

*Maax* is a sans-serif typeface whose design possesses few optical corrections so as to give it a certain obviousness and authenticity. Consequently, certain counterforms are relatively small, and can even become clogged when its size is reduced, or when the medium upon which the typeface is printed makes for an imprecise result.

As its name indicates, *Maax Micro* is a variant of the *Maax* typeface, specially designed for use with small and very small sizes. Ink traps, invisible to the naked eye at sizes below 8 points result in more open counterforms. These traps are designed to function by “absorbing” the ink that

would otherwise build up, clogging the counterforms.

The spirit of the original typeface remains intact. *Maax Micro* possesses exactly the same palette of signs as *Maax*, including the many alternative signs that make it so original.

However, some will appreciate these surprising, sometimes extravagant forms, caused by the addition of these ink traps, modifying the principal function of this *Micro* version and setting the typeface in large sizes, using it as an original titling typeface.



Standard

Geometric  
(SS02)Modern  
(SS03)Grotesk  
(SS04)

240 PTS

**MiCr**

120 PTS

**Maax Mi**

56 PTS

**Maax Micro Maax M**

32 PTS

**Maax Micro Maax Micro Maax Mi**

24 PTS

**Maax Micro Maax Micro Maax Micro Maax M**

16 PTS

**Maax Micro Maax Micro Maax Micro Maax Micro Maax Micro Maax**

## INTRODUCTION

## OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is – as a work – protected by laws pertaining to intellectual property rights and – as software – can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: any person or entity found in breach of one or more terms of the licence may be prosecuted.

## THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs\* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

\*A Postscript or Truetype typeface can contain no more than 256 signs.

## SUPPORTED LANGUAGES

Abenaki	Folkspraak	Low Saxon	Sicilian
Afaan Oromo	French	Luxembourgish	Silesian
Afar	Frisian	Maasai	Slovak
Afrikaans	Friulian	Makhuwa	Slovenian
Albanian	Gagauz	Malay	Slovio
Alsatian	Galician	Maltese	Somali
Amis	Ganda	Manx	Sorbian Lower
Anuta	Genoese	Maori	Sorbian Upper
Aragonese	German	Marquesan	Sotho Northern
Aranese	Gikuyu	Meglenoromanian	Sotho Southern
Aromanian	Gooniyandi	Meriam Mir	Spanish
Arernte	Greenlandic	Mirandese	Sranan
Arvanitic	Greenlandic Old	Mohawk	Sundanese
Asturian	Orthography	Moldovan	Swahili
Atayal	Guadeloupean	Montagnais	Swazi
Aymara	Gwichin	Montenegrin	Swedish
Azerbaijani	Haitian Creole	Murrinhpatha	Tagalog
Bashkir	Han	Nagamese Creole	Tahitian
Basque	Hawaiian	Ndebele	Tetum
Belarusian	Hiligaynon	Neapolitan	Tok Pisin
Bemba	Hopi	Ngijambaa	Tokelauan
Bikol	Hotcak	Niuean	Tongan
Bislama	Hungarian	Noongar	Tshiluba
Bosnian	Icelandic	Norwegian	Tsonga
Breton	Ido	Novial	Tswana
Bulgarian	Ilocano	Occidental	Tumbuka
Romanization	Indonesian	Occitan	Turkish
Cape Verdean	Interglossa	Oshiwambo	Turkmen
Catalan	Interlingua	Ossetian	Tuvaluan
Cebuano	Irish	Palauan	Tzotzil
Chamorro	Istorianian	Papiamentu	Ukrainian
Chavacano	Italian	Piedmontese	Uzbek
Chichewa	Jamaican	Polish	Venetian
Chickasaw	Javanese	Portuguese	Vepsian
Chinese Pinyin	Jerriais	Potawatomi	Volapuk
Cimbrian	Kaingang	Qeqchi	Voro
Cofan	Kala Lagaw Ya	Quechua	Wallisian
Corsican	Kapampangan	Rarotongan	Walloon
Creek	Kaqchikel	Romanian	Waraywaray
Crimean Tatar	Karakalpak	Romansh	Warlpiri
Croatian	Karelian	Rotokas	Wayuu
Czech	Kashubian	Sami Inari	Welsh
Danish	Kikongo	Sami Lule	Wikmungkan
Dawan	Kinyarwanda	Sami Northern	Wiradjuri
Delaware	Kiribati	Sami Southern	Wolof
Dholuo	Kirundi	Samoan	Xavante
Drehu	Klingon	Sango	Xhosa
Dutch	Kurdish	Saramaccan	Yapese
English	Ladin	Sardinian	Yindjibarndi
Esperanto	Latin	Scottish Gaelic	Zapotec
Estonian	Latino Sine	Serbian	Zulu
Faroese	Latvian	Seri	Zuni
Fijian	Lithuanian	Seychellois	
Filipino	Lojban	Shawnee	
Finnish	Lombard	Shona	

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ELEMENTARY PRINCIPLES OF USE

**To buy ore** By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

**Copy?** By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

**Test!** 205TF makes test typefaces available. Before downloading them from [www.205.tf](http://www.205.tf) you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

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RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.

Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual "crash" following the installation of a typeface obtained through the [www.205.tf](http://www.205.tf) website.

STYLES

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REGULAR

Maax Micro Regular

ITALIC

*Maax Micro Italic*

MEDIUM

Maax Micro Medium

MEDIUM ITALIC

*Maax Micro Medium Italic*

BOLD

**Maax Micro Bold**

BOLD ITALIC

***Maax Micro Bold Italic***

## CHARACTER MAP

UPPERCASES	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASES	abcdefghijklmnopqrstuvwxyz
STANDARD PUNCTUATION	.,:;...!ı?¿·•*#//\--_(){}[],, ""' '«»‹›"'
CAPS PUNCTUATION	Hi¿·/\--_(){}[]«»‹›
STANDARD LIGATURES	fb ff ffb ffh ffi ffj ffk ffi fft fh fj fk ft fi fl
DISCRETIONARY LIGATURES	tf tt
DEFAULT FIGURES	0 0 1 2 3 4 5 6 7 8 9 f ç ¤ \$ € £ ¥
PROPORTIONAL LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9 f ç ¤ \$ € £ ¥
PROPORTIONAL OLD STYLE FIGURES	0 0 1 2 3 4 5 6 7 8 9 f ç \$ \$ € £ ¥
TABULAR LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9 f ç \$ \$ € £ ¥
TABULAR OLD STYLE FIGURES	0 0 1 2 3 4 5 6 7 8 9 f ç \$ \$ € £ ¥
PREBUILD & AUTOMATIC FRACTIONS	1/2 1/4 3/4 1/8 3/8 5/8 7/8    0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
SUPERSCRIPTS/ SUBSCRIPTS	H <sup>0 1 2 3 4 5 6 7 8 9</sup> H <sub>0 1 2 3 4 5 6 7 8 9</sub>
NUMERATORS/ DENOMINATORS	H <sup>0 1 2 3 4 5 6 7 8</sup> H <sub>0 1 2 3 4 5 6 7 8 9</sub>
ORDINALS	1 <sup>a</sup> d e g l m n o r s t    N <sup>o</sup> N <sup>os</sup> n <sup>o</sup> n <sup>os</sup>
SYMBOLS & MATHEMATICAL SIGNS	@ & ¶ § © ® ¢ ™ °   ¡ ¢ ‡ € n ° + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∞ ∅ ∫ Ω Δ ∏ Σ √ ∂ μ % ‰
ACCENTED UPPERCASES	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÷ ÿ
ACCENTED LOWERCASES	á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÷ ÿ
ORNAMENTS	♥ ● ◆ ■ ▲ ► ▼ ◀ ◁
ARROWS (SS01)	↑ ↗ → ↘ ↓ ↙ ← ↘ ↔ ↕

CHARACTER MAP (STYLISTIC SET 02: GEOMETRIC)

UPPERCASES	A G I J K M Q V W X
LOWERCASES	a e f g h j k l m n r s t u y
STANDARD PUNCTUATION	. , : ; ... ! j ? ç · , “ ” ’ ’ ’
CAPS PUNCTUATION	H i ç ·
STANDARD LIGATURES	ff fi fl fb ffb ffn ffi ffj ffk ffi ffit fh fj fk ft
DISCRETIONARY LIGATURES	tf tt
DEFAULT FIGURES	0 0 1 2 3 4 5 7 8 9
PROPORTIONAL LINING FIGURES	0 0 1 2 3 4 5 7 8 9
PROPORTIONAL OLD STYLE FIGURES	ø 0 1 2 3 4 5 6 7 8 9
TABULAR LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9 \$
TABULAR OLD STYLE FIGURES	ø 0 1 2 3 4 5 6 7 8 9
PREBUILD & AUTOMATIC FRACTIONS	1/2 1/4 3/4 1/8 3/8 5/8 7/8      0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
SUPERSCRIPTS/ SUBSCRIPTS	H a d e g l m n o r s t      H 0 1 2 3 4 5 6 7 8 9      H 0 1 2 3 4 5 6 7 8 9
NUMERATORS/ DENOMINATORS	H 0 1 2 3 4 5 6 7 8 9      H 0 1 2 3 4 5 6 7 8 9
ORDINALS	1 a d e g l m n o r s t      N <sup>os</sup> n <sup>o</sup> n <sup>os</sup>
SYMBOLS & MATHEMATICAL SIGNS	& \$
ACCENTED UPPERCASES	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã
ACCENTED LOWERCASES	ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö × ø ù ú û ü ý þ ß à á â ã

CHARACTER MAP (STYLISTIC SET 03: MODERN)

UPPERCASES	A K M N Q R S V W Z
LOWERCASES	a k v w z
STANDARD PUNCTUATION	? ě
CAPS PUNCTUATION	H ě
STANDARD LIGATURES	ffk fk
DEFAULT FIGURES	0 0 1 2 3 4 5 6 7 8 9
PROPORTIONAL LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9
PROPORTIONAL OLD STYLE FIGURES	o o 1 2 3 4 5 6 7 8 9
TABULAR LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9 \$
TABULAR OLD STYLE FIGURES	o o 1 2 3 4 5 6 7 8 9
PREBUILD & AUTOMATIC FRACTIONS	½¼¾⅓⅔⅝⅞    0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
SUPERSCRIPTS/SUBSCRIPTS	H a d e g l m n o r s t    H 0 1 2 3 4 5 6 7 8 9    H 0 1 2 3 4 5 6 7 8 9
NUMERATORS/DENOMINATORS	H 0 1 2 3 4 5 6 7 8 9    H 0 1 2 3 4 5 6 7 8 9
ORDINALS	1 a d e g l m n o r s t    No Nos
SYMBOLS & MATHEMATICAL SIGNS	& \$
ACCENTED UPPERCASES	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã
ACCENTED LOWERCASES	ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ



CHARACTER MAP (STYLISTIC SET 4: GROTESK)

UPPERCASES	ACD G J M O Q R
LOWERCASES	a i j y
STANDARD PUNCTUATION	. , ; : ... ! ; ? ¿ ¸ , „ “ ” ‘ ’
CAPS PUNCTUATION	Hi¿·
STANDARD LIGATURES	fi ffi ffj fj
DEFAULT FIGURES	0 0 1 2 3 4 5 6 7 8 9
PROPORTIONAL LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9
PROPORTIONAL OLD STYLE FIGURES	0 0 1 2 3 4 5 6 7 8 9
TABULAR LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9
TABULAR OLD STYLE FIGURES	0 0 1 2 3 4 5 6 7 8 9
PREBUILD & AUTOMATIC FRACTIONS	½ ¼ ¾ ⅛ ⅜ ⅝ ⅞      0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
SUPERSCRIPTS/ SUBSCRIPTS	H a d e g l m n o r s t      H 0 1 2 3 4 5 6 7 8 9      H 0 1 2 3 4 5 6 7 8 9
NUMERATORS/ DENOMINATORS	H 0 1 2 3 4 5 6 7 8 9      H 0 1 2 3 4 5 6 7 8 9
ORDINALS	1 a d e g l m n o r s t
ACCENTED UPPERCASES	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ÿ ÿ ÿ ÿ
ACCENTED LOWERCASES	á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ ÿ ÿ ÿ ÿ

## OPENTYPE FEATURES

1. Automatically spaced capitals.
2. Punctuation is optically repositionning
- 3, 4. Specific small capitals whereas optically reduced capitals.
5. Specific glyphs in several languages.
- 6, 7, 8, 9. Specific superior and inferior glyphs.
- 10, 11. Proportional figures.
- 12, 13. Tabular figures, practical when the user needs alignment in columns.
14. Slashed zero to distinguish with letter 0.
15. Standard ligatures automatically correct collision between two characters.
16. Smart ligatures.
17. Specific contextual glyphs.

	FEATURE OFF	FEATURE ON
1. FULL CAPS	Lacassagne	LACASSAGNE
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Parallel
FRENCH	Il dit: «Salutations»	Il dit: «Salutations»
6. ORDINALS	No Nos no nos 1 <sup>er</sup> 2 <sup>nd</sup>	N <sup>o</sup> N <sup>os</sup> n <sup>o</sup> n <sup>os</sup> 1 <sup>er</sup> 2 <sup>nd</sup>
7. FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	Dr Mgr Mmes	D <sup>r</sup> M <sup>gr</sup> M <sup>mes</sup>
9. INFERIORS	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	0123456789	o123456789
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	0123456789	o123456789
14. SLASHED ZERO	102 3o4 506 7o8	102 3o4 506 7o8
15. LIGATURES	Afficher	Afficher
16. CONTEXTUAL ALTERNATES	08x32mm 10X65mm	08×32mm 10×65mm

## OPENTYPE FEATURES

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.  
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS (SS01)	--W --E --S --N --NW --NE --SE --SW --NS --WE	← → ↓ ↑ ↖ ↗ ↘ ↙ ↕ ↔
GEOMETRIC (SS02)	ABCDEF <del>G</del> H <del>I</del> J <del>K</del> L MNOP <del>Q</del> R <del>S</del> TU <del>V</del> W <del>X</del> Y <del>Z</del> a <del>b</del> c <del>d</del> e <del>f</del> g <del>h</del> i <del>j</del> k <del>l</del> m <del>n</del> o <del>p</del> q <del>r</del> s <del>t</del> u <del>v</del> w <del>x</del> y <del>z</del> 0123456789&\$ .,:;...!i?¿·,,"'""'	ABCDEF <del>G</del> H <del>I</del> J <del>K</del> L MNOP <del>Q</del> R <del>S</del> TU <del>V</del> W <del>X</del> Y <del>Z</del> a <del>b</del> c <del>d</del> e <del>f</del> g <del>h</del> i <del>j</del> k <del>l</del> m <del>n</del> o <del>p</del> q <del>r</del> s <del>t</del> u <del>v</del> w <del>x</del> y <del>z</del> 0123456789&\$ .,:;...!i?¿·,,"'""'
MODERN (SS03)	ABCDEF <del>G</del> H <del>I</del> J <del>K</del> L MNOP <del>Q</del> R <del>S</del> TU <del>V</del> W <del>X</del> Y <del>Z</del> a <del>b</del> c <del>d</del> e <del>f</del> g <del>h</del> i <del>j</del> k <del>l</del> m <del>n</del> o <del>p</del> q <del>r</del> s <del>t</del> u <del>v</del> w <del>x</del> y <del>z</del> 0123456789&\$ .,:;...!i?¿·,,"'""'	ABCDEF <del>G</del> H <del>I</del> J <del>K</del> L MNOP <del>Q</del> R <del>S</del> TU <del>V</del> W <del>X</del> Y <del>Z</del> a <del>b</del> c <del>d</del> e <del>f</del> g <del>h</del> i <del>j</del> k <del>l</del> m <del>n</del> o <del>p</del> q <del>r</del> s <del>t</del> u <del>v</del> w <del>x</del> y <del>z</del> 0123456789&\$ .,:;...!i?¿·,,"'""'
GROTESK (SS04)	ABC <del>D</del> E <del>F</del> G <del>H</del> I <del>J</del> K <del>L</del> MN <del>O</del> P <del>Q</del> R <del>S</del> TU <del>V</del> W <del>X</del> Y <del>Z</del> a <del>b</del> c <del>d</del> e <del>f</del> g <del>h</del> i <del>j</del> k <del>l</del> m <del>n</del> o <del>p</del> q <del>r</del> s <del>t</del> u <del>v</del> w <del>x</del> y <del>z</del> 0123456789&\$ .,:;...!i?¿·,,"'""'	ABCDEF <del>G</del> H <del>I</del> J <del>K</del> L MNOP <del>Q</del> R <del>S</del> TU <del>V</del> W <del>X</del> Y <del>Z</del> a <del>b</del> c <del>d</del> e <del>f</del> g <del>h</del> i <del>j</del> k <del>l</del> m <del>n</del> o <del>p</del> q <del>r</del> s <del>t</del> u <del>v</del> w <del>x</del> y <del>z</del> 0123456789&\$ .,:;...!i?¿·,,"'""'

56 PTS

# Galileo Galilei's development of the telescope

32 PTS

Galileo Galilei's development of the telescope and his observations further challenged the idea that the heavens

24 PTS

Galileo Galilei's development of the telescope and his observations further challenged the idea that the heavens were made from a perfect, unchanging substance. Adopting Copernicus's heliocentric hypothesis, Galileo believed

16 PTS

Galileo Galilei's development of the telescope and his observations further challenged the idea that the heavens were made from a perfect, unchanging substance. Adopting Copernicus's heliocentric hypothesis, Galileo believed the Earth was the same as other planets. Though the reality of the famous Tower of Pisa experiment is disputed, he did carry out quantitative experiments by rolling balls on an inclined plane; his correct theory of accelerated motion was apparently derived from the results of the experiments. Galileo also found that a body dropped vertically hits the ground at the same time as

12 PTS

Galileo Galilei's development of the telescope and his observations further challenged the idea that the heavens were made from a perfect, unchanging substance. Adopting Copernicus's heliocentric hypothesis, Galileo believed the Earth was the same as other planets. Though the reality of the famous Tower of Pisa experiment is disputed, he did carry out quantitative experiments by rolling balls on an inclined plane; his correct theory of accelerated motion was apparently derived from the results of the experiments. Galileo also found that a body dropped vertically hits the ground at the same time as a body projected horizontally, so an Earth rotating uniformly will still have objects falling to the ground under gravity. More significantly, it asserted that uniform motion is indistinguishable from rest, and so forms the basis of the theory of relativity. Except with respect to the acceptance of Copernican astronomy, Galileo's direct influence on science in the 17th century outside Italy was probably not very

10 PTS

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objects falling to the ground under gravity. More significantly, it asserted that uniform motion is indistinguishable from rest, and so forms the basis of the theory of relativity. Except with respect to the acceptance of Copernican astronomy, Galileo's direct influence on science in the 17th century outside Italy was probably not very great. Although his influence on educated laymen both in Italy and abroad was considerable, among university professors, except for a few who were his own pupils, it was negligible. Between the time of Galileo and Newton, Christiaan Huygens was the foremost mathematician and physicist in Western Europe. He formulated the conservation law for

8 PTS

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Italy was probably not very great. Although his influence on educated laymen both in Italy and abroad was considerable, among university professors, except for a few who were his own pupils, it was negligible. Between the time of Galileo and Newton, Christiaan Huygens was the foremost mathematician and physicist in Western Europe. He formulated the conservation law for elastic collisions, produced the first theorems of centripetal force, and developed the dynamical theory of oscillating systems. He also made improvements to the telescope, discovered Saturn's moon Titan, and invented the pendulum clock. His wave theory of light, published in *Traité de la lumière*, was later adopted by Fresnel in the form of the Huygens-Fresnel principle. Sir Isaac Newton was the first to unify the three laws of motion (the law of inertia, his second law mentioned above, and the law of action and reaction), and to prove that these laws

6 PTS

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56 PTS

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56 PTS

# ***Galileo Galilei's development of the telescope***

32 PTS

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24 PTS

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16 PTS

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