

noble conventionalism is not an agreement between the artist and spectator that the one shall misrepresent nature sixty times over, and the other believe the misrepresentation sixty times over, but is an agreement that certain means and limitations being prescribed, only *that kind of truth* is to be expected which is consistent with those means. For instance, if Sir Joshua Reynolds had been talking to a friend about the character of a face, and there had been nothing in the room but a deal table and an inkbottle—and no pens—Sir Joshua would have dipped his finger in the ink, and painted a portrait on the table with his finger,—and a noble portrait too, certainly not delicate in outline, nor representing any of the qualities of the face dependent on rich outline, but getting as much of the face as in that manner was attainable.

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The wonderful thing is, that of