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 blocks and whites, with a rich and varied spectrum spread out before him, he passes by positive and definite colors and appreciates the result of this 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, as in "Blue! Thrice the Portrait's" blue! "Tis the life of heaven!" and "through timeless blue." Again it is used in application to
flowers.
Blue, gentle cousin of the forest green,
Married to green in all the sunniest flowers—
Forget-me-not, the blue bell,—
and that queen
Of secrecy, the violet: what strange powers
Must thou, a mere shadow! But how great when
In our eye thou art alive
with fate."

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

Green,
I can not find that there
used in any one of these references
any sharp distinction of varying shades of this color.
Why should I spurn the green
 turf as hateful to my feet.”
"Rejoice O Dees with thine olive green,"

"Murmurs noise grows the pearly heard in many a green recess,"

"In some melodious plot
Of treeless green,"

Most seductively the varying shades naturally appearing in the fore-giving quotations are unnoticed. But leaves green in other respects than merely in regard to nature. The field, "Evels forest in her light green dress or the term is applied to cat's eyes in "Gaze with the bright languid segment grew, and applied to ocean "with its vastness of blue green." There is a slight separation
of shades. The emerald shade is used in
Which the emerald waves at your feet, gladly thrown.

The next yellow does not appear in the water, but Thats is not at all thing to the existence of the color. No smell in it. No feel in it anywhere. It may partake of the properties of brightness to the extent of becoming gold, but yellow it is in very truth. Thats into the color yet with how many different meanings! Many and many a poet have seen the white purity of dreams in the moonlight, but Thats saw the mellowness of moonlight,

"As when a cloud the golden moon
Cloth veil,

The sunset sky is rich in the
Tints of yellow and gold,

"The laurelled fens
Who grew the feathering gold of evening bals,"

The sunsets sky is rich in the
tints of yellow and gold,

"The laurelled fens
Who grew the feathering gold of evening bals,"
Day cloud heaven or night cloud, had its edging of the golden glow, a soft retina of light. The golden sky and the golden cloud belong naturally to summer.

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

In the world of nature, he is always caught in its colors. He saw it in the sands of the ocean, in the crests of the feathers that swam in the seas, in the shells, in the trees, "golden feathered." In the human world, he found the color in the life glow upon the cheek, but there was a tint which he always saw, the gold in the hair. He liked the color on the man or woman. Even this color becomes a medium for graphic figure when the hands of the artist, model.
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 he wish to open a field of speculation to us by endowing 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 curls 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 overcome, let the rose glow intense and burn..."
And let the clouds of even and of morn float in voluptuous fleeces o'er the hills; let the red wine within the goblet boil, cold as a bubbling well; let painted shells on sands, or in great deeps, vermilion turn through all their labyrinth; and let the maid blush deeply, 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 glamer 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 wavy hair and diamond jar!

Red formed a background of heated suggestion. In speaking of the phenomena of Hyperion's palace, Keats says,-

"His palace bright,
Baskined with pyramids of glowing gold,
And touched with shades of lustrous dells,
Glared a blood-red through all its..."
Thousand courts,
Arches and domes, and fiery galleries.
This passage furnishes a prepare to
an enumeration of horrors.
Red is a color used to express the
sense of the awful presence of God-
hood.

"And like a rose in vermilion hue and
shape,
In fragrance soft, and softness to the eye,
That made the scene so magnificent
stood full three; yet God to enter in.
Recks' use of only in the following
passage is very questionable to me.
Of the fish he says,
Whose silken fins and golden scales' light
Cast upward through the wavin a muddy
glow.
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 glow seems
not 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 note of amber rays prevailed."

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

Bright, as a color and is constantly needed; it is used constantly to express a certain sentiment perceived by the organism of light, yet what that color is I am at a loss to say. I sometimes think that the color is a yellow component, but I do not know that it is so. The sun is bright; Hyperion's palace is bright.
"His palace bright
Baskined with pyramids of glowing gold
And touched with shade of blazoned 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, if drunk,
"Or bright elixir peetered I had drunk."
Sometimes it expresses a cease impression received from the sparkle, the speed, the glint of feather of bird life.
As,
"There the kingfisher saw his plumage bright
Vying with fish of brilliant dye below."

or again,
"Bright as the humming bird's
green diadem
When it flutters in sunbeams
That shine like a fountain."

To express a sense of Godhood
This word is sometimes utilized,
as 'bright Jitum'.

As an instance of a composite
color word and one that is replete
with suggestiveness may be cited,
(from Hyperion 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 Keats' scheme.
How the textual may
be seen the very great portion
of their use,—nearly one half
the color references are comprised
of them. It seems to me that Black's use of 'dark' is very often an interpretation of this mixture of blacks and whites. There is no sense of the word 'dark' that must simply a consideration of the color but only me. I cite it—

"Hast thou a goatherd for dark sparkling wine?"

Note the beauty of the imagery in—like the bulk

of Mercury's image at the set of sun
To me who travels from the dashing
east,

This color idea is applied to the skies in rainy condition.
As,

"After dark heavens have oppressed our plains."

The cloud inclosing the morrow is dark; the trees and hazel thicket
are "thrice dark" stunned beneath the shade"
Grey is a shade which is frequently found in the descriptions of rocks and clouds. In speaking of "Rime" this line occurs:

"Or when grey clouds are they cold corral'd."

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

Yet is not found describing the world of nature; its only use is found in application to people and their attributes. So was here,

"Sparkled his jetty eyes; his feet did show
Beneath the lasso like Ajax's
elysium.

Oh, we find "eyelids of jet."

Swarth is used in picturing the color of stone and slate marble especially.
Silver as a color word is exceedingly popular. It is used especially of clouds, stars and moon.

Compare,—

"And in the valley gypsies rest
The silver Grove."

"One moon withalteration slow
had shed
Her silver reasons four upon the
night."

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

The word silver is a favorite expression of description of God's homes; ie:

"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 being, such as
"Angel's wings,
If a cherub on pinions of silver
descending
"Feu fair argent wings"
"Those silver wings expanded swiftly"
Silver is frequently used to
impress the color of nic or sea,
brook or wil.
In the following instances
'pale' is rarely used as a
color word;
"Pale were the sweet 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 to the moon, to the sky.
As,
Through clouds of fleecy white
laughs the caerulean sky.
Again, in ordinary sense of
of birds, as
"While his white melodious
throat
Throbb'd with the syllables."
The length of this paper pre-
ccludes a further discussion
yet I must say, what, in view
the paucity of this report is
most evident; that the mean
Treats was peculiar in that he
possessed a singularly sensitive
and in regard to color impression.
It is certainly true that contempla-
ion of gloom, shade, or darkness, caused
a reduplication of the state within
his soul. It is certainly true that
the exalted moods and pensive
utterances were incited by the
red and the yellow, often and
in the contemplation of these shades
were prolonged that a climax
of feeling results.