

Color Symbols— The Lore and Legends Of the Colors

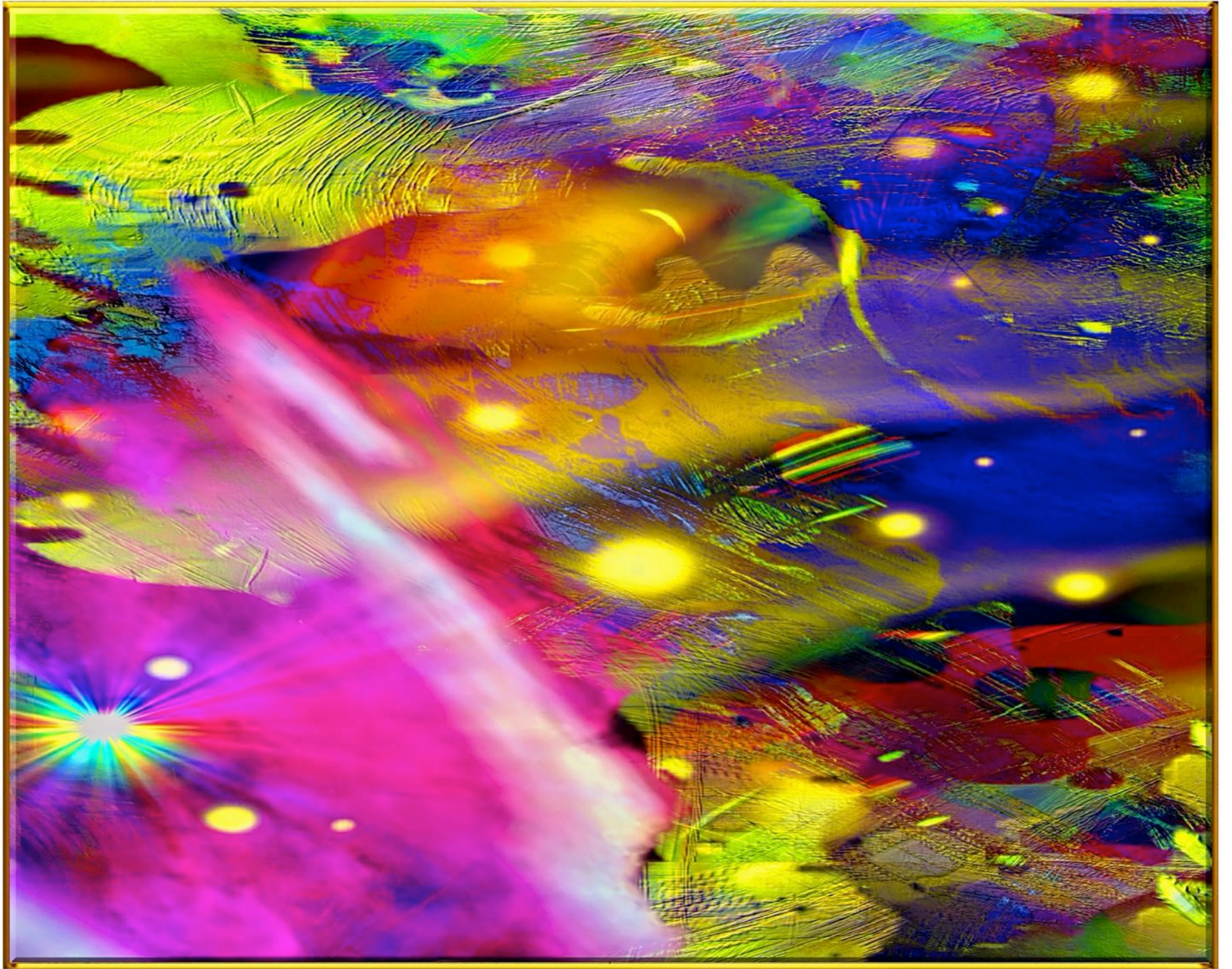


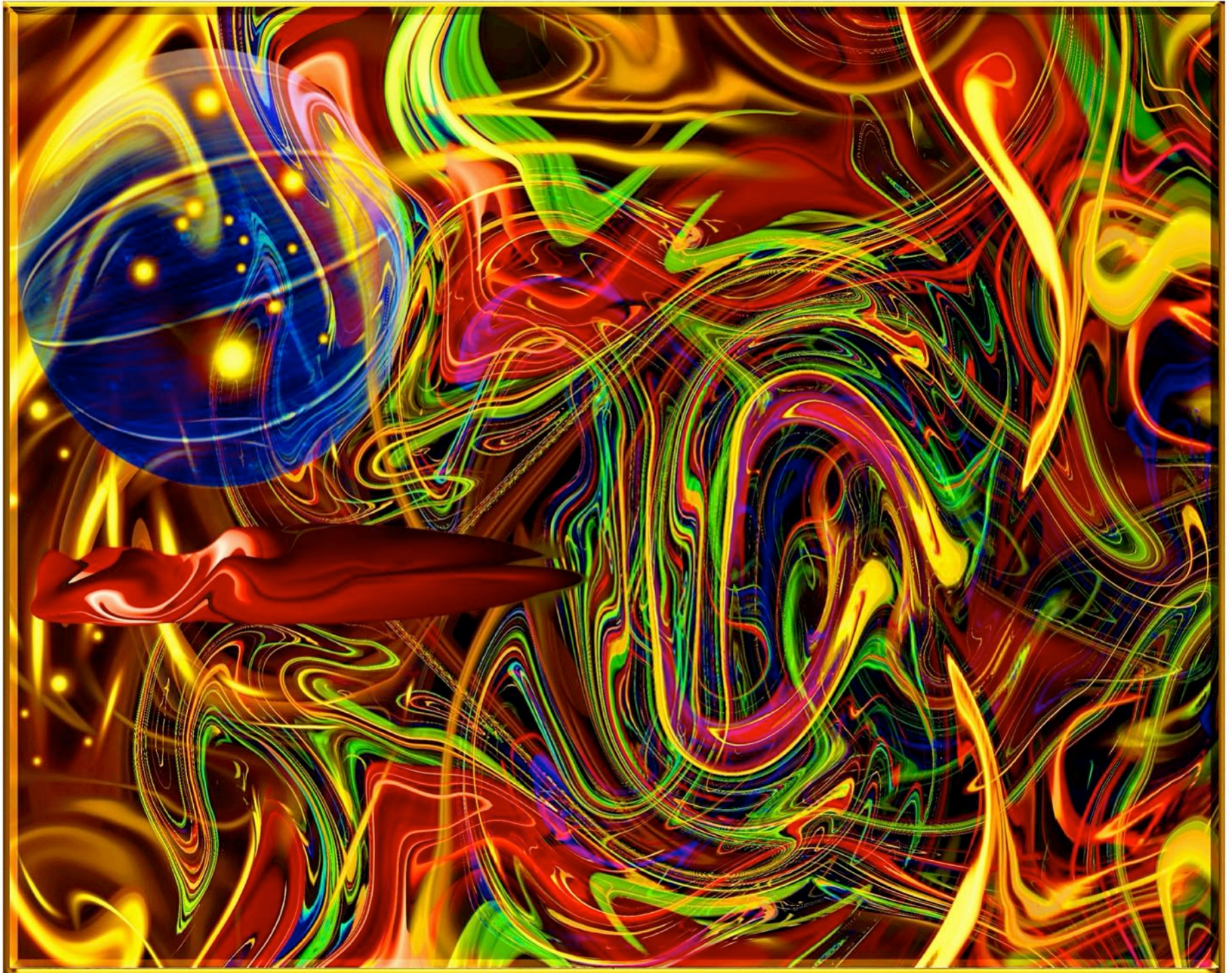
Austin P. Torney

Austin P. Torney

Color Symbols

Copyright 2021 Austin P. Torney







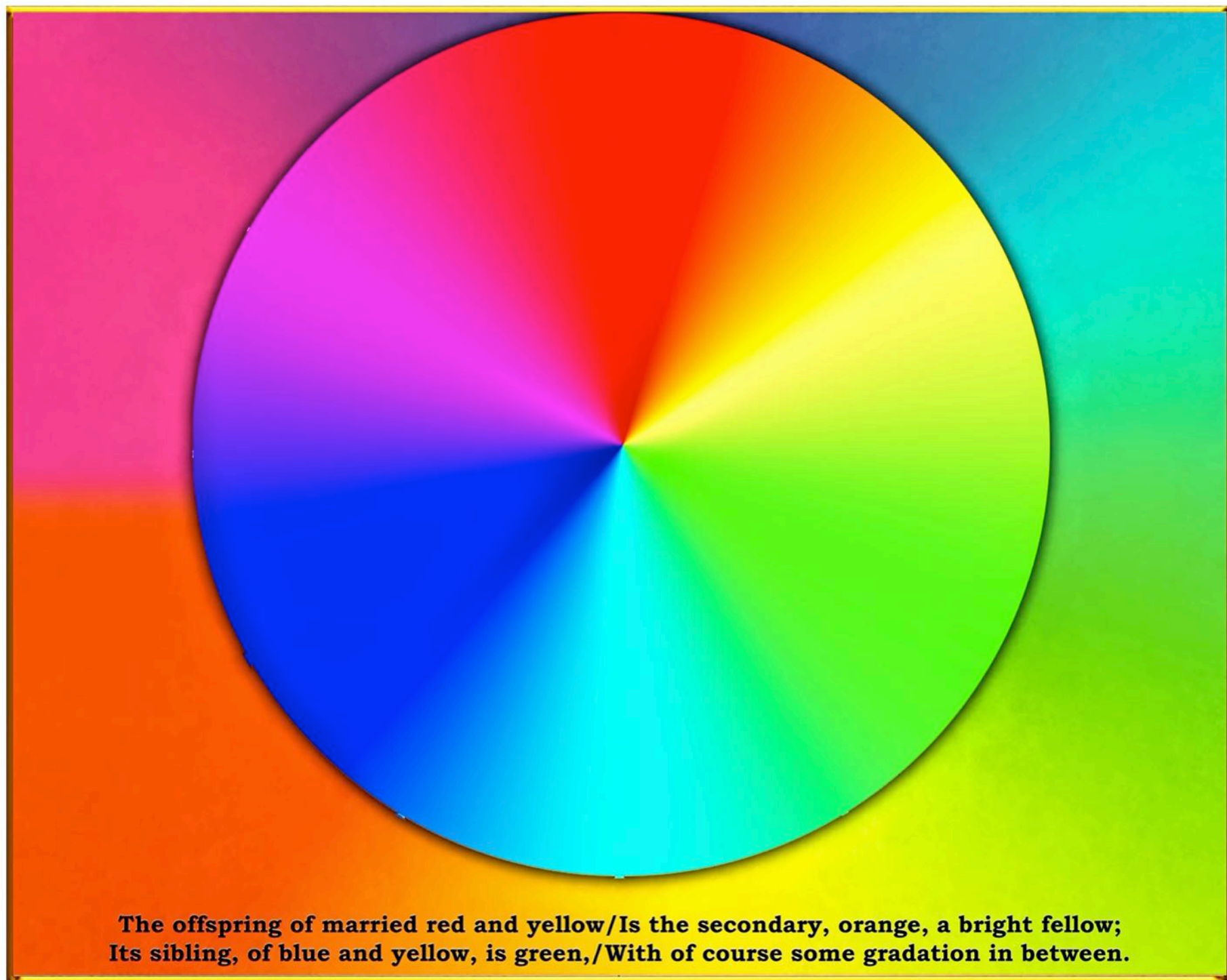
*In the nether world, I learned the lore and/Legends of the colors, of their uses
In nature and emotions, the whatfor/Of their light's glowing activity:*



**All color variants, quite numberless,/Are made from the three primaries, no less;
Namely: red, yellow, and blue—often backed/By colorless white tinges or shades of black.**



**From just these three essential hues derives/All the heaven's prismatic radiance,
Myriad colors of floral brilliance,/And technicolors that seem so alive.**

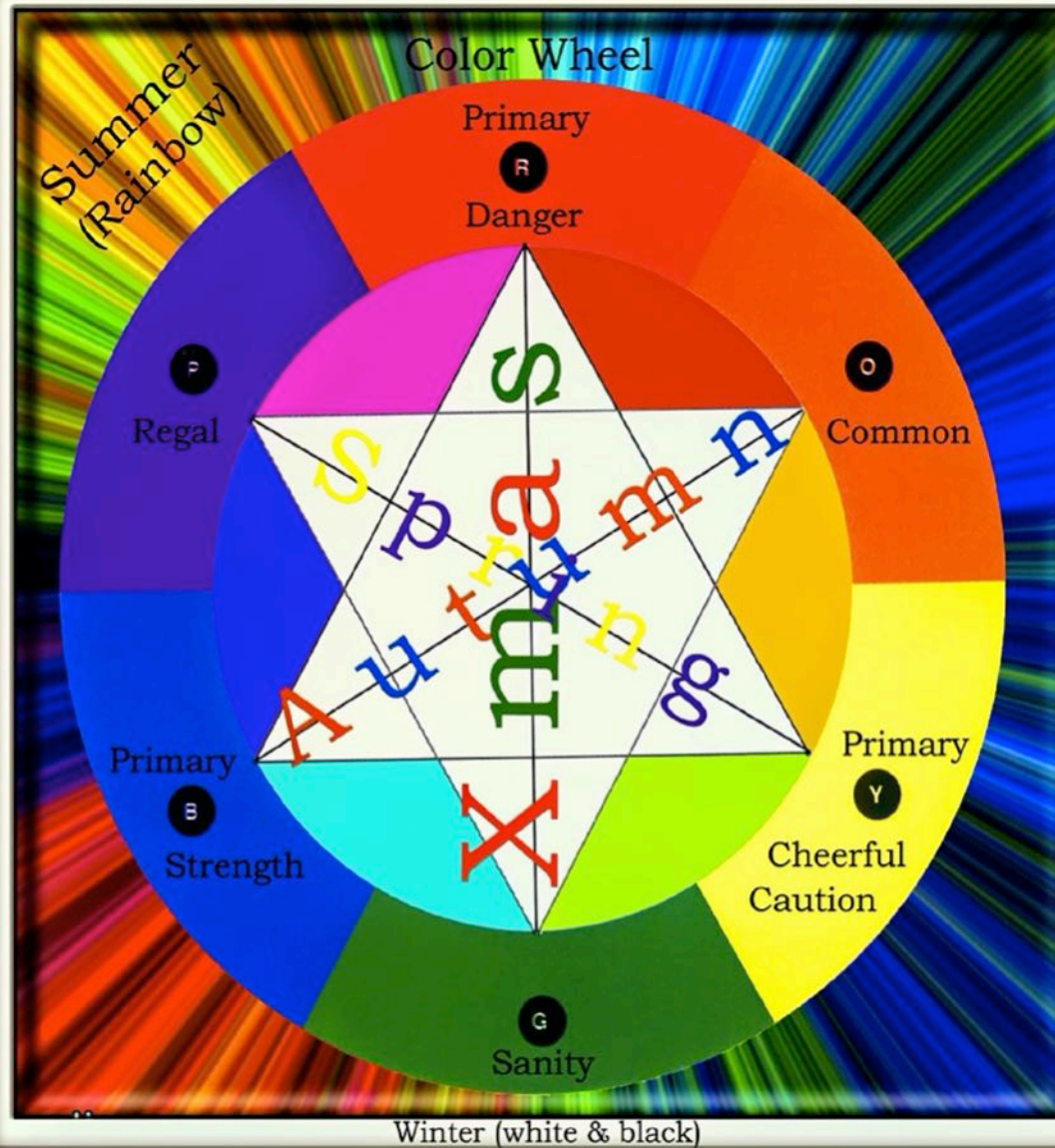




**Saintly brother purple, twixt reds and blues,/Completes the second generation hues.
Next to arrive, lime-green, is a grandchild,/As are all the tertiary colors wild—**



**They're crimson, magenta, maroon, scarlet,/Amber, auburn, salmon, ocher, russet,
Mauve, taupe, fuchsia, cherry, cerise, umber,/Teal, emerald, and vermillion others.**



Strangely enough, all the color-pairs/That symbolize seasons and festive fairs,
As they're found naturally in nature's ways,/Do contrast on the color wheel, crossways:



**Direct opposites on the color wheel,/Sky-blue and leafy-orange represent fall,
For they are autumn's contrasting colors—/That quite up for its lack of flowers.**



**As with crocus, spring's floral colors yet/Remain yellow primrose, purple violet—
The sensual sun, as it were, warming/The virginal earth, with love, into spring.**



**The Christmas Holiday Season's scene/Is of opposing hues of red and green—
As in Holly, berry-red, ever-green,/Or in Poinsettias' red flush, leaf of green.**



*We're out of diametric color sets,/So which for summer? It must then contain
The entire spectrum, as these the sunset/And the rainbow express in shine and rain.*



**Since winter's snow hides all things out of sight,/Its colors are hidden inside white and night—
The cold season's symbols, for they conceal/All of spring's and summer's bright floral feel.**



**For that as different as day and night,/We have the twin-opposites: black and white;
For the day-clock first became dark and light/When twin-gods split day and night, wrong and right.**



**Heaven's splendor, white, for purity, bless,/Holds all the colors of prismatic light,
But the symbol of the Prince of Darkness,/Black, removes all the colors from our sight.**

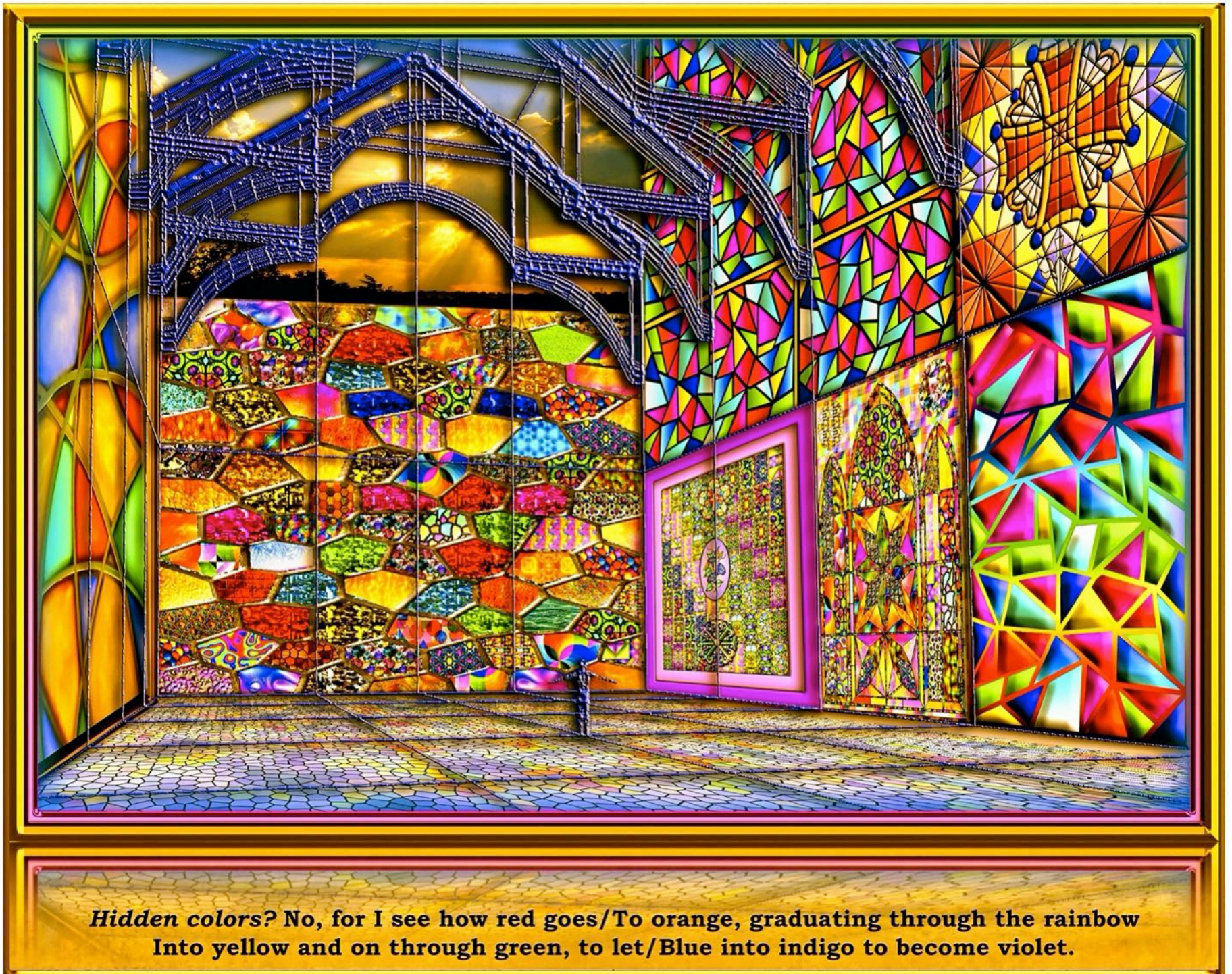


**So then, it is proved that in both nature/And in the color wheel opposites attract
And complement in their contrast—to procure/Both real and symbolic color contracts.**





Next we'll turn to the colors lone, to see/The whatfor of their light's activity,
But first, let's ask, *Are there any missing hues,/Unknown, hidden in rainbows, or not used?*



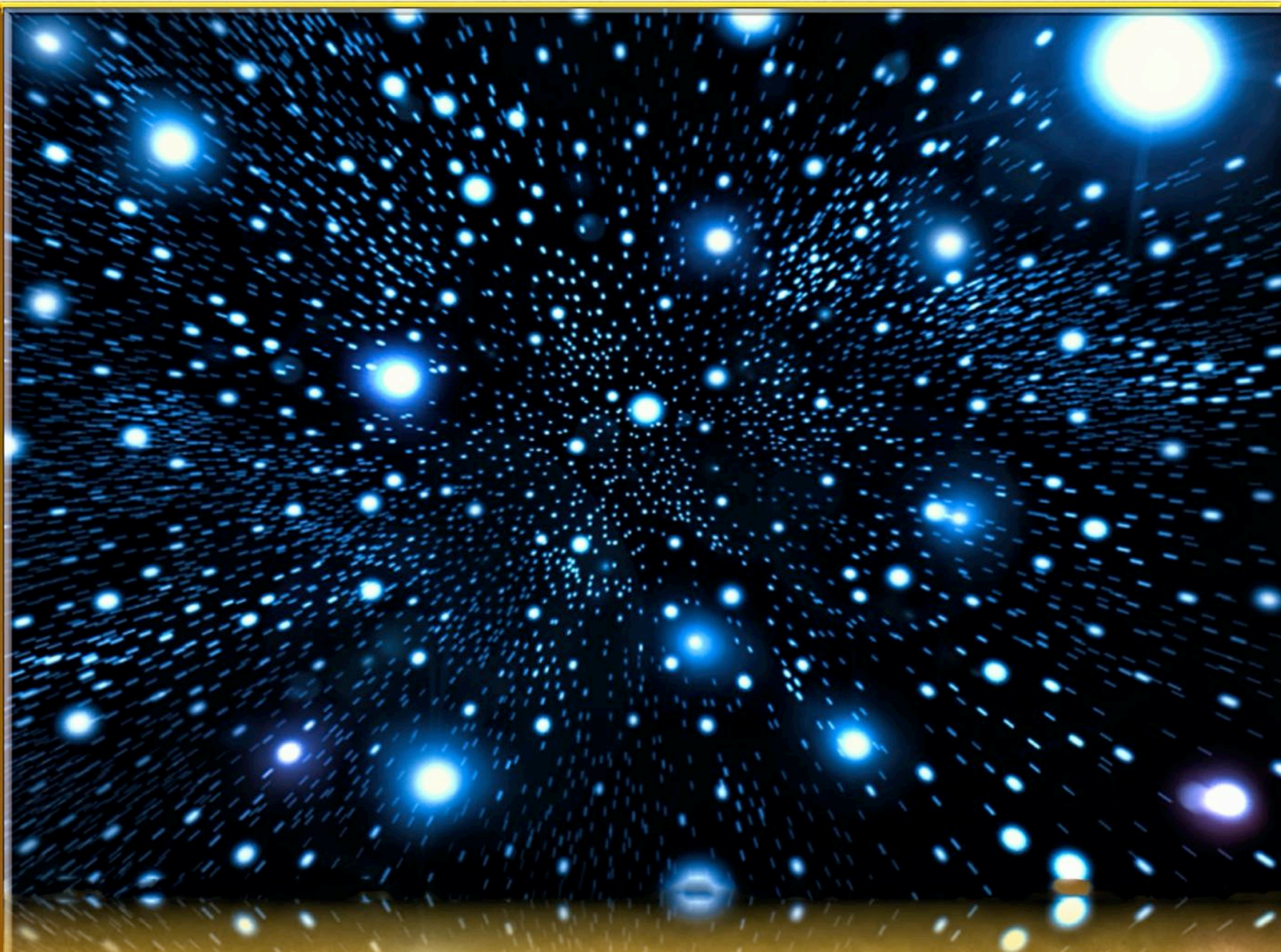
***Hidden colors? No, for I see how red goes/To orange, graduating through the rainbow
Into yellow and on through green, to let/Blue into indigo to become violet.***



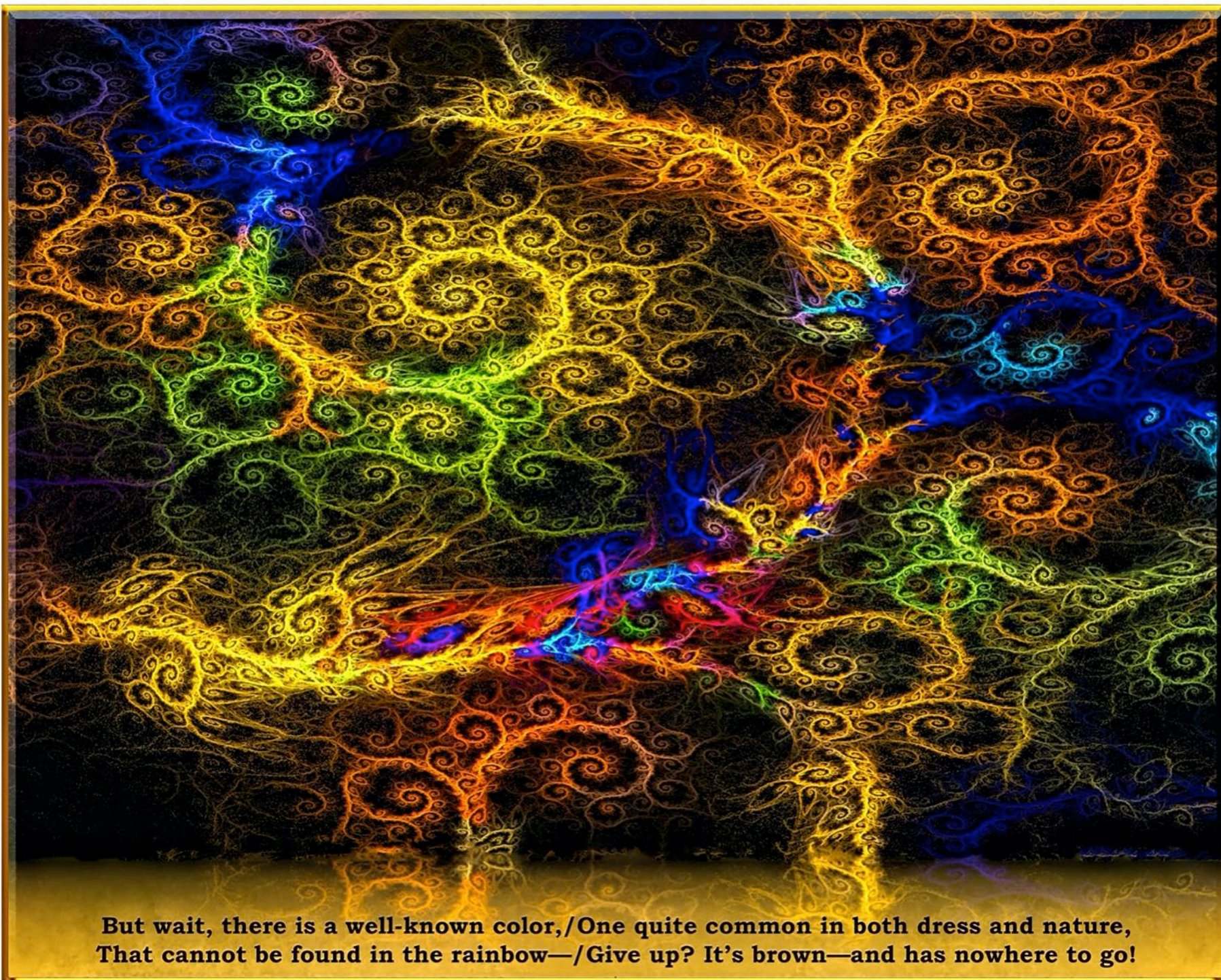
**Perhaps between green and blue, lies some new/Tincture unique enough to be it's own hue,
But alas, those turquoise waves everyday/In tropic seas wash that theory away.**



**Yet there may be some new colors that lie/Before or beyond the spectrum and the eye,
Like infrared or ultraviolet,/Or gold, which only the fairies can see.**



*But what of clear, white, silver, gray, or black?/Well, they're not true colors, for, either they lack
All color (black, clear) or hide all hues (white)/Or are mixtures (gray, silver): black-white.*



**But wait, there is a well-known color,/One quite common in both dress and nature,
That cannot be found in the rainbow—/Give up? It's brown—and has nowhere to go!**



**Brown is the color of death, like the leaves/That crumble dry and lifeless when earth grieves,
Which is why the faeries won't let it show/In their magically spectral rainbow.**



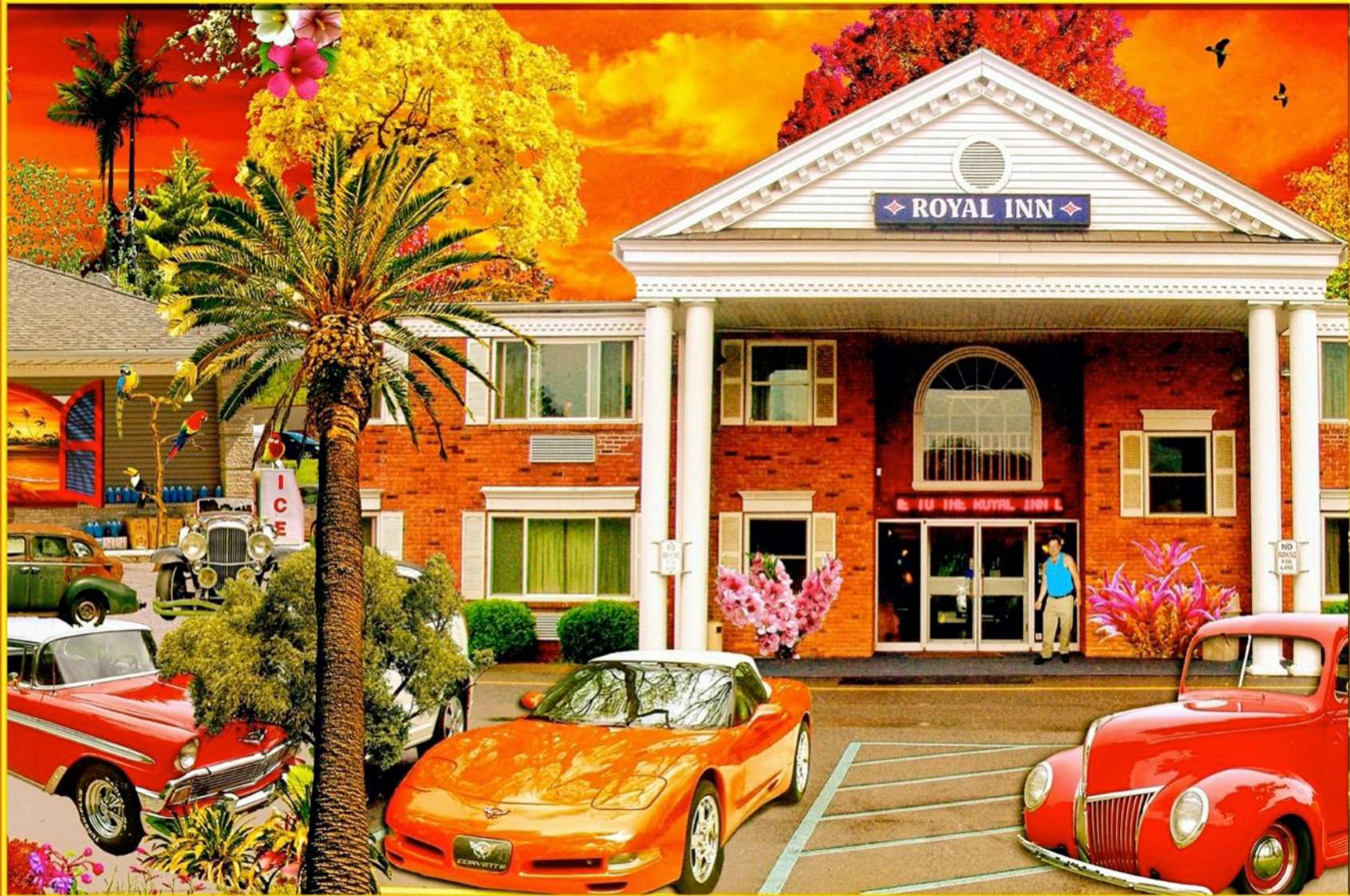
**But alas, brown's new hue is not to last,/For brown's no more than red, yellow, and black.
So onward we move: *What do colors mean?/What's nature's physiological scheme?***



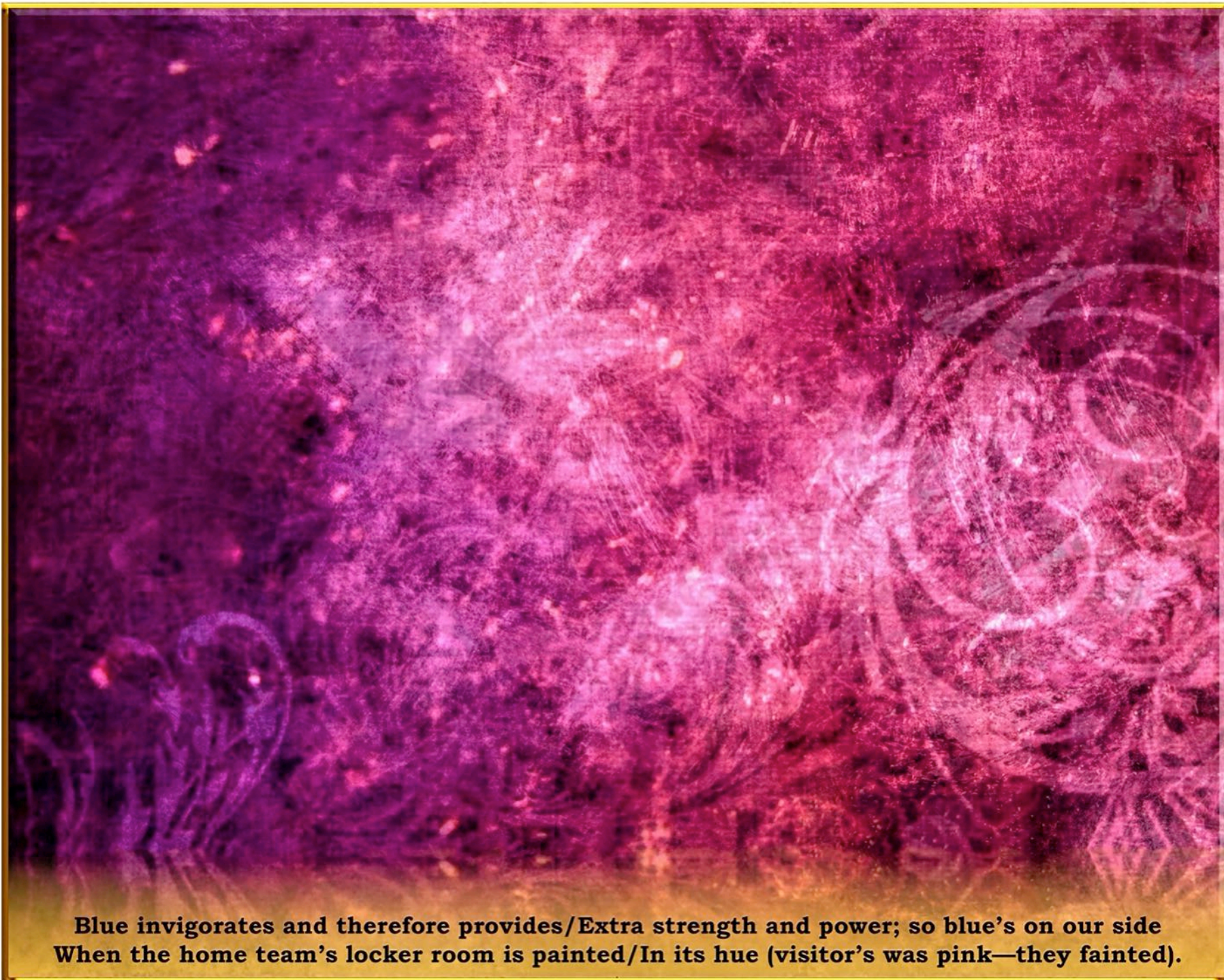
**When we see red, we see danger: *Stop! Blood!* Metabolism rises, adrenaline floods—
And so restaurants use red tablecloths/To increase both the appetite and the cost.**



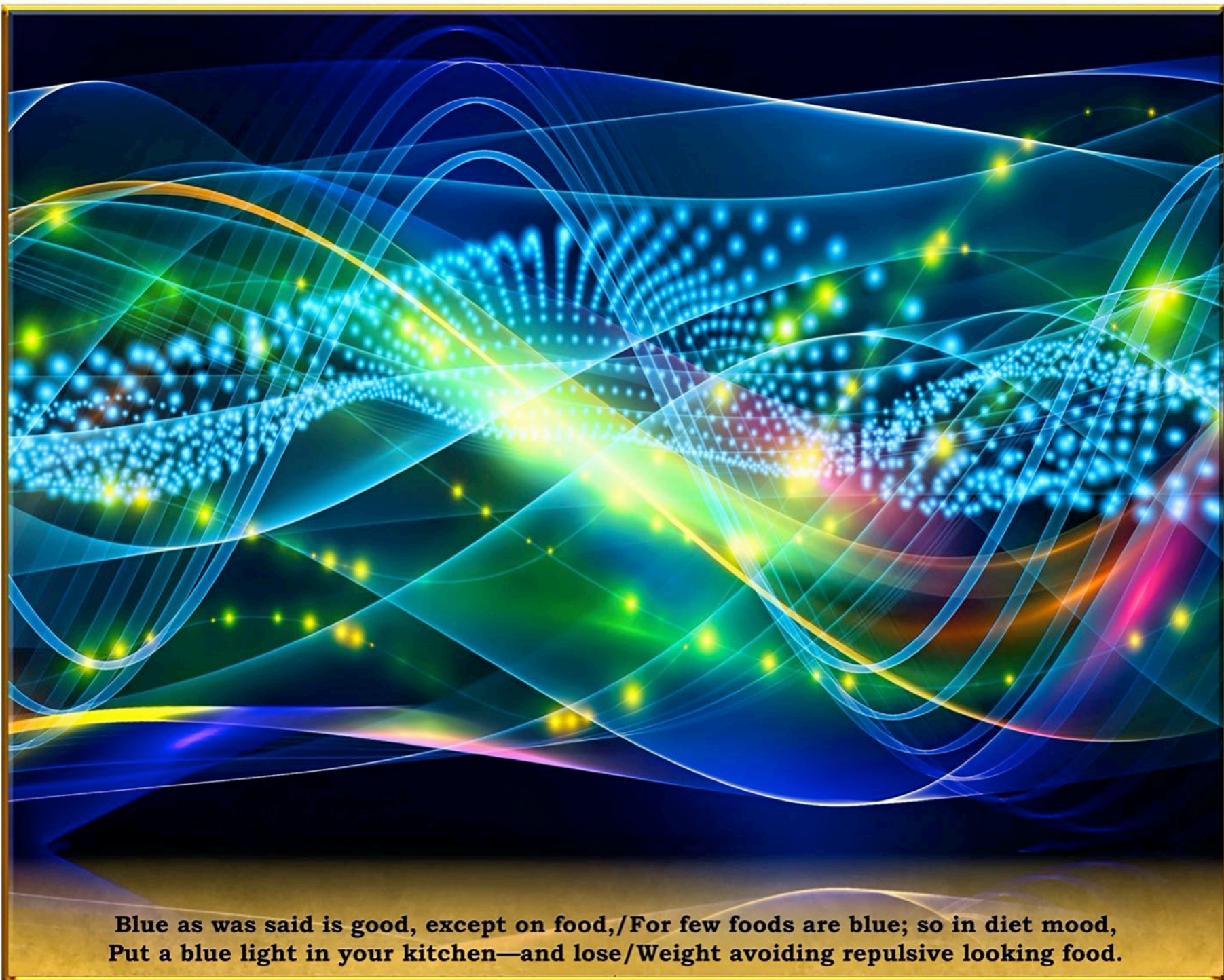
**Yellow, the quickest color we can see,/Means caution, as with black on a bee,
But yellow's bright and cheerful too, and lends/Light to small and sunless rooms like kitchens.**




**Healthful orange is the common man's color;/So to make the expensive look cheaper,
Such as with a hotel, they paint it orange,/And put some shiny polish on the door hinge.**



**Blue invigorates and therefore provides/Extra strength and power; so blue's on our side
When the home team's locker room is painted/In its hue (visitor's was pink—they fainted).**



Blue as was said is good, except on food,/For few foods are blue; so in diet mood,
Put a blue light in your kitchen—and lose/Weight avoiding repulsive looking food.



**Pink (red tinted with white) debilitates,/Sapping strength and temper, so that is why
It's used in prison cells and locker rooms,/For it calms the most violent inmates.**



**What of purple? Well, it's mournful, but too
It's stately, regal, and virginal, new.**



**Of green, though it's seldom worn, none complain;
And use it in their carpets to stay sane.**



**The stars are not just white, they scintillate:/Sirius is blue, its companion green;
Betelgeuse, red; many, like Sol, yellow;/Arcturus, orange—all jewels constellate.**



**Well, as colors go, so then do we, see:/Hues are just differing wavelengths of light
That the brain interprets, in its own right,/For some natural colored necessity.**



*May I chance upon a land of strange rainbows/Of elfin-hued flowers: red delphiniums,
Black tulips, orange fuchsias, white marigolds,/Bronze grass, and the legendary blue rose.*







(The Netherworld)





