

errects in painting so inden more

clear and brilliant than uniform tints obtained by

compounding the same colours: and why hatchings,

or a touch of their contrasts, thrown as it were by

accident upon local tints, have the same effect.

The powers of colours in contrasting each other

agree with their correlative powers of light

and shade, and are to be distinguished from

their powers individually on the eye,

which are those of light alone.

We see, too, why colours mixed deteriorate each
other, which they do more, in many cases,
by imperfectly neutralizing or subduing
each other chromatically, than by any chemical
action. Finally, we are impressed with the
necessity, not only of using colours pure, but of
using pure colours; although pure
colouring and brilliancy differ as much from
crudeness and harshness, as tone and
harmony from murkiness
and monotony.

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For as colouring is the beginning and end

of a painter's craft, so colour in all

its aspects must be the chief





And this lesson can only be learnt,

by ever watching with a loving eye

those wondrous colourings of nature, in

which there is nothing inharmonious

or out of place.