

surfaces. To penetrate the interior parts of bodies, he should be possessed of a portion of that power which acts upon the mass, or of gravity, which is Nature's chief instrument. It is, therefore, the defect of instruments which prevents the art of man from approaching that of Nature. His figures, his pictures, his designs, are only surfaces, or imitations of surfaces, because the images he receives by his senses are all superficial, and he is unable to give them the internal parts.

What is true with regard to the arts is the same as to sciences, only that the latter is less confined, because the mind is the instrument, and which in the former is subordinate to the senses. But in the sciences the mind commands the senses, as its only endeavour is to search into objects, and not to operate on them; to compare, and not imitate them. The mind, though thus cramped by the senses, though often abused by their false reports, is, notwithstanding, neither less pure nor less active. Man, who has a natural desire to knowledge, began by rectifying, and demonstrating the errors of the senses. He has treated them as mechanical organs, as instruments, the effects of which must be left to experience. Pursuing still his desire of knowledge, he has travelled