

enced may suppose, they rarely form accurate ideas of visible objects, or can fix the characters of those in their memories. It is the sculptor alone who is so acquainted with every portion and movement of the body, that he can represent them in marble, as it is the painter's memory which is faithful to every form and colour of the landscape: while it is to the practice of their art, and the habit of watching and recording carefully every visible object, that they are indebted for that accuracy of observation and fidelity of memory, which none can acquire in any other manner. And thus does the art of drawing produce habitual accuracy of discernment; qualifying also the observer to remember and to record what escapes the unpractised eye.

To the geologist, this art is invaluable, since there is much that words can never convey; while it prevents endless circumlocutions and details, which, even when given, leave much in obscurity or doubt. A few simple strokes will thus save pages of description; though it must not be imagined that the power of producing these will suffice. No one will trust to such hieroglyphics, from him who has not proved his power of recording his facts in all the minuteness of accurate detail, and, I may add, with those embellishments that indicate his knowledge of art: showing that his slenderest sketches are the abstractions of a philosopher as well as an artist. With respect to the details, I may be brief, in saying, first, that practice and facility in landscape are indispensable, since all the greater features of geology belong to this department. If it must be often required to draw organic fossils, under a very limited branch of the art, so will such practice give facility in recording the minuter geological appearances, so frequently interesting, or indispensable;

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