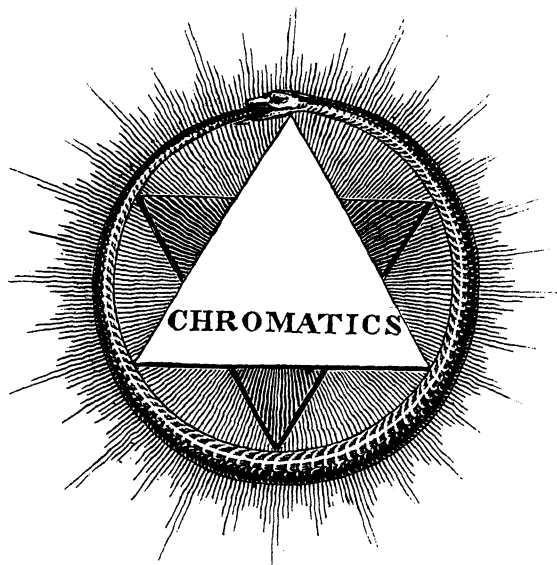


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OR,

An Essay

ON

THE ANALOGY AND HARMONY

OF

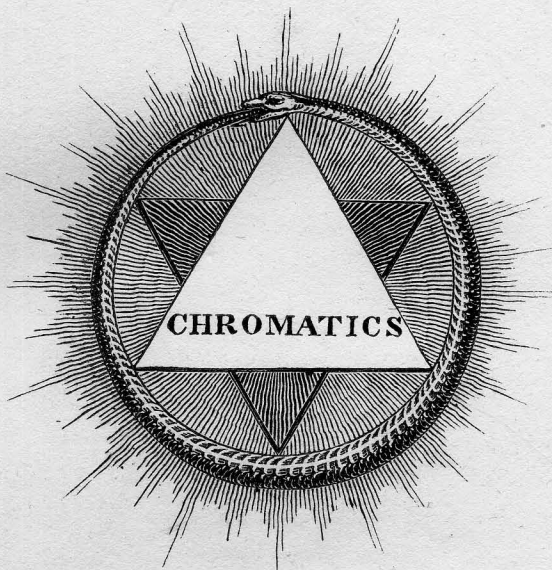
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AB

PREFACE.

THE following Essay was designed to form part of a Treatise on the nature, preparation, and relations of colours. The time necessary, however, to so arduous an undertaking,—the want of an elementary book on the relations of colours,—and the advice and approbation of several distinguished artists, have induced the author to publish it as a separate work.

The principle or plan of development pursued therein,

belongs to *an universal archetype* ;* for all analogy is founded in universal relations, or the universe is not a system of order and wisdom, but of confusion and folly, without unity, harmony, or design. Of such universal relation, the coincidences of Music and Chromatics, hereafter adduced, are indicative :—coincidences which pervade all the *sensible sciences* ; thence extending on the one hand to the *natural or material*, and on the other, to the *moral or intellectual sciences*, in universal harmonious relation.

That the system before us is conformable to nature, is ocularly demonstrated by the immediate exhibition of its objects, an advantage peculiar to Chromatics ; and that it is consonant to universal reason is evident, because greater

* See an Essay intitled TRITOGENEÆ, in the *Pamphleteer*, No. XVII. p. 101.

simplicity, or greater variety comprehended under such simplicity, cannot be conceived in any system: this attempt therefore addresses itself to reason and common sense, and requires but few preliminaries.

It may be expected, notwithstanding, that some account should be given of the doctrines delivered by preceding authors upon light and colours, yet such an attempt would conduct far beyond the proper limits of an elementary treatise, at the same time that literature contributes very little to the purpose of the present Essay. Some works of a similar design were, however, recently put into the author's hands by the late worthy and lamented Dr. Taylor, of the Society of Arts, &c. whose information concerning colours was not less extensive than his urbanity.

The earliest of these was the tractate of Le Blon, entitled *Coloritto, or the Harmony of Colouring*, in which he recognizes the title of the ancient Greeks to an *Ars Chromatica* unknown to the moderns,—distinguishes the qualities *inherent* and *transient* in colours, by the terms material and impalpable, and divides them into primary and secondary. White he describes as a compound of the primitive impalpable colours, and black as a like compound of the palpable. True painting, he says, represents *light* by white, and *shade* by black,—reflections by *yellow*, and turnings-off or roundings of objects by *blue*. Such is the outline of the brief and perspicuous theory of Le Blon, which, however deficient or defective, verges upon the truth and simplicity of nature.

Le Blon is followed by Harris in a similar tract, intitled *The Natural System of Colours*, in which he teaches nearly the same doctrine. He distinguishes colour into *prismatic* and *compound*, the first of which he subdivides into *grand primitives* and *mediates*, and these he defines by comparison with the tints of flowers. He denominates his *compound primitives*, olive, slate, and brown,—bears testimony to the composition of black by his *grand primitives*, and the consequent neutralizing power of colours,—and, finally, illustrates his system by two diagrams, in which the above relations are exhibited in 36 sections, subdivided into 660 tints: this distribution is, however, arbitrary, the hues and shades of colours being indefinite or infinite.

To the above, succeed some other publications of a

like design ; but, since they add nothing of importance to the foregoing, they may be passed over ; the union of brevity, with perspicuity, being ever most conducive to science.

CHROMATICS.



§ 1. THE term CHROMATICS denotes the science of the relations of *light*, *shade*, and *colours*.

§ 2. Light, shade, and colours, are either *inherent*, as in pigments, &c. or *transient*, as in the sun-beam, rainbow, prismatic, spectrum, &c.* The first arising from reflection, the latter from refraction, &c.

§ 3. Inherent light and shade are called *white and black*; and in their transient state, they are denominated *light and dark*, &c.

* See the Appendix.

§ 4. *The principles of light and shade* are correlative, co-essential, and concurrent in every visual effect: accordingly the light of day, and the sun-beam itself, are compounds of light and shade; nor is *pure* light, or its opposite, in any case an object of vision,

§ 5. These principles have therefore three states or modes of concurrence; one SENSIBLE, as above (§ 3.) another LATENT, as in colours, and a third in which the sensible and latent are COMPOUNDED; thus the principles of light and shade are co-essential and concurrent *latently* in the colours of pigments, &c. which also variously participate of these powers *sensibly* in the variety of their depth and brilliancy (§ 25.).

PARTICULAR RELATIONS

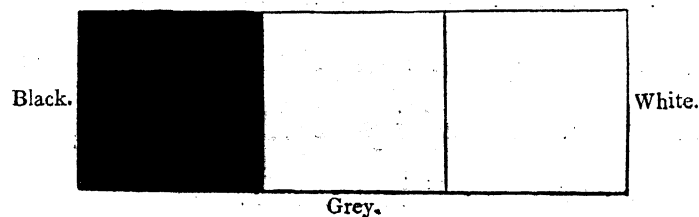
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COLOURS.

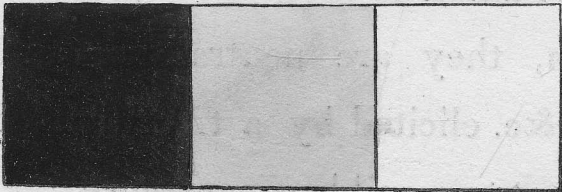


§ 6. **T**HE principles of light and shade, in their sensible state, have two extremes and a mean, denominated, inherently, **WHITE**, **BLACK**, and **GREY**; the intermedia or degrees of which are indefinite or infinite.

EXAMPLE I.



Black.

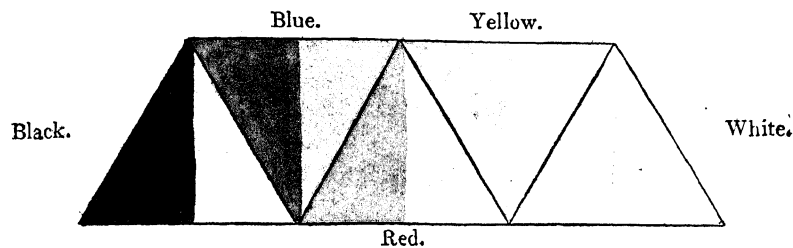


Grey.

White.

§ 7. These principles have also a similar triple relation latently, both which relations are compounded or conjoined in colours. Accordingly, when in latent concurrence, the element or principle of black or shade predominates, it determines the colour BLUE; when that of white or light predominates, it determines the colour YELLOW; and when these principles concur without predominance, they determine the medial colour RED.

EXAMPLE II.



§ 8. By the union of these three *positive colours* in due subordination, they are neutralized, and the *negative colours* grey, &c. elicited by a transition of their principles from latent to sensible concurrence.

EXAMPLE II.

