

for the colours of the painting—it allows, if I may so express it, the painter to use his art more boldly, and to exaggerate the colours of nature.

Painters proceed by experiment. If they are painting a portrait, they may represent the features by contrasts of lights and shadows with very little colour; but such a portrait is never popular. If they are to represent the features without much contrast of light and shade, they must raise the features by contrasts of colours, and the carnations are necessarily exaggerated; but all this is softened down by throwing a piece of drapery into the picture, and its colours so prepare the eye, that now looking on the features, that appears natural, which, but for this art, would have represented an inflamed countenance. The common resource of the painter is to throw in a crimson curtain, or to introduce some flower or piece of dress that shall lead the eye, by a succession of tints, or, more accurately speaking, shall prepare the eye to receive the otherwise exaggerated colours of the portrait. The eye first surveying the red curtain, and then the countenance, sees it as if coloured only with the modesty of nature.

Those who hang pictures, do not place an historical picture, painted after the manner of the Bolognese school with distinct and abrupt coloured draperies, by the side of a landscape; for