direction. The main course was from west to east. He also saw it at Pernambuco, at Rio Janeiro, and in the Southern States of America, but nowhere so abundant as on the Amazons. The Urania is scarcely a butterfly; but between the day and night butterflies, something between a skipper and a hawk moth. By Latreille they were called Hespero-Sphyngidæ. The larvæ and pupæ are supposed not to have been adequately examined. The Liverpool naturalist could not identify them, and as yet they have not been able to find them at Panama. In Central America the Urania is found as far north as Guatemala. Mr. Darwin observed a butterfly of similar habits, the *Papilio feronia*, which frequents orange groves.

THE ROYAL SOCIETY'S LIST FOR 1871

THE following fifteen have been selected by the Council of the Royal Society out of the fifty candidates, and recommended to the Fellows for election:—*William Henry Besant*, M.A., Mathematical Lecturer at St. John's College; Senior Wrangler and First Smith's Prizeman in 1850, Moderator in 1856, Examiner in the University of London from 1860 to 1865; author of Treatises on "Hydromechanics and the Theory of Sound," 2nd ed. 1867; "Elementary Hydrostatics," 2nd ed. 1867; "Geometrical Conic Sections," 1869; "Roulettes and Glissettes," 1870. *William Budd*, M.D. (Edin.), physician, author of various medical papers, especially relating to contagious diseases. *George W. Callender*, F.R.C.S., lecturer on Anatomy at St. Bartholomew's Hospital School, and Assistant Surgeon to Bartholomew's Hospital; author of Anatomical papers. *William Carruthers*, F.L.S., F.G.S., keeper of the Botanical Department, British Museum; author of "Fossil Cycadean Stems from the Secondary Rocks of Britain;" "On the Structure and Affinities of Sigillaria and Allied Genera;" "The Cryptogamic Forests of the Coal Period;" "On the Structure of the Stems of the Arborescent Lycopodiaceæ of the Coal-measures;" "Revision of the British Graptolites," &c. *Robert Etheridge*, F.R.S.E., F.G.S., Palæontologist to H.M. Geological Survey of Great Britain; Demonstrator on Palæontology, Royal School of Mines; author of numerous geological papers. *Frederick Guthrie*, B.A., F.R.S.E., F.C.S., Professor of Physics in the Royal School of Mines; author of various papers on Chemistry and Physics. *Captain John Herschel*, R.E., of the Great Trigonometrical Survey of India. *Captain Alexander Moncrieff*, Militia Artillery, C.E., inventor of the Moncrieff gun-carriage, and author of the Moncrieff system of defence. *Richard Quain*, M.D. (Lond.), Fellow and late Censor of the Royal College of Physicians; author of a paper "On Fatty Degeneration of the Heart," which has exerted a marked influence on certain branches of Pathological Science; and of numerous communications published in the Transactions of the Pathological Society, of which Society he was President (1869-70). *Carl Schorlemmer*, Senior Assistant in Owens College Laboratory, Manchester; author of a series of papers on the Constitution of the Paraffins, chiefly published in the Proceedings of the Society since 1862. *Edward Thomas*, Treas. R.A.S.; author of numerous papers on Indian Coins and Gems. *Edward Burnet Tylor*, author of "Researches into the Early History of Mankind;" "Primitive Culture;" and various memoirs on Savages and their Customs. *Cromwell Fleetwood Varley*, Civil and Telegraphic Engineer, M.I.C.E.; Consulting Electrician to the Electric and International Telegraph Company, the Atlantic Telegraph Company, la Société du Cable Transatlantique Français; author of many inventions in connection with the Electric Telegraph. *Viscount Walden*, President of the Zoological Society of London; author of various papers on Ornithology. *John Wood*, F.R.C.S., Examiner in Anatomy at the University of London; author of a number of anatomical papers published in the Phil. Trans.

ON COLOUR VISION *

ALL vision is colour vision, for it is only by observing differences of colour that we distinguish the forms of objects. I include differences of brightness or shade among differences of colour.

It was in the Royal Institution, about the beginning of this century, that Thomas Young made the first distinct announcement of that doctrine of the vision of colours which I propose to illustrate. We may state it thus:—We are capable of feeling three different colour-sensations. Light of different kinds excites these sensations in different proportions, and it is by the different combinations of these three primary sensations that all the varieties of visible colour are produced. In this statement there is one word on which we must fix our attention. That word is, Sensation. It seems almost a truism to say that colour is a sensation; and yet Young, by honestly recognising this elementary truth, established the first consistent theory of colour. So far as I know, Thomas Young was the first who, starting from the well-known fact that there are three primary colours, sought for the explanation of this fact, not in the nature of light, but in the constitution of man. Even of those who have written on colour since the time of Young, some have supposed that they ought to study the properties of pigments, and others that they ought to analyse the rays of light. They have sought for a knowledge of colour by examining something in external nature—something out of ourselves.

Now, if the sensation which we call colour has any laws, it must be something in our own nature which determines the form of these laws; and I need not tell you that the only evidence we can obtain respecting ourselves is derived from consciousness.

The science of colour must therefore be regarded as essentially a mental science. It differs from the greater part of what is called mental science in the large use which it makes of the physical sciences, and in particular of optics and anatomy. But it gives evidence that it is a mental science by the numerous illustrations which it furnishes of various operations of the mind.

In this place we always feel on firmer ground when we are dealing with physical science. I shall therefore begin by showing how we apply the discoveries of Newton to the manipulation of light, so as to give you an opportunity of feeling for yourselves the different sensations of colour.

Before the time of Newton, white light was supposed to be of all known things the purest. When light appears coloured, it was supposed to have become contaminated by coming into contact with gross bodies. We may still think white light the emblem of purity, though Newton has taught us that its purity does not consist in simplicity.

We now form the prismatic spectrum on the screen. These are the simple colours of which white light is always made up. We can distinguish a great many hues in passing from the one end to the other; but it is when we employ powerful spectroscopes, or avail ourselves of the labours of those who have mapped out the spectrum, that we become aware of the immense multitude of different kinds of light, every one of which has been the object of special study. Every increase of the power of our instruments increases in the same proportion the number of lines visible in the spectrum.

All light, as Newton proved, is composed of these rays taken in different proportions. Objects which we call coloured when illuminated by white light, make a selection of these rays, and our eyes receive from them only a part of the light which falls on them. But if they receive only the pure rays of a single colour of the spectrum, they can appear only of that colour. If I place a disc containing alternate quadrants of red and green paper in the red rays, it appears all red, but the red quadrants brightest. If I place it in the green rays both papers appear green, but the red paper is now the darkest. This, then, is the optical explanation of the colours of bodies when illuminated with white light They separate the white light into its component parts, absorbing some and scattering others.

Here are two transparent solutions. One appears yellow, it contains bichromate of potash; the other appears blue, it contains sulphate of copper. If I transmit the light of the electric lamp through the two solutions at once, the spot on the screen appears green. By means of the spectrum we shall be able to explain this. The yellow solution cuts off the blue end of the spectrum, leaving only the red, orange, yellow, and green. The blue solution cuts off the red end, leaving only the green, blue, and violet. The only light which can get through both is the

* Lecture delivered before the Royal Institution, March 24th.

green light, as you see. In the same way most blue and yellow paints, when mixed, appear green. The light which falls on the mixture is so beaten about between the yellow particles and the blue, that the only light which survives is the green. But yellow and blue light when mixed do not make green, as you will see if we allow them to fall on the same part of the screen together.

It is a striking illustration of our mental processes that many persons have not only gone on believing, on the evidence of the mixture of pigments, that blue and yellow make green, but that they have even persuaded themselves that they could detect the separate sensations of blueness and of yellowness in the sensation of green.

We have availed ourselves hitherto of the analysis of light by coloured substances. We must now return, still under the guidance of Newton, to the prismatic spectrum. Newton not only

Untwisted all the shining robe of day,

but showed how to put it together again. We have here a pure spectrum, but instead of catching it on a screen, we allow it to pass through a lens large enough to receive all the coloured rays. These rays proceed, according to well-known principles in optics, to form an image of the prism on a screen placed at the proper distance. This image is formed by rays of all colours, and you see the result is white. But if I stop any of the coloured rays, the image is no longer white, but coloured; and if I only let through rays of one colour, the image of the prism appears of that colour.

I have here an arrangement of slits by which I can select one, two, or three portions of the light of the spectrum, and allow them to form an image of the prism while all the rest are stopped. This gives me a perfect command of the colours of the spectrum, and I can produce on the screen every possible shade of colour by adjusting the breadth and the position of the slits through which the light passes. I can also, by interposing a lens in the passage of the light, show you a magnified image of the slits, by which you will see the different kinds of light which compose the mixture.

The colours are at present red, green, and blue, and the mixture of the three colours is, as you see, nearly white. Let us try the effect of mixing two of these colours. Red and blue form a fine purple or crimson, green and blue form a sea-green or sky-blue, red and green form a yellow.

Here again we have a fact not universally known. No painter, wishing to produce a fine yellow, mixes his red with his green. The result would be a very dirty drab colour. He is furnished by nature with brilliant yellow pigments, and he takes advantage of these. When he mixes red and green paint, the red light scattered by the red paint is robbed of nearly all its brightness by getting among particles of green, and the green light fares no better, for it is sure to fall in with particles of red paint. But when the pencil with which we paint is composed of the rays of light, the effect of two coats of colour is very different. The red and the green form a yellow of great splendour, which may be shown to be as intense as the purest yellow of the spectrum.

I have now arranged the slits to transmit the yellow of the spectrum. You see it is similar in colour to the yellow formed by mixing red and green. It differs from the mixture, however, in being strictly homogeneous in a physical point of view. The prism, as you see, does not divide it into two portions as it did the mixture. Let us now combine this yellow with the blue of the spectrum. The result is certainly not green; we may make it pink if our yellow is of a warm hue, but if we choose a greenish yellow we can produce a good white.

You have now seen the most remarkable of the combinations of colours—the others differ from them in degree, not in kind. I must now ask you to think no more of the physical arrangements by which you were enabled to see these colours, and to concentrate your attention upon the colours you saw, that is to say, on certain sensations of which you were conscious. We are here surrounded by difficulties of a kind which we do not meet with in purely physical inquiries. We can all feel these sensations, but none of us can describe them. They are not only private property, but they are incommunicable. We have names for the external objects which excite our sensations, but not for the sensations themselves.

When we look at a broad field of uniform colour, whether it is really simple or compound, we find that the sensation of colour appears to our consciousness as one and indivisible. We cannot directly recognise the elementary sensations of which it is composed, as we can distinguish the component notes of a musical chord. A colour, therefore, must be regarded as a single thing, the quality of which is capable of variation.

To bring a quality within the grasp of exact science, we must conceive it as depending on the values of one or more variable quantities, and the first step in our scientific progress is to determine the number of these variables which are necessary and sufficient to determine the quality of a colour. We do not require any elaborate experiments to prove that the quality of colour can vary in three and only in three independent ways.

One way of expressing this is by saying, with the painters, that colour may vary in hue, tint, and shade.

The finest example of a series of colours varying in hue, is the spectrum itself. A difference in hue may be illustrated by the difference between adjoining colours in the spectrum. The series of hues in the spectrum is not complete; for, in order to get purple hues, we must blend the red and the blue.

Tint may be defined as the degree of purity of a colour. Thus, bright yellow, buff, and cream-colour, form a series of colours of nearly the same hue, but varying in tint. The tints corresponding to any given hue form a series, beginning with the most pronounced colour, and ending with a perfectly neutral tint.

Shade may be defined as the greater or less defect of illumination. If we begin with any tint of any hue, we can form a gradation from that colour to black, and this gradation is a series of shades of that colour. Thus we may say that brown is a dark shade of orange.

The quality of a colour may vary in three different and independent ways. We cannot conceive of any others. In fact, if we adjust one colour to another, so as to agree in hue, in tint, and in shade, the two colours are absolutely indistinguishable. There are therefore three, and only three, ways in which a colour can vary.

I have purposely avoided introducing at this stage of our inquiry anything which may be called a scientific experiment, in order to show that we may determine the number of quantities upon which the variation of colour depends by means of our ordinary experience alone.

Here is a point in this room: if I wish to specify its position, I may do so by giving the measurements of three distances—namely, the height above the floor, the distance from the wall behind me, and the distance from the wall at my left hand.

This is only one of many ways of stating the position of a point, but it is one of the most convenient. Now, colour also depends on three things. If we call these the intensities of the three primary colour sensations, and if we are able in any way to measure these three intensities, we may consider the colour as specified by these three measurements. Hence the specification of a colour agrees with the specification of a point in the room in depending on three measurements.

Let us go a step farther, and suppose the colour sensations measured on some scale of intensity, and a point found for which the three distances, or co-ordinates, contain the same number of feet as the sensations contain degrees of intensity. Then we may say, by a useful geometrical convention, that the colour is represented to our mathematical imagination by the point so found in the room; and if there are several colours, represented by several points, the chromatic relations of the colours will be represented by the geometrical relations of the points. This method of expressing the relations of colours is a great help to the imagination. You will find these relations of colours stated in an exceedingly clear manner in Mr. Benson's "Manual of Colour," one of the very few books on colour in which the statements are founded on legitimate experiments.

There is a still more convenient method of representing the relations of colours, by means of Young's triangle of colours. It is impossible to represent on a plane piece of paper every conceivable colour, to do this requires space of three dimensions. If, however, we consider only colours of the same shade, that is, colours in which the sum of the intensities of the three sensations is the same, then the variations in tint and in hue of all such colours may be represented by points on a plane. For this purpose we must draw a plane cutting off equal lengths from the three lines representing the primary sensations. The part of this plane within the space in which we have been distributing our colours will be an equilateral triangle. The three primary colours will be at the three angles, white or gray will be in the middle, the tint or degree of purity of any colour will be expressed by its distance from the middle point, and its hue will depend on the angular position of the line which joins it with the middle point.

Thus the ideas of tint and hue can be expressed geometrically on Young's triangle. To understand what is meant by shade, we have only to suppose the illumination of the whole triangle increased or diminished, so that by means of this adjustment of illumination Young's triangle may be made to exhibit every variety of colour. If we now take any two colours in the triangle and mix them in any proportions, we shall find the resultant colour in the line joining the component colours at the point corresponding to their centre of gravity.

I have said nothing about the nature of the three primary sensations, or what particular colours they most resemble. In order to lay down on paper the relations between actual colours, it is not necessary to know what the primary colours are. We may take any three colours, provisionally, as the angles of a triangle, and determine the position of any other observed colour with respect to these, so as to form a kind of chart of colours.

Of all colours which we see, those excited by the different rays of the prismatic spectrum have the greatest scientific importance. All light consists either of some one kind of these rays, or of some combination of them. The colours of all natural bodies are compounded of the colours of the spectrum. If, therefore, we can form a chromatic chart of the spectrum, expressing the relations between the colours of its different portions, then the colours of all natural bodies will be found within a certain boundary on the chart defined by the positions of the colours of the spectrum.

But the chart of the spectrum will also help us to the knowledge of the nature of the three primary sensations. Since every sensation is essentially a positive thing, every compound colour-sensation must be within the triangle of which the primary colours are the angles. In particular, the chart of the spectrum must be entirely within Young's triangle of colours, so that if any colour in the spectrum is identical with one of the colour-sensations, the chart of the spectrum must be in the form of a line having a sharp angle at the point corresponding to this colour.

I have already shown you how we can make a mixture of any three of the colours of the spectrum, and vary the colour of the mixture by altering the intensity of any of the three components. If we place a compound colour side by side with any other colour, we can alter the compound colour till it appears exactly similar to the other. This can be done with the greatest exactness when the resultant colour is nearly white. I have therefore constructed an instrument which I may call a colour-box, for the purpose of making matches between two colours. It can only be used by one observer at a time, and it requires daylight, so I have not brought it with me to-night. It is nothing but the realisation of the construction of one of Newton's propositions in his "Lectiones Opticæ," where he shows how to take a beam of light, to separate it into its components, to deal with these components as we please by means of slits, and afterwards to unite them into a beam again. The observer looks into the box through a small slit. He sees a round field of light, consisting of two semicircles divided by a vertical diameter. The semicircle on the left consists of light which has been enfeebled by two reflexions at the surface of glass. That on the right is a mixture of colours of the spectrum, the positions and intensities of which are regulated by a system of slits.

The observer forms a judgment respecting the colours of the two semicircles. Suppose he finds the one on the right hand redder than the other, he says so, and the operator, by means of screws outside the box, alters the breadth of one of the slits, so as to make the mixture less red; and so on, till the right semicircle is made exactly of the same appearance as the left, and the line of separation becomes almost invisible.

When the operator and the observer have worked together for some time they get to understand each other, and the colours are adjusted much more rapidly than at first.

When the match is pronounced perfect, the positions of the slits, as indicated by a scale, are registered, and the breadth of each slit is carefully measured by means of a gauge. The registered result of an observation is called a "colour equation." It asserts that a mixture of three colours is, in the opinion of the observer (whose name is given), identical with a neutral tint, which we shall call Standard White. Each colour is specified by the position of the slit on the scale, which indicates its position in the spectrum, and by the breadth of the slit, which is a measure of its intensity.

In order to make a survey of the spectrum we select three points for purposes of comparison, and we call these the three Standard Colours. The standard colours are selected on the same principles as those which guide the engineer in selecting stations for a survey. They must be conspicuous and invariable, and not in the same straight line.

In the chart of the spectrum you may see the relations of the various colours of the spectrum to the three standard colours, and to each other. It is manifest that the standard green which I have chosen cannot be one of the true primary colours, for the other colours do not all lie within the triangle formed by joining them. But the chart of the spectrum may be described as consisting of two straight lines meeting in a point. This point corresponds to a green about a fifth of the distance from *b* towards F. This green has a wave-length of about 510 millionths of a millimetre by Ditscheiner's measure. This green is either the true primary green, or at least it is the nearest approach to it which we can ever see. Proceeding from this green towards the red end of the spectrum, we find the different colours lying almost exactly in a straight line. This indicates that any colour is chromatically equivalent to a mixture of any two colours on opposite sides of it and in the same straight line. The extreme red is considerably beyond the standard red, but it is in the same straight line, and therefore we might, if we had no other evidence, assume the extreme red as the true primary red. We shall see, however, that the true primary red is not exactly represented in colour by any part of the spectrum. It lies somewhat beyond the extreme red but in the same straight line.

On the blue side of primary green the colour equations are seldom so accurate. The colours, however, lie in a line which is nearly straight. I have not been able to detect any measurable chromatic difference between the extreme indigo and the violet. The colours of this end of the spectrum are represented by a number of points very close to each other. We may suppose that the primary blue is a sensation differing little from that excited by the parts of the spectrum near G.

Now, the first thing which occurs to most people about this result is that the division of the spectrum is by no means a fair one. Between the red and the green we have a series of colours apparently very different from either, and having such marked characteristics that two of them, orange and yellow, have received separate names. The colours between the green and the blue, on the other hand, have an obvious resemblance to one or both of the extreme colours, and no distinct names for these colours have ever become popularly recognised.

I do not profess to reconcile this discrepancy between ordinary and scientific experience. It only shows that it is impossible, by a mere act of introspection, to make a true analysis of our sensations. Consciousness is our only authority; but consciousness must be methodically examined in order to obtain any trustworthy results.

I have here, through the kindness of Professor Huxley, a picture of the structure upon which the light falls at the back of the eye. There is a minute structure of bodies like rods and cones or pegs, and it is conceivable that the mode in which we become aware of the shapes of things is by a consciousness which differs according to the particular rods on the ends of which the light falls, just as the pattern on the web formed by a Jacquard loom depends on the mode in which the perforated cards act on the system of movable rods in that machine. In the eye we have on the one hand light falling on this wonderful structure, and on the other hand we have the sensation of sight. We cannot compare these two things; they belong to opposite categories. The whole of Metaphysics lies like a great gulf between them. It is possible that discoveries in physiology may be made by tracing the course of the nervous disturbance

Up the fine fibres to the sentient brain;

but this would make us no wiser than we are about those colour-sensations which we can only know by feeling them ourselves. Still, though it is impossible to become acquainted with a sensation by the anatomical study of the organ with which it is connected, we may make use of the sensation as a means of investigating the anatomical structure.

A remarkable instance of this is the deduction of Helmholtz's theory of the structure of the retina from that of Young with respect to the sensation of colour. Young asserts that there are three elementary sensations of colour; Helmholtz asserts that there are three systems of nerves in the retina, each of which has for its function, when acted on by light or any other disturbing agent, to excite in us one of these three sensations.

No anatomist has hitherto been able to distinguish these three systems of nerves by microscopic observation. But it is admitted in physiology that the only way in which the sensation excited by a particular nerve can vary is by degrees of intensity. The intensity of the sensation may vary from the faintest impression up to an insupportable pain; but whatever be the exciting cause, the sensation will be the same when it reaches the same intensity. If this doctrine of the function of a nerve be admitted, it is legitimate to reason from the fact that colour may vary in three different ways, to the inference that these three modes of variation arise from the independent action of three different nerves or sets of nerves.

Some very remarkable observations on the sensation of colour have been made by M. Sigmund Exner in Prof. Helmholtz's physiological laboratory at Heidelberg. While looking at an intense light of a brilliant colour, he exposed his eye to rapid alternations of light and darkness by waving his fingers before his eyes. Under these circumstances a peculiar minute structure made its appearance in the field of view, which many of us may have casually observed. M. Exner states that the character of this structure is different according to the colour of the light employed. When red light is used a veined structure is seen; when the light is green, the field appears covered with minute black dots, and when the light is blue, spots are seen, of a larger size than the dots in the green, and of a lighter colour.

Whether these appearances present themselves to all eyes, and whether they have for their physical cause any difference in the arrangement of the nerves of the three systems in Helmholtz's theory I cannot say, but I am sure that if these systems of nerves have a real existence, no method is more likely to demonstrate their existence than that which M. Exner has followed.

Colour Blindness

The most valuable evidence which we possess with respect to colour vision is furnished to us by the colour-blind. A considerable number of persons in every large community are unable to distinguish between certain pairs of colours which to ordinary people appear in glaring contrast. Dr. Dalton, the founder of the atomic theory of chemistry, has given us an acccount of his own case.

The true nature of this peculiarity of vision was first pointed out by Sir John Herschel in a letter written to Dalton in 1832, but not known to the world till the publication of "Dalton's Life" by Dr. Henry. The defect consists in the absence of one of the three primary sensations of colour. Colour-blind vision depends on the variable intensities of two sensations instead of three. The best description of colour-blind vision is that given by Prof. Pole in his account of his own case in the "Phil. Trans.," 1859.

In all cases which have been examined with sufficient care, the absent sensation appears to resemble that which we call red. The point P on the chart of the spectrum represents the relation of the absent sensation to the colours of the spectrum, deduced from observations with the colour box furnished by Prof. Pole.

If it were possible to exhibit the colour corresponding to this point on the chart, it would be invisible, absolutely black, to Prof. Pole. As it does not lie within the range of the colours of the spectrum we cannot exhibit it; and, in fact, colour-blind people can perceive the extreme end of the spectrum which we call red, though it appears to them much darker than to us, and does not excite in them the sensation which we call red. In the diagram of the intensities of the three sensations excited by different parts of the spectrum, the upper figure, marked P, is deduced from the observations of Prof. Pole; while the lower one, marked K, is founded on observations by a very accurate observer of the normal type.

The only difference between the two diagrams is that in the upper one the red curve is absent. The forms of the other two curves are nearly the same for both observers. We have great reason therefore to conclude that the colour sensations which Prof. Pole sees are what we call green and blue. This is the result of my calculations; but Prof. Pole agrees with every other colour-blind person whom I know in denying that green is one of his sensations. The colour-blind are always making mistakes about green things and confounding them with red. The colours they have no doubts about are certainly blue and yellow, and they persist in saying that yellow, and not green, is the colour which they are able to see.

To explain this discrepancy we must remember that colour-blind persons learn the names of colours by the same method as ourselves. They are told that the sky is blue, that grass is green, that gold is yellow, and that soldiers' coats are red. They observe difference in the colours of these objects, and they often suppose that they see the same colours as we do, only not so well. But if we look at the diagram we shall see that the brightest example of their second sensation in the spectrum is not in the green, but in the part which we call yellow, and which we teach them to call yellow. The figure of the spectrum below Prof. Pole's curves is intended to represent to ordinary eyes what a colour-blind person would see in the spectrum. I hardly dare to draw your attention to it, for if you were to think that any painted picture would enable you to see with other people's vision I should certainly have lectured in vain.

On the Yellow Spot

Experiments on colour indicate very considerable differences between the vision of different persons, all of whom are of the ordinary type. A colour, for instance, which one person on comparing it with white will pronounce pinkish, another person will pronounce greenish. This difference, however, does not arise from any diversity in the nature of the colour sensations in different persons. It is exactly of the same kind as would be observed if one of the persons wore yellow spectacles. In fact, most of us have near the middle of the retina a yellow spot through which the rays must pass before they reach the sensitive organ: this spot appears yellow because it absorbs the rays near the line F, which are of a greenish-blue colour. Some of us have this spot strongly developed. My own observations of the spectrum near the line F are of very little value on this account. I am indebted to Professor Stokes for the knowledge of a method by which any one may see whether he has this yellow spot. It consists in looking at a white object through a solution of chloride of chromium, or at a screen on which light which has passed through this solution is thrown. This light is a mixture of red light with the light which is so strongly absorbed by the yellow spot. When it falls on the ordinary surface of the retina it is of a neutral tint, but when it falls on the yellow spot only the red light reaches the optic nerve, and we see a red spot floating like a rosy cloud over the illuminated field.

Very few persons are unable to detect the yellow spot in this way. The observer K, whose colour equations have been used in preparing the chart of the spectrum, is one of the very few who do not see everything as if through yellow spectacles. As for myself, the position of white light in the chart of the spectrum is on the yellow side of true white even when I use the outer parts of the retina; but as soon as I look direct at it, it becomes much yellower, as is shown by the point W C. It is a curious fact that we do not see this yellow spot on every occasion, and that we do not think white objects yellow. But if we wear spectacles of any colour for some time, or if we live in a room lighted by windows all of one colour, we soon come to recognise white paper as white. This shows that it is only when some alteration takes place in our sensations that we are conscious of their quality.

There are several interesting facts about the colour sensation which I can only mention briefly. One is that the extreme parts of the retina are nearly insensible to red. If you hold a red flower and a blue flower in your hand as far back as you can see your hand, you will lose sight of the red flower, while you still see the blue one. Another is, that when the light is diminished red objects become darkened more in proportion than blue ones. The third is, that a kind of colour blindness in which blue is the absent sensation can be produced artificially by taking doses of santonine. This kind of colour blindness is described by Dr. Edmund Rose, of Berlin. It is only temporary, and does not appear to be followed by any more serious consequences than headaches. I must ask your pardon for not having undergone a course of this medicine, even for the sake of becoming able to give you information at first hand about colour-blindness.

J. Clerk Maxwell

SCIENTIFIC SERIALS

The *Quarterly Journal of Science* for April commences with a very interesting account, by Dr. Hofmann, of the early days of the Royal College of Chemistry, under the title of "A Page of Scientific History." After tracing the influence of Liebig's school at Giessen on the progress of chemical science in this country, and the choice of himself, at the recommendation of Liebig, as the professor at the laboratory which it was deter-