

THE FIRST SIX BOOKS OF  
THE ELEMENTS OF EUCLID  
IN WHICH COLOURED DIAGRAMS AND SYMBOLS  
ARE USED INSTEAD OF LETTERS FOR THE  
GREATER EASE OF LEARNERS



BY OLIVER BYRNE

SURVEYOR OF HER MAJESTY'S SETTLEMENTS IN THE FALKLAND ISLANDS  
AND AUTHOR OF NUMEROUS MATHEMATICAL WORKS



LONDON  
WILLIAM PICKERING  
1847



TO THE  
RIGHT HONOURABLE THE EARL FITZWILLIAM,

ETC. ETC. ETC.

THIS WORK IS DEDICATED

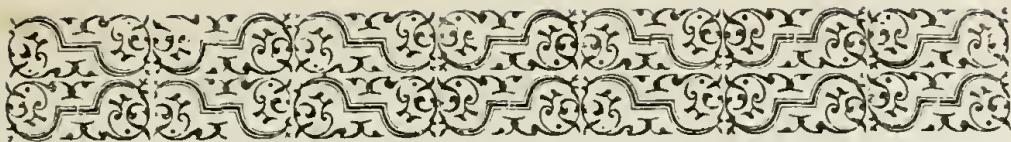
BY HIS LORDSHIP'S OBEDIENT

AND MUCH OBLIGED SERVANT,

OLIVER BYRNE.

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## INTRODUCTION.

**H**E arts and sciences have become so extensive, that to facilitate their acquirement is of as much importance as to extend their boundaries. Illustration, if it does not shorten the time of study, will at least make it more agreeable. THIS WORK has a greater aim than mere illustration ; we do not introduce colours for the purpose of entertainment, or to amuse by *certain combinations of tint and form*, but to assist the mind in its researches after truth, to increase the facilities of instruction, and to diffuse permanent knowledge. If we wanted authorities to prove the importance and usefulness of geometry, we might quote every philosopher since the days of Plato. Among the Greeks, in ancient, as in the school of Pestalozzi and others in recent times, geometry was adopted as the best gymnastic of the mind. In fact, Euclid's Elements have become, by common consent, the basis of mathematical science all over the civilized globe. But this will not appear extraordinary, if we consider that this sublime science is not only better calculated than any other to call forth the spirit of inquiry, to elevate the mind, and to strengthen the reasoning faculties, but also it forms the best introduction to most of the useful and important vocations of human life. Arithmetic, land-surveying, mensuration, engineering, navigation, mechanics, hydrostatics, pneumatics, optics, physical astronomy, &c. are all dependent on the propositions of geometry.

Much however depends on the first communication of any science to a learner, though the best and most easy methods are seldom adopted. Propositions are placed before a student, who though having a sufficient understanding, is told just as much about them on entering at the very threshold of the science, as gives him a prepossession most unfavourable to his future study of this delightful subject; or “the formalities and paraphernalia of rigour are so ostentatiously put forward, as almost to hide the reality. Endless and perplexing repetitions, which do not confer greater exactitude on the reasoning, render the demonstrations involved and obscure, and conceal from the view of the student the consecution of evidence.” Thus an aversion is created in the mind of the pupil, and a subject so calculated to improve the reasoning powers, and give the habit of close thinking, is degraded by a dry and rigid course of instruction into an uninteresting exercise of the memory. To raise the curiosity, and to awaken the listless and dormant powers of younger minds should be the aim of every teacher; but where examples of excellence are wanting, the attempts to attain it are but few, while eminence excites attention and produces imitation. The object of this Work is to introduce a method of teaching geometry, which has been much approved of by many scientific men in this country, as well as in France and America. The plan here adopted forcibly appeals to the eye, the most sensitive and the most comprehensive of our external organs, and its pre-eminence to imprint it subject on the mind is supported by the incontrovertible maxim expressed in the well known words of Horace:—

*Segnus irritant animos demissa per aurem  
Quam quæ sunt oculis subjecta fidelibus.*

A feebler impress through the ear is made,  
Than what is by the faithful eye conveyed.