

FROM MYTH TO INTENTION: THE HISTORY OF *BLACK DOG* AS A LABEL FOR DEPRESSION

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Language is a city to the building of which every human being brought a stone.
Ralph Waldo Emerson¹

Our human propensity to label and thereby accord meaning to experience is a means of demystifying the unknown, since to name a sensation allows us to negotiate its power and influence within our lives. Words; however, can be far from innocuous, as in the case of the term *Black Dog*. Separately, the words that constitute the phrase can pack a considerable punch; combined, they invoke a different and even richer dimension, having been used by writers, poets and even politicians like Abraham Lincoln and, in recent times, Winston Churchill, to represent the physical and emotional state of depression to which humans can so readily succumb.

Any study of language; however, automatically reveals that it is in a constant state of flux, moulding itself to the crevices, contours and inclinations of human expression. To explore then the evolution of language, we are struck by the fact that the nuances that govern all manner of modern rhetoric today are very distant from the grunts, guttural remarks and gesticulations that in a caveman's tongue would have given texture and tone to experience. At a fundamental level, philosophers and linguists alike have long pondered "whether the links between language forms (words) and their referents (meanings) reflect some sort of natural, objective reality, or are merely the result of convention, associations created by a particular culture and/or language."² According to Plato (427 – 327), the names ascribed to objects were drawn from a wellspring of intention – they were meant to be so. Much later, other intellectuals like the German, Wilhelm von Humboldt, (1767-1835) who was also sympathetic to this proposition, believed that the objects seen by the mind paralleled the reverberations of sound experienced by the ear.³ This approach would tend to suggest an inextricable link between thought

and language, which in an examination of the term *Black Dog*, would assume that depression was both innate to human experience and easily quantifiable. In semiotic terms, Ferdinand de Saussure, the father of linguistics, asserts that the link between the sign (language) and the object to be defined is certainly not predetermined or unitary.⁴ Language, in this sense, is problematic since any expression of denotation in language can never be innocent of connotation – the two are entwined according to the cultural perversities within which language is manifested in the first place. Consequently, if language is culturally driven, then it follows that it too is a fluid medium, which is shaped as society responds to its landscape of shifting values and attitudes.

To explore thus the history of the term *Black Dog*, we are faced with a three-pronged puzzle that involves the words *black*, *dog* and *depression*. Each has a history of its own and is infused with layers of meaning. The challenge is to peel back those individual layers, in order to unveil how the influence of particular cultural beliefs and approaches has left indelible marks on the language in question and fed our need to qualify experience through metaphor.

AT THE CORE, THE THING ITSELF.

Miserableness is like a small germ I've had inside me as long as I can remember...And sometimes it starts wriggling.

Graham Greene⁵

Whilst Ferdinand de Saussure's insistence on the arbitrariness of language foregrounds the role of the signifier in the meaning making process, at the heart of the matter remains that which is signified in the first place – in this case, depression. Consequently, to better understand what prompted the term *Black Dog* to be considered as an appropriate label for this manifestation, we must explore the nature of the condition itself.

In etymological terms, the latin *depressio* or depression means “fall” and/or “to go down.”⁶ Towards this end, clinical depression can be described as, “the ideative, sentimental, emotional and behavioural result of an incapable and powerless image of the self.”⁷ This psychological self-flagellation causes the individual to retreat into an interior world of wretched sadness where subconscious fears and concerns dominate one's thoughts and feelings of self and whatever is the perceived reality. To compel someone in this state to simply “snap out of it” is to believe oneself capable of commanding the sun not to set. It is not a whimsical shift of behaviour or attitude on the part of the individual, but a complex emotion derived from a veritable cocktail of factors – social, chemical, psychological and/or hereditary.⁸

Primary exploration of the cause and manifestation of depression rests with the Greeks who challenged the ancient belief that mental illness was the result of possession by supernatural forces.⁹ According to Hippocrates (460 – 377 BC), any type of mental disorder was instead very much due to natural causes – an imbalance in what had been defined by Empedocles, an earlier counterpart, as the four humours or main elements of the body (fire, earth, water, air).¹⁰ Cicero (106 – 43 BC), a subsequent Roman philosopher, not only rejected Hippocrates’ assumption, but proposed that emotional factors provoked physical malaise: “What we call furor they call melancholia, as if the reason were affected by only a black bile [one of the four humours of the body], and not disturbed often by a violent rage, or fear, or grief.”¹¹ Later in the 2nd century, Galen (AD 30 – 90), a Roman physician insisted that: “Mental disease/disturbance of animal spirits [which were produced in the body from the transformation of food and air] arose either because the brain was directly afflicted (mania and melancholia) or because it was affected by disorder in another organ.”¹²

The Greeks’ scientific body of theories held much sway, but could not withstand the subsequent 7th century onslaught of religious dogma that served to identify the Devil as, “A culprit for all types of deviant behaviour and Demonology [as] the ‘psychiatry’ of the day.”¹³ This renewed belief in the link between supernatural forces and mental illness persisted into the 15th century, with sufferers not branded as victims, but sinners.¹⁴ In fact, it would not be until the 18th and 19th centuries that a more rational and humane approach to those afflicted would result in the establishment of proper medical care, through the reformation of hospitals that previously had been “dumping grounds” for the mentally ill.¹⁵

To this day, knowledge of the biological and chemical causes of depression is still somewhat hazy.¹⁶ It is ultimately incurable, with prescribed medications providing only symptomatic relief.¹⁷ Its effects are; however, both wide ranging and debilitating and can cause an individual to feel as if she/he is trapped in an unrelenting vice-grip:

In its severe forms, depression paralyzes all of the otherwise vital forces that make us human, leaving instead a bleak, despairing, desperate and deadened state. It is a barren, fatiguing, and agitated condition; one without hope or capacity...Life is bloodless, pulseless, and yet present enough to allow a suffocating horror and pain. All bearings are lost; all things are dark and drained of feeling. The slippage into futility is first gradual, then utter. Thought, which is as pervasively affected by depression as mood, is morbid, confused and stuporous. It is also vacillating, ruminative, indecisive, and self-

castigating. The body is bone-weary; there is no will; nothing is that is not an effort, and nothing at all seems worth it. Sleep is fragmented, elusive, or all-consuming. Like an unstable gas, an irritable exhaustion seeps into every crevice of thought and action.¹⁸

In some respects, to equate such a term as *Black Dog* with these various manifestations of depression seems quite odd, and yet that is exactly the nature of language and imagination. Let us now explore why...

MORE THAN JUST AN EXPRESSION OF COLOUR

Black is real sensation, even if it is produced by entire absence of light. The sensation of black is distinctly different from the lack of all sensation.

Hermann von Helmholtz¹⁹

Etymology of the term *black* reveals an interesting duality of meaning that, over time, has been supplanted by a more uniform and popular interpretation. According to Old Norse, *blakkr* meant dark, whilst the Dutch *blaken* and the Greek *phlegien* translated as “to burn.”²⁰ With Middle English, the translation is divided as to whether the word means “dark or pale and colourless;”²¹ a contradiction that harks back to much earlier times and a more fluid deliberation about the colour’s purported symbolism.

Ancient civilizations functioned according to two polar opposites – day and night. Since the former enabled toil and activity, the latter, by virtue of the relative absence of light, came to be associated with rest and passive behaviours. The fact that the cover of darkness obscured vision is precisely why it became, for early man, aligned with danger, the unknown and mysterious forces such as death.

With the ancient Egyptians, colour came to be seen as a veritable barometer of worth; a thumbprint of a being’s essence in fact.²² In terms of black or *kem*,²³ the influence of context on meaning is certainly obvious through the coining of the Egyptian goddess Isis as the Black Virgin. Central to Egyptian life was the Nile river that annually burst its banks and left in its wake a blanket of black, fertile silt. The goddess’ alignment with fertility and hence, resurrection, was thus borne through this recurring event. In contrast, the parallel association of the colour black with death invited at the same time the naming of Osiris, the Egyptian god of the Underworld as “The Black One.”²⁴

The colour black is thus marked by both positive and negative implications. It represents the “sacred darkness,”²⁵ from which the colours of the spectrum are borne, or in more scientific terms, paradoxically: “the lack of all colours of light, or an exhaustive combination of multiple colours of pigment.”²⁶ It is known as the colour of Saturn, “the planet of restriction,”²⁷ and yet symbolises the Roman God of Agriculture, whose midwinter festival later became the celebration of Christmas.²⁸ In western terms, it is the colour of mourning, whilst in some African tribes like the Masai, it heralds the advent of rain clouds and hence, life and wellbeing.²⁹

Its adjectival purpose within the term *Black Dog* thus extends beyond a simple linear interpretation, since meaning can be adapted to suit circumstance. Therein lies the richness of language.

FAR FROM BEING SIMPLY MAN’S BEST FRIEND

*But in come canine Paradise
Your wraith, I know, rebukes the moon,
And quarters every plain and hill,
Seeking its master. . . . As for me
This prayer at least the gods fulfill
That when I pass the flood and see
Old Charon by Stygian coast
Take toll of all the shades who land,
Your little, faithful barking ghost
May leap to lick my phantom hand.*

St. John Welles Lucas³⁰

Whilst the etymological origin of the term “dogs” remains a mystery,³¹ its generic implications have a long and colourful history that traverse the realms of both the mundane and the mythic. In relation to the former, the earliest evidence of canine domestication stems back to the Iranian province of Khuzestan, 5500 BCE.³² Archeological study of early civilization reveals that the Persians, Greeks, Assyrians and Babylonians used these animals for a range of purposes – from hunting and herding to sport and war.³³ This representation of canine subjugation does not translate to the supernatural arena; however, where the dog is not only more powerful, but also a force to be ironically feared and welcomed.

Three pre-Islamic myths highlight these interesting contradictions.³⁴ In the first, an opposition between the dog and wild animals is reinforced through an Islamic version of the biblical creation narrative, whereupon being cast out of Eden, Satan's decree to all animals to destroy Adam and Eve is countered by God's fabrication of two dogs to protect each of them from harm. In the second myth, God fashions a dog from the same clay used to create Adam, thereby inviting a singular connection between the man and the dog. In fact, according to ancient Persian etymology, the word *sag* (dog) is derived from the terms *she-yak* (one third) to indicate the animal's sense of humanity – two thirds dog, one third human.³⁵ Whilst this may tend to suggest a sympathetic connection between man and dog, a third Islamic myth suggests otherwise, with the dog not simply being partly human, but a product of the transposed sinner. This alignment with dark forces *vis-à-vis* the workings of religion is where perhaps, historically, the dog gains its greatest notoriety.

From Mesopotamia, the cradle of civilization, the veneration of the dog was manifested through the Sumerian dog-headed goddess, Bau, whose role of healer is purported to have reflected the popular belief in the healing value of a dog's medicinal nature (its licking of sores).³⁶ This respect for the dog as healer was integral to early Greek society, with the animal's flesh and blood used to ward off evil spirits, or cure such ailments as epilepsy, jaundice, intestinal and stomach disorders or even prevent itching and hair growth.³⁷ Worship of the Egyptian god, Anubis, who is similarly bedecked, (although at times appearing as a cross between a dog and a jackal³⁸) can be traced back to Bau; however, in the case of this mythological figure, the dog assumes a much more ethereal and frightening quality. It is now the “ ‘psychopomp,’ or guide on the paths to the Otherworld, the guardian of the ‘liminal’ zone at the boundaries of the worlds.”³⁹ This association also appears in the Hindu epic the Mahabharata, a range of shamanic practices from around the world and in the accounts of Hecate, the Greek goddess whose pet dog Cerberus reputedly guarded the gates of Hades or Hell.⁴⁰ This latter representation conferred upon dogs the title of being unclean, which consequently denied them entry to the Greek temple of Delos, the Athenian Acropolis and the Temple of Hercules in the case of the Romans.⁴¹

Interestingly, the development of this tendency to equate the dog with death, the underworld and resurrection⁴² grew from human observation of particular social and cultural practices. In one sense, since dogs were known to bury and retrieve their bones, it has been speculated from archeological evidence gained from the Early Neolithic period that they may well have been used by early man to destroy corpses. What's more, ancient society's belief in the notion that eating involved the consumption of a food's essence would imply that the dog's devouring of a body included its ingestion or removal of the “soul.”⁴³ Whilst this burial practice may seem macabre, the use of animal scavengers for the defleshing of bodies has long been a part of the funeral rites of such races as the Parsis in India and the Scottish of the Orkney islands.⁴⁴ In Roman times, this practice of excarnation was

not considered flattering, with dogs being used as executioners or given the corpses of those unworthy of decent burial rites.⁴⁵

Dog plagues, and the corresponding threat of rabies, were also known to have affected early societies. Within an Islamic context, this is what prompted a decree by the Prophet Mohammed to seal the fate of the dog, especially if it was coloured black: “The black dog is the devil...Kill every one of them which is black of this single colour.”⁴⁶ With the development of monotheistic religions, the dog’s perceived role as a close and faithful companion was seen as a threat and used to drive a wedge between humans and the animal, in order to safeguard the supreme position that an almighty God was intended to play in the lives of men.⁴⁷ What’s more, as early Christianity grew, dogs, through a biblical influence, came to be associated with what were considered to be base human characteristics – prostitution, witchery and evil inclinations.⁴⁸ The belief that God had accorded human beings absolute mastery over the animal world was thus used to condone the negative perception and treatment of dogs.⁴⁹ In fact, it would not be until the 13th century that society would experience a relaxing of the Christian Pauline principle of “*contemptus mundi*, the Christian scorn for this world of sin.”⁵⁰ This was due to the influence of greater economic prosperity for the west, which loosened men’s minds from narrow religious shackles and, as a result, assigned dogs a more benign reputation within the prevailing world view.

The historical portrayal and perception of the dog, especially in terms of its relationship with human beings, has thus vacillated between that of companion, healer, funerary aid and supernatural threat, with the latter assumption tending to dominate. Whilst this may seem odd in light of the common western appeal of pet ownership, it strikes a more understandable chord when we consider the dog in symbolic terms, “[existing] precariously in the no-man’s land between the human and non-human worlds...an interstitial creature, neither person nor beast, forever oscillating uncomfortably between the roles of high-status animal and low-status person.”⁵¹ Whilst this harks back to the human/canine parallel outlined in the pre-Islamic myths previously mentioned, the dog throughout much of history has still come off second best and been transformed into: “a creature of metaphor, simultaneously embodying or representing a strange mixture of admirable and despicable traits.”⁵²

***BLACK DOG* ENTERS THE WESTERN VERNACULAR**

It is not then surprising that given the historical association of the colour *black* with darkness and the unknown that it should come to sit quite comfortably alongside the word *dog*, the being that has long stood symbolically at the portal of

the supernatural arena. Not all dogs characterised thus; however, were coloured black. For example, the mythical Welsh hounds of Annwn were speckled and grayish red, whilst Arawn, the Welsh king of the Underworld, had a pack of shining white red-eared dogs.⁵³ Notwithstanding, the pervasive influence of myth has resulted in a wealth of folklore about the *Black Dog* that presents the beast more often than not as a harbinger of supernatural doom.⁵⁴

Truth can; however, be even stranger than fiction and it is within the Anglo-Saxon tradition, to which *black dog* sightings owe their greatest number of occurrences, that this peculiar phenomenon plays out through such canine characters as Barguest, (Yorkshire), Black Shuck (Norfolk), Witch Hounds (South England), Kirkogrim (Scandinavia), Gwyllgi (Wales) and Padfoot (Devon).⁵⁵ Despite the different titles, these beings are purported to share very similar characteristics: large, shaggy-haired and marked by a sulphurous scent and red, glowing eyes. What's more, they are said to frequent rural, isolated settings, ancient lanes, trackways, crossroads, old churchyards and prehistoric sites. According to some researchers, these canine apparitions are often silent or heralded by growls or the sound of chains. They have the ability to self-combust, vanish or pass through solid objects. Furthermore, their tendency to favour ley lines has prompted speculation about the impulses that drive such sightings – channels of earth energy that are linked to the spirit world and have the power to conjure mysterious manifestations.⁵⁶

One of the earliest recorded sightings of this phenomenon is thought to have occurred in 1127:

Let no-one be surprised at the truth of what we are about to relate, for it was common knowledge throughout the whole country that immediately after his arrival [Abbot Henry of Poitou at Abbey of Peterborough] - it was the Sunday when they sing Exurge Quare o, D - many men both saw and heard a great number of huntsmen hunting. The huntsmen were black, huge and hideous, and rode on black horses and on black he-goats and their hounds were jet black with eyes like saucers and horrible.⁵⁷

Two other famous recorded sightings are said to have occurred in England on the same wild day in 1577 during two separate church services. In both instances, the result was more than mere apparition, with parishioners killed and scorch marks left on a church door.⁵⁸ Whilst more modern descriptions seem to assume the more typical genre of the ghost story,⁵⁹ the beast is nonetheless still equated with supernatural dread and menace.

FROM LORE TO A METAPHOR FOR DEPRESSION

*For he was speechless, ghastly, wan,
Like him of whom the story ran,
Who spoke the spectre hound in man*

Sir Walter Scott ⁶⁰

In terms of language, the ingenuity of metaphor underscores its appeal as a powerful figurative device, since it works through the establishment of particular associations between objects and/or ideas. In the case of *Black Dog*; however, the wealth of superstition, folklore and tradition that precedes the meanings of the individual words and the phrase itself renders a rich and engaging metaphor on a range of different levels. In this sense, its figurative link to depression is also hardly automatic, bearing in mind the gradual historical unveiling of what the condition meant in the first place. As such, in its shift from vernacular to metaphor, the use of the *Black Dog* label needs to have been popularized by figures with some social influence or capacity to touch others through their creative dabbling with language. Unlike the device of simile, metaphor engages allusions on a much broader scale. Consequently, what we, as individuals, take from the metaphoric associations that writers use will always depend on our own particular familiarity with the term's background, as well as the elements of the condition that resonate with our own experience.

Within the literary arena, the Roman poet Quintus Horatius Flaccus (65 – 8 BC) is among one of the first writers to have established an association between *Black Dog* and the notion of inevitability, employing it in a conversation between a slave and master to highlight the latter's inability to escape his own self-loathing:

Then too you cannot spend an hour alone;
No company's more hateful than your own;
You dodge and give yourself the slip; you seek
In bed or in your cups from care to sneak:
In vain: the black dog follows you, and hangs
Close on your flying skirts with hungry fangs.⁶¹

Those prone to depression will readily attest to their inability to stave off the sense of dejection that can accompany the condition. The *Black Dog's* vicious persistence presents thus an effective metaphor.

Many writers since have applied their own particular tinge to the metaphor, but not necessarily in terms of a direct parallel to depression. In the 13th century, Dante Alighieri went straight to the heart of the matter in the 6th Canto of *Inferno*, the second part of his Christian epic trilogy. There, he makes use of Hecate's Cerberus:

Cerberus, monster cruel and uncouth,
With his three gullets like a dog is barking
Over the people that are there submerged.
Red eyes he has, and unctuous beard and black,
And belly large, and armed with claws his hands;
He rends the spirits, flays, and quarters them.
Howl the rain maketh them like unto dogs.⁶²

On a symbolic level, a modern conception of hell can be defined as a product of our own internal machinations. Cerberus, the *Black Dog*, is then more than a punishing figure – he is our own inner voice; that judge, jury and executioner that can so easily destroy all vestiges of self-worth. In this vein, a link to depression is certainly plausible.

The use of black dogs as incarnations of the devil certainly became popular with the birth of the Gothic literary genre in the 18th century. Samuel Taylor Coleridge's use of the reference in his work, *Rime of the Ancient Mariner*, reminds the reader that some things are better left unfed:

And now this spell was snapt: once more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen—

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows, a frightful fiend
Doth close behind him tread.⁶³

In Johann Wolfgang von Goethe's 19th century *Faust*, the use of a dog/devil manifestation is more explicit and presents a figure that is conniving in its attempt to negatively sway Faust's behaviour – on a psychoanalytical level, another reflection perhaps of how internally, we, as human beings, can be our own worst enemy. Interestingly, the character of Faust represents an important twist in the fate versus free will debate through his voluntary pact with the devil or his *Black Dog* as it were – a soul in exchange for knowledge.⁶⁴

In her 18th century novel, *Jane Eyre*, Charlotte Bronte clearly aligns the *Black Dog* symbol with the human mind and the unconscious. Jane, her protagonist, experiences a nightmarish vision of a black dog during a fit, which via a premonition, subsequently leads her to equate it with Rochester, her love interest. Here, the *Black Dog* plays the role of intuition, foreshadowing the impending difficulties their relationship will face.⁶⁵

Moving to the 20th century, we find James Joyce's use of the term enveloped within a fear of death and ethereal figures:

He saw the dark. Was it true about the black dog that walked there at night with eyes as big as carriage-lamps? They said it was the ghost of a murderer.... O how cold and strange it was to think of that! All the dark was cold and strange. There were pale strange faces there, great eyes like carriage-lamps. They were the ghosts of murderers, the figures of marshals who had received their death-wound on battlefields far away over the sea. What did they wish to say that their faces were so strange?⁶⁶

Once again, there is no direct allusion to depression, but the implied aversion towards that which we don't understand invites a valid parallel.

It is; however, with Dr Samuel Johnson that there appears an unequivocal association between the metaphorical darkness of *Black Dog* and his own desolate depression: "The Black Dog I hope always to resist, and in time to drive... When I rise my breakfast is solitary, the Black Dog waits to share it... What shall exclude the Black Dog from a habitation like this?"⁶⁷ Johnson, like other subsequent public figures (Lincoln and Churchill), saw himself as a victim of depression and made use of some of the folklore behind the symbol of the *Black Dog* to better qualify his sense of personal entrapment.

Twenty first century writers, like the American Ian McEwan, also enriched their work with the image of the *Black Dog*. In McEwan's novel, *Black Dogs*, the beings represent both a literal trampling of human values and a metaphoric inner sadness, borne through the disintegration of love, faith and hope:

But it is the black dogs I return to most often. They trouble me when I consider what happiness I owe them, especially when I allow myself to think of them, not as animals, but as spirit hounds, incarnations. June told me that throughout her life she sometimes used to see them, really see them, on the retina in the giddy seconds before sleep. They are running down the path into the Gorge of the Vis, the bigger

one trailing blood on the white stones. They are crossing the shadow line and going deeper where the sun never reaches, and the amiable drunken mayor will not be sending his men in pursuit for they are crossing the river in the dead of night, and forcing a way up the other side to cross the Causse; and as sleep rolls in they are receding from her, black stains in the grey of dawn, fading as they move into the foothills of the mountains from where they will return to haunt us, somewhere in Europe, in another time.⁶⁸

Obviously, it is absurd to ascribe to these different writers a singular interpretation of the term *Black Dog*, since to do so would dismiss such a colourful history. The fact that depression and *Black Dog* both lurk at the fringes of consciousness and have a sinister and otherworldly appeal may well have fuelled a sense of the two being associated with the obscure, unpredictable, persistent and frightening aspects of human nature. It does; however, boil down to choice of interpretation, since the term is so variously layered.

Consider the paradox that is even offered in the case of both historical incident and myth, where the dog is defined as an augur of both positive and negative impulses. In the former instance, the 13th century period of the Inquisition involved the services of the church to ferret out and destroy supposed manifestations of evil. The Dominican Order employed in this capacity became known as *Domini Canes*, which is latin for “God’s dogs,”⁶⁹ even though, ironically, during that bleak time, black dogs were also considered to be portents of evil. In terms of myth, we turn to Northern Anglo-Saxon mythology, specifically Greek, Indic, Celtic, Germanic, Latin Armenian and Iranian sources, where the dog or the hellhound, as it is referred to, is not a solitary figure but a “pair of Otherworldly dogs, ‘one being the dog of life and the other the dog of death, serving to carry off one about to die, while the former can restore him or her to life.’”⁷⁰ These simultaneous offerings of both relief and despair challenge us to consider the dog and its parallel, depression, in a somewhat different vein. Certainly, depression has the capacity to emotionally and psychologically cripple the individual with its bleak sense of self-projected reality; however, it is also very much human to retreat from our physical shell to explore the fringes of our own shadowy and often inexplicable consciousness. In this sense, perhaps, *Black Dog* presents a most compelling interpretation – an archetype that smacks of our quintessential urge to confront our deepest and darkest emotions. Whilst depression, at its most extreme, can lead to suicidal tendencies, its flipside can also force us to rise above our own prognosis of doom:

However truly you believe there’s a sickness to
existence that can never be cured, if you’re
depressed you will sooner or later surrender and
say: I just don’t want to feel bad anymore. The shift

from depressive realism to tragic realism, from being immobilized by darkness to being sustained by it, thus strangely seems to require believing in the possibility of a cure.⁷¹

Whichever sentiment one chooses to embrace will always begin and end with a discussion of language; that means of expression that, even at its most banal, will always be rich in meaning and, consequently, interpretation. That is perhaps, after all, the most decisive point in the historical exploration of any term.

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³ Fred Field, “ The Language Faculty: Evolution, Design, Or?”, (Online), Available World Wide Web: URL: <http://www.dolphin.org/languagefac.html>, 1.

⁴ Kaja Silverman, “From Sign to Subject”, *The Subject of Semiotics*, (Oxford: Oxford University Press, 1983), 3.

⁵ Kay Redfield Jamison, *Night Falls Fast: Understanding Suicide*, (New York: Alfred A. Knopf, 1988), 98.

⁶ Jaime Llinares Llabrés, “ Clinical Depression: A Transpersonal Point of View”, (Online), Available World Wide Web: URL: http://www.etpa.info/Depression_JLL.htm, 1.

⁷ Ibid, 1.

⁸ “NHS Direct Online Health Encyclopedia”, (Online), Available World Wide Web: URL: <http://www.nhsdirect.nhs.uk/en.asp?TopicID=154&AreaID=1888&LinkID=1491>

⁹ Mead Mathews, “How Did Pre-Twentieth Theories of the Aetiology of Depression Develop?” (Online), Available World Wide Web: URL: <http://www.priory.com/homol/dephist.htm>, 2.

¹⁰ Ibid, 2.

¹¹ Ibid, 2-3.

¹² Ibid, 3.

¹³ Ibid, 4.

¹⁴ Ibid, 4.

¹⁵ Ibid, 4.

¹⁶ “A Brief History of Depression”, (Online), Available World Wide Web: URL: http://www.emental-health.com/depr_history.htm 4.

¹⁷ David McMillin, “The Neurobiology of Depression”, (Online), Available World Wide Web: URL: <http://www.meridianinstitute.com/mh/csdepch1.html>, 4.

¹⁸ Kay Redfield Jamison, 104.

¹⁹ Anyara Aphorisms, “Colors & Color Preferences”, (Online), Available World Wide Web: URL: <http://koti.mbnet.fi/neptunia/quotes/clblack.htm>, 1.

²⁰ “Online Etymological Dictionary”, (Online), Available World Wide Web: URL: <http://www.etu,pm;ome/cp,/index.php?l=b&p=10>.

²¹ Ibid.

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- ²² “Ancient Egypt: The Mythology”, (Online), Available World Wide Web: URL: <http://www.egyptianmyths.net/colors.htm>, 1.
- ²³ Ibid, 1.
- ²⁴ Ibid, 1.
- ²⁵ Audrey Hughes, “Ascendancy of Colour”, (Online), Available World Wide Web: URL: <http://homepage.ntlworld.com/nauvoo/msg6.htm>, 1.
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- ²⁸ “Colour in Symbol and Ritual”, (Online), Available World Wide Web: URL: <http://www.hauntedhamilton.com/3symbolandritual.html>, 1.
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