38. What is the primary that predominates in Citrine?
39. Name the dominant primary in Russet?
40. And in Olive.
41. Are there any other contrasts of colour which it is desirable to know?
42. What are the properties of Yellow?
43. What marked quality is to be observed in Purple?
44. How do Yellow and Purple contrast?
45. Describe the nature of Red?
46. Name the properties of Green.
47. Do Red and Green contrast as to light and dark?
48. Are there any respects in which they do contrast?
49. What qualities are inherent in Blue?
50. Has Orange any contrasting quality?
51. How does it contrast with its primary Blue?

Section II.

1. Besides those inherent contrasts of colour with each other, spoken of in the latter part of the last section (41-51), there are others which may be called transient contrasts.

2. Of these, the successive contrast has already been described (Sect. I., 25-27); under which name is comprehended all the phenomena observable when we remove the eyes from a coloured object on which they have long dwelt.

3. In this case, an image of the object floats before the eye coloured with the complementary of the real colour of the object.

4. Again, when the eye is removed from a coloured object to dwell on another object also coloured, the new colour is modified by the complementary of the first colour.

5. This class of changes has been called mixed contrasts.

6. The simultaneous contrast of colours comprises all the phenomena which take place when colours are seen simultaneously in juxtaposition: for a scientific explanation of these laws we are indebted to M. Chevreul (see Preface).

7. Simultaneous contrasts are of two kinds:

8. The one, the *contrast of depth* or intensity, by which an apparent change of depth of tint results from placing two tints or shades in close proximity;

9. The other, the *contrast of hue*, or the apparent change in colour from the like approximation of tints, hues, or shades.

10. These changes arise from a property common to all coloured bodies of reflecting, along with their own proper hue, a certain amount of the complementary rays and of white or undecomposed light.

11. From this cause we find that when two *tints* of the same colour, but of unequal depth, are placed in close contact, the light tint will appear still lighter and the dark tint still darker; these effects being most evident at the edges where the tints are in union, and getting fainter towards the opposite margin.

12. When, however, two different *hues* of colour are juxtaposed, they receive a double modification; first, as to their depth, the light colour appearing lighter, the dark colour appearing darker;

13. Secondly, as to their hue, each becoming tinged with the complementary colour of the other.

14. Thus also will it be found, that complementary colours in juxtaposition mutually enrich each other;

15. When Yellow and Purple, for instance, are arranged side by side, the Yellow is apparently deepened in tint and enriched by the extra Yellow rays given out by the proximate Purple, at the same time the Purple is enlivened and enlightened by its contrast with the lighter primary, and enriched in colour by the extra Purple rays given out by its Yellow complementary.

16. But, in order to full harmony, it is necessary that the juxtaposed colours should be of equal intensity of hue. Thus the law of harmony will be found in complementary contrasts of colour with analogy of hue. When analagy of hue is wanting, that is to say, when a full hue of colour is juxtaposed with a tint or shade of its complementary, their mutual enrichment of each other decreases in the ratio of their decrease of analogy of hue.

17. By juxtaposition inharmonious combinations are rendered still more inharmonious. Thus, if Purple and Blue are placed side by side, both colours are injured.

18. The Blue is apparently darkened in shade by the neighbourhood of the Purple; and becomes greenish from the action of the extra Yellow rays given out by the Purple,