

j_h = Chilton-Colburn heat transfer factor defined by Equation 1
 j_m = Chilton-Colburn mass transfer factor defined by Equation 2
 k = thermal conductivity, cal./sec.(cm.)(° C.)
 K = mass transfer coefficient, grams/(sec.)(sq. cm.) (unit concn. change in grams/cc.)
 L = heat of fusion, cal./gram
 m = constant
 M = weight of liquid, grams
 n = rotational speed of stirrer, r. p. s.
 Q = total heat transferred, cal.
 Re = Reynolds number = $(d_p u \rho / \mu)$ for pipes or $(nd^2 \rho / \mu)$ for agitation systems
 T = temperature, ° C.
 T_0 = initial temperature, ° C.
 T_p = melting point of solid, ° C.
 u = fluid velocity, cm./sec.
 V = volume of liquid, cc.
 W = weight of undissolved solid at time θ , grams
 W_0 = initial weight of solid, grams
 W_s = weight of solid required for saturation, grams
 X_h = effective film thickness for heat transfer, cm.
 X_m = effective film thickness for mass transfer, cm.
 α, β, γ = constants
 Δ = temperature difference at time θ , ° C.
 Δ_m = log mean temperature difference, ° C.
 Δ_0 = initial temperature difference, ° C.
 Δ_c = concentration driving force = $(C_s - C)$, grams/cc.
 Δ_{cm} = log mean concentration driving force, grams/cc.

Δ_{c0} = initial concentration driving force, grams/cc.
 Φ, Φ' = mathematical symbols representing "function of"
 ρ = density of liquid, grams/cc.
 θ = time, sec.
 μ = viscosity of bulk fluid, grams/(sec.)(cm.)
 μ_f = av. viscosity of film, grams/(sec.)(cm.)

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DISTILLATION

By Giovanni Stradano (1536-1605)



No. 131 in the Berolzheimer series of Alchemical and Historical Reproductions comes to us through the courtesy of Prof. E. C. Watson of the California Institute of Technology, being the third plate of chemical import in his very rare "Nova Reperta", which he placed at our disposal.

The original painting was one of a series made by Stradano especially for this publication. Its present location is not known. Thereupon the three Brothers Galle of Antwerp engraved the plates, this particular one being by Joannes Galle.

As in the other two plates (Nos. 98 and 102 in the series), Stradano places his emphasis on the center of the picture. The use of the bent sapling to act as a spring to raise the pestle is ingenious for such an early date.

Note particularly the differences between the several stills shown and those which appear in almost all of Teniers' alchemical paintings, representing a difference of about fifty years.

D. D. BEROLZHEIMER

50 East 41st Street
New York, N. Y.