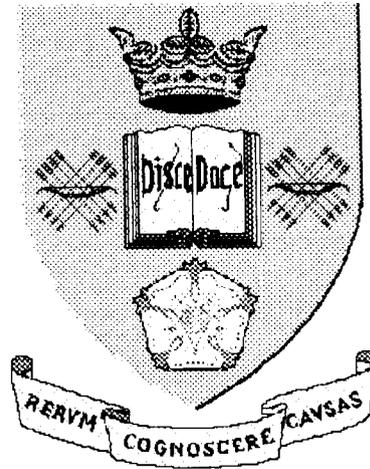


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A Study of Colour Words in Shakespeare's Works

Thesis submitted in fulfilment for the
requirement of the degree of PhD

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List of Abbreviations

A. Shakespeare's works :

<i>Ado</i>	<i>Much Ado about Nothing</i>
<i>Ant.</i>	<i>Antony and Cleopatra</i>
<i>AWW</i>	<i>All's Well That Ends Well</i>
<i>AYL</i>	<i>As You Like It</i>
<i>Cor.</i>	<i>Coriolanus</i>
<i>Cym.</i>	<i>Cymbeline</i>
<i>Err.</i>	<i>The Comedy of Errors</i>
<i>Ham.</i>	<i>Hamlet</i>
<i>1HIIV</i>	<i>The First Part of King Henry IV</i>
<i>2HIIV</i>	<i>The Second Part of King Henry IV</i>
<i>HV</i>	<i>King Henry V</i>
<i>1HVI</i>	<i>The First Part of King Henry VI</i>
<i>2HVI</i>	<i>The Second Part of king Henry VI</i>
<i>3HVI</i>	<i>The Third Part of King Henry VI</i>
<i>HVIII</i>	<i>King Henry VIII</i>
<i>JC</i>	<i>Julius Caesar</i>
<i>KJ</i>	<i>King John</i>
<i>KL</i>	<i>King Lear</i>
<i>LLL</i>	<i>Love's Labour's Lost</i>
<i>Lov.</i>	<i>A Lover's Complaint</i>
<i>Luc.</i>	<i>The Rape of Lucrece</i>
<i>Mac.</i>	<i>Macbeth</i>
<i>Merch.</i>	<i>The Merchant of Venice</i>
<i>MM</i>	<i>Measure for Measure</i>
<i>MND</i>	<i>A Midsummer Night's Dream</i>
<i>MWW</i>	<i>The Merry Wives of Windsor</i>
<i>Oth.</i>	<i>Othello</i>
<i>Per.</i>	<i>Pericles</i>

<i>Poe.</i>	<i>Various poems</i>
<i>RH</i>	<i>King Richard II</i>
<i>RHH</i>	<i>King Richard III</i>
<i>Rom.</i>	<i>Romeo and Juliet</i>
<i>Shrew</i>	<i>The Taming of the Shrew</i>
<i>Sir</i>	<i>Sir Thomas More</i>
<i>Sonn.</i>	<i>Sonnets</i>
<i>Temp.</i>	<i>The Tempest</i>
<i>TGV</i>	<i>The Two Gentlemen of Verona</i>
<i>Tim.</i>	<i>Timon of Athens</i>
<i>Tit.</i>	<i>Titus Andronicus</i>
<i>TN</i>	<i>Twelfth Night</i>
<i>TNK</i>	<i>The Two Noble Kinsmen</i>
<i>Troil.</i>	<i>Troilus and Cressida</i>
<i>Ven.</i>	<i>Venus and Adonis</i>
<i>WT</i>	<i>The Winter's Tale</i>

B. Other Abbreviations:

B.I Dictionaries:

<i>OED</i>	<i>The Oxford English Dictionary</i>
<i>SLQD</i>	<i>Shakespeare Lexicon and Quotation Dictionary</i>
<i>SOED</i>	<i>The Shorter Oxford English Dictionary</i>

B.II Journals & Periodicals:

<i>DP</i>	<i>Development Psychology</i>
<i>DUJ</i>	<i>Durham University Journal</i>
<i>EC</i>	<i>Essays in Criticism</i>
<i>JL</i>	<i>Journal of Linguistics</i>

<i>Lg</i>	<i>Language</i>
<i>L. & S</i>	<i>Language and Speech</i>
<i>PMLA</i>	<i>Publications of the Modern Language Association of America</i>
<i>RES</i>	<i>The Review of English Studies</i>
<i>RQ</i>	<i>Renaissance Quarterly</i>
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>SSi</i>	<i>Shakespeare Studies</i>
<i>SS</i>	<i>Shakespeare Survey</i>

B.III Others:

<i>Add.</i>	Additional Passage
<i>Pro.</i>	Prologue
<i>Ser.</i>	Series
<i>Sc.</i>	Scene

ABSTRACT

Colour words have been studied through different perspectives, including scientific, philosophical and anthropological. Although some linguistic research in colour words has been undertaken, an in-depth linguistic study of the colour words used by a literary figure such as Shakespeare has not previously been attempted. A study such as this could be divided into primary or basic colour words, on the one hand, or secondary colour words, on the other hand. This thesis follows the first option and studies the semantics of colour words through their collocates in Shakespeare's works. The thesis considers first the occurrence of colour words in history and culture, the nature of collocation and a review of works on collocation in Shakespeare.

The major part of the thesis is devoted to the analysis of the seven basic colours that appear first in the hierarchy outlined by Berlin and Kay. Following Berlin and Kay, white and black are considered as colour words for the purposes of this thesis. The seven basic colour words used are white, black, red, green, yellow, blue and brown. An exception to this rule is that tawny is considered with brown to examine whether an extension of the consideration of colour words might be significant. The remaining basic colour words are not examined in my thesis because they do not occur frequently in Shakespeare's works. Naturally where other colour words, basic and secondary, occur in a collocation with one of the basic colour words examined in the thesis, they are given due attention.

The thesis consists of ten chapters. Chapter 1 introduces the reader to the subject by including an introductory survey of the linguistic and literary problems of my work. Chapter 2 outlines the approach and methodology employed in dealing with the colour words. The collocates are collected from Spevack's concordance of Shakespeare's works. This chapter also indicates the organisation and categorisation of the colour words and the texts which have been employed. The Oxford Shakespeare: *William Shakespeare: The Complete Works* is used as the main source because it is the most up-to-date, complete and easily accessible one-volume modern spelling text.

Chapter 3 deals with the collocates of *white*. It includes 169 quotations whose collocates are grouped under six categories: (parts of the body, nature, cloth, emotional/moral attitude, *white* with other colours and miscellaneous). Chapter 4 deals with the collocates of *black*. It includes 202 quotations to cover the following semantic fields (night, dress/mask, death/mourning and funeral, parts of the body/complexion, devil/evil, disaster, *black* and other colours, ink/writing, emotional/moral attitude, miscellaneous). Chapter 5 deals with the collocates of *red*. It includes 107 quotations to cover the following semantic fields (parts of the body, blood, emotional/moral attitude, disease, *red* and other colours, nature and miscellaneous). Chapter 6 deals with the collocates of *green*. It includes 113 quotations with the following categories (sea, nature, immaturity, sickness, eye and miscellaneous). Chapter 7 deals with the collocates of *yellow*. It includes 35 quotations with the following categories (cloth, youth/immaturity, old age/decay, nature, disease/jealousy and *yellow* and other colours). Chapter 8 deals with the collocates of *blue*. It includes 35 quotations with the following categories (parts of the human body, dress, nature, *blue* and other colours and miscellaneous). And Chapter 9 deals with the collocates of *brown & tawny*. *Brown* includes 25 quotations with the following categories (hair/head, complexion, food/drink, *brown* and other colours and miscellaneous). *Tawny* includes 8 quotations with the following categories (complexion, lifelessness, cloth, *tawny* and other colours and miscellaneous).

Chapter 10 summaries my research and pinpoints the openings for further investigation in this area of study. Further research might, for instance, cover a study of a wider area of secondary colours and a thorough analysis of the vocabulary where the colour word is implied and not explicitly expressed.

CHAPTER ONE

INTRODUCTION

The purpose of my thesis is to study the symbolic significance of colour words in Shakespeare. The most appropriate way to do this is to consider the collocates of these colour words because it is through the company that words keep that one may come to some understanding of what their meaning and significance are. As an introduction to this analysis, I examine three major points. First, I assess the importance of *colour* in history and culture. Secondly, I discuss some of the features of collocation, how it may be defined and what its constituent parts are as a means of deciding how collocation may be of use in this study. Finally, I refer to studies on collocation and on lexis which deal specifically with Shakespeare's works.

Colour words represent an interesting area of study and research. They have been explored and dealt with by scientists, philosophers, anthropologists and occasionally by linguists. The absence of much work by linguists on colour words may be attributable to the difficulty of considering their meaning and status. Although many books about language refer to colour and how languages divide the spectrum up in different ways, few linguists have taken the discussion much further than this. How colour words are used in the various languages has hardly been discussed by linguists. Colour words have little interest linguistically from a grammatical point-of-view and the division of the spectrum into different colour-words, which is referred to by many linguists, cannot be taken very far in itself from a linguistic viewpoint. The only significant factor might be the semantics of colour words, but this has not been investigated in any depth by linguists simply because semantics has been given much less attention by them than other areas of linguistics. Consequently a focus on colour words, such as the one adopted here, may contribute to a wider debate about linguistic meaning.

Colour words constitute a special part of the vocabulary of any language. There is an imperceptible transition or continuum from one colour to the next in the spectrum and although the differences can be measured physically it is not easy to see the boundaries

with the eye. Languages characteristically divide the spectrum in different ways. The division of the spectrum into different colours is specific to each culture and the members of that culture are taught what to see. From the physical viewpoint, if light passes through a prism from either side, it will break up into the rainbow colours, which English now interprets as the basic colours red, orange, yellow, green, blue, indigo and violet. Although we are taught to understand that there are different colours formed when light is broken up in this way, each language divides the resulting light in different ways.¹ And even in English, different people will interpret a colour variously. Some people might say a coat is blue, others that it is green, and others even that it is grey. The boundary between one colour and the next is not fixed. This is one reason that makes the study of colour words so fascinating. The categorisation of colours found in English is not that found in other languages, as a few examples will make clear. Bassa, the language of Liberia, has two major categories of colours. They are *hui* and *ziza*. The former signifies one end of the spectrum that includes black, violet, blue and green. The latter stands for the other end that includes white, yellow, orange and red.² Dugum Dani, a language spoken in New Guinea, has also two categories of colours: *modla* stands for 'light, bright [white] and *mili* for 'dark and dull [black]. Baganda, a language spoken in Uganda, has *eru* for light shades, yellow, beige, light blue [white], *dagaru* for dark shades, dark blue, black [black] and *mynfu* for reddish shades, pink, orange, brown, purple [red]. Bambara, a language spoken in certain area in Congo, has three colour words: *dyéma* includes white and beige [white], *fima* includes dark green, indigo and black [black] and *blema* includes reddish and brownish shades. Hanunóo, a language spoken in Philippines, has *(ma) lagti* for white, light tints of other colours [white], *(ma) biru* for black, violet, indigo, blue, and dark green [black] *(ma) rara* for maroon, red, orange and yellow [red], and *(ma) latuy* for green, mixtures of green, yellow and light brown [green]. Mende, a language spoken in Sierra Leone, has *kole* for white, *teli* for black, *kpou* for red and brown and *pune* for

¹See Lecch 1981, p. 24.

²Gleason 1955, p. 4.

green.³ It might also be added that the advances of science have introduced more colours into most languages, but this development has not affected the organisation of the primary colours in individual languages.

The research about colour and colour words which has been undertaken so far may be divided into the universalist and relativist approaches. The universalist approach is followed by researchers such as Berlin, Kay, McDaniel⁴ and Wierzbicka⁵. The relativist approach is followed by researchers such as Whorf,⁶ Rosch-Heider,⁷ Weisgerber⁸ and Gipper.⁹ As far as the relativist investigation of the colour words is concerned, they follow and adopt the linguistic theory known as *semantic field theory*. The universalists think that there is a correlation between semantic fields and the structured units of words denoting the semantic contents.¹⁰ They focus on how the semantic field of colour is divided up in particular languages, and they attempt to relate the links between the units of the semantic field. They try also to discern the boundaries of the members of the semantic field.

Experiments have proved that natural languages manifest a limited number of primary colour words ranging from two to eleven. Berlin & Kay¹¹ have conducted the most extensive enquiries into the way languages use colour words in a great number of social relations. Their research involves an intensive and experimental investigation of twenty languages and a comparative analysis of the colour vocabulary in ninety-eight languages. Their findings suggest that the maximum range of basic or primary colours in any language amounts to no more than eleven colours: white, black, red, green, yellow, blue, brown, purple, pink, orange, and grey. They also claim that colour categories are hierarchically

³For more examples see pp. 46-103 of Berlin and Kay 1969; repr., 1991. See McNeill 1972, pp. 21-33. McNeill gives examples some of which have already been given by Berlin and Kay. In the second part of her article, she draws attention to a commonplace phenomenon of English that it creates abstract colour names out of concrete objects pp. 26-27. See also Crystal 1987, p. 106.

⁴Kay and McDaniel 1978, pp. 610-46.

⁵Wierzbicka 1990, pp. 99-150.

⁶Whorf 1956.

⁷Heider 1972, pp. 10-20.

⁸Weisgerber 1962.

⁹Gipper 1955, pp. 135-45.

¹⁰See Lyons 1977, pp. 267-68, and 1981, p. 155.

¹¹Berlin & Kay 1991.

structured following an evolutionary sequence. Their conclusions may be outlined as follows.¹²

All languages go through at least the first two stages in development:

stage I: The appearance of *white* and *black*.

stage II: The addition of *red* to the inventory of colours

The following stages are not necessarily found in all languages, but those that have them process them in this order:

stage III: Either *green* or *yellow* is added to the inventory of a culture's colours.

stage IV: The other colour in the pair *green* and *yellow* is added.

stage V: *Blue* is added.

stage VI: *Brown* is added.

stage VII: The remaining colour terms (*pink*, *purple*, *orange*, and *grey*) may be added to a language in any order.

Berlin and Kay, moreover, claim that each stage represents an evolutionary step through which every language should pass in its historical development. An additional finding shows a positive connection with cultural complexity as regards colour and technological advance.

In addition to establishing the hierarchy of basic colours as outlined above, scholars have looked for a universal definition to determine what a basic colour is and what attributes are involved in the determination of its universality. This has proved difficult, if not impossible, though various criteria have been suggested. For example, Michaels supports the idea that

the universality of colour categories may be argued for solely on the basis of the translatability of colour terms across languages and cultures and psychological saliency.¹³

Berlin and Kay's main focus in their work was on distinguishing the basic colour terms from the non-basic colour terms. They propose four major criteria to distinguish basic or

¹²Berlin & Kay 1991, pp. 2-3 & 22-23.

¹³Michaels 1977, p. 342.

primary colours from non-basic colours. They are as follows. Firstly, a basic colour should be mono-lexemic; this means that it is not easy to predicate its meaning or essence from its constituents. Secondly, its effectiveness does not lie in being included in other colour terms. Thirdly, it should not be confined to a narrow area of application but rather to a very wide one. Finally, the colour should be most noticeable to users of the language.¹⁴

Colour words are important for they help us in one way or another to perceive and understand the world by enhancing visual sensations. In view of this, they have been used in all languages in the form of metaphors and collocations of almost every kind. Surprisingly, the frequency of their appearance in the works of major English poets correlate with the order adopted by Berlin and Kay.¹⁵ Colour-words also figure prominently in the role of naming things, especially animals and plants. This feature is evident in two different categories: the first category includes a set of collocations which includes adjectival colour-terms that constitute the whole name of the plant or animal; e.g., *black mint* and *blackberry*. The second category includes adjectival colour-terms that constitute only a part of the name of the plant or animal; e.g., *grey-checked thrush* and *red-backed sandpiper*.

When colour words are part of a collocation set, they may appear in different grammatical functions. The most frequent type is not unnaturally adjective + noun, since in most languages colour words usually function grammatically as adjectives. The adjective in this collocational group is, of course, the colour term. Colour words can appear as other parts of speech and when they do they can also form collocational sets, though such examples are less common than adjective + noun. As a noun we find examples like *the greens*, as a verb examples like *to blue money*, or as an adverb examples like *to treat someone whitely*.

¹⁴Berlin & Kay 1991, p. 6.

¹⁵See McManus 1983, pp. 247-52. McManus finds that there is a close correlation between the order of evolution of basic colour terms, as derived by Berlin & Kay, and their appearance and use in poetry and literature. Such a correlation is noticed in the works of 17 poets: Gower (1325-1408), Langland (c.1332-1400), Chaucer (1345-1400), Spenser (1552-1599), Shakespeare (1564-1661), Milton (1608-1674), Pope (1688-1844), Thomson (1700-1748), Gray (1716-1771), Goldsmith (1728-1774), Cowper (1731-1800), Wordsworth (1770-1850), Scott (1771-1832), Coleridge (1772-1834), Byron (1788-1824), Keats (1792-1821) and Shelley (1792-1822).

The typical connotations of colour words have been investigated by Berlin and Kay to determine whether there are connotations for individual colours found across the various languages they used for their investigation.¹⁶ The connotations of colour words in English, many of which are shared by other languages, are described as follows by Bennett.¹⁷

1. White:

White is found in the sense of good-favoured, liked, very clean, monarchist, and anti-revolutionary; and also (U.S) honest, square dealing. Under this category, there is another associative collocation, namely *white flag*, to convey internationally a sense of giving up resistance or surrender or showing no hostile intentions. This is a visual symbol which has entered most languages as a result.

2. Black:

Black, on the contrary, often connotes unpleasant things through its collocations, such as: darkness (black hole), dirt (black hands), a sign of shame (black mark). *Black* has a strong relation with evil and the Devil (black magic, black behaviour). It refers to black people especially when the context alludes to some particular features of the human race (the Blacks).

3. Red:

Red has special characteristics, one of which is its physiological association. It collocates with some parts of the human body. The collocation of *red necked*, for instance, is a clear allusion to anger that affects people when the blood flushes into the face and neck causing sometimes cases of fury beyond control. *Red handed* refers to a person who is caught in the very act. *Red-headed* or *haired* is accepted as a sign of deceitfulness. Apart from its connection with the human body, it is connected with the

¹⁶ See Berlin & Kay 1991, pp. 45-103.

¹⁷Bennett 1988. Under the "Meaning and symbolisms of the various CTs [Colour Terms] in metaphorical CCs" [Colour Collocations] pp. 47-67. Bennett discusses a number of basic and non basic colour-collocations. In the fifth chapter. "Some Interesting Colour Metaphors and Further Remarks on the Meanings of Colour Terms" pp. 68-90, he provides more remarks and examples on the colour words and their collocations. The colour words in pp. 47-90 are arranged alphabetically and do not follow the order adopted by Berlin & Kay.

socialist and communist parties. It also signifies in most cases the mark of danger especially in transportation. The red signal indicates a complete stop. Internationally and in battles, it refers to complete readiness to fight. Most pennons in battles of the Middle Ages indicate the same point. It, contrary to the previous connotation, refers to respect and dignity in pageantry especially when the *red carpet* is laid on the ground of the airport to receive leaders and presidents.

4. Green:

Green is usually used to refer to the following points. It refers to the prime of youth especially the growth of plants. When we say a plant is 'in the green', it means that it is full of vitality. It also alludes to unripeness. The collocation *green wine* tells about the unripeness of the wine. Gullibility, immaturity, and inexperience most often are referred to by *green*. *Green* is widely known as a colour indicative of jealousy as far as the colour of the eye is concerned. Shakespeare's famous phrase *green-eyed monster* tells about the close association of *green* with *jealousy*. *Green* is also applied to the colour of the complexion as a whole. As far as this state is concerned, *green* conveys the physical and mental state. Contrary to the *red* signal, which signifies danger, the *green* signal has been world-wide understood as a signal of proceeding and therefore it is perceived as a signal of safety.

5. Yellow:

The fifth colour of basic colour terms is *yellow*. One of its archaic associations is jealousy in *to wear yellow stockings*. This link of yellow with jealousy has been replaced by another colour and collocate as in *green-eyed monster*. Like *red*, *yellow* is associated with some collocations to refer to parts of the human body particularly the skin of certain people. For instance, *yellow boy* or *girl* refers to one whose skin is slightly brown. Similarly, again, *yellow* like *red* signifies a sign of welcome especially when it collocates with *ribbon*. Cowardice is another main associate of *yellow* especially in the compound a *yellow-belly*. *Yellow* also refers figuratively to illness, particularly jaundice.

6. Blue:

The collocations of *blue* form positive and negative meanings. It represents the aspect of tranquillity and serenity since it is the colour of the cloudless sky and the calm sea in certain regions. It also expresses the aspect of beauty. *True blue*, for instance, refers to loyalty and constancy that are the most admirable human qualities. The same idea can be felt, as *blue* collocates with *eye*, from the collocation of *blue-eyed boy* or *girl*. The same collocation expresses different ideas. In addition to the point of beauty it stands for innocence. Examining other *blue* collocations, one finds some negative meanings. All are related to the moral values and disciplines. Some of these negative meanings are: *blue film* is pornographic, *blue laws* regulate the personal freedom as well as allude to some religious attributes such as faith and fidelity. A *blue nose* tells about someone whose moral views are puritanical.

7. Brown:

The collocations of *brown* seem to express gloom and dimness. It is, therefore, very rare to come upon collocations that express happiness or brightness in association with *brown*.

8. Pink:

Unlike *brown* collocations, *pink* collocations express to some extent brightness especially when it pertains to the fair sex. *Pink* is traditionally preferred by women and girls for it symbolises the aspect of warmth and softness. Apart from being the traditional colour of the fair sex, it collocates with some lexical items such as *pink round the edges* to account for someone who is less far left in his political opinion and attitude.

9. Purple:

It seems that some colours are preferred by certain members in a society. We have seen that *pink* is the preferable colour of the fair sex. *Purple* is the preferable colour of the ancient rulers, kings and emperors because it stands for the aspect of dignity and

honour. It, in addition, is associated with a set of collocations that is derived from the source of wealth and prosperity.

10. Grey:

Grey has been considered as a shade within the range of *white* and *black*. It extends to cover a vast range of shades varying from the very dark grey to the very light grey. The collocations of this colour often allude to the following meanings. Since *grey* is a resultant shade of *white* and *black*, its collocations often refer to vagueness. Therefore, the collocation *grey area* includes a sense of invisibility whose border lines are not clearly demarcated. Some *grey* collocations evoke the concept of old age especially when the associatives *hair* and *beard* are examined. We have seen that some of *green* collocations connote the concept of good health, unlike *green*, *grey* refers to unhealthy condition through *to feel grey*.

11. Orange:

Most *orange* collocations are to be understood literally. Only a few have metaphorical significance, especially when the implication is linked with religious terms. *Orange lodge* and *orangeman* have strong connection with a secret society that supports the views of Protestantism in Northern Ireland.

Colours are also used symbolically to refer to objects which constitute a field of associated links. Such links are well-known, particularly when there is a natural link between the object and its colour. For instance, *red* associates with *blood* because that is the colour of blood. From this association other connotations of the colour may emerge so that *red* may thus also be linked with revolution; *white* with chastity; *black* with sadness and in some cases with evil; *green* with vitality, hope and spring; *yellow* with sunshine and gold; *brown* with hopelessness; *blue* with serenity and clarity especially when *sky* is involved.

Colour symbolism has been investigated by a number of writers who have produced individual chapters and sometimes complete works on this subject. Linthicum's *Costume*

in the *Drama of Shakespeare and his Contemporaries*¹⁸ highlights the importance of colour symbolism in the drama of Shakespeare's time. He devotes a whole chapter to a short survey of colour-costume and its symbolism during the sixteenth and early seventeenth-century. This chapter contains references to contemporary works which concentrate on colour-symbolism and its significance. One of these works is Sicile's *Le Blason des couleurs en Armes Liurees et deuises* (1528). In Linthicum's discussion of Sicile's work he claims that his code of colour-symbolism includes:

white indicated faith, humility, and chastity; black, grief and constancy; obscure grey, patience; bright grey, despair; ash, trouble and sadness; silver, purity; yellow, hope, joy, magnanimity; russet, prudence; yellow-red, deception; green, love, joy; blue, amity; turquoise, jealousy; perse, knowledge; red, prowess; vermilion, courage.¹⁹

Morato and Occalti, two Italian scholars, also took an interest in colour-symbolism during the Elizabethan period. Morato's *Del significato de' colori* (Venice, 1559) includes a system of colour almost similar to that of Sicile's. But it differs in the association of *green*; *ash*; and primarily *turquoise*. He associates *turquoise* with contemplation and elevated thoughts. Occalti's *Trattato di Colori* (1568) reflects nearly the same abstract qualities in Morato and Sicile's works with only slight differences. It states that *yellow-green* associates with desperation; *willow-green* with willingness to die; *straw* with abundance; *murrey* with passionate love; and *violet* with coldness and aloofness. These works help us to appreciate that Shakespeare and his contemporaries were attuned to the importance of colour symbolism, and this is hardly surprising in view of the use of colour in such features as heraldry.

Elizabethan poets and dramatists provided their readers with a collection of images, ideas and objects delineated with colours. Shakespeare's contribution to the development of the English language has been examined in depth,²⁰ although colour words do not

¹⁸Linthicum 1963, pp. 13-52.

¹⁹Linthicum 1963, p. 17.

²⁰In fact a great number of books has been written on Shakespeare's language. for the most important see Blake 1983, Hussey 1992, Brook 1976 and Hulme 1962.

figure prominently in what has been written on his language. His language can be summarised as vivid, robust and full of inexhaustible resources. He exploited the resources of the language to depict almost all aspects of life on various levels, and to create endless possibilities for study and interpretation. That is why I have chosen Shakespeare rather than any of his contemporaries to work on.

Colour words have been studied from different perspectives. The commonest are the scientific and literary; or more specifically the physical and semantic. I focus on the latter in which the colours, including Shakespeare's, are evaluated denotatively and connotatively. The first approach is more general and therefore adopted by dictionaries and general reference works. The latter is rather specific²¹ and very often undertaken by research scholars. Therefore, I use the second approach in dealing with Shakespeare's colour words to extract the implicit and symbolic meaning. I concentrate, in addition, on the collocates and study their significance together with their associated colours. Then, I highlight the symbolic and metaphorical implication of the collocation in general.

Before I deal with colour words and their collocations, it is important to focus on the nature of collocation and its main categories. Collocation is a name²² given to a linguistic feature that signifies the repeated co-occurrence of non-idiomatic recurrent phrases and expressions whose meaning is inferable from their constituents within certain patterns governed by lexical and syntactical rules. The repeated expressions within patterns are divided into two categories: syntactical and lexical. The first category is a combination of a central or dominant lexical item such as a verb, noun or adjective with a grammatical item such as a preposition; e.g., *abide with*, *belong to*, *complain about (of)* etc.... The second category is lexical collocation that links two or more lexical items together. The main sub-divisions of this second type are: noun + verb: *blood circulates*, *bell rings*, adjective + noun: *vital point*, *crushing defeat*, *absolute terror*, verb + noun: *compile a dictionary*, *pronounce a sentence*, *commit suicide*, *compose music*, adverb + adjective:

²¹See Waldron 1967, Lyons 1981 and Leech 1981, pp. 24-26.

²²For the term *collocation* see Sinclair 1991, Carter 1987, Greenbaum 1970, pp. 9-32, and Firth 1951p. 118-49; repr., 1957, pp. 190-215.

seriously injured, desperately defended, closely watched, verb + adverb: *apologise humbly, sleep soundly*. and noun + noun: *an item of news, flock of birds*.

Collocation is distinguished by a relationship that binds two items together. The relationship can sometimes be strong and at other times weak. In other words, the probability of the co-occurrence of certain pairs of items together is stronger than that of other pairs. For instance, the probability of the co-occurrence of *blonde* with *hair* is stronger than *brown* with *hair*. The relationship between *blonde* and *hair* is called strong collocation, whereas that between *brown* and *hair* is called weak collocation.

Different methodologies have been proposed for learning and studying collocation. Collocations are often difficult for a learner of a foreign language, because the target language may well have different collocations from his native language. The foreign learner often has to pick up collocations through exposure to the language, which is more or less the outcome of making mistakes in communication. A method of studying collocation is the corpus approach. It implies collecting 'a corpus of material in a given language and classifying the frequency of the patterns of collocation in the corpus itself.'²³ Another method studies collocation apart from syntax and semantics and is termed by Greenbaum the 'item orientated approach'. This approach is not without problems and disadvantages. One problem that arises from investigating collocation irrespective of syntax is that there will be no standard to discover the collocated items even when they are adjacent. Another problem in this approach concerns the determination of the distance or span²⁴of the collocated items. This problem is better solved in the light of studying collocation as a separate level of analysis.²⁵ The solution offered by Greenbaum is that "the only solution that can be offered for this difficulty is the wholly *ad hoc* one of restricting the items to be considered as collocates to those that occur within an arbitrarily specific distance".²⁶ A second element of the approach suggested by Greenbaum involves a selection of homogenous set of items and studying each item in relation to others within the selected set to be carried out taking into consideration the syntactical restrictions. He

²³See Greenbaum 1970, pp. 10-11.

²⁴Span is a range of known number of words in which collocation normally takes place between lexical items

²⁵This study is suggested by Halliday 1966 and Sinclair 1966.

²⁶Greenbaum 1970, p. 11.

thinks that consulting the native speaker is one of many successful approaches to be adopted in this concern. This approach requires five procedures.²⁷ The first procedure, called Recall of Usage Test, evokes stating the exact forms of the expressions or sentences habitually used by the informants. But because it is not easy for the informant to recollect the exact usage of the forms of collocation in most cases, it has been accounted not very fruitful and practical. The second procedure involves two components: the first component requires giving the informants some variant forms of a sentence, and then asking them to give their opinion as far as this acceptability is concerned. The second component requires ranking the same variant forms indicating the order of their preference as most preferred, next preferred and least preferred. The third procedure, called Evaluation Test, evaluates the forms of a sentence adopting the same scale used in the second procedure. But one point should be observed that only one sentence is presented for judgement. The fourth procedure, called Compliance Test, involves a process in which the informants are asked to make some changes to the provided sentences especially the tense change, according to which the given sentences are judged, should already be available to function as a standard sentence or most acceptable. If any sense of identicalness between the target sentence and the sentences of the informants is recognised, the result will be considered compliant. If any sense of deviation is recognised, the result will be considered non-compliant. The final procedure, is called Completion Test. As its name indicates, there will be some completion to be performed as an essential part to the test. The informants are asked to complete some missing parts of sentences depending mainly on some given key words.

Another proposed method for studying collocation is J. R. Firth's theory of *modes of meaning*. He maintains that in dealing with language, the most important concern should be directed towards its social function. To understand language, it is advisable to focus on its dispersion into modes. Linguistically, it is better to deal with meaning by concentrating on the language event as a whole than dealing with its various levels of analysis: phonetic and phonological; grammatical, lexical and semantic. What follows then is a treatment of

²⁷See Greenbaum 1970. pp. 14-22.

the meaning of the units of each level in terms of its function as components or elements of the structure of the units. Some of the various levels of analysis, such as phonology, consider prosodic features of speech within any sentence as markers or signals of word-structure of that sentence. This kind of phonological meaning in a language is referred to as a prosodic mode. He assumes that *collocation* can be more explicitly understood in the different modes of meaning in different levels of analysis.²⁸ His view of language is based on the principle that language springs from the concept of meaning as the function of a linguistic item in its context of use. Thus, his focal point is centred on the context of situation in which every linguistic unit could perform its function. However, he stresses one particular issue by drawing attention that:

meaning by collocation is not at all the same thing as contextual meaning, which is the functional relation of the sentence to the processes of a context of situation in the context of culture.²⁹

The final section of this chapter reviews studies that have been produced on collocation in Shakespeare, whether they refer specifically to colours or not. Some deal with Shakespearean collocations and image-clusters in certain plays without tackling colour words. Others simply focus on colours with no emphasis on or analysis of their collocates. The works that focus on the colours in Shakespeare are of two types. The first type deals specifically with a colour, without necessarily examining its collocates or connotations in detail. The second treats certain colours incidentally in the course of dealing with other matters and the colours are never central to the article in question. No previous study has concentrated solely on colour words together with their collocates in Shakespeare. The first type isolated in the previous paragraph is best represented by the work of Armstrong, whose *Shakespeare's Imagination* concentrates on collocation and image-clusters. The second type is found in a number of chapters in individual books and a few articles, such as Spurgeon's *Shakespeare's Imagery*,³⁰ in which the fifth chapter

²⁸Firth's idea of *collocation* and *modes of meaning* in general is not without criticism. See Lyons 1966, pp. 288-302.

²⁹Firth 1957, p. 195.

³⁰Spurgeon 1935, pp. 57-85.

“Shakespeare's Senses” hints at Shakespeare's use of certain colours, and in Heilman's “More Fair than Black: Light and Dark in *Othello*”³¹ and Adler's “The Rhetoric of *Black* and *White* in *Othello*”³² both of which examine *black* and *white* collocates.

Armstrong's work aims at exploring Shakespeare's psychology of association and imagination. Armstrong introduces his work as an attempt at investigating

the associative processes revealed in his [Shakespeare's] imagery.... It begins as an investigation of Shakespeare's imagination, but it becomes a study of human imagination for we cannot explore the complexities of one man's mind without learning truths of general application.³³

The first chapter begins by investigating the collocates for *kite*. The collocates are usually unpleasant in the first instance such as: *cowardice*, *meanness*, *cruelty* and *death*. This association of evil with *kite* may go back to the ancient Greeks for whom it symbolised an evil omen. This idea can be seen in *Ant.* and *KL*:

(a) Antony: “Approach, there—Ah, you kite! Now, gods and devils,”(*Ant.* 3.13.89), p. 1023.

(b) Lear calls his daughter Goneril: “Detested kite, thou liest.” (*KL* 1.4.241), p. 951.³⁴

A second set of associations refers to articles of the furnishings of a bed which link up with the cluster of the kite images. This set of associations can be illustrated by the following quotations:

Fetch forth the lazar kite of Cressid's kind,
Doll *Tearsheet* she by name,...

(*HV* 2.1.74-75), p. 573

He is very sick, and would to *bed*.—Good Bardolph, put thy face between his *sheets*, and do the office of a *warming-pan*.—Faith, he's very ill.

(*HV* 2.1.79-81), p. 574

And in their steads do ravens, crows, and kites

³¹Heilman 1951, pp. 315-35.

³²Adler 1974, pp. 248-57.

³³Armstrong 1946, pp. 7-8.

³⁴References to Shakespeare's texts throughout are to Stanley Wells et al., 1988. All further references to Shakespeare's works throughout my thesis are to this edition.

...
Their shadows seem
A *canopy* most fatal, under which
Our army lies ready to give the ghost.

(*JC* 5.3.84, 86-88), p. 623

That is, to watch her as we watch these kites

...
I'll find about the making of the *bed*,
And here I'll fling the *pillow*, there the bolster,
This way the *coverlet*, another way the *sheets*,

(*Shrew* 4.1.181, 186-88), p. 44

My traffic is *sheets*. When the kite builds, look to lesser *linen*.

(*WT* 4.3.23-24), p. 1117

[*italics in the second set are mine*]

One might be puzzled why there should be any association between *kite* and bed or bedding. The following explanation is offered by Armstrong, that:

some death-bed scene had made a great impression on the poet's mind. Certain it is that the association between kite and bed arose through the connexion of both with death, and that, once formed, it just went on and on, reappearing in play after play.³⁵

It is not only certain birds which have unpleasant associations and collocates, for *beetles* do as well. In Shakespeare's mind, they are symbols of misfortune, death and evil. They conceptualise one tragic theme and therefore accumulate undesirable collocates, especially *death*. On the other hand, some birds such as the *eagle* had different associations for Shakespeare. It has been assumed that one of its main associations is *pride*. The duke of York in *RII* says:

³⁵Armstrong 1946, p. 15.

Yet looks he like a king. Behold, his eye,
As bright as is the eagle's, lightens forth
Controlling majesty.

(*RII* 3.3.67-69), p. 384

Armstrong's endeavour to investigate the associations of some hidden images isolates two dominant ideas in Shakespeare's writings, *life* and *death*. These two correlate with *love* and *hatred*. The two correlated ideas become two supreme categories: *life-love* and *death-hatred*. Part of his endeavour includes an analysis of the poet's personality on the basis of the images he employs. He thinks that some readers might deduce that the poet's character was unbalanced. Shakespeare's diverse and opposite collocates are sometimes gathered together in a single image-cluster. Armstrong believes that the poet should be considered as on the same level as great philosophers whose ideology and doctrine are partially or wholly marked off by using the technique of contrast and antithesis. Armstrong's work includes a cluster of certain images and collocations. His work can be taken as a model to be adopted in discussing colour image-clusters.

Shakespeare's enthusiasm in observing daily affairs has been recorded by a number of scholars. Spurgeon's "Shakespeare's Senses" shows how Shakespeare aspires to draw images of intricate situations by means of change and contrast and through metaphorical manipulation. His technique includes two features. The first is the use of the word associated with a colour instead of the colour itself. For example, a change of the face-colour may occur as a result of emotional upheaval. The following examples display the situation portrayed by means of some colour-collocates. The emotional change has been signified through *blood*, the lexical alternative of *red* in the context of Bassanio's love situation with Portia in *Merch.*: "Only my blood speaks to you in my veins,/And there is such confusion in my powers" (3.2.176-77), p.440. The sense of fear on the soldiers' faces, in *Mac.*, has been depicted, yet its usual colour is not mentioned but expressed through

What soldiers, patch?
Death of thy soul, those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

(*Mac.* 5.3.17-19), p. 996

The sense of *paleness* that grips Venus' cheek implies fear in "Claps her pale cheek till clapping makes it red," (*Ven.* 468), p. 229.

The second main technique used by Shakespeare which was identified by Spurgeon underlines the mutual association of the different colour of the face with the *sunrise*. This picture occurs in a number of examples:

Like the fair sun when, in his fresh array,
He cheers the morn, and all the earth relieveth;
And as the bright sun glorifies the sky,
So is her face illumined with her eye,

(*Ven.* 483-86), p. 229

Yet do thy cheeks look red as Titan's face
Blushing to be encountered with a cloud.

(*Tit.* 2.4. 31-32), p. 137

Kissing with golden face the meadows green,

(*Sonn.* 33.3), p. 755

Heilman's article examines *black* and *white* collocates in *Oth.* *Black* usually evokes unpleasant associations, most of which have already been discussed under the symbolism of *black*. On the other hand, *white* is associated with the most favoured symbolic characteristics, which have been very briefly accounted under *white*. The following table contrasts the symbolic collocates picked up from different extracts from *Oth.*:

Black

White

darkness	fair/light
devil	heaven/virtue
lasciviousness	purity/snow
villainy	fairness

Adler's article also probes the use of *black* and *white* in *Oth.* and the ideas usually expected or thought to be associated with them. They are exploited to support the tragic theme and to contrast certain characteristics of Othello and Desdemona. His analysis produces five instances in which the associations of *black* simultaneously display and oppose the qualities of the hero and the heroine. The first instance shows how the *dark* opposes the *light*: (the black ram; the white ewe) "Even now, now, very now, an old black ram/Is tugging your white ewe." (1.1.88-89), p. 821. The second sheds light on the aspect of racial discrimination as *black* signifies Othello's African origin and *white* stands for the European skin-colour "to the health of the black Othello." (2.3.28), p. 830; "Nor scar that whiter skin of hers than snow," (5.2.4.), p. 849. The third focuses on the hair-colour: *black* is an associate of brunette "How if she be black and witty?" (2.1.134), p. 828. *White* is an associate of blond: "If she be fair and wise..." (2.1.132), p. 828. In the fourth case *black* is associated with uncleanness or grime: "My name, that was as fresh/As Diana's visage, is now begrimed and black" (3.3.391-92), p. 838. *White* by expected opposition collocates with cleanliness. In the final instance *black* is associated with the morally foul "When devils will the blackest sins put on," (2.3.342), p. 333. *White*, more precisely *fair*, is associated with virtue "If virtue no delighted beauty lack,/Your son-in-law is far more fair than black." (1.3.289-90), p. 826.

Bock's "Color Terms in Shakespeare"³⁶ examines the frequency of the 646 basic colour terms in Shakespeare recorded in Spevack's Concordance.³⁷ He draws a chart that accounts for the figures of Shakespeare's colour-terms. He provides, in addition, differential uses of *black* and *white*. Using the theory of salience, he finds that *black* is the most salient colour: its frequency (177) is followed by *white* (151). It is more often used

³⁶Bock 1984, pp. 123-33.

³⁷Spevack 1973.

in tragedies than comedies most probably to signify certain instances of tragic thematic ideas and scenes. It is more frequently used than *white* in the *histories*: *black* (47 frequencies), *white* (28 frequencies). *Red* is the third salient colour (96 frequencies), almost equalled by *green* (94 frequencies), *yellow* (30 frequencies), *blue* (28 frequencies), *brown* and *grey* (24 frequencies), *purple* (18 frequencies), *orange* (2 frequencies) and *pink* (4 frequencies). He then mentions some symbolic and metaphorical connotations of some colours which have already been referred to. His chapter also includes an illustrative table of the pairs of colours that occur together in one line in the dramatic works only.

There are works that hint at instances of some colours referred to randomly. Steiner's "Understanding as Translation"³⁸ is an instance that comments on associations of certain colours manipulated by some Elizabethan dramatists. One of the colours examined is *yellow* that foreshadows different meanings and implications. Steiner refers to ordinary collocates of *yellow* adopted by Shakespeare and some of his contemporaries. For Shakespeare, Steiner says, *yellow* is associated with jealousy: "No yellow in't, lest she suspect, as he does," (*WT* 2.3.107), p. 1111; "I will possess him with yellowness; ..." (*MWW* 1.3.93), p. 488. *Yellow*, of course, is not the only colour used by Shakespeare. He uses *green*, an appropriate colour, to imply jealousy: "It is the green-eyed monster which doth mock" (*Oth.* 3.3.170), p. 836.

This survey includes a brief idea about the nature of colour and collocation in Shakespeare. To understand the colours together with their collocates in more detail, more analysis is needed. But before I tackle this point, I outline the methodology I propose to adopt in my work. This is introduced in the following chapter.

³⁸Steiner 1975. pp. 3-4.

CHAPTER TWO

METHODOLOGY

The aim of this chapter is to present the approach adopted in my thesis. Because of the number of colour words and of words which could be taken to imply colour even though they are not specifically colour words themselves, which exist in Shakespeare's works, I have decided that I will focus on basic or primary colours only. Even within this category I will not have time to deal with all colour words and so I have concentrated on the seven colour words which appear first in the hierarchy outlined by Berlin & Kay.¹ These are: *white*, *black*, *red*, *green*, *yellow*, *blue* and *brown*. Each colour word has a separate chapter devoted to it. In addition, I have chosen to deal with the word *tawny* in the chapter on *brown*, even though this is not a word used to describe a primary or basic colour. I have done this for several reasons. It is interesting to see an example of a non-basic colour word in relation to the basic colour which it refers to. In addition, *brown* has not got many references in Shakespeare and so it was useful to expand the coverage of *brown* by considering *tawny* as well. As far as I can tell *tawny*, when it is used, is always a colour word and has more or less the same meaning as *brown*. It does not appear to have associations or connotations which make it different from *brown*. This is not necessarily true of other associated words. Thus *azure*, for example, is a term used in heraldry and might well have connotations which are quite different from *blue*. Although it is not a basic colour, *tawny* is dealt with because of its close link with *brown*. It might also be mentioned that the seven basic colours have a large number of quotations, whereas the other four basic colour terms are relatively rare in Shakespeare's works. *Pink*, *purple*, *grey*, and *orange* are not often encountered in his works. *Pink* has only 4 quotations, *purple* 24 quotations, *grey* 50 quotations and *orange* five quotations; this figure contrasts with some of the other colours which may have more than a hundred quotations. It is difficult to evaluate the meaning and use of words which are used so infrequently. It would be difficult to accept that the collocates of such a few examples would be

¹Berlin & Kay 1991. pp. 2-4.

characteristic of how Shakespeare used these colour words. It may also be understood from the previous remarks that a colour word means the actual lexical item itself and not any other word which might imply that colour. Thus it is possible to think that in *bloody hands*, *bloody* means, or at least implies, *red* or that in *milk-faced milk* implies *white*. Such lexical items are not regarded as colour words as far as this thesis is concerned. The only colour words which are listed are those with the precise lexical item *white*, *black* etc.

Having decided which words I would deal with, I collected examples of these words from a concordance of Shakespeare's works. The concordance I consulted is Spevack's,² which is regarded as the most comprehensive and accurate one available. It presents the material in a variety of different ways, and has made use of computer technology to guarantee completeness. We should keep in mind that Spevack's concordance is not based on the First Folio³ or on the texts in the Quartos; it is based on a modern edition of Shakespeare's works, the *Riverside Shakespeare* edited by G. Blakemore Evans.⁴ This creates a number of differences as far as the editorial process is concerned. The Riverside edition naturally does not have the same readings as those found in other editions or in the First Folio. These differences include not only variant emendations and sentence structure, but also scene-numbers, scene-length, and line-numbers. It remains possible that some colour-word quotations exist in other editions which are not found in the Riverside edition, but as far as possible I have tried to make sure that all examples of the colour words I discuss have been included in my thesis.

The colour words were collected under their primary colours since that is the headword under which they are found in the Concordance. After the words had been collected, they were divided up in accordance with their collocates. For this purpose the collocate is the word which is most closely associated with the colour word. Thus where the colour word is an adjective, the collocate will normally be the noun to which it refers. Inevitably there are certain problems associated with this categorisation and some of these are identified here. When the colour-word is an adjective, the thing to which it refers may not be named

²Spevack 1968-80.

³*Mr William Shakespeare Comedies, Histories, and Tragedies*, 1623.

⁴Evans 1974.

directly. Thus when in *Mac.* 2.3.60-1 there is reference to “making the green one red”, the noun to which the two colours refer is *sea* which is what the pronoun *one* refers to in its turn. This means that the collocate of a colour-word is not necessarily in immediate proximity with it. But as far as possible the collocates of the colour words are either adjacent to or very close to them. It is the word or concept with which the colour word is most closely associated. There may be occasions when one can talk of a primary and a secondary collocation, and this is important when one is thinking of the connotations which the colour-words had for Shakespeare. Thus in the quotation from *Mac.* in which *green* and *one* are linked, it is clear that *one* (i.e. the sea) is the primary collocate, but there is also a link between *green* and *red*. It is possible, therefore, to suggest that in this example *green* has as its primary collocate *one* (i.e. sea), but it has a secondary association with *red* (suggesting blood). For the purposes of the categorisation of the meaning of *green* it may be necessary to include a quotation of this kind in two sections, once with *sea* and another time with *red*. On other occasions an adjective may refer to two nouns, and in such cases there may well be two collocates for the particular adjective. The primary colour word is not always followed or preceded immediately by its collocate, for Shakespeare is too flexible a writer to always place an adjective and its noun together. The collocate may sometimes be at a distance from the colour word to which it refers. That is why the reader finds that the length of the quotation gets longer or shorter due to the need to identify the collocate with which the colour word is associated. The collocate of a colour word may be represented by an alternative lexical item with the same meaning; e.g., *green sea*, *green Neptune*. In such examples *sea* and *Neptune* may be regarded as the same collocate.

Compound-words⁵ which contain a colour word within them are divisible into two groups: first, the colour word is only one of the free morphemes which make up the compound; e.g., “white-bearded Satan” (*IHV* 2.5.468), p. 466, “White-handed mistress” (*LLL* 5.2.230), p. 300, “green-eyed jealousy.” (*Merch.* 3.2.110), p. 439, “green-eyed monster” (*Oth.* 3.3.170), p. 836, “snow-white swan” (*Luc.* 1011), p. 248; second, both

⁵Printed as compounds in the edition which I have used, though other editions may have a different pattern.

components of the compound are colour words, though normally only one of them is a basic colour, e.g., “his beard all silver-white” (*Luc.* 1405), p. 251. It is not usual for a compound to consist of two basic colour words. In both cases the compounds are treated as though they are single words which contain a single basic colour, though in the first group the collocate is likely to be the other half of the compound. Thus *white-handed lady* has *hand(ed)* as the collocate of *white*. But in the second category it may well be the noun to which the compound adjective refers which is the collocate, thus in “his beard all silver-white” the collocate of *white* is *beard*, not *silver*.

When the words have been collected, they are first gathered into categories with their primary collocates. Thus a quotation which has *white beard* will be put with all the other quotations which link *white* with *beard*, and a sub-category of 'white + beard' is established. These resulting sub-categories are then joined together into larger categories which share a common feature with the colour word. Thus if *white* is linked with *hair* as well as with *beard*, these two quotations will be joined in a group entitled 'white + parts of the body'. This enables the various quotations to be grouped into image-clusters which are most likely to share a common connotation, for it is not possible to say that Shakespeare deliberately distinguished *beard* from *hair* in describing an old man. It is difficult to decide the most appropriate groupings of all quotations, but as far as possible they are linked in this way so that the common meanings can be more readily identified and analysed. If a colour word is thought to have a secondary collocation or connotation, then it will appear in another sub-group, such as *white + red*. The various categories for a colour word like *white* are then gathered together in the chapter devoted to *white*.

The primary and secondary collocates may take the form of a single word, a compound word or even occasionally a phrase. A special point to be observed is that where the colour word is part of a proper noun it is treated as a separate sub-category, for one cannot necessarily assume that proper names which include a colour-word were specifically employed by Shakespeare to evoke the normal connotations of that colour. If it is possible that he did so, this is noted.

If we look at the chapter which deals with *white*, we find that it is a combination of a number of categories each consisting in turn of smaller sub-categories. Each category is

identified by a Roman numeral and any significant features may be briefly noted. Each sub-category is in turn identified by the Roman numeral of the category to which it belongs and then by a capital letter to indicate that particular sub-category. Thus category 'I' of *white* refers to the human body, and this is then divided into the following sub-categories, each of which refers to one or more parts of the human body: **I.A.** hand, arm, fingers, **I.B.** head, hair(s), beard(s), **I.C.** cheeks, **I.D.** eye, eyelids, brows, **I.E.** bosom, heart, **I.F.** mouth, teeth, saliva, **I.G.** face and general physical appearance. The headword(s) of each sub-category are the collocates of the basic colour word, which may be the simplex or a free morpheme of a compound word.

Each chapter deals with a single basic colour and its collocates, apart from chapter 9 which deals with *brown* and *tawny*. The order of colours in this part of the thesis follows that found in Berlin and Kay. The items which are included in each sub-category are listed first and then a short discussion of the connotations of the colour word in relation to the collocate(s) follows. At the end of each chapter a short summary of the connotations of the colour word and its collocates is provided. A conclusion at the end of the thesis summarises the results extracted from each chapter. An appendix with a complete alphabetical list of the quotations of each colour is provided; this follows the order of the colours in the individual chapters.

One final point concerns the edition of Shakespeare's works I use. There are different editions which vary in some textual features such as spelling, emendation, the line and scene numbers and additional passages in some plays. The ordinary reader may wonder why there is a number of different editions each with differences. The main reason is because of the variable nature of the material and documents used for editorial production. The texts are based on the different copies of Folios and Quartos. Different editions of Shakespeare's works are used in documentation. Each has its distinctive way of presentation. The most recent and complete one is the compact edition of *William Shakespeare: The Complete Works*, edited by Stanley Wells and Gary Taylor. It is the most recent, advanced, complete and easily accessible one-volume production of a fundamentally modern spelling text. Since its publication a few years ago, it has become well-known and authoritative. Frequent reprints prove that it has found widespread

approval. It is also of a compact size that contains all texts in one volume and is related to individual editions. One more advantage is that it is supplemented with a selected glossary of some difficult Shakespearean vocabulary. An index of the first lines of sonnets together with their numbers of their position in the sequence is provided as well.

CHAPTER THREE

WHITE

This chapter deals with the collocates of *white*. Although *white* has not been regarded scientifically as a colour word in the sense that it has no place in the spectrum, users of the language, especially poets, treat it as a colour word employed mainly for expressing concepts and portraying images. Shakespeare is among the poets who used *white* for such a purpose. His works provide the reader with a fertile soil of universal concepts of *white*, and this is one of the reasons for including it in my thesis. Another reason is that my work would be incomplete if *white* was excluded because this would affect the integrity of some other colours, for there exists a close connection between *white* and what are regarded scientifically as real colours. Such a connection sometimes takes the form of contrast principally with *black* and on a few occasions with *red* or terms implying the colour *red*. Before I start, I illustrate how *white* has been defined by some lexicographers. One point should be kept in mind, namely that dictionaries usually tend to emphasise the technical nature of white and very seldom give enough room to its connotative aspects. Thus the *OED* defines it as “Of the colour of snow or milk; having that colour produced by reflection, transmission, or emission of all kinds of light in the proportion in which they exist in the complete visible spectrum, without sensible absorption, being thus fully luminous and devoid of any distinctive hue.”¹

White is widely used to signify a number of associations. The following is a list of connotations offered by Bennett with some of its collocations used today.

1. **good, favoured, liked** (*white boy, white-headed*)
2. **very clean** (*white room*)
3. **monarchist, anti-revolutionary** (*the White Terror*)
4. (U.S.) **honest, square-dealing** (*a white man*)
5. **innocent, harmless** (*a white lie, white magic, white war*)
6. **light-coloured, transparent** (*white coal*)
7. **white-haired, hoary** (*a white beard*)

¹*OED*, 2nd ed., 1989, s.v. “white.”

8. *pale* (*white-faced*)²

This list of Bennett's meanings for *white* hardly does justice to Shakespearean usage and connotations and I now turn to a consideration of the different connotations which Shakespeare used with this colour word. In Shakespeare one hundred and sixty-nine occurrences of the collocations of *white* are grouped under six main categories according to the general semantic field which the collocations express.

1. White and Parts of the Body
2. White and Nature
3. White and Cloth
4. White and Emotional/Moral Attitude
5. White and Other Colours
6. Miscellaneous

I. WHITE AND PARTS OF THE BODY:

The examples in the first category are grouped under seven sub-categories.

I. A. hand, arm, fingers:

I.A.1 If that thy father live, let him repent

Thou wast not made his daughter; and be thou sorry
To follow Caesar in his triumph, since
Thou hast been whipped for following him. Henceforth
The white hand of a lady fever thee,
Shake thou to look on't.

(*Ant.* 3.13.136-41), p. 1023

I.A.2 I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate
he.

(*AYL* 3.2.380-81), p. 642

I.A.3 What if this cursèd hand
Were thicker than itself with brother's blood,

²Bennett 1988. pp. 64-65.

The scythe-tusked boar, that with thy arm, as strong
As it is white, wast near to make the male

(*TNK* 1.1.78-80), p. 1228

I.A.15 ... O, that her hand,
In whose comparison all whites are ink
Writing their own reproach, ...

(*Troil.* 1.1.55-57), p. 717

I.A.16 But to prove to you that Helen loves him: she came and puts me her
white hand to his cloven chin.

(*Troil.* 1.2.114-15), p. 719

I.A.17 I cannot choose but laugh to think how she tickled his chin. Indeed,
she has a marvellous white hand, I must needs confess—

(*Troil.* 1.2.131-33), p. 719

I.A.18 His [Hector's] stubborn buckles,
With these your [Helen's] white enchanting fingers touched,

(*Troil.* 3.1.147-48), p. 730

I.A.19 Why, that was when
Three crabbed months had soured themselves to death
Ere I could make thee open thy white hand
And clap thyself my love. Then didst thou utter,
'I am yours for ever.'

(*WT* 1.2.103-107), p. 1104

I.A.20 I take thy hand, this hand
As soft as dove's down, and as white as it,

(*WT* 4.4.360-61), p. 1121

The collocations of the first sub-category embrace a set of implications that are universally interpreted to have the same interpretation. The most obvious are love, purity, and nobility. These are regularly foregrounded and form a common understanding that is immediately realised. This idea is formed in the examples of: I.A.2, 5-7, 10-11, 13-16 and 20. Other examples in this sub-category have collocations whose functions highlight

secondary connotations or draw attention to certain devices such as colour-contrast. This is primarily the case with I.A.3-4, 9,15,18 and 19.

Almost all collocations of the first sub-category have direct reference to a *lady*, and very few have a connection with the hand of a *man*. The referents of *lady* and *man* or their indications can be regarded as secondary connotations of white. The white hand of a lady carries racial innuendoes particularly in a North European country. It has also an implication of nobility since the whiteness implies its owner undertakes no manual work. Undertaking manual work indicates an exposure to the sun most of the time and thus the hand involved loses its whiteness. Naturally the *white hand* is associated with women of noble origin since they rarely or hardly ever undertake any manual work. It is also a sign of beauty and purity and as such it is the most convenient symbol to swear by. Indeed one of the fields which the *white hand* is associated with is that of oath-taking. It is used for oaths of different implications and thus in certain instances it needs special attention. But first let us see and examine the examples where it functions neutrally.

With the first example in I.A.2 where Orlando swears by the *white hand* of Rosalind, it is important to remember that in the field of oaths two main points appear to be noticeable as far as the characters are concerned. One reveals some interesting description or information on the feminine level; the other the response on the masculine level. Such a response may take different forms. In *AYL*, for instance, it establishes a basic factor in holy and solemn swearing. Here Orlando swears, to the disguised Rosalind, by the white hand of Rosalind that he hangs his poems on boughs of trees in the forest to prove that he is a true lover and filled with sincere and strong passion towards her. An essential justification, that can be sought, is that it is a symbol of beauty and love. "I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he." (*AYL*. 3.2.380-81), p. 642. Nothing looks remarkable about the collocation as such, but it has been employed to foreground the aspect of love which is associated with beauty, youth and nobility.

The function of the collocation in its various lexical forms for a male who uses *white hand* is to express the implications of respect and love. The main implication obviously is love and respect for the lady whose white hand is at issue. One of the most convenient

occasions for Berowne to express his affection to Rosaline in *LLL* is manifested when he swears by her white glove. The collocation in I.A.7 reveals explicitly how far Rosaline's hand is *white*, and implicitly how far Berowne is in love. Berowne tries to prove his love to Rosaline, despite his vow made with his other lords and the King to shun women for three years. Berowne thinks that using a hyperbolic device in writing verse is the best medium to express inner feelings: "Moreover, all four [the King and his lords] think that words properly handled, can prove anything, even that black is white."³ This gives a glimpse of Rosaline's complexion. She is not white, but her hand has become white in Berowne's view, just to indicate his love to her. On some other occasions in the play, Berowne employs the lexical *white hand* to emphasise Rosaline's social position. When he asks Costard to deliver his own letter to her, the latter does not go astray because he is supplied with her name and most importantly her social situation as I.A.5 indicates.

His request to have a private word with the princess is initiated by *white-handed mistress* in I.A.6. This epithet reminds the reader of her beauty and her high position in her society.

In I.A.11 the *white hand* of Juliet embraces some secondary collocations. *Wonder* and *blessing* can be considered secondary collocations. Juliet is regarded as divine and superhuman in Romeo's view. The *immortal blessing* that her lips produce supports such a feeling. In I.A.14 the primary collocation, *arm*, is linked to *strong* that can be regarded as a secondary collocate which draws attention to Hippolyta's *nobility*, and stresses an important point of her character. It is *strength* that is the natural characteristic of men. There might appear a sense of unnaturalness in her character. But this particular characteristic might be justified in so far Hippolyta is an Amazon.

In I.A.15 the *white hand* represents Cressida's striking beauty that is emphasised by Troilus at the opening of the play. This sheds light on Troilus' character as he is infatuated with love for Cressida and dominated by uncontrollable passion.

I tell thee I am mad
In Cressid's love; thou answer'st 'She is fair',

³Hibbard 1990, p. 37.

Pourest in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice;
Handlest in thy discourse,

(*Troil.* 1.1.51-55), p. 717

This particular point in Troilus' character makes him use a hyperbole that makes all white hands, set in comparison with Cressida's, look dark, incomparable and with almost of no sign of beauty: The collocation sets up a *white black* contrast to emphasise Cressida's beauty. In the second scene, there is another reference to the idea of beauty emphasised by the same collocation but with no use of contrast. This time it is Helen's *white hand*. The occasion is Pandarus' endeavour to make Cressida believe that Helen loves Troilus more than she does Paris. One of the signals provided by Pandarus is the incident of Helen's hand put on Troilus' chin in I.A.16. The essential purpose of this spectacle is to attract Cressida's attention to Troilus and to stress the point that he has been admired by the most beautiful lady of the world. The white hand of Helen is also stressed in I.A.17. In I.A.18 *white* collocates with *fingers* to draw attention not only to the aspect of Helen's beauty, but also to the idea of their enchantment. They have been conceptualised as magical, as they unarm and ultimately disarm Hector at the end of the war. The collocation might have a twofold function. It sets up a comparison between the *whiteness* of Cressida's hand and that of Helen. It eventually exhibits or at least foresees a tragic end of Hector and Troilus as both are ruined as a result of defending Helen and Cressida. The reiteration of this particular collocation again reveals not only that Troilus and Paris are obsessed with the beauty of Cressida and Helen, but it indirectly reminds us of the aspect of infidelity in both women. Shakespeare's early reference to Cressida's *white hand* functions as evidence that Cressida is also unfaithful. This is clearly identified as she does not keep the sleeve, Troilus's token of love, but hands it over to her new lover, Diomedes: "Twas one's that loved me better than you will./But now you have it, take it." (*Troil.* 5.2.92-93), p. 744.

A collocation sometimes carries secondary connotations. A sense of incongruity is felt in the example of *HV* (I.A.4) because the collocation exposes an ambiguous sense. It is employed within the scope of the same semantic field of swearing domain as *AYL*.

Orleans swears to Rambures by the white hand of his lady that the Dauphin is a gallant prince. This gallantry of the Dauphin, in fact no more than a mixture of boastfulness and uselessness in the battle field, is referred to by Orleans, who uses the collocation as a formula employed with oath pronouncing. It can be argued that the secondary collocation of *white* with *gallant* is employed ironically to mock the Dauphin, for there is apparently no real connection between the white hand and the Prince's gallantry. This use of the formula *white hand* looks peculiar and evokes special attention. There is no obvious reason that makes Orleans employ this collocation here. If he is serious, he is actually stressing the importance of the *white hand* of his lady, but that seems unlikely because the lady involved in the oath is unknown to us and it is not made clear why he uses the white hand here. As far as the condition that associates the collocation on the masculine level, it seems, of course from Orleans' viewpoint only, if he is serious in his oath, that the Dauphin's condition is unlike that of Orlando's. The Dauphin's gallantry is thought to be bogus by other characters and this may be significant for Orleans as well. Another connotation of *white*, as we shall see later, is cowardice and Orleans may suggest here that just as *lady* parallels *gentleman*, so *white* is to be taken with *gallant* as a secondary collocation. This would put an ironic gloss on *gallant* and mock the Dauphin implicitly rather than openly. This seems the best explanation of the use of *white hand* in this example, for in the ensuing battle the Dauphin shows his true colours.

I.A.1 establishes, however, another but different dimension within the scope of political life with special significance to servants and messengers. Cleopatra's *white hand* creates a symbolic world whose internal boundaries should not be violated in terms of political and royal etiquette by messengers and people of lower rank. The boundaries in Cleopatra's view should be made metaphorically visible so that they become accessible only to kings and high ranking people. This accessibility seems sometimes difficult even to the kings who tremble to kiss the blue veins of this *white hand*: "My bluest veins to kiss—a hand that kings/Have lipped, and trembled kissing." (2.5.29-30), p. 1012 (see BLUE I.B.1). If any transgression takes place, a feeling of fear will be stirred up in messengers who show disrespect to Cleopatra. Thidias, Caesar's messenger, who has been whipped, should feel scared in the presence of Cleopatra and fevered by her *white hand*. The *white*

hand from Antony's view has become a symbol of betrayal because she does not prevent the servant from kissing it, and thus becomes no more than common property without status. This scene in which Antony catches Thidias trying to kiss Cleopatra's hand evokes a feeling of outrage in Antony, whose psychological state at that moment pushes him to vent his fury, aroused by Caesar's challenge, on Cleopatra and Thidias. He considers that Cleopatra's hand, which should be his alone, is given to other characters to kiss regardless of their status which creates a sense of insincerity on Cleopatra's part. The collocation in *Ant.* creates an atmosphere of fear and terror in a different context for it establishes an implicit link between the *white hand* and *fever*. This special feature of the collocation makes it significant because this secondary collocation evokes the lady-wench contrast which mirrors differences in social status also revealed through colours. *Lady* on most occasions is associated with white to embody certain emblems of urbanity and nobility of origin. *Wench* has been employed with brown to portray lower class people who are from the country or generally less sophisticated (see BROWN II. 3 and 5).

The collocation in I.A.9 refers to Jessica's nature contrasted with that of her father's. The collocate indicates both Jessica's hand-writing and her physical hand. When Lorenzo receives her message, through which some of her virtues are revealed, he recognises her *hand* which here represents both her writing and the colour of her hand. The fairness and whiteness of Jessica's hand-writing or hand add nobility and merit to her personality which is mature and intelligent. The idea of *fairness* is understood as she decides to elope with Lorenzo and leave her father as a result of her unbearable situation in her father's house. The *whiteness* confirms her difference from her father in an intellectual rather than a physical nature. This difference has been more explicitly emphasised by herself when she says: "But though I am a daughter to his blood,/ I am not to his manners." (2.3.18-19), p. 433. The *white hand* in *Merch.* is understood on two levels. On one level, it apparently indicates Jessica's beauty and evaluates her external graces. The collocation might however be interpreted as an indirect allusion to the love relationship between Jessica and Lorenzo, for other characters believe that such a relationship does exist between them. Here Graziano utters "Love-news, in faith." (2.4.14), p. 433 as soon as Lorenzo appreciates Jessica's white hand. It similarly enjoys the same function of that in I.A.1 and

accordingly receives the same praise. On the second level, it stresses indirectly the values of the father-daughter difference(s), whose striking manifestation is seen in Jessica's state at her father's house that finally leads her to abandon it and elope with her lover.

Jessica's values are not those of Shylock, and it is not merely financial standards that separate them. Jessica's suggestion of tediousness and unhappiness is substantiated by the Shylock who goes to dinner...and who leaves his daughter behind locked doors with the threat that perhaps he will return immediately.⁴

In two examples I.A.3 and 19, the collocation carries a meaning of the unhappy situation in which some characters are involved. In I.A.3, it highlights a sense of purity and mercy that Claudius is constantly searching for. He realises his guilt, because his hands are stained with the blood of his brother, and therefore looks for an effective way to purify his soul and clean his hands. He wonders if there are enough drops of rain to wash his hands and make them as white as snow. The *white hand* symbolises innocence and would exclude any sense of guilt. The opposite symbolic meaning is expressed by using another colour rather than black. It is *red* that opposes the colour at issue and consequently sets up a contrast between two opposed abstract qualities(see *Mac.* 2.2.57-61, p. 983). The quality of guilt that overburdens and punishes Claudius's conscience, and the other apparently unobtainable quality of innocence which he earnestly craves to possess.

In I.A.19, *white* collocates with *hand* to emphasise the merits of Hermione's character. The collocation is linked to a secondary one that is later developed to bring out Leontes' jealousy of Polixenes that is about to destroy their marital love. The collocation foregrounds chastity as a dominant idea. The main collocation represents true maidenly feelings that are not easily overcome for a future husband. It, in addition, reveals Hermione's ultimate willingness and consent to get married to Leontes as indicated by her "I am yours for ever". Her sense of reluctance to agree immediately to marriage because of her maidenly feelings is expressed by "Three crabbèd months had soured" which Leontes had to suffer before she agreed to marriage. These "three crabbèd months" were

⁴Graham 1953, p. 150.

an uneasy period for him because he was in despair and some bitterness till he received the answer "I am yours for ever." The use of the primary collocation *white hand* by Leontes is to remind his wife of her previous situation of modesty and chastity as contrasted with her present one as he sees it. For Leontes is soon to accept that Hermione has revealed herself to be treacherous and disloyal, as he gets suspicious of the presumed illicit relationship between her and Polixenes, the King of Bohemia who is visiting Leontes' kingdom as an old friend. In fact, the collocate represents a number of abstract qualities that are viewed differently by the main characters. Hermione's hand, from Leontes' view, symbolises chastity and beauty on the one hand, but on the other it is associated with perfidy as it is given to Polixenes. But from her view it is of twofold symbolic function. It represents true friendship with Polixenes and it stands for marital fidelity as a reflection of the husband-wife relationship.

'Tis grace indeed.

Why lo you now; I have spoke to th' purpose twice.

The one for ever earned a royal husband;

Th' other, for some while a friend.

[She gives her hand to Polixenes.]

(1.2.108-11), p. 1104

To the young lovers Perdita and Florizel, I.A.20, a white hand is a symbol of true love, when he takes her hand as a symbol of betrothal and constancy.

Here the meaning of the phrase and gesture is displayed in all its depth and variety. First Leontes recalls the hand-giving of a boy and girl as the symbol of requited love. Hermione adds the religious as well as the legal sense of joining hands in holy matrimony and, by way of allusion, makes us think of the triadic circle of the graces. Then memory is replaced by actuality; the hands of Hermione and Polixenes meet in friendship. And this is the moment when, for Leontes, all the rational meanings of hand-giving become peripheral and only the magic of the age-old gesture remains in the centre of his emotional universe:

Too hot, too hot!

To mingle friendship far is mingling bloods.⁵

In Act IV, the white hand stands for many things such as generosity, modesty, chastity, love and perhaps even forgiveness, though it can also be used to imply the loss of some of these virtues.

I. B. head, hair(s), beard(s):

The second sub-category includes thirty-three examples where the collocation of white with *hair*, *beard* and *head* contains certain prominent and primary and some secondary implications. In almost all the examples, the collocation produces a primary implication of old age. The secondary implication may be realised either immediately or more distantly. *White* collocates with *hair* in fifteen examples in which wisdom is the most outstanding and remarkable secondary implication in I.B.2, 7, 10-11. In addition to wisdom, seriousness and respect might be added to I.B.7, maturity to I.B.10 and gravity to I.B.11. The secondary implication of peaceful respect and consideration in I.B.13 is noticeable, and in I.B.18 it is pity and respect. In an exceptional example, the primary collocation in I.B.26 has to be understood in terms of youthfulness, and its secondary implication conspicuously characterises manliness and masculinity. Contrary to the previous secondary implication, cowardice and unmanliness is the implication in I.B.27. Another set of secondary implications is derived from the collocation of *white* with *beard* in fourteen examples. The collocation centres on old age to bring out experience in I.B.2, 16 and 33, truthfulness and reliability in I.B.20 and weakness in I.B.22 and 32. It has a commonplace implication of pity and respect in I.B.18 and 25. An unusual implication of evil, however, is found in I.B.4. The final group in this sub-category includes four examples of the collocation of *white* with *head* to present two main implications of foolishness in I.B.14-15 and respect and consideration in I.B.11.

I.B.1 I should think this a gull, but that the white-bearded fellow speaks it. Knavery cannot, sure, hide himself in such reverence.

(*Ado* 2.3.117-19), p. 550

⁵Leimberg 1987. p. 132.

(*Ado* 2.3.117-19), p. 550

I.B.2 My very hairs do mutiny, for the white
Reprove the brown for rashness, and they them
For fear and doting.

(*Ant.* 3.11.13-15), p. 1021

I.B.3 Close by the battle, ditched, and walled with turf,
Which gave advantage to an ancient soldier,
An honest one, I warrant, who deserved
So long a breeding as his white beard came to,
In doing this for 's country.

(*Cym.* 5.5.14-18), p. 1157

I.B.4 I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand
blue-caps more. Worcester is stolen away tonight. Thy father's beard is turned
white with the news. You may buy land now as cheap as stinking mackerel.

(*IHIIV* 2.5.359-63), p. 466

I.B.5 That villainous, abominable misleader of youth, Oldcastle; that old white-bearded
Satan.

(*IHIIV* 2.5.467-68), p. 466

I.B.6 That he is old, the more the pity, his white hairs do witness it.

(*IHIIV* 2.5.472-73), p. 467

I.B.7 There is not a white hair in your face but should have his effect of gravity.

(*2HIIV* 1.2.161-62), p. 514

I.B.8 Do you set down your name in the scroll of youth, that are written down old with
all the characters of age? Have you not a moist eye, a dry hand, a yellow cheek, a
white beard, a decreasing leg, an increasing belly? Is not your voice broken, your
wind short, your chin double, your wit single, and every part about you blasted with
antiquity? And will you yet call yourself young?

(*2HIIV* 1.2.179-86), p. 514

I.B.9 My lord, I was born about three of the clock in the afternoon with a white head, and
something a round belly.

(*2HIIV* 1.2.187-89), p. 514

I.B.10 Go bear this letter to my lord of Lancaster; this to the Prince; this to the Earl of

since I perceived the first white hair of my chin.

(2*HIV* 1.2.239-43), p. 515

I.B.11 I know thee not, old man. Fall to thy prayers.
How ill white hairs becomes a fool and jester!

(2*HIV* 5.5.47-48), p. 538

I.B.12 Good morrow, old Sir Thomas Erpingham.
A good soft pillow for that good white head

(*HI* 4.1.13-14), p. 584

I.B.13 ... a good leg will fall, a straight back will stoop, a black beard will turn white, a curled pate will grow bald, a fair face will wither, a full eye will wax hollow, but a good heart, Kate, is the sun and the moon—or rather the sun and not the moon, for it shines bright and never changes, but keeps his course truly.

(*HI* 5.2.159-65), p. 595

I.B.14 So minutes, hours, days, weeks, months, and years,
Passed over to the end they were created,
Would bring white hairs unto a quiet grave.

(3*HIV* 2.5.38-40), p. 104

I.B.15 Singe my white head; and thou all-shaking thunder.
Strike flat the thick rotundity o'th' world,

(*KL* 3.2.6-7), p. 959

I.B.16 Your high-engendered battles 'gainst a head
So old and white as this. O, ho, 'tis foul!

(*KL* 3.2.23-24), p. 959

I.B.17 *Gloucester*: By the kind gods, 'tis most ignobly done,
To pluck me by the beard.

Regan: So white, and such a traitor?

(*KL* 3.7.33-35), p. 963

I.B.18 Ha! Goneril with a white beard? They flattered me like a dog, and told me I had the white hairs in my beard ere the black ones were there.

(*KL* 4.5.96-98), p. 967

I.B.19 Had you not been their father, these white flakes
Did challenge pity of them.

- Did challenge pity of them.
(*KL* 4.6.28-29), p. 969
- I.B.20 In speech it seemed his beard all silver-white
(*Luc.* 1405), p. 251
- I.B.21 Superfluity comes sooner by white hairs, but competency lives longer.
(*Merch.* 1.2.8-9), p. 428
- I.B.22 Whitebeards have armed their thin and hairless scalps
Against thy majesty.
(*RII* 3.2.108-9), p. 382
- I.B.23 When I behold the violet past prime,
And sable curls ensilvered o'er with white;
(*Somm.* 12. 3-4), P. 752
- I.B.24 And summer's green all girded up in sheaves
Borne on the bier with white and bristly beard:
(*Somm.* 12.7-8), p. 752
- I.B.25 Let not thy sword skip one.
Pity not honoured age for his white beard;
(*Tim.* 4.3.111-12), p. 900
- I.B.26 Being so few and well disposed, they show
Great and fine art in nature. He's white-haired—
Not wanton white, but such a manly colour
(*TNK* 4.2.123-25), p. 1249
- I.B.27 Mounted upon a steed that Emily
Did first bestow on him, a black one owing
Not a hair-worth of white—which some will say
(*TNK* 5.6.49-51), p. 1255
- I.B.28 And she takes upon her to spy a white hair on his chin.
(*Troil.* 1.2.135-36), p. 719
- I.B.29 Marry, at the white hair that Helen spied on Troilus' chin.
(*Troil.* 1.2.146-47), p. 719
- I.B.30 Quoth she, 'Here's but two-and-fifty hairs on your chin, and one of them is white.'
(*Troil.* 1.2.153-54), p. 719

white? That white hair is my father, and all the rest are his sons.'

(*Troil.* 1.2.156-58), p. 719

I.B.32 Ha! By this white beard I'd fight with thee tomorrow.

Well, welcome, welcome! I have seen the time.

(*Troil.* 4.7.92-93), p. 741

I.B.33 By my white beard,

You offer him, if this be so, a wrong

Something unfilial. Reason my son

Should choose himself a wife, but as good reason

The father, all whose joy is nothing else

But fair prosperity, ...

(*WT* 4.4.404-409), p. 1121

All the examples are mainly concerned with a primary implication of old age. The sense of old age is assigned a neutral function and it will be discussed in the final section of this sub-category. The sets of secondary implications are worth careful analysis and therefore will be discussed first. In I.B.2 *white* contrasts with *brown*, *white* symbolising wisdom scolds *brown* for rashness. Meanwhile *brown* the symbol of youth and valour scolds *white* for cowardice and infatuation. The sense of wisdom does not really exist with old age in I.B.10. Falstaff's claim of wisdom is only an apparent and not a real manifestation. That sense needs more polishing and reconsideration to acquire the real essence of wisdom and that is why Lord Chief Justice criticises him so severely in I.B.7. His vituperation presumably implies that Falstaff should behave more wisely and seriously due to his old age. Falstaff's condition under verbal attack and behavioural criticism gives an idea of Falstaff as a character void of dignity. The lack of the implication of dignity and wisdom comes out with an impression of foolishness. Falstaff's white hairs tell of his old age but with no sense of respect. Prince Hal at the moment of his coronation rejects, despises and ignores him completely in I.B.11. Had his old age showed or been accompanied by any sense of respect, he would have not been ignored.

White hairs are associated with peaceful respect and consideration in I.B.14, and the *white flakes* in I.B.19 express Cordelia's view of her father as an old venerable man.

Lear's old age and vulnerability demand consideration for he has devoted his life to the welfare of his daughters and those closest to him. Cordelia's statement in I.B.19 reveals that her father has been mistreated by Regan and Goneril despite his old age and the respect due to him both as an old man and a father. The claim "[D]id challenge pity of them" shows that Lear's situation demands mercy from his ungrateful daughters. To Cordelia's astonishment, Lear's old age and situation did not touch and move the hearts of her sisters. Cordelia's comment "Was this a face/To be opposed against the warring wind?" (*KL* 4.6.28-29), p. 969 reveals another function of the white flakes in the storm scene. It focuses on Lear's humiliation and vulnerability in his old age.

The collocations examined so far all underline the idea of old age as a dominant theme. But we have in I.B.26 a different case as *white-haired* has to be understood in terms of youth together with an aspect of masculinity. It therefore establishes a marked feature and comes out with an exceptional connotation that, according to the Messenger, is accounted nearly a blond colour with no connotation of effeminacy "Not wanton white", but of vigorousness, "a manly colour". The collocation is part of a picture of one of Palamon's knights described by the Messenger:

Which shows an active soul. His arms are brawny,
Lined with strong sinews—to the shoulder piece
Gently they swell, ...

...

But when he stirs, a tiger. He's grey-eyed,
Which yields compassion where he conquers; sharp
To spy advantages, and where he finds 'em,
He's swift to make 'em his. He does no wrongs,
Nor takes none. He's round-faced, and when he smiles
He shows a lover; when he frowns, a soldier.

...

His age, some six-and-thirty. In his hand
He bears a charging staff embossed with silver.

(4.2.127-29; 132-37; 140-41), p. 1249

The description depicts someone who is almost perfect, but *white-haired* raises a question. The question is why did this collocation carry a connotation of youth in this particular play, although the collocates in the other examples refer to old age? The second problematic issue is that the aspect of youth could be referred to by other colours and collocates since white hair is normally employed in a different semantic field. The aspect of youth has been referred to by black in the same play (Cf. *She loved a black-haired man*, *TNK* 3.3.31), p. 1240 and (*Nearer a brown than black, stern and yet noble*, *TNK* 4.2.79), p. 1248. This diversity of colours used to highlight the same theme answers the second problematic issue. It suggests that such a device is thought to be Fletcherian and not Shakespearean as Shakespeare never used white to illustrate youthfulness and vigour. It, in other words, reinforces the idea held by some critics that the play was written in collaboration.

Contrary to the implication of I.B.26, cowardice and weakness are the main associations in I.B.27 though otherwise the collocation rarely signifies such an interpretation.

The collocation sets up a marked implication of evil in I.B.6. The connotation of the collocation is supposed to deny all allegations carried out by Prince Hal against Falstaff. Falstaff acknowledges his old age and the *white hairs* witness to his condition. He is an old man who thinks that his condition merits pity and mercy from the Prince who gives a negative impression about him. He is, in the Prince's view, the embodiment of devilishness and wickedness. "There is a devil haunts thee in the likeness of an old fat man;" (2.5.452-53), p. 466 and "That villainous abominable misleader of youth, Oldcastle; that old white-bearded Satan." in I.B.5. In the previous example, the collocation connotes a sense of devilishness, at least in the view of the Prince. The collocation is pre-modified by *old* to give an idea about Falstaff's physical constitution and post-modified by *Satan* to stigmatise his old age by wickedness as a new characteristic and marked feature. But there is a certain playfulness in this scene which might lead one to assume that normal connotations were upset, though there is an element of seriousness which will be re-inforced when Hal rejects Falstaff.

In the second part of this sub-category, the collocation of *white* with *beard* brings out a different set of implications. Experience is the conspicuous implication in I.B.3. A beard together with this specific colour indicates generally old age with an allusion to experience. The *white beard* of the ancient soldier alludes to his old age that is characterised by experience of long service and valour. Posthumus identifies to the Briton Lord the narrow lane through which the Britons have fled after being defeated.

A further implication may find expression in I.B.17. Gloucester's white beard undoubtedly portrays him as an old man. But in evaluating Gloucester's portrayal, in addition to old age, dignity is a second sense of the collocation together with experience. Regan mocks the concept of Gloucester's dignity through the mutilation of his beard. "To mutilate a beard in any way was considered an irreparable outrage."⁶ Her joining of *white* with *traitor* as a secondary collocation emphasises her scorn for the accepted link between old age and honesty. Her sardonic emphasis expresses her anger and hatred which is motivated by his help to Lear, though the play suggests that he is, or tries to be, a good subject to King Lear. A change in the ruler makes loyalty difficult to sustain.

The collocation in I.B.1 carries the implication of truth and reliability. Benedick while hiding is made to overhear the conversation between Leonato, Don Pedro and Claudio. As Benedick suspects a trick by Leonato to deceive him, he criticises his trustworthiness. His verbal attack includes such words as *gull*, deception, that supports his belief in the falseness of his friend. But he cannot accept this supposition because Leonato is a white-bearded fellow. In his view the white beard creates an impression of respectability and truth, and makes the hiding of deception and wickedness under a dignified appearance impossible.

Another implication of white beard is weakness in I.B.22 and 32. The collocation in I.B.22 conceptualises old age in Scroop's ill-tidings to the King. The collocation implies weakness and protest. The bad news concludes very briefly that almost all England including the very old and young have revolted against King Richard II and support Bolingbroke. The protest includes both young and old people, who have armed

⁶Dyer 1883, p. 455.

themselves to the teeth, to dethrone the present king. The concept of old age has been understood by the implication of the primary collocation of *white beard(s)* and reinforced by the secondary collocation of *thin and hairless scalps*. Even those normally considered too old to fight have risen against the King. The implication of the primary collocation overwhelms the concept at issue with a sense of weakness. The image of war has been accomplished by another concept of weakness: "Boys with women's voices/Strive to speak big, and clap their female joints" (*RII* 3.2.109-10), p. 382 provides a focus on another subordinating aspect of the above image.

The same implication is found in I.B.32. Nestor's challenge to Hector to a duel includes the dignified reference to his *white beard* to underline the seriousness of his intention, despite his old age. Although he is no longer an equal to Hector on the battlefield because of his old age and weakness, he wishes he could fight to secure his chivalrous significance as I.B.32 shows. One of the basic reasons of Nestor's employment of the white beard in his oath is because it symbolises his old age and reflects his chivalrous honour despite his weakness.

It seems that certain physical parts of the human body collocate with white to constitute a lofty code of noble values and oath-taking terminology. When oath-taking foregrounds female virtues or qualities, it is *hand* that collocates with white. We have already seen how the *white hand* of Orleans' lady is used for such a purpose. *Beard* collocates with white to emphasise a code of manly features. It symbolises dignity and respectability and significantly accounts for a considerable number of years, generally associated with wisdom and experience. This code allows white beard to be used in oaths as in I.B.33 in the scene of celebrating the feast of sheep-shearing. The disguised Polixenes asks his son Florizel, who is still unaware of the presence of his father, about his father's physical condition. Florizel's positive description makes his own father discover himself and swear an oath, which implies both his age and his weakness.

The white beard in I.B.24 stresses the implication of maturity and ripeness through a colour contrast. Green contrasts with white to focus on two different periods of human life. This technical device embodies a cycle of growth/ripeness of the plant. It likewise

implies a parallel to human youth and maturity. Other implications can be involved in the contrast such as (rashness/wisdom; inexperience/experience).

The secondary connotation of pity is revealed in I.B.25. The collocation denotes the usual concept of old age. The scene is dominated by a sense of unpleasant and unfavourable human qualities. The collocation occurs in Timon's request to Alcibiades to destroy Athens and kill all its people without sparing the lives of the young or the old. It is generally supposed that in difficult situations and dangerous conditions, a white beard is taken to be a mark by which the old are pardoned, helped or at least not harmed. This is manifested in the dominating sense of pity and forgiveness that would have no place in Timon's world as Alcibiades is requested to ignore such a supposition and bring calamity on all Athenians for their flattery and hypocrisy.

The idea of flattery has been further emphasised in *KL*. King Lear complains in I.B.18 against hypocrisy and resentment of flatterers. *Beard* collocates with *white* to symbolise false relationship and utter ingratitude. The sense of symbolism has been sustained by Goneril as a symbol of flattery, and the way King Lear has been treated. As far as the first point is concerned, Hunter suggests that.

It seems as if something in Gloucester's action or tone of voice suggests flattery. I have suggested that Gloucester, when he recognizes the King's voice, falls to his knees like a loyal servant. Lear's mind immediately harks back to Goneril as archetype of flatterers—and *this* Goneril has a white beard.⁷

The collocation of *white* with *hair* is normally understood to imply the rest and respect that King Harry thinks appropriate for old age in I.B.11, although many old men, including Falstaff and Lear, do not behave in a way that old men should. Falstaff is scorned by Henry V as a fool and a jester, and in I.B.15 Lear despite his white hair challenges the storm. This suggests perhaps that he is behaving with stupidity and madness. Lear's white head amid the increasingly furious storm indicates an old age which is not behaving in a way appropriate to it. This behaviour, in my opinion, might implicitly include another persistent idea in Lear's mind. His unshakeable will and unwavering determination make

⁷Hunter 1980, pp. 285-86.

him defy unreasonably the elements of nature, especially the storm, despite his old age. In I.B.21 the white hairs give another aspect of old age or what might be taken for old age. Portia and Nerissa are discussing happiness in relation to possible husbands and wealth. Portia feels weary because of a lack of interest, hope and inspiration in her life, but according to Nerissa happiness is to be found in a moderate standard of life. She suggests that those who are rich easily fall into excess, and excess brings with it the signs of old age such as white hair. But in such a case the white hair would not symbolise respect and wisdom so much as sinfulness and self-indulgence. Her shrewd insight covers a maxim of balance between excess and moderation because “[S]uperfluity comes sooner by white hairs, but competency lives longer.” (*Merch.* 1.2.8-9), p. 428.

In the examples (20-33), the collocation focuses mainly on the idea of old age with one exception in I.B.26. The same implication has been emphasised in I.B.7 to prove and make Falstaff completely convinced of the fact that he is an old man. This implication has been the central concern of the Lord Chief Justice's argument with Falstaff. In I.B.7 the Lord Chief Justice challenges Falstaff and enumerates a number of physical features that are accounted evidence to refute Falstaff's argument and pretension of being young. They form a series of co-ordinating collocations of which the white beard is the central indicator of Falstaff's old age and supported by other remaining secondary signs. Despite this evidence, Falstaff's conduct has been criticised. He compares himself to a wassail candle that burns itself and lasts for a whole night for the interest of others to prove his growth and old age. “A wassail candle, my lord, all tallow—if I did say of wax, my growth would approve the truth.” (*2HIV* 1.2. 159-60), p. 514. Later Falstaff gives an almost full account of his own personality using the white head in I.B.8 as an indication of his old age. He wants to give an impression that from the early hours of his birth he was born with the feeling of old age.

The primary collocation has been generally supposed to denote a number of years lived except in I.B.8. Such a supposition may include, on a special occasion, some different implication. The collocate turns and becomes white as a result of fear and sudden unexpected news as in I.B.13. Falstaff tells Prince Henry that his father's beard has been turned white out of fear.

King Henry V's brief description of some parts of the human body reflects the idea of their development to a certain point after which they begin to wither and decline. He makes an exception to this general fact that *heart* never spiritually withers, but glows with passion and shines with all sublime meanings of love in I.B.13. His use of such a description and exception was just to win Catherine's heart. *Beard* as one of the prominent parts of the human body embodies two concepts of the human development by the colour-contrast in this particular description. *Black* refers to the prime of youth, whereas white indicates the final stage of the human life.

The collocations and their implications that are discussed so far in the second sub-category all emphasise the concept of old age with some focus on other ideas or associations. Some of the associated implications are sometimes easily and immediately realised, others need more attention and analysis. The following third sub-category highlights other aspects and features of the human body.

I. C. cheeks:

In the third sub-category white collocates with *cheek(s)*. The purpose is to throw light on cases where the collocation reflects upon implications of further feelings, spontaneous reactions and physical attitudes of the human nature.

I.C.1 ... Our veiled dames

Commit the war of white and damask in
Their nicely guarded cheeks to th' wanton spoil
Of Phoëbus' burning kisses.

(*Cor.* 2.1.212-15), P. 1076

I.C.2 How doth my son and brother?

Thou tremblest, and the whiteness in thy cheek
Is apter than thy tongue to tell thy errand.

(*2HIV* 1.1.67-69), p. 512

I.C.3 Good morrow, gentle mistress, where away ?

Tell me, sweet Kate, and tell me truly too,
Hast thou beheld a fresher gentlewoman,

Such war of white and red within her cheeks?
What stars do spangle heaven with such beauty
As those two eyes become that heavenly face?

(*Shrew* 4.6.28-33), p. 48

I.C.4 By this, the boy that by her side lay killed
Was melted like a vapour from her sight,
And in his blood that on the ground lay spilled
A purple flower sprung up, chequered with white,
Resembling well his pale cheeks, and the blood
Which in round drops upon their whiteness stood.

(*Ven.* 1165-70), p. 235

White and *damask* (i.e. pink or light red) collocate with *cheeks* in I.C.1 to describe what the normal facial colours of noble ladies in Rome are. They would use veils to protect their faces from the sun so that these white and red complexions could be preserved. But they are so anxious to see Coriolanus properly and fully that they set aside their veils and thus expose their faces to the sun, which at all other times they would regard as damaging to their complexions. Even the noblest women with the best complexions are prepared to risk everything to get a good view of Coriolanus.

In I.C.3 Petruchio addresses the old man Vincentio as a gentlewoman, and praises the contest of white and red in *her* cheeks, comparing *her* eyes to two bright stars. His reference to the war of white and red within the supposed gentlewoman signifies beauty associated with young women. His purpose is just to make Kate follow and agree with him in all he says. It has been argued that the war of white and red in I.C.3 alludes to the Wars of the Roses. "Shakespeare intends a metaphorical reference to the Wars of the Roses."⁸ In my view, the collocation does not allude to or bear any metaphorical reference. It simply refers to the implication of beauty of a feminine complexion as understood from Petruchio's address.

⁸Oliver 1994, p. 211.

When *damask* is involved in the collocation, the implication is of pleasant and favourable qualities. But when other colours are involved, the implication may well be different as suggested in I.C.4. The collocation metaphorically refers to Adonis' cheek. Adonis has been transformed into a flower, whose withering explains his fading beauty, after being slain by the boar. He is now set into a new atmosphere whose portrayal is completed by the two colours. The purple stands for Adonis' blood and white for the paleness of his cheeks. The flower symbolically represents Adonis whose condition has been linked with its condition. One can easily predict the situation in the above example as the flower fades away. The collocation, as it is part of the picture depicting Adonis, carries the shadow of death. When the flower is in bloom, the situation is reversed and Adonis' beauty becomes a subject worth praising. Accordingly, the collocation, with the support of red, conveys an opposite atmosphere. At the opening of the poem, Adonis' situation is of "More white and red than doves or roses are—" (*Ven.* 9), p.225. The collocate is no longer pale but of a different nature worked out through the Shakespearean device of employing two colours, naturally opposite and in conflict, to emphasise Adonis' beauty: "It is a familiar Petrarchist trope for the complexion of the beloved, embodying that blend of opposites which defines beauty..."⁹ When only white collocates with cheek the implication is of a different nature as in I.C.2. The whiteness of Morton's cheek reflects a sense of paleness out of fear of death. Morton's report of the battle of Shrewsbury gives an almost full description of his physical condition. The implication of cowardice and fear is understood from Morton's trembling and whiteness on his cheek that replaces the mission of his tongue to convey the description. This particular physical feature of the terror-stricken Morton has been mirrored by Northumberland. He realises through Morton's white cheek how much the latter has been terrified.

Two important issues are worth an observation. First, the implications have been effectively worked out through a technique of using some basic and non-basic colours with *white*. It is *damask* in I.C.1 that beautifies the cheeks of the Roman dames. *Red* in I.C.3 signifies the same ultimate purpose of I.C.1. In I.C.4 *red*, more specifically blood

⁹Hulse 1978. p. 100.

and purple set a sort of compromise and reconciliation with white to portray the situation after the death of Adonis. The collocation establishes an implication of youthfulness and beauty in I.C.1 and 3. It sets up the implication of cowardice and fear in I.C.2. The bitter end or death is the implication of I.C.4 as an outcome of setting some colours in opposition for symbolic images. Second, the technique of the colours involved in the competition, employed to appreciate the situation in I.C.1 and 3, is motivated through exposure to the sun.

I. D. eye, eyelids, brows:

White collocates with *eye* or a metaphor for eye three times. The collocation of white with eye embraces two implications in I.D. Pious admiration and respect can be inferred from I.D.1 and 3 because of the sub-collocations of *sanctifies* and *bright angel*. In I.D.2 admiration, love and beauty are the implications.

I.D.1 ... Our general himself makes a mistress of him, sanctifies himself
with's hand, and turns up the white o' th' eye to his discourse.

(*Cor.* 4.5.199-201), p. 1091

I.D.2 'Tis her breathing that
Perfumes the chamber thus. The flame o' th' taper
Bows toward her, and would underpeep her lids,
To see th' enclosed lights, now canopied
Under these windows, white and azure-laced
With blue of heaven's own tinct.

(*Cym.* 2.2.18-23), p. 1140

I.D.3 O, speak again, bright angel; for thou art
As glorious to this night, being o'er my head,
As is a wingèd messenger of heaven
Unto the white upturnèd wond'ring eyes

(*Rom.* 2.1.68-71), p. 345

In I.D.1 the collocation alludes to Aufidius' attitude towards Coriolanus. Aufidius welcomes Coriolanus and both decide to change their dispositions and be friendly with each other as far as their future expeditions are concerned. Aufidius' situation for the time being is discerned as a childlike or womanlike one, for the whiteness in his eyes suggests that he is looking up to Coriolanus as though he is in the inferior position both physically and metaphorically. It expresses humbleness and courtesy intermingled with a shade of pious seriousness and commitment to Coriolanus' proposal as regards the attack on Rome. The idea of worship and piety is cognitively understood through the secondary collocations of *makes a mistress of him* and *sanctifies himself with's hand*.

The collocation in I.C.3 enhances the concepts of admiration and even adoration that generally revives the atmosphere of love. The up-turning of the whiteness of Romeo's eye reflects his inner passion towards Juliet and expresses some kind of religious devotion. Her bright appearance at night evokes his admiration and arouses the feelings of attraction in himself. His description in I.D.3 includes some supporting secondary collocations that mark *night* as a dominating image, which illustrates the common white versus black concept. Romeo's description of Juliet as bright angel, glorious and the messenger of heaven, all provide substantial reasons for his quasi-religious admiration of her.

In I.D.2 *white* collocates with *windows* to refer metaphorically to eyelids to reflect beauty. The collocate is metaphorically and not lexically referred to as *lights* in Giacomo's description of Innogen when he was cunningly conveyed into her bedchamber. In I.D.2 three colours are used to portray Innogen's beauty through a technique of colour-contrast. White refers to the idea of transparency of her eyelid. Azure refers positively to some desirable objects and qualities, such as nobility, especially when it collocates with some parts of the human body. It has been regarded as a subtle colour of an exquisite picture through its contrast with white. But what makes Innogen's eyes and eyelids more glamorous is the streak of the heavenly colour involved in the description. There might be a sense of religious devotion, that we have touched upon in I.D.1 and 3 because of some sub-collocate such as *heaven*, but it sounds weaker and not as substantial as in the other two examples.

I. E. bosom, heart:

In I.E. *white* collocates with *bosom* and *heart* to foreground purity, chastity and love in I.E.1 and innocence mixed with cowardice in I.E.2 .

I.E.1 'To the celestial and my soul's idol, the most beautified Ophelia'—that's an ill phrase, a vile phrase, 'beautified' is a vile phrase. But you shall hear—'these in her excellent white bosom, these'.

(*Ham.* 2.2.110-13), p. 665

I.E.2 My hands are of your colour, but I shame
To wear a heart so white.

(*Mac.* 2.2.62-63), p. 983

In I.E.1 the collocation occurs in Hamlet's love-letter to Ophelia. Basically, it must be considered the most important part of the letter because it serves Hamlet's aim. Hamlet intends to emphasise his former appreciation of Ophelia's character before the changes in the kingdom such as the death of his father and the marriage of his mother took place. More specifically, it concentrates on a particular feature of her character. *White bosom* reflects Hamlet's view of Ophelia's purity and refutes any supposition that Ophelia was his mistress. The collocation seems to have an internal rather than external impact. It is not Ophelia's complexion that matters here, but her simple-heartedness. The same impact is aimed at in I.E.2 through Lady Macbeth's feeling of shame to have as white a heart, the symbol of cowardice, as that of her husband. The previous example contrasts two colours; white that is explicitly mentioned and red that should be implicitly perceived. Red is the colour that stains Macbeth's hands in the example that precedes the example under discussion:

Will all great Neptune's ocean wash this blood
Clean from my hand ? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

(*Mac.* 2.2.58-61), p. 983

The example at issue sets a contrast through Lady Macbeth's reference to the actual nature of her husband with that after the murder. The transformation of Macbeth's character has been indicated by the colour-contrast. The *white heart* expresses the idea of cowardice and stands for Macbeth's internal nature before committing the murder. His friendly and tender nature is described by his wife as "[I]t is too full o' th' milk of human kindness" (*Mac.* 1.5.16), p. 980. Without the temptation and persuasion of his wife, he would not have committed the crime. The colour of Macbeth's hands as well as his wife's is the only prevailing colour in their unbearable situation. Red is the symbol of murder. Lady Macbeth, therefore, recollects her husband's cowardice and innocence by collocating white with heart. The contrast in fact can be seen to include some other aspects such as guilt with innocence and *Macbeth after the murder* with *Macbeth before the murder*.

I. F. mouth, teeth, saliva:

I.F.1 If it be a hot day and I brandish anything but my bottle, would I might
never spit white again.

(*2HIV* 1.2.211-13), p. 515

I.F.2 Be thy mouth or black or white,
Tooth that poisons if it bite,

(*KL* 3.6.24-25), p. 962

I.F.3 This is the flower that smiles on everyone
To show his teeth as white as whalës bone,

(*III* 5.2.331-32), p. 301

The collocate in I.F.1 may have an unusual interpretation. It is implicitly understood to reflect the liquid nature that reflects health. It indicates either saliva that comes out of Falstaff's excessive drinking of wine or it refers to a real liquid of a different nature that is emitted or sent out as a sign of health. Falstaff's implicit collocates might bear a pejorative implication of the sexual innuendo of his semen. In I.F.2 *white* collocate with *black* to mean all or anything no matter what colour is involved. In I.F.3 *white* collocates with *teeth* to display one of Boyet's physical characteristics. The purpose is to concentrate on a particular feature of his character. It can be either his simple-heartedness together with his

- I.G.7 Who o'er the white sheet peers her whiter chin,
(*Luc.* 4.72), p. 243
- I.G.8 To blush at speeches rank, to weep at woes,
Or to turn white and swoon at tragic shows,
(*Lov.* 3.08-9), p. 773
- I.G.9 The beards of Hercules and frowning Mars,
Who, inward searched, have livers white as milk?
(*Merch.* 3.2.85-86), p. 439
- I.G.10 It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.
(*Oth.* 5.2.3-5), p. 849
- I.G.11 For flesh and blood, sir, white and red, you shall see a rose.
(*Per. Sc.* 19.41-42), p. 1058
- I.G.12 There let him sink, and be the seas on him.
White-livered renegade, what doth he there?
(*RIII* 4.4.394-95), p. 215
- I.G.13 Alas, poor Romeo, he is already dead—stabbed with a white wench's black eye,
run through the ear with a love song, ...
(*Rom.* 2.3.12-14), p. 347
- I.G.14 For all the water in the ocean
Can never turn the swan's black legs to white,
(*Tit.* 4.2.100-101), p. 143
- I.G.15 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.
(*TN* 1.5.228-29), p. 697
- I.G.16 And little luce with the white legs, and bouncing Barbara.
(*TNK* 3.5.26), p. 1241
- I.G.17 'Twas I won the wager, though (*to Lucentio*) you hit the white,
(*Shrew* 5.2.191), p. 52
- I.G.18 More white and red than doves or roses are—
Nature that made thee with herself at strife

Saith that the world hath ending with thy life.

(*Ven.* 10-12), p. 225

I.G.19 'Didst thou not mark my face? Was it not white?

Sawest thou not signs of fear lurk in mine eye?

Grew I not faint, and fell I not downright?

(*Ven.* 643-45), p. 231

The significance of beauty in I.G.2 is linked with a sense of chastity. Giacomo's portrayal of Innogen, while sleeping in her bedchamber, is enriched by two implications. The explicit one refers to her physical beauty. The implicit indicates her purity through the white sheet. This particular characteristic is among other spiritual and physical constituents that shape her character. It is, however, among other qualities that are observed and portrayed by Giacomo at her bedchamber. Innogen's chastity has been emphasised by *fresh lily* that is looked at as the emblem of virtue and of the Virgin Mary. Both fresh lily and white sheet reflect only the spiritual side of Innogen's character in Giacomo's description. There is also a secondary connotation in that *white* is linked with *rubies*, here implying red and rich. The common portrayal of female beauty by using the white-red contrast is thus implied.

The *white sheet* of the previous example is in fact one of Shakespeare's commonest techniques used for evaluating the implication of beauty together with chastity. This particular implication occurs in I.G.7 to emphasise Lucrece's beauty as well as to prove her fidelity to her husband. The implication of purity can be expressed by whiteness alone as in I.G.1. But the contrast involves one of association with red instead. It is blushes that replace red to render the same function.

Colour-contrast is Shakespeare's device to foreground beauty. In I.G.3 white and red are used to describe Armado's beloved; white refers to her flesh and red to her blood or cheeks. Armado believes that the contrasted colours reflect maturity as green in the preceding line of the scene reflects immaturity:

Armado: Green indeed is the colour of lovers, but to have a love of that colour, methinks Samson had small reason for it. He surely

affected her for her wit.

Mote: It was so, sir, for she [Delilah] had a green wit.

(*J.L.L.* 1.2.83-86), p. 284

White and red are inseparable in the physical constitution of Armado's beloved. Generally speaking, red is the colour that is used to describe the blushing cheeks out of embarrassment, and white for fear and paleness. Together they normally imply female beauty, especially that associated with noble women. But the cheeks of Armado's beloved will never be dominated by either colour. This makes her faults unknown because of a streak of whiteness, and the symptoms of fear and paleness are again unknown because of the streak of redness as described by Mote in I.G.4. But Berowne's beloved in I.G.5 is described as whitely wanton. This collocation alludes to Rosaline as pale and sexually provocative. "[T]he worst of all—/A whitely wanton with a velvet brow" together suggest that the white and velvet combine to imply suggestiveness and sexuality, but despite or perhaps even because of these features, Berowne still loves her. The junction of white and black (which is probably implied by velvet) suggests a mixture of purity and sexiness. This example reminds us of Shakespeare himself whose mistress, also black (II.A.14) could be considered beautiful despite the absence of those features traditionally regarded as beautiful, such as white and red cheeks.

The colour-contrast has been developed through a number of stages in I.G.6. Each stage signifies an important development of Lucrece's life. This technique has been introduced almost from the beginning of the poem to stress Lucrece's two prominent qualities. The implications are clear since the colours are used by Collatine, Lucrece's husband, to praise his wife. Virtue is the implication of white, and beauty is the implication of red.

White symbolizes the virtue of Lucrece. Red is used with varying implications, representing shame in one passage, lust in another. Most important of all it represents the pure, untainted blood of Lucrece (1742-1749). Red and white give the two poles of Lucrece's being; she is the

rose and the lily together ... The loss of that “clear vnmatched red and white” which had “triumph” in Lucrece symbolizes her tragedy.¹⁰

The function of both colours in I.G.11 can be understood to conclude Marina's beauty as Boult's description implies. He uses white to refer to her flesh and red to her blood. I think that the same implication in I.G.6 of the same colours are applied to Marina's character. White refers to her chastity and red to her beauty. The first assumption of I.G.11 applies also to I.G.15. The implication of Olivia's beauty, in Viola's view, is a mixture of white and red. It is a real beauty and it is the creation of the skilful hand of Nature. Adonis' beauty is far from being equal in I.G.18 because Nature that created his beauty is at conflict with itself. It is beyond comparison for its substantiality is the dynamic power that revives the world whose existence comes to an end at Adonis' death.

The second general appearance is cowardice that is understood through *white liver(ed)*. During Shakespeare's lifetime it was believed that the liver was the centre of bravery and it was at the same time the symbol of cowardice if it does not contain enough blood. In Bassanio's doctrine in I.G.9 appearances are deceptive and accordingly the appearance of Hercules and Mars should not delude the eye because of their white livers. Richmond's appearance in *RIII* in I.G.12 is more or less the same because of his white liver.

White dominates general appearance to underline the implication of fear in I.G.19. This feature appears on the face and is understood mainly through the eyes as Venus' situation indicates. Venus' fear for Adonis has made her face look white and pale. The same condition in I.G.8 and 5 is reflected by white. In I.G.5 the collocation concentrates on the paleness of Katherine rather than on her fear. In I.G.14 and 16 *leg* is the collocate under discussion to reflect on some inherent features that can not be changed.

The *whiter skin* in I.G.10 refers to Desdemona's general appearance as a European counterpart of Othello's blackness. In Othello's view, Desdemona is physically beautiful, whiter than snow and as smooth as alabaster, but spiritually damned and guilty. In I.G.10 the colour-contrast involves (red/white, blood/snow). Blood is the implication of Othello's revenge. Snow signifies Desdemona's beauty and purity.

¹⁰Price 1945. p. 282.

Desdemona's whiteness—literal, beautiful, and metaphorical—is nowhere more powerful evoked than in Othello's lines before he kills her:

Yet I'll not shed her blood
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster.

(V.ii.3-5)

The image of her whiteness, as an angel, is hurled by Emilia at Othello, along with the compounded images of black, now used to describe the state of his own damned soul.¹¹

II. WHITE AND NATURE:

II. A. roses, flowers:

II.A.1 If he suppose that I have pleaded truth,

From off this briar pluck a white rose with me.

(*IHVI* 2.4.29-30), p. 164

II.A.2 I pluck this white rose with Plantagenet.

(*IHVI* 2.4.36), p. 164

II.A.3 Giving my verdict on the white rose' side.

(*IHVI* 2.4.48), p. 164

II.A.4 Lest, bleeding, you do paint the white rose red,

(*IHVI* 2.4.50), p. 164

II.A.5 In sign whereof I pluck a white rose too.

(*IHVI* 2.4.58), p. 164

II.A.6 Shall dye your white rose in a bloody red.

(*IHVI* 2.4.61), p. 164

II.A.7 Shall send, between the red rose and the white,

(*IHVI* 2.4.126), p. 165

II.A.8 Why do we linger thus? I cannot rest

Until the white rose that I wear be dyed

(*3HVI* 1.2.32-33), p. 96

II.A.9 The red rose and the white are on his face,

(*3HVI* 2.5.97), p. 104

II.A.10 He gives the web and the pin, squints the eye, and makes the harelip;

¹¹Adler 1974, p. 255.

mildews the white wheat, and hurts the poor creature of earth.

(*KL* 3.4.109-12), p. 961

II.A.11 In em'rald tufts, flowers purple, blue, and white,
Like sapphire, pearl, and rich embroidery,

(*MWW* 5.5.69-70), p. 506

II.A.12 For flesh and blood, sir, white and red, you shall see a rose.

(*Per. Sc.* 19. 41-42), p. 1058

II.A.13 We will unite the white rose and the red.

(*RIII* 5.8.19), p. 220

II.A.14 If hairs be wires, black wires grow on her head.

I have seen roses damasked, red and white,

But no such roses see I in her cheeks;

(*Sonn.* 130. 4-6), p. 767

II.A.15 Now, sir, this staff is my sister, for, look you, she is as white as
a lily and as small as a wand.

(*TGV* 2.3.19-20), p. 8

II.A.16 And, being opened, threw unwilling light

Upon the wide wound that the boar had trenched

In his soft flank, whose wonted lily-white

With purple tears that his wound wept was drenched.

(*Ven.* 1051-54), p. 234

Roses in Shakespeare's history plays of *HVI* were symbolically taken to be the English royal houses of Lancaster and York. The Lancastrian kings chose red, whereas the Yorkists were distinguished by white. The collocations of both the *red rose* and the *white rose* respectively signify traditional badges of the royal families. The symbols were not commonly used at the time of the two houses, but at a later date they were emphasised by Shakespeare and others. The collocation of white rose is usually contrasted with the red rose to refer to the disputes that were marked by long enmity in the Wars of the Roses. The collocations have almost six occurrences contrasting one with the other in II.A.1-7. The sense of hatred and conflict would come to an end in II.A.13 in Richmond's

announcement that the two houses would be united in his marriage to Elizabeth, Edward IV's daughter.

In II.A.12 *rose* is symbolically employed with its associative colours to present Marina as a sensible maid, and emphasise her physical and spiritual graces. The *red rose* may stand for Marina's physical beauty and her complexion in general. The *white rose* may represent the virtuous side of her character as a shy maid who decently tries to keep herself from the immoral activities of Mitlene.

The same colours are said to be absent from the physical beauty of Shakespeare's mistress in II.A.14. Although "The rose is usually associated with all that is fair and lovely,"¹² his mistress does not have those attributes and yet he still loves her, or is at least attracted to her physically. Just as rose collocates with red and white to focus on fairness and loveliness, lily collocates with white to symbolise purity some times and physical beauty at other times. Launce, Proteus' clown, in II.A.15 presents his sister: "as white as a lily and as small as a wand." He compares his sister to a lily to show how white her complexion is. The collocation in some instances is used without lexical reference of white to include *whiteness* itself. This implicit inclusion highlights also beauty. This particular device has two occurrences in *Ven.* in which Venus' beauty, more specifically her whiteness, was the main point at issue: "A lily prisoned in a jail of snow," (*Ven.* 362), p. 228 and "She locks her lily fingers one in one." (*Ven.* 228), p. 227. But when it is applied to Adonis, it does not reflect beauty in II.A.16. It simply stands for Adonis' paleness, (for more details of Adonis' miserable situation see I.C.4). It is also the final flower that comes in Perdita's collection in *WT.* "The crown imperial; lilies of all kinds,/The flower-de-luce being one." (4.4.126-27), p. 1119. In *KJ* Constance tells Arthur: "Of Nature's gifts thou mayst with lilies boast," (2.2.53), p. 407. But the striking occurrence comes from *Sonn.* 94 "Lilies that fester smell far worse than weeds." (*Sonn.* 94. 14), p. 762.

II. B. snow:

¹²Rydén 1978. p. 30.

In II.B. *white* collocates with *snow* to present significant perspectives of purity and beauty, in that anything which is cold is thought to be pure, whereas anything hot is often regarded as lascivious.

II.B.1 What if this cursèd hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow?

(*Ham.* 3.3.43-46), p. 674

II.B.2 His beard as white as snow,

(*Ham.* 4.5.193), p. 680

II.B.3 That pure congealèd white—high Taurus' snow,
Fanned with the eastern wind—turns to a crow
When thou hold'st up thy hand. O, let me kiss
This princess of pure white, this seal of bliss!

(*MND* 3.2.142-45), p. 323

II.B.4 Come night, come Romeo; come, thou day in night,
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.

(*Rom.* 3.2.17-19), p. 352.

II.B.5 My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red.
If snow be white, why then her breasts are dun;

(*Sonn.* 130.1-3), p. 767

II.B.6 The white cold virgin snow upon my heart
Abates the ardour of my liver.

(*Temp.* 4.1.55-56), p. 1183

One of the significant associations is symbolically understood as a sign of purity (see II.B.1 and II.B.2). It is also taken to stress physical beauty especially when contrasted with black or any of its implications. In II.B.4 Juliet, while waiting for Romeo and wishing him come with the night, sets a contrast of (white/black) through (day/night) and

(whiter... snow/raven's back). The aim of such a contrast is to emphasise Romeo's physical graces especially his beauty.

In II.B.5 the contrast between the white snow and the dun breasts of Shakespeare's mistress reveals the contrast between the beauty of the dark lady and the traditional aspects of beauty such as white breasts. She may not be like traditional beauties, but she is still beautiful in his eyes. He loves her despite his better judgement. Black may be understood through *dun*, because of its contrast with white, “[O]f dull greyish-brown colour”.¹³ Two other occurrences: “If thou art dun we'll draw thee from the mire” (*Rom.* 1.4.41), p. 342 and “And pall thee in the dunnest smoke of hell,” (*Mac.* 1.5.51), p. 980 highlight the negative aspect of *dun* which suggests blackness. Shakespeare draws up a picture of his mistress' beauty through a set of hyperboles that are mainly distinguished for their associative colours. Her complexion, though known as dark, appears to be the central point of concern for her eyes cannot be compared with the sun, her lips with coral or her breasts with white snow, for she does not have any of these traditional beautiful features. The outcome of the comparison reveals that Shakespeare's mistress, in Shakespeare's judgement, is nevertheless far more beautiful than all other women. Shakespeare, very frequently, judges the value of physical beauty, especially the feminine complexion, by white as far as colours are concerned. But in II.B.5 he manages to change the criterion and shift to black to maintain the idea that beauty can be judged and even overestimated not only through white but through black as well. Sometimes the white snow symbolically refers to purity as it reduces the heat of human passions. In II.B.6 the passions of Ferdinand's liver are decreased as the white snow cools his heart. “The heart plays a major role in Elizabethan lyrics and drama. Though it occasionally shares attributes with liver and spleen.”¹⁴ Prospero warns Miranda and Ferdinand against premarital intercourse. Ferdinand assures him in metaphorical terms that his emotions are curbed by the white snow and are under full control. The white snow is often used to appreciate feminine beauty when set in a comparison with some external parts of the human body. Sometimes the collocation fails to be an equal counterpart in the comparison

¹³Onions 1986. p. 83.

¹⁴Bock 1984. p. 136.

as it is in II.B.3. The collocation fails to be a complete parallel to Helena's hand. In Demetrius' description of Helena's physical beauty, a set of epithets and collocates is worth appreciation for its imagery and implicit colours. Helena is described as: "goddess, nymph, perfect, divine!" (*MND* 3.2.138), p. 323, her eyes are likened to crystal that, in Demetrius' view, looks nothing like her eyes. "To what, my love, shall I compare thine eyne?/Crystal is muddy." (*MND* 3.2.139-40), p. 323. Her lips are as red and ripe as cherries. "O, how ripe in show/Thy lips, those kissing cherries, tempting grow!" (*MND* 3.2.140-41), p. 323. The white snow of high Taurus is compared with Helena's hand. But the white snow seems to feel ashamed when compared to the much more whiter hand, and therefore turns metaphorically into black: "turns to a crow".

II. C. birds, animals:

White collocates with some domestic birds and animals in II.C. to focus on beauty, an aspect that is commonly referred to in a number of sub-categories, and on bestial sexuality.

II.C.1 But if the like the snow-white swan desire,

(*Luc.* 1011), p. 248

II.C.2 Even now, now, very now, an old black ram
Is tugging your white ewe. Arise, arise!

(*Oth.* 1.1.88-89), p. 821

II.C.3 ... Still
This Philoten contends in skill
With absolute Marina; so
With dove of Paphos might the crow
Vie feathers white.

(*Per. Sc.* 15.29-33), p. 1055

II.C.4 He s'buy me a white cut, forth for to ride,

(*TNK* 3.4.22), p.1240

The occurrence of *white* in II.C.3 illustrates the implication of beauty through an antithesis of the implication of two birds. Marina is represented as a dove contrasted with

Philoten that stands for a crow. This contrast, in fact, is one of the implications of two colours. A white/black contrast is closely connected with goodness/evil. Dove is usually taken to be a token of peace free from any sense of malice, a sense that is identified with crow in our example. "In Shakespeare's mind these birds [choughs and rooks] as well as crows were thought of as dark and ominous."¹⁵

In II.C.2 the occurrence of white illustrates the implication of bestial sexuality through an antithesis of the implication of two animals. It collocates with ewe to contrast black ram in Iago's conception of the marriage of Othello and Desdemona.

Iago, characteristically reducing the relationship of the lovers to the animal level, and intent, of course, upon maddening Brabantio, shouts 'an old black ram/Is tugging your white ewe' (I, i, 88-9);¹⁶

There is another contrast in II.C.2 whose implication should implicitly be perceived. The white ewe, the symbol of youthfulness, contrasts old black ram, the symbol of old age as is clear from the premodifier *old*. This contrast enhances Iago's view of the unsuitability and inappropriateness of Othello's marriage to Desdemona. The antithesis includes (white/black, ewe/ram and youthfulness/old age). In II.C.4 the collocation of white with *cut* refers to a white horse with a cut tail.

II.D. Miscellaneous:

White collocates with *chalky cliffs* in II.D.1, the only example in this sub-category, and functions neutrally. The collocation simply refers to the usual colour of chalky cliffs and has no further significance.

II D.1 I looked for the chalky cliffs, but I could find no whiteness in them.

(*Err.* 3.2.129-30), p. 267

III. WHITE AND CLOTH:

III.A. shroud, lawn, sheet(s):

III.A.1 He is dead and gone, lady,

¹⁵Armstrong 1946. p. 20.

¹⁶Heilman 1951. p. 318.

He is dead and gone.

At his head a grass-green turf,

At his heels a stone.

...

White his shroud as the mountain snow—

(*Ham.* 4.5.29-39), pp. 678-79

III.A.2 O how her fear did make her colour rise!

First red as roses that on lawn we lay,

Then white as lawn, the roses took away.

(*Luc.* 257-59), p. 241

III.A.3 Who o'er the white sheet peers her whiter chin,

(*Luc.* 472), p. 243

III.A.4 Come away, come away death,

And in sad cypress let me be laid.

Fie away, fie away breath,

I am slain by a fair cruel maid.

My shroud of white, stuck all with yew,

(*TN* 2.4.49-53), p. 700

III.A.5 'Who sees his true-love in her naked bed,

Teaching the sheets a whiter hue than white,

(*Ven.* 397-98), p. 228

III.A.6 Make that thy question, and go rot!

Dost think I am so muddy, so unsettled,

To appoint myself in this vexation?

Sully the purity and whiteness of my sheets—

Which to preserve is sleep, which being spotted

Is goads, thorns, nettles, tails of wasps—

(*WT* 1.2.326-31), p. 1106

III.A.7 For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,

With heigh, the sweet birds, O how they sing!

(*WT* 4.3.4-6), p. 1116

III.A.8 Lawn as white as driven snow,

(*WT* 4.4.219), p. 1119

In III.A.3 the collocation represents Lucrece's own chastity. Despite the destruction of her modesty after the rape, she is still pure. This feature of her character springs from her determination of not giving herself up easily to Tarquin's lustful will. The moral issue which III.A.3 raises through the implication of the white sheet is that the virtuous beauty and chastity, even though physically ravished, still spiritually resists the guile of evil. The physical situation is implied by the fear that turns the victim's chin white. Lucrece's terror-stricken physical situation is achieved through employing the white lawn alternating with red in III.A.2. Tarquin perceives Lucrece's fear through the rapid change of colours on her face. Lucrece's character throughout the poem is recurrently emphasised by employing white collocating with words indicating cloth. It is fleece that with white in III.B.6 underlines the chastity of Lucrece, though a sheet also has a secondary sense of shroud with which a dead body is covered when buried. When she is overwhelmed by her cry, at the moment of Tarquin's advances to quench his lust, with the white fleece, she directly expresses her faithfulness to her husband and indirectly her dissent to Tarquin's outrageous behaviour. The physical beauty is also stressed. In III.A.5 the hyperbole of the white sheets draws attention to one main point. It is Venus' white complexion that exceeds the sheets in hue. On the other hand, it is considered as a formula by which one's fame sometimes is evaluated. Its symbolic function reflects the whiteness and cleanness of the inner entity of one's character. If the whiteness is spotted, the fame will consequently be stained and poorly respected. Leontes in III.A.6 feels a spiritual humiliation as he suspects that his wife and Polixenes are in love. He transforms the sheets from their materiality to spirituality to express the situation of degradation.

In III.A.7 *white* collocates with *sheet* probably neutrally, though it is possible that in Shakespeare's mind the implication of bleaching indicates an undesirable transformation. The collocate is associated with *kite* in Shakespeare and together both refer to *death*.

In the preceding examples, two main functions of white sheets are recognised. They are the spiritual and physical dimensions of virtue, chastity, purity and beauty. There is another perspective in which cloth, in particular a shroud, shows its associations with

white. White is associated with shroud to convey the atmosphere of sad ceremonies and unhappy events, especially death. The white shroud is usually used to cover the body to display, I think, the aspect of the sinlessness of the dead. White symbolises the hope of going to Heaven that contrasts with black death. Feste in III.A.4 draws attention to the main function of the white shroud in his song that expresses his despair because his cruel maid does not requite his love. The collocation itself is associated with other indications of death to emphasise the atmosphere of sadness. *Cypress* and *yew* are usually taken to be emblems of death.

The same sense of sadness is expressed in III.A.1 by Ophelia's song that includes her troubled thoughts at the loss of Hamlet. Her song includes extravagant terms of sorrow that are usually sung at funeral obsequies. The song explains Ophelia's deep grief as the most affected, dejected, and emotionally wounded character in the play affected by the death of her father Polonius. The song abounds with assorted death terminology. *Deep* and *gone* are included to assure Gertrude that Ophelia has now emerged into a forlorn state; she has lost her father through death and Hamlet through her father's commands. *A grass-green turf, a stone* and *white his shroud*, further, may display the impossibility of the reunion of both Hamlet and Ophelia as lovers. The white shroud introduces the first step of the departure from this life to the grave. Hamlet's journey to England, in Ophelia's view is compared to the first step of the white shroud.

Her [Ophelia's] song begins with an imaginary wayfarer's echo of her simple query about her missing lover; it ends with the equally simple statement about his burial in a foreign land. Hamlet has been laid to death by strangers, and without the tribute of Ophelia's 'true-love tears. Such a burial is a foreshadowing of her own barren rites a few scenes later in the unconsecrated plot of Elsinore churchyard.¹⁷

III. B. dress:

III.B.1 Why, then, your brown bastard is your only drink! For look you, Francis, your white canvas doublet will sully. In Barbary, sir, it cannot come to so much.

(*IHV* 2.5.72-75), p. 463

¹⁷Seng 1964. p. 80.

- III.B.2 You, Lord Archbishop,
Whose see is by a civil peace maintained,
Whose beard the silver hand of peace hath touched,
Whose learning and good letters peace hath tutored,
Whose white investments figure innocence,
(2HIV 4.1.41-45), p. 527
- III.B.3 I beseech you a word, what is she in the white?
(LLL 2.1.197), p. 287
- III.B.4 By this white glove—how white the hand, God knows!—
(LLL 5.2.411), p. 302
- III.B.5 There my white stole of chastity I daffed,
(Lov. 297), p. 773
- III.B.6 The poor lamb cries,
Till with her own white fleece her voice controlled
(Luc. 677-78), p. 245
- III.B.7 My Nan shall be the Queen of all the Fairies,
Finely attired in a robe of white.
(MWW 4.4.70-71), p. 503
- III.B.8 Her father means she shall be all in white;
(MWW 4.6.34), p. 505
- III.B.9 I come to her in white and cry 'mum'; she cries 'budget'; and by that we know
one another.
(MWW 5.2.5-7)p. 505
- III.B.10 The white will decipher her well enough.
(MWW 5.2.9-10), p. 505
- III.B.11 That's the least fear, for by the semblance
Of their white flags displayed they bring us peace,
And come to us as favourers, not foes.
(Per. Sc. 4.70-72), p. 1045
- III.B.12 Let the priest in surplice white
That defunctive music can,
Be the death-diving swan,

Lest the requiem lack his right.

(*Poe.* 13-16), p. 782

III.B.13 the house trimmed, rushes strewed, cobwebs swept, the serving-men in their new fustian, the white stocking,

(*Shrew* 4.1.39-41), p. 42

III.B.14 This palliament of white and spotless hue,
And name thee in election for the empire
With these our late-deceased emperor's sons.

(*Tit.* 1.1.182-84), p. 128

III.B.15 In pure white robes
Like very sanctity she did approach
My cabin where I lay, ...

(*WT* 3.4.21-23), p. 1115

In III.B.2 *white* collocates with *investment* to signify purity and religious dignity. It is one of the characteristics by which the Lord Archbishop is addressed. Westmoreland tries to persuade the Lord Archbishop to give up rebellion against King Henry IV. He, therefore, goes through a rather elaborated set of collocations to remind him of his past and his character that he might be friendly with the King. *See*, meaning diocese, collocates with civil peace, *beard* with silver hand and *learning and good letters* with tutor to emphasise the idea that the Archbishop is a peace-maker and a man of letters. The final collocation gives an additional feature of his character that he is a religious man who devoted himself to the services of the church. This final feature is usually associated with innocence and dignity.

White collocates with *surplice* in III.B.12 to denote, in religious terms, a sense of dignity and holiness. The stanza in III.B.12 commemorates the death of a swan that, in the poem as a whole, has been regarded an emblem of royalty and holiness. "The priest in surplice white" has been emphasised to play the role of the dying swan in her funeral music. The swan, in my view, is a symbol of true love which the whole poem concentrates on. The true and absolute love which the poem discusses is vulnerable to disappearance

and vanishing. It dies forever by the death of the swan. In the stanza that follows, Shakespeare looks for a convenient colour for the funeral situation he created:

And thou treble-dated crow,
That thy sable gender mak'st
With the breath thou giv'st and tak'st,
'Mongst our mourners shalt thou go.

(*Poe*. 18-21), p. 782

He employs another bird whose colour always has been thought of to fit such a situation.

Considering 'crow', then, in terms of Shakespeare's employment of it throughout his work, the reason for its appearance as a mourner is clear. Because of its funeral color it is naturally appropriate in the setting.¹⁸

White collocates with *robe* to highlight the denotation of purity and innocence that has already been emphasised with different lexical collocates in the first previous sub-category. Hermione's ghostly appearance to Antigonus in her white robe in III.B.15 implies that Leontes was blind out of jealousy. The collocation promotes Hermione as a chaste and faithful wife. It is, however, a silent protest carried out to condemn indirectly Leontes' tyranny and prove the innocence of Hermione whose appearance has been reinforced and premodified by *pure* to enhance such a supposition.

The external appearance of the white robe gives an impression of someone's character as spotless and suitable for a certain position. The white palliament in III.B.14 refers to the usual dress worn for such a post. In III.B.7 the collocation refers to the usual dress of the queen of the fairies.

Cloth takes a number of forms in Shakespeare's plays. *Flag* is a form that with white symbolises peace. Its symbolic significance is internationally acknowledged for at battles, at sea and almost all other activities it implies peaceful intention. In III.B.11 a lord discerns that "a portly sail of ships" setting sail ashore have friendly intentions because they have hoisted the white flag. It is white, therefore, that is employed because it contrasts war and evil intentions.

¹⁸Bates 1955. p. 21.

In III.B.3,8-9 and 10, the collocate is implicitly understood as dress because the colour itself sometimes implies the nature of the collocate. In III.B.4, white collocates with *glove* to refer to the implication of oath-swearing to prove Berowne's love to Rosaline. (see I.A.7).

IV. WHITE AND EMOTIONAL/MORAL ATTITUDE:

- IV.1 For Bardolph, he is white-livered and red-faced—by the means whereof a faces it
out, but fights not.
(*HV* 3.2.33-34), p. 578
- IV.2 A whitely wanton with a velvet brow,
(*LLL* 3.1.191), p. 289
- IV.3 Virtue would stain that or with silver white.
(*Luc.* 56), p. 239
- IV.4 But beauty, in that white entitulèd
(*Luc.* 57), p. 239
- IV.5 Like a white hind under the gripe's sharp claws,
(*Luc.* 543), p. 243
- IV.6 My hands are of your colour, but I shame
To wear a heart so white.
(*Mac.* 2.2.62-63), p. 983
- IV.7 How many cowards whose heart are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward searched, have livers white as milk?
(*Merch.* 3.2.83-86), p. 439
- IV.8 No might nor greatness in mortality
Can censure scape; back-wounding calumny
The whitest virtue strikes.
(*MM* 3.1.444- 46), p. 805
- IV.9 The roses fearfully on thorns did stand,
One blushing shame, another white despair;

A third, nor red nor white, had stol'n of both,

(*Sonn.* 99. 8-10), p. 763

IV.10 O sacred, shadowy, cold, and constant queen,
Abandoner of revels, mute contemplative,
Sweet, solitary, white as chaste, and pure
As wind-fanned snow, who to thy female knights
Allow'st no more blood than will make a blush,
Which is their order's robe: I here, thy priest,
Am humbled fore thine alter.

(*TNK* 5.3.1-7), p.1251

IV.11 'The fields' chief flower, sweet above compare,
Stain to all nymphs, more lovely than a man,
More white and red than doves or roses are—
Nature that made thee with herself strife
Saith that the world hath ending with thy life.

(*Ven.* 7-12), p. 225

IV.12 'Twixt crimson shame and anger ashy-pale.
Being red, she loves him best; and being white,
Her best is bettered with a more delight.

(*Ven.* 76-78), p. 225

Bardolph's white liver is an emblem of cowardice in IV.1. The same connotation of the collocation is found in more than one occurrence. In IV.7 Bassanio's idea of cowards is that they have white livers. "Elizabethans believed the liver, as the seat of courage, appears pale when it lacks sufficient blood, a sign of cowardice."¹⁹ In IV.3 silver white collocates with *virtue* to express the idea of Lucrece's chastity as red collocates with beauty to underline her beauty mixed with shyness. Shakespeare reflects a contest between beauty and virtue throughout the white/red contrast. The antithesis of two colours on Lucrece's face comes out with a portrait of two distinctive features of herself in

¹⁹Hallio 1993. p. 169.

what is named as a moral heraldry. The alternation and sometimes sudden shift of colours on Lucrece's face brings to mind the idea of Lucrece's face as a blazoned shield.

Nature's own red and white are identified or confounded with a blush and its fading. The transition to gold and silver may be natural and was certainly common, and these in turn suggest the or and argent of heraldry, so that for a moment we have a glimpse of Lucrece's face as a blazoned shield for which beauty and virtue are rival claimants.²⁰

In IV.11 Venus' emotional attitude towards Adonis is expressed in her description of him in the second stanza. She cannot resist his burning passion. He is, in her view, physically much more beautiful than she is. Her affection for his white/red beauty surpasses her doves, that have always been described as white,²¹ and the redness of roses. He is the sweetest flower in the field, and the motivator of almost all *Nature* around her, that by his birth the world has come into existence and by his death the world will perish. "Venus, upon catching sight of Adonis, embellishes the red/white imagery in the form of an elaborate conceit on the subject of Adonis's beauty."²² Adonis' emotional attitude has been watched by Venus as he alternates between two different attitudes identified by the opposition of two colours. Adonis lies in Venus' arms tied by pure shame and resistance. His different attitudes are painted by a mixture of colours. First, he becomes red for shame and turns white and pale for anger. He, nevertheless, remains favoured by Venus in the hope of making him willing to abandon his sullenness and consequently quench her ardent passion.

In *Ven.* Shakespeare studies the inner feelings and emotional reactions of both Venus and Adonis. But in IV.6 he examines some inner feelings of a different kind. He reflects upon the consequences of unlimited ambition. He portrays Macbeth and Lady Macbeth with guilty consciences dominated by disturbed emotions due to horrible deeds that react upon them. Lady Macbeth, after the murder is committed, concedes that her deeds are associated with evil intentions. Her hands are red for they are stained with Duncan's

²⁰Prince 1994, p. 70.

²¹See Prince 1994, p. 70.

²²Uhalman 1983, p. 15.

blood, but her heart is as not as white as her husband's. She is an accomplice in the murder with her husband, but she is not as cowardly as he is.

In IV.9 Shakespeare imitates a device found in Henry Constable's *Diana* to glorify the youth's beautiful characteristics. It, nonetheless, expresses deeper feelings and a mood of great sentimentality, and probes Shakespeare's single emotional attitude toward the youth. One can easily detect a point of similarity between Constable and Shakespeare. It is that both employ roses to signify certain physical beauty:

My lady's presence makes the Roses red,
Because to see her lips they blush for shame.
The Lily's leaves, for envy, pale became;
And her white hands in them this envy bred.
The Marigold the leaves abroad doth spread;
Because the sun's and her power is the same.
The Violet of purple colour came,
Dyed in the blood she made my heart to shed.
In brief all flowers from her their virtue take;
From her sweet breath, their sweet smells do proceed
The living heat which her eyebeams doth make
Warmeth the ground, and quickeneth the seed.
The rain, wherewith she watereth the flowers,
Falls from mine eyes, which she dissolves in showers.²³

In IV.9 the collocation of *roses* with red and white stand for two abstract qualities of shame and despair. The beauty of the youth whom Shakespeare always praises is contrasted with a number of roses that together cannot equal the youth's beauty. The roses feel ashamed because their beauty looks less significant when compared with the youth's beauty. As a result, one of the roses becomes red because it blushes for shame and the second feels despair. There are other roses that are involved in the contrast of the youth's beauty in general: "In one sonnet the poet relates, point by point, violet, lily,

²³Compton-Rickett 1988, p. 124.

marjoram and roses, red and white, together with the vengeful canker of destruction, to the separate excellences of his love's beauty (99)."²⁴ The implicit red shame and the explicit white despair have been personified to meet the poet's purpose: "and the line is resolved into a pair of emblems, the red rose Shame personified and the white Despair."²⁵ The third rose is damask that takes its colour from red and white can be seen in evaluating the youth's and not the mistress's beauty. (see II.A.14)

In IV.10 *white* collocates with *chaste* to reflect Emilia's moral and spiritual attitude towards Diana. She entreats her to guide her to choose either Arcite or Palamon as a husband. Emilia makes use of some epithets or collocates that are usually associated with Diana. The most important collocate is *chaste* by which Diana is known as a goddess. This collocate is supported by some secondary collocates: *sacred*, *pure*, *sweet* and *as wind-fanned snow*. Traditionally, white collocates with chastity to emphasise an important characteristic of Diana which when mentioned often brings these other collocates to mind. To implore Diana and no other goddess, Emilia perhaps indirectly is drawing attention to her own chastity and purity. Given the choice of a husband, she has remained "[B]ut maiden-hearted" (*TNK* 5.3.15), p. 1251.

Emilia set on contemplative purity and blamelessness, praying to her sacred mistress, Diana, the "constant queen./Abandoner of revels"... . The perverse and uncreative passions must yield to shadowy cold "Diana." Emilia is never a shining vital heroine. She seems to represent a stage in the development of successively more chaste, virginal heroines away from, say, Cleopatra through the likes of Imogen, Perdita, and Miranda, to Margaret, Elizabeth (as imaged in *Henry VIII.*), and beyond. But Emilia, unlike Elizabeth, does marry. And her marriage is made possible and believable, I suggest, because its aim and function are supported by the warmer eagerness of the Jailer's Daughter toward Palamon and love.²⁶

V. WHITE AND OTHER COLOURS:

In V, white collocates with a group of colours to emphasise some implications that have been discussed in previous sub-categories. For instance, V.A.2-3, 5, 13-16, 18, 20-

²⁴Knight 1955, p. 60.

²⁵Kerrigan 1986, p. 302.

²⁶Frey 1983, p. 309.

21 and 23 have been discussed or at least referred to, perhaps on few occasions indirectly, respectively in I.G.2-3, 5, II.C.2, II.A.12, IV.9, II.14, I.G.15, I.C.3, IV.12 and II.A.16 together with I.C.4. The collocates are distributed into two sub-categories. In the first, they occur explicitly and in the second, consisting of one example, the collocate should be implicitly understood.

V. A. Explicit:

- V.A.1 Moreover, sir, which indeed is not under white and black, ...
(*Ado.* 5.1.296-97), p. 562
- V.A.2 'Tis so strange
That though the truth of it stands off as gross
As black on white, my eye will scarcely see it.
(*HV* 2.2.99-101), p. 575
- V.A.3 My love is most immaculate white and red.
(*LLL* 1.2.87), p. 284
- V.A.4 If she be made of white and red
Her faults will ne'er be known,
For blushing cheeks by faults are bred
And fears by pale white shown.
(*LLL* 1.2.94-97), p. 284
- V.A.5 A dangerous rhyme, master, against the reason of white and red.
(*LLL* 1.2.102-103), p. 284
- V.A.6 To praise the clear unmatched red and white
(*Luc.* 11), p. 239
- V.A.7 When shame assailed, the red should fence the white.
(*Luc.* 63), p. 239
- V.A.8 Argued by beauty's red and virtue's white.
(*Luc.* 65), p. 239
- V.A.9 On the green coverlet, whose perfect white
Showed like an April daisy on the grass,
(*Luc.* 394-95), p. 242
- V.A.10 we shall have all the world drink brown and white bastard.

(*MM* 3.1.272-73), p. 803

V.A.11 Like urchins, oafs, and fairies, green and white,

(*MWW* 4.4.49), p. 503

V.A.12 Fairies black, grey, green, and white,

(*MWW* 5.5.36), p. 506

V.A.13 Even now, now, very now, an old black ram
Is tuppung your white ewe. Arise, arise!

(*Oth.* 1.1.88-89), p. 821

V.A.14 For flesh and blood, sir, white and red, you shall see a rose.

(*Per. Sc.* 19. 41-42), p. 1058

V.A.15 Tell me, sweet Kate, and tell truly too,
Hast thou beheld a fresher gentlewoman,
Such war of white and red within her cheeks?

(*Shrew* 4.6.29-31), p. 48

V.A.16 A third, nor red nor white, had stol'n of both,

(*Sonn.* 99.10), p. 763

V.A.17 I have seen roses damasked, red and white,

(*Sonn.* 130.5), p. 767

V.A.18 Thus much of this will make
Black white, foul fair, wrong right,

(*Tim.* 4.3.28-29), p. 899

V.A.19 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.

(*TN* 1.5.228-29), p. 697

V.A.20 Pure red and white—for yet no beard has blessed him—

(*TNK* 4.2.108), p. 1249

V.A.21 Being red, she loves him best; and being white,

(*Ven.* 77), p. 225

V.A. 22 How white and red each other did destroy!

(*Ven.* 346), p. 228

V.A.23 And, being opened, threw unwilling light
Upon the wide wound that the boar had trenched

In his soft flank, whose wonted lily-white
With purple tears that his wound wept was drenched.

(*Ven.* 1051-53), p. 234

V.A.24 A purple flower sprung up, chequered with white,
Resembling well his pale cheeks, and the blood
Which in round drops upon their whiteness stood.

(*Ven.* 1168-70), p. 235

V.B. Implicit:

V.B.1 My hands are of your colour, but I shame
To wear a heart so white.

(*Mac.* 2.2.62-63), p. 983

In V.A.2, white contrasts with black to provide evidence against Lord Scroop's treason. White implies paper and black implies ink. The ink on paper has been taken as a symbol to refer to matters free from ambiguity. It occurs in King Henry V's wonder of Lord Scroop's treason. He could not believe that Lord Scroop would betray him one day. Although the treason has been unmasked and become as black on white, the King could hardly believe his eyes because Lord Scroop was his confidant. In V.A.10, both colours have the same implications that form the official record. In V.A.18, they contrast with each other to refer to the general implications of good and evil. In V.A.5, white collocates with red to signify two qualities of Armado's beloved. White implies her paleness and purity, and red is the colour of her blushing cheeks (see I.G.4). In V.A.10, white contrasts with brown to refer to a special kind of wine. In V.A.11-12, white indicates the colour which fairies appear in. In V.A.9, it contrasts with green to underline the beauty of Lucrece's other hand. Her white hand on the green coverlet is compared to an April daisy on grass.

In V.B.1, white contrasts with red, the colour that may be implicitly understood through the stained hands of both Macbeth and Lady Macbeth. The contrast underlines murder that is emphasised through red or blood as a common feature of both Macbeth and

Lady Macbeth. white emphasises cowardice as the main and dominating feature of Macbeth's character only (see IV.6).

VI. Miscellaneous:

The final section of this chapter deals with a category of miscellaneous collocates belonging to different semantic fields.

- VI.1 I have done already
The blushes in my cheeks thus whisper me
'We blush that thou shouldest choose; but, be refused.
Let the white death sit on thy cheek for ever,
We'll ne'er come there again.'
(*AWW* 2.3.69-73), p. 865
- VI.2 Hath my sword, therefore, broke through London gates that you should
leave me at the White Hart in Southwark?
(*2HTT* 4.7.176-78), p. 83
- VI.3 You must no more call it York Place—that's past,
For since the Cardinal fell, that title's lost.
'Tis now the King's, and called Whitehall.
(*HTIII* 4.1.96-98), p. 1216
- VI.4 Together with that pale, that white-faced shore,
Whose foot spurns back the ocean's roaring tides
(*KL* 2.1.23-24), p. 401
- VI.5 They may give the dozen white luses in their coat.
(*MWW* 1.1.13-14), p. 485
- VI.6 The dozen white louses do become an old coat well.
(*MWW* 1.1.16-17), p. 485
- VI.7 If she be black and thereto have a wit,
She'll find a white that shall her blackness fit.
(*Oth.* 2.1.135-36), p. 828
- VI.8 Fill me a bowl of wine. Give me a watch.
Saddle white Surrey for the field tomorrow.

(*RIII* 5.5.16-17), p. 217

VI.9 Ye whitelimed walls, ye alehouse painted signs,

(*Tit.* 4.2.97), p. 143

VI.10 I can tell your fortune.

[She examines his hand]

You are a fool. Tell ten—I have posed him. Buzz!

Friend, you must eat no white bread—if you do,

Your teeth will bleed extremely.

(*TNK* 3.5.79-82), p. 1241

White collocates with *shore* in VI.4 to emphasise the whiteness of the chalk cliffs of England that faces France. *Pale*, a secondary collocate, contributes to the geographical location of England. Both collocates share some properties in common that in topographical terms they give the reader an idea that England is a territory surrounded by sea.

White bread in VI.10 has an indication of social status. It seems that in Shakespeare's time only high class people could afford white bread. It is often contrasted with brown bread. (Cf. "He's not past it yet, and, I say to thee, he would mouth with a beggar, though she smelt brown bread and garlic. Say that I said so. Farewell." (*MM* 3.1.440-43), p.805.) In VI.10 the Jailer's Daughter asks the Schoolmaster to give her his hand to tell his fortune. White here is contrasted with red (bleed), which is a way of suggesting that if he mixes with the social elite he may suffer.

Social status seems to be of a major concern to some of Shakespeare's characters especially those who have descended from humble origins. Helena in VI.1 blushes because she encounters the King of France, his lords and some of his noble subjects to choose a husband as a reward from the King for her remedy offered to the King when he was ill. She feels perplexed because she is not accustomed to such a situation, and her blushes whisper to her as in VI.1. If the person she chooses rejects her, she will turn pale (possibly implying death). The white death is explained as "(after black death), a name for

tuberculosis (? as specially a disease of white men").²⁷ This definition does not fit Helena's exact purpose. What she implies is that her red blushes will give way to the paleness of disease possibly leading to her death. Alternatively, it may be that the outcome is not one of illness, but is simply that being refused would make her blushes disappear and brings about a white death that avoids the embarrassment of riches. It has been explained as "[B]ut if you are refused, let your cheeks be for ever pale, for we [i.e. red, blushing cheeks] will never come again."²⁸

In IV.7, the collocation refers to a different point. The antithesis of black and white produces an implication of unlimited sexual desire. Blackness is associated with unsatisfied sexuality. In VI.7, Iago aims at disgracing Othello and Desdemona through reminding the audience of the association of blackness and lust. The implication is in fact a characteristic of other species or creatures and not human beings. The implication is to reduce Othello and Desdemona to the animal level. Desdemona, in Iago's view, is described as black, though we all know that her complexion is white, because sexually she is not satisfied and that is why she has chosen Othello to be her husband. The idea very briefly is to stigmatise the marriage as disgraceful and it would be, again in Iago's view, convenient to be called mating between animals rather than a marriage of human beings. (for this point see II.C.2).

So far we have seen in this chapter how white embraced a number of collocates that cover a wide range of semantic field. The semantic field includes seven main categories. They in turn are extended to include some tiny aspects that are permeated by the implications of beauty, purity, faithfulness, old age, maturity, religious dignity and solemnity. All these implications form one pole or stream of life. But life needs the other stream in order to get its contents in continuous motion. Shakespeare does not neglect the second stream. He sheds light on it as much as, perhaps more, he sheds light on the first. It is therefore the topic of the following chapter.

²⁷*OED*, 2nd ed., 1989, s.v. "white."

²⁸Brigstocke 1904, p. 40.

CHAPTER FOUR

BLACK

The fourth chapter deals with the collocates of black. Like white, black is not considered a colour of the spectrum, but it needs to be considered in my thesis since it has many of the same implications as true colour words and it is often set in contrast with those words. It is defined as

The proper word for a certain quality practically classed among colours, but consisting optically in the total absence of colour, due to the absence or total absorption of light, as its opposite white arises from the reflection of all the rays of light.¹

For all practical purposes everyone, and thus I too, treats it as a colour word. Black has various, almost universal characteristics, among which the following may be highlighted: the concept of darkness is perhaps the most frequent association of black; and this is followed by the concepts of disgrace and evil. Black is commonly used to stigmatise those actions which the majority of men deplore. Bennett notices the following connotations, some of which have been mentioned earlier.

1. *dark* (*black hole*)
2. *soiled*, *dirty* (*your hands are black*)
3. *an indication of censure or disgrace* (*black mark*)
4. *malignant, evil, connected with the Devil* (*black deeds, black magic*)
5. *severe, deadly, disastrous* (*black fast*)
6. *of or pertaining to the negro race* (*Black Power, Black Studies*)
7. (of a countenance or of the look of things) *angry, threatening*
(*a black look, to look black*)
8. *macabre* (*black comedy*)²

Black is the colour word which occurs most frequently in Shakespeare's works, especially in the tragedies. The large number of examples, usually with various negative

¹OJFD, 2nd ed., 1989, s.v. "black."

²Bennett 1988, pp.47-48.

connotations, tends to cast a pessimistic view over the tragedies and, to a lesser extent, the histories. It is not entirely absent from the comedies, where it may carry a somewhat more positive meaning.

Shakespeare employs black for different symbolic purposes. In addition to those connotations outlined in the previous paragraph, he includes as collocations night, dress with its different lexical forms used for sad occasions, and certain parts of the human body especially the eye. The collocations of *black* are grouped under ten categories as follows:

- 1 Black and Night
- 2 Black and Dress/Masks
- 3 Black and Death (Judgement)/Mourning/Funeral
- 4 Black and Parts of the Body
- 5 Black and Devil/Evil Deeds or Actions
- 6 Black and Impending Disaster
- 7 Black and Other Colours
- 8 Black and Ink/Writing
- 9 Black and Emotional Attitude
- 10 Miscellaneous

I. BLACK AND NIGHT:

I.1 I must not think there are
Evils enough to darken all his goodness.
His faults in him seem as the spots of heaven,
More fiery by night's blackness, hereditary
Rather than purchased; what he cannot change
Than what he chooses.

(*Ant.* 1.4.10-15) p.1006

I.2 But even this night, whose black contagious breath
Already smokes about the burning cresset

(*KJ* 5.4.33-34), p. 421

I.3 O grim-looking night, O night with hue so black,
O night which ever art when day is not;

(*MND* 5.1.168-69), p. 330

I.4 Black night o'ershade thy day, and death thy life.

(*RIII* 1.2.131), p. 188

I.5 Presents thy shadow to my sightless view,
Which like a jewel hung in ghastly night
Makes black night beauteous and her old face new.

(*Somm.* 27.10-12), p. 754

I.6 As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.

(*Somm.* 73.6-8), p. 760

I.7 Who art as black as hell, as dark as night.

(*Somm.* 147.14), p. 769

I.8 When the day serves, before black-cornered night,
Find what thou want'st by free and offered light.
Come.

(*Tim.* 5.1.43-45), p. 904

I.9 For I must talk of murders, rapes, and massacres,
Acts of black night, abominable deeds,
Complots of mischief, treason, villainies

(*Tit* 5.1.63-65), p. 147

In the first category *black* collocates with *night*. The collocation of black with night is a natural one since night is very dark, especially in northern countries. The colour can function as a neutral descriptor of the collocate, but there are also many occasions where the collocation implies some negative idea or image because the concept of blackness is seen as the opposite of white and of day. Thus in I.1 Lepidus replies to Octavius Caesar's unfavourable sketch of Antony's behaviour in Alexandria. The reply includes a contrast between *the spots of heaven* with *night's blackness*. He emphasises the point that Antony's faults and shortcomings look like stars which look brighter against the dark and black background of the sky. *Black* functions neutrally as it describes the collocate, and

both set up the opposite pole of contrast with Antony's fiery faults. The collocation in I.8 functions neutrally and simply signifies a very dark night that is contrasted with *day* [that] *serves...free and offered light*. The colour describing night has a negative and foreboding impact in I.3 especially on Bottom (Pyramus) who views the dark night as quite dreadful and gloomy. Night is the time when evil or misfortune can strike. In I.9, the association of wickedness through the colour and its collocate is made quite explicit, for they are linked with murder, rape and massacres; they reflect a number of hated and ignoble acts. Both night and black have been associated with the idea of sordidness and abominable deeds. Both depict a picture whose framework is culturally and deeply rooted in the minds of people to signify sin. The impact of the horrible fact in I.2 seems to be an overstressed association and be darker than the framework of sin itself. Not only does the breath of night breed contagion, and even death, but it also brings complete disorder on the opposing armies. It is "the stumbling night" (*K/J* 5.5.18), p. 422 and "eyeless night" (*K/J* 5.6.13), p. 422 that made Hubert, King John's confidant and the gallant soldier who drove the French from England, drink the cup of shame and humiliation. "Thou and eyeless night/Have done me shame". (*K/J* 5.6.13-14), p. 422. In I.4, the collocation obviously contrasts day with night and life with death to emphasise Anne's attitude towards King Richard III who was responsible for her husband's death. Richard had compared her to the sun, and Anne takes up this image by contrasting day when the sun is out with night, which she equates with Richard. His outrageous behaviour immortalised him as a notorious murderer who schemes to get rid of any one who might have a claim to the throne or be the true successor in future. Despite all his attempts to behave innocently, he is depicted as a villain whose name is associated with terror and death. The collocation also forms the central theme in I.6. Night after day stands for death after life. The approach of death is highlighted by a number of indications and co-ordinating images and is preceded by the approach of autumn through which the poet stresses the idea of old age and the onset of stagnation in life. "When yellow leaves, or none, or few, do hang" (*Somm.* 73.2), p. 760. The second clue is the extinction of the twilight after the sunset. It is then followed by the vanishing of glowing fire on the death-bed: "As the death-bed whereon it [the glowing of such fire] must expire", (*Somm.* 73.11), p. 760. Broadly

speaking, the collocation stresses the concept of death. It has a negative implication in another example. It is the colour of hell in I.7, used for the reflection of Shakespeare's attitude and rejection of his dark lady. There is the implication that the dark lady is wicked, even though that wickedness is here perhaps no more than love for another. In I.5 the youth, whom Shakespeare immortalised in some Sonnets, is the focus, and here the collocation of *black* with *night* acquires a more positive sense. The appearance of the youth at night looks like a jewel that makes the situation more joyful and beautiful as this creates a contrast between *black* and *white*. In this respect it echoes the contrast found in I.1.

II. BLACK AND DRESS/MASKS:

II.1 over the black gown of a big heart. I am going, forsooth.

(*AWW* 1.3.93), p. 860

II.2 'Tis not alone my inky cloak, good-mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shows of grief
That can denote me truly.

(*Ham.* 1.2.77-83), p. 657

II.3 The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couchèd in the ominous horse,

(*Ham.* 2.2.455-57), p. 668

II.4 We mourn in black; why mourn we not in blood?
Henry is dead, and never shall revive.

(*IHV1* 1.1.17-18), p. 155

II.5 *Gloucester:* And what colour's my gown?
Simpcox: Black, sir; coal-black, as jet.

(*2HV1* 2.1.114-15), p. 65

- II.6 But this troublous time what's to be done?
Shall we go throw away our coats of steel,
And wrap our bodies in black mourning gowns,
(*3HVI* 2.1.159-61), p. 100
- II.7 So we, well covered with the night's black mantle,
At unawares may beat down Edward's guard
And seize himself- ...
(*3HVI* 4.2.22-24), p. 114
- II.8 Whose arms gave shelter to the princely eagle,
Under whose shade the ramping lion slept,
Whose top-branch over-peered Jove's spreading tree
And kept low shrubs from winter's powerful wind.
These eyes, that now are dimmed with death's black veil,
(*3HVI* 5.2.12-16), p. 119
- II.9 I'll change my black gown for a faithful friend.
(*LLL* 5.2.820), p. 306
- II.10 'O night, thou furnace of foul reeking smoke,
Let not the jealous day behold that face
Which underneath thy black all-hiding cloak
Immodestly lies martyred with disgrace!
(*Luc.* 799-802), p. 246
- II.11 But now the mindful messenger come back
Brings home his lord and other company,
Who finds his Lucrece clad in mourning black,
(*Luc.* 1583-85), p. 253
- II.12 Thus wisdom wishes to appear most bright
When it doth tax itself: as these black masks
Proclaim an enshield beauty ten times louder
Than beauty could, displayed.
(*MM* 2.4.78-81), p. 800
- II.13 Lords, I protest my soul is full of woe
That blood should sprinkle me to make me grow.

Come mourn with me for what I do lament,
And put on sullen black incontinent.

(*RH* 5.6.45-48), p. 395

II.14 These happy masks that kiss fair ladies' brows,
Being black, puts us in mind they hide the fair.

(*Rom.* 1.1.225-28), p. 339

II.15 Come, civil night,
Thou sober-suited matron all in black,

(*Rom.* 3.2.10-11), p. 352.

II.16 Hood my unmanned blood, bating in my cheeks,
With thy black mantle till strange love grown bold
Think true love acted simply modesty.

(*Rom.* 3.2.14-16), p. 352

II.17 Have put on black, and loving mourners be,

(*Som.* 132.3), p. 767

II.18 Darkness, which ever was
The dam of horror, who does stand accursed
Of many mortal millions, may even now,
By casting her black mantle over both,

(*TNK* 5.5.22-25), p. 1253

II.19 As o'er-dyed blacks, as wind, as waters, false

(*WT* 1.2.134), p. 1104

The collocate in this category has many different lexical forms. While the first collocate, *night* (I), relies on some aspects of human dress as part of its link with black, the second is specifically linked with dress under all its different forms as well as with masks. Sometimes black collocates with gown and at other times with cloak, suits and veils. The collocates in most of the quotations allude to sadness and denote the absence of gaiety and cheerfulness. This category includes a number of quotations, some of which have the collocate lexically referred to and others only metaphorically, when black is used nominally.

The first is *gowns* as in II.6, that is used as an external sign of sadness on a funeral occasion. It is a hard moment and almost unbearable situation for the sons of Richard, Duke of York, after the news of his death has been reported. The ill-tidings make Richard, Duke of Gloucester, more determined to avenge his father's death. He looks perplexed and does nothing but blame the Earl of Warwick for his scandalous behaviour in the battle in which the Duke of York was killed. He immediately afterwards mitigates the situation and claims that his criticism stems out of glory. "I know it well, Lord Warwick—blame me not./'Tis love I bear thy glories make me speak." (3*HIT* 2.1.157-58), p. 100. Taking arms against the enemy is more effective in his view than wearing the black trappings of mourning. The collocate and its colour would be used in a situation similar to that of *Ham.* in II.2, if Richard of Gloucester preferred to *throw away* [the] *coats of steel* and give up fighting.

Cloak is the second lexical form of the collocate. In II.10, it stands for the darkness of night that conceals the disgrace that stigmatises Lucrece's reputation and hides Tarquin's immodest behaviour. It contrasts with light or day which works as a disclosure of what night is asked to hide. The association of the collocate with night is personified in this example and developed in other examples. Shakespeare uses complementary human aspects to develop the personification of night. The collocation, which may replace night, refers to different characteristics of man or his belongings. This is a feature which is found especially in this category. In II.7, night is represented as a loose cloak which covers the universe and helps the Earl of Warwick, Duke of Clarence and Somerset by keeping them unseen from King Edward's guards. Black is here represented as something totally impenetrable so that nothing can be seen.

The third collocate is *suits*. Hamlet is grief-stricken with the memories of his dead father in II.2. His deep melancholy has been expressed through his capricious behaviour and furious attitudes towards almost all other characters. His mourning for his dead father is partially expressed through being dressed in black. Thus, the colour and its collocate in addition to the *windy suspiration of forced breath, the fruitful river in the eye, the dejected haviour of the visage* are but external signs of Hamlet's sadness. He believes that these signs are just *the trappings and the suits of woe* (*Ham.* 1.2.86, p.657) and they are in

fact nothing if compared with what overcomes his heart. The collocation expresses to some extent Hamlet's sadness for his dead father. On the other hand, its second function lies partially in falsifying Hamlet's situation. Being dressed in black, Hamlet hides his real and inner identity. The collocation conceals his intentions because it is not the appropriate time to be disclosed. Terence Eagleton, in his critical study of the society of *Ham.*, notes that

The first time we see him he [Hamlet] is concerned to point out that he is something more than he appears, that there is a discontinuity between his real self, and the objective self present to the world: forms, moods and shapes cannot denote him truly, for

... I have that within which passes show—

These but the trappings and the suits of woe. (I, 2)

This, in the whole context of the play, is more than a rejection of the specifically distorting appearances of mourning: it is also a rejection of any attempt to be fully identified.³

Thus, the collocation is to be understood in terms of both funeral accoutrements and concealment. The concealment function of the collocation is echoed in II.5 through a collocation of black with gown. It might hide and conceal Gloucester's intentions which are perhaps of a similar nature to those of Hamlet's.

The fourth lexical form of the collocate is *veil* which by its nature is designed to conceal the face or whatever else might be covered by it. In II.8, the collocate is associated with black to describe a tragic moment in which the Earl of Warwick cannot escape inevitable death. In his final stand against King Edward and while suffering the pain of his wound he feels that his strength generally fades away. He describes the idea of the powerlessness of his body as: "My blood, my want of strength, my sick heart shows,/That I must yield my body to the earth" (*3HVI* 5.2.8-9), p. 119. The approach of his end becomes certain at the moment he sees the perpetual darkness of death creeping over his eyes to extinguish the last hope of his sight. The *veil* collocates with *black* to body forth one vision of death in a metaphorical sense as having a cover whose shade

³Eagleton 1967, pp. 53-54.

everlastingly covers the world of the dead. *Veil* is linked directly with *eyes*, for in death one sees nothing.

Another collocate is *masks*, which in II.14 establishes a different background from that which we have seen so far in the previous examples. The collocate is not a form of dress, but it is a complementary requirement of the dress used for special occasion. The collocation of black with masks serves to prepare us to make a note of the scenic effects and, like veil, it is designed to conceal the face so that an onlooker does not know to whom he or she is talking. It reminds us of a conventional costume in Shakespeare's time, for it was customary that ladies of high social rank danced at public festivities wearing masks. In so doing, they kept their faces hidden so that their dancing partners became more eager to identify them. The second effect comes about through Benvolio's earnest attempt to help Romeo forget his love to Rosaline and look at other beautiful ladies. Romeo's indulgence in his distracted sentimental state blinds him from appreciating the veiled beauty of the dancing ladies. Thus, the second effect of the collocate from Romeo's point of view makes the masked dancing ladies look more beautiful.

Show me a mistress that is passing fair,
What doth her beauty serve but as a note
Where I may read who passed that passing fair?

(*Rom.* 1.1.231-33), p. 339

This second effect has an echo in II.12. Angelo is involved in a discussion with Isabella as regards the point of the guilt of Claudio, her brother. He finds out that his sense of argument does not accord and overlap with hers. The implication is that a black mask makes the white face seem even more attractive than it is because it cannot be seen clearly. The imagination is more powerful than sight itself:

Nay, but hear me.
Your sense pursues not mine. Either you are ignorant,
Or seem so craftily, and that's not good.

(*MM* 2.4.74-75), p. 800

Angelo is determined to put Claudio to death as a punishment for his guilt. In his view, the true facts must appear clearly and not intermingled with any sense of ambiguity, especially in the moment of passing judgement. He believes that black masks hide and conceal the beauty of the faces underneath. Angelo's attitude involves a contrast of the collocation with the aspect of beauty. I think that the collocation represents the sense of ambiguity, and beauty stands for brightness and clarity. In this example and in II.14, the collocation is accompanied by a sense of welcome and temptation to reveal the masked faces.

There are a few examples in which grammatically *black* functions nominally and through this colour implicitly collocates with death because of the association of black with funerals and mourning. In this case there is an even stronger link with Category III than with the other examples dealt with here. In the first instance, black collocates with the implicit *mourning clothes* in II.4 that is conceived from the context of Exeter's description of the state after the death of King Henry V. Exeter proposes a different mourning in colour and action. We understand that the state he and other mourners are celebrating reflects a very common and universal custom. It is the custom of wearing black dress as a sign of sadness and sorrow for the dead, inherited from one generation to another. II.13 is the second instance where black collocates by implication with a mourning dress for it is what one puts on to attend a funeral or to commemorate a death. Here black is a noun and means black clothes and so the collocate is included with the colour word itself. Black here characterises depression and sadness, as so frequently. The situation in which the collocation in *RII* is used is similar to that of *Ham.* and *3HVI*. It is an occasion of sadness that invites all characters involved to mourn and lament King Richard II. The suppression of the conspiracy against Bolingbroke and the murder of King Richard II have made the way to the throne completely certain. The consequence of King Richard II's death fills Bolingbroke's heart with guilt. He pretends to be sad so as to distract the attention of other characters from his involvement in the murder. He, therefore, turns to his lords and orders them to put on suitable mourning dress for the sake

of the dead King. In addition, he expiates the sense of his guilt by promising to make a crusade to the Holy Land:

I'll make a voyage to the Holy Land
To wash this blood off from my guilty hand.
March sadly after. Grace my mournings here
In weeping after this untimely bier.

(*RH* 5.6.49-52), p. 395

The third example where *black*, with a nominal function, has an implicit collocate is in II.11. It is a mourning dress in which Lucrece is clad to express her wretched state after being stained by Tarquin's disgraceful sin. Lucrece is dressed in black to show her sadness as a consequence of what happened. The colour of sadness is premodified by *mourning*, though the occasion is not really one of death, except symbolically the death of innocence. The function of the premodifier is to reveal how great the misfortune is. It is not less painful and heartbreaking than death itself.

We have seen in the first category how *black* collocates with *night*. In this category the collocate in II.15 and 16 is looked at as a shelter that keeps Romeo unseen when coming to Juliet. Its darkness when falling on Juliet functions as a dress that suits her condition. On the other hand, it functions as a cloak that covers Juliet who wants to be bold and simultaneously modest towards Romeo. In II.3, *black* collocates with a different sort of dress from those we have seen so far in this category. It collocates with the *armour* which Pyrrhus is assumed to be wearing from the quotation. The collocation occurs in the player's speech to Hamlet taken from a particular passage from *The Aeneid* that describes the death of Priam King of Troy at the hands of Pyrrhus:

The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couchèd in the ominous horse,

(*Ham.* 2.2.455-57), p. 668

Thus, the collocation directs our attention to the atmosphere whose victorious side is dominated by youthfulness. Here *black* collocates with *arms*, Pyrrhus' armour, and with *purpose*. The implication is that Pyrrhus was pursuing a wicked purpose in seeking to destroy and kill an old man like Priam since he himself was young and strong. The uneven match makes Pyrrhus' actions reprehensible.

III. BLACK AND DEATH (JUDGEMENT)/MOURNING/FUNERAL:

- III.1 So you thought him,
And took his voice who should be pricked to die
In our black sentence and proscription.
(JC' 4.1.15-17), p. 617
- III.2 Taking thy part, hath rushed aside the law
And turned that black word 'death' to banishment.
This is dear mercy, and thou seest it not.
(Rom. 3.3.26-28), p. 354
- III.3 All things that we ordained festival
Turn from their office to black funeral.
(Rom. 4.4.111-12), p. 361
- III.4 Come away, come away death,
And in sad cypress let me be laid.
...
Not a flower, not a flower sweet
On my black coffin let there be strewn.
(TN 2.4.50-51, 58-59), p. 700
- III.5 Another flap-mouthed mourner, black and grim,
(Ven. 920), p. 233
- III.6 Lawn as white as driven snow,
Cypress black as e'er was crow,
(WT 4.4.219-20), p. 1110

As already indicated, the second and the third categories form two closely associated links in a chain. The continuation of both is observed through the strong connection between a black dress and the occasion it is usually worn for. The association between these two has to be considered in terms of the various occasions in which the collocate occurs. The main focus of the third category is death with the variant forms of dress as the dominant collocate.

The only time that *black* collocates with *sentence* is at III.1 where it conveys a sense of death in Shakespeare. Antony, Octavius and Lepidus meet together to set up a plan that touches the division of the Roman Empire among them, as if it had been their own inheritance. Their plan includes discarding all enemies and condemned people, including their kinsmen, by putting them to death. This example includes a declaration of putting insignificant persons to death even those who have affinities of kinship and ties of friendship with the rulers of Rome. The main function of black in this example, I think, is to reveal how brutal and wicked the plan is.

Black collocates with *death* premodified by *word* in III.2 and *funeral* again for the first time in III.3 to describe situations of mourning. In the first occurrence, the collocation centres on black and death, though the mourning situation is not really celebrated. Death is Romeo's expected punishment as a consequence of killing Tybalt. In passing judgement on Romeo, the Prince of Verona takes a moderate view. Instead of pronouncing the word death on him, he is content merely to banish him to Mantua: "A gentler judgement vanished from his lips:/Not body's death, but body's banishment." (*Rom.* 3.3.10-11), p. 353. Friar Lawrence is quite happy to tell Romeo the Prince's verdict. It is banishment that Friar Lawrence views as less punitive than death, but Romeo sees the opposite: "For exile hath more terror in his look,/Much more than death. Do not say 'banishment'." (*Rom.* 3.3.13-14), p. 353. Judgement has been passed, and Romeo has to accept it. Friar Lawrence describes death as black because it brings sorrows and extinguishes any sense of optimism and any chance of escaping the punishment. It briefly ends light and life and lets dark and black prevail.

In III.3, *black* collocates with *funeral* to convey a sense of death even when the death is not real. Juliet's pretence of being dead changes the joyful situation upside down. It

makes Lady Capulet very bitterly lament and prepare for a mourning celebration. The collocate is supported by other complementary images such as:

Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast,
Our solemn hymns to sudden dirges change;
Our bridal flowers serve for a buried corpse,
And all things change them to the contrary.

(*Rom.* 4.4.113-17), p. 361

There are some other collocations that occur only once in Shakespeare. They are *black coffin* in III.4 and *cypress black* in III.6. The first instance occurs in the Clown's song. The Clown wishes to be laid in a coffin made of a cypress wood. The collocation brings to mind a bygone convention during Shakespeare's lifetime. Coffins were made of cypress because "From the earliest times the cypress has had a mournful history, being associated with funerals and churchyards,"⁴ They are *black* because of the colour of the wood used in the process of making:

Formerly coffins were frequently made of cypress wood, a practice to which Shakespeare probably alludes in "Twelfth Night," (ii.4), where the clown says:- "In sad cypress let me be laid. Some, however, prefer understanding cypress to mean "a shroud of cyprus or cypress,"- a fine transparent stuff, similar to crape, either white or black, but more commonly the latter."⁵

The point of the *cypress* colour echoes the second instance that occurs in Autolycus' song in III.6. The collocation concentrates on the colour of the collocate and simultaneously contrasts with the *white lawn* in the previous line.

IV. BLACK AND PARTS OF THE BODY/COMPLEXION:

IV.1 I never yet saw man,

...

⁴Dyer 1883, p. 202.

⁵Dyer 1883, p. 202.

If black, why nature, drawing of an antic,

(*Ado* 3.1.59-63), p. 552

IV.2 Think on me,
That am with Phoebus' amorous pinches black,
And wrinkled deep in time.

(*Ant.* 1.5.27-29), p. 1007

IV.3 'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream,
That can entame my spirits to your worship.

(*AYL* 3.5.47-49), p. 644

IV.4 He [the disguised Rosalind] said mine eyes were black, and my hair black,
And now I am remembered, scorned at me.

(*AYL* 3.5.131-32), p. 644

IV.5 We have been called so of many, not that our heads are some brown, some black,
some abram, some bald, but that our wits are so diversely coloured;...

(*Cor.* 2.3.18-20), p. 1079

IV.6 The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couchèd in the ominous horse,
Hath now this dread and black complexion smeared

(*Ham.* 2.2.455-58), p. 668

IV.7 O wretched state, O bosom black as death,

(*Ham.* 3.3.67), p. 675

IV.8 a good leg will fall, a straight back will stoop, a black beard will turn white, a curled
pate will grow bald, a fair face will wither, a full eye will wax hollow, but a good
heart, Kate, is the sun and the moon – or rather the sun and not the moon, for it
shines bright and never changes, but keeps his course truly.

(*HV* 5.2.159-65), p. 595

IV.9 In complete glory she [God's mother] revealed herself–
And whereas I was black and swart before,
With those clear rays which she infused on me

(*IHV* 1.3.62-64), p. 157

- IV.10 But see, his face is black and full of blood;
(*2HVI* 3.2.168), p. 74
- IV.11 He had a black mouth that said other of him.
(*HVIII* 1.3.59), p. 1200
- IV.12 Why, here walk I in the black brow of night
To find you out.
(*KJ* 5.6.18), p. 422
- IV.13 Be thy mouth or black or white,
(*KL* 3.6.24), p. 962
- IV.14 Ha! Goneril with a white beard? They flattered me like a dog, and told me I had the
white hairs in my beard ere the black ones were there.
(*KL* 4.5.96-98), p. 967
- IV.15 No face is fair that is not full so black.
(*LLL* 4.3.251), p. 295
- IV.16 O, if in black my lady's brows be decked,
(*LLL* 4.3.256), p. 295
- IV.17 And therefore is she born to make black fair.
(*LLL* 4.3.259), p. 295
- IV.18 Paints itself black to imitate her brow.
(*LLL* 4.3.263), p. 295
- IV.19 To look like her are chimney-sweepers black.
(*LLL* 4.3.264), P. 295
- IV.20 But when a black-faced cloud the world doth threat,
(*Luc.* 547), p. 243
- IV.21 Through night's black bosom should not peep again.
(*Luc.* 788), p. 246
- IV.22 Her blue blood changed to black in every vein,
(*Luc.* 1454), p. 252
- IV.23 Into so bright a day such blackfaced storms,
(*Luc.* 1518), p. 252
- IV.24 And bubbling from her breast it doth divide
In two slow rivers, that the crimson blood

Circles her body in on every side,
Who like a late-sacked island vastly stood,
Bare and unpeopled in this fearful flood.
Some of her blood still pure and red remained,
And some looked black, and that false Tarquin-stained.

(*Luc.* 1737-43), p. 254

IV.25 Of that black blood a wat'ry rigol goes,

...

And blood untainted still doth red abide,
Blushing at that which is so putrefied.

(*Luc.* 1745, 1749-50), p. 254

IV.26 Beetles black, approach not near;

(*MND* 2.2.22), p. 318

IV.27 The ousel cock so black of hue,

(*MND* 3.1.118), p. 321

IV.28 They wilfully themselves exiled from light,
And must for aye consort with black-browed night.

(*MND* 3.3.387-88), p. 325

IV.29 Even now, now, very now, an old black ram
Is tugging your white ewe, Arise, arise!

(*Oth.* 1.1.88-89), p. 821

IV.30 Your son-in-law is far more fair than black.

(*Oth.* 1.3.290), p. 826

IV.31 Well praised! How if she be black and witty?

(*Oth.* 2.1.134), P. 828

IV.32 If she be black and thereto have a wit,
She'll find a white that shall her blackness fit.

(*Oth.* 2.1.135-36), p. 828

IV.33 Well, happiness to their sheets. Come, lieutenant. I have a stoup of wine, and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.

(*Oth.* 2.3.26-29), p. 830

- IV.34 To prey at fortune. Haply for I am black,
(*Oth.* 3.3.267), p. 837
- IV.35 Is a black Ethiop reaching at the sun.
(*Per. Sc.* 6.20), p. 1047
- IV.36 Against black pagans, Turks, and Saracens;
(*RII* 4.1.86), p. 387
- IV.37 When black-faced Clifford shook his sword at him;
(*RIII Add.* 1.2.158), p. 221
- IV.38 Alas, poor Romeo, he is already dead—stabbed with a white wench's black eye,
(*Rom.* 2.3.12-13), p. 347
- IV.39 Come, gentle night; come, loving, black-browed night,
Give me my Romeo, and when I shall die
Take him and cut him out in little stars,
And he will make the face of heaven so fine
(*Rom.* 3.2.20-23), p. 352
- IV.40 In the old age black was not counted fair,
(*Sonn.* 127.1), p. 766
- IV.41 But now is black beauty's successive heir,
(*Sonn.* 127.3), p. 766
- IV.42 Therefore my mistress' eyes are raven-black,
(*Sonn.* 127.9), p. 766
- IV.43 If hairs be wires, black wires grow on her head.
(*Sonn.* 130.4), p. 767
- IV.44 Thy black is fairest in my judgement's place.
(*Sonn.* 131.12), p. 767
- IV.45 Then will I swear beauty herself is black,
(*Sonn.* 132.13), p. 767
- IV.46 Though ne'er so black, say they have angels' faces.
(*TGV* 3.1.103), p. 13
- IV.47 That now she is become as black as I.
(*TGV* 4.4.153), p. 21
- IV.48 *Thurio:* What says she to my face?

Proteus: She says it is a fair one.

Thurio: Nay, then, the wanton lies. My face is black.

(*TGW* 5.2.8-10), p. 21

IV.49 But pearls are fair; and the old saying is,
'Black men are pearls in beauteous ladies' eyes'.

(*TGW* 5.2.11-12), p. 22

IV.50 I go, Andronicus; and for thy hand
Look by and by to have thy sons with thee.
(*Aside*) Their heads, I mean. O, how this villainy
Doth fat me with the very thoughts of it!
Let fools do good, and fair men call for grace:
Aaron will have his soul black like his face.

(*Tit.* 3.1.199-204), p. 139

IV.51 Can never turn the swan's black legs to white,

(*Tit.* 4.2.101), p. 143

IV.52 Look how the black slave smiles upon the father,

(*Tit.* 4.2.119), p. 143

IV.53 As black as Vulcan in the smoke of war.

(*TN* 5.1.49), p. 711

IV.54 She loved a black-haired man.

(*TNK* 3.3.31), p. 1240

IV.55 A hundred black-eyed maids that love as I do,

(*TNK* 4.1.72), p. 1247

IV.56 His very looks so say him: his complexion,
Nearer a brown than black, stern and yet noble,
Which shows him hardy, fearless, proud of dangers.
The circles of his eyes show fire within him,
And, as a heated lion, so he looks.
His hair hangs long behind him, black and shining,

(*TNK* 4.2.78-83), p. 1248

IV.57 Did first bestow on him, a black one owing

(*TNK* 5.6.50), p. 1255

IV.58 I care not an she were a blackamoor, ...

(*Troil.* 1.1.77), p. 717

IV.59 For, by this black-faced night, desire's foul nurse,

(*Ven.* 773), p. 232

IV.60 Your brows are blacker—yet black brows they say

(*WT* 2.1.9), p. 1107

In the fourth category, *black* collocates not only with individuals as such but also with some facial parts of the human body such as *brows*, *hair* and *eyes*. The example from IV.3 includes some of these parts. *Black* collocates with the *silk hair* that has been believed to be a sign of beauty. The collocation occurs in IV.4 as Rosalind (dressed and disguised as Ganymede) scolds Phebe who has no good looks and no real signs of beauty that recommend her to be boastful in love. Rosalind assures Phebe that neither her black eye-brows, nor her black soft hair, nor her black eye-balls, nor her pale cheeks can win Rosalind's heart. Some of the above qualities, in Phebe's view, have been accounted disdainful signs used mainly for insulting her. She tells Silvius that Rosalind rebuked her when she reminded her of some qualities. Whereas in this example *black hair* is a sign of beauty, when it collocates with *head* in IV.5 it symbolises one among many types of opinion. It occurs on an occasion when several citizens discuss the point of Coriolanus' election in the Forum. They realise their weakness that is ascribed to not having one consistent attitude. Each colour represents a separate opinion, and hence the diversity of the common people and their opinions is represented. But the important point is not the colour of the head or hair as such, but the indication that one opinion is attributable to one head.

Another facial part that collocates with *black* is *beard*. The colour of the beard normally puts its grower either with the young or with the old. An instance of such a case is indicated by King Henry V in IV.8. In a rather unconvincing attempt to win Katharine's heart, daughter to the King of France, he tries to play the role of a true lover. He asks her to marry him and in so doing she wins a brave soldier and a king - one who is young because he has a black beard. He speaks very plainly about his physical condition. In IV.14, the time before Lear had *black hair* in his beard is thought to put him among the

very young. This example shows a clear contrast of white with black. White refers to the old age whereas black refers to the youth, and a period before a boy has a black beard is childhood.

The second group includes some collocates regarded as an internal component of the human body. The prevailing collocate is *blood*, associated with more than one colour in IV.24. The collocation is part of an example that describes the final stage of Lucrece's ordeal. She has been undergoing almost an unsolvable dilemma that is terminated when she kills herself. She commits suicide to save the honour of her husband and womankind in general.

This problem she solves by contriving her death in such a manner that she symbolically restores her body to its previous sexual purity by the purgation of shedding her blood, thus removing the stain which would dishonor Collatine [her husband].⁶

This example contrasts two sorts of collocates symbolically perceived by the Elizabethans. The *red blood* refers to the point of Lucrece's purity and chastity, whereas the *black* has been accounted a sign of corruption in IV.25. This indicates that Lucrece's blood is not wholly corrupted.

But part of her blood shows dark because it has been corrupted, and the "wat'ry rigoll" everlastingly weeps for Lucrece's bodily defilement. However, the red blood becomes the banner of a martyr.⁷

The collocation of *bosom* with *black* is found twice in IV.21 and again in IV.7 in Claudius' soliloquy to describe the miserable condition he undergoes. He thinks of repentance and of praying but is unable to get rid of the pangs of conscience. "Try what repentance can. What can it not?/Yet what can it when one cannot repent?" (*Ham.* 3.3.65-6), p. 675. He cannot surmount his condition because his bosom is full of foul deeds: the murder of his brother, usurpation of the kingdom, and getting married to the Queen. It expresses the

⁶Kahn 1976, p. 65

⁷Ronald 1987, p. 171

true state and his acknowledged feeling of guilt that creeps over his chest as death seems preferable

The third group includes some external or visible collocates mainly parts of the human body. The most expressive collocates are *face* and *eye*. The first occurs in IV 48 and the second in IV 49. The collocation refers to the literal colour of Thurio's face. He admits that the colour of his face is a point of debate for Silvia whom he thinks to woo. He asks Proteus to know what Silvia says about his face. The concept of *blackness* is likened to *pearls* that are accounted fair as in IV 49. The implication is that black may be a colour which is traditionally regarded as a sign of ugliness, but it can also be beautiful. The third collocation occurs in IV 50 where the collocation subsumes two collocates *black face* and *black soul*. It is again of literal and metaphorical representation. The literal, *black face*, refers to the natural and original colour of Aaron's face. The literal reference is not important as much as the metaphorical connotation. The *black soul* has of course a colour significance and commonly connotes the barbarous and evil side of Aaron's behaviour.

The second expressive collocate of the third group is *eye*. This collocate, for a long time and over many generations of true lovers, has been regarded as the most influential factor in the early stage of love. Its impact on lovers cannot be ignored for we hear quite often of people who have fallen in love at first sight. The eye is one of the few facial characteristics which are represented as beautiful through being black. The blackness can be accentuated when the person who owns the black eyes is white, since this creates a contrast emphasising beauty rather than making black seem ugly in comparison with the white. *Rom.* offers an example of this convention as Mercutio informs us that Romeo becomes totally infatuated with Rosaline's black eye in IV 38. Shakespeare praises the *black eye* in his works, mainly in some of his Sonnets, because of the black lady. In IV 42, he praises the black eye of his mistress, and takes it as a sign of beauty. In his lifetime, the *black eye* was conventionally taken to refer to and highlight the beautiful features of the beloved. Sir Philip Sidney, Shakespeare's fellow, praises the black eye of his beloved, Stella

When nature made her chief work, Stella's eyes,

In colour black why wrapped she beams so bright?
Would she in beamy black, like painter wise,
Frame daintiest lustre, mixed of shades and light?

Or did she else that sober hue devise
In object best to knit and strength our sight,
Lest, if no veil those brave gleams did disguise,
They, sun-like, should more dazzle than delight?

Or would she her miraculous power show,
That, whereas black seems beauty's contrary,
She even in black doth make all beauties flow?
Both so, and thus: she minding love should be
Placed ever there, gave him this mourning weed
To honour all their deaths, who for her bleed.⁸

The Sonnet in general focuses on Stella's eyes particularly their blackness and brightness, but the eyes of Shakespeare's mistress are, in his view, more beautiful despite the fact that they are not bright. They are *raven-black* and *are nothing like the sun* (*Sonn.* 130.1), p. 767. Shakespeare's mistress acquires another black characteristic. It is her hair that is presented as wire in IV.43. Again this feature makes her look much more beautiful.

The fourth category concentrates on the association of black with *complexion*. The collocation in some examples refers to a mere colour of skin. In IV.2, it focuses on Cleopatra's dark complexion. She tells Charmian that she is of no white complexion, but of a sunburnt skin attributed playfully to the bruising caused by the amorous pinches and love play of the sun-god. The result of all this is that she is no longer a fair-skinned lady. In IV.9, it focuses on another female dark and dusky complexion. It is Joan la Pucelle (Joan d'Arc) who gains a beautiful complexion because it is infused with *clear rays* of God's mother. In other examples the collocation is directed towards reflecting the complexion of some animals. In IV.26 and 27 the black beetles and the black ousel cock are referred to. In others the collocation reflects and highlights an implicit significance and

⁸Duncan-Jones 1973, p. 120.

connotation. In IV.6, *black* refers not to Pyrrhus's real complexion, but to his black armour understood through his *sable arms*. But what is more important is Pyrrhus' inner feeling towards Priam, King of Troy. His feeling is that of hatred and vengeance identified through *Black as his purpose* to avenge his father, Achilles.

In some examples, black refers merely to complexion. It becomes a colour of beauty and praiseworthy, when it is associated with femininity. Black was not always accounted a colour of beauty in the past as IV.40 informs us, but in the Renaissance period it could be looked at differently. Shakespeare does consider it a colour of beauty in IV.41 where he collocates *black* with *beauty*, here representing his beloved. This leads him on in IV.44 and in IV.45 to claim that black is the most beautiful colour, more beautiful presumably even than white which is normally the colour most praised, it becomes beauty itself. This underlines that the colour of feminine beauty during the Renaissance period is not restricted to white, or even red, as we have seen so far in WHITE, for black was employed in this respect.

[B]ut Renaissance beauties do come in red and white, and the basic color scheme of English Renaissance love poetry, especially the poetry imbued with Petrarchan conventions, is red, white, and black.”

This category also includes examples where Shakespeare uses black in a personified way, because he extends images like *black-faced* to refer to storms and other natural phenomena. The personification of night, cloud and storms, acquires acts here as a secondary collocation, for the primary collocate is a part of the human body like *face*. On the other hand, in the first category, black collocates with *breath* and *night* as primary collocates in I.2. Although listed in category I, it needs also to be discussed here since *breath* can be regarded as coming from a part of the body. In *K.J.*, Melun is wounded in the battle against King John. “Retaining but a quantity of life,” (*K.J.* 5.4.23), p. 421 he is waiting in his last terrible minutes for the *black contagious breath* to engulf him. In IV.28 we find night referred to as *black-browed*, which is the time for spirits and fairies to use

the night for their own purposes, for being supernatural they can *see* in the night. But this collocation of *black* with *brow* is not so threatening as that of *black* with *breath*, since the furies in *MND* are not necessarily evil or wicked. That night can be beneficial is suggested in IV 39, where night is again referred to as *black-browed*, though here it is something which is of great importance to Juliet because it works as an agent or factor of secrecy. The black brow of night prevents others from seeing what is taking place. It will bring, Juliet wishes, Romeo to her safe and unseen to experience the fruit of love away from all the disputes of their warring families. As has been suggested

The (bed-)curtain of the dark is to exclude all outsiders, and the runaway god of love himself will close his eyes, so that no one sees their union, not even the lovers. If 'see' is a metaphor (18), [Lovers can see to do their amorous rites (3.2.8), p. 352] they are to be guided in the performance of their amorous rites by the beauty of each other's bodies. Love, the conceit implies, has no need of light, since its mode of 'seeing' is tactile, sensational. Indeed, night is invited to obscure even the signifying practices of the virgin body: 'Hood my unmann'd blood, bating [fluttering] in my cheeks./With thy black mantle' (II 14-15) ¹⁰

There may be an implication in IV 39 that black reflects the possibility that both the lovers may die, for what they are undertaking is dangerous, though that possibility does seem uppermost in Juliet's mind.

Another part of the body used for personification is the collocate *bosom*, which in IV 21 refers to the fact that the stars will not shine through the darkness of night, if Tarquin has his way. I think the function of this feature is to highlight a particular time of the collocate. Here *bosom* may have a sexual significance since the white *bosom* of Lucrece may be contrasted with the black *bosom* of night, suggesting the evil which Tarquin is about to commit. It is midnight which Tarquin impatiently waits for.

The final collocations include *face* with different functions. Shakespeare's aim of using it in IV 59 is to express two points. The first is to intensify the ugliness of the night because it is through *face* that people and things are valued. The second is to show how

Venus is worried about Adonis' unsafe and uncertain future. In IV.20, it collocates with *cloud* that is imbued with immanent evil identified in Tarquin's inevitable danger threatening the peaceful world of Lucrece. It is indeed a cloud of evil whose face tells of Tarquin's wickedness. This wickedness permeates *Luc.* and takes different forms. In IV.23, it is presented through *storms* that foretell of destruction promoted by evil intention whose essence is discussed in more details in the following category.

V. BLACK AND DEVIL/EVIL DEEDS OR ACTIONS:

V 1 So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens,
die two months ago and not forgotten yet!

(*Ham.* 3.2.123-25), p. 672

V 2 O Hamlet, speak no more!

Thou turn'st mine eyes into my very soul,
And there I see such black and grainèd spots

(*Ham.* 3.4.78-80), p. 676

V 3 How came he dead? I'll not be juggled with.
To hell, allegiance! Vows to the blackest devil!
Conscience and grace to the profoundest pit!
I dare damnation.

(*Ham.* 4.5.128-31), p. 679

V 4 Is Talbot slain, the Frenchmen's only scourge,
Your kingdom's terror and black Nemesis?

(*HWI* 4.7.77-8), p. 176

V 5 he, my lady,
Hath into monstrous habits put the graces
That once were his, and is become as black

(*HWIII* 1.2.122-24), p. 1198

V 6 'Gainst me that I cannot take peace with. No black envy
Shall mark my grave.

(*HWIII* 2.1.86-87), p. 1202

V 7 But in despair die under their black weight.

(*KJ* 3.1.223), p. 410

- V 8 Thou'rt damned as black--nay nothing is so black--
(*KJ* 4.3.122), p. 418
- V 9 O paradox! Black is the badge of hell,
(*LLL* 4.3.252), p. 295
- V 10 When thou shalt charge me with so black a deed?
(*Luc.* 226), p. 241
- V 11 Thoughts are but dreams till their effects are tried,
The blackest sin is cleared with absolution.
Against love's fire fear's frost hath dissolution.
The eye of heaven is out, and misty night
Covers the shame that follows sweet delight.'
(*Luc.* 353-57), p. 242
- V 12 With such black payment as thou hast pretended.
(*Luc.* 576), p. 244
- V 13 Light thickens, and the crow
Makes wing to th' rooky wood
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse
(*Mac.* 3.2.51-54), p. 987
- V 14 There's comfort yet, they are assailable.
Then be thou jocund. Ere the bat hath flown
His cloistered flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.
(*Mac.* 3.2.40-44), p. 987
- V 15 How now, you secret, black, and midnight hags,
(*Mac.* 4.1.63), p. 991
- V 16 It is myself I mean, in whom I know
All the particulars of vice so grafted
That when they shall be opened black Macbeth
Will seem as pure as snow, ...

(*Mac.* 4.3.51-54), p. 993

V 17 *Macbeth*: The devil damn thee black, thou cream-faced loon!
Where gott'st thou that goose look?

Servant: There is ten thousand—

Macbeth: Geese, villain?

Servant: Soldiers, sir.

(*Mac.* 5.3.11-15), p. 996

V 18 Divinity of hell:
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now;

(*Oth.* 2.3.341-44), p. 833

V 19 O, the more angel she, and you the blacker devil!

(*Oth.* 5.2.140), p.850

V 20 for wisdom sees those men
Blush not in actions blacker than the night
Will 'schew no course to keep them from the light.

(*Per. Sc.* 1.177-79), p. 1042

V 21 The rest—hark in thine ear—as black as incest,

(*Per. Sc.* 2.81), p. 1043

V 22 To keep his bed of blackness unlaid ope,

(*Per. Sc.* 2.94), p. 1043

V 23 No visor does become black villainy

(*Per. Sc.* 18.38), p. 1058

V 24 Should show so heinous, black, obscene a deed!

(*RH* 4.1.122), p. 387

V 25 What black magician conjures up this fiend

(*RHH* 1.2.34), p. 186

V 26 But if black scandal or foul-faced reproach

(*RHH* 3.7.221), p. 207

V 27 Richard yet lives, hell's black intelligencer,

(*RHH* 4.4.71), p. 211

linkage and association of black with devil that both in turn forecast an evil intention that is supported by another evil expression

To hell, allegiance! Vows to the blackest devil!
Conscience and grace to the profoundest pit!
I dare damnation.

(*Ham.* 4.5.129-31), p. 679

In V.17, the collocation of *black* with *devil* conveys again a sense of evil and damnation which we have seen so far in *Ham.* Macbeth gets angry when he hears bad news from his messenger who brings the news of the approach of no less than ten thousand English soldiers by Malcolm. He abuses and treats him with contempt wishing him damned in hell with the devils, because it is assumed that damned souls are thought to go to hell and be black in colour.

The association of black with devil might be of a religious nature as it contrasts with angel(s) who symbolise good and are represented as white. This association is clearly present in V.19 when Emilia contrasts Othello a black devil, who becomes an even blacker devil after he commits his murder, with Desdemona represented as the white angel

The collocation of black with personal and other names sometimes conveys a sense of wickedness and punishment. V.16 illustrates this idea as the colour is not a physical reference and therefore it should not be interpreted literally. The collocation in general gives an idea about Macbeth's black deeds. It highlights the change in Malcolm's character that there will be more tyranny than before. It, moreover, compares Malcolm's vice with that of Macbeth's that would appear as innocent as a lamb, which we may assume is white. There is an implicit contrast between black and white (here represented by snow). V.14 alludes to the idea of evil presented through *black Hecate* which is assumed to be the source of evil. Hecate's evil has already been mentioned, though without reference to black in evil "Witchcraft celebrates/Pale Hecate's offerings, and withered murder," (*Mac.* 2.1.51-52), p. 982. Hecate is one of the witches who perform sorcery "Black spirits and white, red spirits and grey,/Mingle, mingle, mingle, you that mingle may" (*Mac.* 4.1.41-44).

45), p. 991. The sense of evil pervades almost all passages in which the witches appear in *Mac*. In V.15 *black* is collocated with *midnight hags* to underline an unequivocal implication of evil. "Macbeth's communion with the night has again a touch of witchery: assimilation into the company of *black agents*"¹². This mood has been anticipated by a number of successive images hinted at by Macbeth: *light thickens, the crow makes wing to the rooky wood, good things of day begin to droop..., and night's black agents to their preys do rouse*. These images emphasise the significance and linkage of night with evil and light with good.

In many of these contexts night and darkness are associated with evil, and day and light are linked with good. The 'good things of day' are contrasted with 'night's black agents', and, in the last act, day stands for the victory of the forces of liberation (V, iV, I; V, VII, 27, V, VIII, 37). The 'midnight hags' are 'the instrument of darkness', and some editors believe that when Malcolm (at the end of Act IV) says that 'The Powers above/ Put on their instruments' he is referring to their instruments - Malcolm, Macduff and their soldiers.¹³

In V.4, *black* collocates with *Nemesis* to focus on the punishment of evil and restoring justice. The collocate is assumed to be a ruler over distribution of wealth, taking revenge on arrogance and punishing excess.

We have seen how *black* can have *devils* as a primary or secondary collocate in *Mac*, to create an atmosphere of wickedness. This atmosphere has its echo in V.18 where the same secondary collocate is involved for devils and sin are associated with blackness and contrasted with the purity of whiteness. Sins are presented as though they are attractive and thus have a veneer of goodness to make them a suitable inducement to men.

From the every opening of the action, Iago's relationship with the powers of darkness is continually emphasized—it is towards hell that he looks constantly for inspiration, hell and the Devil are for ever in his mouth, continually invoked by him; compare

Hell and night
Must bring this monstrous birth to the world's light (I, iii, 397-8)

¹²Rosenberg 1978, p. 421. For almost an extensive study of *evil* situation and demonology in *Mac* see West 1956-7 pp. 17-24.

¹³Muir 1966, 49.

with

Divinity of hell¹³
 When devils will the blackest sins put on,
 They do suggest at first with heavenly shows,
 As I do now (II. iii. 339-42)

and

I do hate him as I do hell pains (I. i 155)¹⁴

The collocation draws our attention to another point. It contrasts *heavenly shows* that symbolically stands for white

To equate black with villainy is easy, but we get beneath surfaces and into the real terrors of experience when black and white become indistinguishable. Hell and devils find blackest sins congenial; the heavenly, by implication, is white – an identification used throughout the play.¹⁵

In V.11, it is a commonplace association of sin with black that indicates Tarquin's disgraceful behaviour towards Lucrece. Tarquin's rape of Lucrece is an extraordinary crime whose terrible effect is reflected through using the superlative form *blackest*. Rape can be accounted among the seven deadly sins¹⁶ if it is considered as having the same effect and consequence as lust. In V.2, *black* collocates with *grained spots* to reflect upon Gertrude's confession of her sin. She acknowledges, after Hamlet's offensive accusation of her of being unfaithful to his father, what had happened. Her eyes turn to consider her soul, a place of the *grained spots*, which highlight an identification of sin and evil behaviour. The sinful behaviour or evil in general is touched upon in structures where the collocate is *deed(s)* or *actions*. The *black deed* symbolises sin in V.10 which stands for rape that stigmatises Lucrece's fame. The shameful behaviour in V.28 is not as dangerous in terms of dignity and honour as that of Tarquin's in V.10. The *black deeds* may represent the unfaithful promises which Shakespeare's mistress did not keep. In other words, it may represent the unfaithfulness and infidelity of the dark lady to Shakespeare

¹³Scrugg 1968, p. 62

¹⁴Heilman 1951, pp. 318-19

¹⁵The seven deadly sins are pride, covetousness, lust, anger, gluttony, envy and sloth. For an example of the reflection and dramatisation of the seven deadly sins in the Elizabethan drama see Marlowe's *Dr Faustus*

Black in line 13 of V.28 is different from that in line 12 as far as the symbolic connotation is concerned.¹⁷ The *black deeds* in V.31 represents Leontes' evil actions that are identified in his jealousy and accusation of Hermione's and Polixenes' adultery. Later, Leontes realises his folly and acknowledges that he is alone guilty of evil thoughts. His evil deeds become even *blacker* when he compares himself to Polixenes. He finds that Polixenes has a shining character and his deeds are pious and faithful. In V.20, the collocate is changed lexically but not semantically as it is of the same significance as of V.10, 28 and 31. *Black* collocates with *actions* to refer to Antiochus' incestuous activities that look darker than the darkness of the night as far as virtue is concerned. Antiochus' activities are referred to as *black as incest* in V.21 and by *blackness* in V.22 to emphasise the horror of such immoral practices.

VI. BLACK AND IMPENDING DISASTER:

VI 1 They are black vesper's pageants

(*Ant.* 4.15-8), p. 1028

VI 2 By heaven, Poins, I feel me much to blame
So idly to profane the precious time,
When tempest of commotion, like the south
Borne with black vapour, doth begin to melt
And drop upon our bare unarmed heads. –

(*2HIV* 2.4.364-68), p. 523

VI 3 Now, if these men do not die well, it will be a black matter for the King that led them to it – who to disobey were against all proportion of subjection

(*HI* 4.1.142-45), p. 585.

VI 4 I will stir up in England some black storm

(*2HIV* 3.1.349), p. 72

VI 5 Thus far our fortune keeps an upward course,
And we are graced with wreaths of victory.
But in the midst of his bright-shining day
I spy a black suspicious threatening cloud

¹⁷See IV 44

(3*HT* 5.3.1-4), p. 120

VI 6 news fitting to the night:
Black, fearful, comfortless, and horrible

(*KJ* 5.6.20-21), p. 422

VI 7 Black stage for tragedies and murders fell.

(*Luc.* 766), p. 245

VI 8 Letters came last night
To a dear friend of the good Duke of York's
That tell black tidings

(*RH* 3.4.70-72), p. 386

VI 9 And will to France, hoping the consequence
Will prove as bitter, black, and tragical

(*RH* 4.4.6-7), p. 210

VI 10 A black day will it be to somebody.

(*RH* 5.6.10), p. 219

VI 11 This day's black fate on more days doth depend.

(*Rom.* 3.1.119), p. 351

VI 12 Some twenty of them fought in this black strife,

(*Rom.* 3.1.177), p. 352

VI 13 Never was seen so black a day as this!

(*Rom.* 4.4.84), p. 361

VI 14 The blackest news that ever thou heard'st.

(*TG* 3.1.281), p. 15

VI 15 And beauty dead, black chaos comes again.

(*Ven.* 1020), p. 234

VI 16 Yon same black cloud, yon huge one, looks like a foul bombard that would shed
his liquor.

(*Temp.* 2.2.20-21), p. 1178

The most appropriate semantic field in which *black* is employed to express a sense of misfortune and disaster is the tragic one. The expressive collocates in this respect are *tidings*, *news*, *matter*, *day* and *fate*. *Black tidings* in VI 8 express the complex and

disastrous situation of King Richard II who has fallen in Bolingbroke's custody and been flung in jail. The Gardener answers the Servant's question by indicating that tragic news has been received by the Duke of York which implies the King's deposition and probable death. News occurs in VI.1.4 to describe the imagined unhappy condition of Lance, Proteus' clownish servant, who has a note describing the condition of the lady he thinks he might marry: "What news then in your paper?" (*TGI* 3.1.279-80), p. 15. Lance answers "The blackest news that ever thou heard'st" (*TGI* 3.1.281), p. 15. His use of black is somewhat facetious because he goes on to refer the black news to the blackness of the note's ink. In VI.3, the collocation of *black matter* signifies the King's wrongful treatment of his subjects especially his soldiers since he does not apparently express any care for their families should they be killed in the coming battle. Michael Williams, one of the King's soldiers, declares his opinion in front of the King, who is disguised, that the King will have a heavy responsibility to shoulder for any soldiers killed and their families. The King will be responsible for their death and this is then tantamount to his committing a sin.

Some natural phenomena collocate with black to express the idea of threat and an uncertain future. *Cloud* and *storm* are the most frequent collocates employed, usually metaphorically, to serve this purpose. The *2HII* (VI.2) passage offers an example of the first collocate. Peto tells the prince that *twenty weak and wearied* (*2HII* 2.4.359, p. 522) messengers have come from the north asking for Sir John Falstaff. The Prince fancies it is the tempest of rebellion that is as sinister as the south wind laden with a black cloud which eventually brings about what the prince is afraid of. The same collocate has been used by King Edward in *3HII* to describe metaphorically the same situation (VI.5). King Edward expects that in the midst of his glorious victories, an inauspicious and threatening mission might be pursued to cause more troubles to the King and his followers.

The collocation of *black* with *cloud* represents a black spot identified as an opponent in the bright and clear sky of King Edward that stands for his dominance over almost his enemies. In *Luc.*, the collocation of the *black-faced cloud* represents again an ominous threat understood from Tarquin's presence in Lucrece's chamber. "But when a black-faced cloud the world doth threat," (*Luc.* 547), p. 243.

The collocation of *black storm* has the same significance as that of the *black cloud*. It symbolises an idea of disaster brought about by some kind of rebellion or radical change. This change in VI.4 is, of course, not to be marked without blood-shed since the Duke of York is determined to carry out his purpose. This assumption becomes clear through the linking of *black* with *blow* in the line that follows: "I will stir up in England some black storm/Shall blow ten thousand souls to heaven or hell," (2*HVI* 3.1.349-50), p. 72.

VII. BLACK AND OTHER COLOURS:

VII 1 Moreover, sir, which indeed is not under white and black, this plaintiff here,
the offender, did call me ass

(*Ado* 5.1.296-98), p. 562

VII 2 This is the fairy land. O spite of spites,
We talk with goblins, oafs, and sprites.
If we obey them not, this will ensue:
They'll suck our breath or pinch us black and blue.

(*Err.* 2.2.192-95), p. 264

VII 3 'Tis so strange
That though the truth of it stands off as gross
As black on white, my eye will scarcely see it.

(*HF* 2.2.99-102), p. 575

VII 4 leg will fall, a straight back will stoop, a black beard will turn white,

(*HF* 5.2.160-61), p. 595

VII 5 It will help me nothing
To plead mine innocence, for that dye is on me
Which makes my whit'st part black. The will of heav'n

(*HFVIII* 1.1.207-209), p. 1197

VII 6 I had the white hairs in my beard ere the black ones were there.

(*KL* 4.5.97-98), p. 967

VII 7 Her cheeks with chaps and wrinkles were disguised;
Of what she was no semblance did remain.
Her blue blood changed to black in every vein,

(*Luc.* 1452-54), p. 252

- VII 8 And bubbling from her breast it doth divide
In two slow rivers, that the crimson blood
Circles her body in on every side,
Who like a late-sacked island vastly stood,
Bare and unpeopled in this fearful flood.
Some of her blood still pure and red remained,
And some looked black, and that false Tarquin-stained
(*Luc.* 1737-43), p. 254
- VII 9 Black spirits and white, red spirits and grey,
(*Mac.* 4.1.44), p. 991
- VII 10 Mistress Ford, good heart, is beaten black and blue, that you cannot see a white
spot about her.
(*MWW* 4.5.104-106), p. 504
- VII 11 What tellest thou me of black and blue?
(*MWW* 4.5.107), p. 504
- VII 12 Fairies black, grey, green, and white,
(*MWW* 5.5.36), p. 506
- VII 13 She'll find a white that shall her blackness fit.
(*Oth.* 2.1.136), p. 828
- VII 14 Thus much of this [gold] will make
Black white, foul fair, wrong right,
Base noble, old young, coward valiant.
(*Tim.* 4.3.28-30), p. 899
- VII 15 Engenders the black toad and adder blue,
(*Tim.* 4.3.182), p. 901
- VII 16 To anger him we'll have the bear again, and we will fool him black and blue, shall
we not, Sir Andrew?
(*TN* 2.5.10), p. 701
- VII 17 Not black in my mind, though yellow in my legs.
(*TN* 3.4.24-25), p. 706
- VII 18 Nearer a brown than black, stern and yet noble,
(*TNK* 4.2.79), p. 1248

The other colours black collocates with are mainly *white* and *blue*. The other colours which occur such as *grey* in VII 9 and *brown* in VII 18 are found only once. The main significance of the black with blue collocation is to refer to the phenomenon of the discolouring of the human body as a result of a beating up, bruising or pinching as in VII 2, 10, 11 and 16. Dromio of Syracuse and his master are confused with Dromio of Ephesus and his master since they are pairs of twins in *Err.* On one occasion where the confusion contributes to the dramatic action, Luciana, Adriana's sister, confusedly asks Dromio of Syracuse, who is supposed to be Dromio of Ephesus, to "go bid the servants spread for dinner" (*Err.* 2.2.190), p. 264. Dromio of Syracuse is unable to understand that most of what is taking place around him is out of confusion in VII 2. He thinks that he and his master have come to the land of fairies, oafs and sprites whose orders should be carried out, otherwise they will be punished by being pinched black and blue. This kind of pinching by fairies was a commonplace and traditional assumption among the Elizabethans¹⁸. The collocation of VII 2 echoes that in VII 10 and 11. The phrase *fool him black and blue* in VII 16 is to be understood in terms of *beating him soundly*, i.e. causing pinches and bruises. Sir Toby and Fabian decide to disgrace Malvolio who has already disgraced Fabian by reporting him to his Lady, Olivia, for bear-baiting¹⁹. They revengefully will defame and beat him soundly by bringing back the bear. When black and blue are associated with skin this results from pinching and bruising, but when they are applied to 'blood' the connotation is different. In VII 7, the *blue blood* changes its colour, as a result of Lucrece's rape because it is defiled, and it becomes black. The transformation of colours implies a transformation of Lucrece's status. The *blue blood* implies nobility and indicates that Lucrece is of a high social status, whereas *black blood* refers to corruption. The transformation continues in VII 8 to include *red* that implies that

¹⁸ See Foakes 1994, p. 37. Armstrong notes that "[A]nother set of associations connects "pinch" with fairies. It is prominent in *The Comedy of Errors* [2.2.194 sic], *The Merry Wives of Windsor* [5.5.49 sic] and *The Tempest* [2.2.4 sic]. These associations are due to traditional ideas about fairies and elves. The fairy called Pinch of the play *Robin Hood-fellow, his mad pranks and merry jests* says that he pinches servants until "their bodies are as many colours as a mackerel's back," and Robin sings of fairies "that do filch, black, and pinch maids of the dairies." Although the first edition extant is dated 1628, it was written earlier and may well have influenced Shakespeare." (Armstrong 1946, p. 48)

¹⁹ "Bear-baiting was a cruel and popular sport during Shakespeare's lifetime in which a bear is chained to a post and dogs are set to attack him."

Lucrece's blood is not wholly corrupted. After she commits suicide, blood bursts out of her breast in *two slow rivers*. The *crimson blood* equals vibrant and full of energy, and the *red blood* symbolises purity and martyrdom (see IV.25). Some of the *red blood* is changed into *black* which here stands for death.

The collocation of black with white refers to writing as when ink is used on paper as in VII.1 and 3. In VII.1, the collocation refers to the official account which records the accusation and condemnation of the culprits. Dogberry tells Leonato that Borachio had insulted him by calling him an ass, but it seems that this offence had not been written down. In VII.3, the collocation again refers to writing as something dark on something else quite white or bright. The connotation here stands for the clarity and truth of the unmasked treason of Lord Scroop of Masham against King Henry V. After the truth is revealed, the king is entirely unable to believe his eyes because the traitor was previously his professed friend.

In some examples, the collocation refers to the contrast between youth and old age as in VII.4 and 6, examples which have already been discussed under WHITE (see I.B.13 and 18). In other examples, the collocation refers to the contrasts goodness/evil or purity/impurity. In VII.5 the realisation of the 3rd Duke of Buckingham, Edward Stafford, embodies such a contrast. When he knows that he will be arrested by Brandon upon the order of King Henry VIII, he realises that what had been his white, bright and pure record with the king will become black. His record remains as such when he is executed on the suspicion of treason. In VII.14, the contrast of black with white may stand for impure/pure, bad/good or poverty/richness. This final contrast is understood in Timon's speech about gold found while he is digging. His speech refers to a number of transformations which might befall people as a result of coming suddenly into the possession of gold.

VIII. BLACK AND INK/WRITING:

VIII.1 under white and black, this plaintiff here, the offender,

(*Ado* 5.1.297), p. 562

VIII.2 Such Ethiop words, blacker in their effect

(*AYL* 4.3.36), p. 647

VIII 3 Black as the ink that's on thee! Senseless bauble,

(*Cym.* 3.2.20), p. 1145

VIII 4 Cried 'O false blood, thou register of lies

Ink would have seemed more black and damned here!'

(*Lov.* 52-54), p. 771

VIII 5 Wiped the black scruples, reconciled my thoughts

(*Mac.* 4.3.117), p. 994

VIII 6 His beauty shall in these black lines be seen,

(*Sonn.* 63.13), p. 758

VIII 7 That in black ink my love may still shine bright.

(*Sonn.* 65.14), p. 759

VIII 8 Why, as black as ink.

(*TGJ* 3.1.283), p. 15

This category sheds light on collocates which are associated with black in the act of writing with ink. The contrast, which is based on the contrast between ink which is black and paper or other writing materials which are white, is linked with language to immortalise the youth in some Sonnets. In VIII.6, *black* collocates with *lines* and in VIII.7 with *ink* to bring out that the lines of praise make the youth's beauty look greatly admired. *Ink*, on the other hand, is used to express a negative implication. In VIII.8, it is used to intensify black that is in turn used to convey the most disappointing news told by Lance²⁰. Again, it is used almost in the same atmosphere of VIII.8 where *blood* in VIII.4 is regarded as an *unapproved witness* (*Lov.* 53), p. 771. It is more damned as a conveyer of sad news as far as testimony is regarded. In VIII.3, it is used as an intensifier of *black*, as in VIII.8, to be of an equal degree in the scale of damnation to express disgrace and disapproval.

IX. BLACK AND EMOTIONAL ATTITUDE:

²⁰ See VI.10.

Death, as already noted, is one of the connotations of black. In this category certain kinds of feelings and emotions are illustrated when they are associated with this fate

- IX 1 Holy seems the quarrel
 Upon your grace's part, black and fearful
 On the opposer
(AHH 3 1 4-6), p. 868
- IX 2 Thoughts black, hands apt, drugs fit, and time agreeing,
(Ham. 3 2 243), p. 673
- IX 3 Then trip him that his heels may kick at heaven,
 And that his soul may be as damned and black
 As hell whereto it goes.
(Ham. 3 3 93-95), p. 675
- IX 4 Do you not remember, a saw a flea stick upon Bardolph's nose, and a said it was a
black
 soul burning in hell-fire
(HV 2 3 37-39), p. 576
- IX 5 O Thou eternal mover of the heavens,
 Look with a gentle eye upon this wretch
 O, beat away the busy meddling fiend
 That lays strong siege unto this wretch's soul,
 And from his bosom purge this black despair
(2HH 3 3 19-23), p. 77
- IX 6 Looked black upon me, struck me with her tongue
(KI. 2 2 333), p. 957
- IX 7 I did commend the black-oppressing humour to the
(III. 1 1 228), p. 283
- IX 8 Black lust, dishonour, shame, misgoverning,
(Luc. 654), p. 244
- IX 9 The Prince of Cumberland that is a step
 On which I must fall down or else o'erleap,
 For in my way it lies. Stars, hide your fires,
 Let not light see my black and deep desires,

(*Mac.* 1.4 48-51), p. 980

IX 10 All my fond love thus do I blow to heaven—'tis gone
Arise, black vengeance, from the hollow hell.
Yield up, O love, thy crown and hearted throne
To tyrannous hate!

(*Oth.* 3.3 450-53), p. 838

IX 11 Ah, who shall hinder me to wail and weep?
To chide my fortune, and torment myself?
I'll join with black despair against my soul,
And to myself become an enemy.

(*RIII* 2.3 34-37), p. 197

IX 12 And private in his [Romeo's] chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.
Black and portentous must this humour prove,
Unless good counsel may the cause remove.

(*Rom.* 1.1.135-39), p. 338

IX 13 But when I meet you armed, as black defiance

(*Troil.* 4.1 13), p. 735

Almost every phase of human activity was commented on by Shakespeare. Negative attitudes, actions, reactions and feelings, frequently referred to as black, are expressed through various collocates. In IX 1, *black and fearful* express the feelings of the First Lord towards the enemy of the Duke of Florence. It implies the complete destruction of those who oppose the Duke. The Duke raises the issue of the war that caused too much bloodshed, and might cause more in future. As the First Lord tries to support the Duke, he spiritually encourages him by wishing "Holy ... the quarrel/Upon your grace's part," and wishing a total destruction on his enemy "black and fearful/On the opposer" (*MWW* 3.1 5-6), p. 868.

Despair is one of the very common collocates used to describe the depressed thoughts and feelings of some characters. In IX 11, the collocation *black despair* reveals Queen

Elizabeth's inner feelings and loathing for her brother-in-law. The Queen bewails the death of her husband, Edward IV, and thinks of committing suicide so that she will be able to join him in his final and perpetual rest. Black has connotations of death. The collocation expresses the depth of the Queen's sorrow, and her impatience as a result of what happened. In IX.5 the same collocation expresses Cardinal Beaufort's inner feeling and highlights his strange behaviour as a consequence of the death pangs he feels. The collocation underlines the Cardinal's attitude as he fears he is besieged by the devil hovering over his death-bed, which could be relieved by the approach of the priest.

In the old office books of the church, these "busy meddling fiends" are often represented with great anxiety besieging the dying man; but on the approach of the priest and his attendants, they are shown to display symptoms of despair at their impending discomfiture.²¹

During the Elizabethan period there was a strong belief that damned souls were thought to go black and after death were transported to hell for perpetual torture and punishment. In IX.3, the strong link between damned black souls and hell emphasises such a belief. Hamlet believes that Claudius has a black soul which will never reside in heaven but will descend into hell after his death. In IX.4, the *black soul* again emphasises the strong association which exists between such a soul and hell. The Boy in *HV* says that Falstaff saw a flea stuck on Bardolph's nose that was as a black soul tortured in hell.

Hell, therefore, is a place of damned souls and the generator of abstract black qualities such as vengeance. In IX.10, *black vengeance* explains Othello's unusual attitude towards Desdemona after the handkerchief is taken as a proof against her faithfulness. It expresses an emotional transformation from sincerity and fondness into suspicion and hatred. It, moreover, reveals his different attitude not only towards Desdemona but also towards Cassio. This difference in Othello's attitude marks a sharp break in the development of the dramatic action of the play. The collocation tells more about Othello's transgression for what he tries to get is not his own.

²¹Dyer 1883, pp.343-44.

Hollow Hell Othello invokes the powers of Hell because he realizes that the 'black' deed he is committing himself to is forbidden by a God who says, 'Vengeance is mine; I will repay' (Romans 12:19, quoting Deuteronomy 32:35).²²

Desires is a collocate employed to probe the inner feelings of Macbeth. He uses this collocate in his soliloquy which stresses his huge ambition and reveal his dark intentions in IX.9. The picture of his evil has been accomplished as soon as he hears Duncan's announcement that his son, Malcolm, will be his successor to the throne. This announcement forces Macbeth's mind further into a more elaborate plan of evil. Not only is desires associated with black, but lust shares this quality because they both reflect the darker side of the human soul. *Black lust* in IX.8 reflects the bestial side of Tarquin's soul as he gives free rein to it which is identified in raping Lucrece. The collocation in IX.8 is accompanied by some secondary collocates such as *dishonour* and *shame* whose significance is to reinforce the primary collocation.

A rather different type of emotion and feeling is expressed by black in IX.7 and 12. The *black-oppressing humour* in IX.7 expresses a feeling of melancholy and dissatisfaction, and in 12 it refers to Romeo's depressed mood and melancholic introspection because he feels that he failed in his love for Rosaline.

X. MISCELLANEOUS:

In this final category a number of miscellaneous collocates are associated with *black* from different semantic fields.

X.1 Are but black to Rosalind.

(*AYL* 3.2.91), p. 639

X.2 Of that black name, Edward, Black Prince of Wales,

(*HV* 2.4.56), p. 577

X.3 a villain and a Jack-sauce as ever his black shoe trod

(*HV* 4.7.138), p. 591

X.4 Hung be the heavens with black! Yield, day, to night!

Comets, importing change of times and states,

²²Andrews 1991. p. 157.

King Henry the Fifth, too famous to live long.
England ne'er lost a king of so much worth.

(*IHV* 1.1.1-7), p. 155

X.5 By heaven, thy love is black as ebony.

(*LLL* 4.3.245), p. 295

X.6 Thou seest these lovers seek a place to fight.
Hie therefore, Robin, overcast the night;
The starry welkin cover thou anon
With drooping fog as black as Acheron,

(*MND* 3.2.355-58), p. 325

X.7 My doe with the black scut!

(*MWW* 5.5.17), p.506

X.8 My name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face.

(*Oth.* 3.3.391-93), p. 838

X.9 *Ajax*: Can he [Achilles] not be sociable?
Ulysses: (*aside*) The raven chides blackness.

(*Troil.* 2.3.207-208), p. 728

X.10 Nestor and that same dog-fox Ulysses—is proved not worth a blackberry.

(*Troil.* 5.4.10-11), p. 746

In X.4, *black* collocates with *heavens* because metaphorically the implication is that heaven which is bright will be covered with black to assist mourning. In the Elizabethan theatre it is possible that there may be a reference through the word *heavens* to the type of stage upon which the play would be acted. The Duke of Bedford, John of Lancaster (1389-1435), demands at the opening of the play that certain changes be effected on the stage to underline the impression of sadness to the audience at the death of King Henry V. One of the changes is to hang black on the heavens that was constructed on the stage for certain purposes. *Black* collocates with *heavens* to refer to that particular incident while

in the performance of that sad instance. Hattaway comments on the very opening of the play:

Hung...black Shakespeare signals the theatricality of the scene with a hyperbolic metaphor that derives from the practice of draping the sides of the stage with black for performances of tragedies...The “heavens” was a designation for the underside of the “hut” that was constructed over the stage in certain playhouses.²³

In X.6, black collocates with *drooping fog* to make the night so dark and dense that the lovers will be unable to find their way to fight. The darkness is associated with Acheron,²⁴ which might be derived from the damned Greek souls. The occasion of the collocation is the attempt to prevent the lovers, Demetrius and Lysander, from finding a place to fight. Oberon, the king of the fairies, orders Puck, Robin Goodfellow, to overcast the night and darken the starry sky with drooping black and condensed fog. This represents the idea of ignorance and not being able to find one’s way.

The collocation in X.8 underlines the function and importance of two collocates of black. The first is *name* that stands for Othello's fame that was untainted and spotless as “Dian's visage”. It symbolises the concept of light or in broader terms white. The second collocate is *face* that metaphorically refers to the concept of darkness and blackness. Both collocates are of equal importance to the development of the metaphorical contrast of white and black. The symbolic concept of the collocates contrasts interestingly each with the other. This gives an idea about Othello's reputation that is likened to the brightness of Diana's face, for even though he is black in colour his reputation is white. The second concentrates on Othello's metaphorical representation of his colour. The colour of Othello's face is to be understood and interpreted literally and metaphorically:

Once Othello (dis)figures himself as begrimed and black as his own face (3.3.384-85), the establishment of his blackness as literal and personal, that is, as properly his own, because a matter of allowing each person on-and

²³Hattaway (ed.) 1990, p. 66.

²⁴One of the rivers of Hades, the underworld, over which Charon carried the shades or souls of the dead in Greek mythology; sometimes other rivers are substituted in literature, such as Styx and Lethe.

offstage to remember and reconstruct for him/herself the literal evidence of what was thought to be only a metaphor. Blackness is not simply a metaphor, a cultural sign or response to a specific body or soul. It is also a personal thing, an individual body or soul that creates and gives credence to the already present cultural meanings of blackness. Shakespeare's onstage audience renders Othello an even blacker devil than what may simply be signified by the metaphor of blackness. During the play, Othello does become a beast, sexual deviant, a whoremonger, a devil, and a rapist,²⁵

Blackness is the associative colour of *raven*. In X.9, Ajax, who is known as hot-tempered and almost antisocial, accuses Achilles of antisociability. Ulysses reminds the audience of Ajax's antisocial nature through comparing him with the raven which he ironically suggests will chide blackness. *Blackberry* is symbolically used in X.10 to refer to the fruitlessness and worthiness of the policy adopted by Nestor and Ulysses in their war against the Trojans, because it is a fruit of little value signified by its small size. Its blackness is not such a significant feature of the image here. This particular incident takes place after Achilles refuses to come back to the battlefield. They decide that Ajax has to replace Achilles, but the former has proved to be prouder than the latter as he refuses to arm himself. Thersites, the railer, describes, in his vulgar style, their policy on that occasion as futile because he believes that the victory over the Trojans in the war is not certain.

This chapter, as we have seen, has a variety of collocates which form the second stream or pole of life, whose first stream is formed by white, in order to get a lively and continuous motion. But life is not restricted to the aspects of black and white. There are other aspects which contribute to the dynamics and to the constitution of mobility of this life as the following chapters demonstrate.

²⁵Little. JR. 1993. p. 322.

CHAPTER FIVE

RED

Red is the third of the four most frequent colour-terms found in Shakespeare's works, the others being *black*, *white*, and *green*. *Red* is defined as:

Having, or characterized by, the colour which appears at the lower or least refracted end of the visible spectrum, and is familiar in nature as that of blood, fire, various flowers (as the poppy and rose) and ripe fruits (whence the frequent similes *red as blood*, *fire*, *a rose*, *cherry*, etc.)¹

There are 107 occurrences of this colour word, and the symbolic implications and different collocates can be grouped into seven categories. In the first it collocates with parts of the human body as we have seen in **BLACK**. The collocation with the parts of the human body normally signifies human reactions to certain circumstances such as anger, hatred and love. It naturally collocates frequently with *blood*. It also has emotional and moral collocates that are often represented metaphorically. Red, like black, collocates with some other colours, especially white, to create contrastive images, as found particularly in *Ven.* and *Luc.* Both colours can refer to the conflict and discord between the two houses of Lancaster and York in the Wars of the Roses, mainly in the three *HVI* plays. It has also many collocational references to Nature. The remaining red collocates have miscellaneous interpretations. In addition to the above connotations Bennett notes the following associations of red, many of which are more modern:

1. **Radical, socialist, communist or connected with these (red propaganda)**: red being the colour of international communism, this is an expected metaphorical value of the colour.²
2. **special, ceremonial (lay out the red carpet, a red-letter day)**: this meaning reflects the connection established in a certain number of cases between red and someone or something special. The *red carpet* is traditionally laid out when someone important comes on a visit.

¹*OED*, 2nd ed., 1989, s.v. "red."

²I think *red* has lost some of its great value after the fall of the Soviet Union and it is hardly remembered nowadays in this respect at least in Russia.

3. *stop, danger* (see a red light)
4. *blood-stained* (red-handed)
5. *marked or characterised by blood and/or fire*. [no examples are given by Bennett for this case]
6. (as the colour of a flag) *battle*:... a red flag is a sign of battle,...
7. the expression *red-hot* has two metaphorical meanings, the second of which seems of be a metaphor of the first. Applied to objects, it means *very hot, too hot to hold, eat*, etc., as in a *red-hot question*... The second meaning is roughly *urgent, topical*... as in *red-hot news*.³

The collocations of *red* are grouped under seven categories as follows:

1. Red and Parts of the Body
2. Red and Blood
3. Red and Emotional/Moral Attitude
4. Red and disease
5. Red and Other Colours
6. Red and Nature
7. Miscellaneous

I. RED AND PARTS OF THE BODY:

This category is divided into seven sub-categories that relate the collocation *red* to various parts of the body:

I.A. lip(s):

I.A.1 his [Rosalind's] eye did heal it up.

He is not very tall; yet for his years he's tall.

His leg is but so-so; and yet 'tis well.

There was a pretty redness in his lip,

A little riper and more lusty-red

(*AYI*. 3.5.118-22), p. 644

I.A.2 Within their alabaster innocent arms.

Their lips were four red roses on a stalk,

And in their summer beauty kissed each other.

³Bennett 1988, pp. 60-61.

(*RIII* 4.3.11-13), p. 210

I.A.3 My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red.
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,

(*Sonn.* 130. 5), p. 767

I.A.4 It shall be inventoried and every particle and utensil labelled to my will, as,
item, two lips, indifferent red; *item*, two grey eyes, with lids to them; *item*,
one neck, one chin, and so forth.

(*TN* 1.5.234-37), p. 697

I.A.5 In his face
The livery of the warlike maid appears,
Pure red and white—for yet no beard has blessed him—

...

His nose stands high, a character of honour;
His red lips, after fights, are fit for ladies.

(*TNK* 4.2.106-112), p. 1249

I.A.6 'And yet not cloy thy lips with loathed satiety,

...

Making them red, and pale, with fresh variety;

(*Ven.* 19-21), p. 225

I.A.7 'Touch but my lips with those fair lips of thine—
Though mine be not so fair, yet are they red—

(*Ven.* 115-116), p. 226

The collocation of *redness* with *lip* in I.A.1 occurs in the physical description of Rosalind (disguised as Ganymede) by Phebe to Silvius. She begins by describing his eyes that are gentle and heal up the wounds that might have been caused by his sharp words. He looks taller than other young men of his age. His legs look well although they are not tall enough. The redness on his lip looks charming and redder than the mixed white and red of his cheek. This description in fact alludes to Phebe's inner feeling towards

Ganymede. She falls in love with him, though she openly acknowledges that “but for my part,/I love him not, nor hate him not.” (*AYL* 3.5.127-28), p. 644. The redness of the lip refers indirectly to sexual attraction and can be generally assumed to be an invitation to love. In I.A.5 we find almost the same physical description which we saw in I.A.1. Arcite, the character being described by Pirithous, is praised for his physical beauty and for other qualities such as valour and dignity. His complexion generally foretells of great success as brave and youthful. His face displays hope of victory since the warlike maid, the goddess of war, appears on it. His red lips, after fighting, look suitable to be lips of a lady. The collocate in I.A.1 and 5 constitutes a colourful and enticing object used to stress its sexual significance.

I.B. eye(s):

I.B.1 I tell you, he does sit in gold, his eye
Red as 'twould burn Rome, and his injury
The jailer to his pity.

(*Cor.* 5.1.63-65), p. 1095

I.B.2 Give me a cup of sack to make eyes look red,

(*IHV* 2.5.387-88), p. 466

I.B.3 Beaufort's red sparkling eyes blab his heart's malice,
And Suffolk's cloudy brow his stormy hate;
Sharp Buckingham unburdens with his tongue
The envious load that lies upon his heart;
And doggèd York that reaches at the moon,
Whose overweening arm I have plucked back,
By false accuse doth level at my life.

(to *Queen Margaret*)

And you, my sovereign lady, with the rest,

(*2HVI* 3.1.154-60), p. 70

I.B.4 Poor soul, his eyes are red as fire with weeping.

(*JC* 3.2.116), p. 615

I.B.5 The French, my lord: men's mouths are full of it.

Besides, I met Lord Bigot and Lord Salisbury
With eyes as red as new-enkindled fire,
And others more, going to seek the grave
Of Arthur, whom they say is killed tonight
On your suggestion.

(*KJ* 4.2.161-66), p. 416

I.B.6 Which when her sad beholding husband saw,
Amazedly in her sad face he stares.
Her eyes, though sod in tears, looked red and raw,

(*Luc.* 1590-92), p. 253

I.B.7 O pretty Isabella, I am pale at mine heart to see thine eyes so red. Thou must be
patient. I am fain to dine and sup with water and bran;

(*MM* 4.3.148-50), p. 809

I.B.8 Mine eyes are turned to fire, my heart to lead.

Heavy heart's lead, melt at mine eyes' red fire!

So shall I die by drops of hot desire.

(*Ven.* 1072-74), p. 234

The association of *red* with the *eye* involves two main ideas in I.B.1. The first expresses the emotional and inner feelings of Coriolanus who has been abandoned by his countrymen and consequently inflamed by the fire of hatred towards them. The collocation in this sense reveals a new shift in Coriolanus' behaviour. He is no longer the leader who defends Rome. On the contrary, he allies with his former enemy in an attempt to humiliate his country. One might expect such behaviour from an exiled leader, who is filled with outraged feelings mixed with resentment and fury. His inner feelings have been brought to boiling point against the tribunes of the Roman people. Externally, however, his feelings which are revealed to Cominius and later to Menenius are simply cold and stubborn. They have been frozen to the extent that he seems to be an emotionless statue controlled by pride and disdain. He pays no attention to the entreaty of Menenius to stop his prepared expedition. When Menenius becomes certain that Coriolanus has become void of any human feelings, he has become no more than a mere statue in Menenius' view.

In his edition, Gibbons focuses on different attitudes of Coriolanus' body throughout the play:

Menenius likens Coriolanus sitting before Rome to a statue:

I tell you, he does sit in gold, his eye

Red as 'twould burn Rome. (5.1.63-4)

Coriolanus seems sculpted from stone, so hard in his attitude:

He sits in his state, as a thing made for Alexander.

(5.4.21-2)⁴

The idea of anger and wrath is also expressed in I.B.5 through the collocation of *red* with *eyes*. The collocation with *new-enkindled fire* expresses the intensity of the anger that could possibly be a real indication of the complete mistrust of King John. The collocation reveals the anger of the English lords upon Arthur's death that had been brought about by King John's command. On the other hand,

Not only does this line [that includes the collocation; 4.2.163] give us a direct and unexpected association of fire with eyes, but the phrase 'new-enkindled' recollects the continuous contrast in IV, i, between the dying and revived fire, while there occurs immediately afterwards an explicit reference to Arthur.⁵

The collocation of *red* with *eyes* reveals another tendency of human nature on sad occasions. Constant tear-shedding naturally makes the eyes look red. In *JC* during Caesar's funeral, we see Antony addressing his countrymen in an apparently distraught condition out of his grief for Caesar. The most obvious indication of his sadness is expressed through the redness of his eyes as described by the Fourth Citizen (Plebeian). "Poor soul, his (Antony's) eyes are red as fire with weeping." (*JC* 3. 2. 116), p. 615. We touch upon more or less the same situation developed by the factor of sadness in *MM*. Isabella undergoes a painful psychological test to save her brother from Angelo's merciless punishment. It affects her physical appearance which reveals her miserable condition. It is the same facial collocate employed to associate *red* with the dimensions of Isabella's emotional attitude and behaviour towards Angelo provoked by his constant refusal to

⁴Gibbons 1993. p. 72.

⁵Pettet 1954. p. 138.

change his mind. Her situation provokes most characters to stand by her in her ordeal especially Lucio who feels sick at heart to see her eyes red. The main impetus and incentive behind this developing situation could possibly be interpreted and ascribed to anger as well. Lucio after expressing his tender feelings adds then that "Thou must be patient". (4.3.149), p. 809. The same atmosphere of sadness and despair is echoed in I.B.6 and 8. In I.B.6, the collocation of Lucrece's *red eyes* reveals her sadness and her situation after the rape. Her red eyes display that she has undergone a terrible experience and cried too much as a result of what happened. Lucrece's red eyes together with her physical appearance shock her husband. This bitter moment leaves him doing nothing but sympathising with her. In fact her problem evokes almost all readers to share sympathy and offer her solace to overcome or at least forget her ordeal. In I.B.8 Venus' situation is different. Her eyes, after they become red fire, express her emotion of sadness over Adonis' death. Unlike Lucrece, whose eyes become red due to her weeping for losing her honour, Venus undergoes an experience of frustration and disappointment at losing her lover. Venus' situation, after Adonis' death, is more or less similar to that of Lucrece's in terms of losing and becoming more problematic. The grief indicated by red eyes also carries with it the anger felt by others which is inspired by the sufferer's anguish.

In I.B.3, the collocation of *red* with *eyes* expresses almost the same type of emotion as in I.B.1 and 5. The collocation displays the evil innate characteristic of mankind by revealing the true nature of Henry Beaufort, Bishop of Winchester (1377-1447), as a malicious character. It mirrors Beaufort's inner feelings towards Humphrey Duke of Gloucester (1391-1447), who seems vulnerable to many attacks. In an attempt to clear himself against what his opponents plot against him, the Duke of Gloucester reveals their evil nature when he discovers that they have agreed to defame him in the eyes of the King. He realises that he lives in a vicious circle of plotters who are prepared to put him in a critical situation and eventually have his life. Not only does his speech show an attempt to prove his innocence, but it also reveals the ruthless feelings of the Bishop of Winchester, William de la Pole, Earl of Suffolk (1396-1450), Henry Stafford, the second Duke of Buckingham (1454-1483), Richard Duke of York (1411-60) and even the Queen, Margaret of Anjou (1430-1482). They have been filled with jealousy, malice and hatred

that can be understood through their physical reactions which Gloucester depicts in a number of epithets. The evil situation which Gloucester complains of is represented by the main collocation of *red sparkling with eyes* and supported by secondary collocations such as *heart's malice*, *cloudy brow*, *strong hate*, *sharp...tongue*, *envious load* and *dogged York*.

I.C. face:

The collocation of *red* with *face* carries a sense of over-indulgence especially drinking in the following two examples which refer to Bardolph .

I.C.1 For Bardolph, he is white-livered and red-faced—by the means whereof a faces it out, but fights not.

(*HV* 3.2.33-34), p. 578

I.C.2 By this hat, then, he in the red face had it. For though I cannot remember what I did when you made me drunk, yet I am not altogether an ass.

(*MWW* 1.1.155-57), p. 486

Bardolph is a coward as the whiteness of his liver suggests, but the redness of his face might imply that he is brave, but in fact it suggests on the contrary that he is brave only in drinking. The outward appearance of redness may appear to contrast with the inward cowardice which he displays, but is here ironically used to confirm that overall impression. His bravery is a bravery which extends no further than the tavern; it is a bravery which is inspired only by drink. The collocation of *red* with *face* may carry a sense of anger, health and courage through the excess of blood which causes it, and blood is a sign of valour and health. But in the Boy's soliloquy in *HV* the redness of Bardolph's face indicates only assumed courage. He is *white-livered* which reveals him to be a coward who does not want to fight. It seems that Bardolph is easily recognised among the followers of Falstaff for his red face. The redness of his face indicates, as he claims, bad-temper. He accounts for this colour to the Prince as a result of choler, but the Prince insists that it is a result of excessive drink in *IHV*:

Russell: (indicating his face) my lord, do you see these

meteors? Do you behold these exhalations?

Prince Harry: I do.

Russell: What think you they portend?

Prince Harry: hot livers, and cold purses.

Russell: Choler, my lord, if rightly taken.

Prince Harry: No, if rightly taken, halter.

(*IHV* 2.5.322-28), p. 465

Bardolph's assumption might be true as he, together with Pistol and Nym, carries Slender to the tavern and makes him get drunk and picks his pocket by force in *MWW*. In I.C.2 it is most likely 'anger' that makes Bardolph known by Slender.

I.D. cheeks:

I.D.1 *Saye:* These cheeks are pale for watching for your good—

Cade: Give him a box o'th' ear, and that will make 'em red again.

[*One of the rebels strikes Saye*]

(*2HVI* 4.7.82-84), p. 82

I.D.2 calm looks, eyes wailing still,
A brow unbent that seemed to welcome woe;
Cheeks neither red nor pale, but mingled so
That blushing red no guilty instance gave,
Nor ashy pale the fear that false hearts have.

(*Luc.* 1508-12), p. 252

I.D.3 Ay, my good lord, and no one in the presence
But his red colour hath forsook his cheeks.

(*RIII* 2.1.85-86), p. 196

I.D.4 Such war of white and red within her cheeks? ⁶

(*Shrew* 4.6.31), p. 48

I.D.5 As from a conduit with three issuing spouts,
Yet do thy cheeks look red as Titan's face

⁶For the discussion of the collocation of this example see WHITE I.C.3

Blushing to be encountered with a cloud.

(*Tit.* 2.4.30-32), p. 137

I.D.6 Red cheeks and fiery eyes blaze forth her wrong.

Being judge in love, she cannot right her cause;

(*Ven.* 219-20), p. 227

I.D.7 The silly boy, believing she is dead,

Claps her pale cheek till clapping makes it red,

(*Ven.* 467-68), p. 229

We saw that the collocation of *red* with *eye* in I.B.1 bears an idea of wrath and anger. The collocation with another facial component, *cheeks* for instance, expresses the same connotation on certain occasions, but others also occur. In I.D.2, it contrasts two different colours of the cheeks of Sinon, the Trojan traitor. It contributes to an account of his physical description realised in the tapestry depicting the destruction of Troy. Sinon is presented as a steady character having self-composure, calm looks, unsubmitive or frowning brow, and his cheeks are not red to display any sense of anxiety or perplexity, or pale, i.e. white, to reveal him to be a coward or frightened character. The colour of his face which is neither red nor white is designed to indicate an evenness of temper; his deceit is not revealed by his face. In this he resembles Tarquin who had deceived Lucrece by pretending to be honest when he was not. His treachery was not exhibited in his facial appearance. In I.D.3, the death of George Duke of Clarence (1449-79) stuns almost all characters and leaves them perplexed. When Richard, the Duke of Gloucester (1452-85), informs King Edward IV (1442-83) and his men of Clarence's death, the colour of the cheeks of every man present changes into 'pale'. Buckingham asks openly at the news of Clarence's death "Look I so pale, Lord Dorset, as the rest?" (*RIII* 2.1.84), p. 196. This issue has been again reinforced by Dorset's stress and affirmative emphasis on the unavoidable death.

In I.D.5, the collocation of *red* with *cheeks*, especially of a female character, carries a different connotation. It implies shyness, bashfulness and embarrassment. Marcus Andronicus in I.D.5 asks Lavinia, his niece, who has been ravished and her tongue and hands cut off, if she has not blushed as a result of what had happened to her. Her state is

expressed by the collocation of *red* with her *cheeks* that should look, as her uncle claims, like Titan's face that becomes red when encountered by a cloud. I.D.5 sets a contrast between two colours; one is explicitly expressed, i.e. *red*, the other implicitly expressed, i.e. *black*, that is understood from cloud. This consequently entails a symbolic contrast of their symbolic qualities; modesty and rape. In I.D.6, Venus' cheeks indicate a different condition from Lavinia's. Her cheeks become red as an expression of anger. She employs all female tactics to stir Adonis' passion and get him involved in love with her. He refuses her desperate advances and remains obdurate and unmoved, and he lets her know that he is not the ardent lover she wants him to be. When she realises that all her attempts could not touch his heart, she accuses him as a lifeless image: "“Fie, lifeless picture, cold and senseless stone,/Well painted idol, image dull and dead,” (*Ven.* 211-12), p. 227. Her verbal attack is accompanied by a change of physical features. Her cheeks become red to show how angry she is, and her eyes become fiery to highlight her disappointment in love. Later when she becomes certain that all her persuasions fail to move him, she experiences suffering and anxiety. Her situation is aggravated by Adonis' constant negative responses so that she decides to look faint to gain his sympathy. She looks dead and consequently her red cheeks become pale in I.D.7. It seems that Venus' particular tactic goes far enough in making him respond gradually and positively to her love attempts. I.D.7 offers a colour-contrast that expresses two different situations of Venus. Her red cheeks express her fury contrasted with pale, i.e. white, that shows a sign of pretended death. In I.D.1, the collocation expresses different situation. It signifies that patting or in this case hitting someone on the head or cheeks will make their face red; in I.D.1 blood may even be implied. Saye's *red cheeks* stand for his terrible end and express Cade's cruelty and ferocity.

I.E. nose:

I.E.1 There's not a shirt and a half in all my company; and the half-shirt is two napkins tacked together and thrown over the shoulders like a herald's coat without sleeves; and the shirt, to say the truth, stolen from my host at Saint Albans, or the red-nose innkeeper of Daventry. But that's all one; they'll find linen enough on every hedge.

(*IHV* 4.2.42-48), p. 475

I.E.2 His face is all bubuncles and whelks and knobs and flames o' fire, and his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red. But his nose is executed, and his fire's out.

(*HV* 3.6.103-107), p. 582

I.E.3 When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;

(*LLL* 5.2.905-908), p. 307

The redness of the collocate in I.E.3 functions neutrally. It describes the natural physical colour of the nose when it is exposed to extreme cold. In I.E.1 the red nose of the innkeeper indicates his profession. As an innkeeper he will have many drinks and the redness of his nose refers to his constant drinking. In I.E.2, *red* collocates with *nose* to express Bardolph's emotional attitude when convicted and condemned to death. The redness of Bardolph's nose is also to be understood as an indication of his drinking habits. Although this redness might be interpreted as a natural colour, one may assume here that it is an indication that Bardolph was more interested in drinking than in behaving like a soldier. Bardolph is described to the king by Fluellen as having a red nose and generally with an ugly and red face.⁷ The red nose contributes to the ugliness, which is to some extent a reflection of his bad character. Taylor comments on Bardolph's facial description in his edition as follows:

blows i.e. like a bellows, blowing at the *coal* (his nose), which changes colour as its temperature varies (*sometimes plue and sometimes red*). Bardolph's jaw must therefore be undershot, like a bulldog's, with the lower jaw protruding in front of the upper teeth. ⁸

⁷See also I.C.1 & 2.

⁸Taylor 1982. p. 192.

The alteration of the colour of Bardolph's nose, at the moment of execution, suggests an alteration of his emotional and spiritual attitude. This alteration might be a reflection of fear and some other feeling that is felt only by those who are put to death.

I.F. complexion/general appearance:

I.F.1 If you will see a pageant truly played

Between the pale complexion of true love
And the red glow of scorn and proud disdain,

(*AYL* 3.4.47-49), p. 643

I.F.2 You souls of geese

That bear the shapes of men, how have you run
From slaves that apes would beat! Pluto and hell:
All hurt behind! Backs red, and faces pale

(*Cor.* 1.5.5-8), p. 1071

I.F.3 Looked he or red or pale, or sad or merrily?

(*Err.* 4.2.4), p. 269

I.F.4 *Hamlet*: What looked he? Frowningly?

Horatio: A countenance more
In sorrow than in anger.

Hamlet: Pale or red?

(*Ham.* 1.2.227-30), p. 658

I.F.5 Since yet thy cicatrice looks raw and red

(*Ham.* 4.3.62), p. 678

I.F.6 My love is most immaculate white and red.

(*LLL* 1.2.87), p. 284

I.F.7 If she be made of white and red

(*LLL* 1.2.94), p. 284

I.F.8 white and red.

(*LLL* 1.2.103), p. 284

I.F.9 When Collatine unwisely did not let

To praise the clear unmatched red and white
Which triumphed in that sky of his delight,

(*Luc.* 9-11), p. 239

I.F.10 Here one being thronged bears back, all boll'n and red;
Another, smothered, seems to pelt and swear,

(*Luc.* 1417-18), p. 251

I.F.11 I told you, sir, they were red-hot with drinking;

(*Temp.* 4.1.171), p. 1184

I.F.12 'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.

(*TN* 1.5.228-29), p. 697

I.F.13 In his face
The livery of the warlike maid appears,
Pure red and white—for yet no beard has blessed him—

...
His nose stands high, a character of honour;
His red lips, after fights, are fit for ladies.

(*TNK* 4.2.106-112), p. 1249

I.F.14 Stain to all nymphs, more lovely than a man,
More white and red than doves or roses are—

(*Ven.* 9-10), p. 225

I.F.15 She red and hot as coals of glowing fire;
He red for shame, but frosty in desire.

(*Ven.* 35-36), p. 225

I.F.16 'Twixt crimson shame and anger ashy-pale.
Being red, she loves him best; and being white,
Her best is bettered with a more delight.

(*Ven.* 76-78), p. 225

In I.F.1, *glow of scorn* is collocated with *red* to display how far the shepherdess Phebe, Silvius' beloved, is haughty and hard-hearted in love. Corin, a shepherd, diverts the attention of Rosalind and Celia to a delightful scene between Phebe and Silvius. The scene describes a lovesick youth who courts a proud and haughty shepherdess. It reveals also the inner feelings of a true lover whose heart has been inflamed by the glow of real

love and whose complexion has been turned pale. It also dispraises the scornful reaction of Phebe's unjustifiable attitude towards Silvius. This particular point is stressed through the collocation of the *red glow*.

In I.F.2 Coriolanus is displeased with what his men have achieved in the battle against the Volsces. At the beginning of the battle, Coriolanus and his Roman men are beaten back. He, therefore, encourages them to rally and drive the enemy back. Coriolanus' denouncement and vituperative speech to his men provide two collocates. The implicit collocation is blood that is understood from the general context of Coriolanus' speech. The explicit connotation is *backs* that draws the attention to an important idea that the association of some colours with certain parts of the human body portrays a variety of images. The collocation of *backs* with *red* depicts an image of the miserable condition of the Roman army which has retreated and is on the brink of certain defeat. The collocation intensifies the image of defeated fighters whose backs percolate with blood because they have run away; only their backs were exposed to the swords of the enemies. This image is intensified through the *faces pale*, for pale is here another word for white in the sense 'frightened, terrified'. It includes two contrasting descriptions, though the second does not include a basic colour or even any colour in the full sense of the word. *Pale* could be used as another colour representation of the face of white as undergoing transformation.

The contrast between *red* and *pale* is found in I.F.3 employed in the representing two different situations of the complexion of Antipholus of Syracuse. This difference in the representation is in fact a reflection of the conflict of his emotion. The contrast occurs in Adriana's dialogue with her sister Luciana about the marital relationships and the behaviour of Antipholus of Syracuse, whom they confuse with Antipholus of Ephesus. Antipholus of Syracuse expresses his love to Luciana when they are left alone at Adriana's house. When Luciana tells her sister about what happened, her sister questions the earnestness of Antipholus of Syracuse through the colours of his complexion. If his complexion is dominated by *red* the situation implies seriousness and might express happiness. But if it is *pale*, the situation implies otherwise. The colours, if *pale* is taken as a real representation of *white*, employed in the contrast thus stand for two different general appearances of Antipholus of Syracuse.

The same contrast between *red* and *pale* is employed in I.F.4 to describe the general appearance of the ghost of King Hamlet. Prince Hamlet asks Horatio, who has seen the ghost, what his father's complexion was. If *red* the complexion, in Prince Hamlet view, would imply anger with the connotation of murder, and above all revenge, if *pale*, it would express sorrow and unhappiness at the events which had led to his death.

But in I.F.5 the red scar which England still shows metaphorically on its face after the conquest by the Danes implies that they will obey Claudius and seek to heal the wounds of the past. It adds to the sense of bloodshed which otherwise characterises the play, for Claudius has both killed his brother and conquered England.

The collocation of *red* and *white* in I.F.9 represents a junction of two abstract qualities. One can be discovered in the second stanza through Collatine's praise of his wife that the collocation symbolises two hidden collocates of beauty and virtue. These collocates are in fact the main reason for Tarquin's crime. They are later revealed "This heraldry in Lucrece's face was seen,/Argued by beauty's red and virtue's white." (*Luc.* 64-65), p. 239. The collocation of each colour separately is overvalued for its symbolic function

The overwhelming sense of war and contrast between *red* and *white* in I.F.14 runs through almost the whole of *Ven.* and accordingly highlights the contrast of both conflicting colours. The collocational contrast seems to produce a number of dominant images that might establish a fertile field of research. In the second stanza the collocates of both colours seem to be less matchable with the physical beauty of Adonis who looks whiter than Venus' doves and redder than the roses. Adonis is given, in Venus' view, a special status and loved and cared for in a remarkable way.

In her first address to Adonis, Venus praises him as being "more lovely than a man"⁽⁹⁾, an ambiguous phrase of courtship, which both elevates him above the status of mere mortality and suggests that his particular loveliness is really that of a boy.⁹

In the fourth stanza, it is one collocate that alternatively serves both *red* and the term 'pale' which represents the concept *white*.

⁹Rebhorn 1978, p. 2.

And yet not cloy thy lips with loathed satiety,
But rather famish them amid their plenty,
Making them red, and pale, with fresh variety;

(*Ven.* 19-21), p. 225

The conflict continues to produce this time more collocates of each colour separately. We see now the implications of this conflict within *red* itself. In Venus herself the collocate of the *glowing fire* in I.F.15 symbolises her burning passion. Meanwhile, it is *shame* which is newly acquired in Adonis. But the combination of both colours produces a collocate that accounts for a favourable aspect of the human body. It is beauty that is a result of the mixed colours in Olivia's character in I.F.12 "Tis beauty truly blent, whose red and white/Nature's own sweet and cunning hand laid on." (*TN* 1.5.228-29), p. 697. The *red-hot* in I.F.11 expresses the complexion of red faces when flushed as is usual in drinking. The drinking not only makes faces red, but it also fills the body with assumed courage.

II. RED AND BLOOD:

II.1 Go bid thy master well advise himself.

If we may pass, we will; if we be hindered,
We shall your tawny ground with your red blood

(*HV* 3.6.159-61), p. 582

II.2 Red, master; red as blood.

(*2HVI* 2.1.112), p. 65

II.3 The proof of it will turn to redder drops.

(*JC'* 5.1.50), p. 622

II.4 O setting sun,
As in thy red rays thou dost sink tonight,
So in his red blood Cassius' day is set.

(*JC'* 5.3.59-61), p. 624

II.5 Her favour turns the fashion of the days,
For native blood is counted painting now,
And therefore red that would avoid dispraise
Paints itself black to imitate her brow.

(*ILL* 4.3.260-63), p. 295

II.6 At last she calls to mind where hangs a piece
Of skilful painting made for Priam's Troy,

...
The red blood reeked to show the painter's strife,
And dying eyes gleamed forth their ashy lights

(*Luc.* 1366-67,1377-78), p. 251

II.7 And from the strand of Dardan where they fought
To Simois' reedy banks the red blood ran,

(*Luc.* 1436-37), p. 251

II.8 Some of her blood still pure and red remained,
And some looked black, and that false Tarquin-stained.

...
And blood untainted still doth red abide,

(*Luc.* 1741-42, 1749), p. 254

II.9 Mislike me not for my complexion,

...
Bring me the fairest creature northward born,
Where Phoebus' fire scarce thaws the icicles,
And let us make incision for your love
To prove whose blood is reddest, his or mine.

(*Merch.* 2.1.1,4-7) p. 431

II.10 And with that word she spied the hunted boar,
Whose frothy mouth, bepainted all with red,
Like milk and blood being mingled both together,

(*Ven.* 900-902), p. 233

The second category includes *blood* sometimes explicitly and at other times implicitly referred to in ten occurrences. In II.9, *blood* is used to signify the idea of bravery, which in itself also implies nobility. The Prince of Morocco is one of Portia's suitors who claims that he is the only eligible suitor to win Portia's heart. He presses his suit and begs her to accept him despite his dark complexion. He assures her that the *blood* in his unfavoured

complexion is redder than that of *the fairest creature northward born*. The collocation of “[R]ed blood was considered a traditionary sign of courage.”¹⁰ He may be dark-skinned, but he has the bravery and nobility found in any white prince. The redness of his blood is the sign that the Prince of Morocco is boastful of and for which brave men have feared him and virgins loved him.

I tell thee, lady, this aspect of mine
Hath feared the valiant. By my love I swear,
The best regarded virgins of our clime
Have loved it too.

(*Merch.* 2.1.8-11), p. 431

The collocation may bear some other connotation together with the former to institute contrasting features that mainly shape the personality of both characters, the Prince of Morocco and the fairest creature the Prince refers to. The Prince looks at himself as the only suitor blessed with physical attractive characteristics and some intangible qualities. The contrast may include qualities of ‘warm/cold, energy/apathy, and lusty/frigid’. Most dark-complexion people have been best known as warmer and more energetic than those of whiter complexion. In the light of this principle and according to the Prince's viewpoint, Portia should make up her mind very intelligently and waste no more time since all manly qualities are available in him.

In II.1, King Henry V tells Montjoy, the French herald, to deliver his message to the French fighting army that the king wishes to march to Calais. Despite the weakness of the English army, King Henry determines to meet the French army. If he is met by any sort of resistance, he will colour the *tawny ground* with the *red blood* of the French army. Since the collocation *red blood* normally implies bravery and courage, Henry may be implying here that although the French are brave and the English at this point weak through hunger, the English will nevertheless conquer the French. Even brave Frenchmen are no match for

¹⁰Dyer 1883, p.447.

the English despite their present condition. The introduction of *red* is little more than a contrast with *tawny*.

In II.4, the collocation of the *red blood* is a natural result or end of a premeditated and an ordered self-murder. The death situation really takes place unlike that of the previous example of *HW*. Cassius together with Brutus engage in a battle against the troops of Antony and Octavius. During the severe fighting and sturdy resistance of the enemy, Cassius miscalculates the consequence of the battle. He becomes almost sure of the total loss especially after his friend, Titinius, is captured by a group of enemy horsemen. As a result, he asks his servant, Pindarus, to plunge his sword into his breast. The collocation in this sense might be viewed as a symbol both as the loss of hope and a conclusion to life, for just as the sun as it sets is red and suggests the end of the day, so Cassius's red blood indicates that his days are finished and he has come to the end of his life. "The sun of Rome is set. Our day is gone./Clouds, dews, and dangers come." (*JC* 5.3.62-63), p. 624.

The natural collocation of the *red blood* in II.6 is twofold. Its importance emerges as an aspect of the imagined skilful portrait of Troy that mirrors a series of Lucrece's suffering and eventually her suicide. Secondly, it forms part of the resultant attack and ransack of Troy. The collocation reflects a sense of defeat but at the same time it symbolises martyrdom to stain Tarquin's fame:

the bloodiness and pallor of her [Lucrece's] corpse stand as a sign of Tarquin's dishonor, just as her "unmatched red and white" stood as a sign of Collatine's honor.¹¹

One scholar, Hynes, has suggested that there is an emblematic analogy between Lucrece and Troy, for "Lucrece is the city, her breasts the walls, her blood the defending troops..."¹² But this analogy seems to be unsatisfactory as far as the collocation with *blood* is concerned, for whereas in the picture of Troy it represents a long siege, in Lucrece's case there is no sense of serious resistance. She has to accept submission and surrender. In both cases, however, there is a sense of bravery which *blood* indicates. The

¹¹Vickers 1985, p. 108.

¹²Hynes 1959, p. 451.

same collocation occurs in another scene of the Trojan war depicted in the poem. In this example the horrible consequences of battle are depicted through the description of a river of *red blood*: “And from the strand of Dardan where they fought/To Simois' reedy banks the red blood run,” (*Luc.* 1436-37), p. 251. This picture foreshadows her own fate when she kills herself, for her blood then flows in *in two slow rivers* (*Luc.* 1738). In II.10, the collocation again highlights the consequence of the terrible event in which the Boar has killed Adonis. It stands for the idea of ‘cruelty’ and, in general term, for ‘punishment’ because of the negligence and disobedience.

In the final sub-section of this category the collocate of *red* reflects a natural association and functions as natural descriptor. In II.2, Simpcox replies to Gloucester telling him that the colour of his cloak is *red as blood*. This reflects that the natural colour of the collocate is *red*. It sometimes looks *black* as it is with Lucrece in II.8 to metaphorically point at Tarquin's stain. “And some [of the red blood] looked black, and that false Tarquin-stained.” (*Luc.* 1742), p. 254.

III. RED AND EMOTIONAL/MORAL ATTITUDE:

III.1 Ah, none but in this iron age would do it.

The iron of itself, though heat red hot,
Approaching near these eyes would drink my tears,
And quench his fiery indignation
Even in the matter of mine innocence;
Nay, after that, consume away in rust,
But for containing fire to harm mine eye.

(*K.J* 4.1.60-66), pp. 413-14

III.2 Then virtue claims from beauty beauty's red,
Which virtue gave the golden age to gild

(*Luc.* 59-60), p. 239

III.3 His kindled duty kindled her mistrust,
That two red fires in both their faces blazed.

(*Luc.* 1352-53), p. 251

III.4 I'll take't upon me.

If I prove honey-mouthed, let my tongue blister,
And never to my red-looking anger be

(*WT* 2.2.35-37), p. 1110

III.5 And let's be red with mirth.

(*WT* 4.4.54), p. 1118

The normal collocation of *red* with *fire* takes a different lexical form in III.1 in the expression *heat red hot* to express the King's cruel emotions especially towards Arthur. The association of red with iron, which is here red hot, is a recurrent image. The fire imagery in the above example expresses the extent of the King's hatred towards his nephew. The heated red-hot iron used to burn out Arthur's eyes is identified symbolically with the King's malicious response to Arthur's claims to the throne, and with his ruthlessness and willingness to commit his rival to death.

In III.2, Lucrece's emotion and feeling are expressed by the alteration of colours in her face when she is attacked by Tarquin. Through her emotion two dominant qualities are highlighted, her beauty and her virtue, by employing the contrast of *white/red*.

When virtue bragged, beauty would blush for shame
 When beauty boasted blushes, in despite
 Virtue would stain that or with silver white.
But beauty, in that white entitulèd
From Venus' doves, doth challenge that fair field.
Then virtue claims from beauty beauty's red,
Which virtue gave the golden age to gild
Their silver cheeks, and called it then their shield,
 Teaching them thus to use it in the fight:
 When shame assailed, the red should fence the white.

(*Luc.* 54-63), p. 239

This passage is a little difficult because of the rather fanciful image which it tries to create. It is built round the white of virtue and the red of modesty. In the past when Lucrece has

boasted of her own beauty or when it had been praised by others, she would blush out of shame. Now the two colours represent something different, for the white is the colour of fear. Now her whiteness has to call forth her blushes, which must act as a defensive fortification against her attacker. The sense is that the potential rapist will turn away when he sees the blushes on the cheeks of his victim because he will realise what he is doing. At the same time the mixture of red and white acts both as a sign of beauty and as a defence because of their signal of modesty and shame.

She thought he blushed as knowing Tarquin's lust,
And blushing with him, wistly on him gazed.
Her earnest eye did make him more amazed.

(*Luc.* 1354-56), p. 251

IV. RED AND DISEASE:

IV.1 Now the red pestilence strike all trades in Rome,
And occupations perish!

(*Cor.* 4.1.13-14), p. 1088

IV.2 Thou canst strike, canst thou? A red murrain o' thy jade's tricks.

(*Troil.* 2.1.19-20), p. 724

IV.3 You taught me language, and my profit on't
Is I know how to curse. The red plague rid you
For learning me your language!

(*Temp.* 1.2.365-67), p. 1173

The fourth category has collocates that illustrate the multiplicity of *red* associations. In this category, the collocates have different lexical forms, but have the same referent disease. They stress the implications of the destructiveness of disease. The collocation of the *red pestilence* in IV.1 for instance conveys, in addition to the wish of Coriolanus' mother that contagious disease be brought upon the plebeians, her utmost anger and contempt. The second but different lexical collocate expresses the same idea of disease in IV.2. The idea springs from Thersites' wish to bring an irremediable disease to the Greek

camp. Thersites and Ajax engage in an exchange of insults and tongue-lashings as a result of the latter's misunderstanding of what the former is saying. Thersites keeps on railing at the Greek commander and upbraiding Ajax, who impatiently strikes him. He wishes that the Greeks should be infected by an epidemic disease. The collocation *red murrain* brings to mind the same force of the oath uttered by Coriolanus' mother against the plebeians. In all these examples *red* is collocated with a word like *plague*, the implications of which are discussed shortly.

The third collocate is *plague* that collocates with *red* in IV.3 to draw attention to Caliban's wish. Caliban accuses Prospero of teaching him unprofitable language whose fruit is just how to curse. He as a result wishes the *red plague* would finish Prospero off. Echeruo notes that the collocation of the

red plague called the 'red pestilence' in *Coriolanus*, IV.i.13 and 'red murrain' in *Troilus and Cressida* II.i.20; also distinguished from the yellow (leprosy) and the black (bubonic or oriental) plague. The general opinion is that the disease which Shakespeare had in mind is typhus.¹³

In IV.2 the use of *murrain*, which is more often associated with animals, may be considered an additional insult.

V. RED AND OTHER COLOURS:

V.1 There was a pretty redness in his [Rosalind's] lip,

A little riper and more lusty-red
Than that mixed in his cheek. 'Twas just the difference
Betwixt the constant red and mingled damask.

(*AYL* 3.5.120-24), p. 644

V.2 For Bardolph, he is white-livered and red-faced¹⁴

(*HV* 3.2.33), p. 578

V.3 We shall your tawny ground with your red blood

(*HV* 3.6.161), p. 582

V.4 Lest, bleeding, you do paint the white rose red,

¹³Echeruo 1980, p. 27

¹⁴For the discussion of V.2 see I.C.1; for V.8 see I.F.9; and for V.15 see I.F.14.

(*IHVI* 2.4.50), p. 164

V.5 Shall dye your white rose in a bloody red.

(*IHVI* 2.4.61), p. 164

V.6 Shall send, between the red rose and the white,

(*IHVI* 2.4.126), p. 165

V.7 O, pity, pity, gentle heaven, pity!

The red rose and the white are on his face,
The fatal colours of our striving houses;

(*3HVI* 2.5.96-98), p. 104

V.8 When Collatine unwisely did not let

To praise the clear unmatched red and white
Which triumphed in that sky of his delight,

(*Luc.* 9-11), p. 239

V.9 Making the green one red.

(*Mac.* 2.2.61), p. 983

V.10 The roses fearfully on thorns did stand,

One blushing shame, another white despair;
A third, nor red nor white, had stol'n of both,

(*Sonn.* 99. 8-10), p. 763

V.11 My mistress' eyes are nothing like the sun;

Coral is far more red than her lips' red.
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,

(*Sonn.* 130. 1-5), p. 767

V.12 'Tis beauty truly blent, whose red and white

Nature's own sweet and cunning hand laid on.

(*TN* 1.5.228-29), p. 697

V.13 It shall be inventoried and every particle and utensil labelled to my will, as, *item*,

two lips, indifferent red; *item*, two grey eyes, with lids to them; *item*, one neck, one
chin, and so forth.

(*TN* 1.5.234-37), p. 697

- V.14 In his face
The livery of the warlike maid appears,
Pure red and white—for yet no beard has blessed him—
(TNK 106-108), p. 1249
- V.15 Stain to all nymphs, more lovely than a man,
More white and red than doves or roses are—
(Ven. 9-10), p. 225
- V.16 'Twi'xt crimson shame and anger ashy-pale.
Being red, she loves him best; and being white,
Her best is bettered with a more delight.
(Ven. 76-78), p. 225
- V.17 To note the fighting conflict of her hue,
How white and red each other did destroy!
(Ven. 345-46), p. 228

The fifth category includes those collocates consisting of other colours. Some of these examples have already been noted under other categories and in these cases the detailed discussion of them may be found there. In *HVI* (V.5, 6 and 7), the white and red colours associated with roses stand for the two houses of Lancaster and York. The contrast always represents fighting and discord, for the two houses were engaged in the bitter Wars of the Roses.

In V.9, the collocation is between *green* and *ocean*. *Neptune's ocean* or *sea* is implied through *one* to be the collocate that symbolises cleanness and serenity. After killing Duncan, Macbeth suddenly realises the bloody ineradicable fault will stain all his coming days. Macbeth directly alludes to the cleanness of the sea by describing it as green, which will be changed and become impure at the moment he decides to clean his stained hands of the blood. V.9 contrasts two colours, *green* and *red*, and the qualities they signify. The sea loses its greenness and cleanness by being replaced by redness and uncleanness when it removes the results of Macbeth's murderous action. Macbeth depicts, through that contrast, a picture of the green sea that all of a sudden changes its colour into a horrible bloody sea.

VI. RED AND NATURE:

- VI.1 'Tis the next way to turn tailor, or be redbreast teacher.
(*IHW* 3.1.255-56), p. 470
- VI.2 I'faith, sweetheart, methinks now you are in an excellent good temperality. Your
pulsidge beats as extraordinarily as heart would desire, and your colour, I warrant
you, is as red as any rose, in good truth, la; but i'faith, you have drunk too much
canaries,
(*2HW* 2.4.21-26), p. 520
- VI.3 With red wheat, Davy. But for William Cook; are there no young pigeons?
(*2HW* 5.1.13-14), p. 535
- VI.4 Pluck a red rose from off this thorn with me.
(*IHW* 2.4.33), p. 164
- VI.5 I pluck this red rose with young Somerset,
(*IHW* 2.4.37), p. 164
- VI.6 Lest, bleeding, you do paint the white rose red,
(*IHW* 2.4.50), p. 164
- VI.7 Shall dye your white rose in a bloody red.
(*IHW* 2.4.61), p. 164
- VI.8 Shall send, between the red rose and the white,
(*IHW* 2.4.126), p. 165
- VI.9 O, pity, pity, gentle heaven, pity!
The red rose and the white are on his face,
The fatal colours of our striving houses;
(*3HW* 2.5.96-98), p. 104
- VI.10 O setting sun,
As in thy red rays thou dost sink tonight,
So in his red blood Cassius' day is set.
(*JC* 5.3.59-61), p. 624
- VI.11 Ware pencils, ho! Let me not die your debtor,
My red dominical, my golden letter.
(*J.J.* 5.2.43-44), p. 298

- VI 12 First red as roses that on lawn we lay,
Then white as lawn, the roses took away.
(*Luc.* 258-59), p. 241
- VI 13 And the red rose blush at her own disgrace,
(*Luc.* 479), p. 243
- VI 14 Making the green one red.
(*Mac.* 2.2.61), p. 983
- VI 15 Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier;
(*MND* 3.1.87-88), p. 320
- VI 16 Even till the eastern gate, all fiery red,
Opening on Neptune with fair blessed beams
Turns into yellow gold his salt green streams.
(*MND* 3.3.392-94), p. 325
- VI 17 For flesh and blood, sir, white and red, you shall
(*Per. Sc.* 19. 41), p. 1058
- VI 18 Within their alabaster innocent arms.
Their lips were four red roses on a stalk,
And in their summer beauty kissed each other.
(*RIII* 4.3.11-13), p. 210
- VI 19 We will unite the white rose and the red.
(*RIII* 5.8.19), p. 220
- VI 20 not see a red herring at a Harry groat, butter at eleven
(*Sir. Add.* II.D.1-2), p. 787
- VI 21 The roses fearfully on thorns did stand,
One blushing shame, another white despair;
A third, nor red nor white, had stol'n of both,
(*Sonn.* 99. 8-10), p. 763
- VI 22 My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red.
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.

I have seen roses damasked, red and white,

(*Sonn.* 130. 1-5), p. 767

VI. 23 Stain to all nymphs, more lovely than a man,
More white and red than doves or roses are—

(*Ven.* 9-10), p. 225

VI. 24 Leading him prisoner in a red-rose chain.

(*Ven.* 110), p. 226

VI. 25 Like a red morn that ever yet betokened

(*Ven.* 453), p. 229

Although some of these examples may have been discussed already, their appearance here is designed to isolate the link between red and nature. In this category the most obvious and dominant collocate is rose. In VI.2 Mistress Quickly and Doll Tearsheet enter 'drunk' as it says in the stage direction. The former tells the latter that she has a red colour from the excessive drinking of canary wine. This ties in with the examples given above where red collocates with face and nose (I.C. & E) to highlight how excessive drinking makes the face red. In this example, calling upon nature to suggest that her face is 'as red as a rose' seems somewhat inappropriate.

In IV.10, *red* collocates with the *rays* of the sun to represent another feature of nature. This example puts forward two collocations of *red*. It draws an analogy between the *red rays* and *red blood* to accomplish the picture of 'death'. The *red rays* are likened to red blood and the sinking sun represents Cassius sinking in his own blood.

Further, the red rays of the setting sun are like the red blood of Cassius' death wound. Not only is an analogy drawn between the individual and the cosmos, but the state is brought in as a third plane of being.¹⁵

The same collocation is employed in VI.15 to stress the aspect of the physical beauty of Pyramus in the play: "Most radiant Pyramus, most lily-white of hue,/Of colour like the red rose on triumphant brier;" (*MND* 3.1.87-88), p. 320. In this example, we touch a sense of nature in *most lily-white* and *red rose*. In VI.16 *red* collocates with *gate*, here implying

¹⁵Charney 1963, p. 17.

the rays of the sun, to describe the dawn in what Spurgeon describes as “We have most of us seen a summer's sunrise over the sea, but Shakespeare has immortalised the pageant for us in a riot of colour and beauty...”.¹⁶

VII. MISCELLANEOUS:

- VII.1 A calls me e'en now, my lord, through a red lattice, and I could discern no part of his face from the window.
(*2HII* 2.2.72-73), p. 518
- VII.2 He's a book in his pocket with red letters in't.
(*2HVI* 4.2.91), p. 79
- VII.3 As red as fire! Nay, then her wax must melt.
(*3HVI* 3.2.51), p. 108
- VII.4 The red wine first must rise
(*HVIII* 1.4.43), p. 1201
- VII.5 To have a thousand with red burning spits
(*KL* 3.6.15), p. 962
- VII.6 Ware pencils, ho! Let me not die your debtor,
My red dominical, my golden letter.
(*LLL* 5.2.43-44), p. 298
- VII.7 There is more difference between thy flesh and hers than between jet and ivory;
more between your bloods than there is between red wine and Rhenish.
(*Merch.* 3.1.35-37) p. 437
- VII.8 get you your weapons in your hand and kill me a red-hipped humble-bee
(*MNI*) 4.1.10-12), p. 326
- VII.9 Ay, ay, I myself sometimes, leaving the fear of God on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you, you rogue, will ensconce your rags, your cat-a-mountain looks, your red-lattice phrases, and your bold beating oaths, under the shelter of your honour! You will not do it, you?
(*MWW* 2.2.23-29), p. 491

¹⁶Spurgeon 1935, p.263.

VII.10 Were red-hot steel, to sear me to the brains.

(*RIII* 4.1.60), p. 208

VII.11 Ay, Greek, and that shall be divulged well
In characters as red as Mars his heart
Inflamed with Venus.

(*Troil.* 5.2.166-68), p. 744

VII.12 To toy, to wanton, dally, smile and jest,
Scorning his churlish drum and ensign red,

(*Ven.* 106-107), p. 226

In the final category, *red* collocates with a number of different collocates. In VII.1, *red* collocates with *lattice* to form a sign of an ale-house. Page tells Prince Hal that he could not see Bardolph's face clearly because its redness was merged with the *red-lattice* the point that made Page unable to recognise Bardolph. The *red-lattice* was taken to be the sign of a brothel and perhaps both a tavern and a brothel. Page intentionally and indirectly tries to defame Bardolph and accuse him of being dishonest like a harlot who frequently visits the brothel. In VII.9, Falstaff accuses Pistol of dishonesty by employing the *red-lattice* insult in addition to a number of epithets: *cat-a-mountain looks and bold beating oaths*.

In VII.2, *red* collocates with *letters* to draw attention to the fact that Clerk in *2HII* has a book with red letters used for formal legal scripts to convey the impression of piety and seriousness and also in religious books to indicate saints' days. The ignorant rebels assume that red is here a sign of magic or some supernatural force, although red writing was a common feature of certain documents. In VII.6 the *red dominical* signifies the red letter (D) that stands for the Latin *Dominicus*, Sunday, the Lord's Day.

In VII.7, *red* collocates with *wine* to contrast with *Rhenish* or white wine. The red wine was taken to be of a common quality contrasted with a superior white German wine. The occasion of this contrast is Salerio's display of Shylock's characteristics as opposed to his daughter's. Shylock is a representative of 'jet and red wine' whereas his daughter is a symbol of 'ivory and Rhenish'. The main function of this contrast is to highlight the differences between Shylock and his daughter. The *red wine* occurs in VII.4 to signify a

celebration merged with happiness and excessive drinking. Lord Sands tells Wolsey in *HIIII* that the ladies should drink the red wine till intoxication that will colour their cheeks.

The collocates of red contribute to build up a number of implications and connotations which are important to understand the context of their occurrences. We have seen that most collocates of this chapter are parts of the body, and this explains the importance of red to help Shakespeare to portray necessary images in this respect. Other collocates of different origin highlight the importance of another semantic field. It is nature which the following chapter identifies clearly and extensively.

CHAPTER SIX

GREEN

Green in *OED* is defined as “[T]he adjective denoting the colour which in the spectrum is intermediate between blue and yellow; in nature chiefly conspicuous as the colour of growing herbage and leaves.”¹ Connotatively, *green* is associated with youth, vigour, inexperience and naivety. It is frequently used as a direct reference to some components of nature such as plants, leaves, woods and flowers. Bennett gives the following connotations:

1. **Full of vitality** (*in the green*)
2. **unripe, fresh, new** (*green timber, green wine*)
3. **untrained, immature, naive, susceptible** (*green hands, green horn*)
4. **jealous** (*the green-eyed monster*)
5. **afraid, ill, ill-humoured** (*green around the gills*)
6. (of Christmas) **mild, characterised by lack of snow**
7. (as a signal) **permission to proceed** (*to give someone the green light*)²

The collocations of *green* are grouped under the following categories:

1. Green and Sea
2. Green and Nature
3. Green and Immaturity
4. Green and Sickness
5. Green and Eye
6. Miscellaneous

I. GREEN AND SEA:

The first category has *sea* as its collocater, though that is sometimes replaced by *Neptune*, *streams* or *ocean*.

¹*OED*, 2nd ed., 1989, s.v. “green.”

²Bennett 1988, pp. 54-55.

- I.1 Since Cleopatra died
I have lived in such dishonour that the gods
Detest my baseness. I, that with my sword
Quartered the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack
The courage of a woman;
(*Ant.* 4.15.55-60), p. 1029
- I.2 *Armado*: I am in love, too. Who was Samson's love, my dear Mote?
Mote: A woman, master.
Armado: Of what complexion?
Mote: Of all the four, or the three, or the two, or one of the four.
Armado: Tell me precisely of what complexion?
Mote: Of the sea-water green, sir.
(*LLL* 1.2.73-80), p. 284
- I.3 Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.
(*Mac.* 2.2.58-61), p. 983
- I.4 I with the morning's love have oft made sport,
And like a forester the groves may tread
Even till the eastern gate, all fiery red,
Opening on Neptune with fair blessed beams
Turns into yellow gold his salt green streams.
(*MND* 3.2.390-94), p. 325
- I.5 I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war—to the dread rattling thunder
(*Temp.* 5.1.41-44), p. 1186
- I.6 (*Praying to Mars*) Thou mighty one,
That with thy power hast turned green Neptune into purple;

Whose havoc in vast field comets prewarn,

(*TNK* 5.1.48-50), p. 1250

I.7 Became a bull, and bellowed; the green Neptune

(*WT* 4.4.28), p. 1118

In I.1, *green* collocates with *Neptune*, the Roman god of the sea, whom Shakespeare often allows to stand for the sea instead of expressing it lexically. *Green* should not be understood merely as a colour that is often associated with the sea or as a sea substitute. It has other connotations, and here perhaps there is an indirect reference to youth and courage. Antony contemplates his present situation and decides to commit suicide when he realises that he has been deserted after the death of Cleopatra. He thinks of himself as a defeated warrior who is no longer able to confront Caesar courageously. At the moment of hesitation, he looks back upon his glorious days. His attitude brings forth a contrast between the triumphal past and the unsuccessful present. In I.3, the collocation is between *green* and *ocean*. In I.6, the power of Mars turns *green Neptune* into *purple*. The contrast between green and purple highlights the same connotation found in I.3³. In both cases *green* will be turned into a different colour which symbolises blood. The other colour is characterised by darkness rather than brightness. Thus the two colours which Neptune's ocean will be turned into are red and purple that refer to the sea when it has lost its purity and brightness. On this occasion, Shakespeare means by green Neptune, the bright or calm sea, that is contrasted with purple Neptune, the dark or turbulent sea.

The reverse of the two previous warlike collocates can be seen in I.2 in which the implications of war and murder are replaced by love. Even in those previous examples *green* has a sense of peace and love which is destroyed by war and murder. In I.2 *green* forms a compound *sea-water* which is regarded here as the colour of lovers. The link between green and love may be attributable to the mythological belief that Venus, the Roman goddess of love, was created from the foam of the sea. With reference to the actual colour, *green* is often described as a particular shade "by words prefixed, as... GRASS GREEN, SEA GREEN"⁴. Therefore, the collocation of *green* with *sea-water*

³See RED V.9.

⁴*OED*, 2nd ed., (1989), s.v. "green."

creates a particular shade of love with a special implication for Elizabethan lovers. Armado asks Mote about the colour of love and the complexion of Samson's beloved. He is informed that Samson's beloved is a mixture of the four humours⁵, or at least one of them. Mote tries to refer to the fact that Delilah, Samson's beloved, suffered from green-sickness, i.e. chlorosis, that usually affects young women about the age of puberty making their complexions look pale. This suggests that there was a close link of green with love in 16th-century poetry. In general, green is thought of as a colour of love and copulation. It is employed to signify a number of sexual puns.⁶

In I.4, there is an indirect reference to water which is substituted by *streams*. There is a strong link between green and oceans, sea and streams. The "salt green streams" will be transformed into "yellow gold streams" when they are exposed to the beams of the eastern gate, the sun. The association between green and Neptune has already been emphasised, but in this example attention is directed to the contrast between yellow gold and salt green. This embodies two different transformations. The first is from salt into yellow which means from unsweetness into sweetness. The second is from dimness and darkness into brightness. In this case green represents a contrast with gold and therefore symbolises darkness whereas in the previous examples it had suggested lightness because it was contrasted with red. Gold which is a bright and noble colour naturally makes green seem a less attractive colour in this example. This example shows that the use of colours like green does not have a stable interpretation, for the contrast with another colour will dictate what sense green itself may have.

Shakespeare's concern in I.5 is to introduce his audience to a new state of chaos and upheaval with the wind blowing between the *green sea* and the *azured vault*. Green sea and azured vault normally create an image of peace and tranquillity. In this example green sea is going to be troubled by severe gales, it will be changed into an angry one through Prospero's supernatural powers and his calling up of mutinous winds. The most noticeable

⁵The four humours as thought by the Elizabethans are *melacholy*, *phlegm*, *blood* and *cholera*. For a brief account of the humours and their counterparts among the basic elements used in the constitution of the universe and their common qualities see Tillyard 1943, p. 63.

⁶To know about the use of *green* in terms of sexual puns by Shakespeare and a number of his contemporaries see Rubinstein 1989, p. 115. See also Ellis 1973, p. 53.

associates of green are azured vault and mutinous winds. Green in collocation with sea sounds quite common. It is apparently a straight reference that does not arouse the curiosity of the reader. If it occurs to the reader to consider what colour is usually associated with the sea, green will be the most, and almost the only, expected one. But the linking of green sea with azured vault produces a more evocative and poetic image. The collocation would be common enough, if it was an association between green sea with blue sky. Azure heightens the tone without having recourse to mentioning blue explicitly. The linking of these two phrases with roaring war contributes to making Prospero's speech have:

the function of evoking once again the powers of nature and the elements which continually accompanied the action, modifying it every now and then. This speech marks a climax and a final summing-up which interweaves into a poetic vision the four elemental worlds of earth, fire, water and air. But also in their music and colour these lines are among the most beautiful and rich in Shakespeare's romances.⁷

In this section one can see that green is related both to qualities of peace and brightness as well as to darkness. What is significant is the context in which the word is found and the other colours with which it is contrasted. It should not be assumed that a colour has the same significance in every example. Shakespeare's use of colours was more flexible than that.

II. GREEN AND NATURE:

The second category comprises quotations in which nature is explicitly indicated together with a few exceptions where it is merely implied. In this category reference to nature is conspicuous as the natural colour of grass or plants, the usual referent of the colour *green*. Consequently, the dominant colour is to be understood, in most quotations, as purely neutral.

II.1 An oak but with one green leaf on it would have

⁷Clemen 1977, pp. 186-87.

(*Ado* 2.1.225), p. 548

II.2 Under the greenwood tree

(*AYL* 2.5.1), p. 636

II.3 Peter Bullcalf o' th' green.

(*2HIV* 3.2.169), p. 525

II.4 Nay, sure, he's not in hell. He's in Arthur's bosom, if ever man went to Arthur's bosom. A made a finer end, and went away an it had been any christom child. A parted ev'n just between twelve and one, ev'n at the turning o' th' tide – for after I saw him fumble with the sheets, and play with flowers, and smile upon his finger's end, I knew there was one way. For his nose was as sharp as a pen, and a babbled of green fields. 'How now, Sir John?' quoth I. 'What, man! Be o' good cheer.' So a cried out 'God, God, God', three or four times.

(*HV* 2.3.9-19), p. 576

II.5 The freckled cowslip, burnet, and green clover—

(*HV* 5.2.49), p. 594

II.6 Over hill, over dale,

Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire:
I do wander everywhere
Swifter than the moon's sphere,
And I serve the Fairy Queen
To dew her orbs upon the green.

(*MND* 2.1.2-9), p. 316

II.7 A lovely boy stol'n from an Indian king.

She[Titania] never had so sweet a changeling;
And jealous Oberon would have the child
Knight of his train, to trace the forests wild.
But she perforce withholds the lovèd boy,
Crowns him with flowers, and makes him all her joy.
And now they never meet in grove, or green,

(*MND* 2.1.22-28), p. 316

- II.8 The fold stands empty in the drownèd field,
And crows are fatted with the murrain flock.
The nine men's morris is filled up with mud,
And the quaint mazes in the wanton green
(*MND* 2.1.96-99), p. 317
- II.9 This green plot shall be our stage,
(*MND* 3.1.3-4), p. 320
- II.10 Sing all a green willow.
(*Oth.* 4.3.39), p. 847
- II.11 Sing all a green willow must be my garland.
(*Oth.* 4.3.49), p. 847
- II.12 Green plants bring not forth their dye
(*Poe.* 17.26), p. 781
- II.13 Full many a glorious morning have I seen
Flatter the mountain tops with sovereign eye,
Kissing with golden face the meadows green,
(*Sonn.* 33.1-3), p. 755
- II.14 *Adrian: (to Gonzalo)* The air breathes upon us here most sweetly.
...
Gonzalo: (to Adrian) Here is everything advantageous to life.
Antonio: (to Sebastian) True, save means to live.
Sebastian: Of that there's none, or little.
Gonzalo: (to Adrian) How lush and lusty the grass looks! How green!
Antonio: The ground indeed is tawny.
Sebastian: With an eye of green in't.
Antonio: He misses not much.
(*Temp.* 2.1.50, 54-61), p. 1175
- II.15 And with each end of thy blue bow dost crown
My bosky acres and my unshrubbed down,
Rich scarf to my proud earth. Why hath thy queen
Summoned me hither to this short-grassed green?
(*Temp.* 4.1.80-83), p. 1184

II.16 You nymphs called naiads of the wind'ring brooks,
With your sedged crowns and ever-harmless looks,
Leave your crisp channels, and on this green land
Answer your summons; Juno does command.

(*Temp.* 4.1.128-131), p. 1184

II.17 you demi-puppets that
By moonshine do the green sour ringlets make
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms,

(*Temp.* 5.1.36-39), p. 1186

II.18 The hunt is up, the morn is bright and grey,
The fields are fragrant and the woods are green.
Uncouple here, and let us make a bay
And wake the Emperor and his lovely bride,

(*Tit.* 2.2.1-4), p. 133

II.19 My lovely Aaron, wherefore look'st thou sad
When everything doth make a gleeful boast?
The birds chant melody on every bush,
The snake lies rollèd in the cheerful sun,
The green leaves quiver with the cooling wind

(*Tit.* 2.3.10-14), p. 133

II.20 and three better lads ne'er danced under green tree;

(*TNK* 2.3. 40-41), p. 1236

II.21 Bid me discourse, I will enchant thine ear;
Or like a fairy, trip upon the green;
Or like a nymph, with long, dishevelled hair,
Dance on the sands, and yet no footing seen.

(*Ven.* 145-48), p.226

II.22 Ran on the greensward.

(*WT* 4.4.157), p. 1119

Shakespeare uses *green* in the world of flora to give an image of exuberant, green plants and consequently an ecological picture of the world is described. It is a colour which often represents what is natural and peaceful; it symbolises a rustic ideal. This aim is clear in his presentation of the atmosphere of the natural world in the numerous examples from *Temp.*

Green occurs in II.14 when Adrian and Gonzalo express their opinions that the island on which they have been shipwrecked is in fact very attractive and suitable for them. They have been marooned on this island which is far from their home, but it seems to have some of the attributes of a paradise. In II. 14, *green* occurs twice, in the first instance it collocates with *grass*. It is quite natural to find such a collocation or association since green is the normal colour of grass. Seemingly, here Shakespeare uses green to intensify the freshness and greenness of the island environment and to express the idea that the characters who take part in this dialogue greatly admire the beauty of the island. Not only does *green grass* express this idea, but *lush and lusty* support and indicate the gentleness and fertility of the island as well. So green in this example is to be understood in terms of abundance. In the second instance *green* is set in contrast with *tawny* that symbolises infertility. It is Antonio who introduces the concept tawny, which appears to contradict Sebastian's claim that the island is green. He does not see the island as fruitful and a paradise, because to some extent it is far from their home and suggests something which is disagreeable (as it represents exile) rather than something which is attractive and pastoral. So Sebastian changes his stance by suggesting that green extends only over a small part of the island, whereas previously he had suggested that it pervaded the whole of it. The use of the colours here appears to be used symbolically to represent the feelings of the individual characters for at first they see the island as a paradise and then come to appreciate that it could also be a kind of prison. He has produced an image brought forth by the contrast of green with tawny, a colour-word that is rare in Shakespeare and particularly in the *Temp.* Thus, the main collocation is centred upon the contrast of a lot of tawny and a little green with perhaps a suggestion of happiness versus misery. Sebastian's ironical indication of the lack of the island verdure is presented by *an eye of green* that has been used in a sense of portion or small amount of the attractive colour.

The third occurrence in *Temp.* occurs at II.15 in which *green* collocates with the compound *short-grassed*. This type of collocation does not at first seem to be an important one since as stated earlier the collocation of *grass* with *green* is quite natural. Shakespeare's main aim is twofold: first he wants to keep the rhyme scheme (*queen green*); second, he seems to imply something behind the shortness of the grass. The grass is not short because it is young, though that is a possible interpretation, it seems more likely that it is short because it is eaten by sheep who keep the grass short. If sheep eat it, the grass may imply a pastoral ideal and the normal progress of the natural world. The link with the queen, who is Juno, and the speaker who is Ceres suggests that green here is associated with fertility and the natural world. It is also important to note that in this same speech by Ceres there is reference to the saffron wings and blue bow of Iris so that *green* is associated at some distance with other colours which represent an idyllic world. This example of *green* is also accompanied by a number of non-colour secondary associates such as *bosky acres*, *unshrubbed trees*, *rich scarf* and *proud earth*. These associates all suggest fertility and luxuriance of growth and so support the interpretation given above of the main collocation *short-grassed green*. There is another association in II.15 between sky and earth which is expressed through the contrastive colours *blue bow* and *short-grassed green* in much the same way as in I.5 where *green sea* and *azured sky* are linked to form an ideal picture which is disturbed by the wind.

In II.16, *green* collocates with *land*, where once again it is assigned the role of depicting a picture of a fertile and verdant land. The final occurrence in *Temp.* is that of II.17. This quotation reflects a supernatural universe that is influenced by Prospero's elves and fairies. They perform magic activities such as dancing on Neptune's sand and transforming the grass into a different form at the moonlight. They are naturally more active at night than by day. This quotation has raised a lot of questions about its original spelling and punctuation and how they may affect its meaning. Blake has offered an extensive note in which the three different interpretations commonly proposed are outlined: "do the green-sour ringlets make; do the green, sour ringlets make; do the green sour ringlets make". He, however, assumes that *green sour ringlets* functions as a double

object to *make* and comments on the meaning of *do* and *make*. He continues by offering three resultant problems from the first interpretation:

The first is that *green* does not have this meaning [intensely green, livid green] elsewhere in Shakespeare, who uses it to mean either directly or through its connotations something like 'lush, mature, immature, innocent, sweet'. The second is that *green* does not usually occur as the first of two or more modifiers before a noun, since it tends to occur next to the noun as in 'salt greene streames' (*Midsummer Night's Dream* III.ii.394), as is still true of Modern English. The third is that if there is a caesura in this line it could come either after 'Moone-shine' in the middle of the second foot or after 'greene' at the end of the third foot. The latter is the more natural position, and if it came there it would make the possibility that 'the greene sowre Ringlets' is a single noun phrase less likely.⁸

I believe that the interpretation of this line as 'causes the green grass to be turned into sour ringlets' is the most probable one. The line denotes that green grass will be changed into sour ringlets. This transformation alludes to some other type of transformation. It is from tasteful exuberant grass into inedible sour ringlets. Consequently, the ringlets will not be edible food for sheep that are inclined to bite and cud this sort of grass. The juxtaposition of green with sour ringlets leads, linguistically, to contrasted collocates of grass and sour ringlets. This collocation is not found elsewhere in Shakespeare, nor does it echo the contrasts which we find elsewhere between green and either another colour or different fruits.

The significant complementary component to the second part of the green world is interestingly identified in almost identical forms such as fields, crops and woods. Certain quotations, some of which have received serious attention, illustrate this characteristic. Some have, in addition, become a bone of contention among critics and Shakespeare language specialists. The most noticeable example can be found in the Hostess' description of Falstaff in II.4. Editors have emended *table* into *a babbled*. Whatever the precise reading of this word should be, the significant factor is the close relationship of *green* with its relevant collocate(s) here such words as *nose*, *pen*, *table* and *fields*. The latter echoes the *flowers* of the previous sentence, just as *smile* may be linked with *a*

⁸Blake 1993, p. 201.

habbled. Falstaff at his death thinks and remembers green fields and beautiful flowers, though as a man of the town and the tavern they hardly figured in his life as represented in the plays. The collocate of *green* once more creates an idyll which is more poignant because it is at a death-bed scene. The collocation might have another significance as it refers to a particular period of Falstaff's life. It refers to his youth. At a death-bed, he recollects himself at a rustic scene where he could enjoy its beauty and flowers. The collocation, however, can be interpreted in terms of sexual connotation. Hulme believes that the other associates of *green* in this passage, such as *pen*:

had underlying sexual connotations to an Elizabethan audience. I contend that these meanings can be sufficiently established from elsewhere in Tudor English and in Shakespeare's text;...⁹

There may well be in this passage both a suggestion of a pastoral idyll as well as the reality of Falstaff's sexual exploits.

One of many concepts with which *green* is associated is a piece of grassy land especially meadows. Shakespeare's Sonnet (33), in II.13, highlights the contrast between *golden face* with *meadows green*. The link of *meadows* with *green* is quite common. The collocation of *green* with *golden face* reminds one of the other example in which *gold* is associated with *green* in I.4. In this example there is not a contrast between the two colours; rather they are complementary in that both gold and green are used to build the image of a glorious summer's day in which nature is at its best. The sun and the grass join together to create a picture of peace and plenty.

In the *OED*, *woods*, *fields*, *leaves*, and *grass* are the most common collocates linked with *green*. The first two occur in II.18 where the description is vividly portrayed. This pastoral situation is compared with Titus' long awaited hope of fulfilling his wish in that he "looks forward cheerfully to a sportive day in the forest that will lead to bereaving him of three of his children".¹⁰ Titus announces that the day is really quite suitable for hunting; the dark has disappeared, day approaches with the morning-sun shining very brightly, the

⁹Hulme 1962, p. 135.

¹⁰Forker 1985, p. 35.

fields are smelling pleasantly and the trees are blossoming fully ornamented with the green leaves. This situation is established by a group of associates that create a picture of nature: *bright, grey, fragrant and lovely*. The atmosphere of nature is echoed in II.18 where words like *cheerful* and *cooling* have a strong link with *green*. Tamora, the queen, asks her lover about the reason of his sadness. Through her inquiry, she creates an atmosphere of nature full of happy birds singing on trees, snakes enjoying the sunshine and the mild wind gently shaking the green leaves. *Green leaves* will be quivered by the *cooling wind* to indicate that it is Spring with almost everything in full bloom. There is irony in both these quotations from *Tit.* for the peacefulness and fertility of nature are contrasted with the devious and unhappy nature of man. The fecundity of nature is set in strong contrast with the unhappiness and treacherousness of men. Another collocate in II.9 links *green* with *plot*. The clowns in *MND.* meet in the wood for their rehearsal on the appointed day. The *green plot* is to be the stage upon which their rehearsal will take place and the hawthorn brake will be their dressing room. In the *OED*, *green plot* means a grassy plot which is “[A] piece of ground covered with turf, sometimes having ornamental flower-beds upon it”¹¹ This seems appropriate here. The clowns have chosen an idyllic site which acts in some ways in contrast with the human beings themselves. They do not appreciate the beauty and peacefulness of the site they have chosen. The green plot seems almost too good for the play which they are going to rehearse on it. II.6 takes us back to the fairy world we came across in *Temp.* where Prospero conjures up the elves of hills, brooks and the demi-puppets to change the green grassy circles into bitterly-tasted ones at night. and to dew the orbs of the fairy Queen upon the green. The orbs are:

circles supposed to be made by the fairies on the ground, whose verdure proceeds from the fairies' care to water them. ... These 'orbs' are the well-known circles of dark-green grass, frequently seen in old pasture-fields, generally called 'fairy-rings', and supposed to be created by the growth of a species of fungus... These circles are usually from four to eight feet broad, and from six to twelve feet in diameter, and are more prominently marked in summer than in winter.¹²

¹¹*OED*, 2nd ed., (1989), s.v. “green.”

¹²Furness 1895, p. 47.

The coincidence of both elements of the fairy world and the associative hidden collocate seems to have a great resemblance to our quotation and the one that has just been referred to. The colour being considered has the function of a noun, but if its collocate had been expressed explicitly, it would have been the *green grass* with an adjectival function.

In some quotations *green* is used as a noun and has the sense of 'a grassy place'. By *wanton green* in II.8, Shakespeare means luxuriant grass that works as a hidden collocate in this quotation. In II.21, where *green* is also used as a noun, the sense is no more than a grassy plot. But this example does suggest that a grassy plot was associated with the fairy world and thus unusual events could take place there. This is certainly true of this example and of certain others, as we have seen. The image is clearly indicated by *enchant thine ear, fairy trip upon the green, nymph with long dishevelled hair and dance on the sands*.

In II.10 & 11, *green* collocates with *willow* in a song which is about unrequited love. Once more one can see a contrast between the colour which indicates peace and plenty and the reality of the human condition in which desolation and destruction are commonplace. The collocation with *willow*¹³ emphasises Desdemona's melancholy and sadness owing to her disappointment in love. The collocate, and sometimes sycamore,¹⁴ are generally used as emblems for those who are forsaken in love. In *Ado*, Benedick tells Don Pedro about the Count: "and I offered him my company to a willow tree, either to make him a garland, as being forsaken,..." (*Ado* 2.1.204-205), p. 548; and "I'll wear the willow garland for his sake." (*3HVI* 3.3.228), p.111.

In II.7 *green* is used as a noun which is parallel to *grove*. The commonplace collocate of *green* with *grass* suggests that here *green* means a clearing, in the woods, where the

¹³The *green willow* occurs in Desdemona's song that is known as the Willow Song. The song sheds light on an important feature of Desdemona's character. For more details see Brennecke 1953, p. 35-37.

¹⁴There is a number of plants that are symbolically used by Shakespeare. "Such widely known symbolic plants used by Shakespeare are laurel and the palm as emblems of victory, the olive as the symbol of peace and the lily as the symbol of purity. The rose is usually associated with all that is fair and lovely, the vine with earthly bliss, whereas the cypress and the yew are connected with death and churchyard... The elder is associated with grief and crime, the nettle with suffering..., the sycamore and the willow with melancholy and sadness, the wormwood with bitterness, and the reed with weakness. The pansy implies 'thought', the fennel 'flattery' or 'ingratitude', the rue 'sorrow' and 'repentance' and the rosemary, an evergreen, 'remembrance'..., while the violet is associated with either love or early death..." see Rydén 1978, p. 30. See also Forker 1985, p. 44, and Jenkins 1982, p. 359.

rehearsal of the play is to be performed. Since the general environment is a *wood* which sometimes suggests lawless life and disorder, it may be that Shakespeare aims at creating a sense of an environment not controlled by any law. However, it also suggests “a place of liberation, of reassessment, leading through a stage of disorganisation to a finally increased stability”.¹⁵ In this scene Oberon accuses Titania of being jealous. Titania defends herself and refutes Oberon's accusations and her lines “present a poetic image of confusion in the world of nature”.¹⁶ In some other examples, *green* collocates with *tree*, as in II.19 and 2, in what is a normal association in nature and has little further significance.

In this section we see that *green* is associated with nature in its most fruitful and fertile aspects. But this is often contrasted with the human condition, in which man turns his back on nature to follow courses which are devious and anti-nature. Although man lives in the natural world and claims to admire it, his actions suggest that he does not appreciate where he lives and merely follows his own instincts and desires. Man and nature are often presented as being not in harmony together.

III. GREEN AND IMMATURITY:

This category focuses on immaturity through a group of collocates divided into three sub-categories. The first sub-category contains examples which link *green* with plants to convey a sense of immaturity. The main collocates are cereals and fruits such as *wheat*, *corn* and *fruits*; *grapes* and *figs*. The second sub-category associates *green* with *birds* to indicate immaturity. In the final sub-category, *green* is linked metaphorically with different words like *wind*, *wit*, *girl*, *judgement* and *wounds*.

A. plants:

III.A.1 And will you, being a man of your breeding, be married under a bush, like a beggar? Get you to church, and have a good priest that can tell you what marriage is. This fellow will but join you together as they join wainscot; then one

¹⁵Wells 1967. p. 24.

¹⁶Wells 1967. p. 24.

of you will prove a shrunk panel and, like green timber, warp, warp.

(*AYL* 3.3.75-80), p.642

III.A.2 That o'er the green cornfield did pass

In spring-time, the only pretty ring-time,

(*AYL* 5.3.17-18), p.650

III.A.3 Call you me fair? That 'fair' again unsay.

Demetrius loves your fair—O happy fair!

Your eyes are lodestars, and your tongue's sweet air

More tuneable than lark to shepherd's ear

When wheat is green, when hawthorn buds appear.

(*MND* 1.1.181-85), p. 314

III.A.4 That they [the banks of the rivers] have overborne their continents.

The ox hath therefore stretched his yoke in vain,

The ploughman lost his sweat, and the green corn

Hath rotted ere his youth attained a beard.

(*MND* 2.1.92-95), pp. 317

III.A.5 Be kind and courteous to this gentleman.

Hop in his walks, and gambol in his eyes.

Feed him with apricots and dewberries,

With purple grapes, green figs, and mulberries;

(*MND* 3.1.156-59), p. 321

III.A.6 He seems to be stranger, but his present is

A withered branch that's only green at top.

The motto, *In hac spe vivo*.

(*Per. Sc.* 6.46-48), p. 1048

III.A.7 Like a green plum that hangs upon a tree

(*Poe.* 10.5), p.780

III.A.8 The mellow plum doth fall, the green sticks fast,

(*Ven.* 527), p. 229

III.A.9 She bows her head the new-sprung flower to smell,

...

She crops the stalk, and in the breach appears

Green-dropping sap, which she compares to tears.

(*Ven.* 1171, 1175-76), p. 235

In III.A.1, *green* collocates with *timber* to stress immaturity and unripeness which characterises the collocate with twisting and bending feature of young wood which has not been properly seasoned. Jacques applies this image to the proposed marriage of Touchstone and Audrey, and implies that their marriage will not last long, for like unseasoned timber it will soon get out of shape. This feature is understood through *warp* - the characteristic that results from using young wood. In III.A.5, *green figs* will be among other fruits that are generously offered by the Fairy Queen. Bottom, who has already been changed into an ass, is carried by the fairies away into fairy land. The Queen asks the fairies to attend upon him and fetch him jewels from the deep, sing while he is sleeping on pressed flowers. *Green figs* is listed under this sub-category of immaturity because when they are green they are considered to be still unripe. But other fruits mentioned in the quotation appear to be ripe such as *purple grapes*. Possibly Shakespeare intended to draw the readers' attention to the contrast of ripeness presented by *purple grapes* and unripeness presented by *green figs*, which may be a feature of fairyland; otherwise one would have to assume that in some cases green figs were eaten. A contrast is suggested by other examples where he highlights two contrastive features of a general group or species such as birds, plants or fruits. For instance, in III.A.8, ripeness and unripeness are indicated through the contrast of *mellow* and *green* used of *plum*. Although *green* represents the unripeness, Adonis sees advantages in the state of immaturity since once he is ripe, he might like the plum 'fall down', i.e. die. In III.A.4, *green* collocates with *corn* and in 2 with *cornfield* to emphasise again the main dominant idea of the category. The sense of immaturity is emphasised also through the "[H]ath rotted" because the young corn cannot stand up to the flood as is true of youth and immaturity. The sense of immaturity is further emphasised by the fact that the corn did not achieve a beard before rotting. A beard indicates maturity in a man and the same is suggested of the beard of corn, for it too only acquires a beard when it is ripening. This idea is supported by another indication in III. A.2. It is spring-time that is generally

known as the season of blossom and early development. The collocation in III.A.3 emphasises the same idea through a lexically different collocate. Helena reveals the hidden reason of Demetrius' love for Hermia and gives full account of her physical attributes that made him admire her *fair*. She describes her eyes as guiding stars and her voice enchants much more with its special musicality the shepherd's ear than the warbling of larks *when wheat is green*. Shakespeare's poetic talent is manifested in his taking care of the versification requisites that demonstrate his full command of language. Therefore, he sometimes uses single words and brief expressions to conclude whole clauses and sentences; and concise statements to hint at single words. For instance, by using the adverbial clause *when wheat is green*, he means that it is Spring in which wheat is still unripe and awaits the advent of Summer. In addition, it symbolises *youth* and *growth*. Instead of saying that it is Spring, he uses one of the less common natural components accompanied by its indicative colour of immaturity.

B. birds:

III.B.1 The spring is near when green geese are a-breeding.

(*LLL* 1.1.97), p. 282

III.B.2 A green goose a goddess, pure, pure idolatry.

(*LLL* 4.3.72), p. 293

In III.B.1 and 2 *green* collocates with *geese/goose* to convey a sense of inexperience, immature youth, and perhaps foolishness. *Green geese* are young geese that are hatched in Autumn and prepared for eating in May. They are usually understood to be symbols of folly and stupidity. Berowne uses the collocation to refer to his inexperienced fellows, who are foolish in his view because they take an oath to shun women, which is something that will be impossible to adhere to. The collocation refers to young geese and indicates the advent of Spring. In *LLL*, in general, Spring is the season of freshness, youth, fear, and marriage.¹⁷ *Green geese* adds infidelity as another characteristic which is intensified in

¹⁷For the connotations of Spring as contrasted with Winter see McLay 1967, pp 119-127; especially p. 121.

III B.2. The green goose refers to a young giddy girl with undesirable connotation. It refers to a young fresh prostitute.¹⁸

C. metaphorically:

- III.C.1 My salad days,
When I was green in judgement, cold in blood,
To say as I said then.
(Ant. 1.5.72-74), p. 1008
- III.C.2 Though yet of Hamlet our dear brother's death
The memory be green, and that it us befitted
To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe,
(Ham. 1.2.1-4), p. 656
- III.C.3 Affection, pooh! You speak like a green girl
Unsifted in such perilous circumstance.
Do you believe his 'tenders' as you call them?
(Ham. 1.3.101-3), p. 660
- III.C.4 The people muddied,
Thick and unwholesome in their thoughts and whispers
For good Polonius' death; and we have done but greenly
In hugger mugger to inter him; poor Ophelia
(Ham. 4.5.79-82), p. 679
- III.C.5 Coming in to borrow a mess of vinegar, telling us she had a good dish of prawns,
whereby thou didst desire to eat some, whereby I told thee they were ill for a green
wound?
(2HIV 2.1.97-100), p. 517
- III.C.6 Thou art not firm enough, since griefs are green,
(2HIV 4.3.332), p. 534
- III.C.7 you'll find a difference,
....

¹⁸For such a sexual connotation see Partridge 1955, pp. 116-17, and Ellis 1973, pp. 53-54.

Between the promise of his greener days
And these he masters now: now he weighs time
Even to the utmost grain.

(*HV* 2.4.134-38), p. 577

III.C.8 By Jesu, I will make him eat some part of my leek, or I will peat his pate
four days and four nights.—Bite, I pray you. It is good for your green
wound and your bloody coxcomb.

(*HV* 5.1.38-41), p. 593.

III.C.9 Send succours, lords, and stop the rage betime,
Before the wound do grow uncurable;
For, being green, there is great hope of help.

(*2HVI* 3.1.285-87), p. 72

III.C.10 That yon green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit.

(*KJ* 2.1.473-74), p. 406

III.C.11 How green you are, and fresh in this old world!

(*KJ* 3.4.145), p. 413

III.C.12 It was so, sir, for she had a green wit.

(*LLL* 1.2.86), p. 284

III.C.13 Besides, the knave is handsome, young, and hath all those requisites in him that
folly and green minds look after.

(*Oth.* 2.1.245-47), p. 829

III.C.14 With young Adonis, lovely, fresh, and green,

(*Poe.* 4.2), p. 780

III.C.15 Where for this many hundred years the bones
Of all my buried ancestors are packed;
Where bloody Tybalt, yet but green in earth,

(*Rom.* 4.3.39-41), p. 360

III.C.16 And they shall live, and he in them still green.

(*Sonn.* 63.14), p. 758

III.C.17 Since first I saw you fresh, which yet are green.

(*Sonn.* 104.8), p. 764

- III.C.18 To general filths
Convert o' th' instant, green virginity!
(*Tim.* 4.1.6-7), p. 898
- III.C.19 For I'll cut my green coat, a foot above my knee,
(*TNK* 3.4.19), p. 1240
- III.C.20 Sing to her such green songs of love as she says Palamon hath sung in prison;
(*TNK* 4.3.78-79), p. 1250
- III.C.21 Here's Nestor,
Instructed by the antiquary times:
He must, he is, he cannot but be, wise.
But pardon, father Nestor: were your days
As green as Ajax', and your brain so tempered,
You should not have the eminence of him,
But be as Ajax.
(*Troil.* 2.3. 245-51), p. 729
- III.C.22 The text is old, the orator too green.
(*Ven.* 806), p. 232
- III.C.23 Looking on the lines
Of my boy's face, methoughts I did recoil
Twenty-three years, and saw myself unbreeched,
In my green velvet coat; my dagger muzzled,
Lest it should bite its master, and so prove,
As ornament oft does, too dangerous.
(*WT* 1.2.155-60), p. 1104-5
- III.C.24 Fancies too weak for boys, too green and idle
For girls of nine—
(*WT* 3.2.180-81), p. 1114

In III.C.3, Polonius warns Ophelia against Hamlet's vows to love her. He contemptuously dismisses any idea that Hamlet is sincere and loyal in his love. At the same time, he is worried because that his daughter is inexperienced, she might believe every love-word that Hamlet says to her. Ophelia's inexperience and gullibility are

expressed by *green girl*. The collocation in general is taken to refer to the young who are easily deceived by false appearances and honey words. The same collocation occurs in III.C.18 with a different lexical collocate but the same semantic implication. It is *virginity* that refers to a young and inexperienced girl with perhaps the implication of innocence. The *green virginity* will be turned into general filth to signify that the young, inexperienced and innocent girl will turn into a harlot. This change is of course one of many changes in Timon's view concerning the ungrateful society in which he lives. The collocation with *judgement* which is associated with salad days in III.C.1 has a similar implication. In *Ant.*, Cleopatra shows great affection to Antony, her present lover, whose absence makes her send him constant messages. Being away from her lover and indulging in fantasies, Cleopatra draws a comparison between him and Julius Caesar, her ex-lover, whom she loved at the beginning of her reign. The sense of immaturity and inexperience in her former attachment to Caesar is indicated by her dismissal of her own behaviour then when she was *green in judgement*. When green is linked with youthfulness mixed with inexperience, the collocate on most occasions refers to or implies a girl or young woman. The exceptions to this are III.C.7, 10, 11, 21, and 22. In III.C.22, the character whose inexperience is highlighted is Adonis. He considers himself an inexperienced orator who feels that the *text*, that is about love and lust, is too old. He wants to emphasise that the contents of the text are beyond his comprehension as green emphasises his innocence and inexperience. In III.C.11, Pandolf realises how naive and inexperienced Louis the Dauphin is. He expresses the naivety of the Dauphin by *green* and *fresh*, which acts as a secondary associate to *green*. He considers him as new and inexperienced in the world of troubles which he is living in. It is necessary to be experienced to chart one's path through the troubles of the world. In an earlier passage, he addresses him as “[Y]our mind is all as youthful as your blood.” (*KJ* 3.4.125), p. 412 to emphasise his inexperience and ignorance of the real facts.¹⁹ Shakespeare presents Louis the Dauphin as inexperienced and ignorant in his plays. In III.C.7, a different Dauphin is so young and inexperienced that he is not acquainted with the fact that Henry V has now become a brave warrior and a man of

¹⁹Cf. Cleopatra's “cold in blood” in III.C.1.

constant determination and wise government beyond his years. Henry may not be older than the Dauphin but he behaves quite differently. The Duke of Exeter conveys this feature by underlining the difference between Henry V's days of youth and inexperience, and his mature and fruitful ones. He employs *days* as a collocate to signify that point through a contrast between *greener days* with *these he masters now*. The same connotation is emphasised in III.C.21. The collocation refers to Ajax' *immaturity* in martial matters. He is acknowledged as an easily irritated warrior who makes rash decisions. His rashness and hot-temperedness, contrasted with Nestor's wisdom and present lack of physical prowess, have left him with a negative reputation. Ulysses tells Nestor if he had been as immature as Ajax he would have acquired the same reputation for rashness and lack of experience. The collocation is supported by 'antiquary times' which conveys the sense that in the past experience was more highly regarded than at present when brute strength is considered more valuable. The sense of inexperience and lack of foresight is touched upon in III.C.4. *Greenly* is linked with action in the words *have done* and their consequences in *hugger mugger*. Claudius now recognises that he did not behave sensibly in the matter of Polonius' death (burial), because it was done secretly and without sufficient care. He realises how foolishly he acted as he buried Polonius hastily.

In other instances *green* has been employed to convey a sense of the newness and freshness which goes with an unhealed wound and which can refer to recent events that are easily remembered. In III.C.8, Fluellen orders Pistol to eat some of his leek thinking that it is a proper remedy for his wound that he got from being beaten up. The collocation of *green wound* with *bloody coxcomb* plays on the sharp contrast of colours, as is frequently the case with *green* and *red*²⁰. Although leeks were thought to be a suitable treatment for Pistol's wound in *HV*, prawns in *2HV*, as Mistress Quickly thinks, are *ill* for Sir John Falstaff's wound, the punishment received from "liking his [the Prince's] father to a singing-man of Windsor" (2.1.92), p. 517. In III.C.8, we need to remember that "[G]reen wounds were a hopeful sign of healing, possibly because the colour was due to

²⁰Cf., *Mac.* 2.2.60, p. 983.

'laudable pus'²¹ Most characters in *Ham.* in Claudius's opinion, still remember King Hamlet's unusual death which is one of the major issues in the play. Incidentally, in III.C.2 Claudius expresses his sympathies for his brother's death in a way which is designed to convey conviction as to its sincerity. As it had happened relatively recently and as it took place under somewhat mysterious circumstances, King Hamlet's death is still a subject of discussion and this is highlighted by the collocation of *memory* 'remembrance' with *green*. In III.C.15, *green* also refers to recent events. Juliet uses *green* to tell the audience that Tybalt's corpse has not been yet decomposed because it is freshly buried. The collocation in this example involves a twofold contrast. The first is between *green* and *bloody* (i.e. *red*). This contrast calls back to mind an earlier collocation of contrast of these two colours. The second is between the connotations which each colour exhibits. It is between brightness that has been manifested in the activity of the new burial expressed by *green*, and the darkness of the tomb expressed by *in earth*.

Other collocates are used to refer to the same connotation. *Green* collocates with *minds* in III.C.13 and with *wit* in III.C.12 to indicate *immaturity*. In III.C.13, Iago refers to the naive and not fully developed minds by using *green minds*. A green mind, accordingly, is an inexperienced mind that is revealed as such when its owner commits the follies he/she should not have. Youth and beauty may well go hand-in-hand with inexperience and immaturity. In III.C.12, *green wit* reflects the immaturity of Samson's beloved. Through the example it seems that Samson criticised Delilah's intelligence instead of admiring it. The collocation generally was a common expression in the Elizabethan period, and interpreted according to its context.²² In III.C.23, *green* collocates with *velvet coat* to emphasise youthfulness together with immaturity and later it

²¹Simpson 1959, p. 200. Simpson gives an idea about *wounds* in Shakespeare's time: "Wounds in these days were expected to suppurate. If the discharge was free and 'sweet', it was called 'laudable pus'." p. 196.

²²See examples given by R. David 1951, p. 23. Kerrigan explains the collocation and the example in general: "[I]t has been suggested that Mote is making quibbling reference to the seven withes which Delilah used to bind Samson (Judges 16:7); but it is far from certain that such a pun could register in Elizabethan pronunciation. Mote's joke is more likely to be this: if Samson *affected* his mistress's *wit*, then he must have admired it and, as a lover, found it lovable and therefore, in view of what has been said about *green*, *green*; but a *green wit* is a childish one (drawing on a sense of *green* also used by Berowne at 1.1.17) and hardly to be admired after all. Such a jest, anatomized, is a dead thing; on stage, spoken with energy, it is lively enough." Kerrigan 1982, p. 164. The collocation might have a sexual innuendo, see Ellis 1973, pp. 103-10.

functions as a nullifier of jealousy. The connotation is clearly identified through a contrast between two periods of Leontes' life. The past was dominated by youth and immaturity. Leontes recollects himself as a boy, and it may be that the green of his coat is here to be linked with youthfulness and immaturity. The present period has turned into a dubious period about the honesty of his wife and Polixenes due to the effect of jealousy. It is referred to by a dagger which must be muzzled and sheathed in order not to hurt anybody. The collocation at the present period loses its significance as it is breached and turned into a stigma of dishonour. It is now a piece of cloth that offers a concealment to Leontes' jealousy and suppresses its poisonous effect. There could also be the implication in III.C.19 that cutting the green coat is a sign that the jailer's daughter is abandoning the things of her adolescence and adopting the role of an adult in pursuit of her love. She will dress and cut her hair like a man so that she can travel in search of him.

IV. GREEN AND SICKNESS:

The fourth category includes examples of paleness, disease or sickness mentioned either directly in compounds formed with *green* or by implication through associated adjectives.

IV.1 They have dispatched with Pompey; he is gone.

The other three are sealing. Octavia weeps

To part from Rome, Caesar is sad, and Lepidus

Since Pompey's feast, as Menas says, is troubled

With the green-sickness.

(*Ant.* 3.2.2-6), p. 1016

IV.2 But before God, Kate, I cannot look greenly, nor gasp out my eloquence, nor I have no cunning in protestation—

(*HV* 5.2.143-45), p. 595

IV.3 that they fall into a kind of male green-sickness;

(*2HIV* 4.2.89-90), p. 531

IV.4 *Armado*: Is that one of the four complexions?

Mote: As I have read, sir; and the best of them, too.

Armado: Green indeed is the colour of lovers, but to have a love of that colour,

methinks Samson had small reason for it. He surely affected her for her wit.

(*LLL* 1.2. 81-85), p. 284

IV.5 Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it now to look so green and pale

(*Mac.* 1.7.35-37), p. 981

IV.6 Master Doctor, my daughter is in green.

(*MWW* 5.3.1), p. 505

IV.7 Now, the pox upon her green-sickness for me.

(*Per. Sc.* 19. 22), p. 1058

IV.8 But soft, what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief

That thou, her maid, art far more fair than she.

Be not her maid, since she is envious.

Her vestal livery is but sick and green,

(*Rom.* 2.1.44-50), p. 345

IV.9 But fettle your fine joints 'gainst Thursday next

To go with Paris to Saint Peter's Church,

Or I will drag thee on a hurdle thither.

Out, you green-sickness carrion! Out, you baggage,

You tallow-face!

(*Rom.* 3.5.153-57), p. 357

IV.10 And with a green and yellow melancholy

(*TN* 2.4.113), p. 701

This category entails the existence of two distinct groups. The first includes the compound *green-sickness* with the connotation of death as in IV.7 and 9; the second includes adjectives which refer to sickness in various forms in the remaining examples

In IV.9, *green* collocates with *sickness* which means “[A]n anaemic disease which mostly affects young women about the age of puberty and gives a pale or greenish tinge to the complexion; chlorosis.”²³ The Capulets have decided that Juliet should marry Paris on the appointed Thursday. She suffers bitterly as she becomes worried about Romeo's banishment, unhappy about her parents' proposal and her father's threat to cast her away if she does not obediently carry out his order. These tragic events make her look unhealthy and pale with *green-sickness*. There is an association between *green-sickness* *carrion* and *tallow face*. In the first, the reader realises the sense of illness through the epithet *green-sickness*. In the second, the sense of illness or paleness is realised through the connotation of *tallow*. However, the main connotation which both *green-sickness* and *tallow face* express is the displeasure which Juliet's parents feel at her behaviour since these words must be understood as terms of abuse. She is being cast away as an unclean thing, which is naturally what disease implies. IV.7 expresses a similar connotation, for the collocation *green-sickness* indicates that misfortune and disease will befall Marina, who keeps her modesty and virginity away from the vice of Mytilene and refuses to submit to Pander and Boult's will. In a comparison between the sun and the moon which represent Juliet and Diana here, Shakespeare draws attention to Diana “who is already sick and pale with grief” through envy of Juliet, because she is so much brighter than Diana. *Green* in IV.7 symbolises both disease and envy. Disease is indicated through the collocation of *green* with *sick*, and the concept of envy through the overall context. The colour also refers to the vestal livery which we associate with Diana, though that would normally be white or a bright colour; the implication is that the livery has changed colour through envy, though it is always possible that the green livery is to be associated with the verdancy of nature.

It is not only females who are infected with *green-sickness*, although as noted it is a disease commonly linked with young girls; males are sometimes liable to suffer from it, as we see in IV.1 and 3. In the former example in a conversation between Agrippa and Enobarbus Lepidus is described (ironically, we may assume) as someone who suffers from this sickness. This suggests that they regard Lepidus as no better than an adolescent girl,

²³*OED*, 2nd ed., (1989), s.v. “green”.

that he is someone who is lightweight and who does not need to be paid proper respect. Whether there is a sexual implication as well is not certain though it has been suggested:

In the exchanges that follow [the green sickness], Agrippa and Enobarbus make fun of Lepidus, not only for the effeminate weakness that such a disease implies..., but also for the suggestion that his malady (a hangover, perhaps including nausea) results from his pining for the love of the other two Triumvirs. Their point is that Lepidus cannot find enough praise for either of them, and that every compliment he gives one of them he must come up with something even more extravagant for the other.²⁴

A similar idea is found in IV.3. After his talk with Prince John, Falstaff suggests that young men like John are not really masculine in their behaviour; they resemble women more than men. They do not drink wine and they are not heroic in their behaviour. They fall into a green-sickness, which seems to suggest they are no better than adolescent girls. When they marry they are so lacking masculinity that they father girls. Hence the concept of green-sickness is identified with young girls or is used of men only when they are criticised as being too effeminate, and possibly also somewhat childish in their behaviour. It is hardly surprising that a man like Falstaff should use drink as his yardstick for judging masculinity, since he indulges so freely in it.

In IV.5, *green* collocates with *pale* in much the same way as we saw in IV.8 where *sick and pale* and *sick and green* are almost synonymous in meaning. The sense in *Mac.* must be that the hope which had been so strong to start with had turned into a sickly creature so that it was green in its diseased state. Lady Macbeth urges her husband to carry on with the assassination as originally planned and hopes to arouse her husband to action by calling in question his manhood. As we have just seen, when *green* refers to disease it often implies something characteristic of young women. Lady Macbeth by referring to his hope as green calls into question his manhood and warlike behaviour. He cannot be a real man if he behaves in the way he does by promising to do something and then recoiling because of its danger and difficulty. By taunting him in this way she hopes to get him back to his first resolution to agree to murder Duncan.

²⁴Andrews 1993, p. 136.

In IV. 10, the *green and yellow melancholy* indicates unrequited love felt by the 'sister' of Viola.

Love melancholy is logically due to the sorrow of unsatisfied love. The fact that the lover in Elizabethan literature often assumes the melancholy attitude immediately upon falling in love, even before he knows the lady's feeling toward him, is largely due, I think, to the influence of the courtly love tradition. The courtly lover necessarily languishes because he of course assumes that he will be frustrated.²⁵

V. GREEN AND EYE:

The fifth category with *eye* connotations falls into two groups; the first metaphorically refers to *jealousy* through the compound *green-eyed monster* and the second is mainly concerned with the fascination and beauty of the eye. The final example is somewhat separate from the rest.

V.1 How all the other passions fleet to air,
As doubtful thoughts, and rash-embraced despair,
And shudd'ring fear, and green-eyed jealousy.

(*Merch.* 3.2.108-110), p. 439

V.2 Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks
Are gone, are gone.
Lovers, make moan.
His eyes were green as leeks.

(*MND* 5.1.324-30), p.331

V.3 O, beware, my lord, of jealousy.
It is the green-eyed monster which doth mock

²⁵Babb 1951, pp. 157, see pp. 170-71 for *love melancholy* in Shakespeare's plays.

The meat it feeds on.

(*Oth.* 3.3.169-71), p. 836

V.4 O, he's a lovely gentleman!

Romeo's a dishclout to him. An eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath.

(*Rom.* 3.5.218-21), p. 358

V.5 With an eye of green in't.

(*Temp.* 2.1.60), p. 1175

V.6 (*Praying to Diana*)

O sacred, shadowy, cold, and constant queen,
Abandoner of revels, mute contemplative,
Sweet, solitary, white as chaste, and pure

...

O, vouchsafe

With that thy rare green eye, which never yet
Beheld thing maculate, look on thy virgin;
And, sacred silver mistress, lend thine ear—

(*TNK* 5.3.1-3, 7-10), p. 1251

In V.1 and 3, *green* forms a compound with *eyed*, which premodifies *monster* or *jealousy* to portray that monstrous animal so familiar to the Elizabethan audience. The nouns *jealousy* and *monster* may be regarded as synonymous, though it is only in the second quotation that *monster* is used because its overtones are much more aggressive and insulting. Jealousy was personified as a creature with green eyes that mercilessly devoured its victims. In V.3, Iago uses the expression *green-eyed monster* both to arouse and to belittle Othello at one and the same time. He recommends an action to be avoided knowing full well that he will merely encourage Othello to go in that direction. In V.1, Portia wonders how all her varied emotions could have been banished while Bassanio hovers over the caskets to make his choice. She realises it is love which is so strong that it can drive out all other emotions, even jealousy.

In other examples where *green* collocates with *eye* there is no reference to jealousy: the emphasis is on the beauty of the collocate. In V.4, the handsome and gallant Paris has captivated women's hearts so that the Nurse cannot help expressing and revealing the fascination of his eyes which are much more beautiful than those of Romeo.²⁶ In V.2, it collocates with *leeks*, though there appears to be no specific reason for using this vegetable other than the rhyme with *cheeks*. In V.6, Emilia in her soliloquy praises Diana's *green eye* which here stands for purity and protection. In the previous sub-category the greenness associated with Diana reflected her envy; here it is used in a different way.

In V.5, *green* collocates with *eye* to express the beauty of the island and its greenness, as we have seen in the category which describes green and nature.²⁷

VI. MISCELLANEOUS:

VI.1 Without the bed her other fair hand was,
On the green coverlet, whose perfect white
Showed like an April daisy on the grass,

(*Luc.* 393-95), p. 242

In VI.1, there is a contrast between *green* and *white*, which is reinforced by the contrast between grass and a daisy. As Lucrece lies in her bed she resembles a daisy in a lawn. A daisy is small and easily trampled on, in much the same way as Lucrece will be by Tarquin.

This delight in colour contrast [of the previous quotation] is, like Shakespeare's joy in changing colour, but part of a larger and deeper feeling, in this case an abiding consciousness of the strange, tragic, bewildering or beautiful contrasts which form human life.²⁸

The collocates of this chapter highlight a number of implications related mainly to nature and immaturity. It has one category in common with yellow. It is sickness or disease. One exceptional point about this chapter is that it does not have a category on other colours.

²⁶Ingledeu 1965, p. 150.

²⁷See II.13.

²⁸Spurgeon 1935, pp. 66-67.

CHAPTER SEVEN

YELLOW

Yellow, in contrast with the colours discussed in the previous chapters, is the first of the three least frequent colour-terms in my thesis. The others are *blue* and *brown*. Of these three, *brown* is the least frequent with only 26 quotations, *blue* and *yellow* each has 35. The quotations of *yellow* are grouped as follows:

1. Yellow and Cloth
2. Yellow and Youth/Immaturity
3. Yellow and Old age/Decay
4. Yellow and Nature
5. Yellow and Disease/Jealousy
6. Yellow and Other Colours

Yellow has been defined as:

Of the colour of gold, butter, the yolk of an egg, various flowers, and other objects; constituting one (the most luminous) of the primary colours, occurring in the spectrum between green and orange.¹

Other connotations which have been attributed to *yellow* include:

1. *Cowardly* (*a yellow-belly*) ... The same meaning occurs in the compound adjective *yellow-livered*, ... [Cf., *white or lily livered*].
2. (of persons) *low* (*a yellow dog*)
3. (of newspapers, etc.) *sensationalising* (*the yellow press*)
4. *jealousy* (*to wear yellow stockings*): [nowadays *green* replaces *yellow* in this sense through the collocation of *the green-eyed monster* and *green-eyed jealousy*]
5. *welcome* (*yellow ribbon*)
6. *of the Mongolian races* (*the yellow peril*)
7. *not attached to a particular squadron* (*a yellow admiral*).²

¹OED, 2nd ed., 1988, s.v. "yellow."

The quotations of *yellow* are grouped under six categories. In the first category, the focus is mainly on the significance of *yellow stockings*. In the second, youthfulness is the central point. The third category underlines an unusual feature of *yellow*, for it focuses on old age in contrast to the youthfulness of the second category. The fourth deals with some elements of nature; the fifth with disease; and the final category with a number of colours which have been associated with *yellow*.

I. YELLOW AND CLOTH:

I.1 In a long motley coat guarded with yellow,

(*HVIII Pro.* 16), p. 1195

I.2 Remember who commended thy yellow stockings, and wished to see thee ever cross-gartered.

(*TN 2.5.148-49*), p. 702

I.3 She did commend my yellow stockings of late, she did praise my leg, being cross-gartered, and in this she manifests herself to my love,

(*TN 2.5.160-63*), p.702

I.4 I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on.

(*TN 2.5.165-66*), p. 702

I.5 He will come to her in yellow stockings, and 'tis a colour she abhors, and cross-gartered, a fashion she detests;

(*TN 2.5.192-93*), p. 703

I.6 Yon gull Malvolio is turned heathen, a very renegado, for there is Christian that means to be saved by believing rightly can ever believe such impossible passages of grossness. He's in yellow stockings.

(*TN 3.2.65-69*), p. 705

I.7 *Malvolio*: 'Remember who commended thy yellow stockings'—

Olivia: 'Thy yellow stockings'?

(*TN 3.4.45-47*), p. 706

²Bennett 1988, pp. 66-67.

1.8 To put on yellow stockings, and to frown

(TN 5.1.335), p. 714

The first category includes the lexical co-occurrence of *yellow* with the collocates *stockings* and *motley coat*. A distinctive feature of the quotations in this category is that all collocates are from *TN* except *motley coat* that occurs in *HVIII*.

In I. 2-8, *yellow* collocates with *stockings* to highlight for the audience and the reader the fashion of yellow stockings. Shakespeare chose *yellow* rather than any other colour in this particular point for the following reasons. Readers and theatregoers during Shakespeare's time recognised that Malvolio was an old man and that *yellow* was not a colour worn by older people. More importantly *yellow* is intentionally selected to make Malvolio feel that he is still young and, in his own opinion, it helps him to be better qualified to win Olivia's heart. It is a bright colour which makes him look more striking and so should turn the attention and affection of his mistress from Cesario.³ Most *yellow stockings* collocations occur in Act 2 Scene 5 in Maria's letter where they are linked with such words as *remember* and *commend*. These secondary collocates make him recall his past days when he might have worn yellow hose. Maria has made a considerable effort in her intrigue to persuade Malvolio about the point of his still being young and therefore eligible to be a suitor of Olivia. As it happens, Maria's letter draws the reader's attention to another point that such secondary collocates are reminiscent of Malvolio's past behaviour and habits. If Malvolio should think that what is suggested is out of fashion and no longer suitable for a man of his age, the repetition of *remember* and *commend* will eradicate this sense of his inappropriate behaviour. *Remember* and *commend* always buzz in Malvolio's ears just to persuade him that there is someone who has praised him and approved his fashion. They, furthermore, make him feel more self-confident to woo Olivia. Malvolio ought to appreciate that, as he is old, such a fashion is no longer suitable for him. Nevertheless, he insists on appearing in yellow stockings for he thinks that such a fashion will bring changes to his life. No real change, of course, will take place and whatever he thinks is merely an illusion. This fashion makes him very proud and feel

³Viola is disguised as a boy, Cesario, whom Malvolio considers as a real rival for Olivia's love.

superior to Sir Andrew and Sir Toby who always ridicule him. This new mood gives him a sense of lordship and, as he believes, encourages him to believe it is his prerogative to look down upon other people. He is sick with self-love and he always tries to get rid of his inferiority complex by being *strange* and *stout*.

Apart from its association with youthfulness and social status, *yellow* has a different association in Shakespeare when it collocates with *motley coat*. In I.1 the connotation signifies the dress of fools who often appeared wearing the parti-coloured costume in Shakespeare's time. Shakespeare alludes to this often in phrases such as *motley fool* and *motley coat* or just *motley*.⁴ He also accentuates this point by referring to the colour associated with the fool's dress, *yellow*. The professional fools in Shakespeare's time used to wear a *long coat* with yellow trimmings. *Yellow* has been accounted the fool's colour not only because it collocates with *motley*, but also with *stockings* to display arrogance, as is the case with Malvolio. *Motley* is recognised as an allusion to the fools and sometimes to their dress of foolishness with or without the addition of *yellow*. In *TN*, Feste is most reluctant to agree to the connotation of this costume just as he believes that a hood does not make a monk. He knows that *motley* is habitually worn by the fools, but he thinks that the one who wears such a dress is not necessarily foolish. He informs his lady "that's as much to say as I wear not motley in my brain." (*TN* 1.5.52-53), p. 696. When Jaques says "I am ambitious for a motley coat." (*AYL* 2.7.43), p. 637, he presumably does not suggest that he wants to be considered foolish, but merely that he wants to have the fool's dress to have the freedom to say what he likes.

II. YELLOW AND YOUTH / IMMATURITY:

II.1 I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.
(*MND* 1.2.86-89), p. 316

II.2 Dead, dead? A tomb
Must cover thy sweet eyes.

⁴For more information and complete quotations see consecutively (*AYL* 2.7.13,17, 29, 43, 58, p. 637) and (*AYL* 3.3.71, p. 642) and (*Sonn.* 110. 2., p. 764).

These lily lips,
This cherry nose,
These yellow cowslip cheeks
Are gone, are gone.
Lovers, make moan.
His eyes were green as leeks.

(MND 5.1.323-30), p. 331

II.3 No, forsooth; he hath but a little whey face, with a little yellow beard, a Cain-coloured beard.

(MWW 1.4.20-21), p. 488

II.4 Her hair is auburn, mine is perfect yellow.

(TGV 4.4.186), p. 21

II.5 For I'll cut my green coat, a foot above my knee,
And I'll clip my yellow locks, an inch below mine eye,

(TNK 3.4.19-20), p. 1240

II.6 He shows no such soft temper. His head's yellow,

(TNK 4.2.104), p. 1249

The collocates of the second category highlight youthfulness. The most frequent collocates that pair with *yellow* in this sense are *hair* and *beard*, though in II.2 secondary collocates such as: *cherry nose*, *yellow cowslip cheeks* and *sweet eyes* are other attributes of youthfulness. In mourning the dead Pyramus, Thisbe mocks some traditional Elizabethan attributes by grotesquely misapplying them. In her attempt, Thisbe reflects Pyramus' qualities of youthfulness. We know that much Elizabethan poetry used the technique of hyperbole in which a poet lists a group of elaborate comparisons to express certain qualities. Shakespeare in II.2 gives a number of attributes which have been associated with youthfulness. *Sweet eyes*, which expresses the quality of beauty as well as the prime of youth, is contrasted with *moist eye* in III. 1. The two different conditions of the *eye* in II.2 and III. 1 “characters of age? Have you not a moist eye, a dry” (2HIV 1.2.181), p. 514 put forth a contrast of two different periods of human life. The contrast involves youthfulness and old age. *Lily lips* is another secondary collocation that

reinforces the idea of youthfulness. Although it sounds rather peculiar because it was customary to associate *lips* with *cherries* not with *lilies*, it contributes to underline the quality of *youth*. Demetrius, one of the leading characters in the play, compares the lips of his beloved to *kissing cherries, tempting grow!* (*MND* 3.2.141), p. 323. The quality at issue is intensified by likening the *cheek* to *yellow cowslip*. The collocation of *yellow cowslip* with *cheek* provides the reader with an idea of youthfulness, for it implies its blooming nature which suggests the prime of youth.

The sense of youthfulness is also underlined, as noticed above, by *beard* and *hair*. In Shakespeare's lifetime and perhaps in that of his predecessors, it was fashionable to have beards and hair dyed with red or yellow, maybe because they were regarded as the colours of youth. In II.3, Simple, Master Slender's servant, describes his master by using words which are associated with *yellow*. When Mistress Quickly asks him: "Does he not wear a great round beard, like a glover's paring-knife?", He replies "No, forsooth; he hath but a little whey face, with a little yellow beard, a Cain-coloured beard." (1.4.18-21), p. 488. His reply contains some secondary features as *little yellow beard* and *not a great round beard*. These two were presumably thought of as contrasted with *a little yellow beard* being associated with youthfulness and *a great round beard* with maturity. The first suggests weakness and immaturity, the second maturity and strength. In II.1 *MND*, Bottom who chooses to play Pyramus in the play is confused as to what colour to choose to dye his beard.

Thus, in Shakespeare's day, dyeing beards was a fashionable custom, and so Bottom, in "A Midsummer Night's Dream" (i.2), is perplexed as to what beard he should wear when acting before the Duke. He says, "I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French crown-colour beard, your perfect yellow".⁵

The different dyes that Bottom mentions strengthen the concept of youthfulness.

⁵Dyer 1883, p. 455.

One of the meanings of *yellow* given by Schmidt is “having the colour of gold”⁶ that conveys the sense of youthfulness and perhaps beauty especially when it is collocated with *hair*. Therefore, *yellow hair* was the most fashionable colour and emblem of almost perfect beauty. *Perfect yellow* in II.4 is Julia's, Proteus' beloved, lovely colour that gives a sense that she is still young. Her *yellow hair* is contrasted with *auburn, whitish* colour that denotes the passing of youthfulness and indicates the advent of old age. In II.5, the Jailer's daughter in her song alludes simultaneously to her passion and her youthfulness through the collocation of *yellow* with *locks*. This may be supported by the *green coat*⁷ which is expressive of youth as well. Her cross-dressing might be an outcry against the restrictions of her society and an expression of her attempt to get the social freedom to follow her lover and attain perfection with him. Her attempt expresses the enthusiasm of youthfulness.

III YELLOW AND OLD AGE/DECAY:

- III.1 Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye, a dry hand, a yellow cheek, a white beard, a decreasing leg, an increasing belly? Is not your voice broken, your wind short, your chin double, your wit single, and every part about you blasted with antiquity? And will you yet call yourself young? Fie, fie fie, Sir John!
(2HIV 1.2.179-86), p. 514
- III.2 I have lived long enough. My way of life
Is fall'n into the sere, the yellow leaf,
And that which should accompany old age,
(Mac. 5.3.24-26), p. 997
- III.3 With reeky shanks and yellow chapless skulls;
(Rom. 4.1.83), p. 359
- III.4 So should my papers, yellowed with their age,
(Sonn. 17.9), p. 753
- III.5 That time of year thou mayst in me behold

⁶Schmidt 1936, p. 1403.

⁷See GRREN III.C.19.

When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs where late the sweet birds sang.
In me thou seest the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,

(*Sonn.* 73.1-7), p.760

III.6 To me, fair friend, you never can be old;
For as you were when first your eye I eyed,
Such seems your beauty still. Three winters cold
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turned

(*Sonn.* 104. 1-5), p. 764

Shakespeare's Sonnets embody some central problems including the question of age or more broadly time. The problem is referred to in more than one Sonnet. But when it is associated with *yellow*, it occurs only in three Sonnets, which adumbrate the early departure and premature end of youth and concentrate on the signs of decay. *Sonn.* 17, 73 and 104 are dominated by two concepts that concern themselves with human life. In III.5, Shakespeare views the fading youth as a regressive force that cannot resist the implacable attack of old age. The image constructed in this Sonnet is achieved through using colours as a convenient medium. *Yellow* is one of these colours. The image depicts an atmosphere of a wintry vision coloured by some aspects of autumn. It depicts death whose stream is formed by a number of tributaries such as: the *yellow leaves*, the *cold*, *ruined choirs*, *twilight* of the day, the fading *sunset* and the *black night*. In terms of decay these phrases support *yellow* in this regard. The same general idea is found in III.4, III.6 and in III. 2. III. 4 praises the youthful qualities of the young man whom Shakespeare always makes one of the central issues of his sonnets. He encourages him to enjoy life and to get married so as to get a continuous life after his death through his lineage. The poet consciously highlights the aspect of old age through yellow that will dye the papers of his verse and be a mark of antiquity in the eyes of all posterity. III.6 builds on the main

concern about the fading of blooming youth and anticipates the unwelcome and abrupt replacement of lingering old age of which the poet is afraid. It again gives some hints about the seasonal cycle of the poet's friend through a deliberate technique of contrast. The most conspicuous secondary collocates associated with *yellow* constitute an obvious contrast of youth/old age. The youth of the poet's friend referred to by *three summers' pride* is vulnerable to rapid replacement of old age of the *three winters cold*. The point at issue is highlighted in the fifth line of the same Sonnet: *Three beauteous springs* contrasts with the *yellow autumn* and makes us feel the increase in the poet's anxiety about the running out of youth and the approach of old age.⁸

The sense of old age can also be felt in III.2. After Macbeth commits a notorious crime, his life becomes more troubled by the clash of many dreadful thoughts. He realises that he is completely helpless as though he is suffering the agonies of death. While contemplating his hideous murder, he often notes that his life is like that of an old man who fears death, even though he is himself still in his maturity. The image of the yellow leaf falling down from its tree is a symbol of old age and decrepitude, which suggests his imminent and feared end, because his crimes might lead him to hell.

In III.3, the contrast between youth and old age, found in the Sonnets, does not exist explicitly but may be implied. The collocates in the following quotation are wholly concerned with decay. Juliet is reluctant to agree to the proposed marriage with Paris. She suggests:

O, bid me leap, rather than marry Paris,

...

Or hide me nightly in a charnel house,

O'ercovered quite with dead men's rattling bones,

With reeky shanks and yellow chapless skulls;

Or bid me go into a new-made grave

(*Rom.* 4.1.77,81-84), p. 359

⁸Knight gives an intricate pattern of the discussion of the problem of "time" and its various associations. See chapter "Time and Eternity." 1955, pp. 69-103.

The quotation lists a number of collocates to frame a frightening picture of the resultant changes after death. The scene is set in an atmosphere of the pervasive smell of decomposition. *Yellow* has some secondary collocates with the *charnel house*, *dead men's rattling bones*, *reeky shanks*, *chapless skulls* and *a new-made grave*. The *rattling bones* and *reeky shanks* help the reader fancy what happens to the human body after death.

One of many characteristics of *yellow* is its multiple function of marking two different periods of the human life. We saw in the second category how *yellow* constitutes the period of youthfulness. In this category, it is associated with a set of collocates to represent old age. In III.1, Shakespeare provides the readers with a set of collocates associated with *yellow*. He here represents the details and telltale signs of old age. He deals almost with every thing that concerns mankind. He employs some parts of the human body so as to account for particular situations that man goes through during the stages of his development and growth. His interpretation of the expression and description of his characters' eyes renders evidence of appreciation of both their inner identity and outer appearance. Other parts of the human body which are adjacent to the eye contribute to determine its different and changeable quality affected by the by-gone years. The *yellow cheek* and the *white beard*⁹ may be accounted signs of old age. The first collocate displays an unpleasant facial appearance for paleness normally appears on the cheek and the face in general due to the great number of years that man has lived. It might stand in contrast to *yellow cowslip* in III.3 that stands for youthfulness. The second collocate is the result of subsequent stages of growth. It is quite normal to find that the young who are sound in body have different beard-colours rather than white linked with the old. Other parts that are not adjacent to the eye can also allude to old age. A dry hand, for instance, may be considered among the unpleasant qualities indicating senility. The human hand is generally employed in its two different forms in Shakespeare. The moist hand is considered to denote an amorousness and passion associated with youth. For example, Othello requests his wife Desdemona to give him her hand which is moist:

⁹See WHITE I.B.8.

“Give me your hand. This hand is moist, my lady.” (*Oth.* 3.4.36), p. 839. The dry one, on the contrary, denotes age and debility as has earlier been mentioned. Other parts such as the *decreasing leg* and *increasing belly* are obvious signs of the changes of some people as their bodies show the marks of old age. The *broken voice*, *short wind*, *double chin* and *the single* [weak] *wit* are all attributes associated with *yellow* and consequently delineate a poetic image of the old age.

IV. YELLOW AND NATURE:

IV.1 When daises pied and violets blue,

And lady-smocks, all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then on every tree
Mocks married men, for thus sings he:

Cuckoo!

Cuckoo, cuckoo—O word of fear,
Unpleasing to a married ear.

(*LLL* 5.2.879-87), p. 307

IV.2 And sat with me on Neptune's yellow sands,

(*MND* 2.1.126), p. 317

IV.3 Turns into yellow gold his salt green streams.¹⁰

(*MND* 3.2.394), p. 325

IV.4 Dead, dead? A tomb
Must cover thy sweet eyes.
These lily lips,
This cherry nose,
These yellow cowslip cheeks
Are gone, are gone.
Lovers, make moan.
His eyes were green as leeks.

¹⁰For the discussion of this quotation see GREEN I.4.

(MND 5.1.323-30), p. 331

IV.5 To strew thy grave with flow'rs. The yellows, blues,
The purple violets and marigolds

(Per. Sc.15. 66-67), p. 1055

IV.6 Come unto these yellow sands,
And then take hands;
Curtstied when you have and kissed—
The wild waves whilst—

(Temp. 1.2.377-80), p. 1173

IV.7 Gold? Yellow, glittering, precious gold?

(Tim. 4.3.26), p. 899

IV.8 This yellow slave

(Tim. 4.3.34), p. 899

The fourth category deals with the idea of nature. The first five lines of the song in IV.1 give the reader almost a colourful picture of the charming country-side nature presented forward by a number of secondary collocates of *yellow*: the *pie'd daises*, *blue violets*, the *silver-white*, *lady-smocks*, the *yellow hue* of *cuckoo-buds*, the delighted *meadows* and finally the picture of the *cuckoo then on every tree*. There has been dispute among naturalists as far as the colour of the given flowers in our quotation is concerned. Some have claimed that the *lady-smocks* are not *silver-white*, but pale-lilac. Others have been puzzled by the *yellow hue* of the *cuckoo-buds*. Despite all the conflicting views and speculations, the flowers have painted the *meadows* with various colours to catch the beholder's fancy¹¹ and to indicate fertility and luxuriance.

We have already seen in II.2 how *cherry nose*, *yellow cowslip cheeks* are associated with youthfulness. But the *lily*, *cherry*, *cowslip* and the *leeks*, in addition, highlight the various flowers in the natural world, which provide a different aspect of youthfulness. The same concept is found in IV.5 where it functions as a sign of sympathy in misfortunes and

¹¹Lever 1952, pp.117-20. Lever gives three notes on Shakespeare's plants, see especially the first one.

funerals. Some colours have been carefully chosen to suit the situation. They are felt as expressing certain ideas and, in addition, they catch the eye by the intensity of their colours. The *blue flowers* express a mystical atmosphere. The *purple* has been known as a dim colour rather than bright. The *violet* has been associated with early death.

Ariel's song in IV.6 makes the reader feel the sense of nature through the collocates of *yellow sands* and *wild waves* which were very commonplace collocations in Elizabethan literature.

V. YELLOW AND DISEASE / JEALOUSY:

V.1 My humour shall not cool. I will incense Ford to deal with poison; I will possess him with yellowness; for this revolt of mine is dangerous. That is my true humour.

(*MWW* 1.3.91-95), p. 488

V.2 his horse hipped, with an old mothy saddle and stirrups of no kindred, besides, possessed with the glanders and like to mose in the chine, troubled with the lampass, infected with the fashions, full of windgalls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots,

(*Shrew* 3. 2. 48-54), p. 40

V.3 A blank, my lord. She never told her love,
But let concealment, like a worm i'th' bud,
Feed on her damask cheek. She pined in thought,
And with a green and yellow melancholy
She sat like patience on a monument,
Smiling at grief.

(*TN* 2.4.110-15), p. 701

V.4 No yellow in't, lest she suspect, as he does,

(*WT* 2.3.107), p. 1111

In the fifth category of GREEN, we have seen how Shakespeare employed *green* to refer to jealousy. He also applies *yellow* to refer to the same emotion. In V.1, Nymph says that he will possess Ford with *yellowness*. Here the noun *yellowness* is paralleled by *poison*, and the phrase as a whole paralleled by *My humour shall not cool* and *this revolt*

of mine is dangerous. These parallels which might be considered secondary collocates emphasise the jealous aspect of yellowness and its insidious effects. The same meaning can be traced in V.4. Leontes is wholly possessed by a monstrous suspicion about the fidelity of his Queen Hermione. It is not easy to allay the king's rage and convince him that the baby girl is really his own, and not Polixenes' daughter.¹² He is carried so far by his jealousy because he lacks a genuine regard for the truth. Paulina, Antigonus' wife, tries very strenuously to lessen his anger and bring him round to a gentle mood and mild temperament:

Behold, my lords,
Although the print be little, the whole matter
And copy of the father: eye, nose, lip,
...
if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in't,

(*WT* 2.3.98-107), p. 1111

In V.3 *yellow* indicates an aspect of melancholy together with sadness which imply an unhealthy condition. It represents Viola's sadness because she feels that she is unlucky in love. Her answer to the Duke contains *green* and *yellow* which together reveal an idea about her melancholic disposition. Her disposition which is the result of an unsuccessful love-experience made her sick in mind and body. Although her answer apparently tells about the sad situation of Viola's sister, in fact her own situation, it passes on an idea about Viola's deepest emotions towards the Duke. Because there was no suitable occasion to reveal them, they were kept hidden and as a result led to her grief. They, furthermore, have been focused on in a poetic image that indirectly indicates Viola's wish marry the Duke. The grief we feel in this quotation can be clearly observed by means of a

¹²The main motive behind Leontes' jealousy is the suspicion that there might be an illicit relationship between his wife, Queen Hermoine, and his guest, King Polixenes.

group of secondary collocates of *yellow*. The first of these is *blank* used of unrecorded history that suggests the emptiness which Viola feels because she had not enjoyed a reciprocated love-experience because of her disguise. The silence referred to by *She never told her love* and the obvious indication *concealment* maintain a clear reference to Viola's own situation because they are remarks of someone who is saddened by love. The image of the rose and its disease, which is used more than once in Shakespeare, represents in our quotation the complete failure and destruction of love and fading beauty.¹³ However, *yellow*, might be considered the only means in our quotation for expressing and stirring the hidden motive of Viola's jealousy of the assumed, but unattainable, Orsino-Olivia love-relationship. Moreover, being *pined in thought* reflects an immense and discreet involvement in silence presented like a motionless figure as *patience on a monument*.

In V.2, a group of collocates has been used in a context different from that of V.3, although both map the same framework of an unpleasant atmosphere of anxiety and stress. We have seen so far in *TN*, that the sense of *green and yellow melancholy* is a result of one-sided love and unattainable affection. In V.2, it is a real sickness that is figuratively referred to by *yellows*. The *glanders, lampass, fashions, windgalls* and other swellings that hit Petruccio's horse clarify the unhealthy situation of the horse.

VI. YELLOW AND OTHER COLOURS:

VI.1 I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.
(*MND* 1.2.86-89), p. 316

VI.2 To strew thy grave with flow'rs. The yellows, blues,
The purple violets and marigolds
(*Per. Sc.* 15. 66-67), p. 1055

VI.3 Her hair is auburn, mine is perfect yellow.
(*TGV* 4.4.186), p. 21

¹³This image and other images of this type in Shakespeare are discussed in "Disease and Plants" in Spurgeon 1935, p. 89.

(TGV 4.4.186), p. 21

VI.4 Not black in my mind, though yellow in my legs.

(TN 3.4.24-25), p. 706

VI.5 For I'll cut my green coat, a foot above my knee,
And I'll clip my yellow locks, an inch below mine eye,

(TNK 3.4.19-20), p. 1240

In VI.4, *yellow* emphasises a dominant idea that suggests and underlines the aspect of youthfulness accompanied with the social status. It contrasts *black* with *yellow* by means of a hidden motive of jealousy which *yellow stockings* represents. One of the most prominent collocates of *yellow* is jealousy that can be felt through Malvolio's covetous and envious behaviour towards Cesario. The comical situation is reinforced when Malvolio wishes to appear before his mistress wearing yellow hose anticipating that other characters will understand him positively. The peculiarity of this fashion is manifested in Maria's description of her lady's disposition and predilection. Olivia does not actually abhor the yellow hose, according to Maria's opinion, as much as she abhors what it stands for. In fact she abhors Malvolio's pretended mood of youthfulness. The contrast in VI.4 is far from a mere colour-contrast, for it signifies a contrast of Malvolio's two different situations. It is a convention to display consciously the gaps between two forms of Malvolio's youthfulness and jealousy. *Black*, if it were in his mind, should have stood for the sobriety appropriate to old age and his position as steward as well as his pessimistic perpetual gloom; *yellow* stands for his pretended youthfulness.

..........*

The first category of *yellow* deals with Malvolio's attitudes and his belief in his youthfulness as represented through his behaviour and ambition. In contrast with the first category, the second deals with the idea of real, rather than imagined, youthfulness comprehended through parts of the human face such as the nose, cheek, beard, locks, and hair. The third category deals with the final stage of human development and growth, old age. The leaves falling down in autumn refer to the passing of the years. This category also highlights the stage which immediately follows the termination of life in general.

In the second category of GREEN, many quotations about nature include *green*, whereas in the fourth category of this chapter, very few quotations, compared with GREEN, include *yellow* as a mark of nature. This allows us to accept that most of Shakespeare's readers believed that *green* was the customary colour used to refer to nature. The standpoint from which *yellow* is introduced has a different function from that of *green*. Most quotations with *yellow* refer to flowers and so represent the blossoming of youth. In the topics common to both chapters quotations with *yellow* are fewer than those for *green*. Shakespeare used both colours in connection with jealousy and sickness, but over time, *yellow* has become less dominant in this usage. Also, it may be noted that other colours such as *blue* can refer to some of the topics common to GREEN and YELLOW.

CHAPTER EIGHT

BLUE

Blue is the second among the three least frequent colour-terms, *yellow*, *blue* and *brown*. Like *yellow*, *blue* has 35 quotations grouped under four categories as follows:

1. Blue and the Human Body
2. Blue and Dress
3. Blue and Nature
4. Blue and Other Colours

Blue is defined as: “[T]he name of one of the colours of the spectrum; of the colour of the sky and the deep sea; cerulean.”¹ The quotations of *blue* given in the *OED* highlight a number of different implications, which are discussed under the respective entries in the discussion which follows. The quotations recorded in the *OED* are: I.A.1 (*AYL* 3.2.361-71), p. 641, I.A.3 (*Temp.* 1.2.270), p. 1172, I.B.1 (*Ant.* 2.5.29), p. 1012, II.2 (*IHIV* 2.5.360), p. 466, II.3 (*2HIV* 5.4.20), p. 538, II.4 (*IHIV* 1.4.46), p. 158, III.2 (*Ham.* 5.1.249), p. 684, III.5 (*MWW* 5.5.44), p. 506 and III.9 (*RIII* 5.5.134), p. 218, III.3 (*JC* 1.3.49-52), p. 605

Bennett lists the following connotations for *blue*:

1. *loyalty, constancy (true-blue).*
2. *belonging or referring to a political party which has blue as its colour (blueshirt).*
3. *relating to morals (blue laws).*
4. *pornographic (blue film).*
5. *in low spirits (blue mood).*
6. *hurtful, nasty (blue devils).*
7. (of women) *learned, pedantic (blue-stockings)*
8. *raw, crude (blue pelt).*
9. (as a noun) *the sky, the sea (out of the blue)*

¹*OED*, 2nd ed., 1988, s.v. “blue.”

10. (as a noun), *an ellipsis for blue animals, insects, etc. (pale blue).*
11. (as a noun) *someone who represents or has represented his university at sports (a Dark Blue).*²

I. BLUE AND THE HUMAN BODY:

In the first category, a point to notice is that *blue* is not considered a mere colour, for it forms a shade understood in most cases as dark blue or black with a negative sense. The first category groups the collocates under two sub-categories: the first includes five examples and the second four. In both sub-categories, the collocation indicates a negative sense and unfavourable event.

I.A. eye/eyebrow(s):

I A.1 A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not—but pardon you for that, for simply your having in bread is a younger brother's revenue. Then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation. But you are no such man. You are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other.

(*AYL*. 3.2.361-71), p. 641

I A.2 And round about her tear-distained eye
Blue circles streamed, like rainbows in the sky.

(*Luc.* 1586-87), p. 253

I A.3 This blue-eyed hag was hither brought with child,

(*Temp.* 1.2.270), p. 1172

I A.4 *Mamillius*: I learned it out of women's faces. Pray now,
What colour are your eyebrows?

First Lady: Blue, my lord.

Mamillius: Nay, that's a mock. I have seen a lady's nose
That has been blue, but not her eyebrows.

²Bennett 1988, pp. 49-51.

(WT 2.1.12-16), p. 1108

I.A.5 Her two blue windows faintly she upheaveth,

(Ven. 482), p. 229

The first category concentrates on eye(s) that are referred to lexically in I.A.1 and 3 and metaphorically in I.A.2 and 5. *Blue eye* is to be understood in two senses. The first has the meaning “black” and denotes an unfavourable association. The second implies wickedness and when collocated with *hag* in I.A.3 it may be linked with pregnancy. In the first quotation in I.A.1 Rosalind examines Orlando's condition to discover, through the signs characteristic of a real lover that she enumerates, whether or not he is a true lover. The area around the eye is overshadowed by a heavy tincture, as a result of sleeplessness, so that it looks darker than usual. It, in turn, contributes, through being reinforced by *sunken*, to the portrayal of the complete neglect and despair of a true lover. The *blue eye* is enumerated among other collocations by Rosalind as genuine symptoms of the head-over-heels lover: a pale cheek, dejected eyes with dark lines under them, unsociable conduct, untrimmed beard, unfastened hose and unbuttoned sleeves. In I.A.3 *blue* collocates with *eyed* and *hag*. *Hag* makes the *blueness* ugly and the whole combination unpleasant. The collocation gives an impression that the attribution of the *blueness* of the eye to the evil spirit in female form denotes some unfavourable qualities such as wickedness, evil, enslaving and ugliness. Some of these qualities feature in Prospero's description of the banishment of the horrible witch, Sycorax, and her son, Caliban. This description of Sycorax is reinforced by a number of associations with the *blue-eyed hag* who had in the past given Ariel *earthy and abhorred commands*, (*Temp.* 1.2.274), p. 1172 whom she had confined with the help of her *potent ministers*, (*Temp.* 1.2.276), p. 1172. Both these collocates emphasise the fact that *blue* looks dark, colouring the area around the eye rather than its pupil. In the latter example, this dark tincture may be an indication of Sycorax's pregnancy.³

Blue collocates with other facial parts that are adjacent to the eye. They are *eyebrows* and *nose*. In I.A.4 it is *nose* that is coloured by *blue* to support Mamillius' opinion of old

³ *blue-eyed* generally explained as ‘with blue eyelids’, implying pregnancy.” Orgel 1994, p. 116.

age. Mamillius thinks that if *black* collocates with eyebrows, it will make women look more beautiful: "yet black brows they say/Become some women best," (*WT* 2.1.9-10), p. 1107. He asks the First Lady about the colour of her eyebrows. She answers him: "Blue, my lord." (*WT* 2.1.14), p. 1108. Mamillius claims he has seen "a lady's nose/That has been blue, but not her eyebrows." (*WT* 2.1.15-16), p.1108. The nature of the joke here is not clear. An interpretation of *blue* with *nose* to express old age is not recorded in the *OED* that mentions just one occurrence of nose from Shakespeare. It is "you shall/nose him as you go up the stairs into the lobby." (*Ham.* 4.3.35-36), p. 678. Blueness of a nose might suggest sexual promiscuity, ugliness through some kind of injury or deformity, or else old age, but which is uncertain. The collocation of *blue* with *eyebrows* is a somewhat unusual collocation, for *blue* fits the eyelids rather than the eyebrows. There is no evidence that blue eyebrows were considered beautiful, through being painted blue with some form of cosmetic, though that remains a possibility. The blue eyebrows may here be no more than an unexplained childish joke.

In I.A.5, Venus' eyelids are metaphorically referred to as *windows*, and coloured *blue*, which here may be a sign both of beauty, delicacy and nobility. When she opens them, Adonis is relieved that she is alive but presumably also affected by her beauty. In IV.1 the eyelids which are also referred to as *windows* are described as *azure-laced*, but this lexeme is not discussed in this chapter as I confine my account to the lexeme *blue*. Eyelids are referred to elsewhere as windows on three occasions in Shakespeare but without introducing the colour blue.⁴

⁴Tillotson 1941, pp 332-34. Tillotson in her "Notes and Observations: 'Windows' in Shakespeare," gives all examples of the *windows* in terms of eyelids with and without *blue*. The first takes place in *Rom.* Friar Laurence's suggested medicine shifts Juliet into the death-like state for forty-two hours, and as a result all her signs of beauty fade

The roses in thy lips and cheeks shall fade
To wanny ashes, thy eyes' windows fall
Like death when shuts up the day of life

(*Rom.* 4.1.99-101), p. 359

The second occurrence is in *RIII.* Henry Earl of Richmond (1457-1509), later King Henry VII, tells Stanley: "To thee I do commend my watchful soul/Ere I let fall the windows of mine eyes." (*RIII* 5.5.69-70), p. 217. The third occurrence takes place in *Ant.* when Charmian tries to close Cleopatra's eyes:

Now boast thee, death, in thy possession lies

collocates with *blue* and refers once again to the theme of beauty, but this time it is beauty ravished. Tarquin is about to despoil her beauty and nobility, and her breasts which are described as having *blue veins* will be robbed of their colour and beauty by him to be left *destitute and pale* (*Luc.* 441), p. 242. In the final occurrence in I.B.4. *blue* has two collocates. *Blood* collocates with *blue* to stress the sense of nobility and beauty. *Vein* is the second collocate. Shakespeare's consideration of Lucrece's two different states; before being raped and after is rendered through the contrast of *blue* and *black*. This contrast should not be looked at merely as a contrast of two colours. It sets up an emblematic moral dilemma through the focus on Lucrece's lost chastity and the corruption of her noble blood. Her *blue blood* is no longer pure. The state of Lucrece's miserable end and the fading of her beauty are very simply highlighted by *black*.

II. BLUE AND DRESS:

II.1 and skirts round underborne with a bluish tinsel.

(*Ado* 3.4.19-20), p. 555

II.2 I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more.

(*III* 2.5.359-60), p. 466

II.3 I'll tell you what, you thin man in a censer, I will have you as soundly swung for this, you bluebottle rogue, you filthy famished correctioner! If you be not swung, I'll forswear half-kirtles.

(*III* 5.4.18-21), p. 538.

II.4 What, am I dared and bearded to my face?

Draw, men, for all this privileged place.

All draw their swords

Blue coats to tawny coats!---Priest, beware your beard.

I mean to tug it, and to cuff you soundly.

Under my feet I'll stamp thy bishop's mitre.

In spite of Pope, or dignities of church,

Here by the cheeks I'll drag thee up and down.

(*III* 1.4.44-50), p. 158

II.5 with a linen stock on one leg and a kersey boot-hose on the other, gartered with a red and blue list;

(*Shrew* 3.2.64-66), p. 40

II.6 Let their heads be sleekly combed, their blue coats brushed, and their garters of an indifferent knit.

(*Shrew* 4.1.80-82), p. 43

Blue is the colour by which servants, tradesmen and beadles or policemen were recognised. In II.2, the *blue caps* refer to the Scots who usually wear blue bonnets, and this may be interpreted as a possible derogatory reference to them. In II.4, *blue* collocates with *coats* to highlight a contrast between two different colours to indicate two different types of servingmen. It is quite clear that the only collocate that associates with *blue* and *tawny* is coats. This collocate when it is associated with some other colours and clothes signifies a particular social status:

Rich folk wore coats of velvet and silk, embroidered and lace trimmed; poorer folk, of russet and skins;... servants, coats of cloth, usually blue; and retainers of church dignitaries, usually of tawny cloth.⁵

Blue, as far as dress especially coats are concerned, has direct reference to servants in the Elizabethan society in the Sixteenth Century. It was the mark by which the servants are distinguished from their masters. The association of *blue* with coats in our quotation alludes to Gloucester's men who drew swords against the *tawny coats* who are in fact the men of the Bishop of Winchester. In this instance blue represents secular servants and tawny religious ones. The colours not only function as a distinguishing feature, but also determine the status of the servants as well as the general outlook of the Elizabethan society towards them. This becomes quite obvious in the second occurrence of this collocation. Grumio in II.6 orders: "Let their [the servants'] heads be sleekly combed, their blue coats brushed, and their garters of an indifferent knit." (*Shrew* 4.1.80-82), p. 43.

⁵Linthicum 1963, p. 197.

This quotation gives an impression that the servants look untidy, and Grumio is anxious that they should appear as neat as in good families of Elizabethan society.

In II.3, *Bluebottle* is another form of *blue coat* worn by the beadles. We have seen in II.4 that the collocation of blue with coat forms an association by which the servants, particularly secular ones, are distinguished in Shakespeare's time. It is a mark by which the beadles are distinguished as well. The collocation of *blue* with *bottle* forms an association by which Beadle in *2HII* is called. This collocation is in fact a metaphorical reference and an insulting epithet to humiliate Beadle. Although the collocation was used in Shakespeare's lifetime as a nickname by which the men in the dark blue coats were known, especially the beadles or policemen, it is not used in this connotation in II.4. *Bluebottle* refers to a kind of fly and must be understood to be derogatory, because policemen are often regarded as troublesome by those who would avoid them.

III. BLUE AND NATURE:

III.1 Sometime we see a cloud that's dragonish,
A vapour sometime like a bear or lion,
A towered citadel, a pendent rock,
A forkèd mountain, or blue promontory
With trees upon't that nod unto the world
And mock our eyes with air.

(*Ant.* 4.15.2-7), p. 1028

III.2 Now pile your dust upon the quick and dead
Till of this flat a mountain you have made
To o'ertop old Pelion, or the skyish head
Of blue Olympus.

(*Ham.* 5.1.247-49), p. 684

III.3 Have bared my bosom to the thunder-stone;
And when the cross blue lightning seemed to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.

(*JC* 1.3.49-52), p. 605

III.4 When daisies pied and violets blue,

And lady-smocks, all silver-white,
And cuckoo-buds of yellow hue
Do paint the meadows with delight,

(*J.J.J.* 5.2.879-82), p. 307

III.5 There pinch the maids as blue as bilberry.

(*MWW* 5.5.44), p. 506

III.6 In em'rald tufts, flowers purple, blue, and white,

(*MWW* 5.5.69), p. 506

III.7 Let's to the sea-side, ho!—

As well to see the vessel that's come in
As to throw out our eyes for brave Othello,
Even till we make the main and th' aerial blue
As indistinct regard.

(*Oth.* 2.1.37-41), p. 827

III.8 To strew thy grave with flowers. This yellows, blues,
The purple violets and marigolds

(*Per. Sc.* 15. 66-67), p. 1055

III.9 The lights burn blue. It is now dead midnight.

(*RIII* 5.5.134), p. 218

III.10 And with each end of thy blue bow dost crown

(*Temp.* 4.1.80), p. 1184

III.11 Engenders the black toad and adder blue,

(*Tim.* 4.3.182), p. 901

III.12 With hand armipotent from forth blue clouds

(*TNK* 5.1.53), p. 1250

III.13 His crest, that prouder than blue Iris bends.

(*Troil.* 1.3.373), p. 724

III.14 Love keeps his revels where there are but twain.

Be bold to play—our sport is not in sight.

These blue-veined violets whereon we lean
Never can blab, nor know not what we mean.

(*Ven.* 123-26), p. 226

In this category, the collocates of *blue* in III.1 and 2 differently conceptualise *mountain* and *promontory*, a very high piece of land. In III.2, *mountain* as a lexical term is not mentioned, but indicated by one of its classical and mythical derived names, *Olympus*. Laertes leaps into the grave of his sister and wishes that he is buried instead of her. His wish is rendered in a hyperbolic statement that makes us sympathise with him and appreciate the degree of his grief. In addition, it highlights the whole context in which the collocation takes place. The significance of the attribution of *blue* to *Olympus* is to draw attention to the gigantic size of the mountain whose peak spreads out and gets higher till it looks as if it touches the sky. In III.1, the collocation of *blue* with *promontory* refers to a similar phenomenon, a high piece of land seen through the space of the *forked mountain*.

In III.3, two collocates: one primary; the *blue lightning*, and the other secondary; the *thunder-stone*, highlight the aspect of nature. They foreshadow the imminent happening of undesirable events. Cassius tells about some portents of Caesar's death through using *blue* with *lightning* in an extract of a rather long quotation that includes most ominous future developments in the dramatic structure in the play. The collocation of *blue* with *lightning* reflects a terrible punishment sent by gods upon wrong-doers. It, furthermore, gives warning to Rome that it has allowed Caesar to go beyond his limits and become a dictator. The *blue lightning* is one of the deviations caused by gods to inspire fear in men and serve as a sign of some future catastrophe. This construction together with *thunder-stone* is regarded as sinister events casting the shadow of death before them. They, in turn, accompany the raging storm that signifies an inevitable monstrous evil. *Blue* collocates with *lights* in *RIII* to signify the supernatural. The ghosts are those of Richard III's victims that appear to seek revenge and torment his spirit. It was in Shakespeare's time commonly believed that ghosts not only could move swiftly, but they could appear at any time, especially at midnight. Their presence disturbs the situation leaving the atmosphere in chaos. In addition, their presence "was announced by an alteration in the tint of the lights which happened to be burning".⁶ This appearance makes Richard III

⁶Dyer 1883, p. 45.

exclaim: "The lights burn blue. It is now dead midnight./Cold fearful drops stand on my trembling flesh." (*RIII* 5.5.134-35), p. 218. In *JC*, Brutus, one of Caesar's murderers, notices the existence of Caesar's ghost through the *ill* burning of the taper. He, therefore, cries out: "How ill this taper burns! Ha! Who comes here?" (*JC* 4.2.326), p. 621.

This category includes two general epithets or terms that refer to *blue*. In fact the concept of *blue* is identified in Shakespeare, as far as plants are concerned, by a third epithet. The terms are *blue*, *blue-veined* and *azured*.⁷ The first epithet has four occurrences and the second only one. They exhibit together with their contexts some glimpses of Shakespeare's grasp of Elizabethan botany. His botanical lore does not give the impression that he has followed an analytic and systematic investigation of the plants of his age; it merely reflects his fondness of the life of the countryside

Violets is a recurrent collocate with colours especially *blue*. It occurs three times with different colours at III.14, III.8 and "The winds of March with beauty; violets, dim," (*WT* 4.4.120), p. 1119. In III.14, it forms with *blue-veined* a compound collocation that is found only once in Shakespeare. This construction creates in terms of dead silence an atmosphere of secrecy, the main purpose of which is to maintain Venus' love with Adonis *not in sight* of the public. This collocate has therefore been chosen carefully to fit such an atmosphere because it is regarded as a symbol of lifelessness. Bearing in mind the inability of *violets* to spread out the lovers' news and secrets, Shakespeare emphasises this aspect through *never can blab* and *nor know*. Shakespeare could not find a more appropriate flower to fit the lawn upon which the lovers lean than *violets*. *Blue* has no collocate, but it functions as a mere colour to refer to certain flowers as in III.6 and 8. In III.7, *blue* collocates with *aerial* to signify sky. Montano prays for Othello's safe arrival ashore. He suggests to people awaiting Othello to go to the sea-side and watch the moment of his arrival patiently even when their eyes become tired and unable to make a distinction between sky and the sea. In III.10, it collocates with *bow*, the 'rainbow', which is here identified with Jupiter. In III.13, the collocation includes the same meaning of the collocate in the previous quotation, but lexically, the means of identification is different.

⁷See Rydén 1978, p. 28.

Blue collocates with *Iris*, the goddess of the rainbow. The context includes a direct reference to Achilles' overweening pride and insolence. Achilles' crest is likened to Iris' rainbow just to emphasise his boastfulness. The collocation of *blue* with *clouds* in III.12 has a sense of *black*:

IV. BLUE AND OTHER COLOURS:

- IV.1 The flame o' th' taper
 Bows toward her, and would underpeep her lids,
 To see th' enclosed lights, now canopied
 Under these windows, white and azure-laced
 With blue of heaven's own tinct
(*Cym.* 2.2.19-23), p. 1140
- IV.2 This is the fairy land. O spite of spites,
 We talk with goblins, oafs, and sprites.
 If we obey them not, this will ensue:
 They'll suck our breath or pinch us black or blue.
(*Err.* 2.2.192-95), p. 264
- IV.3 Her blue blood changed to black in every vein,⁸
(*Luc.* 1454), p. 252
- IV.4 Mistress Ford, good heart, is beaten black and blue, that you cannot see a white spot
 about her.
(*MWW* 4.5.104-106), p. 504
- IV.5 What tellest thou me of black and blue?
(*MWW* 4.5.107), p. 504
- IV.6 To strew thy grave with flow'rs. The yellows, blues,
(*Per. Sc.* 15.66), p. 1055
- IV.7 with a linen stock on one leg and a kersey boot-hose on the other, gartered with
 a red and blue list;
(*Shrew* 3.2.64-66), p. 40
- IV.8 To anger him we'll have the bear again, and we will fool him black and blue, shall

⁸See I B.4 of this chapter.

we not, Sir Andrew?

(*TN* 2.5.8-10), p. 701

In IV.1, *blue* is presented as a subtle colour of an exquisite picture painted through a colour-contrast of *white* and *azure*. In IV.1, *azure* adds beauty to Innogen's eyes, but what makes her eyes look more glamorous is the streak of the sky colour.

The colour that occurs commonly with *blue* is *black*. The collocation of *blue* with *black* has a negative sense. *Blue* refers to the skin to display its result after being beaten and pinched as in IV.2 and 4. It carries the meaning of violence or being beaten, especially when the body is discoloured by beating, bruising or pinching. The first example occurs in IV.2. when Dromio of Syracuse, a twin brother to Dromio of Ephesus, feels that he is in a fairy land and talking to the fairies who if not obeyed, will punish and pinch him *black and blue*.⁹ The second occurs in IV.4 *MWW*. The collocation of *black* with *blue* is stressed and contrasted with *white* to draw attention to the miserable situation of Mistress Ford.¹⁰ The third occurs in IV.8. In this quotation, the collocation is borrowed from *to beat him black and blue*. Here the second *him* refers to the *bear* that is tied with a chain to a thick piece of wood to be annoyed and beaten severely. The main purpose is to make Malvolio worried.¹¹

The collocates of this chapter shed light on categories some of which are in common with other chapters, like parts of the body and other colours, except in GREEN, nature and dress which have already been discussed. This chapter, like most chapters, draws attention to Shakespeare's fondness of nature, which the subject of a category of almost every chapter.

⁹See BLACK VII.2.

¹⁰See BLACK VII.10 & 11.

¹¹See BLACK VII.16.

CHAPTER NINE

BROWN & TAWNY

A. BROWN

This chapter discusses the collocates of both *brown* and *tawny*. The number of collocates for *brown* is relatively small and, as mentioned earlier, *tawny* is included as well. It seems likely that the two have slightly different connotations, and it is part of the purpose of this chapter to explore those differences. Before analysing them, it is necessary to consider how each is defined in *OED*. I begin with *brown* and its categories. The *OED* defines *brown* as “The proper name of a composite colour produced by a mixture of orange and black (or of red, yellow, and black)”.¹ *Brown* is generally thought to establish few associations and have a limited number of collocations. The main associations are normally taken to be a sense of joyless gloom and seriousness due to the non-existence of brightness. This indicates on most occasions some negative meaning. The following negative connotations, for example, are listed by Bennett:

1. *serious, gloomy* (a brown study)
2. *to deceive* (to do someone brown)
3. *to exasperate* (to brown off)
4. *to fire indiscriminately at* (to brown a flock of birds).²

The *OED* lists four *brown* quotations in Shakespeare without making any comment as to their possible symbolic significance. They are: (*AYL* 3.4.7), p. 643, (*Lov.* 85), p.771, (*MM* 3.1.273), p. 803 and (*MM* 3.1.442), p. 805.

Despite the universal assumption that *brown* establishes an atmosphere of negative connotations, in Shakespeare it has often been regarded in a more positive way, with on some occasions a predominant sense of optimism. This sense dominates most collocations that have been grouped in my discussion as follows:

¹*OED*, 2nd ed., 1989, s.v. “brown.”

²Bennett 1988, p 52, for full and complete alphabetical list of *brown* collocations, idioms and expressions see the same reference pp. 187-89.

1. Brown and Parts of the Body
2. Brown and Complexion
3. Brown and Food/Drink
4. Brown and Other Colours
5. Miscellaneous

I. BROWN AND PARTS OF THE BODY:

- 1.1 I like the new tire within excellently, if the hair were a thought browner. And your gown's a most rare fashion, i'faith. I saw the Duchess of Milan's gown that they praise so.
(*Ado.* 3.4.12-15), p. 555
- 1.2 *Cleopatra*: For the most part, too, they are foolish that are so.
Her hair—what colour?
Messenger: Brown, madam; and her forehead
As low as she would wish it.
(*Ant.* 3.3.31-34), p. 1017
- 1.3 My very hairs do mutiny, for the white
Reprove the brown for rashness, and they them
For fear and doting.
(*Ant.* 3.11.13-15), p. 1021
- 1.4 We have beat them to their beds. What, girl, though grey
Do something mingle with our younger brown, yet ha' we
(*Ant.* 4.9.19-20), p. 1027
- 1.5 *Rosalind*: His [Orlando's] very hair is of the dissembling colour.
Celia: Something browner than Judas's. Marry, his kisses are Judas's own children.
(*AYL.* 3.4.6-8), p. 643
- 1.6 We have been called so of many, not that our heads are some brown, some black,
some abram, some bald, but that our wits are so diversely coloured; .
(*Cor.* 2.3.18-20), p. 1079
- 1.7 His browny locks did hang in crookèd curls,

And every light occasion of the wind
Upon his lips their silken parcels hurls.

(*Lov.* 85-87), p. 771

I.8 Mistress Anne page? She has brown hair, and speaks small like a woman?

(*MWW* 1.1.43-44), p. 485

In I.2 Cleopatra is shocked to hear that Antony has married Octavia. She bids Alexas, Antony's friend, to order the messenger to:

Report the feature of Octavia: her years,
Her inclination; let him not leave out
The colour of her hair.

(*Ant.* 2.5.111-15), p. 1013

In the third scene of the third act, the messenger supplies Cleopatra with a report of Octavia's physical features. The scene includes a number of expressions which might be thought to have some bearing on the meaning of *brown* in the quotation. In the report of the messenger, the collocate is *hair* that may be accounted one of Octavia's main features. *Brown hair* has very often been interpreted as a feature that creates an impression of youthfulness. This sense in *Ant.* has generally been intermingled with some perspective of negativity created by the other expressions in the scene. The report reveals a number of physical features that reflect a picture of Octavia which suggests some imperfections. It begins by Cleopatra's questions about Octavia: "Is she as tall as me?" (*Ant.* 3.3.11), p. 1017. "She is not, madam." (*Ant.* 3.3.12), p. 1017 the messenger replies. *Tall* as a secondary collocate is normally an approved feature in women. It either implies a royal or majestic position or physically high in stature, neither of which are characteristic of Octavia. "She is low-voiced." (*Ant.* 3.3.13), p. 1017 which is an advantageous point on Octavia's side, but to Cleopatra Octavia is still "[D]ull of tongue, and dwarfish" (*Ant.* 3.3.16), p. 1017 and Antony never thinks of going back to her. Her face is "[R]ound, even to faultiness." (*Ant.* 3.3.30), p.1017, and her hair is "[B]rown, madam, and her forehead/As low as she would wish it." (*Ant.* 3.3.33-34), p. 1017. A round face and low

forehead were considered characteristics of stupidity in Shakespeare's lifetime and women who had such physical features were looked upon as foolish. Octavia's shortness, dullness of speech, low stature, rounded face and low-forehead may all be considered secondary features that combine to undermine Octavia's character. They intensify the negative atmosphere so that the primary collocation *brown hair* might be interpreted as an unpleasant feature. *Brown hair* is the only essential positive feature from Cleopatra's view-point for it establishes a reference to the aspect of youthfulness; this could be one advantage Octavia has over Cleopatra. But this hair may well seem ugly to Cleopatra, because although it may suggest youth, it does not necessarily suggest beauty.

Brown hair may be used as a distinguishing feature in terms of beauty. However, it is taken to be a negative feature when is associated with women, although the opposite is true with men. In I. 4, *brown hair* refers again to youthfulness and vigour that is implicitly understood from the general context of Antony's reply to Cleopatra. His reply in fact contrasts two periods of his life. It is his youth and old age that have been emphasised by using a colour-contrast. The colours being contrasted are *grey* that with its hidden collocate refers to old age and *brown* which refers to Antony's youth. It is at this point that *brown hair* is positive. Yet this primary collocation is not without some negative implications. The idea of youthfulness might sometimes be negatively interpreted as a period of rashness, imprudence and recklessness that produce unfortunate consequences as in I.3. The contrasted concepts in I.4 are implied by *grey hair* that, especially in Antony's situation, alludes to wisdom and far-sightedness and very often sensitivity that keeps the memory fresh and active: "A brain that nourishes our nerves, and can/Get goal for goal of youth." (4.9.21-22), p. 1027. The period of *grey* or *white hair* does not always symbolise positive characteristics without some negative sense. In I.3, Antony's *white hair*³ carries a negative implication as it refers to cowardice.

Brown hair carries again a positive characteristic, especially when contrasted with *red* or *redder hair* as in I.5. The connotation of the latter collocation is traditionally associated with treachery and disloyalty. This association has been derived from Judas

³See WHITE I.B.2.

who was said to have red hair and betrayed Jesus. Therefore, the *red hair* has been taken to be a symbol of traitors and untrustworthy people. "From time immemorial there has been a strong antipathy to red hair, which originated, according to some antiquarians, in a tradition that Judas had hair of this colour."⁴ The *browner hair* in I.5 means a little redder, used ironically to tarnish Orlando's reputation as though he was a deceitful lover. This particular aspect of Orlando's character is supported by the dissembling colour as a secondary collocater. This secondary collocater, although mockingly said, proves that Orlando is a deceitful and perhaps fickle lover. It gives again a negative impression, as the secondary ones have done in I.2, and almost subverts the positivity of the primary one. But it cannot be universally and definitely taken as a symbol of the deceitful man for it is later said that "his hair is of a good colour." (3.4.9), p. 643 and "An excellent colour. Your chestnut [the one Rosalind prefers] was ever the only colour." (3.4.10-11), p. 643. Finally Orlando is stigmatised as disloyal since his kisses are likened to those of Judas's which for a long time have been regarded as treacherous and false ones. But this impression has vanished and changed into "[A]nd his kissing is as full of sanctity as the touch of holy bread." (3.4.12-13), p. 643.

The significance of the aspect of youth is highlighted again in I.8 by using *brown hair*. Slender describes some of the physical characteristics of Mistress Anne Page, particularly her youth. *Brown hair* is positively supported by the secondary collocation of *speaks small*. The secondary collocation indicates a high-pitched voice, that draws attention to the gentle manner of Anne Page's speech.⁵ The secondary collocation expresses an important feature of Anne Page's character as she speaks, or pretends to speak, in a way that matches well-grown women to emphasise the aspect of her youthfulness. This aspect has already been referred to by Evan's secondary collocation of *pretty virginity* in the preceding line: "There is Anne Page which is daughter to Master George Page, which is pretty virginity." (1.1.40-42), p. 485

⁴Dyer 1883, p. 454.

⁵Cf., "That say thou art a man. Diana's lip/Is not more smooth and rubious: thy small pipe" (TV 1.4.31-32, p. 695)

But in I.1, the collocation of *brown* with *hair* may not refer to beauty. Earlier in the play (see II.1.164) Hero is said to be “too brown for a fair praise” and it may be that here too there is a reference to her brown hair which may be matched by the dress which Margaret prefers. However, the precise implication of what is said here has not been satisfactorily explained.

The final example of this category includes a different lexical collocate but semantically of the same significance as the previous ones. The third citizen in I.6 speaks of the power he and his fellow citizens have in electing the candidate for consulship, but realises their powerlessness in putting it into practice. They cannot escape their inborn and eternal subjugation to the authority of their ruling people. He ascribes the reason for this weakness not to their different origins, but to the point of having incoherent and incongruous opinions in the process of making decisions (see Black IV.5).

II. BROWN AND COMPLEXION:

II.1 Why, i'faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise. Only this commendation I can afford her, that were she other than she is she were unhandsome, and being no other but as she is, I do not like her.

(*Ado.* 1.1.163-67), p. 544

II.2 The woman low
And browner than her brother. Are not you
The owner of the house I did enquire for?

(*AYL.* 4.3.88-90), p. 647

II.3 I'll startle you
Worse than the sacring-bell when the brown wench
Lay kissing in your arms, lord Cardinal.

(*HVIII* 3.2.295-97), p. 1213

II.4 O sland'rous world! Kate like the hazel twig
Is straight and slender, and as brown in hue
As hazelnuts, and sweeter than the kernels.

(*Shrew* 2. 1. 248-250), p. 37

II.5 A pretty brown wench 'tis. There was a time
When young men went a-hunting, and a wood,
And a broad beech, and thereby hangs a tale—
Heigh—ho!

(*TNK* 3.3.39-41), p. 1240

II.6 What a bold gravity, and yet inviting,
Has this brown manly face? O, love, this only
From this hour is complexion.

(*TNK* 4.2.41-43), p. 1248

II.7 Should be a stout man; by his face, a prince.
His very looks so say him: his complexion,
Nearer a brown than black, stern and yet noble,
Which shows him hardy, fearless, proud of dangers.

(*TNK* 4.2.77-80), p. 1248

II.8 *Pandarus*: You have no judgement, niece. Helen herself swore th' other day that
Troilus for a brown favour, for so 'tis, I must confess—not brown neither—
Cressida: No, but brown.
Pandarus: Faith, to say truth, brown and not brown.
Cressida: To say the truth, true and not true.

(*Troil.* 1.2.88-93), p. 719

When *brown* describes a male complexion, it mainly implies positive characteristics, basically youthfulness and manliness. But in the description of a female complexion, the main function is to highlight the idea of beauty. The function of the *brown face* in II.6 is a sign of beauty and attraction to Emilia who pinpoints the most attractive physical, and especially the manly, features of the pictures of both Arcite and Palamon. The *brown manly face* of Palamon draws Emilia's attention to his youthfulness and handsomeness. The *brown manly face* has been significantly linked by *bold gravity* as a secondary collocation to strengthen and display the qualities of Palamon's youthfulness together with beauty. The second quality is emphatically developed a little further by another secondary collocation of *bright lamps* employed to refer quite especially to Palamon's eyes:

and these the eyes,
These the bright lamps of beauty, that command
And threaten love—and what young maid dare cross 'em?

(*TNK* 4.2.38-40), p. 1248

It is clear from this example that *brown* when used to refer to men is a colour which suggests vigour, manliness and handsomeness. Women who have brown faces may well not be accepted as beautiful, because brown is associated with an outdoor life, which for women can only mean lower-class women. Men may well live an outdoor life and have a tanned complexion; this would not be appropriate for noble women, who set the benchmark for female beauty.

The collocations of the second category seem to have less positive characteristics. In II.2, *brown* refers to the complexion of the character rather than to his or her hair. It is one of the apparent features of Celia that attracts Oliver's attention while asking her for the way of the shepherd's cottage. The collocation stresses the importance of the dominant idea of the first category by referring to the underlined aspect of beauty. But the collocation is associated with some secondary collocation of *the woman low* that undermines the significance of the primary collocation and makes it a less recommended feature for women.

A brown complexion is not always praised as a positive physical feature, because it may suggest the outdoor life associated with the countryside. This primary collocation is used negatively sometimes to reveal a different Elizabethan view and cynical attitude of certain characters as in II.1. It is too much depreciated in Benedick's subjective judgement of Hero's complexion. He, after being asked by Claudio to give sober judgement of Hero's physical features, ludicrously provides him with an almost full description stigmatised with a biased tendency against women. Hero's portrayal in II.1 as being short and brown indicates that these two physical features are not the most preferable qualities for an Elizabethan lady. On the contrary, I suppose they were purposely used to belittle Hero. The brown complexion is to be understood as an ugly feature supported by Hero's lowness

and littleness as secondary collocates. Benedick's description does not reveal his true or untrue inner feelings towards Hero, it ends with a sense of misogyny. This sense is motivated by his temporary prejudicial disposition and sceptical potentiality towards women at the beginning of the play. His answer to Claudio's request to describe Hero reveals this particular side of this character:

Do you question me as an honest man should do, for my simple true judgement, or would you have me speak after my custom, as being a professed tyrant to their sex?

(*Ado* 1.1.158-61), p. 544

In II.8 a brown complexion seems to be praised for being an important and attractive feature for lovers. Pandarus assures his niece that Helen herself had highly praised Troilus above Paris and even loved him more than she loved Paris. This could be due to his manliness and bravery. He draws attention to this point through his brown complexion. The role of both aspects, youthfulness and bravery, is succinctly underlined by the collocation at issue. Brown complexion enjoys another positive function as it refers to the idea of fearlessness and courage. In II.7, the Messenger describes one of the six brave knights who stands in the first place with Arcite. Brown complexion is corporated again by a number of secondary collocates: "Stout man", "very looks" and "proud of danger" express the same idea of the primary collocation.

Complexion is not present lexically in all cases, but some other collocate is employed instead. For example, *wench* is a collocate of *brown* to refer generally to the facial appearance of women. This collocate has a positive sense on one occasion although the collocation *brown wench* usually implies a negative sense. In II.5 Arcite's use of the collocation to Palamon is premodified by *pretty* to emphasise the beauty of the Lord Steward's daughter and this suggests that he regards *brown wench* as a positive and favourable. In II.3, on the other hand, *brown wench* appears to be used to defame the Cardinal and can be understood to have a negative connotation. The collocate *wench* in these examples indicates both a positive and a negative sense for *brown*, suggesting that the context is important in trying to understand what the full implications of the colour term are.

III. BROWN AND FOOD/DRINK:

III.1 Nay, if there be no remedy for it but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.

(*MM* 3.1.271-73), p. 803

III.2 He's not past it yet, and, I say to thee, he would mouth with a beggar, though she smelt brown bread and garlic. Say that I said so. Farewell.

(*MM* 3.1.440-43), p. 805

III.3 Why, then, your brown bastard is your only drink! For look you, Francis, your white canvas doublet will sully. In Barbary, sir, it cannot come to so much.

(*IHV* 2.5.72-75), p. 463

Brown has some collocates related to food and drink. In III.1, Elbow enters after the Duke's proposal that Isabella should promise Angelo sexual satisfaction in order to save her brother Claudio, who has already been convicted, from certain death. Elbow appears to know what has been said and his comment has to be understood as referring to what has gone before. He appears to suggest that if the Duke's advice is followed the world will *drink white and brown bastard*, which seems to imply that the world will be peopled by white and brown illegitimate children. In III.1, there are two collocations that are derived from the same semantic field. It is *wine* that establishes the semantic field to build two collocations that can be looked at differently depending upon the associative colour that constitutes the criterion to decide the quality of each collocation. The difference in colours in this particular example implies two different ideas. The first points at class distinction, as *brown bastard* is afforded by the poor or the middle class and the *white bastard* is favoured by the rich. This interpretation, I think, does not look to include the idea that occurred to Shakespeare. The second idea refers to the speciality of the collocates in both collocations. One of the collocations, most probably, the *white bastard*, has a stronger effect of intoxication and excitement than the other. In both cases, the distinction of the collocations is achieved through the difference of the colour that has an inherent distinguishing feature. It functions as a distinguishing marker:

Thus colour becomes a distinguishing marker: 'red berries' are distinguished from 'black berries', 'red currant' from 'white currant' and again from 'black currant', 'grey squirrels' from 'red-brown squirrels', 'white people' from 'black people' [and in our example 'brown bastard' from 'white bastard'].⁶

This example bears another interpretation and the collocations might refer to some metaphorical allusion. Elbow foresees that if Isabella carries out the Duke's suggestion, that she should give herself to Angelo, all the world then will have illegitimate posterity. It has been suggested by Bawcutt that "dark and fair-skinned illegitimate children"⁷ is a hidden and indirect allusion employed by Shakespeare. *Bastard* collocates with *brown* to refer to a special kind of wine drunk on certain occasions. The *brown bastard* occurs in III.3.

The second different type of collocates in this category is *bread*, whose quality perhaps is determined by its associative colour. This collocation occurs only once in Shakespeare. It is in III.2, that includes two collocates: *bread* and *garlic* that form more or less the main food that the poor can afford to buy. The collocates, during Shakespeare's lifetime, were class distinguishers. The middle class and the poor were known to have the *brown bread*, and the rich the *white*. The association of brown bread with garlic may also be taken to imply food fit for the lower classes. This certainly implies a difference in the quality of both *brown* and *white* bread.

IV. BROWN AND OTHER COLOURS:

IV.1 My very hairs do mutiny, for the white

Reprove the brown for rashness, and they them
For fear and doting.

(*Ant.* 3.11.13-15), p. 1021

IV.2 We have been called so of many, not that our heads are some brown, some black, some abram, some bald, but that our wits are so diversely coloured; .

⁶Wylor 1992, p. 38.

⁷Bawcutt 1991, p. 163.

(*Cor.* 2.3.18-20), p. 1079

IV.3 Should be a stout man; by his face, a prince.

His very looks so say him: his complexion,
Nearer a brown than black, stern and yet noble,
Which shows him hardy, fearless, proud of dangers.

(*TNK* 4.2.77-80), p. 1248

IV.4 Nay, if there be no remedy for it but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.

(*MM* 3.1.271-73), p. 803

IV.5 Why, then, your brown bastard is your only drink! For look you, Francis, your white canvas doublet will sully. In Barbary, sir, it cannot come to so much.

(*IHV* 2.5.72-75), p. 463

The colours that collocate with *brown* have already been discussed in other categories in this chapter and in other chapters, and so do not need further elaboration here.*

V. MISCELLANEOUS:

V.1 but for a sallet, my brain-pan had been cleft with a brown bill; and many a time, when I have been dry, and bravely marching,

(*2HVI* 4.9.11-13), p. 84

V.2 Master, if ever I said loose-bodied gown, sew me in the skirts of it and beat me to death with a bottom of brown thread. I said a gown.

(*Shrew* 4.3.133-35), p. 46

The final category includes two collocations. In V.1, the *bill* is collocated with *brown* to refer to a halberd used by constables. V.2, includes the *brown thread* that again occurs only once in *Shrew*. It is used to function neutrally and perhaps to be distinguished from

*For IV.1, 3, 4 and 5 see BROWN I.3, II.7, III.1, 3, and for IV.2 see BLACK IV.5.

other coloured threads. Neither example appears to use *brown* for any connotative meaning.

&&&&&&&***&&&&&&&**

B. TAWNY

The second part of this chapter deals with the collocates of *tawny*, characteristically associated in Shakespeare with negative connotations. The *OED* defines it as “Name of a composite colour, consisting of brown with a preponderance of yellow or orange; but formerly applied also to other shades of brown.”¹ The *OED* makes only one reference to *tawny* used by Shakespeare, without adding any of its connotations or implications. It is in “Out, tawny coats! Out cloakèd hypocrite!” (*IHV* 1.3.55), p. 158, though the association of ‘cloakèd hypocrite’ suggests a less than favourable symbolism for *tawny*. Bennett does not define *tawny* as it is not a primary colour, but the definition from Linthicum is “a yellowish tan, or lion's colour, composed of deep red and much yellow.”² The categories in this section are grouped as follows:

1. Tawny and Complexion
2. Tawny and Lifelessness
3. Tawny and Cloth
4. Tawny and Other Colours
5. Miscellaneous

I. TAWNY AND COMPLEXION:

- I.1 Nay, but this dotage of our General's
O'erflows the measure. Those his goodly eyes,
That o'er the files and musters of the war
Have glowed like plated Mars, now bend, now turn
The office and devotion of their view
Upon a tawny front.

(*Ant.* 1.1.1-6), p. 1003

- I.2 Thy love? Out, tawny Tartar, out;

¹*OED*, 2nd ed., 1989, s.v. “tawny.”

²Linthicum 1963, p. 46.

Out, loathèd med'cine; O hated potion, hence.

(*MND* 3.2.264-65), p. 324

I.3 Peace, tawny slave, half me and half thy dam!

Did not thy hue bewray whose brat thou art,

(*Tit.* 5.1.27-28), p. 146

There can be no doubt that Shakespeare's use of *tawny front* in I.1 said by Philo at the opening of the play is meant to be derogatory. A Roman general is complaining that Antony has forgotten soldiering and has thrown everything away for the love of a worthless and not very attractive woman. Roman virtue has been overcome by mere oriental luxuriousness. Cleopatra's *tawny front* is not only not beautiful, because women should have white complexions, but it may also imply some racial abuse in that Egyptian women were brown as compared with Roman ones and were certainly not comparable in value with them. In the same scene Cleopatra is described as a *strumpet*. Antony has thrown himself away on someone who is neither beautiful nor worth his attention in terms of class or race. This collocation, on the one hand, establishes an opposition between lust and duty, and thus prepares the reader to get a wider view of Antony's later situation after falling in love with Cleopatra. If we intend to interpret the collocation from the perspective of love, we will see that Antony's situation *[O]erflows the measure*. It does not receive the approval of Philo who draws the attention of his friend, Demetrius, to the fact that Antony has *goodly eyes that glowed like plated Mars* which are now dotting *Upon a tawny front*. This dotting changes Antony into a different character. Philo commands his friend to:

Take but good note, and you shall see in him
The triple pillar of the world transformed
Into a strumpet's fool.

(1.1.11-13), p. 1003

The collocation *tawny front* signifies dusky face, but, in Philo's view, it does not seem to be a lovely feature. Although it "can suggest not only 'dusky face' but also a leonine

façade,"³ Philo's attitude is clearly different. We see him as a man who "grieves to see so great a man as Antony turned before our eyes into so grotesque and servile an object as 'a strumpet's fool.'"⁴

The same attitudes towards *tawny* is found in I.2 and I.3. In both cases it is clear that *tawny* is a term of abuse. Lysander refers to Hermia as a *tawny Tartar* and this must refer to her complexion. The reader can easily feel the negative sense that the collocation gives it has been employed as an insult to Hermia and to mock her dark complexion. In I.3 the same sense of abuse is found and the suggestion in all three cases may well be that *tawny* suggests that the woman concerned is a woman of loose morals or a whore.

II. TAWNY AND LIFELESSNESS:

II.1 Go bid thy master well advise himself.

If we may pass, we will; if we be hindered,
We shall your tawny ground with your red blood
Discolour.

(*HV* 3.6.159-62), p. 582

II.2 This child of fancy, that Armado hight,
For interim to our studies shall relate
In high-borne words the worth of many a knight
From tawny Spain lost in the world's debate.

(*ILL* 1.1.168-71), p. 282

II.3 *Gonzalo: (to Adrian)* Here is everything advantageous to life.

Adrian: (to Sebastain) True, save means to live.

Sebastian: Of that there's none, or little.

Gonzalo: (to Adrian) How lush and lusty the grass looks! How green!

Antonio: The ground indeed is tawny.

Sebastian: With an eye of green in't.

(*Temp.* 2.1.54-60), p. 1175

³Daiches 1968, p. 75.

⁴Charney 1963, p. 82.

In the second category *tawny* collocates twice with *ground* to stress the point of lifelessness. *Tawny ground* very often refers to lifeless ground or what could be heathy land that lacks any sensible kind of life. In II.1, the collocation refers not only to the aspect of heath but also to its impregnability as it resists the invaders. King Henry threatens Montjoy, a French Messenger, that the expedition should pass with no resistance, otherwise the French tawny ground will be discoloured with the red blood of the defeated French forces. There may be an implication that this red blood will help to make the ground more fertile, following the contrast in the next example. In the II.3, the collocation is understood only in terms of unproductivity. Although the island looks beautiful, some parts look sterile. Antonio, Sebastian, Adrian and Gonzalo are involved in a dispute as far as the lushness and growth of the island is concerned. The island looks lush and prosperous from Gonzalo's view, but it does not look so from Antonio's view. Gonzalo claims that the island is luxuriant in appearance and lush in growth, but to Antonio it looks tawny and lacks almost all the necessities of life. Sebastian's ironical point of view hints at lush and green patches that either refer to the scattered luxuriant spots on the ground which, from Gonzalo's view, do not seem worth mentioning or considering, or might allude to Gonzalo himself understood from *an eye of green*. In II.2 the reference is more general, but presumably we are meant to understand that Elizabethans thought of Spain as a relatively barren land; it certainly suggests a negative connotation.

III. TAWNY AND CLOTH:

III.1 What, am I dared and bearded to my face?

Draw, men, for all this privilegèd place.

All draw their swords

Blue coats to tawny coats!—Priest, beware your beard.

(*IHV* 1.4.44-46), p. 158

In III.1, *tawny* collocates with *coats* to highlight that men of tawny coats were the men of the church during Shakespeare's lifetime. The example contrasts two main collocations:

the *blue coats* and *tawny coats*. The first refers to some people of a lower status. The second refers to people of different status as already referred to.⁵

IV. TAWNY AND OTHER COLOURS:

IV.1 Go bid thy master well advise himself.

If we may pass, we will; if we be hindered,
We shall your tawny ground with your red blood
Discolour.

(*HV* 3.6.159-62), p. 582

IV.2 *Gonzalo: (to Adrian)* Here is everything advantageous to life.

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Antonio: The ground indeed is tawny.

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(*Temp.* 2.1.54-60), p. 1175

IV.3 What, am I dared and bearded to my face?

Draw, men, for all this privilegèd place.

All draw their swords

Blue coats to tawny coats!—Priest, beware your beard.

(*IHV* 1.4.44-46), p. 158

Like *brown*, the colours that collocate with *tawny* have already been discussed in other categories in this chapter and in the categories of other chapters.⁶

V. MISCELLANEOUS:

V.1 Give me mine angle. We'll to th' river. There,

My music playing far off, I will betray

Tawny-finned fishes. My bended hook shall pierce

⁵See BLUE II.4.

⁶See the previous two categories of this chapter and GREEN II.14.

Their slimy jaws, and as I draw them up
I'll think them every one an Antony,
And say 'Ah ha, you're caught!'

(*Ant.* 2.5.10-15), p. 1012

This example needs separate consideration because the reading *tawny-finned* is an emendation. This reading is somewhat colourless and has not been satisfactorily explained. Presumably it implies that the fish are of a brownish colour, but that adds nothing to our understanding of Cleopatra's emotions at the time. In fact the Folio reads *tawny fine*. The emendation first proposed by Theobald has been accepted by most modern editors except Michael Neill in the 1994 Oxford edition, who comments "there is no reason why Cleopatra should not imagine her fish as if tricked out in cloth-of-gold finery."⁷ He understands *tawny* as referring to elaborate material such as cloth of gold. The explanation does not strike one as being very likely and seems not to harmonise with the connotations which *tawny* has elsewhere in Shakespeare. It may be rather that *tawny fine* is here a kind of oxymoron. Cleopatra goes on to describe the fish as having 'slimy jaws' and so *tawny* may well have the connotation of ugliness which it has elsewhere. In her alternate mood of hope and despair, Cleopatra may refer to her fish, by which we understand Antony, to be both wicked (*tawny*) and beautiful (*fine*).

The collocates of this chapter add a new perspective of implications to my thesis. Most of them concentrate on complexion to draw differences between the components of this chapter. When the collocates of brown signify a male complexion, it is understood positively. But when they signify a female complexion, they highlight negative characteristics. When brown is contrasted with tawny, it is, in general, understood to have positive characteristics, because tawny is understood to have negative characteristics.

⁷Neill 1994, p. 198.

CHAPTER TEN

CONCLUSION

This thesis does not pretend to cover all aspects of Shakespeare's colour words. What I have attempted to do is to highlight the importance of colour words in his works, though I have only tackled some of the primary colours. We have seen that languages do not have a uniform division of the spectrum into colour words. This brings about a different categorisation of colour words in almost all languages and cultures. Of the various theories that have been proposed, in my study I have followed the theory outlined by Berlin and Kay. Their theory states that basic colour words are no more than eleven and their categories are hierarchically developed through seven stages of historical development. I have studied this development only in *white*, *black*, *red*, *green*, *yellow*, *blue* and *brown* (together with *tawny*), which represent the first colours in their hierarchy. The general conclusion drawn from my study of the colour words together with their collocates is that they are an important way of evaluating Shakespeare's use of vocabulary, and how he can exploit it to deepen his themes and figurative language.

The first thing to notice about the colour words is their frequency. These are words which seem to permeate the plays and therefore highlight the themes which run through them. Primary colour words are greater in number than secondary ones. In terms of frequency, *black* includes 202 occurrences to highlight various themes like sadness, death or mourning, evil actions and emotional implications such as vengeance and hatred. One aspect of these themes is that in Shakespeare's works they occur frequently in his tragedies in particular and give them that tone of desolation. *White* has 169 quotations or examples which emphasise ideas or themes of a different nature from those for *black* such as purity, nobility, old age, wisdom and experience. *Green* with 113 quotations defines attitudes of youthfulness, inexperience, immaturity and unripeness. *Red* with 107 quotations highlights bravery, beauty, bashfulness, unfaithfulness and hatred. As for *yellow* and *blue*, each has 35 quotations that focus on a variety of themes. *Yellow* focuses on spiritual sickness (jealousy and melancholy) and physical sickness (paleness). Old age,

experience and maturity are common themes in Shakespeare which are also illustrated by *Yellow*. The *blue* quotations concentrate mainly on beauty and social status. *Brown* with 25 quotations occurs in general contexts of youthfulness, vigour and manliness. On a few occasions, it indicates rurality and refers, like *blue*, to class and social status. Finally, *tawny* (which is not a primary colour, but which is introduced as a complement to brown) includes only 8 quotations which cover themes of infertility, moral looseness and class status. It is important to mention that *pink*, *purple*, *grey* and *orange*, which constitute the final development stage in Berlin and Kay's theory, are not discussed in my thesis separately and independently. *Pink* includes only 4 and *orange* 5 quotations. I think that the infrequent occurrence of these quotations is not sufficient to constitute a basis for a discussion of the significance they had for Shakespeare. Although *grey* and *purple* include more quotations than *pink* and *orange*, most of them are centred around one theme. *Purple* includes 24 quotations and *grey* 50 quotations that highlight on most occasions old age, a theme that has already been discussed in other colour words. Another point to be noticed is that a considerable number of the *grey* quotations, which occur mostly in the history plays, are proper names that are not germane to this type of analysis. Colour words occur in Shakespeare mainly as adjectives, attributive or predicative, and only infrequently as nouns. They are among those adjectives which occur most commonly in his works.

In my view, the importance of a colour word may be measured by the number of its occurrences. The difference in proportion of colour words shows a gradation of their importance. *Black*, for instance, is greater in number than other colour words. This is due to its various meanings, which as we have already seen occur frequently in tragedies. This contrasts with the implications of *white* which we would expect to find less frequently in the tragedies because of its implications of purity and lightness.

Another feature of the colour words is their range of meaning. Each word may often imply senses which, if not opposite in meaning, are yet very different. While this is still true with some colour words today in that *white* can mean both pure and cowardly, it seems to be even more noticeable in Shakespeare. This characteristic of oppositeness in meaning as far as the implications of colour words are concerned is applicable to all

primary colour words. *White* is among those colour words that imply a number of positive and negative meanings. It is exploited as a symbol of beauty, sometimes youthfulness, chastity and nobility. On the other hand, it is used to illustrate some human negative aspects such as cowardice and old age, as contrasted with youthfulness which is considered a positive characteristic. This implies a contrast of other qualities that are normally linked with youthfulness and old age such as inexperience and wisdom. This can also apply to *black*. Among its different implications, the supposition of pessimism is regarded as a universal feature of this colour. However, an opposite implication is that *black*, on some few occasions especially where the female complexion is involved, is considered a colour of beauty. This attribute is invoked when Shakespeare's mistress becomes the main theme of description. *Red*, which symbolises in more than one example anger and hatred, implies in other examples beauty. *Green* again has some opposite connotations. It has a sense of youthfulness dominated by inexperience. Contrary to this implication, the theme of love, prosperity and growth constitutes the other pole of meaning in *green*. The opposite connotations of immaturity and youthfulness contrasted with maturity and old age are clearly associated with *yellow*. *Blue* has connotations of both nobility and lower-class status. *Brown* provides two contrasting connotations of beauty and ugliness.

From the previous paragraph it will be clear that the meaning of the colour words can only be decided by the contexts in which they occur and the other words with which they are linked. It is for this reason that I have found it most satisfactory to study them through their collocates. Some of the colour words have rather unusual meanings and these can only be deduced from a study of their contexts. It is important to emphasise this point because the colour words are not necessarily given much attention by modern editors of the plays, and this may lead to their being misinterpreted or underestimated in creating the tone of the passages in which they occur. I hope that this thesis may highlight that they need to be given greater consideration by editors in future.

A further feature of colour words is their interaction with one another. Almost all my chapters include a category that relates the association of the primary colour with either another primary or with a secondary colour. This reflects Shakespeare's sense that

colours go together and that the meaning of a colour can often be made more significant through its contrast or parallelism with another. This feature emphasises the importance that colour words play in Shakespeare's writing and the way in which he understood the world. The interaction of colour words expresses Shakespeare's sensitivity to colour words and sheds light upon his extraordinary imagination of describing different objects around him. Through this technique, Shakespeare draws the attention of his readers to the value of the objects described. This may suggest that if the images were portrayed through a different technique rather than through colours, the impact would be less colourful and immediate.

In order to study the colour words I have divided them into their meanings by isolating various categories and sub-categories into which the individual examples can readily be grouped. Where the colour word occurs with a number of different collocates, I have put each in a separate sub-category. For example, *green* and *sea* which might be grouped under *green* and *nature* has been given a category of its own because there are sufficient examples of this collocation to justify a separate entry. The categories which occur most frequently across all the words are parts of the body, nature, emotional/moral attitudes and disease or sickness. These are themes which occur in the plays and show the centrality of the colour words to the plays. One field of significance for colour words is the association of primary colours with parts of the body. This association emphasises Shakespeare's view of beauty, though in this respect he was following views that were not uncommon at his time and to some extent have remained so even today. The link of colours with parts of the body is also connected with universal values such as love, purity and nobility. A second semantic field is the link of colour words with nature whose most prominent aspects Shakespeare evoked through colours. He also used colours to reflect the emotional and spiritual attitudes of his characters in different situations. Love is the most widespread element in this field, for disappointment in love, unsuccessful love affairs and great affection are themes which figure prominently in his plays and poems. This theme can be expressed through a wide variety of relationships. The husband-wife relationship may be used as a means of raising issues such as faithfulness/unfaithfulness, chastity or purity/impurity. Colour words often help in setting the tone of these relationships and the

emotional disturbance they create. The melancholic or disagreeable aspects of some characters may be depicted through colours, mainly *green* and *yellow*, which may develop the idea of the unhealthy state of characters and shed light on the malady which their bodies or their minds suffer from. The use of colour words allows Shakespeare to suggest various themes without necessarily stating them baldly; he may appear to praise or criticise without doing so directly. It also adds imaginative appeal to what he has to say.

As far as the division of the spectrum is concerned, I have included *white* and *black*, which are not scientifically colours of the spectrum, because they are important for the integrity of some colours and are understood by the average person as colours. They are also included in Berlin and Kay's hierarchical development of colours. In defining Shakespeare's basic colour words, my aim has been to identify their collocates to study the significance of the collocation in general and its relevance to the meaning of the colour. *White* is associated with a number of collocates to highlight connotations such as love, purity, nobility, beauty and youth. The value of these connotations is realised with collocates of parts of the body. When *hand*, for instance, is collocated with *white*, and *lady* which may be regarded as a secondary collocate, the implication of social status is always emphasised. In contrast, if *man* is introduced as a secondary collocate, the significance of the collocation is different, for social status is not involved. This explains the close association of *white* with *hand of a lady*. It may refer, as we have suggested, to the racial factor in the Northern European countries. The significance of the connotation of the collocation is carried further to oath-taking domain. This implies the value of the holiness of the collocation. It is less immediately understandable because the most usual and common connotations of *white* are cowardice, love and nobility. The *white hand*, however, when it refers to a lady, emphasises her modesty and chastity. When *beard* or *hair* is involved, the emphasis very often falls on old age. Other secondary connotations, of course, can be realised such as maturity, experience and wisdom. Evil is an exceptional connotation that is realised only once in I.B.4 *IHIV*. Beard is used in the oath-taking domain as in I.B.33 *WT*. It is contrasted with *hand*, which is used to highlight the female virtues. This again might be regarded as a distinguishing feature of Shakespeare's usage. Other collocates such as *cheek*, *eye* and *heart* are used in a usual sense to describe physical

beauty, love, purity and cowardice. There is nothing unusual about their connotations or implications in Shakespeare. An important point to notice is that very often the description or evaluation of these collocates is worked out through a colour-contrast. In the second semantic field, nature, roses, mainly white and red, play an important role in referring to the traditional dispute and conflict of the royal Houses of Lancaster and York. Beauty is the other domain in which roses are used. Snow is used mainly to refer to purity. The domain of the animal collocation expresses bestial sexuality.

Most collocates which refer to the colour of cloth in one form or another evaluate recurring abstract qualities such as chastity, purity and virtuous beauty. These qualities in addition to others such as shame, sadness, despair and virtue are re-emphasised in *black*. Black cloth, found under a number of different forms such as gowns, cloak, suits and veil, is used to express despair, sadness and helplessness. When the collocate is part of the human body, the situation expresses different implications. Although a number of references represent *black* as a symbol of evil, misfortune and human negative activities and feeling, *black* is not wholly negative in Shakespeare's view. It is a medium used to describe physical beauty and youthfulness. It may be equivalent to *white* in representing physical beauty, but it contrasts with it in respect of youthfulness, which is not necessarily expressed through *black*.

Red, like *white* and *black*, is used with parts of the human body to describe physical beauty mainly sexual attraction, and to signify attitudes of anger. The first is realised when *lip(s)* is the collocate. The best representative is in the physical description of Rosalind by Phebe to Silvius in (*AYL* 3.5.118-22, p. 644). The collocate is regarded as an innuendo of sexual love. The attitudes of anger are represented when *eye* is collocated as in (*Cor* 5.1.63-65, p. 1095) and (*KJ* 4.2.161-66, p. 416). Like most colour words, *red* is used to express emotional and moral attitudes. Most of them express hatred and fear.

Sickness is referred to by two colours, *green* and *yellow*. The reason may be that Shakespeare wanted to focus on fields with common features that are used in the fields of sickness, disease and jealousy. *Green* is used to refer to disease known as green sickness (*Ant.* 3.2.2-6, p. 1016; *2HIV* 4.2.89-90, p. 531; *Per. Sc.* 19.22, p. 1058; *Rom.* 3.5.153-57, p. 357), to melancholy (*TN* 2.4.113, p. 701). *Yellow* is used to refer to jealousy in (*MWW*

1.3.91-95, p. 488 and *WT* 2.3.107, p. 1111). It is also used to highlight melancholy and unhealthy condition (*TN* 2.4.113, p. 701 and *Shrew* 3.2.48-54, p. 40). A remarkable feature of Shakespeare's use of colours is that sometimes more than one colour is employed to describe a certain period of human life. *Green* and *yellow*, for instance, are both used to refer to the aspect of human immaturity. On the other hand, both colours refer to different and opposing periods in terms of development and growth as far as nature is concerned. *Green* is very often used as a symbol of immaturity and unripeness, whereas *yellow* is used to refer to maturity. Another feature of Shakespeare's talent is displayed in employing one colour to refer to different semantic fields. *Yellow* is employed to refer to both youthfulness and old age, in other words to both experience and inexperience. *Green* and *yellow*, like *blue*, *brown* and *tawny*, are not normally used in any category expressing emotional or moral attitudes. An exception to this is that *green* is taken to be the colour of love and courage in the Elizabethan period when *sea* is the collocate of the first category in GREEN. This is presumably because emotional and moral attitudes in Shakespeare's view are better expressed through *white*, *black* and *red*.

In *blue*, when the collocate is part of the body, the purpose of the collocation is to display the negative sense of the physical beauty. This becomes clear when *eye* and *eyebrow(s)* are used as collocates to produce sometimes the implication of wickedness (*Temp.* 1.2.270, p. 1172). When *blue* is understood in the same sense as *black*, the implication of the collocation is to be understood in terms of despair or negligence in love (*AYL* 3.2.361-71, p. 641). Sometimes other lexemes, understood as eyes, such as *circles* (*Luc.* 1586-87, p. 253) and *windows* (*Ven.* 482, p. 229) are used to refer to a positive sense of the physical beauty. When other parts of the body such as *vein(s)* occur, the collocation refers to nobility as in (*AYL* 2.5.28-30, p. 1012) and to beauty as in (*Luc.* 407, p. 242) or to ravished beauty as in (*Luc.* 440, p. 242 and 1454, p. 252). Shakespeare uses cloth or dress collocates with more than one colour. We have seen the significance of the implications of dress collocates of *black*. In *blue* and *tawny*, the purpose is mainly to distinguish different social classes (*IHVI* 1.4.44-50, p. 158).

In *brown*, when the collocate is a part of the body, such as *hair*, for instance, the implication is positive for the sense is one of youthfulness (*Ant.* 3.3.31-34, p. 1017) and

vigour (*Ant.* 3.11.13-15, p. 1021). The collocation is negatively evaluated when other colours are involved such as *white* and *red*. *White hair* usually refers to old age, though old age is generally known as an age of wisdom, that signifies the final stage of life development and the approach of death. *Red hair* is traditionally taken to be a symbol of treachery. When *complexion* is the category under discussion, the collocation of *brown* implies features or characteristics of different nature. It implies positive characteristics when a male complexion is described (*TNK* 4.2.41-43, p. 1248 and 4.2.77-80, p. 1248). On the other hand, it implies negative characteristics when a female complexion is described (*HVIII* 3.2.295-97, p. 1213).

In *tawny*, the tawny complexion in general signifies negative implications such as lust and immorality (*Ant.* 1.1.1-6, p. 1003; *MND* 3.2.264-65, p. 324 and *Tit* 5.1.27-28, p. 146). Generally speaking, *tawny* is understood as a colour of negative implications when contrasted with other colours especially *brown*.

Dictionaries, when they offer an explanation of colour words, put forward a denotative rather than a connotative meaning. Furthermore, few editors of Shakespeare's works pay full attention to linguistic aspects of words such as colour words. The semantic perspective of the colour words is largely neglected, and no full elucidation is offered of colour words and their collocates in modern editions. At best one finds the casual occurrence of the explanation of a few colour words. Shakespeare's works need to be edited with full consideration of all their linguistic aspects, though that seems unthinkable at the present time. In my view, such an attempt would benefit all Shakespeare's readers and encourage them to look for a deeper interpretation and understanding of his works. It would be useful at the least if new editions were to be supplemented with indices or brief guidelines of all or some linguistic aspects that help an ordinary reader to grasp more fully Shakespeare's works. An example that can be given in this respect is Cleopatra's derogatory and insulting description of Antony as *tawny fine fish* which has been emended to *tawny finned fish*. This emendation changes the meaning of the description: (see TAWNY V)

I will betray

Tawny-finned fishes. My bended hook shall pierce
Their slimy jaws, and as I draw them up
I'll think them every one an Antony,
And say 'Ah ha, you're caught!'

(*Ant.* 2.5.11-15), p. 1012

In the discussion of this example I showed that editors had not paid sufficient attention to the meaning of the colour word and its implications in the passage as a whole. I hope that others might follow my example and consider as I have outlined above some of the other implications of Shakespeare's use of colour terminology. The following paragraph includes some suggestions for further work.

A significant point about colour words is that they may help an editor to determine which parts of a play written collaboratively are by Shakespeare and which by a collaborator. This is because authors may use colour words with particular collocates or in particular meanings, and this may act as a kind of fingerprint to his work. When collocates which are not otherwise used by Shakespeare occur with a colour word, there is a reasonable chance that the passage is not Shakespearean, as an example from *TNK* demonstrates. In that play *white-haired* has to be understood in terms of youth together with an aspect of masculinity, contrary to what we have seen earlier of the connotations of *white*. It therefore raises the question of why the aspect of youth is depicted by using *white*, which according to the Messenger is a blond colour with no connotation of effeminacy "Not wanton white", but of vigorousness, "a manly colour". The collocation is part of a picture of one of Palamon's knights described by the Messenger:

Which shows an active soul. His arms are brawny,
Lined with strong sinews—to the shoulder piece
Gently they swell, ...

...

But when he stirs, a tiger. He's grey-eyed,
Which yields compassion where he conquers; sharp
To spy advantages, and where he finds 'em,

He's swift to make 'em his. He does no wrongs,
Nor takes none. He's round-faced, and when he smiles
He shows a lover; when he frowns, a soldier.

...

His age, some six-and- thirty. In his hand
He bears a charging staff embossed with silver.

(4.2.127-29; 132-37; 140-41), p. 1249

The use of *white* in *TNK* draws the attention to the point, which has already pointed out by scholars, that this particular scene is Fletcherian and not Shakespearean as Shakespeare never used white to illustrate youth and vigour. It, in other words, reinforces the idea held by some critics that the play was written in collaboration.

Since my study focuses only on seven primary colour words, other researchers could pursue the study by focusing on secondary colours. Furthermore, it would be possible to isolate words or phrases implying colours and to describe the atmosphere and situation in which they occur. One could compile a list of words implying, for instance, *red* and concentrate on their situational significance. Among such words would be *blood* which is likely to generate concepts and lexemes like *kill*, *murder*, *slaughter*, *fight*, and *war*. A study of these semantic areas might highlight the quality of the associations of the primary and secondary colours to establish the dramatic situations in which they occur. This suggestion is not without problems as it demands a more difficult analysis because the concordance offers little help in the search for such words. The researcher would have to depend upon his experience and reading to collect the words required for his study. Another point which might be dealt within this area is to carry out a comparative and statistical study of primary and secondary colours. The nature of such a study might include first an investigation of the nature of the collocates of the secondary colours. Then a comparative consideration of primary and secondary colours could follow to find out what colour words and semantic fields Shakespeare mostly used. Another point could be added to cover the similarity between the categories of the secondary colours with those of the primary colours, i.e. to find out how much overlap there is among categories

in both primary and secondary colours. The possible ways in which this work could be extended are numerous, and the above are merely a few examples of what could be done.

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APPENDICES

APPENDIX A (WHITE)

1. white-bearded fellow speaks it. Knavery cannot, sure,
(*Ado* 2.3.118), p. 550
2. In angel whiteness beat away those blushes,
(*Ado* 4.1.163), p. 557
3. under white and black, this plaintiff here, the offender,
(*Ado* 5.1.297), p. 562
4. My very hairs do mutiny, for the white
(*Ant.* 3.11.13), p. 1021
5. The white hand of a lady fever thee,
(*Ant.* 3.13.140), p. 1023
6. Let the white death sit on thy cheek for ever,
(*AWW* 2.3.72), p. 865
7. I swear to thee, youth, by the white hand of
(*AYL* 3.2.380), p. 642
8. Commit the war of white and damask in
(*Cor.* 2.1.213), P. 1076
9. and turns up the white o' th' eye to his discourse. But
(*Cor.* 4.5.201), p. 1091
10. And whiter than the sheets! That I might touch,
(*Cym.* 2.2.16), p. 1140
11. Under these windows, white and azure-laced
(*Cym.* 2.2.22), p. 1140
12. So long a breeding as his white beard came to,
(*Cym.* 5.5.17), p. 1157
13. could find no whiteness in them. But I guess it stood
(*Err.* 3.2.130), p. 267
14. excellent white bosom, these'.
(*Ham.* 2.2.113), p. 665
15. To wash it white as snow? Whereto serves mercy
(*Ham.* 3.3.46), p. 674
16. White his shroud as the mountain snow—
(*Ham.* 4.5.35), p. 679
17. His beard as white as snow,
(*Ham.* 4.5.193), p. 680
18. only drink! For look you, Francis, your white canvas
(*IHV* 2.5.73), p. 463
19. turned white with the news. You may buy land now
(*IHV* 2.5.362), p. 466

20. youth, Oldcatle; that old white-bearded Satan.
(*IHIV* 2.5.468), p. 466
21. the more the pity, his white hairs do witness it. But
(*IHIV* 2.5.473), p. 467
22. Thou tremblest, and the whiteness in thy cheek
(*2HIV* 1.1.68), p. 512
23. There is not a white hair in your face
(*2HIV* 1.2.161), p. 514
24. hand, a yellow cheek, a white beard, a decreasing leg,
(*2HIV* 1.2.182), p. 514
25. the afternoon with a white head, and something a
(*2HIV* 1.2.188), p. 514
26. anything but my bottle, would I might never spit white
(*2HIV* 1.2.212), p. 515
27. perceived the first white hair of my chin. About it. You
(*2HIV* 1.2.243), p. 515
28. Whose white investments figure innocence,
(*2HIV* 4.1.45), p. 527
29. How ill white hairs becomes a fool and jester!
(*2HIV* 5.5.48), p. 538
30. As black on white, my eye will scarcely see it.
(*HV* 2.2.101), p. 575
31. For Bardolph, he is white-livered and red-faced—by the
(*HV* 3.2.33), p. 578
32. By the white hand of my lady, he's a gallant
(*HV* 3.7.91), p. 583
33. A good soft pillow for that good white head
(*HV* 4.1.14), p. 584
34. will turn white, a curled pate will grow bald, a fair
(*HV* 5.2.161), p. 595
35. From off this briar pluck a white rose with me.
(*IHVI* 2.4.30), p. 164
36. I pluck this white rose with Plantagenet.
(*IHVI* 2.4.36), p. 164
37. Giving my verdict on the white rose' side.
(*IHVI* 2.4.48), p. 164
38. Lest, bleeding , you do paint the white rose red,
(*IHVI* 2.4.50), p. 164
39. In sign whereof I pluck a white rose too.
(*IHVI* 2.4.58), p. 164
40. Shall dye your white rose in a bloody red.
(*IHVI* 2.4.61), p. 164
41. Shall send, between the red rose and the white,
(*IHVI* 2.4.126), p. 165
42. White Hart in Southwark? I thought ye would never

43. Until the white rose that I wear be dyed
(2HVI 4.7.178), p. 83
44. Would bring white hairs unto a quiet grave.
(3HVI 1.2.33), p. 96
45. The red rose and the white are on his face,
(3HVI 2.5.40), p. 104
- 46.'Tis now the King's, and called Whitehall.
(3HVI 2.5.97), p. 104
47. Together with that pale, that white-faced shore,
(HVIII 4.1.98), p. 1216
48. Singe my white head; and thou all-shaking thunder,
(KL 2.1.23), p. 401
49. So old and white as this. O, ho, 'tis foul!
(KL 3.2.6), p. 959
50. mildews the white wheat, and hurts the poor creature
(KL 3.2.24), p. 959
51. Be thy mouth or black or white,
(KL 3.4.111), p. 961
52. So white, and such a traitor?
(KL 3.6.24), p. 962
53. Ha! Goneril with a white beard? They flattered me
(KL 3.7.35), p. 963
54. like a dog, and told me I had the white hairs in my
(KL 4.5.96), p. 967
55. Had you not been their father, these white flakes
(KL 4.5.97), p. 967
56. My love is most immaculate white and red.
(KL 4.6.28), p. 969
57. If she be made of white and red
(LLL 1.2.87), p. 284
58. And fears by pale white shown.
(LLL 1.2.94), p. 284
59. white and red.
(LLL 1.2.97), p. 284
60. I beseech you a word, what is she in the white?
(LLL 1.2.103), p. 284
61. And to her white hand see thou do commend
(LLL 2.1.197), p. 287
62. A whitely wanton with a velvet brow,
(LLL 3.1.163), p. 289
63. White-handed mistress, one sweet word with thee.
(LLL 3.1.191), p. 289
64. To show his teeth as white as whalës bone,
(LLL 5.2.230), p. 300
- (LLL 5.2.332), p. 301

65. By this white glove—how white the hand, God knows!—
(*LLL* 5.2.411), p. 302
66. In bloodless white and the encrimsoned mood—
(*Lov.* 201), p. 772
67. Whose white weighs down the airy scale of praise.
(*Lov.* 226), p. 773
68. There my white stole of chastity I daffed,
(*Lov.* 297), p. 773
69. Or to turn white and swoon at tragic shows,
(*Lov.* 308), p. 773
70. To praise the clear unmatched red and white
(*Luc.* 11), p. 239
71. Virtue would stain that or with silver white.
(*Luc.* 56), p. 239
72. But beauty, in that white entitled
(*Luc.* 57), p. 239
73. When shame assailed, the red should fence the white.
(*Luc.* 63), p. 239
74. Argued by beauty's red and virtue's white.
(*Luc.* 65), p. 239
75. Then white as lawn, the roses took away.
(*Luc.* 259), p. 241
76. On the green coverlet, whose perfect white
(*Luc.* 394), p. 242
77. Who o'er the white sheet peers her whiter chin,
(*Luc.* 472), p. 243
78. Like a white hind under the gripe's sharp claws,
(*Luc.* 543), p. 243
79. Till with her own white fleece her voice controlled
(*Luc.* 678), p. 245
80. But if the like snow-white swan desire,
(*Luc.* 1011), p. 248
81. In speech it seemed his beard all silver-white
(*Luc.* 1405), p. 251
82. To wear a heart so white.
(*Mac.* 2.2.63), p. 983
83. mean. Superfluity comes sooner by white hairs, but
(*Merch.* 1.2.8), p. 428
84. And whiter than the paper it writ on
(*Merch.* 2.4.13), p. 433
85. Who, inward searched, have livers white as milk?
(*Merch.* 3.2.86), p. 439
86. shall have all the world drink brown and white bastard.
(*MM* 3.1.273), p. 803
87. The whitest virtue strikes. What king so strong

88. That pure congealèd white—high Taurus' snow,
(*MM* 3.1.446), p. 805
89. This princess of pure white, this seal of bliss!
(*MND* 3.2.142), p. 323
90. may give the dozen white luses in their coat.
(*MND* 3.2.145), p. 323
91. The dozen white louses do become an old coad
(*MWW* 1.1.14), p. 485
92. Like urchins, oafs, and fairies, green and white,
(*MWW* 1.1.16), p. 485
93. Finely attirèd in a robe of white.
(*MWW* 4.4.49), p. 503
94. see a white spot about her.
(*MWW* 4.4.71), p. 503
95. Her father means she shall be all in white;
(*MWW* 4.4.106), p. 504
96. her in white and cry 'mum'; she cries 'budget'; and
(*MWW* 4.6.34), p. 505
97. 'mum' or her 'budget'? The white will decipher her
(*MWW* 5.2.6)p. 505
98. Fairies black, grey, green, and white,
(*MWW* 5.2.9), p. 505
99. In em'rald tufts, flowers purple, blue, and white,
(*MWW* 5.5.36), p. 506
100. Is tuppung your white ewe. Arise, arise!
(*MWW* 5.5.69), p. 506
101. She'll find a white that shall her blackness fit.
(*Oth.* 1.1.89), p. 821
102. Nor scar that whiter skin of hers than snow,
(*Oth.* 2.1.136), p. 828
103. Of their white flags displayed they bring us peace,
(*Oth.* 5.2.4), p. 849
104. With fingers long, small, white as milk;
(*Per. Sc.* 4.71), p. 1045
105. Vie feathers white. Marina gets
(*Per. Sc.* 15.22), p. 1055
106. For flesh and blood, sir, white and red, you shall
(*Per. Sc.* 15.33), p. 1055
107. Let the priest in surplice white
(*Per. Sc.* 19.41), p. 1058
108. Whitebeards have armed their thin and hairless scalps
(*Poe.* 13), p. 782
109. White-livered renegade, what doth he there?
(*RH* 3.2.108), p. 382
(*RH* 4.4.395), p. 215

110. Saddle white Surrey for the field tomorrow.
(*RIII* 5.5.17), p. 217
111. We will unite the white rose and the red.
(*RIII* 5.8.19), p. 220
112. Unto the white upturned wond'ring eyes
(*Rom.* 2.1.71), p. 345
113. with a white wench's black eye, run through the ear
(*Rom.* 2.3.13), p. 347
114. Whiter than new snow on a raven's back.
(*Rom.* 3.2.19), p. 352
115. On the white wonder of dear Juliet's hand,
(*Rom.* 3.3.36), p. 354
116. men in their new fustian, the white stockings, and
(*Shrew* 4.1.42), p. 42
117. Such war of white and red within her cheeks?
(*Shrew* 4.6.31), p. 48
118. 'Twas I won the wager, though (*to Lucentio*) you hit the white,
(*Shrew* 5.2.191), p. 52
119. And sable curls ensilvered o'er with white;
(*Sonn.* 12.4), P. 752
120. Borne on the bier with white and bristly beard:
(*Sonn.* 12.8), p. 752
121. Nor did I wonder at the lily's white,
(*Sonn.* 98.9), p. 763
122. One blushing shame, another white despair;
(*Sonn.* 99.9), p. 763
123. A third, nor red nor white, had stol'n of both,
(*Sonn.* 99.10), p. 763
124. If snow be white, why then her breasts are dun;
(*Sonn.* 130.3), p. 767
125. I have seen roses damasked, red and white,
(*Sonn.* 130.5), p. 767
126. The white cold virgin snow upon my heart
(*Temp.* 4.1.55), p. 1183
127. you, she is as white as a lily and as small as a wand.
(*TGV* 2.3.20), p. 8
128. Wringing her hands, whose whiteness so became them
(*TGV* 3.1.226), p. 15
129. Black white, foul fair, wrong right,
(*Tim.* 4.3.29), p. 899
130. Pity not honoured age for his white beard;
(*Tim.* 4.3.112), p. 900
131. This palliamment of white and spotless hue,
(*Tit.* 1.1.182), p. 128
132. Ye whitelimed walls, ye alehouse painted signs,

133. Can never turn the swan's black legs to white,
(*Tit.* 4.2.97), p. 143
134. 'Tis beauty truly blent, whose red and white
(*Tit.* 4.2.101), p. 143
135. no whipstock. My lady has a white hand, and the
(*TN* 1.5.228), p. 697
136. My shroud of white, stuck all with yew,
(*TN* 2.3.26), p. 699
137. As it is white, wast near to make the male
(*TN* 2.4.54), p. 700
138. He s'buy me a white cut, forth for to ride,
(*TNK* 1.1.80), p. 1228
139. And little Luce with the white legs, and bouncing Barbara.
(*TNK* 3.4.22), p. 1240
140. Friend, you must eat no white bread—if you do,
(*TNK* 3.5.26), p. 1241
141. Pure red and white—for yet no beard has blessed him—
(*TNK* 3.5.81), p. 1241
142. Not wanton white, but such a manly colour
(*TNK* 4.2.108), p. 1249
143. Sweet, solitary, white as chaste, and pure
(*TNK* 4.2.125), p. 1249
144. Not a hair-worth of white—which some will say
(*TNK* 5.3.3), p. 1251
145. In whose comparison all whites are ink
(*TNK* 5.6.51), p. 1255
146. came and puts me her white hand to his cloven chin.
(*Troil.* 1.1.56), p. 717
147. tickled his chin. Indeed, she has a marvellous white
(*Troil.* 1.2.115), p. 719
148. And she takes upon her to spy a white hair
(*Troil.* 1.2.132), p. 719
149. Marry, at the white hair that Helen spied on
(*Troil.* 1.2.135), p. 719
150. Quoth she, 'Here's but two-and-fifty hairs on
(*Troil.* 1.2.146), p. 719
151. and-fifty hairs,' quoth he, 'and one white? That white
(*Troil.* 1.2.153), p. 719
152. With these your white enchanting fingers touched,
(*Troil.* 1.2.157), p. 719
153. Ha! By this white beard I'd fight with thee tomorrow.
(*Troil.* 3.1.148), p. 730
154. More white and red than doves or roses are—
(*Troil.* 4.7.92), p. 741
- (*Ven.* 10), p. 225

155. Being red, she loves him best; and being white,
(*Ven.* 77), p. 225
156. How white and red each other did destroy!
(*Ven.* 346), p. 228
157. So white a friend engirds so white a foe.
(*Ven.* 364), p. 228
158. Teaching the sheets a whiter hue than white,
(*Ven.* 398), p. 228
159. 'Didst thou not mark my face? Was it not white?
(*Ven.* 643), p. 231
160. In his soft flank, whose wonted lily-white
(*Ven.* 1053), p. 234
161. A purple flower sprung up, chequered with white,
(*Ven.* 1168), p. 235
162. Which in round drops upon their whiteness stood.
(*Ven.* 1170), p. 235
163. Ere I could make thee open thy white hand
(*WT* 1.2.105), p. 1104
164. Sully the purity and whiteness of my sheets—
(*WT* 1.2.329), p. 1106
165. So filled and so becoming. In pure white robes
(*WT* 3.3.21), p. 1115
166. The white sheet bleaching on the hedge,
(*WT* 4.3.5), p. 1116
167. Lawn as white as driven snow,
(*WT* 4.4.219), p. 1119
168. As soft as dove's down, and as white as it,
(*WT* 4.4.361), p. 1121
169. By my white beard,
(*WT* 4.4.404), p. 1121

&&&&&&***&&&&&&**

APPENDIX B (BLACK)

1. If black, why nature, drawing of an antic,
(*Ado* 3.1.63), p. 552
2. under white and black, this plaintiff here, the offender,
(*Ado* 5.1.297), p. 562
3. More fiery by night's blackness; hereditary
(*Ant.* 1.4.13), p. 1006
4. That am with Phoebus' amorous pinches black,
(*Ant.* 1.5.28), p. 1007
5. They are black vesper's pageants.
(*Ant.* 4.15.8), p. 1028
6. over the black gown of a big heart. I am going, forsooth.
(*AWW* 1.3.93), p. 860
7. Upon your grace's part; black and fearful
(*AWW* 3.1.5), p. 868
8. The Black Prince, sir, alias the prince of
(*AWW* 4.5.42), p. 878
9. Are but black to Rosalind.
(*AYL* 3.2.91), p. 639
10. 'Tis not your inky brows, your black silk hair,
(*AYL* 3.5.47), p. 644
11. He said mine eyes were black, and my hair black,
(*AYL* 3.5.131), p. 644
12. Such Ethiop words, blacker in their effect
(*AYL* 4.3.36), p. 647
13. our heads are some brown, some black, some abram,
(*Cor.* 2.3.19), p. 1079
14. Black as the ink that's on thee! Senseless bauble,
(*Cym.* 3.2.20), p. 1145
15. They'll suck our breath or pinch us black and blue.
(*Err.* 2.2.195), p. 264
16. Nor customary suits of solemn black,
(*Ham.* 1.2.78), p. 657
17. Black as his purpose, did the night resemble
(*Ham.* 2.2.456), p. 668
18. Hath now this dread and black complexion smeared
(*Ham.* 2.2.458), p. 668
19. So long? Nay then, let the devil wear black, for
(*Ham.* 3.2.123), p. 672
20. Thoughts black, hands apt, drugs fit, and time agreeing,
(*Ham.* 3.2.243), p. 673
21. O wretched state, O bosom black as death,

22. And that his soul may be as damned and black
(*Ham.* 3.3.67), p. 675
23. And there I see such black and grainèd spots
(*Ham.* 3.3.94), p. 675
24. To hell, allegiance! Vows to the blackest devil!
(*Ham.* 3.4.80), p. 676
25. compulsion? If reasons were as plentiful as blackberries,
(*Ham.* 4.5.129), p. 679
26. micher, and eat blackberries?—A question not to be
(*IHV* 2.5.243), p. 465
27. Borne with black vapour, doth begin to melt
(*IHV* 2.5.412), p. 466
28. Alas, a black ouzel, cousin Shallow.
(*2HIV* 2.4.367), p. 523
29. black George Barnes, and Francis Pickbone, and Will
(*2HIV* 3.2.7), p. 524
30. And your great-uncle's, Edward the Black Prince,
(*2HIV* 3.2.19), p. 524
31. As black on white, my eye will scarcely see it.
(*HV* 1.2.105), p. 571
32. Bardolph's nose, and a said it was a black soul burning
(*HV* 2.2.101), p. 575
33. Of that black name, Edward, Black Prince of Wales,
(*HV* 2.3.38), p. 576
34. men do not die well, it will be a black matter for the
(*HV* 2.4.56), p. 577
35. a villain and a Jack-sauce as ever his black shoe trod
(*HV* 4.1.143), 585
36. You may imagine him upon Blackheath,
(*HV* 4.7.138), p. 591
37. leg will fall, a straight back will stoop, a black beard
(*HV* 5.0.16), p. 592
38. Hung be the heavens with black! Yield, day, to night!
(*HV* 5.2.160), p. 595
39. We mourn in black; why mourn we not in blood?
(*IHVI* 1.1.1), p. 155
40. And whereas I was black and swart before,
(*IHVI* 1.1.17), p. 155
41. Lord Strange of Blackmere, Lord Verdun of Alton,
(*IHVI* 1.3.63), p. 157
42. Your kingdom's terror and black Nemesis?
(*IHVI* 4.7.65), p. 176
43. Black, sir; coal-black, as jet.
(*IHVI* 4.7.78), p. 176
- (*2HVI* 2.1.115), p. 65

44. The first, Edward the Black Prince, Prince of Wales;
(2HVI 2.2.11), p. 66
45. Edward the Black Prince died before his father
(2HVI 2.2.18), p. 66
46. I will stir up in England some black storm
(2HVI 3.1.349), p. 72
47. But see, his face is black and full of blood;
(2HVI 3.2.168), p. 74
48. And from his bosom purge this black despair.
(2HVI 3.3.23), p. 77
49. And wrap our bodies in black mourning gowns,
(3HVI 2.1.161), p. 100
50. So we, well covered with the night's black mantle,
(3HVI 4.2.22), p. 114
51. These eyes, that now are dimmed with death's black veil,
(3HVI 5.2.16), p. 119
52. I spy a black suspicious threatening cloud
(3HVI 5.3.4), p. 120
53. Which makes my whit'st part black. The will of heav'n
(HVIII 1.1.209), p. 1197
54. That once were his, and is become as black
(HVIII 1.2.124), p. 1198
55. He had a black mouth that said other of him.
(HVIII 1.3.59), p. 1200
56. 'Gainst me that I cannot take peace with. No black envy
(HVIII 2.1.86), p. 1202
57. For such receipt of learning is Blackfriars;
(HVIII 2.2.139), p. 1205
58. In our black sentence and proscription.
(JC 4.1.17), p. 617
59. But in despair die under their black weight.
(KJ 3.1.223), p. 410
60. Thou'rt damned as black—nay nothing is so black—
(KJ 4.3.122), p. 418
61. But even this night, whose black contagious breath
(KJ 5.4.33), p. 421
62. Why, here walk I in the black brow of night
(KJ 5.6.18), p. 422
63. Black, fearful, comfortless, and horrible.
(KJ 5.6.21), p. 422
64. Looked black upon me, struck me with her tongue
(KL 2.2.333), p. 957
65. Be thy mouth or black or white,
(KL 3.6.24), p. 962
66. beard ere the black ones were there. To say 'ay' and

67. I did commend the black-oppressing humour to the
(*KL* 4.5.98), p. 967
68. By heaven, thy love is black as ebony.
(*LLL* 1.1.228), p. 283
69. No face is fair that is not full so black.
(*LLL* 4.3.245), p. 295
70. O paradox! Black is the badge of hell,
(*LLL* 4.3.251), p. 295
71. O, if in black my lady's brows be decked,
(*LLL* 4.3.252), p. 295
72. And therefore is she born to make black fair.
(*LLL* 4.3.256), p. 295
73. Paints itself black to imitate her brow.
(*LLL* 4.3.259), p. 295
74. To look like her are chimney-sweepers black.
(*LLL* 4.3.263), p. 295
75. I'll change my black gown for a faithful friend.
(*LLL* 4.3.264), P. 295
76. Ink would have seemed more black and damnèd here!
(*LLL* 5.2.820), p. 306
77. When thou shalt charge me with so black a deed?
(*Low.* 54), p.771
78. The blackest sin is cleared with absolution.
(*Luc.* 226), p. 241
79. But when a black-faced cloud the world doth threat,
(*Luc.* 354), p. 242
80. With such black payment as thou hast pretended.
(*Luc.* 547), p. 243
81. Black lust, dishonour, shame, misgoverning,
(*Luc.* 576), p. 244
82. Black stage for tragedies and murders fell,
(*Luc.* 654), p. 244
83. Through night's black bosom should not peep again.
(*Luc.* 766), p. 245
84. Which underneath thy black all-hiding cloak
(*Luc.* 788), p. 246
85. Her blue blood changed to black in every vein,
(*Luc.* 801), p. 246
86. Into so bright a day such blackfaced storms,
(*Luc.* 1454), p. 252
87. Who finds his Lucrece clad in mourning black,
(*Luc.* 1518), p. 252
88. And some looked black, and that false Tarquin-stained.
(*Luc.* 1585), p. 253
- (*Luc.* 1743), P. 254

89. Of that black blood a wat'ry rigol goes,
(*Luc.* 1.7.45), p. 254
90. Let not light see my black and deep desires;
(*Mac.* 1.4.51), p. 980
91. His cloistered flight, ere to black Hecate's summons
(*Mac.* 3.2.42), p. 987
92. Whiles night's black agents to their preys do rouse.
(*Mac.* 3.2.54), p. 987
93. Black spirits and white, red spirits and grey,
(*Mac.* 4.1.44), p. 991
94. How now, you secret, black, and midnight hags,
(*Mac.* 4.1.63), p. 991
95. That when they shall be opened black Macbeth
(*Mac.* 4.3.53), p. 993
96. Wiped the black scruples, reconciled my thoughts
(*Mac.* 4.3.117), p. 994
97. The devil damn thee black, thou cream-faced loon!
(*Mac.* 5.3.11), p. 996
98. not for nothing that my nose fell a-bleeding on Black
(*Merch.* 2.5.24), p. 434
99. When it doth tax itself: as these black masks
(*MM* 2.4.79), p. 800
100. Beetles black, approach not near;
(*MND* 2.2.22), p. 318
101. The ousel cock so black of hue,
(*MND* 3.1.118), p. 321
102. With drooping fog as black as Acheron,
(*MND* 3.2.358), p. 325
103. And must for aye consort with black-browed night.
(*MND* 3.3.388), p. 325
104. O grim-looking night, O night with hue so black,
(*MND* 5.1.168), p. 330
105. good heart, is beaten black and blue, that you cannot
(*MWW* 4.5.105), p. 504
106. What tellest thou me of black and blue? I was
(*MWW* 4.5.107), p. 504
107. My doe with the black scut! Let the sky rain
(*MWW* 5.5.17), p.506
108. Fairies black, grey, green, and white,
(*MWW* 5.5.36), p. 506
109. Even now, now, very now, an old black ram
(*Oth.* 1.1.88), p. 821
110. Your son-in-law is far more fair than black.
(*Oth.* 1.3.290), p. 826
111. Well praised! How if she be black and witty?

112. If she be black and thereto have a wit,
(*Oth.* 2.1.134), P. 828
113. She'll find a white that shall her blackness fit.
(*Oth.* 2.1.135), p. 828
114. health of black Othello.
(*Oth.* 2.1.136), p. 828
115. When devils will the blackest sins put on,
(*Oth.* 2.3.29), p. 830
116. To prey at fortune. Haply for I am black,
(*Oth.* 2.3.342), p. 833
117. As Dian's visage, is now begrimed and black
(*Oth.* 3.3.267), p. 837
118. Arise, black vengeance, from the hollow hell.
(*Oth.* 3.3.392), p. 838
119. O, the more angel she, and you the blacker devil!
(*Oth.* 3.3.451), p. 838
120. Blush not in actions blacker than the night.
(*Oth.* 5.2.140), p.850
121. The rest—hark in thine ear—as black as incest,
(*Per. Sc.* 1.178), p. 1042
122. To keep his bed of blackness unlaid ope,
(*Per. Sc.* 2.81), p. 1043
123. Is a black Ethiop reaching at the sun.
(*Per. Sc.* 2.94), p. 1043
124. No visor does become black villainy
(*Per. Sc.* 6.20), p. 1047
125. In black mourn I, all fears scorn I,
(*Per. Sc.* 18.38), p. 1058
126. Rescued the Black Prince, that young Mars of men,
(*Poe.* 17-13), p. 781
127. That tell black tidings.
(*RII* 2.3.100), p. 380
128. Against black pagans, Turks, and Saracens;
(*RII* 3.4.72), p. 386
129. Should show so heinous, black, abscene a deed!
(*RII* 4.1.86), p. 387
130. And put on sullen black incontinent.
(*RII* 4.1.122), p. 387
131. What black magician conjures up this fiend
(*RII* 5.6.48), p. 395
132. Black night o'ershade thy day, and death thy life.
(*RIII* 1.2.34), p. 186
133. I'll join with black despair against my soul,
(*RIII* 1.2.131), p. 188
(*RIII* 2.2.36), p. 197

134. But if black scandal or foul-faced reproach
(*RIII* 3.7.221), p. 207
135. Will prove as bitter, black, and tragical.
(*RIII* 4.4.7), p. 210
136. Richard yet lives, hell's black intelligencer,
(*RIII* 4.4.71), p. 211
137. A black day will it be to somebody.
(*RIII* 5.6.10), p. 219
138. When black-faced Clifford shook his sword at him;
(*RIII Add* 1.2.158), p. 221
139. Black and portentous must this humour prove,
(*Rom.* 1.1.138), p. 338
140. Being black, puts us in mind they hide the fair.
(*Rom.* 1.1.228), p. 339
141. with a white wench's black eye, run through the ear
(*Rom.* 2.3.13), p. 347
142. This day's black fate on more days doth depend.
(*Rom.* 3.1.119), p. 351
143. Some twenty of them fought in this black strife,
(*Rom.* 3.1.177), p. 352
144. Thou sober-suited matron all in black,
(*Rom.* 3.2.11), p. 352
145. With thy black mantle till strange love grown bold
(*Rom.* 3.2.15), p. 352
146. Come, gentle night; come, loving, black-browed night,
(*Rom.* 3.2.20), p. 352
147. And turned that black word 'death' to banishment.
(*Rom.* 3.3.27), p. 354
148. Never was seen so black a day as this!
(*Rom.* 4.4.84), p. 361
149. Turn from their office to black funeral.
(*Rom.* 4.4.112), p. 361
150. Makes black night beauteous and her old face new.
(*Sonn.* 27.12), p. 754
151. His beauty shall in these black lines be seen,
(*Sonn.* 63.13), p. 758
152. That in black ink my love may still shine bright.
(*Sonn.* 65.14), p. 759
153. Which by and by black night doth take away,
(*Sonn.* 73.7), p.760
154. In the old age black was not counted fair,
(*Sonn.* 127.1), p. 766
155. But now is black beauty's successive heir,
(*Sonn.* 127.3), p. 766
156. Therefore my mistress' eyes are raven-black,

157. If hairs be wires, black wires grow on her head. (Sonn. 127.9), p. 766
158. Thy black is fairest in my judgement's place. (Sonn. 130.4), p. 767
159. In nothing art thou black save in thy deeds, (Sonn. 131.12), p. 767
160. Have put on black, and loving mourners be, (Sonn. 131.13), p. 767
161. Then will I swear beauty herself is black, (Sonn. 132.3), p. 767
162. Who art as black as hell, as dark as night. (Sonn. 132.13), p. 767
163. sing i'th' wind. Yon same black cloud, yon huge one, (Sonn. 147.14), p. 769
164. Though ne'er so black, say they have angels' faces. (Temp. 2.2.20), p. 1178
165. The blackest news that ever thou heard'st. (TGV 3.1.103), P. 13
166. Why, man, how 'black'? (TGV 3.1.281), p. 15
167. Why, as black as ink. (TGV 3.1.282), p. 15
168. That now she is become as black as I. (TGV 3.1.283), p. 15
169. Nay, then, the wanton lies. My face is black. (TGV 4.4.153), p. 21
170. 'Black men are pearls in beauteous ladies' eyes'. (TGV 5.2.10), P. 21
171. Black white, foul fair, wrong right, (TGV 5.2.12), P. 22
172. Engenders the black toad and adder blue, (Tim. 4.3.29), p. 899
173. When the day serves, before black-cornered night, (Tim. 4.3.182), p. 901
174. Aaron will have his soul black like his face. (Tim. 5.1.43), p. 904
175. A joyless, dismal, black, and sorrowful issue. (Tit. 3.1.204), p. 139
176. Zounds, ye whore, is black so base a hue? (Tit. 4.2.66), p. 143
177. Can never turn the swan's black leg to white, (Tit. 4.2.71), p. 143
178. Look how the black slave smiles upon the father, (Tit. 4.2.101), p. 143
- (Tit. 4.2.119), p. 143

179. Acts of black night, abominable deeds,
(*Tit.* 5.1.64), p. 147
180. Ay, like a black dog, as the saying is.
(*Tit.* 5.1.122), p. 147
181. Provide two proper palfreys, black as jet,
(*Tit.* 5.2.50), p. 148
182. On my black coffin let there be strewn.
(*TN* 2.4.59), p. 700
183. we will fool him black and blue, shall we not, Sir
(*TN* 2.5.9), p. 701
184. Not black in my mind, though yellow in my
(*TN* 3.4.24), p. 706
185. As black as Vulcan in the smoke of war.
(*TN* 5.1.49), p. 711
186. She loved a black-haired man.
(*TNK* 3.3.31), p. 1240
187. A hundred black-eyed maids that love as I do,
(*TNK* 4.1.72), p. 1247
188. Nearer a brown than black, stern and yet noble,
(*TNK* 4.2.79), p. 1248
189. His hair hangs long behind him, black and shining,
(*TNK* 4.2.83), p. 1248
190. By casting her black mantle over both,
(*TNK* 5.5.25), p. 1253
191. Did first bestow on him, a black one owing
(*TNK* 5.6.50), p. 1255
192. care I? I care not an she were a blackamoor. 'Tis all
(*Troil.* 1.1.77), p. 717
193. The raven chides blackness.
(*Troil.* 2.3.207), p. 728
194. But when I meet you armed, as black defiance
(*Troil.* 4.1.13), p. 735
195. Ulysses—is proved not worth a blackberry. They set
(*Troil.* 5.4.11), p. 746
196. For, by this black-faced night, desire's foul nurse,
(*Ven.* 773), p. 232
197. Another flap-mouthed mourner, black and grim,
(*Ven.* 920), p. 233
198. And beauty dead, black chaos comes again.
(*Ven.* 1020), p. 234
199. As o'er-dyed blacks, as wind, as waters, false
(*WT* 1.2.134), p. 1104
200. Your brows are blacker—yet black brows they say
(*WT* 2.1.9), p. 1107
201. Does my deeds make the blacker!

202. Cypress black as e'er was crow,

(*WT* 3.2.171), p. 1114

(*WT* 4.4.220), p. 1119

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APPENDIX C (RED)

1. And the red glow of scorn and proud disdain,
(*AYL* 3.4.49), p. 643
2. There was a pretty redness in his lip,
(*AYL* 3.5.121), p. 644
3. A little riper and more lusty-red
(*AYL* 3.5.122), p. 644
4. Betwixt the constant red and mingled damask.
(*AYL* 3.5.124), p. 644
5. All hurt behind! Backs red, and faces pale
(*Cor.* 1.5.8), p. 1071
6. Now the red pestilence strike all trades in Rome,
(*Cor.* 4.1.14), p. 1088
7. Red as 'twould burn Rome, and his injury
(*Cor.* 5.1.64), p. 1095
8. Looked he or red or pale, or sad or merrily?
(*Err.* 4.2.4), p. 269
9. Pale or red?
(*Ham.* 1.2.230), p. 658
10. Since yet thy cicatrice looks raw and red
(*Ham.* 4.3.62), p. 678
11. to make eyes look red, that it may be thought I
(*IHIV* 2.5.388), p. 466
12. 'Tis the next way to turn tailor, or be redbreast
(*IHIV* 3.1.255), p. 470
13. host at Saint Albans, or the red-nose innkeeper of
(*IHIV* 4.2.47), p. 475
14. A calls me e'en now, my lord, through a red lattice,
(*2HIV* 2.2.72), p. 518
15. colour, I warrant, is as red as any rose, in good
(*2HIV* 2.4.23), p. 520
16. With red wheat, Davy. But for William Cook;
(*2HIV* 5.1.13), p. 535
17. For Bardolph, he is white-livered and red-faced—by the
(*HV* 3.2.33), p. 578
18. and sometimes red. But his nose is executed, and his
(*HV* 3.6.106), p. 582
19. We shall your tawny ground with your red blood
(*HV* 3.6.161), p. 582
20. Pluck a red rose from off this thorn with me.
(*IHVI* 2.4.33), p. 164
21. I pluck this red rose with young Somerset,

22. Lest, bleeding, you do paint the white rose red,
(*IHVI* 2.4.37), p. 164
23. Shall dye your white rose in a bloody red.
(*IHVI* 2.4.50), p. 164
24. Shall send, between the red rose and the white,
(*IHVI* 2.4.61), p. 164
25. Red, master; red as blood.
(*IHVI* 2.4.126), p. 165
26. Beaufort's red sparkling eyes blab his heart's malice,
(*2HVI* 2.1.112), p. 65
27. He's a book in his pocket with red letters in't.
(*2HVI* 3.1.154), p. 70
28. red again.
(*2HVI* 4.2.91), p. 79
29. The red rose and the white are on his face,
(*2HVI* 4.7.84), p. 82
30. As red as fire! Nay, then her wax must melt.
(*3HVI* 2.5.97), p. 104
31. The red wine first must rise
(*3HVI* 3.2.51), p. 108
32. And, waving our red weapons o'er our heads,
(*HVIII* 1.4.43), p. 1201
33. Poor soul, his eyes are red as fire with weeping.
(*JC* 3.1.110), p. 612
34. The proof of it will turn to redder drops.
(*JC* 3.2.116), p. 615
35. As in thy red rays thou dost sink tonight,
(*JC* 5.1.50), p. 622
36. So in his red blood Cassius' day is set.
(*JC* 5.3.60), p. 624
37. The iron of itself, though heat red hot,
(*JC* 5.3.61), p. 624
38. With eyes as red as new-enkindled fire,
(*KJ* 4.1.61), p. 413
39. To have a thousand with red burning spits
(*KJ* 4.2.163), p. 416
40. My love is most immaculate white and red.
(*KL* 3.6.15), p. 962
41. If she be made of white and red
(*LLL* 1.2.87), p. 284
42. white and red.
(*LLL* 1.2.94), p. 284
43. And therefore red that would avoid dispraise
(*LLL* 1.2.103), p. 284
(*LLL* 4.3.262), p. 295

44. My red dominical, my golden letter.
(*LLL* 5.2.44), p. 298
45. And Marian's nose looks red and raw;
(*LLL* 5.2.908), p. 307
46. Of pallid pearls and rubies red as blood,
(*Lov.* 198), p. 772
47. To praise the clear unmatched red and white
(*Luc.* 11), p. 239
48. Then virtue claims from beauty beauty's red,
(*Luc.* 59), p. 239
49. When shame assailed, the red should fence the white.
(*Luc.* 63), p. 239
50. Argued by beauty's red and virtue's white.
(*Luc.* 65) p. 239
51. First red as roses that on lawn we lay,
(*Luc.* 258), p. 241
52. And the red rose blush at her own disgrace,
(*Luc.* 479), p. 243
53. That two red fires in both their faces blazed.
(*Luc.* 1353), p. 251
54. The red blood reeked to show the painter's strife,
(*Luc.* 1377), p. 251
55. Here one being thronged bears back, all boll'n and red;
(*Luc.* 1417), p. 251
56. To Simois' reedy banks the red blood ran,
(*Luc.* 1437), p. 251
57. Cheeks neither red nor pale, but mingled so
(*Luc.* 1510), p. 252
58. That blushing red no guilty instance gave,
(*Luc.* 1511), p. 252
59. Her eyes, though sod in tears, looked red and raw,
(*Luc.* 1592), p.253
60. Some of her blood still pure and red remained,
(*Luc.* 1742), p. 254
61. And blood untainted still doth red abide,
(*Luc.* 1749), p. 254
62. Making the green one red.
(*Mac.* 2. 2. 61), p. 983
63. thine eyes so red. Thou must be patient. I am fain to
(*MM* 4. 3. 148), p. 809
64. Of colour like red rose on triumphant brier;
(*MND* 3.1.88), p. 320
65. Even till the eastern gate, all fiery red,
(*MND* 3.3.392), p. 325
66. weapons in your hand and kill me a red-hipped humble-

67. To prove whose blood is reddest, his or mine. (MND 4.1.11), p. 326
68. bloods than there is between red wine and Rhenish. (Merch. 2.1.7), p. 431
69. By this hat, then, he in the red face had it. For (Merch. 3.1.37), p. 437
70. cat-a-mountain looks, your red-lattice phrases, and (MWW 1.1.155), p. 486
71. For flesh and blood, sir, white and red, you shall (MWW 2.2.27), p. 491
72. But his red colour hath forsook his cheeks. (Per. Sc. 19. 41), p. 1058
73. Were red-hot steel, to sear me to the brains. (RIII 2.1.86), p. 196
74. Their lips were four red roses on a stalk, (RIII 4.1.60), p. 208
75. We will unite the white rose and the red. (RIII 4.3.12), p. 210
76. not see a red herring at a Harry groat, butter at eleven (RIII 5.8.19), p. 220
77. kersey boot-hose on the other, gartered with a red and (Sir. Add. II.D.1-2), p. 787
78. Such war of white and red within her cheeks? (Shrew 3.2.65), p. 40
79. A third, nor red nor white, had stol'n of both, (Shrew 4.6.31), p. 48
80. Coral is far more red than her lips' red. (Somm. 99.10), p. 763
81. I have seen roses damasked, red and white, (Somm. 130.2), p. 767
82. Is I know how to curse. The red plague rid you (Somm. 130.5), p. 767
83. I told you, sir, they were red-hot with drinking; (Temp. 1.2.366), p. 1173
84. Yet do thy cheeks look red as Titan's face (Temp. 4.1.171), p. 1184
85. 'Tis beauty truly blent, whose red and white (Tit. 2. 4. 31), p. 137
86. *item*, two lips, indifferent red; *item*, two grey eyes, with (TN 1.5.228), p. 697
87. Pure red and white—for yet no beard has blessed him— (TN 1.5.236), p. 697
88. His red lips, after fights, are fit for ladies. (TNK 4.2.108), p. 1249
- (TNK 4.2.112), p. 1249

89. Thou canst strike, canst thou? A red murrain o' thy
(*Troil.* 2.1.19), p. 724
90. In characters as red as Mars his heart
(*Troil.* 5.2.167), p. 744
91. More white and red than doves or roses are—
(*Ven.* 10), p. 225
92. Making them red, and pale, with fresh variety;
(*Ven.* 21), p. 225
93. She red and hot as coals of glowing fire;
(*Ven.* 35), p. 225
94. He red for shame, but frosty in desire.
(*Ven.* 36), p. 225
95. Being red, she loves him best; and being white,
(*Ven.* 77), p. 225
96. Scorning his churlish drum and ensign red,
(*Ven.* 107), p. 226
97. Leading him prisoner in a red-rose chain.
(*Ven.* 110), p. 226
98. Though mine be not so fair, yet are they red—
(*Ven.* 116), p. 226
99. Red cheeks and fiery eyes blaze forth her wrong.
(*Ven.* 219), p. 227
100. How white and red each other did destroy!
(*Ven.* 346), p. 228
101. Like a red morn that ever yet betokened
(*Ven.* 453), p. 229
102. Claps her pale cheek till clapping makes it red,
(*Ven.* 468), p. 229
103. Whose frothy mouth, bepainted all with red,
(*Ven.* 901), p. 233
104. Heavy heart's lead, melt at mine eyes' red fire!
(*Ven.* 1073), p. 234
105. And never to my red-looked anger be
(*WT* 2.2.37), p. 1110
106. For the red blood reigns in the winter's pale.
(*WT* 4.3.4), p. 1116
107. And let's be red with mirth.
(*WT* 4.4.54), p. 1118

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APPENDIX D (GREEN)

1. block. An oak but with one green leaf on it would have
(*Ado* 2.1.225), p. 548
2. When I was green in judgement, cold in blood,
(*Ant*.1.5.73), p. 1008
3. With the green-sickness.
(*Ant*. 3. 2. 6), p. 1016
4. Quartered the world, and e'er green Neptune's back
(*Ant*. 4.15.58), p. 1029
5. Under the greenwood tree
(*AYL* 2.5.1), p. 636
6. Hey-ho, sing hey-ho, unto the green holly.
(*AYL* 2.7.181), p. 638
7. and, like green timber, warp, warp.
(*AYL* 3.3. 80), p. 642
8. A green and gilded snake had wreathed itself,
(*AYL* 4.3.109), p. 647
9. That o'er the green cornfield did pass
(*AYL* 5.3.17), p. 650
10. The memory be green, and that it us befitted
(*Ham*.1.2.2), p. 656
11. Affection, pooh! You speak like a green girl
(*Ham*.1.3.101), p. 660
12. For good Polonius' death; and we have done but greenly
(*Ham*. 4.5.81), p. 679
13. knaves in Kendal green came at my back and let drive
(*IHIV* 2.5.226), p. 465
14. in Kendal green when it was so dark thou couldst not
(*IHIV* 2.5.236), p. 465
15. thee they were ill for a green wound? And didst thou
(*2HIV* 2.1.100), p. 517
16. 'Peter Bullcalf o' th' green'.
(*2HIV* 3.2.169), p. 525
17. right. I remember at Mile-End Green, when I lay at
(*2HIV* 3.2.276), p. 526
18. male green-sickness; and then when they marry, they
(*2HIV* 4.2.90), p. 531
19. Thou art not firm enough, since griefs are green,
(*2HIV* 4.3.332), p. 534
20. his nose was as sharp as a pen, and a babbled of green
(*HV* 2.3.16), p. 576
21. Between the promise of his greener days

22. Bite, I pray you. It is good for your green wound and
(*HV* 2.4.136), p. 577
23. The freckled cowslip, burnet, and green clover—
(*HV* 5.1.40), p. 593
24. off. But before God, Kate, I cannot look greenly, nor
(*HV* 5.2.49), p. 594
25. For, being green, there is great hope of help.
(*HV* 5.2.143), p. 595
26. Being at Greenwich,
(*2HVI* 3.1.287), p. 72
27. In warlike march these greens before your town,
(*HVIII* 1.2.189), p. 1199
28. That yon green boy shall have no sun to ripe
(*KJ* 2.1.242), p. 404
29. How green you are, and fresh in this old world!
(*KJ* 2.1.473), p. 406
30. dog, drinks the green mantle of the standing pool; who
(*KJ* 3.4.145), p. 413
31. The spring is near when green geese are a-breeding.
(*KL* 3.4.125), p. 961
32. Of the sea-water green, sir.
(*LLL* 1.1.97), p. 282
33. Green indeed is the colour of lovers, but to have
(*LLL* 1.2.80), p. 284
34. It was so, sir, for she had a green wit.
(*LLL* 1.2.83) p. 284
35. A green goose a goddess, pure, pure idolatry.
(*LLL* 1.2.86), p. 284
36. On the green coverlet, whose perfect white
(*LLL* 4.3.72), p. 293
37. And wakes it now to look so green and pale
(*Luc.* 394), p. 242
38. Making the green one red.
(*Mac.* 1.7.37), p. 981
39. And shudd'ring fear, and green-eyed jealousy.
(*Mac.* 2.2.61), p. 983
40. When wheat is green, when hawthorn buds appear.
(*Merch.* 3.2.110), p. 439
41. To dew her orbs upon the green.
(*MND* 1.1.185), p. 314
42. And now they never meet in grove, or green,
(*MND* 2.1.9), p. 316
43. The ploughman lost his sweat, and the green corn
(*MND* 2.1.28), p. 316
(*MND* 2.1.94), p. 317

44. And the quaint mazes in the wanton green
(*MND* 2.1.99), p. 317
45. place for our rehearsal. This green plot shall be our
(*MND* 3.1.3), p. 320
46. With purple grapes, green figs, and mulberries;
(*MND* 3.1.159), p. 321
47. Turns into yellow gold his salt green streams.
(*MND* 3.2.394), p. 325
48. His eyes were green as leeks.
(*MND* 5.1.330), p. 331
49. green-a box. Do intend vat I speak? A green-a box.
(*MWW* 1.4.43), p. 488
50. hundred and fifty psalms to the tune of 'Greenleeves'.
(*MWW* 2.1.60), p. 490
51. Like urchins, oafs, and fairies, green and white,
(*MWW* 4.4.49), p. 503
52. That quaint in green she shall be loose enrobed,
(*MWW* 4.6.40), p. 505
53. Master Doctor, my daughter is in green.
(*MWW* 5.3.1), p. 505
54. petatoes, let it thunder to the tune of 'Greenleeves',
(*MWW* 5.5.18), p. 506
55. Fairies black, grey, green, and white,
(*MWW* 5.5.36), p. 506
56. Th' expressure that it bears, green let it be,
(*MWW* 5.5.66), p. 506
57. and green minds look after. A pestilent complete knave,
(*Oth.* 2.1.247), p. 829
58. It is the green-eyed monster which doth mock
(*Oth.* 3.3.170), p. 836
59. Sing all a green willow.
(*Oth.* 4.3.39), p. 847
60. 'Sing all a green willow must be my garland.
(*Oth.* 4.3.49), p. 847
61. A withered branch that's only green at top.
(*Per. Sc.* 6.47), p. 1048
62. Now, the pox upon her green-sickness for me.
(*Per. Sc.* 19.22), p. 1058
63. So, Green, thou art the midwife to my woe,
(*RH* 2.2.62), p. 378
64. With young Adonis, lovely, fresh, and green,
(*Poe.* 4.2.), p. 780
65. And stood stark naked on the brook's green brim.
(*Poe.* 6.10), p. 780
66. Like a green plum that hangs upon a tree

67. Green plants bring not forth their dye. (Poe. 10.5), p. 780
68. Bushy and Green, I will not vex your souls, (Poe. 17.26), p. 781
69. What is become of Bushy, where is Green, (RII 3.1.2), p. 381
70. Is Bushy, Green, and the Earl of Wiltshire dead? (RII 3.2.119), p. 382
71. The fresh green lap of fair King Richard's land, (RII 3.2.137), p. 382
72. I mean the Earl of Wiltshire, Bushy, Green. (RII 3.3.46), p. 384
73. That strew the green lap of the new-come spring? (RII 3.4.54), p. 386
74. By how much the estate is green and yet ungoverned. (RII 5.2.47), p. 391
75. Yet since it is but green, it should be put (RIII [after 2.2.110] 2.2.5), p. 221
76. Her vestal livery is but sick and green, (RIII [after 2.2.110] 2.2.13), p. 221
77. Out, you green-sickness carrion! Out, you baggage (Rom. 2.1.50), p. 345
78. Hath not so green, so quick, so fair an eye (Rom. 3.5.156), p. 357
79. Where bloody Tybalt, yet but green in earth, (Rom. 3.5.220), p. 358
80. Green earthen pots, bladders, and musty seeds, (Rom. 4.3.41), p. 360
81. You may be jogging whiles your boots are green. (Rom. 5.1.46), p. 362
82. That everything I look on seemeth green. (Shrew 3.3.83), p. 42
83. And summer's green all girded up in sheaves (Shrew 4.6.48), p. 48
84. Kissing with golden face the meadows green, (Sonn. 12.7), p. 752
85. And they shall live, and he in them still green. (Sonn. 33.3), p. 755
86. Making no summer of another's green, (Sonn. 63.14), p. 758
87. Since first I saw you fresh, which yet are green. (Sonn. 68.11), p. 759
88. How lush and lusty the grass looks! How green! (Sonn. 104.8), p. 764
- (Temp. 2.1.57-58), p. 1175

89. With an eye of green in't. (Temp. 2.1.60), p. 1175
90. Summoned me hither to this short-grassed green? (Temp. 4.1.83), p.1184
91. Leave your crisp channels, and on this green land (Temp. 4.1.130), p. 1184
92. By moonshine do the green sour ringlets make (Temp. 5.1.37), p. 1186
93. And 'twixt the green sea and the azured vault (Temp. 5.1.43), p.1186
94. Convert o' th' instant, green virginity! (Tim. 4.1.7), p. 898
95. The fields are fragrant and the woods are green. (Tit. 2.2.2), p. 133
96. The green leaves quiver with the cooling wind (Tit. 2.3.14), p. 133
97. And with a green and yellow melancholy (TN 2.4.113), p.701
98. better lads ne'er danced under green tree; and ye know (TNK 2.3.41), p. 1236
99. For I'll cut my green coat, a foot above my knee, (TNK 3.4.19), p. 1240
100. Sing to her such green songs of love as she says (TNK 4.3.78), p. 1250
101. That with thy power hast turned green Neptune into purple; (TNK 5.1.49), p. 1250
102. With that thy rare green eye, which never yet (TNK 5.3.8), p. 1251
103. An't had been a green hair I should have (Troil. 1.2.148), p. 719
104. As green as Ajax', and your brain so tempered, (Troil. 2.3.249), p. 729
105. immaterial skein of sleeve-silk, thou green sarsanet flap (Troil. 5.1.28), p. 742
106. Or like a fairy, trip upon the green; (Ven. 146), p. 226
107. The mellow plum doth fall, the green sticks fast, (Ven. 527), p. 229
108. The text is old, the orator too green. (Ven. 806), p. 232
109. Green-dropping sap, which she compares to tears. (Ven. 1176), p. 235
110. In my green velvet coat; my dagger muzzled, (WT 1.2.158), p. 1105
111. Fancies too weak for boys, too green and idle

112. Became a bull, and bellowed; the green Neptune

(*WT* 3.2.180), p. 1114

113. Ran on the greensward. Nothing she does or seems

(*WT* 4.4.28), p. 1118

(*WT* 4.4.157), p. 1119

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APPENDIX E (YELLOW)

1. This yellow Giacomo in an hour—was't not?—
(*Cym.* 2.5.14), p. 1144
2. hand, a yellow cheek, a white beard, a decreasing leg,
(*2HIV* 1.2.182), p. 514
3. In a long motley coat guarded with yellow,
(*HVIII Pro.* 16), p. 1195
4. And cuckoo-buds of yellow hue
(*LLL* 5.2.881), p. 307
5. is fall'n into the sere, the yellow leaf,
(*Mac.* 5.3.25), p. 997
6. beard or your French-crown-colour beard, your perfect yellow.
(*MND* 1.2.88-89), p. 316
7. And sat with me on Neptune's yellow sands,
(*MND* 2.1.126), p. 317
8. Turns into yellow gold his salt green streams.
(*MND* 3.2.394), p. 325
9. These yellow cowslip cheeks
(*MND* 5.1.327), p. 331
10. deal with poison; I will possess him with yellowness;
(*MWW* 1.3.93), p. 488
11. a little yellow beard, a Cain-coloured beard.
(*MWW* 1.4.21), p. 488
12. To strew thy grave with flow'rs. The yellows, blues,
(*Per. Sc.* 15.66), p. 1055
13. With reeky shanks and yellow chapless skulls;
(*Rom.* 4.1.83), p. 359
14. windgalls, sped with spavins, rayed with the yellows,
(*Shrew* 3.2.53), p. 40
15. So should my papers, yellowed with their age,
(*Sonn.* 17.9), p. 753
16. When yellow leaves, or none, or few, do hang
(*Sonn.* 73.2), p. 760
17. Three beauteous springs to yellow autumn turned.
(*Sonn.* 104.5), p. 764
18. Come unto these yellow sands,
(*Temp.* 1.2.377), p. 1173
19. Her hair is auburn, mine is perfect yellow.
(*TGV* 4.4.186), p. 21
20. Gold? Yellow, glittering, precious gold?
(*Tim.* 4.3.26), p. 899
21. This yellow slave

22. Let us sit down and mark their yellowing noise,
(*Tim.* 4.3.34), p. 899
23. And with a green and yellow melancholy
(*Tit.* 2.3.20), p. 133
24. Remember who commended thy yellow stockings, and
(*TN* 2.4.113), p. 701
25. my yellow stockings of late, she did praise my leg,
(*TN* 2.5.148), p. 702
26. I will be strange, stout, in yellow stockings, and cross
(*TN* 2.5.161), p. 702
27. in yellow stockings, and 'tis a colour she abhors, and
(*TN* 2.5.165), p. 702
28. such impossible passages of grossness. He's in yellow
(*TN* 2.5.193), p. 703
29. Not black in my mind, though yellow in my
(*TN* 3.2.68), p. 705
30. 'Remember who commended thy yellow
(*TN* 3.4.24), p. 706
31. 'Thy yellow stockings'?
(*TN* 3.4.45-46), p. 706
32. To put on yellow stockings, and to frown
(*TN* 3.4.47), p. 706
33. And I'll clip my yellow locks, an inch below mine eye,
(*TN* 5.1.335), p. 714
34. He shows no such soft temper. His head's yellow,
(*TNK* 3.4.20), p. 1240
35. No yellow in't, lest she suspect, as he does,
(*TNK* 4.2.104), p. 1249
- (*WT* 2.3.107), p. 1111

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APPENDIX F (BLUE)

- | | |
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| 1. round underborne with a bluish tinsel. But for a fine, | <i>(Ado 3.4.20)</i> , p. 555 |
| 2. My bluest veins to kiss—a hand that kings | <i>(Ant. 2.5.29)</i> , p. 1012 |
| 3. A forkèd mountain, or blue promontory | <i>(Ant. 4.15.5)</i> , p. 1028 |
| 4. A lean cheek, which you have not; a blue eye | <i>(AYL 3.2.361)</i> , p. 641 |
| 5. With blue of heaven's own tinct. But my design— | <i>(Cym. 2.2.23)</i> , p. 1140 |
| 6. They'll suck our breath or pinch us black and blue. | <i>(Err. 2.2.195)</i> , p.264 |
| 7. Of blue Olympus. | <i>(Ham. 5.1.249)</i> , p. 684 |
| 8. and one Mordake, and a thousand blue-caps more. | <i>(IHIV 2.5.360)</i> , p. 466 |
| 9. you bluebottle rogue, you filthy famished correctioner! | <i>(2HIV 5.4.20)</i> , p. 538 |
| 10. Blue coats to tawny coats!—Priest, beware your beard. | <i>(IHVI 1.4.46)</i> , p. 158 |
| 11. And when the cross blue lightning seemed to open | <i>(JC 1.3.50)</i> , p. 605 |
| 12. When daisies pied and violets blue, | <i>(LLL 5.2.879)</i> , p.307 |
| 13. Her breasts like ivory globes circled with blue, | <i>(Luc. 407)</i> , p. 242 |
| 14. Whose ranks of blue veins as his hand did scale | <i>(Luc. 440)</i> , p. 242 |
| 15. Her blue blood changed to black in every vein, | <i>(Luc. 1454)</i> , p. 252 |
| 16. Blue circles streamed, like rainbows in the sky. | <i>(Luc. 1587)</i> , p. 253 |
| 17. good heart, is beaten black and blue, that you cannot | <i>(MWW 4.5.105)</i> , p. 504 |
| 18. What tellest thou me of black and blue? I was | <i>(MWW 4.5.107)</i> , p. 504 |
| 19. There pinch the maids as blue as bilberry. | <i>(MWW 5.5.44)</i> , p. 506 |
| 20. In em'rald tufts, flowers purple, blue, and white, | <i>(MWW 5.5.69)</i> , p. 506 |
| 21. Even till we make the main and th' aerial blue | <i>(Oth. 2.1.40)</i> , p. 827 |

22. To strew thy grave with flow'rs. The yellows, blues,
(*Per. Sc.* 15.66), p. 1055
23. The lights burn blue. It is now dead midnight.
(*RIII* 5.5.134), p. 218
24. blue list; an old hat, and the humour of forty fancies
(*Shrew* 3.2.66), p. 40
25. sleekly combed, their blue coats brushed, and their
(*Shrew* 4.1.81), p. 43
26. This blue-eyed hag was hither brought with child,
(*Temp.* 1.2.270), p. 1172
27. And with each end of thy blue bow dost crown
(*Temp.* 4.1.80), p. 1184
28. Engenders the black toad and adder blue,
(*Tim.* 4.3.182), p. 901
29. we will fool him black and blue, shall we not, Sir
(*TN* 2.5.9), p. 701
30. With hand armipotent from forth blue clouds
(*TNK* 5.1.53), p. 1250
31. His crest, that prouder than blue Iris bends.
(*Troil.* 1.3.373), p. 724
32. These blue-veined violets whereon we lean
(*Ven.* 125), p. 226
33. Her two blue windows faintly she upheaveth,
(*Ven.* 482), p. 229
34. Blue, my lord.
(*WT* 2.1.14), p. 1108
35. That has been blue, but not her eyebrows.
(*WT* 2.1.16), p. 1108

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APPENDIX G

G.1 (BROWN)

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|--|----------------------------------|
| 1. praise, too brown for a fair praise, and too little for a | (<i>Ado</i> 1.1.164), p. 544 |
| 2. hair were a thought browner. And your gown's a most | (<i>Ado</i> 3.4.13), p. 555 |
| 3. Brown, madam; and her forehead | (<i>Ant.</i> 3.3.33), p. 1017 |
| 4. Reprove the brown for rashness, and they them | (<i>Ant.</i> 3.11.14), p. 1021 |
| 5. Do something mingle with our younger brown , yet ha' we | (<i>Ant.</i> 4.9.20), p. 1027 |
| 6. Something browner than Judas's. Marry, his kisses | (<i>AYL</i> 3.4.7), p. 643 |
| 7. And browner than her brother.' Are not you | (<i>AYL</i> 4.3.89), p. 647 |
| 8. our heads are some brown, some black, some abram, | (<i>Cor.</i> 2.3.19), p. 1079 |
| 9. Why, then, your brown bastard is your | (<i>IHV</i> 2.5.72), p. 463 |
| 10. brown bill; and many a time, when I have been dry, | (<i>2HVI</i> 4.9.12), p. 84 |
| 11. Worse than the sacring-bell when the brown wench | (<i>HVIII</i> 3.2.296), p. 1213 |
| 12. 'His browny locks did hang in crookèd curls, | (<i>Lov.</i> 85), p. 771 |
| 13. shall have all the world drink brown and white bastard. | (<i>MM</i> 3.1.273), p. 803 |
| 14. beggar, though she smelt brown bread and garlic. Say | (<i>MM</i> 3.1.442), p. 805 |
| 15. a commodity of brown paper and old ginger, nine score | (<i>MM</i> 4.3.5), p. 808 |
| 16. Mistress Anne Page? She has brown hair, and | (<i>MWW</i> 1.1.43), p. 485 |
| 17. Is straight and slender, and as brown in hue | (<i>Shrew</i> 2.1.249), p. 37 |
| 18. of brown thread. I said a gown. | (<i>Shrew</i> 4.3.135), p. 46 |
| 19. A pretty brown wench 'tis. There was a time | (<i>TNK</i> 3.3.39), p. 1240 |
| 20. Has this brown manly face? O, love, this only | (<i>TNK</i> 4.2.42), p. 1248 |
| 21. Nearer a brown than black, stern and yet noble, | |

22. swore th' other day that Troilus for a brown favour, for (TNK 4.2.79), p. 1248
23. so 'tis, I must confess—not brown neither— (Troil. 1.2.89), p. 719
24. No, but brown. (Troil. 1.2.90), p. 719
25. Faith, to say truth, brown and not brown . (Troil. 1.2.91), p. 719
- (Troil. 1.2.92), p. 719

G.2 (TAWNY)

1. Upon a tawny front. His captain's heart,
(*Ant.* 1.1.6), p. 1003
2. Tawny-finned fishes. My bended hook shall pierce
(*Ant.* 2.5.12), p. 1012
3. We shall your tawny ground with your red blood
(*HV* 3.6.161), p. 582
4. Blue coats to tawny coats!—Priest, beware your beard.
(*IHVI* 1.4.46), p. 158
5. From tawny Spain lost in the world's debate.
(*LLL* 1.1.171), p. 282
6. Thy love? Out, tawny Tartar, out;
(*MND* 3.2.264), p. 324
7. The ground indeed is tawny.
(*Temp.* 2.1.59), p. 1175
8. 'Peace, tawny slave, half me and half thy dam!
(*Tit.* 5.1.27), p. 146

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THE END