

6-3-1954

# Like a Dog of Many-Colored Glass: A Study of Shelley's Use of Color

Clinton F. Hurley Jr.

Follow this and additional works at: [https://digitalrepository.unm.edu/engl\\_etds](https://digitalrepository.unm.edu/engl_etds)



Part of the [English Language and Literature Commons](#)

---

## Recommended Citation

Hurley, Clinton F. Jr.. "Like a Dog of Many-Colored Glass: A Study of Shelley's Use of Color." (1954).  
[https://digitalrepository.unm.edu/engl\\_etds/140](https://digitalrepository.unm.edu/engl_etds/140)

This Thesis is brought to you for free and open access by the Electronic Theses and Dissertations at UNM Digital Repository. It has been accepted for inclusion in English Language and Literature ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact [disc@unm.edu](mailto:disc@unm.edu).

UNIVERSITY OF NEW MEXICO-UNIVERSITY LIBRARIES



A14429 085054

378.789  
Un 3 Ohu  
1954  
cop. 2

HURLEY

---

LIKE A  
DOME OF  
MANY-  
COLORED  
GLASS

---

THE LIBRARY  
UNIVERSITY OF NEW MEXICO



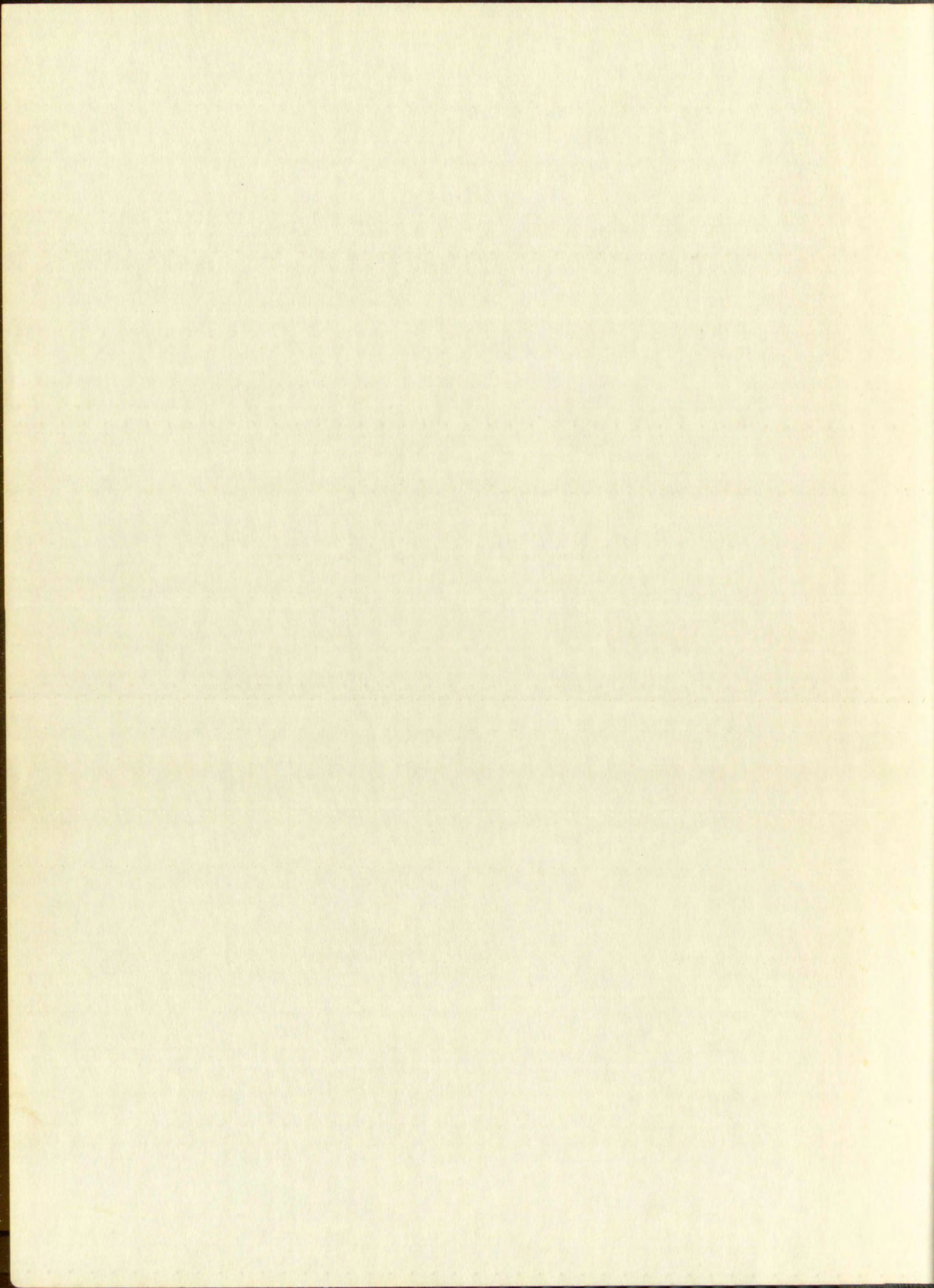
Call No.  
378.789  
Un30hu  
1954  
cop.2

Accession  
Number  
196820











UNIVERSITY OF NEW MEXICO LIBRARY

MANUSCRIPT THESES

Unpublished theses submitted for the Master's and Doctor's degrees and deposited in the University of New Mexico Library are open for inspection, but are to be used only with due regard to the rights of the authors. Bibliographical references may be noted, but passages may be copied only with the permission of the authors, and proper credit must be given in subsequent written or published work. Extensive copying or publication of the thesis in whole or in part requires also the consent of the Dean of the Graduate School of the University of New Mexico.

This thesis by ... Clinton F. Hurley .....  
has been used by the following persons, whose signatures attest their acceptance of the above restrictions.

A Library which borrows this thesis for use by its patrons is expected to secure the signature of each user.

NAME AND ADDRESS

DATE

---

MANUSCRIPT LABEL

Unpublished works submitted to the Library and Document  
after and placed in the list of the University Library  
open for inspection to be placed with the records of the  
rights of the author. Photographic copies may be made and  
preserved for the purpose of the preservation of the author's  
proper credit and to give information to the author in  
with existing copying or permission to publish or otherwise  
but requires the consent of the Board of the University  
of the University of New Mexico.

This form is to be filled out by the author or the  
has been read by the following person who reports back  
compliance of the above conditions.

A library which borrows this form for the purpose  
reported to secure the signature of the author.

NAME AND ADDRESS \_\_\_\_\_  
DATE \_\_\_\_\_

LIKE A DOME OF MANY-COLORED GLASS  
A STUDY OF SHELLEY'S USE OF COLOR

A Thesis

Presented to

the Faculty of the Department of English  
University of New Mexico

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

by

Clinton F. Hurley, Jr.

June, 1954

LIKE A GLOBE OF WAX-TOUCHED DISKS  
A BAND OF STAINLESS METAL



A Thesis  
Presented to  
the Faculty of the Department of English  
University of New Mexico

In partial fulfillment  
of the requirements for the degree  
of Master of Arts

by  
CLARENCE E. SMITH, JR.  
TAMU, 1954

This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

E. H. Castello  
DEAN

6/3/1954  
DATE

Thesis committee

W. P. Albrecht  
CHAIRMAN

Dane T. Smith

Edward G. Lueders

This thesis directed and approved by the candidate, con-  
militate has been accepted by the Faculty Council of the  
University of New South Wales in partial fulfillment of the  
requirements for the degree of

M.A. (HONOURS)

*[Signature]*

*[Signature]*

DATE

THESIS CONTROLLER

*[Signature]*

*[Signature]*

378.789  
Un30ku  
1954  
cop. 2

The One remains, the many change and pass;  
Heaven's light forever shines, Earth's shadows fly;  
Life, like a dome of many-coloured glass,  
Stains the white radiance of Eternity,  
Until Death tramples it to fragments . . . .  
--"Adonais" (460-464)

196820

1931  
1931  
1931

The one thing, the very best and best;  
Heaven's light never shines, but it's a shadow light;  
like, like a bone of my-colored glass;  
Gains the white richness of a pearl;  
Until death's shadow is no longer there.  
-- "Lovers" (1931)

1931



## TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION TO THE PROBLEM . . . . .	1
Man's Knowledge of Color	
Color Terminology	
Color in Literary Criticism	
Color Criticism and Shelley	
The Scope of This Thesis	
II. PREVIOUS STUDIES . . . . .	9
Havelock Ellis's Study	
Alice E. Pratt's Study	
III. WITH SHADES OF INFINITE COLOR . . . . .	17
Shelley's Terms for Color and Light	
Shelley's Color and Light References	
Shelley's Color Preferences	
Objects to Which Shelley Attributed Color	
Variations in Shelley's Use of Color	
IV. TO HIS HEART: THE CHOICEST IMPULSES . . . . .	27
Shelley's Visual Imagery	
Shelley's Mastery of Color	
Shelley's Imagination and Observation	
Shelley's Synesthetic Use of Color	
The Place of Color in Shelley's Art	
V. THE LIGHT WITHIN HIS SOUL . . . . .	43
Shelley's Philosophical Thought	
The Neo-Platonists and Light	
Shelley's Philosophical Use of Light, Darkness, and Color	
Philosophy, Light, and Technique	
VI. A SPLENDOR AMONG SHADOWS . . . . .	61
Psychological Influences: Shelley's Sanity	
Psychological Influences: Literary Tradition	
Physical Influences: Shelley's Eyes	
Physical Influences: Geographical Environment	
VII. CONCLUSION . . . . .	80
APPENDIXES . . . . .	84
BIBLIOGRAPHY . . . . .	117

Chapter

I. INTRODUCTION TO THE SUBJECT . . . . .

    The scope of this study  
    Color blindness and heredity  
    Color blindness and heredity  
    Color blindness and heredity  
    Color blindness and heredity

II. PREVIOUS STUDIES . . . . .

    Havelock Ellis's study  
    Alice M. Garrod's study

III. WITH STUDIES OF THE SUBJECT . . . . .

    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness

IV. TO HIS RESULTS . . . . .

    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness

V. THE LIGHT WITHIN THE SUBJECT . . . . .

    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness  
    Garrod's study for color blindness

VI. A SUMMARY OF THE SUBJECT . . . . .

    Psychological and physiological  
    Psychological and physiological  
    Psychological and physiological  
    Psychological and physiological  
    Psychological and physiological

VII. CONCLUSION . . . . .

APPENDICES . . . . .

BIBLIOGRAPHY . . . . .

## CHAPTER I

### INTRODUCTION TO THE PROBLEM

#### Man's Knowledge of Color

Despite the scientific advances of this century color is still a mystery to man. He has learned that "white" light is made up of "colored" lights and that when various objects reflect, refract, or transmit light, colors result within the brain as sensations. But he does not know what color is and can only define it as "a sensation evoked as a response to the stimulation of the eye and its attached nervous mechanisms by radiant energy of certain wave lengths and intensities."<sup>1</sup> For convenience man speaks of hue, brilliance or intensity, and saturation as attributes of color and arbitrarily designates certain colors as primaries.<sup>2</sup> But he has only a vague idea of what light is and how it becomes "color" somewhere within the central nervous system of the observer. He knows practically

---

<sup>1</sup>Webster's New Collegiate Dictionary (Springfield, Massachusetts: G. and C. Merriam Company, 1951), p. 162.

<sup>2</sup>Three types of color "primaries": (1) additive--red, green, blue; (2) subtractive--red, yellow, blue; (3) psychological--red, yellow, green, blue.

CHAPTER I

INTRODUCTION TO THE SUBJECT

THE SCIENCE OF COLOR

Despite the scientific advances of this century color is still a mystery to many. We have learned that "white" light is made up of "colored" lights and that when various objects reflect, transmit light, or absorb it, the result within the brain is sensation. But we do not know what color is and can only define it as a sensation evoked as a response to the stimulation of the eye and the attached nerve mechanism by radiant energy of certain wave lengths and intensities. The color response and sensation of hue, brilliance or glossiness, and saturation are a function of color and are empirically distinguished between colors as primaries. But we have only a vague idea of what light is and how it becomes "color" somewhere within the central nervous system of the observer. We know practically nothing about the physical nature of color.

Langley's and Helmholtz's Experiments on Color Vision  
 Massachusetts: W. B. Saunders Company, 1911, p. 100.

Three types of color "primaries": (1) additive—red, green, blue; (2) subtractive—cyan, magenta, yellow; (3) primary—logical—red, yellow, green, blue.

nothing of the psychological effects or significances of colors. Nor can he explain why certain colors or color combinations produce certain emotional responses in some people, what the relationship between color preference and personality is, or why certain color combinations are artistically pleasing while others are not.

### Color Terminology

If man's knowledge of color is inadequate, his color terminology is more so. Although man can distinguish some ten million color differences,<sup>3</sup> Maerz and Paul's Dictionary of Color,<sup>4</sup> the most complete work of its kind, lists only thirty-three color terms which are color terms only, independent of objects and substances.<sup>5</sup> And over half of these are of comparatively recent coinage.

Even the few color terms the English language does possess are vague. For instance, the term blue may be used to refer to any shade of color from a very greenish cyan to purple. Again, the terms cyan and purple mean different things to different people and even different things to the same person at different times. Although

---

<sup>3</sup>Ralph Evans, An Introduction to Color (New York: John Wiley and Sons, Inc., 1948), p. 230.

<sup>4</sup>A. Maerz and M. R. Paul, A Dictionary of Color (New York: McGraw-Hill Book Company, Inc.), 1930.

<sup>5</sup>See app. 1, p. 84.

nothing of the psychological effects of combinations of colors. Nor can he explain why certain colors or color combinations produce certain emotional responses in some people, what the relationship between color and emotion and personality is, or why certain color combinations are particularly pleasing to the eye.

### The Psychology of Color

It man's knowledge of color is knowledge, his color terminology is more so. There are two distinct color systems, the ten million color differences, and the thirty-three color terms which are color terms only, independent of objects and circumstances, and over half of these are of comparatively recent origin. Even the color terms which are color terms only, possess are vague. For instance, the term blue may be used to refer to a wide range of colors from a very pale cyan to a dark blue. Again, the term green may refer to different shades of green, from a pale yellow-green to a dark green. Things to the same color as will vary in hue.

---

<sup>1</sup> John Wiley and Sons, Inc., New York, N. Y., 1930.  
<sup>2</sup> A. Munsell and W. S. Munsell, A Color System (New York: Macmillan Company, 1921), p. 100.  
<sup>3</sup> See also, p. 100.

the language of the present-day dressmaker is less vague in regard to color than that of other people, the literary artist of the past has had to be content to use the established color vocabulary of his day. With the limited and vague color terminology of English, as of other languages, the choosing of a word at any given moment to express a color is in itself a difficult creative activity.

#### Color in Literary Criticism

In the light of the foregoing it is not surprising that literary criticism has dealt inadequately and immaturely with the use of color in both poetry and prose.

Critical interest in color began in about 1858 with William Ewart Gladstone's discovery that Homer used no terms to express concepts of blue and green.<sup>6</sup> But literary color studies before 1900 were largely mechanical and superficial compilations of "psychological facts by heads and columns. . . ." <sup>7</sup> For several decades critics were content to argue over Gladstone's findings or to follow his lead by tabulating the color words used by other writers. Near the end of the nineteenth century Havelock Ellis made an

---

<sup>6</sup>Faber Birren, The Story of Color from Ancient Mysticism to Modern Science (Westport, Connecticut: The Crimson Press, 1941), p. 234.

<sup>7</sup>Sigmund Skard, "The Use of Color in Literature," American Philosophical Society Proceedings, XC (1946), 170.

the language of the present-day movement is seen  
in regard to color (and that of social justice, the liberal  
attitude of the past has had to be replaced by the more  
finished color vocabulary of the 1930's. While the liberal  
view color vocabulary of the 1930's, and of other languages,  
the choosing of a word for any given occasion is explained  
color is in itself a difficult creative activity.

### Color in Social Science

In the light of the foregoing it is not surprising  
that literary criticism has been largely unresponsive to  
trends when the use of color in literature is concerned.  
Critical literature is colorless in most of its  
William Seward Burroughs's discovery that there is a  
to express concepts of time and space. And literary color  
studies before 1930 were largely unresponsive and superficial  
complications of "psychological" issues by means and colors.  
... For several decades there was intense  
over Burroughs's findings as to the use of color and  
facing the color which used by a writer. . . .  
end of the nineteenth century without this regard

---

<sup>1</sup>Edward T. Hall, The Silent Language, (New York, Doubleday, 1956), p. 137.  
<sup>2</sup>William Seward Burroughs, The Language of the Body, (New York, Doubleday, 1956), p. 137.



extensive study of the use of color by some twenty-five authors and summarized his findings by means of columns of percentage figures.<sup>8</sup> In 1898 A. E. Pratt published a similar, though superior, study of the English Romantic poets through Keats.<sup>9</sup>

Even since 1900, color studies, although increasingly numerous, have often been largely experimental and immature. "Scholarly color research in the modern sense hardly developed until the second decade of this century. . . ."<sup>10</sup> Most of this research has been published in languages other than English, and much of it has been conducted by psychologists rather than by students of literature. These psychologists, as well as some other critics, have been largely interested in such things as synesthesia<sup>11</sup> and "the calotropic trend in the imagery of the eidetics,"<sup>12</sup> that is, the tendency of writers with unusually vivid mental

---

<sup>8</sup>Havelock Ellis, "The Colour-Sense in Literature," Contemporary Review, LXIX (May, 1896), 714-29. This work will be discussed in chap. ii of this thesis.

<sup>9</sup>A. E. Pratt, The Use of Color in the Verse of the English Romantic Poets, (Chicago: University of Chicago Press, 1898). This work will be considered in some detail in chap. ii of this thesis.

<sup>10</sup>Skard, p. 181.

<sup>11</sup>Such studies are numerous. See, for example, Stephen Ullman, "Romanticism and Synaesthesia," PMLA, LX (September, 1945), 811-27.

<sup>12</sup>Skard, p. 173.

extensive study of the use of color by early 19th-century  
authors and summarized the findings in terms of color  
percentage figures. In 1906 A. H. Frost published a sim-  
ilar, longer report, based on the English literature  
through 1850.

Even since 1910, color studies, although not ex-  
tensively reported, have often been made, especially in  
literature. "Secondary color research" is the subject of  
hardly developed until the second decade of this century.  
... Most of this research has been published in in-  
quiries other than books, and most of it has been conducted  
by psychologists rather than by students of literature.  
These psychologists, as well as some other writers, have  
been largely interested in color usage in literature,  
and "the coloristic element in the poetry of the Middle Ages"  
that is, the tendency of writers when dealing with nature

---

Charles E. Spurgeon, "The Color-System in Literature,"  
Contemporary Review, vol. 100, (1905), 714-20. This work  
will be discussed in chap. II of this thesis.

A. H. Frost, "The Use of Color in the Verse of the  
English Renaissance," Journal of the American Academy of Arts and Sciences,  
vol. 10, (1909), 1-10. This work will be considered in chap. II  
in this thesis.

London, 1911.

Other studies are mentioned, esp. by Spurgeon,  
Stephen Ullmann, "Secondary Color in Shakespeare," Journal of the American Academy of Arts and Sciences,  
(September, 1917), 283-291.

London, 1917.

images to be over-resplendent in color portrayal. The trend has been for critics to try to infer more and more about the writer's attitude toward life from his use of color.

### Color Criticism and Shelley

Inadequacies exist, then, in man's knowledge of color, in his color vocabulary, and in his literary criticism devoted to the use of color. More specifically, color criticism devoted to the works of Percy Bysshe Shelley is slight. This is somewhat puzzling because practically everyone who writes about Shelley mentions his remarkable use of color and light. Shelley has been called the "supreme poet of light,"<sup>13</sup> and even Matthew Arnold, although his appraisal of Shelley lacked somewhat in discernment, took note of the luminosity of Shelley's "wings" and attributed "radiance" to Shelley's poetry.<sup>14</sup> According to Sigmund Skard's bibliography of critical materials devoted to the use of color in literature there have been some German, French, Italian, and Polish studies which touched incidentally on Shelley's use of color.<sup>15</sup> These studies, however,

---

<sup>13</sup>Alfred Noyes, Some Aspects of Modern Poetry (New York: Frederick A. Stokes Company, 1924), p. 21.

<sup>14</sup>Matthew Arnold, "Shelley," Matthew Arnold, Prose and Poetry, ed. Archibald L. Bouton (Chicago: Charles Scribner's Sons, 1927), p. 225.

<sup>15</sup>P. 200 ff.



were published in Europe, or else not published at all, and are not available to the author of this paper. In addition, there are the studies of Pratt and Ellis previously mentioned, which deal to some extent with Shelley. These works, together with a few statements by Hughes,<sup>16</sup> a few pages of generalizations by Noyes,<sup>17</sup> and scattered remarks in general works on Shelley, constitute the entire body of scholarship relating to Shelley's use of color.

#### The Scope of This Thesis

The inherent difficulties involved in any critical study of color and the lack of such studies of Shelley to serve as guideposts for this thesis, together with the facts of Shelley's shortsightedness, his recurrent attacks of ophthalmia, and his acknowledged mastery in the use of color and light, make this study of color in Shelley's poetry a challenging project.

The purpose of this study will be to find out as much as possible about Shelley's use in poetry of color and, consequently, light. Since there are few previous studies of this problem to be drawn upon, this project will not be narrowed down to a specific phase of the subject, but will cover as many aspects of Shelley's use of color as possible.

---

<sup>16</sup>A. M. D. Hughes, "Shelley and Nature," The North American Review, CCVIII (August, 1918), 287-95.

<sup>17</sup>Pp. 15-48.

were published in Europe, or that they are not available to the author of this paper. In addition, there are the studies of French and other national movements, which deal to some extent with similar. These works, together with a few statements by writers, a few pages of generalizations by experts, and scattered remarks in general works on Shelley, constitute the bulk of scholarly material relating to Shelley's use of color.

### The Problem of Color

The immense difficulties involved in any critical study of color and the lack of even studies of Shelley to serve as guideposts in this field, together with the lack of Shelley's annotations, the treatment of opticians, and the unacknowledged mastery in the use of color and light, make this study of color in Shelley's poetry a challenging project.

The purpose of this study will be to look for as much as possible about Shelley's use in color of color and, consequently, light. Since there are few previous studies of this problem to be drawn upon, this project will not be narrowed down to a specific phase of the subject, but will cover as many aspects of Shelley's use of color as possible.

Chapter II will deal with previous writings on this subject, treating specifically the studies of Ellis and Pratt.

Chapters III through VI will make four different approaches to the problem of Shelley's use of color. They will deal with Shelley the artist (objectively or linguistically), Shelley the artist (subjectively), Shelley the thinker, and Shelley the man. In Chapter III the problem will be considered from a purely objective point of view and a number of relevant facts and statistics will be collected. Of course, there are disadvantages to applying statistical methods to the study of literature, but no study of Shelley's use of color would be complete without a consideration of the basic facts involved.

Since no column of figures can ever fully describe the unified impression which any passage of literature makes upon the reader, art criticism must go beyond the objective level. Chapter IV will contain a subjective approach to the problem of Shelley's use of color.

Chapter V will consider Shelley's use of color and light from the standpoint of his philosophy and will try to point out some of the relationships between Shelley's thought and his practice in color imagery.

Some possible connections between Shelley's use of color and Shelley as a man will be suggested in Chapter VI.

Chapter II will deal with the... subject, treating especially the... Part.

Chapter III... approaches to the... will deal with... (early),... er, and... considered from a... of relevant facts and... course, there are... methods to the... use of color would be... the basic facts...

Since no... the unified... upon the... level. Chapter IV will... the problem of...

Chapter V... light from the... point out... and his... some... color and...



Shelley's psychological proclivities, physical condition, and environment--both literary and geographic--will be considered in relation to some special aspects of his use of color.

These four different approaches to Shelley's use of color may be classified, although some overlapping will occur, as linguistic, critical, philosophical, and historical.

The final chapter will contain a brief summary of the study.

Shelley's psychological theories, especially his theories of the unconscious and environment--and the way they are related to each other in relation to each other in the use of color.

These four different approaches to Shelley's use of color may be classified, although some overlapping will occur, as linguistic, ritual, mythological, and historical. The final chapter will consider a brief survey of the study.

## CHAPTER II

### PREVIOUS STUDIES

As indicated in the last chapter, there are very few studies dealing with Shelley's use of color. The only such studies which are worthy of mention and which are known to this author are those of Havelock Ellis and A. E. Pratt. It is the purpose of this chapter to examine the works of Ellis and Pratt and to evaluate the conclusions of each.

#### Havelock Ellis's Study

"Henry Havelock Ellis during his lifetime [1859-1939] was frequently called the most intelligent of all Englishmen."<sup>1</sup> Teacher and physician in his youth, he left the medical profession in order to devote his time to literary criticism and scientific investigations. One of his studies, published in 1896, was called "The Colour-Sense in Literature."<sup>2</sup> For this study Ellis chose a series of writers, mostly poets, dating from early literature to his own day, and selected a portion of each writer's work to

---

<sup>1</sup>Birren, p. 105

<sup>2</sup>Havelock Ellis, "The Colour-Sense in Literature," Contemporary Review, LXIX (May, 1896), 714-29.

CHAPTER II

PHYSIOLOGICAL STUDIES

As indicated in the last chapter, the only few studies dealing with the use of insulin in such studies which are worthy of mention and which are known to this author are those of Havelock Ellis and his associates. It is the purpose of this chapter to set forth the work of Ellis and Pratt and to evaluate the conclusions of these authors.

Havelock Ellis's Work

"Henry Havelock Ellis during his lifetime (1859-1927) was frequently called the most scientific of his age." "The English and American in his work, however, the medical profession in order to give the same to every critic and scientist's investigation. One of his studies, published in 1899, was called "The Colour-Sense in Literature."<sup>2</sup> For this study Ellis made a series of writers, mostly poets, during two early years of his own day, and selected a certain number of each writer's work to

<sup>1</sup>Ellis, p. 109

<sup>2</sup>Havelock Ellis, "The Colour-Sense in Literature," Contemporary Review, LXXV (Nov., 1899), 21-35.

analyze.<sup>3</sup> He picked out the major terms for color in these works and summarized his findings by means of statistical tables. In preparing these tables Ellis excluded metaphorical color terms, but stayed strictly with the simple color terms with the one exception of recognizing "golden" as an equivalent of orange or yellow.

A major weakness of Ellis's study is that he does not specify what works he studied from each author. It is obvious that his evidence is insufficient. For example, he found only forty-six references to blue in the portion of Shelley's works which he studied.<sup>4</sup> In contrast to this, Pratt found 182 references,<sup>5</sup> and the author of this thesis found 197 references to blue in Shelley's poetry. A comparison of Ellis's and Pratt's findings shows this example to be only one of many instances in which Ellis did not take a large enough sampling of the works of each author.

Even if Ellis had studied the complete works of every author he chose to include in his study, some of his conclusions would have been unfounded.<sup>6</sup> For example, he

---

<sup>3</sup>The works or authors which Ellis used in this study are as follows: "Mountain Chant of the Navajo Indians" by Dr. Washington Matthews (U. S. Bureau of Ethnology), Wooing of Emer, Volsunga Saga, Isaiah, Job, Song of Songs, Homer, Catullus, Chaucer, Marlowe, Shakespeare, Thomson, Blake, Coleridge, Shelley, Rossetti, Swinburne, Whitman, Pater, Verlaine, Olive Schreiner, and D'Annunzio.

<sup>4</sup>P. 717.

<sup>5</sup>P. 115.

<sup>6</sup>On the other hand, some of Ellis's generalizations

analysis. The word "analysis" is used in the title of the book, but in the text it is used in a different sense. It is used to describe the process of breaking down a complex subject into its constituent parts. This is done in a systematic and methodical way. The author explains that the purpose of analysis is to gain a deeper understanding of the subject being studied. This is achieved by examining the subject from different perspectives and identifying the underlying principles that govern its behavior. The author also discusses the importance of analysis in various fields of study, including science, philosophy, and the arts. He argues that analysis is a fundamental tool for human knowledge and that it is essential for the progress of civilization. The text concludes with a summary of the main points discussed and a final thought on the value of analysis in our lives.

---

The words of analysis which have been used in this study are as follows: "Analysis" is defined as the process of breaking down a complex subject into its constituent parts. This is done in a systematic and methodical way. The author explains that the purpose of analysis is to gain a deeper understanding of the subject being studied. This is achieved by examining the subject from different perspectives and identifying the underlying principles that govern its behavior. The author also discusses the importance of analysis in various fields of study, including science, philosophy, and the arts. He argues that analysis is a fundamental tool for human knowledge and that it is essential for the progress of civilization. The text concludes with a summary of the main points discussed and a final thought on the value of analysis in our lives.

On the other hand, some of the key words used in this study are as follows: "Analysis" is defined as the process of breaking down a complex subject into its constituent parts. This is done in a systematic and methodical way. The author explains that the purpose of analysis is to gain a deeper understanding of the subject being studied. This is achieved by examining the subject from different perspectives and identifying the underlying principles that govern its behavior. The author also discusses the importance of analysis in various fields of study, including science, philosophy, and the arts. He argues that analysis is a fundamental tool for human knowledge and that it is essential for the progress of civilization. The text concludes with a summary of the main points discussed and a final thought on the value of analysis in our lives.

presumes to trace the development and relative use and appreciation of each color down through history, designating color preferences for whole periods of time and movements or schools of literature. Such a task was obviously too ambitious for a pioneer study based on the slim evidence Ellis used.

Concerning Shelley's sense imagery, Ellis says that ". . . his mind was, to a very unusual degree, of the visual type; he saw the world more than he heard it or felt it, the only other sense that is strikingly present in his work

are of considerable interest despite their lack of supporting evidence. Of the general use of color in poetry he says (p. 726):

"There are three things, it seems to me, which colour in literature describes or symbolizes: nature, man, imagination. These three cover the whole ground. The predominance of green or blue--the colours of vegetation, the sky, and the sea--means that the poet is predominantly a poet of nature. If red and its synonyms are supreme, we may assume an absorbing interest in man and woman, for these are the colours of blood and of love, the two main pivots of human affairs, at all events in poetry. And where there is a predominance of black, white, and, I think I would add, yellow--the colours that are rare in the world, and the colour of golden impossibilities--there we shall find that the poet is singing with, as it were, closed eyes, intent on his own inner vision. Wordsworth and Shelley belong largely to the first class; Chaucer and Whitman largely to the second; Homer, Marlowe, Blake, Poe, and Rossetti largely to the third. We cannot, of course, expect any great degree of precision in the matter. Green among the earlier writers is commonly used of garments; blue often refers to eyes and veins; it is chiefly by their tone that black, white, and yellow reveal the imaginative instincts; and red refers to human things in only about fifty per cent. cases in which it occurs. But the general tendency remains distinct."

presumes to trace the development of the color  
preference of each color from the color, describing  
color preferences for each, and to find and movement  
or schools of preference. Such a task and especially the  
ambitions for a higher study based on the color evidence.  
Kills used.

Concerning "color" and "color" and "color" and "color"  
" . . . his mind was, as a very narrow domain, of the vi-  
sual type; he saw the world with the colors of his  
the only color sense that is a relatively present in the world.

---

are of color and color and color and color and color  
ing evidence. In the general case of color is only a  
says (p. 1907).  
"There are three things, the color of the color  
color in the color of the color of the color of the color  
imagination. Thus, the color of the color of the color  
predominance of green of blue--the color of the color  
the sky, and the sea--and the color of the color of the color  
a poet of nature. It is the color of the color of the color  
we may assume an accident, the color of the color of the color  
these are the colors of blood and of love, the color of the color  
pivots of human life, as all the color of the color of the color  
where there is a predominance of color, the color of the color  
I would add, yellow--the color of the color of the color of the color  
and the color of the color of the color of the color of the color  
find that the color of the color of the color of the color of the color  
intent on his own inner vision, the color of the color of the color  
belong largely to the color of the color of the color of the color  
largely to the color of the color of the color of the color of the color  
Horst largely to the color of the color of the color of the color of the color  
expect any great, the color of the color of the color of the color of the color  
among the color of the color of the color of the color of the color of the color  
blue often refers to eyes and veins, and the color of the color of the color  
tone that blue, white, and the color of the color of the color of the color  
instinct, and the color of the color of the color of the color of the color  
fifty per cent. the color of the color of the color of the color of the color  
tendency remains the color of the color of the color of the color of the color



being that of smell."<sup>7</sup> He says that for most poets before Shelley, the sea was green; since Shelley, the sea is more often spoken of as blue.<sup>8</sup> The following are Ellis's conclusions concerning Shelley's use of color:

. . .his colour is profuse in the highest degree and he evidently enjoyed it keenly. Unlike most poets . . . he began with no special love of colour, but developed it with his general development. The chief character of Shelley's colour is that it is always mingled with light and movement; for him, as for Heraclitus, the world was a perpetual flux. . . . A curious feature in his use of colour is the evidently unconscious repetition of the same word within a few lines; the colour seems to flash before him and disappear. His colours are fluid, opaline, iridescent. . . . No poet has ever used fire so extensively. . . . He finds the semblance of flame in the unlikeliest places, even in water. . . . Everywhere he sees colour fused with light and in perpetual movement. . . .<sup>9</sup>

The most outstanding fallacy in this analysis of Shelley's use of color is the statement that Shelley "began with no special love of colour, but developed it with his general development." There is little evidence in Shelley's works to support this assertion.<sup>10</sup>

In his study Ellis included a chart which showed the proportional use, on a percentage basis, the writers under consideration made of various colors in a limited

<sup>7</sup>Ellis, p. 722    <sup>8</sup>*Ibid.*, p. 727    <sup>9</sup>*Ibid.*, p. 721

<sup>10</sup>It is true that Shelley used slightly less color in his early works, but even in those poems he uses it profusely and seems to enjoy doing so. In "Queen Mab" and "The Revolt of Islam," both early poems, Shelley used an average of about fifty-six color words per each one thousand lines; his over-all average was about forty-eight color words per thousand lines.

being that of truth. . . Shelley, the two were given, their quality, and the same were often spoken of as truth. . . the following are Shelley's own citations concerning Shelley's use of color.

... his color is not in the highest degree and is evidently derived from the light. . . he began with no special love of color, but developed it with the general development. . . of Shelley's color is found in a number of his works, the light and more so, for his, as far as his world was a natural world. . . his use of color in the "Fanny Hill" and "The Vision of the Poet" and "The Sensitive Plant" seems to have been his own. . . eye light, eye light, eye light. . . used like to express. . . of time in the "Fanny Hill" and "The Sensitive Plant" in perpetual movement. . .

The most interesting thing in this analysis of Shelley's use of color is the fact that Shelley began with no special love of color, but developed it with the general development. . . works to support this question.

in his work this method of color was used the proportional use, or a certain degree, the matter under consideration is of various colors and is listed

---

Volume 1, Part 1, Chapter 1, Section 1  
10. It is not that Shelley used all his colors in his early works, but that he used them gradually and came to appreciate them as "seen" and "The Revolt of Islam" when they were used in a series of about 10-15 lines, and one line and lines; the two were given and the first color words are found in lines.

portion of their works.<sup>11</sup> His percentages do not, however, agree with those of this author for Shelley or with those of Pratt for any of the poets with which she deals. This is probably more the result of his failure to recognize metaphorical color terms, than of the inadequacies of his samplings.

#### Alice E. Pratt's Study

A. E. Pratt made her first study of the use of color in literature for a master's thesis at the University of Chicago in 1893.<sup>12</sup> Although her main concern was with Keat's use of color, she also considered Shakespeare, Pope, Gray, Wordsworth, Shelley, and Tennyson. Five years later she published a more extensive study in which she counted and classified the color words of thirteen English poets.<sup>13</sup> Since the statistics presented in this second study disagree considerably with those of the first study for each author who is included in both studies, one must assume that the later study represents a more careful consideration of the problem.

---

<sup>11</sup>See app. ii, p. 85, for an extract from that chart.

<sup>12</sup>A. E. Pratt, "The Use of Color in the Poetry of Keats" (Unpublished M. A. thesis, Dept. of English, University of Chicago, 1893).

<sup>13</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets. The poets she studied were as follows: Chaucer, Spenser, Shakespeare, Milton, Pope, Thomson, Cowper, Scott, Coleridge, Wordsworth, Byron, Shelley, and Keats.

portion of each of the...  
agree with those of the...  
of Pratt for any of the...  
probably were the result of...  
physical color tones, some of the...  
samplings.

APPENDIX A. LIST OF REFERENCES

A. E. Pratt made his first study of...  
in literature for...  
Chicago in 1892. Although his...  
Kest's use of color, and also...  
Gray, Wordworth, Shelley, and...  
she published a more extensive...  
and classified the color...  
Since the statistics...  
agree considerably with those...  
author who is included in both...  
that the later study...  
of the problem.

---

11 See esp. pp. 11, 12, for...  
12 A. E. Pratt, "The Use of Color in the Poetry of..."  
Kest's (Unpublished M. A. Thesis, Dept. of English, University...  
City of Chicago, 1892).  
13 Pratt, "The Use of Color in the Poetry of the..."  
Romantic Poets. The color...  
Chaucer, Spenser, Milton, Gray, Keats, Shelley, Coleridge,  
Scott, Coleridge, Keats, Shelley, Gray, Keats.

For her second study, Pratt read 456,942 lines of poetry--"nearly half a million lines of verse,"<sup>14</sup> as she says--in order to catalogue the color words. She summarized the results by means of tables of figures.<sup>15</sup>

On the basis of her statistics, Pratt formulated some "poetic color-scales," or lists of color groups in the order of their use by certain poets or groups of poets.<sup>16</sup> The color-scale for all the poets she studied lists the colors in this order: whites, reds, blacks, greens, yellows, blues, grays, purples, browns. For the Romantic poets the scale is: whites, reds, blacks, greens, blues, yellows, grays, purples, browns.<sup>17</sup> For Shelley himself she lists: whites, greens, blues, blacks, yellows, reds, grays, purples, browns.<sup>18</sup>

Generally speaking, Pratt's statistics are fairly reliable and show evidence of careful compilation. However, they do differ somewhat in several instances from the statistics on Shelley's use of color compiled by the author

<sup>14</sup>Ibid., p. 95.

<sup>15</sup>See appendices iii, iv, and vi for some of these tables, pp. 86-92.

<sup>16</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets, pp. 95-96.

<sup>17</sup>More use is made in chap. vi of this thesis of Pratt's findings concerning poets other than Shelley.

<sup>18</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets, p. 116. Shelley's color preferences are discussed in chap. iii of this thesis.

For her second study, Pratt used 1000 lines of  
poetry--"nearly half a million lines of verse," she says--in order to categorize the color words. She examined  
the results by means of a color scale.  
On the basis of her findings, Pratt determined  
some "poetic color-scales," or lists of color words in the  
order of their use by certain poets or groups of poets.  
The color-scale for all the poets she studied lists the  
colors in this order: white, red, black, green, yellow,  
blue, pink, gray, purple, brown, orange, and  
poets the scale is: white, red, black, green, yellow,  
purple, gray, brown, blue, pink, orange, and  
lists: white, green, blue, black, yellow, red, gray,  
purple, brown.  
Generally speaking, Pratt's studies are fairly  
reliable and show evidence of careful compilation. Now  
ever, they do differ somewhat in several instances from the  
statistic on Shelley's use of color compiled by the author.

---

<sup>1</sup> Ibid., p. 93.  
<sup>2</sup> See Appendixes III, IV, and V for some of these  
tables, pp. 55-57.  
<sup>3</sup> Pratt, The Use of Color in the Verse of the Middle  
English Romances, p. 107.  
<sup>4</sup> None was in white in the 17th or 18th century of  
Pratt's findings, regarding poets other than Shelley.  
<sup>5</sup> Pratt, The Use of Color in the Verse of the Middle  
English Romances, p. 110. Shelley's color list  
is discussed in the 11th of these studies.

of this thesis.<sup>19</sup>

In some of her conclusions concerning Shelley's use of color, Pratt agrees with Ellis. She calls Shelley "the poet of an extra-mundane universe,"<sup>20</sup> and asserts:

That which is markedly peculiar to Shelley in his application of color is the varying evanescent pulsation which he seems to see, and to delight to see, in all bright hues.<sup>21</sup>

His color, she says, "seldom connects itself with concrete objects, but is aerial, ideal, beautiful, breathlessly swift in its progressions and transmutations."<sup>22</sup>

Pratt, however, would not agree with Ellis that Shelley was a poet of nature. She says:

Actual observation and study is at a minimum with Shelley. . . . most of Shelley's realities are in the distance or in the shifting sky.

But in spite of these touches of realistic beauty, the predominant color-effects of Shelley's verse are those of a dream Nature, a "series of lyric pictures" wherein the figures are of indistinct and visionary delineation.<sup>23</sup>

"It is impossible," she concludes, "in studying Shelley's verse to distinguish between the real and the imaginary, the human and the super-human."<sup>24</sup>

Pratt's most well-founded statement about Shelley's

<sup>19</sup>See app. viii, which compares Pratt's statistics on Shelley with those of the author of this thesis, and app. ix, which attempts to explain the variations between the two sets of figures.

<sup>20</sup>Pratt, ibid., p. 74.

<sup>21</sup>Ibid., p. 73.

<sup>22</sup>Ibid., p. 69.

<sup>23</sup>Ibid., p. 72.

<sup>24</sup>Ibid., pp. 71-72.

of this thesis.

In some of her earlier works Shelley is  
of color, that agrees with the  
poet of an extra-ordinary nature,

That which is usually peculiar to Shelley in his  
application of color is the various elements of  
which he seems to use, and to which he  
brings them.

His color, she says, is not  
objects, but is mental, ideal, and  
in its progress and development.

Shelley, however, was not  
Shelley was a poet of nature.

Actual observation and feeling in the  
ley. . . . most of Shelley's poems are  
cause of the same kind.  
and in some of these poems of Shelley's  
the prominent color-words of Shelley's  
those of a direct nature, a "color of  
wherein the figures are of Shelley's  
definition.

"It is impossible," she concludes, "to  
verse to distinguish between the poem and the  
the human and the super-human."

Pratt's and well-known argument about Shelley's

Pratt's and well-known argument about Shelley's  
on Shelley's poems in the matter of color, and  
etc. is, which is to explain the various  
the two sorts of figures.

Pratt, *ibid.*, p. 17.  
Pratt, *ibid.*, p. 17.  
Pratt, *ibid.*, p. 17.



use of color is based on her statistics:

Shelley's color-sense was full and well balanced. He was a master in every line of hues and used all without any noteworthy limitations of partiality. His vocabulary of bright hues is made up of cold and warm tones in about equal proportions. . . .<sup>25</sup>

It is when Pratt gets away from her statistics that she gets furthest from the truth. In her study she makes no attempt to go into the influences or the philosophy involved in each poet's use of color; her study is limited to statistics. Yet, in her concluding comments on Shelley she says:

Yet with all the charm that color had for Shelley's eye, we have no evidence in his verse that it spoke to him of anything higher than beauty. The difference between his attitude and Wordsworth's does not lie in the fact that Shelley found in sensuous impressions what Wordsworth failed to find there. Wordsworth saw the beauty, but this did not satisfy him. His soul longed for a communion with the divine soul of things, which he reached more fully through other channels. Shelley, however, was satisfied with the contemplation of beauty itself. To this he had consecrated himself (see Hymn to Intellectual Beauty), and in the enjoyment and pursuit of this he spent his powers of mind and soul. To him beauty was its own excuse for being, and he sought no interpretation of it.<sup>26</sup>

Such a statement does not reveal in its author any deep understanding of the poet Shelley. Rather, it is based on the popular, but false, conception that Shelley was an emotional artist who thought very little of philosophy.<sup>27</sup>

---

<sup>25</sup>Ibid., p. 75.

<sup>26</sup>Ibid., p. 70.

<sup>27</sup>See chap. vi of this study for a discussion of Shelley's philosophy

use of color is based on the...  
Shelley's other... was a matter in every... any... in about...  
It is... the... no... involved in... statistical... she says:

Yet with all the... we have no... of... his... that... work... but... community... reached... however... itself... in... said... to... sought...

deep understanding... based on the... was an emotional... copy.

Shelley's...  
See...  
Shelley's...

### CHAPTER III

#### WITH SHADES OF INFINITE COLOR

Seemed it, that the chariot's way  
Lay through the midst of an immense concave  
Radiant with million constellations, tinged  
With shades of infinite colour,  
And semicircled with a belt  
Flashing incessant meteors.  
--"Queen Mab" (I, 231-36)

This chapter is concerned with the laborious task of locating and tabulating all the color words in all the poetical works of Percy Bysshe Shelley.<sup>1</sup> The author of this thesis does not profess the faith in figures that some students of literature seem to have;<sup>2</sup> however, it is possible that statistics may reveal facts or tendencies in Shelley's

---

<sup>1</sup>The statistics in this chapter are based on the Oxford Edition of Shelley's poetry (The Complete Poetical Works of Percy Bysshe Shelley, ed. Thomas Hutchinson [New York: Oxford University Press, 1914]), except that 960 lines of poetry from that edition have been excluded from this study. Those poems excluded are Locock's versions of "To Constantia, Singing" and "From Vergil's Tenth Eclogue"; Shelley's corrections on Thomas Medwin's translations of "Ugolino" (Inferno xxxiii, 22-75) and "Stanzas from Calderon's Cisma de Inglaterra"; Original Poetry by Victor and Cazire; and the non-English poems "Buona Notte," "Epitaphium," and "In Horologium."

<sup>2</sup>For example, Edith Rickert, New Methods for the Study of Literature (Chicago: University of Chicago Press, 1927).

THE HISTORY OF THE OXFORD

It is not surprising that the history of the Oxford edition of Shelley's works should have been a subject of interest to the editors of the *Oxford University Press*, who have been engaged in the task of publishing a complete edition of his works. The history of the edition is a story of many years, and it is a story which has been told in many places.

---"The History of the Oxford Edition of Shelley's Works" (1937)

This chapter is concerned with the history of the Oxford edition of Shelley's works, and it is a story which has been told in many places. The history of the edition is a story of many years, and it is a story which has been told in many places.

The history of the Oxford edition of Shelley's works is a story of many years, and it is a story which has been told in many places. The history of the edition is a story of many years, and it is a story which has been told in many places.

For example, the history of the Oxford edition of Shelley's works is a story of many years, and it is a story which has been told in many places. The history of the edition is a story of many years, and it is a story which has been told in many places.

use of color which are not otherwise apparent to the reader. In making this study the author, cognizant of Lillian Hornstein's warning against the "obvious dangers inherent in a method which not only psychoanalyzes the creator but reconstructs his physical environment on the basis of the frequency of metaphors,"<sup>3</sup> has tried not to infer too much from Shelley's imagery and use of color and has reserved those few inferences he has made for another chapter.<sup>4</sup>

This chapter will approach objectively five aspects of Shelley's use of color: his color vocabulary or his terms for color and light, the frequency of his references to color and light, his color preferences, the objects to which he attributes color, and the variations in his use of color during the course of his career.

#### Shelley's Terms for Color and Light

In approximately 33,790 lines of poetry,<sup>5</sup> Shelley uses 511 terms each of which in some way refers to color or light. In this study these terms were located in part by means of Ellis's Lexical Concordance<sup>6</sup> and in part--in the case

<sup>3</sup>Lillian H. Hornstein, "Analysis of Imagery: A Critique of Literary Method," PMLA, LVII (September, 1942), 638.

<sup>4</sup>See chap. vi, pp. 61-78.

<sup>5</sup>Cf. n. 1, p. 17.

<sup>6</sup>F. S. Ellis, A Lexical Concordance to the Poetical Works of Percy Bysshe Shelley (London: Bernard Quaritch, 1892).

use of color which are not otherwise known to the reader. In making this study the author, following the method of Stein's writing against the "color-blind" method which has been used in the past, states his physical evidence of the nature of the process of metaphors, and the effect of color on the reader's eye's imagery and the effect of color on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination.

This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination.

This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination.

This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination.

This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination. This chapter will discuss the nature of color and its effect on the reader's imagination.

of poems which are in the Oxford Edition of Shelley's poetry but not included in Ellis's concordance--by reading the poems and cataloguing the appropriate terms.

Each of Shelley's "color and light" terms can be placed in one of eleven classifications:<sup>7</sup> (1) words indicating a red or reddish color, (2) words indicating a yellow or orange color, (3) words indicating various shades of green, (4) words referring to blue, (5) words for purple, (6) various words meaning brown, (7) words for black, (8) words indicating various shades of gray, (9) words meaning white, (10) words such as color or multi-colored, which indicated color, but do not refer to any particular hue, and (11) other words which, without specifying a particular color, refer to attributes of color, light (or the lack of it), changes in light or color, and light sources themselves.

In locating and classifying these terms, a number of difficulties were encountered. One persistent problem involved deciding whether certain words signified color at all. This problem arose in connections with such words as blood, sanguine, blush, fiery, sulphureous, sulphurous, pale, dusty, dusky, dark, marble, and pallid. These words were classified only after the various passages in which they were used were examined. In some instances it was found

---

<sup>7</sup>See app. vii, pp. 93-100, for lists classifying the 511 terms.

of poems which are in the United States Library of Congress. This list is not included in this book but is available in the following form: poems and referring the appropriate terms.

Each of these, either in the original or in a translation, may be placed in one of eleven categories, (1) words indicating color, (2) words indicating a red or reddish color, (3) words indicating a yellow or orange color, (4) words indicating a green or greenish color, (5) words indicating a blue or bluish color, (6) various words indicating brown, (7) words indicating words indicating various shades of gray, (8) words indicating white, (9) words which are color or color-related, which indicated color, but do not refer to any particular color, and (10) other color words, which are not included in the list. In the list of color, there are also listed the words which refer to various shades of color, light, and dark. It is, changes in light or color, and light sources themselves. In locating and classifying these terms, a number of difficulties were encountered. The classification system involved deciding whether or not a word was related to color. All this problem arose in connection with some words as black, purple, white, light, darkness, sunlight, and dark. Black, purple, white, and light were words classified only in the terms which are indicated in the list. The words darkness and sunlight were used only in the list of color.

---

<sup>1</sup>See also, Vol. 1, p. 11-12, for these terms and their terms.



that a word sometimes signified color and sometimes did not signify color. For example, Shelley occasionally used the word sanguine to mean a red color, at other times to mean "bloodthirsty" or "cruel."

Deciding the color group to which certain words belonged presented another problem. (It is not always easy to tell what colors Shelley had in mind when he used such words as lurid, livid, dun, waxen, fiery. In some instances it was found that a word belonged in more than one category, depending upon its use. For example, some of the uses of fiery were placed in the "red" classification, some in the miscellaneous group of "light" words, and one use was classified with the "yellow" words. In the case of the 131 times Shelley used golden as a color word, it was impossible to determine how many times he meant yellow, how many times orange, and how many times a reddish color. Therefore, golden was classified with a special yellow-orange group.

The classification of Shelley's color words revealed that Shelley had thirty-three terms for various shades of red, fourteen terms meaning yellow or orange, ten ways of expressing various shades of green, seven terms for blue, five words for purple or violet, five terms for brown, fifteen terms for black, seven for gray, and forty expressions for white. He used twenty-six other words or phrases which referred to undeterminable colors. In addition, he used

that a word sometimes signifies a color and sometimes it does not. For example, "yellow" signifies a color, but "yellow" also signifies a color of a person's skin. The word "yellow" is used in many different ways, and it is important to understand the context in which it is used.

The classification of colors is a complex task. It is not enough to simply list colors; we must also consider the way in which they are perceived and used. For example, the color "yellow" is often associated with happiness and optimism, while the color "black" is often associated with sadness and despair.

In the study of color, it is important to pay attention to the way in which colors are used in language and art. This is because the way in which colors are used can tell us a great deal about the culture and society in which they are used.

The classification of colors is a task that has fascinated people for centuries. It is a task that is both simple and complex, and it is one that has many different applications.

The classification of colors is a task that is both simple and complex, and it is one that has many different applications.

349 other words to refer to attributes of color and light and light sources.<sup>8</sup>

### Shelley's Color and Light References

Shelley's use of terms for color and light becomes even more impressive when the number of such references are taken into consideration. He uses his 511 terms connected with color and light a total of 7,336 times in about 33,790 lines of poetry.<sup>9</sup> This means that one can expect to find an average of more than 217 such words in each one thousand lines of Shelley's poetry. The author of this thesis knows of no English poet who surpasses this average. If only the references to color itself be considered, Shelley's average drops to a little over forty-eight references per one thousand lines. This average is perhaps equaled by Scott, but it is surpassed only by Keats.<sup>10</sup>

### Shelley's Color Preferences

If use is any indication of color preference, then Shelley's color preferences can be determined, since it is possible to compute from the figures presented in this chapter the relative quantitative importance Shelley gave to

---

<sup>8</sup>See app. vii, pp. 93-100.

<sup>9</sup>See app. viii, p. 101, for the number of references in each color group.

<sup>10</sup>See app. iii, p. 86.

and other words to refer to light and color and light and light sources.

Shelley's use of color and light

Shelley's use of color and light is not only a matter of even more imaginative than the use of other poets, but taken into consideration, it shows the poet's concern with color and light in a way that is almost unique in the lines of poetry. This means that the poet's use of an average of color and light is not only a matter of lines of Shelley's poetry, but also a matter of the poet's of an English poet who has not only a concern with references to color and light in his poetry, but also a concern with a little over a hundred lines of his poetry, and lines. This average is not only a matter of it is expressed in his poetry.

Shelley's use of color and light

It was as my interest in color and light, and Shelley's color and light is not only a matter of possible to compare lines and lines, but also a matter of the relative quantitative importance of color and light in his poetry.

<sup>8</sup> See esp. vol. 1, p. 101.

<sup>9</sup> See esp. vol. 1, p. 101, and the number of references in each color group.

<sup>10</sup> See esp. vol. 1, p. 101.

each color classification.<sup>11</sup> A scale of Shelley's color use would put green at the top and then yellow, red, blue, and purple in descending order. However, such a scale would be misleading because of the nature of the words classified as yellow. In the yellow group were included words for orange and a number of uses of golden which may have been closer to red than to yellow. If only twenty of the words placed in the yellow group should have been classified with the reds--and it seems likely, although it is impossible to prove, that even more of the yellow words could have been classified as red--Shelley's color scale would be changed to red, green, blue, yellow, and purple. It is interesting to note that this last scale is the same as that which Pratt calls the average poetic color scale for the Romantic poets.<sup>12</sup>

If Shelley's most-used, individual color words, rather than color groups, be considered, the picture is quite changed. The following are Shelley's twelve most-used color words together with the number of times he used each in his poetry: green 179, white 131, golden 131, blue 111, grey or gray 106, black 76, red 75, azure 74, purple 55, hoary 33, yellow 27, crimson 22. Words such as dark and pale are, of course, used much more than these color words.

---

<sup>11</sup>See app. xi, p. 105.

<sup>12</sup>The Use of Color in the Verse of the English Romantic Poets, p. 116.

each color classification. It is a matter of fact that  
 one would not guess at the fact that green, yellow, blue,  
 and purple is something else. However, such a classification  
 be misleading because of the nature of the words chosen  
 to be yellow. In the first place, the words chosen  
 for orange and a number of words are green which may have  
 been chosen to red like the yellow. It is also possible  
 words placed in the yellow group and have been placed  
 with the reds. It seems likely, however, that in the  
 to prove, that even more of the words would have been  
 classified as red. The words would be changed to  
 red, green, blue, yellow, and purple. It is interesting  
 note that this fact leads to the fact that the words  
 call the words quite different. The words are not  
 If Miller's words are used, the words are  
 rather than color groups, as shown in the list below.  
 quite changed. The following are the words which  
 used color words together with the number of times in each  
 each in his words: green 17, blue 11, yellow 10, red 10,  
 11, grey or gray 10, black 10, and purple 10.  
 55, honey 33, yellow 10, purple 10, and red 10.  
 and pairs are of words, such as blue and yellow color  
 words.

---

The use of color words in the words of the  
 Rosanelli family.

Objects to Which Shelley Attributed Color

More of Shelley's terms for color and light are used in connection with the sky and sky phenomena (such as weather conditions; the moon, planets, and stars; and sunset and sunrise) than with any other single type of visual experience. Shelley uses no less than thirty-six different color words to describe the sky,<sup>13</sup> and of the 1433 words which indicate specific colors in Shelley's poems, about thirty-two per cent refer to sky phenomena. Of the 197 instances in which Shelley uses one of the five terms for blue, approximately fifty-five per cent refer to the sky and sky phenomena. Myra Reynolds says that "it was Wordsworth and Shelley who first gave adequate expression to the mysterious and varied charm of the day-time sky."<sup>14</sup>

Other things to which Shelley attributes much color are plant life, animal life, and water. About eleven per cent of Shelley's color words refer to plant life; eleven per cent, animal life including man; and over five per cent, water.<sup>15</sup>

<sup>13</sup>Cf. infra p. 91.

<sup>14</sup>Myra Reynolds, The Treatment of Nature in English Poetry between Pope and Wordsworth (Chicago: The University of Chicago Press, 1909), p. 345.

<sup>15</sup>App. xii, pp. 106-108, summarizes finding of this nature.





Variations in Shelley's Use of Color

Shelley manifests certain trends in his use of color. His use of yellow in proportion to that of other colors, for instance, decreases until the middle years of his career (1818-1819) and then rises sharply during his last few years, while his use of blue and purple, either of which may be considered a complement of yellow, follows a reversed course of rising and then dropping.<sup>16</sup> Throughout the early years of Shelley's career his use of red tends to decrease, while his use of green, the complement of red, tends to increase. During his last few years the trend for red was reversed and that for green slightly modified.<sup>17</sup> His use of black decreases sharply and steadily throughout his career, while his use of white increases.<sup>18</sup> These facts must be of some significance since the trends in the use of complementary colors would probably not vary inversely if they were the result of purely chance variations.<sup>19</sup>

The method employed to discover these trends in Shelley's use of color was very simple. First, Shelley's career was divided chronologically into three periods.

---

<sup>16</sup>See app. xv, part A, p. 112.

<sup>17</sup>See app. xv, part B, p. 113.

<sup>18</sup>See app. xv, part C, p. 114.

<sup>19</sup>See chap. vi, pp. 61-78, for a further discussion of these trends and their significance.



March, 1818, the month in which Shelley left England never to return, was used to mark the end of his early period. The remaining four years of his life was divided into two roughly equal periods. Thus the three periods represent (1) more than five years, (2) two years, and (3) a little over two years. Although the first period is somewhat longer than the later periods, the quality and quantity of the work Shelley did in the later periods more than make up for this difference.

The next step was to choose poems to represent each period of Shelley's career. Scientific samplings were out of the question since an accurate chronology of Shelley's poems is unavailable. The poems were chosen, therefore, not especially for their representativeness but for their merits and for their combined number of lines. The poems chosen to represent Shelley's early period totaled 3,092 lines and consisted of "Queen Mab," "Alastor," and "Hymn to Intellectual Beauty." The second group totaled 3,051 lines and included "Lines Written among the Euganean Hills," "Prometheus Unbound," and "Ode to the West Wind." The final group also totaled 3,051 lines and consisted of "The Witch of Atlas," "The Sensitive Plant," "The Cloud," "To a Sky-

---

<sup>20</sup>See app. xv, pp. 112-114.

March, 1818, the month in which Shelley first published his  
 to return, was used to print the first edition of the  
 remaining four years of his life was divided into two equal  
 equal periods. From the first period (1818-1822) some  
 than five years, (2) the second, and (3) a little over two  
 years. Although the first period is a somewhat longer  
 later periods, and quality and quantity of his work  
 did in the later periods were also made in the later  
 ones.

The next step was to choose a date to represent each  
 period of Shelley's career. The first period, 1818-1822,  
 of the question arose as to what a satisfactory date of Shelley's  
 poems is unavailable. The date was chosen, however, as  
 not especially for their personal development and for their  
 merits and for their general amount of lines. The dates  
 chosen to represent Shelley's early period were 1818,  
 lines and consisted of "The Sensitive Plant," "The  
 to intellectual beauty." The second period, 1822-1824,  
 lines and included "Lines Written Among the Ruins of  
 "Prometheus Unbound," and "The Mask of Anarchy." The third  
 group also included 1824 lines and consisted of "The  
 of Atlas," "The Sensitive Plant," "The Sensitive Plant,"

lark," "Adonais," "Hellas," "To Night," and "To Jane: The Invitation."

Finally, the color words in each of these three groups of poems were located and classified just as those of all Shelley's poems had been previously. Similarly, charts were compiled to summarize the facts involved, and graphs were prepared to illustrate Shelley's color trends.<sup>20</sup>

The poems selected for the study of Shelley's chronological development comprise about twenty-seven per cent of his total poetry, but contain about thirty-one per cent of his color and light words. From this it may be inferred that Shelley's better-known and better-liked poems contain more color and light words than do his other poems.



## CHAPTER IV

### TO HIS HEART: THE CHOICEST IMPULSES

Every sight  
And sound from the vast earth and ambient air,  
Sent to his heart its choicest impulses.  
--"Alastor" (68-70)

No color is beautiful or ugly in itself. How and when a color is used determines its esthetic value both on the literary level and on the non-literary level. This means that colors can be evaluated and interpreted only as parts of the esthetic whole in which they are used. In literature such evaluation involves meaning, rhythm, sound, association, and a number of more subtle elements, all existing in such complicated interrelation that no objective criticism which takes the elements into consideration one by one can properly evaluate them. Color, or any other single element in literature, must ultimately be judged on a subjective basis by each individual who esthetically experiences the literature involved. Such criticism or evaluation is not subject to proof or disproof but must be accepted or rejected by others on the basis of their own esthetic judgments.

The burden of this chapter is to express its author's

CHAPTER IV

IN HIS OWN RIGHT: THE LITERARY CRITIC

BY THE

AND JOHN LYON THE NEW YORK PUBLIC LIBRARY  
ASTOR LENOX AND TILDEN FOUNDATIONS  
125 WEST 47TH STREET, NEW YORK 17, N. Y.

no other...  
when a...  
the literary level and on the...  
seems that...  
parts of the...  
structure...  
association, and a...  
ing in such...  
criticism...  
one can...  
element in...  
five parts...  
the literature...  
subject to...  
by others...  
The burden...



opinion that Shelley's use of color was the natural result of a keen imagination and a discriminating power of observation and that Shelley used color, not for its own sake, but to further his artistic purposes. The subjective approach in this chapter does not make it possible to describe or explain adequately the beauty of Shelley's use of color --nor does any other method known to the author--but perhaps some of that beauty will be obvious to the reader in the passages quoted from Shelley's works.

#### Shelley's Visual Imagery

Havelock Ellis has pointed out that Shelley's mind "was, to a very unusual degree, of the visual type: he saw the world more than he heard it or felt it."<sup>1</sup> Before Shelley's use of color is treated specifically, it might be well to consider this visual imagery in general.

It is no surprise to even a casual reader of Shelley to hear that a great deal of Shelley's visual imagery is composed of distant scenes. Similar observations are often made, but a statement from one who has made a special study of the subject--as has Richard H. Fogle, who wrote a doctoral dissertation on the subject at the University of Michigan in 1944--carries some weight of authority. Fogle concludes that "Shelley's visual imagery . . . is the product of an eye us-

---

<sup>1</sup>Pp. 722.

opinion that Shelley's use of the word "vision" is  
of a very unusual nature, and that the word is  
used in a sense which is not its ordinary  
meaning. It is in my opinion a very unusual  
use of the word, and one which is not  
found in any other poet. It is in my  
opinion a very unusual use of the word,  
and one which is not found in any other  
poet.

Shelley's Use of the Word "Vision"

Shelley's use of the word "vision" is  
of a very unusual nature, and that the word is  
used in a sense which is not its ordinary  
meaning. It is in my opinion a very unusual  
use of the word, and one which is not  
found in any other poet. It is in my  
opinion a very unusual use of the word,  
and one which is not found in any other  
poet.

ually directed either up or down, and focussed on distance."<sup>2</sup>  
 As a result of this, Shelley frequently "describes atmospheric phenomena and generalizes objects near at hand in order to harmonize them with his backgrounds,"<sup>3</sup> Fogle also says:

Shelley, usually working on a panoramic scale, generalizes and reduces, in order that the details of his scenes may fit within a unity of the whole . . . . Shelley's gaze is earnest and painful, as if he strove to pierce the atmosphere and arrive at some ultimate vision above the air itself.<sup>4</sup>

This last statement hints at another of the characteristics of the poet's visual imagery. It has become the common practice of critics to point out the evanescent and ethereal elements in Shelley's descriptions. Shelley seems to have enjoyed describing objects and conditions which were beyond the senses of mortal man. Light and motion are always important aspects in his descriptions. One Shelley critic wrote a whole book to support the thesis that "Shelley was characterized to an unusual degree by a passion for objects which united the qualities of power and elusiveness."<sup>5</sup>

The characteristics of, and qualities in, Shelley's visual imagery should not be interpreted as flaws in Shel-

<sup>2</sup>Richard Fogle, The Imagery of Keats and Shelley (Chapel Hill, North Carolina: The University of North Carolina Press, 1949), p. 46.

<sup>3</sup>Ibid.

<sup>4</sup>P. 37.

<sup>5</sup>Oscar W. Firkins, Power and Elusiveness in Shelley (Minneapolis: The University of Minnesota Press, 1937), p. 185.

ually directed... As a result of this... phoric phenomena... order to illustrate... says:

Shelley, usually... and... scenes... Shelley's... to... vision above the...

This last... of the... of the poet's... common practice... Shelley's...

to have enjoyed... beyond the... ways important...

critic wrote... ley was... objects which... The... visual imagery...

Shelley's... (Chapel Hill... Carolina Press, 1977...)

Shelley's... (Minneapolis...)

ley's artistry.

The frequent tenuousness of his chosen subjects and the sense of motion omnipresent in his poetry often mislead us into believing him cloudy of vision and wavering in technique. It should be noticed, however, that his mists, dews, and cloud-patterns usually have clearly delineated contours.<sup>6</sup>

Even if "clearly delineated contours" were lacking from Shelley's descriptions of "mists, dews, and cloud-patterns," this would not necessarily indicate a faulty technique.

#### Shelley's Mastery of Color

Shelley's visual imagery excels especially where it involves color. Whatever defects men may find in Shelley's poetry, they cannot doubt the poet's mastery of the use of color. They may bewail Shelley's lack of humor, but they cannot but appreciate the color in his visual imagery.

Shelley's use of color is unusual, even striking, but it is not strained or unnatural, as critics sometimes term it. Some critics say that "the predominant color-effects of Shelley's verse are those of a dream Nature, a 'series of lyric pictures' wherein the figures are of indistinct and visionary delineation."<sup>7</sup> Others attribute to Shelley's colors the "strange beauty" of an "enchanted king-

<sup>6</sup>Fogle, p. 47.

<sup>7</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets, p. 72

The frequent comparison of the human mind to the  
sense of motion, especially in the case of the  
as the body is in motion, it is in motion, and  
technique. It is the motion of the body, and  
state, and the motion of the body, and the  
delimited condition.

Even if "action" defined as "action" were  
Shelley's description of "action," and "action"  
this would not necessarily include a "action."

Shelley's Theory of Color

Shelley's theory of color, which is  
involves color. Whatever the nature of the  
poetry, they cannot be the same as the  
color. The very nature of the color, and the  
cannot be separated from the color, and the

Shelley's use of color is unusual, even  
but it is not separated from the color, and the

form it. Some of the "action" and the  
effects of Shelley's theory are those of a  
'series of first principles, and the  
distinct and various applications. The  
Shelley's theory of "action" is the

Shelley, 1811.

Shelley, 1811. The theory of color in the  
Romantic period.

dom under the sea."<sup>8</sup> Many Shelley students, in fact, seem to have seized upon his

. . . old palaces and towers  
Quivering within the wave's intenser day<sup>9</sup>  
All overgrown with azure moss and flowers<sup>9</sup>

as the key to his use of color and light. Sometimes they attribute his "strange radiance" to his love for scenes reflected in water, supposing that Shelley needed this special stimulus to produce his beautiful effects.<sup>10</sup>

Shelley did not have to go under water, or under ground, or out of the world (although he occasionally did) to produce the effects he desired in his use of color. He could create an atmosphere of wonder and mystery, for instance, without resorting to unreal colors or lighting effects. Consider these lines from "The Witch of Atlas":

She spoke and wept:--the dark and azure well  
Sparkled beneath the shower of her bright tears,  
And every little circlet where they fell  
Flung to the cavern-roof inconstant spheres  
And intertangled lines of light . . . .<sup>11</sup>

Can a well be both "dark and azure"? Anyone who has actu-

<sup>8</sup>Alfred Noyes, Some Aspects of Modern Poetry (New York: Frederick A. Stokes Company, 1924), p. 25.

<sup>9</sup>"Ode to the West Wind," ll. 33-35.

<sup>10</sup>Cf. A. M. D. Hughes, "Shelley and Nature," The North American Review, CCVIII (August, 1918), 290-91.

<sup>11</sup>Ll. 193-97.





ally looked into a well of this type knows that the water usually does have both a dark appearance and a light surface reflection at the same time. What of the "inconstant spheres" on the cavern-roof? Again, this is a normal phenomenon, as anyone who has seen a ray of light from a chink in the roof of a well-house strike a bucket of freshly-drawn, still-jostling water will testify.

Nor did Shelley require a

. . . hue like that when some great painter dips  
His pencil in the gloom of earthquake and eclipse<sup>12</sup>

in order to portray sadness or pessimism. Note how the simple colors heighten the feeling of hopelessness in the following passage:

Whence are we, and why are we? of what scene  
The actors or spectators? Great and mean  
Meet massed in death, who lends what life must borrow.  
As long as skies are blue, and fields are green,  
Evening must usher night, night urge the morrow,  
Month follow month with woe, and year wake year to sorrow.<sup>13</sup>

There is nothing of an "enchanted kingdom under the sea" in these prosaic colors or the commonplace phrases in which they appear, and yet, this passage shows how Shelley could make colors serve his purposes.

---

<sup>12</sup>"The Revolt of Islam," V, xxiii, 8-9.

<sup>13</sup>"Adonais," ll. 184-89.

ally looked into a well as well as into the  
usually done have been done by the  
face reflection of the same kind, and of the  
spheres" on the sphere itself, and in a  
monotonous, as anyone who has seen a  
in the roof of a well-known building, a  
drawn, still-looking, with a  
for the building, and

... the light which some great  
His pencil in the form of a  
in order to portray a  
also colors of the building  
following passage:

When we see the light of the  
The nature of the light is  
Next to the light, the  
As long as the light is  
Evening light is  
Month before the light is  
There is nothing of the  
these precise colors of the  
they appear, and yet, the  
make colors more and more

The Rev. of the  
London, 1851

Shelley's Imagination and Observation

A fact that is sometimes overlooked is that the great majority of Shelley's scenes which are outstanding for their color are not so very different from scenes which men may be "exposed to" in everyday life. It is regrettable that most people, if they were permitted to see actual scenes like those Shelley depicted in his poems, would probably see only the same drabness which they daily experience in their own lives. Shelley was not usually striving to be "different" or strange. The secret of his mastery of color was a keen power of observation coupled with an artistic imagination.

Occasionally Shelley does use intense and highly saturated colors, but this does not mean that his power of observation has failed him in those instances. Such colors are a part of man's experiences in life, and if Shelley applies them to things to which they are not commonly attributed, it is only that he is rendering to mankind the poet's service of presenting the old truths of the natural world in new and vital ways. An example of this quality in Shelley may be seen in his striking announcement of the awakening of spring:

And the green lizard and the golden snake,  
Like unimprisoned flames, out of their trance awake.<sup>14</sup>

---

<sup>14</sup>"Adonais," ll. 161-62.

Shelley's Language and Style

A fact that is essential to the study of Shelley's poetry is the fact that the majority of his poetry is written in blank verse. This is not to say that his poetry is not very different from other blank verse poetry, for it is in every way a new and original form of poetry. It is true that those Shelley regarded as his best, would probably be the same if they were written in any other form. Shelley was not writing in blank verse for the sake of the form, but because of the power of observation which was an essential part of his nature.

Occasionally Shelley does use rhyme and meter, but this does not mean that the power of observation has failed him in these instances. These are a part of man's inheritance, and Shelley does use them to the best advantage. He does not use them, it is only that he is not so much interested in the service of measuring out his lines as the poet of the new and vital world. A certain amount of rhyme may be seen in his earlier work, but it is not so frequent as in the work of the poets of the 18th century.

Springer

And the great island of the world is  
like a wilderness of trees, all of which are dead.

Another passage in which Shelley's imagination seems to play a more important role than his observation presents a vivid picture of the perpetual calm of ocean depths:

The loud deep calls me home even now to feed it  
 With azure calm out of the emerald urns  
 Which stand for ever full beside my throne.<sup>15</sup>

Even Shelley's use of color in prose shows the effects of observation and imagination. In a letter written from Rome in March of 1819 he says:

I walk forth in the purple and golden light of an Italian evening, and return by star or moonlight. . . . The elms are just budding, and the warm spring winds bring unknown odours, all sweet, from the country. I see the radiant Orion through the mighty columns of the temple of Concord, and the mellow fading light softens down the modern buildings of the Capitol, the only ones that interfere with the sublime desolation of the scene.<sup>16</sup>

Shelley's power of observation helped him to see color as it is: active, ever-changing, vital. Most people think of color as something static. But for Shelley colors and lights beam, blaze, blend, burn, deepen, dim, fade, flare flash, glare, gleam, glimmer, glisten, glitter, glow, merge, mingle, radiate, quiver, shine, sparkle, twinkle, tremble, and wane. The following statement might represent Shelley's attitude toward all light and color:

---

<sup>15</sup>"Prometheus Unbound," III, ii, 41-43.

<sup>16</sup>Shelley's Literary and Philosophical Criticism, ed. John Showcross (London: Henry Frowde, 1909), p. 185.

Another passage is worth noting, it is a...  
to play a more important role than it does...  
a vivid picture of the general state of...  
The low cost calls attention to the fact that...  
with such a small amount of...  
which stand for ever...  
Even Spiller's name is...  
of observation and...  
None in such of... in...

I will... the...  
in... and...  
and...  
Concord, and the...  
modern...  
less with the...

Spiller's...  
color as its...  
think of color...  
and light...  
flash, glare...  
single, radiating...  
and...  
attitude... all...

Proposition...  
John...  
...

Men scarcely know how beautiful fire is--  
 Each flame of it is as a precious stone  
 Dissolved in ever-moving light, and this  
 Belongs to each and all who gaze upon.<sup>17</sup>

The ever-moving, ever-changing quality of the color and light in Shelley's poetry is best illustrated in his pictures of the sky and sky phenomena in which he uses almost one-third of all his color and light terms. Here is one of Shelley's sunsets:

. . . and half the sky  
 Was roofed with clouds of rich emblazonry  
 Dark purple at the zenith, which still grew  
 Down the steep West into a wondrous hue  
 Brighter than burning gold, even to the rent  
 Where the swift sun yet paused in his descent  
 Among the many-folded hills . . .

. . . . .  
 And then--as if the Earth and Sea had been  
 Dissolved into one lake of fire, were seen  
 Those mountains towering as from waves of flame  
 Around the vaporous sun, from which there came  
 The inmost purple spirit of light, and made,  
 Their very peaks transparent . . . .<sup>18</sup>

The active aspect of color and light in Shelley can be seen even in passages picturing relatively still scenes. Notice the words poured, lustre, overflowed, filled, and drank in this passage, which contains one of the most static descriptions Shelley ever wrote:

The dim and hornèd moon hung low, and poured  
 A sea of lustre on the horizon's verge  
 That overflowed its mountains. Yellow mist  
 Filled the unbounded atmosphere, and drank

---

<sup>17</sup>"The Witch of Atlas," ll. 211-14.

<sup>18</sup>"Julian and Maddalo," ll. 70-85.

Man seemed to be...  
Each time it is...  
Missed in...  
Darker... and...

The even-...  
and light in...  
pictures of the...  
most one-third of...  
one of...'

was...  
Dark...  
Down the...  
Brighter...  
Where the...  
Among the...  
And...  
Dissolved...  
Those...  
Around the...  
The...  
Their very...

The native...  
be seen even in...  
Notice the words...  
drag in this...  
descriptions...

The...  
A...  
That...  
Filled the...

---

17 "The..."  
18 "The..."



Wan moonlight even to fulness. . . .<sup>19</sup>

As a final example of the way in which Shelley's power of observation and imagination helped him present color and light as something active and vital, here is, at least in the opinion of this writer, one of the most beautiful descriptions of the coming of dawn ever written:

The point of one white star is quivering still  
 Deep in the orange light of widening morn:  
 Beyond the purple mountains; through a chasm  
 Of wind-divided mist the darker lake  
 Reflects it: now it wanes: it gleams again  
 As the waves fade, and as the burning threads  
 Of woven cloud unravel in pale air:  
 'Tis lost! and through yon peaks of cloudlike snow  
 The roseate sunlight quivers: hear I not  
 The Aeolian music of her sea-green plumes  
 Winnowing the crimson dawn?<sup>20</sup>

#### Shelley's Synesthetic Use of Color

If the idea that Shelley used color, not for its own sake, but to further his artistic purposes is to be fully investigated, the subject of Shelley's color synesthesia cannot be overlooked. By synesthesia is meant the phenomenon in which the stimulation of one of the senses of an individual produces subjective sensations in terms of another sense. For instance, a person who is subject to synesthetic impressions may actually see various colors when certain musical sounds are produced in his presence.

<sup>19</sup>"Alastor," ll. 602-09.

<sup>20</sup>"Prometheus Unbound," II, 1, 17-27.

was accordingly given to the...  
As a final example of the...  
power of observation and...  
color and light as...  
least in the...  
the...  
The point of...  
Deep in the...  
Beyond the...  
Of wind-divided...  
Reflected the...  
As the...  
Of...  
'The...  
The...  
The...  
Winnowing...

...  
If the...  
...  
investigated, the...  
cannot be...  
...  
Individual...  
other...  
synthetic...  
when...

19th...  
20th...

Literary synesthesia is simply the transferring of adjectives or other modifying words from one type of sense imagery to another. Literary synesthesia is a poetic device, and its use does not indicate that an author is subject to actual synesthesia. To speak of sounds as though they were visible produces an example of literary synesthesia:

See, where the Spirits of the human mind  
 Wrapped in sweet sounds, as in bright veils, approach.<sup>21</sup>

Although some critics seem to be able to find synesthesia in practically everything, this study will exclude from consideration certain types of expression. First, of course, this study is concerned only with Shelley's synesthesia which involves color or light. Second, common epithets such as "golden melodies," "soft colors," and "silver tones" will not be considered examples of synesthesia even though they perhaps were exactly that at one time. Shelley's poems contain many such epithets.<sup>22</sup> Finally, this study will try to distinguish between mere collective impressions which combine several sensations and true synesthesia which translates one sense impression into terms of another. For example, this passage would not be con-

---

<sup>21</sup>Ibid., IV, 81-82.

<sup>22</sup>Cf. for examples: "Epipsychidion," ll. 310; "Queen Mab," I, lll; "The Revolt of Islam," I, xviii, 9 and V, xli, 9; "To Music--I," l. 1; "Prometheus Unbound," III, ii, 37-38; "A Soul Known," l. 8.



sidered an example of synesthesia, although one critic sees synesthesia here;<sup>23</sup>

And the wild odour of the forest flowers,  
The music of the living grass and air,  
The emerald light of leaf-entangled beams  
Round its intense yet self-conflicting speed,  
Seem kneaded into one aërial mass  
Which drowns the sense. . . .<sup>24</sup>

Some passages in Shelley's poetry which seem at first reading to contain synesthesia actually do not. Shelley often refers to two qualities of one object as though one of the qualities applied synesthetically to the other:

He plunged through the green silence of the main;<sup>25</sup>  
or again:

With azure calm out of the emerald urns.<sup>26</sup>

In these examples the silence is not green, nor is the calm azure; but the main is both green and silent, and the water on the bottom of the ocean is both azure and calm. One would naturally think this to be an example of synesthesia:

. . . she pined away

Into a shadow of all sounds . . . .<sup>27</sup>

But, strictly speaking, this is not synesthesia because

<sup>23</sup>Fogle, p. 132

<sup>24</sup>"Prometheus Unbound," IV, 256-61.

<sup>25</sup>"The Revolt of Islam," VII, x, 3.

<sup>26</sup>"Prometheus Unbound," III, 11, 42

<sup>27</sup>"Adonais," ll. 133-34.

sidered an example of synesthesia, although the critic would

synesthesia never.

And the wife of the poet is not  
The nurse of the living poet's art,  
The eternal light of the immortal soul,  
Born for the poet's sake, and for his sake  
Born for the poet's sake, and for his sake  
Which shows the poet's art.

Some passages in Shelley's poetry which are  
read to contain synesthesia, but in fact  
often refer to the qualities of the subject as the poet  
of the qualities implied a metaphorical quality in the artist.  
It plunges through the poet's vision of the world.

or again:

With some such out of the poet's mind,  
In those examples the simile is not meant, but it is  
sure; but the main is both poetical and artist, and the poet  
on the bottom of the ocean as well as the poet's art.  
would naturally expect this to be an example of synesthesia.

... the kind of  
into a world of all worlds.

But, strictly speaking, this is not synesthesia because

<sup>23</sup>Brooks, p. 135

<sup>24</sup>"Prometheus Unbound," IV, 23-24.

<sup>25</sup>The Death of Isaac, VII, 2, 11.

<sup>26</sup>"Prometheus Unbound," III, 11, 11.

<sup>27</sup>"Alonzo," II, 11-12.

Shelley is talking about Echo from Greek mythology.

There are relatively few instances of literary color synesthesia in Shelley's poetry, but where such synesthesia does exist, it definitely furthers Shelley's artistic purposes.

[Shelley] has an unerring sense of the inner harmonies between sound, odor, motion, and color; his images are never discordant. They establish connections which are instantly felt as true and really existing, although not previously perceived; a striking example of the creative imagination harmoniously functioning through imagery.<sup>28</sup>

Shelley's poetry contains almost twice as many examples of sound-as-color synesthesia as it does examples of color-as-sound synesthesia. In each of the following examples the effectiveness of treating sound as though it were visible is obvious:

Listen too,  
How every pause is filled with under-notes,  
Clear, silver, icy, keen awakening tones,  
Which pierce the sense, and live within the soul,  
As the sharp stars pierce winter's crystal air  
And gaze upon themselves within the sea.<sup>29</sup>

My soul is an enchanted boat,  
Which, like a sleeping swan, doth float  
Upon the silver waves of thy sweet singing.<sup>30</sup>

. . . its music long  
Like woven sounds of streams and breezes, held  
His inmost sense unsuspected in its web

<sup>28</sup>Fogle, p. 137

<sup>29</sup>"Prometheus Unbound," IV, 188-93.

<sup>30</sup>Ibid., II, v, 72-74.

Shelley is said to have been a Unitarian.  
There are various theories as to the origin of  
synesthesia in Shelley's poetry, but it is generally  
believed that it does exist, if not in Shelley's  
poetry.

(Shelley has an unusual sense of the inner distance  
between sound and color, and color and sound, and  
never forgets that the two are distinct, although  
they are constantly fused in his poetry, and he  
not only gives a striking example of the  
creative imagination, but also a striking example  
of imagery.)

Shelley's poetry is a beautiful example of  
synesthesia, and it is one of the most beautiful  
examples of color-as-sound and sound-as-color  
in the history of literature. In fact, the  
examples of the effectiveness of synesthesia in poetry  
are everywhere to be seen.

How every sense is filled with music,  
Clear, silver, low, when evening comes,  
Which pierces the ear, and live within the soul,  
As the sharp stars pierce the night, and  
And cast upon themselves a shadow of their own.  
My soul is as a crystal sea,  
Which, like a living wave, is ever  
Upon the silver waves of the sweet air,  
And like a living wave, is ever  
His first sense unshaken in the sea.

28  
29  
30  
Poe, E. S.  
Poe, E. S.  
Poe, E. S.



Of many coloured woof and shifting hues.<sup>31</sup>

Pour forth the sound like enchanted wine,  
Loosen the notes in a silver shower.<sup>32</sup>

The magic notes, like spark on spark,  
Drizzle, whistling through the dark.<sup>33</sup>

And through the sunny air, with jangling tone,  
The music of the merry marriage-bells,  
Killing the azure silence, sinks and swells.<sup>34</sup>

In the following passage the "stream of sound" would not constitute synesthesia if the figure were not strengthened by the preceding lines:

I rise as from a bath of sparkling water,  
A bath of azure light, among dark rocks,  
Out of the stream of sound.<sup>35</sup>

Likewise, in the following passage the perhaps commonplace "rain of melody" becomes synesthetic because of the extended comparison between rain and melody:

From rainbow clouds there flow not  
Drops so bright to see  
As from thy presence showers a rain of melody.<sup>36</sup>

Or how could thy notes flow in such a crystal stream?<sup>37</sup>

<sup>31</sup>"Alastor," ll. 154-57.

<sup>32</sup>"Music," ("I pant for the music . . .") ll. 3-4.

<sup>33</sup>"Scenes from Goethe's Faust," ii, 186-87.

<sup>34</sup>"Ginevra," ll. 40-43.

<sup>35</sup>"Prometheus Unbound," IV, 503-505.

<sup>36</sup>"To a Skylark," ll. 33-35.

<sup>37</sup>Ibid., l. 85.

Of many colors, red and white, blue

Four feet in the ground, the distance  
between the rows is a half a mile.

The water is very, very deep, and blue  
Distant, stretching far and wide.

And through the water, the light is blue  
The water of the sea, the water of the sea,  
Killing the water, the water of the sea.

In the following years, the distance of the water

not complete, especially in the winter, when the water

is frozen by the preceding winter.

I rise at five o'clock, and walk  
A path of water, light, and blue,  
Out of the water of the sea.

However, in the following years, the distance

between the rows of water, the distance of the water

the water is very, very deep, and blue

From the water of the sea, the water of the sea,  
Killing the water, the water of the sea.

As from the water of the sea, the water of the sea,

Or how could the water of the sea, the water of the sea.

Distance, in the following years, the distance

between the rows of water, the distance of the water

the water is very, very deep, and blue

From the water of the sea, the water of the sea,

Killing the water, the water of the sea.

As from the water of the sea, the water of the sea,

Or how could the water of the sea, the water of the sea.

Although fewer in number, Shelley's uses of color-as-sound synesthesia are usually more striking than those of the type just considered:

Thou most desired Hour, more loved and lovely  
 Than all thy sisters, this is the mystic shell;  
 See the pale azure fading into silver  
 Lining it with a soft yet glowing light:  
 Looks it not like lulled music sleeping there?<sup>38</sup>

And the invisible rain did ever sing  
 A silver music on the mossy lawn.<sup>39</sup>

The imagery in this passage is synesthetic because the scene it describes contains visual stimuli, but no "actual" music:

. . . hear I not  
 The Aeolian music of her sea-green plumes  
 Wincwing the crimson dawn?<sup>40</sup>

'Tis the melodious hue of beauty thrown  
 Athwart the darkness and the glare of pain,  
 Which humanize and harmonize the strain.<sup>41</sup>

The foregoing examples include almost every use Shelley makes of color synesthesia. In none of these examples does Shelley use color for its own sake; in every one of the examples the use of synesthesia makes the poetry more effective. Shelley's synesthetic imagery is "less startling,

<sup>38</sup>"Prometheus Unbound," III, iii, 69-73.

<sup>39</sup>"The Triumph of Life," ll. 354-55.

<sup>40</sup>"Prometheus Unbound," II, i, 25-27.

<sup>41</sup>"On the Medusa of Leonardo da Vinci," ll. 14-16.

Although there is a... of color...  
as-sounds...  
of the type...

They were...  
Then all...  
See the...  
having...  
looks...

and the...  
a...  
The...  
the scene...

"actual" state...  
...  
The...  
Without...

'The...  
Although...  
which...  
The...

Shelley...  
copies...  
of the...  
effective...

---

38"Prometheus Unbound, II, 117-118.  
39"Prometheus Unbound, II, 117-118.  
40"Prometheus Unbound, II, 117-118.  
41"Prometheus Unbound, II, 117-118.

less eccentric, and less self-conscious than the synesthesia of the moderns."<sup>42</sup> For Shelley, synesthesia--although he probably did not call it by that name--was simply a poetic device by which he could make his ideas more vivid.

#### The Place of Color in Shelley's Art

Shelley obviously loved color, but he was too much the artist to place color ahead of poetic effect. Shelley's keen imagination and his discriminating power of observation combine to make his use of color striking, at times almost shocking, but always effective. He treated light as something active and vital. He considered most colors beautiful, but he could, if the occasion demanded, use his colors to paint pictures of unpleasantness. It is Shelley's effective use of color which gives his poetry much of its characteristic quality of beauty and life.

---

<sup>42</sup>Fogle, p. 105.

less essential, and that the...  
of the modern...  
probably did not call for...  
device by which he could...

THE PLACE OF COLOR IN PAINTING

Shall we say, then, that the...  
the artist in place of...  
been imagination and his...  
tion compare to make his...  
almost amazing, but...  
something active and...  
beautiful, but the...  
colors to paint...  
effective use of color...  
characteristic quality of beauty and...

1913, p. 100.

## CHAPTER V

### THE LIGHT WITHIN HIS SOUL

Obedient to the light  
That shone within his soul, he went. . . .  
--"Alastor" (492, 493)

Some critics have failed to realize that Shelley's philosophy had any effect on his poems.<sup>1</sup> Sometimes Shelley is represented as simply a supreme lyricist, a poet of sheer music (i. e., mere music). But regardless of the beauty of Shelley's rhythms and sounds, it is inconceivable that a thinker such as Shelley should fail to put meaning into his poems. Shelley was "a sensitive and profoundly serious philosophical and psychological poet."<sup>2</sup> Beneath his deceptive, febrile manner was a cold and searching intellect."<sup>3</sup> [Since Shelley was a philosophical poet and since color and light are given such prominence in his poetry, it is inev-

---

<sup>1</sup>Matthew Arnold seems to have been such a critic.

<sup>2</sup>Carlos Baker, Shelley's Major Poetry: The Fabric of a Vision (Princeton, New Jersey: Princeton University Press, 1948), p. 12.

<sup>3</sup>Carl Grabo, The Magic Plant, The Growth of Shelley's Thought (Chapel Hill: The University of North Carolina Press, 1936), pp. 426-27.

... to the ...  
... and ...  
... (1811)

Some critics have ...  
philosophy had any effect on his ...  
is represented as ...  
music (i. e., ...). The ...  
Shelley's ... and ...  
thinker ...  
poems. Shelley ...  
philosophical ...  
ceptive, ...  
since Shelley ...  
light ...

---

...  
...  
A Vision (1918), p. 12.  
...  
...  
... (1930), p. 12.



itable that his meaning should be intimately associated with these two elements. Shelley himself makes it clear that he did not write poetry simply to create something colorful and beautiful:

So I, a thing whom moralists call worm,  
 Sit spinning still round this decaying form,  
 From the fine threads of rare and subtle thought--  
 No net of words in garish colours wrought  
 To catch the idle buzzers of the day--  
 But a soft cell, where when that fades away,  
 Memory may clothe in wings my living name  
 And feed it with the asphodels of fame,  
 Which in those hearts which must remember me  
 Grow, making love an immortality.<sup>4</sup>

The purpose of this chapter is to consider what influence Shelley's philosophy had upon his poetic use of color and light. More specifically, the purpose is to see how important a place color and light occupied in Shelley's thinking, for if color and light were an important part of Shelley's philosophical thought, then Shelley's philosophy must have strengthened or have been strengthened by his predilection for color and light. First, this chapter will consider Shelley's philosophy, and then it will discuss the traditional connection between that philosophy and light. Next, the chapter will deal with Shelley's use of light, darkness, and color to symbolize concepts of that philosophy; and, finally, it will discuss the relationship between the philosophy and the poet's technique as it involves light.

---

<sup>4</sup>"Letter to Maria Gisborne," ll. 5-14.

... that his ...  
... these two elements ...  
... did not write ...  
... beautiful:

... a ...  
... did ...  
... from ...  
... no ...  
... to ...  
... but ...  
... however ...  
... and ...  
... which ...  
... those ...

The purpose of this ...  
...  
... and light ...  
... important ...  
... thinking ...  
... Shelley's ...  
... must have ...  
... direction ...  
... consider ...  
... traditional ...  
... here, the ...  
... darkness ...  
... and, finally ...  
... philosophy ...

---

Footnote on ...

### Shelley's Philosophical Thought

Shelley put great emphasis on the "rare and subtle thought" of which he was composing his poems. He says in his "Defense of Poetry": "A poet participates in the eternal, the infinite, and the One; as far as relates to his conceptions, time and place and number are not."<sup>5</sup> Herein lies a clue to Shelley's philosophy. His use of the One immediately suggests Plotinus and the Neo-Platonists.

Shelley's thought is basically Neo-Platonic. It is now widely acknowledged that Shelley's philosophical development was "from Godwinian necessitarianism towards Platonic idealism."<sup>6</sup> Inconsistent though it may seem, Shelley's early belief in necessitarianism was coupled with a passionate interest in reform. But Shelley's early philosophy did not long hold sway in the poet's mind. Even as early as "Queen Mab" Shelley shows signs of changing from necessitarianism and revolutionary reform towards Platonic idealism and gradual reform:

'Yet, human Spirit, bravely hold thy course,  
Let virtue teach thee firmly to pursue  
The gradual paths of an aspiring change:

---

<sup>5</sup>Shelley, "A Defense of Poetry," The Selected Poetry and Prose of Percy Bysshe Shelley, ed. Carlos Baker (New York: Random House, 1951), p. 497.

<sup>6</sup>Albert C. Baugh (ed.), A Literary History of England (New York: Appleton-Century-Crofts, Inc., 1948), p. 1234. See also Joseph Barrell, Shelley and the Thought of His Time, A Study in the History of Ideas (New Haven, Connecticut: Yale University Press, 1947), p. 13.

Shelley's "Prometheus Unbound"

Shelley's "Prometheus Unbound" is a dramatic poem in four acts, written in 1819. It is a sequel to his "Prometheus Bound" and is set in the Caucasus mountains. The play depicts the mythological figure Prometheus, who was punished by Zeus for stealing fire from the gods. In "Prometheus Bound", Prometheus is chained to a rock, and in "Prometheus Unbound", he is freed by the Titan Prometheus. The play is a celebration of the human spirit and the power of imagination. It is a masterpiece of Romantic poetry and is considered one of Shelley's greatest works. The play is a dramatic poem in four acts, written in 1819. It is a sequel to his "Prometheus Bound" and is set in the Caucasus mountains. The play depicts the mythological figure Prometheus, who was punished by Zeus for stealing fire from the gods. In "Prometheus Bound", Prometheus is chained to a rock, and in "Prometheus Unbound", he is freed by the Titan Prometheus. The play is a celebration of the human spirit and the power of imagination. It is a masterpiece of Romantic poetry and is considered one of Shelley's greatest works.

and gradual reform:

'and, human spirit, gradually, from the source,  
has virtue found its way to heaven  
The gradual reform of an existing order.

Shelley, "Prometheus Unbound," in Shelley's Poetry and Prose, ed. Roger Ingpen and David Reardon, London, 1963, pp. 100-101.  
John Keats (1795-1821), "Prometheus Bound," in Keats's Poetry and Prose, ed. John Burt Foster, Jr., London, 1963, pp. 100-101.  
Shelley, "Prometheus Bound," in Shelley's Poetry and Prose, ed. Roger Ingpen and David Reardon, London, 1963, pp. 100-101.  
Shelley, "Prometheus Unbound," in Shelley's Poetry and Prose, ed. Roger Ingpen and David Reardon, London, 1963, pp. 100-101.  
Shelley, "Prometheus Bound," in Shelley's Poetry and Prose, ed. Roger Ingpen and David Reardon, London, 1963, pp. 100-101.  
Shelley, "Prometheus Unbound," in Shelley's Poetry and Prose, ed. Roger Ingpen and David Reardon, London, 1963, pp. 100-101.

For birth and life and death, and that strange state  
 Before the naked soul has found its home,  
 All tend to perfect happiness, and urge  
 The restless wheels of being on their way,  
 Whose flashing spokes, instinct with infinite life,  
 Bicker and burn and gain their destined goal:  
 For birth but wakes the spirit to the sense  
 Of outward shows, whose unexperienced shape  
 New modes of passion to its frame may lend:  
 Life is its state of action, and the store  
 Of all events is aggregated there  
 That variegate the eternal universe;  
 Death is a gate of dreariness and gloom,  
 That leads to azure isles and beaming skies  
 And happy regions of eternal hope.<sup>7</sup>

Oddly enough, the study of science was one of the factors which changed Shelley's philosophic outlook from materialism to idealism. "It was," according to Professor Grabo, "in Newton and Davy with their immaterial concepts of matter as force, and force in all its various manifestations as one, that Shelley found his way to a monistic theory of the universe in which matter and being--all the phenomenal world--are conceived of as but manifestations of thought"<sup>8</sup>

Under slightly altered circumstances Shelley would have become a scientist. The interest in science which held him to his Oxford days found no later expression in experimentation. But the teachings of science combine with Plato and the humanitarian French philosophers to compose Shelley's philosophy.<sup>9</sup>

The mature Shelley was Neo-Platonic in that he conceived of the universe as existing in the mind of the One.

---

<sup>7</sup>"Queen Mab," IX, 146-63.

<sup>8</sup>The Magic Plant, p. 433.

<sup>9</sup>Carl Grabo, A Newton Among Poets, Shelley's Use of Science in Prometheus Unbound (Chapel Hill: The University of North Carolina Press, 1930), pp. 3-4.

For given and fixed and...  
 before the...  
 All...  
 the...  
 whose...  
 factor...  
 for...  
 of...  
 the...  
 life...  
 of...  
 that...  
 both...  
 that...  
 and...

ably enough, the...  
 when...  
 to...  
 Newton...  
 force...  
 that...  
 verse...  
 are...  
 Under...  
 become...  
 held...  
 in...  
 fine...  
 to...

The...  
 coiled...  
 -----  
 "The...  
 The...  
 Their...  
 Science...  
 of...

What man knows as "reality," according to such a conception, is actually only the imperfect shadow of the divine pattern.

### The Neo-Platonists and Light

Since Shelley's mature philosophy is basically that of Neo-Platonic idealism, it might be well to look briefly at what the Neo-Platonists believed.

B. A. G. Fuller has summarized Plotinus's "three divine principles," which are basic to Neo-Platonic philosophy, as follows:

First we have the ineffable One, the source of all being, but itself above and beyond being, and indescribable in any term or category of human experience. Second, we have the Divine Intellect generated by and emanating from the One, as light is generated by the sun and proceeds from it. This principle enshrines, and contemplates, and is one with, the Form and intelligible structure of the existent. And finally we have the World-Soul which in its turn proceeds from the Divine Intellect and enacts and gives multiple and particular spatial and temporal expression to the content of the Divine Mind. Applying Plotinus' own metaphor, as embroidered by Dante, to the scene, we may envisage it as a central flame of intolerable light, surrounded by concentric, circular rainbows, the one at rest, the other revolving, aglow with the many, varied colors of the spectrum of existence and thought and sense and life. These three principles constitute the Plotinian trinity.<sup>10</sup>

The Neo-Platonists also explained the universe as a continuation of this divine radiation, but with the light considerably dimmed as well as split into many colors. The

---

<sup>10</sup>A History of Philosophy (New York: Henry Holt and Company, 1947), I, 316.





material world in relation to the spiritual world was looked upon as a sort of twilight in which the shadows finally faded into the darkness of evil and suffering in the world.

In terms of Plotinus's own central metaphor, Matter is the darkness which mingles with the light emanated by the One, as that light recedes from its source, and which dims its radiance and power and confuses the vision of which it is the vehicle.<sup>11</sup>

Plato also used the metaphor of the sun and its light to explain how the Good gives being to the world of Ideas.<sup>12</sup>

Both Plato and Plotinus described a series of steps the soul of man must go through in its effort to ascend back to the One. From a love of the beauty of the sensible world the soul progresses to a love of the beauty of virtuous conduct and comes to consider material beauty as a shadow of a heavenly prototype. Next, the soul turns to a love of "the essence or Form of loveliness in itself--the highest experience of which she is capable, short of the final ecstasy of reunion with the One."<sup>13</sup>

Shelley's Philosophical Use of Light, Darkness, and Color

In the most famous passage of "Adonais" Shelley says:

The One remains, the many change and pass;  
Heaven's light forever shines, Earth's shadows fly;

---

<sup>11</sup>Ibid., p. 323.

<sup>12</sup>Ibid., pp. 311, 132.

<sup>13</sup>Ibid., p. 328.

material world in relation to the spiritual world and how

upon as a sort of twilight in which the soul dwells.

led into the darkness of evil and suffering in the world.

In terms of Plato's 'idea' of the good, it is the darkness which is light and light is darkness by the One, and that in no sense is it the One which is the darkness and which is the light of which it is the One.

Plato also used the metaphor of the sun and the

light to explain how the good gives being to the world.

Idea, is

Both Plato and Aristotle had a notion of a

the soul of man which is dependent on the light of the sun

back to the One. Thus a ray of the light of the One

world the soul progresses to the level of the One which

our conduct and effort to attain the highest level of

low of a heavenly, mystical, light, the soul dwells on

love of "the essence of love" is the essence of life and

highest experience of wisdom is the experience of the

final ecstasy of reunion with the One.

Spencer's Philosophy of the Soul: A Study of the

In the soul the language of "the soul" is the

The One is the One, the One is the One, the One is

Heaven's light is the One, the One is the One, the

1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880

1876, 1877, 1878, 1879, 1880

1876, 1877, 1878, 1879, 1880

Life, like a dome of many-coloured glass,  
 Stains the white radiance of Eternity,  
 Until Death tramples it to fragments. . . .<sup>14</sup>

J. A. Notopoulos says of this passage that it constitutes "the best epigrammatic expression of Platonism in English poetry."<sup>15</sup> Notopoulos's comments on the first four lines of the passage are worth quoting:

The first line is a beautiful epigrammatic statement of the doctrine itself, without resort to imagery; it is in fact a translation of Plato's own words. In the second line Shelley restates this doctrine in terms of Plato's own imagery and metaphor; in the sixth and seventh books of the Republic Plato expresses the doctrine of the One and the Many in terms of original and shadow, and light and darkness. Shelley here fuses both of these conceptions, applying in a chiasmic order the image of light to the one and that of shadow to the Many. Then Shelley translates the One into Heaven and the Many into Earth, substituting poetical for metaphysical terminology. Thus far Shelley is following Plato directly. The third and fourth lines express the Platonic thought of the first two lines anew through an image which Shelley fashioned out of his own imagination and traditional imagery.<sup>16</sup>

Throughout Shelley's poetry brightness and light are used to symbolize the One, the ideal, and the Utopian, while colors and shadows are used to symbolize the Many, the material, and the imperfect. The latter radiates from the former as light from its source: the Many from the One, the material from the ideal, the imperfect from the perfect.

<sup>14</sup>Ll. 460-64.

<sup>15</sup>The Platonism of Shelley, A Study of Platonism and the Poetic Mind (Durhama, North Carolina: Duke University Press, 1949), p. 298.

<sup>16</sup>Ibid.

...the best a dramatic expression of the human condition  
poetry. The poet's command on the other hand  
of the passage are very different

The first line is a beautiful, rhythmic statement of  
the doctrine that, "As the world is passing, it is  
in fact a continuation of the world's own world. In the  
second line the poet suggests that the world is made of  
place's own energy and motion, in the third line  
events come of the world's own energy and motion, in the  
line of the world's own energy and motion, in the fourth  
line, and light and darkness, in the fifth line  
both of these conditions, together in a unified order  
the line of light and dark, and the line of light and  
dark. The poet suggests that the world is made of  
the many into one, and the many into one, in the  
physical world. The poet suggests that the world is  
made of light and dark, and the world is made of  
the many into one, and the many into one, in the  
physical world. The poet suggests that the world is  
made of light and dark, and the world is made of  
the many into one, and the many into one, in the  
physical world.

The poet's suggestion is that the world is made of  
are used to symbolize the world, and the world  
with colors and words are used to symbolize the world,  
the material, and the material. The poet suggests that  
the world is light from the material, and the world  
the material from the world, the material from the world.

11. 100-01.  
The Poetic Mind (London, 1911), p. 101.  
1911.

This radiation is, to Shelley, the basic force of the universe.

#### Heaven's Light Forever Shines

It is almost impossible to understand this basic force of existence, this "radiation" from the One, except by means of a comparison to light. Shelley is always interested in discovering or identifying the basic force of existence, the principle or force by which all things exist and by which the universe "radiated" from the One. Shelley's speculations concerning this force were both philosophical and scientific.

In his poems Shelley calls this force by different names at different times, but he practically always thinks of it in terms of light. Shelley may call the basic force of existence--or perhaps he refers here to one of the steps toward that basic force--Intellectual Beauty, but if he does, it is the light of Intellectual Beauty which has importance for him:

Thy light alone--like mist o'er mountains driven . . .  
Gives grace and truth to life's unquiet dream.<sup>17</sup>

If Shelley calls the great force Imagination, then it is the light of Imagination which is important:

Love is like understanding, that grows bright,  
Gazing on many truths; 'tis like thy light,  
Imagination! which from earth and sky,

---

<sup>17</sup>"Hymn to Intellectual Beauty," ll. 32-36.

This relation is, in fact, the same as the one  
verse.

It is almost impossible to understand this  
force of existence, this individuality, and the  
by means of a comparison to light. It is almost im-  
possible to discover of something the basic  
existence, the principle of force by which all things exist  
and by which the universe "exists" and the "being"  
speculations concerning this point were made in antiquity  
and Aristotle.

In his book "The Light of Being" Aristotle  
names as different classes, and he generally says that  
of it in terms of light. Aristotle says that the basic force  
of existence--or rather he means that the basic force  
toward that point--is the light of being, and he believes  
it is the light of intellectual being which is the  
for him:

The light of being--the light of intellectual being--  
gives force and energy to the light of being.  
If Aristotle calls the light of being intellectual being, then  
the light of intellectual being is the light of being.  
Love is also essential, and it is the light of being.  
Giving energy to the light of being, the light of being  
is intellectual being, which gives energy to the light of being.

The light of intellectual being, the light of being.

And from the depths of human fantasy,  
 As from a thousand prisms and mirrors, fills  
 The Universe with glorious beams, and kills  
 Error, the worm, with many a sun-like arrow  
 Of its reverberated lightning.<sup>18</sup>

If Shelley speaks of love as the great force for good, it is a love that bursts "in like light on caves cloven by the thunder-ball," and is more penetrating than ordinary light.<sup>19</sup> Earth in "Prometheus Unbound" says of this light-like love:

It interpenetrates my granite mass,  
 Through tangled roots and trodden clay doth pass  
 Into the utmost leaves and delicatest flowers;  
 Upon the winds, among the clouds 'tis spread.<sup>20</sup>

Light, love, imagination, and the Neo-Platonic explanation of existence all have one thing in common: they are all a sort of "going forth," an irradiation. Light radiates from the sun; love, from the human heart (or seat of emotions); imagination, from the human mind; and existence, from the One. Shelley sometimes uses love and imagination almost interchangeably. He says:

The great secret of morals is love; or a going out of our own nature, and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination.<sup>21</sup>

---

<sup>18</sup>"Epipsychidion," ll. 162-69,

<sup>19</sup>"Prometheus Unbound," IV, 355.

<sup>20</sup>Ibid., ll. 370-73.

<sup>21</sup>"A Defense of Poetry," p. 502.

And from the depths of human life,  
As from a fountain, the life of the  
The rivers of the world, the life  
Error, the one, the one, the one  
Of the reverberated light.

If Shelley speaks of love as the  
a love that passes "in the light  
Chamber-hall," and as love, "the  
Bath in "The Sensitive Plant,"

It is interesting to find that  
through, and the light of the  
into the world, love and beauty,  
Soon the world, and the world,

light, love, beauty, and the

planets of existence, all have  
are all a part of "The Sensitive  
light.

erudites from the past, love, the  
of existence, the Sensitive, and

ance, from the past, the Sensitive, and

factor, also, the Sensitive, and

The great secrets of the Sensitive, the

our own nature, and the Sensitive, the

the Sensitive, the Sensitive, the

son, not our own, the Sensitive, the

imagine himself, and the Sensitive, the

self in the Sensitive, the Sensitive, the

pain and pleasure of the Sensitive, the

The great Sensitive, the Sensitive, the

18 "The Sensitive," p. 11.

19 "The Sensitive," p. 11.

20 "The Sensitive," p. 11.

21 "The Sensitive," p. 11.



Of course, it is not to be supposed that Shelley thought of imagination (with a small letter), or love, or light as the actual basic force of the universe, any more than Plotinus thought existence emanated from the One in the form of actual light. These concepts simply furnish convenient means of representing something man does not understand in terms of some things he does. Philosophy often has to resort to figurative language.

It is also entirely possible that Shelley was interested in discovering the basic force of the universe by means of experimental science. Scientists have long sought for a unity to which all natural phenomena could be reduced. At least, Shelley's interest in chemistry, electricity, and the scientific aspects of light can be seen in his poetry. The vivid colors in this passage were undoubtedly influenced by Shelley's knowledge of chemistry:

As the dissolving warmth of dawn may fold  
A half unfrozen dew-globe, green, and gold,  
And crystalline, till it becomes a winged mist,  
And wanders up the vault of the blue day,  
Outlives the noon, and on the sun's last ray  
Hangs o'er the sea, a fleece of fire and amethyst.<sup>22</sup>

The colors of a spark of electricity are suggested in this quotation:

. . . there burns<sup>23</sup>  
An azure fire within its golden locks!

Several times Shelley alludes to little-known scientific

<sup>22</sup>"Prometheus Unbound," IV, 431-36.

<sup>23</sup>Ibid., II, iii, 51-52.

Of course, it is not to be taken as a  
 thought of a subject as (with a small number) in love, or  
 light as the actual nature of the body, but as a  
 than pictures which is otherwise presented in the  
 form of actual light. These examples are given in the  
 various forms of representing something that does not  
 stand in terms of some things in fact. This is the  
 has to resort to the same language.

It is also possible to say that the  
 stated in discovering the nature of the relationship  
 means of experimental attitude. It is not to be taken  
 for a hint to deny all natural phenomena which are  
 At least, Shelley's answer is certainly, "scientific," and  
 the scientific aspects of light can be seen in the  
 The vital colors in this sense are not really  
 by Shelley's knowledge of chemistry.

As the distance between the sun and the  
 A half minute between the sun and the  
 And every minute, still it passes a single  
 And matters up the value of the time  
 Outlive the sun, and on the other way  
 Range of the sun, a space of time and matter.

The colors of the earth of electricity are presented in this  
 quotation:  
 In some fine words the golden  
 Several times Shelley writes in the same manner.

---

Shelley, "The Clouds," IV, 1-5.  
 Shelley, "The Clouds," IV, 1-5.

facts about light.<sup>24</sup> It has been said that Shelley often writes "like a prophet who had foreseen the way in which science herself would one day dissolve the material universe into the stuff of dreams."<sup>25</sup> But after all, it was Shelley himself who said, "A poem is the very image of life expressed in its eternal truth. . . . Time . . . forever developes new and wonderful applications of the eternal truth which it contains."<sup>26</sup>

#### Earth's Shadows Fly

Not only did Shelley look upon the basic force of existence as light, but he looked upon the result of that force, the material world, as shadow and color.

Lift not the painted veil which those who live  
 Call Life: though unreal shapes be pictured there,  
 And it but mimic all we would believe  
 With colours idly spread . . . .<sup>27</sup>

In another place he speaks of

. . . this life  
 Of error, ignorance, and strife,  
 Where nothing is, but all things seem,  
 And we the shadows of the dream.<sup>28</sup>

Like the Neo-Platonic philosophers Shelley believed --or at least some of his poems give evidence that he

<sup>24</sup>"Prometheus Unbound," I, 1, 64, 65; II, iii, 74; II, iv, 3, 4.

<sup>25</sup>Noyes, p. 25.

<sup>26</sup>"A Defense of Poetry," pp. 499, 500.

<sup>27</sup>"Sonnet: 'Lift not the painted veil. . .,'" ll. 1-4.

<sup>28</sup>"The Sensitive Plant," ll. 122-25.

facts about light. It has been established that light  
travels in a straight line and that it is not deflected  
by the earth's atmosphere. This is proved by the fact  
that the sun is seen to set below the horizon long  
before it has actually set. The light from the sun  
travels in a straight line and is not deflected by  
the atmosphere. This is proved by the fact that the  
stars are seen to twinkle. The light from the stars  
travels in a straight line and is not deflected by  
the atmosphere. This is proved by the fact that the  
stars are seen to twinkle.

But only in a straight line does the light travel  
existence as light, but we know that the nature of light  
force, the external world, we cannot understand.  
Let us not be misled by the fact that light travels  
in a straight line. Light is not a simple phenomenon.  
It is a complex phenomenon. It is a phenomenon that  
cannot be understood by the simple laws of physics.  
It is a phenomenon that is beyond the scope of  
classical physics. It is a phenomenon that is  
beyond the scope of classical physics.

It is a phenomenon that is beyond the scope of  
classical physics. It is a phenomenon that is  
beyond the scope of classical physics. It is a  
phenomenon that is beyond the scope of classical  
physics. It is a phenomenon that is beyond the  
scope of classical physics. It is a phenomenon  
that is beyond the scope of classical physics.  
It is a phenomenon that is beyond the scope of  
classical physics. It is a phenomenon that is  
beyond the scope of classical physics. It is a  
phenomenon that is beyond the scope of classical  
physics. It is a phenomenon that is beyond the  
scope of classical physics. It is a phenomenon  
that is beyond the scope of classical physics.

believed--that death is the means by which the individual can escape this shadowy and colored world and return to the One, the intense light, the "burning fountain":

Dust to the dust! but the pure spirit shall flow  
Back to the burning fountain whence it came,  
A portion of the Eternal, which must glow  
Through time and change, unquenchable the same.<sup>29</sup>

Even in his idea of a Utopia on this earth Shelley thought in terms of light. Naturally, the lighter a thing is, the nearer it is to the One. Thus, a Utopia must have more light, must be brighter than an ordinary world:

A brighter Hellas rears its mountains  
From waves serener far;  
A new Peneus rolls his fountains  
Against the morning star.  
Where fairer Tempes bloom, there sleep  
Young Cyclads on a sunnier deep.<sup>30</sup>

Is there any wonder that a man who thought of the entire universe and every aspect of existence in terms of light, color, and shadow--is there any wonder that such a man found so many uses for light and color in his poetry?

#### Philosophy, Light, and Technique

Shelley's philosophy affected not only his use of light and color in expressing meaning, but also his poetic technique, and that especially where light and color were involved. Shelley's poetic technique shows the influence of his philosophy chiefly in two ways: by the character of

<sup>29</sup>"Adonais," ll. 338-41.

<sup>30</sup>"Hellas," ll. 1066-71.

believed—that there is one power for which the individual  
escape from slavery and obtain his freedom to the  
the intense light, the perfect freedom  
Due to the heat and the light, the individual  
leads to the perfect freedom of the  
A portion of the light, which is  
through the air, is absorbed by the  
Even in the case of a light which is  
thought in terms of light, the individual, who is  
in, the next is to the light, the perfect freedom  
more light, and of the perfect freedom of the  
A portion of the light, which is  
From the perfect freedom of the  
A new power for the individual  
against the perfect freedom  
where light is the perfect freedom  
The perfect freedom of the  
In these cases, the perfect freedom of the  
entire universe, and of the perfect freedom of the  
light, color, and sound—perfect freedom of the  
man found to have used the perfect freedom of the  
The perfect freedom of the  
The perfect freedom of the perfect freedom of the  
light and color, the perfect freedom of the  
technique, and the perfect freedom of the  
involved, the perfect freedom of the  
of his perfect freedom of the perfect freedom of the

20  
The perfect freedom of the perfect freedom of the

his image clusters and by his choice and arrangement of color and light words.

Although thoroughly aware of the multiplicity of the material universe and of human existence, Shelley yearned for unity. This striving toward unity or oneness is manifested in the way Shelley collects and merges different types of sensation into unified image clusters. In the fourth act of "Prometheus Unbound"--the act is a veritable hymn to unity--Shelley has Panthea say:

With mighty whirl the multitudinous orb  
Grinds the bright brook into an azure mist  
Of elemental subtlety, like light;  
And the wild odour of the forest flowers,  
The music of the living grass and air,  
The emerald light of leaf-entangled beams  
Round its intense yet self-conflicting speed,  
Seem kneaded into one aëreal mass  
Which drowns the sense. . . .<sup>31</sup>

Here Shelley tries to interfuse visual, olfactory, and auditory sensations into "one aëreal mass." He does almost the same thing in "The Sensitive Plant," where he mentions

The quivering vapours of dim noontide,  
Which like a sea o'er the warm earth glide,  
In which every sound, and odour, and beam,  
Move, as reeds in a single stream.<sup>32</sup>

Examples in which Shelley "fuses matter and spirit in the same image" could also be cited.<sup>33</sup> Fogle calls this tendency in Shelley to merge different images and sensations

<sup>31</sup>L1. 253-61.

<sup>32</sup>I, 90-93.

<sup>33</sup>Newman I. White, Shelley (New York: Alfred A. Knopf, 1940), II, 130.

his image clusters and by the choice and arrangement of color  
and light words.

Although throughout the work the emphasis is on  
material universe and of which existence, Shelley's  
for unity. This service is rendered in a  
classified in the very details, collected and arranged  
types of sensation that are the result of the  
fourth set of "Evolutionary" - based in a  
plan to unity - Shelley's

with which the world is  
exists and which are  
of essential beauty, form, light  
And the world about us is  
The world of the living, the  
The material world of  
found in the world of  
been included in the  
which become the

Here Shelley tries to introduce  
fifty sensations into "one  
the same thing in the  
the driving vapors of the  
which take a sea of  
in which every  
move, as there is a

Examples in which Shelley  
same image, come into  
dancy in Shelley to

---

3111, 23-01.  
33  
Knopf, 1901, 11, 130.



"the poetical expression of a conscious, intellectual quest after a cosmic and psychic unity, in which the merging into oneness of disparate physical phenomena symbolizes the ideal unity toward which the spirit strives."<sup>34</sup> Fogle goes even further--perhaps too far--in emphasizing the influence of Shelley's philosophy and the fluctuation of his attention between the One and Many on his style of writing. He suggests that "the stresses and strains occasioned by this tug of war between the One and the Many produce as by violent friction the characteristic emotional tone and imagery of Shelley's poetry."<sup>35</sup>

Shelley's choice and arrangement of color and light words also show the influence of his philosophy. It has already been pointed out that the nearer a thing is to the One in Shelley's cosmography, the brighter and lighter it is in color in his poetry.<sup>36</sup> Because of this fact, Shelley's philosophy often produces in his poems interesting structural groupings of "light" and "dark" terms around certain ideas. Of course, Shelley may not always be conscious of his associative uses of light and dark, because the symbolic use of black and white was in Shelley's time, as it is today, deeply rooted in the social culture. "The association of black with evil, death, tragedy on the one hand, and of beauty and

---

<sup>34</sup>Pp. 137-38.

<sup>35</sup>p. 124.

<sup>36</sup>Cf. supra, p. 54.



goodness with light was common throughout the Middle Ages and Renaissance."<sup>37</sup> Few people, even today, have ever stopped to realize that a "sunny smile" is no different in luminosity from a "dark scowl."

It is not to be supposed that one will find whole scenes or sections in Shelley's poems in which only light or only dark terms occur. Even in Shelley's brightest passages some dark terms may be found, and it is inconceivable that a scene totally devoid of light could support much visual description.<sup>38</sup> In no passage of more than a few lines in length does Shelley use more dark terms than light terms. In his poetry as a whole Shelley makes more than three times as many references to white as he does to black, and he uses at least ten or twelve times as many light terms as he does dark terms.<sup>39</sup> A definite ratio between Shelley's light terms and his dark terms in all of his poetry is not available since this study makes no attempt to distinguish between high and low intensity in each color but is concerned only with the shades of the colors and with terms pertaining to actual darkness and light. Indeed, some scholars would discourage the carrying of an investigation even this far.

---

<sup>37</sup>Hornstein, p. 647.

<sup>38</sup>John Milton's hell excepted.

<sup>39</sup> Cf. app. viii, p. 101.

goodness with light and shadow and darkness and light and  
 Renaissance, the people, the people, the people, the people  
 to realize that a "dark world" is not a "dark world".  
 from a "dark world".  
 It is not to be expected that one will find a  
 scenes or scenes in Shelley's poems in which only light or  
 only dark terms occur. Even in Shelley's poems, as  
 some dark terms may be found, and it is not possible that  
 scenes totally devoid of light could appear with a  
 description. In his language of light and dark terms  
 length does Shelley use more dark terms than light terms.  
 In his poetry as a whole Shelley makes more than three times  
 as many references to light as he does to dark, and he uses  
 at least ten or twelve times as many light terms as dark  
 dark terms. A definite ratio exists between Shelley's light  
 terms and his dark terms in all of his poetry is not  
 able since this study makes no attempt to distinguish between  
 high and low intensity in each color, or its association with  
 with the shades of the colors and their relative intensity to  
 actual darkness and light. Light, some would say, is  
 discourse are changing in the investigation of this study.

37  
 38  
 39

"One will have time," says one writer, "to list the allusions to light in Shelley when one has leisure to count the stars."<sup>40</sup>

Despite the lack of passages in which all the color references are either light or dark alone, Shelley's grouping of terms for light and dark is often structural, as is illustrated by "The Sensitive Plant." In Part I of the poem, which describes the garden while the beautiful Lady is alive, the ratio of dark to light terms is about one to thirty-three; in Part III, which describes the garden after the death of the Lady, the ratio is about one to three and one-third. In other words, the garden is about ten times as bright when it is under the influence of the Lady as it is when it is not under her influence, and in addition, some of the "bright" references in Part III refer back to the previous state of the garden. For Shelley, needless to say, the Lady is the Platonic or Neo-Platonic Ideal.

The fourth act of "Prometheus Unbound" provides another illustration of Shelley's structural grouping of terms for light and dark. Although the play itself is unusually bright and colorful, even for Shelley, the fourth act, which consists of the rejoicing hymn of the universe upon the liberation of Prometheus and the advent of the Promethean Age, outshines the rest of the play in number of light terms

---

<sup>40</sup>Firkins, p. 117.

"One will have time," says the witness, "to find the evidence  
to fight in daylight when the night is over."  
Despite the fact of the evidence in the  
reference are clear light at day, and the  
ing of terms for light and dark is not unusual, as is  
illustrated by the following lines in the  
poem, which describes the garden where the witness  
alive, the ratio of day to light is about one to  
thirty-three, or one to thirty, which is about the  
the death of the day, the ratio is about one to three  
one-third. In other words, the ratio is about one to  
as bright when it is with the intensity of the day as  
is when it is not with the intensity, and the  
some of the "light" references in the text are  
the previous state of the text. The ratio of  
say, the ratio is the ratio of day to night.  
The fourth of the references in the text is  
other illustrations of the ratio of day to night  
for light and dark. Although the ratio is usually  
bright and colorful, even for night, the ratio  
consists of the ratio of day to night.  
illustration of the ratio of day to night.  
Age, obtained the ratio of day to night of the text.

as compared to the number of dark terms. Some of the descriptive words in this act are: beams, bright, brightness, clear, crystal, flame, gleam, golden, light, lightning, moonbeam, pearl, radiance, shine, silver, sparkling, starbeams, starry, sunbeams, sunny, white, and whiteness.

Most of the dark terms in the act refer either to the "dark Forms and Shadows" of the Hours which pass across the scene going

To the dark, to the past, to the dead;<sup>41</sup>  
or to the mystery which surrounds Demogorgon. The new Promethean world is a "world of perfect light" in which love like light permeates all things.<sup>42</sup>

A structural use of light and dark can be seen in most of Shelley's poems, the light terms being associated with the Ideal--Iris, Emilia, the Witch of Atlas, Imagination, Love, Intellectual Beauty, Hellas, etc.--and the dark terms with the lack of the Ideal.

It is not easy to extend this study of light and dark words in their structural use to terms for color, since Shelley uses most of his colors for pleasant effects, and since no one color seems to have any closer connection to the One and to the higher levels of existence than any other

<sup>41</sup>"Prometheus Unbound," IV, 39.

<sup>42</sup>Ibid., l. 168.

as compared to the number of dark words, some of the most  
 evocative words in this list are: beam, beam, beam,  
 clear, crystal, flash, flash, flash, flash,  
 moonbeam, beam, beam, beam, beam, beam, beam,  
 beams, starry, sunbeams, sunbeams, sunbeams,  
 Most of the dark words in the list refer to the  
 Forms and shadows of the hour of day, sunrise and sunset  
 going  
 To the dark, to the dark, to the dark,  
 or to the mystery which surrounds the world,  
 Promethean words as a world of mystery, in fact have  
 like light, the word, the word,  
 A structural use of light and dark can be seen in  
 most of Shelley's poems, the light words being associated  
 with the ideal, the ideal, the ideal of light, the ideal,  
 tion, love, intellectual beauty, the ideal, the ideal, the ideal,  
 terms with the ideal of the ideal,  
 It is not easy to extend this study of light and  
 dark words in that structural use to other poets, but  
 Shelley uses most of his words for darkness all the time,  
 since no one could seem to have any other conception of  
 the One and the light, the light, the light, the light,  
 the One and the light, the light, the light, the light,

Shelley's Poems, London, 1840, p. 11.

Shelley's Poems, London, 1840, p. 11.



color. However, of his 511 terms connected with color and light about two dozen are applied to unpleasant or disagreeable objects. Among these words are black, blanched, blank, bleached, blind, brimstone, dull, dim, gloomy, gore, lurid, livid, murky, pale, pitchy, sallow, sulphureous, sulphurous, and swart and sometimes red and yellow. The reader of Shelley's poetry can expect to find these words applied to objects which Shelley considers to be the farthest from the Ideal or the One.

color. However, at the same time, the  
 light about the object is not  
 also objects. The light is not  
 blotted, blind, or without  
 light, empty, or without  
 and empty and without. The light  
 Shelley's poetry can suggest  
 objects which Shelley suggests to be  
 Ideal of the One.

THE  
 DEAD

## CHAPTER VI

### A SPLENDOR AMONG SHADOWS

. . . he sought,  
For his lost heart was tender, things to love,  
But found them not, alas! nor was there aught  
The world contains, the which he could approve.  
Through the unheeding many he did move,  
A splendour among shadows, a bright blot  
Upon this gloomy scene, a Spirit that strove  
For truth, and like the Preacher found it not.  
--"Sonnet: 'Lift not the painted veil'" (7-14)

In preceding chapters Shelley's use of color has been dealt with from the standpoint of linguistics, criticism, and philosophy. There remains only to study Shelley's use of color from the standpoint of history, or more specifically, to study those influences on Shelley's use of color which may be classified as psychological and physical. It will be the purpose of this chapter in regard to psychological influences to show that Shelley's color preferences, color symbolism, and color synesthesia do not indicate that they were the results of an unbalanced mind and to show that that part of Shelley's mental environment which involved the literary tradition of his day did influence his use of color. Concerning physical influences this chapter will suggest possible ways in which Shelley's state of health

CHAPTER II

A GENERAL THEORY OF THE

For his last heart was broken, and his  
But found that he was dead, and his  
The world was empty, and his heart  
Through the darkness and the night  
A shadowy form appeared, and his  
Upon this lonely shore, a light  
For those, and the world was  
For those, and the world was

In previous chapters the author has dealt with the  
been dealt with from the standpoint of the  
and philosophy. There remains only to study  
use of color from the standpoint of the  
only, to study those influences which may be  
which may be classified as psychological and  
will be the purpose of this chapter in regard to  
and influences to which the color of the  
symbolism, and other psychological and  
were the results of an individual's  
that part of the author's general theory which  
literary writings of his of the influence of  
color. Concerning the influence of  
suggest possible ways in which the

and his physical environment may have determined the quantitative importance he gave to various colors in different periods of his life.

Psychological Influences: Shelley's Sanity

For about a hundred and fifty years--ever since some Etonian first used the epithet "Mad Shelley"--it has been a popular pastime for Shelley critics to assert that Shelley was insane. These critics usually do not go to Shelley's poetry for their arguments but point to such occurrences in Shelley's life as the alleged murderous assault upon the poet in Wales in 1813 and to Shelley's "vision" of Allegra at Casa Magni in 1822. One study of the poet concludes that:

Shelley suffered from Paranoia, in a distinct, though not acute, degree.

. . . . .  
The authorities on psychoanalysis mostly seem to agree in attributing Paranoia, with its delusions of persecution and of jealousy, to a repression of homosexuality.<sup>1</sup>

It is not the purpose of this study to prove that Shelley's mind was or was not unbalanced. The poems, with the sanity and intelligence they display, can speak for their author. But if Shelley was insane as some have said, one would expect to find results of that insanity in at

---

<sup>1</sup>Edward Carpenter and George Barnefield, The Psychology of the Poet Shelley (London: George Allen and Unwin, Ltd., 1925), pp. 99, 103.

and his personal circumstances, by which he was  
factive intention he gave to the world of literature  
periods of his life.

### PERIODICAL LITERATURE

For about a hundred years--from the time  
some thinkers first used the word "periodical"--it has  
been a popular name for the literary works of every kind  
Shelley was known. These works have been in many ways  
Shelley's poetry for their high quality and for the  
occurrences in Shelley's life of the same kind as  
and upon the world in which he lived, the "vision"  
"vision" of Shelley as a poet and writer, the story of  
the poet Shelley's life.

Shelley returned to the world in a different way,  
not so much as a poet, but as a man of letters,  
The attention of the world was attracted to his  
in a special manner, and the world of letters  
attention and of letters, in a special manner,  
attention.

It is not the purpose of this study to discuss  
Shelley's life or to give a history of the world,  
the early and late life of Shelley, and of the  
their authors. But if Shelley was known to the world,  
one would expect to find something of that history in the

---

Edward Everett and George Everett, in the  
subject of the life of Shelley, George Everett and  
his, 1841, p. 17, 18.

least three aspects of the poet's use of color: in his color preferences, in his color symbolism, and in his color synesthesia. It is to these three categories that this study now turns for evidence of sanity or insanity.

"The relationship of color to insanity is a subtle one. The patient may accept or reject certain hues depending on his particular psychosis."<sup>2</sup> If it can be shown that Shelley places abnormal emphasis on any one color or that his scale of color preferences deviates markedly from that of other poets, then there might be some basis for questioning Shelley's mental balance. Faber Birren, summarizing several studies of the relation between color and psychosis, states:

Manic patients prefer red, a symbol of blood. Hysterical patients prefer green, perhaps as an "escape." The schizophrenics are sensitive to yellow. The color associated with paranoia is brown.<sup>3</sup>

If Shelley were paranoid, as some have said, it seems likely that his poetry would abound with references to the color brown. Just the reverse is true. Like most other poets,<sup>4</sup> Shelley uses brown less frequently than any other color.

---

<sup>2</sup>Faber Birren, Color Psychology and Color Therapy, A Factual Study of the Influence of Color on Human Life (New York: McGraw-Hill Book Company, Inc., 1950), p. 160.

<sup>3</sup>Ibid., plate facing p. 118.

<sup>4</sup>Cf. Pratt, The Use of Color in the Verse of the Romantic Poets.

least three aspects of the work of the artist, the  
 color preferences, in his work, and in his  
 psychology. It is to these three aspects that we  
 study now turn for a more detailed study.

The relationship of color to human behavior is a  
 one. The present day theory of human color behavior  
 pending on his individual psychology. It is the  
 that Shelley states that color is not an  
 that his sense of color preference is not  
 that of other people, that people like to have their  
 questioning Shelley's theory. There are  
 existing several kinds of the relationship between color and  
 psychology, etc.

Marie Perle, in her book, *Color and the Human Mind*,  
 local psychology, color, and human behavior.  
 The relationship between color and human behavior  
 associated with psychology is complex.

If Shelley were to be considered as a colorist, it would be  
 that his poetry would be based on his color preferences.  
 known. There are several in the world that are  
 Shelley uses color in his poetry.

---

<sup>1</sup>For a more detailed study of the relationship between color and human behavior, see  
 A. R. Shook, *The Psychology of Color*, New York: Holt, Rinehart & Winston, 1954.

<sup>2</sup>For a more detailed study of the relationship between color and human behavior, see  
 Marie Perle, *Color and the Human Mind*, New York: Holt, Rinehart & Winston, 1954.  
 Dr. Robert C. Munn, *The Psychology of Color*, New York: Holt, Rinehart & Winston, 1954.  
 Honolulu, Hawaii.



In fact, Shelley uses all of the principal colors without giving undue emphasis to any one color.<sup>5</sup>

It has been pointed out previously that, if frequency of use is any indication of color preference, Shelley's scale of color preferences in descending order is: red, green, blue, yellow, and purple.<sup>6</sup> Modern scientists maintain that the universal scale of color preferences is: blue, red, green, violet, orange, and yellow.<sup>7</sup> Twenty years ago J. P. Guilford wrote, after describing a number of scientific studies of color preference, "In spite of differences in experimenter, color material, method of measurement, age, race and sex of the subjects, the order of preferences for the different hues is a rather uniform phenomenon."<sup>8</sup> Recently another student of color wrote:

Although a person may feel that his particular likes and dislikes for color are personal to him--a part of his spiritual make-up--an astonishing similarity of preferences is noted when thousands of opinions are analyzed.

.....

---

<sup>5</sup>Cf. app. viii, p. 101.

<sup>6</sup>Cf. supra, pp. 21-22.

<sup>7</sup>Committee on Colorimetry, Optical Society of America, The Science of Color (New York: Thomas Y. Crowell Company, 1953), p. 159; and Birren, Color Psychology and Color Therapy, pp. 174-76.

<sup>8</sup>"The Affective Value of Color as a Function of Hue, Tint, and Chroma," Journal of Experimental Psychology, XVII (1934), 342-70.

In fact, Shelby used all of the principal colors without

giving naive emphasis to any one color.

It had been pointed out, however, that, in the

question of use as any indication of color preference, Shelby's

scale of color was arranged in ascending order from red to blue,

blue, yellow, and purple. Modern color scales contain blue,

the universal scale of color preference is blue, red,

green, violet, orange, and yellow. Shelby's scale is

Shelby's scale, which describes a number of color

studies of color preference, in which the following

experimental, color material, method of measurement, and

race and sex of the subjects, the order of presentation for

the different colors is a rather arbitrary procedure.

Recently another study of color preference

Although a person may feel that he

likes and dislikes for color are somewhat of an

part of his personal nature--as when he

is of good nature he loves and dislikes of color

are analyzed.

.....

Color preference, 1937.

Color preference, 1937.

Color preference, 1937. The author of this study is  
Shelby, 1937. The author of this study is  
Shelby, 1937. The author of this study is

Shelby, 1937. The author of this study is  
Shelby, 1937. The author of this study is  
Shelby, 1937. The author of this study is

Color preference, 1937.

At least 50 authoritative tests have been made of human color preferences. The literature is so complete and the results are so uniform that one is hardly able to question the conclusions reached.

.....  
 That color preferences are almost identical in human beings of both sexes and in persons of all nationalities and creeds is substantiated on every side.<sup>9</sup>

Even more recently the Committee on Colorimetry of the Optical Society of America combined the data from over twenty-one thousand observers and concluded that the scale of color preferences is still blue, red, green, violet, orange, and yellow.<sup>10</sup>

The foregoing facts do not, as one might assume, indicate that Shelley deviated from a universal standard of color preferences. The scientists who have studied color preferences have dealt with people, not with literature. However, a few color scales for literature have been devised.<sup>11</sup> Pratt formulated one poetic color scale for the leading poets of England through Keats (red, green, yellow, blue, purple) and another for the Romantics (red, green, blue, purple).<sup>12</sup> Shelley's color preferences conform to Pratt's

---

<sup>9</sup>Birren, Color Psychology and Color Therapy, pp. 174-76.

<sup>10</sup>p. 159.

<sup>11</sup>For the sake of uniformity black and white and minor colors which do not appear on all the scales studied have been omitted from the color preference scales as they are presented here.

<sup>12</sup>Pratt, The Use of Color in the Verse of the Romantic Poets, pp. 95-96, 116.

At least 70% of the population have been able to  
human color preferences. The differences in the  
glide and the results of the studies have been  
able to establish the individual differences in  
... ..  
That color preferences are also influenced by  
human being of a certain age and sex of the  
nationalities and races is demonstrated on every side.

Even more recently the Committee on Organization of the  
Optical Society of America reported the results of a  
twenty-one thousand observers and concluded that the basis  
of color preferences is still blue, red, green, yellow, black,  
and yellow.<sup>10</sup>

The foregoing report is not to be taken as  
indicating that color preferences are a universal constant  
of color preferences. The individual and local color  
preferences have been found to be different, but the  
However, a few subjects showed for a long time their  
viewed. It is interesting to note that the  
leading colors of red and blue, green, yellow,  
blue, purple) and another for the dominant (red, green, blue,  
purple).<sup>11</sup> It is interesting to note that the

10. *Journal of the Optical Society of America*, 1934, 24, 159-160.

11. For the sake of uniformity, blue and white and  
minor colors which are not a part of the color spectrum  
have been omitted from the color preferences listed in this  
and enclosed here.

12. *Journal of the Optical Society of America*, 1934, 24, 159-160.

scale for the Romantics. Havelock Ellis devised a color scale based on outstanding pieces of literature from the earliest times through the nineteenth century.<sup>13</sup> The order of the basic colors on this scale is identical to that of Pratt's scale for the Romantics. Another color scale has recently been based upon seventeen best-selling novels (red, blue, green, yellow, purple).<sup>14</sup>

These literary color scales can be compared with that of the scientists. Since the word orange is seldom used in literary works and since it is usually impossible to determine whether the word golden is used to mean yellow or orange, the literary color scales place words for orange and yellow in one classification. If one is allowed for the sake of simplicity to assume that a combination of the orange and the yellow of the scientific scale of color preferences would have enough affective value to raise the yellow classification above that of the purple or violet, the comparison of these color scales is facilitated. Now the only thing which differentiates all of these scales is the position of the color blue. Basically the scales are the same: red, green, yellow, purple. Pratt's scale for English poets through Keats places blue between yellow and

---

<sup>13</sup>p. 718.

<sup>14</sup>Evans, p. 230.

scale for the measurement. However, it is not a color  
 scale based on a particular point of reference. The  
 earliest of the scales was the Munsell color scale, which  
 of the same colors as the scale as referred to here.  
 Pratt's scale for the measurement. However, it is not  
 recently been based upon a different method of  
 blue, green, yellow, orange, and red.  
 These colors are also to be used in  
 that of the Munsell. Each of the colors is  
 used in a different way. The Munsell scale is  
 to determine whether the word "color" is used in  
 or orange, the Munsell scale is used for orange  
 and yellow in the Munsell. It is also used  
 the sake of simplicity to have a comparison of the  
 orange and the yellow of the Munsell scale in color  
 preferred which have equal relative values to the  
 yellow classification above that of the Munsell.  
 the comparison of these colors is the Munsell. The  
 the only thing which distinguishes all of these colors is  
 the position of the color line. Usually the colors are  
 the same: red, green, yellow, orange, and blue.  
 English poets usually have given the names yellow and

1871

Pratt's

purple, in the next to the lowest position on the scale. Pratt's scale for the Romantics, Havelock Ellis's scale, and the scale derived in this study from Shelley's poems-- all three place blue in the middle position on the scale, between green and yellow. The color scale for the modern novel places blue a step higher between red and green. The scale agreed upon by modern scientists places blue in the top position ahead of red.

Thus, Shelley's color preferences give no hint of mental aberration in the poet. Not only do Shelley's color preferences agree with the composite preferences of the poets of his age, but in a general way, it may be said that the color preferences of Shelley and the Romantics bear a logical relationship to those of men of other periods: the Romantics use more blue than their predecessors and less than their successors.

Likewise, Shelley's color symbolism, in so far as it can be unmistakably identified by the student, gives no indications of morbidity or aberration in the poet. Of course, color symbolism, other than that which is common to all the members of any cultural group, is extremely difficult to identify.<sup>15</sup> The student must take care not to force upon colors symbolic meanings which are not

---

<sup>15</sup>For a chart showing some general modern associations of color, see app. xvi, p. 115.

purple, in the case of the lowest frequency in the series.  
Fritz's study for the moment, however, is not  
and the scale arrived in this case is the same as that of the  
all three places in the series, in the case of the series,  
between green and purple. The color scale in the series  
novel places like a blue which is not in the series. The  
scale given was by a series of colors which is the  
top position in the series.

Thus, Fritz's study shows that the series, in the case of  
actual observation in the series, is not only an actual color  
preference given with the complete series, but also the  
poor of his life, but in a general way, it can be said that  
the color preference on the whole, and the preference for a  
logical relationship to the series of other colors, the  
Romantics and more than that, the series, in the case  
than their successors.

However, Fritz's study shows that the series, in the case of  
it can be said that the series, in the case of the series, is not  
indications of a series, in the case of the series, in the case of  
course, color preference, then, in the case of the series, in the case of  
to all the members of the series, in the case of the series, in the case of  
difficult to identify. The series, in the case of the series, in the case of  
to focus upon colors, in the case of the series, in the case of the series, in the case of

---

<sup>1</sup>For a chart showing how a series of colors is  
formed of colors, see also, Fritz, p. 111.



intended by the author. "Symbolic content of a color rarely is tangible like the meaning of a riddle or an allegory, at least in literary poetry, but rather may be compared to a vague resonance, an undertone, which gives the description a note of mysterious depth but defies definition."<sup>16</sup>

It would be difficult to produce from a study of most aspects of color symbolism evidence of mental abnormality in a poet since it is impossible to say what sort of symbolism constitutes "normal," sane practice. However, undue emphasis on symbolism involving black or the "cool" colors might possibly be indicative of general morbidity.<sup>17</sup>

Shelley's symbolism involving black and white has already been discussed and found to contain nothing indicative of abnormality.<sup>18</sup> It is true that Shelley refers more often to white than to any chromatic color, but this

<sup>16</sup>Skard, p. 178.

<sup>17</sup>Colors such as green, blue, and bluish magenta are considered cool; the principal warm colors are yellow, orange, and red. "The basis of this division [between cool and warm colors] must lie very deep in human experience because it seems nearly impossible to ascribe a reason for the feeling, and yet it is readily agreed to by nearly all observers." (Evans, p. 180). Some students of color believe that the distinction between cool and warm colors stems from the association of the color and the temperature of certain natural phenomena. For instance, fire, deserts, and the sunlight in warm climates and seasons are warm; the sea, mountains, and the skylight of cold areas are cool.

<sup>18</sup>Cf. supra, pp. 56-59.



is true of all writers.<sup>19</sup>

If morbidity were ever to be manifested in Shelley's use of color, it should have been in the last few years of the poet's life. Shelley had many things to discourage and sadden him: the loss of his children, Mary's coldness, the apparent lack of an audience for his poems, his failure to achieve any sort of reform through his writings, his own ill health and suffering. A note of futility is detectable in Shelley's late poems, but Shelley's increasing personal disappointments apparently did not find their counterpart in any increased use of black or somber, melancholy colors in his poems. All of Shelley's life his use of black decreased as his use of white increased.<sup>20</sup>

Shelley's use of warm and cool colors seems to indicate that the poet was a reasonably well adjusted individual.

In the main, it may be said that normal persons who are or attempt to be well adjusted to the world, and hence "outwardly integrated," like color in general and warm colors in particular. "Inwardly integrated" persons may favor cool colors and be none too enthusiastic about them--or about any other colors, for that matter<sup>21</sup>

Shelley seems to have liked both warm and cool colors, for

<sup>19</sup>Cf. app. iii, p. 86.

<sup>20</sup>Cf. ap. xv, p. 114.

<sup>21</sup>Birren, Color Psychology and Color Therapy, p. 138.



he uses them in approximately equal proportions. About one-third of Shelley's colors can with certainty be identified as warm; another third can be identified as cool.<sup>22</sup> In his early and late periods he uses slightly more warm than cool colors, and in his middle period he uses more cool than warm colors.

Some people might think that Shelley's color synesthesia is indicative of mental disorder in the poet. It is true that synesthesia is sometimes found in psychotic persons, especially in schizophrenic types.<sup>23</sup> But synesthesia is also found in children and in normal adults, and it can be artificially induced in a subject without interfering with his mental health.<sup>24</sup>

Actual synesthesia and literary synesthesia are not the same thing. Literary synesthesia is a poetic device, and its use does not mean that an author is subject to actual synesthesia. "Most of what passes for synesthesia in literature is probably simply vivid reproduction."<sup>25</sup>

<sup>22</sup>Shelley's balance between warm and cool colors is also noted by Pratt. Cf. supra, p. 16.

<sup>23</sup>Birren, Color Psychology and Color Therapy, p. 164.

<sup>24</sup>Alfred Engstrom, "In Defense of Synesthesia in Literature," Philological Quarterly, XXV (January, 1946), 9; and T. H. Howells, "The Experimental Development of Color-Tone Synesthesia," Journal of Experimental Psychology, XXXIV (April, 1944), 87-103.

<sup>25</sup>Walter Silz, "Heine's Synaesthesia," PMLA, LVII (June, 1942), 469-88.



Synesthesia is in reality only the metaphor of the senses and deserves recognition as an invaluable source for poetic expression. Its employment in literature did not arise from a supposed degeneration or neurosis or excessive sentimental naturalism of the eighteenth and nineteenth centuries. It came rather from natural human experience, and it is already apparent to a remarkable degree in the earliest surviving literature of the West.<sup>26</sup>

Some scholars feel, however, that even some types of literary synesthesia signify abnormality. "So far as my own observation goes," says Irving Babbitt, "I should say that the habit of interpreting sounds in terms of color may exist without any special hyperaesthesia, but that the habit of interpreting light or color in terms of sound is nearly always a sign of nervous disorder."<sup>27</sup>

Shelley's color synesthesia has already been shown to be of a very mild, very unobtrusive nature.<sup>28</sup> Even if Babbitt is right in saying that the habit of using color-as-sound synesthesia indicates nervous disorder, the three or four instances in which Shelley uses this type of synesthesia can hardly be said to constitute a habit.

#### Psychological Influences: Literary Tradition

Although it cannot be shown that Shelley's use of color was influenced by any type of mental aberration, it is

<sup>26</sup>Engstrom, p. 19.

<sup>27</sup>The New Laocoon, An Essay on the Confusion of the Arts (New York: Houghton Mifflin Company, 1910), pp. 174-75.

<sup>28</sup>Cf. supra, pp. 36-41.





true that his use of color was to some extent influenced by literary tradition.

A study such as the one upon which this thesis is based should, in order to be as complete as possible, try to determine to what extent the poet under consideration was influenced by the literary fashions and conventions of his period. However, it is often impossible for a study to treat adequately a particular type of literary influence on an author, especially when the study deals, as this one does, with a field in which very little previous research has been done. For instance, it would be hard to determine how much Shelley's use of color was influenced by his interest in Gothicism. Enough is known, however, of the treatment of color by Shelley's predecessors and contemporaries to warrant a few observations.

Even if nothing were known of the use of color in literature before Shelley's day, it would be safe to assert that Shelley was influenced by his predecessors' use of color. "Shelley was in fact one of the most literary poets who ever lived, and his poetry displays a striking combination of objective philosophical and psychological interests and a heavy dependence on antecedent literature."<sup>29</sup>

In a number of specific aspects of the use of color Shelley is typical of his period and, therefore, proves to

---

<sup>29</sup>Baker, p. 15.

Two that his was of course the highest quality of

literary quality.

A brief view of the work of the artist is

best seen in the work of the artist in the

to determine to what extent the work of the artist

was influenced by the artist's own work in the

his period. However, it is clear that the artist's

to find evidence of a certain kind of artistic

on an artist, especially when the artist's work

does, with a view to the work of the artist in the

has been seen. The artist's work in the

has much smaller value of which the influence of the

part in the artist's work is seen, especially of the

treatment of color, which is a very important

factor in the artist's work.

It is clear that the work of the artist in the

artist's work is seen in the work of the artist in the

that the artist's work is seen in the work of the artist in the

color. The artist's work in the work of the artist in the

the work of the artist in the work of the artist in the

tion of the artist's work in the work of the artist in the

and a very important factor in the work of the artist in the

is a matter of the artist's work in the work of the artist in the

Shells in typical of the work of the artist in the work of the artist in the

Shells, p. 11.

have come under the same influences as his contemporaries. It has already been pointed out that Shelley's color preferences agree with the composite preferences of the poets of his age.<sup>30</sup> The fact that most of Shelley's color synesthesia is of the sound-as-color type also identifies Shelley with Romanticism: "The 'tectonic' synaesthesia of Renaissance and Classicism is plastic and formal and based on the hearing of light and color; the 'atectonic' synaesthesia of Baroque and Romanticism is picturesque and musical and characterized by the vision of melody and timbre."<sup>31</sup>

Directness and accuracy in handling colors were two abilities which Shelley had in common with his contemporaries.<sup>32</sup> The accuracy of description was in part made possible by the relatively large color vocabulary of the day, or conversely perhaps, the desire for accuracy resulted in the large color vocabulary which both Shelley and his contemporaries used.<sup>33</sup>

The two greatest periods of color vocabulary up to the present century were the Elizabethan and the Romantic.<sup>34</sup>

<sup>30</sup>Cf. supra, pp. 63-67.

<sup>31</sup>Skard, p. 185.

<sup>32</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets, p. 102.

<sup>33</sup>On Shelley's color vocabulary see supra, pp. 18-21; and app. vii, pp. 93-100.

<sup>34</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets, p. 88.

have been... It has already been pointed out that... former cases... of his age... associate is of the... with... same and... bearing of light and... Baroque and... characterized by... Blaisdell... affliction which... possible by the... or conversely... the large color... temperature...

The two... the present...

- 107. ...
- 111. ...
- 112. ...
- 113. ...
- 114. ...
- 115. ...

The Romantic poets, in addition to emphasizing, as the Elizabethans had done, the colors which pertain to man, took a great interest in the colors of nature. In this respect Shelley is at one with the men of his age and shares the literary influences which led to this increase in perceptiveness and interest.<sup>35</sup>

This interest in the colors of nature had "no marked exponent before [James] Thomson."<sup>36</sup> In this interest Thomson was at least a forerunner and probably an influence on the Romantic poets. But Thomson is even more closely related to Shelley in a way that he is not related to the other Romantic poets. It has been pointed out that Shelley saw color as something active, ever-changing, vital.<sup>37</sup> Pratt describes Thomson as a forerunner of Shelley in this attitude towards color:

He had a conception of color as living and moving. This leads Thomson to the frequent use of color-verbs --whiten, green, blush, flush, etc.--and to the still more frequent use of what we may call inchoative color-terms--whitening, reddening, etc. Like effects are also secured by such adjective modifiers of color-nouns as live, ardent, flaming, glowing, kindling.<sup>38</sup>

---

<sup>35</sup>Cf. supra, p. 23; and app. xii, pp. 106-108.

<sup>36</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets, p. 32.

<sup>37</sup>Cf. supra, pp. 34-36.

<sup>38</sup>Pratt, The Use of Color in the Verse of the English Romantic Poets, p. 26. See also, for examples, Thomson's "The Seasons"; "Summer," ll. 609-11 and 1371-74; "Autumn," ll. 950-63 and 1088-1102.



Physical Influences: Shelley's Eyes

It is impossible to know what physical factors exerted influences on Shelley's use of color and what effects these factors had. It is reasonably safe, however, to assume that two such factors were the physical condition of Shelley's eyes and the physical environment in which the poet lived. What specific effects these two factors had on Shelley's use of color cannot be ascertained, but the remainder of this chapter will be devoted to showing how these factors may have determined certain trends in Shelley's use of color.

Between the early part of Shelley's career and his middle years (1818-1819) Shelley's use of the warm colors--yellow and red--tends to decrease, and his use of the cool colors--blue, purple, and green--tends to increase.<sup>39</sup> These trends may have been caused by the physical condition of Shelley's eyes.

It is widely known that Shelley was nearsighted and that he occasionally suffered rather severe attacks of ophthalmia. Shelley did a great deal of reading, and since he did not wear glasses, his eyes were under constant strain. In the winter of 1817-1818 his eye trouble and his ill health in general reached a sort of crisis. He reports some of

---

<sup>39</sup>Cf. supra, p. 24; and app. xv, parts A and B, pp. 112-113.

Shelley's Poetry

It is impossible to trace the influence of Shelley's poetry on the Romantic movement. Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so. Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so. Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so.

Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so. Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so. Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so.

Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so. Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so. Shelley's poetry is a reflection of the Romantic spirit, and it is not surprising that it should have been so.



the unusual symptoms of his condition to Godwin in a letter of December 7, 1817:

My feelings at intervals are of a deadly and torpid kind, or awakened to a state of such unnatural and keen excitement that, only to instance the organ of sight, I find the very blades of grass and the boughs of distant trees present themselves to me with microscopical distinctness.<sup>40</sup>

Shelley's eyes were obviously in a very unnatural condition.

Before one can understand how this condition might possibly have caused Shelley to increase the use of cool colors in his poems, one must know something about the human eye. In the center of the eye around the fovea there is "a rather heavy deposit of a yellow pigment [the macular pigmentation] which decreases the amount of blue light that can reach the ends of the cones."<sup>41</sup> With age the fluids of the eye become yellowish and the macular pigmentation increases. Under these conditions the eye may "grow 'thirsty' for blue as the lens proceeds to filter more of it out."<sup>42</sup> This yellowing process affects particularly blue light, but it also causes a loss of other short-wave stimulation.<sup>43</sup>

Because of the unhealthy condition of Shelley's eyes and because of the abuse his eyes received, it is possible that the yellowing process was speeded up and that the poet

<sup>40</sup>Quoted by White, II, 538.

<sup>41</sup>Evans, p. 99.

<sup>42</sup>Birren, Color Psychology and Color Therapy, p. 180.

<sup>43</sup>Committee on Colorimetry, p. 100.

The normal eye is a very sensitive organ and is capable of detecting very small changes in the amount of light falling on it.

of December 7, 1914.

My feelings of interest in the case were increased by the fact that the patient had been blind for some time and that the only hope of recovery lay in the very delicate and difficult operation of cataract extraction.

Shelton's eyes were evidently in a very advanced condition.

Before the operation was performed the patient had

possibly had cataract of the lens for some time and

color in the case, and had been suffering from some

eye. In the case of the eye which was operated on

the patient had a history of a cataract of the lens

pigmentation which he traced to the extent of some

can reach the end of the cornea. The eye which

the eye below cataract and the cataract was removed

operation. About three months after the operation

by the use of the following procedure: The eye was

This following procedure: The eye was

it also caused a loss of vision which was

because of the cataract of the lens.

and because of the cataract of the lens.

that the following procedure was the best for the case.

-----

of the eye which was operated on

of the eye which was operated on

of the eye which was operated on

of the eye which was operated on

developed a greater and greater preference for blue and other short-wave-length colors as time passed. That this craving, of which Shelley need not have been conscious, for short-wave stimulation could not be completely satisfied in the external world is probably the reason Shelley resorted to an increasing use of blue, purple, and green in his poetry. The increased use of these colors would naturally cause a proportionate decrease in the use of their complements red and yellow.

Physical Influences: Geographical Environment

If what has been said really explains Shelley's color trends, one would expect those trends to continue until the poet's death. However, they do not continue: after about 1819 the trends seem to be reversed. During the last three years of his life, Shelley tends to use more yellow and red and to decrease his use of blue and purple. While his use of green continues to increase, it increases much more slowly than it had up to that time.<sup>44</sup> The reversal of these trends may have been caused by the influence of Shelley's environment upon his eyes.

In March, 1818, the Shelleys left England to

. . . dwell by the azure sea  
Of serene and golden Italy.<sup>45</sup>

---

<sup>44</sup>Cf. supra, p. 24; and app. xv, parts A and B, pp. 112-13.

<sup>45</sup>"To William Shelley--I," ll. 44-45.

developed a greater and greater reliance on the shorter  
 short-wave-length colors as the shades. This color  
 of which Shelley had not had been observed, the  
 wave stimulation could not be completely satisfied in the  
 external world is probably the reason Shelley resorted to  
 an increasing use of blue, purple, and green in his poetry.  
 The increased use of these colors would naturally cause a  
 proportionate decrease in the use of their complementary  
 and yellow.

EMERSON'S RELATIONS TO SHELLEY'S POETRY  
 It has been held that Shelley's poetry  
 color trends, one would expect these trends to continue up  
 till the poet's death. However, even to the present time  
 about 1819 the trends seem to be reversed. In the last  
 three years of his life, Shelley turned to the more  
 and red and to decrease his use of blue and purple, while  
 his use of green continued to increase. In fact, more  
 more slowly than it had up to that time. The reversal of  
 these trends may have been caused by the influence of  
 Jay's environment upon his eyes.  
 In March, 1818, the Shelley's left England for  
 of some and other things.

---

To William Shelley, p. 112-113.  
 pp. 112-113.  
 of some and other things.

In addition to improving Shelley's health, the change in latitude may have affected the poet's vision.

As one travels from cold to hot climates sunlight increases and skylight decreases. Intense light requires sun adaptation, or "red-sightedness," and this may be accompanied by a strong pigmentation of the foveal area of the retina.<sup>46</sup>

"Red-sightedness" involves a preference for warm colors, but "sun adaptation" does not take place immediately when one moves to a warm climate. Perhaps that is why Shelley's color trends did not reach their turning point until about the second summer the Shelleys were in Italy.

Thus, it may be that Shelley's "golden Italy" was a strong enough influence to more than counterbalance the effects of the yellowing of the fluids of his eyes.

The conclusions reached in this chapter are not, of course, meant to be taken as established facts. It is true, however, that this study failed to find anything about Shelley's use of color which could be interpreted as indicating that the poet was psychotic, and no one could doubt that Shelley's use of color was influenced by his literary heritage. On the other hand, any number of unknown causes could have contributed to the tendency for the poet's use of warm colors to decrease and of cool colors to increase until the last few years of his life, and any number of unknown causes could have contributed to the reversal of this tendency

---

<sup>46</sup>Birren, Color Psychology and Color Therapy, p. 179.

In addition to the general "adaptation" of the organs...

...the organs may have adapted to the new conditions...

As one travels from cold to hot climates, the organs of the body adapt themselves to the new conditions. The skin becomes darker, the hair grows thicker, and the body becomes more accustomed to the heat of the sun.

"Adaptation" involves a change in the structure and function of the organs...

...and the organs of the body adapt themselves to the new conditions...

...to a new climate. The organs of the body adapt themselves to the new conditions...

...the second summer the organs of the body adapt themselves to the new conditions...

...the second summer the organs of the body adapt themselves to the new conditions...

Thus, it may be seen that the organs of the body adapt themselves to the new conditions...

...a strong enough stimulus to cause the organs of the body to adapt themselves to the new conditions...

...effects of the following of the organs of the body to the new conditions...

The conclusion is that the organs of the body adapt themselves to the new conditions...

of course, there is no doubt that the organs of the body adapt themselves to the new conditions...

True, however, that the organs of the body adapt themselves to the new conditions...

Shelley's use of color in his poetry is a result of his adaptation to the new conditions...

...that the poet was a poet, and he was a poet because...

...that Shelley's use of color was influenced by his adaptation to the new conditions...

...On the other hand, any number of reasons could...

...could have contributed to the tendency for the poet to use...

...were colors to describe the world around him...

...the last few years of his life, and his tendency to use...

...reasons could have contributed to the tendency for the poet to use...

"Shelley's Use of Color in His Poetry" by W. W....

after the Shelleys moved to Italy. But until some of these unknown causes become known, the suggestion that the condition of Shelley's eyes and the influence of his Italian environment caused his trends in color usage seems fairly reasonable.

After the receipt of the report, the committee  
has arranged to hold a public hearing on the  
condition of the city and the progress of the  
various projects which are being carried out  
by the city.



## CHAPTER VII

### CONCLUSION

The One remains, the many change and pass;  
Heaven's light forever shines, Earth's shadows fly;  
Life, like a dome of many-coloured glass,  
Stains the white radiance of Eternity,  
Until Death tramples it to fragments.  
--"Adonais" (460-464)

In order to find out as much as possible about Shelley's use of color and light, this thesis has studied the subject from four points of view: the linguistic, the critical, the philosophical, and the historical.

The linguistic study revealed a number of facts. It disclosed, for example, that Shelley uses 511 terms each of which in some way refers to color or light. A classification of these terms according to the color represented by each shows the unusual variety of Shelley's color vocabulary. Even more interesting is the fact that Shelley uses these terms a total of 7,336 times in his poetry. If use is any indication of color preference, Shelley probably liked red best, and then green, blue, yellow, and purple in that order. More of Shelley's terms for color and light are used in connection with the sky and sky phenomena than with any

CHAPTER I

THE SUBJECT

The one problem, the only thing that  
Heaven's light ever shines, and  
like, like a diamond, and  
Heaven's light ever shines, and  
Heaven's light ever shines, and

is what is known as the  
Shelley's use of color and light, that  
the subject has been pointed out  
critical, and philosophical, and

The literature of the subject is  
is discussed, for example, and one  
of which in some way refers to color

of these terms according to the  
each shows the various writers of  
Even more interesting in the fact

terms a total of 1,111 times in his poetry.  
indication of color, green, blue, red,  
best, and then green, blue, red, and

More of Shelley's terms for color and light are found in  
connection with the use of the words

other single type of visual experience. Until about 1819 Shelley's use of yellow and red tends to decrease while his use of blue, green, and purple increases; after 1819 these trends are reversed.

The critical study was less objective than the linguistic study, but just as revealing. It pointed out that Shelley loved color, but that he was too much the artist to place color ahead of poetic effect. ① Shelley's keen imagination and his discriminating power of observation combine to make his use of color striking, at times almost shocking, but always effective. Where Shelley uses intense and highly saturated colors, he does so to present some fact of the natural world in a new and vital way. He treats light as something active and vital. He considers most colors beautiful, but he can, if the occasion demands, use his colors to paint pictures of unpleasantness. There are relatively few instances of literary color synesthesia in Shelley's poetry, but where such synesthesia does exist, it definitely furthers the poet's artistic purposes. ② It is Shelley's effective use of color which gives his poetry much of its characteristic quality of beauty and life.

The philosophical study revealed that Shelley was a thinker and a philosophical poet. Since color and light are given such prominence in his poetry, it is inevitable that his meaning should be intimately associated with these



two elements. Light and color were used freely by Plato and the Neo-Platonists--whose idealism Shelley embraces in his mature thought--to explain their philosophies. Throughout Shelley's poetry brightness and light are used to symbolize the One, the ideal, the Utopian, while colors and shadows are used to symbolize the Many, the material, and the imperfect. Shelley's philosophy also influences his art structurally: Shelley's desire for unity or oneness is manifested in the way he collects and merges different types of sensation into unified image clusters.

The historical study showed that nothing about Shelley's use of color can be interpreted as indicating that the poet was psychotic. That Shelley's use of color was influenced by his literary heritage is obvious from the fact that Shelley's color preferences, color synesthesia, color vocabulary, accuracy of treatment of colors, and interest in the colors of nature are in many ways typical of the Romantic Period. Thomson was a forerunner of Shelley in his feeling that color is vital and moving. The physical condition of Shelley's eyes may have caused the tendency for the poet's use of warm colors to decrease and of cool colors to increase until the last few years of his life. The reversal of these trends after Shelley went to Italy may have been caused by the influence of Shelley's environment upon his eyes.

two elements. Light and color were first treated as  
 and the two-plate--more identical, only colors in  
 his nature, but--to explain their relationship. A  
 out Shelley's poetry, brightness and light are used to  
 believe the one, the other, the other, and the other  
 shadows are used to explain the one, the other, and  
 the other. Shelley's relationship with light and  
 art structurally. Shelley's relationship with light and  
 manifested in the way he combined his words with light  
 of connection and light and light.

The historical study of light and light  
 Shelley's use of color and light in his poetry  
 that the poet was primarily. Shelley's use of color  
 was influenced by his literary background. It is clear from the  
 fact that Shelley's color vocabulary, color vocabulary,  
 color vocabulary, or study of vocabulary of color, and  
 first in the course of light and light and light  
 the Romantic period. Shelley's color vocabulary of light  
 in his poetry was color and light and light and light  
 and definition of the light and light and light and light  
 deny for the poet's use of color and light and light and light  
 cool colors to indicate light and light and light and light  
 life. The revelation of light and light and light and light  
 likely may have been caused by the influence of Shelley's  
 environment and the poet.

APPENDIXES





## APPENDIX I

### INDEPENDENT COLOR TERMS

The English language has few color terms which are color terms only, independent of objects and substances. The following is a list of thirty-three such terms found in Maerz and Paul's Dictionary of Color:<sup>1</sup>

Auburn	Dun	Pink
Azure	Ecru	Purple
Black	Gray	Red
Blond	Green	Russet
Blue	Henna	Scarlet
Brown	Indigo	Sepia
Brunette	Khaki	Tan
Buff	Magenta	Taupe
Cerise	Maroon	Violet
Crimson	Mauve	White
Cyan	Orange	Yellow

---

<sup>1</sup>A. Maerz and M. Rea Paul, A Dictionary of Color (New York: McGraw-Hill Book Company, 1930).

THE  
 NATIONAL BUREAU OF INVESTIGATION  
 DEPARTMENT OF JUSTICE  
 WASHINGTON, D. C.

The following is a list of names and addresses of persons who have been identified as having information concerning the activities of the Communist Party, U. S. A., in the New York City area.

Name	Address
Anna	1234 5th Ave.
Black	4567 8th St.
Blair	7890 9th Pl.
Brown	1011 10th Ln.
Brown	1213 11th Dr.
Brown	1415 12th Ct.
Brown	1617 13th St.
Brown	1819 14th Pl.
Brown	2021 15th Ln.
Brown	2223 16th Dr.
Brown	2425 17th Ct.
Brown	2627 18th St.
Brown	2829 19th Pl.
Brown	3031 20th Ln.
Brown	3233 21st Dr.
Brown	3435 22nd Ct.
Brown	3637 23rd St.
Brown	3839 24th Pl.
Brown	4041 25th Ln.
Brown	4243 26th Dr.
Brown	4445 27th Ct.
Brown	4647 28th St.
Brown	4849 29th Pl.
Brown	5051 30th Ln.

(New York, New York - 10001)

## APPENDIX II

The following extract from a chart by Ellis concerns several poets who can be compared with Shelley. The chart shows the proportional use, on a percentage basis, each poet made of various colors in a limited portion of his works.<sup>1</sup>

Arthur	White	Yellow	Red	Green	Blue	Black
Chaucer	34	10	28	14	1	13
Shakespeare	22	17	30	7	4	20
Blake	17	17	13	16	7	29
Wordsworth	14	18	10	35	11	12
Coleridge	21	7	17	25	14	16
Shelley	17	19	11	21	21	11
Keats	14	23	24	29	8	1

Also on the chart were what Ellis called the colors of "predilection" of each writer. For the poets above the colors of predilection were given as follows: Chaucer, white, red; Shakespeare, red; Blake, black; Wordsworth, green, gray; Coleridge, blue, green; Shelley, blue, purple, gray; Keats, yellow, green.

---

<sup>1</sup>Havelock Ellis, p. 718

APPENDIX II

The following appendix lists the names of the authors of the several papers which have been published in the Journal of the Royal Society of Medicine, and shows the position of each paper in the volume in which it appears.

Author	Volume	Page	Year
Arthur	1	10	1901
Chamber	2	20	1902
Shakespeare	3	30	1903
Blake	4	40	1904
Wordsworth	5	50	1905
Coleridge	6	60	1906
Shelley	7	70	1907
Keats	8	80	1908

Also on the same page are given the colors of "production" of each writer. For the colors of colors of production see page 10 of the Journal, and for Shakespeare, and Blake, Wordsworth, Coleridge, Shelley, Keats, and Keats, see page 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

APPENDIX III

APPENDIX III

This table shows for the individual poets studied by Pratt the number of times each color-group is used, the total number of lines counted, the color average per 1,000 lines, and the percentage of indefinite and definite color words.<sup>1</sup>

	Reds	Yellows	Browns	Greens	Blues	Purples	Whites	Grays	Blacks	Totals	Number of Lines catalogued	Color-words per 1000 li.	Indefinites	Definites
Chaucer	102	35	9	76	17	2	161	15	63	480	34,109	14	14	86
Spenser	125	129	8	79	28	42	243	21	73	748	45,553	17	10	90
Shakspeare	309	112	35	97	40	23	439	35	234	1324	106,204	12	24	76
Milton	28	35	9	44	20	16	45	14	45	256	16,984	15	16	84
Pope	46	26	14	45	16	14	91	6	39	297	10,287	29	20	30
Thomson	85	41	34	76	53	15	90	13	75	482	13,158	36	17	83
Cowper	65	30	9	42	18	7	42	14	25	252	20,145	12	19	81
Scott	[301]	75	70	[142]	96	29	348	156	[277]	[1494]	30,947	48	24	76
Coleridge	93	24	5	[74]	48	19	160	16	82	[521]	20,189	25	21	79
Wordsworth	129	110	29	295	124	39	286	92	111	1215	55,343	22	15	85
Byron	282	[102]	22	[110]	[193]	[48]	[360]	58	[330]	[1505]	59,999	25	25	75
Shelley	142	158	14	163	182	52	[514]	[99]	160	[1504]	30,030	48	28	72
Keats	121	123	14	123	76	30	310	[25]	79	[901]	13,991	65	17	83

<sup>1</sup>This table is taken from Pratt's The Use of Color in the Verse of the English Romantic Poets, p. 115. The figures in brackets are corrections of typographical errors on the original table. The incorrect figures were, left to right: 303, 143, 297, 1495; 94, 523; 105, 111, 196, 47, 361, 329, 1511; 515, 98, 1432; 23, 901.



#### APPENDIX IV

Shelley's color vocabulary, according to Pratt's second study, consisted of the following terms each used the number of times indicated.<sup>1</sup>

REDS 142--blush 7, death-blushing 1, crimson 21, faint-crimson 1, dawn-tinted 1, blush 9, gore 1, gules 1, pink 1, red 66, blood-red 7, dark-red 2, rosy 8, roseate 3, ruddy 3, sanguine 5, rose-ensanguined 1, vermilion 4.

YELLOWS 158--amber 2, brimstone 1, gilded 1, golden 109, purple gold 1, deep-ted gold 1, heaven-colored 1, lurid 8, orange 4, fallow 1, sulphurous 4, waxen 2, yellow 23.

BROWNS 14--bacon 1, brinded 1, brown 11, iron 1.

GREENS 183--chrysolite 3, emerald 15, glaucous 1, green 153, dark green 5, deep green 1, sea green 2, verdant 3.

BLUES 182--azure 66, blue 96, dark blue 6, lurid blue 1, pale blue 2, livid 3, sapphire 8.

PURPLES 52--amethyst 5, purple 42, purpureal 1, dark purple 1, deepest purple 1, pale purple 1, violet 1.

WHITES 514--alabaster 1, argentine 1, ashy 1, blanch 2, bleach 1, fair 4, hoary 53, ivory 1, marble 4, milky 1, moonlight colored 2, pale 196, pallid 20, pearl 3, silver 45, snowy 15, wan 34, white 123, milk-white 4,

---

<sup>1</sup>The Use of Color in the Verse of the English Romantic Poets, p. 110.

analysis of the...  
second study, a...  
the number of...  
REDS 145-...  
orange...  
line...  
roses...  
vermillion...  
YELLOW 100-...  
purple...  
orange...  
BROWN 14-...  
GREEN 18-...  
dark...  
BLUES 103-...  
pale...  
PURPLE 53-...  
1, brown...  
WHITE 21-...  
black...  
mottled...  
var...

---

The use of...  
Poets, ...



snow-white 2, wool-white 1.

GRAYS 99--ashen 1, cinereous 1, grey 92, dark grey 1, hoary  
grey 1, leaden-colored 3.

BLACKS 160--black 7<sup>4</sup>, hell-black 1, night-black 1, dark 60,  
darksome 2, dun 9, dusky 3, ebon 4, inky 1, pitchy 1,  
swart 4.

TOTAL 1,504.



## APPENDIX V

Shelley's use of color was also considered in Pratt's first study. The vocabulary and number of times each word was used differed from the results of the second study. The following statistics were taken from Pratt's first study in order that they might be compared with those in Appendix IV.<sup>1</sup>

REDS 165--bloom 9, blush 11, crimson 22, ensanguined 2, grain 3, gules 1, pink 1, red 76, blood-red 7, rosy 16, ruddy 5, sanguine 6, vermeil 5.

RED-YELLOWS 30--amber 2, brown 10, dawn-tinted 1, fiery 3, lurid 10, orange 4.

YELLOWS 189--golden 161, waxen 2, yellow 26.

GREENS 192--chrysolite 4, emerald 17, green 167, verdant 4.

GREEN-BLUES 2--sea green 2.

BLUES 178--azure 67, blue 100, cerulean 1, heaven-color'd 1, sapphire 9.

VIOLETS 7--amethyst 5, violet 2.

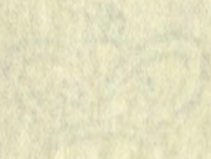
PURPLES 52--purple 52.

WHITES 440--argentine 1, alabaster 1, blanched 3, ermine 1 ivory 6, marble 4, milky 6, moonlight-colored 2, pale 188, pallid 20, pearly 7, silver 37, snowy 18, wan 9, white 137.

GRAYS 110--cinereous 1, ashen 2, gray 104, leaden 3.

---

<sup>1</sup>"The Use of Color in the Poetry of Keats," p. 38.



The following table shows the results of the analysis of the samples collected during the investigation. The samples were analyzed for the presence of the following substances:

Sample No.	Substance	Result
100	White	Present
101	White	Present
102	White	Present
103	White	Present
104	White	Present
105	White	Present
106	White	Present
107	White	Present
108	White	Present
109	White	Present
110	White	Present
111	White	Present
112	White	Present
113	White	Present
114	White	Present
115	White	Present
116	White	Present
117	White	Present
118	White	Present
119	White	Present
120	White	Present
121	White	Present
122	White	Present
123	White	Present
124	White	Present
125	White	Present
126	White	Present
127	White	Present
128	White	Present
129	White	Present
130	White	Present
131	White	Present
132	White	Present
133	White	Present
134	White	Present
135	White	Present
136	White	Present
137	White	Present
138	White	Present
139	White	Present
140	White	Present
141	White	Present
142	White	Present
143	White	Present
144	White	Present
145	White	Present
146	White	Present
147	White	Present
148	White	Present
149	White	Present
150	White	Present
151	White	Present
152	White	Present
153	White	Present
154	White	Present
155	White	Present
156	White	Present
157	White	Present
158	White	Present
159	White	Present
160	White	Present
161	White	Present
162	White	Present
163	White	Present
164	White	Present
165	White	Present
166	White	Present
167	White	Present
168	White	Present
169	White	Present
170	White	Present
171	White	Present
172	White	Present
173	White	Present
174	White	Present
175	White	Present
176	White	Present
177	White	Present
178	White	Present
179	White	Present
180	White	Present
181	White	Present
182	White	Present
183	White	Present
184	White	Present
185	White	Present
186	White	Present
187	White	Present
188	White	Present
189	White	Present
190	White	Present
191	White	Present
192	White	Present
193	White	Present
194	White	Present
195	White	Present
196	White	Present
197	White	Present
198	White	Present
199	White	Present
200	White	Present

The results of the analysis of the samples collected during the investigation are shown in the table above.

BLACKS 98--black 84, dusky 4, ebon 1, hell-black 1, inky 1,  
jet 2, pitchy 1, swart 4.

TOTAL NUMBER OF TERMS: 63.

TOTAL NUMBER OF USES: 1463.

BEAVERS 98--Bless 84, ducky 9, moon 1, full-blown 1, pink 1,

Joe 3, piony 1, swain 1.

TOTAL NUMBER OF TERMS: 88.

TOTAL NUMBER OF CLASSES: 1403.

## APPENDIX VI

Pratt listed the color terms which Shelley used to refer to eyes, hair, skin, sky, vegetation, mountains, and water.<sup>1</sup> This is Pratt's list.

EYES: azure, black, blue, dark blue, brown, dark, green, lurid, pale, red.

HAIR: black, brown, fair, golden, gray, hoary gray, green, hoary, silver, white, snow-white, yellow.

SKIN: alabaster, ashen, black, blanched, blue, blushing, brimstone, brown, crimson, fair, flushed, green, marble, milky, pale, pallid, red, rosy, ruddy, sallow, snowy, swart, vermilion, wan, waxen, white, yellow.

SKY, CLOUD, AIR: ashen, azure, black, blue, blush, cinereous, crimson, dark, ebon, emerald, golden, green, sea-green, gray, iron, leaden, livid, orange, pale, pallid, pearl, purple, dark purple, deepest purple, red, blood-red, dark-red, rosy, roseate, ruddy, sanguine, sapphire, silver, snowy, vermilion, white.

VEGETATION (not flowers, fruits or moss): amber, azure, brown, chrysolite, crimson, dark, dun, dusky, ebon, emerald, golden, green, dark green, sea-green, gray, hoary, livid, pale, red, verdant, white, yellow.

---

<sup>1</sup>The Use of Color in the Verse of the English Romantic Poets, charts A and B, following p. 112.

APPENDIX II

Pratt 1888. The color name with which  
refer to eyes, hair, skin, vegetation, and  
water. This is the first list.

EYES: azure, black, blue, green, grey, red,  
green, hazel, white, yellow.

HAIR: black, brown, red, yellow, grey, white, blue,  
green, hazel, white, yellow, grey.

SKIN: black, blue, green, grey, red, white,  
pinkish, rufous, yellow, green, white, blue.

VEGETATION: black, blue, green, grey, red, white,  
pinkish, rufous, yellow, green, white, blue.

SKY, CLOUDS, AIR: black, blue, green, grey, red,  
white, yellow, pinkish, rufous, green, white, blue.

OTHERS: black, blue, green, grey, red, white,  
pinkish, rufous, yellow, green, white, blue.

HAIR: black, blue, green, grey, red, white,  
pinkish, rufous, yellow, green, white, blue.

SKIN: black, blue, green, grey, red, white,  
pinkish, rufous, yellow, green, white, blue.

VEGETATION: black, blue, green, grey, red, white,  
pinkish, rufous, yellow, green, white, blue.

SKY, CLOUDS, AIR: black, blue, green, grey, red,  
white, yellow, pinkish, rufous, green, white, blue.

OTHERS: black, blue, green, grey, red, white,  
pinkish, rufous, yellow, green, white, blue.

The use of color in the name of the animal is  
often, changes and is followed.



MOUNTAINS AND HILLS: black, blue, dark, green, gray, hoary, purple, white.

DEEP WATERS: amethystine, azure, black, blue, dark blue, dark, dusky, emerald, glaucous, green, dark green, gray, hoary, pale, purple, sapphire, silver, snowy, white.

REVEREND FATHER JOHN J. ...

holy, purple, white.  
dark, black, white, yellow, green, blue, red, purple, white.  
dark, black, white, yellow, green, blue, red, purple, white.  
gray, black, white, yellow, green, blue, red, purple, white.



## APPENDIX VII

### CLASSIFICATION OF THE COLOR TERMS IN SHELLEY

The words classified under each of the following headings are counted as color terms only when they imply the color. Some of the terms are often used in other ways.

#### A. RED

Blood 4	Fiery 7	Red 75
Blood-red 7	Fiery-visaged 1	Red-hot 2
Blush 9	Fire 12	Redness 1
Blushed 3	Flush 4	Rose-ensanguined 1
Blushes 6	Flushed 4	Rose-like 3
Blushing 2	Flushes 1	Roseate 3
Crimson 22	Flushing 3	Rosy 2
Dawn tinted 1	Gore 1	Ruddy 5
Dark-red 1	Grain 3	Sanguine 7
Death-blushes 1	Gules 1	Vermeil 2
Deep-red 1	Pink 1	Vermilion 3

#### B. YELLOW (and orange)

Amber 2	Golden 131	Sulphureous 2
Brimstone 1	Lurid 11	Yellow 25
Fiery 1	Orange 3	Yellow-haired 1
Gilt 4	Orange-coloured 1	Yellowed 1
Gold 20	Sallow 1	



C. GREEN

Chrysolite 4	Green 179	Verdant 2
Dark-green 2	Greener 1	Verdure 1
Emerald 19	Sea-green 2	Verdurous 1
Glaucous 2		

D. BLUE

Azure 7 <sup>4</sup>	Cerulean-eyed 1	Sapphire 7
Blue 110	Livid 3	Sapphire-tinted 1
Blue-eyed 1		

E. PURPLE

Amethyst 5	Purple 55	Violet 2
Amethystine 1	Purpureal 1	

F. BROWN

Bacon-colour 1	Brown 10	Dusty 1
Brinded 1	Dun 12	

G. BLACK

Black 76	Blackness 3	Night 1
Blacken 1	Ebon 6	Night-black 1
Blackened 2	Hell-black 1	Night-like 1
Blackening 3	Inky 1	Pitchy 1
Blackest 1	Jet 2	Sulphurous 2

Glycerite +  
 Dark-green 2  
 Emerald 19  
 Glaucon 2  
 Azure 74  
 Blue 110  
 Blue-eyed 1  
 Amethyst 2  
 Amethyst 1  
 Bacon-color 1  
 Emerald 1  
 Black 70  
 Black 1  
 Black 2  
 Blackening 3  
 Blackest 1

H. GRAY

Cinereous 1	Gray 11	Lead-coloured 1
Ashen 1	Grey 95	Leaden-coloured 2
Ashey 1		

I. WHITE

Alabaster 1	Marble 5	Snow-white 3
Argentine 1	Milk-white 4	Snowy 14
Blanch 1	Milky 3	Wan 9
Blanched 1	Moonlight- colored 2	White 131
Bleaching 1	Moonlike 1	White-armed 2
Bloodless 1	Pearl 2	White-hot 1
Ermine 1	Pearly 4	White-tusked 1
Hoar 18	Silver 46	Whiten 1
Hoariness 2	Silver-fleeced 1	Whiteness 5
Hoar-frost 3	Silver-shining 1	Whitens 1
Hoar-stray 1	Silver-veined 1	Whiter 1
Hoary 33	Silvery 4	Wool-white 1
Hoary-headed 3	Snow-like 3	Waxen 2
Ivory 1		

J. GENERAL COLOR

Colour 13	Discoloured 2	Heaven-colored 1
Coloured 2	Dye 3	Hue 43
Colours 15	Dyed 7	Hues 44
Dawn-tinted 1	Dyes 1	Many-coloured 10





Paint 5	Rainbow 23	Sunbows 3
Painted 12	Rainbow-drops 1	Teints 1
Prism 2	Rainbow-skirted 1	Tint 3
Prisms 1	Rainbow-winged 3	Tinted 1
Prismy 1	Rainbows 4	

K. OTHER WORDS CONCERNING COLOR AND LIGHT  
(Including light sources)

Beacon 4	Bright 264	Clearly 1
Beacon-cloud 1	Brighter 8	Clearness 1
Beacon-lighted 1	Brightest 15	Coal 2
Beaconed 1	Brightly 3	Coals 4
Beacons 2	Brightness 10	Crystal 22
Beam 41	Brightning 3	Crystal-winged 1
Beam-invested 1	Brilliant 2	Crystalline 13
Beaming 17	Burn 48	Dark 277
Beamed 5	Burned 22	Dark-robed 1
Beamings 2	Burnest 2	Dark-skirted 1
Beamless 4	Burneth 1	Darken 1
Beams 86	Burning 77	Darkened 14
Beamy 4	Burnished 4	Darkening 5
Blank 8	Burns 14	Dark'ning 1
Blaze 5	Clear 95	Darkens 4
Blazing 5	Cleared 1	Darker 7
Blazed 4	Clearer 1	Darkest 8
Blind 4	Clearest 1	Darkling 1

Paint 5  
Painted 15  
Prize 2  
Prize 1  
Prize 1

Prize 1

Prize 4  
Prize-Grand 1  
Prize-Grand 1  
Prize 1  
Prize 1  
Prize 2  
Prize 1  
Prize-Grand 1  
Prize 1  
Prize 2  
Prize 3  
Prize 4  
Prize 5  
Prize 6  
Prize 6  
Prize 4  
Prize 3  
Prize 2  
Prize 2  
Prize 4  
Prize 1  
Prize 1

Darkly 1	Diamonded 1	Fair 4
Darkness 122	Diaphanous 1	Fairly 1
Darksome 10	Diffuse 6	Fiery 13
Dawn 56	Diffused 8	Fire 135
Dawn-illumined 1	Diffuses 1	Fire-balls 1
Dawned 6	Diffusion 2	Fire-brands 1
Dawning 6	Dim 129	Fire-crags 1
Dawns 8	Dimly 11	Fire-fly 5
Day (as daylight) 169	Dimmed 5	Fire-flowing 1
Day (as light) 11	Dimms't 1	Fire-light 3
Day-beam 3	Dimness 2	Fires 13
Day-break 1	Dims 2	Flame 95
Day-star 2	Dull 14	Flamed 1
Day-stars 1	Dusk 4	Flames 25
Daylight 16	Duskier 2	Flaming 6
Dayspring 1	Dusky 7	Flare 2
Dazzle 1	Dust 1	Flares 3
Dazzled 4	Embers 7	Flash 14
Dazzling 10	Emblazoned 2	Flashed 12
Deepened 1	Emblazoning 1	Flashes 7
Deepening 7	Emblazonry 4	Flashing 16
Deepens 1	Fade 9	Fountain-lighted 2
Dew-beams 1	Fading 5	Glare 25
Dew-stars 2	Faint 1	Glared 1
Diamond 1	Faintly 3	Glaring 1

Day 1	Day 1	Day 1
Day 2	Day 2	Day 2
Day 3	Day 3	Day 3
Day 4	Day 4	Day 4
Day 5	Day 5	Day 5
Day 6	Day 6	Day 6
Day 7	Day 7	Day 7
Day 8	Day 8	Day 8
Day 9	Day 9	Day 9
Day 10	Day 10	Day 10
Day 11	Day 11	Day 11
Day 12	Day 12	Day 12
Day 13	Day 13	Day 13
Day 14	Day 14	Day 14
Day 15	Day 15	Day 15
Day 16	Day 16	Day 16
Day 17	Day 17	Day 17
Day 18	Day 18	Day 18
Day 19	Day 19	Day 19
Day 20	Day 20	Day 20
Day 21	Day 21	Day 21
Day 22	Day 22	Day 22
Day 23	Day 23	Day 23
Day 24	Day 24	Day 24
Day 25	Day 25	Day 25
Day 26	Day 26	Day 26
Day 27	Day 27	Day 27
Day 28	Day 28	Day 28
Day 29	Day 29	Day 29
Day 30	Day 30	Day 30
Day 31	Day 31	Day 31

Glassy 14	Gorgeous 2	Lightened 1
Gleam 41	Illuminate 3	Lightens 1
Gleamed 13	Illumed 1	Lighthouse 1
Gleaming 11	Illuminate 1	Lighting 5
Gleams 25	Illumine 3	Lightning 77
Glimmer 3	Illumined 5	Lightning-blasted 1
Glimmered 5	Illumines 3	Lightning-braided 1
Glimmering 12	Illuming 2	Lightning-fire 1
Glimmers 3	Illumining 2	Lightning-like 1
Glisten 1	Iron 1	Lightning-split 1
Glitter 2	Kindle 13	Lightnings 1
Glittering 20	Kindled 29	Lights 14
Gloom 56	Kindles 9	Lightsome 3
Gloomier 2	Lamp 41	Lit 14
Gloomiest 3	Lamp-light 2	Lustre 21
Glooms 4	Lamp-like 3	Lustreless 3
Gloomy 32	Lampless 10	Lustrous 2
Gloomy-winged 1	Lamps 25	Many-beaming 1
Glossy 1	Light 468	May-dawn 1
Glow 42	Light-enchanted 1	Meteor 25
Glow-worm 4	Light-invested 1	Meteor-breathing 1
Glow-worms 2	Light-laden 1	Meteor-happiness 1
Glowed 6	Light-vanquished 1	Meteors 19
Glowing 17	Lighted 5	Mine-lamps 1
Glows 11	Lighted-up 1	Mist 67

Glossary 1	1	Glossary 1
Glossary 2	2	Glossary 2
Glossary 3	3	Glossary 3
Glossary 4	4	Glossary 4
Glossary 5	5	Glossary 5
Glossary 6	6	Glossary 6
Glossary 7	7	Glossary 7
Glossary 8	8	Glossary 8
Glossary 9	9	Glossary 9
Glossary 10	10	Glossary 10
Glossary 11	11	Glossary 11
Glossary 12	12	Glossary 12
Glossary 13	13	Glossary 13
Glossary 14	14	Glossary 14
Glossary 15	15	Glossary 15
Glossary 16	16	Glossary 16
Glossary 17	17	Glossary 17
Glossary 18	18	Glossary 18
Glossary 19	19	Glossary 19
Glossary 20	20	Glossary 20
Glossary 21	21	Glossary 21
Glossary 22	22	Glossary 22
Glossary 23	23	Glossary 23
Glossary 24	24	Glossary 24
Glossary 25	25	Glossary 25
Glossary 26	26	Glossary 26
Glossary 27	27	Glossary 27
Glossary 28	28	Glossary 28
Glossary 29	29	Glossary 29
Glossary 30	30	Glossary 30
Glossary 31	31	Glossary 31
Glossary 32	32	Glossary 32
Glossary 33	33	Glossary 33
Glossary 34	34	Glossary 34
Glossary 35	35	Glossary 35
Glossary 36	36	Glossary 36
Glossary 37	37	Glossary 37
Glossary 38	38	Glossary 38
Glossary 39	39	Glossary 39
Glossary 40	40	Glossary 40
Glossary 41	41	Glossary 41
Glossary 42	42	Glossary 42
Glossary 43	43	Glossary 43
Glossary 44	44	Glossary 44
Glossary 45	45	Glossary 45
Glossary 46	46	Glossary 46
Glossary 47	47	Glossary 47
Glossary 48	48	Glossary 48
Glossary 49	49	Glossary 49
Glossary 50	50	Glossary 50
Glossary 51	51	Glossary 51
Glossary 52	52	Glossary 52
Glossary 53	53	Glossary 53
Glossary 54	54	Glossary 54
Glossary 55	55	Glossary 55
Glossary 56	56	Glossary 56
Glossary 57	57	Glossary 57
Glossary 58	58	Glossary 58
Glossary 59	59	Glossary 59
Glossary 60	60	Glossary 60
Glossary 61	61	Glossary 61
Glossary 62	62	Glossary 62
Glossary 63	63	Glossary 63
Glossary 64	64	Glossary 64
Glossary 65	65	Glossary 65
Glossary 66	66	Glossary 66
Glossary 67	67	Glossary 67
Glossary 68	68	Glossary 68
Glossary 69	69	Glossary 69
Glossary 70	70	Glossary 70
Glossary 71	71	Glossary 71
Glossary 72	72	Glossary 72
Glossary 73	73	Glossary 73
Glossary 74	74	Glossary 74
Glossary 75	75	Glossary 75
Glossary 76	76	Glossary 76
Glossary 77	77	Glossary 77
Glossary 78	78	Glossary 78
Glossary 79	79	Glossary 79
Glossary 80	80	Glossary 80
Glossary 81	81	Glossary 81
Glossary 82	82	Glossary 82
Glossary 83	83	Glossary 83
Glossary 84	84	Glossary 84
Glossary 85	85	Glossary 85
Glossary 86	86	Glossary 86
Glossary 87	87	Glossary 87
Glossary 88	88	Glossary 88
Glossary 89	89	Glossary 89
Glossary 90	90	Glossary 90
Glossary 91	91	Glossary 91
Glossary 92	92	Glossary 92
Glossary 93	93	Glossary 93
Glossary 94	94	Glossary 94
Glossary 95	95	Glossary 95
Glossary 96	96	Glossary 96
Glossary 97	97	Glossary 97
Glossary 98	98	Glossary 98
Glossary 99	99	Glossary 99
Glossary 100	100	Glossary 100

Mist-covered 1	Night-stars 1	Rayless 1
Mists 22	Obscure 35	Rays 10
Misty 11	Obscured 4	Re-illuminate 1
Moon 179	Obscurely 1	Re-illuminated 1
Moonbeam 9	Obscures 1	Re-illuminated 1
Moonbeams 5	Obscurest 4	Shade 42
Mooned 1	Obscuring 1	Shaded 1
Moon-freezing 1	Obscurity 1	Shades (v.) 30
Moon-glance 1	Pale 212	Shadow 56
Moon-glimpse 1	Paleness 3	Shadowed 8
Moon-illuminated 1	Paler 4	Shadowing 1
Moonless 6	Palest 2	Shadows 86
Moonlight 41	Pallid 20	Shadowy 32
Moon-lit 1	Planet 20	Shady 1
Moon-rise 3	Planet-crested 1	Sheen 4
Moons 3	Planet-struck 1	Shine 21
Moonshine 3	Planetary 3	Shines 12
Moon-unfolded 1	Planetless 1	Shinest 3
Moony 2	Planets 4	Shining 12
Morn 65	Radiance 26	Shone 65
Morning 66	Radiancy 4	Sky 144
Morn-star 1	Radiant 39	Snow-bright 2
Morning-star 8	Radiantly 3	Spangled 4
Murkiest 1	Radiated 2	Spangles 1
Murky 5	Ray 31	Spanglet 1

Misc-covered 1	1890-1891	1890-1891
Misc 22	1891-1892	1891-1892
Misc 11	1892-1893	1892-1893
Moore 179	1893-1894	1893-1894
Mooreham 2	1894-1895	1894-1895
Mooreham 3	1895-1896	1895-1896
Mooreham 1	1896-1897	1896-1897
Mooreham 2	1897-1898	1897-1898
Mooreham 3	1898-1899	1898-1899
Mooreham 4	1899-1900	1899-1900
Mooreham 5	1900-1901	1900-1901
Mooreham 6	1901-1902	1901-1902
Mooreham 7	1902-1903	1902-1903
Mooreham 8	1903-1904	1903-1904
Mooreham 9	1904-1905	1904-1905
Mooreham 10	1905-1906	1905-1906
Mooreham 11	1906-1907	1906-1907
Mooreham 12	1907-1908	1907-1908
Mooreham 13	1908-1909	1908-1909
Mooreham 14	1909-1910	1909-1910
Mooreham 15	1910-1911	1910-1911
Mooreham 16	1911-1912	1911-1912
Mooreham 17	1912-1913	1912-1913
Mooreham 18	1913-1914	1913-1914
Mooreham 19	1914-1915	1914-1915
Mooreham 20	1915-1916	1915-1916
Mooreham 21	1916-1917	1916-1917
Mooreham 22	1917-1918	1917-1918
Mooreham 23	1918-1919	1918-1919
Mooreham 24	1919-1920	1919-1920
Mooreham 25	1920-1921	1920-1921
Mooreham 26	1921-1922	1921-1922
Mooreham 27	1922-1923	1922-1923
Mooreham 28	1923-1924	1923-1924
Mooreham 29	1924-1925	1924-1925
Mooreham 30	1925-1926	1925-1926
Mooreham 31	1926-1927	1926-1927
Mooreham 32	1927-1928	1927-1928
Mooreham 33	1928-1929	1928-1929
Mooreham 34	1929-1930	1929-1930
Mooreham 35	1930-1931	1930-1931
Mooreham 36	1931-1932	1931-1932
Mooreham 37	1932-1933	1932-1933
Mooreham 38	1933-1934	1933-1934
Mooreham 39	1934-1935	1934-1935
Mooreham 40	1935-1936	1935-1936
Mooreham 41	1936-1937	1936-1937
Mooreham 42	1937-1938	1937-1938
Mooreham 43	1938-1939	1938-1939
Mooreham 44	1939-1940	1939-1940
Mooreham 45	1940-1941	1940-1941
Mooreham 46	1941-1942	1941-1942
Mooreham 47	1942-1943	1942-1943
Mooreham 48	1943-1944	1943-1944
Mooreham 49	1944-1945	1944-1945
Mooreham 50	1945-1946	1945-1946
Mooreham 51	1946-1947	1946-1947
Mooreham 52	1947-1948	1947-1948
Mooreham 53	1948-1949	1948-1949
Mooreham 54	1949-1950	1949-1950
Mooreham 55	1950-1951	1950-1951
Mooreham 56	1951-1952	1951-1952
Mooreham 57	1952-1953	1952-1953
Mooreham 58	1953-1954	1953-1954
Mooreham 59	1954-1955	1954-1955
Mooreham 60	1955-1956	1955-1956
Mooreham 61	1956-1957	1956-1957
Mooreham 62	1957-1958	1957-1958
Mooreham 63	1958-1959	1958-1959
Mooreham 64	1959-1960	1959-1960
Mooreham 65	1960-1961	1960-1961
Mooreham 66	1961-1962	1961-1962
Mooreham 67	1962-1963	1962-1963
Mooreham 68	1963-1964	1963-1964
Mooreham 69	1964-1965	1964-1965
Mooreham 70	1965-1966	1965-1966
Mooreham 71	1966-1967	1966-1967
Mooreham 72	1967-1968	1967-1968
Mooreham 73	1968-1969	1968-1969
Mooreham 74	1969-1970	1969-1970
Mooreham 75	1970-1971	1970-1971
Mooreham 76	1971-1972	1971-1972
Mooreham 77	1972-1973	1972-1973
Mooreham 78	1973-1974	1973-1974
Mooreham 79	1974-1975	1974-1975
Mooreham 80	1975-1976	1975-1976
Mooreham 81	1976-1977	1976-1977
Mooreham 82	1977-1978	1977-1978
Mooreham 83	1978-1979	1978-1979
Mooreham 84	1979-1980	1979-1980
Mooreham 85	1980-1981	1980-1981
Mooreham 86	1981-1982	1981-1982
Mooreham 87	1982-1983	1982-1983
Mooreham 88	1983-1984	1983-1984
Mooreham 89	1984-1985	1984-1985
Mooreham 90	1985-1986	1985-1986
Mooreham 91	1986-1987	1986-1987
Mooreham 92	1987-1988	1987-1988
Mooreham 93	1988-1989	1988-1989
Mooreham 94	1989-1990	1989-1990
Mooreham 95	1990-1991	1990-1991
Mooreham 96	1991-1992	1991-1992
Mooreham 97	1992-1993	1992-1993
Mooreham 98	1993-1994	1993-1994
Mooreham 99	1994-1995	1994-1995
Mooreham 100	1995-1996	1995-1996



Spangling 4	Sun-girt 1	Torch-bearers 1
Spark 18	Sun-gleam 1	Torches 7
Sparkle 2	Sun-like 11	Torchlight 1
Sparkled 4	Sunbeam 6	Translucent 6
Sparkles 4	Sunbeam-proof 1	Translucid 1
Sparkless 1	Sunbeams 11	Transparent 3
Sparkling 6	Sunfire 1	Twilight 29
Sparks 6	Sunless 10	Twilight-lawns 1
Sphere-fire 1	Sunlight 21	Twilights 1
Star 115	Sunlit 1	Twinkle 2
Star-studded 1	Sunnier 3	Twinkled 1
Starless 7	Sunniest 1	Twinklers 2
Starlight 8	Sunny 45	Twinkles 3
Starlike 1	Sunrise 23	Twinkling 11
Starred 7	Suns 11	Undazzling 1
Starring 3	Sunset 31	Wane 6
Starry 34	Sunshine 8	Waned 2
Stars 133	Swart 3	Wanes 4
Suffuse 1	Swarthy 1	Wanest 1
Suffused 1	Tinge 5	Waning 13
Suffusion 1	Tinged 2	Watchfire 1
Sun 212	Tinging 2	Watch-fires 1
Sun-awakened 1	Torch 7	Watch-light 1
Sun-bright 4	Torch-bearer 1	





APPENDIX VIII

COLOR REFERENCES IN SHELLEY'S POETRY

<u>Color Groups</u>	<u>Total number of references</u>	<u>References per each 1000 lines<sup>1</sup></u>
Red	199	5.9
Yellow	204	6.1
Green	213	6.3
Blue	197	5.8
Purple	64	1.9
Brown	25	.7
Black	102	3.0
Gray	112	3.3
White	317	9.4
Color	203	6.0
Other	5700	168.7
TOTAL	<u>7336</u>	<u>217.1</u>

---

<sup>1</sup>Figured for a total of 33,790 lines.



TABLE 1

Color groups of population

Color Group	Total number of persons	Percentage of total
Red	197	1.8
Yellow	407	3.7
Green	113	1.0
Blue	197	1.8
Purple	67	0.6
Brown	29	0.3
Black	102	0.9
Gray	118	1.1
White	327	3.0
Color	423	3.9
Other	2700	25.0
TOTAL	7130	65.1

Figures for a total of 11,730 persons.

APPENDIX IX

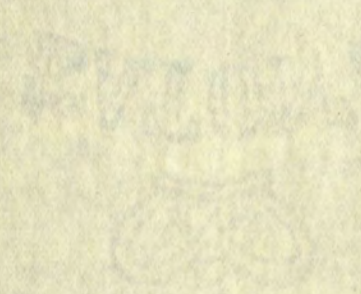
COLOR REFERENCES IN SHELLEY'S POETRY:  
A COMPARISON OF STATISTICS FROM TWO SOURCES

<u>Color Groups</u>	<u>Total number of references<sup>1</sup></u>	<u>References in Pratt<sup>2</sup></u>
Red	199	142
Yellow	204	158
Green	213	183
Blue	197	182
Purple	64	52
Brown	25	14
Black	102	160
Gray	112	99
White	317	514

---

<sup>1</sup>These are the figures upon which this study is based. Cf. appendixes vii and viii.

<sup>2</sup>These figures are those of Pratt's second study. Cf. appendixes iii and iv.

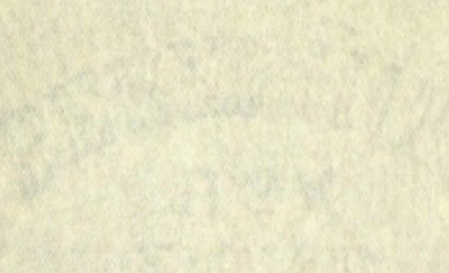


UNITED STATES DEPARTMENT OF AGRICULTURE  
BUREAU OF PLANT INDUSTRY

Color Group	Leaf Number	Flower Number
Red	110	110
Yellow	111	111
Green	112	112
Blue	113	113
Purple	114	114
Brown	115	115
Black	116	116
Gray	117	117
White	118	118

These are the figures for the plants in the  
 Appendix I and II.

These figures are for the plants in the  
 Appendix III and IV.



## APPENDIX X

### COLOR REFERENCES IN SHELLEY'S POETRY: DIFFERENCES IN FIGURES FROM VARIOUS SOURCES

There are a number of reasons for the differences between the two sets of figures in Appendix IX. In the first place, Pratt studied 3,760 fewer lines than were included in the study upon which this thesis is based. This accounts for the fact that Pratt found fewer color references in almost every color group.

In two groups, however, Pratt found more color references than were found in this study. The reason that Pratt lists more references to black and white than does this study is that she includes dark in the group of blacks and pale in the group of whites. The author of this thesis found dark used 277 times and pale, 212 times in Shelley's poetry, but he placed these words in the miscellaneous group labeled "Other Words Concerning Color and Light."

The largest difference between Pratt's figures and the figures for this thesis--other than the differences between the figures for the whites and blacks already discussed--lies in the references to the reds. A detailed comparison of the terms classified as red in this study and in Pratt's two studies shows why this difference exists. The following chart makes that comparison.

EXPLANATION

This study is a comparison of the frequency of occurrence of the two sets of lights in the first phase, the second phase, and the third phase. The results are shown in the following table. The data are based on the results of the first phase of the study. The results of the second phase of the study are shown in the following table. The results of the third phase of the study are shown in the following table.



Possible words for red	References in Pratt's 1st	References in Pratt's 2nd	References in this study
Blood <sup>1</sup>	0	0	4
Blood-red	7	7	7
Bloom	9	0	0
Blush (-es,-ing)	11	7	20
Crimson	22	21	22
Dark-red	0	2	1
Dawn tinted	0	1	1
Death-blushing	0	1	1
Deep-red	0	0	1
Ensanguined	2	0	0
Faint-crimson	0	1	0
Fiery <sup>2</sup>	0	0	7
Fiery-visaged <sup>2</sup>	0	0	1
Fire <sup>3</sup>	0	0	12
Flush (-ed,-ing)	0	9	12
Gore	0	1	1
Grain	3	0	3
Gules	1	1	1
Pink	1	1	1
Red	76	66	75
Red-hot	0	0	2
Redness	0	0	1
Rose-ensanguined	0	1	1
Rose-like <sup>4</sup>	0	0	3
Roseate	0	3	3
Rosy	16	8	2
Ruddy	5	3	5
Sanguine	6	5	7
Vermeil	5	0	2
Vermilion	0	4	3
TOTALS	164	142	199

<sup>1</sup>Cf. "Adonais" xxxii, 9; "The Cenci" IV, ii, 24.

<sup>2</sup>Cf. "Oedipus Tyrannus" I, 285, "Queen Mab" vii, 87.

<sup>3</sup>Cf. "Alastor" ll. 439, "Hellas" ll. 1033.

<sup>4</sup>Cf. "The Revolt of Islam" I, lvii, 4.



APPENDIX XI

RELATIVE QUANTITATIVE IMPORTANCE OF COLORS  
IN SHELLEY'S POETRY

A. Percentages based on 877 words (excluding terms for brown, gray, black, and white):

Red	22.7 per cent
Yellow	23.2
Green	24.3
Blue	22.5
Purple	7.3

B. Percentages based on 1433 words (including terms for brown and gray, black, and white):

Red	13.9 per cent
Yellow	14.2
Green	14.9
Blue	13.7
Purple	4.5
Brown, Gray	9.6
Black	7.1
White	22.1

TABLE III

RELATIVE QUANTITIES OF VARIOUS COLORS

A. Percentages based on 100% total color content

Color	Percentage
White	100.0
Black	0.0
Grey	0.0
Blue	0.0
Green	0.0
Yellow	0.0
Red	0.0

B. Percentages based on 100% total color content

Color	Percentage
White	100.0
Black	0.0
Grey	0.0
Blue	0.0
Green	0.0
Yellow	0.0
Red	0.0

## APPENDIX XII

### OBJECT REFERENCES OF COLOR TERMS IN SHELLEY'S POETRY

#### A. Approximate percentages for principal types of color object by color:

1. Red: about 50 per cent of these terms referred to the sky and sky phenomena such as weather conditions, the moon, planets, and stars, and sunset and sunrise.
2. Yellow: about 45 per cent of these terms referred to the sky and sky phenomena; about 20 per cent referred to plants and animals (including man).
3. Green: about 70 per cent of these terms referred to plant life; about 10 per cent to bodies or streams of water.
4. Blue: about 55 per cent of these terms referred to the sky and sky phenomena; about 20 per cent to bodies or streams of water.
5. Purple: about 39 per cent of these terms referred to the sky and sky phenomena.
6. Brown: about 33 per cent of these terms referred to the sky and sky phenomena; about 33 per cent to plant life; and about 33 per cent to animals including man.
7. Black: about 35 per cent of these terms were used figuratively in reference to death, despair, unhappiness, or the unknown; about 25 per cent referred to the sky and sky phenomena (including space).
8. Gray: about 33 per cent of these terms referred to animals including man (especially "gray hair"<sup>1</sup>); about 23 per cent referred to the sky and sky phenomena.
9. White: about 30 per cent of these terms referred to animals including man (especially in regard to hair,<sup>1</sup>

---

<sup>1</sup>Shelley's own hair began to turn gray at about the height of his productivity several years before his death.

APPENDIX III

OBJECT INFORMATION OF CLASSIFIED INFORMATION

A. Appendix's responsibilities in providing information to the

personnel

1. Field - about 30 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
2. Training - about 40 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
3. Research - about 20 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
4. Public - about 10 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
5. Technical - about 10 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
6. Administrative - about 10 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
7. Management - about 10 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
8. Other - about 10 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.
9. Summary - about 10 per cent of total information is provided by the field and the remainder is provided by the office. The field provides information on the status of the program, the results of the program, and the needs of the program.

height of his or her position in the organization

face, and arms); about 30 per cent to the sky and sky phenomena; and about 9 per cent to water.

B. Approximate percentages for principal types of color object in general:

<u>Type of object</u>	<u>Percentages for all colors</u>	<u>Percentages for basic colors<sup>2</sup></u>
Sky phenomena	32	39
Plant life	11	22
Animals (including man)	11	9
Water	5	8

C. Examples of the object words used with each color:

1. Red: sky, clouds, dawn, air, star, comet, snow, dew, water, foam, flower, rose, leaves, clothing, lips, cheek, fire.
2. Yellow: (a) orange: sun, sunrise, sunset, air, heaven, clouds, dawn, stars, rain, mist, lightning, flowers, vines, hair, tresses, locks, arms, armour, bowl, cups, snake, bees, wings, basilish, fire, waves, dreams, deeds, Italy; (b) yellow: flowers, leaves, stubble, hair, bee, wings, mist, light, moon, sands, coat.
3. Green: fields, earth, moss, groves, leaves, grass, plains, ivy, forests, wood, sea-flowers, sea, mist, spray, light, lizard, snake, eyes, wings, basilisk plumes, altar.
4. Blue: sky clouds, mist, air, wind, light, night, moon, meteors, sea, waves, lake, water, Mediterranean, ocean, flowers, isles, mountains, fire, lips, corpse.

---

<sup>2</sup>All of the colors except brown, black, gray, and white.

face, and many other parts of the body, and  
the surrounding air, and the water in the sea.

B. Approximate position of the object in nature.

Type of object	Approximate position in nature
Sky: atmosphere	
Plant life	
Animals (including man)	
Water	

C. Examples of the object in nature.

1. Hot: sun, fire, steam, lava, volcanic ash, etc.
2. Water: rain, clouds, dew, snow, ice, glaciers, rivers, lakes, seas, oceans, etc.
3. Plants: trees, shrubs, flowers, grass, etc.
4. Animals: birds, insects, fish, etc.

All of the above are examples of objects in nature.



5. Purple: clouds, light, mist, night, moon, sky, sea, billows, fountains, moss, flowers, seaweed, crags, mountains, fabric, dye, cloth, blood, wine, the East, pride.
6. Brown: forest, corn, leaf, woods, pine foliage, grass, lioness, woman, eyes, hair, night, storm, chaos.
7. Black: mist, south wind, night, storm clouds, rain, sea, stream, water, caves, mountains, coal dust, earth, rocks, flowers, tree trunks, leaves, hair, horse, bull, eyes, clothing, ship, anchor, and burned objects.
8. Gray: hair, wolf, mouse, hyaena, rat, cheek, clouds, moon, air, light, fog, rain, sea, trees, leaves, grass, mountains, rocks, stone, wall, tower, steel, precipice, and the aged, the sad, and the worn.
9. White: hair, cheek, limbs, fingers, feet, breast, lips, child, wings, sheep, horse, bones, stars, moon, sky, moonlight, light, mist, dew, clouds, dawn, lightning, beam, sea, lake, foam, hill, fields, grove, flower, water-lily, dandelion, sails, robes, bed, pillows, death, innocence, purity.

1. Introduction - This report discusses the results of the study conducted over a period of six months. The primary objective was to determine the effectiveness of the new software system in improving productivity and reducing errors.

2. Methodology - The study employed a quantitative approach, involving the collection and analysis of data from a sample of 100 users. Data was gathered through surveys, interviews, and direct observation of system usage.

3. Results - The findings indicate a significant increase in productivity, with users completing tasks 15% faster after the implementation of the new system. Additionally, there was a 20% reduction in the number of errors reported, suggesting a positive impact on data accuracy.

4. Conclusion - The results of this study strongly support the hypothesis that the new software system is effective in enhancing user productivity and minimizing errors. It is recommended that the system be rolled out to all departments to maximize its benefits.

5. Recommendations - Further research should be conducted to explore the long-term effects of the system and to identify areas for potential improvement. Training programs should be implemented to ensure all users are fully proficient in utilizing the new software.

APPENDIX XIII

COLOR REFERENCES IN SHELLEY'S POETRY  
BY CHRONOLOGICAL PERIODS

A. Total number of references:

Color	Early Period <sup>1</sup>	Middle Period <sup>2</sup>	Late Period <sup>3</sup>	Total
Red	31	20	19	70
Yellow	19	20	30	69
Green	14	23	22	59
Blue	18	37	22	77
Purple	3	13	5	21
Brown	2	2	6	10
Black	18	11	4	33
Gray	9	13	11	33
White	21	36	35	92
Color	23	18	21	62
Other	489	570	562	1621
TOTALS	647	763	737	2147

<sup>1</sup>The years 1812-1816: "Queen Mab," "Alastor," "Hymn to Intellectual Beauty," totaling 3092 lines, were selected to represent this period.

<sup>2</sup>The years 1818-1819: "Lines Written among the Euganean Hills," "Prometheus Unbound," and "Ode to the West Wind," totaling 3051 lines, were chosen to represent this period.

<sup>3</sup>The years 1820-1822: "The Witch of Atlas," "The Sensitive Plant," "The Cloud," "To a Skylark," "Adonais," "Hellas," "To Night," and "To Jane: The Invitation," totaling 3051 lines, were selected to represent this period.

APPENDIX A

COLOR REACTION OF BACTERIAL CULTURES

IN VARIOUS MEDIA

A. Total number of reactions

Color	Reaction	Number of reactions	Percentage
Red		10	10.0
Yellow		20	20.0
Green		15	15.0
Blue		10	10.0
Purple		5	5.0
Brown		2	2.0
Black		1	1.0
Gray		1	1.0
White		1	1.0
Color		1	1.0
Other		1	1.0
TOTAL		100	100.0

The term "Red" is used to designate the reaction of the culture to the "Infected Medium" test. The term "Yellow" is used to designate the reaction of the culture to the "Infected Medium" test.

The term "Green" is used to designate the reaction of the culture to the "Infected Medium" test. The term "Blue" is used to designate the reaction of the culture to the "Infected Medium" test.

The term "Purple" is used to designate the reaction of the culture to the "Infected Medium" test. The term "Brown" is used to designate the reaction of the culture to the "Infected Medium" test.

B. Number of references per 1000 lines: (average)

Color	Early Period <sup>4</sup>	Middle Period <sup>5</sup>	Late Period <sup>6</sup>	Total
Red	10.0	6.6	6.2	7.6
Yellow	6.1	6.6	9.8	7.5
Green	4.5	7.5	7.2	6.4
Blue	5.8	12.1	7.2	8.4
Purple	1.0	4.3	1.6	2.3
Brown	0.6	0.7	2.0	1.1
Black	5.8	3.6	1.3	3.6
Gray	2.9	4.3	3.6	3.6
White	6.8	11.8	11.5	10.0
Color	7.4	5.9	6.9	6.7
Other	157.9	186.8	184.0	176.4
TOTALS	208.8	250.2	241.3	233.6

<sup>4</sup>See n. 1 on the preceding page.

<sup>5</sup>See n. 2 on the preceding page.

<sup>6</sup>See n. 3 on the preceding page.

B. Number of references per 100 lines

Color	Half page	Whole page	Total
Red	10.0	10.0	20.0
Yellow	10.0	10.0	20.0
Green	10.0	10.0	20.0
Blue	10.0	10.0	20.0
Purple	10.0	10.0	20.0
Brown	10.0	10.0	20.0
Black	10.0	10.0	20.0
Gray	10.0	10.0	20.0
White	10.0	10.0	20.0
Color	10.0	10.0	20.0
Other	10.0	10.0	20.0
TOTALS	100.0	100.0	200.0

Page 1 of 1 of the preceding page.  
 Page 2 of 2 of the preceding page.  
 Page 3 of 3 of the preceding page.

APPENDIX XIV

RELATIVE QUANTITATIVE IMPORTANCE OF COLORS IN SHELLEY'S  
POETRY BY CHRONOLOGICAL PERIOD

Color	Early Period	Middle Period	Late Period <sup>1</sup>
Red	23.3	11.6	12.8
Yellow	14.3	11.6	20.3
Green	10.5	13.3	14.9
Blue	13.5	21.4	14.9
Purple	2.3	7.5	3.4
Black	13.5	6.3	2.7
Gray	6.8	7.5	7.4
White	15.8	20.8	23.6

<sup>1</sup>Each figure on this chart represents the percentage which the words of that particular classification represent in relation to the total number of color terms here classified for that period.

RELATIVE QUANTITIES OF COLORS IN A SAMPLE

RELATIVE QUANTITIES OF COLORS IN A SAMPLE  
 PERCENT OF TOTAL COLOR

Color	Early Period	Relative Quantities	Time Period
Red	10.0	10.0	10.0
Yellow	15.0	15.0	15.0
Green	20.0	20.0	20.0
Blue	15.0	15.0	15.0
Purple	10.0	10.0	10.0
Black	10.0	10.0	10.0
Gray	10.0	10.0	10.0
White	10.0	10.0	10.0

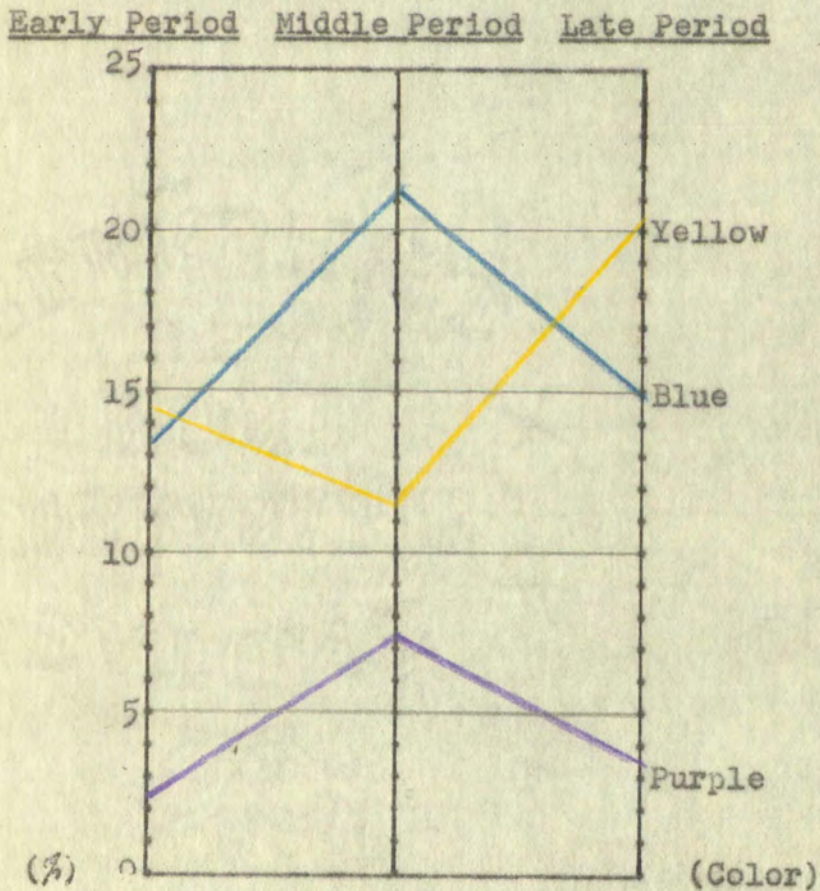
Each figure in this chart represents the percentage which the words of that color are represented in relation to the total number of words used in the list for that period.



APPENDIX XV

GRAPHIC PRESENTATION OF THE MATERIAL  
FROM APPENDIX XIV

A. Graph for yellow and its two "complements," blue and purple:<sup>1</sup>



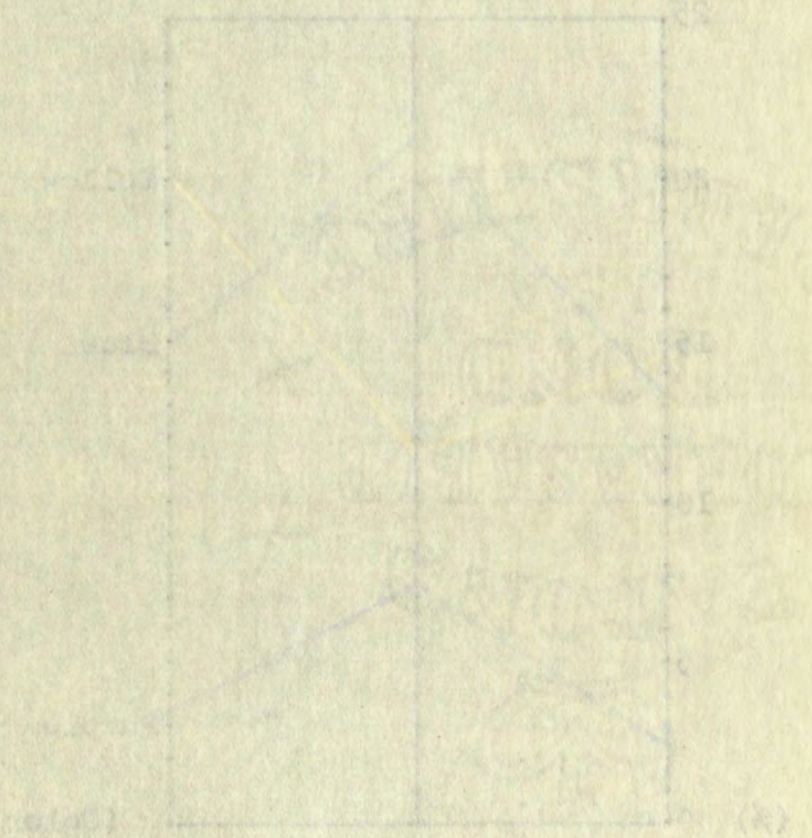
---

<sup>1</sup>The true complement of yellow is a shade somewhere between the colors usually thought of as blue and purple, a sort of "bluish purple."

GRAPHIC REPRESENTATION OF THE DATA  
TABLE I

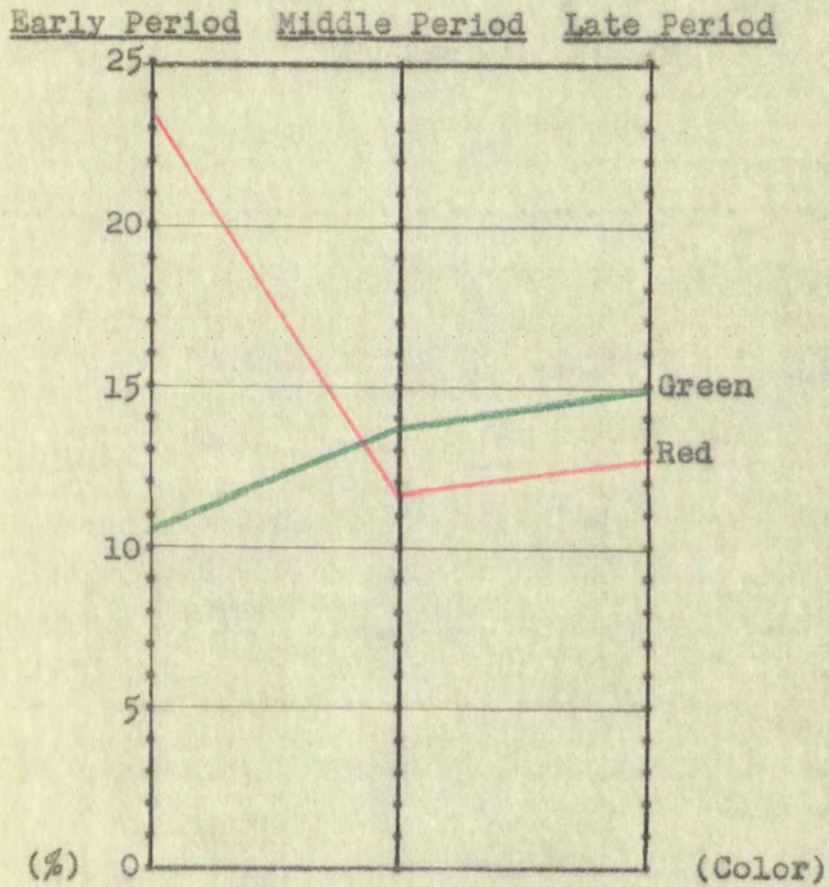
A. Graph for yellow and the two "composites," blue and purple.

GRAPHIC REPRESENTATION OF THE DATA



<sup>1</sup>The true color of yellow is a shade lighter than the color usually thought of as being the "best" sort of "bluish purple."

B. Graph for red and its complement, green:<sup>2</sup>

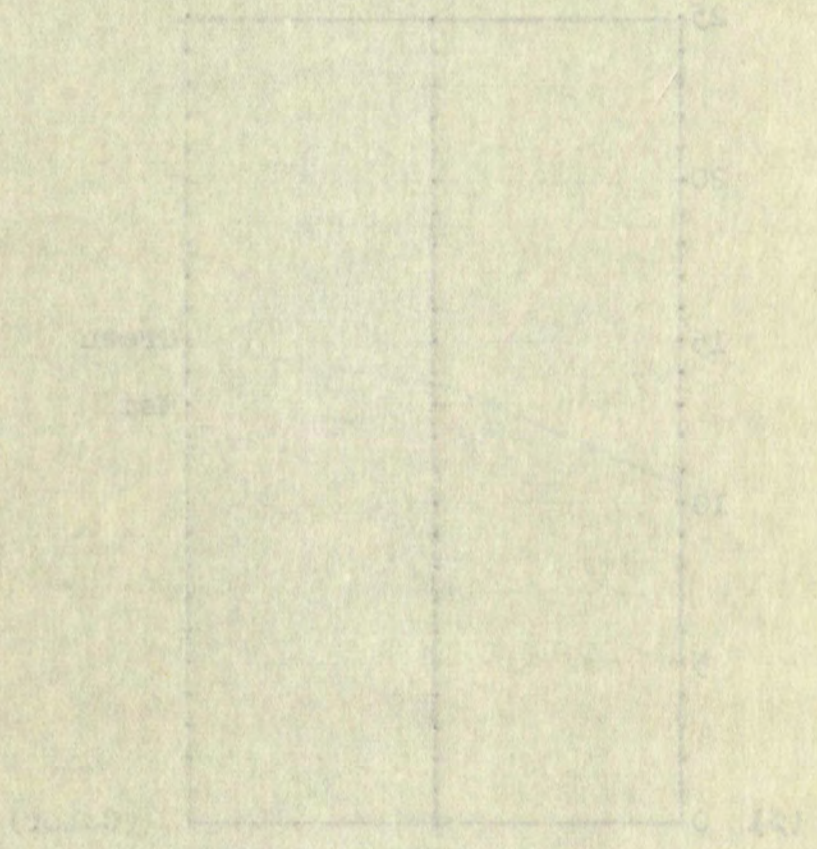



---

<sup>2</sup>The true complement of red is a rather bluish green called cyan.

B. Graph for T and the relationship of T and S

Graph showing the relationship between T and S

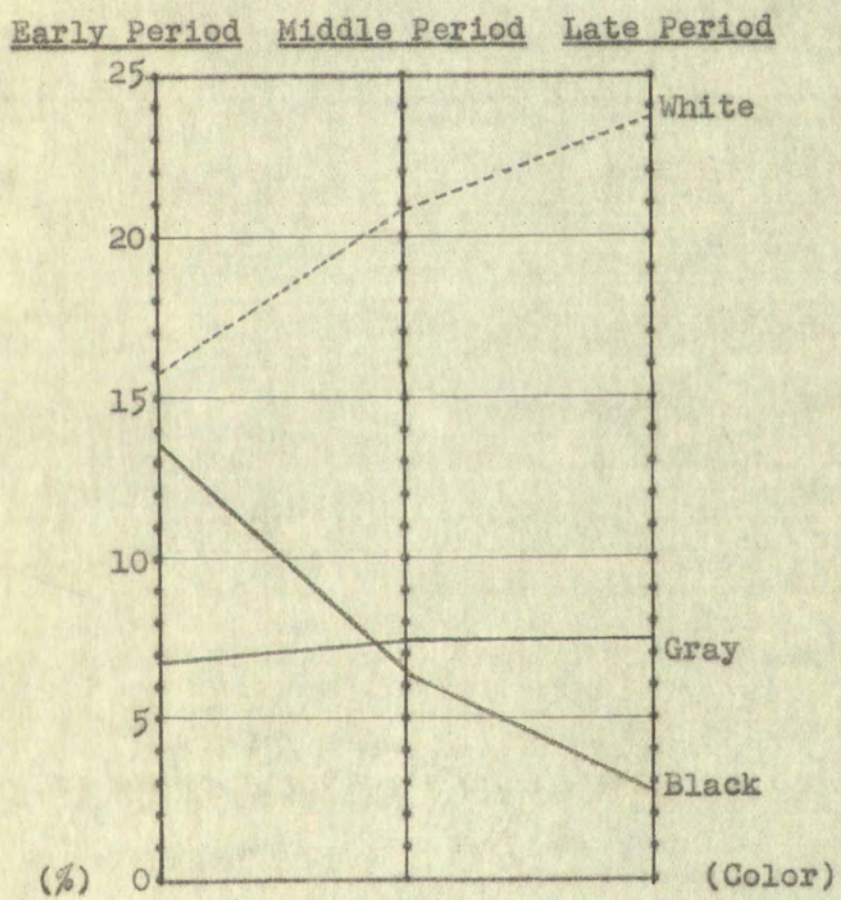


The graph shows a direct relationship between T and S. As T increases, S also increases proportionally.

Graph showing the relationship between T and S

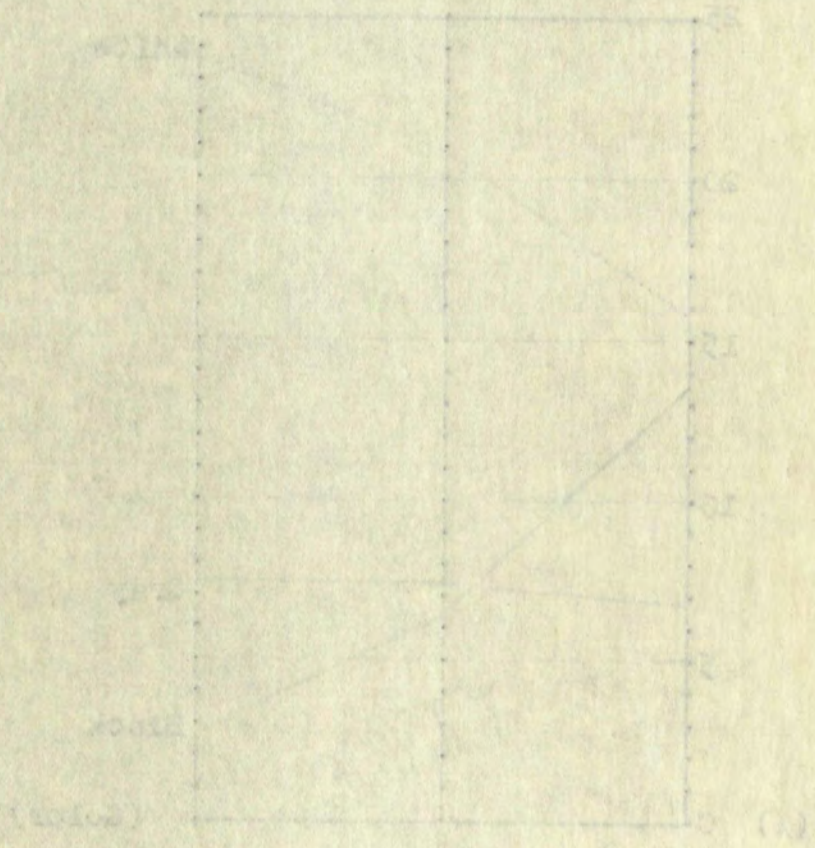
END

C. Graph for black, gray, and white:



C. Graph for blank, start, and finish

Blank period of 1000 feet



APPENDIX XVI

MODERN AMERICAN COLOR ASSOCIATIONS<sup>1</sup>

Color	General Appearance	Mental Associations	Direct Associations	Objective Impressions	Subjective Impressions
Red	Brilliant, intense, opaque, dry	Hot, fire, heat, blood	Danger, Christmas, Fourth of July, St. Valentine's, Mother's Day, flag	Passionate, exciting, fervid, active	Intensity, rage, rapacity, fierceness
Orange	Bright, luminous, glowing	Warm, metallic, autumnal	Hallowe'en, Thanksgiving	Jovial, lively, energetic, forceful	Hilarity, exuberance, satiety
Yellow	Sunny, incandescent, radiant	Sunlight	Caution	Cheerful, inspiring, vital, celestial	High spirit, health
Green	Clear, moist	Cool, nature, water	Clear, St. Patrick's Day	Quieting, refreshing, peaceful, nascent	Ghastliness, dis-ease, terror, guilt
Blue	Transparent, wet	Cold, sky, water, ice	Service, flag	Subduing, melancholy, contemplative, sober	Gloom, fearfulness, furtiveness
Purple	Deep, soft, atmospheric	Cool, mist, darkness, shadow	Mourning, Easter	Dignified, pompous, mournful, mystic	Loneliness, desperation
White	Spatial--light	Cool, snow	Cleanliness, Mother's Day, flag	Pure, clean, frank, youthful	Brightness of spirit, normality
Black	Spatial--darkness	Neutral, night, emptiness	Mourning	Funereal, ominous, deadly, depressing	Negation of spirit, death

<sup>1</sup>Birren, *Color Psychology and Color Therapy*, p. 143.

№ п/п	Название растения	Латинское название	Семейство	Флора
1	Сосна обыкновенная	<i>Pinus sylvestris</i>	Pinaceae	Средняя
2	Ель обыкновенная	<i>Abies balsamica</i>	Pinaceae	Средняя
3	Лиственница обыкновенная	<i>Leucodendron dauricum</i>	Taxaceae	Средняя
4	Пихта сибирская	<i>Abies sibirica</i>	Pinaceae	Средняя
5	Сосна кедровая	<i>Pinus koraiensis</i>	Pinaceae	Средняя
6	Ель колючая	<i>Abies concolor</i>	Pinaceae	Средняя
7	Лиственница корейская	<i>Leucodendron koraiense</i>	Taxaceae	Средняя
8	Пихта китайская	<i>Abies chinensis</i>	Pinaceae	Средняя
9	Сосна муссонная	<i>Pinus massoniana</i>	Pinaceae	Средняя
10	Ель китайская	<i>Abies chinensis</i>	Pinaceae	Средняя
11	Лиственница даурская	<i>Leucodendron dauricum</i>	Taxaceae	Средняя
12	Пихта японская	<i>Abies japonica</i>	Pinaceae	Средняя
13	Сосна японская	<i>Pinus japonica</i>	Pinaceae	Средняя
14	Ель японская	<i>Abies japonica</i>	Pinaceae	Средняя
15	Лиственница японская	<i>Leucodendron japonicum</i>	Taxaceae	Средняя
16	Пихта гималайская	<i>Abies himalayana</i>	Pinaceae	Средняя
17	Сосна гималайская	<i>Pinus himalayana</i>	Pinaceae	Средняя
18	Ель гималайская	<i>Abies himalayana</i>	Pinaceae	Средняя
19	Лиственница гималайская	<i>Leucodendron himalayanicum</i>	Taxaceae	Средняя
20	Пихта иранская	<i>Abies persiana</i>	Pinaceae	Средняя
21	Сосна иранская	<i>Pinus persiana</i>	Pinaceae	Средняя
22	Ель иранская	<i>Abies persiana</i>	Pinaceae	Средняя
23	Лиственница иранская	<i>Leucodendron persicum</i>	Taxaceae	Средняя
24	Пихта грузинская	<i>Abies georgiana</i>	Pinaceae	Средняя
25	Сосна грузинская	<i>Pinus georgiana</i>	Pinaceae	Средняя
26	Ель грузинская	<i>Abies georgiana</i>	Pinaceae	Средняя
27	Лиственница грузинская	<i>Leucodendron georgianum</i>	Taxaceae	Средняя



BIBLIOGRAPHY



## BIBLIOGRAPHY

### A. Primary Sources

Ellis, Frederick S. An Alphabetical Table of Contents to Shelley's Poetical Works. Shelley Society Publications, Series 4, No. 6. London: Reeves and Turner, 1888.

\_\_\_\_\_. A Lexical Concordance to the Poetical Works of Percy Bysshe Shelley. London: Bernard Quaritch, 1892.

Shelley, Percy B. The Complete Poetical Works of Percy Bysshe Shelley. Edited by Thomas Hutchinson. New York: Oxford University Press, 1914.

\_\_\_\_\_. The Poetical Works of Percy Bysshe Shelley. Edited by Harry Buxton Forman. 2 vols. London: Reeves and Turner, 1882.

\_\_\_\_\_. The Selected Poetry and Prose of Percy Bysshe Shelley. Edited by Carlos Baker. New York: Random House, 1951.

\_\_\_\_\_. Shelley's Literary and Philosophical Criticism. Edited by John Showercross. London: Henry Frowde, 1909.

### B. Concerning Shelley

Arnold, Matthew. "Shelley," Matthew Arnold, Prose and Poetry. Edited by Archibald L. Bouton. Chicago: Charles Scribner's Sons, 1927.

Baker, Carlos. Shelley's Major Poetry: The Fabric of a Vision. Princeton, New Jersey: Princeton University Press, 1948.

Barrell, Joseph. Shelley and the Thought of His Time, A Study in the History of Ideas. New Haven, Connecticut: Yale University Press, 1947.

APPENDIX

OF THE

REPORT OF THE COMMISSIONER OF THE GENERAL LAND OFFICE  
FOR THE YEAR 1880

CHAPTER I. LANDS BELONGING TO THE CROWN

SECTION I. LANDS BELONGING TO THE CROWN IN SEVERAL STATES

SECTION II. LANDS BELONGING TO THE CROWN IN THE DISTRICT OF CANTON

SECTION III. LANDS BELONGING TO THE CROWN IN THE DISTRICT OF WESTMINSTER

SECTION IV. LANDS BELONGING TO THE CROWN IN THE DISTRICT OF MIDDLESEX

CHAPTER II. LANDS BELONGING TO THE CROWN IN SEVERAL STATES

SECTION I. LANDS BELONGING TO THE CROWN IN SEVERAL STATES

SECTION II. LANDS BELONGING TO THE CROWN IN SEVERAL STATES

SECTION III. LANDS BELONGING TO THE CROWN IN SEVERAL STATES

Carpenter, Edward, and Barnefield, George. The Psychology of the Poet Shelley. London: George Allen and Unwin, Ltd., 1925.

Firkins, Oscar W. Power and Elusiveness in Shelley. Minneapolis: The University of Minnesota Press, 1937.

Fogle, Richard. The Imagery of Keats and Shelley. Chapel Hill, North Carolina: The University of North Carolina Press, 1949.

Grabo, Carl. The Magic Plant: The Growth of Shelley's Thought. Chapel Hill, North Carolina: The University of North Carolina Press, 1936.

\_\_\_\_\_. A Newton Among Poets: Shelley's Use of Science in Prometheus Unbound. Chapel Hill, North Carolina: The University of North Carolina Press, 1930.

Hughes, A. M. D. "Shelley and Nature," The North American Review, CCVIII (August, 1918), 287-95.

Notopoulos, James A. The Platonism of Shelley, A Study of Platonism and the Poetic Mind. Durham, North Carolina: Duke University Press, 1949.

Noyes, Alfred, "The Poet of Light," Some Aspects of Modern Poetry. New York: Frederick A. Stokes Company, 1924.

White, Newman Ivey. Shelley. 2 vols. New York: Alfred A. Knopf, 1940.

### C. Concerning Color

Birren, Faber. Color Psychology and Color Therapy, A Factual Study of the Influence of Color on Human Life. New York: McGraw-Hill Book Company, Inc., 1950.

\_\_\_\_\_. The Story of Color from Ancient Mysticism to Modern Science. Westport, Connecticut: The Crimson Press, 1941.

Committee on Color, Optical Society of America. The Science of Color. New York: Thomas Y. Crowell Company, 1953.

Ellis, Havelock. "The Colour-Sense in Literature," The Contemporary Review, LXIX (May, 1896), 714-729.

Carson, Robert A. ...  
of the ...  
1911

Fisher, John ...  
1911

Fogel, Richard ...  
1911

Grub, Carl ...  
1911

University of ...  
1911

Hughes, A. M. ...  
1911

Hoganson, James ...  
1911

Joyce, Arthur ...  
1911

White, Norman ...  
1911

Brown, Robert ...  
1911

1911

1911

1911

- Evans, Ralph M. An Introduction to Color. New York: John Wiley and Sons, Inc., 1948.
- Guilford, J. P. "The Affective Value of Color as a Function of Hue, Tint, and Chroma," Journal of Experimental Psychology, XVII (1934), 342-370.
- Howells, T. H. "The Experimental Development of Color-Tone Synesthesia," Journal of Experimental Psychology, XXXIV (April, 1944), 87-103.
- Maerz, A., and Paul, M. R. A Dictionary of Color. New York: McGraw-Hill Book Company, Inc., 1930.
- Pratt, Alice E. "The Use of Color in the Poetry of Keats." Unpublished M.A. thesis, Dept. of English, University of Chicago, 1893.
- \_\_\_\_\_. The Use of Color in the Verse of the English Romantic Poets. Chicago: The University of Chicago Press, 1898.
- Skard, Sigmund. "The Use of Color in Literature," American Philosophical Society Proceedings, XC (1946), 163-249.

#### D. Miscellaneous

- Babbitt, Irving. The New Laocoon, An Essay on the Confusion of the Arts. New York: Houghton Mifflin Company, 1910.
- Baugh, Albert C. (ed.). A Literary History of England. New York: Appleton-Century-Crofts, Inc., 1948.
- Engstrom, Alfred G. "In Defense of Synaesthesia in Literature," Philological Quarterly, XXV (January, 1946), 1-19.
- Fuller, B. A. G. A History of Philosophy. Vol. I. New York: Henry Holt and Company, 1947.
- Hornstein, Lillian H. "Analysis of Imagery: A Critique of Literary Method," PMLA, LVII (September, 1942), 88-93.
- Reynolds, Myra. The Treatment of Nature in English Poetry Between Pope and Wordsworth. Chicago: The University of Chicago Press, 1909.
- Rickert, Edith. New Methods for the Study of Literature. Chicago: The University of Chicago Press, 1927.

Evans, Ralph W. ...

Gallagher, J. ...

Howell, T. M. ...

Keefe, A. ...

Pratt, Alice ...

... ..

Shaw, Edward ...

... ..

Smith, Albert ...

Stanton, Alfred ...

Walker, S. A. ...

Winters, Elizabeth ...

... ..

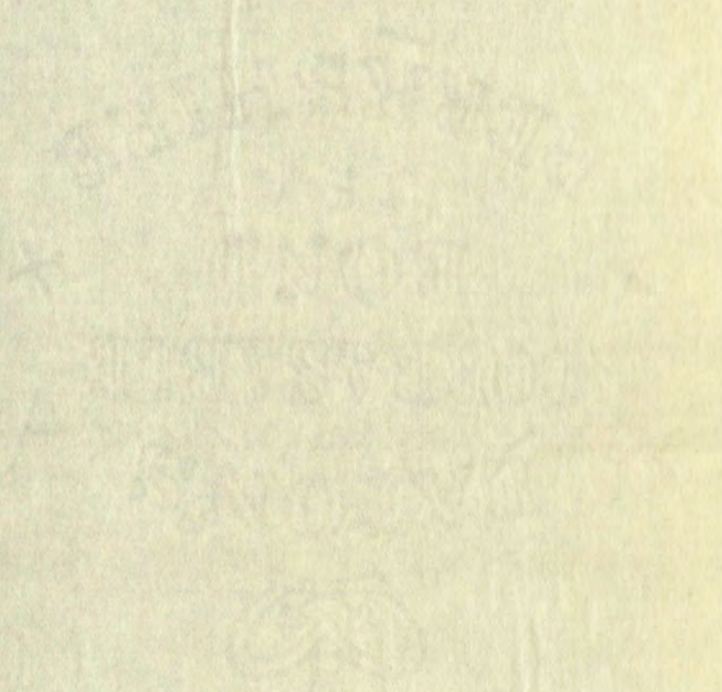
... ..



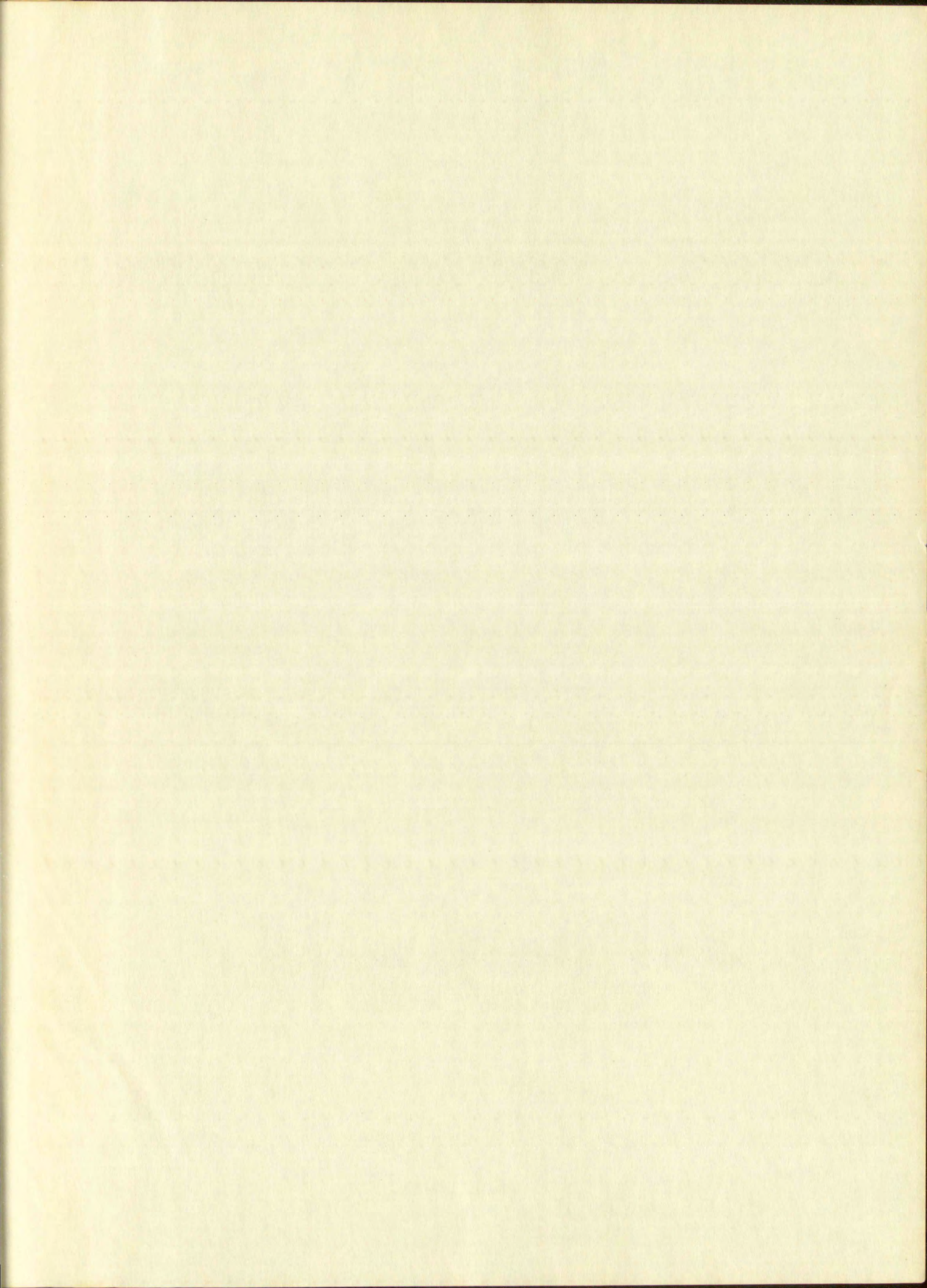
Silz, Walter. "Heine's Synaesthesia," PMLA, LVII (June, 1942),  
469-488.

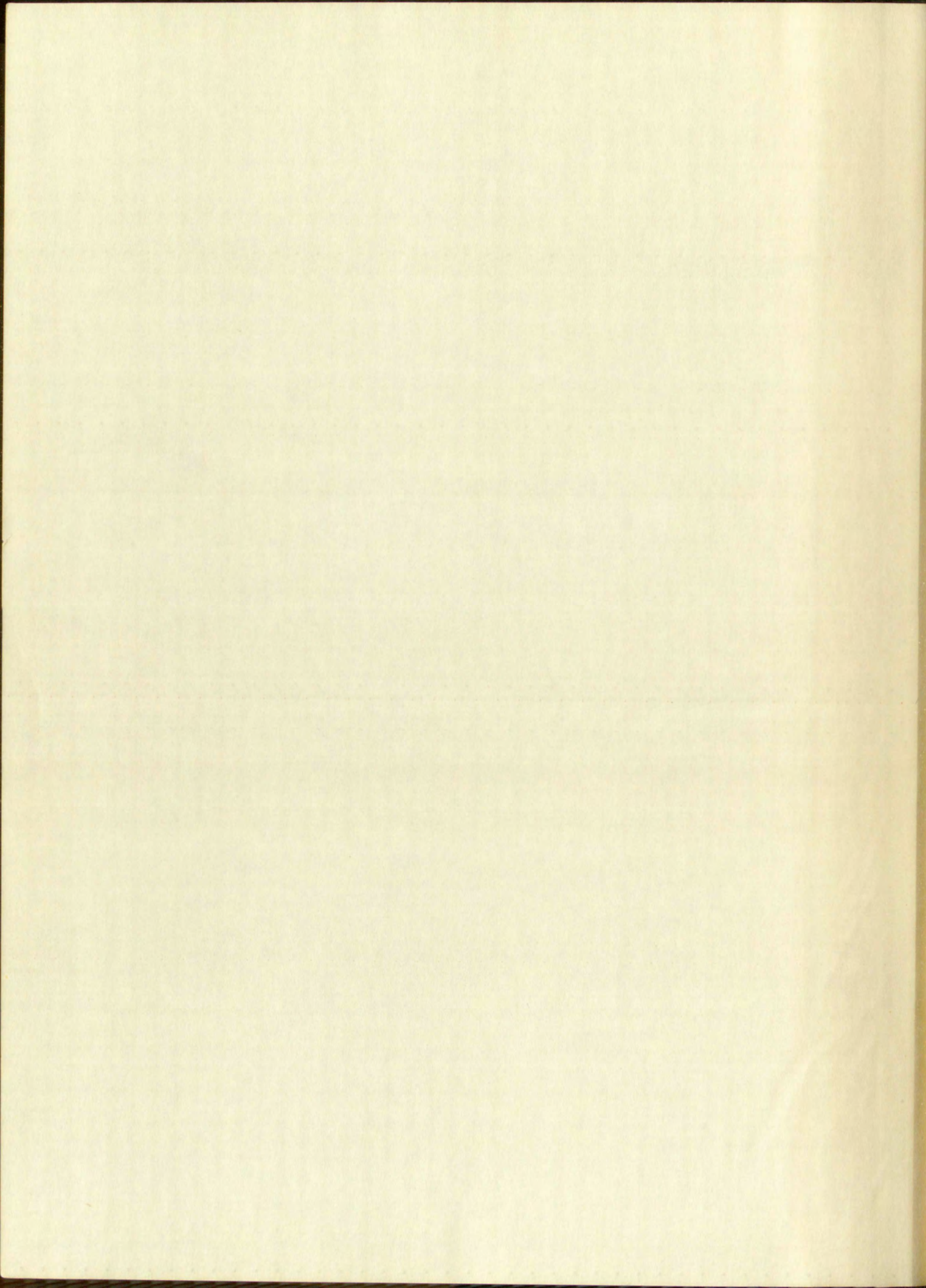
Ullmann, Stephen. "Romanticism and Synaesthesia," PMLA, LX  
(September, 1945), 811-827.

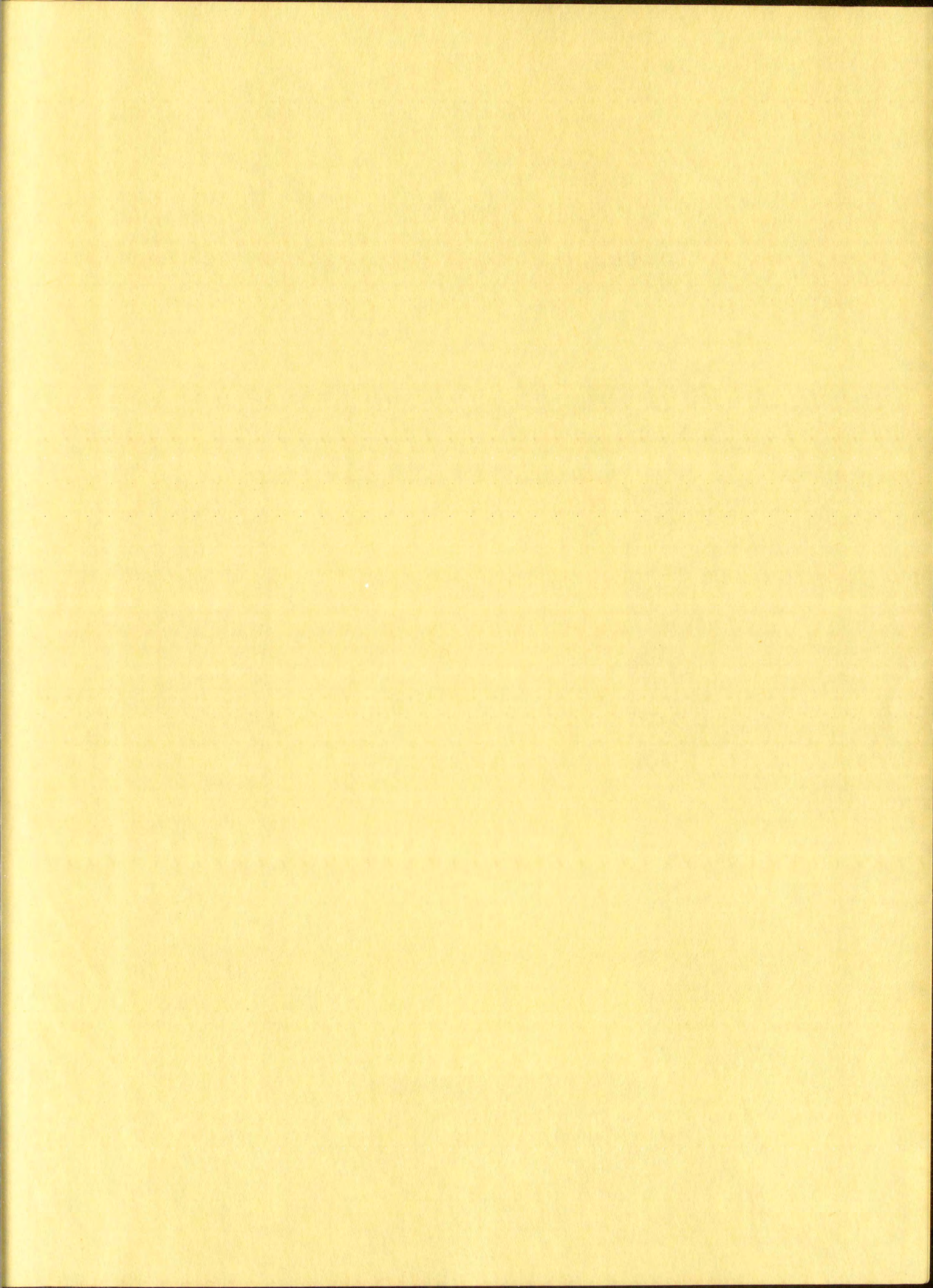
812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



*Handwritten initials or signature*







# IMPORTANT!

Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be paid for at the current rate of typing.

Date Due	
DEC 15 1954	MAY 13 1955
JUN 6 1958	
MAY 25 RECD	FEB 27 RECD
AUG 15 1958	JUN 5 1967
AUG 1 RECD	JUN 5 - RECD
MAY 24 1961	
MAY - 9 RECD	
MAY - 2 1962	
MAY - 2 1962	
MAY - 4 RECD	
APR 1 1966	
APR 4 RECD	
Ⓢ	



