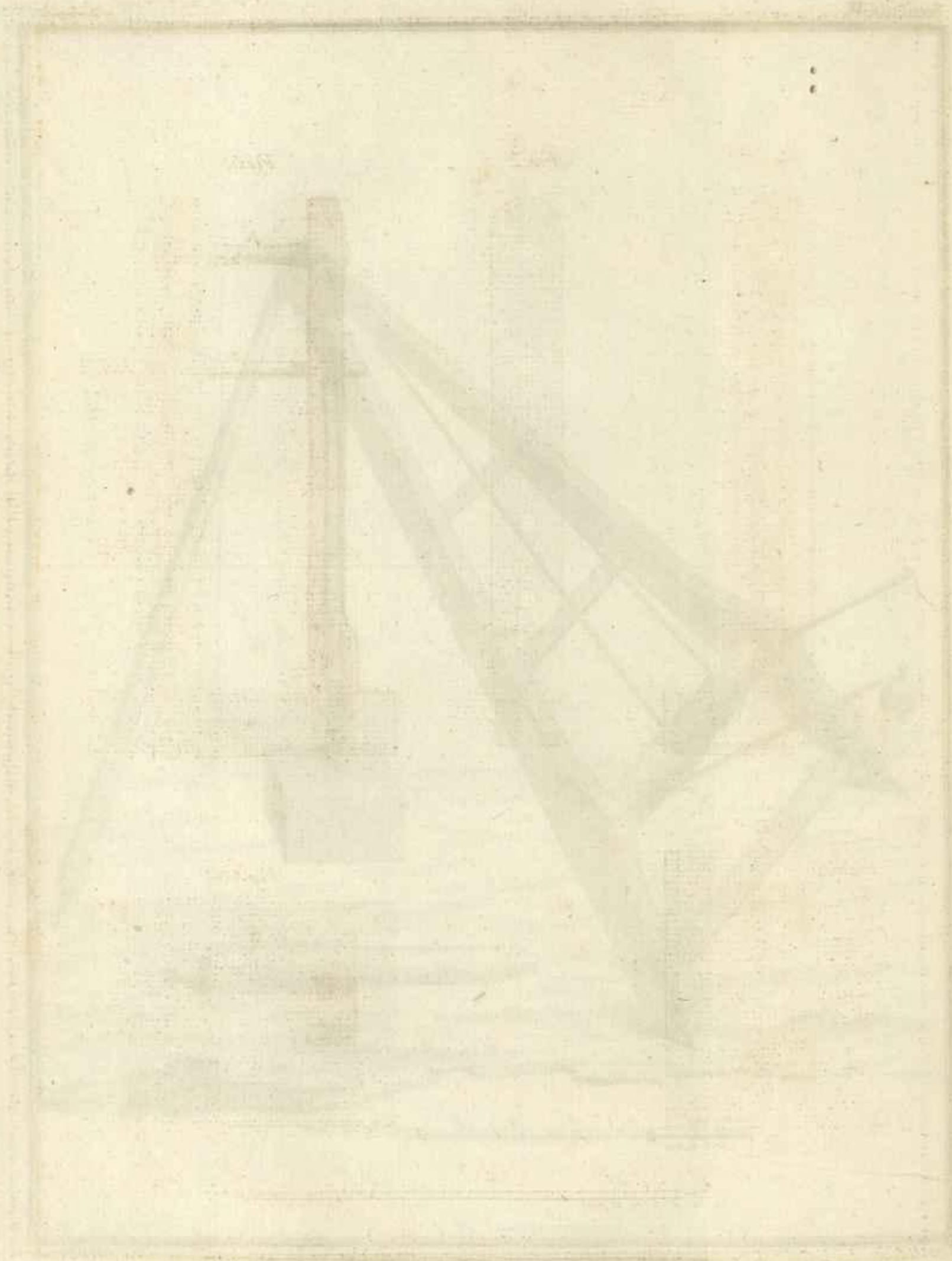




Fig. 1.

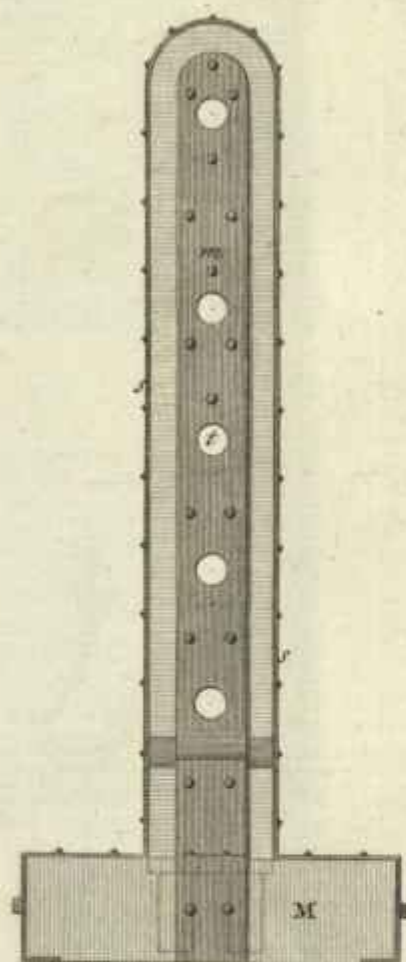


Fig. 2.



Fig. 3.

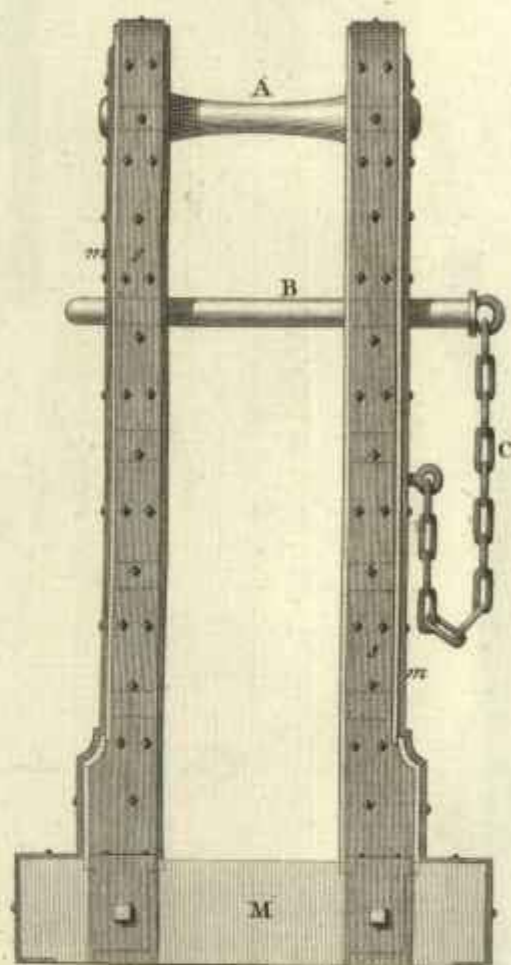


Fig. 4.

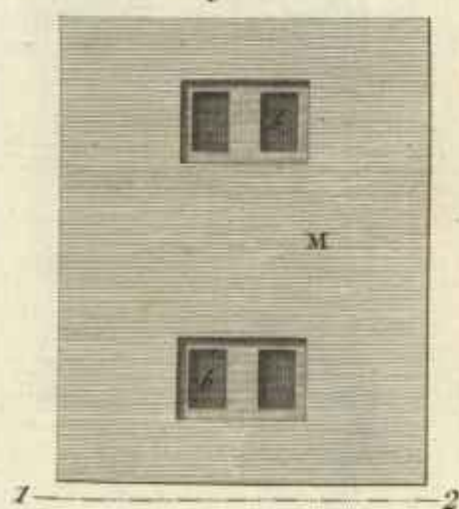
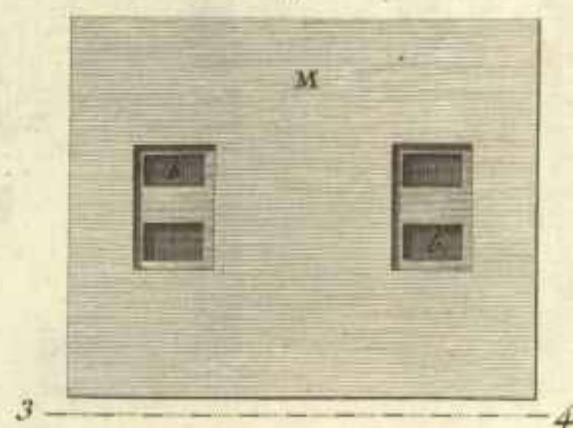


Fig. 5.





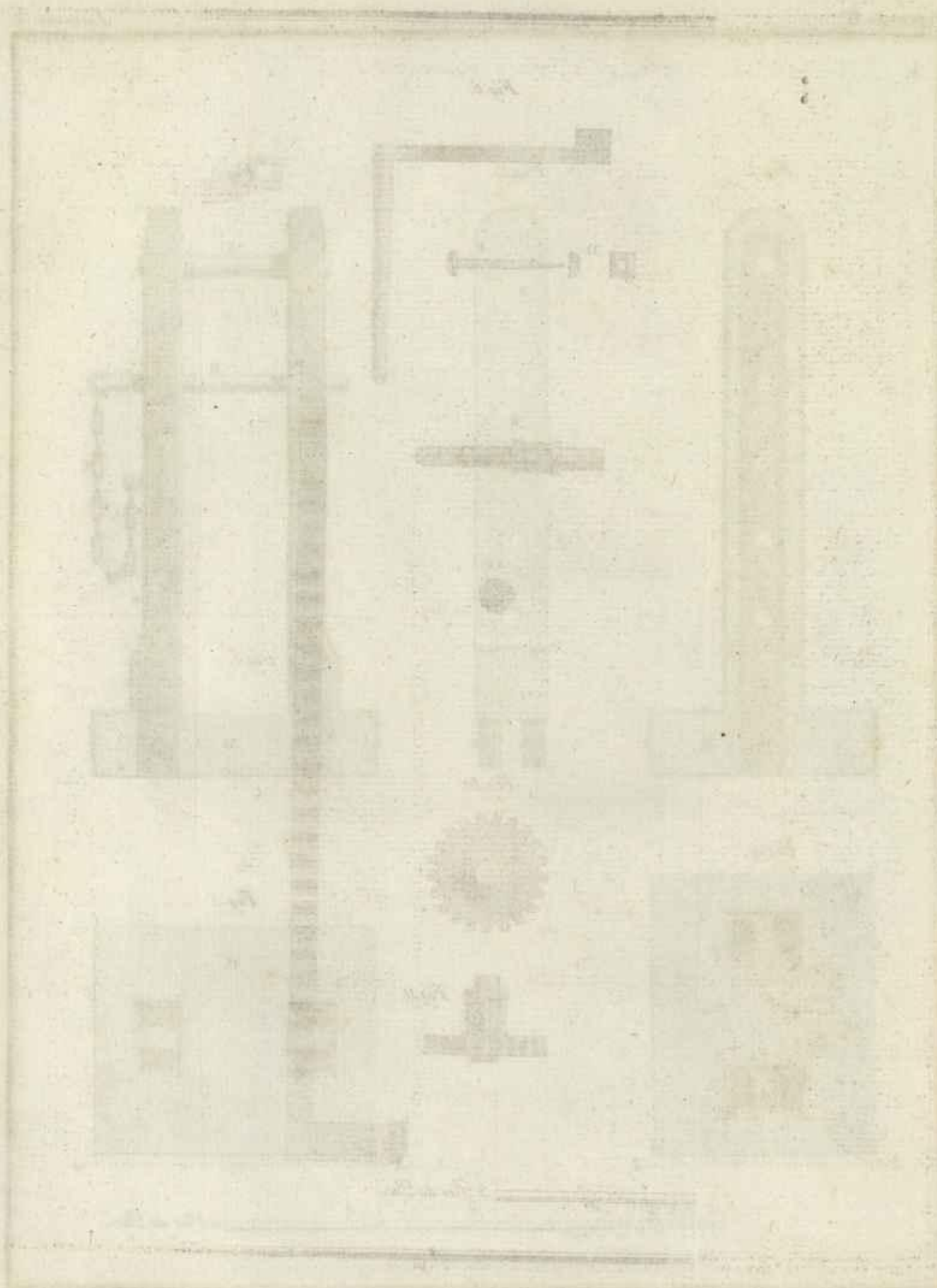




Fig. 1.



Fig. 2.

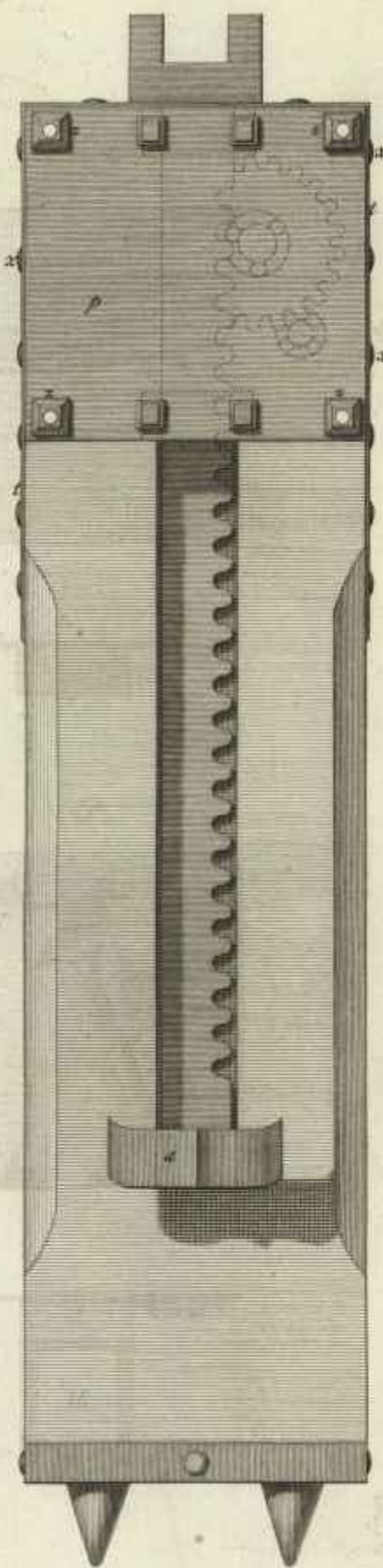


Fig. 3.

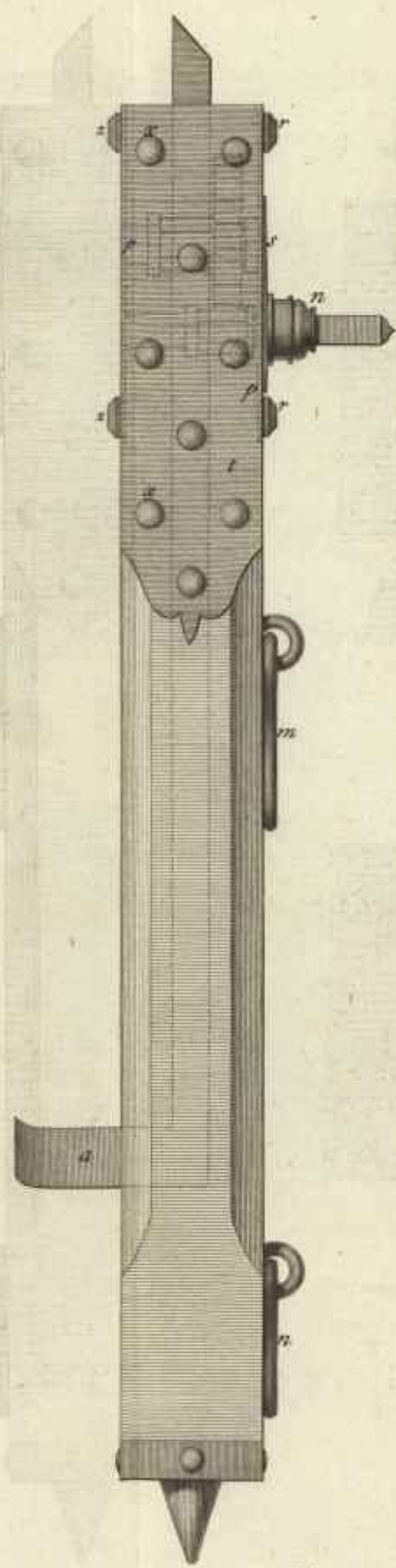


Fig. 4.

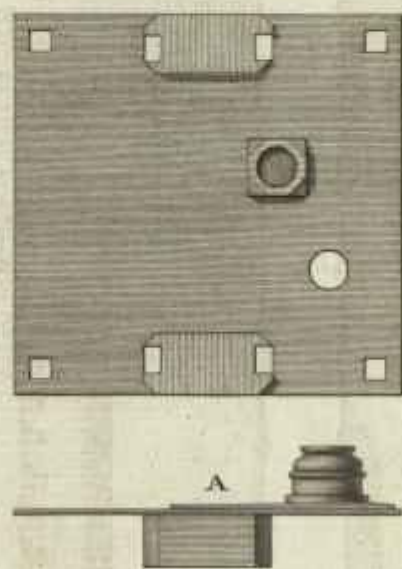


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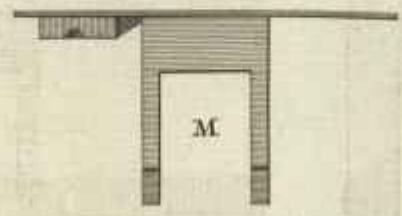
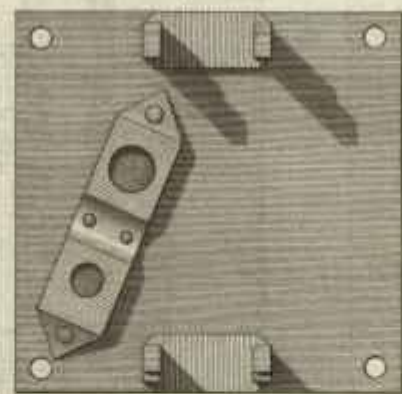


Fig. 6.

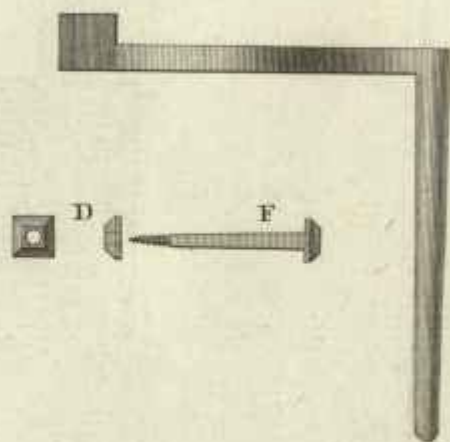


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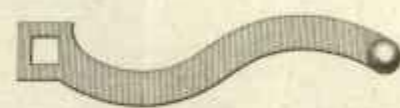


Fig. 8.



Fig. 9.

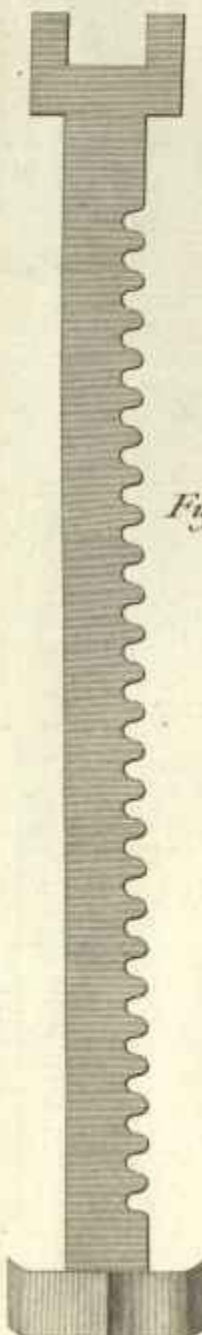
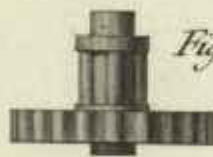


Fig. 10.

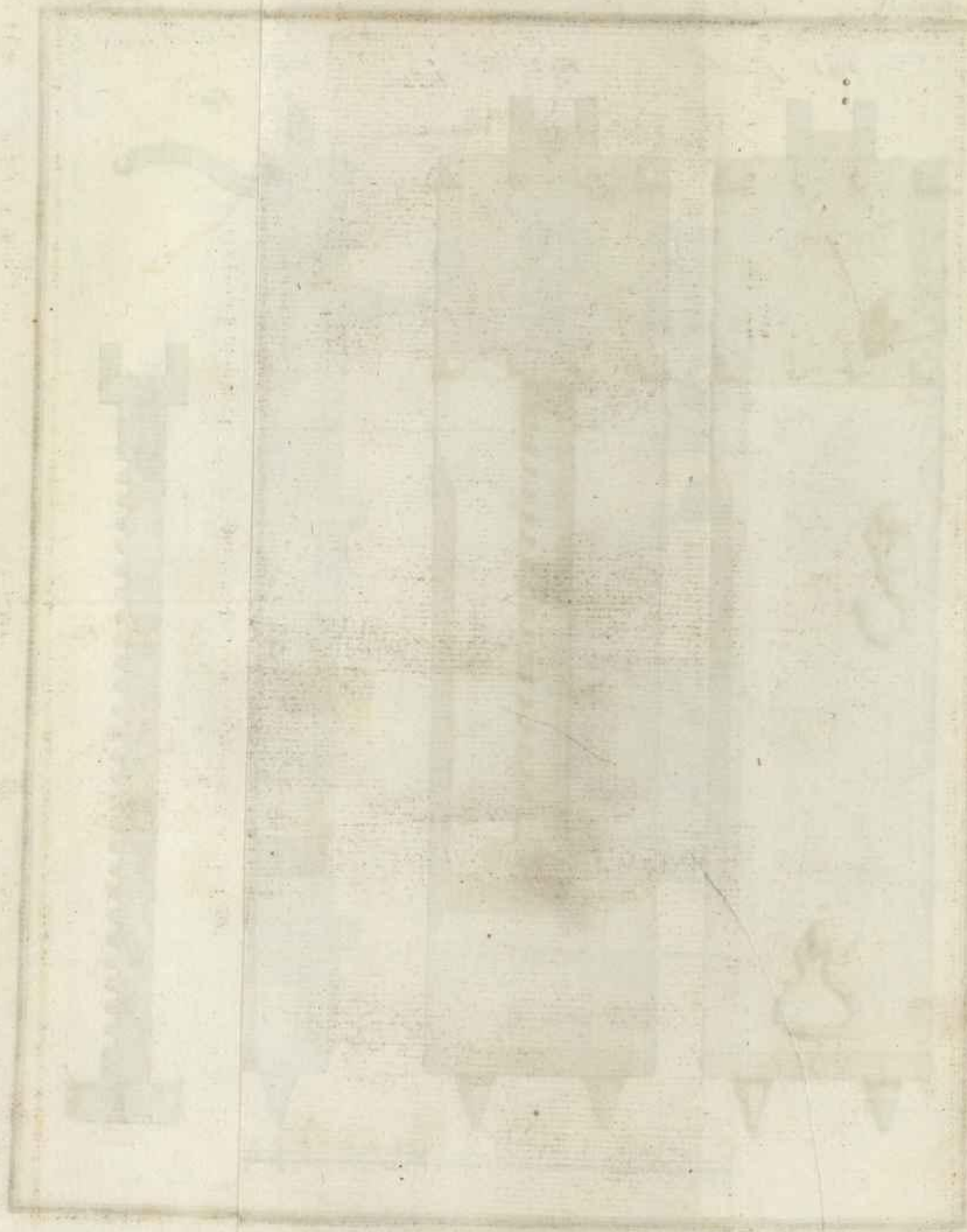


Fig. 11.



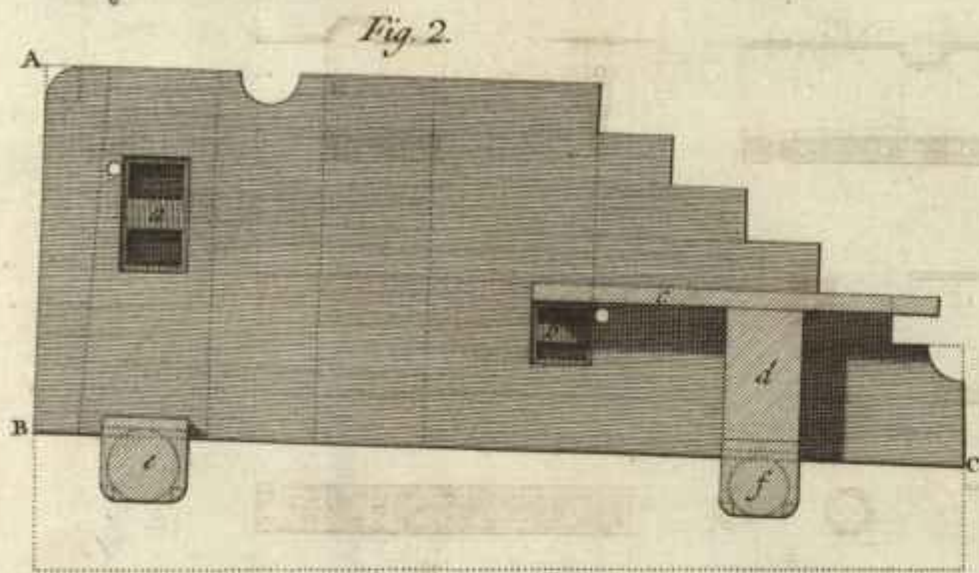
3. Pies de París.



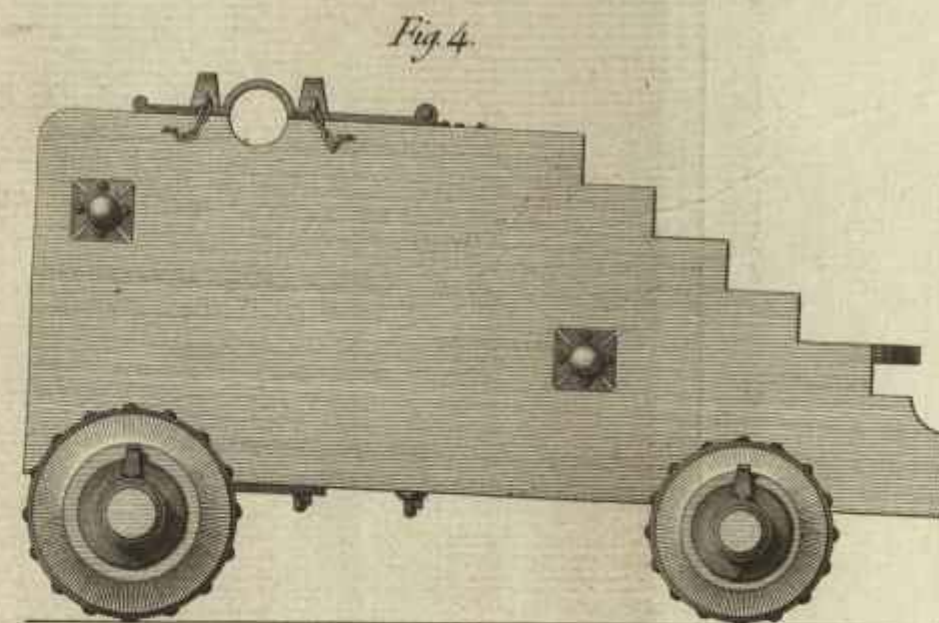
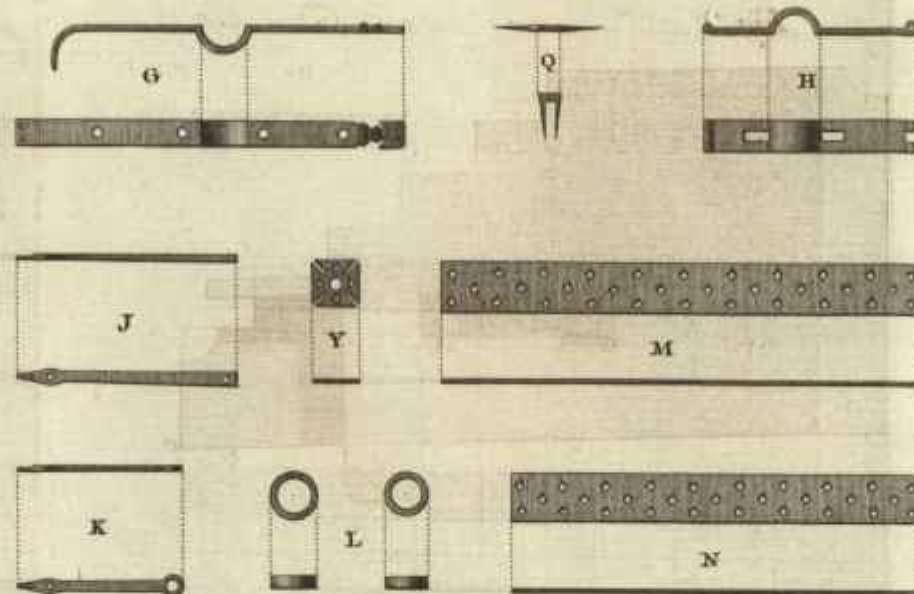




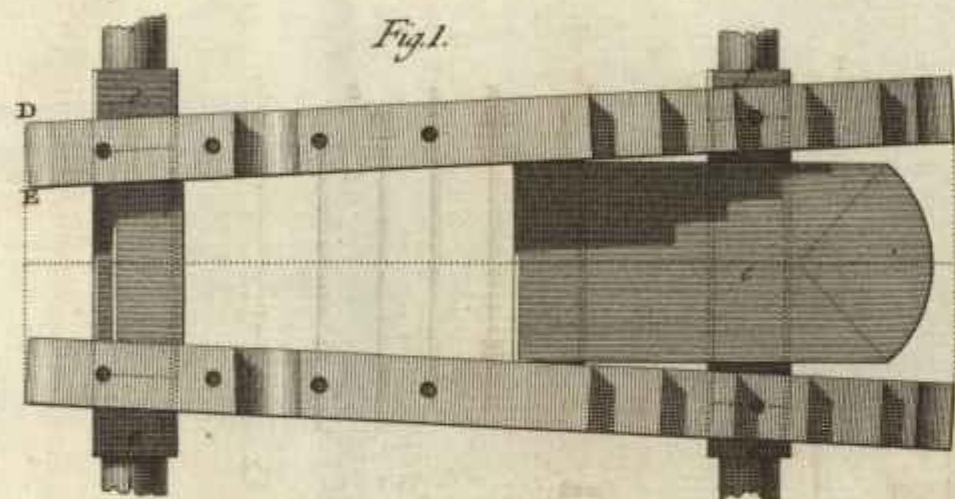
*Cureña de Marina para el calibre de á 24.*



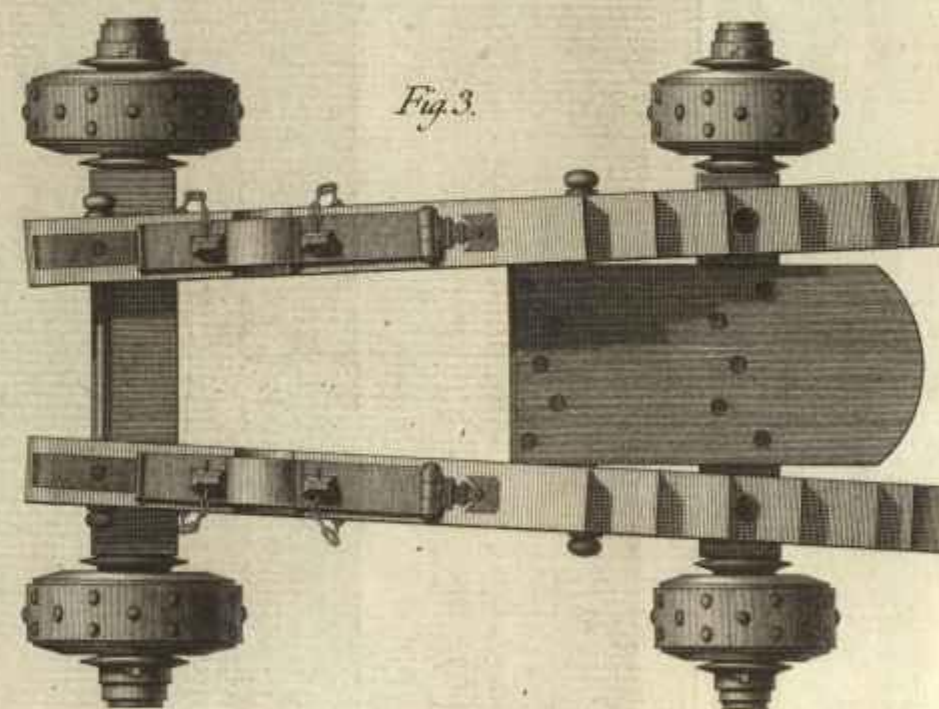
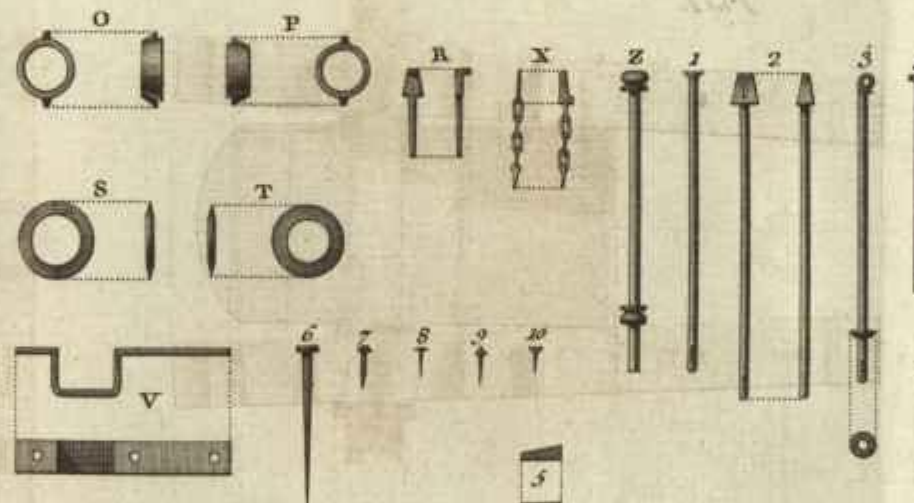
*Fig. 2.*



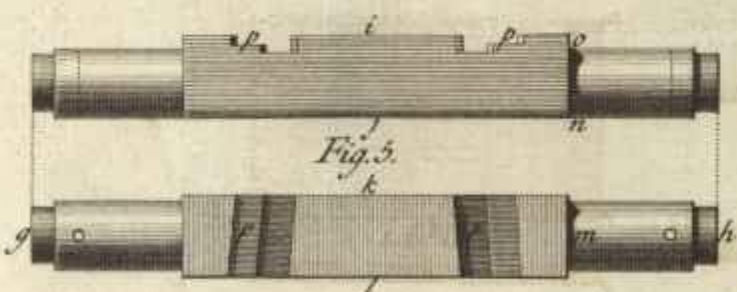
*Fig. 4.*



*Fig. 1.*



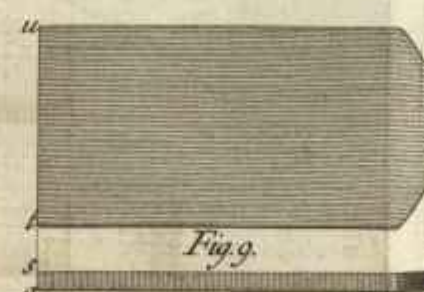
*Fig. 3.*



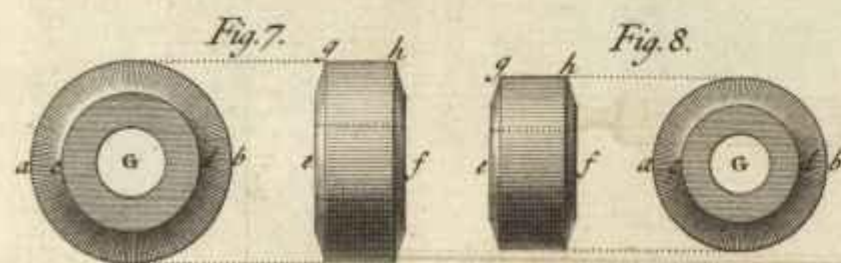
*Fig. 5.*



*Fig. 6.*



*Fig. 9.*

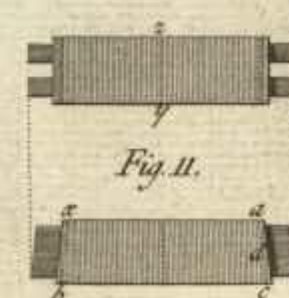


*Fig. 7.*

*Fig. 8.*



*Fig. 10.*

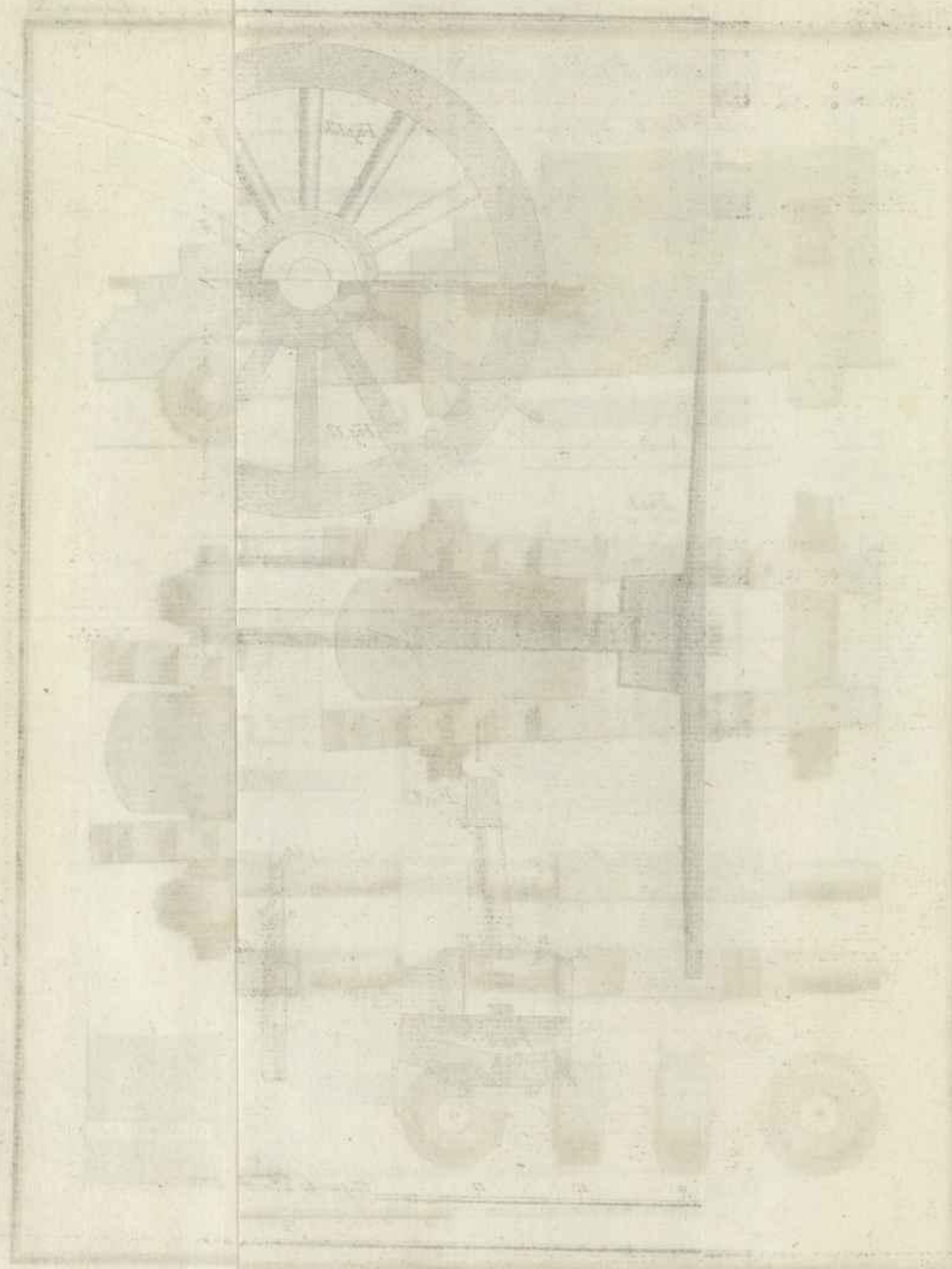


*Fig. 11.*



*Fig. 12.*







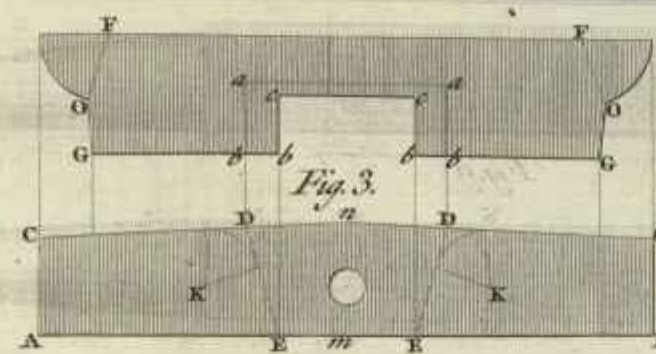
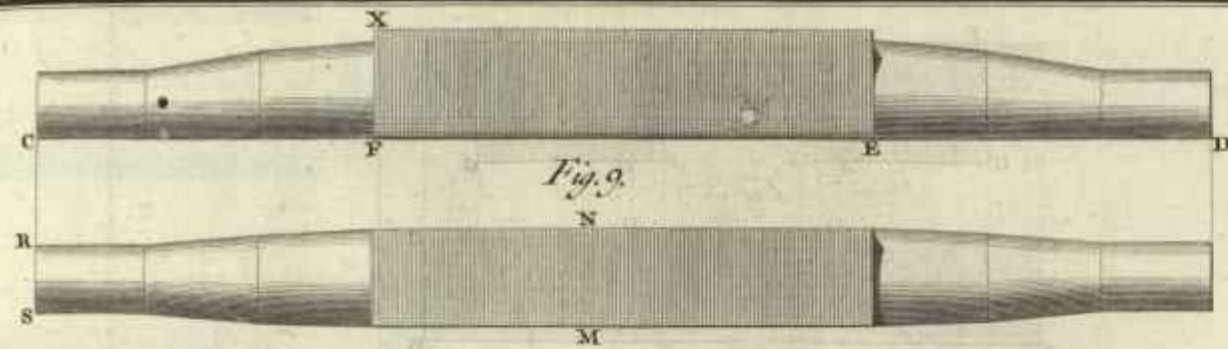


Fig. 8.



Fig. 1.

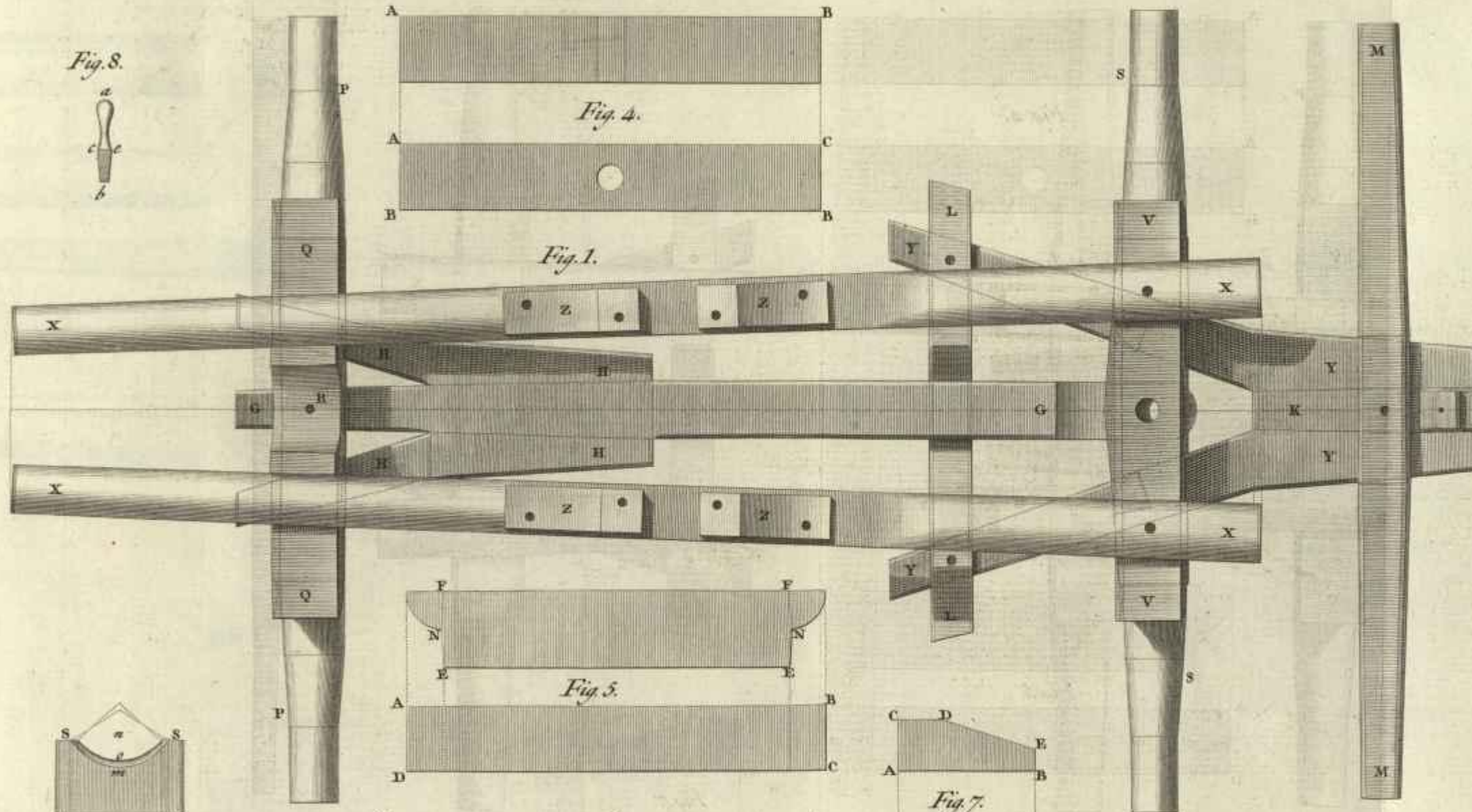


Fig. 5.

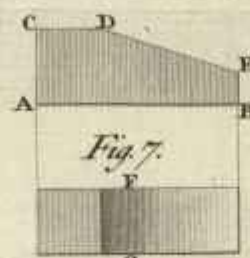


Fig. 7.

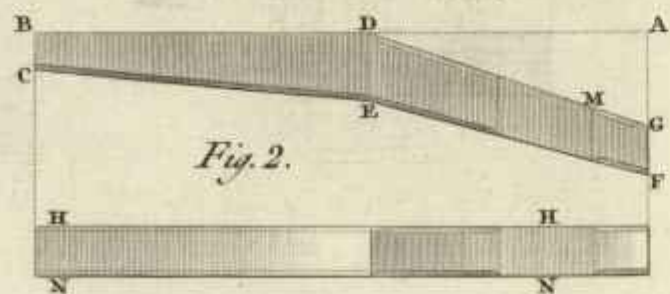


Fig. 2.

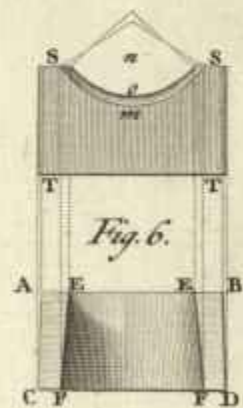


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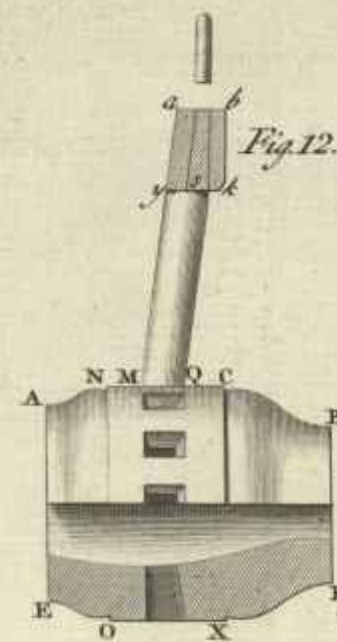
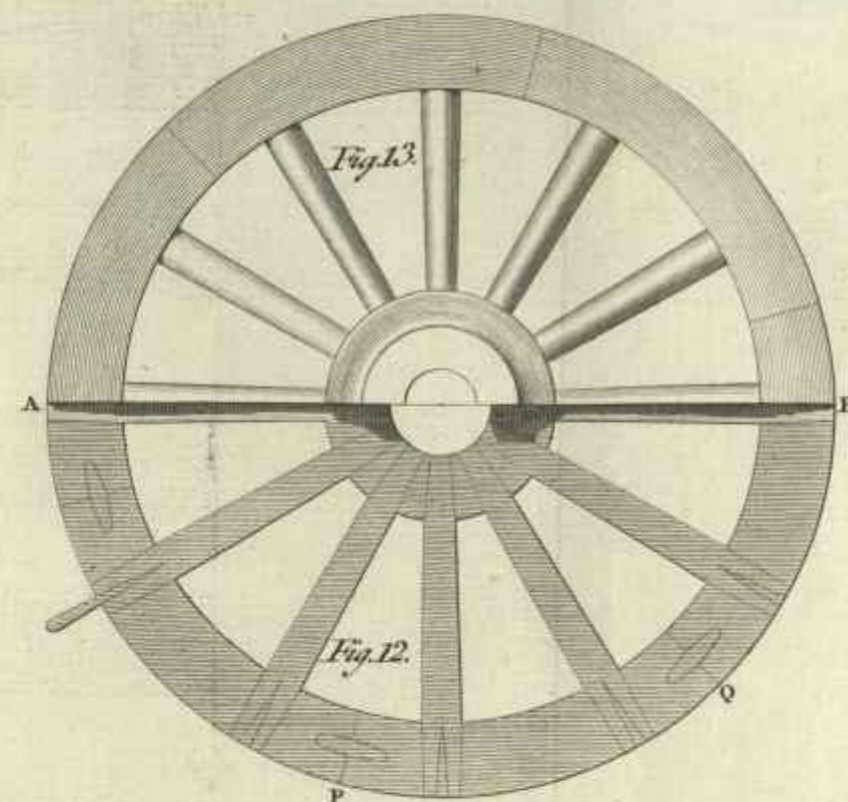


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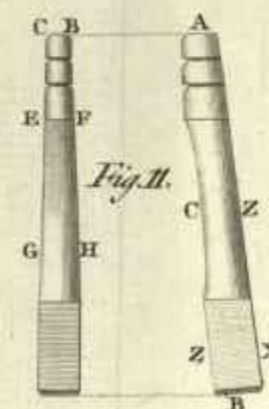
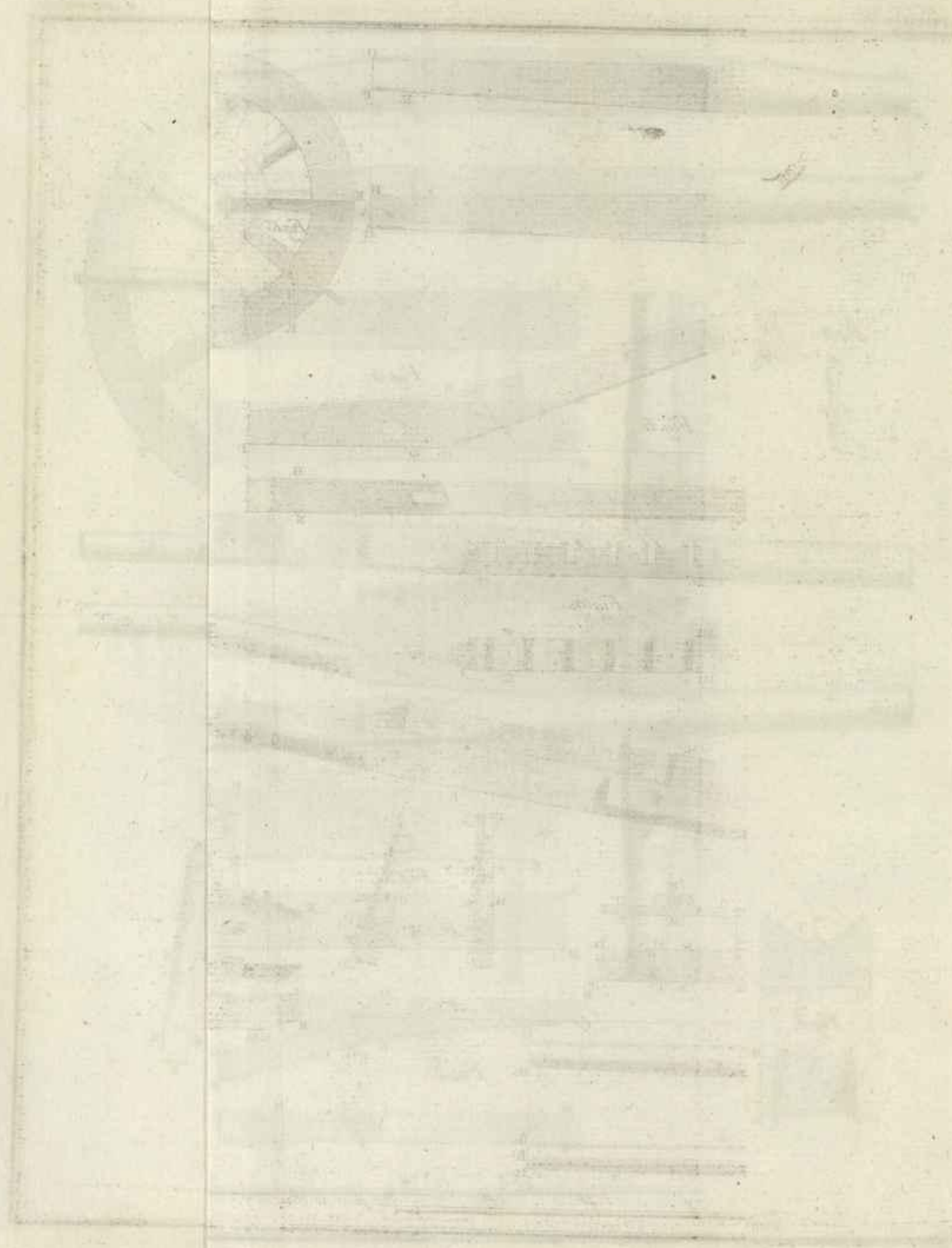


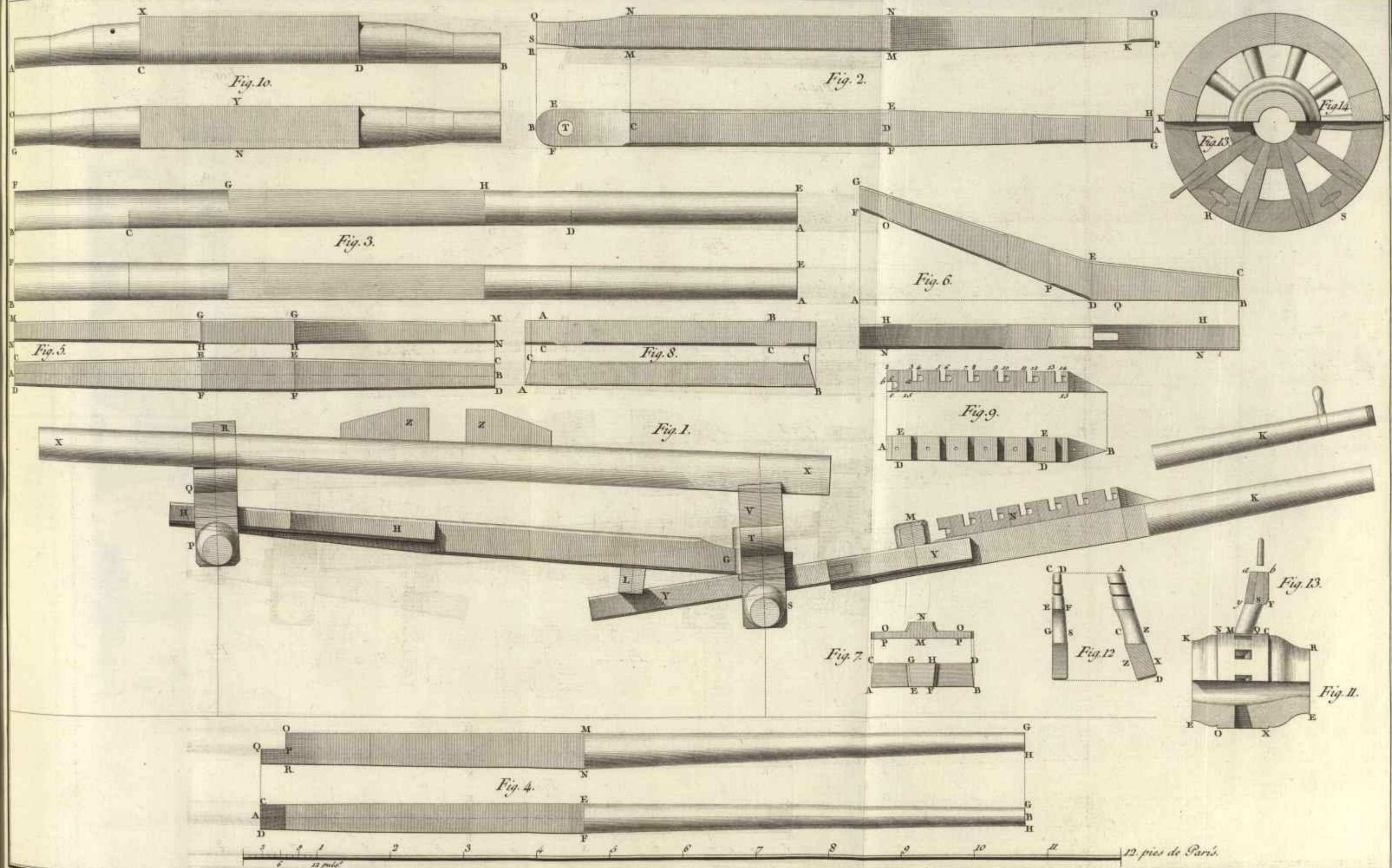
Fig. 11.



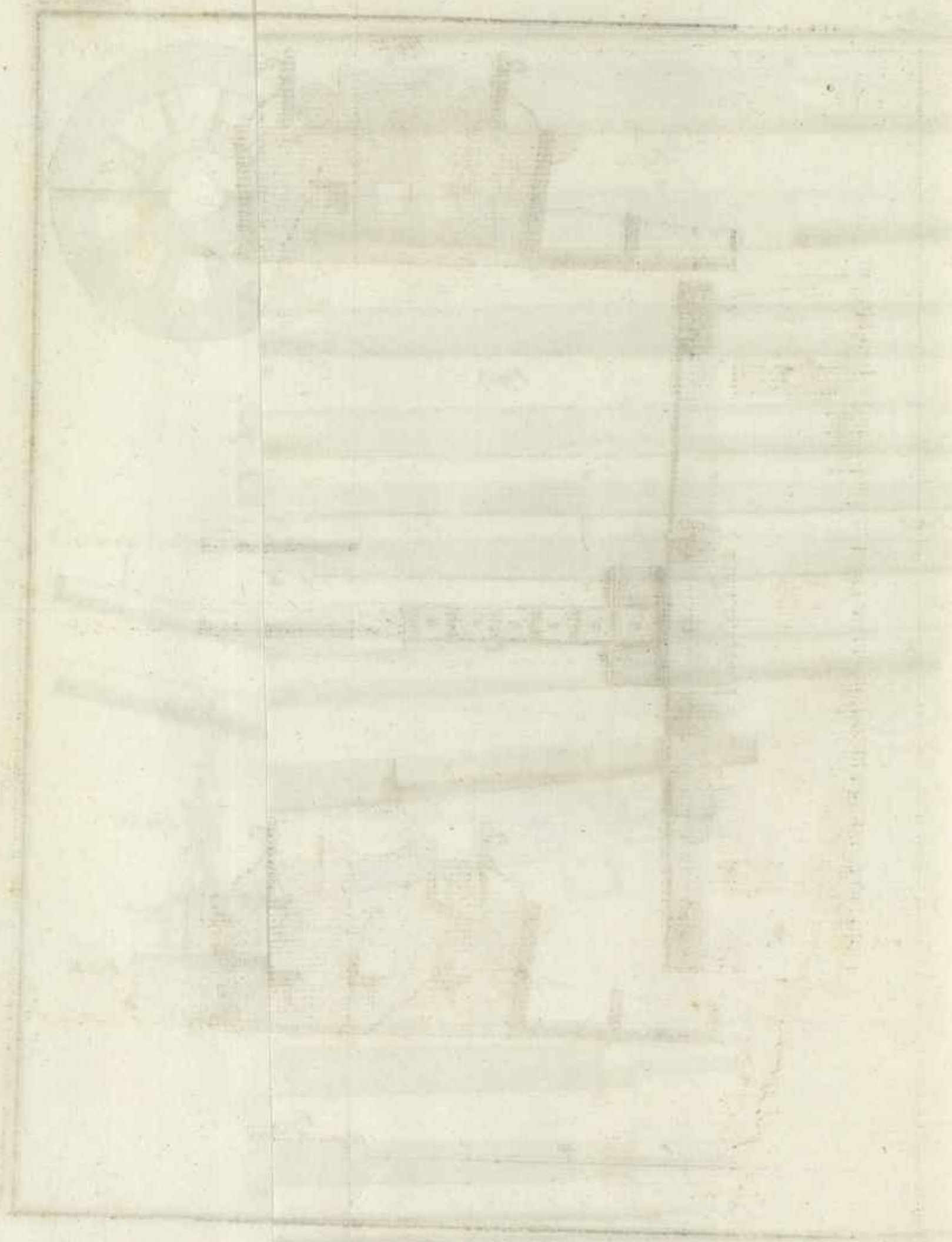




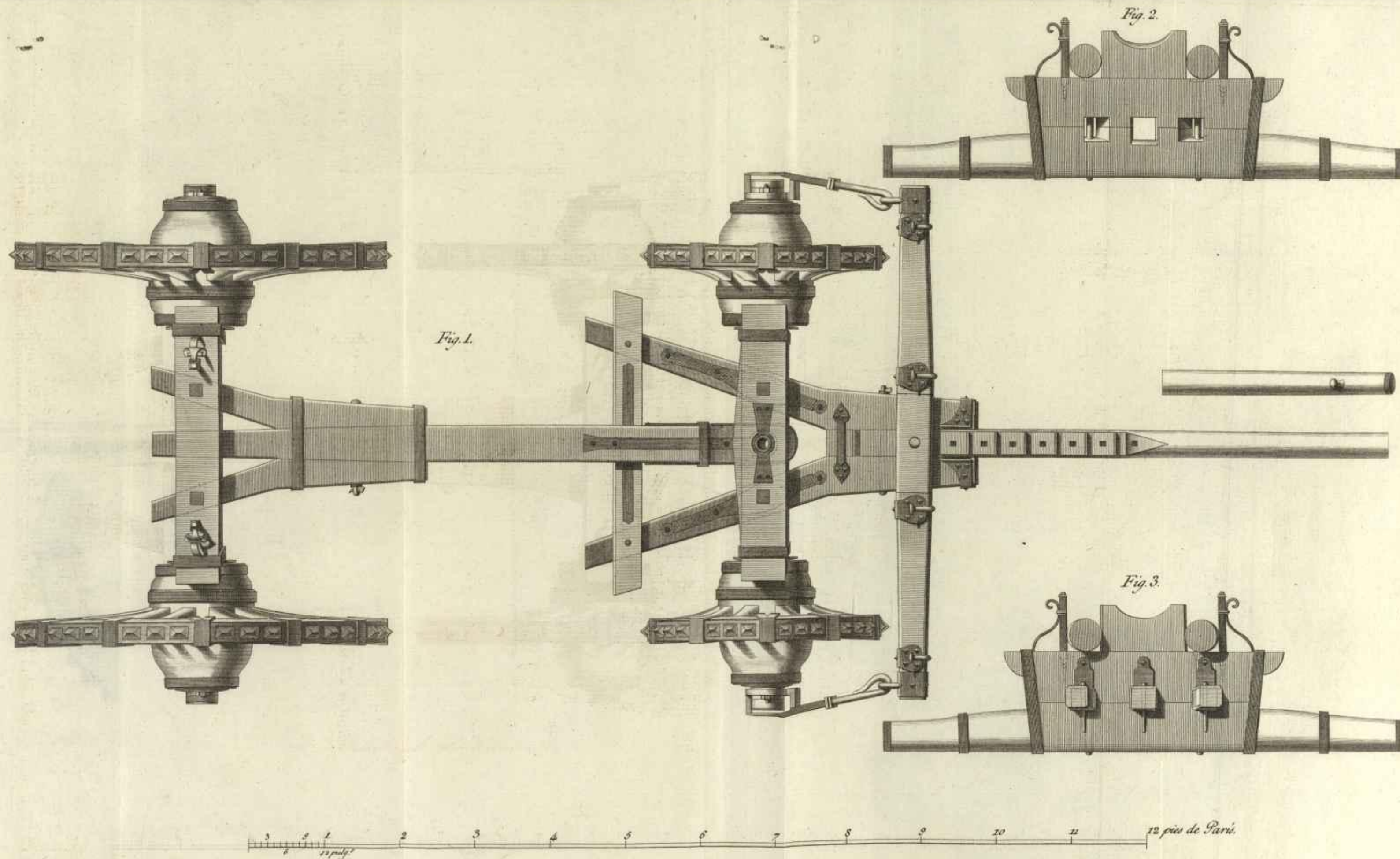














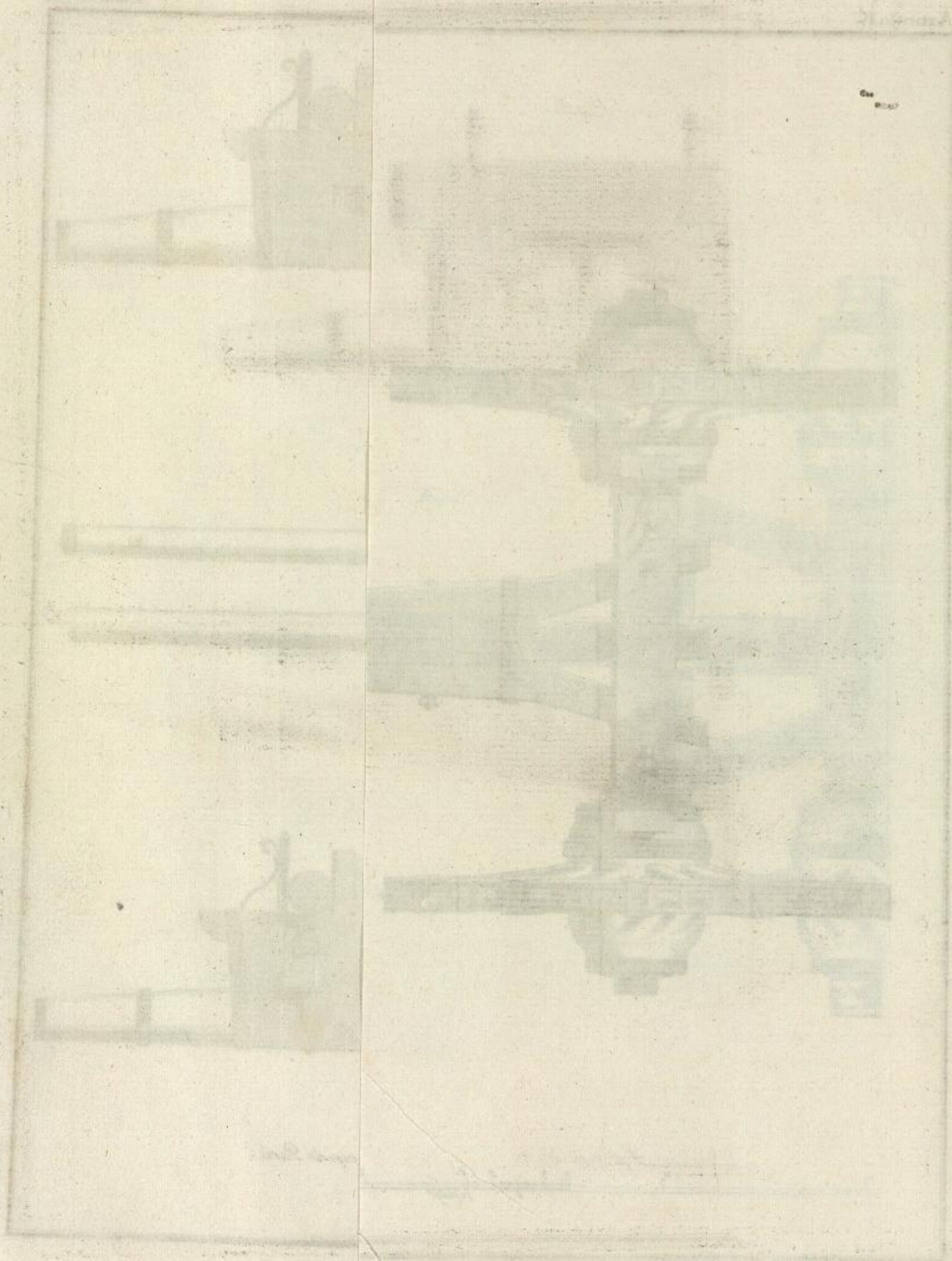




Fig. 2.

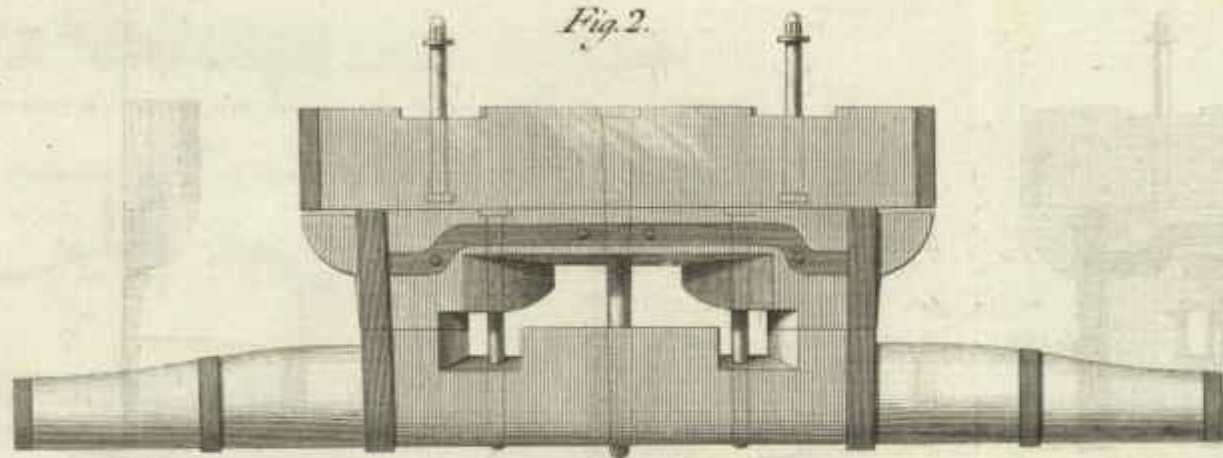


Fig. 3.

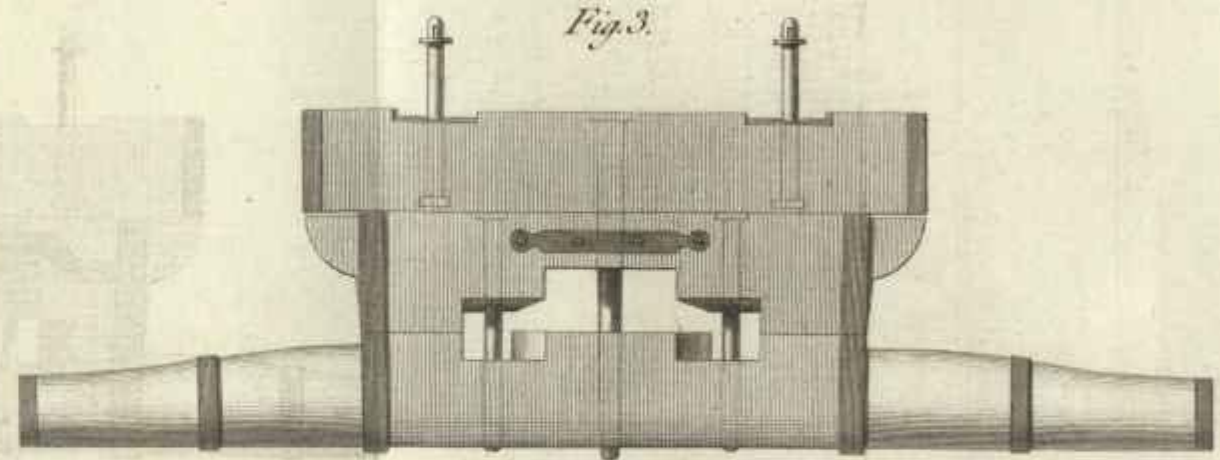
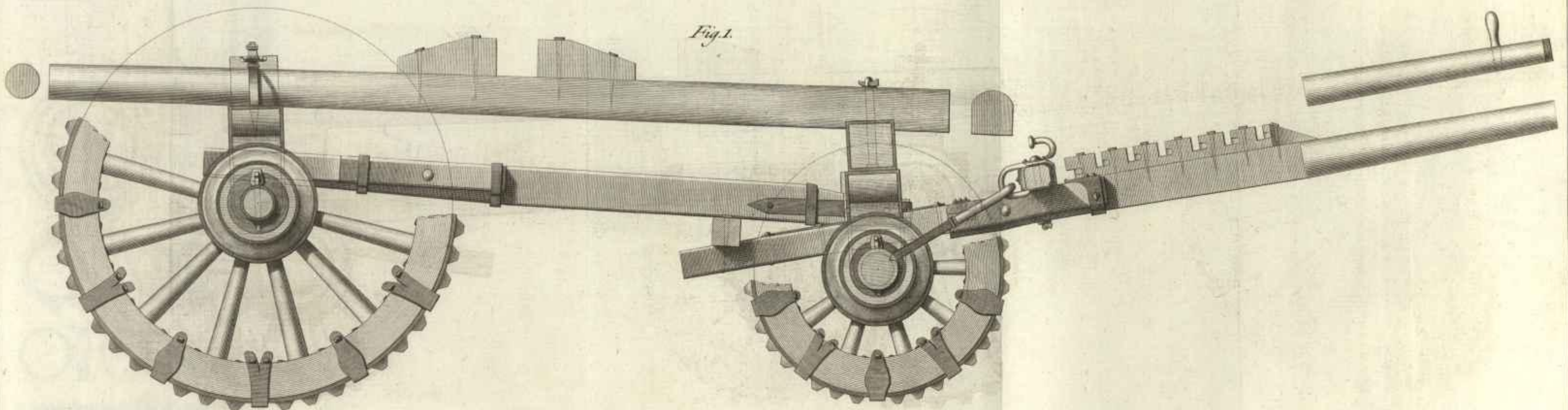
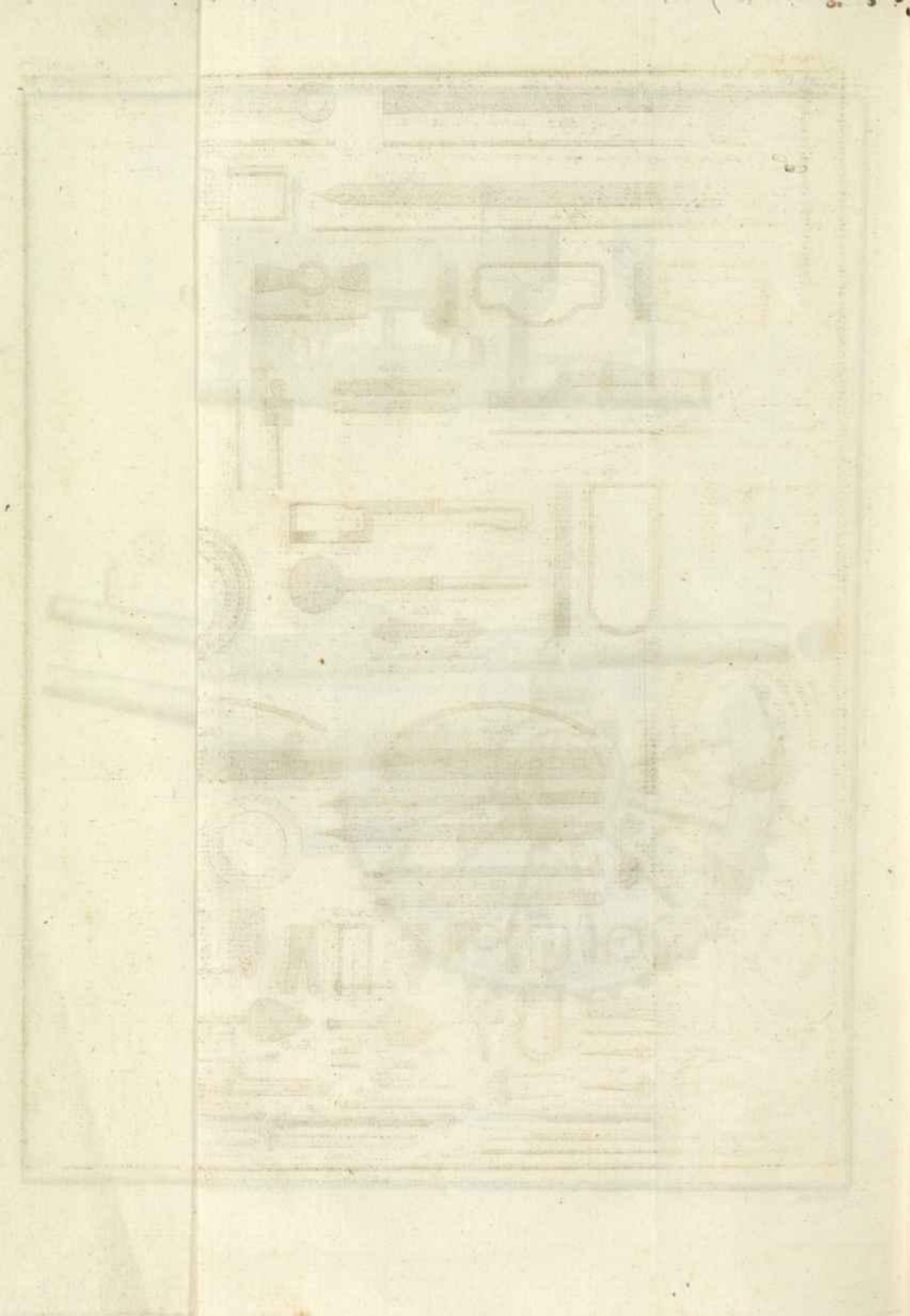


Fig. 1.

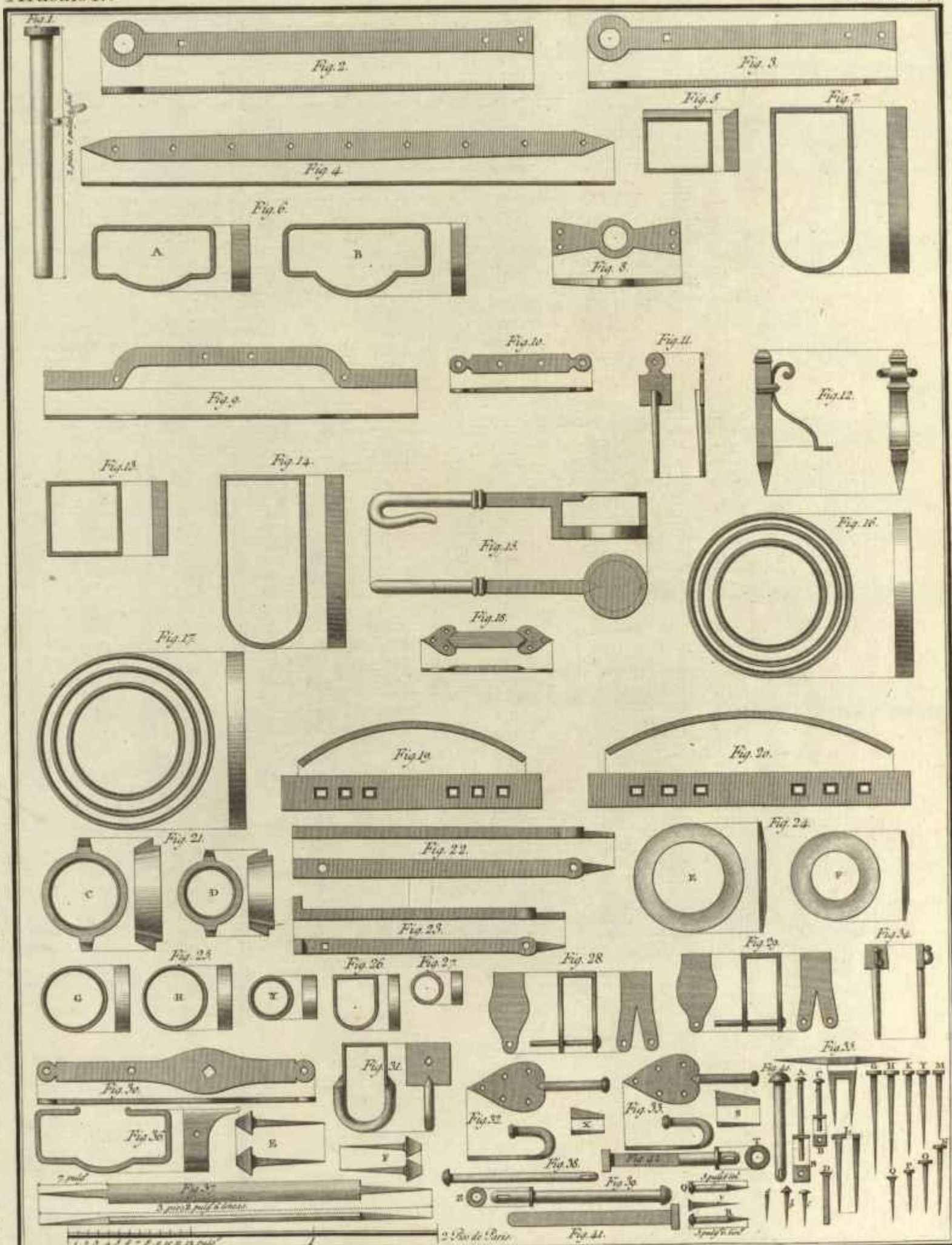


3 4 5 6 7 8 pies de París.

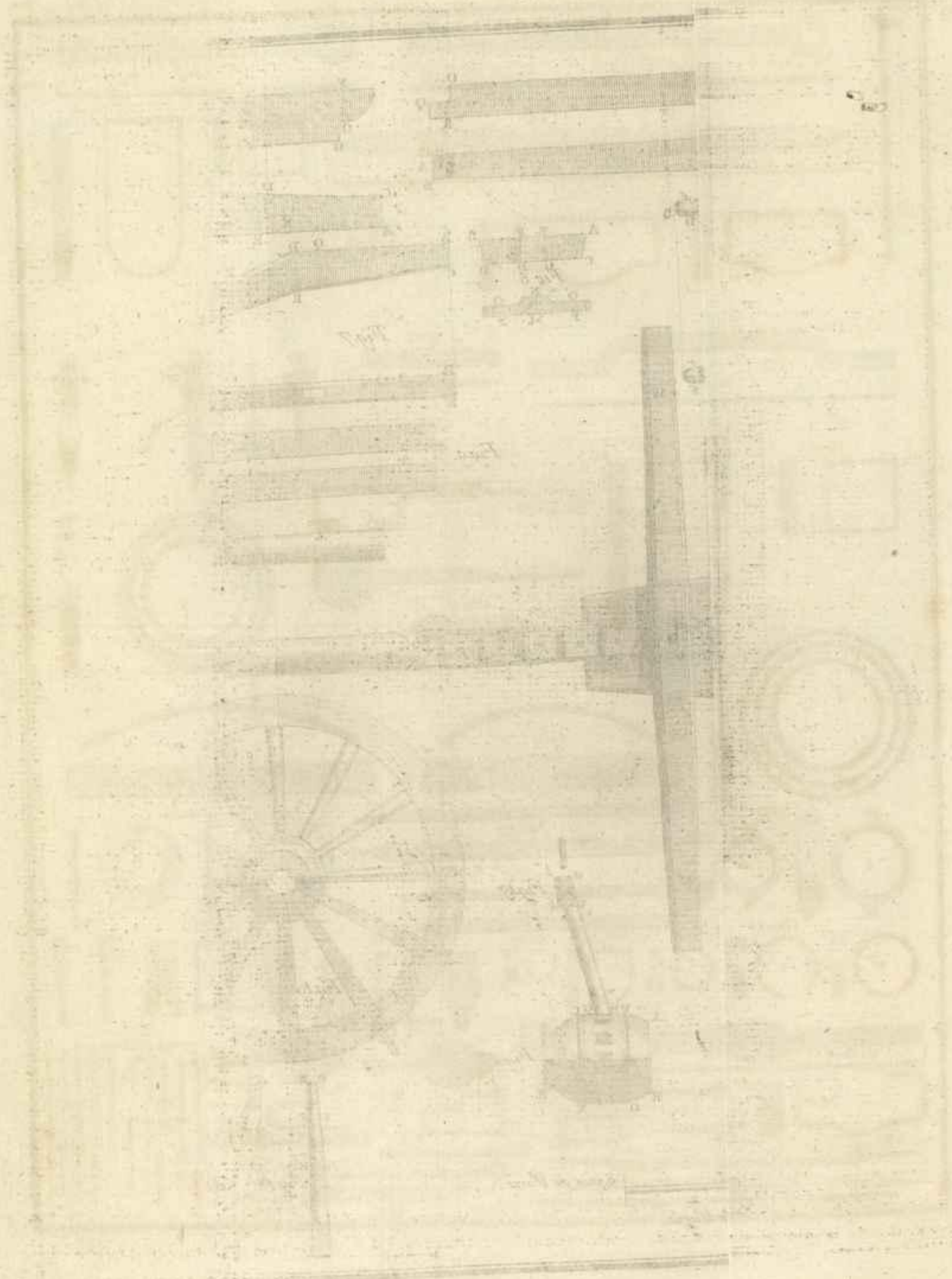




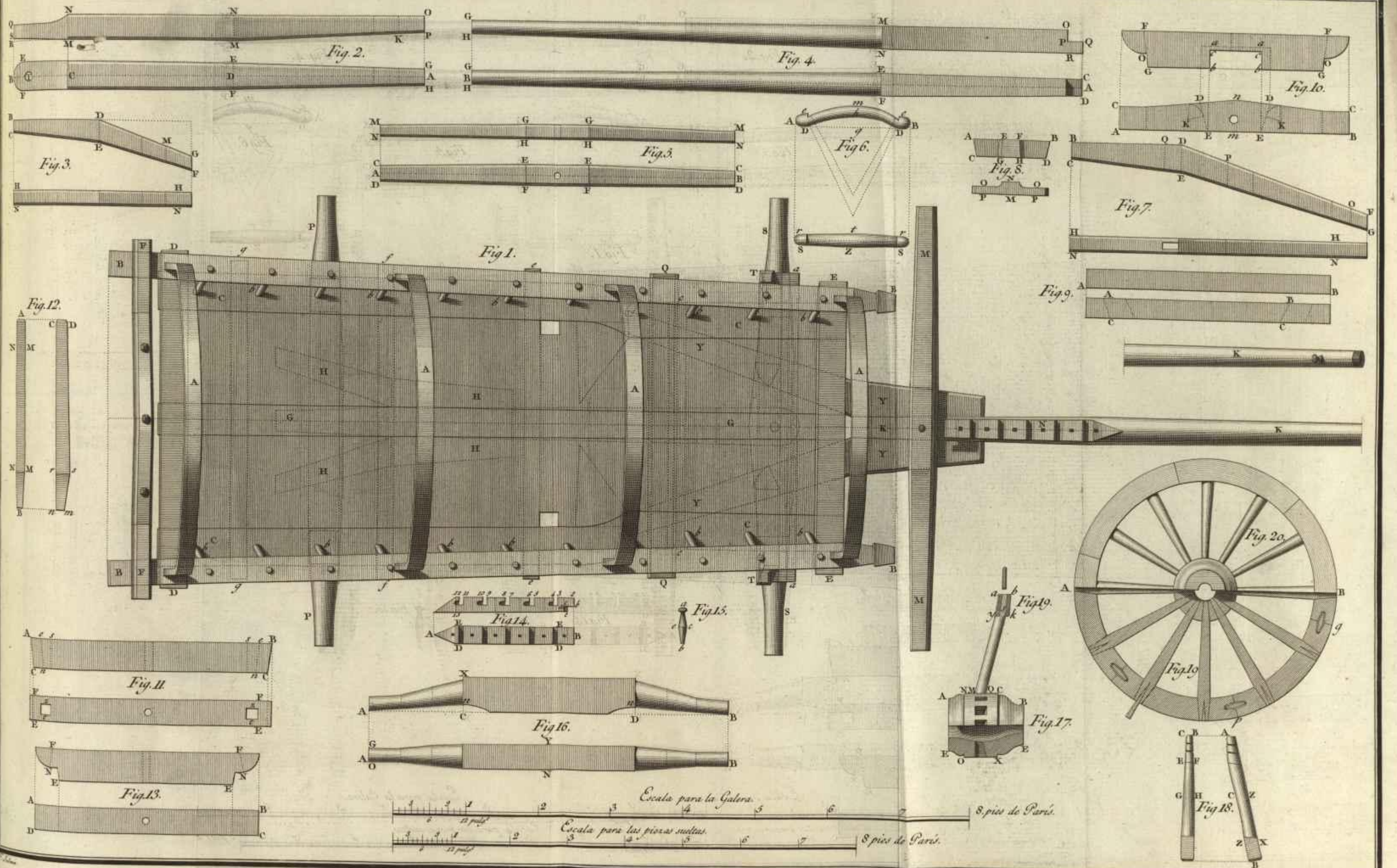




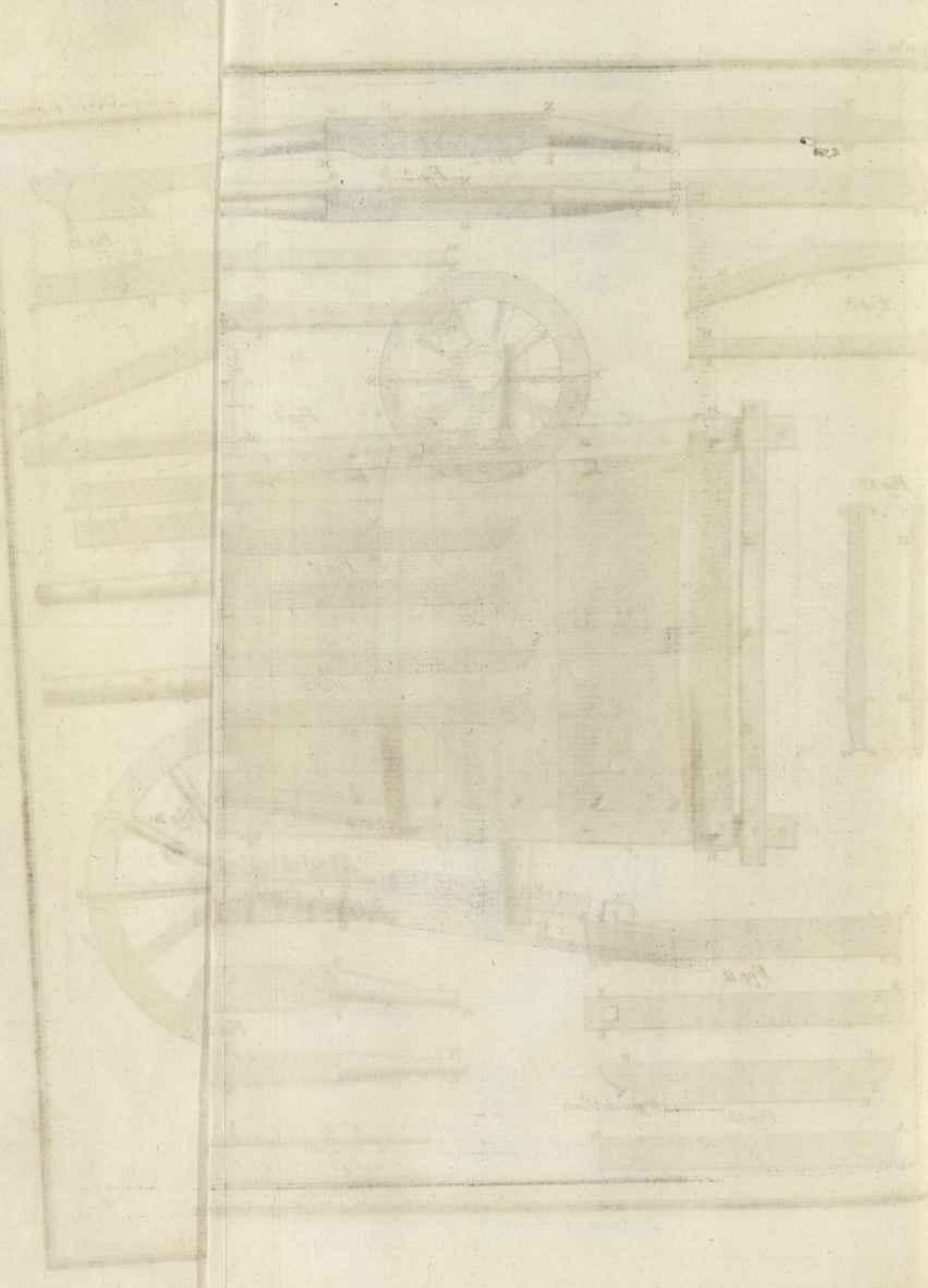














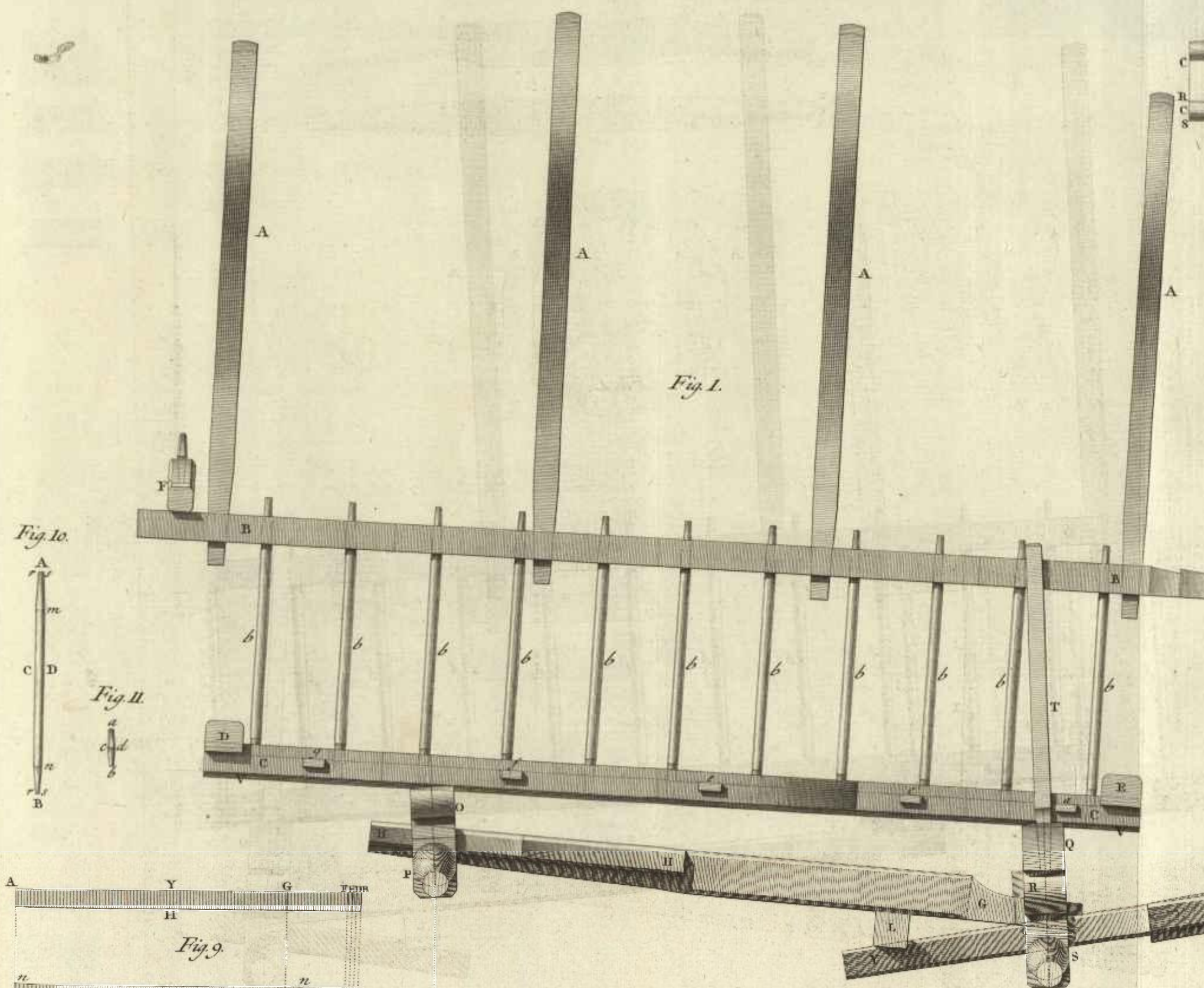


Fig. 10.

Fig. 11.



Fig. 9.

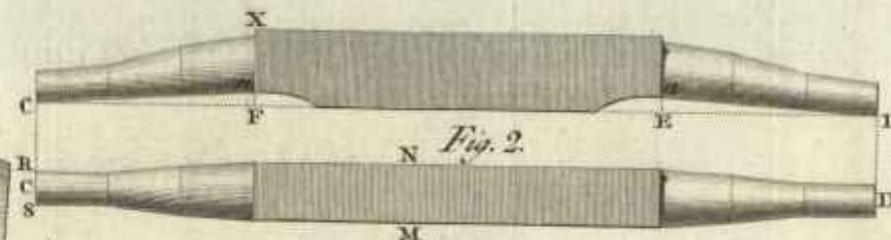


Fig. 2.

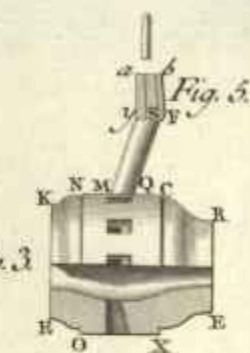


Fig. 3.

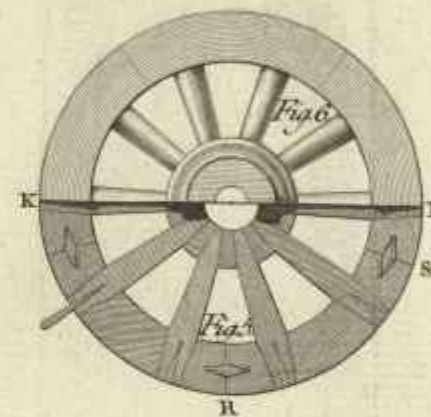


Fig. 4.

Fig. 4.

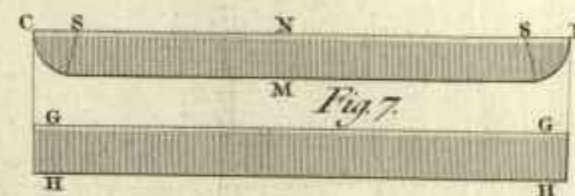


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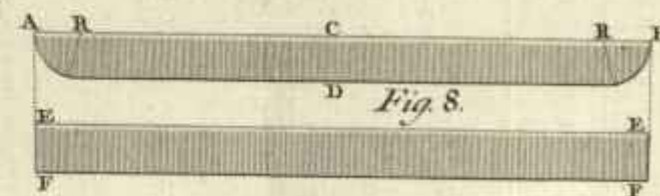
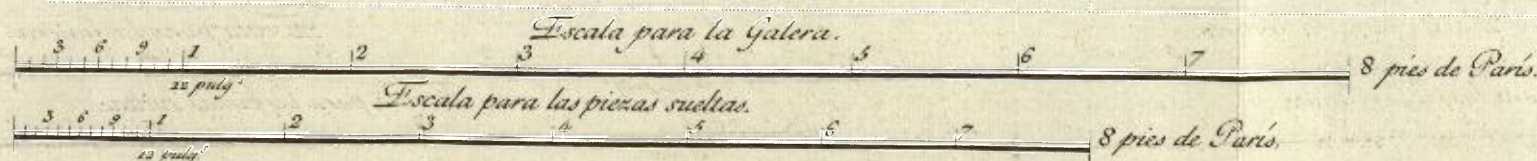


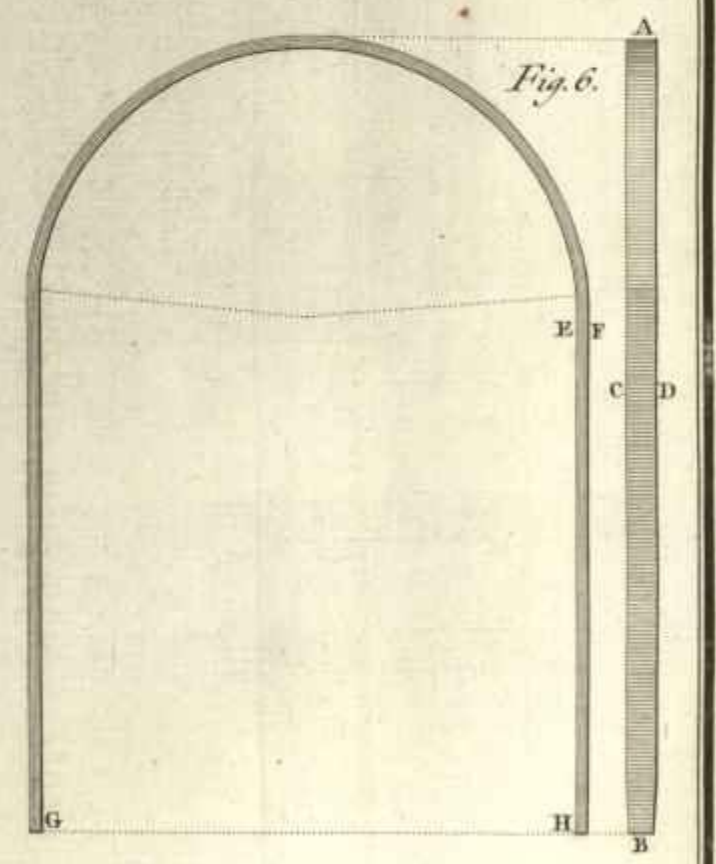
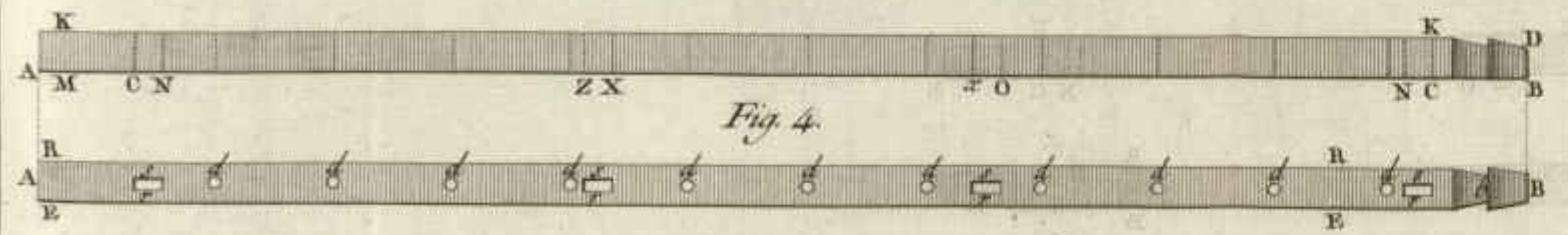
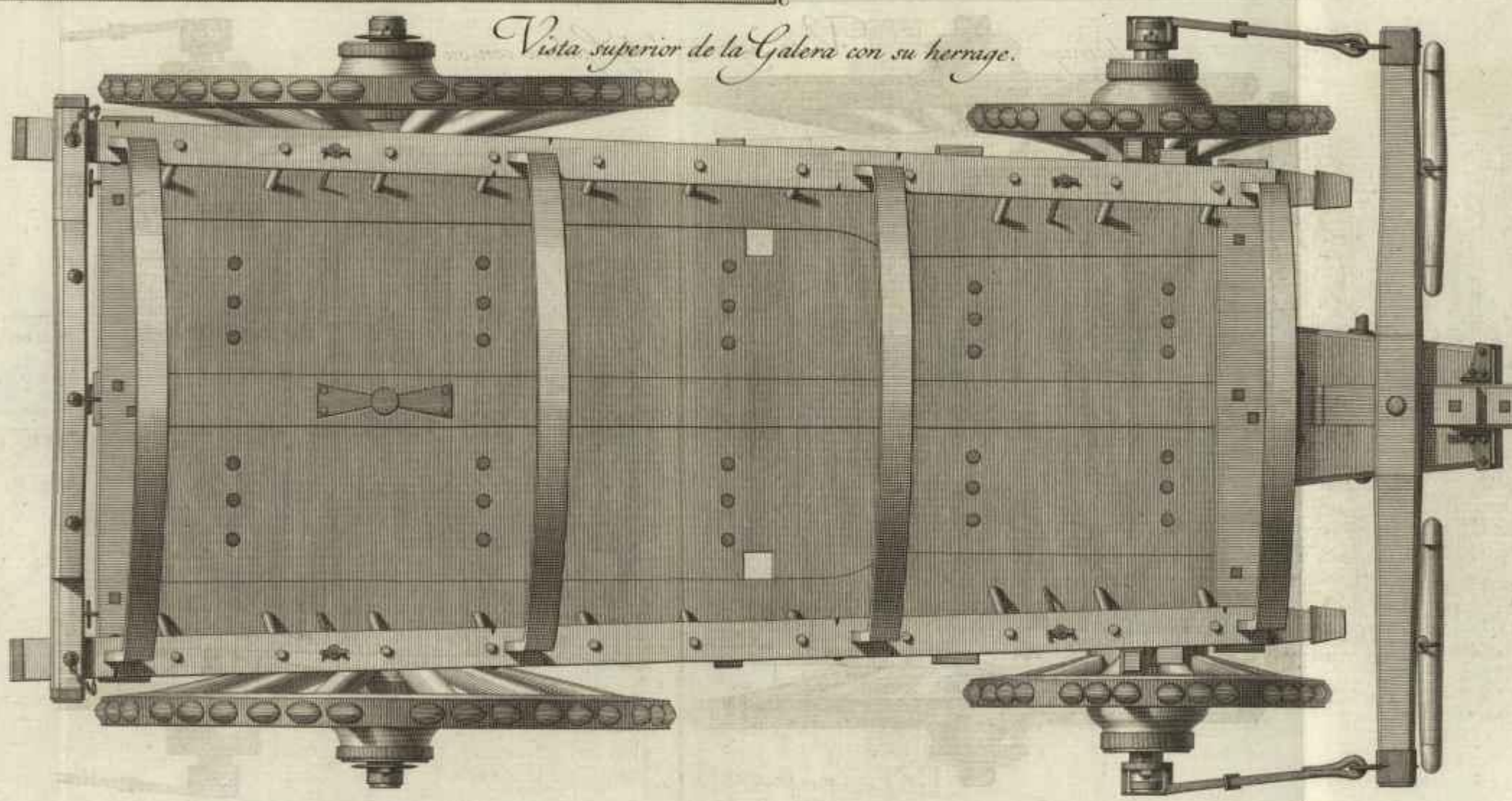
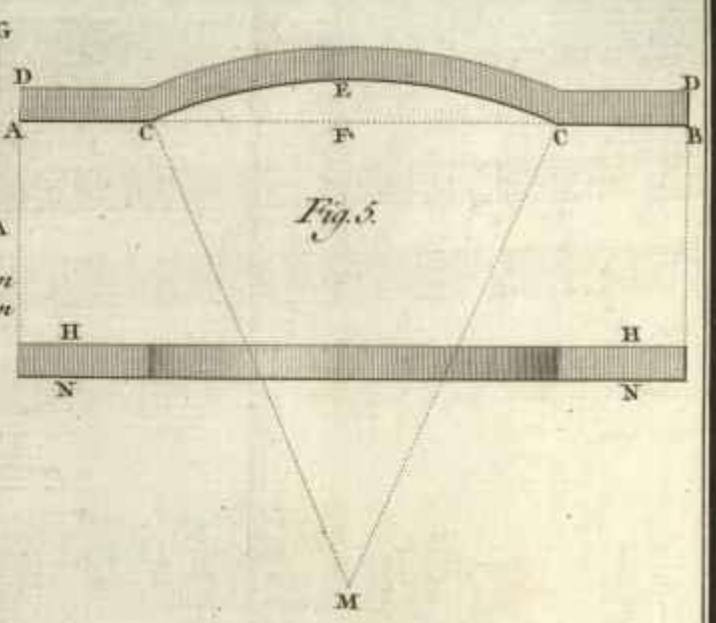
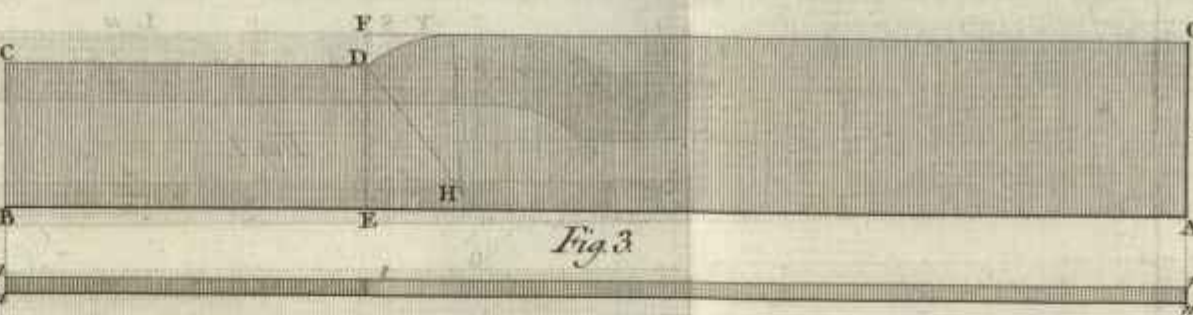
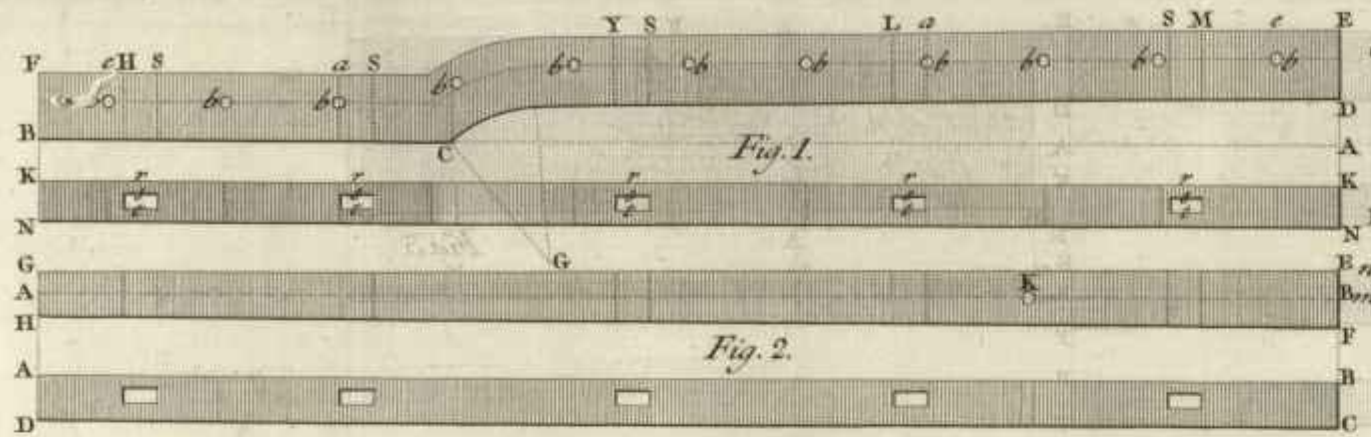
Fig. 8.



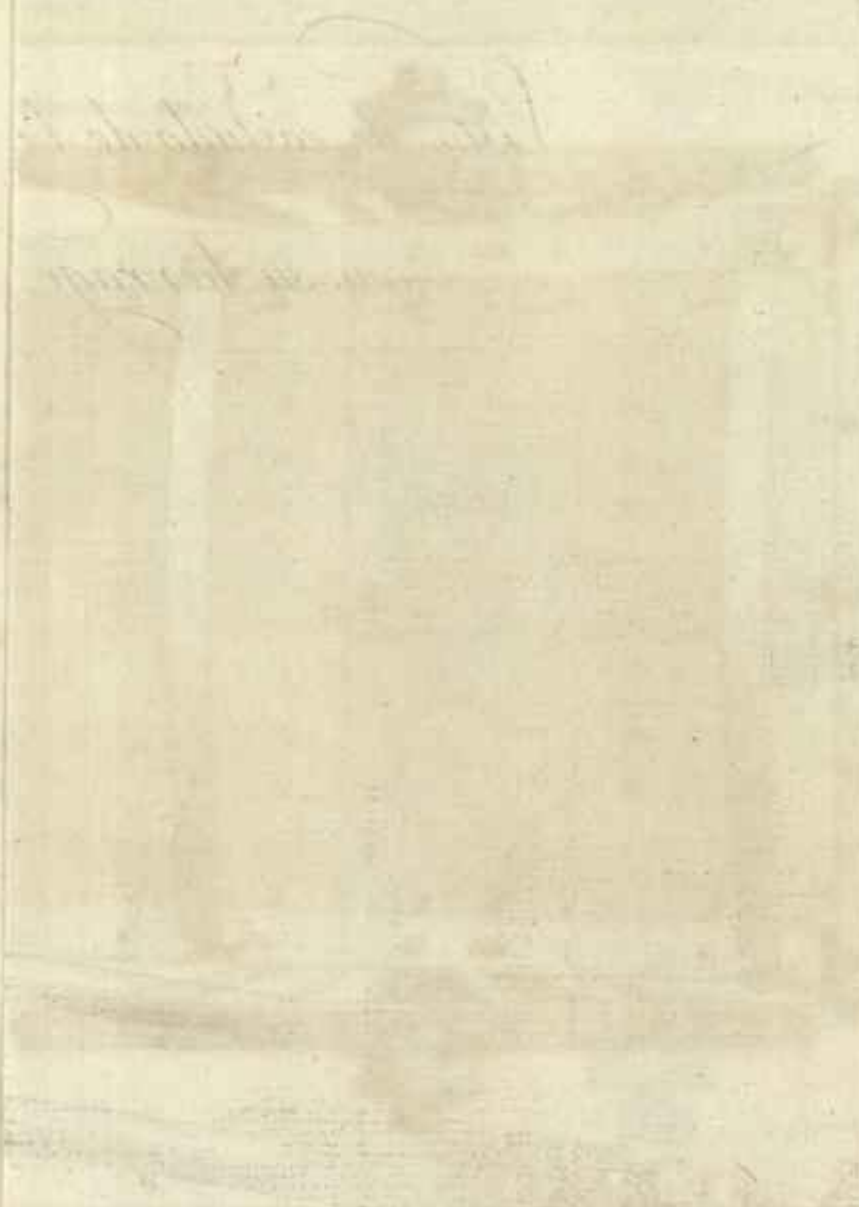






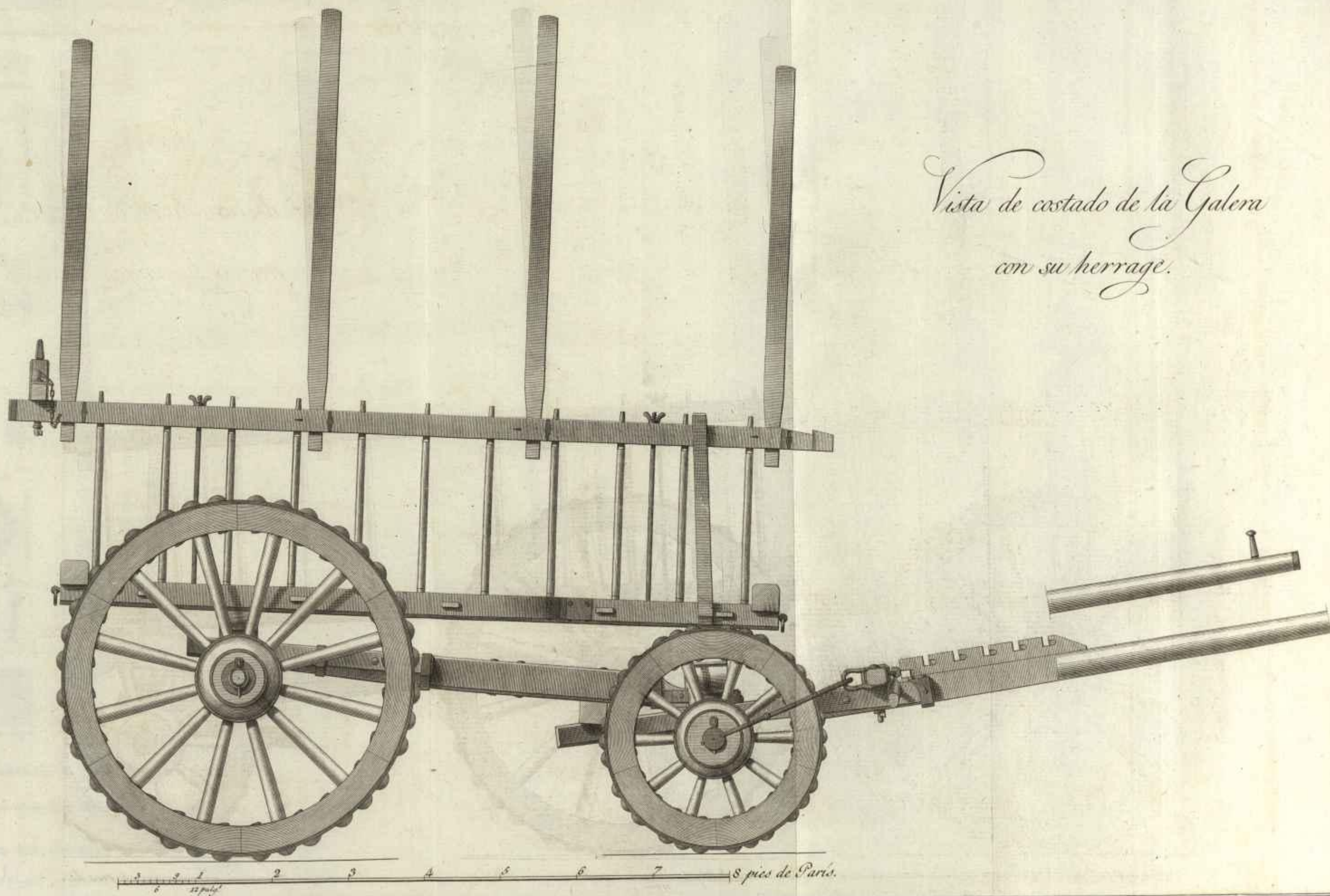




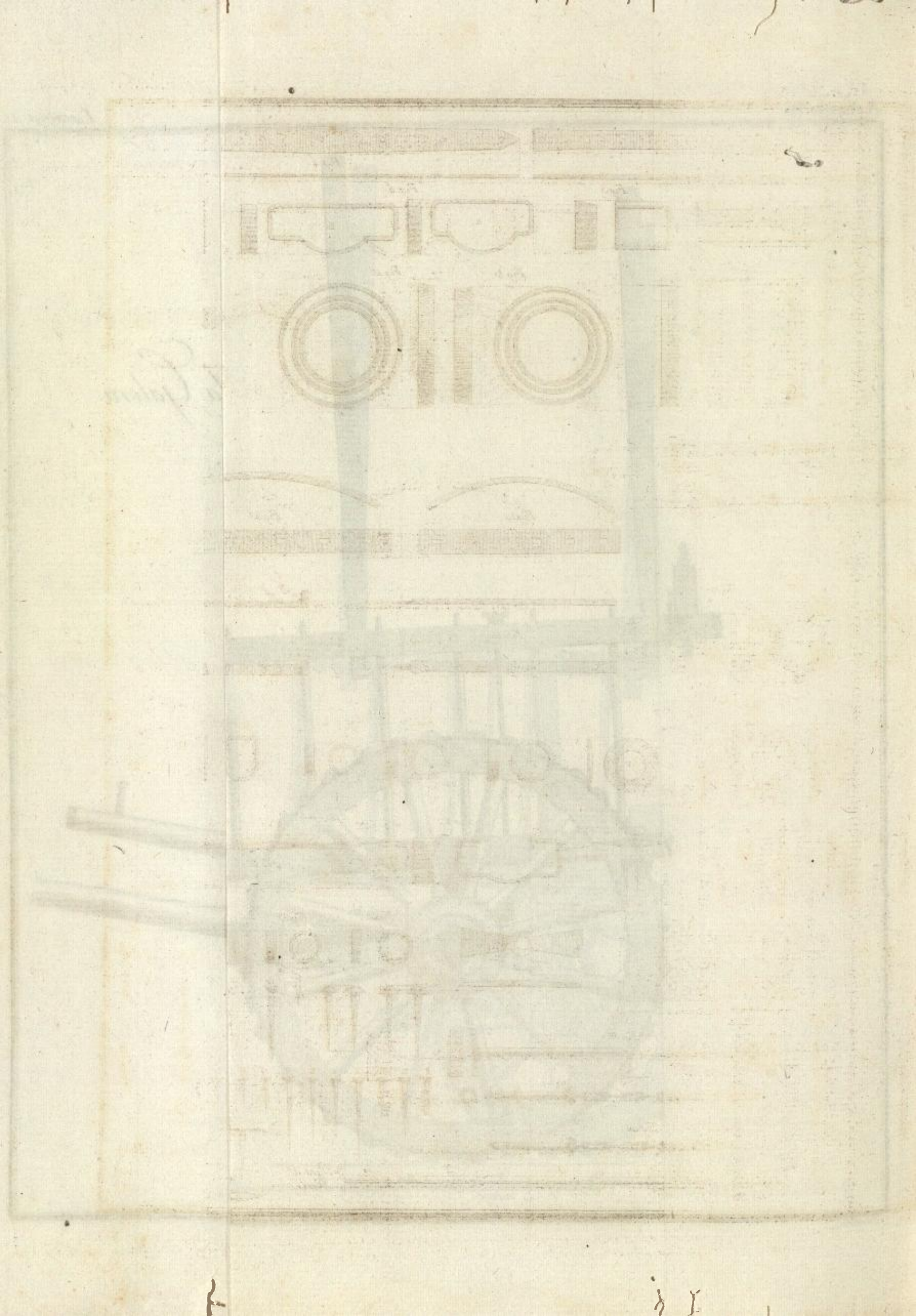


*Faint, illegible handwritten text, possibly a signature or a short note, located above the main rectangular impression.*

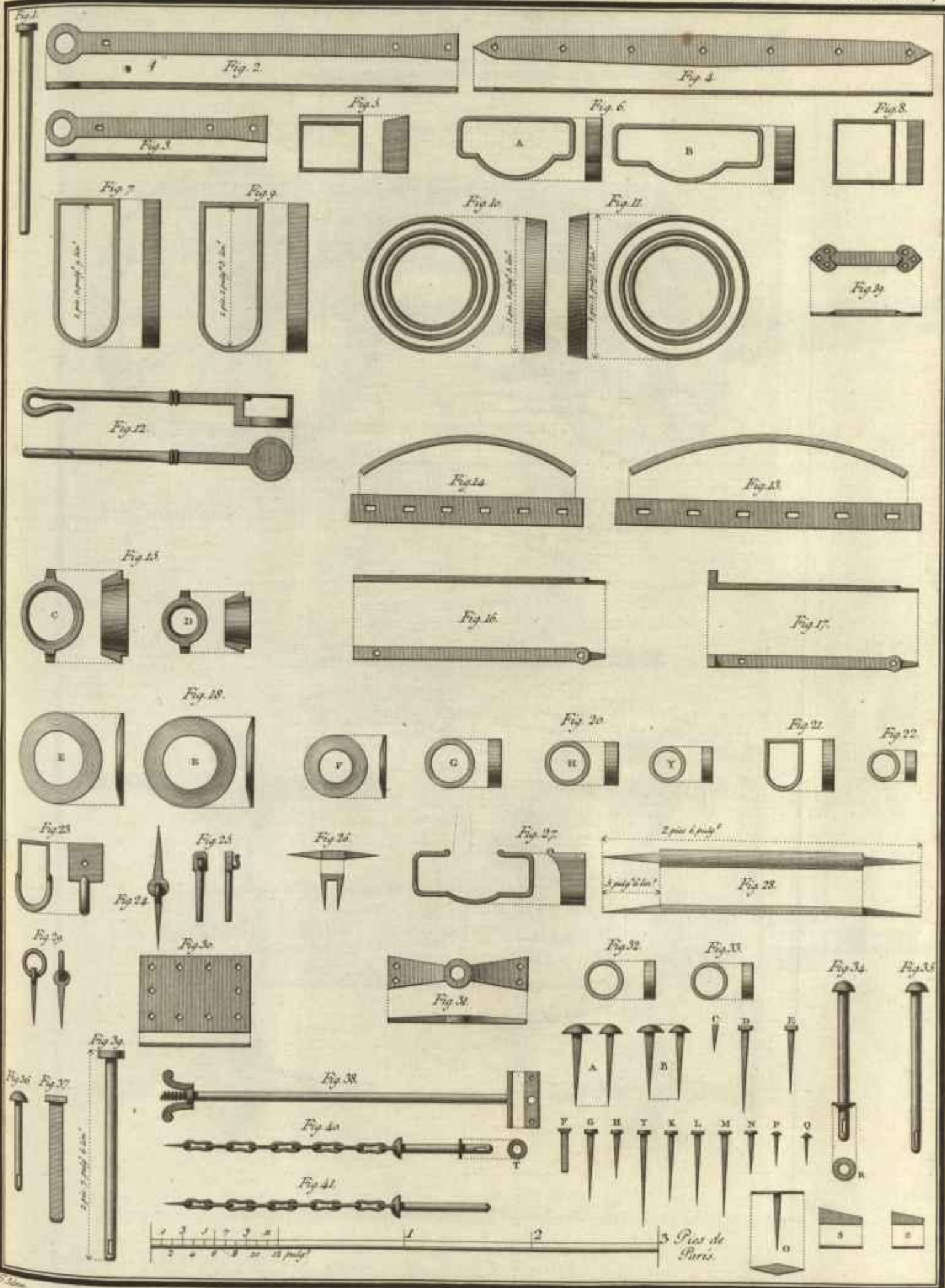




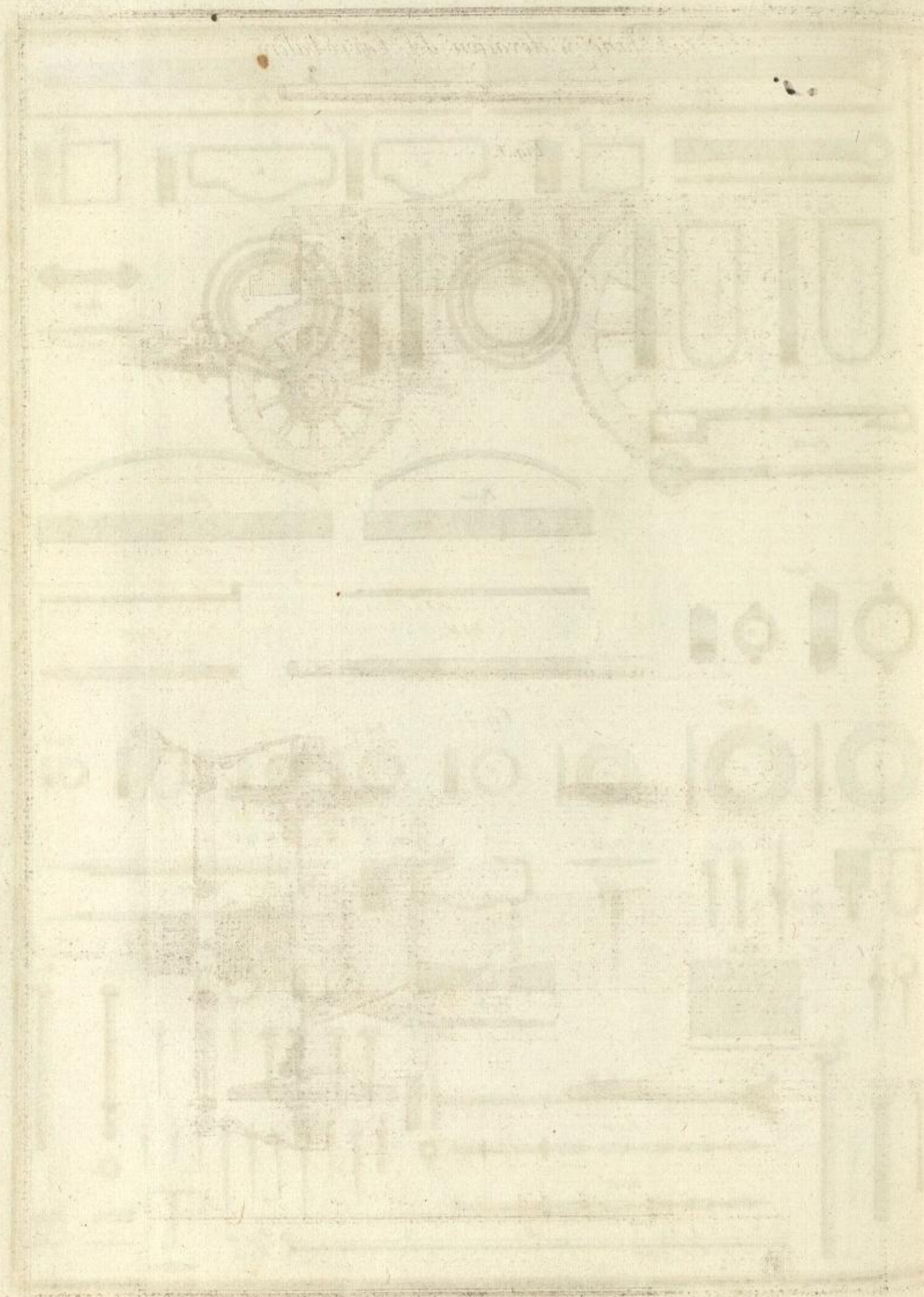






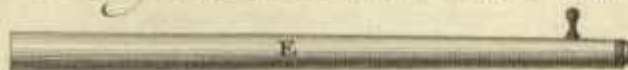




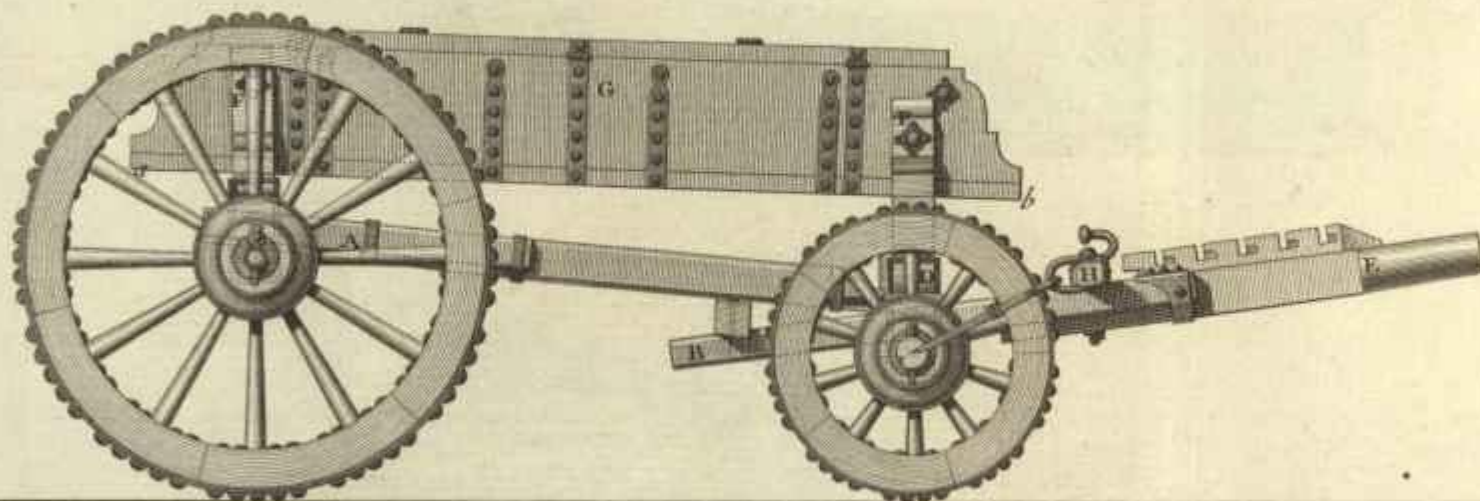




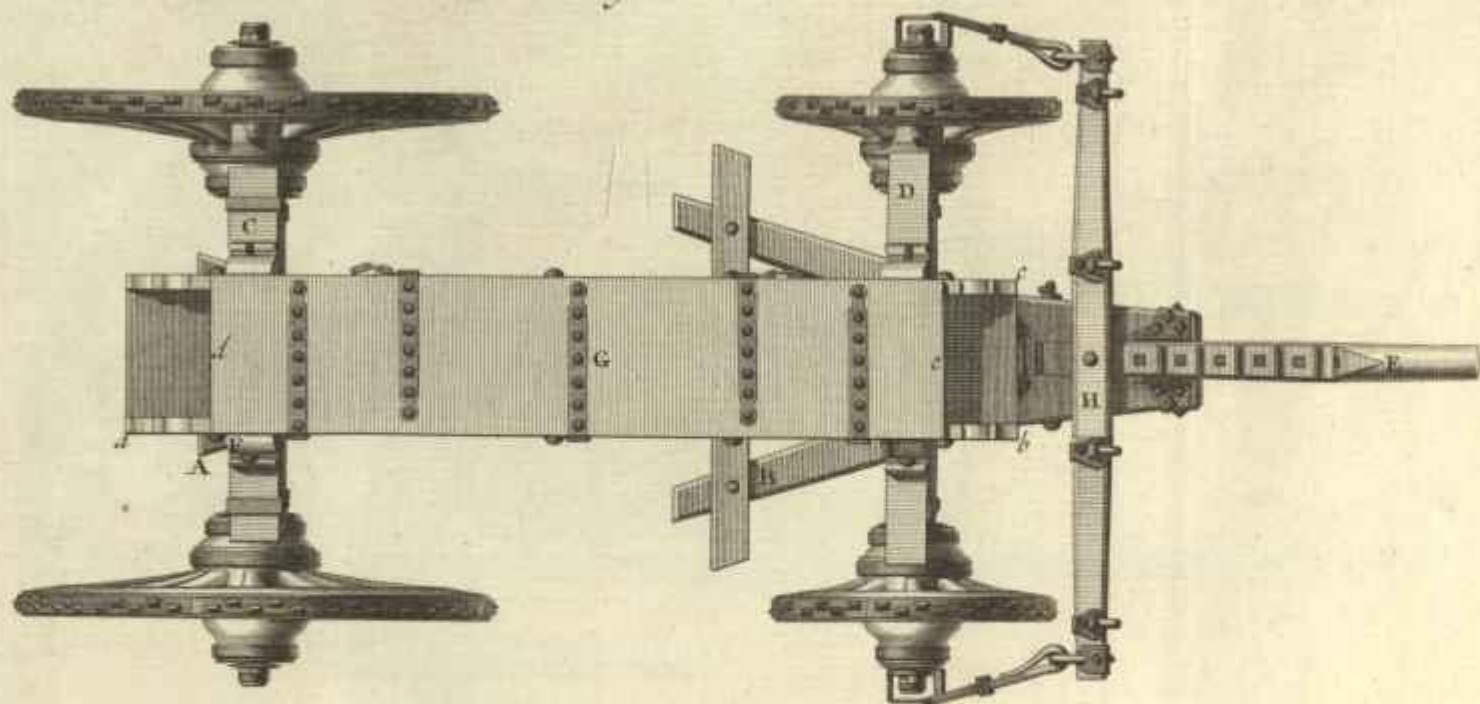
*Plano y elevacion del Carro-balero.*



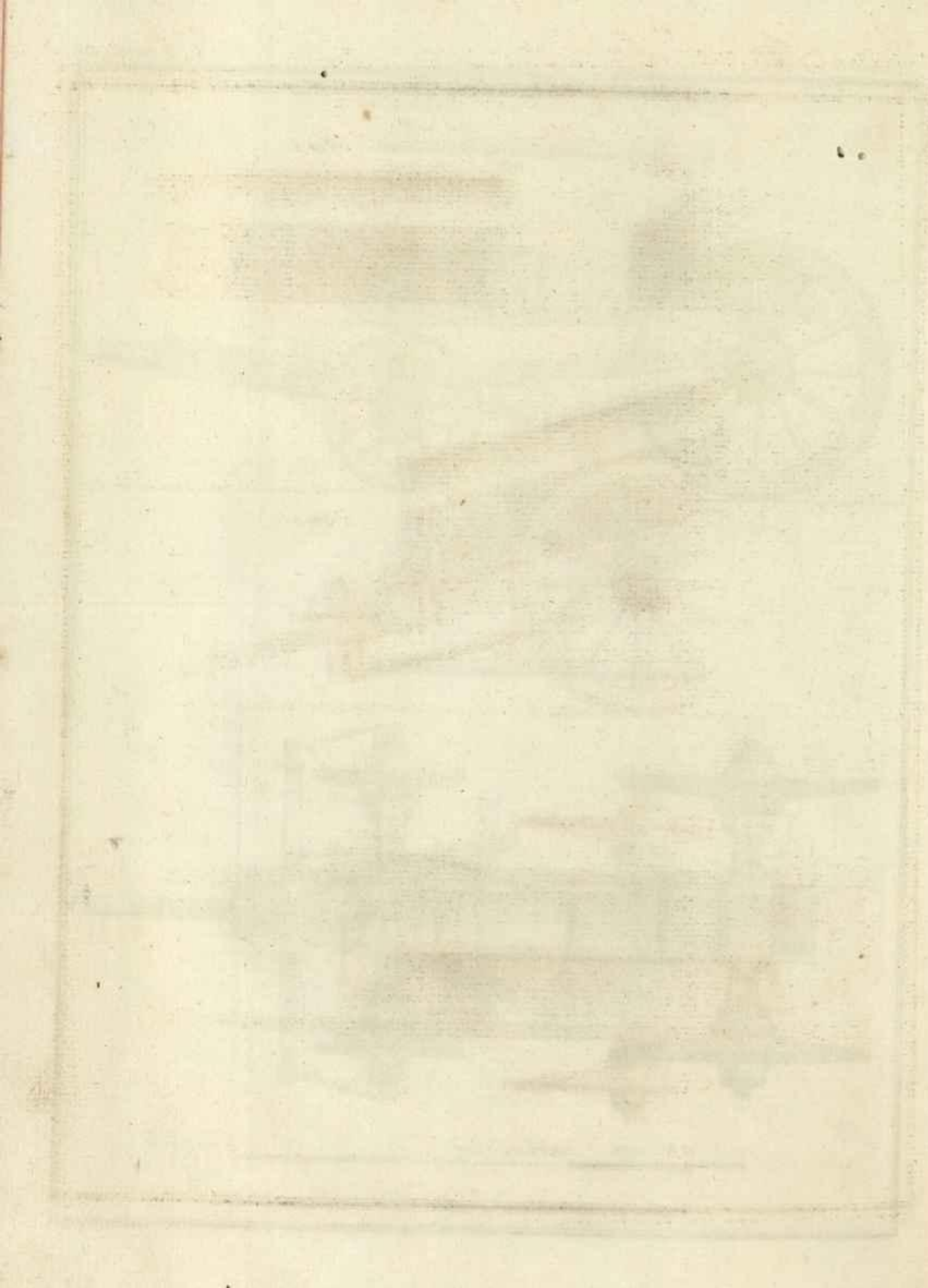
*Fig. 1.*



*Fig. 2.*



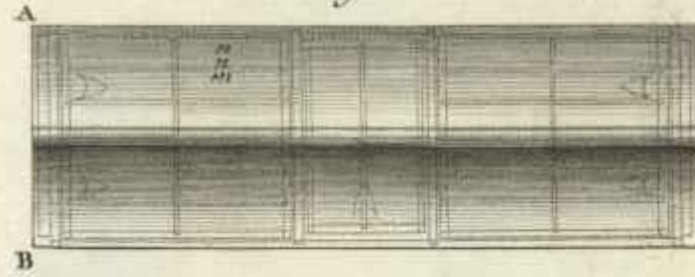






*Carro-Capuchino, ó de municiones.*

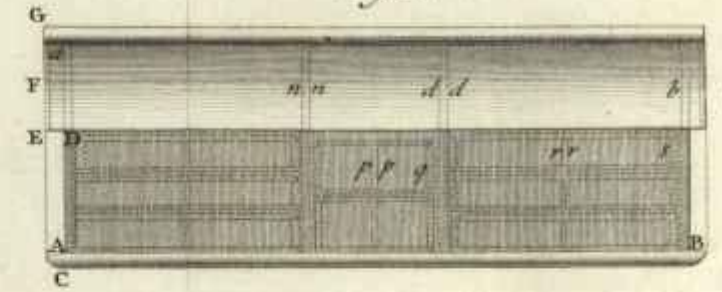
*Fig. 3.*



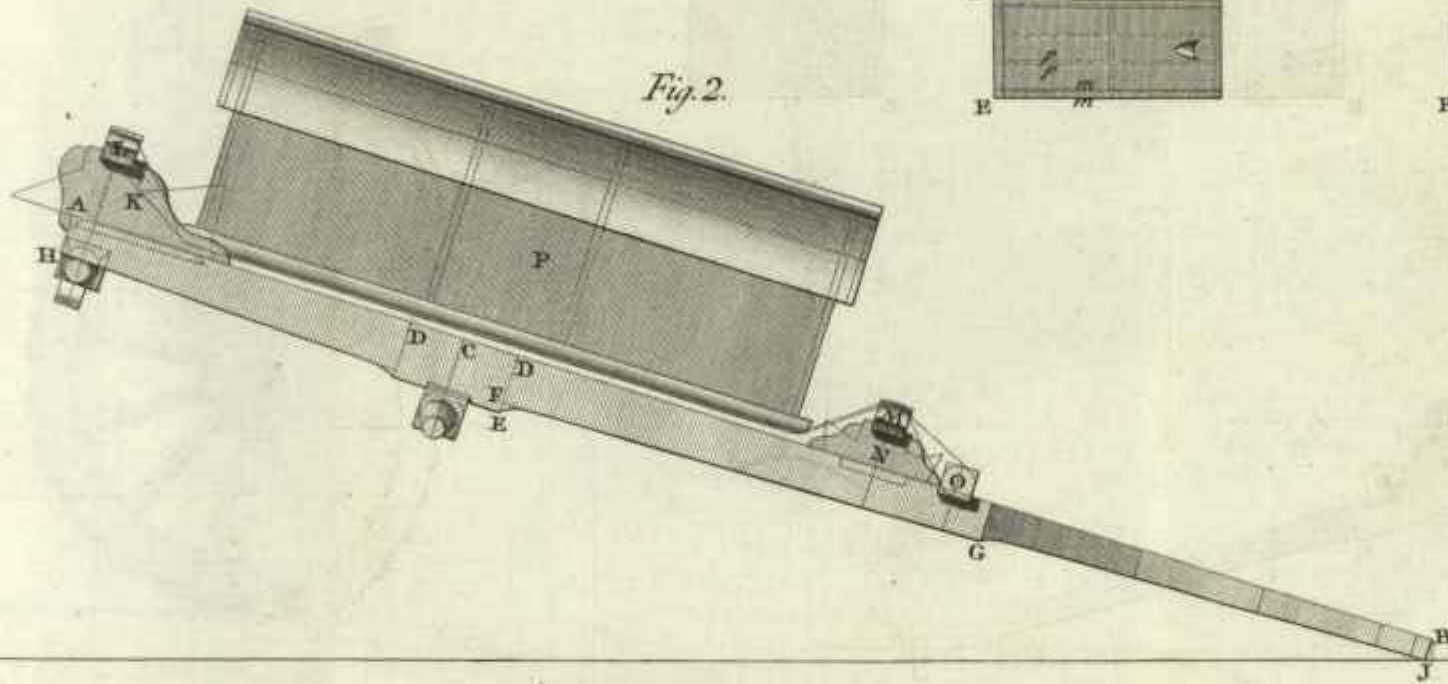
*Fig. 5.*



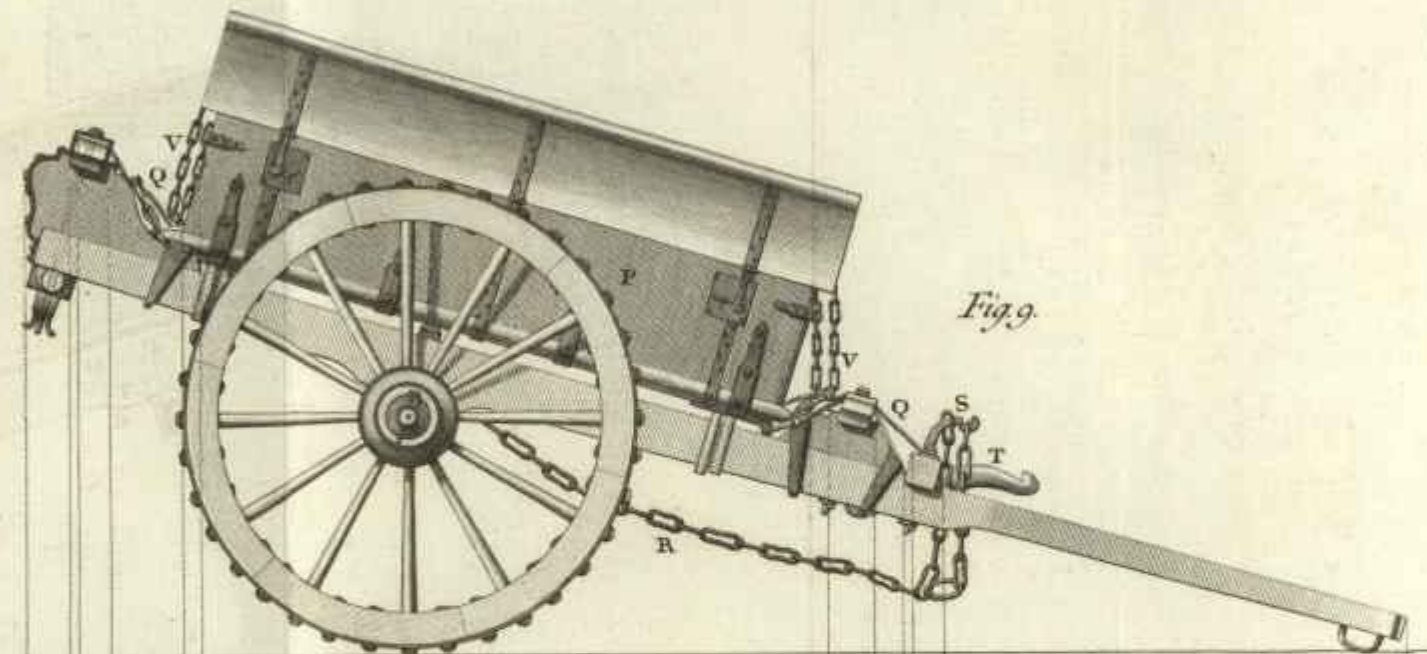
*Fig. 4.*



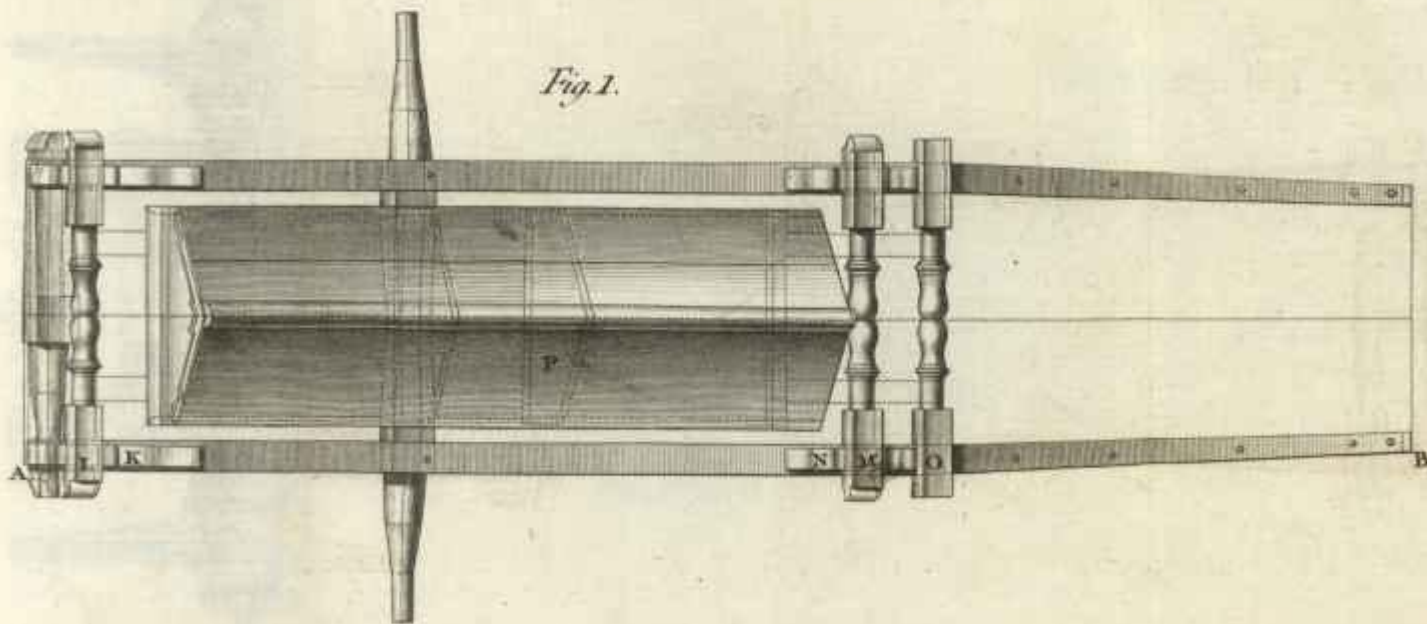
*Fig. 2.*



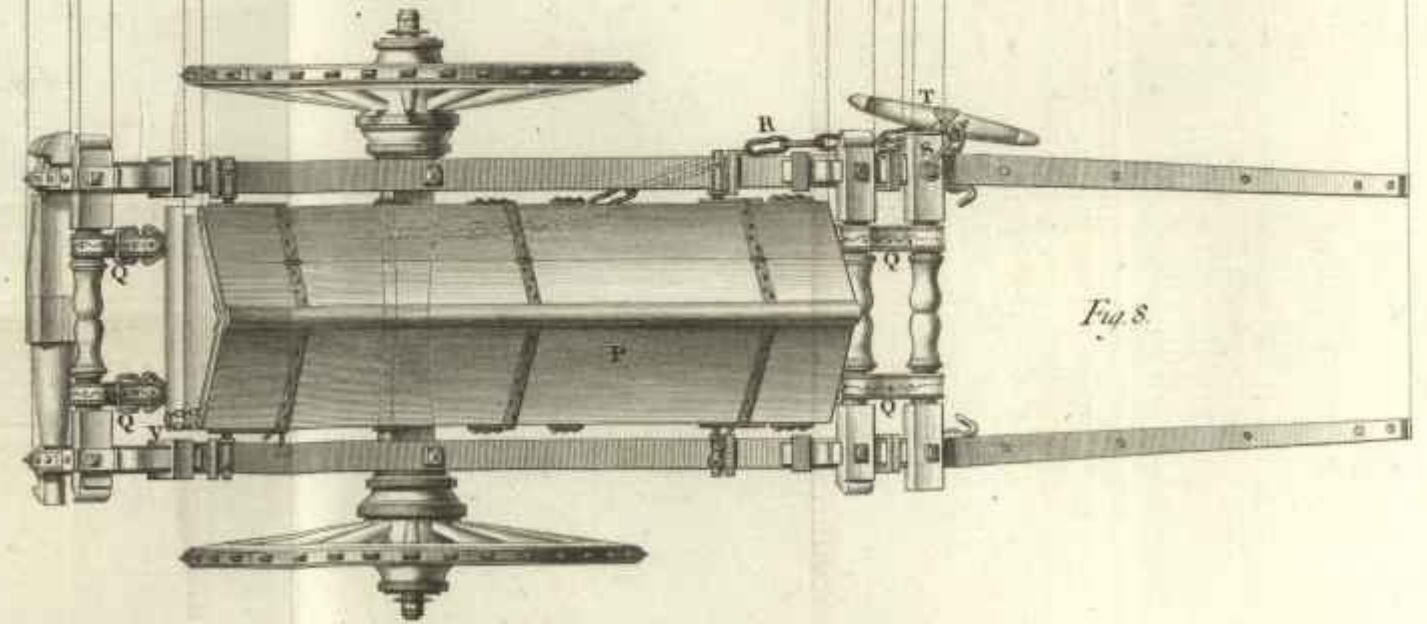
*Fig. 9.*



*Fig. 1.*



*Fig. 8.*



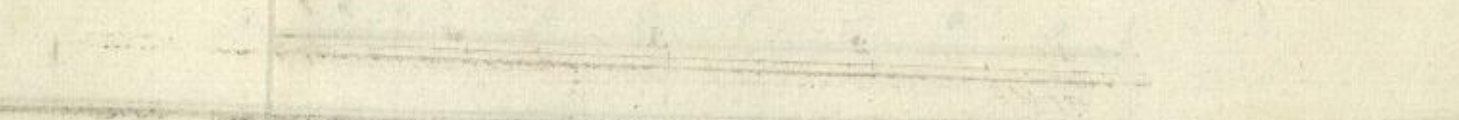
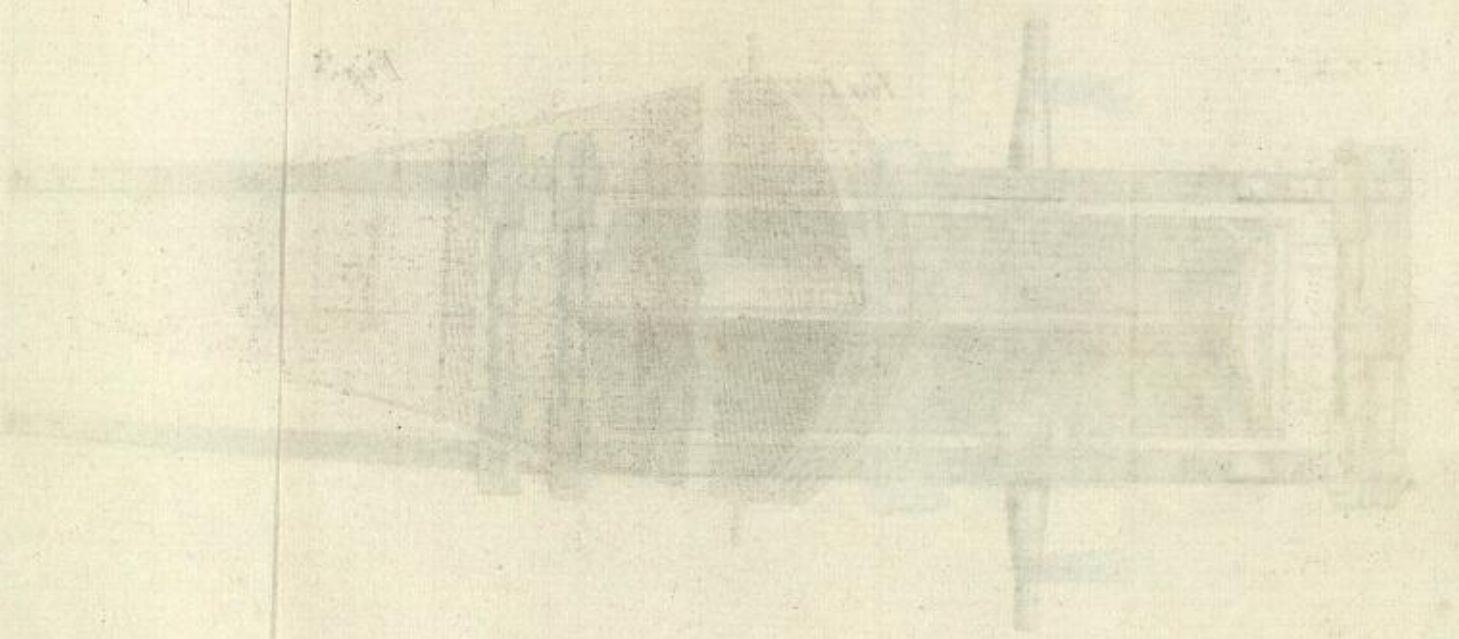
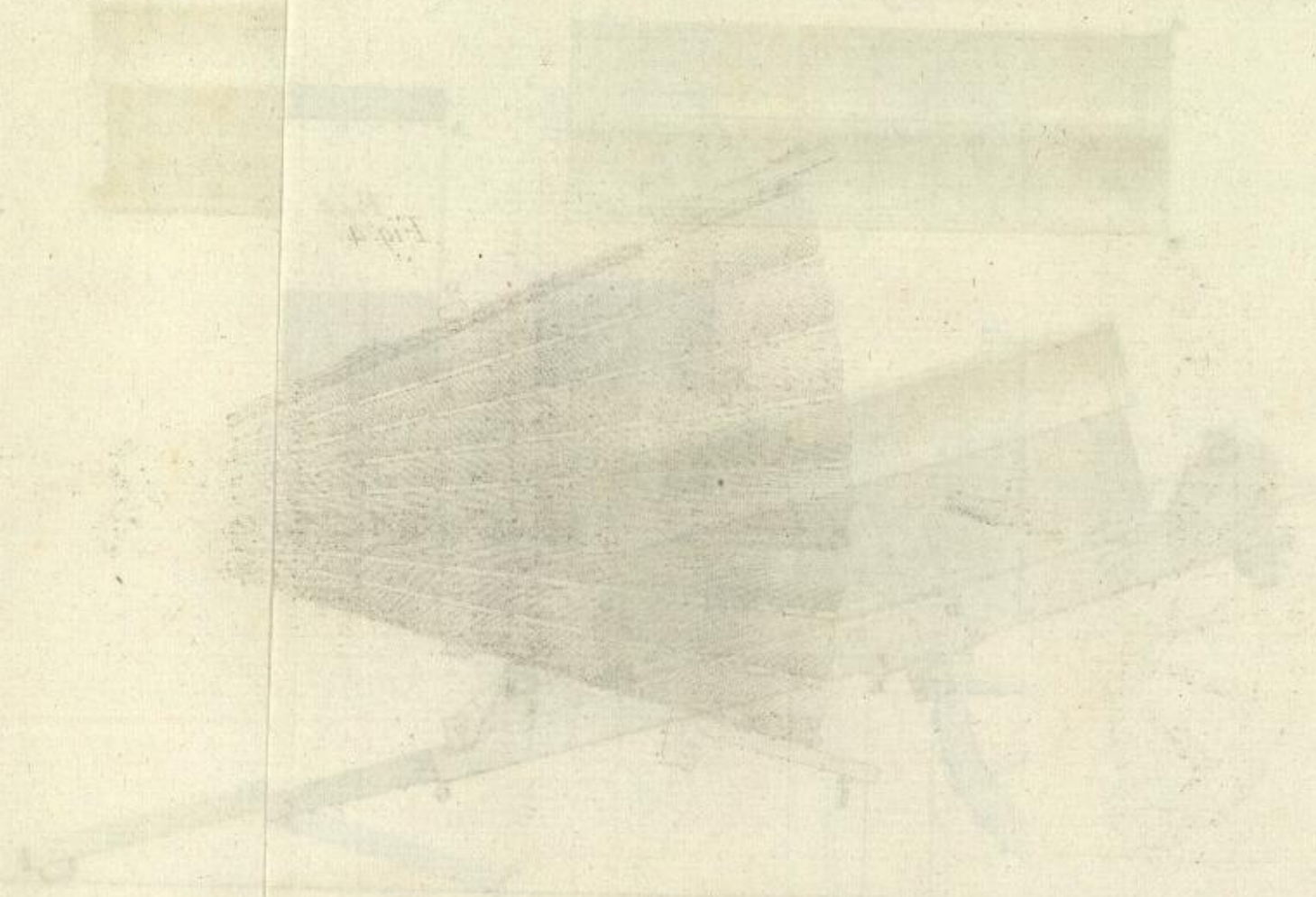
3 4 5 6 7 8 9 10 11 12 Pies de París



Fig. 1

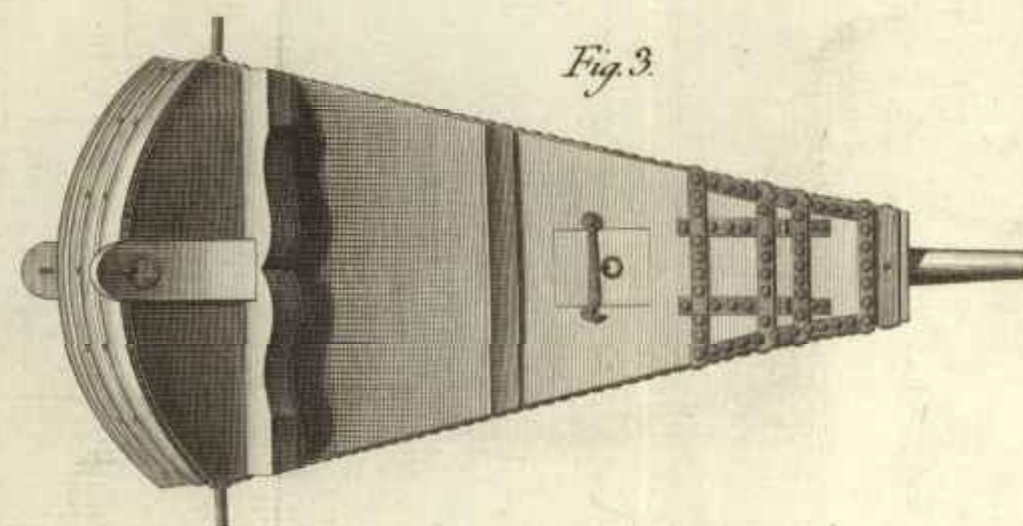
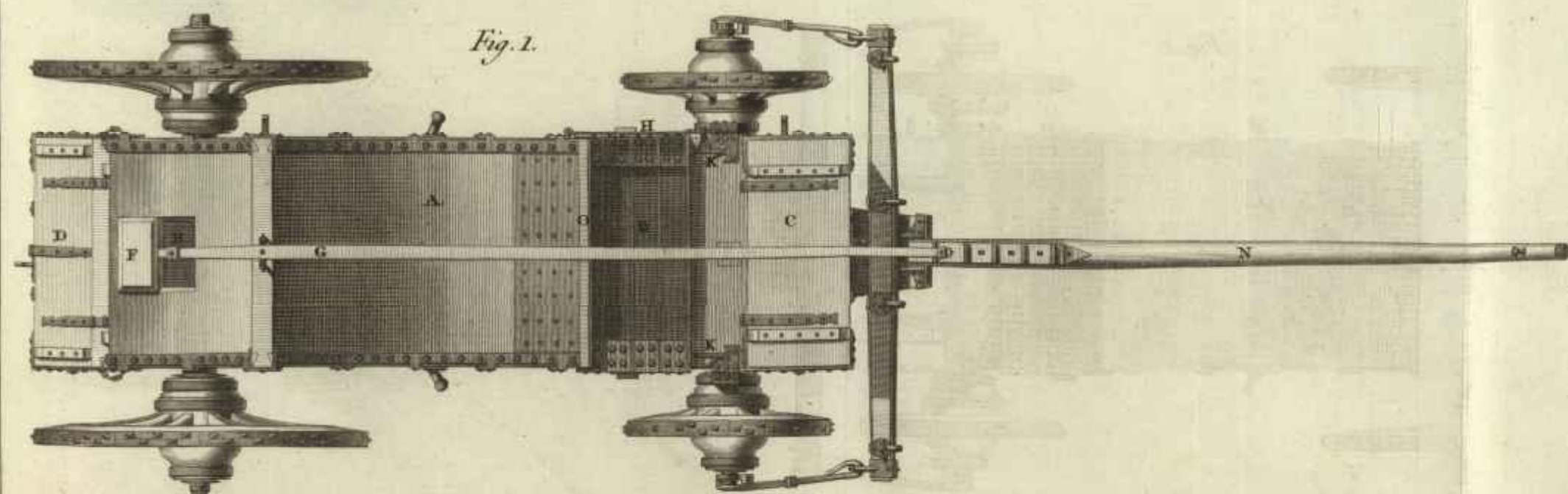
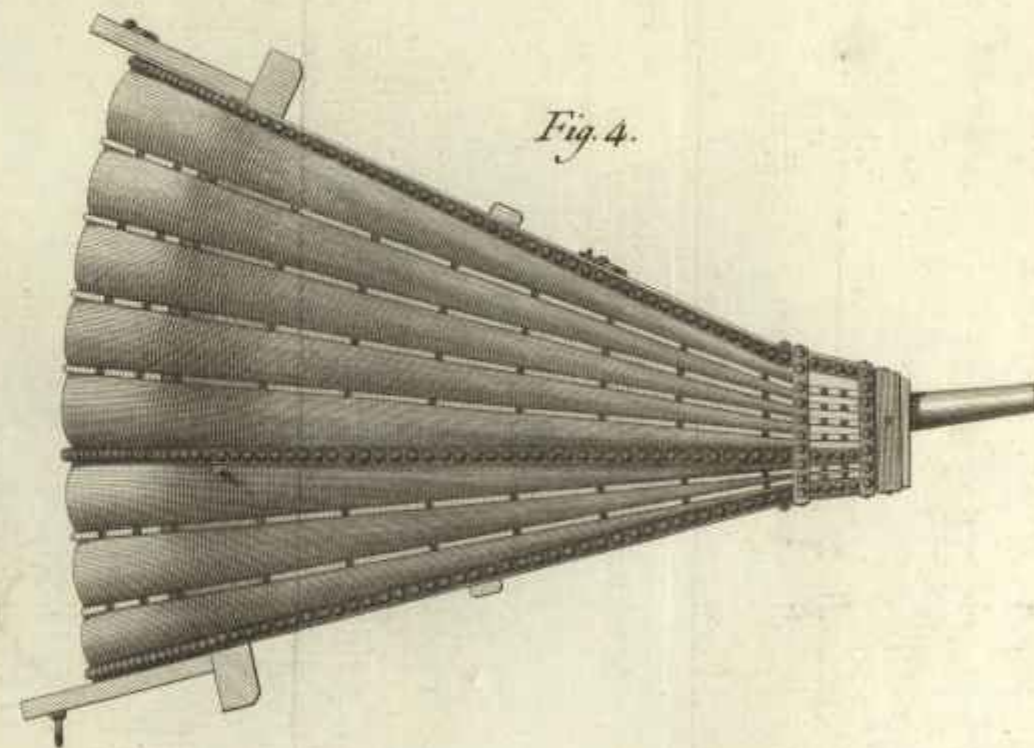
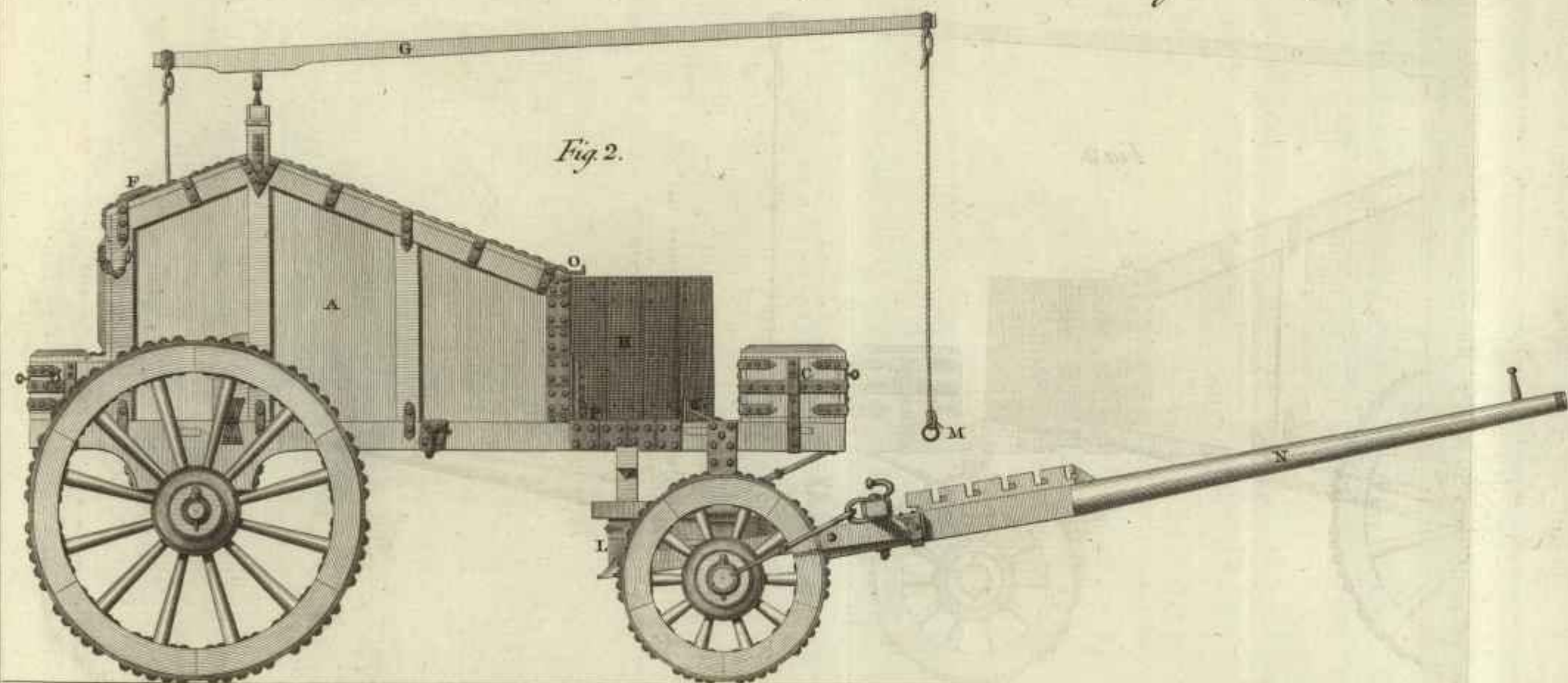
Fig. 2

Fig. 3





*Plano y elevacion de la Fragua de campaña y de su Fuelle.*



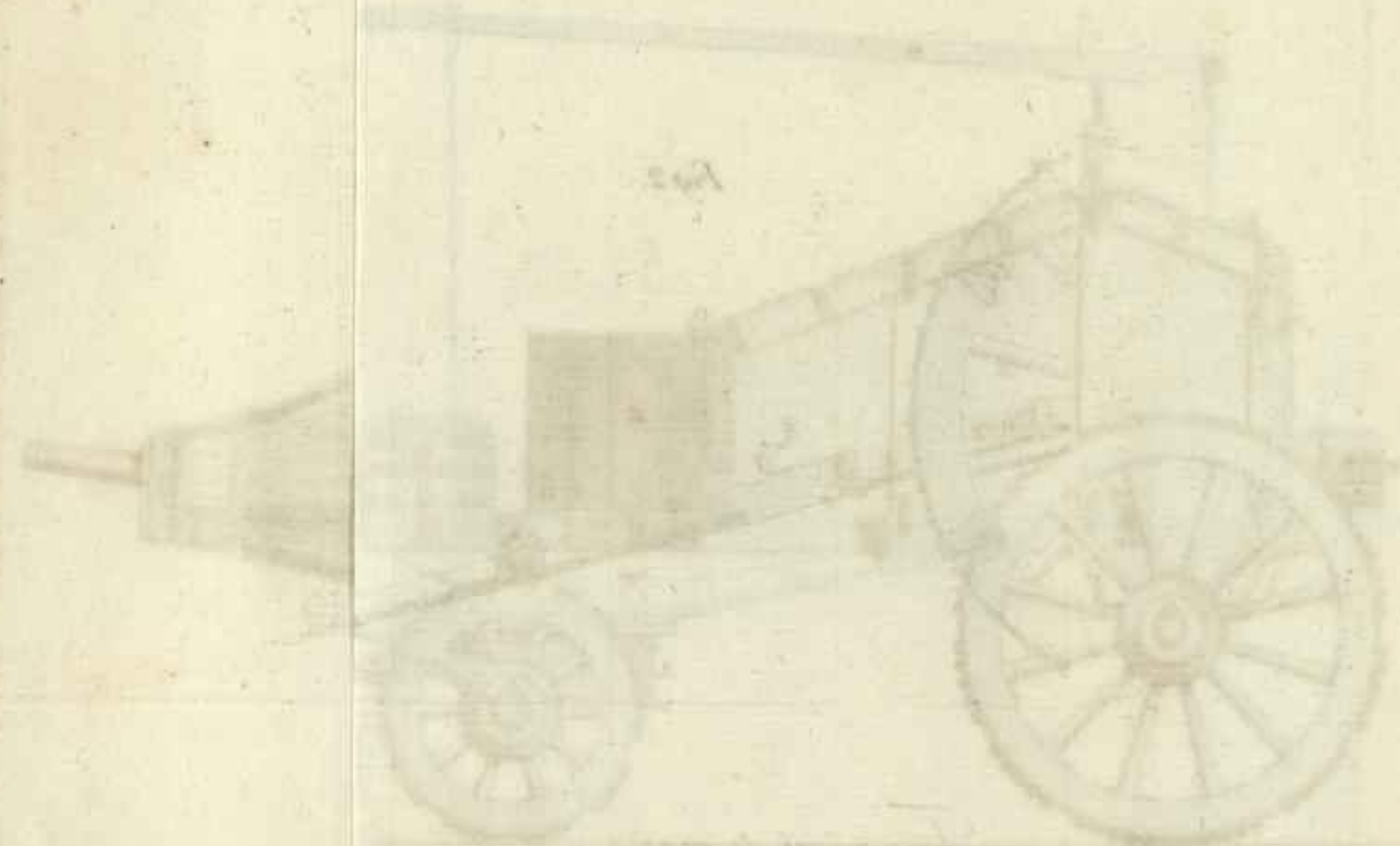
1 2 3 4 5 6 7 8 9 10 11 12 Pies de Paris

1 2 3 4 5 6 Pies de Paris



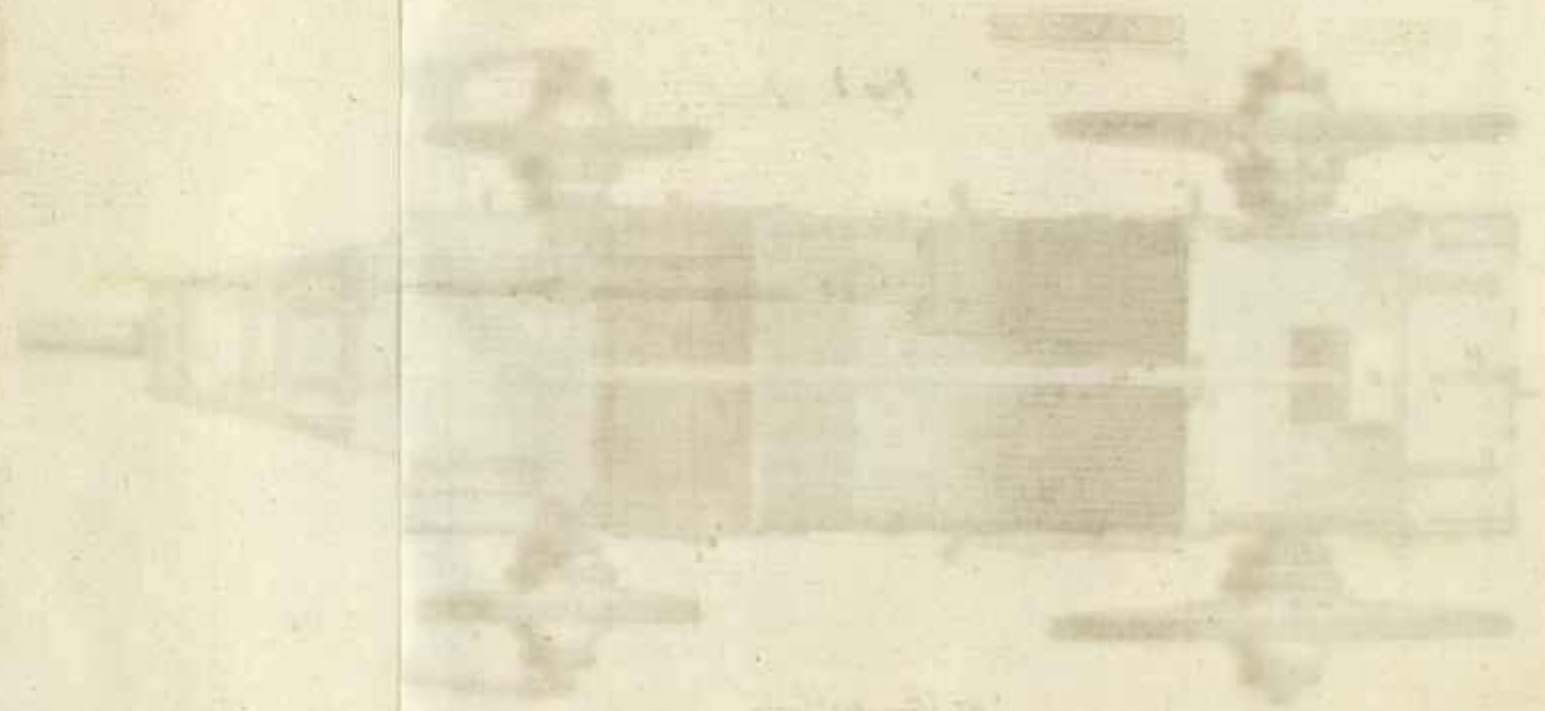
Plan of the ...

Fig. 1



View of the ...

Fig. 2



View of the ...



Fig. 2.

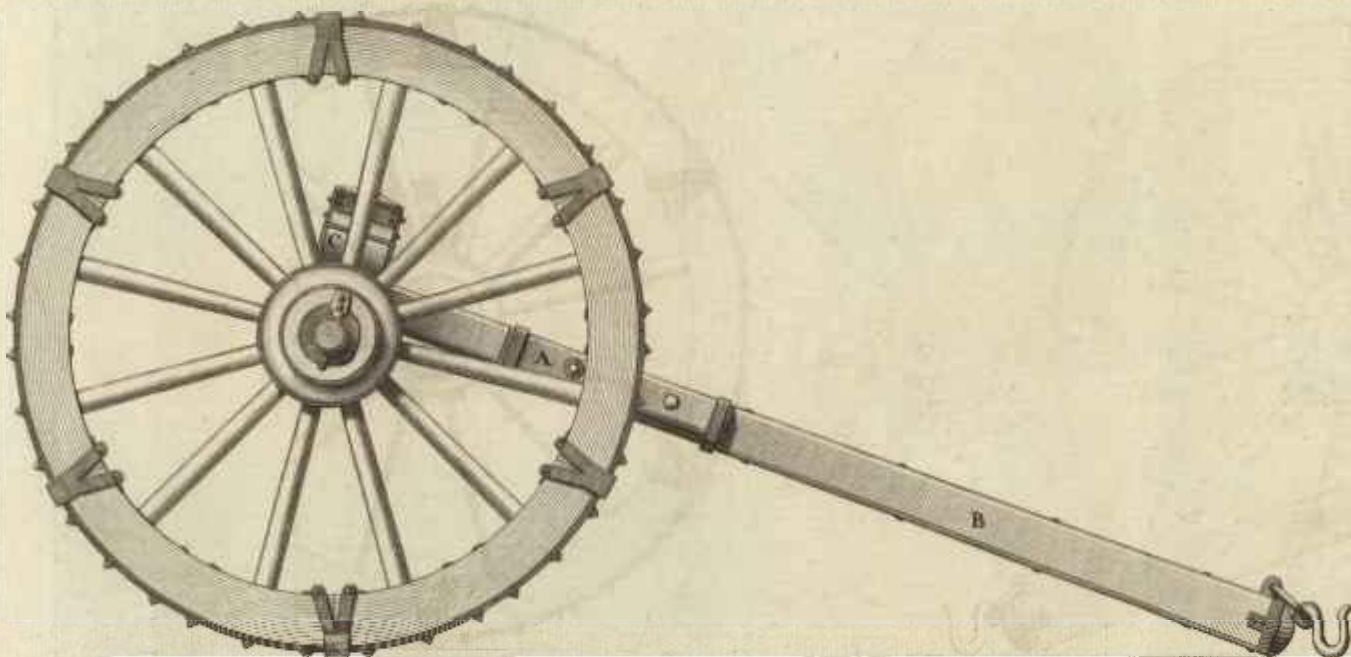
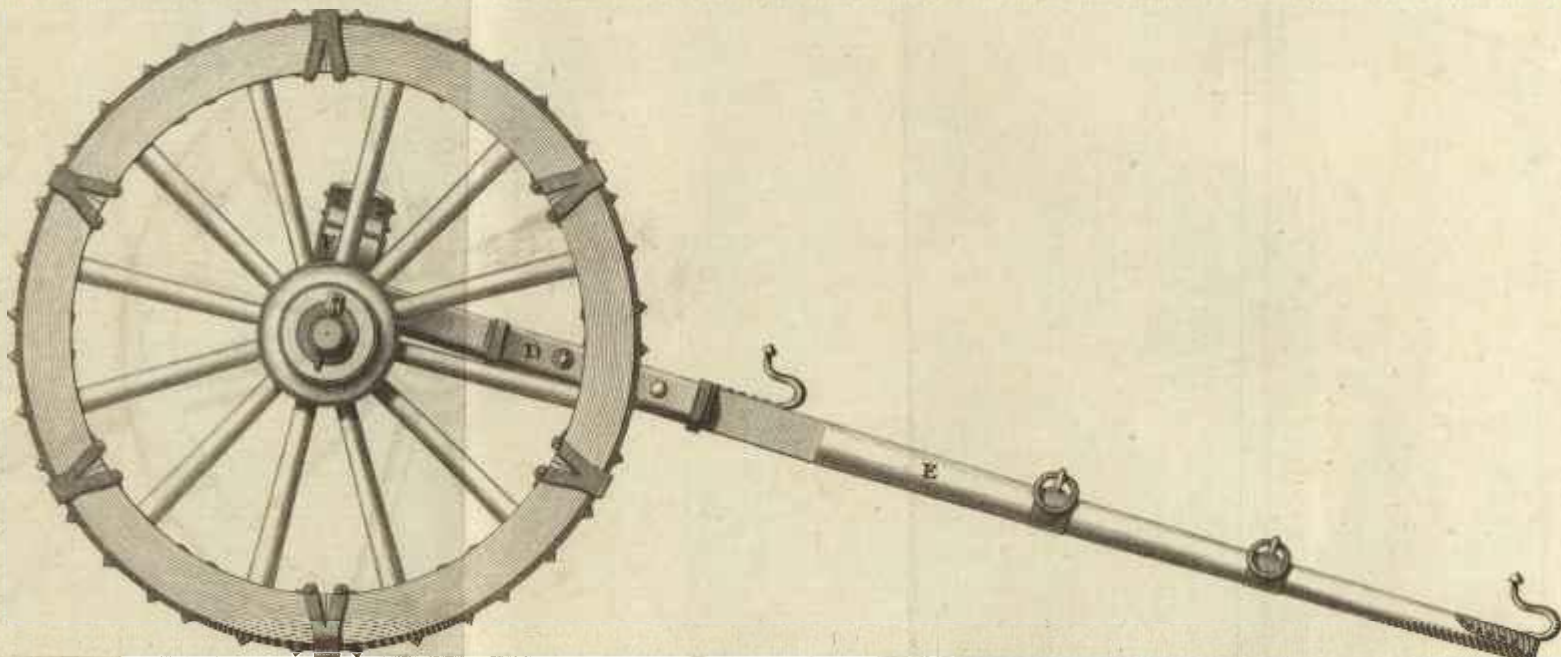
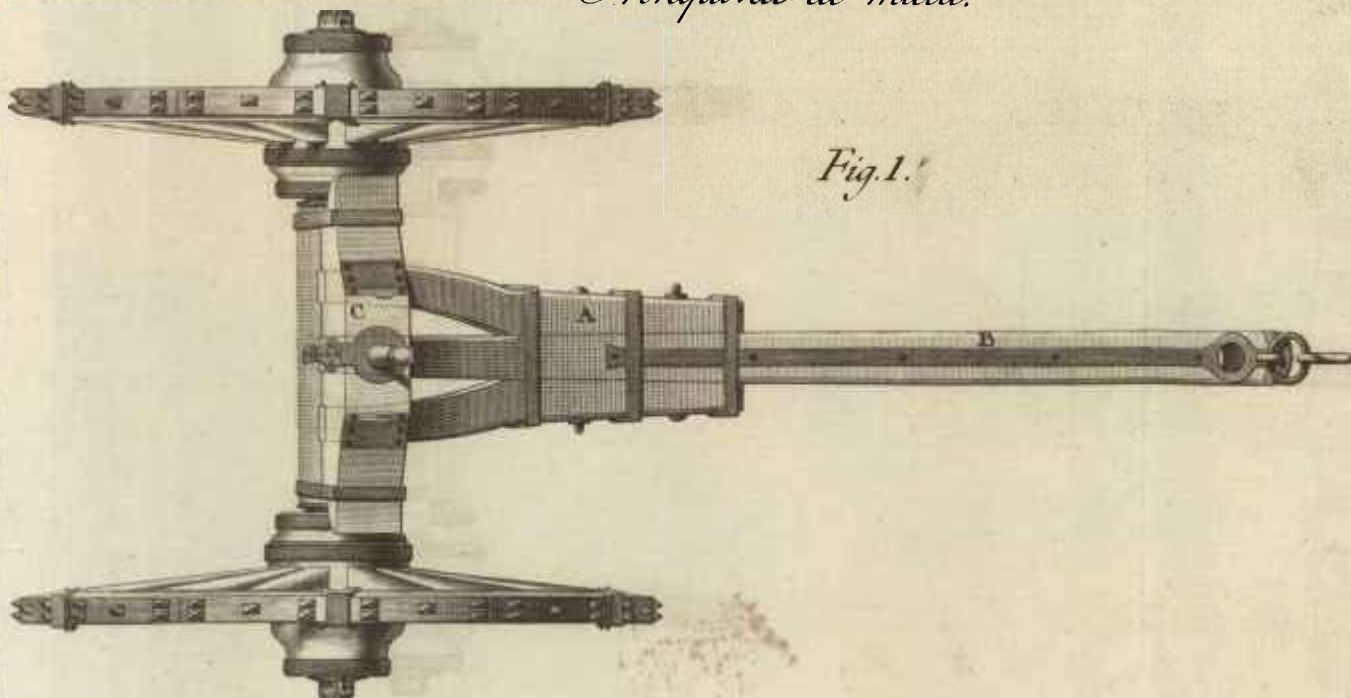


Fig. 4.



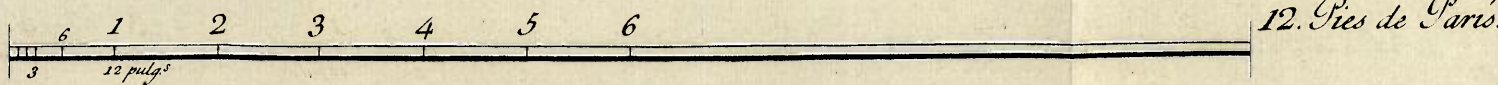
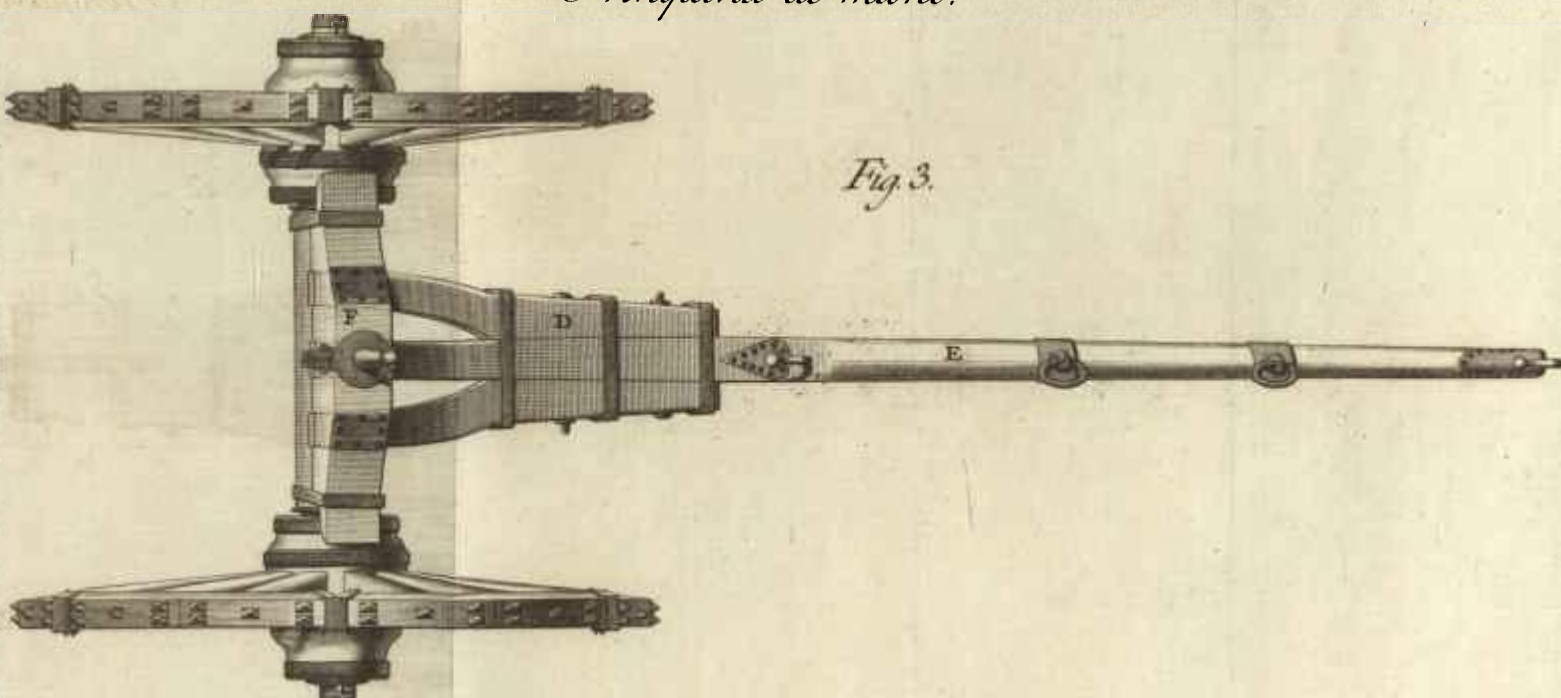
Trinquival de mula.

Fig. 1.

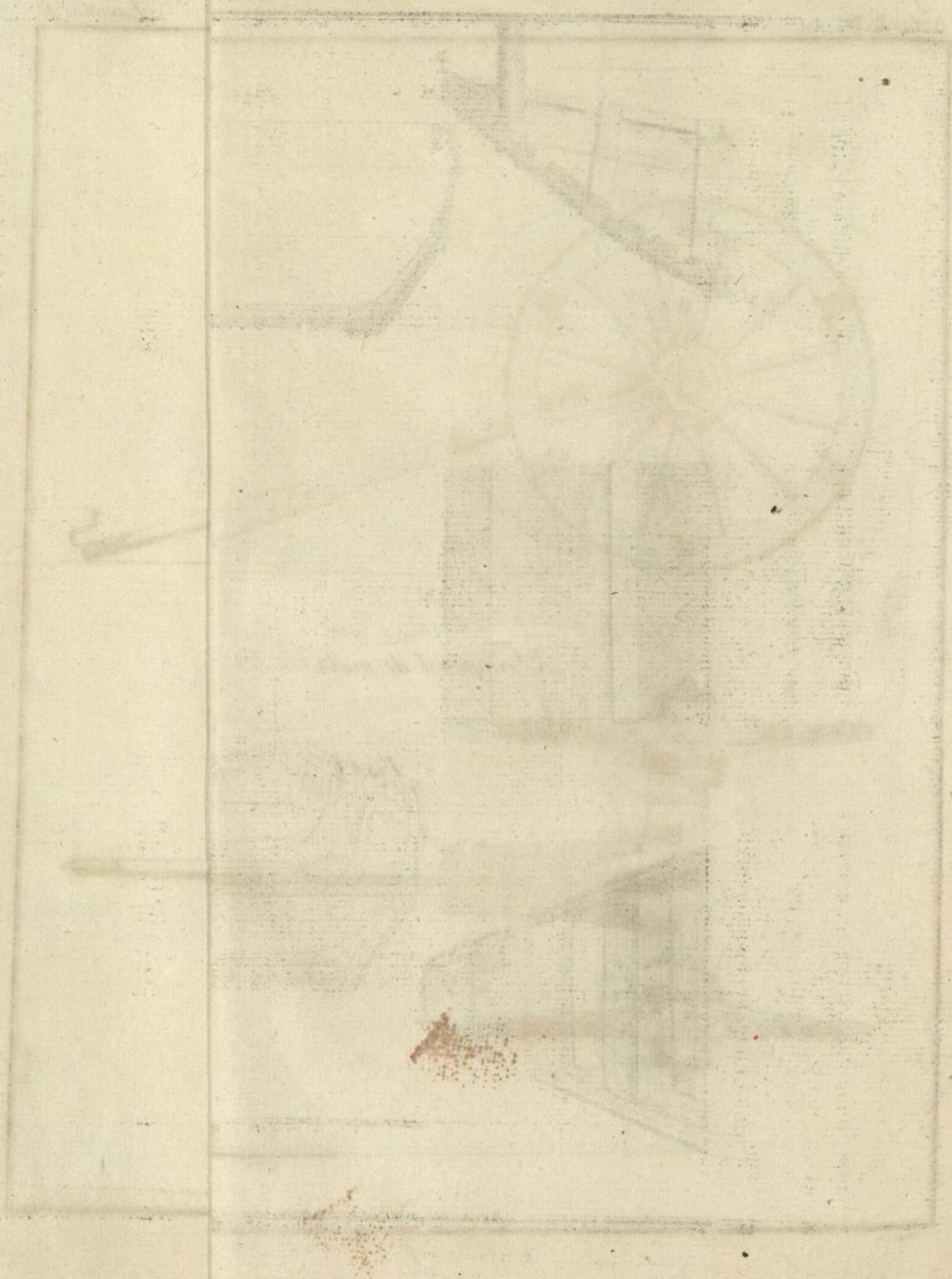


Trinquival de mano.

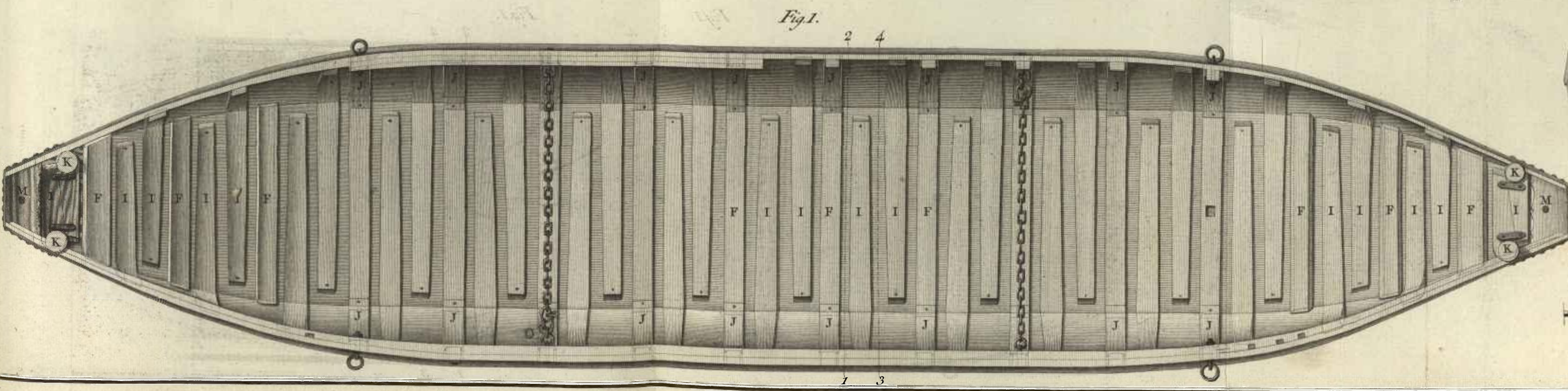
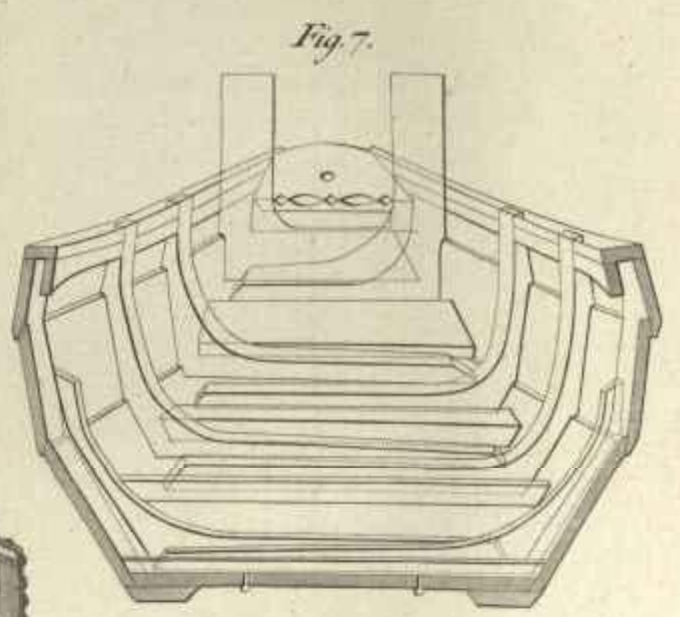
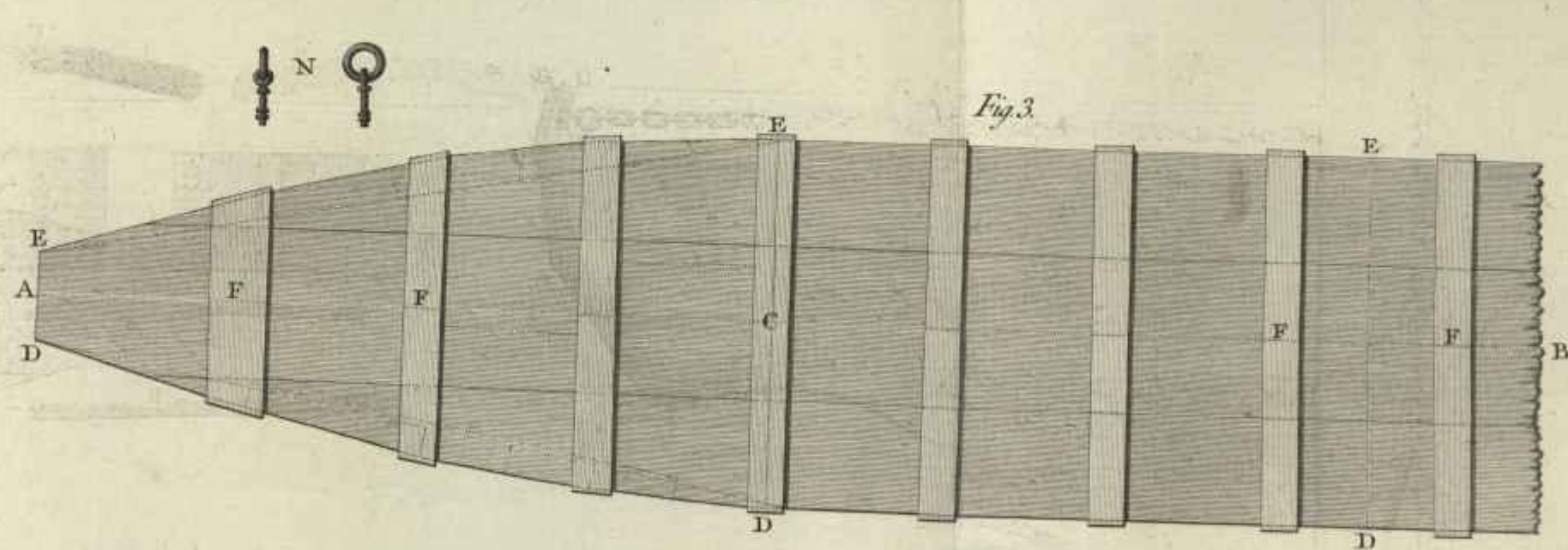
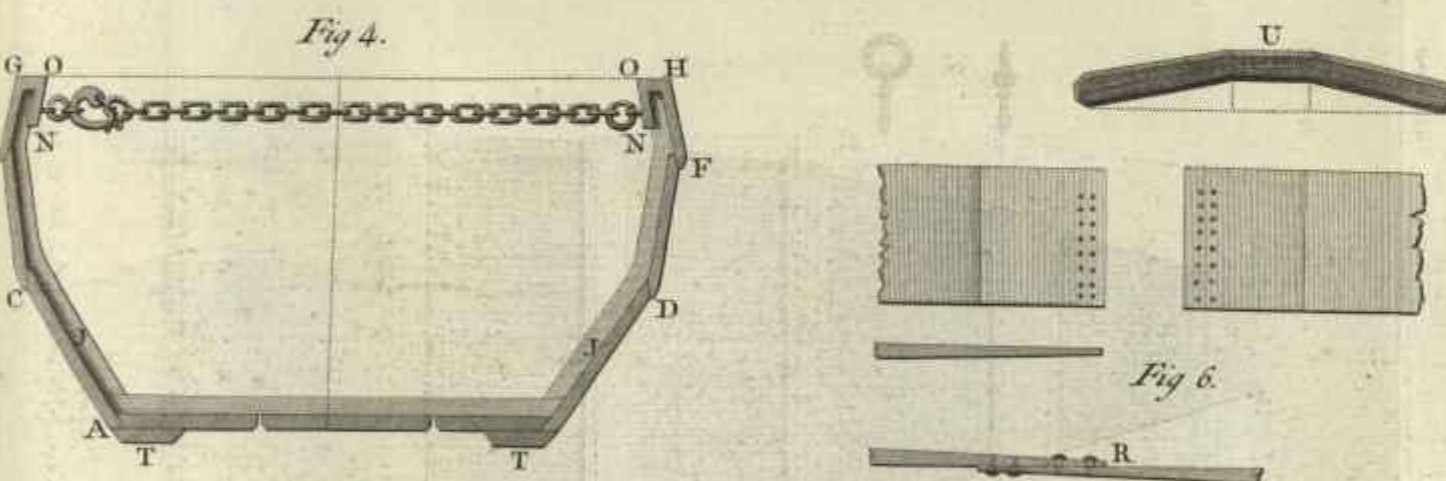
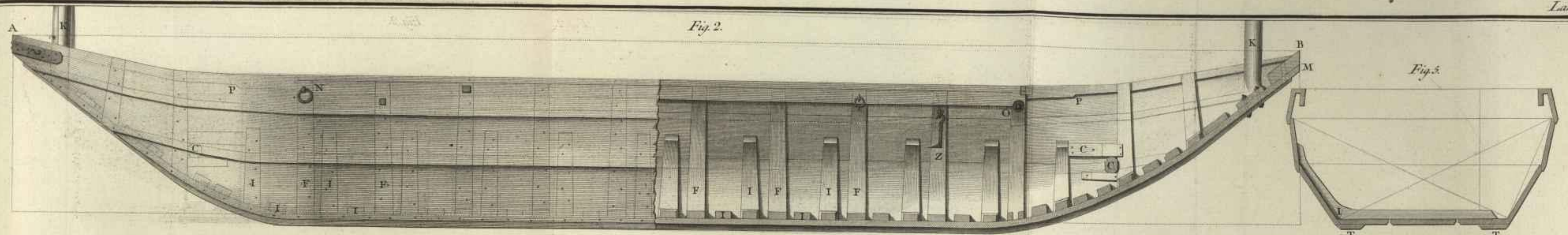
Fig. 3.



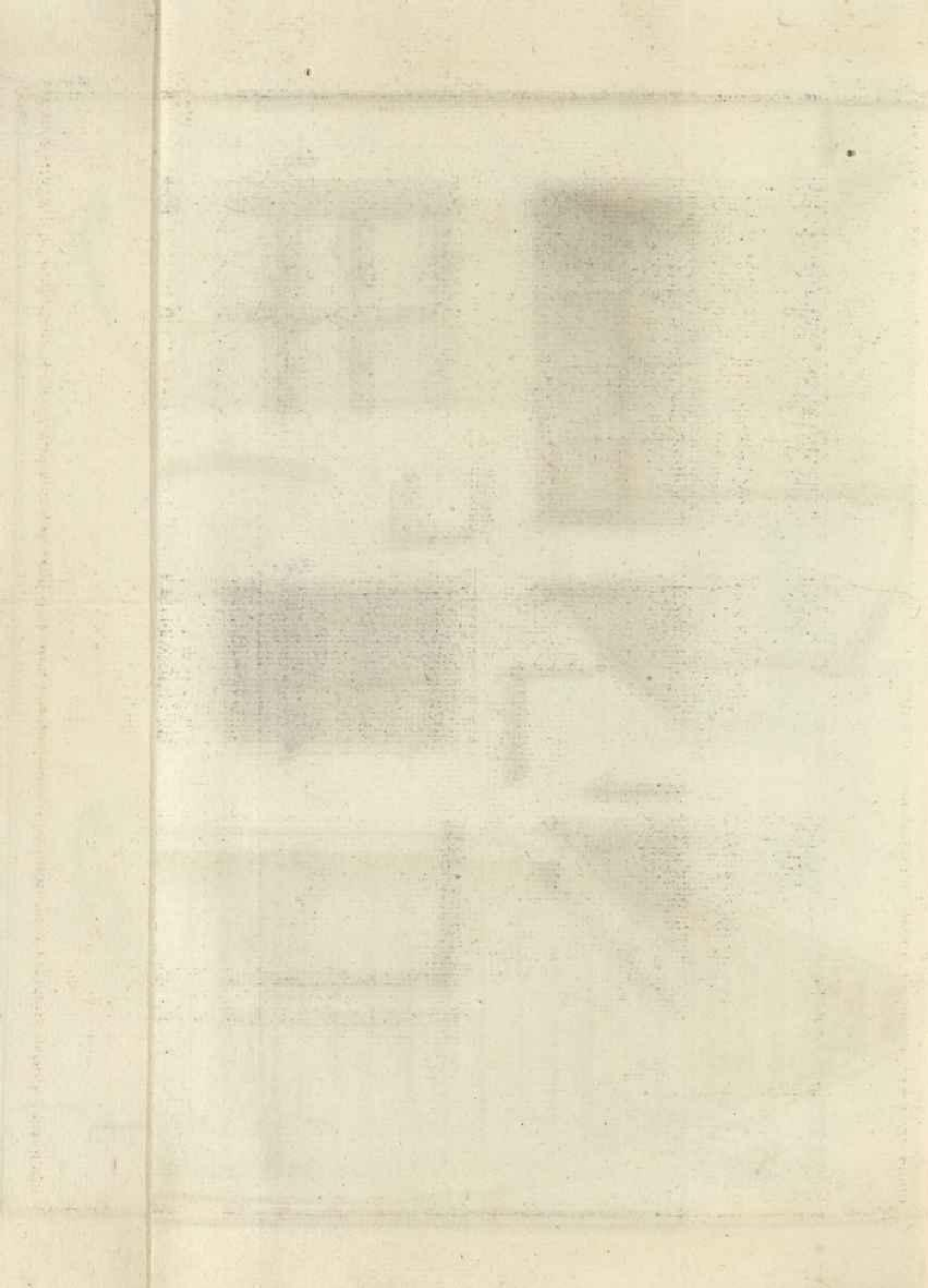




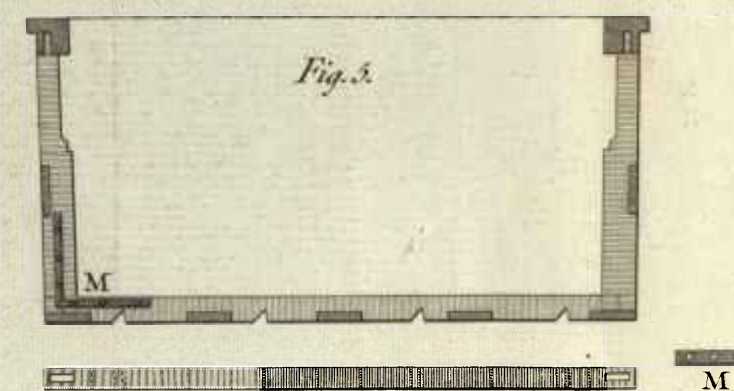
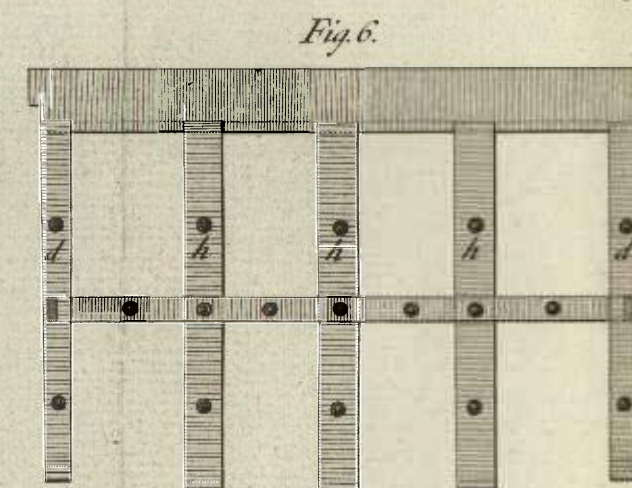
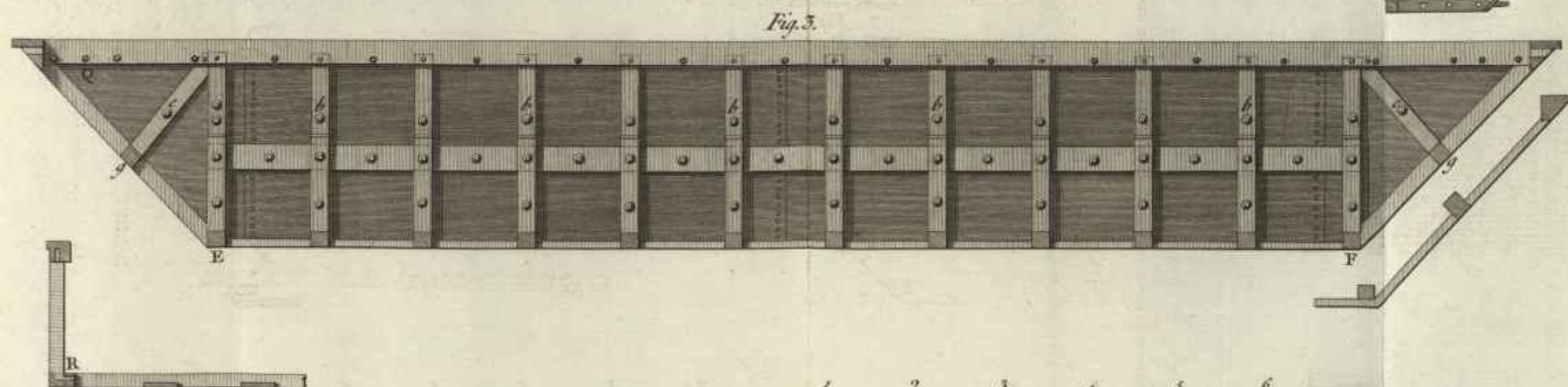
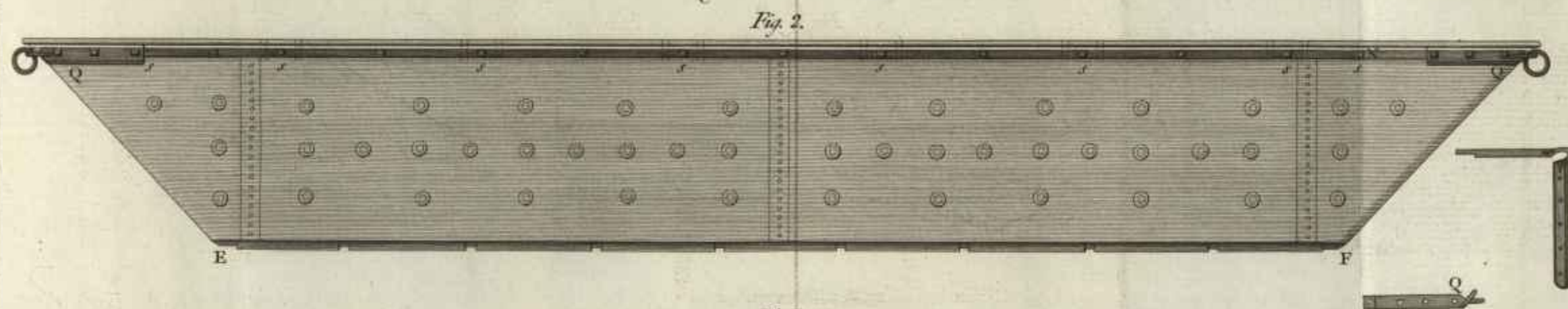
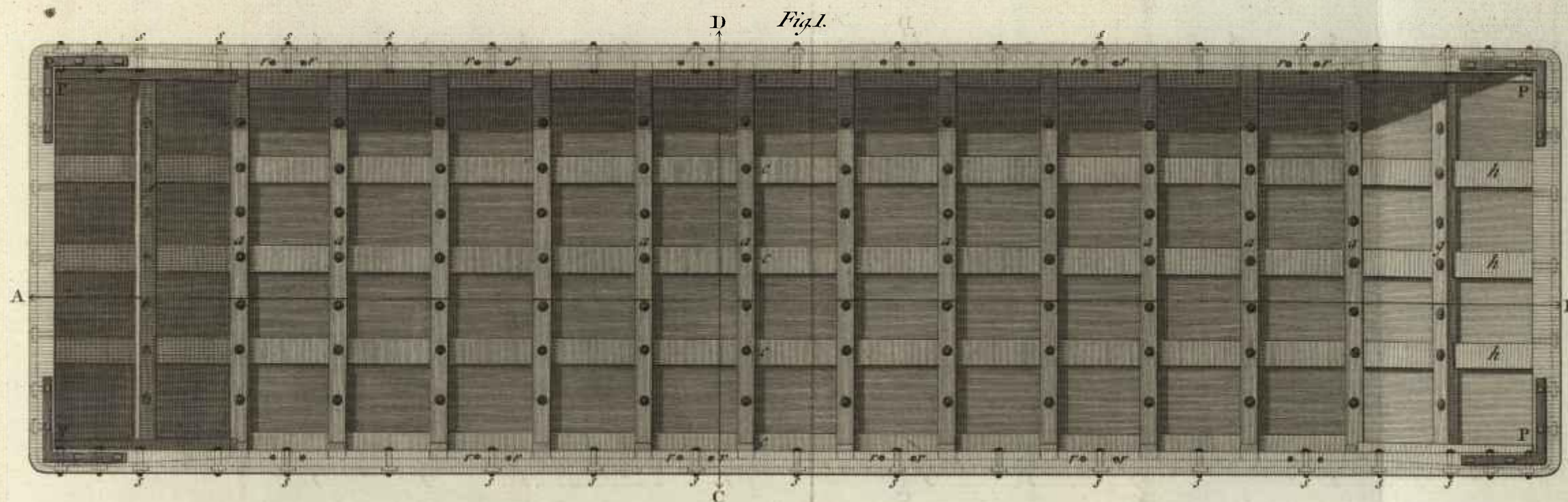












1 2 3 4 5 6  
2 4 6 8 10 12 Pulgadas.  
Pies de Paris.



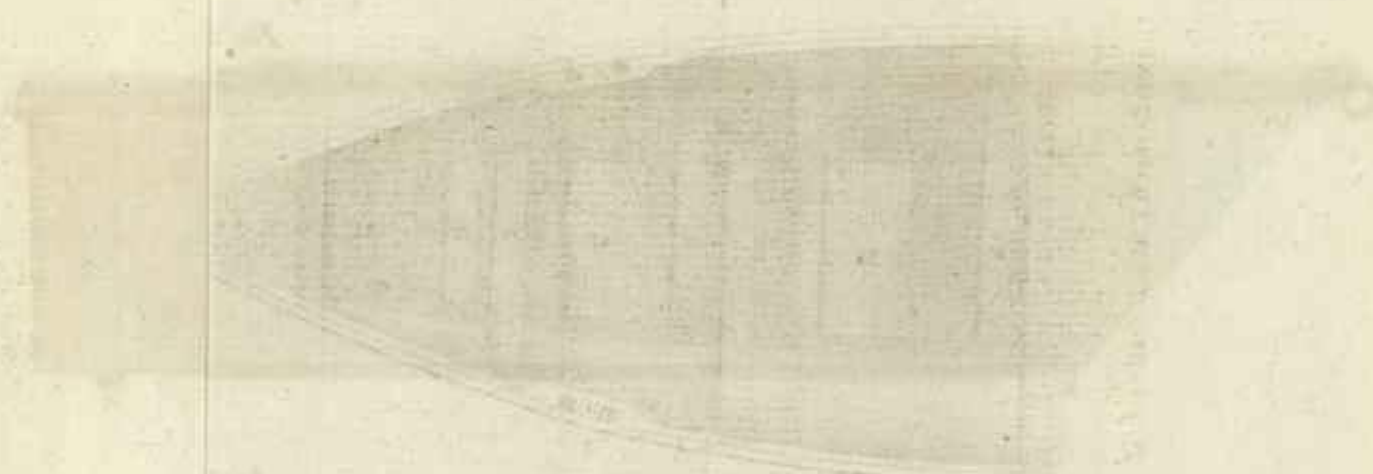
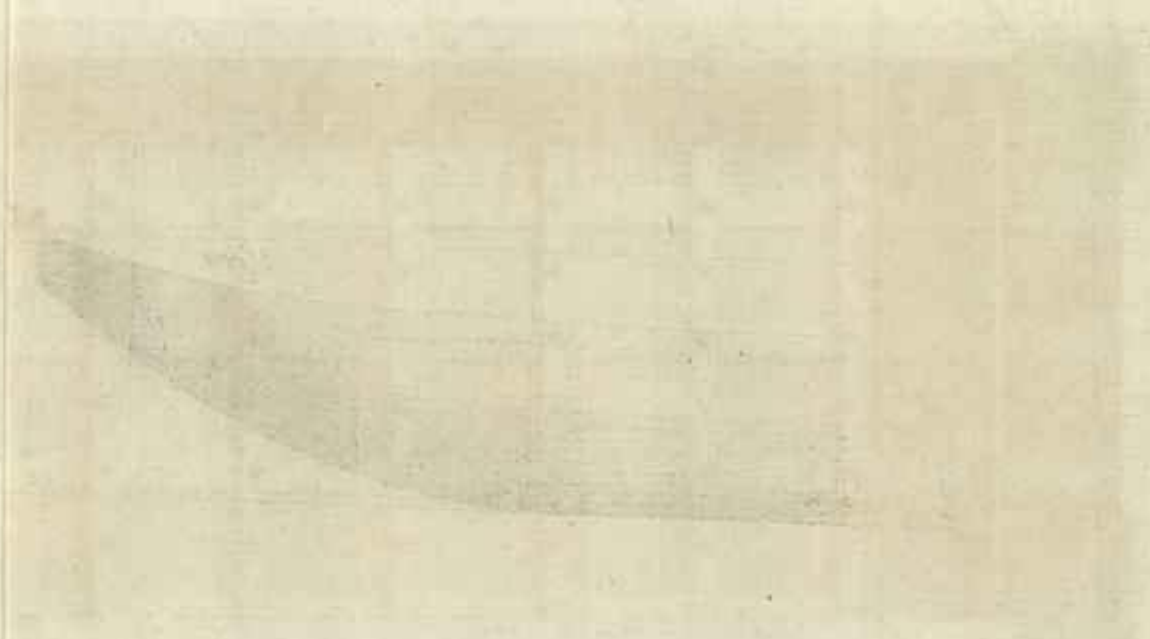




Fig. 2.

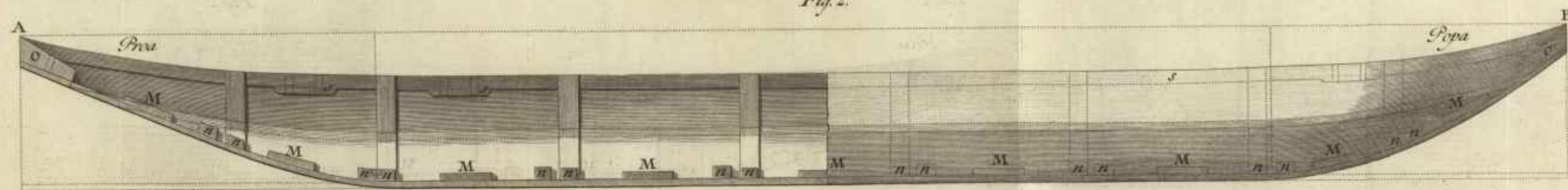


Fig. 1.

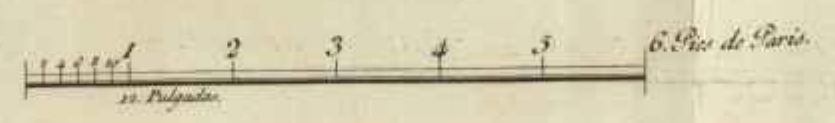
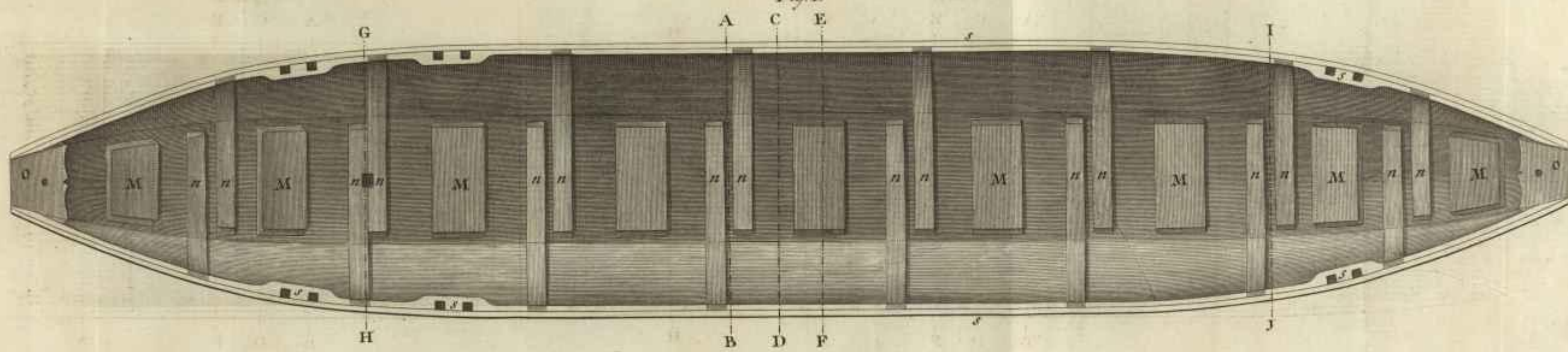


Fig. 3.

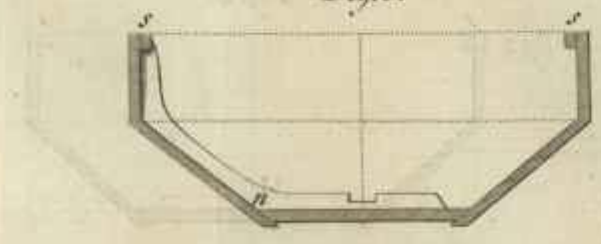


Fig. 4.

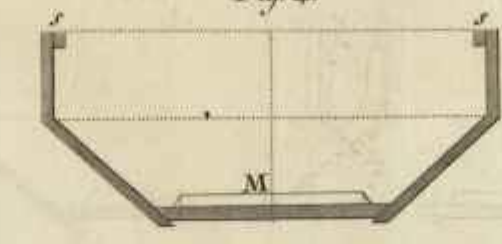
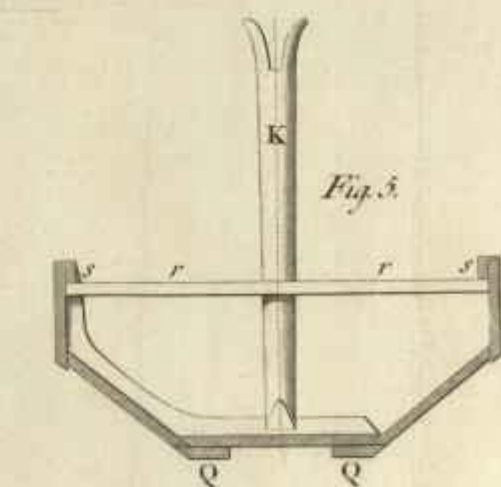
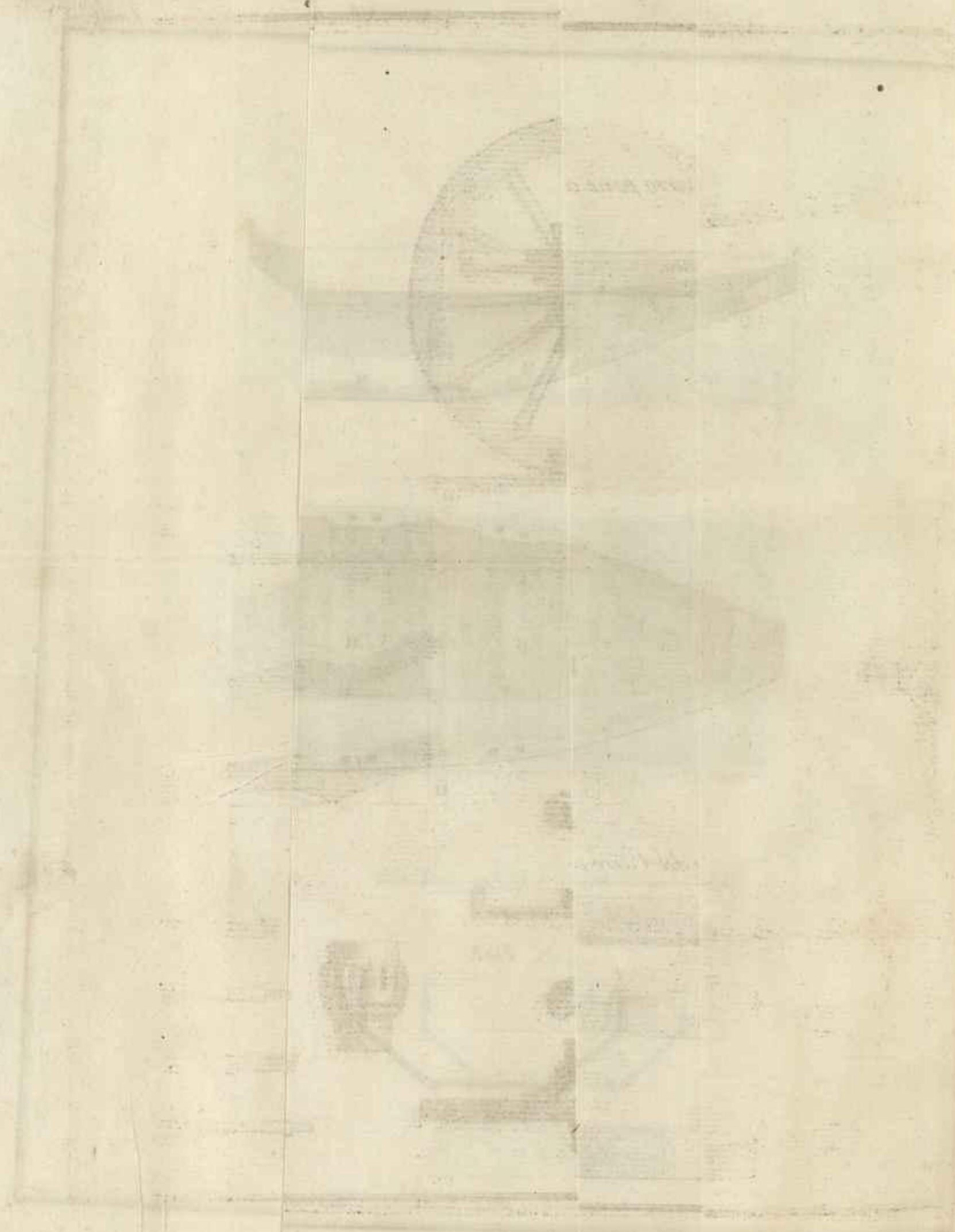


Fig. 5.

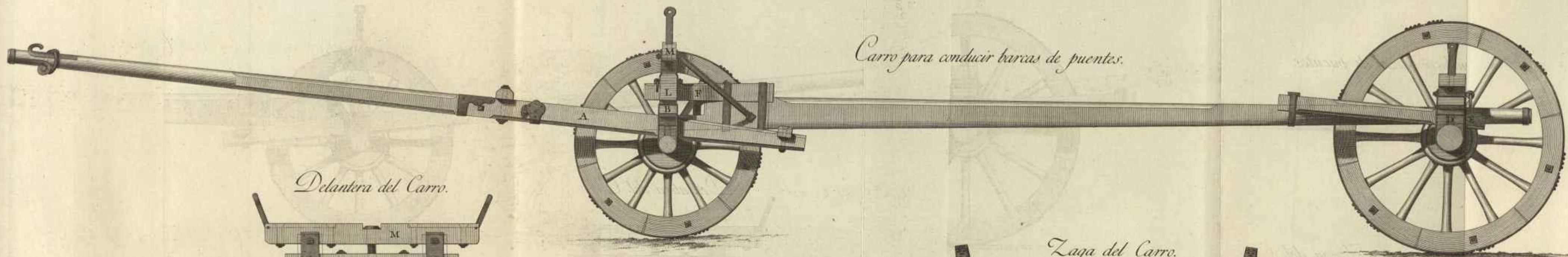




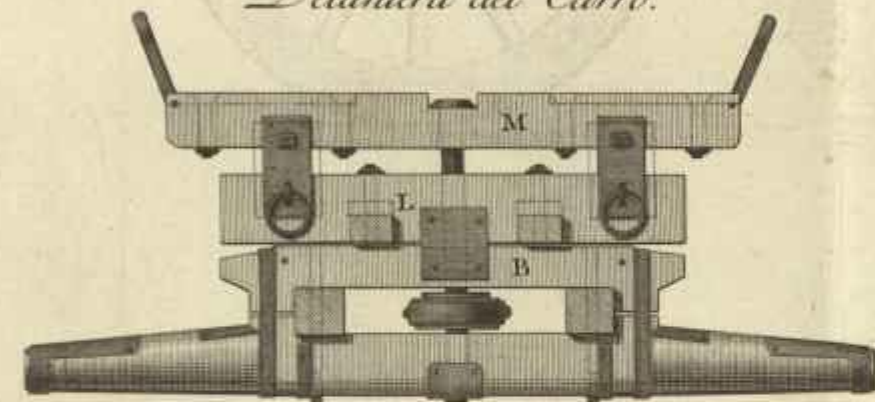




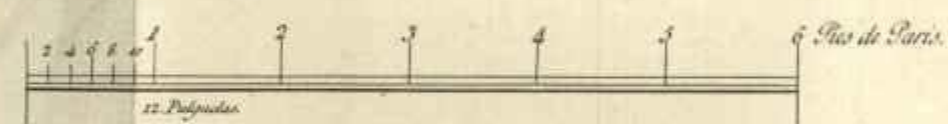
*Carro para conducir barcas de puentes.*



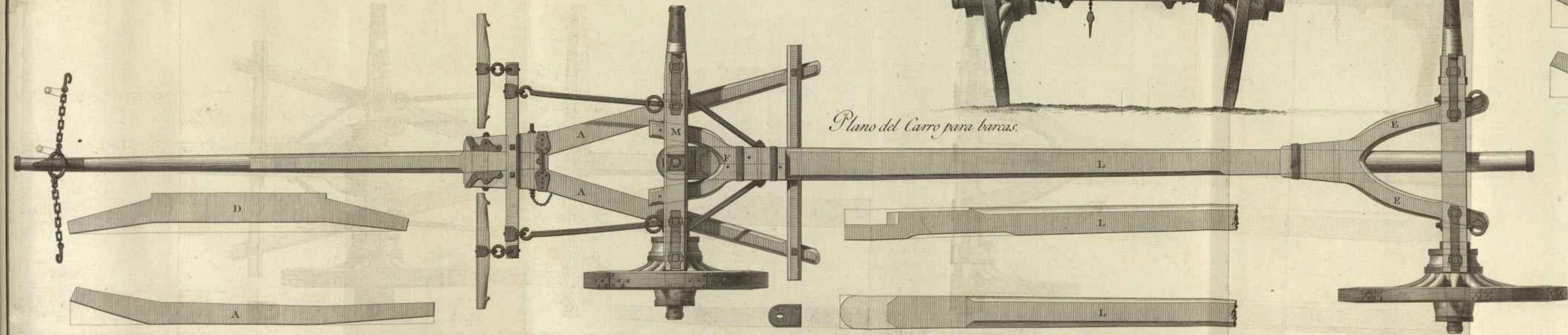
*Delantera del Carro.*



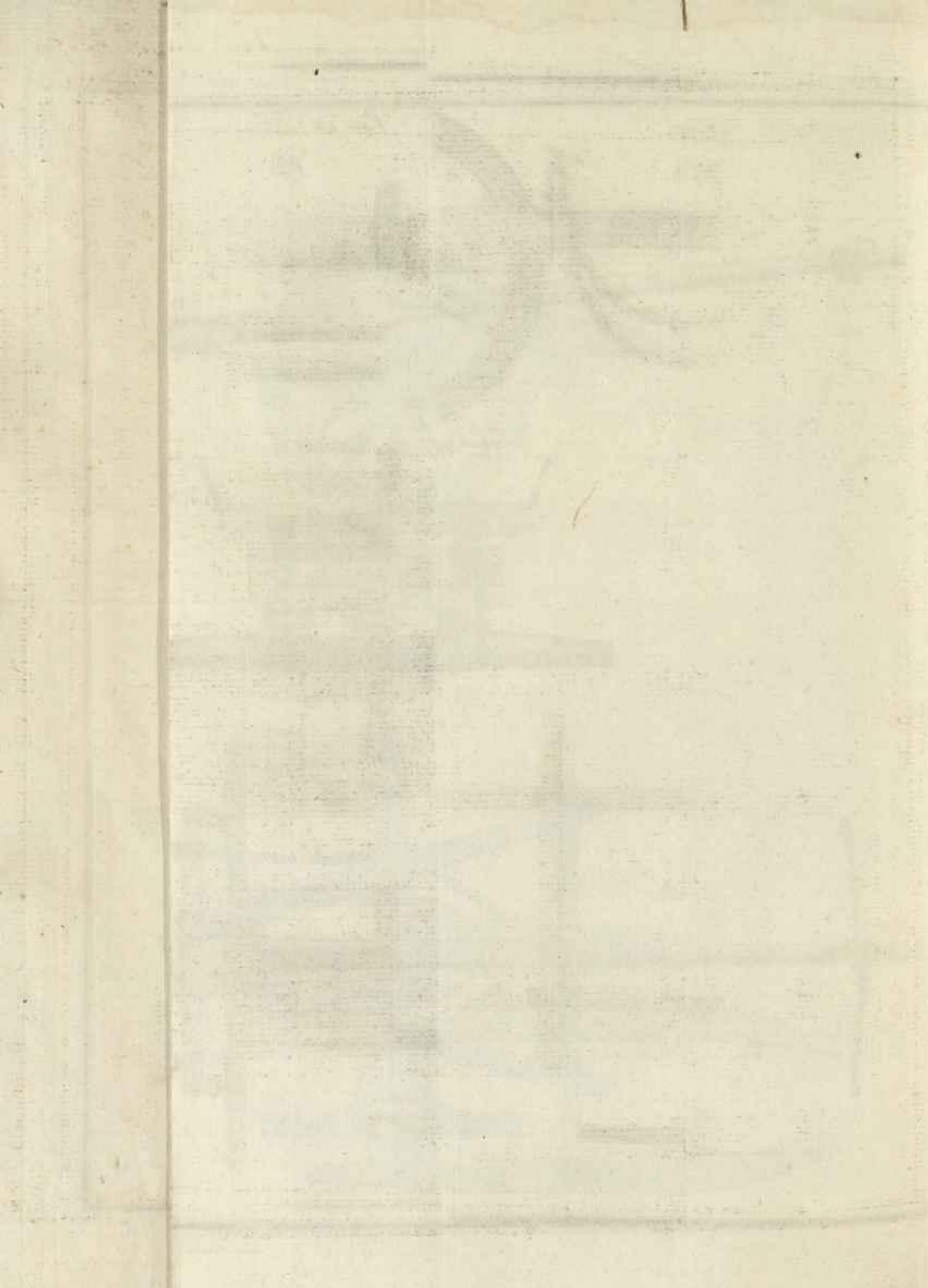
*Laga del Carro.*



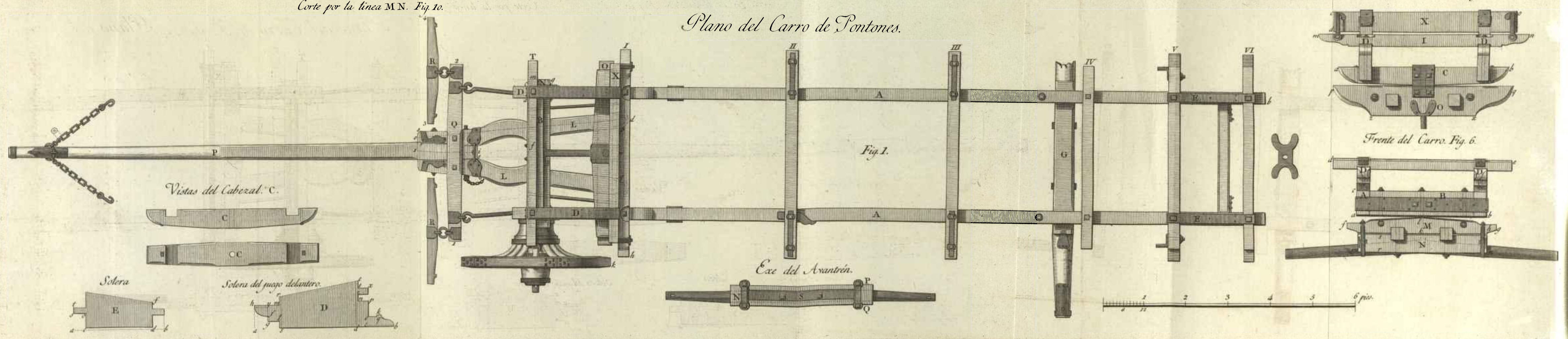
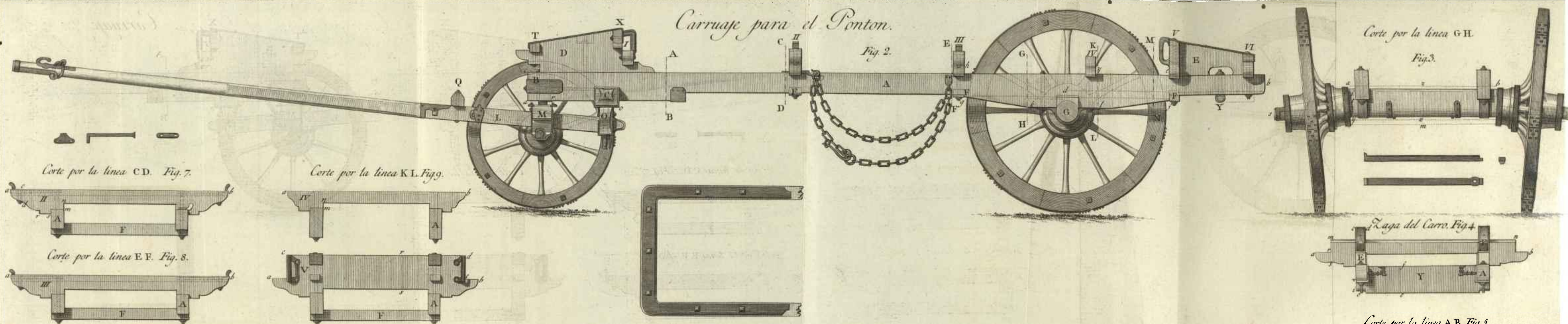
*Plano del Carro para barcas.*



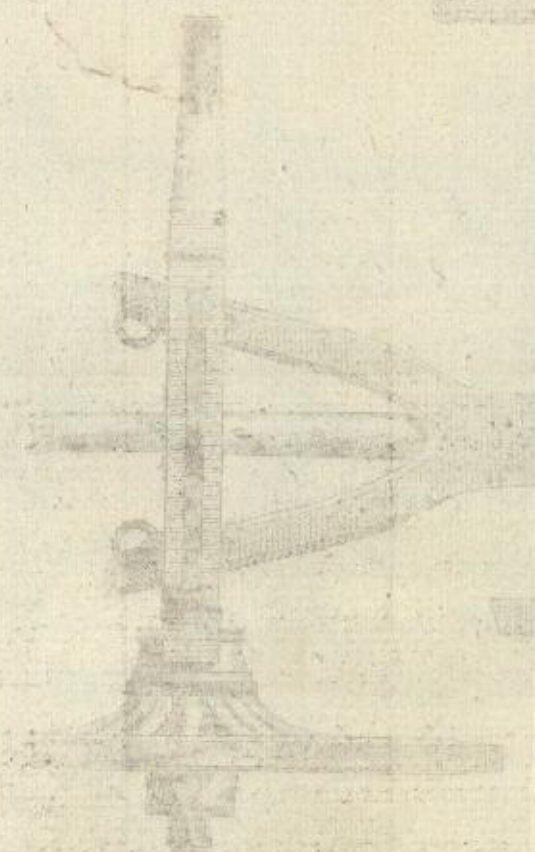
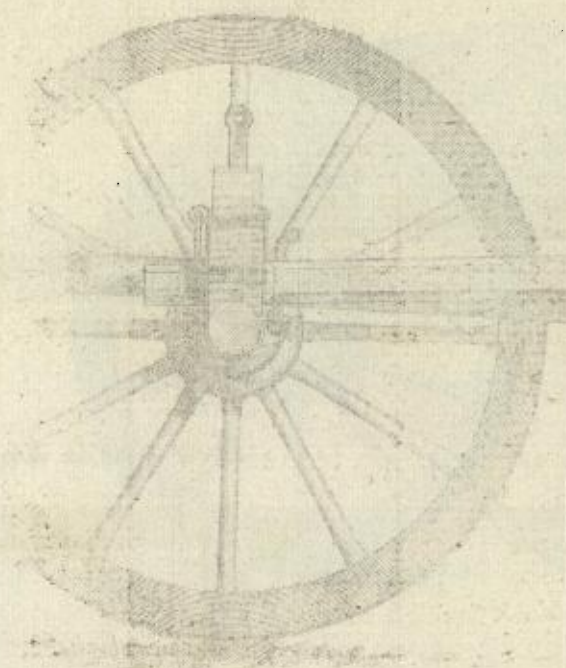






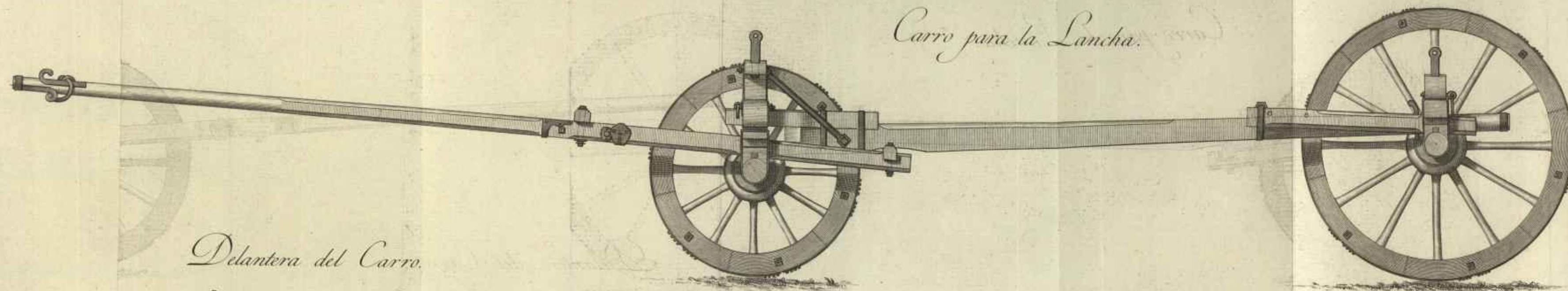




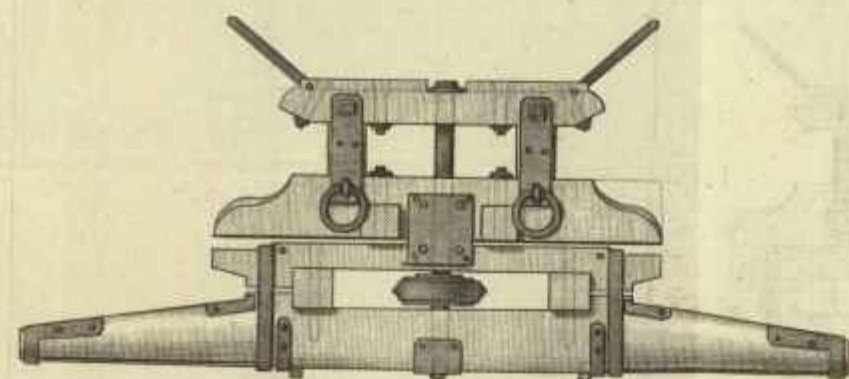




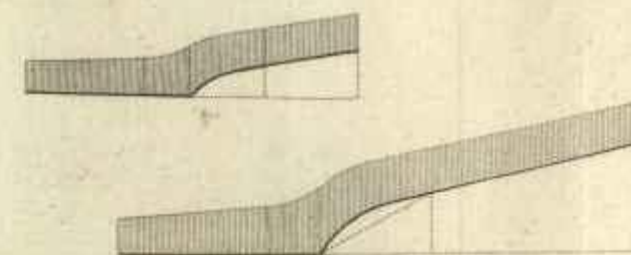
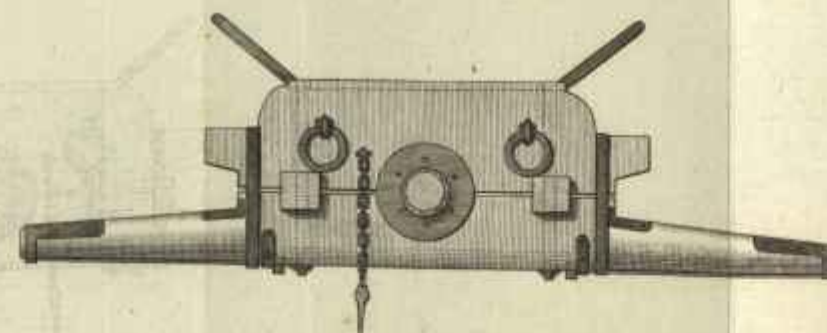
*Carro para la Lancha.*



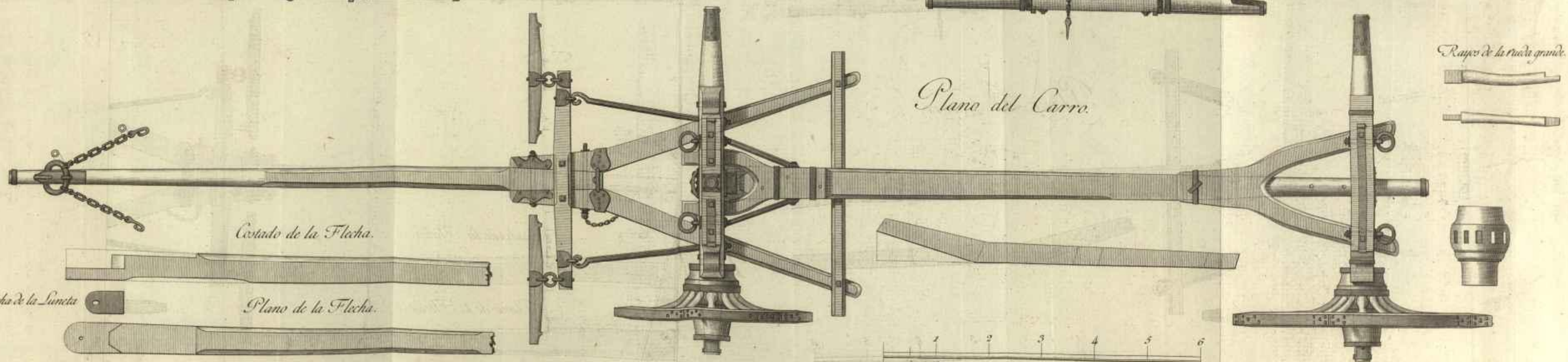
*Delantera del Carro.*



*Zaga del Carro.*



*Plano del Carro.*



*Rays de la rueda grande.*

*Costado de la Flecha.*



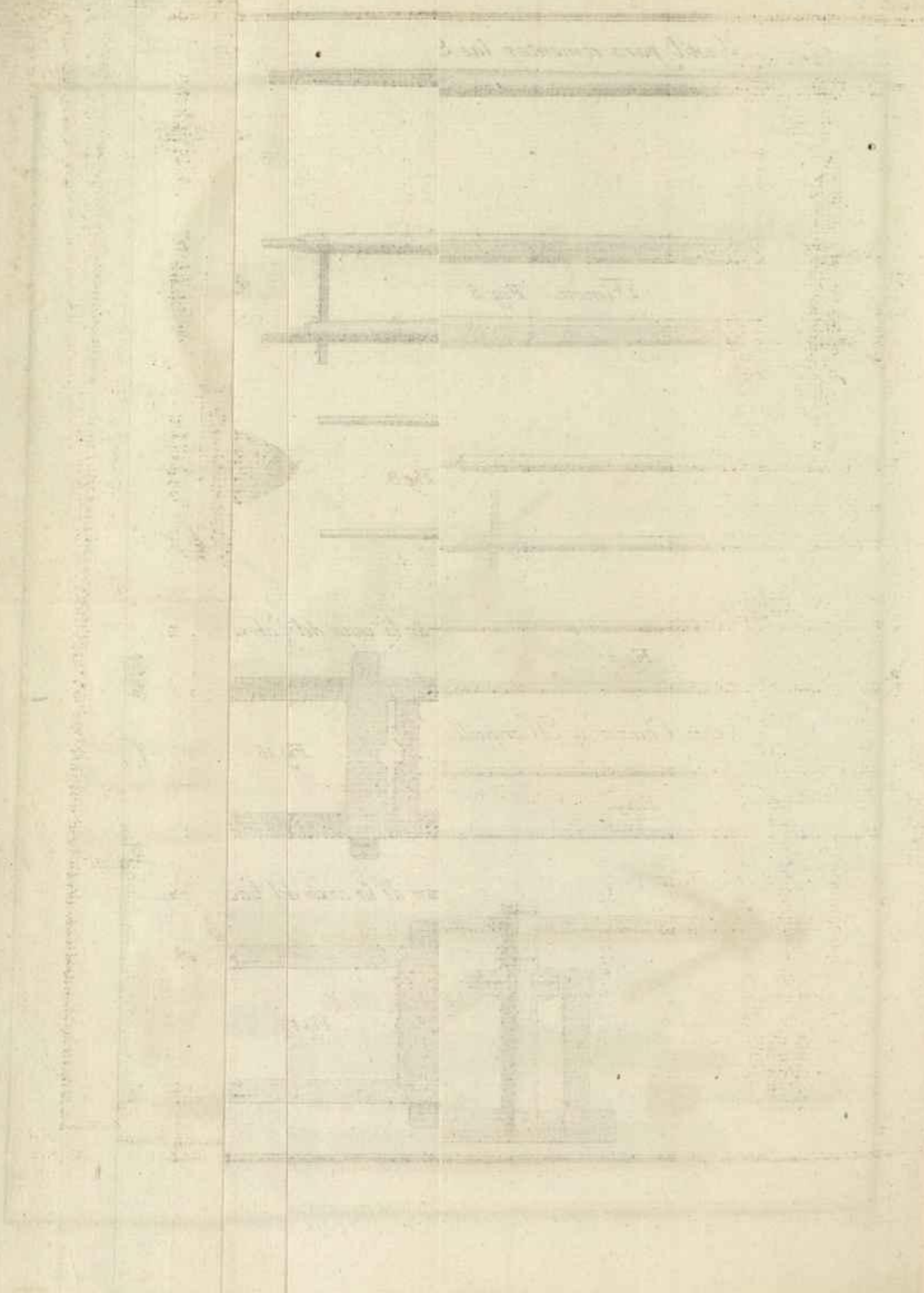
*Plancha de la Luneta*



*Plano de la Flecha.*









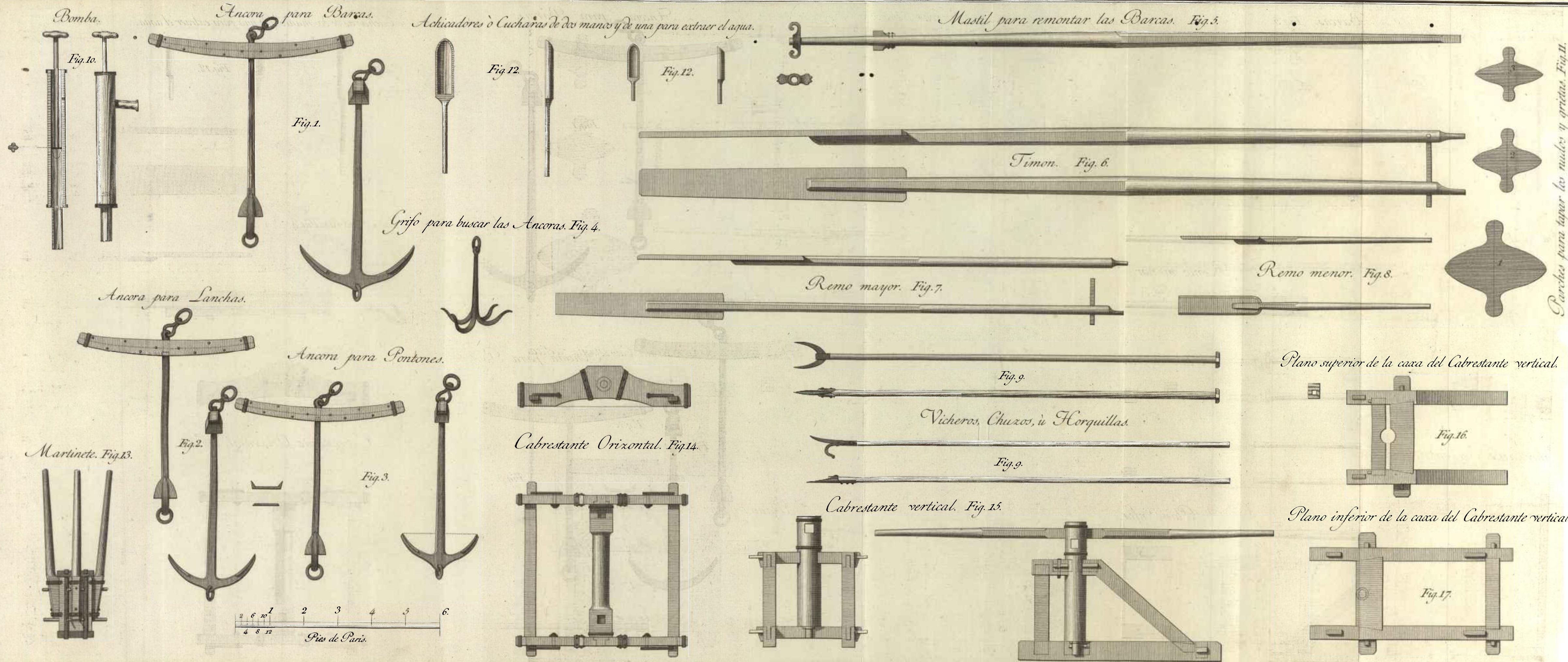
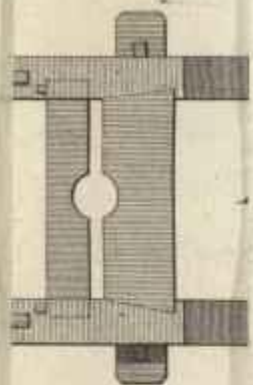




Fig. 8.

de la caixa de

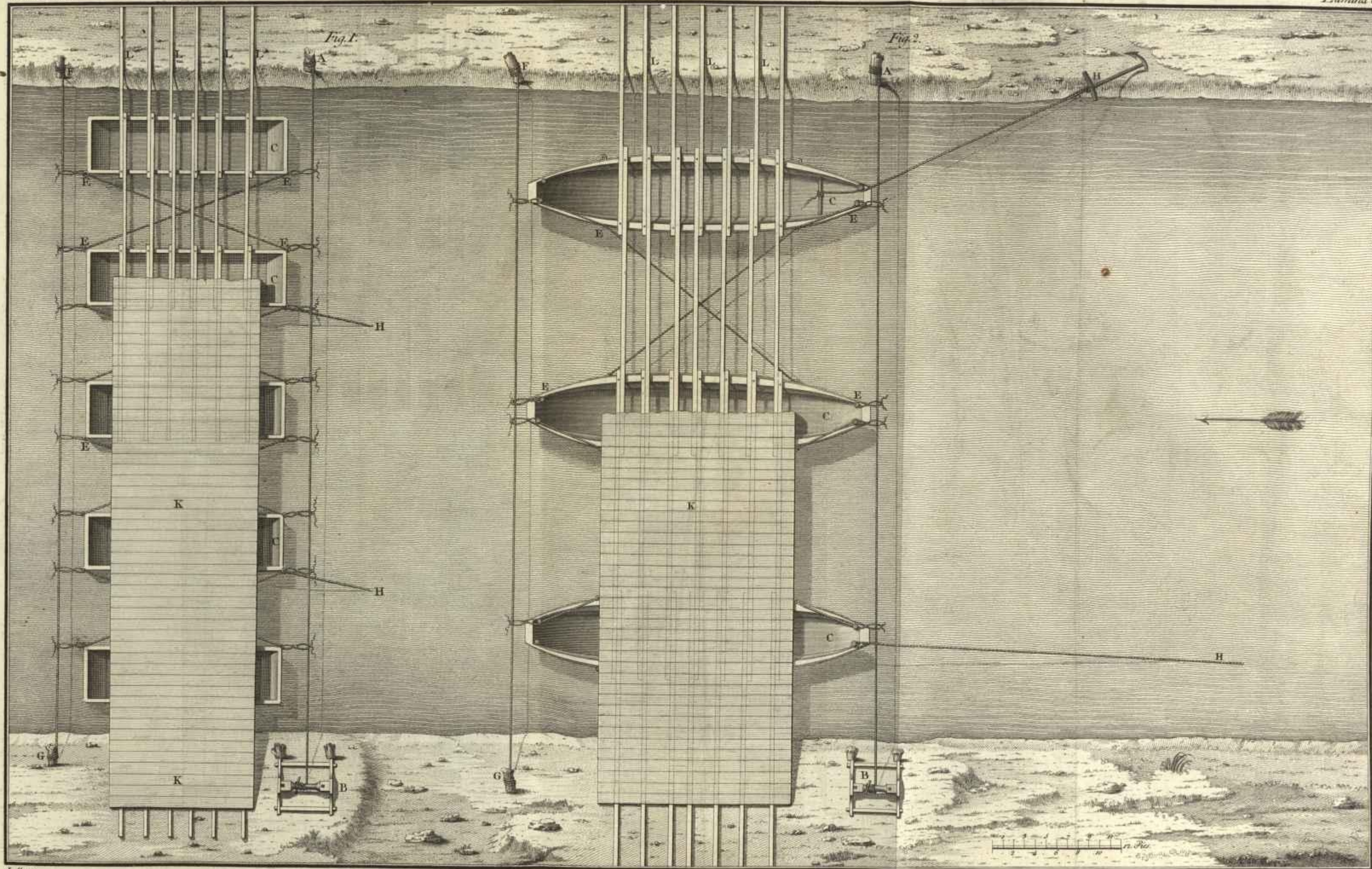


ior de la caixa



Fig.







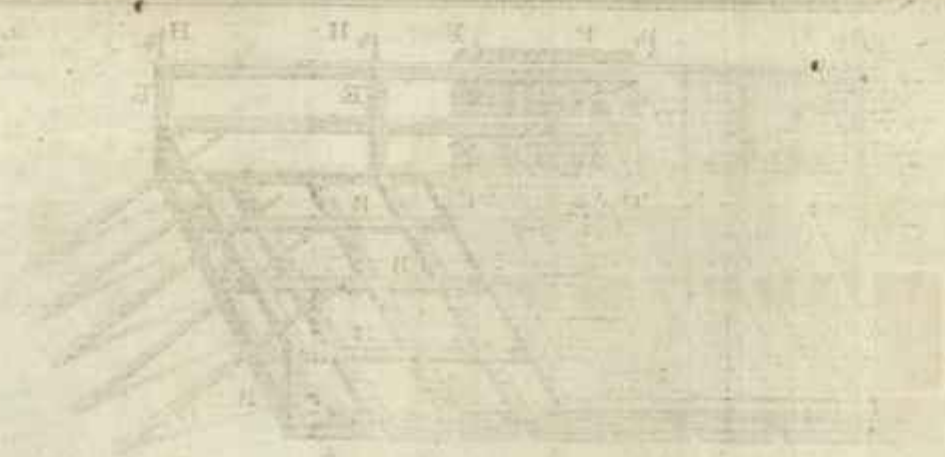




Fig. 1.

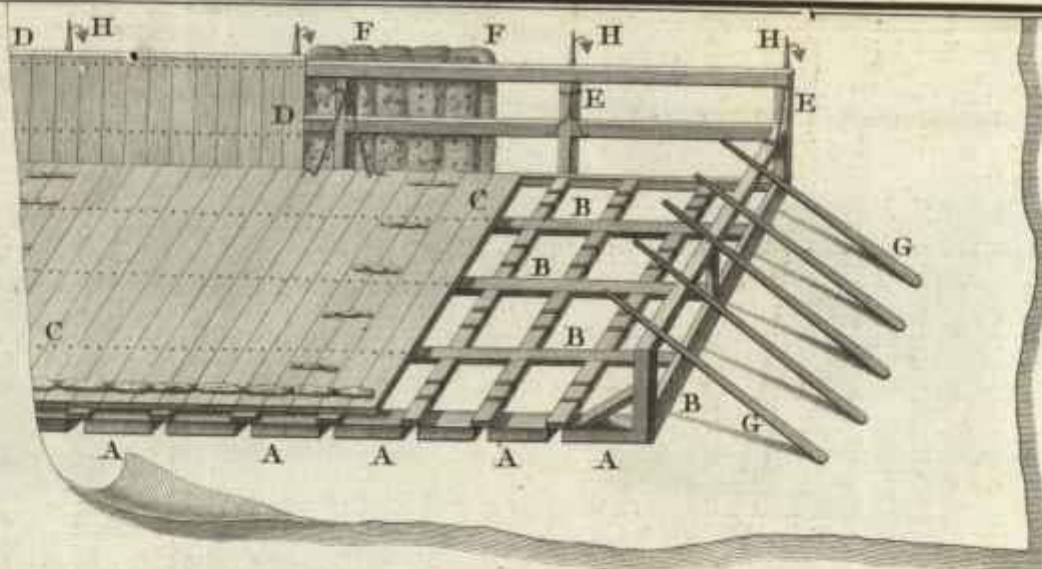


Fig. 2.

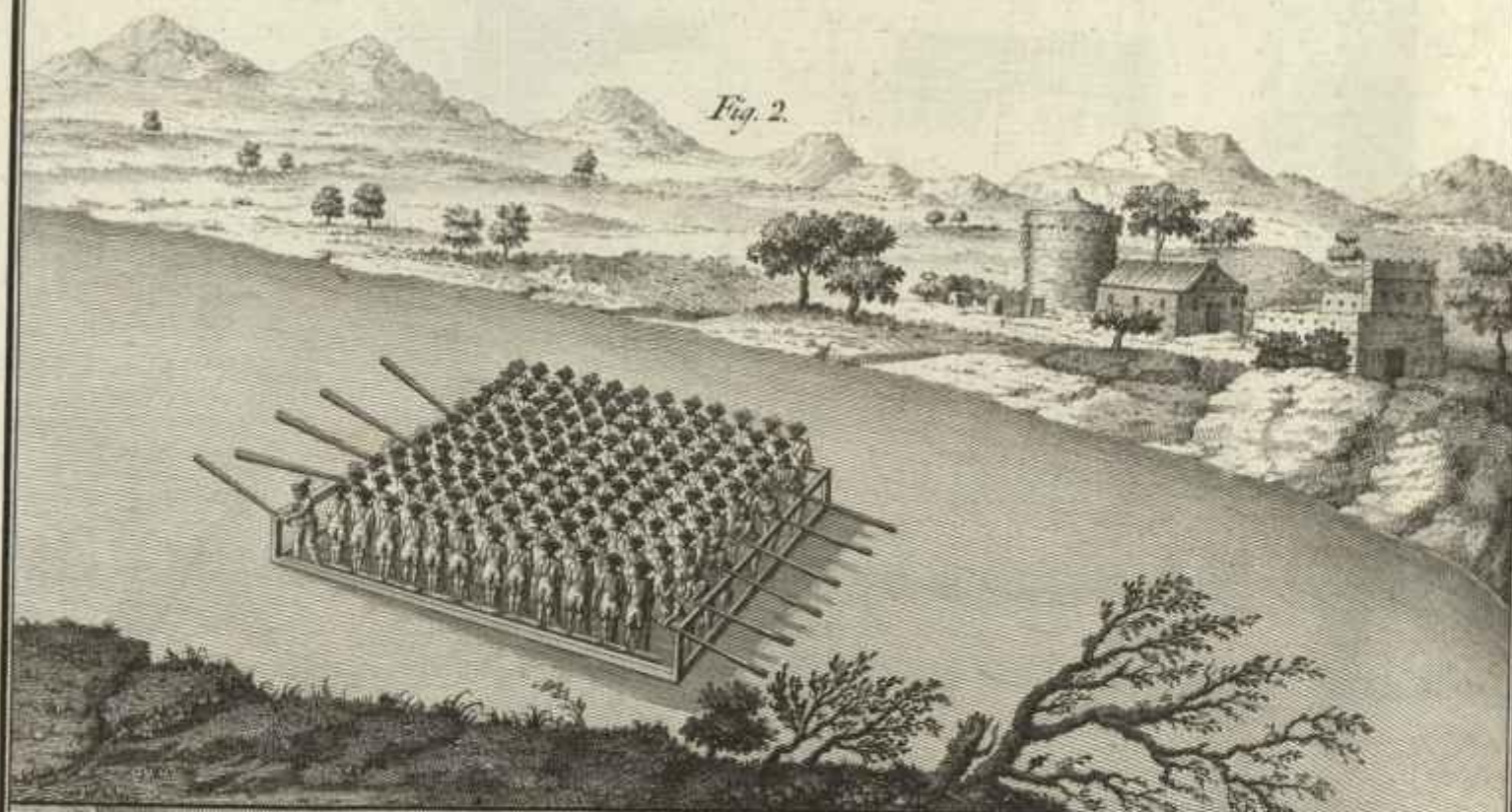
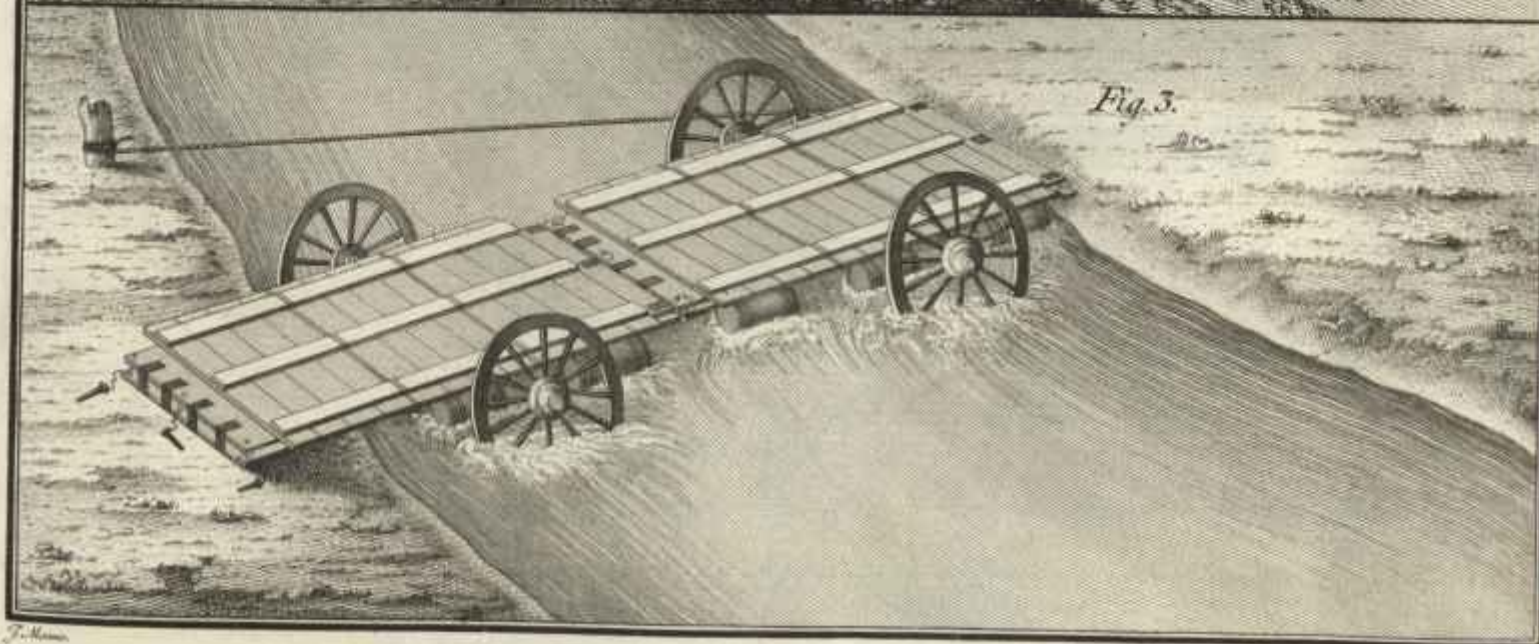


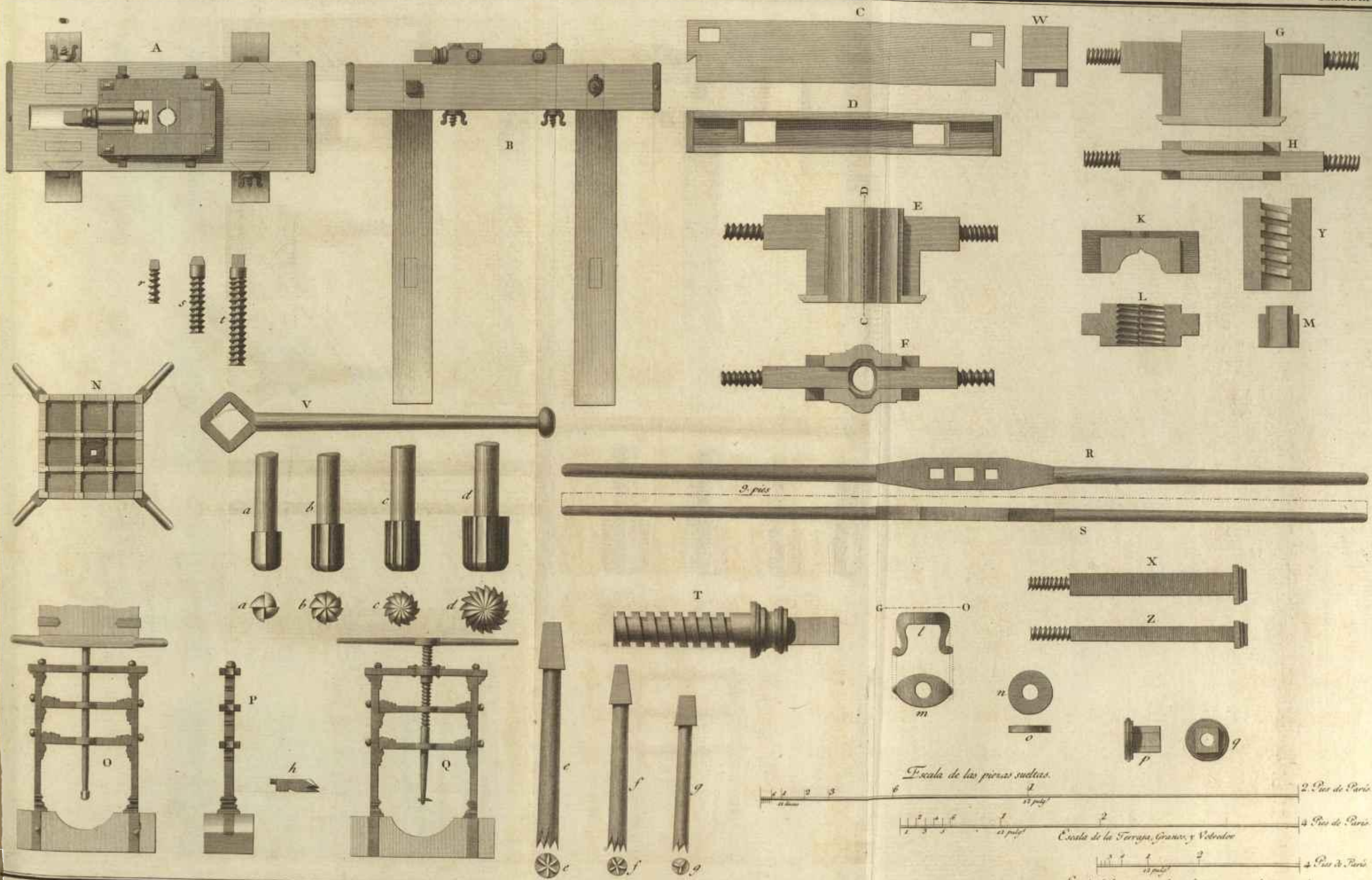
Fig. 3.













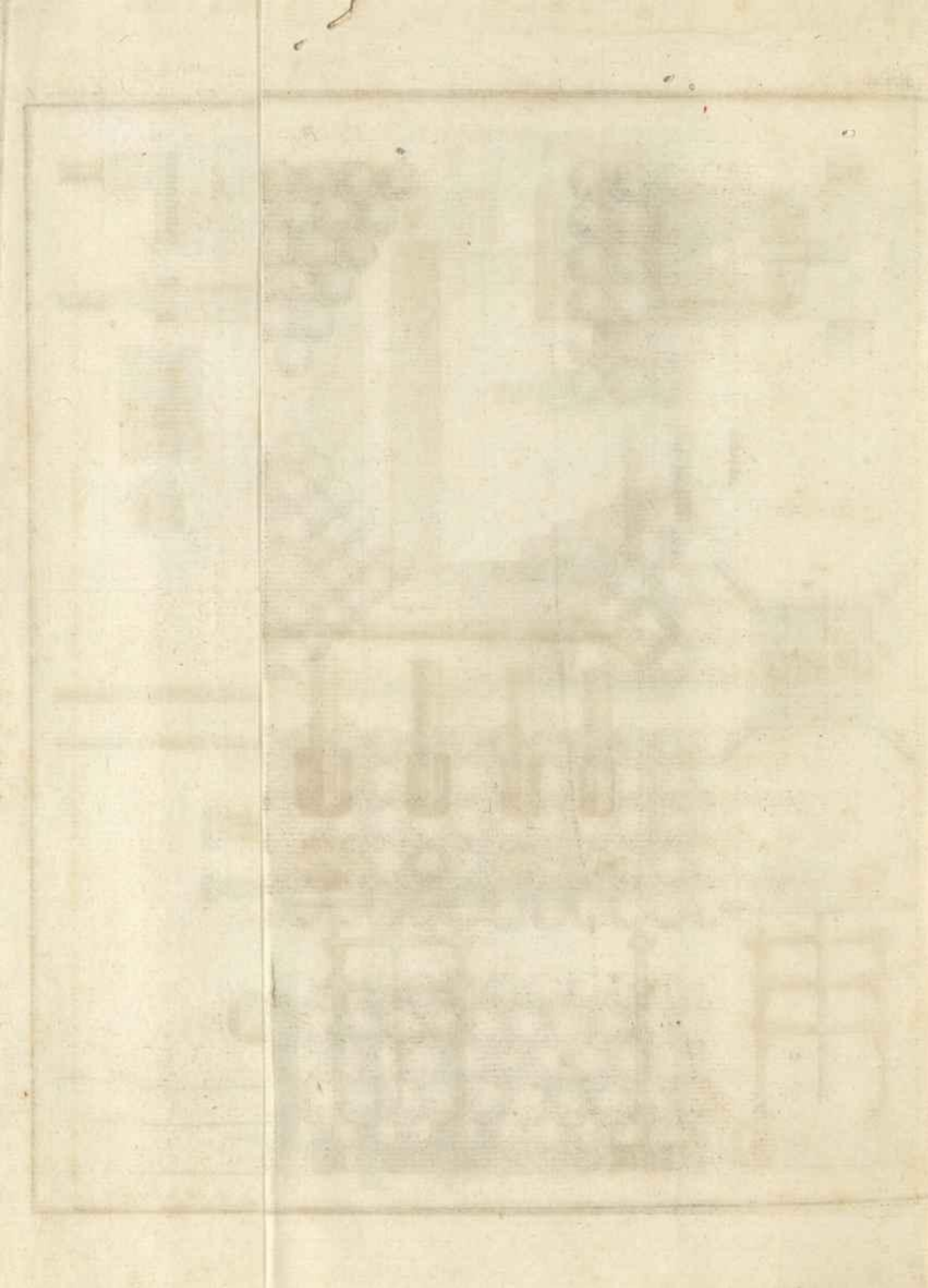




Fig. 1.

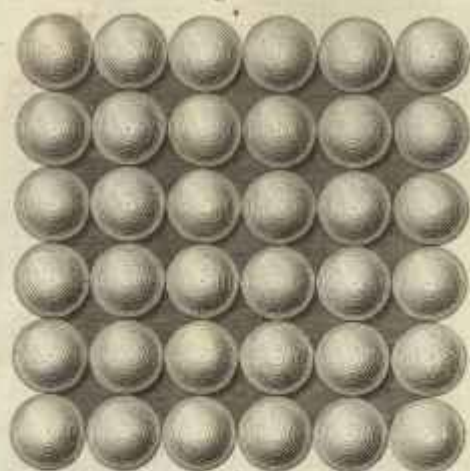


Fig. 3.

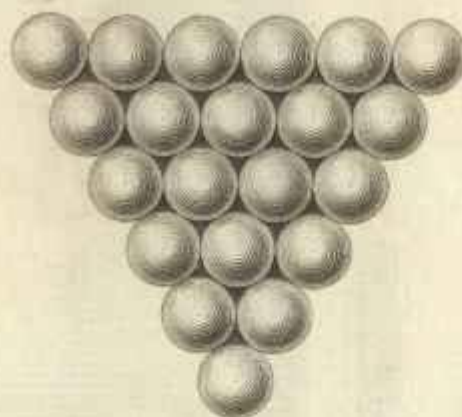


Fig. 2.

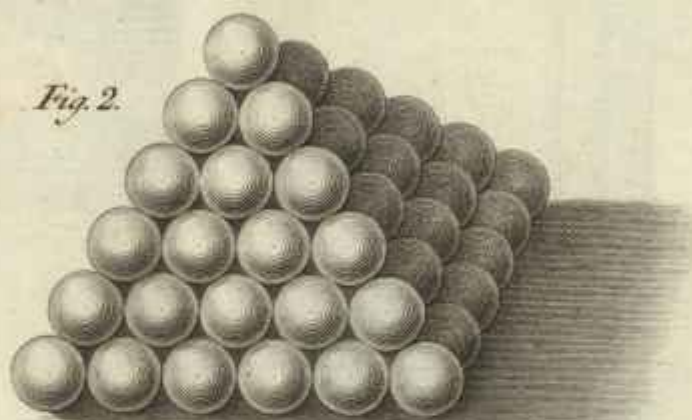


Fig. 4.

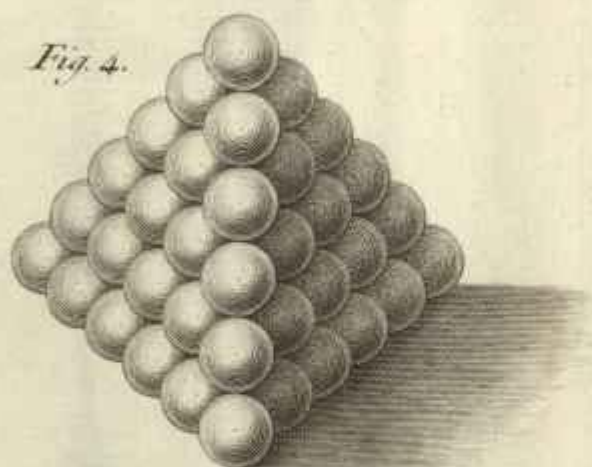


Fig. 5.

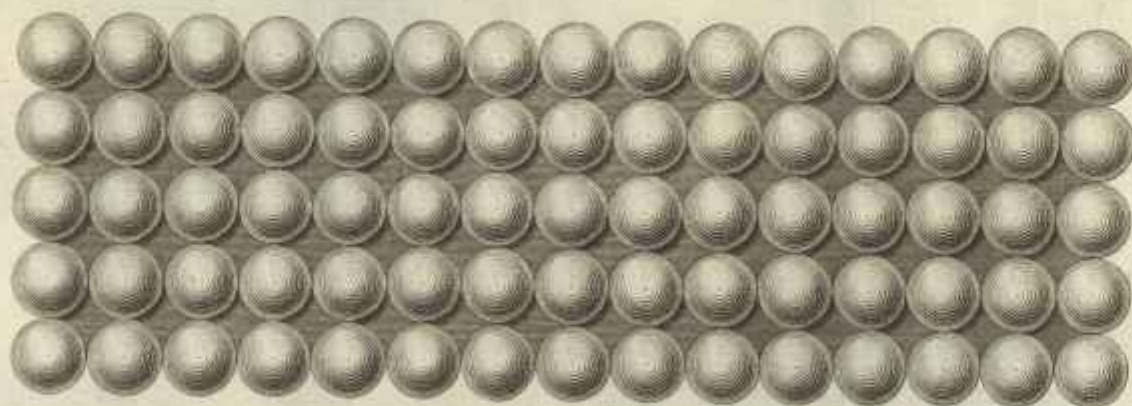
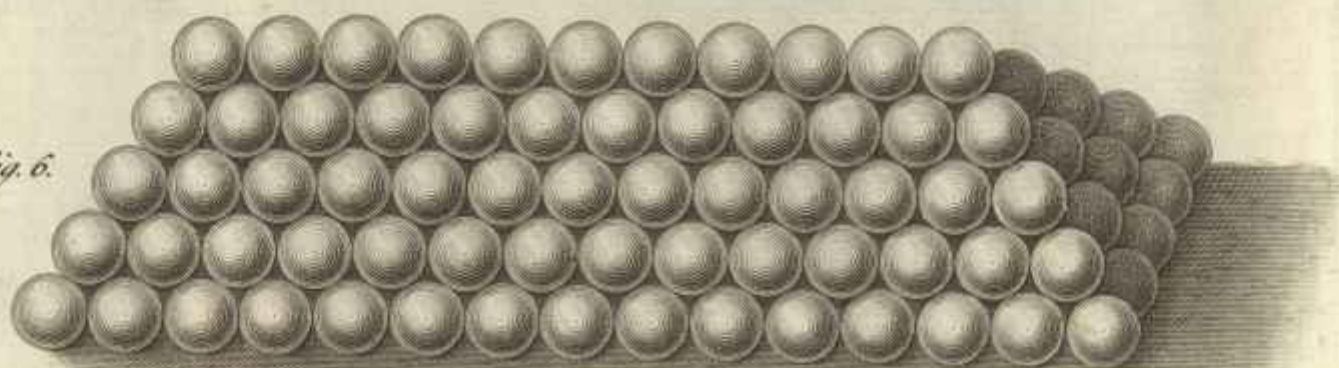
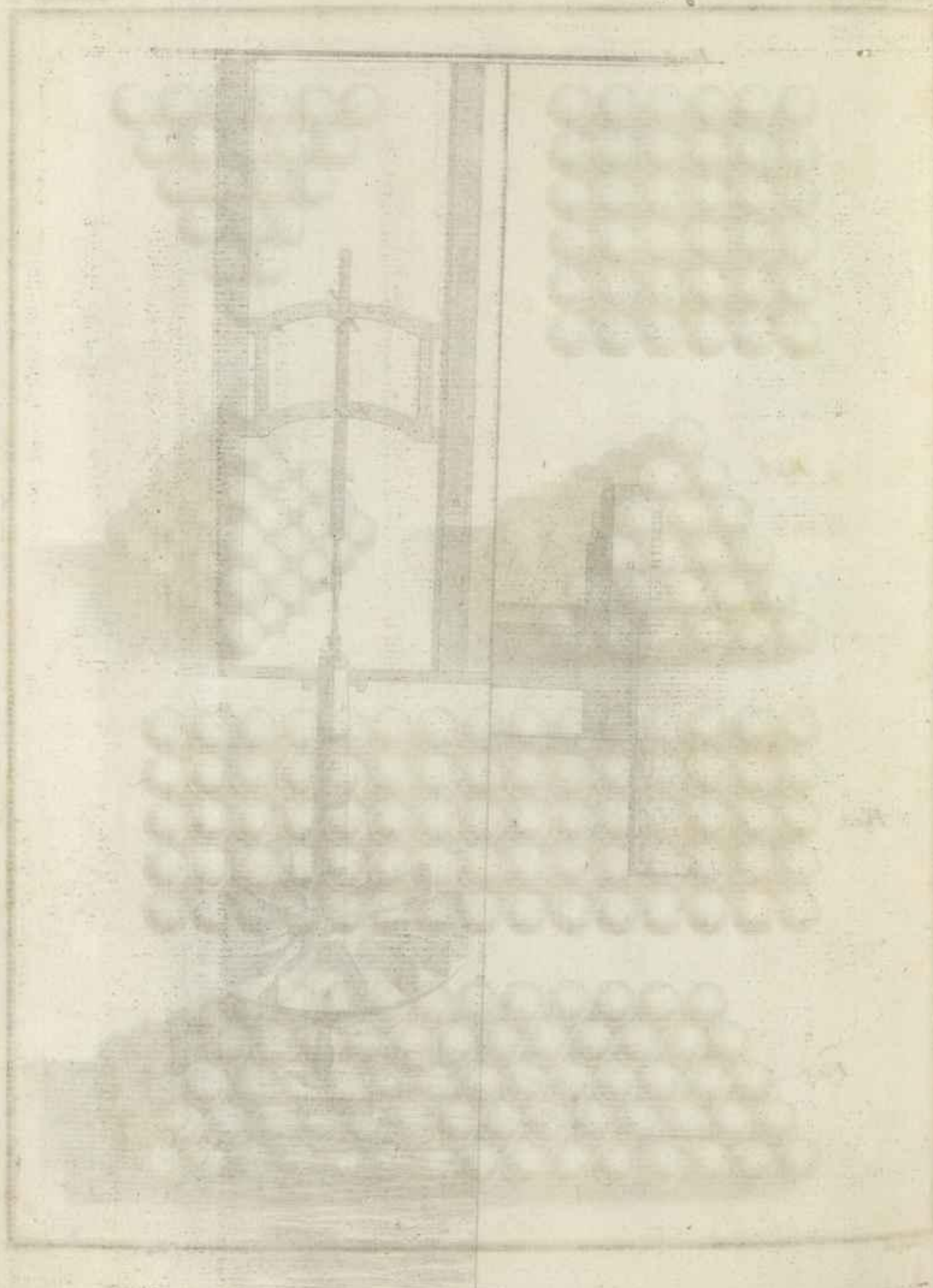


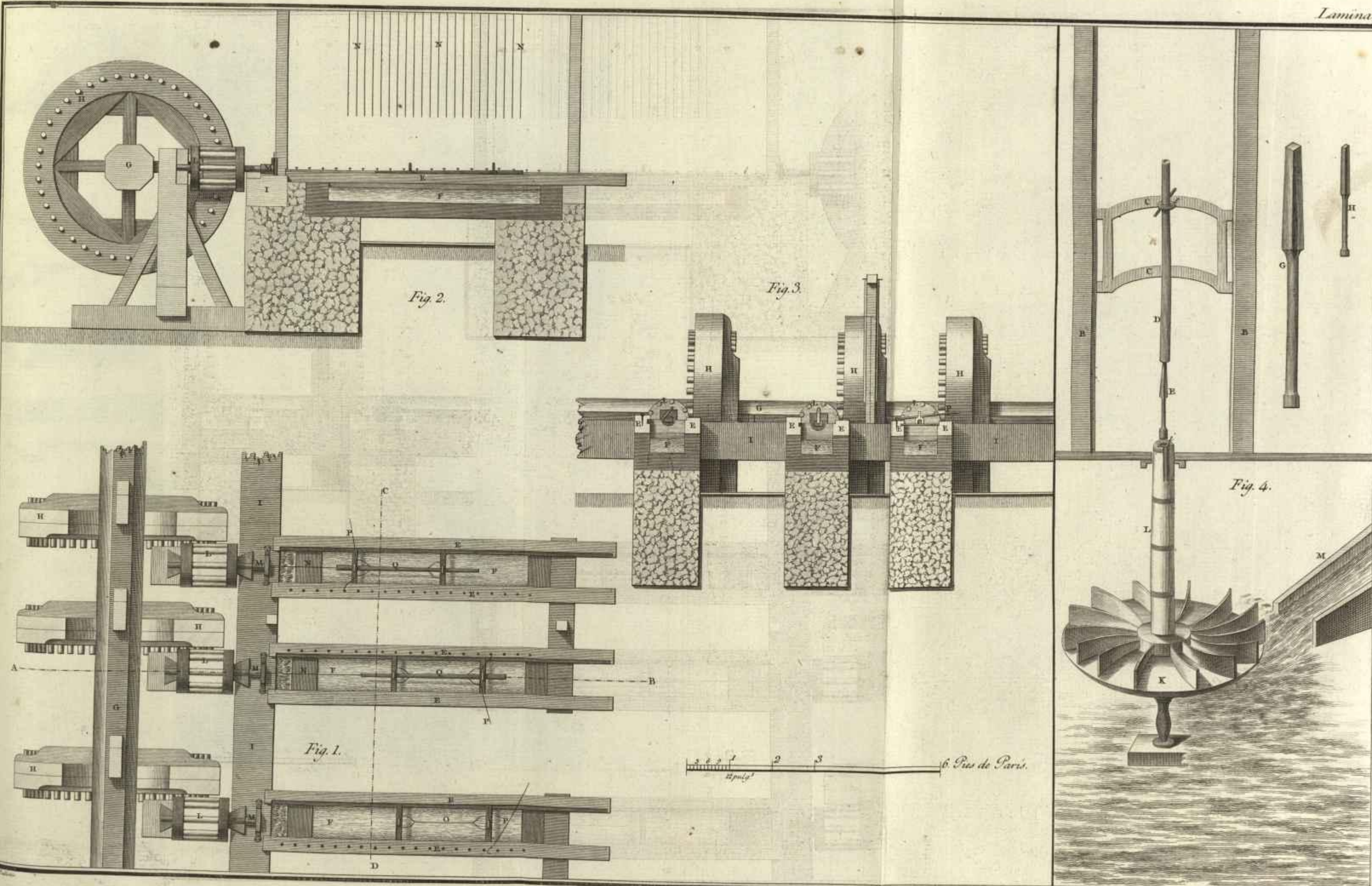
Fig. 6.



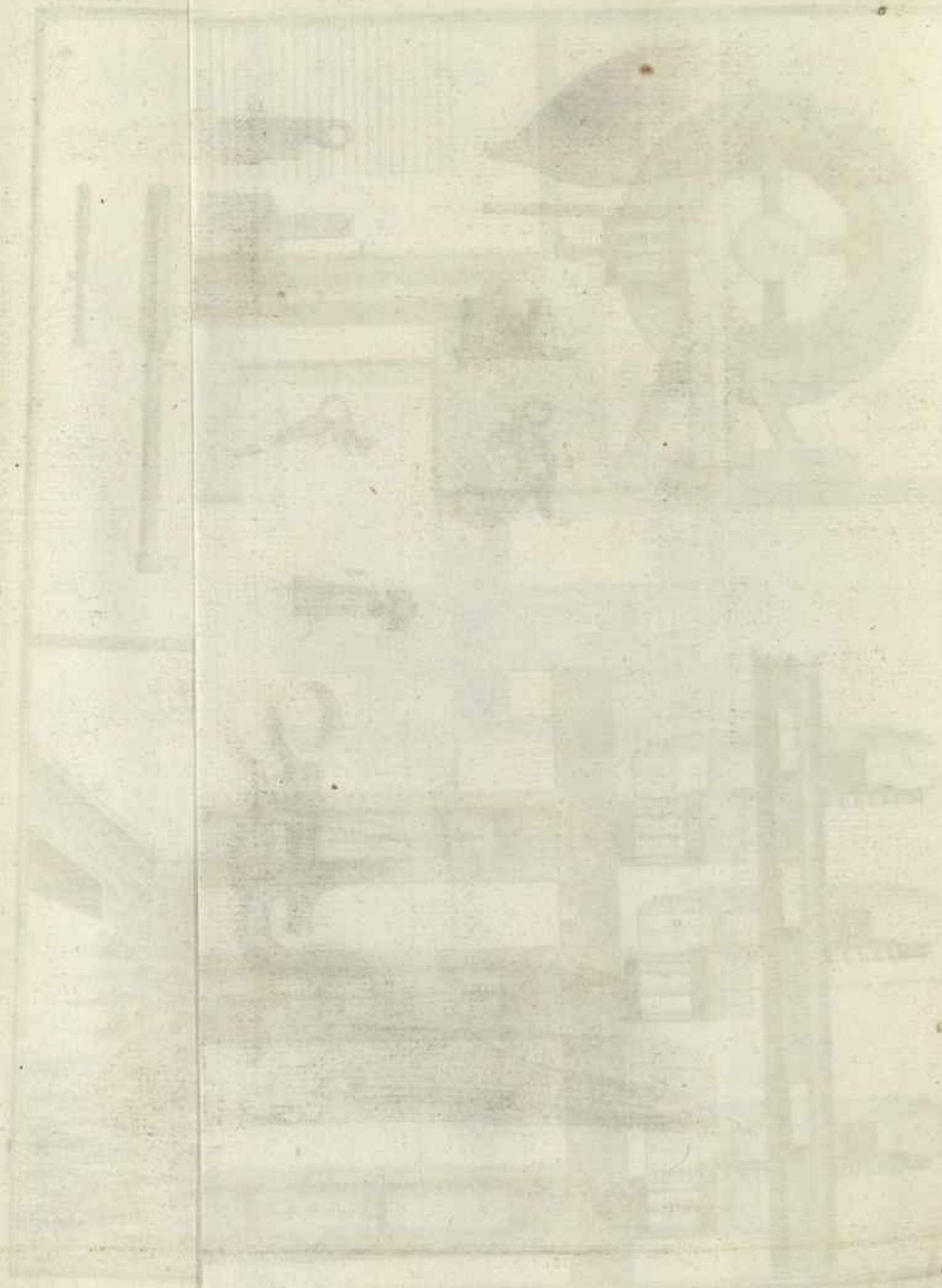




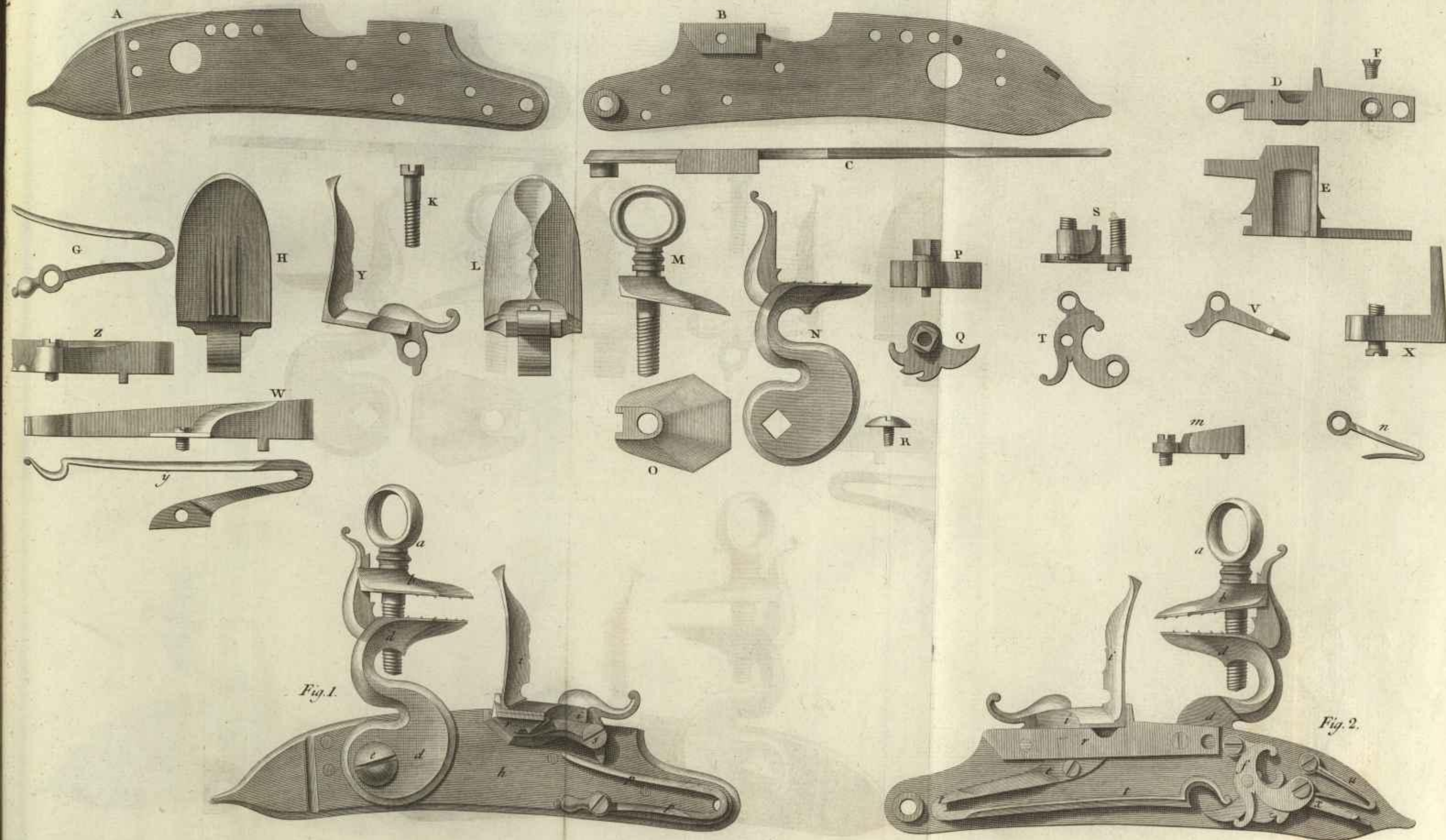










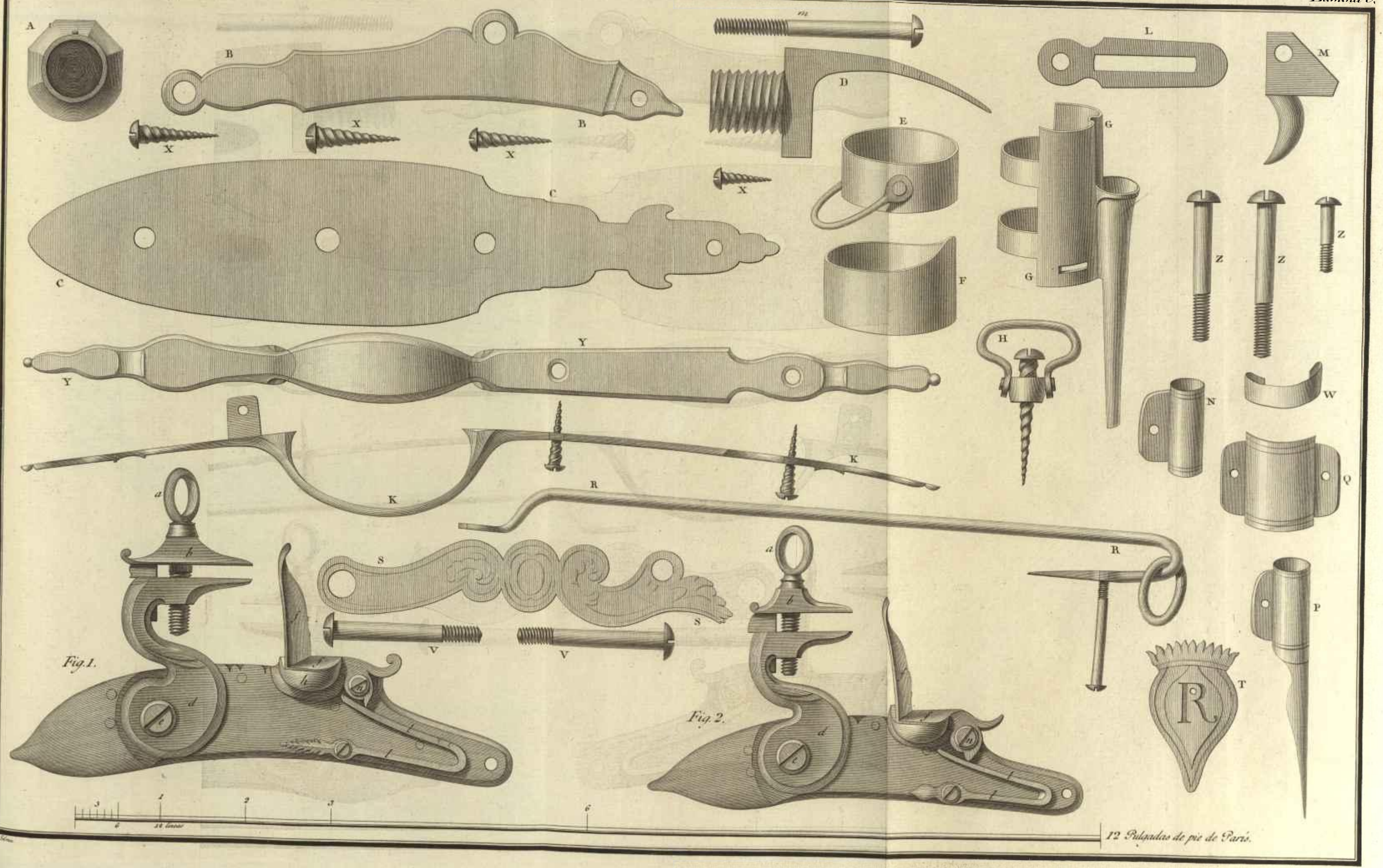


6 Pulgadas de Paris

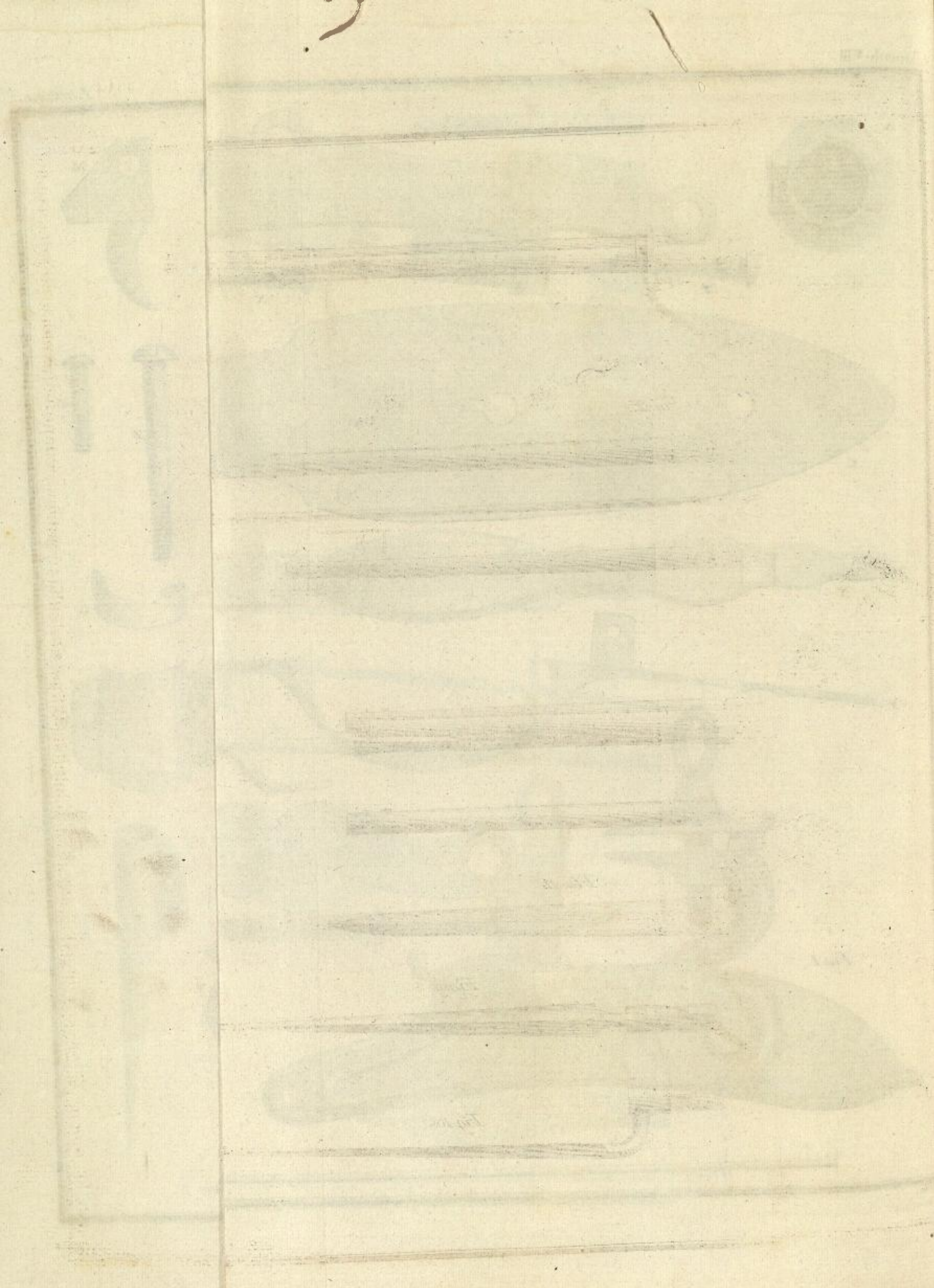




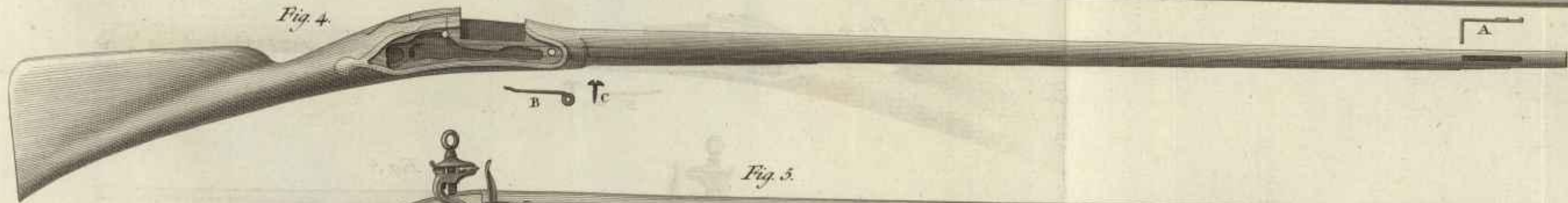
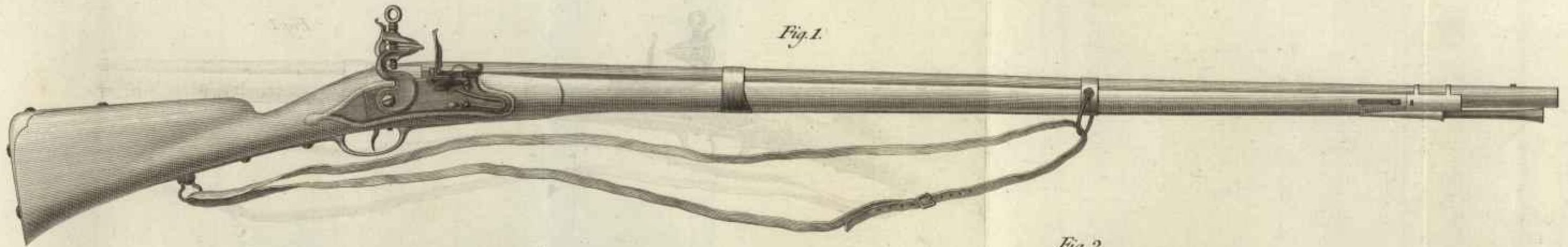






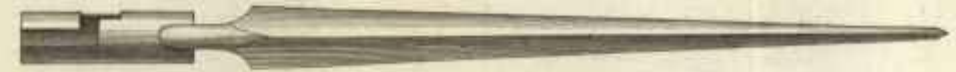
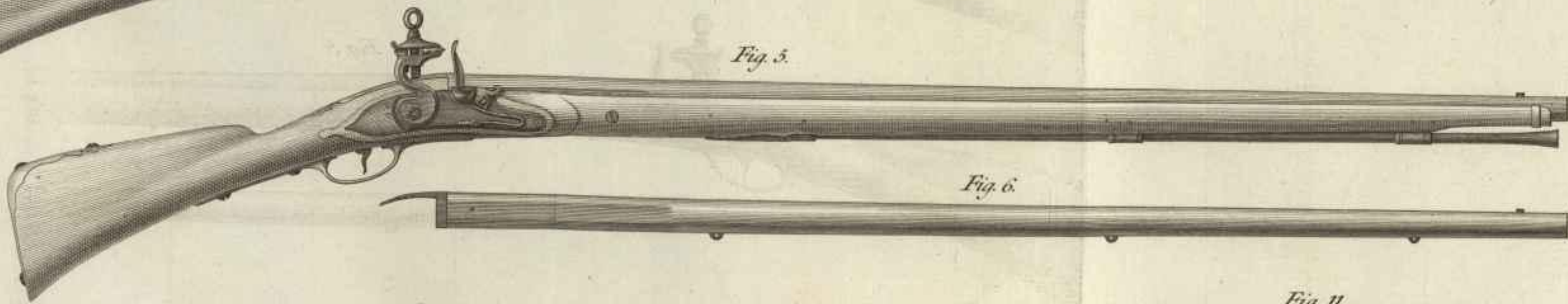




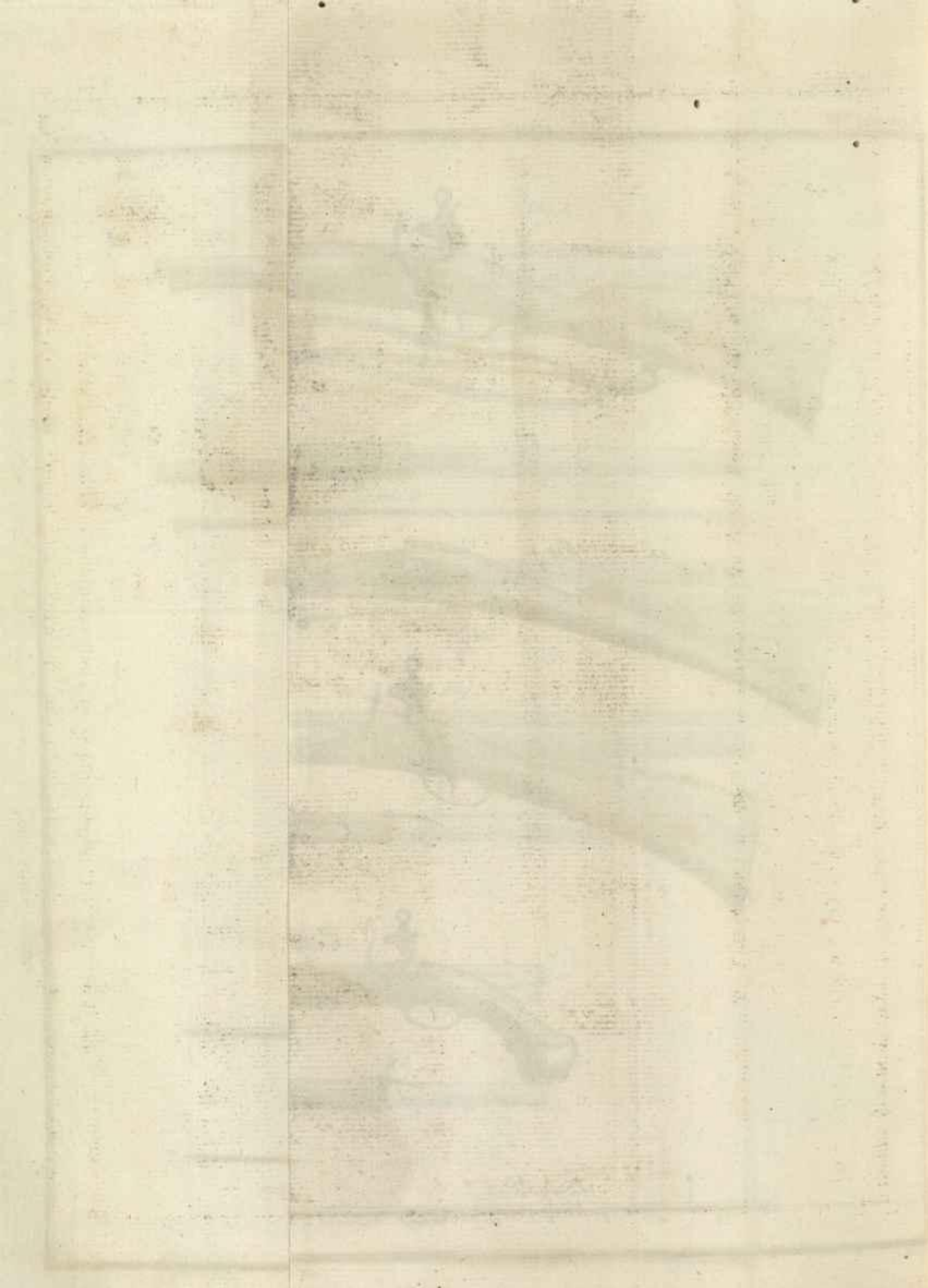


B C

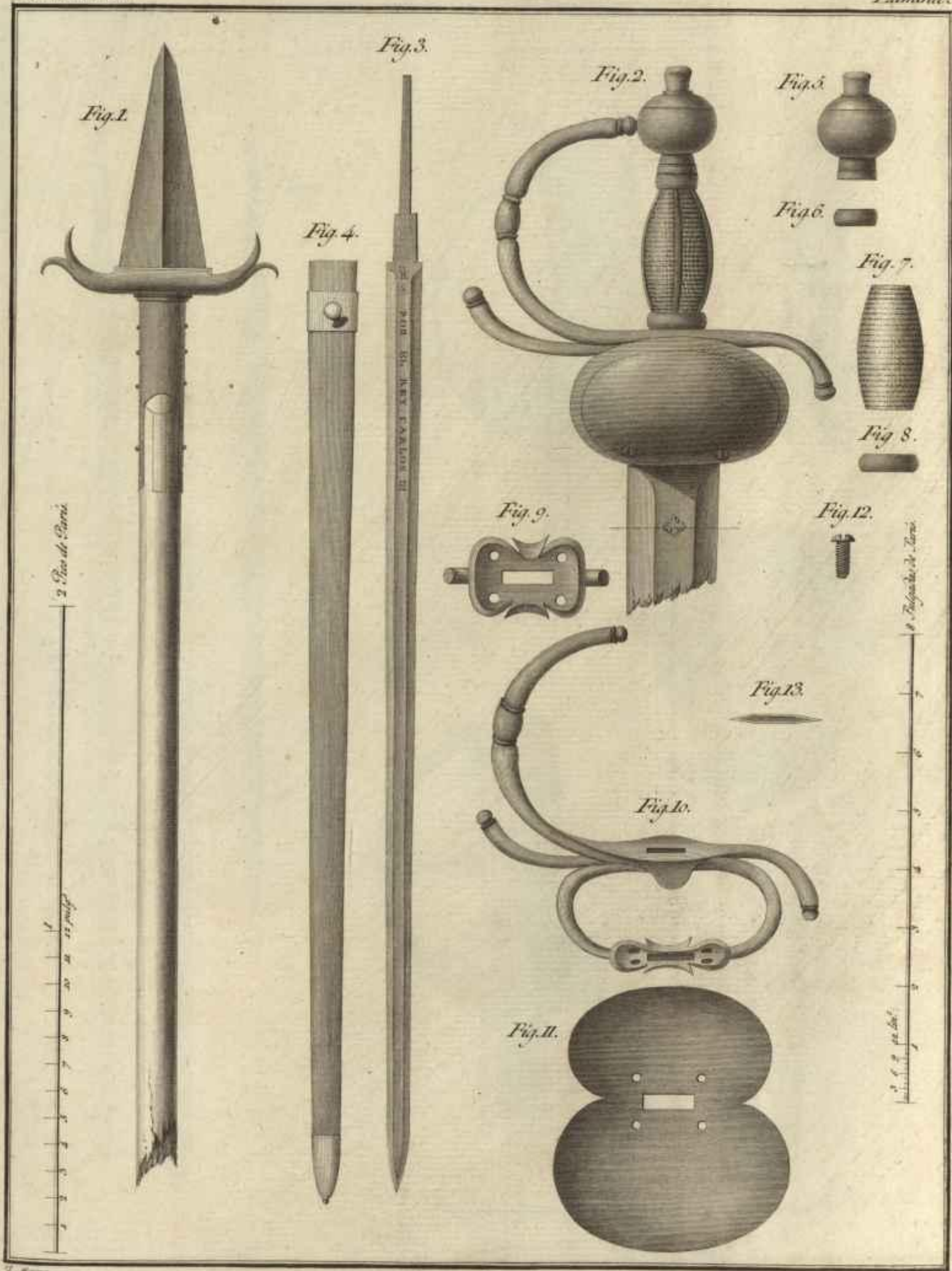
A



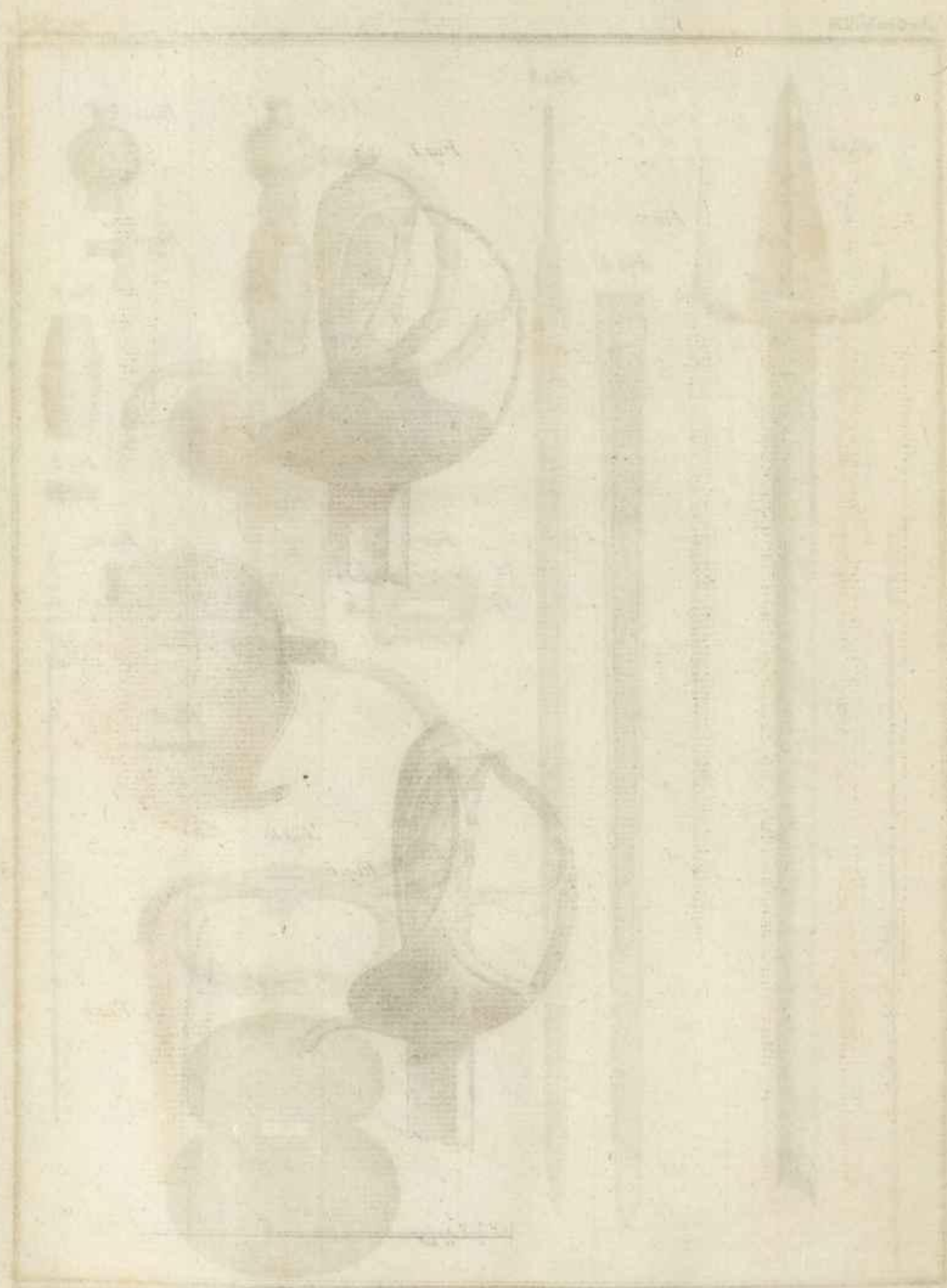














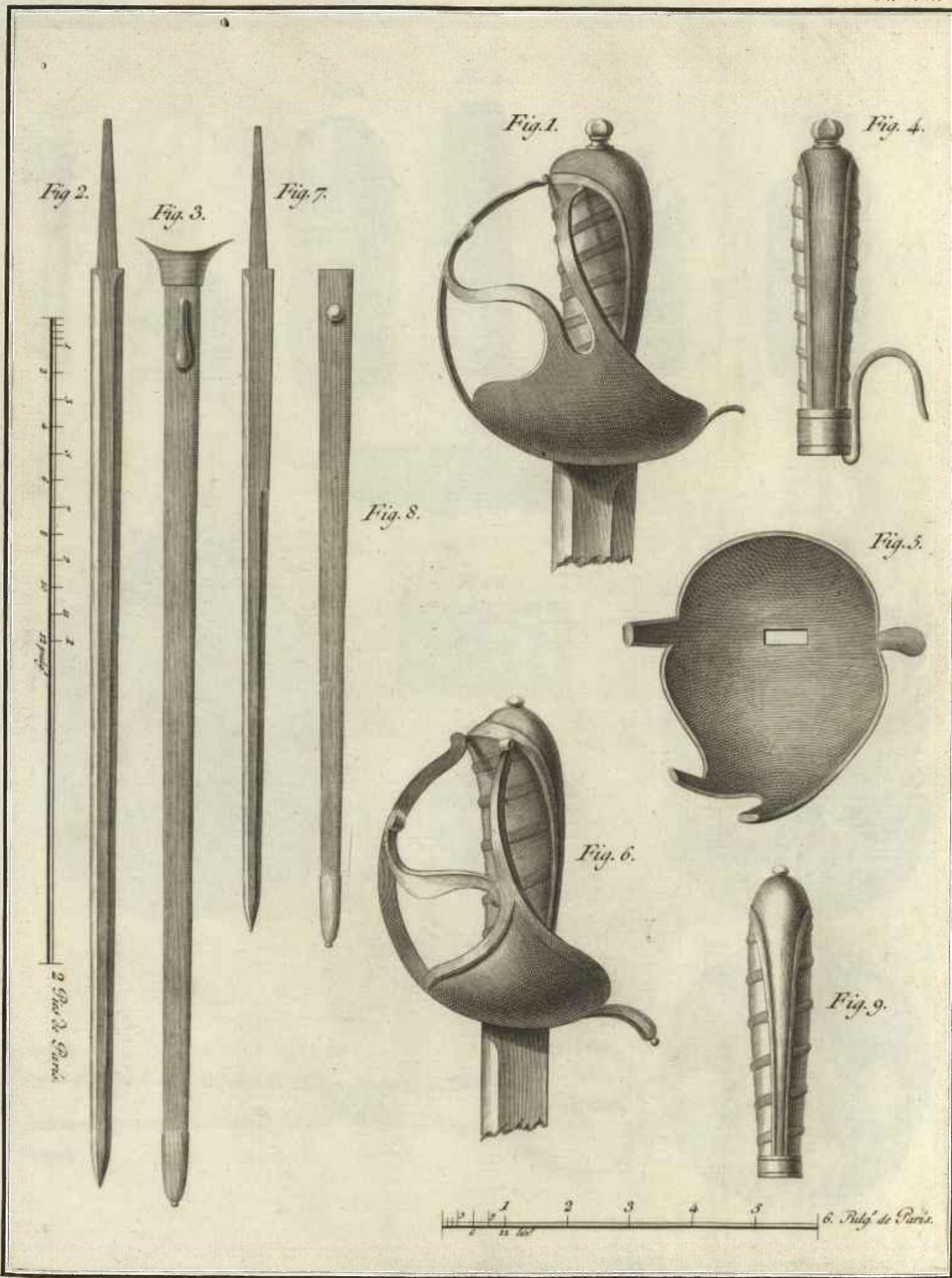








Fig. 1.



Fig. 2.



Fig. 3.

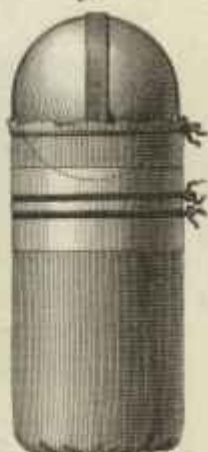


Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.

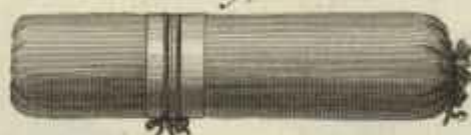


Fig. 12.



Fig. 8.



Fig. 9.



Fig. 11.



Fig. 10.

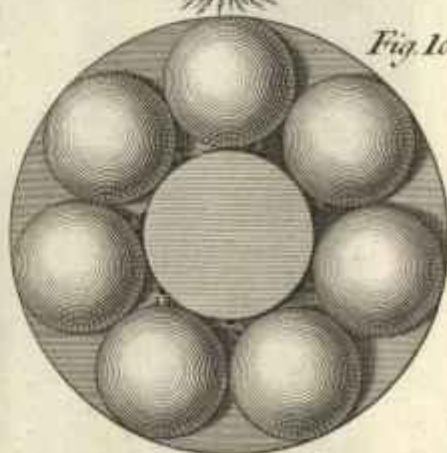
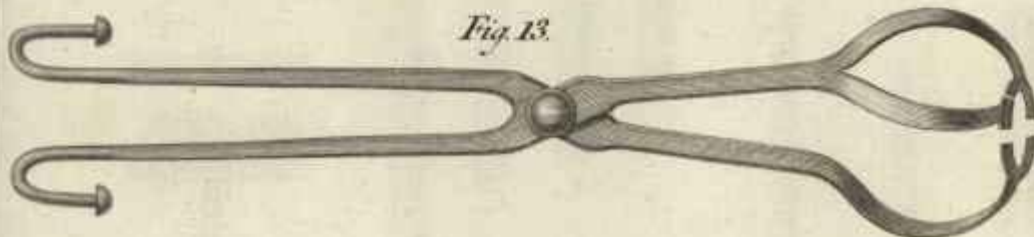


Fig. 13.



2 Pies  
de Paris.



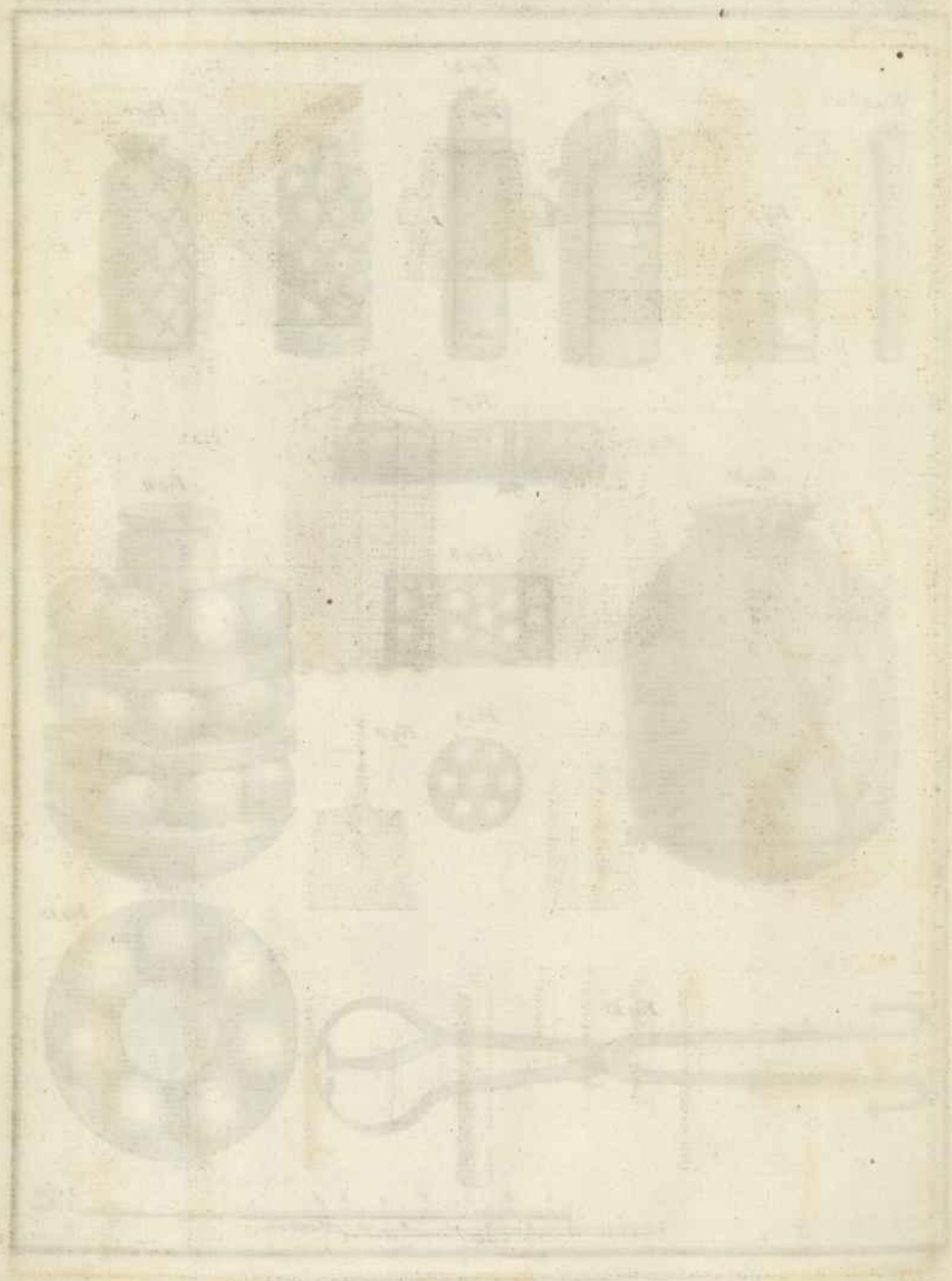




Fig. 1.

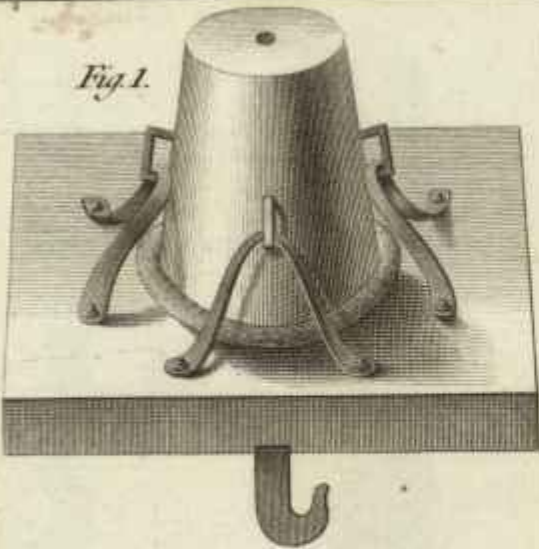


Fig. 2.

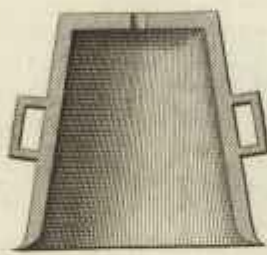


Fig. 3.

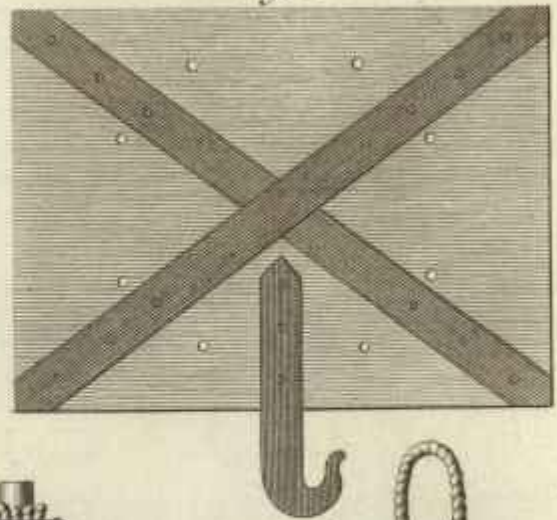


Fig. 4.



Fig. 5.



Fig. 6.

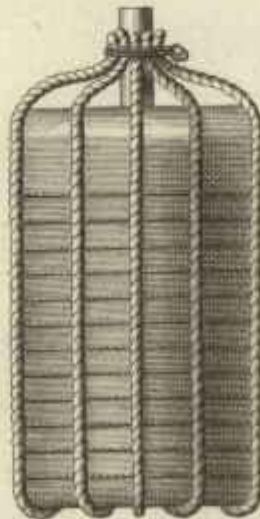


Fig. 7.



Fig. 8.



Fig. 10.



Fig. 11.

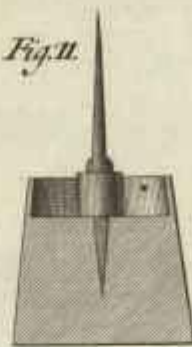
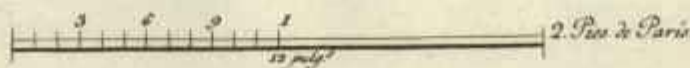
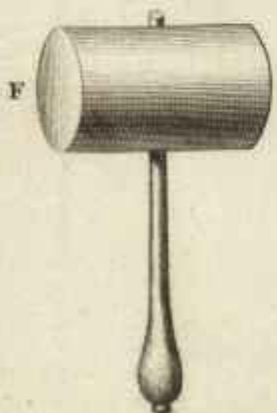
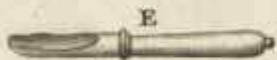
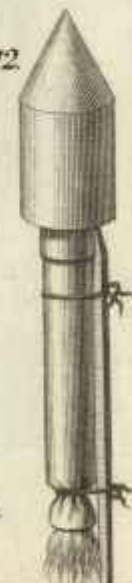


Fig. 9.



Fig. 12.





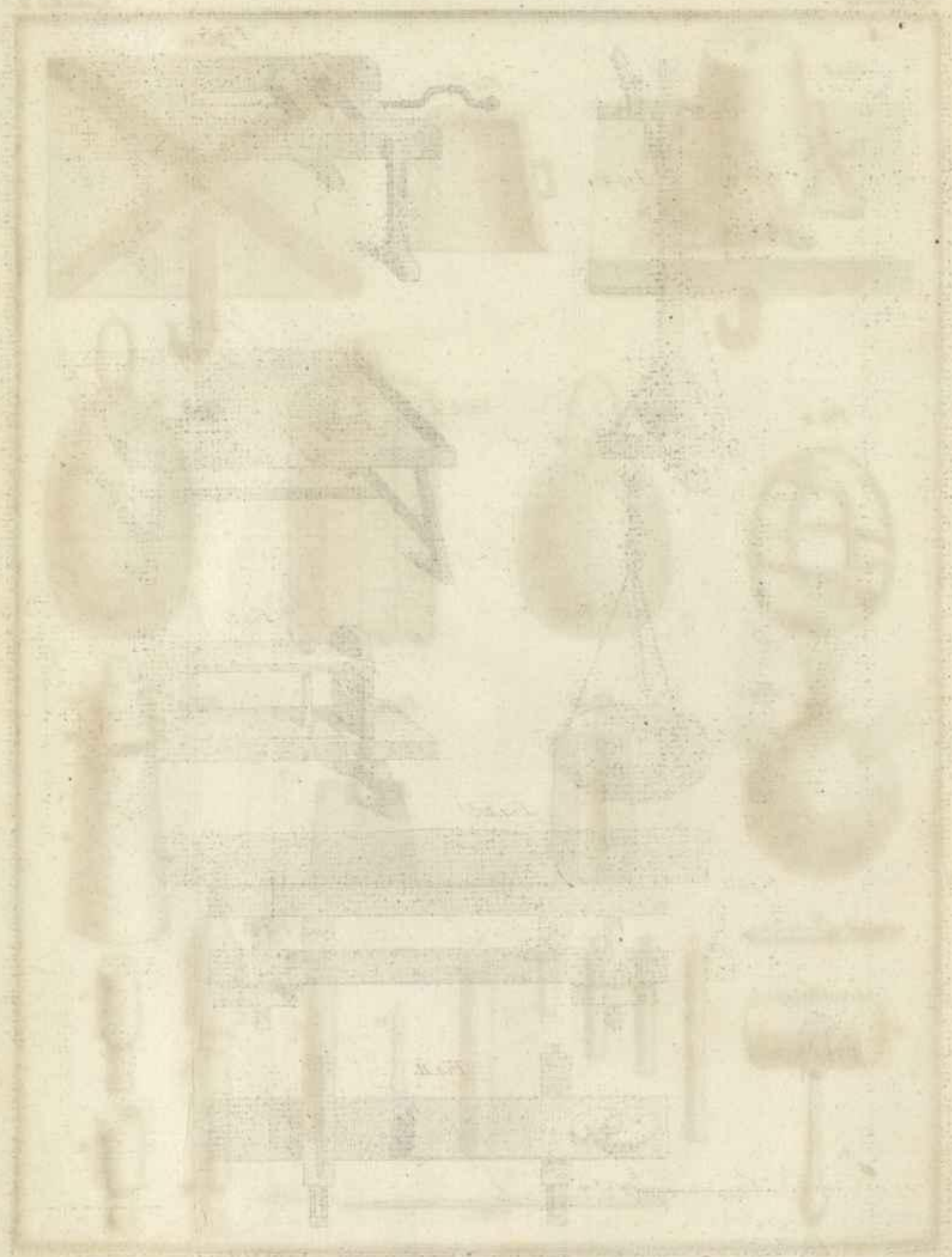






Fig. 1.

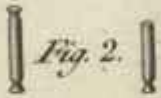


Fig. 2.

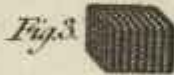


Fig. 3.

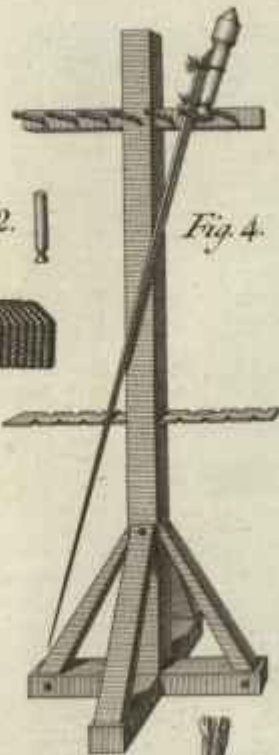


Fig. 4.

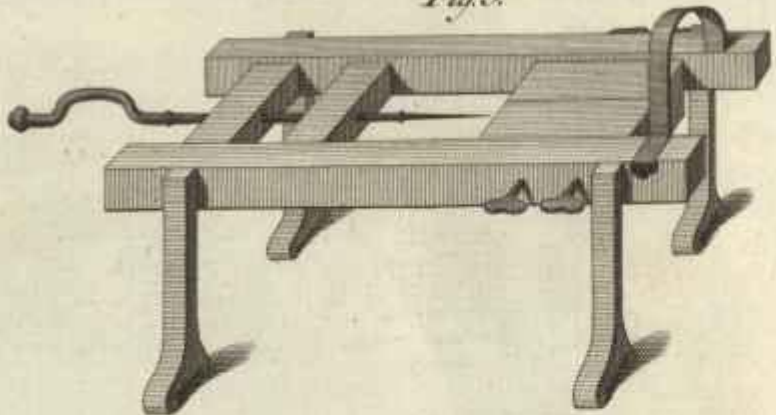


Fig. 5.

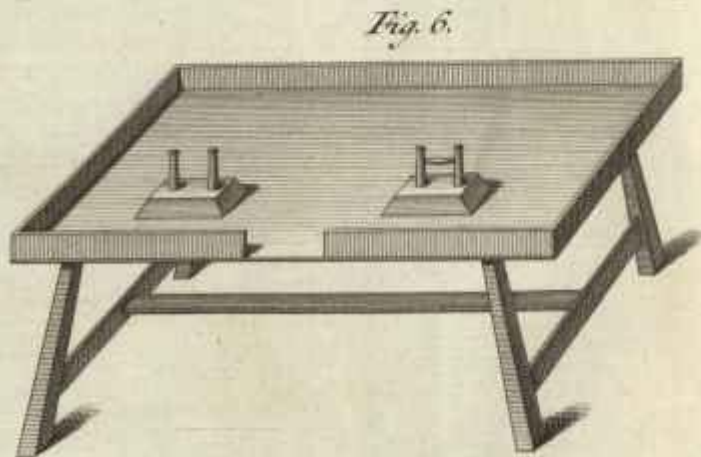


Fig. 6.

Fig. 12.

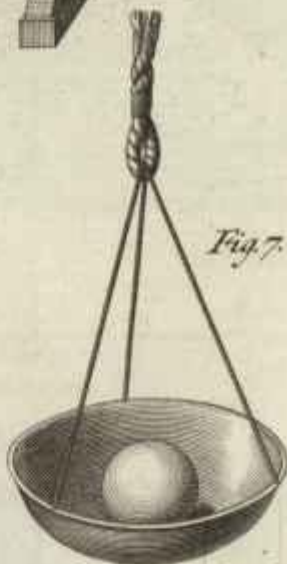
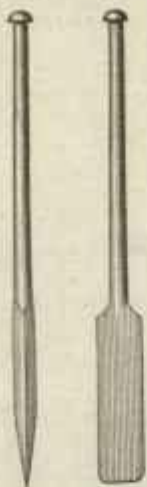


Fig. 7.

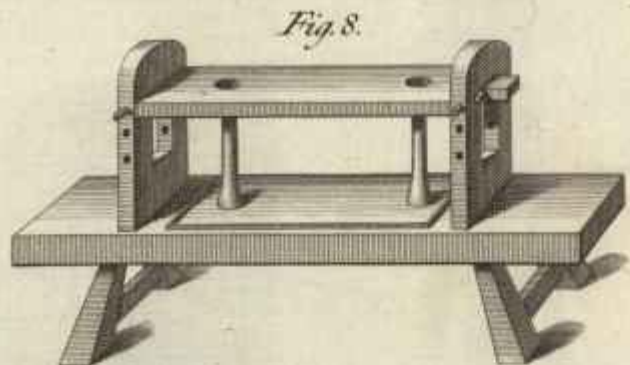


Fig. 8.

Fig. 9.



Fig. 10.

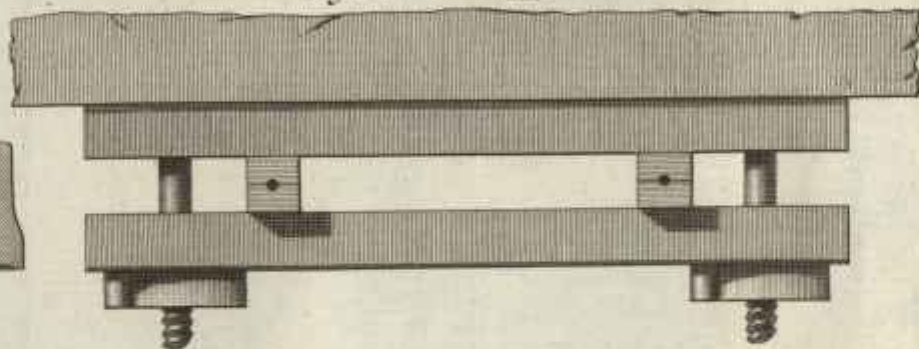


Fig. 13.

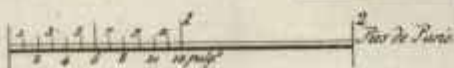
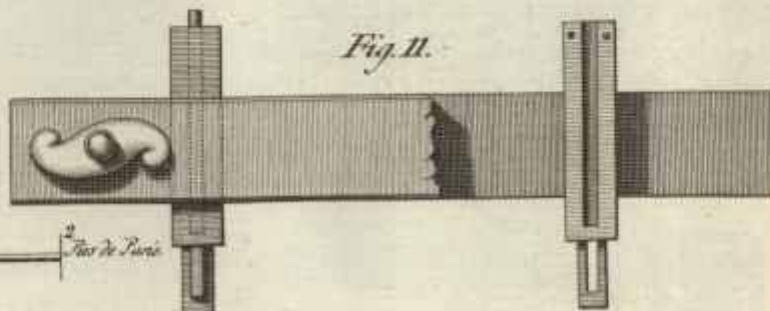


Fig. 14.

Fig. 15.



Fig. 11.





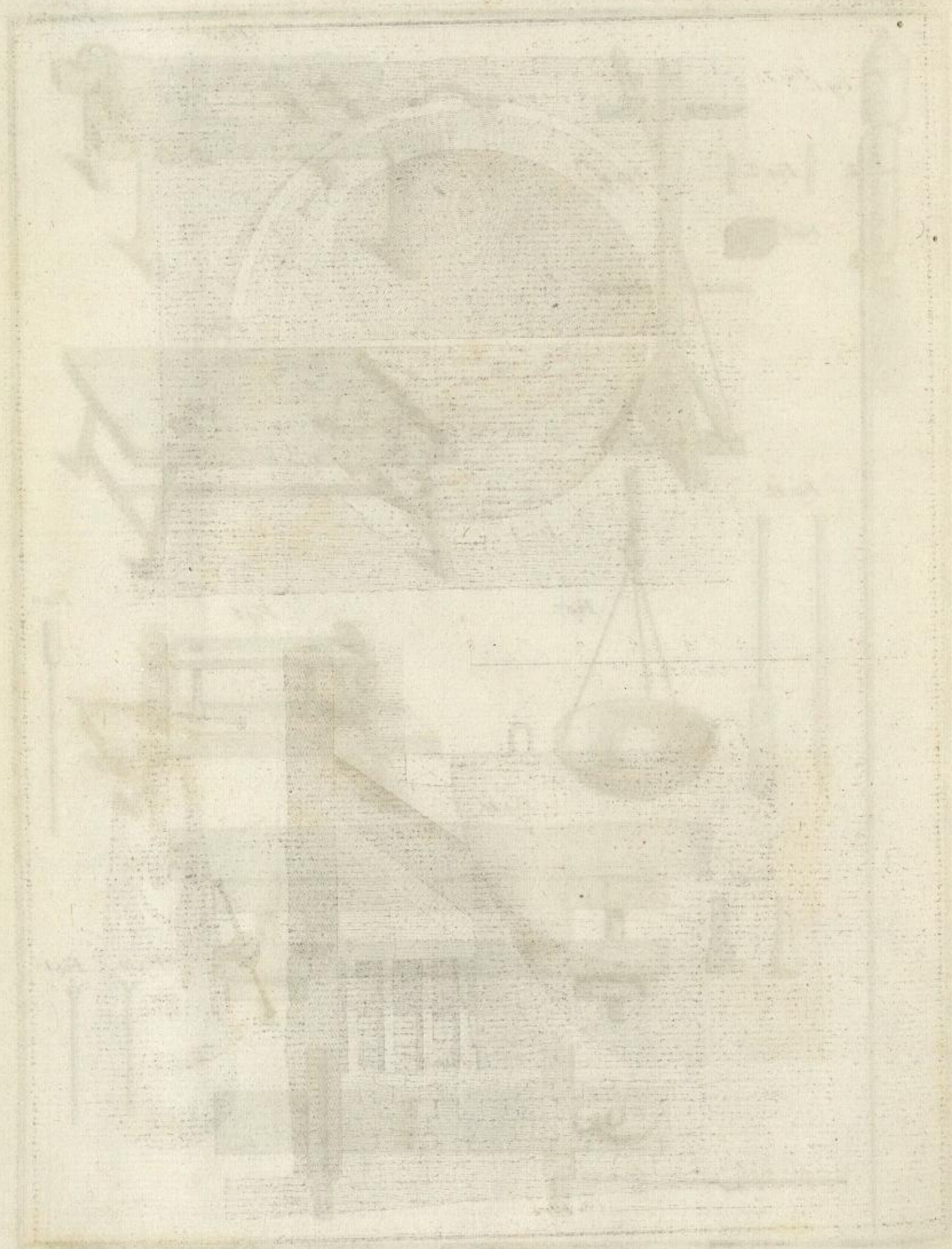




Fig. 1.



Fig. 2.

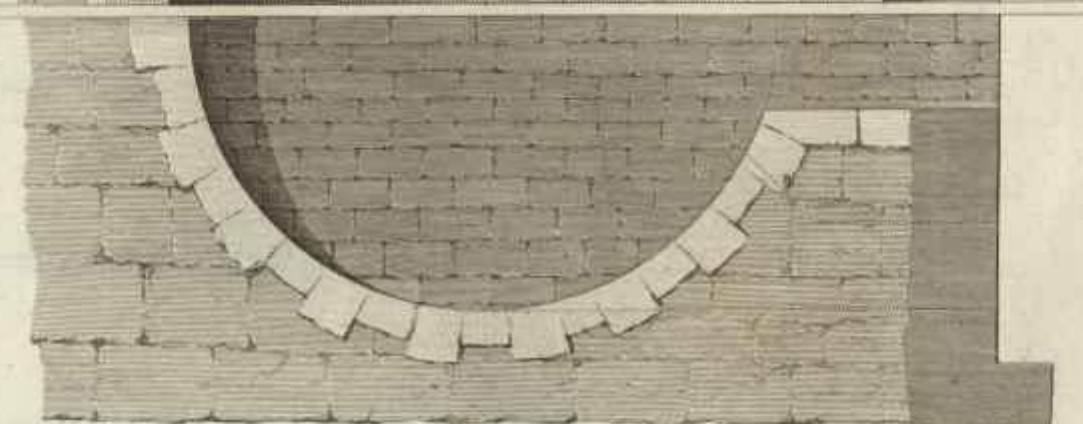


Fig. 3.

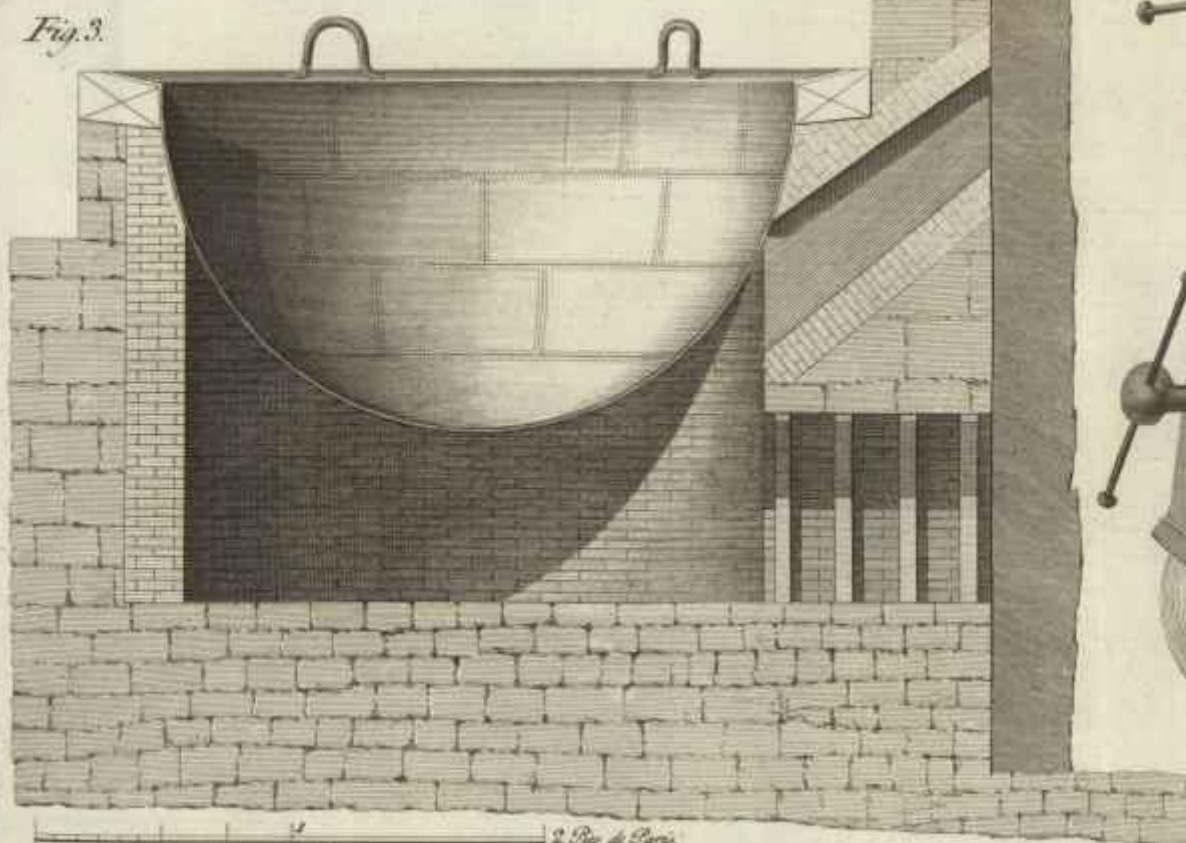
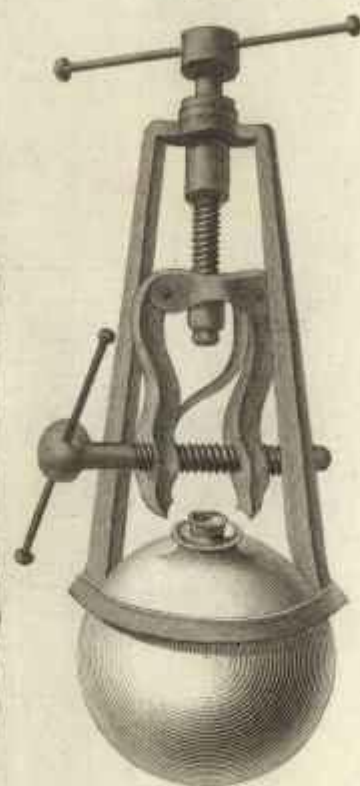


Fig. 4.





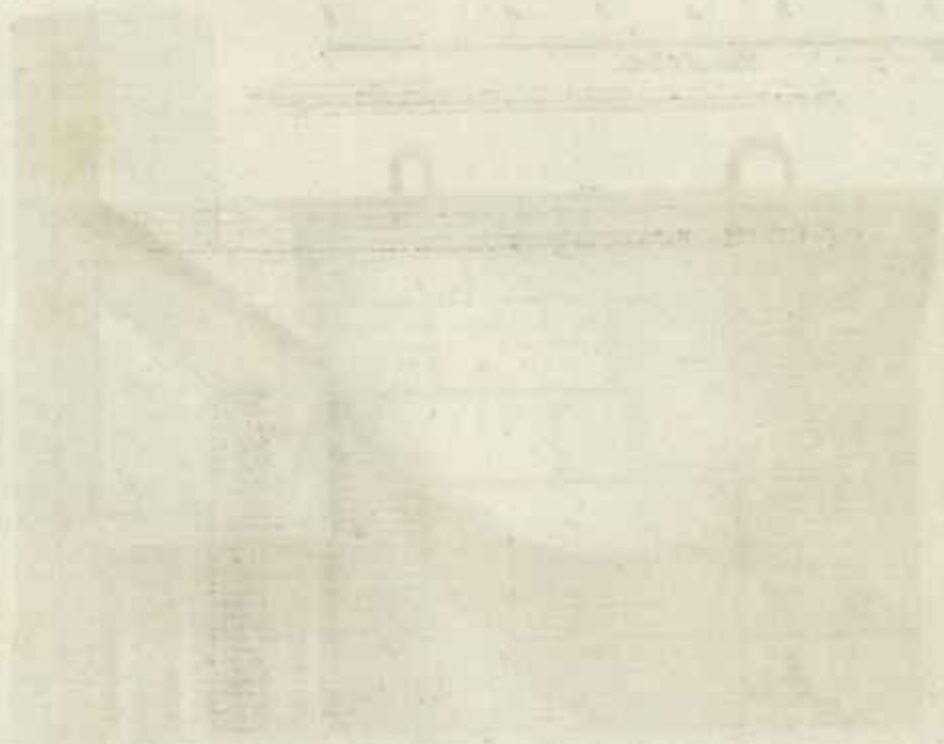
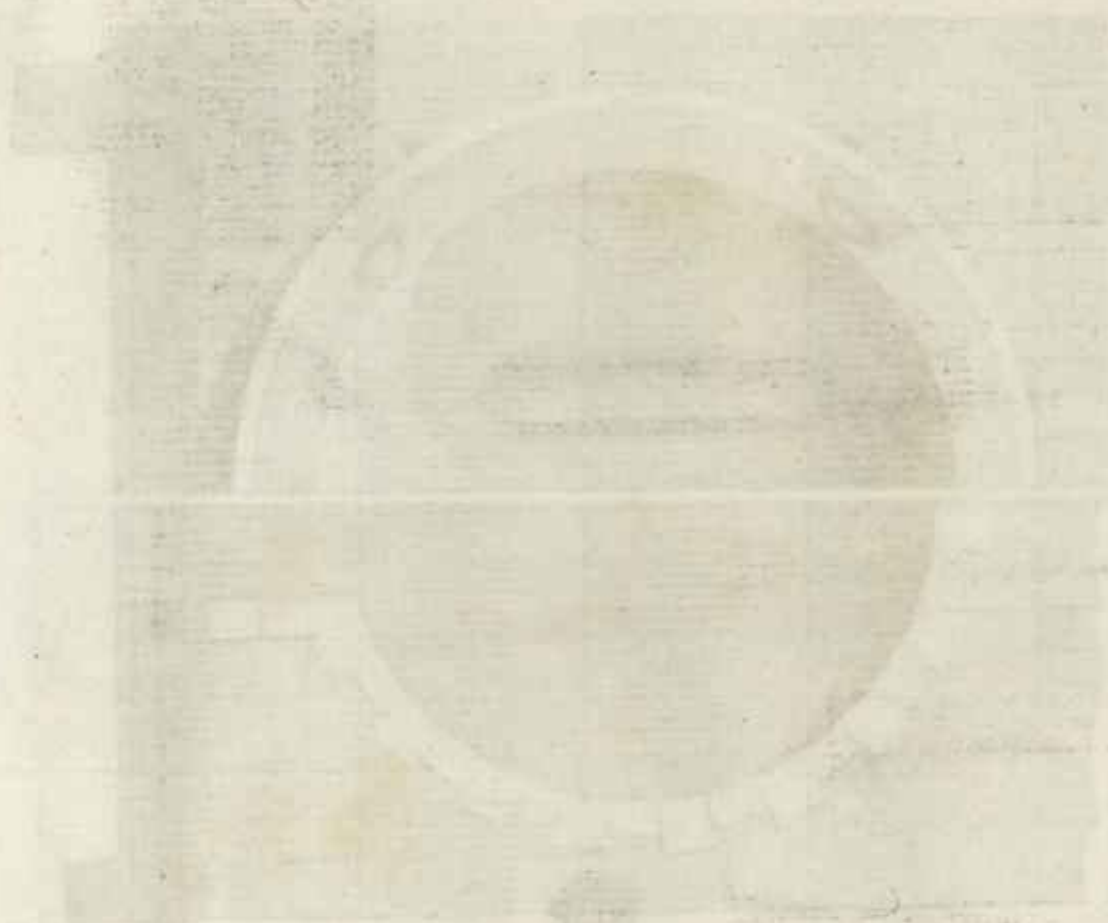




Fig. 1.

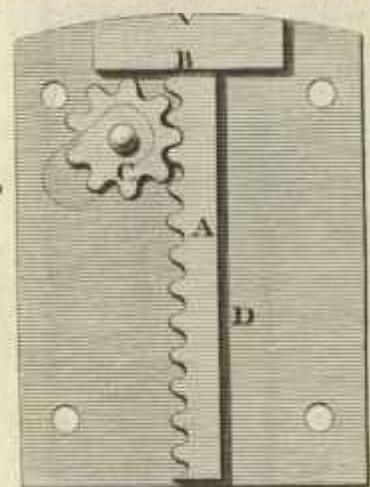
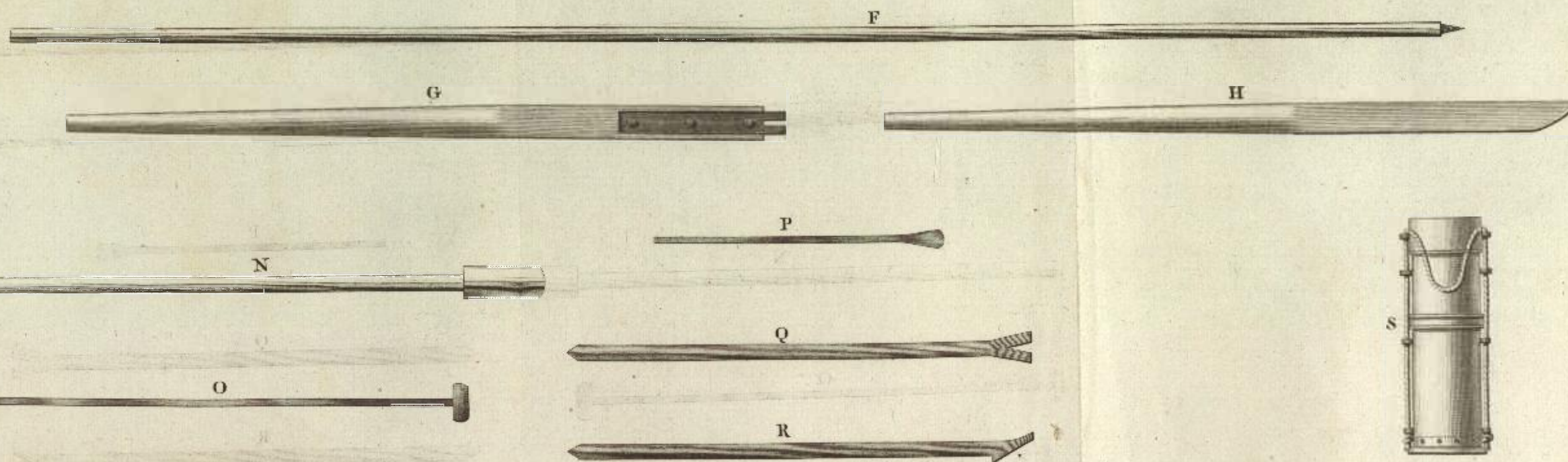
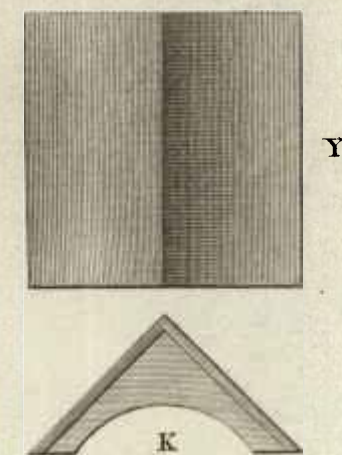
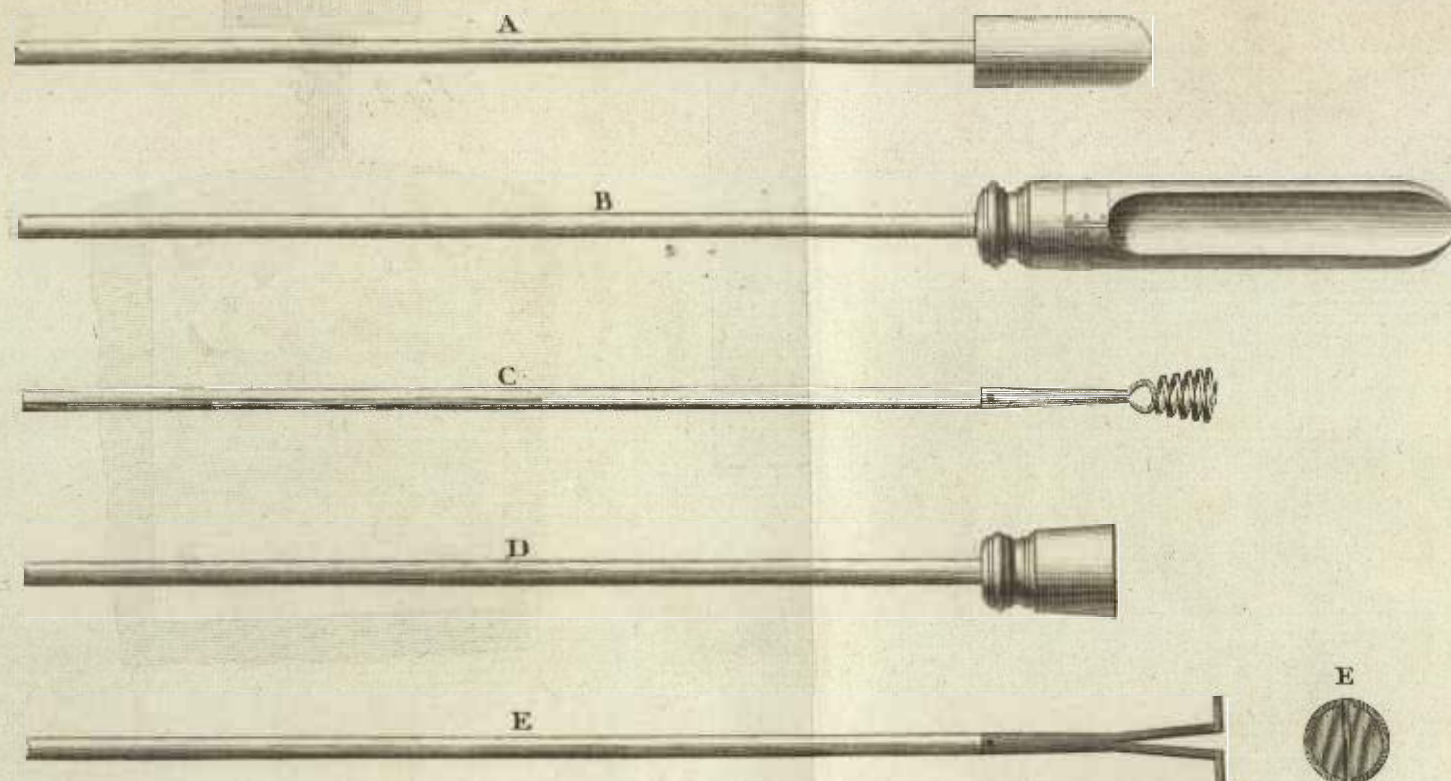
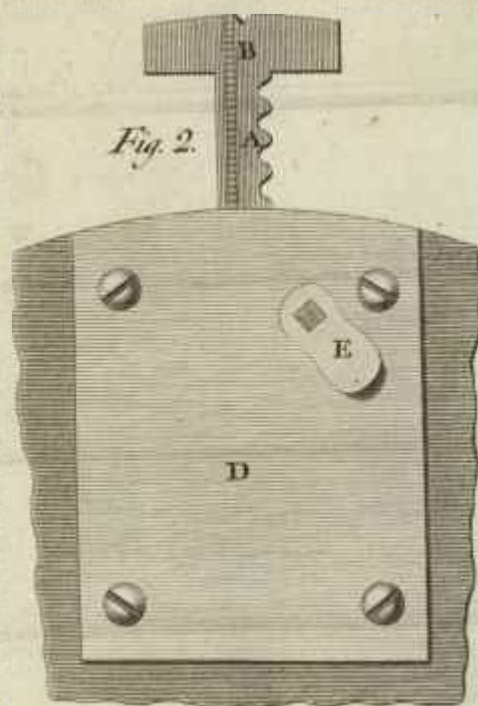
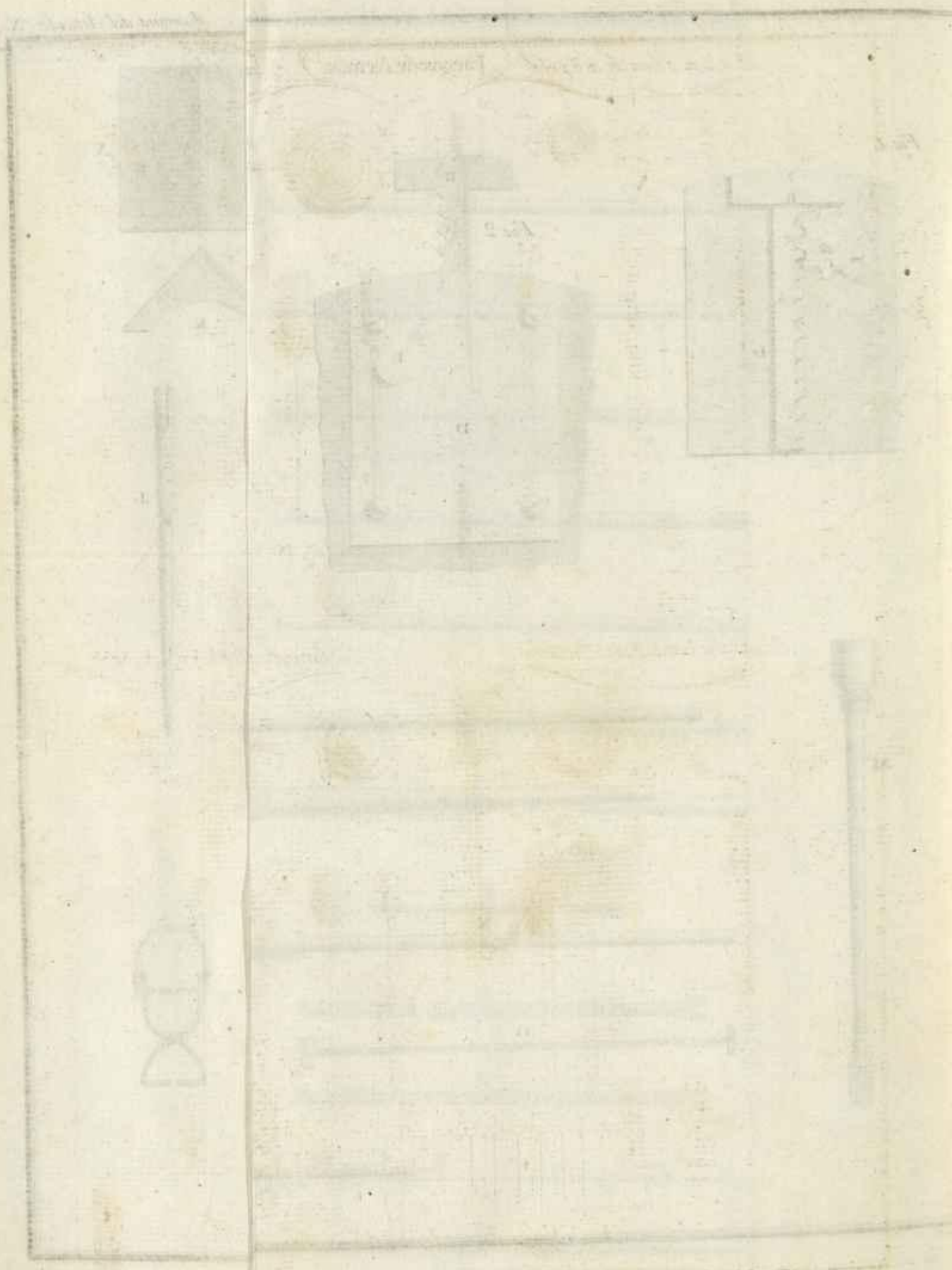


Fig. 2.



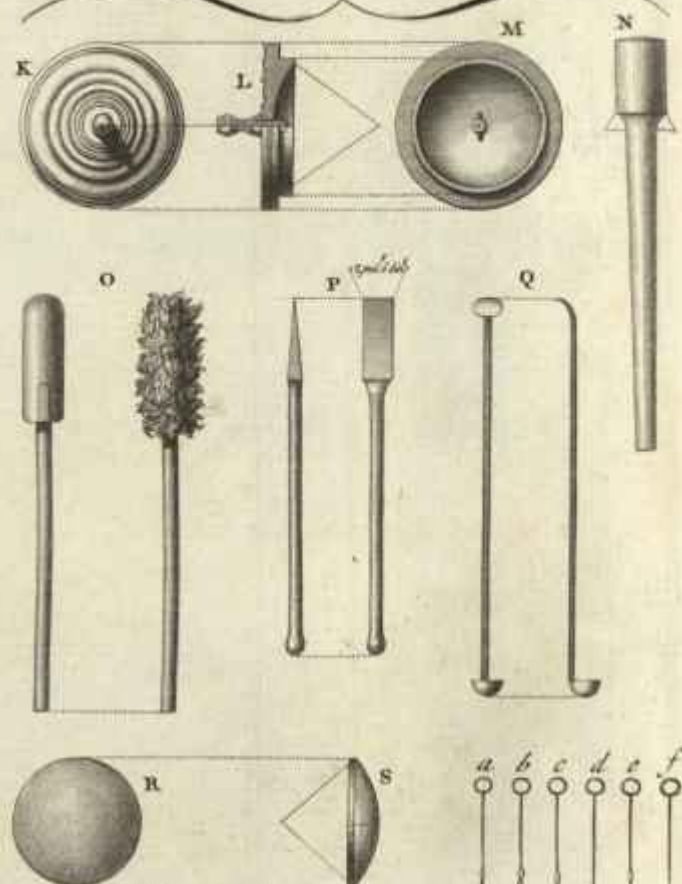
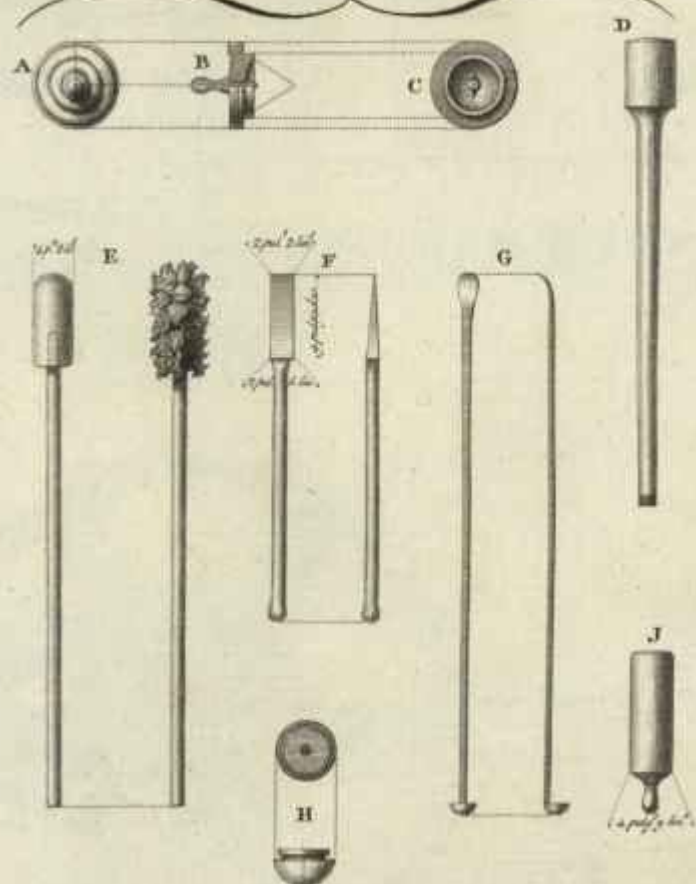
3 9 1 2 3 4 5 6 7 Pies de París.  
6 12 pulg.



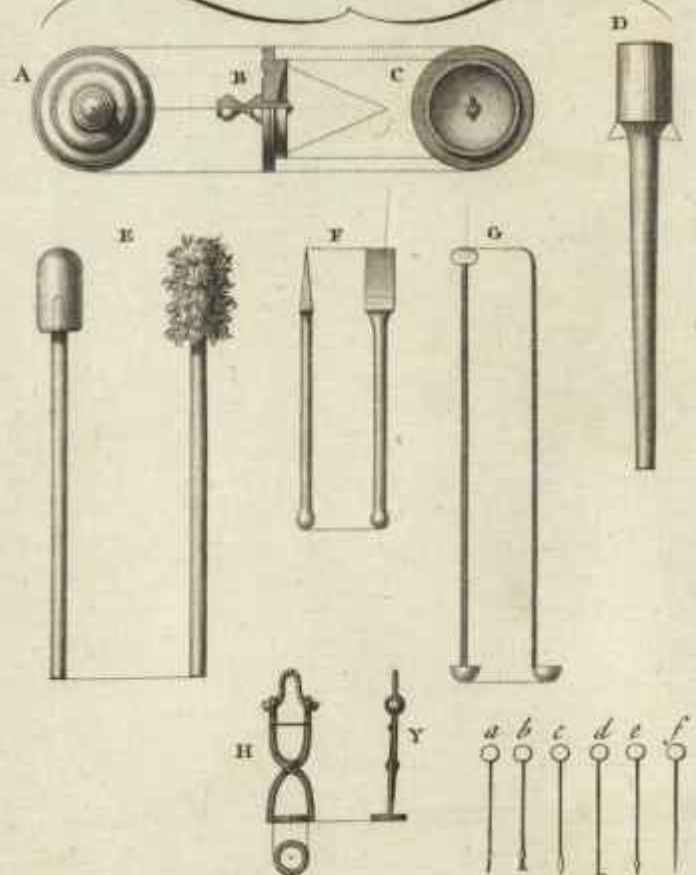




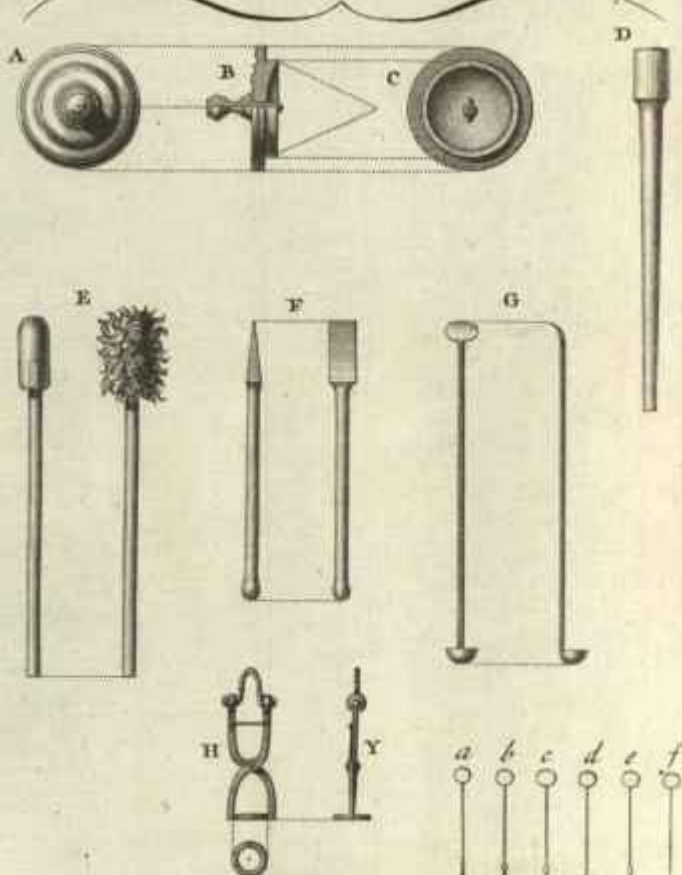
*Para el Obuz de á 8 pulg.<sup>s</sup>* (Juegos de Armas.) *Para el Pedrero.*



*Para el Mortero de Plancha.*



*Para el Mortero de á 12 pulg.<sup>s</sup>*



3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



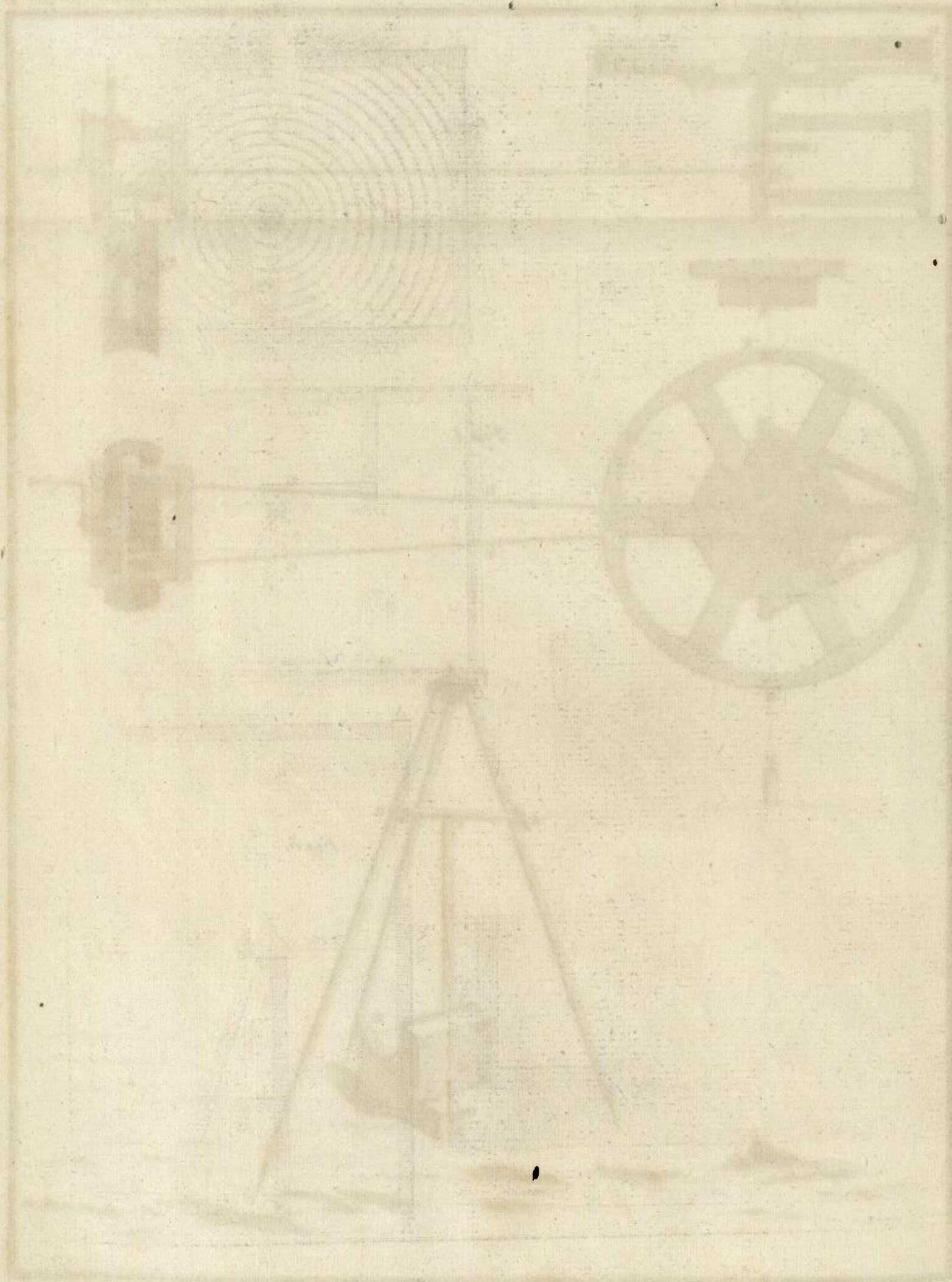




Figura 1.

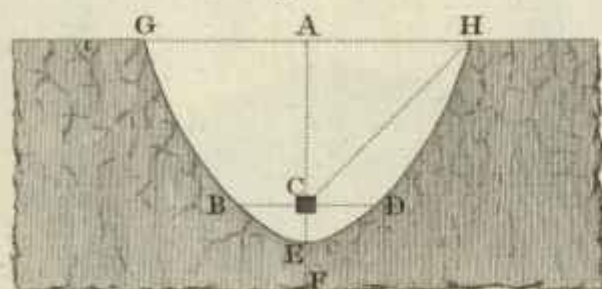


Fig. 3.

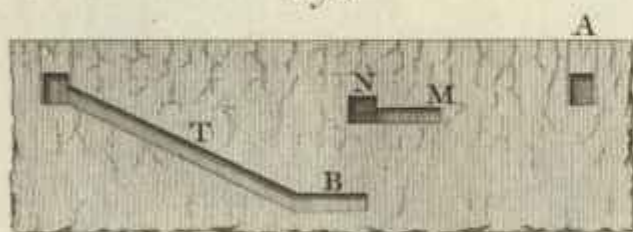


Fig. 4.

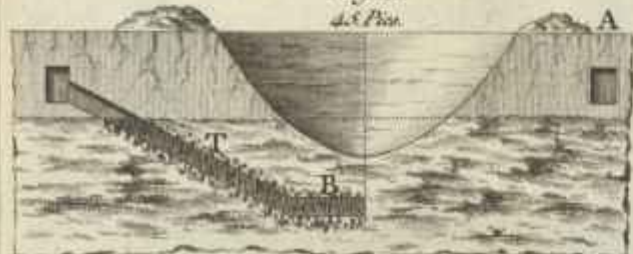


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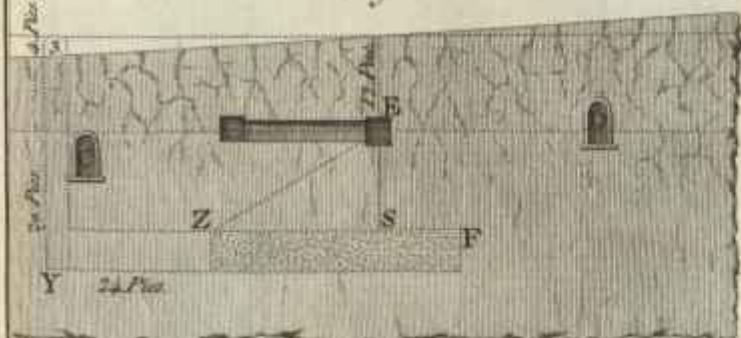


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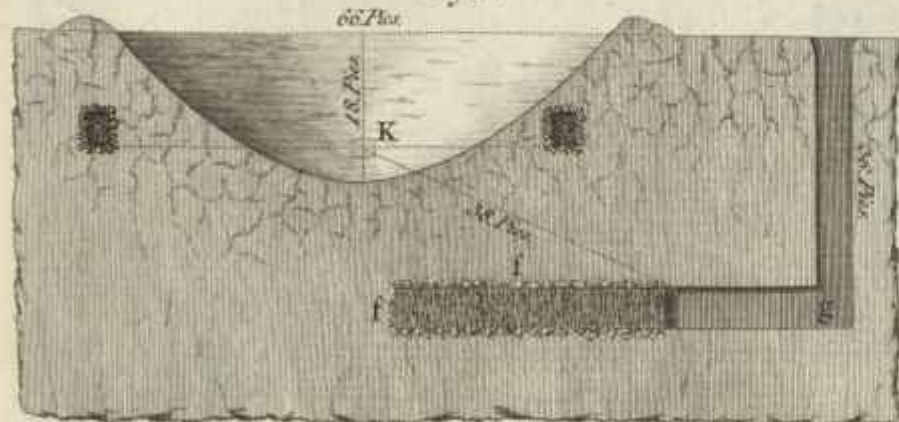


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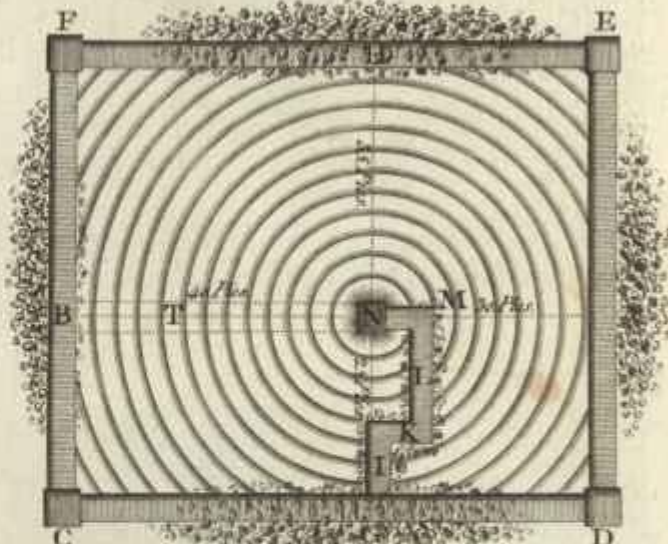


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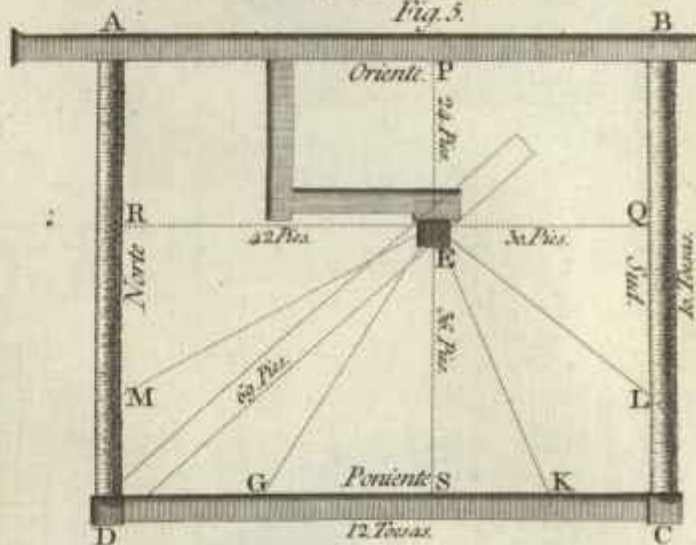
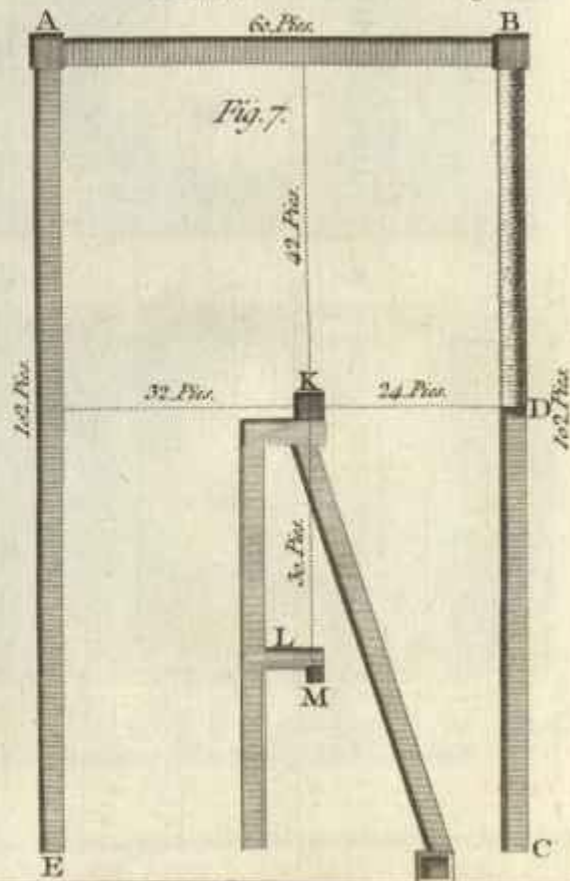


Fig. 7.



10 20 30 40 50 60 70 Pies de París.







Fig. 9.

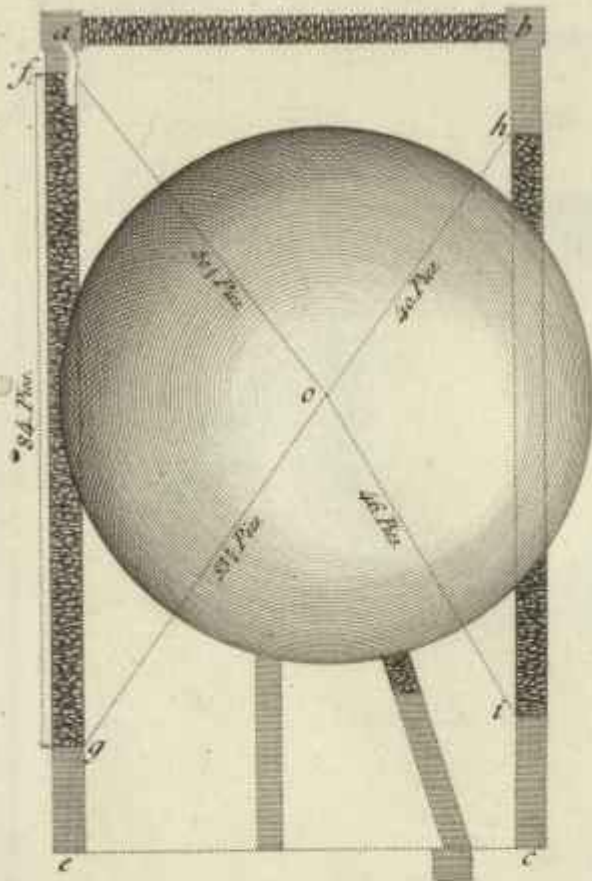


Fig. 10.

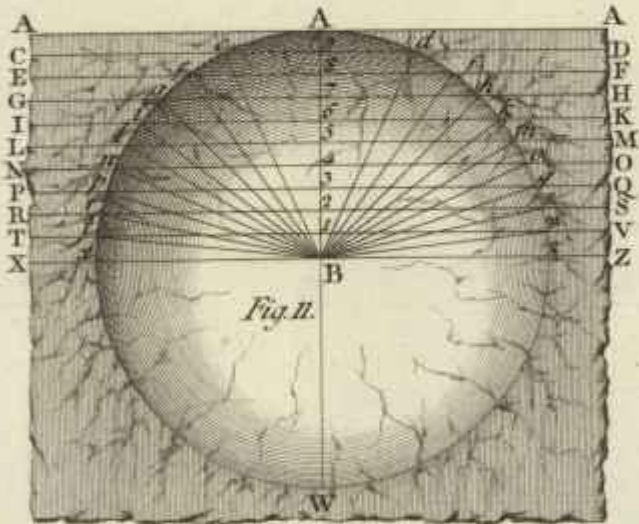
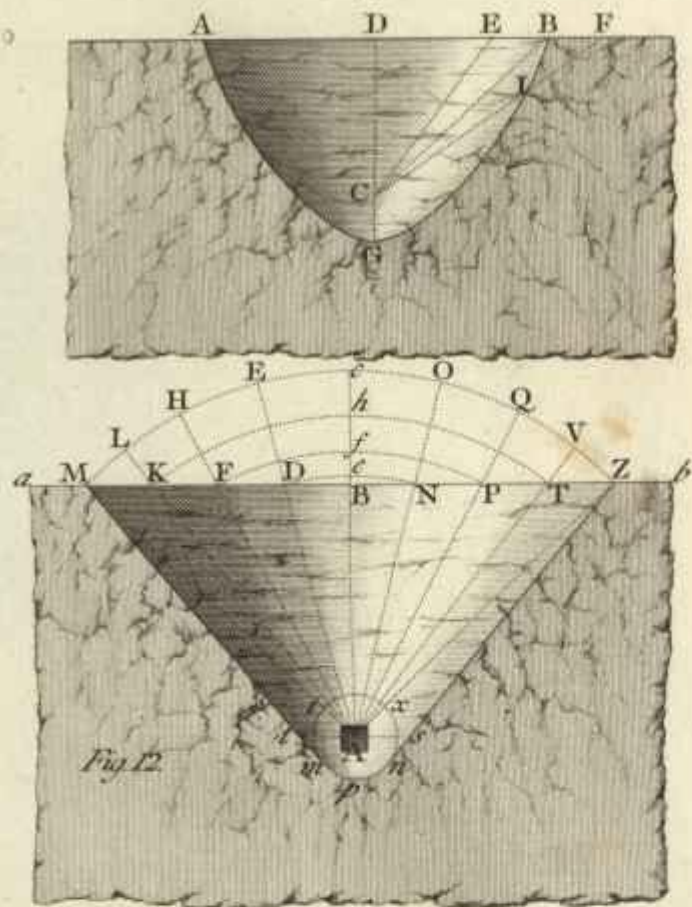


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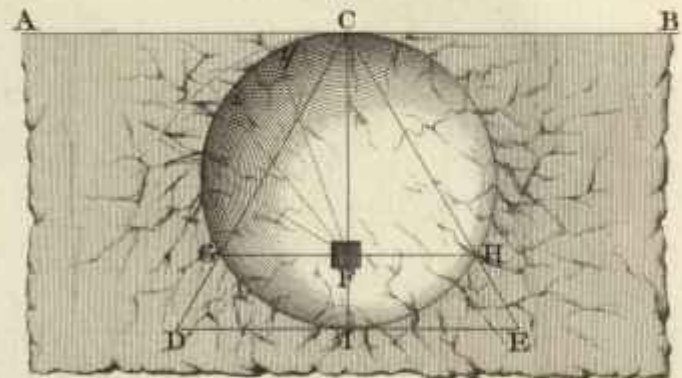


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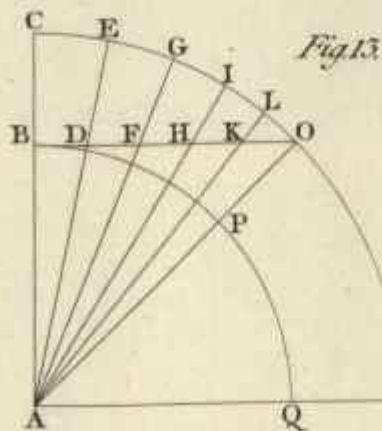
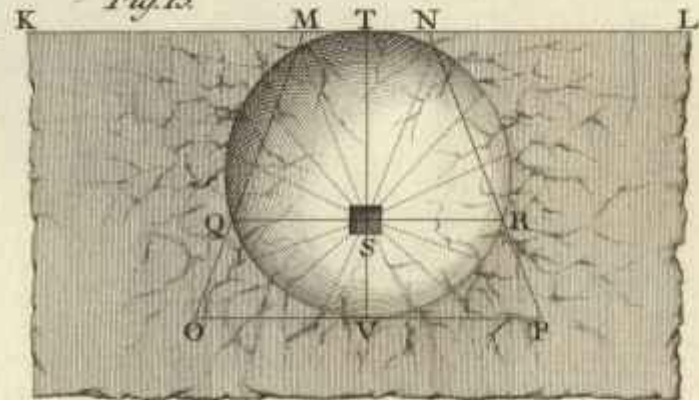








Fig. 16.

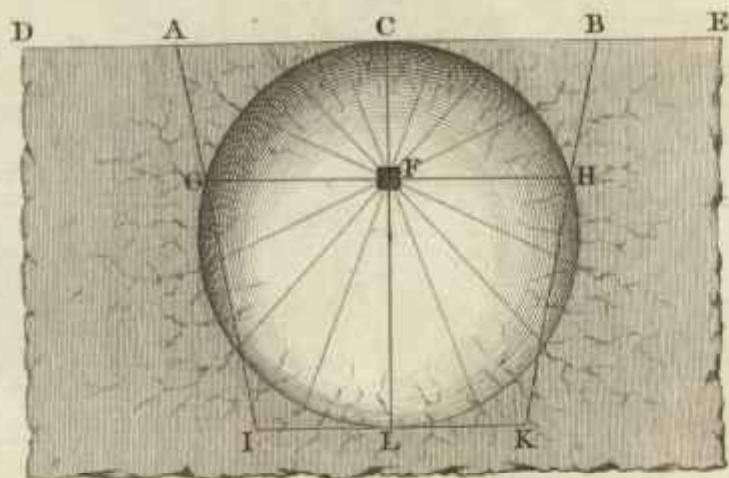


Fig. 17.

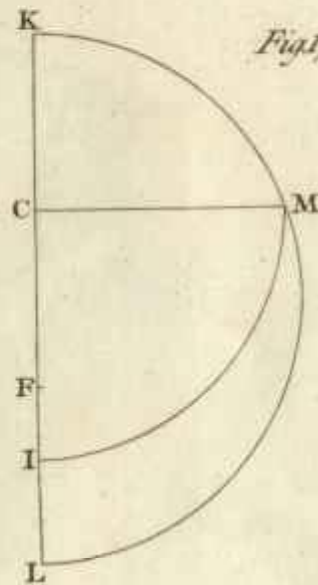


Fig. 18.

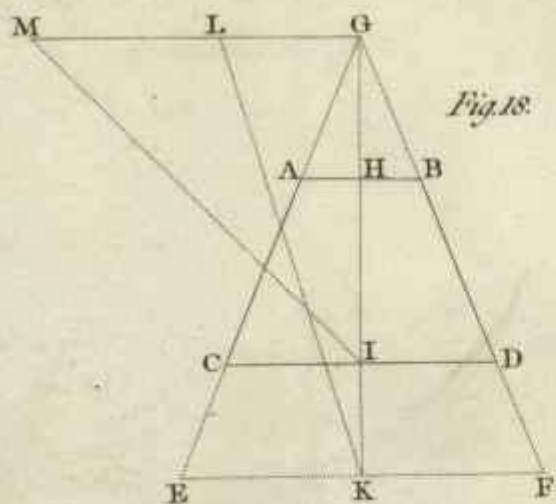


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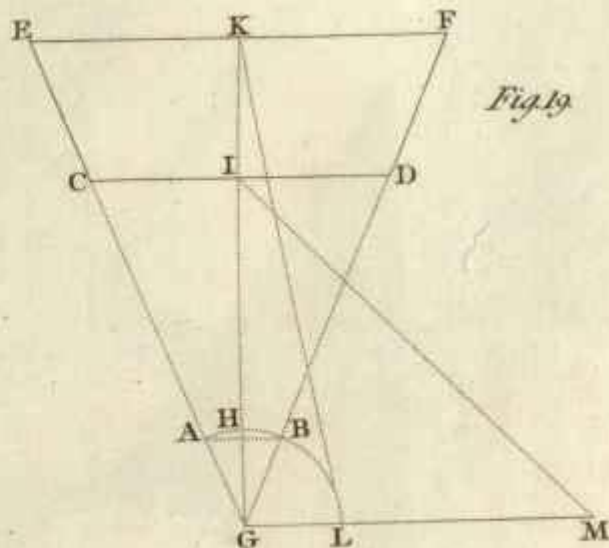


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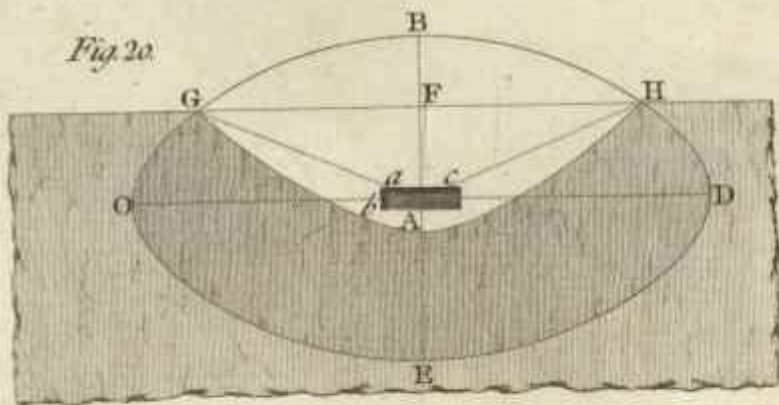


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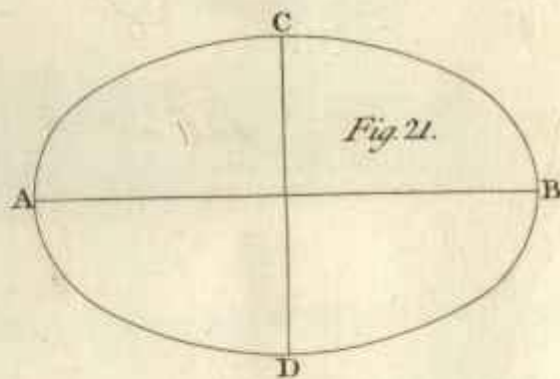


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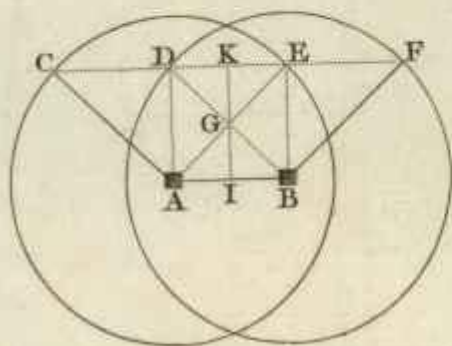
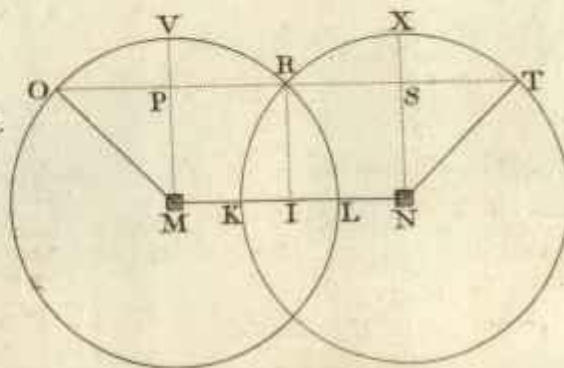
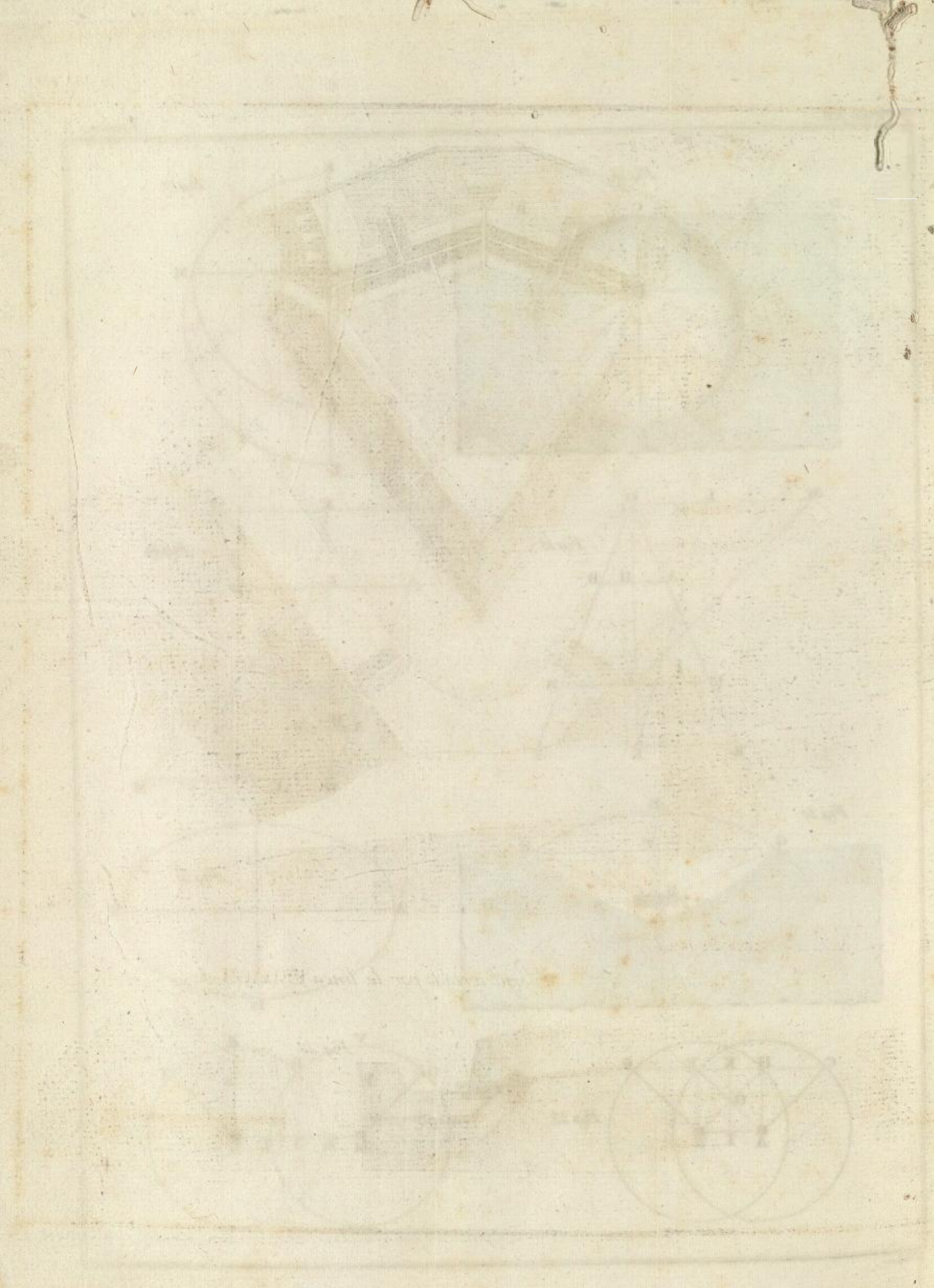


Fig. 22.









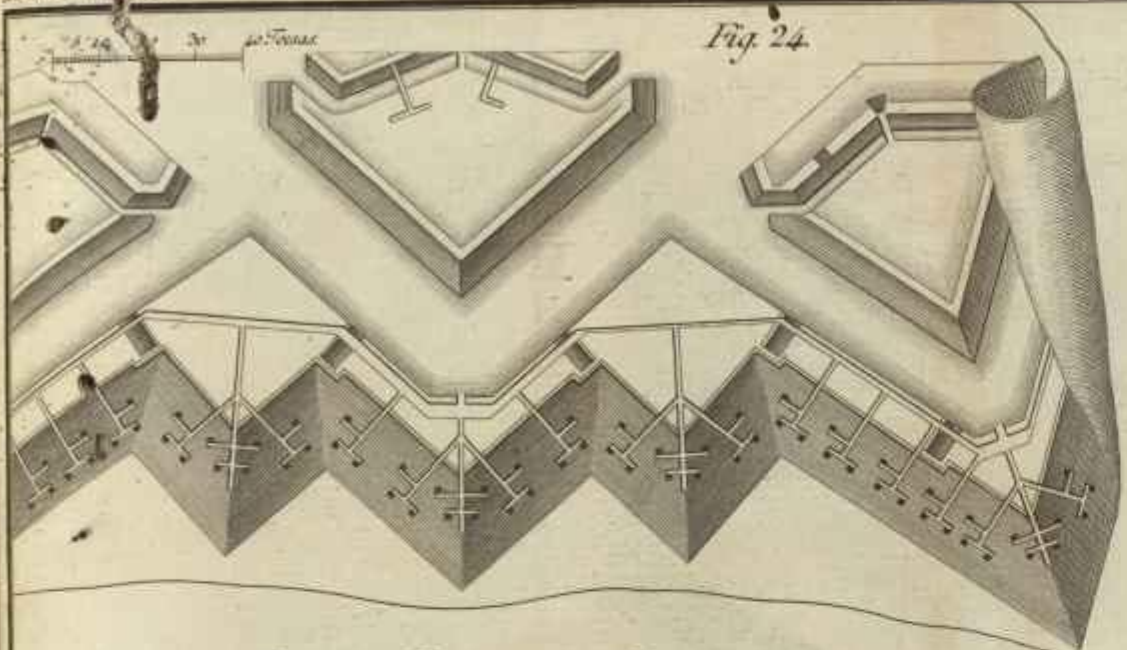


Fig. 24.

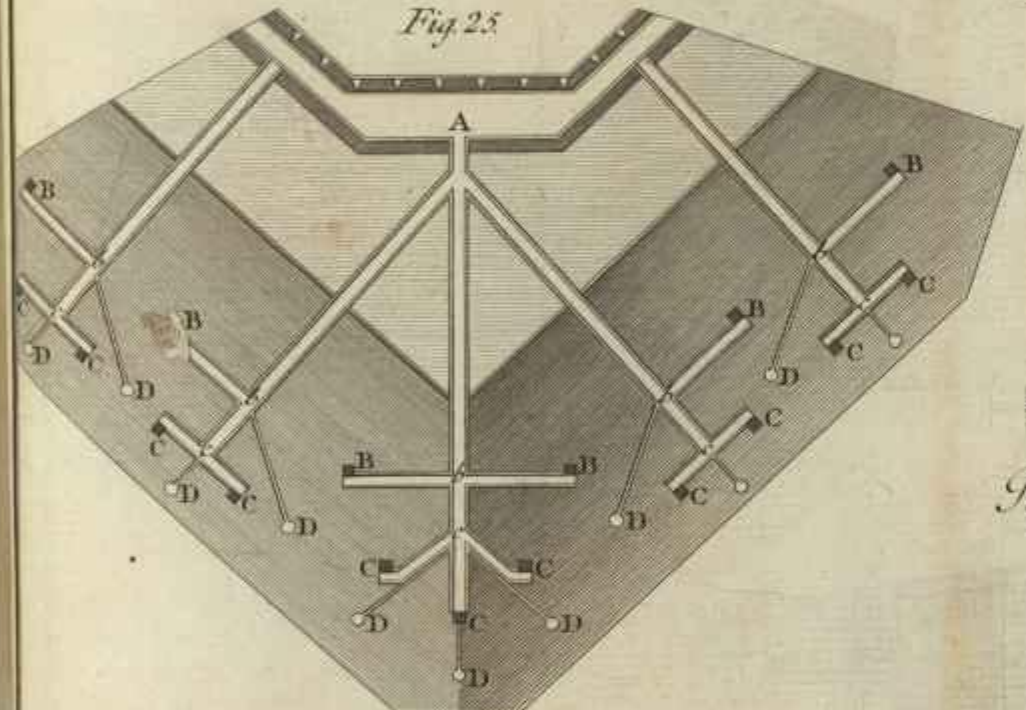


Fig. 25.

5 10 20 30 Toesas.

Perfil cortado por la línea IKL de la Fig. 27.



Fig. 29.

Perfil cortado por la línea ABCD de la Fig. 25.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 Toesas.

Para los Perfiles.

Fig. 26.

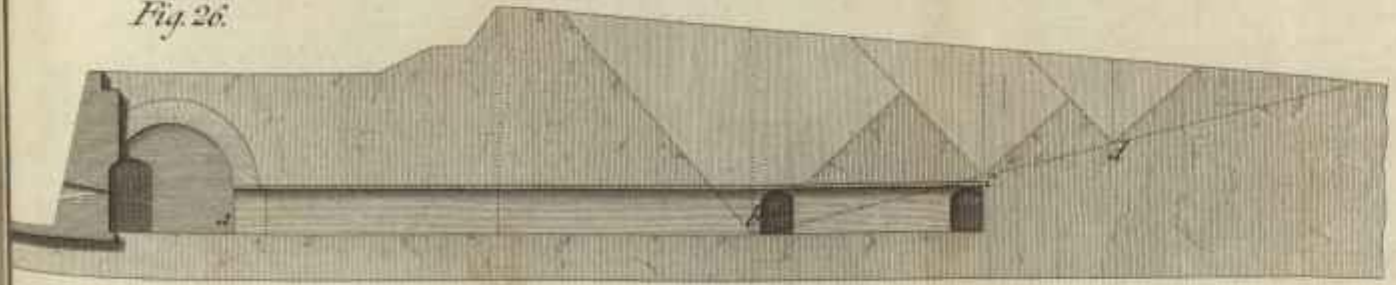
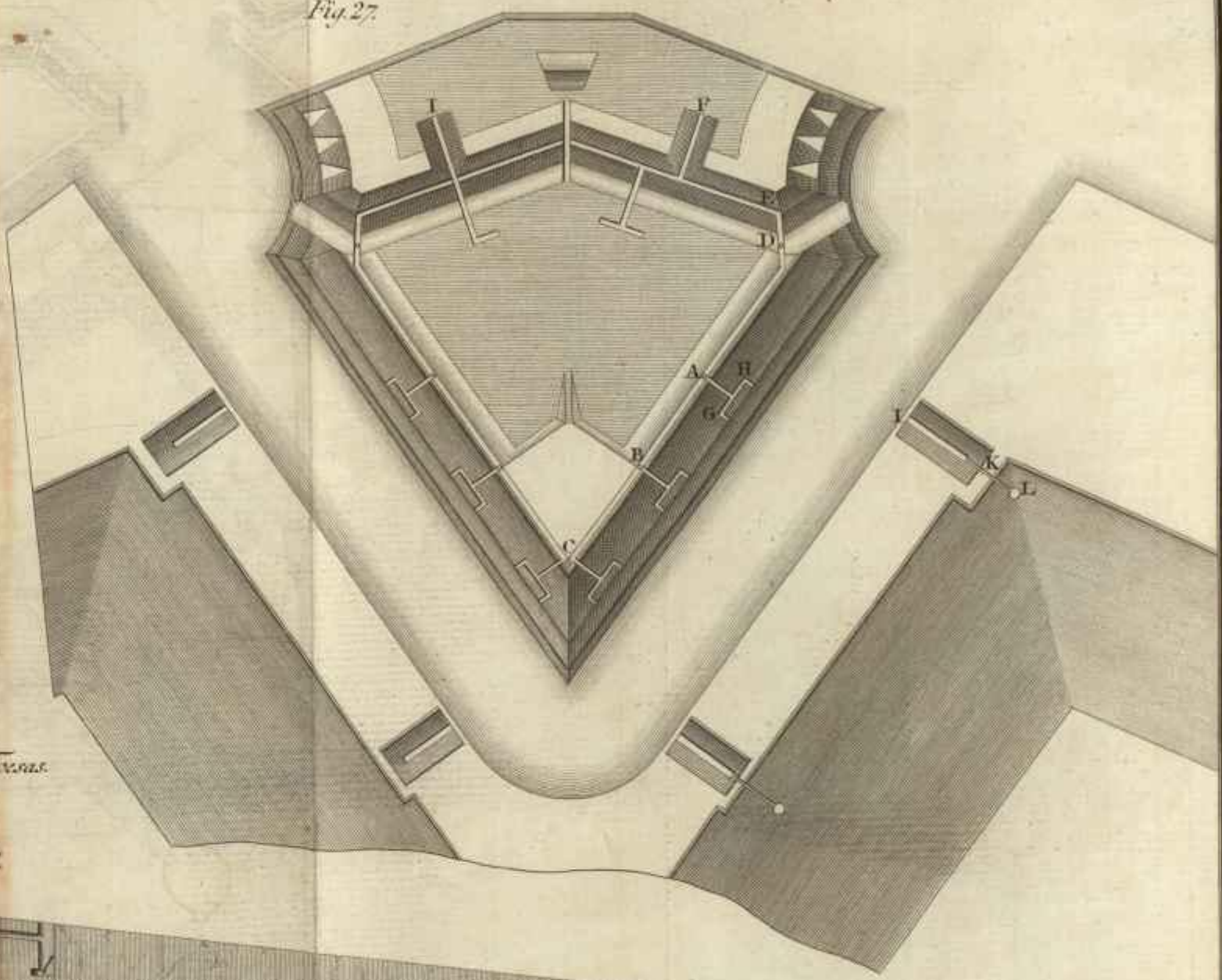
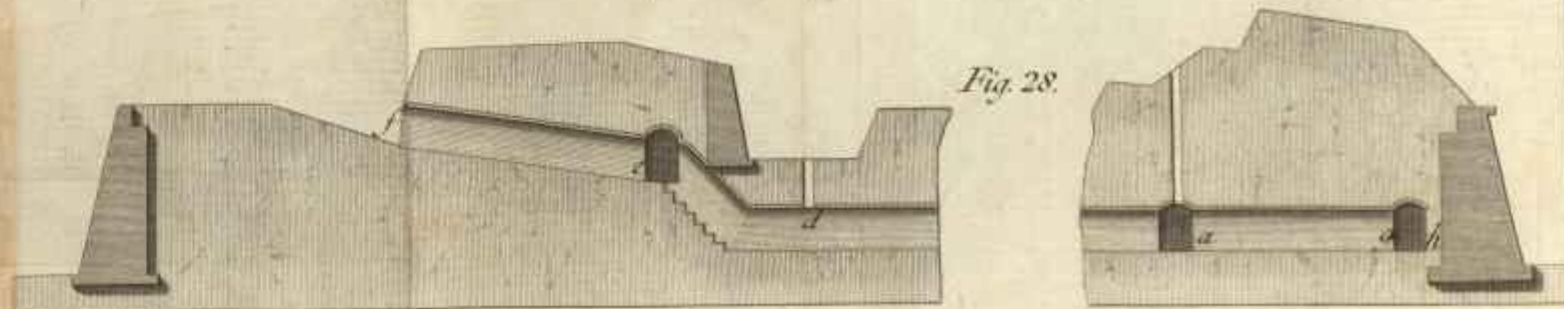


Fig. 27.

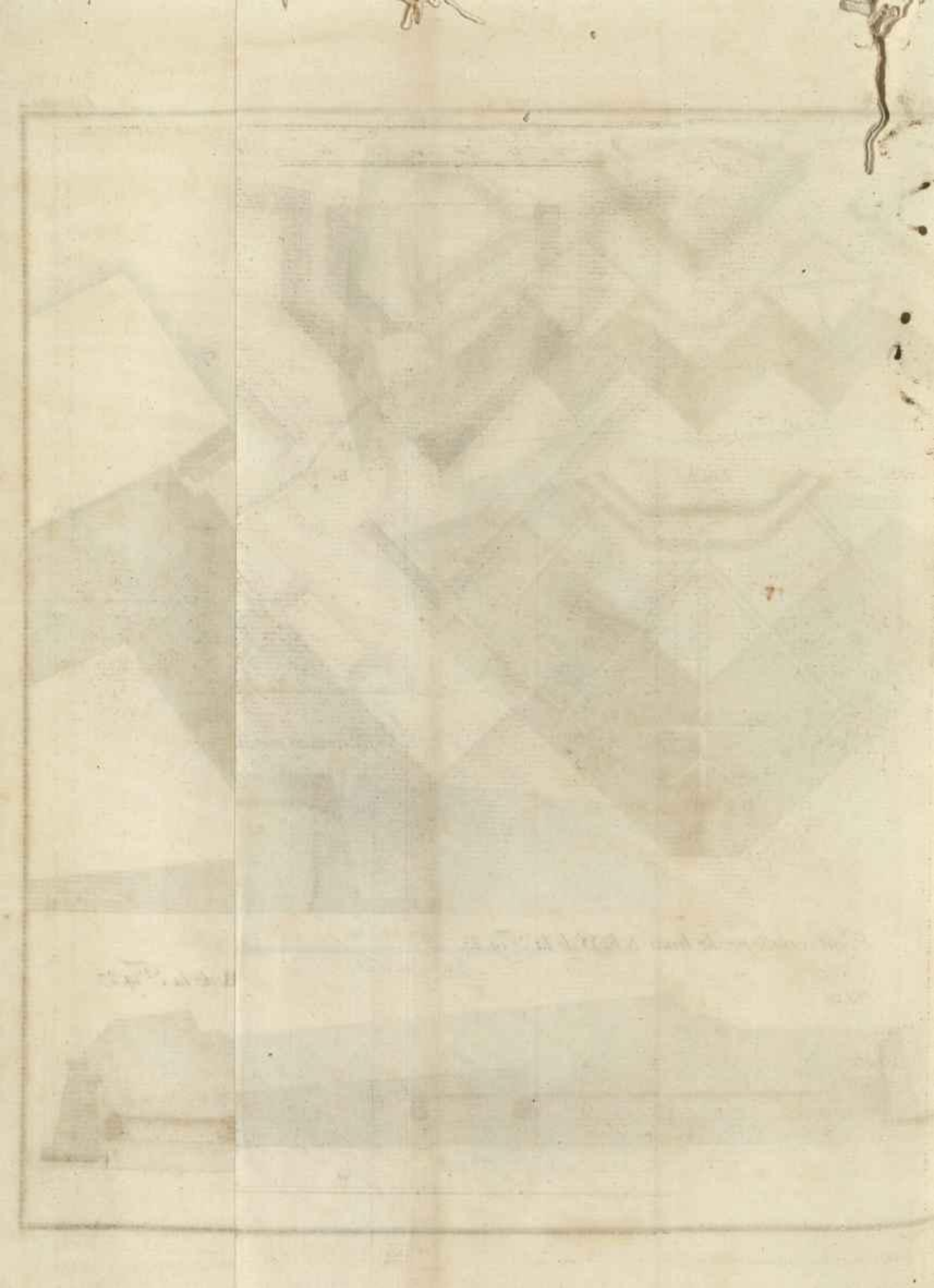


Perfil cortado por la línea FEDAGH de la Fig. 27.

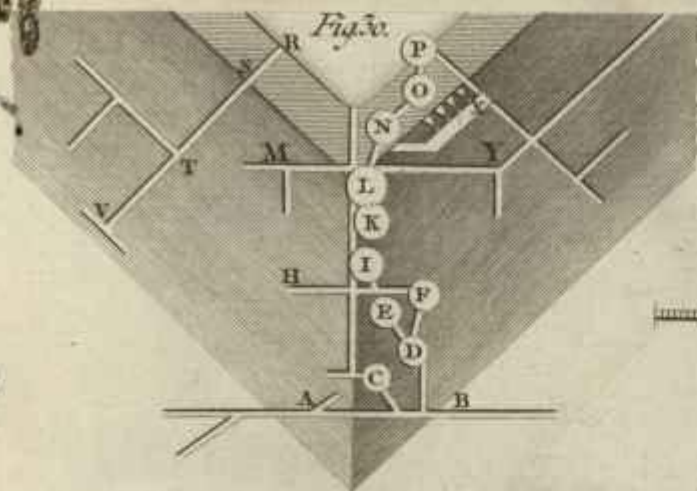
Fig. 28.











10 20 30 40 50 Toises

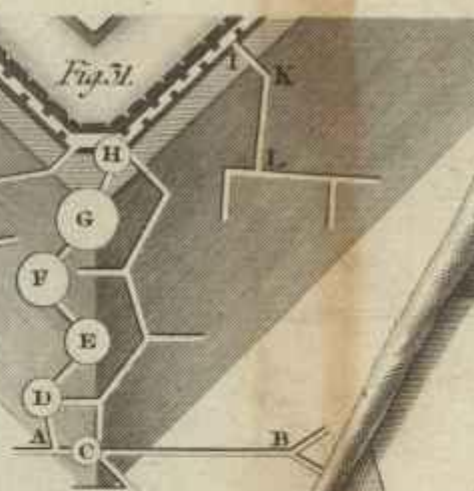


Fig. 31.

*Perfil que pasa por la linea de la Capital, hasta el fosso de la Fig. 30.*



Fig. 32.

*Perfil que pasa por las excavaciones de la Fig. 31.*



Fig. 33.

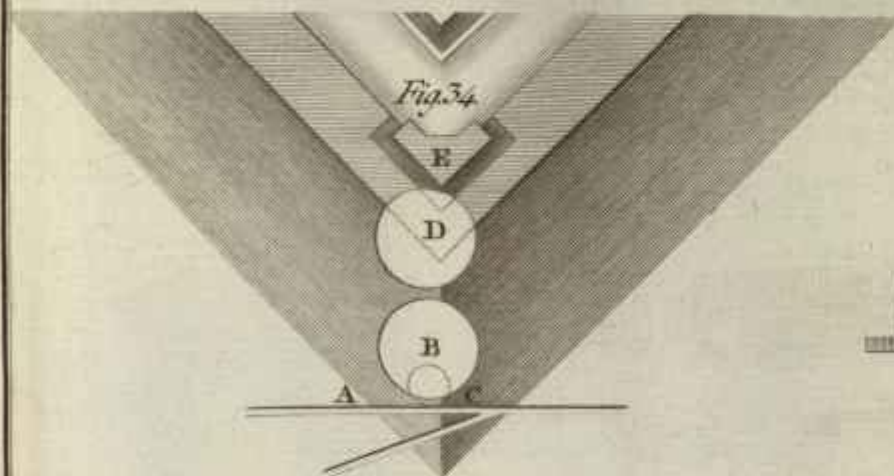


Fig. 34.

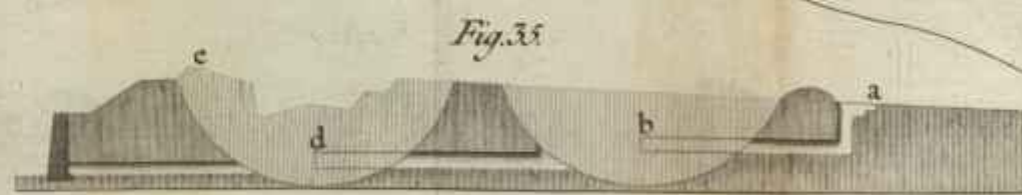


Fig. 35.

1 2 3 4 5 6 7 8 9 10 20 30 Toises

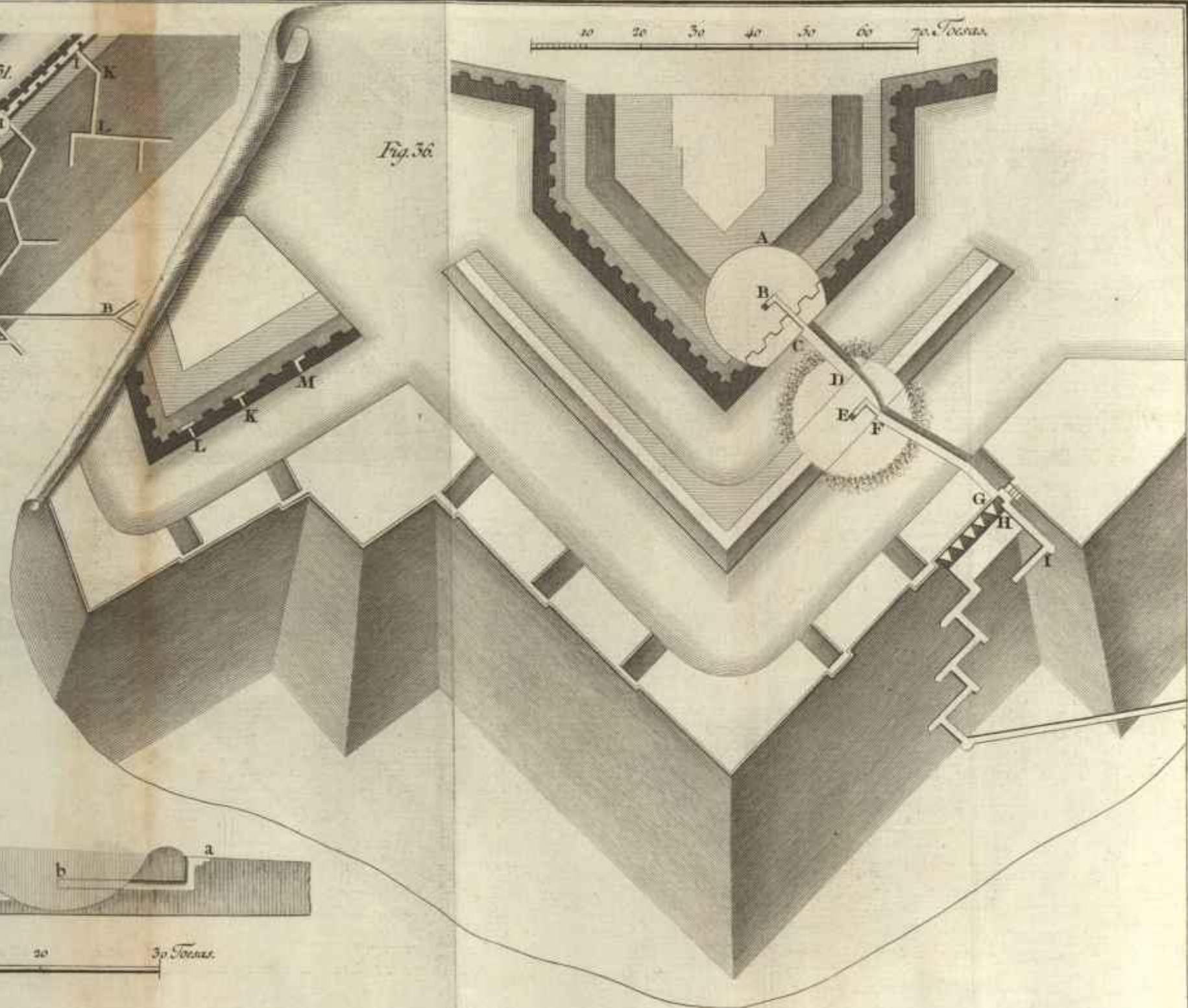
Fig. 37.

*Perfil que pasa por la linea ABCDEFGHI de la Fig. 36.*



1 2 3 4 5 6 7 8 9 10 20 30 Toises

Fig. 36.



10 20 30 40 50 60 70 Toises



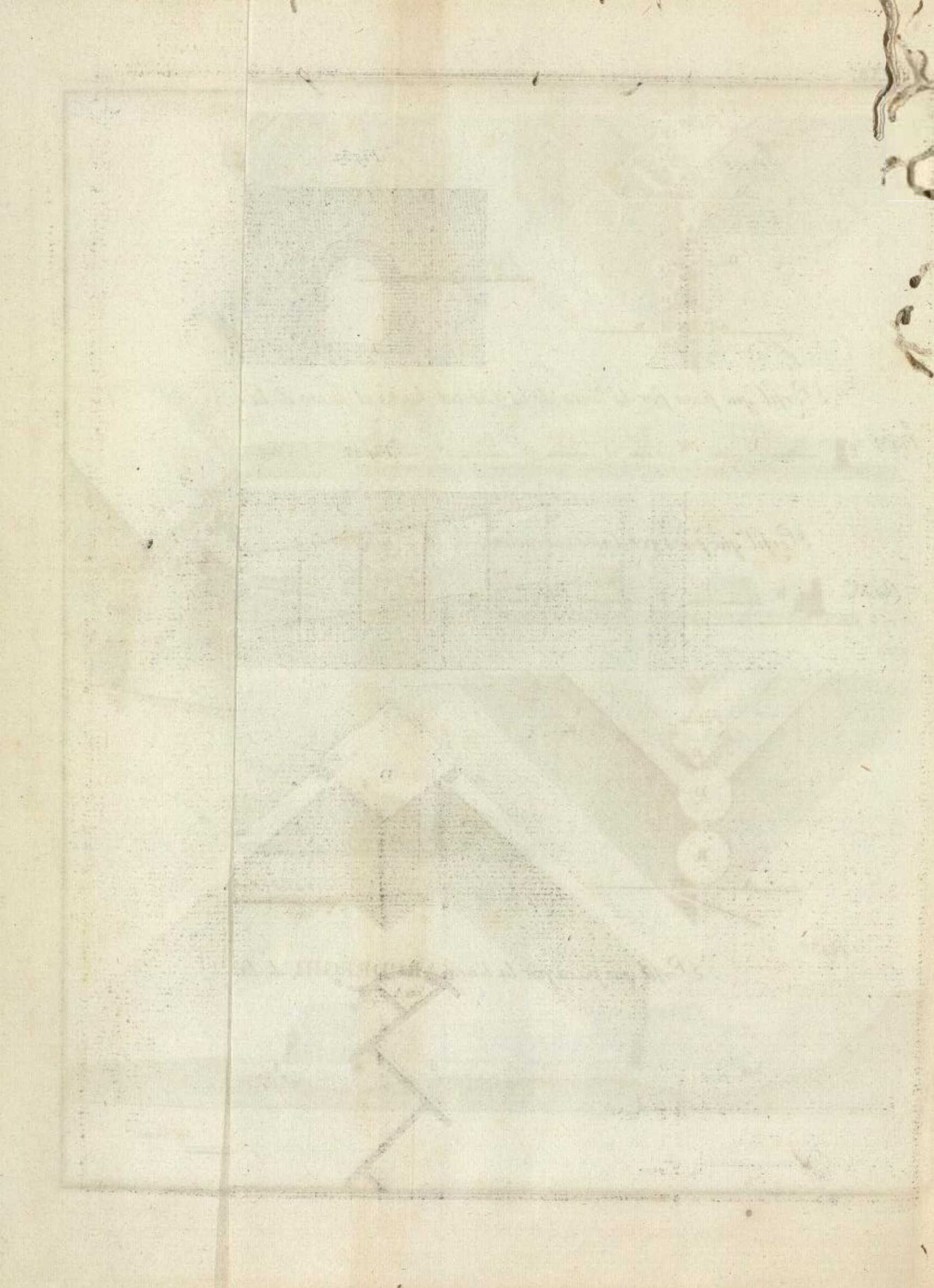




Fig. 38.

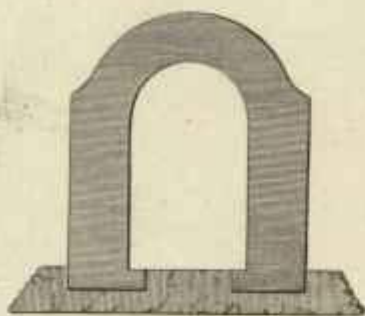


Fig. 39.



Fig. 40.

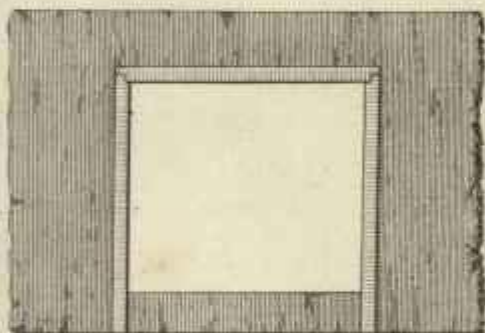


Fig. 42.

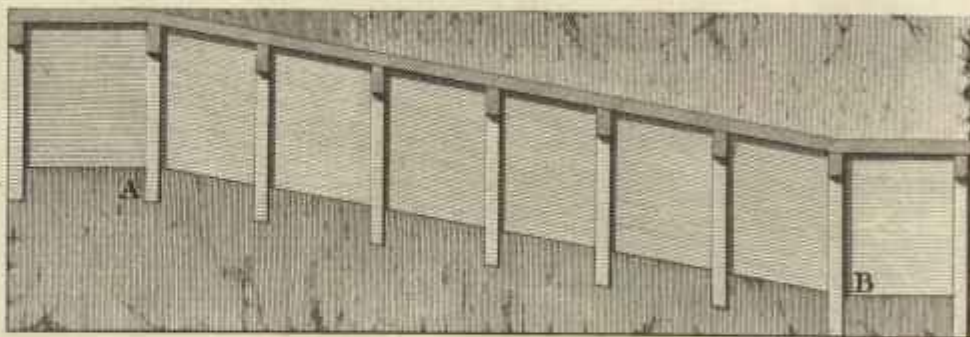
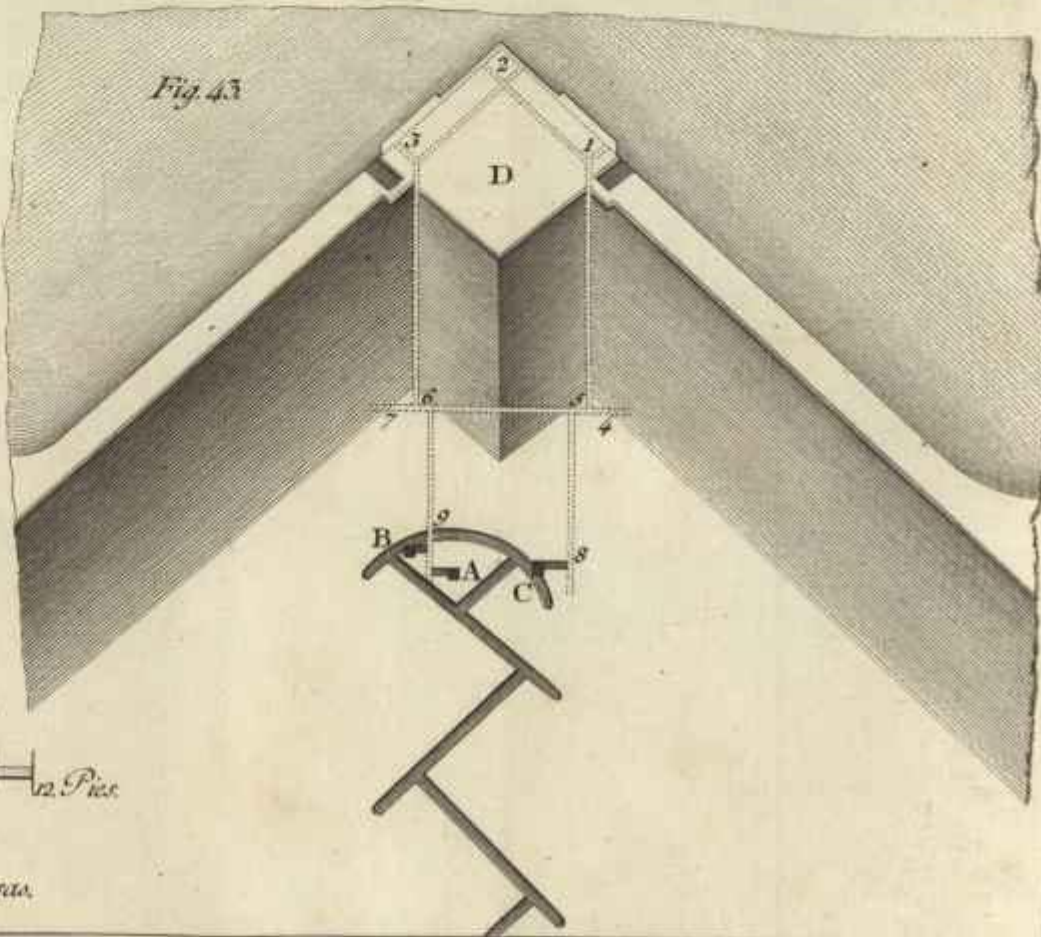


Fig. 41.



Fig. 43.



Escala de los Perfiles



Escala del Plano



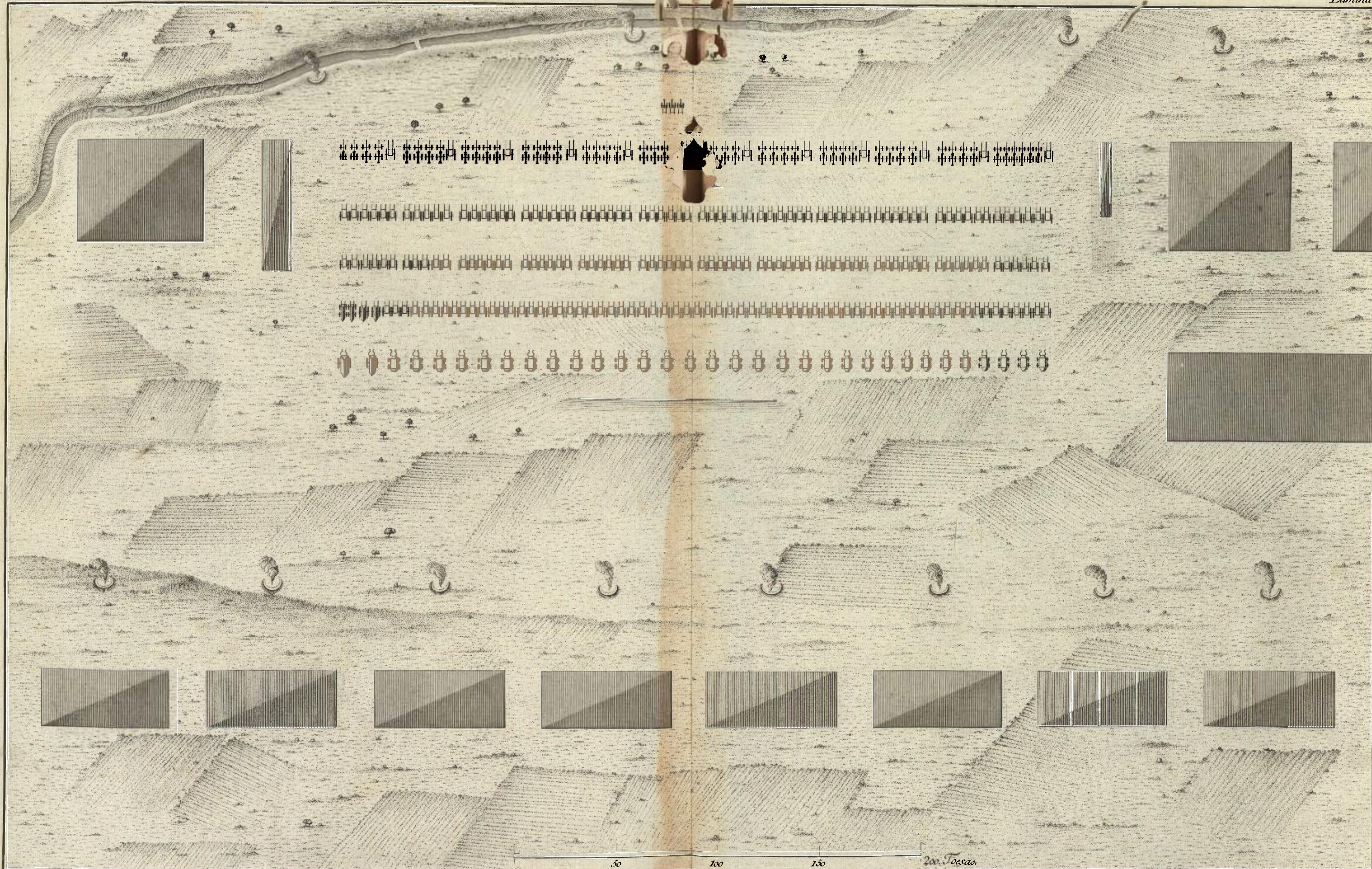
















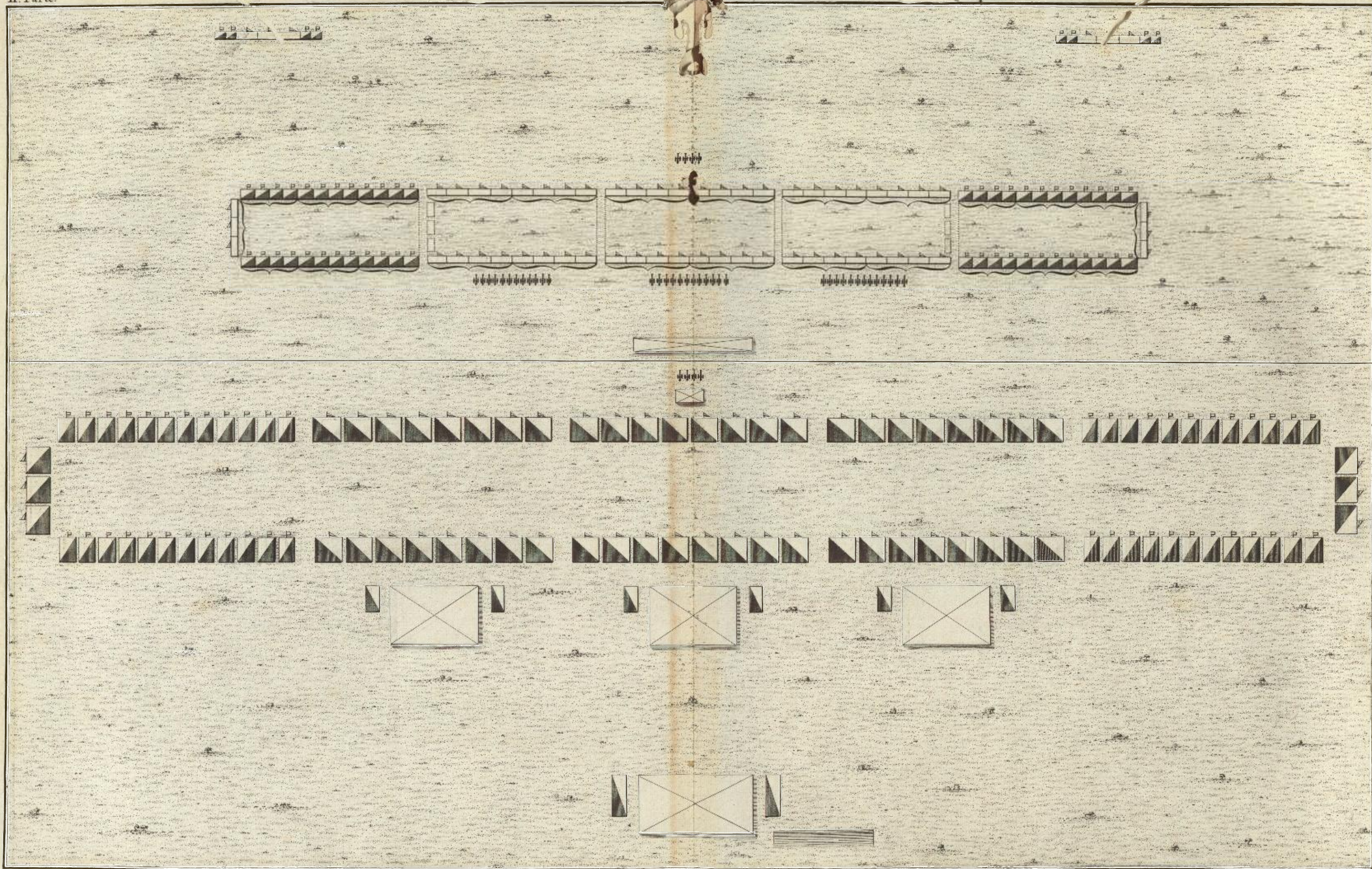
THESE THINGS BEING DONE  
THEY WENT TO THE  
CITY OF JERUSALEM  
AND STAYED THERE  
FOR SEVERAL DAYS  
UNTIL THEY WERE  
CALLED TO THE  
COURT OF THE  
HIGH PRIEST











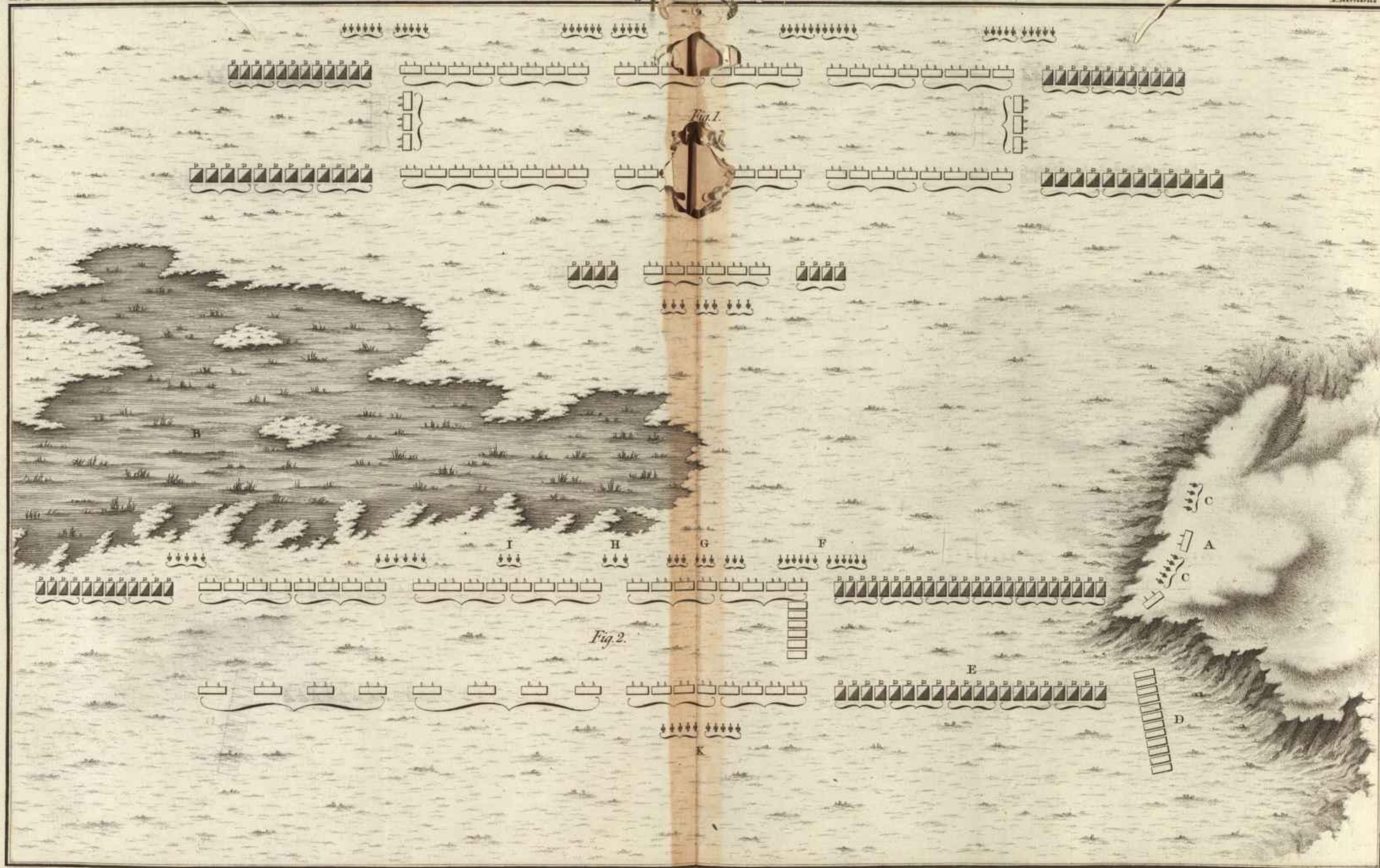








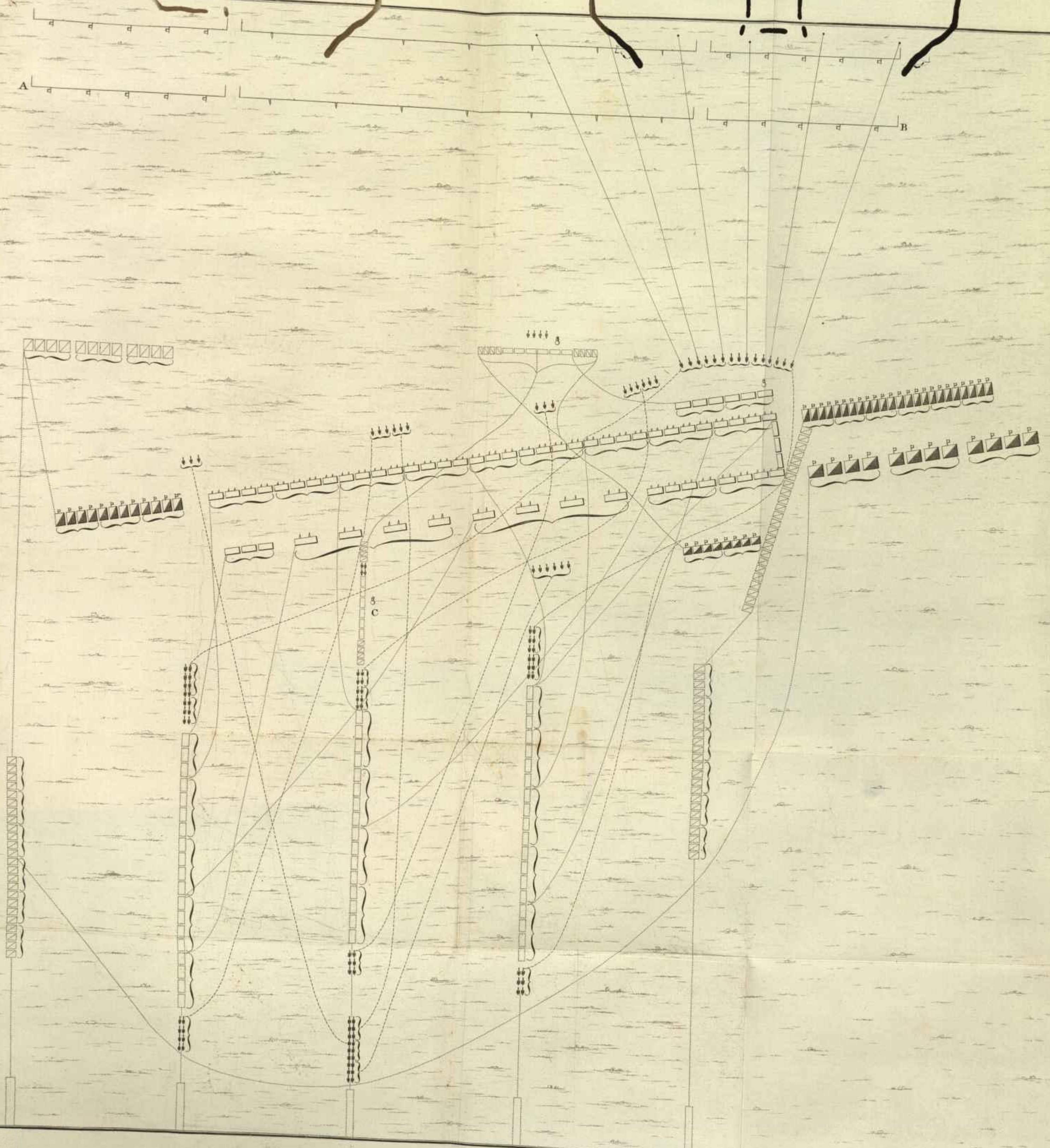












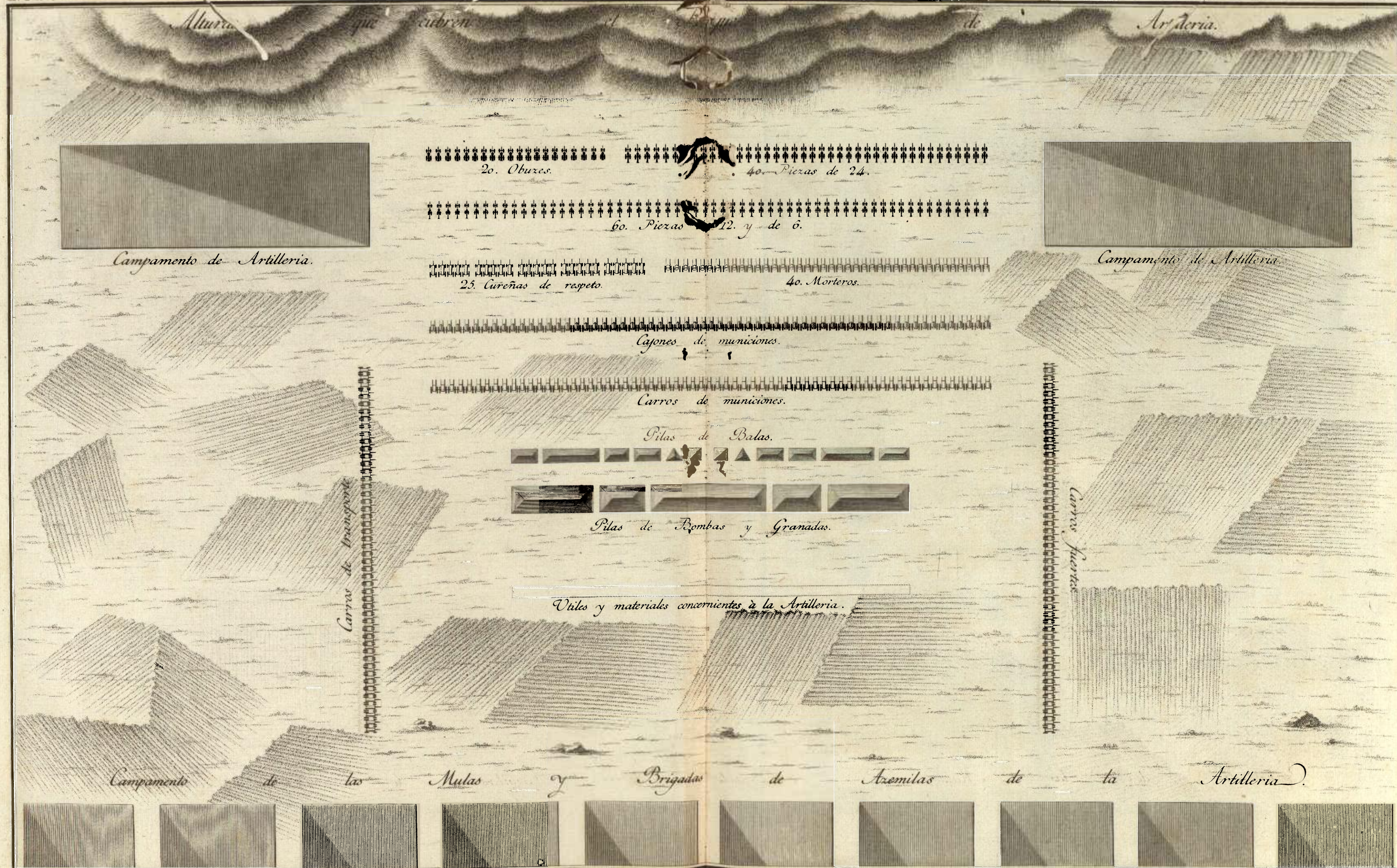








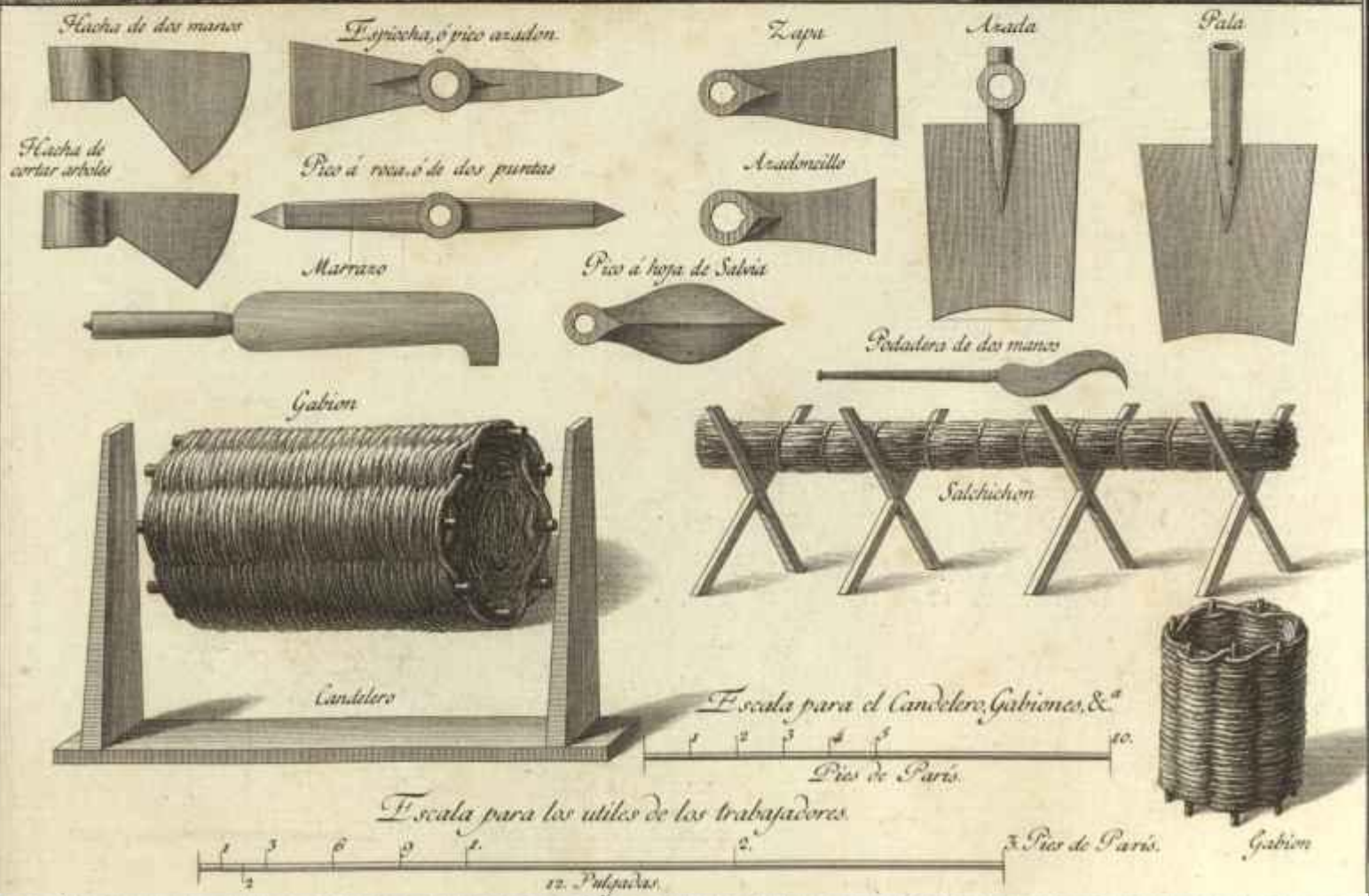
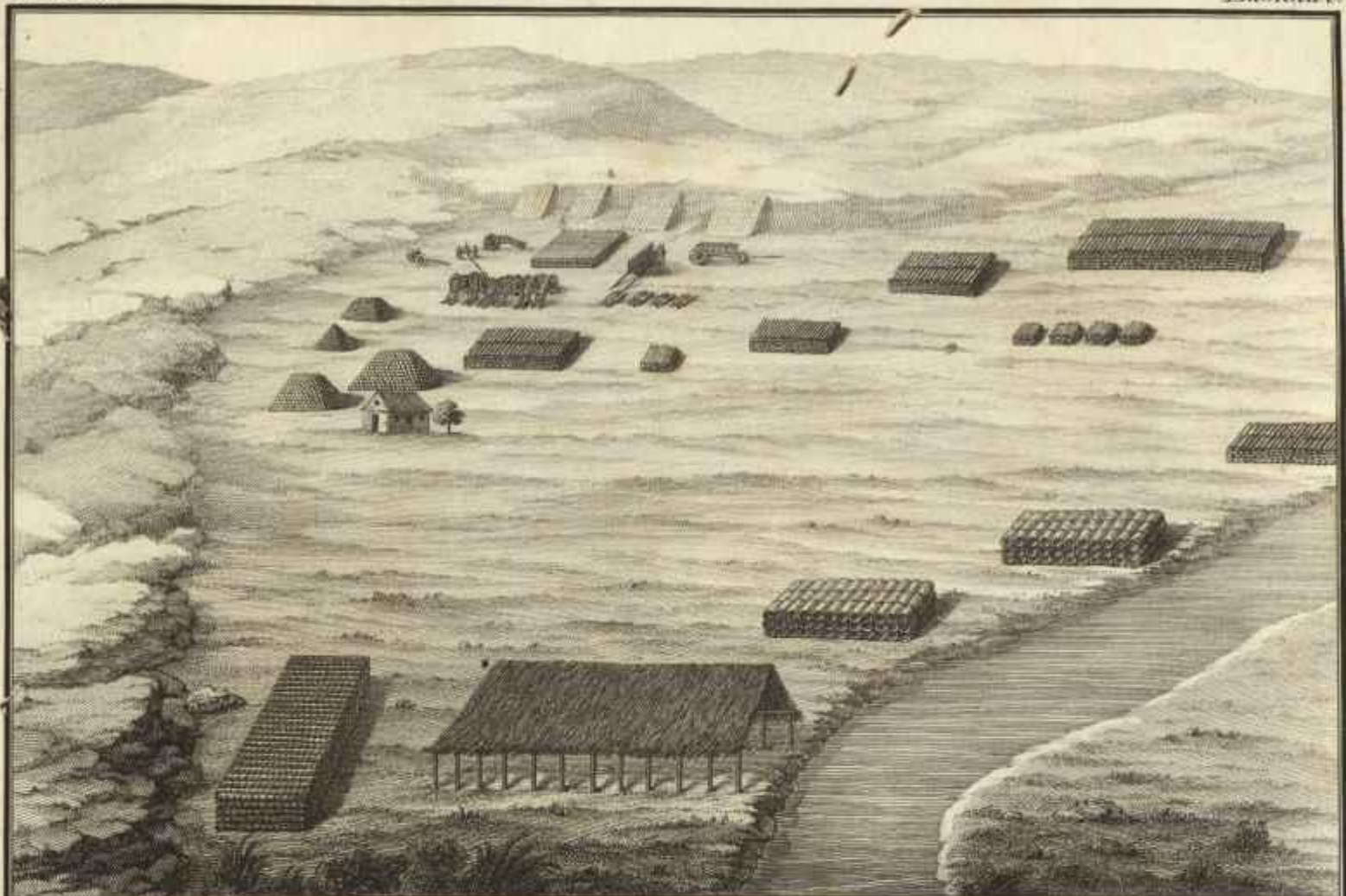




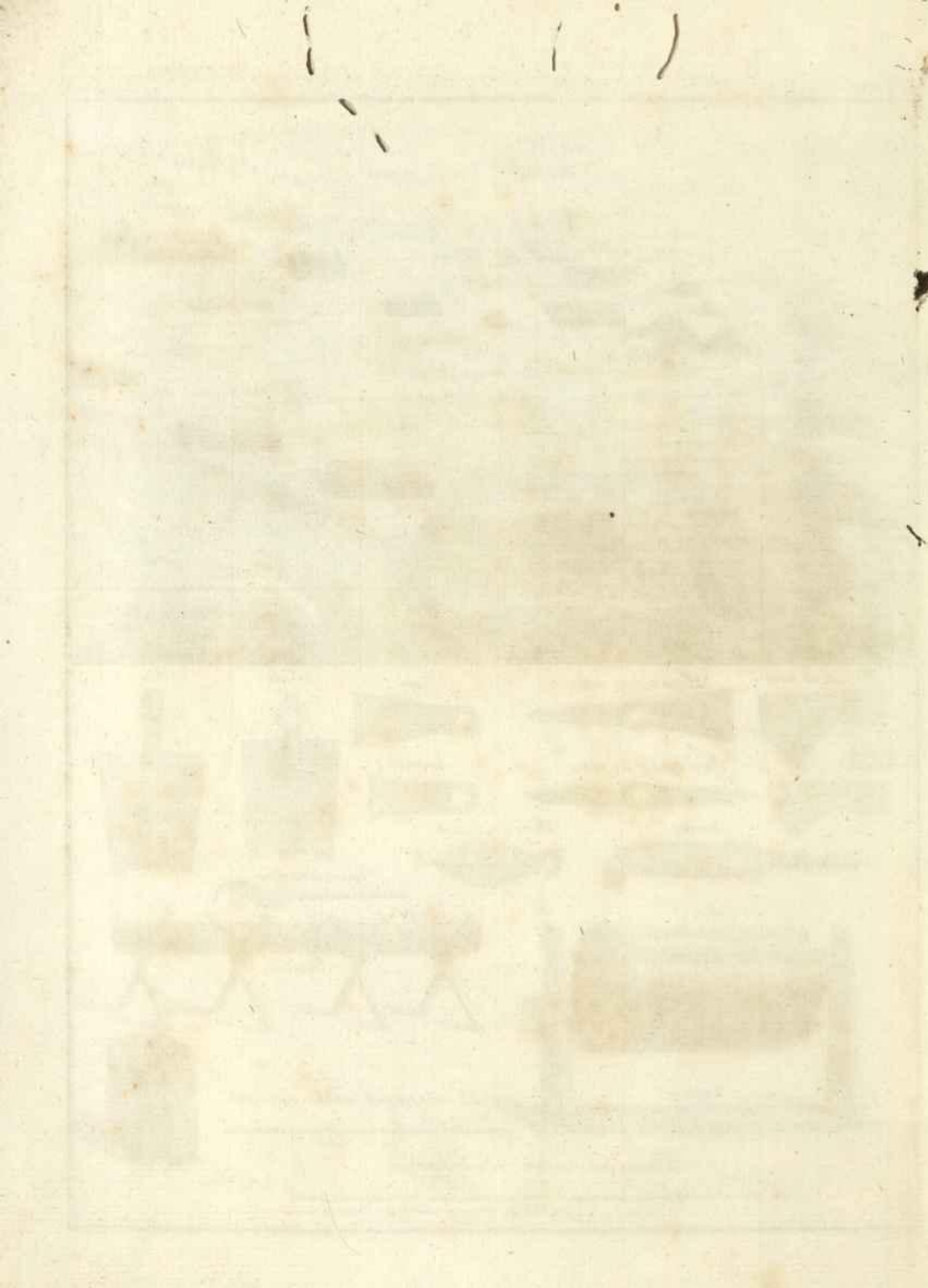








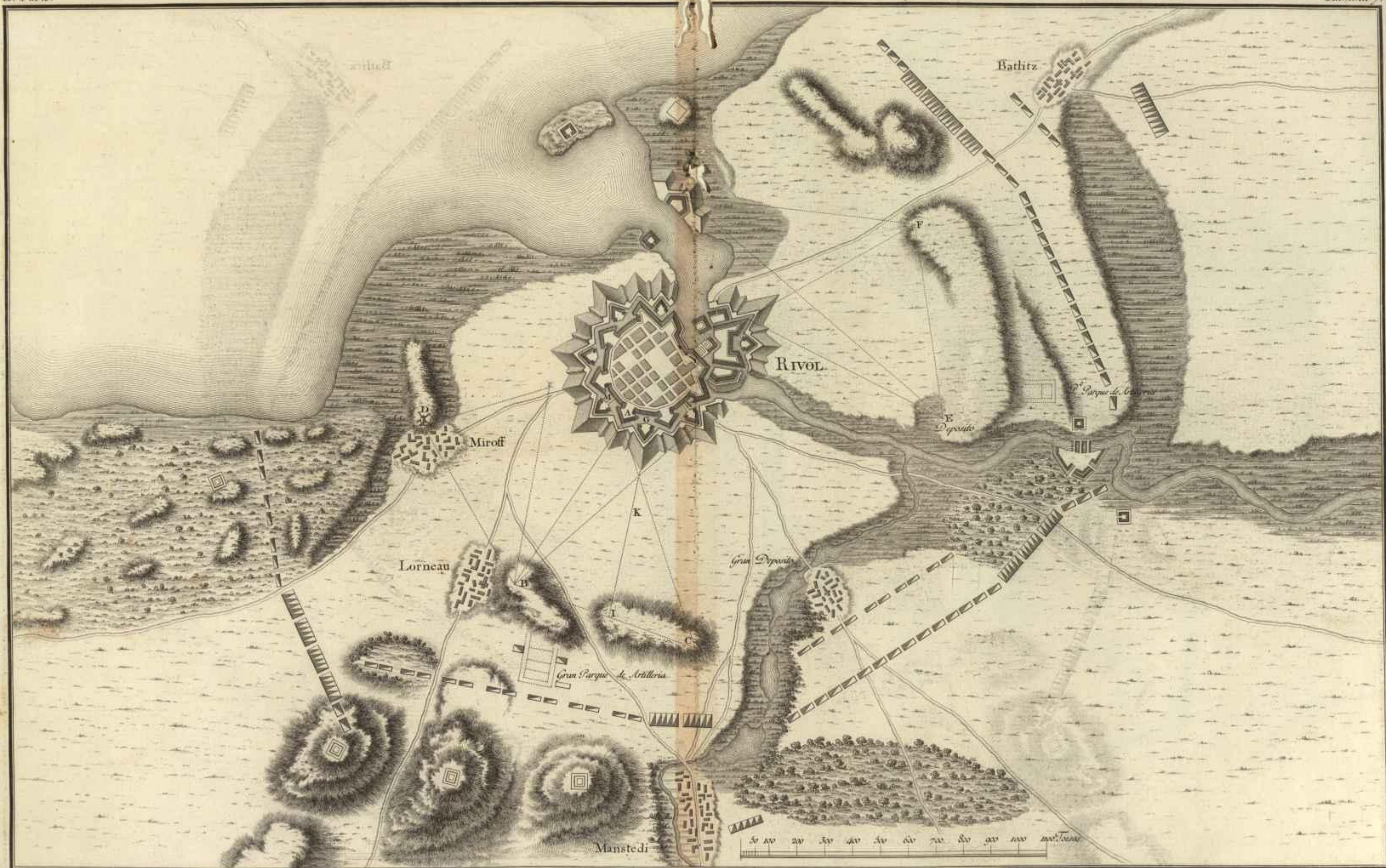








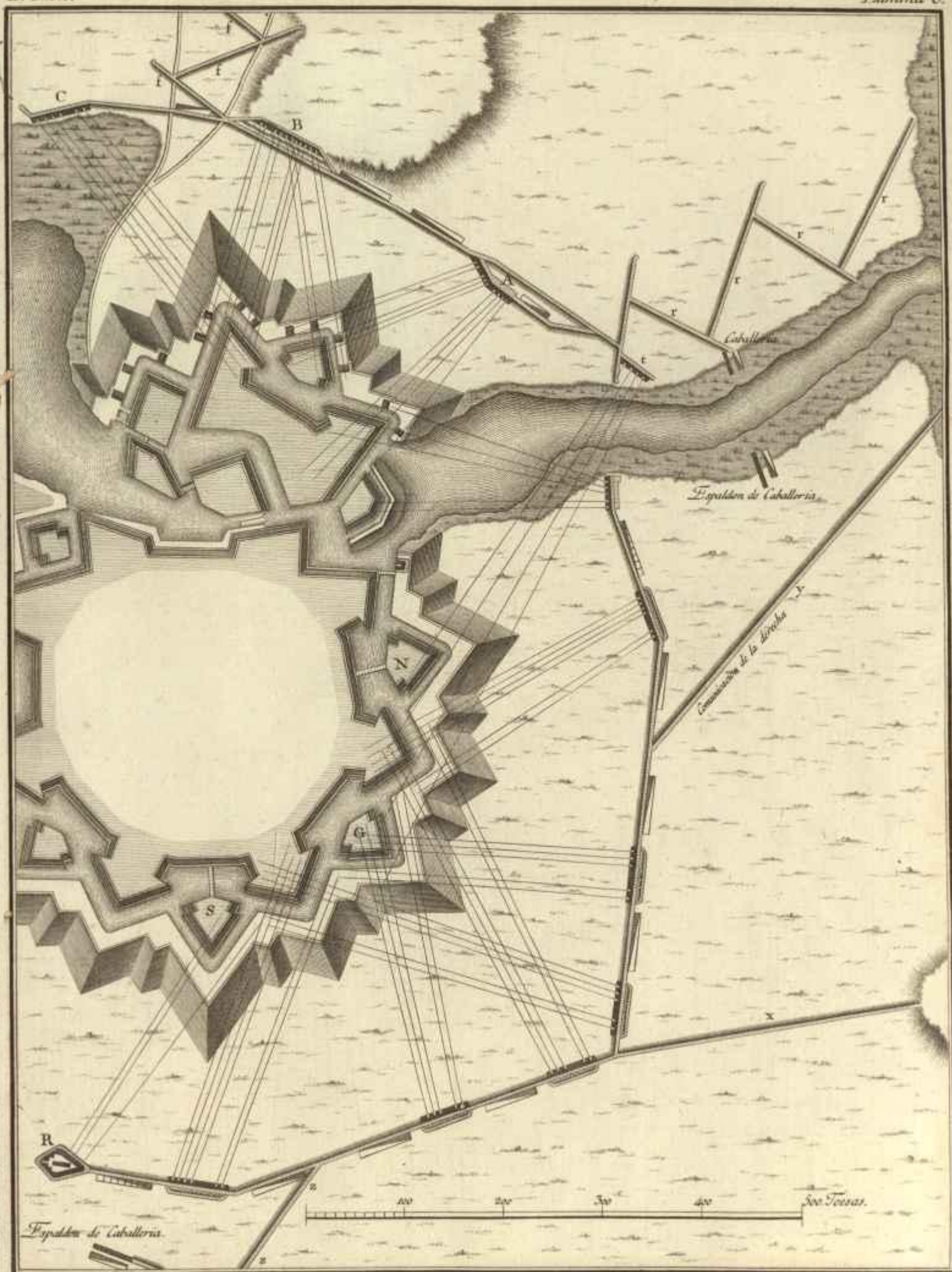












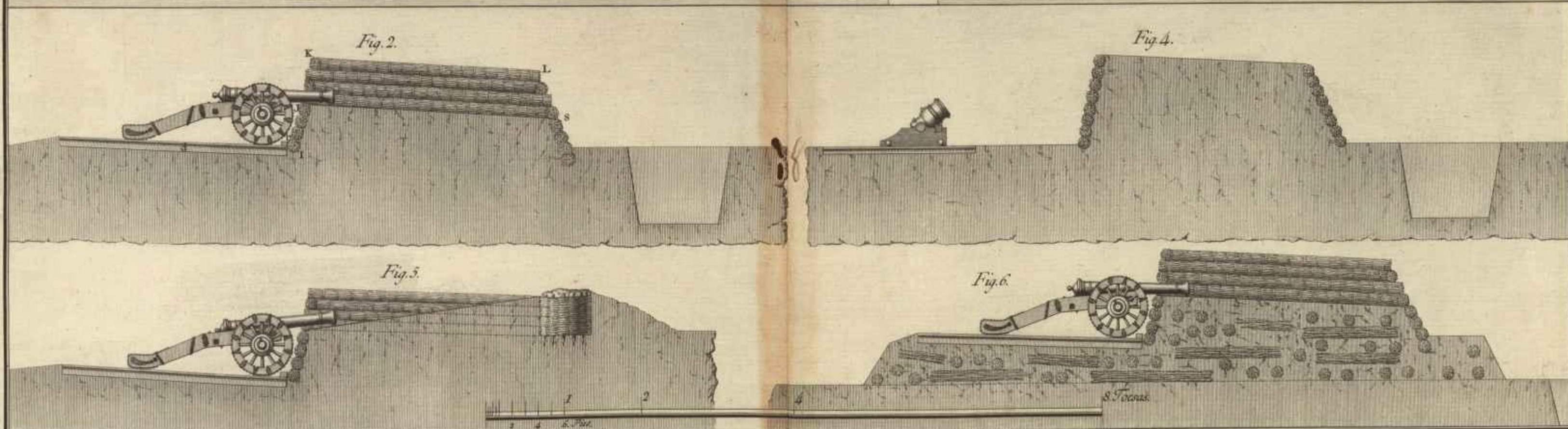
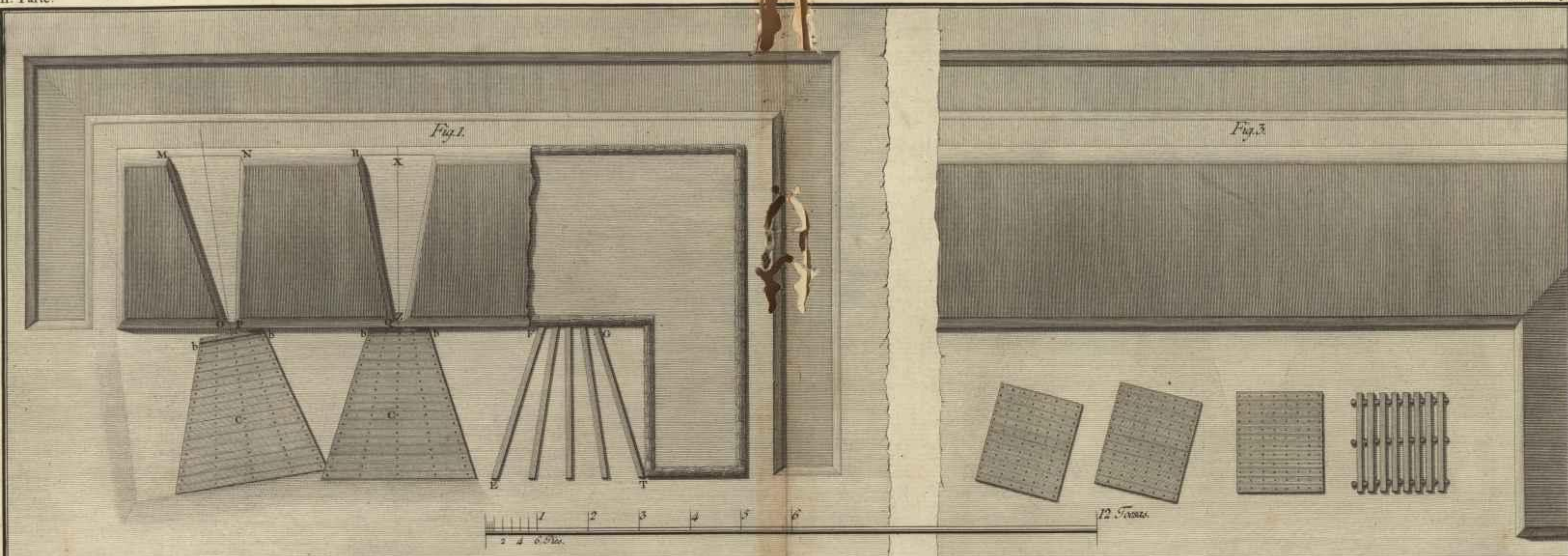








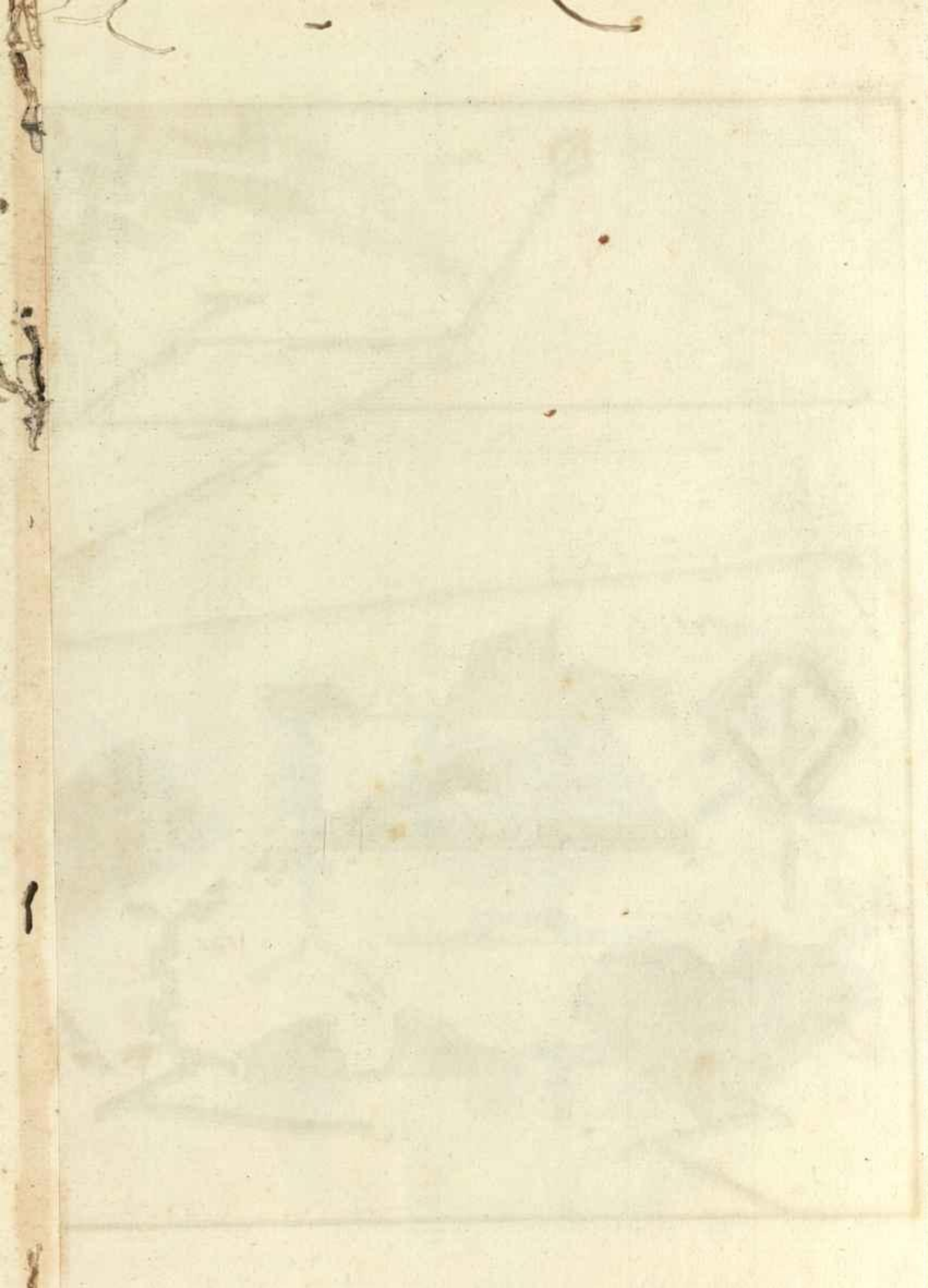




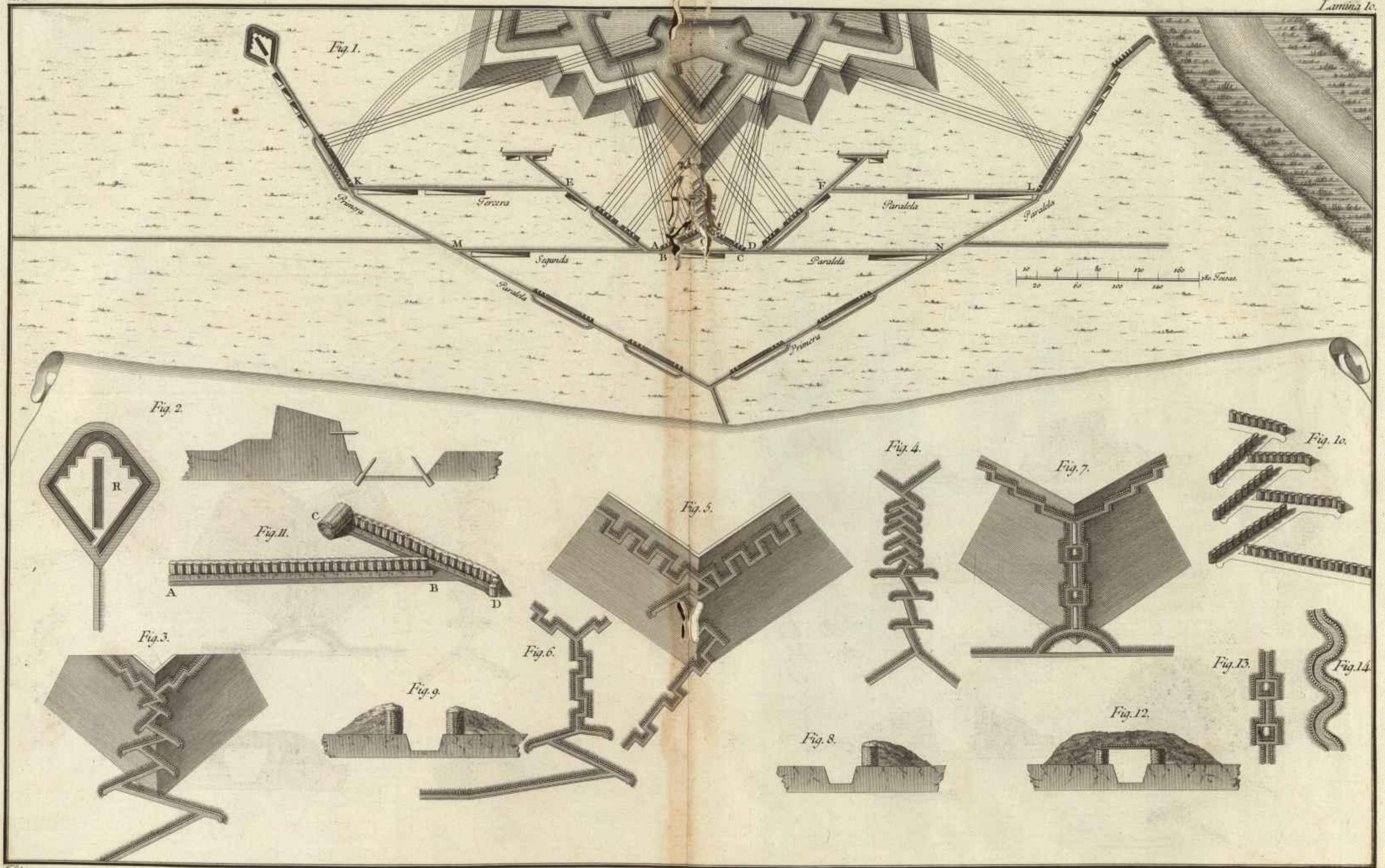








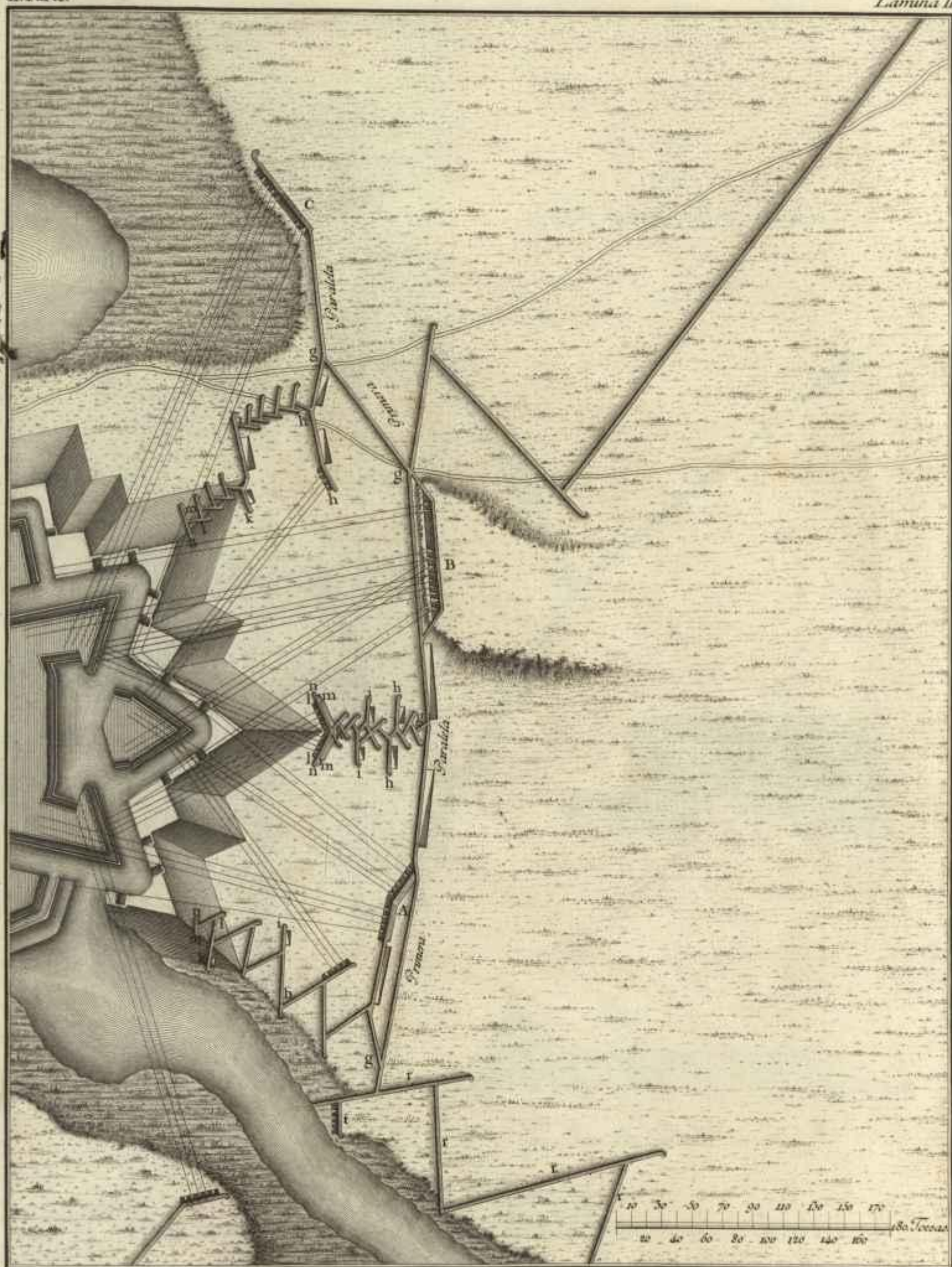








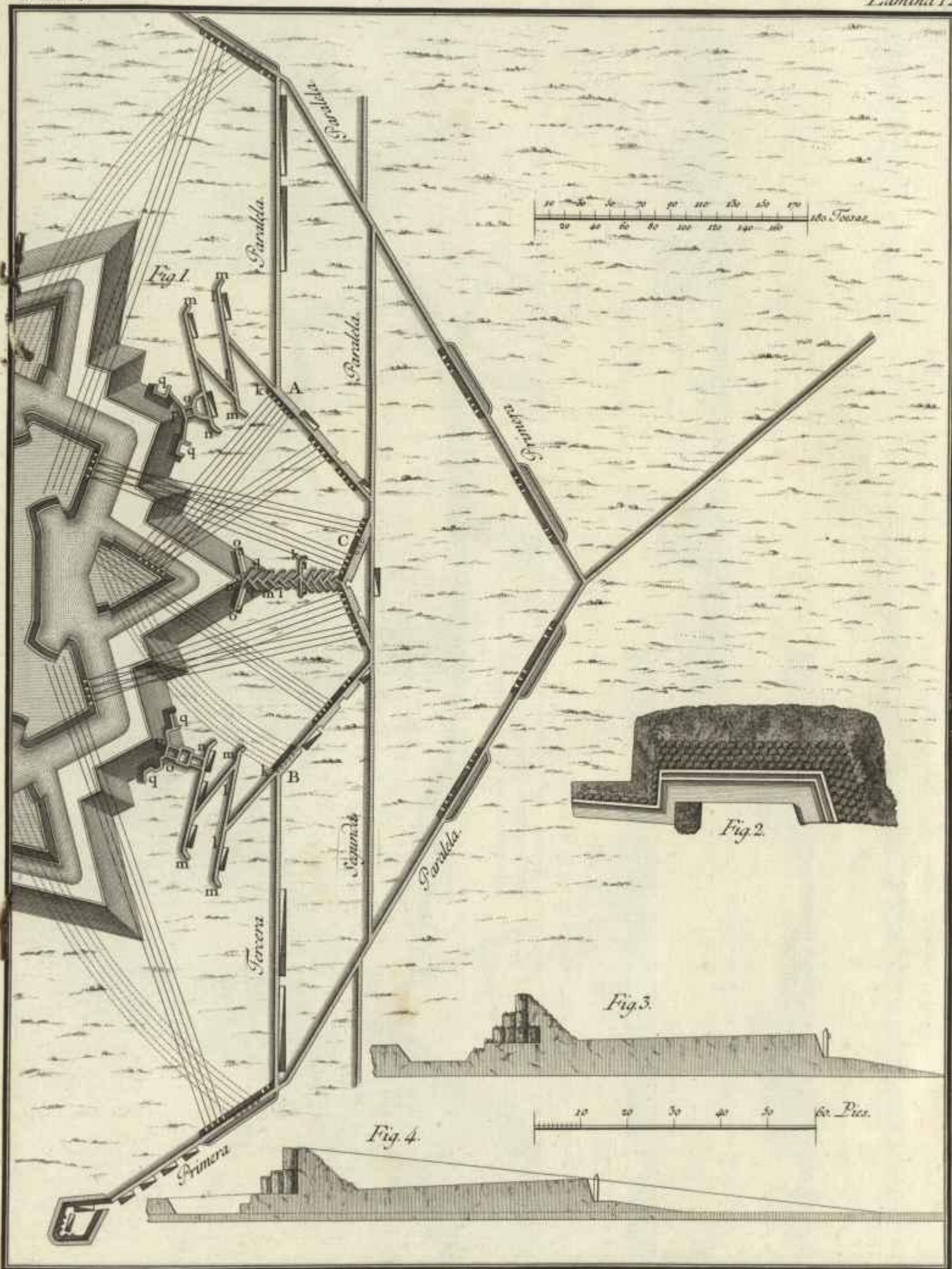














11

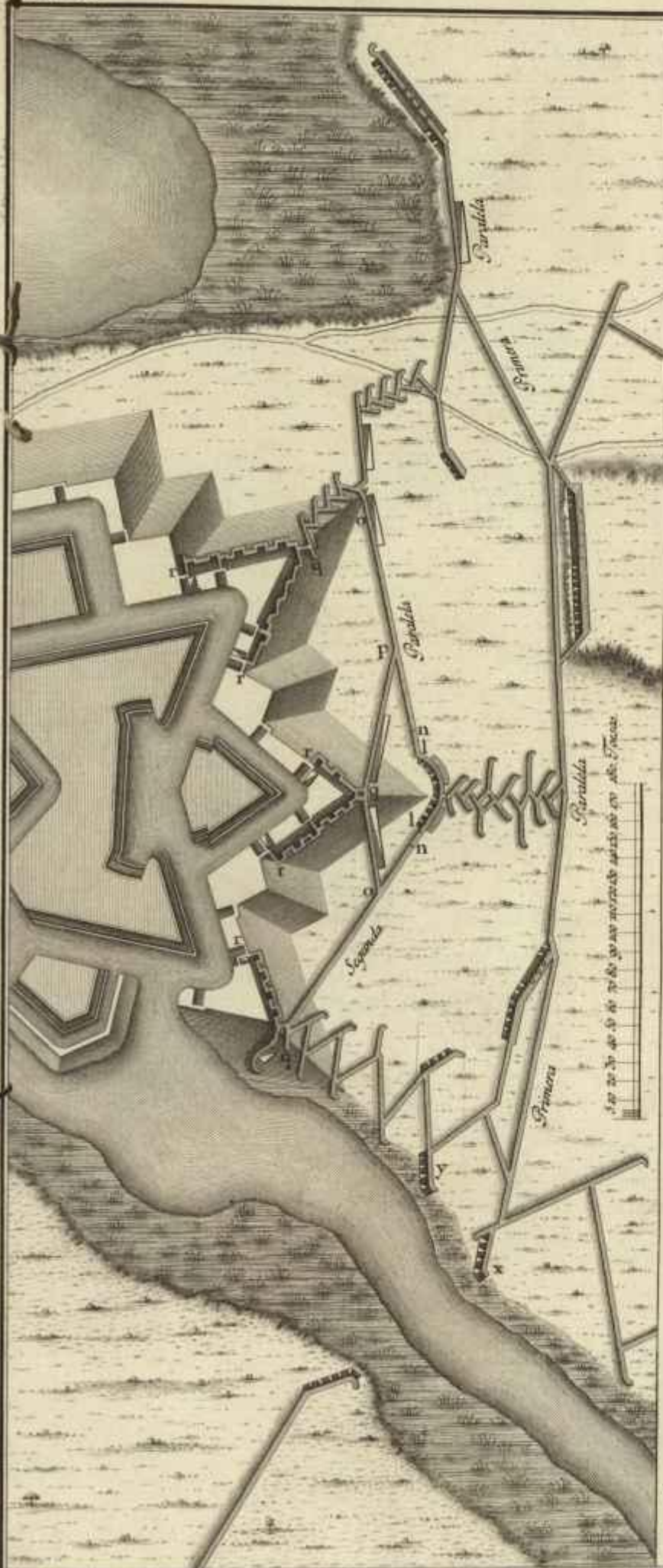
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Handwritten text, likely a title or heading, oriented vertically.

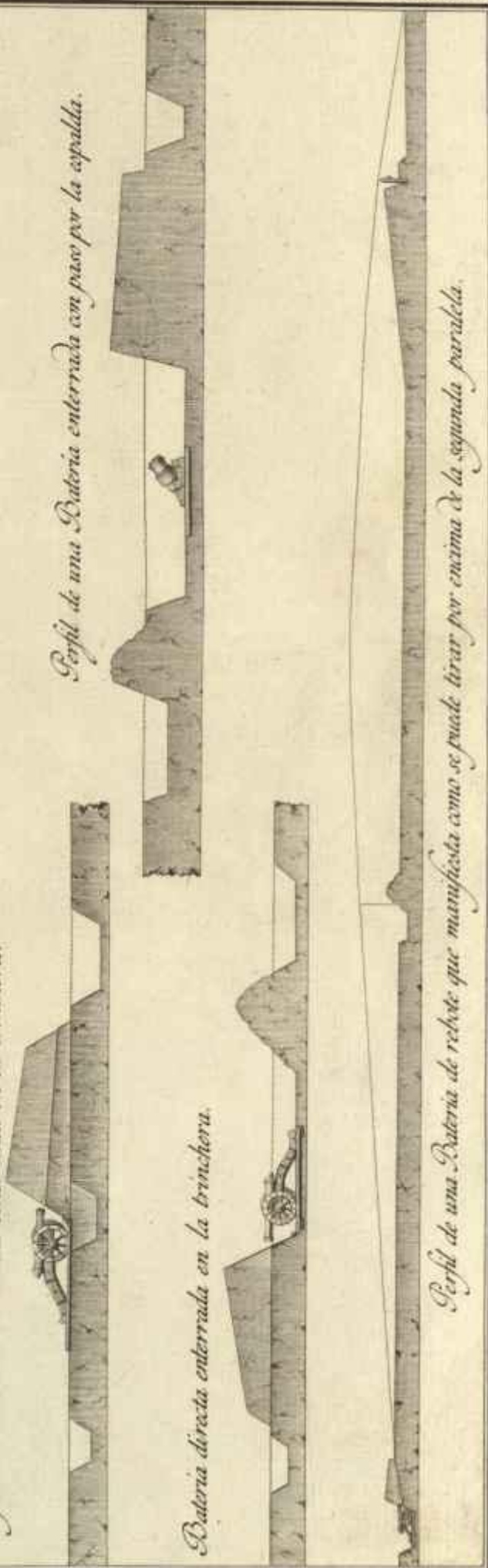
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Handwritten text, likely a title or heading, oriented vertically.





*Perfil de una Bateria Orizental construida en la trinchera.*



*Perfil de una Bateria enterrada con paso por la espalla.*

*Bateria directa enterrada en la trinchera.*

*Perfil de una Bateria de rebote que manifiesta como se puede tirar por encima de la segunda paralela.*



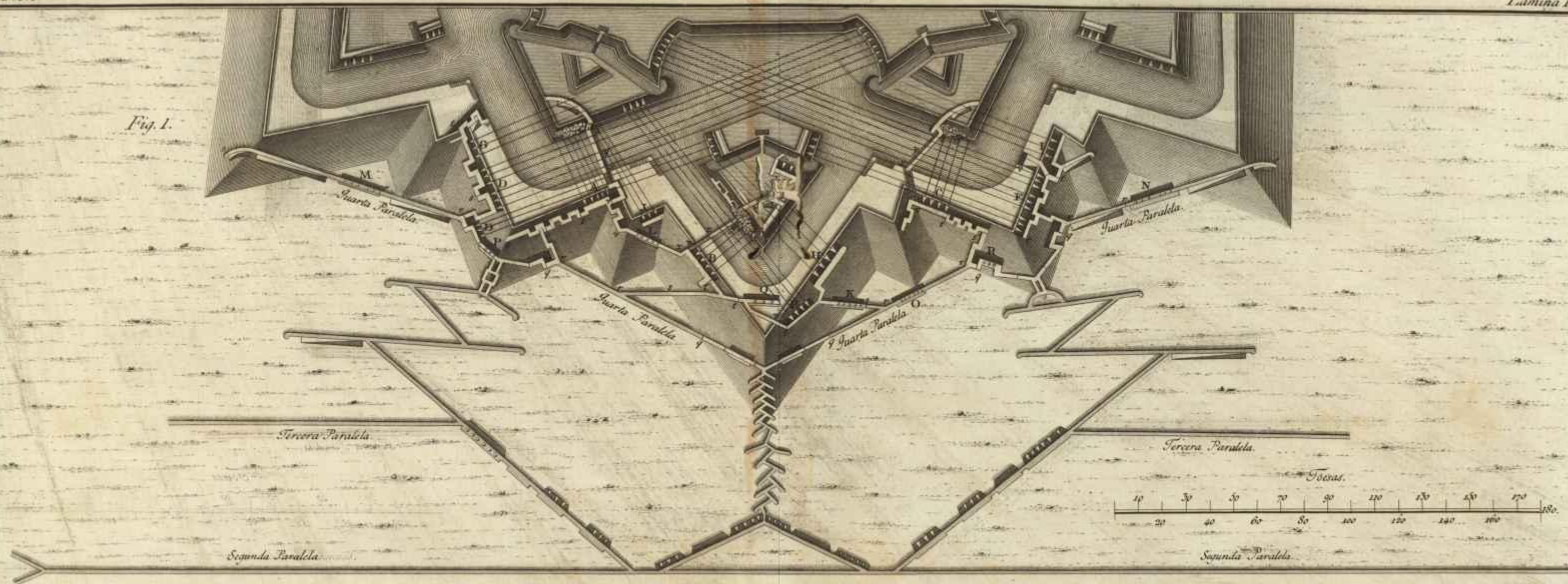








Fig. 1.



Paso de un foso por un Puente Volante.

Fig. 2.



Plano del Puente Volante.

Fig. 3.

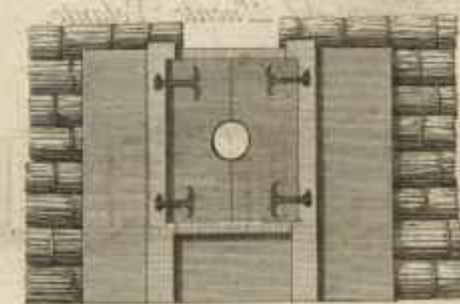


Alojamiento sobre la brecha, fogatas y atrincheramiento del Sitiado en las obras.

Fig. 5.



Fig. 4.



10. Tomas.

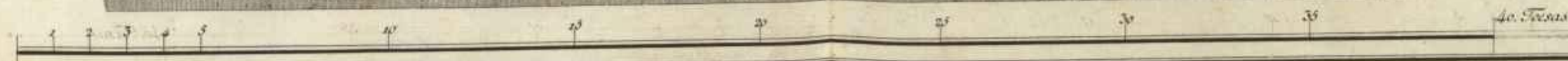
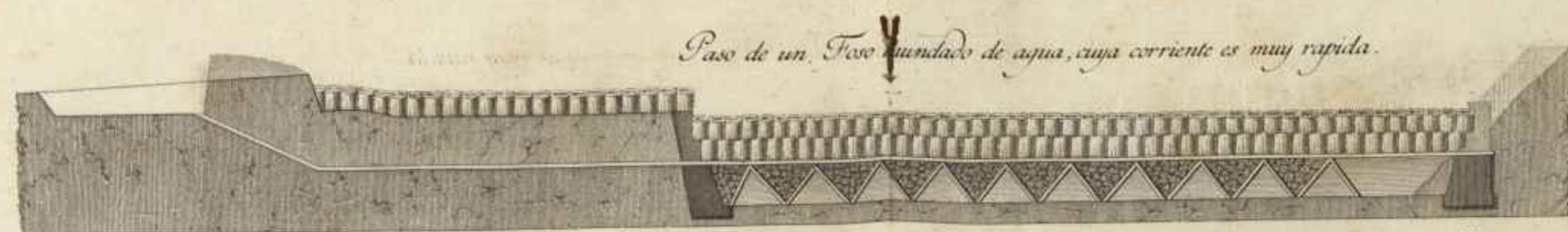
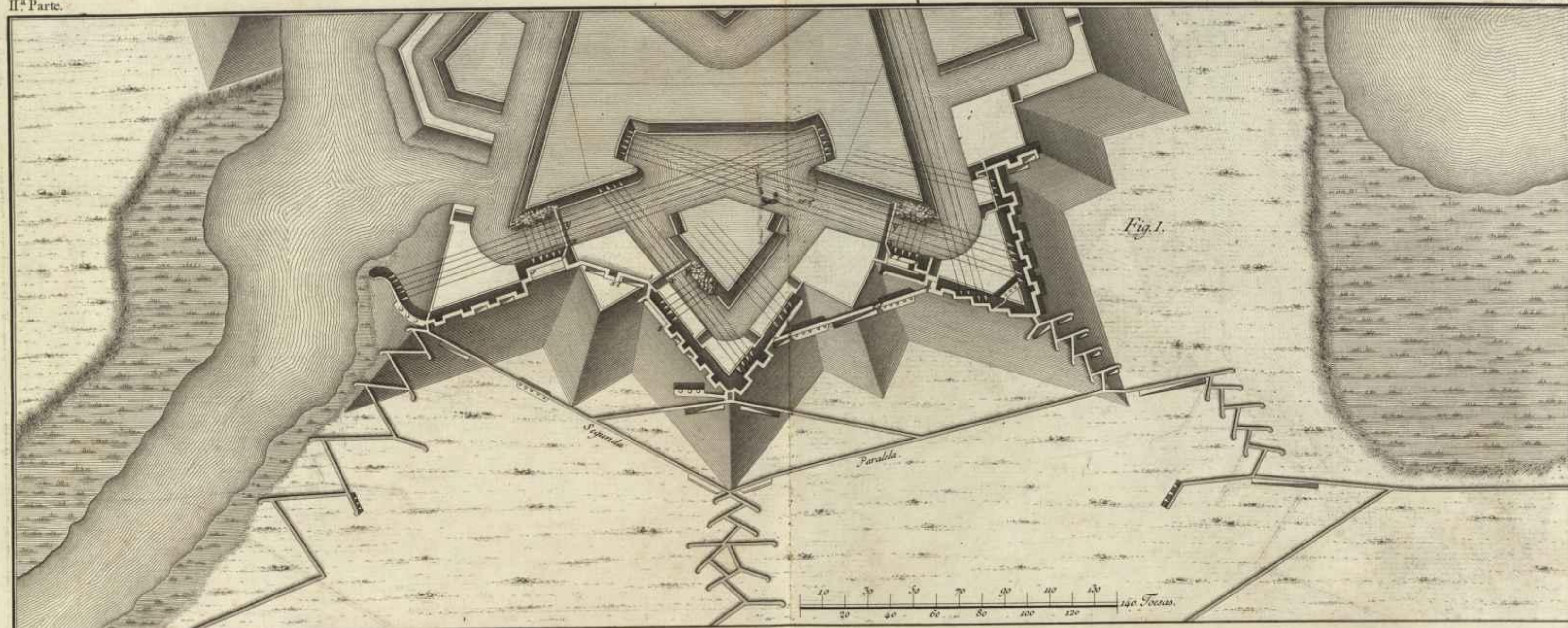


























X27

5222

The image shows a full-page view of marbled paper. The pattern is a complex, organic swirl of colors including earthy browns, muted blues, soft pinks, and off-whites. The texture appears slightly grainy, typical of aged paper. In the top-left corner, there is handwritten text: 'X27' on the first line and '5222' on the second line, both in dark ink.