

**THE USE OF COLOR IN THE WORKS OF
GUSTAVE FLAUBERT**

A THESIS

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Chapter I

Flaubert's Literary Method

Gustave Flaubert (1821-80) was the son of a Champenois father and a Norman mother. To his mother he owes his vague northern melancholy, an extreme sensitiveness, a keen imagination, a tendency to neurasthenia, and an aristocratic pride which is seen in his disdain for bourgeois ideals of morality and material success. To his father he owes what gaiety there was in his nature, his taste for analysis and classification, and his obstinate patience. He claimed that his love of travel came from a sailor ancestor who had emigrated to Canada. However, the two essential traits of his character are timidity and pride. Faguet says¹

L'orgueilleux qui est timide est deux fois orgueilleux
et le timide qui est orgueilleux est deux fois timide. Flaubert
était l'un et l'autre jusqu'à un degré où ils sont quelque peu
malades.

This excessive timidity and haughtiness caused him to live a lonely and misanthropic life. In this he was like Stendhal who also was timid, haughty, and disdainful of contemporary literature and of the bourgeois.²

Flaubert's interest in literature began as a child. Before he could read, his nurse Julie, an intelligent peasant woman, told him the legends of her village and stories from sentimental novels. A neighbor, le père Mignot, read Don Quixote to him so that the little Gustave was thoroughly familiar with the book before he could read and ever afterwards had a high regard for it. As a child, he would

1. Faguet, Les grands écrivains français, p. 17.
2. Ibid., p. 25.

sit for hours, his finger in his mouth, deep in reverie. At nine years of age he began to write plays which he and some of his young friends performed on his father's billiard table. Professor Shanks comments on the importance of this early literary interest:³

Flaubert's letters thus show at nine the same absorption in literature that he will manifest at fifty; we must agree with his niece that the man of genius is traceable in the earliest published letter of the boy.

Flaubert continued his youthful literary activities. At twelve he was already becoming interested in Romanticism and by the time he is fifteen, he admired Victor Hugo as a sort of demi-god.⁴ He read such authors as Dumas ~~père~~, Chateaubriand, Goethe, Byron, Barante (Histoire des ducs de Bourgogne), Beaumarchais, Shakespeare, and novels by Sir Walter Scott.

The first volume of the Œuvres de jeunesse contains his work from the thirteenth to the seventeenth year. It begins with En Voyage en enfer, reminiscent of Enfer and of the Faust-inspired drama, Abasgama by Edgar Quinet. Its significance lies in the fact that critics discover in it the germ for Flaubert's first version of La Tentation de Saint Antoine.⁵ The final story in this collection, Hago et immitissimus, contains a first sketch for Un Coeur simple.

The little Gustave used to climb vines and look at the corpses in the dissecting room of his father's hospital. Such scenes fostered in him an interest in the gruesome which he liked to picture in his later works. At fourteen, he wrote Les Blâmes, which shows a beginning of

3. Shanks, Flaubert's Youth, p. 9.

4. Ibid., p. 15.

5. Ibid., p. 17.

his realistic tendency in that it has a page on the decomposed corpse of the heroine. In 1837, he wrote La dernière Heure which relates the agony of a young man about to end his life by asphyxiation, after watching beside the bier of his dead sister.

His Histoires d'un jour is a confession of his early love affairs. It was inspired by Rousseau's Confessions.⁶ His most important early love was with a married woman called Marie. Flaubert met her and her husband at Trouville and renewed their acquaintance in Paris while a student at law school. Marie's husband was a genial and vulgar Jew. He was the model for Jacques Arnoux in the final Education sentimentale, and Marie was the inspiration for the character of Madame Arnoux. Professor Shanks thinks that Marie may have deeply influenced the novelist's creative memory.⁷

In Le Candidat and Le Château des Secours, the youthful author portrays a bourgeois type of stupidity, designated by Professor Shanks as the "clerk". In portraying this early type Flaubert uses the device of an enormous cap which reappears in the description of Charles Bovary and Pécuchet.⁸

On October 8, 1837, Flaubert completed the tale, Candidat vulvaire, which was inspired by Dumas' Antony. He again uses the adultery theme of Antony in Passion et vertu, completed December 10, 1837, just before his sixteenth birthday. Thus it is seen that this theme was used before Madame Bovary.

The next type which aroused young Gustavo's interest was that of the

6. Ibid., p. 316.

7. Ibid., p. 37.

8. Ibid., p. 40.

Gargam. Here he shows the boyish humor and the love of buffoonery that made him cherish Don Quixote. Professor Shanks⁹ calls this type, "the real father of the clerk, of Yuk in Smarr, and of the novelist's bourgeois types from Homais to Pécuchet, but to produce them this humor must mate with the disillusioned idealism of adolescence." Smarr was written between the end of 1838 and April, 1839.¹⁰ Flaubert's father was averse to his son's inclinations for literature. In December, 1838 the father told his son that he must choose a life career preferably that of law. The lust for blood in Smarr is capable of a personal interpretation in that it may be an outlet for his mood of disgust at having to take up a career which was distasteful to him. According to Professor Shanks,¹¹ "this sadistic note, no less than the tone of the whole essay foretells Salammô."¹¹

His next work was Novembre, which was finished in 1842. The theme was probably suggested by Hugo's Orientalles. Marie, the heroine of Novembre, is a prototype of Emma Bovary.¹²

The first Education sentimentale was completed in January, 1845. This is Flaubert's first objective novel. The theme is the development of character by love. It is the story of a modern youth, but is totally different in plot and construction from the second Education sentimentale. In the first novel, one of the characters, Jules, plunges into history to live over the lives of dead empires with their vanished gods. Shanks interprets the incident thus:¹³

9. Ibid., p. 75.
 10. Hubbard, "A note on Flaubert's Novembre", Modern Language Notes, Vol. 31 (1916) p. 406.
 11. Shanks, op. cit., p. 92.
 12. Ibid., p. 144.
 13. Ibid., p. 191.

This is a promise of the long procession of deities found in La Tentation de Saint Antoine, it shows that desire to live in the forgotten past which finds outlet in Salammô.

Flaubert was both a Romanticist and a Realist. According to

Pollissier¹⁴ he is a Romanticist for the following reasons:

1^o par son aversion du moderne, 2^o par son dégoût des mesquineries et des vulgarités bourgeoises, 3^o par son culte de l'art littéraire, et pour mieux dire, de la forme, du style, de l'écriture.

and he is a Realist for these reasons:¹⁵

1^o sa préoccupation de la physiologie, 2^o son exactitude documentaire, 3^o son impersonnalité, 4^o son pessimisme.

Flaubert is a transitionalist. In French literature, he is the one who shows to the best advantage the transition from the Romanticism of the early nineteenth century to the Realism of the latter half of the century. He alternates his style. A work of Romanticism is invariably followed by one of Realism and vice versa. The order in which he wrote his works is as follows: Madame Bovary, Salammô, l'Éducation sentimentale, La Tentation de Saint Antoine, Trois Contes, and Bouvard et Pécuchet. The Ouvrages de jeunesse are romantic. His first literary project, La Tentation de Saint Antoine, is romantic but his first published book, Madame Bovary, is realistic. Faguet¹⁶ characterizes it as of a "réalisme très serré et l'on sent le carnet de notes garni laborieusement pendant des années."

14. Petit de Julleville, Histoire de la langue et de la littérature françaises, p. 169.

15. Ibid., p. 173.

16. Faguet, op. cit., p. 29.

According to Faguet, he spent the years from 1850 to 1856 projecting, preparing, and writing Madame Bovary, but his niece Madame Goumanville says in her Souvenirs intimes that he spent from 1852 to 1856 writing this book. It was published in the Revue de Paris from October 1 to December 15, 1856. This work was considered immoral and Flaubert suffered a law-suit on that account, although he was acquitted of any attempt to scandalise. The plot of Madame Bovary was not original with him but was suggested by his friend, Bouilhet, who told him a story about the wife of a veterinary near Rouen whose love affairs caused some scandal in 1848. Ferrère¹⁷ says that Bouilhet advised him to write a novel about it in order to break definitely with the unbridled Romanticism of the first Tentation de Saint Antoine. Even the name of Bovary was not his own invention but was suggested by the name of a French hotel keeper whom he met in Cairo at the time of his famous voyage to the East during the winter of 1849 and 1850.

The theme of all of Flaubert's books is that there is no common ground between reality and imagination. After one has obtained the thing of his desire, it has no further allurements.¹⁸ So it is with Emma Bovary. She is miserable because her aspirations and training are beyond her station in life. She wishes to love but she finds the same unhappiness in adultery that she did in marriage. Saint Antoine wishes to go far away from worldly temptations in order to believe yet he finds temptation within himself. Bourvard and Pécuchet wish to learn everything but find it impossible. Frédéric's political ambitions (l'Éducation sentimentale)

17. Ferrère, L'Esthétique de Gustave Flaubert, p. 139.

18. Ibid., p. 43.

as well as his desire to become the lover of an honest woman wrecked his life.

The author sympathized with his characters to such an extent that he experienced the same feelings which they did. For instance, in describing the scene of the poisoning of Madame Bovary, his mind was so fixed on the subject that he experienced the effects of arsenic poisoning himself. In order to portray the adoration of Felicité (Trois Coues) for her parrot, the author lived with a stuffed bird on his mantle for some length of time.

In his writing, Flaubert's treatment is impersonal and objective. Speaking of Madame Bovary, Brandès says:¹⁹

A singular book, written without the slightest degree of tenderness for its subject! . . .

The artistic irony of Flaubert is here impersonal, necessary, true and profound, in quite a different way than that of Merimée. It is merely a stereoscopic view, by means of which reality is set forth in bold relief.

Flaubert usually depicted the dreary and sordid side of life. This is true of all his works, and especially of Madame Bovary. Its only agreeable scene is that of Charles' visit to her father's farm. Still the book contains no single truly ignoble scene.²⁰

From 1857 to 1861 he worked on both La Tentation de Saint Antoine and Salammô. The latter appeared in 1862. Salammô is an historical novel and is essentially romantic. Bourget²¹ calls Salammô a romance of Carthaginian manners. Flaubert took a trip to the Orient with Maxime Du Camp in 1849. However, when he started to write Salammô in

19. Brandès, Eminent Authors of the Nineteenth Century, pp. 274 and 277.

20. Ferrère, op. cit., p. 144.

21. Bourget, "Gustave Flaubert," Living Age, Vol. 214 (1897) p. 598.

1860, he saw the need of making another trip to the site of Carthage in order to obtain exact local color for his book. He was very careful to have all details concerning location correct. If it were necessary to make several trips to a certain place, he was willing to do so. He was acquainted with the village of Ry where he located the scenes in Madame Bovary. In 1874 he wrote George Sand that he had found the right location for Bouvard and Pécuchet's farm and that it would be necessary for him to make several trips there.

Flaubert had a great love for the exotic, the picturesque, the brilliant, and the mysterious. All of this he portrays to a fine degree in Salammô. Faguet compares Flaubert's love of antiquity with that of Leconte de Lisle:²²

C'est l'antiquité vue par Leconte de Lisle, qui, après tout, peut-être la voit bien; mais enfin c'est tout à fait l'antiquité des romantiques, c'est Salammô.

In Salammô Flaubert makes use of a device to excite interest in a mysterious and unseen force beyond the understanding of man. This force is symbolized by the salmoph, a mysterious veil which represents the power of Carthage. A deep pessimism is portrayed in Salammô as is evidenced by its bloody battles and cruel executions. The intellectual and moral strength of the characters are subordinate to their physical emotions.

Before writing Salammô Flaubert read a great deal. For instance, he studied the eighteen volumes of Cohen's translation of the Bible in order to glean a few details about costumes, musical instruments, architecture, and habits of life from the notes.²³ It is thought that his

22. Faguet, op. cit., p. 44.

23. Shanks, "The Romanticism of Flaubert", The Dial, Vol. 59 (1915) p. 218.

conception of Salammbô came from the theme of Judith in the Bible as there is a similarity between the two stories in details of ceremony, apparel, and action.²⁴ However, most of his material comes from such classical authors as Xenophon, Oelian, Pausanias, Fliny, Salius Italicus, Strabo, Theophrastus, Herodotus, Appian, Plutarch, and especially Polybius.²⁵ He also did a great deal of reading for Bouvard et Pécuchet. Before undertaking to write this book he consulted over fifteen hundred volumes. It is said that he would read a hundred volumes for one page of facts.²⁶ Not only did he study a great deal before writing his books, but he wrote them over and over until they were as nearly perfect as he could make them. At Croisset, his home, he would often work without intermission eighteen hours out of the twenty-four.

When he was writing about an historical character such as Salammbô or Herodias, not only did he follow history for the events of the story, but also for the traits of his characters.²⁷

An incident which shows how particular he was about details is told by the Goncourts.²⁸ Flaubert, having heard that they had seen a Carthaginian sledge hammer, went to ask them for the address of the collection.

He took great pains in his novels to make everything ring true, that is to make the colors harmonious, costumes correspond to the customs, buildings to the climate, etc. In a letter to Louis Bouilhet written from Cairo in 1850, Flaubert showed his passion for details:²⁹ "Je me

24. Dillingham, "A Source of Salammbô," Modern Language Notes, Vol. 40 (1925) pp. 71 and 76.
 25. Shanks, op. cit., The Dial, Vol. 59 (1915) p. 318.
 26. Wright, "Flaubert: A Revaluation," North American Review, Vol. 206 (1917) p. 495.
 27. Ferrère, op. cit., p. 152.
 28. Journal des Goncourts, p. 275.
 29. Flaubert, Correspondance, Vol. 1, p. 364.

livre beaucoup à l'étude de la parfumerie et à la composition des onguents."³⁰
To his mother he wrote:³¹ "Je prends soin d'écrire les noms de tous les
mots et leur composition. J'ai également relevé tous les parfums qui se
font au Caire."

After the romantic Salammô, appeared l'Éducation sentimentale (1869),
a realistic novel characterized by Bourget as a romance of contemporary
history. Faguet³² assigns the following reasons for the writing of
l'Éducation sentimentale:

donner un pendant à Madame Bovary en peignant une jeune femme
du monde bourgeois, amoureuse et très amoureuse, mais honnête
femme et très honnête femme; donner une réplique à Madame Bovary
en peignant un homme qui est, en homme, à peu près, ce que Madame
Bovary est en femme; -- peindre Paris et un peu la société
française de 1840 à 1852.

Flaubert made the following statement after the disasters of the Commune.

"Et tout cela ne serait pas arrivé si on avait compris l'Éducation
sentimentale."³³ Faguet explains the title thus:³⁴

C'est l'Éducation sentimentale de Frédéric, c'est-à-dire,
car le titre n'est pas autre chose qu'une expression impropre,
la série d'expériences sentimentales qui apprend à Frédéric
que la vie est une grande troupes et surtout qu'il est un
imbécille.

Thus it is seen that Flaubert expresses the subject and something of the
moral of the story in the title.

As the theme in l'Éducation sentimentale is the same as in Madame
Bovary, that is, the danger of imagination, so his manner of handling
it is the same. In comparing the two novels Lamaitre says:³⁴ "L'observation

30. Ibid., Vol. 1, p. 354.

31. Faguet, op. cit., p. 108.

32. Ferrero, op. cit., p. 18.

33. Faguet, op. cit., p. 118.

34. Lamaitre, Les Contemporains, p. 85.

a le même caractère de froideur et de vérocité."

Flaubert's next book is romantic, La Tentation de Saint Antoine of which the final version was published in 1874. The inspiration to write this book came to him from Broughal's painting of this subject which he saw in 1845 in the Balbi palace at Geneva.

Flaubert's love of the Orient and of color is also apparent in this book, but it is the Orient of his youthful dreams. This extract³⁵ from a letter written to his friend, Bouilbet, in 1850 after visiting the Pyramids shows to what extent his works were ever present in his mind. This letter also shows his powers of description. The second Pyramid is the one mentioned.

Celle-ci a son sommet tout blanchi par les fientes d'aigles et de vautours qui planent sans cesse autour du sommet de ces monuments, ce qui m'a rappelé ceci de Saint Antoine: 'Les dieux à tête d'ânes ont les épaules blanchies par la fiente des oiseaux'.

Always striving for unattainable perfection, Flaubert wrote thus to his mother from Cairo in 1850:³⁶

D'âge en âge j'ai toujours ainsi reculé à me poser vis-à-vis de moi-même, et je crèverai à soixante ans avant d'avoir une opinion sur mon compte, ni peut-être fait une oeuvre qui m'ait donné un mesure. Saint Antoine est-il bon ou mauvais?

From the above quotation it is seen that Flaubert doubted his own ability to judge his perfection of style.

Flaubert's next piece of work is the Trois Contes which appeared in 1877. It is an example of both his romantic and realistic work. Felicité of Un Coeur simple really existed. She was the servant of Madame Allais,

35. Flaubert, Correspondance, Vol. 1, p. 366.

36. Ibid., Vol. 1, p. 357.

Flaubert's great aunt, who is the Madame Aubain of the story. La Légende de Saint Julien l'hospitalier was suggested by a stained glass window in a Norman church, probably that of Caudebec-in-Caux. For Mérodiad, he received his inspiration from the Bible. Thus it is seen that all his subjects were either suggested to him by someone or some object or were the result of his personal experiences and observation.

In La Légende de Saint Julien l'hospitalier Flaubert made the same use of the mystical and the vague that he did in La Tentation de Saint Antoine. Saint Julien typifies the Middle Ages in his violence and mysticism.

Bouvard et Pécuchet is Flaubert's last work. He did not live to finish it. This work is his poorest one and practically its only importance is that it portrays to an extreme extent his hatred of the bourgeoisie. Bouvard et Pécuchet may have been the result of his own disillusion. Professor Shanks³⁷ believes that in Bouvard et Pécuchet Flaubert returns to his youthful memories to parody all the enthusiasms which he felt in his adolescence. The author really had at one time or another the desire for a knowledge of all the sciences and subjects which he reviews in this book. Each one of Flaubert's works was the result of a tendency of his temperament. Bouvard et Pécuchet represents his essential mania, a hatred of human stupidity. As Faguet explains:³⁸

La manie essentielle, le tic de Flaubert était l'horreur de la bêtise et en même temps une sorte de fascination que la bêtise exerçait sur lui.

Art for art's sake is one of Flaubert's dominating theories. He

37. Shanks, op. cit., p. 245.

38. Faguet, op. cit., p. 127.

told Louise Colet:³⁹ "Dans l'art aussi c'est le fanatisme de l'art qui est le sentiment artistique." Another passage which shows how he strove to attain perfect style rather than perfect subject matter is:⁴⁰

ce qui me semble beau, ce que je voudrais faire, c'est un livre sur rien, un livre sans attache extérieure, qui se tiendrait de lui-même par la force intérieure de son style, comme la terre soutenus se tient en l'air, un livre qui n'aurait presque pas de sujet ou du moins où le sujet serait presque invisible, si cela se peut.

The author used to spend much time reading his works aloud in order to be sure that the rhythm was correct. He considered well-written prose superior to poetry. To him the ability to write good prose was a matter of intuition, sentiment, and taste.⁴¹ The writer must have a sense of rhythm, an artistic sense, in order to change the tone according to the impression he wishes to convey. It is a point in Flaubert's favor that he always has the right expression exactly appropriate to the circumstances, characters, or object which he is describing.

Flaubert's language is not entirely pure, but his style is as nearly perfect as it can be. His power of description is also excellent. Faguet comments thus upon the force of the author's imagination:⁴²

Mais Flaubert romantique en son fond, poète qui aime peu les vers, mais poète par le tour d'imagination, exprime plutôt ses idées par des images et s'est pour ainsi parler sa manière propre.

Flaubert also believed that an assonance should be avoided although it would take him a week's work to find a better expression.⁴³

39. Flaubert, Correspondance, Vol. 2, p. 232.
40. Ibid., Vol. 2, p. 70.
41. Ferrère, op. cit., p. 183.
42. Faguet, op. cit., p. 154.
43. Journal des Goncourts, op. cit., p. 178.

When he made the first sketch of a work, instead of outlining the story chapter by chapter, he sketched it by description or tableau. Ferrère says:⁴⁴

L'originalité du tableau tel que le veut Flaubert, c'est qu'il doit faire voir à la fois et les personnages, et le milieu, et leur action réciproque.

In discussing further Flaubert's method of outlining his novels, the same critic says:⁴⁵

Il en distinguait d'abord très nettement les diverses parties, et en fixait les principaux mouvements. Il déterminait aussi l'attitude de ses personnages, et la couleur générale du milieu où il les plaçait. Il choisissait surtout avec le plus grand soin le petit détail, le petit fait caractéristique destiné à rester dans la mémoire, et à être remarqué.

CONCLUSION

Flaubert's subjects in his later works are not new. He only amplifies what he has suggested in his Œuvres de jeunesse. The subjects for his books are suggested either by past experiences, a picture, an object, or by some of his friends.

He strives to be impersonal and objective. A great effort is made to be exact in every detail, no matter how much work it takes. In order to make the style as perfect as possible, he revised his works again and again.

Flaubert depicts the sordid side of life, the mistakes of mankind, but, also, he has a love for the brilliant coloring of the Orient and for mysticism.

44. Ferrère, op. cit., p. 155.

45. Ibid., p. 156.

Chapter II

Flaubert's Use of Colors in Literary Ways

Previous studies which have been made on the subject of the literary use of color are few. Clough,¹ The Use of Color Words by Edgar Allen Poe and Goddard,² Color in Lamartine's Jocelyn are the two clearest and most complete studies which have been made. Professor Clough's article is especially extensive as the author made an actual count of the color words in all of Poe's stories. Miss Goddard's investigation does not consider the frequency of color words but discusses their use in the sentence. Another study is Stewart,³ Color in Science and Poetry. This author compares the use of the few color words in Chaucer with the many used by modern authors such as Amy Lowell. He attributes this increase to the development of science. He also speaks of the large number of color words used by the English romantic poets. The symbolism of color from the point of view of painting is spoken of in The Decline of the West by Oswald Spengler.⁴

The present study proposes to point out not only the number of color words in Flaubert's works but also the literary way in which he uses them.

Flaubert's most important use of color is for the purpose of description. Professor Dargan⁵ compares Salammô "to a choice tapestry where a thousand details crush and crowd together; it is a mosaic floor paved

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1. Clough, "The Use of Color Words by Edgar Allen Poe," Publications of the Modern Language Association, Vol. 45 (June, 1930).
 2. Goddard, "Color in Lamartine's Jocelyn," Modern Language Notes, Vol. 36 (April, 1921).
 3. Stewart, "Color in Science and Poetry," Scientific Monthly, Vol. 30 (January, 1930).
 4. Spengler, The Decline of the West: Form and Actuality, pp. 245-254.
 5. Nitze and Dargan, A History of French Literature, p. 617.

with pebbles and precious stones." One of the author's best passages in which color predominates is the description of the sunrise as seen from Hannon's palace. The passage is as follows:⁶

les escaliers, les terrasses, les remparts, peu à peu, se découpaient sur la pâleur de l'aube; et tout autour de la péninsule cartthaginoise une ceinture d'écume blanche oscillait comme figée dans la fraîcheur du matin.

Another noteworthy passage in the same book is the one about the serpent:⁷

Sa belle peau, couverte comme le firmament de taches d'or sur un fond noir, était jaune maintenant, flasque, ridée et trop large pour son corps; une moisissure cotonneuse s'étendait autour de sa tête; et dans l'angle de ses paupières on apercevait de petits points rouges qui paraissaient ramper.

In some places Flaubert combines color and rhythm. He accomplishes this by means of rhythmical words, phrases, and similes:⁸

les ondes . . . resplendissaient . . . la grande lagune soignée miroitait comme un morceau d'argent. La voûte du ciel bleu s'enfouissait à l'horizon, d'un côté dans le poudroiement des plaines, de l'autre dans les brumes de la mer, et sur le sommet de l'Acropole les cyprès pyramidaux . . . se balançaient et faisaient un murmure, comme les flots réguliers qui battaient lentement le long du môle, au bas des remparts.

A description which is important for picturesqueness, rhythm, and sinister symbolism is the one about the migration of the pigeons from Carthage to Sicily:⁹ The passage occurs before Salammbô goes to get the Zaiaph. A comparison can be made between the pigeons and Salammbô. Describing the pigeons the author says: "elles s'envelopèrent un soir; le vent les poussait, et cette grosse nuée blanche glissait dans le ciel, au-dessus de

6. *Salammbô*, p. 21, ll. 3-16.

7. *Ibid.*, p. 233, l. 17 to p. 234, l. 11.

8. *Ibid.*, p. 56, ll. 4-15.

9. *Ibid.*, p. 243, l. 24 to p. 244, l. 1.

la mer, très haut." Both the pigeons and Salammbô are going away not particularly because of an interior motivation but because they are swayed by an exterior force; the pigeons by the instinct of migration and Salammbô by Schahabarim, the priest, who represents her religion. The author continues by saying, "Une couleur de sang occupait l'horizon." This sentence gives the reader a feeling that some serious event is going to take place. The feeling grows to apprehension for Salammbô when we read: "Elles (the doves) semblaient descendre vers les flots, peu à peu, puis elles disparurent comme englouties et tombant d'elles-mêmes dans la gueule du soleil." These passages are also remarkable for the mingling of color and rhythm.

There is a fine passage in L'Éducation sentimentale¹⁰ in which Frédéric is in the Jardin des plantes dreaming of distant countries. First other women make him think of Madame Arneux, then feminine articles, then the city of Paris, and finally the pays exotiques. Ferrère's¹¹ comment is that Flaubert succeeded in making this gradation not only by the chain of ideas but, also, by the tone and color of each of his phrases. The feux de gaz under which the women of the street met, is the first touch of color although feux is not exactly a color word. Next, he increases the suggestion of color by perles, dentelles and pendeloques de porcelaine faisent des feux dans sa chevelure noire. In describing the pays exotiques at first there are few color words, bleus, rouges, verts, jaunes then gradually more and more are mentioned together, safran, de porphyre, robes de brocart, soie laque, and scintillement des émailles. Few metaphors and

10. L'Éducation sentimentale, pp. 98 and 97.

11. Ferrère, L'Esthétique de Gustave Flaubert, p. 208.

colors are used at the beginning but as the scene gradually unfolds itself before the reader more figures of speech are employed.

The author's ability to use the exact word to give the right effect extends to his employment of color in descriptions of nature, for example, "le ciel était rouge comme une nappe de sang."¹² Another illustration is the sunrise at the close of La Tentation de Saint Antoine.¹³ "Le jour enfin paraît; et comme les rideaux d'un tabernacle qu'on relève, des nuages d'or en s'enroulant à larges volutes découvrent le ciel." Also the following from L'Éducation sentimentale,¹⁴ is excellent: "Les bocs de gaz s'allumaient; et la Seine, verdâtre dans toute son étendue, se déchirait en noires d'argent contre les piles des ponts."

Flaubert's use of color for description are classed in three divisions: (1) inanimate objects and living creatures (animals, birds, reptiles, fishes), (2) people (including parts of the body), and (3) the elements, that is the sky, sea, and shadows.

12. La Légende de Saint Julien l'hospitalier, p. 92, l. 16.
 13. La Tentation de Saint Antoine, p. 201, l. 6.
 14. L'Éducation sentimentale, p. 33, l. 33.

Table I

Distribution of Color Words

	Mme* Boy.	Sal.	Educ. Sart.	Tent. St. Ant.	Coeur Simp.	Leg. St. Jul.	Her.	Hou. et. Poc.	Total
Inanimate ob- jects & living creatures (ani- mals, birds, rep- tiles, fishes)	471	736	531	316	36	33	40	200	2,363
People (includ- ing parts of the body)	138	140	102	33	5	8	9	70	505
Elements, sky or shadow	69	79	55	54	5	14	7	33	316

- * Mme Boy. -- Madame Bovary
 Sal. -- Salammbô
 Educ. Sart. -- L'Éducation sentimentale
 Tent. St. Ant. -- La Tentation de Saint Antoine
 Coeur Simp. -- Un Coeur simple
 Leg. St. Jul. -- La Légende de Saint Julien l'hospitalier
 Her. -- Hérodiade
 Hou. et. Poc. -- Houvard et Pésuchot

Table I shows that in all the books his chief use of colors is to describe inanimate objects, secondly, to describe people except in two cases, La Tentation de Saint Antoine and La Légende de Saint Julien l'hospitalier, and thirdly, to describe the elements. The reason that he pays such attention to the elements in the two above-mentioned stories is due to the fact that they are allegorical and that nature reflects the struggles and emotions of the characters.

Not only do colors have an important place in Flaubert's descriptions but, also, light is used in an effective manner. For the following examples the writer is indebted to Miss Riddell.¹⁵ One device which he uses is the description in a ray, or in the rays, of a natural or an artificial light.¹⁶ At times the person or thing is outlined against the light.¹⁷ At other times objects in a scene are distinguished through their glittering when the light catches them;¹⁸ sometimes they stand out, as the light strikes them, against other parts of the scene left in shadow or in dim light.¹⁹ He also describes the effect of faint light and shadows caused by light.²⁰ Sometimes an object is represented as changed in appearance by the nature of the light.²¹ Another device is to picture the reflection of the fire in the polished bottoms of kitchen utensils.²²

15. Riddell, Flaubert and Maupassant: A Literary Relationship, pp. 53 and 54.

16. Salammô, p. 160, l. 17 and Madame Bovary, p. 198, l. 22.

17. L'éducation sentimentale, p. 7.

18. Salammô, p. 198, l. 22.

19. Madame Bovary, p. 66, l. 19.

20. Ibid., p. 16, l. 24.

21. La Légende de Saint Julien l'hospitalier, p. 112, l. 11.

22. Madame Bovary, p. 18, l. 18.

Again the reflection of the sun on certain objects such as parts of the carriage and harness in l'Education sentimentale is described.²³ Sometimes little lights appear in the darkness.²⁴ Occasionally the author contrasts natural light with the artificial.²⁵

Many times, colors are piled upon each other. Sometimes this is done to produce a ridiculous or an ironical effect. Such is the case on the first appearance of Charles Bovary, who is dressed in an absurd combination of colors.²⁶ Also, there are frequent enumerations of precious jewels and flowers. A good illustration of the profusion of rich stones is to be found in the description of the caverns of Hannibal where an effort is made to differentiate the gems according to their origin, the reflection they cast and their purpose.²⁷ An instance in which a number of brightly colored flowers are used as a relief against a mournful atmosphere is found in Un coeur simple after the death of Félicité.²⁸

Cases in which the same color is employed in the same way and with the same purpose occur again and again in Flaubert's novels. The white beard of Gouzon in Salammô is mentioned frequently to express the physical characteristic of old age. Likewise, in Salammô, a red door with a black cross occurs several times. It has the same fascination for the reader that it has for Mâtho who wonders what will happen when its sacredness is violated. Several times when Saint Julien commits

23. l'Education sentimentale, p. 33.

24. Madame Bovary, p. 73, l. 11.

25. Ibid., p. 331, ll. 9-19.

26. Ibid., p. 2, ll. 6-12.

27. Salammô, p. 176, ll. 3-38.

28. Trois Contes, p. 63, ll. 2-13.

a cruel act, a black deer appears before him as an evil omen.

Colors play a large part in the author's use of comparisons. Of the ninety-four comparisons in which colors occur, sixty-one are introduced by comme. The majority are similes, a few are metaphors and some are simply formed by plus . . . que, for example: "Le sucre en poudre même lui parut plus blanc et plus fin qu'ailleurs."²⁹

Another use of colors to be found in his works is the epithet. It does not occur as often as the simile, yet many times he employs colors without pictorial value, such as sauf noir, exéma jaune, and ciel bleu.

Frequently two contrasting colors occur in the same sentence as in the case of the picture of le Saint-Esprit in Un Coeur simple,³⁰ "avec ses ailes de pourpre et son corps d'éméraude." A similar contrast is found in Madame Bovary,³¹ for the description of the pigeons: "leurs pattes roses et leurs ailes blanches."

In two of his novels, it is known definitely that Flaubert made a conscious effort to give an impression of a certain color. In regard to this matter the Concours report a statement made by Flaubert:³²

L'histoire, l'aventure d'un roman: ça n'est égal. J'ai la pensée, quand je fais un roman, de rendre une coloration, une nuance. Par exemple dans mon roman carthaginois, je veux faire quelque chose pourpre. Dans Madame Bovary, je n'ai eu que l'idée de rendre un ton, cette couleur de moisissure de l'existence des cloportes.

Thus Flaubert asserts that the predominating color in Salammô is purple

29. Madame Bovary, p. 68, l. 34.
 30. Un Coeur simple, p. 54, l. 3.
 31. Madame Bovary, p. 150, l. 8.
 32. Journal des Concours, p. 360.

and in Madame Bovary it is gray.

Sometimes the novelist uses colors to depict the state of the mind as in the case of Fécuchet. When he had the jaundice, it is said that "il voyait tout en noir".³³

Red is often mentioned with various significations. In Salammô and La Légende de Saint Julien l'hospitalier, rouge is taken to mean carnage and bloodshed. Many times rouge and rougir are mentioned for the state of blushing from a sense of shame and confusion,³⁴ exuberant emotion,³⁵ or as a sign of love.³⁶ Sometimes he speaks of the sky being red at sunset.³⁷

Numerous examples can be found of colors used symbolically. Only the more important ones will be cited in this study.³⁸ Many times purple symbolizes grandeur or wealth. It is mentioned again and again with this meaning in Salammô. Saint Julien after he has attained wealth and position is dressed in purple.³⁹ Another common symbol is the description of a red sky before or after a scene of disaster. This symbolism occurs previous to the beheading of John the Baptist.⁴⁰ The sunset scene after Emma's death, as la mère Rouault is returning home, is symbolical not only of the close of that day, but also of the end of all terrestrial joys for la mère Rouault and all those who love Emma.⁴¹ Emma's wedding bouquet which is withered and yellow with dust is a symbol of her early hopes and

33. Bouvard et Fécuchet, p. 100, l. 5.

34. Ibid., p. 4, l. 14.

35. Ibid., p. 15, l. 17.

36. Madame Bovary, p. 21, l. 19.

37. La Légende de Saint Julien l'hospitalier, p. 92, l. 16.

38. Further consideration of color symbolism will be found in Siddell, op. cit., p. 48 and Ferrère, op. cit., p. 167.

39. La Légende de Saint Julien l'hospitalier, p. 101, l. 23.

40. Ibid., p. 100, l. 28.

41. Madame Bovary, p. 469, l. 3.

later disillusionment.⁴² In Salammbô blue symbolizes truth.⁴³

Enfin Hamlecar tira de sa poitrine une petite statuette à trois têtes, bleue comme du saphir, et il la pesa devant lui. C'était l'image de la vérité, le génie même de sa parole.

Black signifies death. Black robes are worn by the priests who come to get the children for the human sacrifice.⁴⁴ The children who are to be burned have black veils.⁴⁵ The priests of Moloch who conduct the sacrifice are dressed in red;⁴⁶ a symbol of cruelty. Illustrations of symbolism can be found on every page of La Tentation de Saint Antoine. All exterior manifestations such as the color of the sky, or the state of the weather are in tune with the struggle going on within Saint Antoine's conscience. For example, at the beginning of the story, Saint Antoine is tired of the monotony of his life. This feeling is reflected in the sky which is of a pearl gray color.⁴⁷

CONCLUSION

Few studies have been made on the subject of the literary use of color. The two important ones, as has been previously mentioned, are Clough, The Use of Color Versus by Edgar Allen Poe and Goddard, Color in Hawthorne's Fiction.

The present study gives both the literary ways in which Flaubert uses color and a statistical study of the color words.

42. Ibid., p. 94, l. 16.

43. Salammbô, p. 180, l. 28.

44. Ibid., p. 334, l. 29.

45. Ibid., p. 346, l. 3.

46. Ibid., p. 346, l. 24.

47. La Tentation de Saint Antoine, p. 2, l. 4.

Flaubert excels particularly in his use of color for description. Fine descriptive passages in which colors predominate can be found in all of his books but especially in his romantic ones. His use of color for descriptive purposes are classed in three divisions: (1) inanimate objects and living creatures (animals, birds, reptiles, fishes), (2) people (including parts of the body), and (3) the elements. Color words used to describe inanimate objects predominate. Light as well as color is used effectively for descriptions.

Many times colors are piled upon each other to produce different effects. This is especially true of the precious gems in Salammbô which give the impression of grandeur. Or the same color may be used in the same way a number of times.

Another outstanding use of color made by Flaubert is that of comparison, most of which are introduced by comme. As opposed to comparison, it frequently happens that two contrasting colors occur in the same sentence.

The second outstanding use of color beside the descriptive one is the symbolical one. Such words as black to signify death, purple to designate grandeur or wealth, red to predict disaster, blue to denote truth are used. Both color symbolism and colorful descriptions are prevalent in the author's romantic books.

Chapter III

The Use of Color Words

This chapter will deal exclusively with the statistics of Flaubert's use of color words. Six tables will be given.

Table II shows the number of times each color is used in each book. In this table, the colors are not grouped into any definite classes because the importance of the table is not to show how many times a certain color is used but to point out Flaubert's wide range in the choice of colors. The first fifteen colors on the list are the basic ones. The remaining colors in the list are all different shades, tints or variations of these basic colors. Some of them are verbs (verdir), others are adjectives (bleuâtre), derived from the original color-word, while others are new words (faune) expressing a shade of one of the colors. Sometimes the author, not having a color at hand which gives exactly the impression which he wishes to convey, forms one by saying couleur de plus a noun, for example, couleur de boue or couleur de ciel. At other times Flaubert forms a new color by making a compound word of two colors such as violet noir or bleu aride. Several times he uses the adjective gris-bleuâtre. In each case it modifies the noun soie.

Flaubert is not fond of repeating the same color but prefers to vary his words. It is seen by Table II that many colors are used only once in a given book and still others do not occur more than two or three times in any one work. This fact shows the author's wide range of color vocabulary. In this table the total number of occurrences of each color in all the books has also been given.

Table II

Number of Times Each Color is Used

Colors	Mus. Box	Sal.	Educ. Sect.	Tent. St. Ant.	Coour Sin.	Log. St. Jul.	Her.	How. at Pac.	Total
blanc	88	68	68	28	4	18	10	34	281
noir	99	108	76	51	6	11	9	49	397
jaune	33	26	24	3	3			13	93
gris	18	7	22	2	4		1	7	58
brun	16	6	16	2	3		1	5	52
carrea	1		5		1				7
vert	31	12	24	14	2	3	1	7	94
rouge	48	61	83	30	2	6	2	39	261
rose	21	12	19	4	3	3	1	6	68
Bleu	55	34	45	20	4	4	4	25	191
pourpre	4	36	4	9	1	1	3		55
violette	4	12	5	4			2		27
emerald	1	12	2	3	1		1		20
argent	19	48	25		1	1			94
or	21	101	46	7	2	2	5	12	206
gorge-de-pigeon	1		2				1	2	6
indigo			1						1
blanchir	2	4	2	7	1			1	17
blanchâtre	6	3	4	1				3	19
blanchour	4	3	3	4		2	1	3	7
noirceur		7							7
noircour			1		1				2
noirâtre				1					1
jaunir	2	1	2		1				6
jaunâtre	1	2	3						6
safran	1	2							3
ambree	1		2					1	4
fauve	1	4	2						7
bistré			1						1
jaunisse								3	3
blond	14	4	13	6	1	1		5	34
doré	7	6	6		2		1		22
dorure	3	5	2						10
grisgante								1	1
grisâtre		2	3	1					7
chatain	4		1					1	5
brunir	3								4
roubrunir			1						1
verdier	2	3		1				1	7
verdure	4	10	8	1				3	25
verdâtre	2	4	2			1		1	10
vermillon		3						1	9

Table II (continued)

Colors	Mus. Box.	Sal.	Educ. Bour.	Tent. St. Ant.	Occur Sin.	Leg. St. Jul.	Har.	Bou. at Pac.	Total
vermill	4		4	2	1		1		12
scarlate		7	1	3				2	13
saug	2	32	6			4			44
livide	1	3	1						5
rougeur	1	2	4				3	1	10
roux				1					1
rougeâtre		12						1	13
rougir	16		15	3				7	41
rougeode	1								1
rougeâtre	1		2						3
grenat	1		3						4
corise	1		1						2
ponceau	1								1
rubicand	1								1
crucial	1		1						2
orange		1	1	1					3
vin		1							1
vincense		3							3
macaret			1						1
alexan			1						1
rosée	1								1
myrtruse					1				1
héliothrope						1			1
lilas			2						2
empourprir	3	3	3		1		2	3	17
bleuir	1	1	1		1				4
bleuâtre		0	3	2		1	1		16
mauve			1						1
argenteries	1	3	1						5
jaune serin	1							1	2
vert-pomme	1								1
violet noir	1								1
arc-en-ciel		1		2			1		4
bleu corise			1					1	1
bleu-ciel									1
palour nacrée				1					1
blancheur nacrée				1					1
bleu sombre				1					1
gris perle				1					1
rouge scarlate								1	1
aurore boréale								13	13
lumière boréale								3	3
multi-couleurs		1	1	1		1			4
tri-couleurs	3		3					3	9
couleur de feu	1	7	1			1			10

Table II (concluded)

Colors	Mo. Box.	Col.	Roue. Roue.	Tent. St. Ant.	Coeur Sim.	Log. St. Jul.	Her.	Bou. et Pas.	Total
couleur de plomb		2	1				1		4
couleur d'encre								1	1
couleur d'ardoise	1	2							3
couleur de boue								1	1
couleur de son								1	1
couleur de nitre				1					1
couleur de craie				1					1
couleur mastie			1						1
couleur de soufre			1						1
couleur de blé								1	1
couleur citron								1	1
couleur de cire			1						1
couleur balatante					1				1
couleur de rouille			1						1
couleur d'hycinthe				1					1
pâle	40	31	26	6	1			7	111
pâle	8	8	8	2				1	27
pâleur	5	2	3	2					12
clair	4	9	5	1	1	2		4	26
clairté	1	4		1		1		2	10
blême	2	3	7					2	14
noir			2						2
noirée			2						2
tigré		1							1
aur	2	10	5	6		1	2	2	29
aurée		1							1
blafard	1		1						2
ombre	23	19	27	22		1		13	105
ombregon	1			1					2
noir	6	5	14				2		27

The jewels and flowers are classified separately in Table III. This separate classification is necessary because, although the jewels and flowers have some pictorial significance, they also have a material value. Most of the names of jewels occur in Salammô and La Tentation de Saint Antoine, Flaubert's two principal romantic works. No attempt has been made to record every time the name of a jewel or a flower was mentioned, but only when it was used to produce an effect of color.

Table IV

Number of Times Each Color Group is Used

Colors	Mass. Nov.	Cal. Dec.	Indus. Sept.	Yant. St. And.	Cocur Sis.	Log. St. Jul.	Har.	Don. St. Pan.	Total
white and gray	190	195	167	89	12	18	13	57	731
black	180	137	119	76	7	12	12	33	548
red and brown	125	148	163	33	10	15	6	64	563
yellow	85	151	82	9	9	3	1	23	363
orange	0	1	1	1	0	0	0	0	3
green	40	29	34	16	2	4	1	12	138
blue	59	55	56	20	5	6	7	27	245
violet	6	12	10	5	0	1	3	2	39
purple	12	60	12	12	4	3	7	6	117
variegated colors	3	2	4	3	0	1	1	19	33
Total	645	707	672	227	20	42	51	247	

Next it was necessary to estimate the total number of words in each book as follows:

Title	Estimated number of words
<u>Madame Bovary</u>	130, 832
<u>Salamô</u>	126, 414
<u>L'Éducation sentimentale</u>	192, 400
<u>La Tentation de Saint Antoine</u>	61, 229
<u>Un roman simple</u>	16, 128
<u>La Légende de Saint Julien l'Hospitalier</u>	10, 752
<u>Hérodias</u>	11, 872
<u>Bouvard et Pécuchet</u>	107, 214

Finally the color frequency was obtained by dividing the number of color words for each group into the total estimate of words for each book. The result is shown in Table IV. White and gray predominate in all cases except two. The two exceptions are that black occurs more frequently in La Tentation de Saint Antoine and that red and brown appear oftener in Bouvard et Pécuchet.

Table V

Frequency of the Use of Each Color in Each Book

Colors	Imp. Dev.	Sal.	Pages. Count.	Yent. St. Ant.	Occur. Min.	Leg. St. Jul.	Mar.	Dev. et Pos.
white and gray	688.8	646.7	1,028.8	1,028.7	1,344.	597.3	913.2	1,880.8
black	1,006.4	927.8	1,616.7	826.4	2,304.	896.	989.3	1,848.8
red and brown	1,046.6	971.8	1,180.3	1,881.1	1,612.8	716.6	1,928.6	1,876.
yellow	1,656.8	837.1	2,346.3	6,809.8	1,792.	3,364.	11,872.	4,873.8
orange	0	126.414.	192,400.	61,289.	0	0	0	0
green	3,270.8	4,359.1	9,588.8	3,830.8	8,064.	2,688.	11,872.	8,934.8
blue	2,210.7	2,298.4	3,498.1	2,113.4	3,238.6	1,792.	1,896.	3,970.8
violet	21,805.2	10,534.5	19,240.	12,287.8	0	10,752.	3,387.3	83,607.
purple	18,903.2	2,105.9	13,742.6	4,637.6	4,032.	3,361.	1,896.	17,069.
variegated colors	43,610.6	61,267.	42,100.	20,429.5	0	10,752.	11,872.	8,642.8

The percentage of times each color occurs in a given book in comparison with the number of times all colors occur in the same book is shown in Table VI. The total number of color words for each book was first computed. The total number of color words in each color group was then divided by the total number of color words for each book.

The result indicates that white and gray predominate over all the other color groups in two books, Madame Bovary and La Légende de Saint Julien l'Hospitalier. Black is the dominating color in La Tentation de Saint Antoine. Red and brown are about equally important in L'Éducation sentimentale, La Légende de Saint Julien l'Hospitalier, and Bouvard et Pécuchet. From the results shown in Table VI, it is seen that what Flaubert said about trying to create an impression of gray in Madame Bovary² holds true. However, the statement that he tried to create an impression of purple in Salammbo³ cannot be proved by the number of times purple words are used, as is shown by Table VI. But perhaps since this is such a brilliant color, a sense of purple may have been created, even though other colors are used more frequently.

2. Journal des Concours, p. 366. See above, p. 22.
 3. Journal des Concours, pl. 366. See above, p. 22.

Table VI

Percentage of Times Each Color Occurs in a Given Book in Comparison with Number of Times All Colors Occur in Same Book

Colors	Mno. Nov.	Sci.	Educ. Cont.	Text. St. Act.	Occur. Sin.	Log. St. Jul.	Nov.	Sci. at Fed.
white and gray	29	24	27	22	24	29	25	21
black	20	17	17	20	16	18	23	21
red and brown	19	18	24	13	2	24	11	23
yellow	13	19	12	3.6	1.5	4	1.9	3
orange	0	.12	.14	.4	0	0	0	0
green	6.1	3.6	5	6	4	6	1.9	4
blue	9	6.2	8.1	1.1	1.2	9	1.3	10
violet	.02	1.3	1.4	2	0	1.6	5.5	.07
purple	1.8	7.7	2	5	6	3	1.3	2.2
variegated colors	.46	2.5	5.9	1.2	0	1.6	1.9	7

In order to find the percentage of times that each color group occurs in a given book in comparison with the number of times each color group occurs in all books, it was necessary to add the number of times each color group occurred in all the books. The number of times each color occurred in each book was then divided by the number of times each color group occurred in all the books. The results are shown in Table VII.

Table VII

Percentage of Times that Each Color Group Occurs
in a Given Book in Comparison with the Number of
Times Same Color Group Occurs in All Books

Colors	Mas. Boys.	Sal.	Educ. Sent.	Text. St. Aut.	Occur Sim.	Log. St. Jul.	Hor.	Sou. St. Pao.
white and gray	26.9	26.6	25.5	8.07	1.64	2.46	1.77	7.70
black	22.7	25	21.7	13.8	1.27	2.19	2.19	10.5
red and brown	22.2	28.8	29.05	5.88	1.78	2.67	1.06	11.4
yellow	22.4	41.4	22.6	2.49	2.48	.82	.23	6.07
orange	0	23.2	22.2	22.2	0	0	0	0
green	22.9	21.01	25.4	11.5	1.44	2.89	.72	8.69
blue	24.2	22.5	22.9	11.3	2.04	2.45	2.85	11.06
violet	15.2	20.7	25.6	12.8	0	2.56	7.69	5.12
purple	10.25	21.2	11.1	11.1	2.41	1.70	5.95	5.12
variegated colors	2.02	6.06	2.015	2.02	0	2.22	2.22	12.5

CONCLUSION

Flaubert's range of colors is very wide. The important feature in his use of color words lies in this rather than the frequency with which he employed color for description. He strives to find a new word to express a certain color rather than repeat the name of that color a number of times. White and gray are the predominating colors in all of his books. Black is second and red is third.

Chapter IV

Conclusion

This study has attempted to point out in what ways Flaubert makes use of colors in his works. In order to do this, it was first necessary to review his literary method. It has been pointed out that Flaubert began his literary activities at an early age. Several of the subjects and types described in his books were built upon those occurring in the Œuvres de jeunesse.

Flaubert is both a Romanticist and a Realist. He alternates his style, first writing a realistic book, then a romantic one. However, in general, he strives to be impersonal and objective. His theory as a novelist is to begin on the outside. Human life is to him above all things a spectacle, an occupation, and an entertainment for the eyes.¹

The same theme is found in all his books, that is, the irreconcilability between reality and the ideals of his characters. Although Flaubert tried to be objective, yet he sympathized with his characters to such an extent that he experienced the same feelings which they did. The majority of his subjects are taken from actual observation of life either by himself or by some of his friends.

The author bent all his efforts toward attaining perfection of style. The style was much more important for him than the subject matter. In order to attain this perfect style, he was willing to take infinite pains with his work such as rewriting it again and again and reading it aloud

1. James, French Poets and Novelists, p. 201.

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in order to be certain that the rhythm was correct. He was very careful about details. In order to verify his accuracy in details he read a great many volumes and made trips to the localities described in his books to ascertain the true local color.

Flaubert's hatred of human frailties amounted almost to a mania. These he exposed in all of his books.

He loved oriental coloring and splendour. This feature predominates in his romantic books. His descriptions in these books are noteworthy for the remarkable ways in which color is used. His use of color words for description are divided into three classes: descriptions of inanimate objects and living creatures (animals, birds, reptiles, fishes), people (including parts of the body), and the elements. In all cases color words to describe inanimate objects and living creatures predominate.

In some places, especially in the romantic books, colors are piled on each other to produce various effects, such as that of ridicule, brilliancy, richness and relief.

Colors are used to show comparison and contrasts. More cases of comparison are to be found than those of contrasts.

There are innumerable instances of colors possessing symbolical meanings. Examples of this kind are especially frequent in Salammbô, La Tentation de Saint Antoine, and La Légende de Saint Julien l'Hospitalier.

It has been shown by Table II in Chapter III that Flaubert's range of color words is very wide. Some colors are used very rarely, perhaps only once in one book. The predominating color words are white, black and red. The red group contains the greatest number of variations, but the white-gray

group and the black group are used more frequently. Thus it is seen that color words play an important part in the works of Gustave Flaubert but that their use is characterized by wide range rather than by frequency in the use of any one color.

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