

the eye insensible to the red and yellow rays, and more than usually susceptible of the blue and purple rays. Every coloured ray from the flesh is transmitted to the eye; but if the eye has moved to it from a yellow or crimson drape, then the rays of that kind will be, for the moment, lost to the vision, and the colour of the flesh will appear less warm, in consequence of the prevalence of the opposite rays of colour.

It ought to be unsatisfactory to the philosophical student to make use of a term without knowing its full meaning. There has been a great deal said about contrast and harmony in painting, as resulting from certain colours placed together—the idea being that we see these colours at the same time—whereas, the effect, of which we are all sensible, results from alternately looking at the one and at the other. The subject might be pleasantly pursued, but I mean only to vindicate the importance of the motions of the eye to our enjoyment, whether of the colours of art or of nature.

There is another subject of some interest, namely, the effect produced upon the retina when the eye is intently fixed upon an object, and is not permitted to wander from point to point. This touches on the *chiaroscuro* of painting; which is not merely the managing of the lights and shadows, but the preserving of the parts of a scene subordinate to the principal object. There