

well as the most complex work contains this element of ideality. For when a man reproduces in art what he sees in nature, he inevitably imports himself into the product. Strive as he will to keep himself out of the imitation, the man is powerless to do so. The thing imitated has of necessity become the thing imagined. Twenty photographic cameras of equal dimensions and equal excellence will produce almost identical representations of a single model. But set twenty artists of equal skill in draughtsmanship to make studies from one model, and though the imitation may in each case be equally faithful, there will be a different intellectual quality, a different appeal to sympathy, a different order of suggestion in each of the twenty drawings. In other words, each of the twenty drawings represents the thing perceived and conceived differently. Some specific ideality has formed an unavoidable feature of each artist's work, while all have aimed at merely reproducing the objects before them. This is perhaps the simplest way of presenting the truth that realism and idealism are as inseparable as