

body and soul in every product of the figurative arts.

In art it is not a machine but a mind which imitates. No draughtsman can rival the camera in bare accuracy, but every draughtsman is bound to do what the camera cannot do, by introducing a subjective quality into the reproduction. Artistic beauty is mainly a matter of selection, due to the exercise of those free mental faculties which the machine lacks. The artist observes defects in the single model; he notices in many models scattered excellences, he has before him the most perfect forms invented by his predecessors. To correct those defects, to reunite those excellences, to apply the principles of those perfected types, becomes his aim. He cannot rival nature by producing something exactly like her work, but he can create something which shall show what nature strives after.

"That type of perfect in his mind  
Can he in nature nowhere find."

The figurative arts are thus led to what is after all their highest function, the presenta-