

C O N T E N T S.

DISCOURSE IV.

General Ideas, the presiding principle which regulates every part of Art; Invention, Expression, Colouring, and Drapery. Two distinct styles in History-Painting; the Grand, and the Ornamental. The Schools in which each is to be found. The composite style. The style formed or local customs and habits, or a partial view of Nature. P. 79

DISCOURSE V.

Circumspection required in endeavouring to unite contrary Excellencies. The expression of a mixed passion not to be attempted,—Examples of those who excelled in the Great Style; Raffaele, Michael Angelo. Those two extraordinary men compared with each other.—The Characteristical Style.—Salvator Rosa mentioned as an example of that style; and opposed to Carlo Maratti.—Sketch of the characters of Poussin and Rubens. These two Painters entirely dissimilar, but consistent with themselves. This consistency required in all parts of the Art. P. 115

DISCOURSE VI.

Imitation.—Genius begins where Rules end.—Invention; acquired by being conversant with the inventions of others.—The true method of imitating.—Borrowing, how far allowable.—Something to be gathered from every School. P. 145