A Brief Study of the Color Sense of Keats

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In general it may be stated that Keats is more at home in studies of blacks and whites. With a rich and varied spectrum spread out before him he passes by positive and definite colors and appreciates the result of the whole, rather than detail color blending. In the poems which form the definite basis for this paper there is no use of the violet shades nor of its blending color, indigo. Blue, while often mentioned, is singularly limited in its application. The references are usually relating to the sky. So we have the premonition: "blue! 'tis the life of heaven!" and "through endless blue." Again it is used in application to
flowers.
  Blue! gentle cousin of the forest green,
  Married to green in all the surriest flowers—
  Forget-me-not, — the blue bell,—
  and that queen
  Of secrecy, the violet: what strange powers
  Nest thou in mere shadow! But how great when
  In our eye thou art alive
  with gale.

Purple-stained is used but once and then in reference to a
“leaves with purple-stained mouth.”

Green.

I can not find that Heath need in any one of these references any sharp distinction of varying shades of this color.

Why should I spew the green stuff as hateful to my feet.”
"Rejoice O Dees with thine olive green,"

"Murmurs noiseless though pearly heard in many a green recess."

"In some melodious plot of techeen green,"

Most ineffectually the varying shade naturally appearing in the foregiving quotations are unnoticed. But teats raise green in other respects than merely in regard to nature. We find, "Long's fauns in her light green dress" or the term is applied to cat's eyes in "Gaze with thy bright languid segments grew," and applied to ocean "with its vastness of blue green." Here is a slight separation
7 shades. The emerald shade is used in "Whick the emerald wore as your jestingly threw."
The ind yellow does not appear in the vector, but Heats do rest at all thing to the existence of the color. He revels in it. He sees it everywhere. It may partake of the properties of brightness to the extent of becoming gold, but yellow it is in very truth. Heats rests in the color yet with how many different meanings! Many and many a poet have seen the white purity of snow in the moonlight but Heats saw the mellowness of moonlight, "As when a cloud the golden moon clothed veil."
The sunset sky is rich in the tints of yellow and gold...
"Who saw the fleeting gold of evening keen,"

"Who saw the fleeting gold of evening keen,"
Day cloud hovers in night cloud
had its edging of the golden glow,
a soft outline of light. The golden sky and the golden cloud belong
together to summer.

"When I live on a fair succession,
When streams of light pour down the golden world."

In the world of nature, Treats always caught this color. He saw it in the sands of the ocean, in the
crest of the jibe of waves, in the
feathers of the jibes that shone in
the sea, in the shells, in trees, "golden
feathered." In the human world
he found the color in the life glow
upon the cheek, but there was a trick which he always saw, the
gold in the hair. He liked the
color either in man or woman.
Even this color becomes a medium
for graphic figure when the hands
of the artist, modeled.
In describing the abode of the Gods, in order to make the place superior to that spot occupied by mortals, it is described as a "golden region". Does Neat's desire to open a field of speculation to use the indorse a God with the title of "gold" Hyperion. If he wishes to call to his own few excelling virtues, he says, "Give me a golden pen," (that I may write)——

The red colors play a prominent part in Neat's color scheme. Contrary to the treatment of the greens there are many variations in the mode of expression and an apparent appreciation of shades. The color is often a part of the mood in which intensity is a factor. This intensity of mood is represented by the following passage. "Flush everything that hath a准入, let the rose glow intense and warm.
And let the clouds of even and of morn
Float in voluptuous phleges over the hills:
Let the red wine within the goblet boil,
Cold as a bubbling well: let painted shells
 bemonds, or in great deeps, vermilion turn.
Through all their labyrinth, and let the mask
Blush keenly, as with some warm kiss surprised.
The poet in the foregoing passage, has
abandoned himself to the intoxication of
the moment and the color of the glimmer
is all red.
Again, in a moment
of passion abstraction, if such is possible, this same color plays a part.
And let there glide by many a pearly car,
Pink roses, and myriad hairs and diamond
jars.
Red formed a background of lurid
suggestion. In speaking of the pheno-
menon of Hyperion's palace, Keats says,

"His palace bright
Baskined with pyramids of glowing gold,
And touched with shade of long indult,
Glares a blood red through all its
A thousand lights,
Arches and domes, and fyinggalleries. This passage furnishes a preface to an enumeration of heavens.
Red is a color used to express the sense of the awful presence of Godhood.

"And like a rose in vermilion tint and shape, in fragrance soft, and coolness to the eye, that sinks to some marv'ling eye, stood full there, yet God to enter in.
Keats' 'use of only in the following passage is very questionable to me. Of the fish he says,
Whose silken gins and golden scales light Cast upward through the waves a muddy glos.
It is quite possible that the momentary glimpse of the iridescent light of the fish would warm the colder tone of the waters, but muddy glos seems not a natural world color."
Amber is used in a strangely imaginative sense. Previous mention has been made of the fact that it is very prone to see, in the light of the moon, a richness not ordinarily found there. The page of the moon under a cloud,

Through the dark rose of amber rays prevail.

This same color is found by him in the morning glow. Morning touched a hill 'crowning its lacy crest with amber flame.'

Bright, as a color and is constantly used; it is used constantly to express a certain emotion perceived by the organism of sight, yet what that color is I am at a loss to say. Sometimes I think that the color is a yellow compound, but I do not know that it is so. The sun is bright; Hyperion's palace is bright.
"His palace bright
Bathtined with pyramids of glowing gold
And touched with shade of bronze obelisks
Glared a blood red through all its thousand courts,
Arches and domes and fiery galleries.
Again,
"It seemed an emerald in the silver sheen
Of the bright waters."
Or, I drink,
"Or bright elixir peered I had drunk."
Sometimes it expresses a sense of impression received from the sparkle, the speed, the glint of glitter of bird life.
As,
"There the kingfisher saw his plumage bright,
Flying with fish of brilliant dye below."
or again,

"Bright as the humming bird's

green diadem

when it flutters in sunbeams

that shine thus a fountain."

To express a sense of Godhood

this word is sometimes utilized

as 'bright Jito'.

As an instance of a composite

color word and one that is replete

with suggestiveness may be cited,

(from hypercim and referring to his

palace)

"And all its curtains of Auroran

clouds

Flushed angrily;"

There are left the con-

trivations of blacks and whites;

'flat' colors they are, in Blake's

scheme. From the talalatia may

to seen the very great proportion

of their use,—nearly one half

the color references are comprised
of them. It seems to me that
Peach's use of dark is very often an interpretation of this mixture
of blacks and whites. There is an
sense of the word 'dark' that must simply a consideration of the color
but only me. I cite it,
"Hasn't there a goutlet for dark
sparking wine?"
Note the beauty of the imagery in
—like the bulk
Of Menan's image at the set of sun
To me who travels from the dusky
east.
This color idea is applied to the
skies in rainy condition.
As,
"After dark heavens have pressed
our plains",
The cloud inviolate, the moon is
dark, the trees and hazel thickets
are "three dark stems beneath
the shade."

Grey is a shade which is frequently found in the descriptions of rocks and clouds. In speaking of "Ailsa," this line occurs:

"Or when grey clouds are thy cold courted."

Again the morning clouds are "gold, grey, and dew."

Jet is not found describing the world of nature; its only use is found in application to people and their attributes, as in here:

"Sparkled his jetty eyes: his feet did show
Beneath the likeness Apici's belly."

Ah, and find "eyebrows of jet;" smart is used in picturing the color of stone and salt marble especially.
Silver as a color word is exceedingly popular. It is used especially of clouds, stars and moon.

Compare—

"And in the valley zephyrs rest
The silver Dove."

"One moon with alternating slow
had shed
Her silver beams upon the
night."

"Or of these silver lamps that
burn in high."

The word silver is a favorite expression of description of God—homes; i.e.;—

"round each silver theme.
It is used "many times to describe
the thing which may be conceived
by in the mind, but not seen
in material thing, such as
"Angel's wings."

"If a chesnut on pinnias of silver descending."

"Two fair argent wings."

"Those silver wings expanded swiftly."

Silver is frequently used to impress the color of mist or sea, snow or milk.

In the following instances 'pale' is rarely used as a color word:

"Pale were the secret lips that I saw."

"Pale cheeks."

"Phantoms pale."

'White' is a common word used in its ordinary color sense. It is found in reference to waters, the moon, the sky. As, through clouds of fleecy white floats the caerulean sky.

Again, in ordinary prose if
of birds, as
   "While his white melodious
   throat
   Throated with the syllables."

The length of this paper precludes a further discussion
yet I must say, what, in view
the peculiarity of this report is
most evident; that the mean
traits was peculiar in that he
possessed a singularly sensitive
soul in regard to color impression.
It is certainly true that contemplation
of gloom, shade, or darkness, caused
a reduplication of the state within
his soul. It is certainly true that
the excited moods and pungent
utterances were incited by the
red and the yellows often and
in the contemplation of these shades
were prolonged that a climax
of feeling results.
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