

NEUTRAL TINT.—A compound shadow color, of a cool neutral, character.

PAYNE'S GRAY.—Similar to the neutral tint, but having a little more lilac in its hue. By itself it gives a clear violet shadow. With a small portion of burnt sienna, it makes a clear neutral tone; and all the mixtures, whether the gray or the burnt sienna predominates, afford serviceable tints.

CHINESE WHITE.—A material of great importance to water color art. It is prepared beautifully white, and possesses the desirable quality of dense body; so much so, that, as the painter works, his effect remains unaltered by the drying of the color. It works and washes with great freedom, has no paste or clogging qualities like the imperfect whites formerly in use, and its permanency is unquestionable. The various methods of employing the Chinese White in landscape painting will be adverted to hereafter. It will be sufficient at present, to observe, that the following colors blend very satisfactorily with the white for opaque lights, viz., Gamboge, Cadmium Yellow, Vermillion, Light Red, and Yellow Ochre.

It will be apparent that the whole of the foregoing colors are not required for any single work, but that a selection, according to the painter's intention, must be made from them. For general use the following list will be found serviceable and convenient:—

Gamboge,	Yellow Ochre,
Burnt Sienna,	Light Red,
Indian Red,	Purple or Crimson Lake,
Rose Madder,	Purple Madder,
Brown Madder,	Cobalt,
French Blue,	Indigo,
Vandyke Brown,	Sepia,
Olive Green,	Blue Black.

PHYSIOLOGY OR NATURAL PHILOSOPHY.

SELENOGRAPHY has for its subject the description of the Moon pertaining to our earth, for though there is other Moons