

duced by different media different for the same mean amount of refraction, but within those lengths the distribution of the several colours differs, the spaces occupied by the several tints differing very considerably in proportion to each other and to the whole. Thus, in the spectrum formed by flint-glass, and most other of the highly dispersive media, the green is situated nearer to the red than to the violet end of the spectrum, while in that formed by muriatic ("hydrochloric") acid the reverse is the case.

(38.) By the reunion of all the coloured prismatic rays (which may be effected by an equal and contrary refraction of the whole spectrum through a prism of the same material reversely placed), white light is reproduced. And hence we conclude that *colour is not a superinduced but an inherent quality of the luminous rays*. Again, if we exclude from this reunion any portion of the spectrum, the reconstituted beam is coloured: and if the rays so excluded be not *extinguished*, but diverted aside, and themselves collected and reunited into another and separate beam (which may easily be effected, with a little management, by one skilled in experimental optics), this will also be coloured, but with a tint *complementary* to that of the first. Between the tints so arising is always found to prevail that beautiful and, so to speak, *harmonious contrast* which is so effective in the ornamental arts, where one colour is said to *set-off* another, or show it to the greatest advantage. Thus, crimson or pink is complementary to green, scarlet or orange to blue, yellow to purple, &c. The