

*Verditer, mossy green*—Verditer pale yellow green, Mercovite pale green, Naples yellow, Venetian red, Linnæan green, Sollerno, Malibu yellow, Yale.

*14th. of other names*—Cassid dark yellow green, marmalade, evéque.

*15th. of miscellaneous sources*—dragon blood, lamp black, cerise, khaki brown, ultramarine mauve, neutral tint, permanent white, maroon, very dark blue, Firma cotto, witch.

*12th. of mythological characters*—Mars orange, Min yellow, Pygmalion, Hebe.

This list is sufficiently extensive for our purpose but it is by no means exhaustive nor is the variety of nomenclature likely to decrease.

The reason why up to this time there is no reliable source of information on colour æthetics is that the multitudinous possibilities in colour combination have not been taken into account.<sup>1</sup> Æthetical laws have to be found empirically, mathematical deduction is only conditionally applicable and even then within very narrow limits. Investigation with the purpose of ascertaining empirically æsthetic laws has only begun, and the enormous task is still before us. The only experimental works on colour combinations are those of Joris Cohn and Miss Baker, of which the latter seems the more important since Cohn has worked with too small a number of qualities and apparently relied with regard to complementarism simply on conventional statements. Both worked on binary combinations; Miss Baker's work refers to the colours in full saturation only and thus treats of a side of the question which, though fundamental, is not of great importance with regard to practical application; for it is scarcely ever binary combinations of highly saturated colours which we use for architecture, decoration or dress. The colours used for the purposes thus stated are mostly the so-called broken colours with here and there an interspersing of a

<sup>1</sup> Kirschmann, *Conceptions and Laws in Aesthetics* (Univ. of Toronto Studies, Psych. Series, vol. I, p. 200).