

Appendix: The thematic structure of 'On a Landscape of Nicolas Poussin' (1821) by William Hazlitt
Paul Tucker

Principal topics	Major statements	Subsidiary topics
<p>Ia. Orion in mythology</p> <p>Ib. <i>Blind Orion</i> (Metropolitan Museum)</p>		
II. Poussin as a painter of historic, ideal nature	This great and learned man might be said to see nature through the glass of time: he alone has a right to be considered as the painter of classical antiquity.	Milton as a poet
III. The historic painter and nature	There is nothing in this 'more than natural,' if criticism could be persuaded to think so. The historic painter does not neglect or contravene nature, but follows her more closely up into her fantastic heights, or hidden recesses.	the false ideal
IV. Poussin as a painter of ideas	Poussin was, of all painters, the most poetical. He was the painter of ideas.	<p><i>Landscape with Polyphemus</i> (Hermitage)</p> <p><i>Infancy of Bacchus; Infancy of Jupiter</i>, Dulwich Gallery</p> <p>Poussin's snakes</p> <p>Poussin's trees</p> <p>[M. Sweerts] <i>Plague of Athens</i> (Los Angeles)</p> <p><i>Deluge</i> (Louvre)</p> <p>Poussin's figures and objects</p> <p>Raphael's figures</p> <p><i>Cephalus and Aurora</i> (National Gallery)</p> <p>Poussin's subjects</p> <ul style="list-style-type: none"> i. classic vs sacred ii. grotesque compositions: cf. Rubens iii. classic fable: [after Poussin] <i>Inspiration of Anacreon</i>, (Dulwich); <i>Bacchanalian Revel before a Term</i> (National Gallery) <i>The Shepherds of Arcadia (Et in Arcadia Ego)</i> (Louvre)
V. Pictures (in general)		
<p>VI. The British Institution's exhibitions of old masters</p> <ul style="list-style-type: none"> i. past ii. future iii. as 'privileged sanctuary' 		<p>British private collections: Blenheim, Burghleigh, Angerstein, Grosvenor, Stafford</p> <p>(Napoleon's) Louvre</p>

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