

Hans Reichenbach, "Experience and Prediction: A Analysis of the Foundations and the Structure of Knowledge", The University of Chicago Press 1938, revised. "The Projective Construction of the World on the Concrete Basis".

ample of our optical apparatus being adapted only to the simpler case but furnishing a substitute in the more difficult case.

The substitute world around us is a product of the physical and historical conditions into which we are placed—a product of our situation in the middle of the physical world and at the end of a long historical development from primitive life to our present state. Analogous conditions are still at work and influence our vision. The social milieu into which we are caught adds pressure to the stronger influence of the physical and historical milieu. Our modern eyes, familiar with rectangular houses and steel constructions, see the richer forms of nature within the frame of our architectural style; modern drawings, in comparison with ancient drawings, betray this influence.<sup>6</sup> Instead of freeing our immediate world from the influence of our milieu, we adapt it to another milieu.

Must we renounce the possibility of ever obtaining a true picture of the world? I think not. Intellectual operations have shown us the way to overcome the limitations of our subjective intuitional capacities. It is true that the latter are little influenced by this process; but instead of constructing one single intuitive picture of the world, we learn to combine different pictures of different levels. Every picture may, besides containing false traits, introduce some true features into the composition. Perhaps it would be demanding too much if we insisted on including all features within one picture. The perspective of the beetle in the meadow is better than ours in the sense that it allows a more precise observation of the individual

<sup>6</sup> Cf. L. Fleck, *Entstehung und Entwicklung einer wissenschaftlichen Tatsache* (Basel, 1935), p. 147, Table III. Fleck shows antique and modern drawings of the human skeleton taken from medical textbooks; he makes clear that in ancient drawings the skeleton is always a symbol of death, whereas in the modern it is a symbol of mechanical-technical constructions.