

the colours of a landscape, to be at all consonant with nature, are weak and reduced to a low tone, by representing that effect, which we observed, of the intervention of the atmosphere; its colours, therefore, would be destroyed by too powerful a contrast. It is difficult to decide what the colour of the walls of a gallery should be, because the pictures are, for the most part, painted on different principles; but generally speaking, the dark subdued red or morone brings out the colours of paintings; in other words, if we look on a wall of this hue, and then turn to the picture, the prevailing green and yellow tints will appear brighter.

The word "contrast" is used without a definition, or without an exact comprehension of its meaning. Now the effect of colours, on being placed together, is produced through the *motion* of the eye, combined with the law of the sensibility of the retina, to which we have been adverting. When we imagine that we are comparing colours, we are really experiencing the effect of the nerve being exhausted by dwelling on one colour, and becoming more susceptible of the opposite colour. In coloured drapery, for example, there is such a mixture of all colours reflected from it, although one prevails, that the impression may be greatly modified by what the eye has previously experienced. If the colouring of the flesh be, as the painter terms it, too "warm," it may be made "cold" by rendering