

step of their progress to be realistic. The painter must depict each object with painstaking attention to its details. This is the beginning of his task. But he very soon discovers that he cannot imitate things exactly as they are in fact. The reason of this is that the eye and the hand of the sculptor or painter are not a photographic camera. They have neither the qualities nor the defects of a machine. In every imitative effort worthy of the name of art, the human mind has intervened; what is more, this mind has been the mind of an individual with specific aptitudes for observation, with specific predilections, with certain ways of thinking, seeing, feeling, and selecting, peculiar to himself. No two men see the same woman or the same tree. Our impressions and perceptions are necessarily coloured by those qualities which make us percipient and impressible, individualities, differing each from his neighbour in a thousand minute particulars. It is precisely at this point, at the very earliest attempt to imitate, that idealism enters simultaneously with realism into the arts. The simplest as