THE PSYCHOLOGICAL IMPACT OF COLOR USAGE IN SELECTED PASSAGES OF TENNYSON'S POETRY

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by
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Director of Monographs

Master's committee: Chairman

(date)
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Nature of the Monograph</td>
<td>1</td>
</tr>
<tr>
<td>General Statements on the Nature of the Monograph</td>
<td>1</td>
</tr>
<tr>
<td>Purposes and Procedures of the Monograph</td>
<td>8</td>
</tr>
<tr>
<td>Previous Work Done in the Field</td>
<td>15</td>
</tr>
<tr>
<td>Introduction to Chapter Two</td>
<td>18</td>
</tr>
<tr>
<td>2. Nature of the Lüscher Color Test and Specific Problems Encountered in Adapting the Lüscher Color Test to Work with Poetry</td>
<td>19</td>
</tr>
<tr>
<td>3. The Application of the Lüscher Color Test to Selected Passages of Tennyson's &quot;Gareth and Lynette&quot;</td>
<td>37</td>
</tr>
<tr>
<td>4. The Application of the Lüscher Color Test to Selected Passages of Tennyson's &quot;Lancelot and Elaine&quot;</td>
<td>59</td>
</tr>
<tr>
<td>5. Conclusion: The Effectiveness of the Luscher Color Test as a Method of Elucidation</td>
<td>82</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>87</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>101</td>
</tr>
</tbody>
</table>
Chapter I

Nature of the Monograph, Purposes and Procedure, Previous Work Done in the Field.

1. General Statements on the Nature of the Monograph

This monograph represents an attempt to integrate two fields, psychology and literature. The Lüscher Color Test, recently translated from the German, uses color preference as a personality index and presents itself as an interesting challenge to the student of literature. The theories of the relationship between colors and man contained in the Lüscher Color Test seem to open up new possibilities for dealing with color in literature as an index to the personality of the literary characters. That color could be a significant indicator of information in a poem does not seem preposterous in light of the historical uses to which color has been put.

Through the centuries man has considered color to be of importance to man. He has used color to paint his buildings, to draw pictures on cave walls and on canvas, to cure diseases, to diagnose diseases, to represent virtues and vices, planets, elements, and innumerable other things. The Cave men of the Stone Age in Southern France painted the walls of their caves.
in reds, yellows, blacks and browns.\footnote{Arthur G. Abbott, *The Color of Life* (New York and London: McGraw-Hill Book Company, Inc., 1947), p. 205.} As far back as 1500 B.C. in ancient Egypt, red and white cakes were prescribed for constipation.\footnote{Faber Birren, *Color Psychology and Color Therapy* (New York: McGraw-Hill Book Company, Inc., 1950), p. 15.} Avicenna, an Arabian whose dates are put at 980-1037 A.D., believed that temperament could be determined by the color of a person's hair.\footnote{Ibid., p. 23.} In Germany in the Middle Ages, yellow was thought to cure jaundice because jaundice was yellow.\footnote{Ibid., p. 36.} In the liturgy of the Catholic Church, green represents the hope of eternal life.\footnote{Ibid., p. 172.} These simple examples of color usage are only a sampling of the many uses to which color has been put in the past and into the present. In the Twentieth Century, man still attempts to make color work for him in medicine, religion, poetry, and psychology.

Through a test which he devised in 1947 and which was accepted in America in 1969, Dr. Max Lüscher also attempts to utilize color in relationship to man. Working with 36,892 human subjects between the ages of twenty and thirty, Dr. Lüscher devised a test which uses color preference as its method in "highlighting significant aspects of the personality, and in drawing attention to areas of psychological and physiological stress where they..."
exist."\textsuperscript{6} This Lüscher Color Test has been used effectively by physicians as an aid to diagnosis of stress ailments, such as cardiac malfunction, cerebral attack, or disorders of the gastrointestinal track.\textsuperscript{7} It has been used effectively by psychologists to discover the nature of a person's psychic make-up and pinpoint the origin of stress.\textsuperscript{8} In general, the test has professional support.

The individual taking the Lüscher Color Test needs only to pick from eight differently colored cards the colors he prefers in descending order; that is, the individual picks from eight differently colored cards the one he has the most sympathy with, the next most sympathy with, and so on until he reaches the eighth color, or the one with which he has the least sympathy. Admittedly, because at first the test seems to be a simple matter of choice, the test seems to recall Avicenna with his hair color insights to temperament. This simple selection could reveal if a person is psychotic or heading for a heart attack! However, the Lüscher Color Test is based on elaborate theory.

Lüscher contends that each of eight different colors, blue, green, red, yellow, violet, brown, black, and grey, carry physiological, psychological, and


\textsuperscript{7}Ibid.

\textsuperscript{8}Ibid., p. 18.
symbolical attributes which each man associates with that color and no other. For instance, according to Lüscher, blue would carry the attributes of calmness, tranquility, depth of feeling, and loyalty. These attributes would be confined to the color blue alone. Red, green, and the other colors would also have specific attributes which are associated with them alone, and these attributes will be discussed in Chapter II. Lüscher contends that these attributes are not only stable for each color but also universal. That is, every man associates the same attributes with the above colors. Thus, according to Lüscher's theory, blue would represent tranquility and calmness to the Iranian, the Chinese, the Russian, and the American. Lüscher calls these attributes the "structure" of the color.

The choice of color preference is made by the individual taking the Lüscher Test and the eight colors, and their "structures" are put in juxtaposition with each other. According to Lüscher, the order in which they are put determines the nature of the individual's psychological make-up. With the "structures" stable and universal, a subject's color choice of red before blue indicates that the blue "structure," calmness, is being subordinated to the red "structure," vitality. In other words, as the person makes his eight choices, he exposes to the administrator of the test his sympathy for certain qualities, that is, the eight color "structures," or the attributes carried by the eight colors.
In the Lüscher Color Test each of the eight possible positions in which a color may be placed has a designated significance. The position in which an individual places the color determines its "function." Each position of the test has a designated "function" which a color takes on as it is placed in that position. For instance, the first position of the test, the one in which the person places the color with which he has the most sympathy, is considered by Lüscher to be an indication of the subject's "modus operandi," the method by which he obtains his objectives. Thus if the color blue were placed in the first position, the person choosing the color would designate its "structure," calmness, as his "modus operandi." The "functions" are discussed at length in Chapter II. At this time it is enough to say that the eight different positions demand a complicated system of interpretation. Plainly, however, the Lüscher Color Test takes more into consideration than the color of a person's hair. The Lüscher Test is based on solid research involving an impressive 36,892 human participants, and, most significant, has been used effectively through the last twenty years.

The Lüscher Color Test is no longer used only in strictly clinical, psychological or physiological situations. The test is used by marriage counselors,

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9 Lüscher, op. cit., p. 21.
vocational guidance counselors, and personnel procurers in industry, also recently:

One of the largest correspondence schools in Europe has found a novel use for the Quick Test—all applicants for courses are tested and the results used to help in advising which courses and occupations the tests suggest would be best to take up. 10

The writer of this monograph is going to make the ambitious attempt to apply the Lüscher Color Test to literature. The writer has found no indication that the Lüscher Color Test has been applied to anything other than human subjects. Obviously, there will be problems in the transition from human subjects to written words. These problems are discussed in Chapter II of the body of the monograph.

In choosing a suitable written "subject," it seemed advisable to apply the color test to poetry, poetry being an area in which color would be expected to occur frequently. A large number of poets have relied to no small degree on the use of color and color symbolism. In his book, The Colour-Sense in Literature, Havelock Ellis discusses the frequency of color usage in major poets from Biblical writers through Homer and Shakespeare to Tennyson and Keats. Of Tennyson he says:

It is clear that he possessed a keen delight in colour, together with marked colour-preferences, and he elaborates his effects with singular boldness, and more deliberate skill than had been

10Lüscher, op. cit., p. 19.
Few critics have dealt directly with the significance of Tennyson's usage of color, although many have noted that his poetry is picturesque and sensuous, such as Oliver Elton in "Tennyson: An Inaugural Lecture" published in Modern Studies in 1907, Jean Pauline Smith in The Aesthetic Nature of Tennyson published in 1920, and H. M. McLuhan in "Tennyson and Picturesque Poetry" published in 1960 in Critical Essays on the Poetry of Tennyson edited by John Killham. Each of these articles notes that Tennyson's poetry contains multiple color images. Tennyson's poetry, then, seemed a suitable subject for application of the Lüscher Color Test. For this purpose, two of his longer poems were selected, "Lancelot and Elaine" and "Gareth and Lynette," because these two poems are narrative poems and contain human characters as their titles suggest. The Lüscher Color Test in this monograph will be applied to human characters drawn by a poet's imagination rather than human beings present and able to take the test. Necessarily modifications of the test will have to be made and these modifications will be discussed in Chapter II.

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2. Purposes and Procedure of the Monograph

The purpose of this monograph is to determine whether or not the Lüscher Color Test with modification can be applied to poetry as a method of elucidation. The writer of this monograph will use Monroe Beardsley's definition of elucidation:

...to determine parts of the world of the work, such as characters and motives, that are not explicitly reported in it, given the events and states of affairs that are reported plus relevant empirical generalizations, that is, physical and psychological laws.\footnote{Monroe C. Beardsley, \textit{Aesthetics: Problems in the Philosophy of Criticism} (New York and Burlingame: Harcourt, Brace & World, Inc., 1958), p. 401.}

In this monograph the reported "world of the work" will be the settings, characters, and action of the poems "Gareth and Lynette" and "Lancelot and Elaine." The "physical and psychological laws" in this monograph will be those laws concerning the psychological and physiological reaction of man to color found in the Lüscher Color Test. The specific nature of "the parts of the world of the work, such as characters and motives, that are not specifically reported in it" will also be determined by the nature of the Lüscher Color Test and can be defined generally, at this time, as the motives or the psychological make-up of a character which causes him to perform certain acts. The ambiguity of this definition will be erased as the test is further discussed in Chapter II. The determining or elucidating of these unreported parts of
the world of the work will be the method or procedure of this monograph, that is, the application of the Lüscher Color Test to the poems. The purpose of this monograph is to determine whether or not the Lüscher Color Test can be used effectively as a method of elucidation.

The question arises, how does one determine the effectiveness of the elucidation gained through use of the Lüscher Color Test on Tennyson's poems? Monroe Beardsley claims:

\[\ldots\text{that an elucidation statement is, or is part of, a hypothesis that gains its acceptability from its capacity to account for the explicitly reported events.}^{13}\]

The effectiveness of the Lüscher Test as an elucidation method will be determined, then, by its ability to account for the explicitly reported events, or the reported action of the characters of the poems. Whether or not the elucidation gained by use of the Lüscher Color Test can be said to account for the explicitly reported events will be determined in two ways. First, in that physical and psychological laws are generalizations of causal inference known in simplified form or perhaps intuitive form by most men, the insights into the characters of Tennyson's poetry obtained by other critics without a systematized psychological approach will be used to check the insights or elucidation statements gained by this monograph. The Lüscher Color Test's accountability for events not explicitly stated will be measured, then,

\[13\text{Beardsley, op. cit., p. 243.}\]
by its conformity to other methods of accountability.

The literary criticism of Tennyson's poetry which will be used as a partial check of the elucidation statements of this monograph are Perception and Design in Tennyson's "Idylls of the King" by John Reed, The Meaning of the "Idylls of the King" by Conde Benoist Pallen, The Teaching of Tennyson by John Oates, and "The Lily Maid and the Scarlet Sleeve: White and Red in Tennyson's 'Idylls'" by Richard Adicks.

The works of John Reed and John Oates have been selected because they deal at length with the poems "Gareth and Lynette" and "Lancelot and Elaine." To some extent, they deal with the poems passage by passage as the application of the Luscher Color Test will deal with the poems passage by passage. The two have also been selected together to balance the dates of the criticism.

Tennyson was writing the "Idylls" throughout the years 1857-1885. The last of the "Idylls" was published in 1885. "Gareth and Lynette" was published in 1872. "Lancelot and Elaine" was published in 1859. John Oates' 


The work of Condé Benoist Pallen has been selected because Tennyson himself complimented Pallen on his insight into the meaning of the Idylls. In 1885, Condé B. Pallen published a magazine article entitled "The Meaning of the 'Idylls of the King'" to which Tennyson responded with a letter:

I thank you for your critique of the Idylls of the King. You see further into their meaning than most of my commentators have done.

Yours faithfully,

Tennyson18

In 1895 Pallen developed the original article into a series of short studies and in 1904 the work was further amplified and put into book form. The final 1904 book entitled The Meaning of the "Idylls of the King" will be used in this monograph.19

Richard Adicks' work, "The Lily Maid and the Scarlet Sleeve: Red and White in Tennyson's 'Idylls," has been selected because it deals specifically with colors used by Tennyson in "Lancelot and Elaine." The work also suggests that Tennyson maintains a consistent pattern of red and white throughout all the poems which

18Pallen, op. cit., p. 5.

19The book used is a 1965 Haskell House reprint of the 1904 book.
make up the "Idylls of the King." Adicks' work will be used primarily with "Lancelot and Elaine" but will also be referred to when images of red and white are combined in "Gareth and Lynette."

If the elucidation statements obtained through the application of the Lüscher Test conform to those made by the critics above, they will be considered effective. However, if the statements do not conform to the other critical statements, they will not be taken to be ineffective. Instead, as a second method of checking the application, the writer of the monograph will return to the poem and determine whether or not the words of the poem and action portrayed by the words of the poem will support the statements. In other words, when an elucidation statement obtained through the application of the Lüscher Test to Tennyson's poems goes beyond the statements made by other critics, it will be shown that the statement is or is not effective by showing that the words of the poem make the statement possible and that the statement clarifies the action of the poem. The statement concerning motive of the characters will be made and where the statement can be supported by the text, the elucidation will be considered valid; where the elucidation statement cannot be supported by the words of the poem, when the evidence for the statement is not present, the statement will be discarded.

If at all times the elucidations gained by the Lüscher Color Test are discarded, the modified Lüscher
Test will be considered an ineffective method of elucidation. Where only some of the elucidation statements are considered invalid, the Test will be considered effective with analytical reservations. Where all of the elucidation statements are considered valid, an application of a modified Lüscher Color Test will be considered an effective method of elucidation.

The application of the Lüscher Color Test to the selected poetry of Tennyson, or the elucidation of the poetry, will constitute an adaptation of the Lüscher Color Test. In order that this adaptation will be clear to the reader, Chapter II will contain a discussion of the nature of the Lüscher Color Test and the problems involved in adapting a personalized test to the created characters of a poem.

Chapter III and Chapter IV will constitute the actual application of the Lüscher Color Test. Chapter III will open with a summary of the narrative contained in "Gareth and Lynette." Then the Lüscher Color Test will be applied to specific characters in the text of the poem. After the application, the checks discussed above will be applied. A conclusion will consider the results of the application and decide whether the adaptation of the Test offers anything to the understanding of the explicit events of the world of the work and can be considered an effective method of elucidation. Chapter IV will constitute a similar application of the Lüscher Color Test to "Lancelot and Elaine."
Chapter V will contain a summary of the information obtained in Chapter III and IV and will make a final conclusion as to whether or not the Lüscher Color Test can be effectively applied to poetry as a method of elucidation as defined in the first paragraph of this section. In other words, does the Lüscher Color Test with modification account for the explicit events of the world of the work in Tennyson's poems?
3. Previous Work Done in the Field

As far as the writer of this monograph can ascertain, the Lüscher Color Test has never been applied to the written word, whether poetry, novel, or any other written matter. A psychological approach to literature is being spread through the exponents of the Psychological School of Criticism, such as Kenneth Burke's *The Philosophy of Literary Form - Studies in Symbolic Action* (1941) and *A Grammar of Motives* (1945). However, a consistent psychological approach to the role of color in poetry has not been attempted by any critic as far as this writer can discover. Careful study of the relevant research sources—Abstracts of Doctoral Dissertations, Abstracts of Master's Theses and Psychological Abstracts—and other sources—Social Science and Humanities Index to Periodical Literature, Philosopher's Index to Periodical Literature, Psychoanalysis, Psychology, and Literature: A Bibliography by Norman Kiell (1963), Encyclopedia of Educational Research and the National Register of Educational Researchers—indicates that no other study concerning itself with the psychological meaning carried by color in poetry has been undertaken.

Language Review of April, 1968, have discussed the amount of color in poetry and a poet's preference for certain colors, the evolution of color usage, and the elements of color usage in Sartre's novel, respectively. These authors are three examples of many authors who have described color usage in terms of the technical mastery of the poet and the probable symbolical meanings of the colors as a specific poet uses them. None of the articles concerning color and literature which the writer has reviewed has attempted a consistent psychological color test as a method of elucidation.

Few critics have discussed the color usage of Tennyson. Havelock Ellis, who is mentioned in Part One of this chapter also, discusses Tennyson's color briefly in terms of amount and mastery of usage. Leonard I. Pass in "Green as a Motif of Alfred Tennyson" published in Victorian Poetry, Vol. 3, pp. 139-41 [date not obtainable] indicates that Tennyson uses green frequently as a simple symbol of life. Richard Adicks, mentioned in part 2 of this chapter, in "The Lily Maid and the Scarlet Sleeve: White and Red in Tennyson's Idylls" published in The University Review (Kansas City, Mo.), Vol. 34, pp. 65-71, [date not obtainable] discusses Tennyson's usage of the colors red and white in "Lancelot and Elaine" and throughout the "Idylls of the King." He makes the observation that red and white interact in a predetermined way in the poem and represent Sense and Soul. Because Mr. Adicks' work
deals especially with "Lancelot and Elaine," his work will be used in Chapters III and IV. Other studies of Tennyson's color usage include, among others, Tennyson: The Growth of a Poet by J. H. Buckley, (the relevant pages are 182-184) and "The Use of Color in Tennyson" a master's essay presented to the faculty of Columbia University by Carol Jordon in 1916. The list of studies on Tennyson's color usage, however, is not long, and it is hoped that the study involved in this monograph will add to the overall understanding of Tennyson's color usage, as well as provide a new method of elucidation.
4. Introduction to Chapter Two

The basic intention of Chapter I has been to indicate the nature of the purpose of this monograph and the problems which the Lüscher Color Test will present in adaptation. We have seen that the purpose of this monograph is to discover if an adaptation of a psychological test using color preference as an indicator of personality can be applied to poetry as a method of elucidation as defined by Monroe Beardsley. The problems in adapting and checking this type of elucidation method have been suggested and will be discussed throughout Chapter II. Chapter II discusses at length the theories and procedures of the Lüscher Test as they are applied to human subjects and indicates the modifications which will be necessary for the application of the Test to a written "subject," in this case Tennyson's poems "Gareth and Lynette" and "Lancelot and Elaine."
Chapter II

Nature of the Lüscher Color Test and Specific Problems Encountered in Adapting the Lüscher Color Test to Work With Poetry

In Chapter I, the Lüscher Color Test was discussed in terms of "structure" and "function." "Structure" is defined as the physiological, psychological, and symbolical attributes associated by every man with a given color. In Table 1 the structures of the eight colors of the Lüscher Test are summarized and charted for easy viewing and reference. In order to understand the nature of the structures, it will be necessary to look at the thought processes through which they are derived. Lüscher does not clearly outline the thought processes behind the designation of the structures, but the origin and evolution of the attributes of the colors seem to move in this way:

Colors of nature → Colors of nature → Colors become representative of physiological and psychological needs of man on an instinctive level. Colors as representative of needs to be fulfilled come in their fulfilled states to be understood as prerequisites for other qualities which man respects and by association come to represent the respected qualities.
While this origin and evolution of the structures is relevant to every color, the color blue will be followed through the different stages so that the reader can understand the thought more fully. To understand the first three areas of the diagram above, Lüscher's discussion of blue and yellow is informative:

In the beginning man's life was dictated by two factors beyond his control: night and day, darkness and light. Night brought about an environment in which action had to cease, so man repaired to his cave, wrapped himself in his furs and went to sleep, or else he climbed a tree and made himself as comfortable as he could while awaiting the coming of dawn. Day brought an environment in which action was possible, so he set forth once more to replenish his store and forage or hunt for his food. Night brought passivity, quiescence and a general slowing down of metabolic and glandular activity; day brought with it the possibility of action, an increase in the metabolic rate and greater glandular secretion, thus providing him with both energy and incentive. The colors associated with these two environments are the dark-blue of the night sky and the bright yellow of daylight.¹

Thus the revolution of the sun forced man to one mode of activity or allowed him another. According to Lüscher, this forcing of man to be passive or allowing him to be active was in terms of light and dark, yellow and blue. The colors became associated with the physiological effects. In the case of blue, the physiological effects of night, calmness, passivity, reduced metabolic activity, became associated with blue, and, according to Lüscher, on an instinctive level, not a conscious one. Then as peace and calmness allow to man the opportunity to gratify certain

wishes, such as relationships between man, sexual activity and so on, the psychological state of contentment is an instinctive association by man with blue. Other qualities have become important to man: love, honor, truth, loyalty. Blue, or the psychological and physiological states of peace, calm, and contentment which man associates instinctively with blue are prerequisites for these qualities. In real life, absolute states of peace and quiet are rare, and contentment is rarely the abiding state of mind in man. These states, one of the quests of man, constitute some of his basic biological needs and, therefore, come to represent as fulfilled needs the condition necessary to other qualities. If man is calm and contented, he can be truthful and loyal. If he is not calm or contented, in his search for these physiological and psychological states, he can be ruthless and dishonest.

By further association, then, the fulfillment of the physiological and psychological states represented by the colors become associated with the qualities their states can allow: in the case of blue and calmness, they are truth, loyalty, and love. These associations of respected qualities with blue are not directly relatable to the physiological and psychological needs of a person. They do not constitute the basic qualities which man needs to survive. Man can exist without truth. These qualities of truth and loyalty are qualities which man admires. For this reason, they are designated by Lüscher as symbolic associations with the colors, as distinct from physiol-
ogical and psychological associations. While this
distinction may present some difficulties to those who
would feel that man can live without contentment, the
psychological school of thought is that he cannot. If
man is denied contentment, this denial, reacting on his
physiological condition, can cause death. However, the
writer of this monograph does not intend to prove the
truth-falsity of Lüscher's reasoning but intends to
illustrate his reasoning and to work with his conclusions.

This monograph will deal directly with the
conclusions drawn. The process will not be gone through
for all the colors. The structures or attributes of the
colors in Table 1 are marked according to the designation
given to them by Lüscher, whether physiological, psycholo-
gical or symbolical. For the reader who wishes to follow
the process for all the colors, it should be enough to
suggest that green, red, and yellow represent psychological
and physiological primaries. These are needs that man must
satisfy to exist. He derives them from the color of
living things: life-sustaining food, in the case of green;
the kinetic force to survive, in the case of red; and
illumination, in the case of yellow. Violet and brown
as mixtures of red and blue and yellow and red, respec-
tively, share the attributes and origins of their primary
colors, but the blending results in different structures.

The reader will notice that violet and brown are
accompanied in the Table with a quotation from Lüscher,
explaining how their structures are distinct from the
Table 1

The Color Structures of the Lüscher Color Test

<table>
<thead>
<tr>
<th>Color</th>
<th>Structure</th>
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<tbody>
<tr>
<td>Grey</td>
<td>Neutrality</td>
</tr>
<tr>
<td>pp. 52-54</td>
<td>A shield from outside stimulus **</td>
</tr>
<tr>
<td></td>
<td>Contains an element of concealment **</td>
</tr>
<tr>
<td>Blue</td>
<td>Calmness *</td>
</tr>
<tr>
<td>pp. 54-57</td>
<td>Contentment, contentment being peace plus</td>
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<tr>
<td></td>
<td>gratification **</td>
</tr>
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<td></td>
<td>Unification and sense of belonging **</td>
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<tr>
<td></td>
<td>Depth of feeling **</td>
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<td></td>
<td>Empathy ***</td>
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<td></td>
<td>Esthetic experience ***</td>
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<td></td>
<td>Meditative awareness ***</td>
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<td>Loyalty ***</td>
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<td></td>
<td>At-one-ness ***</td>
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<td></td>
<td>Truth ***</td>
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<td>Trust ***</td>
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<td>Love and Affection ***</td>
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<td>Dedication ***</td>
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<td>Timelessness ***</td>
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<tr>
<td>Green</td>
<td>&quot;Elastic tension&quot; *</td>
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<tr>
<td>pp. 58-60</td>
<td>The will in operation **</td>
</tr>
<tr>
<td></td>
<td>Perseverance **</td>
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<td></td>
<td>Tenacity **</td>
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<td>Firmness **</td>
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<td>Constancy **</td>
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<td>Resistance to change **</td>
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<td>Self-awareness **</td>
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<td>Self-esteem **</td>
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<td>Possession ***</td>
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<td>Pride ***</td>
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<td>Austerity ***</td>
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<td></td>
<td>Autocratic temperament ***</td>
</tr>
<tr>
<td></td>
<td>Superiority ***</td>
</tr>
</tbody>
</table>

* Physiological attributes

** Psychological attributes

*** Symbolical attributes
<table>
<thead>
<tr>
<th>Color</th>
<th>Structure</th>
</tr>
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<tbody>
<tr>
<td>Red</td>
<td>&quot;Force of Will&quot; *&lt;br&gt;Expansive creative impulse *&lt;br&gt;Vitality *&lt;br&gt;Aggression *&lt;br&gt;Desire **&lt;br&gt;Domination **&lt;br&gt;Sexuality **&lt;br&gt;Masculinity ***&lt;br&gt;Present time ***&lt;br&gt;Power ***</td>
</tr>
<tr>
<td>Yellow</td>
<td>Uninhibited expansiveness *&lt;br&gt;Spontaneity *&lt;br&gt;Variability *&lt;br&gt;Expectancy **&lt;br&gt;Exhilaration **&lt;br&gt;Release from burdens **&lt;br&gt;Originality ***&lt;br&gt;Happiness ***&lt;br&gt;Cheerful spirit ***</td>
</tr>
<tr>
<td>Violet</td>
<td>&quot;Violet attempts to unify the impulsive conquest of red and the gentle surrender of blue, becoming representative of identification. This identification is a sort of mystic union, a high degree of sensitive intimacy leading to complete fusion between subject and object, so that everything which is thought and desired must become reality.&quot;&lt;br&gt;Wish-fulfillment **&lt;br&gt;Personal glamour ***&lt;br&gt;&quot;Magical&quot; relationship ***</td>
</tr>
</tbody>
</table>

2 Lüscher, *op. cit.*., p. 65.

* Physiological attributes
** Psychological attributes
*** Symbolical attributes
Table 1 (continued)

<table>
<thead>
<tr>
<th>Color</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brown</td>
<td>&quot;The brown of the test is a darkened yellow-red. The impulsive vitality of red is reduced, dampened and rendered more peaceful through this darkening - it is 'broken-down' as the painter would put it. Brown has therefore forfeited the expansive creative impulse, the active vital force of red. Vitality is no longer actively effective, but passively receptive and sensory.&quot;³</td>
</tr>
<tr>
<td></td>
<td>Sensation as it applies to the bodily senses*</td>
</tr>
<tr>
<td></td>
<td>Familial security **</td>
</tr>
<tr>
<td></td>
<td>Hearth, home, 'roots' ***</td>
</tr>
<tr>
<td>Black</td>
<td>Negation of color</td>
</tr>
<tr>
<td></td>
<td>Renunciation **</td>
</tr>
<tr>
<td></td>
<td>The ultimate surrender **</td>
</tr>
<tr>
<td></td>
<td>Nothingness ***</td>
</tr>
<tr>
<td></td>
<td>Extinction ***</td>
</tr>
</tbody>
</table>

³Lüscher, op. cit., p. 68.

* Physiological attributes

** Psychological attributes

*** Symbolical attributes
structures of the primary colors. Black opposes the primary colors as a negation of color, a representative of death and non-existence. Grey, being "neither colored, nor dark, nor light, . . . is entirely free from any stimulus or psychological tendency." Grey represents neutrality and takes on significance only in the functional aspect of the Lüscher Color Test.

The structures in the Lüscher Color Test, or attributes of the colors, are considered to be instinctive and universal associations by all men with the colors concerned. Each man unconsciously recognizes in the colors a need or state of being of physiological or psychological importance to him and to all men alike. As he determines an attitude toward a given color on the conscious level, in the actual taking of the test, he is attesting to his relationship with that color's structure, whether it is good, bad, or indifferent to him. He is saying something on the conscious level about his unconscious state of affairs. When an individual determines his attitude toward a color, he also determines an attitude about his physiological and psychological preference for the states of being or needs represented by the colors because the two are intrinsically related; color and physiological/psychological associations made by man to color are not separable in the Lüscher Color Test.

4Lüscher, op. cit., p. 52.
In the Lüscher Color Test, a person indicates his attitude concerning a color by the position in which he places the color. The Lüscher Test is described as a simple matter of color preference. The individual taking the test picks from eight colored cards, blue, green, red, yellow, violet, brown, black, and grey, the color with which he has the most sympathy in decreasing order until the eighth color, or the one with which he has the least sympathy. He then has the colors in position. The position in which a color is placed by a person determines the attitude that person has about that color's structure. The attitude the person indicates toward the color's structure is the "function" of the color for that person, but the test allows a limited number of functions.

There are six functions which a color may assume as it is positioned. The first of these functions is the "modus operandi" or the method or means by which an individual obtains his objectives. This "modus operandi" function or "Behavior Dictated by Desired Objectives,"\(^5\) is the function the color structure in the first position assumes. The color in this first position is designated by the person taking the test as the color with which he has the most sympathy.

The color and its structure in the second position assume the function of showing the objective, the goal.

\(^5\)Lüscher, op. cit., p. 95.
for which the given individual is striving. According to Lüscher, the color structure of the color in the first position may assume both these functions in which case the "modus operandi" and the objective are the same thing. Usually, however, the method of obtaining the goal and the goal are distinguishable from each other.

The structures of the colors placed in the third and fourth positions together take on the function of showing the situation or "actual state of affairs" in which an individual considers himself to be, or the structures assume the function of indicating the "manner in which his circumstances require him to act." The function of the color structures in these positions is called the Existing Situation, or "Behavior Appropriate to the Existing Situation." Function.

The color structures in the fifth and sixth positions of the Lüscher Color Test assume the function of "indifference" and show that their special qualities are neither being rejected, nor are they especially appropriate to the existing state of affairs, but are being held in reserve, as it were, set aside in safekeeping and not currently in operation.9

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6Lüscher, op. cit., p. 21.
7Ibid., p. 22.
8Ibid., p. 95.
9Ibid., p. 22.
The function of the color structures in the fifth and sixth positions of the test is called the "Characteristics under Restraint, or Behavior Appropriate to the Existing Situation"\textsuperscript{10} function.

The color structures in the seventh and eighth positions of the test assume the function of showing a "need which is suppressed out of necessity."\textsuperscript{11} The color structures in these positions are being rejected because, according to Lüscher, their not being rejected would be disadvantageous to the person and his objectives. This function of the test is referred to as the "Rejected or Suppressed Characteristics"\textsuperscript{12} function.

The final function of the Lüscher Color Test is designated by the colors placed in the first and eighth positions of the test. The color structures in these positions together show the "actual problem," that is, the stress-source, the rejected, eighth position color structure, and the method of operation, the first position color structure.\textsuperscript{13} In the Lüscher Test, this final function is referred to as the "Actual Problem, or Behavior Resulting from Stress,"\textsuperscript{14} function.

The reader has, no doubt, observed that the

\textsuperscript{10}Lüscher, \textit{op. cit.}, p. 95.
\textsuperscript{11}\textit{Ibid.}, p. 22.
\textsuperscript{12}\textit{Ibid.}, p. 95.
\textsuperscript{13}\textit{Ibid.}, p. 41.
\textsuperscript{14}\textit{Ibid.}, p. 95.
colors are assigned functions in pairs. Within the Lüscher Color Test each color pair is considered to have a structure of its own distinct from the structures of a single color. Appendix A is a listing of these color pairs, their structures, and a description of the manner in which the structures of a single color interact with another single color structure when selected by an individual. Because a selection of colors involves an element of preference in all cases,\(^\text{15}\) the color pairs are presented twice, once with one color as the first color and then with the same color as the second color, or red/blue and then blue/red. The short description of interaction changes also because when one color appears before the other, regardless of function designated, that color has the greater significance or emphasis.

These descriptions indicate the way the structures of the colors interact in isolation, that is, without designated function. As the attitude or functions are designated, the interaction changes according to function. The text of the test contains tables similar to that of Appendix A for each function. However, it is impossible to reproduce each of those charts here. Appendix A should provide the reader with some indication of the nature of the other tables. The other tables are called interpretation tables. They interpret color structures in relation to each of the six functions: Desired Objectives, or

\(^{15}\text{Lüscher, op. cit., p. 71.}\)
Behavior dictated by Desired Objectives (this function can be composed of one color or two colors and the interpretation table combines the first two functions as described above); The Existing Situation, or Behavior appropriate to the Existing Situation; Characteristics under Restraint, or Behavior Inappropriate to the Existing Situation; Rejected or Suppressed Characteristics; and The Actual Problem or Behavior Resulting from Stress. These tables provide interpretations of a single color structure in relationship to the given function, as well as color pairs in this relationship. The writer of the monograph will quote from these interpretation tables when the quotation is warranted within Chapters IV and V.

The preceding discussion, while detailed, indicates the complexity of the Lüscher Color Test. Returning to Monroe Beardsley's definition of elucidation cited in Chapter II, Part 2, the "physical and psychological laws" of the test are the instinctive responses of men to colors and the manner in which the colors interact or function together when attitude is assigned them by individuals. The specific nature of "the parts of the world of the work, such as characters and motives, that are not specifically reported in it" can be redefined as the psychological needs or stresses of a character which cause him to perform certain acts. In order to apply the physical and psychological laws contained in the test to poetic characters, some modifications of the test will be
necessary.

Color as used by Lüscher and by the writer of this monograph can be defined as the New English Dictionary defines it:

A particular hue or tint, being one of the constituents into which white or "colorless" light can be decomposed, the series of which constitutes the spectrum.¹⁶

The definition does not include reference to "local color," "tone color," and so on. Lüscher has added to the significance of color by describing associations of physiological, psychological, and symbolical attributes made with color, but he does not change the definition.

Poetry contains color also. Poetry evokes color as defined above by naming colors and by implying color.

Poetry implies color through imagery, through words and word pictures which convey color. For instance, Tennyson uses the following image:

But on the damsel's forehead shame, pride, wrath
Slew the May white...¹⁷

This image, while it contains the color name white, evokes the color red in the reader's mind without using the color's name. These lines constitute a color image. Other words also do not name colors but name things which are of known colors. Flames, fire, blood are red in color. Smoke and ashes are grey colored. The examples are numerous. All


of these instances of color: color names, color images, and named liquids, solids, or gases of known colors, will be considered in applying the Lüscher Color Test to poetry.

The range of color shades in poetry cannot be expected to be confined to the eight colors of the Lüscher Test. While the Lüscher Test does not contain all of the color shades possible, it does contain basic colors into which shades can be grouped. For the most part this grouping should be obvious. Scarlet, crimson, vermillion would be considered shades of red. Gold would be a shade of yellow; azure, a shade of blue; jet, ebony, shades of black; russet, a shade of brown and so on. Where there is some difficulty determining the grouping of a color shade, the New English Dictionary or A Dictionary of Color

by A. Maerz and M. Rea Paul will be referred to in order to determine designation. However, the color white presents problems.

Lüscher does not deal with white in the Lüscher Color Test as he does with the other colors. He deals briefly with white in its relationship to black and it is from this brief description of white that clues will be taken concerning white in poetry:

Black is the "No" as opposed to the "Yes" of white. White is the virgin page on which the story has yet to be written... white and black are the two extremes, the Alpha and the Omega, the beginning

---

and the end. In the 8-Color Test, the nearest approach to white is the bright yellow, and if black and yellow are found together in a group then "extreme" behavior of one sort of [sic] another is indicated.\textsuperscript{19}

Admittedly, this discussion of white lacks substance, but it does give a hint concerning the attributes of white: the beginning, virgin purity. The discussion of white suggests that yellow \textit{approaches} white. In the application of the Lüscher Test to the poetry of Tennyson, white will be considered with yellow until this consideration is found to be unacceptable and ineffective as discussed in Chapter I, Part 2 of this monograph.

While the color shades contained in poetry cannot be expected to be confined to the eight colors which Lüscher uses, neither can the color in poetry be expected to contain all the colors which Lüscher uses, whether in different shades or not. It is possible and probable that a poet will include or omit colors, depending on the picture he wishes to convey. This omitting or including colors involves another problem. The color of poetry may not contain all of the colors of the Lüscher Test, but the color in poetry will not fall into the orderly array of the eight positions of the test. The test contains eight colors which must be chosen by the person taking the test in decreasing order of preference. In poetry, the poet may surround his character with color, but perhaps with only two or three colors and in

\textsuperscript{19}Lüscher, \textit{op. cit.}, p. 69.
a haphazard order. This lack of eight colors and eight positions can be dealt with only by abandoning the positions and dealing with the functions of the test directly.

The functions as discussed above are straightforward. They involve objectives, methods of obtaining objectives, behavior appropriate or inappropriate to existing circumstances, repressed needs, and the actual problem or conflict. By using a series of steps in this monograph, the functions will be handled in poetry without positions. First, the color or colors to be discussed will be pinpointed. Second, the character or characters to which the color refers will be ascertained. Third, the structures of the color or colors involved will be presented and discussed to determine what insight, if any, they give to the understanding of the character's needs. Fourth, ascertaining through the words or actions of the poem the character's attitude about the color, the appropriate function will be considered with the color structures and the interpretation consulted in the appropriate table. Finally, the interpretation will be returned to the text of the poem and the character(s) to which it refers will be discussed in terms of the interpretation. From this process of five steps an elucidation statement will be obtained.

There will be many elucidation statements obtained in each poem. The Lüscher Test deals with human beings within a ten minute space of time. The test the person
takes one day is an index into his personality on that day only. Two days later the situation in which the person finds himself may have changed and, if he were to take the test again, the test would reflect this change. The human characters in poetry also do not remain stable. If the narrative of a poem continues over years or even days, the characters change, conflicts change, and so on. As time and situations change in the poem, the color surrounding the characters will be tested in relationship to the new situations in which the characters are found. This testing will involve a number of elucidation statements, then, for each character.

The color in a poem does not usually occur in every line or figure in every event. With Tennyson, however, the color occurrence is very frequent and extensive. For this reason, it seemed advisable to select certain passages for each poem, test the color occurrence in those passages, and not attempt to test every color occurrence. The passages selected were selected in accordance with the action and events of the given poem. Specific reasons for the choice of passages from each poem are given in the appropriate chapters. The first poem in which passages are to be tested is Tennyson's "Gareth and Lynette."
Chapter III

The Application of the Lüscher Color Test to Selected Passages of "Gareth and Lynette"

In Chapters I and II, the nature of the Lüscher Color Test has been explored; the problems inherent in adapting a psychological test to a piece of poetry have been reviewed and examined. In the present chapter, the Lüscher Test is applied to selected passages of Tennyson's "Gareth and Lynette." The passages selected have been chosen for two reasons. First, the passages contain the most highly concentrated occurrence of color usage in the poem. Second, the passages deal with characters and actions of central importance to the poem.

Four passages have been selected for discussion. The procedure to be used in applying the Lüscher Test to poetry is described on page 35. This procedure is a lengthy five-step process and, for the sake of brevity, is not followed in detail for each passage. The discussion of the first two passages is fully developed step by step. These fully-developed discussions allow a view of the total process and complexity involved in applying the Lüscher Test. The discussions of the remaining two passages are abbreviated and present only the colors and characters of the passage and the elucidation statements gained through the Lüscher Test applications. Each of the
four passages is elucidated, and each of the elucidation statements is checked for its effectiveness.

The four passages selected are of central importance to the poem "Gareth and Lynette": each passage centers around one of four brother knights, Sir Morning Star, Sir Noonday Sun, Sir Evening Star, and Sir Night. These four knights are the challenges which Gareth must meet and defeat in order to take his place at King Arthur's Round Table. The knights are discussed in the order of their appearance in "Gareth and Lynette." The first knight discussed is Sir Morning Star.

In the list of steps outlined for dealing with the poetry, the first two steps involve a pinpointing of colors and characters to be discussed. In fulfillment of these two steps, the first passage of "Gareth and Lynette" to be tested is quoted in full with the colors underlined and with a discussion of the characters following:

```
... ; this a bridge of single arc
Took at a leap, and on the further side
Arose a silk pavilion, gay with gold
In streaks and rays, and all Lent-lily in hue,
Save that the dome was purple, and above,
Crimson, a slender banneret fluttering.
And there before the lawless warriorpaced
Unarm'd, ... ...
Then at his call, 'O daughters of the Dawn,
And servants of the Morning Star, approach,
Arm me,' from out the silken curtain-folds
Bare-footed and bare-head three fair girls
In gilt and rosy raiment came. Their feet
In dewy grasses glisten'd, and the hair
All over glanced with dewdrop or with gem
```
Like sparkles in the stone Avanturine. These armed him in blue arms, and gave a shield Blue also, and thereon the morning star. ¹

The colors here are yellow, eight references, red, four references, blue, two references, green, one reference (grasses), and violet, one reference (purple). The predominant color is yellow. The character involved is Sir Morning Star, the first of the four brothers which Gareth must fight in order to free the fair damsel, Lyonors. Gareth fights Sir Morning Star, overcomes him, and claims his shield for his own. Thus Gareth is indirectly involved in this passage as well.

With the colors pinpointed and the characters identified, the third step of the outline given in Chapter II calls for a review of the colors in regard to the insight their structure gives to the characters' psychological condition. The structure of yellow as it is presented in Table 1 includes uninhibited expansiveness, expectancy, exhilaration, and happiness. Blue represents calmness, contentment, depth of feeling, and loyalty. Red represents the expansive creative impulse, desire, and masculinity. Green represents perseverance, resistance to change, and pride. Violet represents wish-fulfillment and personal glamour. It is significant that Sir Morning Star is surrounded with the basic colors, red, blue, green, and yellow, which in the Lüscher Test interpretation

¹Tennyson, "Gareth and Lynette," in op. cit., 225.886-901.
signify that he has all of the requisites for a healthy life. Such a profusion of colors and structures, however, makes it difficult to discuss the colors without some consideration of function.

In the outline given in Chapter II, the process of determining function is described in the fourth step as a process of returning to the text of the poem and ascertaining through the words and actions of the poem the characters' attitude about the colors. Sir Morning Star is in possession of the colors of yellow, red, green, and violet. The colors adorn his tent and his attendants. He does not appear to be antagonistic to the colors nor in search of them. He is not indifferent to the colors as they surround him in profusion. The colors and their structures in this instance function as the Existing Situations. As Existing Situations in Lüscher's interpretation tables, the color structures are interpreted in the following manner for Sir Morning Star:

Yellow: Attracted by anything new, modern or intriguing. Liable to be bored by the humdrum, the ordinary or the traditional.²

Red: Active, but feels that insufficient progress is being made or insufficient reward being obtained for the effort exerted.³

Green: Persistent. Demands what he feels to be his due and endeavors to maintain his position intact.⁴

²Lüscher, op. cit., p. 109.
³Ibid., p. 108.
⁴Ibid., p. 107.
Violet: Seeks to express the need for identification in a sensitive and intimate atmosphere where esthetic or emotional delicacy can be protected and nurtured.⁵

Sir Morning Star, then, would be seen as persistent, active, intrigued by new things, and sensitive. The Luscher interpretation given for these colors as Existing Situations indicates few negative values. Sir Morning Star is quite peaceful, cheerful, and not threatening. Although the colors of Sir Morning Star do not indicate that he is threatening, Sir Morning Star is threatened by Gareth.

As Gareth threatens or challenges him, Sir Morning Star assumes the color blue (arms and shield) with which to battle Gareth. As he assumes blue and yellow (the star upon the shield) these colors in conjunction have a structure. In Appendix A, the structure of blue/yellow is given as "Emotional Dependency" or "Group-Oriented Helpfulness." Perhaps this group-oriented helpfulness explains the reason why such a cheerful seeming fellow would take up arms against Right, which is represented by Arthur's court and Gareth. For Sir Morning Star is but one of four brothers who are opposed in a group to Gareth and the King.

With blue and yellow as the color of Sir Morning Star's arms, the colors represent the "modus operandi" function or method of obtaining goals, because he is using

⁵Lüscher, op. cit., p. 111.
them to try to defeat Gareth. According to the Lüscher interpretations of these colors in the function of method of operation, Sir Morning Star

Seeks an affectionate relationship, offering fulfillment and happiness. Capable of powerful emotional enthusiasm. Helpful, and willing to adapt himself if necessary to realize the bond of affection he desires. Needs the same consideration and understanding from others.6

Sir Morning Star, then, is a group-oriented person desiring happiness. Sir Morning Star is a member of a group of four brothers. This group has allowed him the happy, healthy life seen in the interpretations given for the other colors he possesses. When Gareth threatens Sir Morning Star, the group is threatened, and Sir Morning Star seeks to maintain the group. Before returning these interpretations to the text as the final step of the application, one must consider the character indirectly involved, Gareth.

Gareth is indirectly involved because he challenges Sir Morning Star and later takes the blue and yellow shield of Sir Morning Star. With Gareth, the blue and yellow structure remains the same: "Group-Oriented Helpfulness." Gareth as an untried member of Arthur's court would necessarily be interested in group-oriented helpfulness. In that the two characters are members of groups, they are alike. However, Gareth's attitude is

6Lüscher, op. cit., p. 97.
threefold. First, he is opposing the blue and yellow as he fights Sir Morning Star. Second, because he takes the shield of Morning Star, the shield and its colors were objectives at the time of the action of the passage quoted, as well as rejected colors. Third, after he assumes the shield, the colors become indicative of his existing situation. In other words, the colors for Gareth go through a progression of attitudes or functions: Rejected or Suppressed Characteristics function, Desired Objectives function, and the Existing Situation function.

The first and second functions are similar for Gareth. He lacks blue and yellow as he approaches Sir Morning Star. Morning Star as his opponent possesses these colors and Gareth seeks to defeat him and claim his shield. As Gareth rejects blue and yellow, he can be seen to be rejecting the emotional enthusiasm and affectionate relationship of Sir Morning Star.

With blue and yellow as Desired Objectives, Gareth can again be compared with Sir Morning Star as seeking an affectionate relationship and capable of emotional enthusiasm. Also, Gareth can be seen as having "a concern that the business of living shall be dealt with ethically and with integrity."7 This last consideration separates the two characters significantly.

7Lüscher, op. cit., p. 56.
With blue and yellow as Existing Situations, Gareth can be seen as:

Willing and adaptable. Only at peace when closely attached to a person, group or organization on which reliance can be placed.\(^8\)

While this Existing Situation function for Gareth is not specifically important to the passage, it is related to the passage and is more specifically related to the next passage to be discussed.

As the final step in the application of the Lüscher Test, the interpretations are to be returned to the text and to the characters to which they refer. These events and characters are to be discussed in view of the interpretations. In the passage above, ll. 886-901 of "Gareth and Lynette," Sir Morning Star is seen as he robes for battle with Gareth. The knight is surrounded with colors which indicate that he is interested in life (yellow), active (red), persistent (green), and seeking to attain identity of an esthetic or emotive nature (violet). In preparing to do battle with Gareth, the representative of an opposing group, he dons blue and yellow, indicating that he is seeking an affectionate relationship.

Sir Morning Star is involved in the poem with a

\(^8\) Lüscher, op. cit., p. 106.
is seeking loyalty and emotional fulfillment, truth and the other attributes of blue and yellow. He takes these values from Sir Morning Star and redirects them to fight against wrong rather than for wrong. Shortly he will go against the second brother in the blue and yellow arms.

The application of the Lüscher Color Test to the color and characters contained in the quoted passage of "Gareth and Lynette" has made the preceding statements of elucidation possible. Briefly, Sir Morning Star with the motives of loyalty, interest in life, and desire for emotional fulfillment opposes Gareth who seeks to attain these same attributes and redirect them. When an elucidation statement has been reached, the statement is to be checked with existing literary criticism. For each statement, the critic or critics with the fullest discussion of the elucidated passage are used rather than all four of the critics mentioned in Chapter I, Part 2. In the case of the passage concerning the Morning Star, Condé Benoist Pallen's criticism is used.

Pallen's interpretation of the same passage and the same knight is somewhat different from the one attained through the application of the Lüscher Color Test:
group, the group of four brothers who are keeping a fair damsel in a castle against her will. Within this group relationship Sir Morning Star is possessed of the colors or psychological attributes which would enable him to lead a happy life. His one error seems to be a lack of ethical values. He opposes the group which represents truth and Christian values, Arthur's Round Table. It is significant that after Gareth defeats the Knight, he does not reject the blue and yellow attributes of Sir Morning Star, but assumes them himself. This fact would seem to indicate that the attributes represented by Sir Morning Star as he does battle are not to be negated but, perhaps, redirected. In this case, Sir Morning Star represents misguided loyalty, emotional attachment, and activity.

Gareth's case, however, is more complicated. It can be said that he also seeks an emotional fulfillment in life and that he is concerned that the process of achieving his fulfillment is transacted ethically and with integrity. Gareth will belong to the Round Table as soon as he proves himself. In doing this, he must speak truth, live pure, right wrongs, and follow the King.9 His first task in wrong-righting is to defeat the four brothers who have entrapped the Lady Lyonors. In fighting Sir Morning Star, Gareth rights his first wrong, the wrong of misdirected loyalty. In addition, Gareth

The Knight of the Morning Star symbolizes Youth, and the gay pavilion, in which he dwells with his maidens in rosy raiment, is the abode of pleasure.\textsuperscript{11}

This statement from Pallen is removed from the healthy, cheerful man seen through the Lüscher interpretations. However, though the words are different, Pallen in essence agrees with the elucidation statement above as he goes on:

Not until the Knight of the Morning Star, who is strong with the wine of pleasure, is brought groveling to the ground is victory secured. Then he is at the mercy of the spiritual man, who sends him to Arthur's court, there to serve, not in wantonness and lawlessness, but in virtue and subjection to the king.\textsuperscript{11}

Although the wording is different here, the basic identification of Gareth with spiritual and redirecting elements in the battle between the two is the same.

Pallen is correct in stating that Gareth sends the Knight to Arthur's court. Recall that the colors of the passage are suggestive of the rising sun. The red coloring is high on the pavilion, as the red and rose colors are the topmost colors in a sunrise. The last colors assumed by Sir Morning Star are blue and yellow, the last full colors of the morning sky. The passage and the color usage

\textsuperscript{10}Pallen, \textit{op. cit.}, p. 51.

\textsuperscript{11}\textit{Ibid.}
represent an adequate word picture of dawn. Sir Morning Star is understood as possessing positive attributes which Gareth needs. Pallen's statement also indicates that the difference between the two characters is one of direction, right/wrong.

Gareth's condition after he battles with Sir Morning Star is not dealt with by Pallen. However, Gareth, after his battle with Sir Morning Star, is possessed of the qualities of blue and yellow: calmness, truth, loyalty, happiness, interest in life, expectancy. He is capable of emotional fulfillment and group orientation. All of these qualities are brought into consideration again as he meets Sir Noonday Sun in the next passage.

The second fully-developed passage to be discussed in "Gareth and Lynette" deals with the second of the brothers to be challenged by Gareth; the passage is quoted at length with the colors underlined:

"Huge on a huge red horse, and all in mail Burnish'd to blinding, shone the Noonday Sun Beyond a raging shallow. As if the flower, That blows a globe of after arrowlets, Ten-thousand-fold had grown, flash'd the fierce shield, All sun, and Gareth's eyes had flying blots Before them when he turn'd from watching him. . . .

'Ugh!' cried the Sun, and vizoring up a red And cipher face of rounded foolishness, Push'd horse across the foamings of the ford, Whom Gareth met midstream; no room was there

Lüscher, op. cit., p. 106.
For lance or tourney-skill: four strokes they struck
With sword, and these were mighty; the new knight
Had fear he might be shamed; but as the Sun
Heaved up a ponderous arm to strike the fifth,
The hoof of his horse slipt in the stream, the stream,
Descended, and the Sun was wash'd away.  

The color involved here is overwhelmingly red, ten
references. In addition, the sword and mail of the knight
would reflect and repeat the color red. The line
beginning: "Ugh! cried the sun..." suggests the
picture of the rising sun with the mention of red in the
line and the round face, the coloring of the sun as red is
reinforced. The Noonday Sun, then, is surrounded by red.
Gareth approaches the Sun in the blue and yellow arms of
Sir Morning Star.

The color of Sir Noonday Sun needs discussion. The
structure of red represents force of will, vitality,
aggression, desire, domination, sexuality, power and
masculinity, a formidable array of assorted strengths.
The Noonday Sun does not lack the color of power, red. He
does lack any other color and its attributes.

The function of the color red for Sir Noonday
Sun can be seen as threefold. First it is his Existing
Situation:

Active, but feels that insufficient progress
is being made or insufficient reward is
being obtained for the effort exerted.

13 Tennyson, "Gareth and Lynette," in op. cit.,
227-8, 1000-21.
14 Lüscher, op. cit., p. 103.
This interpretation indicates that Sir Sun is experiencing some frustration. As a counter to this frustration, which at this time is embodied in Gareth, Sir Sun uses red, not only as modus operandi, but also as his objective. He "wants his own activities to bring him intensity of experience and fullness of living." Sir Noonday Sun, then, is activity-oriented and self-oriented.

Gareth by opposing the red of Sir Noonday Sun can be seen to be rejecting red and is,

Outraged by the thought that he will be unable to achieve his goals and distressed at the feeling of helplessness to remedy this. Over-extended and feels beset, possibly to the point of nervous prostration.

This interpretation is in keeping with Gareth's stated fear of being shamed.

Viewing these Lüscher interpretations with respect to the passage from the poem, one can see that the Noonday Sun is a powerful and single-minded character. He is not group-oriented; he relies upon his own power to overthrow Gareth. Gareth, meanwhile, momentarily afraid of losing the battle, feels helpless. However, while both are in the stream, the Noonday Sun slips upon a stone. The truthful, group-oriented Gareth is secure even in

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15 Lüscher, op. cit., p. 61.
16 Ibid., p. 138.
difficult footing while the single-minded Noonday Sun is brought low by the powers of nature. The elucidation statement suggested here is that the Noonday Sun is motivated by power and desire. He is self-oriented and self-fulfilling and as such he is overcome by nature (the river), not by Gareth. Gareth, at the same time, is not capable of subduing such power but does not need to, for such power will not be capable of surviving on its own. Gareth is not overcome by nature and, perhaps, because he is united with others in the Round Table and is possessed of calmness, loyalty, truth, and happiness.

This elucidation statement will be checked again with the statements of Condé Pallen. The criticism of Richard Adicks will be used also because the color red is predominately displayed in this passage.

Pallen, commenting on the Noonday Sun, agrees with part of the elucidation statement gained through the application of the Lüscher Test:

The Noonday Sun, ablaze with a blinding light, is the season of middle age, glowing fierce with the ambitions of the world. He guards the second loop of the river of life, barring its ford, a raging shallow, against the passage of the spiritual man. His "cipher face of rounded foolishness" is emblematic of the folly of ambition, the "vanity of vanities, and all is vanity," of the Wise King of Holy Writ. Sharp and rough the battle with him, blow for blow, buffet for buffet, until he goes under, by the over-balance of his own huge strength, in the slippery shallows of
the stream he would hold against the spiritual man.\textsuperscript{17}

There is no problem between the two interpretations. The "folly of ambition" in Pallen's interpretation is directly related to the statement gained through application of the Lüscher Test that, in his self-directed search for power, the Noonday Sun is brought low. The relationship between the Sun and "season of middle age" is not amiss when one considers that red is also representative of masculinity. The Lüscher Test application seems to allow further understanding of why the Knight fell. By indicating that the Noonday Sun was self-directed, the Lüscher Test allows for the interpretation that the group-oriented and other-directed Gareth is more stable than the self-fulfilling Noonday Sun.

Richard Adicks' article, "The Lily Maid and the Scarlet Sleeve: White and Red in Tennyson's Idylls," deals with Tennyson's use of red and white as constant symbols throughout the "Idylls of the King":

\begin{quote}
I believe that Tennyson again uses red and white in the Idylls to construct at least as intricate a pattern of symbolic meanings, attaching antithetical meanings to each color as a device for portraying the warfare between Sense and Soul.\textsuperscript{18}
\end{quote}

The antithetical meanings of white and red are not relevant

\textsuperscript{17}Pallen, \textit{op. cit.}, p. 53.

\textsuperscript{18}Adicks, \textit{op. cit.}, p. 66.
to the passage of the Noonday Sun, but Adicks' statement concerning red as representative of Sense is. Adicks says further that red as passion "not only denies overtly its antitheses, moral restraint, but ultimately brings on the destruction of its devotees."\textsuperscript{19} Here is an interpretation of red as the Lüscher Test and "Gareth and Lynette" would indicate. Red as passion, or desire, ultimately destroys. Noonday Sun, possessed of desire and self-orientation, is destroyed without Gareth's intervention.

Adicks' restriction of red to passion alone is more limited than the view of red taken by Lüscher. Adicks tempers this limitation to say that, as Tennyson uses red, red also has the secondary meaning of "life in wholeness."\textsuperscript{20} This affirmative meaning for red, according to Adicks, occurs when white or moral restraint is reconciled with red. All of Adicks' discussion lends itself to similar reading with the Lüscher Test. The Lüscher Test interpretations of the two passages from "Gareth and Lynette" suggest that colors other than white carry positive meaning and ethical values in Tennyson's poem.

\textsuperscript{19}Adicks, \textit{op. cit.}, p. 66.
\textsuperscript{20}Ibid.
The two passages concerning Sir Morning Star and Sir Noonday Sun have been given full treatment, illustrating the developed process of applying the Lüscher Color Test. The final two passages are now abbreviated. By referring to Table 1 and Appendix A, one can reconstruct the process involved. The abbreviated discussions present only colors, characters, and elucidation statements. The two passages concern Sir Evening Star and Sir Night, the third and fourth brothers whom Gareth battles.

The passage involving Sir Evening Star is quoted at length with colors underlined:

For there beyond a bridge of treble bow,
   All in a rose-red from the west, and all
Naked it seem'd, and glowing in the broad,
Deep-dimpled current underneath, the knight,
That named himself the Star of Evening, stood...

... with slow steps from out
An old storm-beaten, russet, many stain'd Pavilion, forth, a grizzled damsel came
And arm'd him in old arms, and brought a helm
With but a drying evergreen for crest
And gave a shield whereon the Star of Even
Half-tarnished and half-bright, his emblem, shone. 21

The images here combine two or three colors in several instances. The elements of a color combination are

counted once for each color. The colors are brown, five references; red, three references; yellow, three references; blue, two references; and green, one reference. In this passage, Sir Evening Star is seen as he prepares for battle with Gareth. Gareth remains in the blue and yellow arms of Sir Morning Star.

The elucidation statement suggested, after consideration of the structure and function of the colors, is that Sir Evening Star, like his brother Sir Morning Star, is possessed of the attributes which would enable him to lead a healthy life. However, Evening Star's color emphasis is brown, suggesting a preoccupation with body comforts and sensuousness. Sir Evening Star, then, is motivated to battle Gareth in order to attain security and bodily ease and to retreat from the active, demanding conditions of life. He represents a "powerful drive towards sensuousness." 22 Gareth in the blue and yellow qualities represents loyalty, truth, interest in life and new things, and depth of feeling. He is again victorious.

The critic used to check this elucidation statement is John Oates:

Evening Star symbolizes the force of habit in old age. Sins repeated become habits, and the habits "hardened skin." Gareth's way is the only way to victory. The soul must assert itself, "straining ev'n his uttermost," and cast them into

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22Lüscher, op. cit., p. 103.
the deep. There must be no compromise. If the soul is to be victor it must tear from itself encloiling evil, and silence the passionate voices that cry

"Thou hast made us lords, and canst not put us down!"

They must be put down, or there will be no throne for the soul, only the chains of sense.23

There is little problem between the two elucidations. Oates identifies Gareth as the soul or spiritual man, that is, the man who lives pure, speaks true, rights wrongs, and follows the King. Gareth, discussed in terms of blue and yellow, represents truth and loyalty, among other qualities. Oates represents Sir Evening Star as encrusted in old habits and chained by the senses. The Lüscher application suggests that he is driven by a powerful desire for sensuousness. The two interpretations are similar.

The final passage to be elucidated concerns the last brother, Sir Night:

The huge pavilion slowly yielded up, Thro' those black foldings, that which housed therein. High on a night-black horse, in night-black arms, With white breast-bone, and barren ribs of Death, And crown'd with fleshless laughter-- some ten steps-- In the half-light--thro' the dim dawn-- advanced The monster, and then paused, and spake no word.24

23Oates, op. cit., p. 92.
The colors here are black, five references; and yellow, five references. The references to white are considered with the color yellow in accordance with Lüscher's understanding of yellow discussed in Chapter II. The character is Sir Night or Sir Death, who is about to be challenged by Gareth. Gareth has changed his blue and yellow shield of Sir Morning Star for the blue shield of Sir Lancelot.

The elucidation statement suggested for this passage and resulting action is that Sir Evening Star, clothed in black and yellow, represents a revolt against fate and an anxiety for release from burdens of death and life. Gareth, in blue, represents the reaction of calmness and contentment to Sir Night. In addition, the truth and loyalty of Gareth's color suggest that Gareth is again the spiritual man. With these attributes Gareth subdues the knight, who is in revolt against fate, and conquers a fear of death and anxiety for continued life.

The criticism used to check the above elucidation statement is that of John Reed:

Conquering all of the dangers that life offers to the soul does not guarantee that death will lose its mysterious dread, for it is silent, and in that silence is its greatest horror. That horror tested, however, it is revealed that death is "a blooming boy/Fresh as a flower new born." (p. 1525) For one who has triumphed over the vices of this world, death becomes the promise of rebirth, not the horror of extinction.25

25 Reed, op. cit., p. 129.
The essential idea here is the same. Sir Night represents death and the fear of death in John Reed's criticism. Through the use of the Lüscher Test, one sees Sir Night as representative of a revolt against fate (death as well as conditions of life) and an anxiety for a resolution of this problem. Gareth, calmly and with the attributes of truth and loyalty, overcomes Sir Death and finds in the Knight a rebirth. The two elucidations are similar. In this instance, the linking of white with the yellow of the Lüscher Test appears to have been adequate.

The application of the Lüscher Test to Tennyson's poem "Gareth and Lynette" indicates, in summary, that Gareth is victorious over misdirected loyalty, self-oriented power, preoccupation with body comforts, and revolt against fate. These various elucidation statements appear worthy of support and are not irrevocably in conflict with the critics used to check their effectiveness. The Lüscher Test will now be applied to selected passages in "Lancelot and Elaine" in order to obtain more data on which to base a conclusion concerning the effectiveness of the Lüscher Test as a method of elucidation.
Chapter IV

Application of the Lüscher Color Test To Selected Passages of Tennyson's "Lancelot and Elaine"

In Chapter IV, The Lüscher Color Test is applied to selected passages of Tennyson's "Gareth and Lynette." Within the present chapter, the test is applied to selected passages of "Lancelot and Elaine." The nature of the poem "Gareth and Lynette," containing four battles with four brothers, allows a clear choice of passages which are central to the poem and which contain a concentrated amount of color. The nature of the poem "Lancelot and Elaine," however, does not allow a similar selection of passages. In "Lancelot and Elaine" the color is more dispersed and the action is less identifiable as episodic. In this case, one character, Elaine, has been chosen and passages containing color and referring to that character have been selected.

Elaine was selected because she is characterized by color. In "Lancelot and Elaine," there are twenty-six references to Elaine as the lily-maid, as fair, or as golden. In addition, there are numerous other references to golden settings and objects which surround her. She
encounters other colors, and occasionally assumes other colors, but her predominant color is yellow.

In this chapter, the Lüscher Test is applied to Elaine in relationship to her predominant color and also in relationship to other colors and situations. A sample listing of passages is given to show the epithet nature of yellow for Elaine in "Lancelot and Elaine." After an elucidation statement is made and checked for Elaine and yellow, four selected passages referring to other colors and the character Elaine are elucidated. The discussion of Elaine and yellow and the discussion of the first passage given are fully developed to allow a view of the complete process as it is followed in another poem and for another character. The remaining passages are again discussed in abbreviated form as in Chapter III.

The character Elaine is the central female figure in "Lancelot and Elaine." She falls in love with Lancelot and is politely rejected by him. She, considering herself unable to live without him, dies. Elaine is characterized throughout the poem with the color yellow. This epithetocal usage includes the following passages:

Elaine the fair, Elaine the Loveable
Elaine the lily maid of Astolat. ... 1

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And close behind them step the lily maid Elaine, his daughter....

And set it in this damsel's golden hair To make her thrice as wilful as before.

...and cast his eyes on fair Elaine: Where could be found face daintier?....

'...Farewell to-day at last Farewell, fair lily....

These five short passages are only examples of the color yellow as it is used in relationship to Elaine. She is referred to as the "lily maid of Astolat" most frequently. The color of the lily is primarily white. Thus Elaine is characterized and referred to in terms of her whiteness of complexion and blondness of hair. In the application of the Lüscher Test these two colors, because of their lightness, are considered together under yellow.

The structure of yellow includes the attributes of uninhibited expansiveness, spontaneity, variability, expectancy, exhilaration, release from burdens, originality, happiness, cheerful spirit, and virgin purity. This list of attributes suggests that Elaine, characterized by yellow, is a happy, active person, generally. In addition,

3Ibid., 290.205-6.
5Ibid., 313.1385-6.
she is pure and innocent. The attributes of spontaneity and uninhibited expansiveness are possible reasons for Elaine's ability to fall in love with Lancelot so quickly and so irrevocably.

The function of yellow for Elaine is the Existing Situation function in the twenty-six epithetical uses of yellow contained in "Lancelot and Elaine." The yellow as it refers to Elaine is part of her: her hair, her white arms, and her fairness. She is not seeking the attributes of yellow, nor rejecting them. However, as she dies for lack of Lancelot's love at the end of the poem, she can be seen to be rejecting the yellow. The yellow attributes, as well as any others, are worthless to her without Lancelot. Yellow and its structure, then, have two functions for Elaine; the Existing Situation function and the rejected or Suppressed Characteristics function.

In the Lüscher interpretations, Elaine, with yellow as the Existing Situation, is

Attracted by anything new, modern or intriguing. Liable to be bored by the humdrum, the ordinary or traditional. 6

This interpretation of Elaine's psychological condition may explain why she was attracted by Lancelot: he was intriguing and someone new. Before meeting Lancelot, Elaine

had been sheltered, with her two brothers and her father as her only male companions. The virgin purity and innocence of Elaine were apparently seeking experience.

When experience does come to Elaine, the experience of rejected love, she rejects her own life, the attributes of yellow included. In the Lüscher interpretation, rejected yellow indicates that Elaine's

Unfulfilled hopes have led to uncertainty and apprehension. Needs to feel secure and to avoid any further disappointment, and fears being passed over or losing standing and prestige. Doubts that things will be any better in the future and this negative attitude leads him to make exaggerated demands and to refuse to make reasonable compromises.7

Elaine, then, has unfulfilled hopes that convince her that life will not be any better, that Lancelot will not marry her or another man please her. This conviction does not allow her to make compromises, and she dies.

Other colors and attributes enter into Tennyson's characterization of Elaine, and these are discussed later. However, yellow is the predominant and continuing color associated with Elaine. The attributes of yellow are considered in this discussion of Elaine as characteristics which are inherent to her and always present. In her attitude about her attributes of yellow, Elaine first accepts and lives with her fairness and then rejects and dies with

7Lüscher, op. cit., p. 141.
it. These two central events in the poem are elucidated in this general discussion of Elaine.

Apparently, then, Elaine in meeting Lancelot is intrigued by him and ready to shed her sheltered innocence to join him in marriage or less. After Lancelot refuses to marry her, Elaine considers her plight hopeless. In despair, she dies, her rejected yellow causing her to be incapable of compromise. This elucidation statement concerning Elaine will now be checked for its conformity with the criticism of John Oates.

John Oates says of Elaine that

She is the ideal of pure emotion; the deepest thing in her is love; she cannot balance it, for she has not the power; she cannot control it, for it is the stronger force. Elaine's the embodiment of pure and lofty feeling flinging itself against the barred gates of sense. Her strong, impetuous love, like a torrent met by rocks, dashes back upon herself in a frenzy of passion. Like the torrent, too, she cannot soften the rock upon which her love beats wildly. Her love can only fall back into the surge of her own heart, there to gather strength and spend itself until life is wasted with the backward rush of foiled feeling.

The interpretation of John Oates and the test acquired interpretation are almost identical. Oates speaks of impetuous and uncontrollable love which recalls the sponta-

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8Oates, op. cit., p. 163.
neity and uninhibited expansiveness of the Lüscher interpretation. In addition, Oates says that Elaine "cannot soften the rock upon which her love beats wildly," thus echoing Elaine's inability to compromise suggested in the elucidation statement.

To this point the application of the Lüscher Test in this chapter has been applied to one character as she is seen in general throughout the poem. The next four passages to which the test is applied are passages which deal with specific events in which the character Elaine participates. The discussion of the first of these passages is fully developed according to the procedure used in Chapter III. The other discussions are abbreviated, containing only color, character mention, and an elucidation statement.

The first passage dealing with a specific event involves Elaine's giving of her favor to Sir Lancelot:

Well, I will wear it: fetch it out to me: What is it? "and she told him" A red sleeve Broider'd with pearls," and brought it: then he bound Her token on his helmet, with a smile Saying, "I never yet have done so much For any maiden living," and the blood Sprang to her face and fill'd her with delight; But left her all the paler, when Lavaine Returning brought the yet-unblazon'd shield. His brothe-report's; which he gave to Lancelot, Who parted with his own to fair Elaine: "Do me this grace, my child, to have my shield In keeping till I come," "A grace to me,"
She answer'd, "twice to-day. I am your squire!"
Whereat Lavaine said, laughing, "Lily maid,
For fear our people call you lily maid
In earnest, let me bring your color back;
Once, twice, thrice; now get you hence to bed:"
So kiss'd her, and Sir Lancelot his own hand,...
Her bright hair blown about the serious face
Yet rosy-kindled with her brother's kiss--
Paused by the gateway, standing near the shield...9

The color here is not as compact as the color in "Gareth and Lynette." The color references refer to two persons. Elaine is referred to in terms of yellow, four times, and in terms of red, twice, in two different contexts. She gives Lancelot a red and yellow (white) token and then turns red, then pale (yellow) herself. Her brother, seeing her pale, restores a rosy color to her face by kissing her. Lancelot receives the red and yellow token and a blank gray shield, the first from Elaine, the second from Lavaine, Elaine's brother. In return, Lancelot gives Elaine his shield which is described elsewhere in the poem as blue and yellow (1.659). The colors meriting discussion then, are yellow, red, blue and grey.

The structure of yellow is discussed above and remains the same for Elaine. The color red represents force of will, expansive creative impulse, vitality, desire, sexuality, and power. The image of Elaine combines and alternates these two color structures. One moment she possesses happiness, expectancy, exhilaration and innocence and the next she possesses vitality, desire, and power. She combines these two colors in her gift to Lancelot. In Appendix A, the structure for red/yellow and yellow/red is "Expansive Activity" or "Development of New Fields." Elaine, then, is reaching out to Lancelot in an experimental gesture of combined power and innocence.

Lancelot receives the combination of red and yellow and accepts Elaine's offer. He gives her his blue and yellow shield. The attributes of blue are calmness, depth of feeling, loyalty, and truth. The colors together represent "Emotional Dependency" or "Group-Oriented Helpfulness." Lancelot gives Elaine the qualities of honesty and truth which he had possessed and assumes the grey of the blank shield.

The structure of grey is confined to elements of neutrality and concealment. Lancelot in taking on the shield conceals his identity and masks the blue and yellow attributes of honesty and loyalty.

Determining the function of the colors for Elaine is difficult. She gives her red and yellow token to Lancelot and is seemingly favorably disposed to the colors. But the
token as representative of herself suggests the Existing Situation function. However, as she turns red, then yellow, her reaction to Lancelot's accepting of the colors can be considered ambivalent. The passage suggests that she, for a minute, rejects the red and its attributes. The red is only restored to her by the affection of her brother. The red and yellow become combined again as her existing situation in the final lines of the passage. The red and yellow are combined for Elaine, then, as Existing Situations. Red, momentarily, assumes the Rejected Characteristics function.

Red and yellow as a combined Existing Situation suggest in the Lüscher interpretations that Elaine is Active, outgoing and restless. Feels frustrated by the slowness with which events develop along the desired lines. This leads to irritability, changeability and lack of persistence when pursuing a given objective.10

This interpretation, in suggesting that Elaine can be changeable in pursuing her objectives, is borne out in Elaine's rejection of red. Her objective is Lancelot's affection.

With red as a Rejected Characteristic, the psychological interpretation of Elaine's condition is in keeping with

10Lüscher, op. cit., p. 110.
that indicated by the above interpretation:

An existing situation or relationship is unsatisfactory, but he feels unable to change it to bring about the sense of belonging which he needs. Unwilling to expose his vulnerability, he therefore continues to resist this state of affairs, but feels dependent on the attachment. This not only depresses him, but makes him irritable and impatient, producing considerable restlessness and the urge to get away from the situation, either actually or, at least, mentally.

The rejected red reinforces the frustration indicated by the yellow/red Existing Situation function and indicates that Elaine is beginning to be depressed and frustrated, or at least anticipating this depression, in her search for a relationship with Lancelot. That her dependency on Lancelot will grow and her depression will cause her to get away from the situation by dying, we have already seen.

Elaine gives Lancelot the red and yellow token, and he places them on his helmet. In addition, he takes the grey shield of Lavaine. These colors and devices are methods through which Lancelot will attempt to conceal his identity and win a tournament. The colors represent for Lancelot the "modus operandi" function. When grey is a part of this function,

...then what is wanted is non-involvement first and foremost, followed by an unadmitted and possibly unrecognized desire for what is represented by the color in 2nd position.12

11Lüscher, op. cit., p. 130.
12Ibid., p. 52.
The color in the second position in this case would be both red and yellow which together represent "Expansive Activity" or "Development of New Fields." Singly the colors represent vitality, power, desire, creative impulse and purity, innocence, happiness, spontaneity. Lancelot conceals his identity. He can be seen as wanting to remain uninvolved with Elaine and uninvolved with his own identity: vitality and innocence.

As Lancelot casts off his yellow and blue shield to conceal his identity, he places his blue and yellow attributes in reserve, leaving them with Elaine. As he places them in reserve, these colors take on the behavior inappropriate to the existing situation. Lancelot is placing the attributes of truth, love, loyalty and group-oriented helpfulness in reserve. In a sense, he is giving them to Elaine, and this gift is discussed later. As he puts these attributes in reserve as inappropriate to the situation, he will "remain emotionally unattached even when involved in a close relationship." In addition, he "clings to his belief that his hopes and ideals are realistic...." These Luscher interpretations explain, perhaps, why

\[13\text{Lüscher, op. cit., p. 117.}\]
\[14\text{Ibid., p. 120.}\]
Lancelot cannot become involved in new experiences with Elaine. He feels that his blue and yellow attributes of loyalty and truth are still valid. Let it be recalled that blue also represents love and affection. Lancelot can be seen as putting his love for Guinevere in reserve also. In this case, he clings to the idea of loyalty in an old love. Although he may unconsciously desire a relationship with Elaine, he is not able to become involved. Although he and Elaine become quite close later in the poem, Lancelot is incapable of giving to Elaine an emotional, sexual love.

Lancelot gives the blue and yellow shield to Elaine and the attributes of truth, love, loyalty, interest in life, cheerfulness become aspects of her existing situation. The yellow attributes she already possessed. The blue and blue/yellow attributes she did not. Previously she had not had depth of feeling; now she does. In addition, Elaine receives the attributes of group-oriented helpfulness and will be at peace only when "closely attached to a person, group or organization on which reliance can be placed."\(^{15}\) Lancelot in leaving his shield with Elaine indicates that he will return to her. He seals her first tentative offerings of her red and yellow

\(^{15}\)Lüscher, op. cit., p. 107.
token of herself with his blue and yellow shield. By so doing, he causes Elaine to become group-oriented in relationship to himself and begins her love for him. Elaine's love will allow her to be at peace only when the relationship is securely established. Lancelot, unable to love her, dooms her to an unpeaceful life.

The complexity of the color usage in this passage has indicated a lengthy discussion. The elucidation obtained through the application of the Lüscher Test is not a brief or simple statement. In summary, this passage represents a capsulized view of the conflicts within and between Lancelot and Elaine. Lancelot, while unconsciously wanting a new experience with Elaine and her attributes, walls off his impulses and Elaine's influence and clings to the ideals of his old love with Guinevere. In leaving his shield with Elaine, he promises to return and sets love in motion which he cannot return. Elaine, interested in new experiences and Lancelot's affection, becomes loyal in her love to Lancelot. Only reciprocal love from him will bring her peace. For reasons not immediately apparent in this passage, Elaine recognizes the possibility that her love will be rejected by Lancelot. That only love will allow peace to Elaine is indicated by the fact that her red coloring returns only as her brother kisses her and Lancelot kisses his hand to her. In this passage the possibility still remains that Lancelot will return her love and she retains some peace and hope.
The four critics used throughout this paper do not deal with this passage of Elaine's gift to Lancelot directly. Only Richard Adicks touches on the red and white sleeve to say about Elaine that

She proves her limited capability for resolving life and purity when she embroiders the scarlet sleeve with pearls and persuades Lancelot to accept it. Nevertheless, he cannot bear her favor long. His bondage to Guinevere compelling him to reject Elaine, Lancelot enables the destructive meanings of red and white to prevail.16

The Lüscher Test elucidation contains many of the same elements that Adicks' discussion contains. Red is seen in many ways: desire, sexuality, vitality, power. As Elaine offers red and white (yellow) to Lancelot, she gives a combined gift of her vitality and innocence. Lancelot is unable to accept these gifts, although he might like to, and remains constant to an older love of Guinevere. Elaine, through Lancelot's rejection of her love and the uncompromising elements of rejected yellow, dies. Basically the two elucidations are similar. The using of yellow as white in this testing of the passage allows interpretations similar to Adicks' understanding of the white in Tennyson's poem.

16Adicks, op. cit., p. 67.
The remaining three passages to be discussed are in abbreviated form. The first of these again deals with Elaine.

"Nay, for near you, fair lord, I am at rest." What might she mean by that? His large black eyes yet larger thron' his leanness, dwelt upon her, till all her heart's sad secret blazed itself. In the heart's colors on her simple face; And Lancelot look'd and was perplex'd in mind; And being weak in body said no more; But did not love the color; woman's love, save one, he not regarded, and so turn'd Sighing, and feigned a sleep until he slept. 17

The colors here are red, three references, and black, one reference. The color red is associated with Elaine, the color black with Lancelot.

The colors in this passage add more insight into Lancelot than into Elaine. The black eyes with which he stares at Elaine suggest that he finds the existing circumstances disagreeable and that he will allow nothing to change his mind. 18 In rejecting her red coloring, he suppresses "pent up agitation resulting from the attempt to resist any additional stimulation, leading to irritability, angry outbursts or sexual neuroses." 19 That Lancelot does not

18 Lüscher, op. cit., p. 104.
19 Ibid., p. 138.
change his mind concerning his placing of love in Guinevere and not in Elaine is a central theme of the poem. A later passage (ll. 872-83) concerning the same characters and situation illustrates that Lancelot does indeed become irritable and indulges in angry outbursts in his struggle with the two loves of the women. Elaine represents desire and vitality and is more of a catalyst in this passage than a psychologically important figure in her own right.

The critics do not deal specifically with this passage. However, the passage in itself without regard to color suggests the elucidation. The colors highlight the rejection by Lancelot and suggest the conflict of mind that Lancelot will endure throughout his illness. In a sense, the colors and the elucidation statement they provide, reinforce Lancelot's inability to change his course of love and his rejection of Elaine. It is fascinating that Tennyson's color choice is so exact for this passage and these characters.

The next passage deals with Elaine after her rejection by Lancelot:

High with the last line scaled her voice, and this,
All in a fiery dawning wild with wind
That shook the tower, the brothers heard,
and thought
With shuddering, 'Mark the Phantom of the house
That ever shrieks before a death.'
and call'd
The father and, and all three in hurry and fear
Ran to her and lo! the blood-red light
of dawn
Flared on her face, she shrilling, "Let me die!"\textsuperscript{20}

The color here is red, two references; and the character is Elaine. Immediately after this passage, Elaine falls back, languid, spent, and explains her plans for dying.

The complete takeover of the attributes of red in this passage suggests that Elaine is consumed with desire and sexuality, force of will, and power. This consumption leads her to be over-dramatic and exaggerated in her activity.\textsuperscript{21} In addition, a fear that there is no point in formulating fresh goals has led to this intense activity which is designed to achieve her aims at all costs.\textsuperscript{22} The cost is death. Elaine, in her attempt to impress herself on Lancelot and fulfill her love with him, dies and pleads her case to the Queen through death. This silent pleading is discussed more fully in the next passage. Meanwhile, Elaine in this passage has had her red attributes rejected by Lancelot. They are overriding attributes and with her overall uncompromising yellow attributes of happiness and innocence, Elaine is forced to

\textsuperscript{20}Tennyson, "Lancelot and Elaine" \textit{op. cit.}, 306.1011-19.

\textsuperscript{21}Lüscher, \textit{op. cit.}, p. 61.

\textsuperscript{22}Ibid., p. 163.
perform an over-dramatic act to achieve her ends.

Of Elaine and this passage, Richard Adicks says:

When Elaine dies, "the blood-red light of dawn/Flared on her face." (LE 1018-1019)
With the redness of passion having overcome here, her whiteness passes into the realm of death: reclining on her funeral barge, bearing in her hand a lily, she is clad all in white. (LE 1139-1154)

Adicks is confused, for Elaine does not die in this passage; nor does she die until eleven days after the events of this passage. However, Adicks confirms the test obtained elucidation that Elaine is overcome by desire and that she dies because of this desire. Also, he reinforces the idea that the white (yellow) attributes pass into death.

The subject of Elaine's garb and her funeral are the elements of the last passage to be tested:

...the barge,
Pall'd all its length in blackest samite,
lay...
So those two brethren from the chariot took
And on the black decks laid her in her bed,
Set in her hand a lily, o'er her hung
The silken case with braided blazonings....
Then rose the dumb old servitor, and the dead,
Oar'd by the dumb, went upward with the flood--

23Adicks, op. cit., p. 67.
In her right hand the lily, in her left
The letter—all her bright hair streaming
down—
And all the coverlid was cloth of gold
Drawn to her waist, and she herself in white.... 24

Later a description of the above passage reiterates the colors:

...slowly past the barge
Whereon the lily maid of Astolat
Lay smiling, like a star in blackest
night. 25

The colors in these two passages are yellow, eight references; black, three references; and blue, two references. The passages refer to Elaine in the manner in which she is clothed on her funeral trip to London. The silken case referred to is the case she made for Lancelot's shield and is described early in the poem:

A case of silk, and braided thereupon
All the devices blazon'd on the shield
in their own tint.... 26

Lancelot's shield devices are "...azure lions, crown'd
with gold...." 27 The colors contained in the descriptions of Elaine and her funeral barge are, then, yellow,

25 Ibid., 310.1233-5.
26 Ibid., 286.8-10.
27 Ibid., 299.659.
Elaine's continued possession of the blue and yellow colors of Lancelot suggests that she is still the receptacle for his reserve attributes. The further reference to the stream or flood upon which she rides suggests that she herself has attained the attributes of blue, truth, loyalty, calmness, and contentment. These interpretations are further supported, then, when Arthur decrees:

..."Let her tomb
Be costly, and her image thereupon,
And let the shield of Lancelot at her feet
Be carven, and her lily in her hand.
And let the story of her dolorous voyage
For all true hearts be blazon'd on her tomb
In letters of gold and azure!" which was wrought....

So Elaine's blue and yellow attributes suggest that she represents loyalty, truth, depth of feeling, contentment and purity in love. Lancelot's attributes of blue and yellow are placed at her feet and, in a sense, pass away from him.

The black and yellow picture of Elaine suggests that she also represents a revolt against fate in similar manner to the representation of Sir Night in "Gareth and Lynette." However, whereas Gareth was able to overcome this revolt, Elaine could not make compromises and so

died, asking Guinevere and Lancelot to pray for her soul. (see ll. 1270-74) The irony here is evident. The gentle Elaine, receptacle of truth, loyalty, and purity, asks the sinning and unloyal Guinevere and Lancelot to pray for her.

Of Elaine's death, John Reed says

She loved him and could not live without his loving her. In this way did justice leave the earth to reign over men from heaven only as an abstraction. Purity cannot linger where it is not beloved, therefore it must depart the earth and men's presence...it is with Elaine that ideal purity first fails....

Reed's discussion furthers the idea that Elaine was the receptacle of Lancelot's ideals and that since she was not loved and, therefore, the ideals were not loved, both passed away.

In summary, Elaine as a representative of purity, interest in life, happiness (yellow/white), and, after meeting Lancelot, of truth, honesty, love, contentment (blue), is rejected. Overcome by desire (red), she revolts against this rejection (black/yellow), making no compromises (yellow), and dies. Lancelot's ideals of truth, purity (blue) and innocence and expectancy (yellow) are placed in her trust, on reserve, and they pass with her to the grave. This elucidation of selected

[29Reed, op. cit., p.88.]
passages has been checked with other criticism. The elucidation of selected passages of "Gareth and Lynette" has also been checked with the critics. All the data collected in Chapters III and IV are to be reviewed in Chapter V and a conclusion drawn concerning the effectiveness of a modified application of the Lüscher Color Test as a method of elucidation.
Chapter V

Conclusion: The Effectiveness of the Lüscher Color Test as a Method of Elucidation

At the end of Chapter I, Part 2, the question is asked: does the Lüscher Color Test with modification account for the explicit events of the world of the work in Tennyson's poems? In Chapter II the Lüscher Test is described and the necessary modifications of the test are suggested. In Chapter III and IV, the modified test is applied to selected passages of "Gareth and Lynette" and "Lancelot and Elaine," resulting in elucidation statements accounting for explicit events of the poems. The purpose of this final chapter is to make a statement concerning the effectiveness of these Lüscher obtained elucidations in accounting for the explicit events of the world of the work in Tennyson's poems.

In Chapter II, Part 2, determination of effectiveness is discussed as a twofold procedure. The first aspect involves checking the Lüscher based elucidations with the existing criticism of CondéBenoist Fallon, John Cates, John Reed, or Richard Adicks. If the elucidations conform with the criticism of these critics, then the eluci-
lations are to be accepted. If the elucidations do not conform or go beyond the criticism of these men, the elucidations are to be referred to the words and actions of the poem. Then the words and actions of the poem are to be checked to determine if they warrant the Lüscher based elucidation.

Throughout Chapters III and IV, the elucidations were checked for their conformity to critics mentioned. Almost without exception the essential ideas of the two types of elucidation were compatible. An exceptionally compatible example of agreement can be seen between the Lüscher based elucidation statement and the criticism of John Reed in Chapter III, page 57. Occasionally, however, the confusion between terms used in the criticism and those used in the Lüscher elucidation necessitated some additional discussion. An example of this confusion and a reconciliation can be seen in Chapter III, page 51. Here, Fallen's criticism of the Noonday Sun passage in "Gareth and Lynette" uses the "season of middle ages" to partially describe Sir Sun. The Lüscher interpretation uses "masculinity." This difference is not large but needs some statement confirming the similarity.

While most elucidations were compatible with the critics, some were not. One example of this incompatibility occurs in Chapter III, page 47, where it was necessary to recall the colors and images of the passage concerning Sir Morning Star in order to indicate that the
Lüscher based interpretation was warranted.

In Chapter IV, page 74, a passage in "Lancelot and Elaine" was elucidated to which there was not corresponding criticism by the critics selected for this monograph. In this instance, the elucidation was referred to the text of the passage. The text indicated that the elucidation was warranted and therefore valid. There were no elucidation statements made that did not conform to the interpretations of the selected criticism or that were not verifiable in the text of the poem. Even the use of the color white as yellow did not produce an elucidation statement that had to be discarded. The color white occurred frequently throughout the passages of "Lancelot and Elaine" elucidated in Chapter IV. The lack of the color white in the Lüscher Color Test, then, did not invalidate the use of a modified Lüscher Test in the application of the test as a method of elucidation in this monograph.

In Chapter I, Part 2, the statement is made that if all or part of the elucidation statements made were considered valid, that is, in conformity with the critics and supported by the text of the poem, the application of the Lüscher Color Test is to be considered an effective method of elucidation. Within Chapters III and IV of this monograph, ninety-nine different references to color were tested in relationship to seven different characters in fourteen different situations. Within the ninety-nine
different references to the colors, each color of the
test was represented at least once: yellow/white, forty-
three references; red, twenty-six references; blue, twelve
references; black, nine references; brown, five references;
green, two references; violet, one reference; and grey, one
reference. The characters related to these different
color references included six men and one
woman. The
situations ranged from battles to gift-giving. None of the
elucidations resulting from the testing of the different
colors in relationship to the different events were shown
to be invalid. Within the context of this research, the
conclusion of this monograph is that the application of a
modified Lüscher Color Test is an effective method of
elucidation. It is hoped that other scholars will bring
their talents to the method and apply the test to
other poets.

In addition, the writer of this monograph values the
insight obtained into Tennyson's poetry. The results of
this monograph suggest that Tennyson was a fine master not
only of color imagery but also of color psychology. The
Luscher test, by combining the psychological, physiolo-
gical, and symbolical attributes of the colors, tends to
allow a more thorough view of their meaning in a poem than
the more traditional, symbolical approaches to color.
Compare the traditional symbolism of red as passion with the
Lüscher structure of red as force of will, vitality,
masculinity, desire, domination, aggression, present time.
The array of qualities, while they are related, suggests more possibilities than passion alone allows. In addition, the functions of the Lüscher test allow a method of determining a character's relationship to a given color and provide fascinatingly accurate interpretations of motive. That Tennyson's poetry could sustain the varied interpretations gained through the application of the test to his color usage speaks favorably of the richness and potency of Tennyson's color mastery.
APPENDIX A

Structural Meaning of the Color Pairs*

0 1 Grey/Blue
Structural meaning:
"An Interval of Tranquillity"
or
"A Period of Recuperation"
The protective shield of grey (0) precedes the need for peace (1) and therefore non-involvement takes precedence over tranquillity. Remaining uncommitted is expected to bring peace in its train.

0 2 Grey/Green
Structural meaning:
"Separative Self-Insistence"
or
"Defensive Superiority"
The need for protection precedes the egocentric green, implying extreme caution in preserving interests and position. The self-regarding quality of green is associated also with a sense of superiority, the grey insulation implying unwillingness to undermine this self-esteem by too close contact with others. Since the grey comes first, this characteristic tends to be concealed or covert in its application.

0 3 Grey/Red
Structural meaning:
"Impulsiveness"
or
"Ill-Considered Action"

With the protective and concealing grey preceding the active red, impulsive action tends to be of a rather covert nature, carried out with the hope of being neither committed nor involved in consequences.

0 4
Grey/Yellow

Structural meaning:
"Indecision"
or
"Lack of Resolution"

Here it is hope, aspiration and the solution to problems (4) which lie behind the concealing wall of grey (0) and are therefore lost in fog, as it were. This implies an irresolute groping for the right solution, or even the right thing to hope for or aspire to. Further, making a definite decision would mean committing oneself to a course of action extending into the future.

0 5
Grey/Violet

Structural meaning:
"Cautious Sensitivity"
or
"Tentative Identification"

The desire to be identified with someone or something exists but must not be allowed to appear openly, so all approaches are made tentatively and with caution.

0 6
Grey/Brown

Structural meaning:
"Exhaustion"
or
"Depletion"

Here protection for the body and its sensory condition is involved. To avoid being caught up in any problem or disturbance may afford the constitution the opportunity to recover.

0 7
Grey/Black

Structural meaning:
"Separative Isolation"
or
"Total Non-Involvement"

Here non-involvement is exaggerated and enforced by the imperative nature of black, while everything which follows in the sequence is renounced and considered unimportant.

1 0
Blue/Grey

Structural meaning:
"An Interval of Tranquillity"
or
"A Period of Recuperation"

Protection from the stresses imposed by the colors following the grey will be afforded if peaceful conditions can be obtained.

1 2
Blue/Green

Structural meaning:
"Discriminating Control"
or
"Self-Contained Orderliness"

Sensitivity and accurate understanding lead to an increase in self-esteem, encouraging order and method. Precision and exactitude bordering on the fussy and over-solicitous may result. Both colors are autocentric, making for self-containment.

1 3
Blue/Red

Structural meaning:
"Co-operative Enterprise"
or
"Emotional Fulfillment"

In the outside or working life, implies the ability to get along with one's associates, to co-operate with them to mutual benefit and to the benefit of the organization. In the private or domestic life, implies a harmonious combination of sexual activity and tenderness. In both, the fact that blue precedes red indicates that greater importance is placed on harmony and cooperation than on activity. Co-operation and understanding, it is assumed, will lead to more creative action.
<table>
<thead>
<tr>
<th>Pair</th>
<th>Structural Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue/Yellow</td>
<td>Structural meaning: &quot;Emotional Dependency&quot; or &quot;Group-Oriented Helpfulness&quot;</td>
</tr>
<tr>
<td></td>
<td>The blue desire to understand and be understood and yellow aspiration lead to behavior designed to attract the affection of others. Both colors are heteronomous, making this an &quot;other-determined&quot; group.</td>
</tr>
<tr>
<td>Blue/Violet</td>
<td>Structural meaning: &quot;Esthetic Susceptibility&quot; or &quot;Erotic Sensitivity&quot;</td>
</tr>
<tr>
<td></td>
<td>Peace and fulfillment are here to be achieved through some form of fascination, either by absorption with the beautiful and the esthetic, or by the pursuit of some idealized relationship.</td>
</tr>
<tr>
<td>Blue/Brown</td>
<td>Structural meaning: &quot;Sensual Ease&quot; or &quot;Indolent Attachment&quot;</td>
</tr>
<tr>
<td></td>
<td>Peace and security can here only be achieved by relieving the condition of physical unease and being treated with special consideration.</td>
</tr>
<tr>
<td>Blue/Black</td>
<td>Structural meaning: &quot;Absolute Peace&quot;</td>
</tr>
<tr>
<td></td>
<td>Black following blue enforces as imperative the blue need for tranquility and implies renunciation of all that is represented by the colors following black. Where this group occurs towards one end of the row with 3 4 (or 4 3) towards the other, instability of the self-regulating nervous system should be suspected.</td>
</tr>
<tr>
<td>Green/Grey</td>
<td>Structural meaning: &quot;Separative Self-Insistence&quot; or &quot;General Desestrangement&quot;</td>
</tr>
<tr>
<td></td>
<td>90</td>
</tr>
</tbody>
</table>
"Defensive Superiority"

Here the defensiveness of green is emphasized and exaggerated by the defensive wall of grey. Self-esteem, the need to impress and prestige-consciousness are all magnified, while the attributes of the colors following the grey are minimized.

2  Green/Blue
1 Structural meaning:
 "Discriminating Control"
 or
 "Self-Contained Orderliness"

Precision, logic and the need to be proved right take precedence over the understanding blue, so that order and method are now more oriented towards the increase of self-esteem than in the group 1 2. Here control and orderliness may strike others as "bossiness." Both colors are concentric, making this a self-contained group.

2  Green/Red
3 Structural meaning:
 "Purposeful Activity"
 or
 "Controlled Initiative"

A determined and authoritative group, containing as it does both the autonomous colors. With green as the first color, action (3) is designed for the self (2). Leadership, management and the exercise of control.

2  Green/Yellow
4 Structural meaning:
 "Demand for Appreciation"
 or
 "Ambition"

Aspiration (4) is directed towards increased esteem both in one's own eyes and in the eyes of others (2). Ambitious self-interest or action designed to bring about recognition from others.
2 5
Green/Violet

Structural meaning:
"Flexible Self-Insistence"
or
"Irresponsible Charm"

Pleasantness of manner designed to win the regard of others, but without committing oneself or assuming responsibility.

2 6
Green/Brown

Structural meaning:
"Demand for Physical Relief"
or
"Insistence on Comfort"

The self (2) can continue to maintain itself only if conditions of unease (6) are relieved.

2 7
Green/Black

Structural meaning:
"Obstinate Exclusion"
or
"Prejudiced Self-Righteousness"

Here the green insistence on self, with its tendency to consider itself right, is enforced and made even more imperative by black. Any attempt by others to exert influence is resolutely shut out.

3 0
Red/Grey

Structural meaning:
"Impulsiveness"
or
"Ill-Considered Action"

Action for its own sake, with insufficient attention paid to consequences since these are behind the concealing grey. Unlike 0 3, there is little attempt to conceal the action itself.

3 1
Red/Blue

Structural meaning:
"Co-operative Enterprise"
or
"Emotional Fulfillment"
As for 1 3, except that here greater emphasis is placed on activity than on co-operation and harmony. Right activity, it is assumed, will lead to harmony in any event.

3 2
Red/Green

Structural meaning:
"Purposeful Activity"
or
"Controlled Initiative"

As for 2 3, except that here action and the exercise of one's own initiative are directed more for the pleasure or exercising them than for the high regard they may obtain from others. Contains both the autonomous colors and is therefore a "self-determined" group.

3 4
Red/Yellow

Structural meaning:
"Expansive Activity"
or
"Development of New Fields"

Both red and yellow being ex-centric, this is a very outgoing and active group. Action (3) for the sake of action and always directed towards the new and undiscovered (4). Where this group occurs towards one end of the row with 1 7 (or 7 1) towards the other, instability of the self-regulating nervous system should be suspected.

3 5
Red/Violet

Structural meaning:
"Susceptibility to Stimulus"
or
"Responsiveness"

Desires and actions (3) are directed towards things which fascinate, stimulate and enthrall (5), while the actions themselves are designed to fascinate others. Can be either erotic or esthetic.
3 7  Red/Black  Structural meaning:  "Exaggerated Desire"  or  "Dramatization"  
The normal desirousness of red is made compulsive and enforced by black.

4 0  Yellow/Grey  Structural meaning:  "Indecision"  or  "Lack of Resolution"  
The need for a solution (4) predominates, but is walled off by grey and therefore separated from all other areas in which the solution might be found. Unlike 0 4, there is a willingness to be committed, but the grey barrier makes it difficult to discover just what one should commit oneself to.

4 1  Yellow/Blue  Structural meaning:  "Emotional Dependency"  or  "Group-Oriented Helpfulness"  
Both these colors are heteronomous, therefore the group is more effect than cause. The hope (4) is for affection and understanding (1), leading to activity designed to attract affection.

4 2  Yellow/Green  Structural meaning:  "Demand for Appreciation"  or  "Ambition"  
Less self-determined than 2 4 (q.v.). Here ambition is less a self-directed drive than a hope that by keeping alert and observant fresh avenues will open up and allow recognition to be achieved.

4 3  Yellow/Red  Structural meaning:  "Expansive Activity"  or  "Development of New Fields"
The two brightest colors, both being ex-centric, make this a very outgoing and active group. The activity (3) is less controlled than in the group 3 4, since yellow (4) makes it both more superficial and more experimental, searching for something new and satisfying. Where this group occurs towards one end of the row with 1 7 (or 7 1) towards the other, instability of the self-regulating nervous system should be suspected.

4 5
Yellow/Violet

Structural meaning:
"The Lure of Fantasy"
or
"Thirst for Adventure"

Here hopes and aspirations (4) are expressed through fascination, imagination and fantasy (5), leading to a rather unreal thirst for adventure or vicarious experience.

4 6
Yellow/Brown

Structural meaning:
"Total Security"
or
"Untrammelled Ease"

Here the solution (4) requires physical ease and freedom from any problems or fears of insecurity.

4 7
Yellow/Black

Structural meaning:
"Sudden Crisis"
or
"Headstrong Decisions"

Here the two most extreme colors, the brightest and the darkest, are together, indicating that there can be no middle course, but only a "Yes" or a "No" answer. A solution (4) must be found (7), often by impetuous and headstrong means.
5 0
Violet/Grey
Structural meaning:
"Cautious Sensitivity"
or
"Tentative Identification"

Sensitivity to atmosphere and environment (5) accompanied by the desire to protect it from any disturbing influence (0).

5 1
Violet/Blue
Structural meaning:
"Esthetic Susceptibility"or
"Erotic Sensitivity"

Differs from 1 5 in that emphasis is placed on the idealized (and probably rather unreal) condition of identification. Often found as a compensation amongst those whose sexual relationships are unorthodox but who have a well-developed feeling for the beautiful and the esthetic.

5 2
Violet/Green
Structural Meaning:
"Flexible Self-Insistence"or
"Irresponsible Charm"

As for 2 5, but with greater emphasis on charm and on the unwillingness to accept the responsibilities of close relationships.

5 3
Violet/Red
Structural meaning:
"Susceptibility to Stimulus"or
"Responsiveness"

Fascinated by anything stimulating or exciting. Similar to 3 5 but rather less responsible.

5 4
Violet/Yellow
Structural meaning:
"The Lure of Fantasy"or
"Thirst for Adventure"
The future must hold excitement, stimulation and interest. Open in his charm, but over-imaginative.

5 6
Violet/Brown
Structural meaning:
"Sensuousness"
or
"Voluptuousness"

Here the fascination (5) has to do with the things which give the body pleasure (6), such as good food, luxurious surroundings, fine raiment and so forth.

5 7
Violet/Black
Structural meaning:
"Need for Identification"
or
"Compulsive Blending"

Here the desire to merge and identify (5) is enforced and made compulsive by black (7). Must form part of something or feel identified with someone.

6 0
Brown/Grey
Structural meaning:
"Exhaustion"
or
"Depletion"

Here bodily ease and freedom from anything which might cause physical or sensory distress are paramount. The body must be protected and allowed to recover. Similar to 0 6, but there is greater emphasis on the need for considerate treatment.

6 1
Brown/Blue
Structural meaning:
"Sensual Ease"
or
"Indolent Attachment"

As for 1 6, but with greater emphasis on the physical need for gentle handling and considerate treatment.
6 2  Brown/Green  Structural meaning:
   "Demand for Physical Relief"
   or
   "Insistence on Comfort"

Here the body needs relief (6) but will power (2) is being exerted to handle existing difficulties. There is considerable strain involved and a more relaxed environment is necessary.

6 3  Brown/Red  Structural meaning:
   "Sensual Gratification"
   or
   "Self-Indulgence"

The bodily desire for conditions which gratify the senses (6) is followed immediately by the desirous red, emphasizing the drive towards self-gratification. A more self-indulgent group than 3 6.

6 4  Brown/Yellow  Structural meaning:
   "Total Security"
   or
   "Untrammelled Ease"

Bodily relief (6) is preferred even to hopes for the future (4), resulting in surrender to a static and problem-free existence making minimal demands.

6 5  Brown/Violet  Structural meaning:
   "Sensuousness"
   or
   "Voluptuousness"

As for 5 6, but with more emphasis on the physical senses.

6 7  Brown/Black  Structural meaning:
   "Self-Disparagement"

Since this is a very negative meaning, this group is generally rejected and
appears most often at the very end of the 8-color sequence. When it does appear at the beginning, it indicates the renunciation of everything except physical gratification because of a feeling of purposelessness.

7 0 Black/Grey Structural meaning:
"Separative Isolation"
or
"Total Non-Involvement"
Considers the situation repugnant and wants nothing to do with it. Tries to shield himself from anything which might influence him.

7 1 Black/Blue Structural meaning:
"Absolute Peace"
In revolt against the overall situation and just wants to be left in peace. Where this group appears towards one end of the row with 3 4 (or 4 3) towards the other, instability of the self-regulating nervous system should be suspected.

7 2 Black/Green Structural meaning:
"Obstinate Exclusion"
or
"Prejudiced Self-Righteousness"
Revolt (7) followed by self-insistence (2) implies defiant obstinacy and rigid adherence to his own point of view.

7 3 Black/Red Structural meaning:
"Exaggerated Desire"
or
"Dramatization"
Action based on and reinforced by revolt leads to impetuosity and extreme behavior aimed at satisfying exaggerated desires.
Structural meaning: "Sudden Crisis"
or"Headstrong Decisions"

The two extremes of light and dark, with black revolt against fate followed by yellow hope of solving problems, leads to extreme actions and decisions, and the likelihood of resorting to desperate remedies.

Structural meaning: "Need for Identification"or"Compulsive Blending"

Insists (7) on identification (5). Things must fit together or blend perfectly, no concessions nor compromise being permissible.

Structural meaning: "Self-Disparagement"

As for 6 7, but with greater emphasis on revolt against events.


