

pleased with this colour. Among savage nations the inclination for it has been universally remarked, and when children, left to themselves, begin to use tints, they never spare vermilion and minium.

776.

In looking steadfastly at a perfectly yellow-red surface, the colour seems actually to penetrate the organ. It produces an extreme excitement, and still acts thus when somewhat darkened. A yellow-red cloth disturbs and enrages animals. I have known men of education to whom its effect was intolerable if they chanced to see a person dressed in a scarlet cloak on a grey, cloudy day.

777.

The colours on the *minus* side are blue, red-blue, and blue-red. They produce a restless, susceptible, anxious impression.

BLUE.

778.

As yellow is always accompanied with light, so it may be said that blue still brings a principle of darkness with it.

779.

This colour has a peculiar and almost inde-

scribable effect on the eye. As a hue it is powerful, but it is on the negative side, and in its highest purity is, as it were, a stimulating negation. Its appearance, then, is a kind of contradiction between excitement and repose.

780.

As the upper sky and distant mountains appear blue, so a blue surface seems to retire from us.

781.

But as we readily follow an agreeable object that flies from us, so we love to contemplate blue, not because it advances to us, but because it draws us after it.

782.

Blue gives us an impression of cold, and thus, again, reminds us of shade. We have before spoken of its affinity with black.

783.

Rooms which are hung with pure blue, appear in some degree larger, but at the same time empty and cold.

784.

The appearance of objects seen through a blue glass is gloomy and melancholy.

785.

When blue partakes in some degree of the *plus* side, the effect is not disagreeable. Sea-green is rather a pleasing colour.

RED-BLUE.

786.

We found yellow very soon tending to the intense state, and we observe the same progression in blue.

787.

Blue deepens very mildly into red, and thus acquires a somewhat active character, although it is on the passive side. Its exciting power is, however, of a very different kind from that of the red-yellow. It may be said to disturb rather than enliven.

788.

As augmentation itself is not to be arrested, so we feel an inclination to follow the progress of the colour, not, however, as in the case of the red-yellow, to see it still increase in the active sense, but to find a point to rest in.

789.

In a very attenuated state, this colour is known to us under the name of lilac; but even in this degree it has a something lively without gladness.

BLUE-RED.

790.

This unquiet feeling increases as the hue progresses, and it may be safely assumed, that a carpet of a perfectly pure deep blue-red would be intolerable. On this account, when it is used for dress, ribbons, or other ornaments, it is employed in a very attenuated and light state, and thus displays its character as above defined, in a peculiarly attractive manner.

791.

As the higher dignitaries of the church have appropriated this unquiet colour to themselves, we may venture to say that it unceasingly aspires to the cardinal's red through the restless degrees of a still impatient progression.

RED.

792.

We are here to forget everything that borders on yellow or blue. We are to imagine an absolutely pure red, like fine carmine suffered to dry on white porcelain. We have called this colour "*purpur*" by way of distinction, although we are quite aware that the purple of the ancients inclined more to blue.

793.

Whoever is acquainted with the prismatic