

colour-perceptions; and historical inquiry shows that the same is true of all earlier races.

Man derives from his frugivorous ancestors, not only the perception, but also the love of colour. This love is shown first in personal decoration, and is afterwards extended to the arts in general. The taste for colour at length affects almost every object of human industry; but it must all be originally referred to the habits of our frugivorous ancestors.

The vocabulary of colour, like all other vocabularies, springs up in proportion to the needs of the various languages.

The arts employ chiefly the colours which are least common in external nature, and which are also those employed by fruits and flowers for the attraction of animals generally. Poetry likewise uses them in the same proportions, but in an ideal form. The most advanced arts, however, use colour in more balanced quantities. But all art, decorative or imitative, retains to the last somewhat of its original character, as a direct stimulant of simple chromatic pleasure.

Thus the colour-sense, in its origin and its results, is seen to be one and continuous throughout. The highest æsthetic products of humanity form only the last link in a chain whose first link began with the insect's selection of bright-hued blossoms. The whole long series may be briefly summed up in some such formula as the following:—

Insects produce flowers. Flowers produce the colour-sense in insects. The colour-sense produces a taste for colour. The taste for colour produces butterflies and brilliant beetles. Birds and mammals produce fruits. Fruits produce a taste for colour in birds and mammals. The taste for colour produces the external hues of humming-birds, parrots, and monkeys. Man's frugivorous ancestry produces in him a similar taste; and that taste produces the various final results of human chromatic arts.