

of muriate of chromium, in small thicknesses is green—in great ones red ; tincture of violets, and that species of rich blue glass which is coloured with cobalt, in like manner are red when we look through a great thickness, but beautifully blue when thin ; and so in a multitude of other cases. Those who paint in water colours are well aware of what importance it is to effect the tint they aim at by a single wash of their colour. A second application of the very same liquid, after allowing the first to dry, does not simply heighten the colour, *but changes the tint*, a circumstance which those who practise that fascinating art will do well to bear in mind.

(48.) When white light is transmitted successively through two or more coloured media whose scales of absorption differ materially, the residual beam, or that which struggles through after passing their successive ordeal, will consist of those rays only whose transmission is favoured by all the media. Hence it will follow, first, that the final *tint*, or that of the beam ultimately emergent, will most probably be very different not only from that exhibited by either of them separately, but from that which *might be expected to arise* from a union or blending of their tints, and which *would arise* were we to *unite together* distinct luminous beams having those tints ; and, secondly, that all such successive transmissions tend to produce sombre tints, and ultimately complete blackness ; inasmuch as each successive transmission destroys (or absorbs) a greater or less proportion of the total illuminating power of the original beam. Thus when colour is produced on white paper by the