

## *Science et Représentations*

### **Colloque International en mémoire de Pierre Souffrin**

Stefano Gattei

*Imagines loquentes: Keplero e la rivoluzione scientifica attraverso le immagini di antiporte e frontespizi*

Johannes Kepler completed the *Tabulae Rudolphinae* in their logarithmic form in 1624. It then took three years to gather the financial support, find a suitable publisher and, particularly, overcome the difficulties posed by Tycho's heirs, who claimed both a share in the profits as well as censorship rights.

The tables represented the crowning achievement of Kepler's (as well as of Tycho's) career as an astronomer. Because of their novelty and importance, he proposed that the tall folio volume should have an appropriate frontispiece. The paper describes the meaning of the very many components of the engraving and relates them to Kepler's published works, also highlighting its novelty by comparing it to other engraved frontispieces of the same time. Furthermore, it traces the origin of Kepler's frontispiece to Tycho's observatory on the Isle of Hven, as well as suggests the possible pictorial source of the key element of the drawing. Finally, it highlights how Kepler, by way of this frontispiece, found the way both to assert his own position in and contribution to the history of astronomy, as well as to place himself in the dispute over the Copernican hypothesis.