

that pleases them, and they try to make it see  
for con - or to make something as like it as  
possible - that will last for ever. They paint  
their statues - and inlay their eyes with jewels  
and set <sup>real</sup> crowns on their heads. - they finish in  
their pictures ~~with~~ every thread of embroidery  
and would pin - if they could - down <sup>every</sup> ~~some~~  
leaf upon the trees. And the one <sup>verbal</sup> expression  
of their success is that they have made it <sup>their</sup> picture  
look real.

§§ You think that all very wrong. Yes. So did I,  
once - but it was I that was wrong -  
Once I painted a picture of the Lake of Cono,  
for my father; It was not at all like  
the ~~Cono~~ Lake of Cono - but I thought it  
~~was~~ <sup>rather</sup> ~~the~~ <sup>better</sup> ~~work~~ - <sup>than the work</sup> - for that. My father differed in opinion <sup>with me</sup>  
and objected particularly to a boat with  
a sail of yellow awning, which I had  
put in the corner. I declared this boat  
to be "necessary to the Composition". My father  
objected that he had never seen such a  
boat - ~~either on the Lake of Cono or elsewhere~~  
- and that if I would make the <sup>lake</sup> water look  
a little more like water, I should be  
under no necessity of explaining its existence  
by <sup>the presence of</sup> floating objects. I thought him at the time  
a very unwise person - his pains - but he was  
wise because <sup>and it is the only way of all that is possible of</sup> <sup>being done</sup>  
- that when all said and <sup>done</sup>  
done - the greatest difficulty <sup>point</sup> in painting a lake  
is to <sup>get</sup> ~~make~~ it look like water -  
So far - so good - we lay it down for a first  
principle that an artistic aim is to produce something