

THE MOTION OF THE EYE CONSIDERED IN REGARD TO THE EFFECT OF SHADE AND COLOUR IN A PICTURE.

A QUESTION naturally arises whether it be possible, from this part of philosophy, to suggest some principles for the amateur and painter. The ideas and language of the amateur, when he attempts to establish rules for the disposition of colours or shades in a picture, are certainly very vague.

We have to remark, in the first place, that the colours of nature, and those of objects when represented in a painting, differ in most essential circumstances. Bodies of various colours, when placed together, have their colours reflected from the one to the other; and so they come to the eye. This is one mode in which the hues of nature are harmonized; but the colours upon the flat surface of the canvass cannot be thus reflected and mingled. The next difference results from the atmosphere, through which the rays from distant objects proceed to the eye and are softened; the canvass being near the eye, the