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EXPRESSING COLOUR IN LANGUAGE

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I confirm that this thesis is my own work written using solely the sources and literature properly quoted and acknowledged as works cited.

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Anotace

Tato práce si klade za cíl prozkoumat vztah jazyka a barvy. Konkrétně se soustředí na jazykové vyjadřování vjemu barvy jako salientního rysu při pojmenovávání hub. Práce využívá onomaziologického přístupu, který ve svém zkoumání vychází přímo od pojmenovávaného konceptu. K barvě odkazující termíny byly třízeny do konkrétních skupin typů pojmenování dle způsobu, jakým byla barva vyjádřena (např. přímé použití termínu pro barvu, metaforické pojmenování). Názvy hub byly analyzovány a kontrastovány v anglickém a českém jazyce.

Klíčová slova:
vyjádření barvy, barevné termíny, onomasiologie, jména hub, proces pojmenovávání, metafora

Abstract

This thesis aims to examine the relation between language and colour. Namely, it focuses on expressing the perception of colour as a salient feature in the process of naming mushrooms. The work is based on onomasiological approach that proceeds in its examination of the naming process from the concept itself. The colour referring terms were sorted into concrete categories of type of designation based on the way they express colour (e.g. by directly using colour terms, metaphorical expressions). The names of mushrooms were analysed and contrasted in English and Czech language.

Key words:
colour expression, colour terms, onomasiology, mushroom names, process of naming, metaphor

Contents

1. Introduction

Colour is a concept that can be explored from many different points of view. This thesis follows the onomasiological approach to examine how can the concept of colour be expressed in language. For such examination a database of Czech and English names of mushrooms whose designations refer to colour was created. The data are classified on the basis of the type of expression, while the possible motivation for using the specific term is discussed.

Before proceeding to the data classification, several key concepts are described, starting with the general introduction into how colour is treated in language or why are the names of mushrooms this significantly suitable for demonstrating different possible ways of expressing colour. Then a basic framework of the already mentioned onomasiological approach is sketched out, within which the Idealized Cognitive Model is described together with the process of naming. A significant part of the description is devoted to metaphorical expressions and metaphors in general as they are the most creative type of expression observed within the process of naming colours.

2. Colour in Language

The bases for the modern colour-related research in linguistics were grounded by Brent Berlin and Paul Kay in 1969 when they first published *Basic colour terms: their universality and evolution*. Since the first publication, numerous works in the same field have followed and colour expression in language have become a topic of interest for many a linguist, especially in connection to the hypothesis of linguistic relativity.

Over the years, several different approaches have been presented in order to examine human perception of colour. From the colours' wavelengths, their ratio of saturation, brightness and hue, to the general colour perception examined into a detailed series of eye and brain processes. In any case, the original study of Berlin and Kay and their conclusions still remain the starting point for many of these studies, whether they embrace them or aim to dispute them.

The analysis provided further in this thesis is focused not only on the possible ways of expressing colours in names of organisms, specifically mushrooms, but also on the contrast between the colour expressing names used in Czech and English. It is often assumed that colours are universal concepts, hence they must function the same way across languages, which is certainly not the absolute truth. For proving the deficiencies of such assertion, Wierzbicka in her *Semantics: Primes and Universals* points out that there are still many languages which do not even have a verbal expression for "colour". Furthermore, what is understood as *black* colour in English (and in this case in Czech too) is certainly not of the same semantic meaning in a language, where *black* also includes all the dark shades, e.g. *brown*, *dark-blue*, or *grey*. Therefore, it is possible to speak about universals of seeing, but not about universal colour terms. (Wierzbicka 287)

In fact, even the already mentioned Berlin and Kay who were in their extensive work focused mainly on colours in the context of their universalities and concluded that "…the location of color foci varies no more between speakers of different languages than between speaker of the same language" and that "[t]he hypothesis of significant difference between languages must consequently be rejected…" (10) also did not imply that speakers of different languages have necessarily the same universal concept of colours. Nor does their conclusion mean that the very same strategies are used for naming colours across languages and cultures. They speak mainly about the colour foci, i.e. where the most prototypical representations in terms of hue, lightness and saturation are to be

found, and from which they derive the basic colour terms. However, any colour term refers to much more than just the focus of the colour. The location of different foci then again tells us more about how we perceive colours than about the colour terms themselves.

In languages which do have verbal expression for colour, the colours are, similarly as many other verbally expressed concepts, sorted into categories (e.g. *red, white, blue*). As already mentioned, these categories seem to have similar foci across the languages. Nevertheless, the categorisation suddenly appears to be much less clear and stable when the attention is shifted to the boundaries, which seem to be only indistinctly defined, and therefore, the colour categories can be easily extended. These extensions are possible chiefly because of metaphor or metonymy, two fundamentally important conceptual processes examined by cognitive linguistics and briefly described in the following chapters of this thesis. There is also a number of possible ways of expressing colour terms from the morphological point of view (e. g. adjectives, compounds, phrases).

Before proceeding further, it is important to note that there are millions of possible colours defined (when counting each shade as a different colour), yet only some of them are salient enough to be recognized as a specific colour with assigned colour term. At the same time, they all stem from the eleven colours defined by Berlin and Kay as "basic colour terms" (2). Or if we want to narrow it down even more, from the physical point of view, it can be claimed that there are only five colours (*white, black, red, blue, yellow*) as the rest of them can be seen as a mixture of some of these five. Although, in human perception we do not recognise colours (at least not any of the basic colour terms) as any kinds of mixtures but rather as colours salient enough to be understood as a comprehensive concept on its own. The question of saliency will also be discussed in the analysis, as obviously not all colours are even expressed in language.

To sum it up, seeing colours is definitely an inseparable part of our everyday experience regardless of our culture or other possible influences, which suggests that there are some universal aspects of such process among speakers of any language. Afterall, Wierzbicka suggested that colours are learnt in ostensive way, supposing that "the fundamental, and visually salient features of human environment: the sky, the sun, vegetation, fire, the sea, the naked earth, the earth covered with snow" led to distinguishing some of the basic colour terms. At the same time, she adds that these "features of human experience" are

universal, nonetheless they are also variable, therefore even the vocabulary used for the colour terms differs significantly in their meaning. (Wierzbicka 330)

Although this thesis, like most of other colour related works, is in its roots based on Berlin and Kay's *Basic colour terms: their universality and evolution*, this relation is rather in terms of acquiring general knowledge and understanding of the examined field. Therefore, further in the analysis, the term "primary colour term" is preferred to "basic colour term".

The term "primary colour term" provides much wider range of colours than just the eleven basic colour terms stated by Berlin and Kay (2), for which they used strictly defined characteristics (6). Such characteristics, although undoubtedly relevant, would exclude a significant amount of colour terms, which can for the intents of this work be treated without any inconsistency the same way as the basic colour terms. The category of primary colour terms thus includes such instances as derivative forms (e.g. *yellowish*, *greenish*, *pinkish*), compound colour terms (e.g. *pale-yellow*, *grey-blue*, *sea-green*), or terms that are in general conception clearly understood as salient colour terms suitable for naming different kinds of objects (e.g. *crimson*, *scarlet*, *tawny*).

3. Mushrooms

Further in the thesis, an analysis of colour related names of mushrooms is provided. Fungi, especially mushrooms, seem to be just the perfect object for colour-focused examination. As well-mapped natural organisms, mushrooms are provided not only with scientific names but also with common (and in many cases even popular) names in the particular languages, such as Czech and English, which makes them suitable for the comparison of naming in both languages. Moreover, even before any actual analysis, it can be assumed that due to their colourful spectrum across the species, and their lack of any other at-first-sight visible "activity", many of their names were actually derived from their appearance, meaning either their shape, colour, or combination of both.

As Gary Lincoff, one of the prominent mushroom popularisers and author of *The Complete Mushroom Hunter*, claims "Mushroom hunting is an activity that comes to us out of prehistoric times." (8) However, different cultures developed different approaches when it comes to how they treat mushrooms in general. In fact, there is even a well-known hypothetical division of people into two categories – the mycophiles (who simply do love mushrooms) and the mycophobes (those who would be probably afraid of any wild mushroom). No matter how superficial this might seem at the first sight, it should be noted that these categories are taken quite seriously in the mycological society (thus predominately by the mycophiles). Afterall, Lincoff even provides a full table of in general mycophobic and mycophilic countries and areas (12). Apart from being a source of amusement, this also leads to an important (yet generalized) observation that people coming from the Continental Europe usually tend to be mycophiles, while those who come from English speaking countries are more often than not mycophobes. (Lincoff 11).

The tendency of divided approach towards mushrooms is not only an observation of the current situation in the world of mycology, its roots actually lie deep in history. Bertelsen tracked them to the Celts who deserted the dark forests of Central Europe and migrated to the British Isles, taking with them their knowledge concerning mushrooms, including the mysterious rituals, which were probably the reason why "an association grew up between mushrooms and witchcraft; a pervasive belief that seems to have sealed the fate of mushrooms for centuries." (15). Thus, it is only understandable that English speaking countries remained for a long time overall rather suspicious in their approach towards wild mushrooms, while the most countries of Continental Europe developed in quite an

opposite way. In fact, mushrooms had been an important part of their diet, especially for those who struggled to feed their families, as farmers often did, because mushrooms are greatly nutritious, and the wild ones are always free for everyone.

The possible proof of such claims can be found even in the corpora used for the analysis later in the thesis. To be more precise, it seems to be probable that the historical development had an impact on the analysis itself. When comparing the input data for Czech and English names, it is clear that the Czech part of data is much richer in popular names, whilst the English part, although also rich in terms of quantity, consists predominately of common names, lacking the variants of popular names. Supposedly, this might have been caused by the above mentioned historical development and the consequent fact that in Slavic speaking countries, such as the area of the Czech Republic, common people have been interested in mushroom hunting for centuries. Hence, it is not hard to imagine that common people naturally came up with their own (popular) names before there was any scientific knowledge that gave birth to the binomial nomenclature. In English speaking countries, on the other hand, the interest in mushroom hunting came much later, allegedly together with interest in nature in the Enlightenment period, when the names were established first by scientists rather than the common people.

Another important aspect which must be considered when focusing on colour related mushroom names is the fact that all kinds of fungi are, above all, living organisms. Therefore, it is important to acknowledge the fact that the colour of the same species (and surprisingly enough even the same one mushroom) tend to vary to a large extent. However, this fact will by no means affect the analysis itself.

4. Onomasiology

In the process of naming, different approaches that examine the relation between form and its meaning are to be considered. The most prominent are semasiological and onomasiological approach, which are often contrasted with each other. The basic and crucial difference is in their view and treatment of the concept they observe. Onomasiology proceeds from the concept and is interested in the ways the concepts are named. Semasiology, on the other hand, proceeds from a word form and examines its possible meanings. The practical part of this thesis is based on onomasiological approach.

Jesús Fernández-Domínguez describes onomasiology as a branch of linguistics that not only "concentrates on the act of assigning a name to a concept or referent" (1) but also aims to "explore the stages leading to concept naming" (2). And as already mentioned, the process of onomasiological examination proceeds from the extra-linguistic concept in perception of the speakers to its form in a sense of the specific means used for expression. In our case, the mental images of physical fungi organisms (or in other words their representation in terms of ICM) are understood as the concepts, which are reflected by the speakers who, based on these reflections, come up with the unique language expressions.

A prominent figure in the field of onomasiology is Miloš Dokulil, Czech linguist who described this approach in his 1962's publication *Tvoření slov v češtině 1, Teorie odvozování slov*. His attention was mainly focused on the progress from the perception of an extra-linguistic concept to the concrete naming unit. Or as Fernández-Domínguez writes "on the mechanisms whereby an extra-linguistic entity gets connected to a lexical expression." (3).

Dokulil, although basing his theory mainly on Czech language, observed that naming processes may differ in their concrete realization depending on the particular language, however, they do share certain similar principles. According to him, the generalized mental image (in our understanding an ICM, which is explained further in the thesis, though Dokulil did not use this term as it was coined by Lakoff no sooner than 1987) must be first processed and assigned to the specific category it belongs to. (29)

4.1 Process of Naming

To describe the process of naming, which is crucial to be at least briefly sketched out before we proceed to the names themselves, a simplified model was made. This model is fully based on the CoSMOS scheme (Cognitive and Social Model for Onomasiological Studies) provided by Joachim Grzega (6).

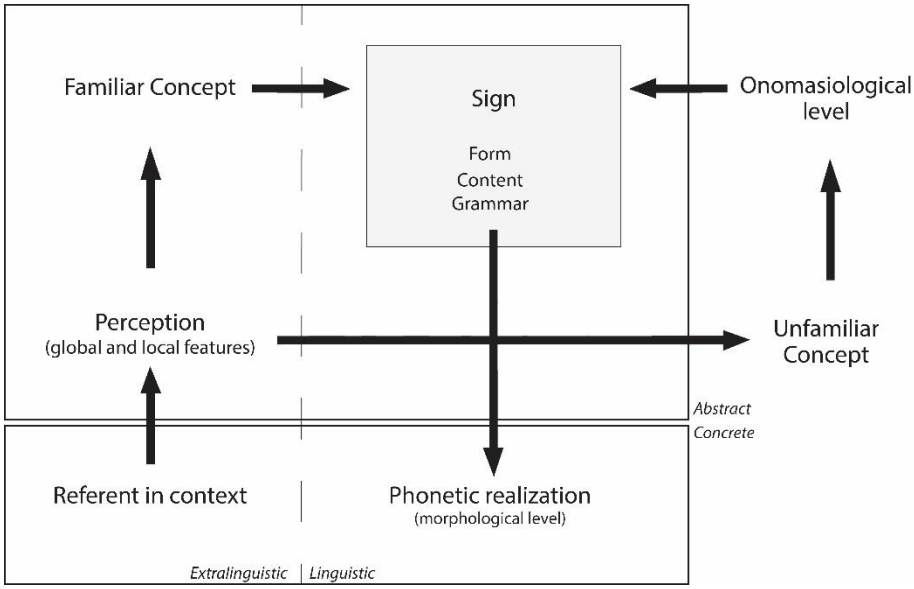

Figure 1: Onomasiological scheme based on Grzega

When following the onomasiological approach in the naming process, we have to start with the referent. Grzega stresses out that the referent is always in context, which refers to the specific extralinguistic conditions (6). Thus, the *Referent in context* would include not only the concept itself but also the discourse of specific time and place as well as the conditions and goals of the person who is the originator of the naming process. We should therefore take into consideration also the fact that the name we are seeking here when naming a mushroom should be addressed to an English-speaking community and its goal is to distinguish the specific species of mushroom from the others.

As it was already mentioned above when speaking about Dokulil's approach, the referent must be categorised first. In the process of categorisation, we tend to progress from more abstract to the more concrete. The global features tend to be processed first as they are the most typical features of the particular category into which the referent belongs. Naturally, we tend to first categorise the referent and only after that distinguish it from the other members of the same category by focusing on the local features.

When the speaker first approaches the referent, for which he seeks the name, several processes occur on the perceptual level. We naturally incline to compare and contrast the referent to other concepts that we already know and categorize it according to these similarities and differences. After the perception, there are two possible scenarios that arise. Either we categorise the referent as a familiar concept and the speaker can use an already existing name, or if the concept is unfamiliar, a further analysis of its features follows. These features are later selected as either salient or not for the final designation. Clearly, for the data analysed in this thesis, the salient feature was indeed the concept's (mushroom's) colour.

4.1.1 Idealized Cognitive Model

To select the salient feature, we need to get an overall image of the concept first. The term Idealized Cognitive Model was first used by Lakoff in 1987 (*Women, Fire, and Dangerous Things*). Generally, in today's understanding, the term is perceived as an equivalent to an abstract domain structured by background knowledge about the concept. It is important to bring our attention to the "idealized" part of the name. It means that instead of naming the exact physical object of our interest, we name rather its perceived image that we have in mind. As a result, this image (cognitive model) must be in some way idealized as it is simply impossible for us to perceive it on its whole.

From the cognitive linguistics' point of view, the role of ICM in the naming process is of a great importance, as it is a complex lexical frame from which we choose the parts suitable for the designation. However, "the conceptual parts of the complex ICM that are chosen for naming purposes may vary from language to language" (Radden and Panther 4). Besides, different parts of ICM lead to different terms for the same concept, which is well demonstrated by the variety of names that we have for the same concept, even in the case of mushrooms where we can find several equivalents, especially when we look into popular names.

ICM serves us as a source, from which some of its salient components (or a component) are chosen to name the target. This selection is made by the specific speech community and is "guided by language-independent factors such as salience, economy, and metonymy" (Radden and Panther 8). And furthermore, the chosen component can be in

its core understood as metonymical in a sense that it evokes the concept in full picture, in other words the whole ICM, even though it is just one chosen part of it.

The complex ICM can be divided into two parts as we distinguish between “global” and “local” features of the examined concept. As it was already hinted above, global features are those that are the same for the whole category. Based on them, we classify individual concepts as members of an already existing category. For the category of mushrooms, we may speak about the parts such as cap, gills, or stem, or even its usual features like the fact they grow in soil with their bodies above ground, which promptly classify the concept as a mushroom. Local features, on the other hand, are those which differentiate the referent from the other members of the same category, such as the specific colour, shape, size, or even behaviour.

For a practical demonstration, an ICM model of a mushroom, *Boletus edulis*, is provided below. While the concept, and its ICM, stays the same, different parts of the ICM (shape, colour, flesh, size, location, time, use) are selected to function as a salient source for the final designation. This results in a great variation of names for the same concept of *Boletus edulis* not only across languages but as we can see also within the same language. Yet it still leaves us with many questions regarding the way such selection is made and what do we base our choice on.

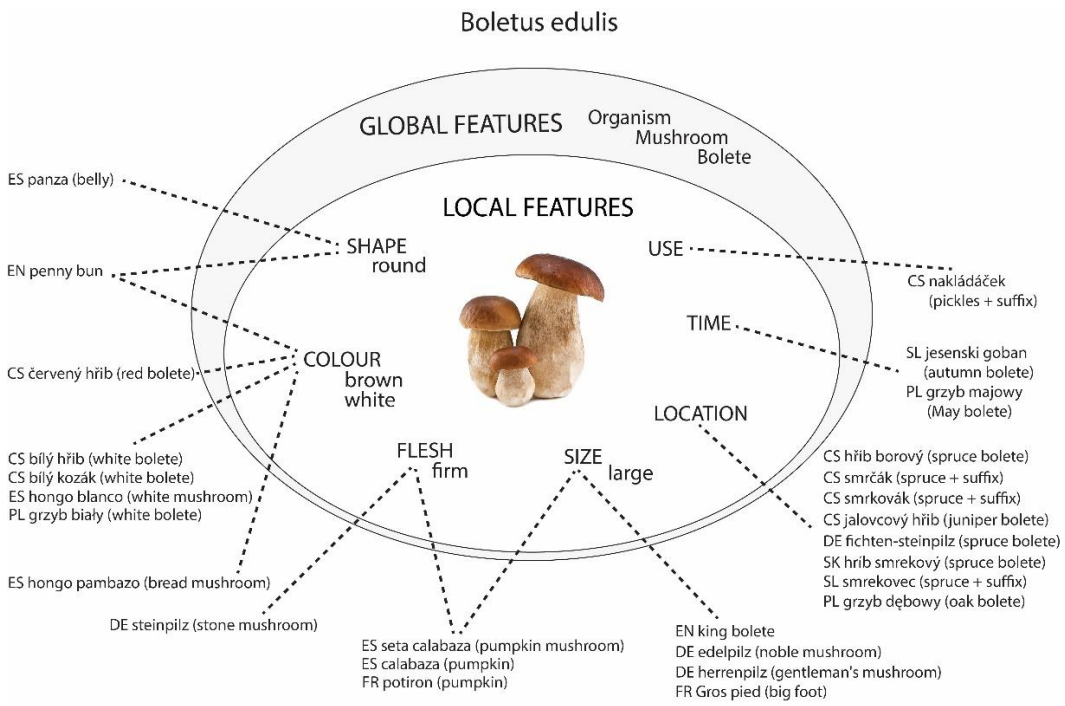

Figure 2: ICM of Boletus edulis

Before looking into the possible reasons for the choice of a specific part of an ICM, it must be acknowledged that such selection is a fundamental principle in any kind of naming. Afterall, a name is always understood as a representation of the whole concept it refers to. This part for whole referring brings us to metonymy, which is an important part of the process of naming.

4.2 Metonymy

At first, metonymy was given a marginal attention in the field of cognitive linguistics. In fact, for a long time it was mentioned merely in connection to metaphor, either to mark their similarities or differences. The main reason probably is that the difference between metaphor and metonymy in real life examples tend to be problematic, after all they are both classified as instances of figurative speech. It is therefore no wonder that there have even been tendencies in cognitive linguistics to observe "metonymy-based metaphors" or the concept of "metaphtonymy" (Hamilton 17).

To shed at least a bit of light at the difference between these two, and to explain the great role metonymy plays in the process of naming, I have decided to borrow a brief description of both concepts, metaphor and metonymy, provided by Lakoff and Johnson in *Metaphors We Live By*:

> "Metaphor and metonymy are different kinds of processes. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another. But metonymy is not merely a referential device. It also serves the function of providing understanding." (36)

In other words, instead of referring to another domain, metonymy refers and maps within a single cognitive unit and this unit is nothing less than the already discussed ICM – Idealized Cognitive Model.

As recently even metonymy became a matter of serious interest of many a linguist, this mapping within an ICM gave birth to a new theory according to which all names are in their core metonymical. It stands on the idea well summarised by Günter Radden and Klaus-Uwe Panther, who, when describing the choice of a specific part of an ICM for

coining a name, stressed out that “The coding of these salient parts is sufficient to evoke the whole ICM by means of a PART FOR WHOLE metonymy.” (8). And as already hinted, we can also imagine the metonymy as SALIENT FEATURE FOR WHOLE, where the salient feature, in our case, is of course always the expression of colour.

However, classifying all the examined terms as metonymical expressions would be simply insufficient for the research focused on the possible ways of expressing colour in language. Instead, there are several categories arising.

5. Categories of Colour Expressing Terms

Before proceeding to the specific categories, it must be mentioned that there seem to be two possible types recognised among the colour terms across the below listed categories. The first type includes such colour expressions that typically refer to a specific colour shade as for example: *blue*, *scarlet*, *ochre*, *amethyst*, and many more. The second type, which is presumably (though not undoubtedly) only made of basic colour terms, do not only refer to a specific colour but can also function as a whole colour category. This hypothesis will be discussed together with the colour scale further in the thesis.

The key moment in the process of naming for us is the one where the choice of the colour expressing term is happening. And the important question to ask here is not only why do we choose such expression but also what types of expressions do we choose from at the first place? The possibilities that arose from the research are as following.

5.1 Already existing Colour Terms

(e.g. *red*, *yellow*, *scarlet*, *ochre*, *tawny*)

First, and probably also the most obvious category which suggests itself, is the category of already existing colour terms. No matter whether they fit exactly into the basic colour terms as defined by Berlin and Kay (2) or not, using the already existing colour terms is the most direct way of colour expression possible. Instances from the database can be: *Orange Knight, čirůvka oranžová* (nr. 11), *Violet Cup Fungus, řasnatka fialová* (nr. 50), *Red Lead Hygrophorus, šťavnatka červená* (nr. 62). The process of naming here was as simple as this: first, a visual perception of a mushroom is obtained, its colour is recognised as a (more or less) prototypical instance of an already named colour and based on this similarity, the colour term is used in the designation of the mushroom.

5.2 Modified Colour Terms

(e.g. *pinkish*, *black-purple*, *see-green*, *brick-red*, *silvery-violet*)

The second category of terms that can be chosen for expressing colour could be named modified colour terms, as we are still talking about the primary colour terms, just in their modified version. This modification is usually made by using either a second colour term, suffix, or even metaphorical expression. The aim of modifying the already existing colour

terms may be as simple as achieving more accuracy of expression. Or as described in Tribushinina's *Cognitive reference points*, when using modified colour terms, there are two basic motivations to be distinguished: to refer to the prototypical instance of the colour and to refer to its periphery. (389)

The first kind are those expressions that refer to colours located close to the centre (focus) of the colour category, i.e. they are perceived as typical representants of their category. To be more concrete, for example the term *blood-red* (as in nr. 43 *Blood-Red Cortinarius*) would be classified as this first kind of expression for the colour of blood is generally perceived as a typical (central) representant of *red* colour. Observing the concrete motivation for emphasising the typicality of *red* is not within the limits of this thesis, however, it is possible that such decision was made due to the already mentioned feature of basic colour terms to function also in a sense as a whole category. In any case, using both terms *blood* and *red* together strengthens the emphasis on the "*redness*" of the final term.

On the other hand, the second type is formed by expressions that refer to more peripheral shades within the colour category, such as the example of brick-red (nr. 32 *Brick-Red Cap*). Clearly, the modification here has a different function than the already discussed first type. Instead of emphasising the prototypical "*redness*", it gives the impression that the *red* part is here just to tell us that the specific brick colour is still understood as peripheral part of the category of *red* colour.

5.3 Lexicalised Metaphors

(e.g. *amethyst*, *sulphur*, *golden*, *chestnut*, *pearly*)

Lexicalised metaphors lie somewhere between metaphorical expressions and primary colour terms as they are also very close to the first category defined, whose process of naming is considerably similar. The only significant difference being that for the final designation we decide not to use the basic or primary colour term but to come up with something slightly more original and typically also more specific in terms of shade.

This type of metaphor often does not even draw our attention since it already functions as an established unit, in other words, in contrast to the non-lexicalised metaphorical expressions, there is no cross-domain mapping. As Steinvall explains, this is happening

presumably because “repeated occurrences of some concept or combination of concepts make it easier to access them again” (Steinvall 108). Subsequently, we can say that lexicalised metaphors are metaphors, which occur in the casual language so often that they are no longer understood as metaphors in their full sense. Though the originality here is not exactly measurable, it seems to be clear that lexicalised metaphors already lost some of this feature, which metaphors usually have, and became a part of our basic vocabulary. In the end, this category can be understood as being intermediate between primary colour terms and the “proper” metaphorical expressions.

5.4 Metaphors

(e.g. *plum*, *mouse*, *sunny side up*, *witches’ butter*, *poor people's truffle*)

At this place, it is inevitable to shed light into what exactly is the “proper metaphorical expression” and perhaps even explain what we understand as metaphor in general, as the definitions tend to vary to a great extent.

There have been several fundamental works on metaphor published, the most outstanding in its influence was *Metaphors We Live By* written by George Lakoff and Mark Johnson, pioneers of conceptual metaphor theory. This work is of such importance because it brought an utterly new perspective at metaphor in general. Before that, it was assumed that metaphorical expression was nearly excluded from everyday language. It was seen as figure of speech, which only served as an adornment of poetic language, but certainly not as a part of the ordinary language in use.

However, as indicated above, George Lakoff was of quite a different opinion. In *The contemporary theory of metaphor* he writes: “The generalizations governing poetic metaphorical expressions are not in language, but in thought: They are general mappings across conceptual domains” (203). This thought gave born to a major change of how we perceive metaphorical expressions and furthermore even how we think about language in general. It leads us to assumption that metaphors, and the way we express them, are crucial for the way we structure and understand our everyday reality.

All terms classified as metaphorical expressions in this thesis are to be understood in Lakoff’s sense, i.e. the word *metaphor* is used in the meaning of “a cross-domain mapping in the conceptual system” and “the term metaphorical expression refers to a linguistic

expression (a word, phrase, or sentence) that is the surface realization of such a cross domain mapping." (Lakoff, *The contemporary theory of metaphor* 203).

From the above stated it is clear, that when using metaphorical expression, we understand one domain of experience in terms of another domain of experience. In other words, conceptual metaphor is defined as mapping from a source domain to a target domain. (Lakoff, *The contemporary theory of metaphor* 207) Naturally, the mapping is always only partial, otherwise the source and target domain would simply be one and the same.

5.4.1 Image Metaphor

Image metaphor is one of the metaphor types classified by Lakoff (1992). In contrast to the prototypical conceptual metaphor, image metaphors do not map complex conceptual structure from source domain to target domain. They are sort of "one-shot" metaphors, which, instead of complexity, map only the structure of one conventional mental image (source domain) onto another (target domain). Nevertheless, the metaphor is still understood as conceptual in its mental image, though not in the words. (229).

When expressing image metaphors, it is important that we operate with conventional mental images, since only those can be well understood by the potential receivers. As Lakoff writes, those images are "acquired largely unconsciously and automatically over the years by members of a cultural community" (*Image Metaphors* 220). It is clear that both the mental images of source and target domain, have to share features similar enough to make them comprehensible. However, even these features are flexible and should be suitable primarily in their generalized aspects.

5.4.2 Grady, Ureña and Faber

It must be said that Lakoff's definition of metaphor is not the only significant one in the discourse of contemporary cognitive linguistics research. A special attention was given also to Joseph Grady and his work. In *Foundations of Meaning: Primary Metaphors and Primary Scenes* published in 1997, Grady comes up with another distinction, he speaks of correlation metaphor and resemblance metaphor.

The conception of resemblance metaphor seems to be, at first, quite similar to image metaphor, nonetheless there are some significant differences. As Grady points out, the motivation of image metaphors, as their name suggests, is based on finding certain shared features in their perception. (221) Moreover, in Lakoff's conception, they are typically associated with the idea of image – a motionless set of visual properties such as shape or colour. But such concept would (in contrast to resemblance metaphor) exclude all metaphorical expressions based on dynamicity or motion, as for example behaviour-based metaphors. Not many mushrooms are probably named after their "behaviour", but there is no doubt about the aspect of dynamicity in some metaphorical names (e.g. *Blushing Amanita, Bleeding Agaricus, Flaming Pholiota*).

Among other linguists interested in the field of metaphor are Ureña and Faber, who published their work *Reviewing Imagery in Resemblance and Non-resemblance Metaphors* aiming to prove that image metaphors and behaviour-based metaphors are much closer to one another than it was presumed. They even asserted that these two types of metaphor are so closely linked that the only significant difference they could have observed is "the static or dynamic nature of their underlying images" (124) and both should therefore be members of the same category.

Taking the above stated into consideration, I have decided to follow the example of Ureña and Faber and use the term "resemblance metaphor" instead of "image metaphor" as the latter might suggest exclusion of metaphorical expressions based on dynamicity and as such could cause several discrepancies in the analysis itself. Therefore, the analysed metaphors are understood as resemblance metaphors, while their static or dynamic characteristics are further distinguished.

The reasons for choosing metaphorical expression in the process of naming may vary significantly, from the simplest (e. g. seeking an original name), to the more complex ones. The great advantage of using metaphorical expressions lies in the fact that instead of choosing just one part to represent the ICM, they allow us to choose a combination of two or even more of the ICM's parts and therefore refer to the concept in a fuller picture. In the database, as examples of such selection may be seen nr. 35 *Pig's ears, sviní ucho*, which in both Czech and English refers to colour and shape at the same time, or nr 84 *Flaming Pholiota, šupinovka ohnivá*, which is of a similar reference as it emphasises not only its flame resembling colours but also the specificity of the mushroom's scales.

6. Database

6.1 Data Selection

For the analysis, a selection based on Hladký's corpus of Latin, English and Czech names of mushrooms was chosen. In his work, *The Czech and the English names of mushrooms*, Hladký collected 610 fungi species with more than 3300 names altogether, where the Czech names were higher in numbers than the English ones.

Although the corpus created by Hladký is, indeed, sufficient enough, it was occasionally supplemented by names found in other verified sources in order to find as many colour related names as possible. Namely (and mostly) in the list of "*English names for fungi*" provided online at the website of the British Mycological Society. As even the scientific names may change over time, the original corpus was also in some cases reviewed with sources found in the public domain to provide verified and up to date data.

To create a database sufficient for the purposes of this thesis, a random selection of 120 fungi species whose names were classified as colour-related was made, which created 470 entries of Czech and English names in total. It is interesting that comparing to the Czech names (226 entries) the English names were higher in number (244 entries), which seems to follow the opposite tendency than Hladký's corpus on which it is originally based. However, it is not to be taken as a result of much significance as the numeral difference itself is rather of a major characteristic anyway.

Number of entries	
English	244
Czech	226
Total	470

Table 1: Number of entries

Another aspect that must be taken into consideration is that fungi are undoubtedly living organisms and as such, they change (not only in their colour) throughout their life. It is well known that some of them change their colour dynamically when cut or bruised but their colour can also change on a much slower pace due to their age or to the specific environment they are in. To obtain an average representative features of the species, which is necessary for providing as accurate analysis as possible, many public domain pictures of the particular species were compared first. Therefore, when referring to colours of specific species, its rough average colour is meant, if not stated differently.

6.2 Data Classification

As it was already described in the chapter dedicated to the process of naming, there are at least three basic categories of possible language expressions of colour. These categories are, to a certain extent, congruent with the types defined below, yet there are some differences.

We have to start with distinguishing two hypothetical super-categories. The first one consists of terms that express the chosen part/parts of ICM in a direct way (further referred also as direct expressions). The second category, which does not express the part of ICM directly, is formed solely by metaphorical expressions.

This division into two super-categories is certainly insufficient for the analysis, it was necessary to sort the data into more concrete categories. Each category was assigned a number from 1 to 4 (plus their modifications), which is to be found in the database under the column named "TYPE". Instances of direct expression were assigned numbers from 1 to 3 and metaphorical expressions that follow the process of indirect expression of the part of ICM were classified as number 4.

In the whole analysis, there was only one instance of a term that would fit into both categories of directness of expression. It is the entry number 83, *Sarcoscypha coccinea* (*Scarlet Elf Cup*, *ohnivec šarlatový*), which was in Czech language analysed as both TYPES 1 and 4. This double-classification was caused by the fact that both the name of genus and of species can be seen as separate instances of colour expressing terms. The genus name *ohnivec* (flame + suffix) includes many species that resemble flame by not only their shapes but especially their colours as they all appear to be in shades of red, orange and yellow. It is very probable that it was these features that were selected from the ICM to coin the term *ohnivec*. Therefore, we can speak about an instance of metaphorical expression. The species name *šarlatový* (*scarle*t), on the other hand, is a clear example of a primary colour term.

As this double-classification might have caused discrepancies in the analysis, I have decided to let the name be classified as instances of both types but, if necessary (e. g. in the general overviews and summaries), count it among the direct expressions for the following reasons. First, the classification of most of the other examined colour expressing terms is based on the species name, not the genus one, and as already said, the species name here is that of a direct expression. Secondly, taken from the point of view

of an ordinary Czech speaker, I believe that the term *šarlatový* would, thanks to its explicitness in terms of colour expression, be understood as more prominent one, and therefore, should be also given more importance.

NR	NAME	COMMON/ POPULAR NAME	STATIC/DYNAMIC	TYPE	REFFERED BODY PART
83	ohnivec šarlatový	C	S	4 + 1	whole

Table 2: Entry nr. 83 Sarcoscypha coccinea

Instances of combination of different kinds of direct expressions were slightly more common and will be discussed separately.

6.2.1 Direct Expression of the Part of ICM

Terms that express colour in a direct way are in the database largely represented. They are more common in both languages and in total there are 380 of them out of all 470 entries altogether, which makes it 80.85 %. It is therefore no surprise that they form three out of the four already mentioned categories designated to describe the type of colour expression. All the expressions categorized either as number 1, 2 or 3 (plus their modifications) are therefore to be understood as direct expressions of the part of ICM, where the part clearly refers to the concept of colour.

Regarding the species names that combine more types of direct expressions of the part of ICM, to avoid any discrepancies in the data processing, these cases will not be included in neither of the overlapping types. Instead, they will be treated as a separate category of direct expressions.

Direct expression of the part of ICM		
English	208	85.25
Czech	172	76.11
Total	380	80.85

Table 3: Direct expression of the part of ICM

6.2.1.1 Primary Colour Terms (TYPE 1)

(e.g. *yellow*, *orange*, *green*, *violet*, *scarlet*, *tawny*)

As it was proposed already, the category of primary colour terms includes all the basic and other salient colour terms suitable for naming different kinds of objects as well as their modified versions. This makes it quite a complex category that combines a variety of expressions, and therefore, its further division into subtypes is necessary.

First, and probably the most obvious sub-category was simply assigned number 1. Expressions classified as TYPE 1 are the most clear expressions of colour, thus they include the basic colour terms like *red*, *white*, *yellow*, plus other salient colour terms that are excluded from the BCT, such are the examples of *crimson*, *scarlet*, or *tawny*. All of them are terms used exclusively for expressing colour and are no further modified by any means.

Regarding the numbers, there are 105 clear instances of primary colour terms classified within English entries and 94 within Czech entries, which altogether makes it slightly more than a half of all direct expressions (52.37 %).

TYPE 1			
Language	Quantity	% of all entries	% of direct expressions
English	105	43.03	50.48
Czech	94	41.59	54.65
Total	199	42.34	52.37

Table 4: TYPE 1

In the below provided charts (Figure 3 and 4), we can see that the range of colour is similar for both English and Czech. However, the specific colour terms do of course differ in their numbers.

To avoid any misinterpretations, it is important to note, that the high occurrence of a colour term does not necessarily mean that there is also a high number of the mushroom species that represent the specific colour. In other words, some of the names refer to the one and same mushroom species, therefore the actual number of analysed mushroom species that are named by this colour term can (and often is) lower than the number of occurrence of the specific colour term. For example, entry number 81, *Aleuria aurantia* is in English recognised by names*: Orange Cup Fungus*, *Orange Elf Cup*, *Orange Fairy Cup*, *Orange Peel Fungus* and *Scarlet Elf Cup*. This makes it a representant of 4 (out of

10) cases of *orange* in the English part of TYPE 1 entries. Naturally, at the first sight it may appear that the term *orange* is very common for naming mushrooms, however, such conclusion would be more than misleading because these 4 instances of *orange* do all refer to one mushroom species. Thus the charts represent only the number of occurrences of specific colour terms without any direct relation to the number of examined mushroom species.

Nonetheless, that does not mean a certain conclusion cannot be made out of the data. Apart from the quantity of specific colour terms' representations, both languages showed similar tendencies of how the primary colour terms of TYPE 1 are treated. Even the number of different colours to which the terms refer is also very similar, it is 17 colour terms (which are subsequently understood as different colours) in English and 15 colour terms in Czech language. From the colour terms represented in the charts, it seems to be quite clear that in both languages there is also a tendency to use basic colour terms more often than the other, usually more specific, primary colour terms.

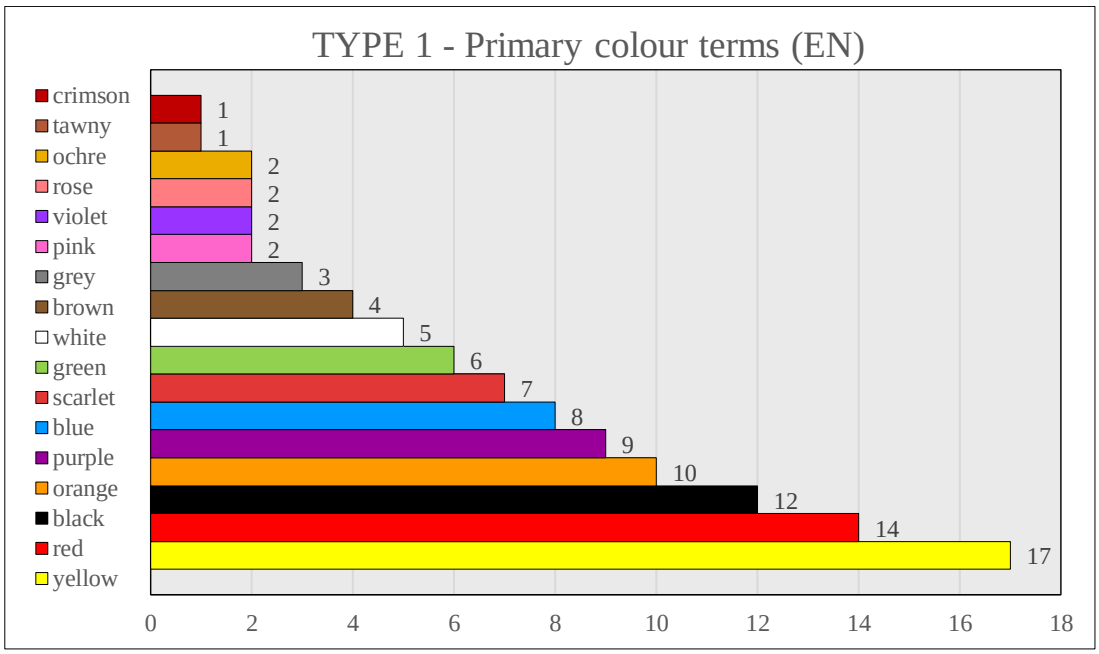

Figure 3: TYPE 1 English

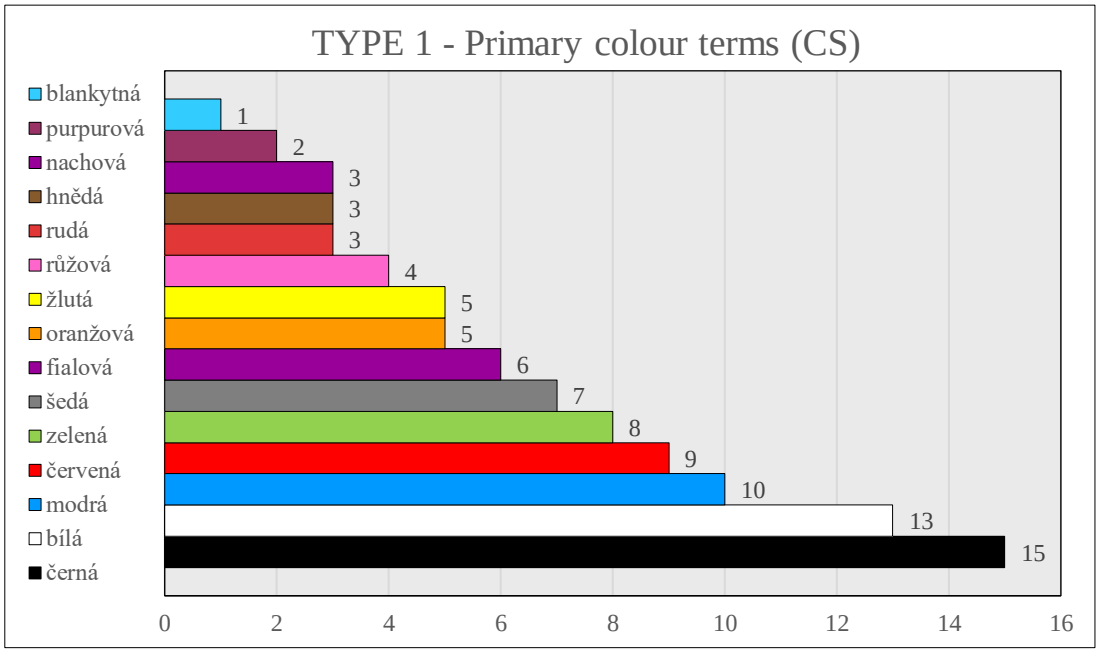

Figure 4 TYPE 1 Czech

When analysing the specific terms, a certain problem caused by Czech morphological patterns occurred. A decision must have been made whether nominal terms created by adjectival colour terms + suffix are still supposed to be understood as instances of primary colour terms, and therefore be classified as TYPE 1, or whether they already fit into the category of metaphors (TYPE 4). Terms such as for example *černoch* (nr. 2), *fialka* (nr. 17), *modřinka* (nr. 37), *šedák* (nr. 63), *zelenáč* (nr. 73), or *černoška* (nr. 106) can be all understood in two different ways, either as referring to the primary colour term or referring to nouns of other specific meanings, which would classify them as metaphorical expressions. However, as declared above, onomasiological approach was applied throughout the thesis. From that, and also from the results of the research in terms of quantity, we can assume that, if possible, speakers incline to use terms that refer to the salient part of the ICM in a direct way. Of course, the possibility of metaphorical references is possible as well, however in these cases the cross-domain mappings just seem much less probable. Therefore, all the cases are understood as colour term + suffix (that does not influence the meaning of the colour term) pattern and are classified as TYPE 1.

6.2.1.2 PCTs Modified by Another Colour Term or a Suffix (TYPE 1.1)

(e.g. *reddish*, *yellowish*, *rose-pink*, *grey-blue*, *black-purple*)

The second subcategory of the primary colour terms can be found in the database under number 1.1 and includes those colour terms that are modified either by another colour term, adjective or by a suffix. Significant point is, that this modification, whichever of the above mentioned it is, changes the semantic meaning of the colour term.

TYPE 1.1			
Language	Quantity	% of all entries	% of direct expressions
English	27	11.07	12.98
Czech	27	11.95	15.70
Total	54	11.49	14.21

Figure 5: Type 1.1

There is no point to make a list of all the concrete terms classified as type 1.1 as due to the great variety of their possible modifications these are mostly instances of individual occurrence. However, a list of primary colour terms that do occur in these different combinations will provide us with data for a comparison with the TYPE 1 primary colour terms. From that we discover not only that their frequency differs but also that not all the colour terms are equally represented in both types.

But what is even more, here we can observe significant differences between Czech and English. In English, the majority of TYPE 1.1 terms was created by a combination of two primary colour terms, e. g. *Grey-Blue*, *Rose-Pink*, *Orange-Brown*, though not excluding the other possible modifications either, for adjectives it is for example *Fading Scarlet* or *Pale Yellow*, for the terms modified by suffixation instances such as *Purplish*, *Reddish* or *Pinkish* may be named. On the other hand, in Czech language the modified colour terms are mostly (though again not exclusively) created by using different suffixes, e. g. *načervenalá*, *začervenalá*, *červenavá*, where all these colour terms refer to some kind of *redness*. That is naturally the reason, why the chart representing the English part of the analysis here is much richer in terms of numbers, despite the fact that there was just one colour-expressing name of mushroom less in the Czech language. To be precise, in English names there were 45 colour terms used, while in Czech there were only 34 of them.

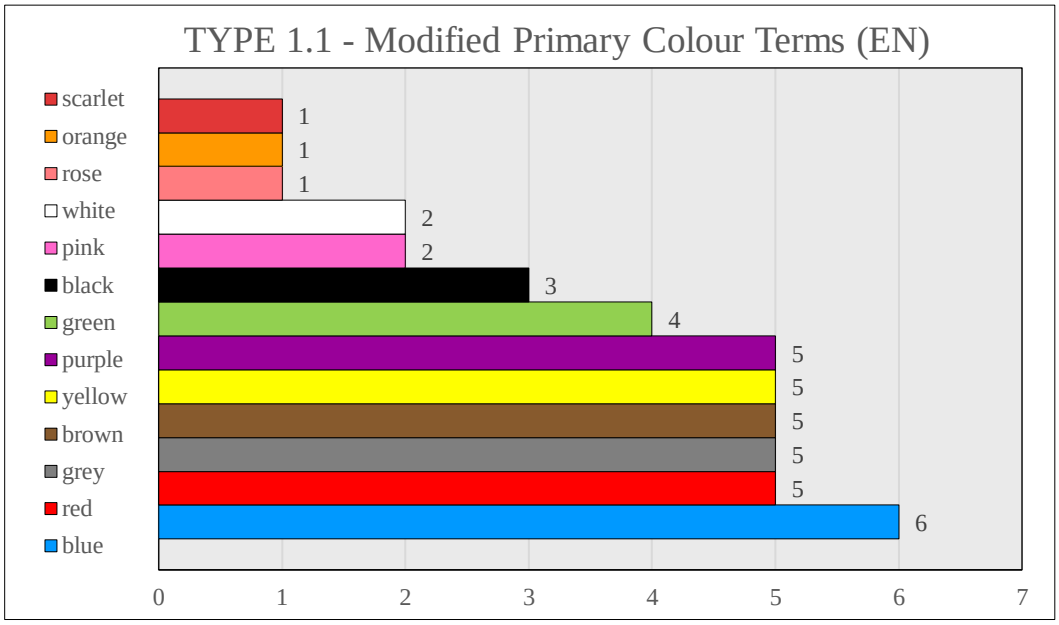

Figure 6: TYPE 1.1 English

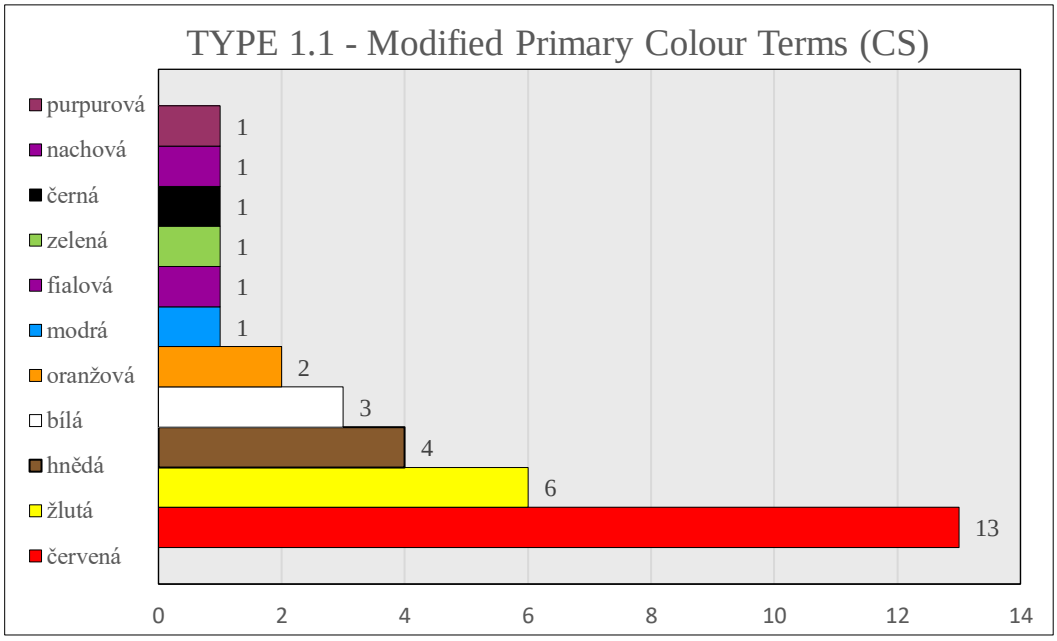

Figure 7: TYPE 1.1 Czech

6.2.1.3 Primary Colour Terms modified by Metaphor (TYPE 1.2)

(e.g. *blood-red*, *grass-green*, *silvery-violet*, *olive-grey*, *slate-grey*)

Number 1.2 was assigned to those expressions that are still generally understood as primary colour terms, however, they are modified by metaphorical expression. As demonstrated in the chart below (Table 5), this is the least frequent category of the primary colour terms, as there are only 17 instances of this TYPE in total.

TYPE 1.2			
Language	Quantity	% of all entries	% of direct expressions
English	9	3.69	4.33
Czech	8	3.54	4.66
Total	17	3.62	4.48

Table 5: TYPE 1.2

For classifying individual names into this category, no types of metaphorical expressions were further distinguished as it would bring no further valid insight whatsoever. In other words, both metaphors and lexicalised metaphors that in any way modify primary colour terms were classified as TYPE 1.2 as there was no need to separate them here, especially in the category which is so low in numbers.

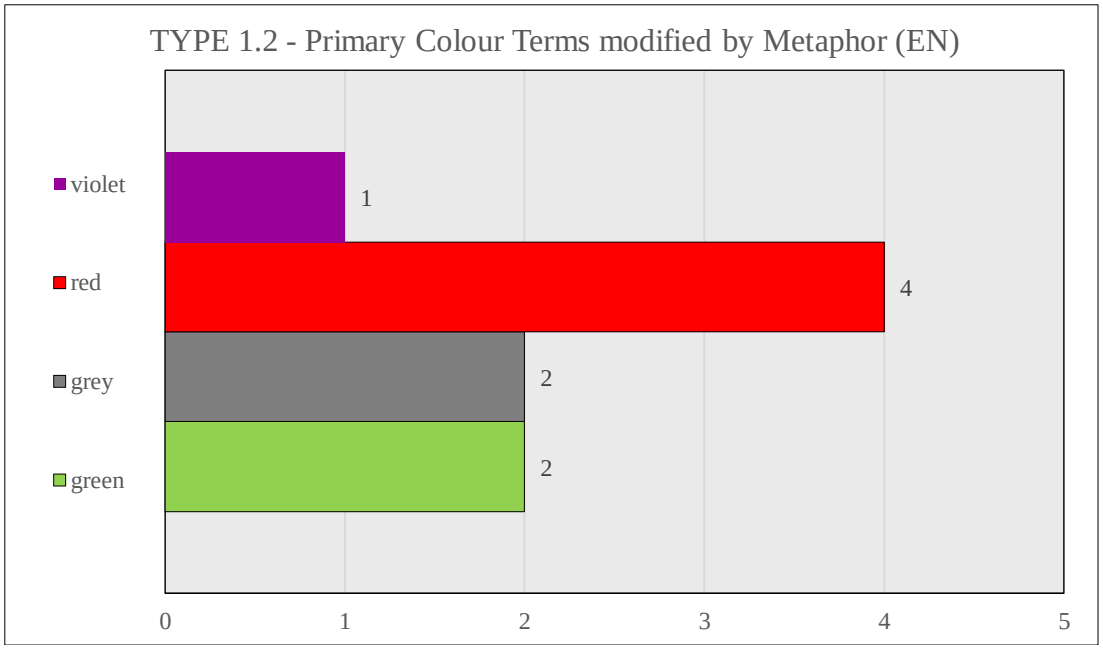

Figure 8: TYPE 1.2 English

As the TYPE 1.2 category is not voluminous, the concrete colour-expressing parts of the mushrooms' names can and will be provided here. For English language these were: *Sea-Green* (nr. 10), *Slate-grey* (nr. 13), *Blood-Red* (nr. 43), *Brick-Red* (nr. 32 and 66), *Silvery-Violet* (nr. 72), *Cinnabar Red* (nr. 87), *Grass-Green* (nr. 95), and *Olive-Grey* (nr. 112). There are in total four metaphorically modified colour terms, the most frequent being *red*, even though there are in fact only four instances of this modification and the difference in numbers comparing to other colour terms is not of considerable significance.

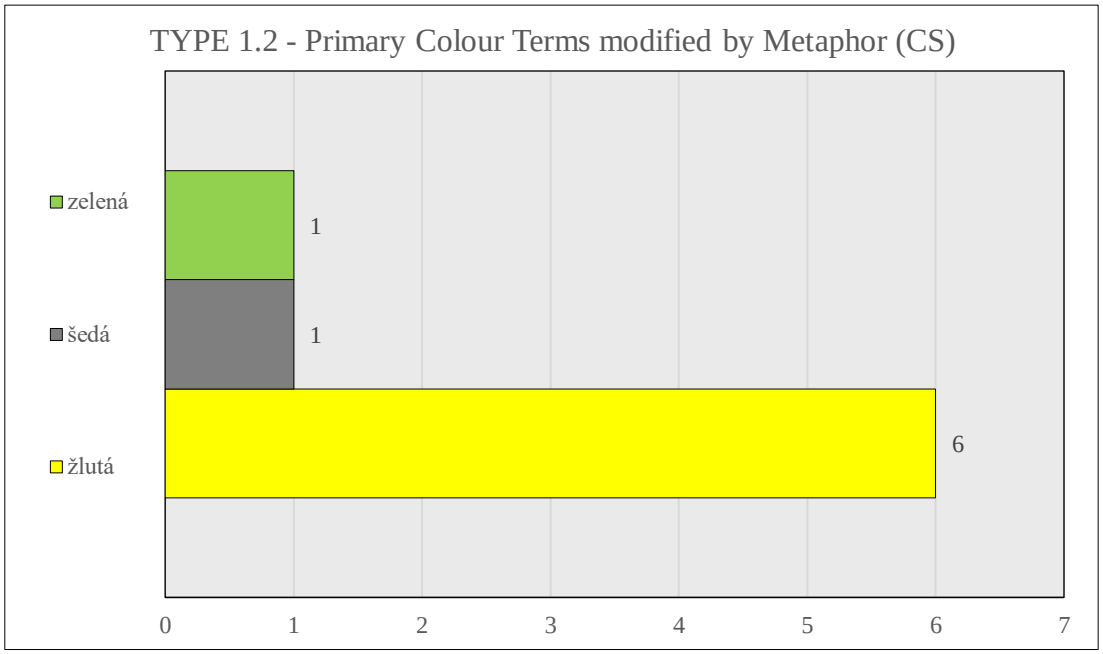

Figure 9: TYPE 1.2 Czech

For the Czech part of the database the names are: *slámožlutá* (nr. 8), *sírožlutá* (nr. 16), *olivovožlutý* (nr. 29), *skořicově žlutý* (nr. 44), *šedohlínová* (nr. 75), *trávozelená* (nr. 95), *hlínožlutá* (nr. 97), and *olivověžlutá* (nr. 112). Here the results are much more distinctive as there are six modifications of yellow out of the total eight instances of TYPE 1.2 primary colour terms. The number of instances is thus same for both Czech and English, however in Czech there are only three colour terms that are modified (*green*, *grey*, *yellow*). Reason for such difference is not quite clear from the limited amount of data obtained from the database and could be only guessed, for which here is certainly no place to do so.

However, instead of differences, let us draw the attention to the similarities, as there are two mushroom names that used metaphorically modified expression in both Czech and English. These are number 95 *Russula aeruginea* (*Grass-Green Russula*, *holubinka trávozelená)* and number 112 *Hygrophorus olivaceoalbus* (*Olive-Gray Wax Cap*, *šťavnatka olivověžlutá*). Interestingly enough, both of these mushrooms' names are bearers of a colour reference also in their Latin forms, the "*aeruginea*" in nr. 95 refers to tarnished copper and "*olovaceoalbus*" in nr. 112 to a combination of Latin names for *olive-brown* and *white* colour. Number 112 is also interesting for its difference of the primary colour term they refer to as the English name is a combination of *olive* and *gray*, while the Czech name combines *olive* (*olivově*) and *yellow* (*žlutá*).

As it was already mentioned when the process of naming was described, we can find here two basic types of these modifications depending on what they refer to. Thus, we recognise terms of central reference (*Grass-Green*, *trávozelená*) and peripheral reference (*Sea-Green*, *hlínožlutá*). Yet both are still instances of modified primary colour terms.

6.2.1.4 Lexicalized Metaphors (TYPE 2)

(e.g. *gold*, *ivory*, *apricot*, *salmon*, *dove*)

The second subtype of direct expressions, in the database classified as TYPE 2, is a category called lexicalized metaphors. As already hinted, distinguishing between metaphors and lexicalised metaphors in real instances of a common language seems to be fairly problematic as there is no strict rule that would determine whether the concept has already achieved the status of being a lexicalised unit or not.

For this reason, all entries classified as metaphorical expressions were consulted with Oxford English Dictionary to determine whether they are an instance of lexicalized or the kind of what could be called "original" metaphor. All terms whose definitions were found in OED were classified as lexicalized metaphors as their use was clearly frequent enough to become part of the dictionary. However, it is necessary to say that OED, in its version used for this consultation, is a volume of more than 500,000 entries, which covers an enormous amount of vocabulary. This of course, although sadly, does not apply to an ordinary speaker. It is therefore possible, that some of the entries classified as lexicalized metaphor on the basis of OED, might have been, in a research focused solely on common speakers of the language, classified as original metaphors.

As it is clear from the Table 6, there are altogether 85 instances of TYPE 2 terms, 52 in the English samples and 33 in the Czech ones, which certainly makes it a significant group that cannot be omitted. Afterall, lexicalised metaphors form 22.37% of direct expressions and in the context of all entries they represent 18.09 %.

Type 2			
Language	Quantity	% of all entries	% of direct expressions
English	52	21.31	25
Czech	33	14.60	19.19
Total	85	18.09	22.37

Table 6: TYPE 2

As there is a great number of possible variants of these colour referring names in both English and Czech, and most of them are only of one-instance occurrence, a table is provided instead of a chart as it is more convenient in this case. We can see that even though there are 19 instances less in Czech language, the number of referred colours is not that strongly different when comparing both languages. It is caused by the fact that the one-instance occurrences are more common (for both languages) than prominent terms that would be largely represented in the database.

TYPE 2 - Lexicalised Metaphors (EN)				TYPE 2 - Lexicalised Metaphors (CS)			
gold	10	charcoal	1	krvavá	7	olivová	1
sulphur	7	cinnamon	1	citronová	4	inkoustová	1
amethyst	4	citron	1	zlatá	3	sněžná	1
blood	3	jonquil	1	čokoládová	2	ametystová	1
ivory	3	lemon	1	skořicová	2	sírová	1
brick	2	lilac	1	kaštanová	2	slonovinová	1
chestnut	2	red wine	1	měděnková	1		
inky	2	silver	1	cihlová	1		
salmon	2	snowy	1	lososová	1		
apricot	1	verdigris	1	bronzová	1		
bronze	1	vermilion	1	meruňková	1		
pearly	1	cinnabar	1	holubičí	1		
lead	1	dove	1	žloutková			
Referred Colours		26		Referred Colours		19	

Table 7: TYPE 2 English and Czech

As we can see there are, similarly in both languages, terms that would be without any further deliberation clearly classified as lexicalised metaphors because we are used to using them almost on daily basis for describing colours. Some of these are for example *gold*/*zlatá, bronze*/*bronzová, ivory*/*slonovinová*, *salmon*/*lososová,* or *apricot*/*meruňková*. However, there are also cases that seem to be ambiguous at the first sight and their classification is fully based one the previously mentioned process of consulting the terms with OED.

If we take for instance the term *blood* (in the database either in the form *blood* or *bloody*/*krvavý*), in common language we use this term in a much broader use than just to refer to a specific colour, it might therefore be seen as an apparent instance of the original metaphor, after all, the cross-domain mapping is clearly happening here and using the term *blood* for naming a mushroom seems indeed original enough. However, as already hinted above, the interpretation provided by OED was chosen to ensure the consistency of how the data are treated. The OED defines the term *bloody* as "Of the colour of blood, blood-red" and the term *blood* is described among others as "The red liquid circulating in the arteries and veins of man…". The second definition refers to a colour term only vaguely, however, the dictionary recognises the term *blood* as a common part of colour-expressing combinations, as typically represented by the term *blood-coloured*. We can see that both *blood* and *bloody* can be treated here the same way, as lexicalized metaphors, and that is also why they were counted together and not treated separately as, after all, they do refer to the very same colour anyway.

Some of the other terms that might have caught our attention in the chart above, and therefore providing their OED definition may be appropriate, are: *sulphur*/*sírová* ("The colour of sulphur, a greenish yellow"), *amethyst*/*ametystová* ("The colour of the amethyst, purple violet"), *lemon*/*citronová* ("The pale yellow or greenish yellow colour of the rind of a citron (or lemon)"), or only in the English samples occurring term *jonquil* ("A pale yellow colour like that of the jonquil").

In conclusion, the category of lexicalised metaphors is indeed very close to the category of metaphors themselves (TYPE 4), yet from the point of view of the onomasiological approach, the process of coining metaphorical names and names out of lexicalised metaphors are different, and therefore, they should be treated separately. The lexicalised metaphors apparently demand less creativity than the "original" metaphors, thus the first mentioned still fit into the category of direct expressions, though they are unarguably less direct than if we had used for example the terms from the category of primary colour terms.

6.2.1.5 Colour Terms of Specific Use (TYPE 3)

(e.g. *bay*, *sooty*, *dingy*, *bay*, *ruddy*)

Terms classified as TYPE 3 could technically be also members of the primary colour terms category (alternatively also the lexicalised metaphors category) as they surely are terms used specifically for naming colours. However, their use for naming mushrooms is of an extraordinary instance and therefore they were singled out into their own separate category.

Type 3			
Language	Quantity	% of all entries	% of direct expressions
English	13	5.33	6.25
Czech	4	1.77	2.33
Total	17	3.62	4.47

Table 8: TYPE 3

There were altogether only 17 cases classified as colour terms of specific use, which does not make it an outstanding category in terms of numbers. Nonetheless, when it comes to the specific data examined, it is indeed an interesting category to observe.

Colour terms of specific use (EN)		Colour terms of specific use (CS)	
dingy	1	rezavá	1
sooty	2	ryšavá	1
burgundydrop	1	zrzavá	1
bay	3	rumělková	1
ruddy	1		
fawn	3		
rufous	2		
Reffered colours	7	Reffered colours	4

Table 9: TYPE 3 English and Czech

These terms were probably the most difficult to classify for there are no given borders between colour terms that are supposed to be used for naming mushrooms and those that are not, which often leaves us with ambiguous ideas about the members of the TYPE 3 category. Therefore, even here the OED was used as a lead, that helps us to distinguish these terms, yet this time the distinction still cannot be seen as being hundred percent clear as there cannot be any strict border made between these terms and the other primary colour terms.

Of course, there were terms that just fit into the class's specifications perfectly, such is the colour term *bay*, according to the OED "A reddish brown colour; generally used of horses, and taken to include various shades" here the dictionary provided us with not only the description of the actual colour but also the fact that using it for naming mushrooms is of an extraordinary occurrence as mushrooms are undoubtedly far away from the concept of horses.

Another such clear case is the term *rufous*. *Rufous* is by the OED defined as "Of a brownish-red colour". It is further specified as a term used in names of birds, moths and animals, which on one hand can all be seen as natural organisms just like mushrooms are, however mushrooms are still excluded from the fauna part of nature, which is seen as a difference significant enough to include the term *rufous* into TYPE 3 category. In Czech language, the terms *ryšavá* and *zrzavá* could be to some extent seen equivalent to the above described case. The only difference being that *ryšavý* and *zrzavý* usually refer to either human hair of animal fur, thus it still does not qualify it as a term that is to be used when talking of mushrooms.

Very similarly can be seen also the English term *ruddy* and its Czech equivalent *rumělková*. *Ruddy* is by the OED defined as "Of the face, complexion, etc.: Naturally suffused with a fresh or healthy redness.", which once again excludes it from designations of mushrooms, at least in its original use.

Terms that caused much more difficulty to classify because of their ambiguity were for instance English *sooty* and *dingy*. Here the OED provides us with a number of definitions that could describe the term *sooty*, one of them even suggests that the term could be seen as an instance of lexicalised metaphor: "Resembling soot in colour; dusky or brownish black". However, other definition provided by the same dictionary also mentions that when used in designations, the term *sooty* is used mainly in names of animals, birds, to be more accurate. Whereas research conducted in the public domain showed that *sooty* is often used for describing a specific dark coat of horses. In either case it seems apparent that using such term for naming a mushroom is of an extraordinary occurrence and *sooty* should be classified as TYPE 3 too.

The term *dingy*, on the other hand, is altogether of a different case. Here it was not quite clear whether it is supposed to be seen as a proper colour term at the first place, or whether it serves only as a modifier to other already existing terms. Afterall, what specific colour

would *dingy* refer to? On the contrary, although the term *dingy* occurred in the database just once (nr. 2 *Tricholoma portentosum*, *Dingy Agaric*) it stands on its own, which rejects the possibility it was used in its sense of a modifier. To prove that it does actually refer to a more-or-less specific colour, the OED was again of a great help with its definition: "Of a (disagreeably) dark and dull colour or appearance; formerly applied to a naturally blackish or dusky brown colour; but now usually implying a dirty colour…". Thus, now we have a well-founded colour term which only needs to be classified. For that, another research of many possible public domain resources was conducted. Unfortunately, even after that, no clear distinction arose and the term remains ambiguous in its categorisation. However, the terms was still classified as colour of specific use for the following reason: *dingy* is usually used in a connotation to some place or thing that is dirty or dull, suggesting that the place or a thing once was not of this appearance or will not be like this in the future, which for sure is not the case of a static picture of a mushroom. Simply said, from the point of view of the common speaker of English, *dingy* is presumably not a term that first comes to one's mind when describing a mushroom, its use on such place draws attention and seems a little odd.

All in all, the category of colour terms of specific use is indeed a very remarkable one, in which the interesting phenomenon of semantic broadening is well demonstrated. Afterall, by using these colour terms for naming mushrooms, their semantic meaning became more inclusive as until then they were designated and used to name mostly a different kind of concept.

6.2.1.6 Overlaps

The last category of direct expressions (with the only exception of the already mentioned nr. 83 that combines both direct and indirect expression) has no designated number in the database as it had established itself naturally by the presence of terms overlapping in their categorisation. Instead of that, in this case the TYPE is always a combination of so far described categories as the terms showed a variety of overlapping tendencies in the mushroom naming process. Although marginal in their numbers, they create altogether only 1.70 % of all entries and 2.11 % of direct expressions, they are surely a category of its specific importance.

Overlaps			
Language	Quantity	% of all entries	% of direct expressions
English	2	0.82	0.96
Czech	6	2.65	3.49
Total	8	1.70	2.11

Table 10: Overlaps

Nr	Latin Name	English Name	TYPE
37	Russua cyanoxantha	Blue-and-yellow Russula	1+1
49	Cortinarius infractus	Sooty Olive Cortinarius	3+2

Table 11: Overlaps English

In English there were only two instances of such case: number 37 *Blue-and-yellow Russula* (*Russula cyanoxantha*) and number 49 *Sooty Olive Cortinarius* (*Cortinarius infractus*). The *Blue-and-yellow Russula* is actually of a specific type as it does not combine two or more categories but rather shows a combination of terms within the same category, in this case TYPE 1, primary colour terms. The reason for classifying it as a 1+1 TYPE instead of a modified primary colour term (TYPE 1.1) is of morphological origin. In the term *blue-and-yellow*, there is actually no modification of the referred colour included, instead, the terms are understood as separate concepts of *blue* and *yellow*. To classify entry nr. 37 as an instance of TYPE 1.1, the meaning of the colour term would have to change by the modification. That means that the form of the term would have to be something like for example "*blue-yellow*" or "*yellow-blue*" combination. Thus, the actual *blue-and-yellow* term had to be treated separately in the category of overlapping terms, even though there is no actual overlap in terms of its category.

The term nr. 49 *Sooty Olive Cortinarius*, on the other hand, is a typical example of an overlapping combination. Here we have an instance of TYPE 3 (colour term of specific use) represented by *sooty* and TYPE 2 (lexicalised metaphorical expression) represented by *olive*, used together to describe one concept.

Nr.	Latin Name	English Name	TYPE
17	Lepista nuda	rudočechratka fialová	1+1
18	Chlorociboria aeruginascens	zelenitka měděnková	1+2
38	Laetiporus sulphureus	sírovec sírový	2+2
		sírovec žlutooranžový	2+1.1
83	Sarcoscypha coccinea	ohnivec šarlatový	4+1
86	Tyromyces caesius	bělochoroš modravý	1+1.1

Table 12: Overlaps Czech

In the Czech part of the data, the occurrence of terms classified as overlaps is higher as there are 6 of such instances. Here all the overlaps were without any exception caused by the use of colour terms in both genus and species names. A noteworthy example is nr. 38 *sírovec sírový*, where both its names actually refer to the very same *colour of sulphur*.

In this category we can also find the already discussed entry number 83 *Sarcoscypha coccinea*, *ohnivec šarlatový*, which is the only case of an overlap among the categories of direct and metaphorical expressions. Its genus name *ohnivec*, which refers to fire, is seen as a metaphorical expression and therefore would be classified as TYPE 4. The species name *šarlatový*, on the other hand, is a prototypical example of a primary colour term, therefore a TYPE 1 representant.

6.2.2 Metaphorical Expressions (TYPE 4)

(e.g. *bleeding*, *flame*, *mouse*, *chicken*, *plum*)

As already discussed, metaphors must be distinguished from the direct expressions of an ICM as they seem to be the most creative process involved in the naming of not only mushrooms but also colours in general. In terms of numbers, metaphorical expressions form an undoubtedly significant part of the database as they represent 19.15 % of all entries.

Type 4		
Language	Quantity	% of all entries
English	36	14.75
Czech	54	23.89
Total	90	19.15

Table 13: TYPE 4

However, providing a concrete list with numbers of the colour terms that the metaphorical names of mushrooms refer to, as it was done with the previous types, proved itself as a complicated task to be done not only for the number of these expressions but also its variety as most of the names are of single use. Therefore, only the list of the actual mushroom names will be provided here, without the list of colours they refer to.

Type 4 - Metaphorical expressions (EN)		
Bleeding Agaricus	Blushing Wood Mushroom	Plum Pluteus
Bleeding Mushroom	Chicken Mushroom	Plums and Custard
Bleeding Mycena	Chicken of the woods	Poor Man's Licorice
Blood-stained Bracket	Coalman	Poor People's Truffle
Blue Cheese Pluteus	Deer mushroom	Pope's Buttons
Blusher	Deer shield	Red Cabbage Fungus
Blushing Amanita	Devil's Bolete	Satan's Bolete
Blushing Bracket	Earth-colored Tricholoma	Satan's Mushroom
Blushing Hygrophorus	Flame Pholiota	Straw-coloured Fibre Head
Blushing Inocybe	Flaming Pholiota	Sunny Side Up
Blushing Wax Agaric	Mouse Tricholoma	Trumpet of Death
Blushing Wax Cap	Pig's ears	Witches' Butter

Table 14: Metaphorical Expressions in English

Type 4 - Metaphorical expressions (CS)		
bedla stydlivá	kominík	popelka
bedla zardělá	kuřátka	ryzec krvomléčný
bolševik	kuřátka sličná	šafránka
cikánka	kustřebka pomerančová	šafránka
cikánka	liška obecná	smuteční houba
čirůvka zemní	lištička pomerančová	šťavnatka granátová
citrónek	masák	štítovka jelení
doutník	masovka	šupinovka ohnivá
dragoun	mlynář	sviní ucho
havíř	mlynářka	třepenitka maková
havíř	mouřenínek	turek
hnědák	mouřenínek	uhelka
holubinka podmračná	muchomůrka porfyrová	umrlák
hřib satan	myší ouško	vláknice zardělá
kardinál	myška	voskovka granátová
kardinálka	oliva	vrabci
kominíček	plžatka zardělá	vrabčík
kominíček	popelka	výpravčí

Table 15: Metaphorical Expressions in Czech

We also have to keep in mind that metaphorical expressions may refer to more aspects of the concept than just its colour, in other words, they may refer to more parts of the concept's ICM. If we take for instance the Czech term *výpravčí* that could be translated to English as "*train dispatcher*" (nr. 27 *Leccinum aurantiacum*), the cross-domain mapping here is clearly based on the resemblance of the mushroom's cap with the red hat of a train dispatcher. Yet, we cannot for sure tell, whether the red cap and red hat were the only parts selected from the *Leccinaum aurantiacum's* and train dispatcher's ICMs. It is as well possible that it was its tall and slender shape combined with the prominent

cap or even the white stem reminding of a white shirt that formed, or at least helped to form, the image of the train's dispatcher and enabled the speaker to connect the specific parts of both ICMs. Therefore, as mentioned above, the metaphorical names of mushrooms were not analysed in terms of what colours they refer to, as the result of such analysis could not be completely reliable in some cases.

We may also notice that there are two basic types, although vague in their distinction, of the analysed metaphorical expressions. Instances of the first type are much closer to what was classified as a direct expression of colour. These metaphors can be almost seen just as creatively named colour terms. In fact, the only difference between them and the instances of the lexicalised metaphors of TYPE 2 is that these terms were not found in the OED's database, and therefore, are still understood as original metaphorical expressions. For these metaphorical names of mushrooms, it is typical, although not conditional, that they are formed by both genus and species names, where the species name is in a form of adjective which expresses the colour. Examples of this type are in English: *Bleeding Agaricus*, *Mouse Tricholoma*, or *Plum Pluteus*, plus of course many others. Several examples of these can indeed be named also in Czech: *muchomůrka porfyrová*, *holubinka podmračná*, *šťavnatka granátová* or *lištička pomerančová*.

The second kind of metaphorical expressions appears to be more complex than the first one. Here the terms are mostly popular names and of one-word form. As it was already mentioned, this makes it often more difficult to analyse them in terms of colours as the chosen name may simultaneously refer to more aspects of the concept's ICM. Typical example of such type can be in English: *Coalman*, *Sunny Side Up*, or *Blusher*. In Czech language, the one-word names are much more common, one of them being the previously discussed example of *výpravčí*, others are for instance *kominíček*, *popelka*, *oliva* or *myší ouško*.

6.3 Referred Body Parts

When deciding whether the metaphorical term refers to the mushroom's and the source concept's colours or possibly to other similar parts of their ICM, photographs found in the public domain were used for the comparison of both concepts. This picture-based part of analysis also led to a general examination of what are the parts of mushrooms that we usually refer to by using the colour terms.

Mushrooms are, as any other organism, of some natural colour, however, this colour is often not the same for their full body. Their caps, gills, stem or even the inner flesh may differ significantly in their colour and in such cases, the name often does not refer to the mushroom's colour on the whole but just to that one body part that is of a colour salient enough to be used in the concept's designation.

According to the database, the most prominent body part in terms of this above described colour naming reference is, probably without any surprise, the cap. Although the reference to the mushroom's whole body is even more common, it was used 154 times in English and 127 times in Czech language, while the cap reference was recognised 71 times in English and 65 times in Czech mushroom names. These results are of course of limited reliability in their exact numbers, mainly because of the already mentioned problematics of mushrooms that change their colour with age. However, the tendencies here are clear and the difference in numbers is significant enough to be taken as credible even with the possible deviation. Another point that should be mentioned is that there was not found any correlation between the TYPE of expression and referred body part, the names simply seem to follow the same tendency no matter what TYPE of expression they are categorised in.

After all, it seems to be presumable, if not obvious, even without any further research and examination that there is a tendency to refer to the most prominent features of the concept. In case of mushrooms, if there is no other prominent feature that would overrule this tendency, we tend to refer to their colour or appearance as the whole, or to their cap as that is the part we would probably approach first when finding a mushroom in the nature. Though, of course, even here are some cases that do not follow this tendency as there were some other parts of the mushroom more prominent in their colour than the cap. We can name for example nr. 15 *Lepista saeva*, which in its English form *Blue Leg* as well as in Czech *modronožka* clearly refer to the colour of its stem, very similar is also number 47 *Cortinarius semisanguineus*, which again, in both English *Red-Gilled Cortinarius* and Czech *pavučinec polokrvavý* refer to the mushroom's gills.

6.4 Dynamicity

Concerning dynamicity, it was already mentioned that resemblance metaphors can be either static or dynamic. However, the analysis showed that metaphors are not the only type of colour-expressing terms that can show the aspects of dynamicity. In fact, most of the terms analysed as dynamic in Czech language are of TYPE 1, primary colour terms, instead of being metaphorical expressions. Moreover, out of the 10 Czech dynamic names the only exceptions are two entries: number 61 *Hygrophorus pudorinus*, *plžatka zardělá*, and nr. 65 *Inocybe pudica*, *vláknice zardělá*, that were both classified as TYPE 4. In the English part of data there were slightly more instances of dynamic metaphorical expressions as there are 10 of them out of the total 17 dynamic expressions altogether.

English terms	TYPE	Czech terms	TYPE
Fading Scarlet Waxy Cap	1.1	modrák	1
Red-staining Inocybe	1	modrák	1
Purple-staining Milk Cap	1	svinský modrák	1
Blackening Russula	1	židovský modrák	1
Purple-staining Bearded Milk Cap	1	holubinka černající	1
Red-staining Mushroom	1	šťavnatka žloutnoucí	1
Blackening Wax Cap	1	voskovka černající	1
Blushing Wax Cap	4	šťavnatka černající	1
Blushing Wax Agaric	4	plžatka zardělá	4
Bleeding Agaricus	4	vláknice zardělá	4
Bleeding Mushroom	4		
Bleeding Mycena	4		
Blushing Amanita	4		
Blushing Bracket	4		
Blushing Hygrophorus	4		
Blushing Inocybe	4		
Flaming Pholiota	4		
Total	17	Total	10

Table 16 Dynamic names in English and Czech

When speaking of terms' dynamicity, there are obviously two mental images to be distinguished in the source domain, static and dynamic. In case of the dynamic images, their metaphorical expression is based on visual perception of an action. A typical demonstrative example could be *Bleeding Mushroom* as this species truly does produce a thick substance resembling blood. Same thing applies to the Czech name for *Boletus badius*, *modrák*, as this species actually starts turning blue when squeezed or cut.

On the other hand, it is of no extraordinary exception that these behaviour-based metaphors are also based on static mental images. Take for example *Flaming Pholiota*, which as a mushroom of stable colour shows no action whatsoever, yet its appearance of a body full of scales in the combination of *orange* and *yellow* colours resembles flames and therefore it took a dynamic name even though the source image itself is stable.

Based on these observations, there are four types of how the dynamicity is expressed to be found in colour related names of mushrooms:

6.4.1 Static Mental Image Expressed by Static Name

This type is undoubtedly the most common one used in the colour expressing mushroom names in both English and Czech language as most of the names seem to be created exactly in this way no matter what TYPE they were classified as. As for the examples, in English we may name *Blue tooth* (nr. 59), *Salmon Coral* (nr. 40) or *Bay Boletus* (nr. 23). In Czech the typical representants can be *hřib hnědý* (nr. 23), *muchomůrka červená* (nr. 3), *holubinka zlatá* (nr. 93).

6.4.2 Static Mental Image Expressed by Dynamic Name

The second possible way to express a static mental image is by using a dynamic name. This kind of expression is much less common and in the analysed data it is only to be found in behaviour-based, respectively, resemblance metaphors such as is the already mentioned *Flaming Pholiota* (nr. 84). In Czech language *plžatka zardělá* or *vláknice zardělá* could be named as the term *zardělá* expresses a dynamic aspect even though the mental image, just as the mushroom itself, is of a still and static colour.

6.4.3 Dynamic Mental Image Expressed by Static Name

The third type is already based on dynamic mental image, however, this dynamicity is not reflected in the actual expression as the name remains static. Here the entry number 6 will serve as an example for both languages as one of the variants of its name is *Bloody Agaric* in English and *pečárka krvavá* in Czech, both being static, yet in both cases, as we talk about the same mushroom, it does actually refer to the dynamic act of producing a thick substance resembling blood.

6.4.4 Dynamic Mental Image Expressed by Dynamic Name

The last naming process is also based on a dynamic mental image but here the naming follows the dynamicity so that the mental image and the name are in agreement. For the demonstrative case in English, we can again use number 6, this time in its dynamic form of name – *Bleeding Mushroom*. In Czech the very similar example is nr. 93 *holubinka černající* (*Blackening Russula*) which also does really turn *black* when cut or bruised.

Thus, we can see that at the first sight trivial task of classifying the terms as either static or dynamic is in the end not as clear-cut thing to do as it might have seemed like as there is a number of possible combinations of the mental image and name dynamicity. For that reason, the classification of the entries in the database was based on the dynamicity of the specific name, not the mental image. Afterall, it is the mushroom colour expressing names, what is the main focus of this thesis, not necessarily what is understood as their mental images.

6.5 Case Study of Colour Scale

Another phenomenon that was already suggested and is well-observable throughout the database is, that the colour terms do truly refer to much more than just their focus or what could be called their prototypical representation. In fact, there is indeed a full scale of different shades to which we refer by using the same colour term or its equivalent in a sense of metaphorical expression.

A demonstration of this phenomenon can be seen in the following case study of a colour scale for *yellow* colour. All the source data, no matter what TYPE they are classified into, were examined to see whether they could possibly refer to this colour. Then all mushroom names that were found as referring to *yellow* colour were consulted with several sources of the public domain for the comparison of the actual physical mushrooms' colours and shades they refer to. The aim of such research was to observe the variety of shades which is understood as one colour category and could be referred to by the same term, in our case, *yellow*. For the colour scale, even the colour-expressing terms that do not explicitly involve *yellow* in them were used, as long as they are in common understanding perceived as possible shades of the colour or even recognised as such by OED.

There were found 27 mushroom species in the database that express *yellow* colour in altogether 46 scientific names. The specific colour expressions are as following: *jonquil*, *golden*, *gold*, *sulphur*, *sulphurous*, *yellowish*, *yellow*, *pale-yellow*, *yellow-brown*, *lemon*, *citron*, *chicken*, *sunny side up*. In order to find the actual colours that the names refer to and create a colour scale based on such research, the 27 Latin names were used for the research. Therefore, in the scheme itself (Figure 10) there are only Latin names together with the parts of English names that specifically refer to the colour.

For each of the 27 mushroom species there were selected three different shades from three different parts of the mushroom where its body is of a colour that is supposedly understood as *yellow*, as its visual perception led to the colour-expressing designation. These colours were selected either from one or more photographs of the species to provide a picture as accurate as possible.

As demonstrated on the picture below, the scale of what is still understood as *yellow* (or its equivalents describing different shades of *yellow* such as *sulphur* or *gold*) is much wider than the colour's focus that we typically have in mind when referring to the colour. What is more, it seems well probable that some of the shades would not be even considered to fit into the category of yellow colour if assessed out of the context.

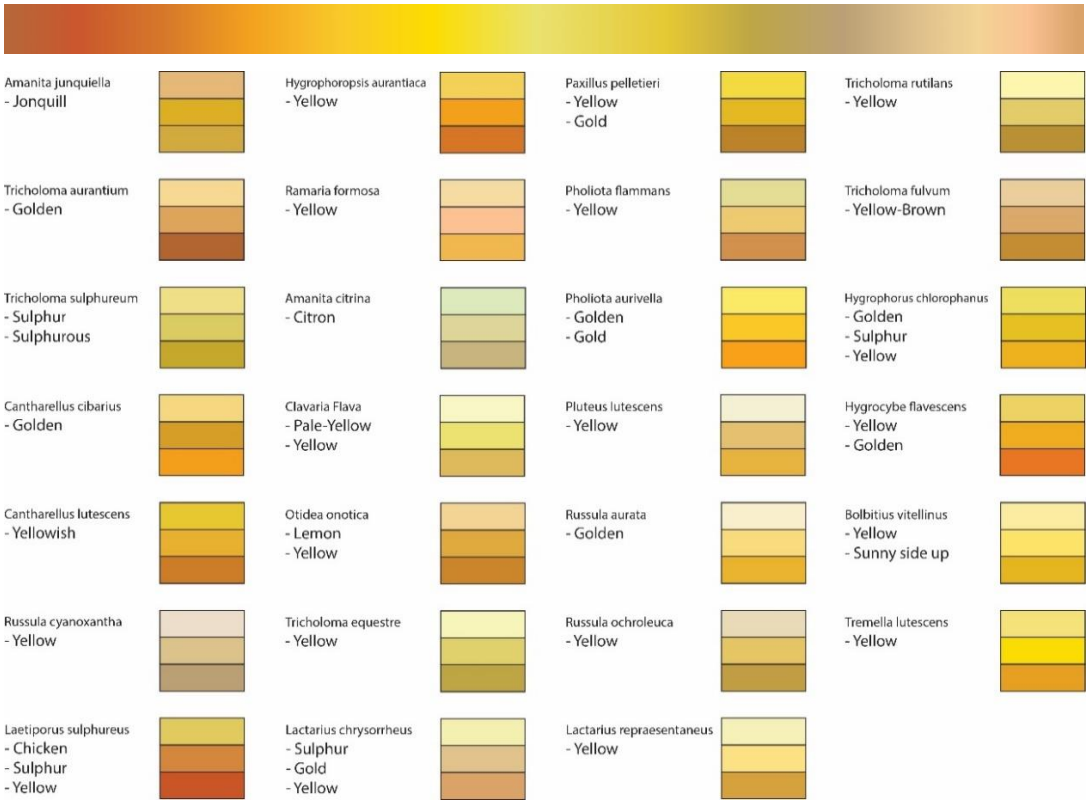

Figure 10: Colour scale of yellow

To some extent, this scheme could serve as a confirmation of the hypothesis that we truly do treat the basic colour terms (due to the limited data we cannot for sure speak about the primary colour terms) in a different way than colour expressing terms of any other category. It is well demonstrated here that the basic colour term serves us as a category under which we can assign the other terms, which typically refer to more specific shades of the colour.

To prove that *yellow* colour is understood as a category which includes the terms such as *sulphur*, *gold*, *lemon* and others, several examples can be named. The English names of the following mushroom species include both types of colour expressing terms, the "categorising" and the "specifying" ones: *Laetiporus suphureus* (*yellow*, *chicken*, *sulphur*), *Otidea onotica* (*yellow*, *lemon*), *Lactarius chrysorrheus* (*yellow*, *gold*, *sulphur*), *Paxillus pelletieri* (*yellow*, *gold*), *Hygrophorus chlorophanus* (*yellow*, *golden*, *sulphur*), *Hygrocybe flavescens* (*yellow*, *golden*), *Bolbitius vitellinus* (*yellow*, *sunny side up*). We would probably say without any doubt that the colour of *sulphur* is very different from the one of *gold*, yet it is certainly no coincidence that at the same time they are both also called *yellow*.

Examples that prove the "categorical" meaning of the basic colour terms are of course to be found also for colours other than just *yellow*. For instance, *Lactarius rufus* refers in its designations to *red*, *reddish* and *rufous*. Others exampes are: *Tricholoma terreum* (*grey*, *earth-coloured*, *mouse*), *Hygrophorus puniceus* (*red*, *crimson*, *scarlet*), *Hygrophorus coccineus* (*red*, *scarlet*, *salmon*).

Even though this phenomenon is supposedly universal at least to the same extent as the colour foci are, in the database there were no clear instances of the same type found in the Czech language. However, it remains an unanswered question whether the absence of the categorical and specifying colour terms for one and same concept was caused by a different treatment of colour terms, mushroom names, or simply just by the limits of the database itself.

7. Conclusion

The main aim of the thesis was to examine colour expressions in language. Such task was demonstrated on a database created out of 120 mushroom species as designations of these organisms often refer to colour. There were altogether 470 entries examined, 226 entries in Czech and 244 in English language. The main focus was given on the possibilities of how we express colours in language, which is of course inseparably related also to the ways of how we arrive to the colour expressing term.

Different ways of arriving to the colour expressing terms were examined through the cognitive method of onomasiological approach which proceeds from the concept and examines how is its specific colour-referring part of the ICM demonstrated in verbal expression. Three basic categories of the possible expression were suggested: already existing colour terms, modified colour terms, and metaphorical expressions. These categories were further in the analysis divided and specified as TYPES, where the most extensive in term of numbers was TYPE 1, which represents primary colour terms.

The terms were also distinguished in terms of directness of expression of the colour-referring part of the ICM, where the metaphorical expressions are seen as indirect expressions while the rest of the terms can be understood as direct, even though their level of directness is not always the same. It was confirmed that the most common way of expressing colour in names of mushrooms is presumably also the most direct one, i.e. again by means of primary colour terms.

Primary colour terms are in terms of numbers the most prominent of all TYPES defined in the database, which supports the hypothesis that when naming, we tend to proceed in a more direct way by using the already existing and well-established terms such are the primary colour terms.

Although it can be rightly claimed that basically all names can be understood as metonymical in a sense of choosing one salient part to represent the whole, this creative process is even more evident in case of metaphorical expressions where there are two different concepts within whose ICMs we look for the shared (salient) parts which are used as a base for the metaphorical expression. Thus, the metaphorical expressions were also designated as terms of the most creative and indirect process of naming.

The colours were also observed in terms of their saliency and even here the primary colour terms proved themselves as the most dominant ones. There were of course several instances of colour terms that referred to specific shades and tones of a colour, especially those categorised as lexical metaphors such as *sulphur*, *chestnut* or *amethyst*, however, the reference to a primary colour term was still more common.

Another ambition of the thesis was to observe what are the possible similarities and differences between colour expressing terms in English and Czech language. It must be acknowledged that this part of the research was presumed to bring more results in terms of the differences than it actually did. The results were showing mostly a great number of similarities between both languages. The only significant difference between colour expression in English and Czech was found in the part of data classified as TYPE 1.1 Modified Primary Colour Terms, where the majority of English colour terms was modified by another colour term, meaning that the expressions were formed by a combination of two primary colour terms. In Czech language, on the other hand, the modification was mostly achieved by using different suffixes that changed the semantic meaning of the primary colour term. Another difference is that in Czech language it was not proven that the basic colour terms can be understood as referring to the whole category that includes other more specific terms. Although, whether it is a property of Czech language or insufficiency of the examined data remains unanswered. The results are that both English and Czech language share to a great extent the same tendencies for expressing colour in the names of mushrooms.

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"bloody"

"blood"

"sulphur"

"amethyst"

"lemon"

"jonquil"

"bay"

"rufous"

"ruddy"

"sooty"

"dingy"

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Appendix: database

NUMBER	LATIN	ENGLISH	COMMON/POPULA	STATIC/ DYNAMIC	TYPE	REFERRED BODY PART	CZECH	COMMON/POPULA	STATIC/ DYNAMIC	TYPE	REFERRED BODY PART
1	Hygrophorus erubescens	Blushing Wax Cap	C	D	4	whole	plžatka načervenalá	C	S	1.1	whole
		Blushing Wax Agaric	C	D	4	whole	šťavnatka načervenalá	C	S	1.1	whole
		Pink Wax Cap	C	S	1	whole					
2	Tricholoma portentosum	Dingy Agaric	C	S	3	cap	bílá komprda	P	S	1	stem
		Sooty Head	C	S	3	cap	černá housátka	P	S	1	cap
		Coalman	C	S	4	cap	černá zelinka	P	S	1	cap
							černý strnádek	P	S	1	cap
							černoch	P	S	1	cap
							myška	P	S	4	cap
							popelka	P	S	4	cap
							šedivka	P	S	1	cap
							vrabci	P	S	4	cap
3	Amanita muscaria	Fly Amanita	C	-	-	-	muchomůrka červená	C	S	1	cap
							bílá houba	P	S	1	stem
4	Melanoleuca grammopodia	Grooved Cavalier	C	-	-	-	tmavobělka rýhonohá	C	S	1.1	whole
5	Stropharia aeruginosa	Verdigris Amanita	C	S	2	whole	límcovka měděnková	C	S	2	whole
		Blue-green Stropharia	C	S	1.1	whole					
		Green Stropharia	C	S	1	whole					
6	Agaricus haemorrhoidarius	Bleeding Agaricus	C	D	4	whole	pečárka krvavá	C	S	2	whole
		Bleeding Mushroom	C	D	4	whole					
		Bloody Agaric	C	S	2	whole					
7	Amanita porphyria	Grey-Brown Amanita	C	S	1.1	cap	muchomůrka porfyrová	C	S	4	cap
		Grey Veiled Amanita	C	S	1	cap					
8	Amanita junquillea	Jonquil Amanita	C	S	2	cap	muchomůrka slámožlutá	C	S	1.2	cap

9	Laccaria amethystina	Amethyst Fungus	C	S	2	whole	lakovka ametystová	C	S	2	whole
		Amethyst Deceiver	C	S	2	whole	smuteční houba	P	S	4	whole
		Amethyst Laccaria	C	S	2	whole					
		Amesthystine Lacaria	C	S	2	whole					
		Red Cabbage Fungus	P	S	4	whole					
10	Clitocybe odora	Blue-Green Anise Mushroom	C	S	1.1	cap	strmělka anýzka	C	-	-	-
		Blue-Green Clitocybe	C	S	1.1	cap					
		Sea-Green Clitocybe	C	S	1.2	cap					
11	Tricholoma aurantium	Golden Armillaria	C	S	2	whole	čirůvka oranžová	C	S	1	whole
		Golden Cavalier	C	S	2	whole					
		Orange Knight	C	S	1	whole					
12	Mycena haematopus	Big Blood Stalk	C	S	2	whole	helmovka krvonohá	C	S	2	whole
		Bleeding Mycena	C	D	4	whole					
		Reddish-Brown Mycena	C	S	1.1	whole					
		Burgundydrop bonnet	C	S	3	whole					
13	Helvella lacunosa	Black Helvella	C	S	1	whole	chřapáč jamkatý	C	-	-	-
		Fluted Black Elfin Saddle	C	S	1	whole					
		Slate-grey Helvella	C	S	1.2	whole					
14	Bulgaria inquinans	Black Stud Fungus	C	S	1	whole	klihatka černá	C	S	1	whole
		Black Bulgar	C	S	1	whole					
		Black Jelly Drops	C	S	1	whole					
		Poor Man's Licorice	C	S	4	whole					

		Pope's Buttons	C	S	4	whole					
15	Lepista saeva	Blue Legg	C	S	1	stem	rudočechratka dvoubarvá	C	S	1	whole
		Bluette	C	S	1	stem	modronožka	P	S	1	stem
16	Tricholoma sulphureum	Sulphur Knight	C	S	2	whole	čirůvka sírožlutá	C	S	1.2	whole
		Sulphur Tricholoma	C	S	2	whole	čirůvka sírová	C	S	2	whole
		Sulphur Cavalier	C	S	2	whole					
		Sulphurous Tricholoma	C	S	2	whole					
17	Lepista nuda	Blue Cap	C	S	1	whole	čirůvka fialová	C	S	1	whole
							rudočechratka fialová	C	S	1 1	whole
							fialka	P	S	1	whole
							rudavka	P	S	1	whole
							modrá noha	P	S	1	whole
							violeta	P	S	1	whole
							oliva	P	S	4	whole
18	Chlorocibori a aeruginascen s	Green Elfcup	C	S	1	whole	zelenitka měděnková	C	S	1 2	whole
		Green Wood Cup	C	S	1	whole					
		Blue Stain Fungus	C	S	1	whole					
		Blue Stain	C	S	1	whole					
19	Amanita rubescens	Blusher	C	S	4	whole	muchomůrka růžovka	C	S	1	whole
		Red-fleshed Mushroom	C	S	1	whole	muchomůřka načervenalá	C	S	1.1	whole
		Blushing Amanita	C	D	4	whole	růžovák	P	S	1	whole
							masák	P	S	4	whole
							masovka	P	S	4	whole
20	Boletus aerreus	Bronze Boletus	C	S	2	whole	hřib bronzový	C	S	2	whole
21	Leccinum scabrum	Brown Birch Bolete	C	S	1	whole	běláč	P	S	1	whole
							havíř	P	S	4	whole
							hnědý špičník	P	S	1	whole
							šedý kozák	P	S	1	whole
22	Gyroporus castaneus	Chestnut Boletus	C	S	2	whole	hřib kaštanový	C	S	2	whole

							hřibník kaštanový	C	S	2	whole
23	Boletus badius	Chestnut Boletus	C	S	2	whole	hřib hnědý	C	S	1	whole
		Bay Boletus	C	S	3	whole	suchohřib hnědý	C	S	1	whole
		Bay-colored Bolete	C	S	3	whole	černý hříbek	P	S	1	whole
							modrák	P	D	1	inside
							doutník	P	S	4	whole
							hnědák	P	S	4	whole
24	Suillus grevillei	Larch Boletus	C	-	-	-	klouzek žlutý	C	S	1	whole
							citrónek	P	S	4	whole
							citronovej klouzek	P	S	2	whole
							žluťák	P	S	1	whole
25	Boletus satanas	Devil's Bolete	C	S	4	stem, gills	hřib satan	C	S	4	stem, gills
		Satan's Bolete	C	S	4	stem, gills	hřib krvavý	P	S	2	stem, gills
		Satan's Mushroom	C	S	4	stem, gills	červenáč	P	S	1	stem, gills
							kardinál	P	S	4	stem, gills
							krvák	P	S	2	stem, gills
							růžovák	P	S	1	stem, gills
26	Leccinum grisenum	Hornbeam Bolete	C	-	-	-	bílý janek	P	S	1	whole
							šedý janek	P	S	1	whole
							havíř	P	S	4	cap
							mlynář	P	S	4	whole
27	Leccinum aurantiacum	Orange-Cap Boletus	C	S	1	cap	červenáč	P	S	1	cap
							červený janek	P	S	1	cap
							červený špičník	P	S	1	cap
							dragoun	P	S	4	cap
							bolševik	P	S	4	cap
							výpravčí	P	S	4	cap
							turek	P	S	4	cap
28	Boletus rhodoxanthus	Purple Boletus	C	S	1	stem, gills	hřib nachový	C	S	1	stem, gills
		Ruddy Bolete	C	S	3	stem, gills	hřib purpurový	C	S	1	stem, gills

							jedlý modrák	P	S	1	inside
							mlynářka	P	S	4	cap
29	Boletus calopus	Scarlet-stemmed Bolete	C	S	1	stem	hřib olivovožlutý	C	S	1.2	cap, gills
							modrák	P	D	1	inside
							svinský modrák	P	D	1	inside
							židovský modrák	P	D	1	inside
							umrlák	P	S	4	inside
30	Leccinum duriusculum	White Poplar Boletus	C	S	1	whole	šedý osikáč	P	S	1	whole
31	Daedaleopsis confragosa	Blood-stained Bracket	C	S	4	cap	outkovka načervenalá	C	S	1.1	cap
		Blushing Bracket	C	D	4	cap	síťkovec načervenalý	C	S	1.1	cap
32	Hypholoma lateritium	Brick Caps	C	S	2	whole	třepenitka cihlová	C	S	2	whole
		Brick-Red Cap	C	S	1.2	whole					
		Brick Tuft	C	S	2	whole					
33	Boletus edulis	Cep	C	-	-	-	bílý hřib	P	S	1	stem
							bílý kozák	P	S	1	stem
							bělohlávek	P	S	1	cap
							běláč	P	S	1	stem
							červený hřib	P	S	1	cap
34	Cantharellus cibarius	Golden Chantarelle	C	S	2	whole	liška obecná	C	S	4	whole
							kuřátka	P	S	4	whole
							rezounka	P	S	3	whole
35	Gomphus clavatus	Pig's ears	C	S	4	whole	sviní ucho	P	S	4	whole
							liška fialová	C	S	1	whole
							modrý špalíček	C	S	1	whole
							kominíček	C	S	4	whole
							mouřenínek	C	S	4	whole
							myší ouško	C	S	4	whole
36	Cantharellus lutescens	Yellowish Chantarelle	C	S	1.1	stem	liška žlutavá	C	S	1.1	stem
							liška nažloutlá	C	S	1.1	stem
37	Russula cyanoxantha	Green Agaric	C	S	1	cap	holubinka namodralá	C	S	1.1	cap
		Blue-and-yellow Russula	C	S	1 1	cap	modravka	P	S	1	cap

		Charcoal Burner	C	S	2	cap	fialový holoubek	P	S	1	cap
							modřinka	P	S	1	cap
38	Laetiporus sulphureus	Chicken Mushroom	C	S	4	whole	sírovec žlutooranžový	C	S	2 1.1	whole
		Chicken of the woods	C	S	4	whole	sírovec sírový	C	S	2 2	whole
		Sulphur fungus	C	S	2	whole					
		Yellow Bracket Fungus	C	S	1	whole					
39	Hygrophoropsis aurantiaca	Orange Clitocybe	C	S	1	whole	lištička pomerančová	C	S	4	whole
		Orange Chanterelle	C	S	1	whole	strmělka oranžová	C	S	1	whole
		Yellow Clitocybe	C	S	1	whole					
40	Ramaria formosa	Salmon Coral	C	S	2	whole	kuřátka sličná	C	S	4	whole
		Pink Coral Fungus	C	S	1	whole					
		Yellow-tipped Coral Fungus	C	S	1	whole					
		Pinkish Coral Mushroom	C	S	1.1	whole					
41	Clavaria Purpurea	Purple Coral	C	S	1	whole	kyjanka purpurová	C	S	1	whole
		Purple Fairy Club	C	S	1	whole					
42	Ramaria Subbotrytis	Rose-Pink Coral	C	S	1.1	whole	kuřátka lososová	C	S	2	whole
43	Cortinarius sanguineus	Blood-Red Cortinarius	C	S	1.2	whole	pavučinec krvavý	C	S	2	whole
44	Cortinarius cinnamomeus	Cinnamon Cortinarius	C	S	2	whole	pavučinec skořicový	C	S	2	whole
							kožohlav skořicově žlutý	C	S	1.2	whole
45	Cortinarius gentilis	Deadly Cortinarius	C	-	-	-	pavučinec meruňkový	C	S	2	whole
46	Cortinarius purpurascens	Purple Cortinarius	C	S	1	whole	pavučinec načervenalý	C	S	1.1	whole
47	Cortinarius semisanguineus	Red-Gilled Cortinarius	C	S	1	gills	pavučinec polokrvavý	C	S	2	gills
		Red Gill Web Cap	C	S	1	gills					

48	Cortinarius collinitus	Smeared Cortinarius	C	-	-	-	pavučinec modronohý	C	S	1	stem
							pavučinec plavooranžový	C	S	1.1	cap
49	Cortinarius infractus	Sooty Olive Cortinarius	C	S	3 2	cap	pavučinec olivový	C	S	2	cap
50	Peziza violacea	Violet Cup Fungus	C	S	1	whole	řasnatka fialová	C	S	1	whole
51	Amanita phalloides	Death Cap	C	-	-	-	muchomůrka zelená	C	S	1	cap
							závojenka zelená	P	S	1	cap
							zelenosmrtka	P	S	1	cap
52	Pluteus cervinus	Deer mushroom	C	S	4	cap	štítovka jelení	C	S	4	cap
		Deer shield	C	S	4	cap					
		Common Fawn Pluteus	C	S	3	cap					
		Fawn Mushroom	C	S	3	cap					
		Fawn-colored Pluteus	C	S	3	cap					
53	Geastrum rufescens	Reddish Earthstar	C	S	1.1	whole	hvězdovka červenavá	C	S	1.1	whole
54	Geoglossum nigritum	Black Earth Tongue	C	S	1	whole	jazourek hnědočervenavý	C	S	1.1	whole
55	Amanita citrina	Citron Amanita	C	S	2	whole	muchomůrka citronová	C	S	2	whole
56	Coltricia cinnamomea	Fairy Stool	C	-	-	-	ďubkatec skořicový	C	S	2	whole
57	Clavaria Flava	Pale-Yellow Clavaria	C	S	1.1	whole	kuřátka žlutá	C	S	1	whole
		Yellow Coral Fungus	C	S	1	whole					
58	Otidea onotica	Lemon Peel Fungus	C	S	2	whole	ouško kornoutovité	C	-	-	-
		Yellow Ear	C	S	1	whole					
59	Hydnellum Caeruleum	Blue-Gray Hydnellum	C	S	1.1	cap	lošákovec blankytný	C	S	1	cap
		Blue-Green Hydnellum	C	S	1.1	cap					
		Blue tooth	C	S	1	cap					
		Blue Spines	C	S	1	cap					

60	Bankera fuligineoalba	Grayish White Hydnum	C	S	1.1	whole	bělozub osmahlý	C	S	1	whole
61	Hygrophorus pudorinus	Blushing Hygrophorus	C	D	4	cap	šťavnatka oranžová	C	S	1	cap
		Rosy Woodwax	C	S	1	cap	plžatka zardělá	C	S	4	cap
62	Hygrocybe miniata	Vermilion Hygrophorus	C	S	2	cap, stem	šťavnatka červená	C	S	1	cap, stem
		Fading Scarlet Waxy Cap	C	D	1.1	cap, stem	šťavnatka krvavá	C	S	2	cap, stem
		Orange Waxy Cap	C	S	1	cap, stem					
		Red Lead Hygrophorus	C	S	1	cap, stem					
63	Coprinus atramentarius	Inky Cap	C	S	2	cap, gills	hnojník inkoustový	C	S	2	cap, gills
		Inky Coprinus	C	S	2	cap, gills	šedák	P	S	1	whole
64	Coprinus niveus	Snowy Inkcap	C	S	2	whole	hnojník sněžný	C	S	2	whole
		Snow-White Coprinus	C	S	1.1	whole					
65	Inocybe pudica	Blushing Inocybe	C	D	4	whole	vláknice zardělá	C	S	4	whole
66	Inocybe patouillardii	Brick-Red Tear Mushroom	C	S	1.2	whole	vláknice začervenalá	C	S	1.1	whole
		Red-staining Inocybe	C	D	1	whole	běločervenka	P	S	1.1	whole
67	Phlogiotis helvelloides	Apricot Jelly Mushroom	C	S	2	whole	rosolovec červený	C	S	1	whole
68	Lactarius volemus	Orange-Brown Lactaria	C	S	1.1	whole	bílá kravička	P	S	1	inside
		Tawny Milk Cap	C	S	1	whole					
69	Lactarius subpurpureus	Purplish Lactarius	C	S	1.1	whole	ryzec krvomléčný	C	S	4	whole
		Red Wine Milk Cap	C	S	2	whole					
70	Leucoagaricus leucothites	Modest Lepiota	C	-	-	-	bedla zardělá	C	S	4	cap
							bedla stydlivá	C	S	4	cap
71	Lepiota naucina	White Lepiota	C	S	1	whole	bedla červenolupenná	C	S	1	scale
72	Cortinarius alboviolaceus	Lilac Thickfoot	C	S	2	whole	pavučinec bělofialový	C	S	1.1	whole

		Silvery-Violet Cortinarius	C	S	1.2	whole					
		Pearly Webcap	C	S	2	whole					
73	Tricholoma equestre	Yellow Knight Fungus	C	S	1	stem, gills	čirůvka zelánka	C	S	1	stem, gills
							bledá zelánka	P	S	1.1	stem, gills
							zelenáč	P	S	1	stem, gills
							zelenka	P	S	1	stem, gills
							žlutá komprda	P	S	1	stem, gills
74	Lactarius uvidus	Purple-staining Milk Cap	C	D	1	gills	ryzec vodnatý	C	-	-	-
75	Hebeloma glutinosum	Sticky Head	C	-	-	-	plaménka šedohlínová	C	S	1.2	whole
76	Lactarius rufus	Red-hot Milk Cap	C	S	1	cap, stem	ryzec ryšavý	C	S	3	cap, stem
		Red Milk Cap	C	S	1	cap, stem	ryzec oranžově hnědý	C	S	1.1	cap, stem
		Reddish Lactarius	C	S	1.1	cap, stem	zrzavý mlíkař	P	S	3	cap, stem
		Rufous Milk Cap	C	S	3	cap, stem					
		Rufus Milk Cap	C	S	3	cap, stem					
77	Lactarius lignyotus	Sooty Milk Cap	C	S	3	cap, stem	ryzec černohlávek	C	S	1	cap
							cikánka	P	S	4	cap, stem
							kominíček	P	S	4	cap, stem
78	Lactarius chrysorrheus	Sulphur Milk Cap	C	S	2	whole	ryzec zlatomléčný	C	S	2	inside
		Gold Drop Milk Cap	C	S	2	inside					
		Yellowdrop Milk Cap	C	S	1	inside					
79	Morchella elata	Black Morel	C	S	1	cap	smrž vysoký	C	-	-	-
80	Mycena galericulata	Grey Bonnet Mycena	C	S	1	cap	helmovka tuhonohá	C	-	-	-

		Rosy-Gill Fairy Helmet	C	S	1	gills					
81	Aleuria aurantia	Orange Cup Fungus	C	S	1	whole	mísenka oranžová	C	S	1	whole
		Orange Elf Cup	C	S	1	whole	kustřebka oranžová	C	S	1	whole
		Orange Fairy Cup	C	S	1	whole	kustřebka pomerančová	C	S	4	whole
		Orange Peel Fungus	C	S	1	whole					
		Scarlet Elf Cup	C	S	1	whole					
82	Paxillus pelletieri	Red-and-Yellow Paxillus	C	S	1.1	whole	lupenopórka červenožlutá	C	S	1.1	whole
		Gold Gills	C	S	2	gills					
83	Sarcoscypha coccinea	Scarlet Elf Cup	C	S	1	whole	ohnivec šarlatový	C	S	4 1	whole
		Scarlet Cup	C	S	1	whole					
		Red Cup Fungus	C	S	1	whole					
		Blood Cups	C	S	2	whole					
84	Pholiota flammans	Flame Pholiota	C	S	4	whole	šupinovka ohnivá	C	S	4	whole
		Flaming Pholiota	C	D	4	whole					
		Yellow Pholiota	C	S	1	whole					
85	Pholiota aurivella	Golden Pholiota	C	S	2	whole	šupinovka zlatozávojová	C	S	2	whole
		Goldskin Scale Cap	C	S	2	whole					
86	Tyromyces caesius	Blue Cheese Pluteus	C	S	4	whole	bělochoroš modravý	C	S	1 1.1	whole
87	Polyporus cinnabarinus	Cinnabar Pluteus	C	S	2	whole	outkovka rumělková	C	S	3	whole
		Cinnabar Red Pluteus	C	S	1.2	whole					
		Red Pluteus	C	S	1	whole					
88	Psilocybe spadicea	Bay-colored Psilocybe	C	S	3	cap	křehulka čokoládová	C	S	2	cap
89	Bovista plumbea	Plum Pluteus	C	S	4	whole	prášivka šedivá	C	S	1	whole
		Lead-colored Bovista	C	S	2	whole					
90	Lycoperdon molle	Smooth Puffball	C	-	-	-	pýchavka čokoládová	C	S	2	whole

91	Pluteus lutescens	Brown Roof	C	S	1	cap	štítovka nažloutlá	C	S	1.1	stem
		Yellow-stemmed Pluteus	C	S	1	stem					
92	Russula atropurpurea	Purple Russula	C	S	1	cap	holubinka černonachová	C	S	1.1	cap
		Black-Purple Russula	C	S	1.1	cap					
		Blackish-Purple Russula	C	S	1.1	cap					
		Black-and-purple Russula	C	S	1.1	cap					
93	Russula nigricans	Blackening Russula	C	D	1	whole	holubinka černající	C	D	1	whole
							černák	P	S	1	whole
							cikánka	P	S	4	whole
							uhelka	P	S	4	whole
94	Russula aurata	Golden Russula	C	S	2	cap	holubinka zlatá	C	S	2	cap
95	Russula aeruginea	Grass-Green Russula	C	S	1.2	cap	holubinka trávozelená	C	S	1.2	cap
		Green Russula	C	S	1	cap					
		Green Brittlegill	C	S	1	cap					
96	Russula parazurea	Grey-Blue Russula	C	S	1.1	cap	holubinka podmračná	C	S	4	cap
97	Russula ochroleuca	Yellow Russula	C	S	1	cap	holubinka hlínožlutá	C	S	1.2	cap
		Common Yellow Russula	C	S	1	cap					
		Ochre Russula	C	S	1	cap					
		Ochre Brittlegill	C	S	1	cap					
98	Lactarius repraesentaneus	Purple-staining Bearded Milk Cap	C	D	1	inside	ryzec honosný	C	-	-	-
		Yellow Bearded Milkcap	C	S	1	whole					
99	Inocybe fastigiata	Straw-coloured Fibre Head	C	S	4	whole	vláknice kuželovitá	C	-	-	-
100	Nematoloma capnoides	Orange Stump Mushroom	C	S	1	stem, cap	třepenitka maková	C	S	4	whole

101	Tricholoma columbetta	Dove-colored Tricholoma	C	S	2	whole	čirůvka holubičí	C	S	2	whole
		White Tricholoma	C	S	1	whole					
		Blue Spot Knight	C	S	1	cap					
102	Tricholoma terreum	Grey Tricholoma	C	S	1	cap	čirůvka zemní	C	S	4	cap
		Earth-colored Tricholoma	C	S	4	cap	černá zelinka	P	S	1	cap
		Mouse Tricholoma	C	S	4	cap	popelka	P	S	4	cap
							šedivka	P	S	1	cap
							vrabčík	P	S	4	cap
103	Tricholoma rutilans	Red-haired Tricholoma	C	S	1	cap, stem	šafránka červenožlutá	C	S	1.1	whole
		Plums and Custard	C	S	4	whole	hlíva červenožlutá	C	S	1.1	whole
		Purple Blewit	C	S	1	cap, stem	kardinálka	P	S	4	cap, stem
		Purple-and-yellow Agaric	C	S	1.1	whole	šafránka	P	S	4	cap, stem
		Red Rider	C	S	1	cap, stem					
104	Tricholoma fulvum	Yellow-Brown Tricholoma	C	S	1.1	whole	čirůvka plavohnědá	C	S	1.1	whole
		Brown-Stain Cavalier	C	S	1	whole	čirůvka žlutohnědá	C	S	1.1	whole
105	Choiromyces meandriformis	White Truffle	C	S	1	whole	bělolanýž obecný	C	S	1	whole
		White Piedmont Truffle	C	S	1	whole	bílý lanýž	C	S	1	whole
106	Craterellus cornucopioides	Trumpet of Death	C	S	4	whole	kominík	C	S	4	whole
		Black Trumpet	C	S	1	whole	mouřenínek	C	S	4	whole
		Poor People's Truffle	C	S	4	whole	černé lišky	C	S	1	whole
							černoška	C	S	1	whole
107	Chondrostereum purpureum	Violet Crust	C	S	1	whole	pevník nachový	C	S	1	whole
		Purple Stereum	C	S	1	whole					
		Silver Leaf Fungus	C	S	2	whole					

108	Hygrophorus puniceus	Crimson Wax Cap	C	S	1	cap	šťavnatka granátová	C	S	4	cap
		Red Hygrophorus	C	S	1	cap	voskovka granátová	C	S	4	cap
		Scarlet Wax Gill	C	S	1	cap	čirůvka nachová	C	S	1	cap
109	Hygrophorus chlorophanus	Golden Wax Cap	C	S	2	whole	šťavnatka citrónová	C	S	2	whole
		Sulphur-colored Hygrophorus	C	S	2	whole	voskovka citrónová	C	S	2	whole
		Yellow Wax Cap	C	S	1	whole					
110	Hygrophorus calophyllus	Gray-Brown Waxy Cap	C	S	1.1	cap	šťavnatka růžovolupenná	C	S	1	gills
111	Hygrophorus eburneus	Ivory Wax Cap	C	S	2	whole	šťavnatka slonovinová	C	S	2	whole
		Ivory Hygrophorus	C	S	2	whole	šťavnatka bělokostná	C	S	1	whole
		Ivory Woodwax	C	S	2	whole					
112	Hygrophorus olivaceoalbus	Olive-Gray Wax Cap	C	S	1.2	whole	šťavnatka olivověžlutá	C	S	1.2	whole
113	Hygrophorus purpurascens	Purple-Red Waxy Cap	C	S	1.1	whole	plžatka napurpurovatělá	C	S	1.1	whole
114	Hygrophorus coccineus	Salmon Wax Cap	C	S	2	whole	šťavnatka šarlatová	C	S	1	whole
		Scarlet Wax Cap	C	S	1	whole	voskovka šarlatová	C	S	1	whole
		Scarlet Hood	C	S	1	whole	šafránka	P	S	4	whole
		Righteous Red Waxy Cap	C	S	1	whole					
115	Hygrocybe flavescens	Yellow Wax Cap	C	S	1	whole	šťavnatka žloutnoucí	C	D	1	whole
		Golden Waxy Cap	C	S	2	whole					
116	Exidia glandulosa	Witches' Butter	C	S	4	whole	černorosol žláznatý	C	S	1	whole
		Black Witch's Butter	C	S	1	whole					
		Black Jelly Roll	C	S	1	whole					
117	Agaricus silvaticus	Brown Wood Mushroom	C	S	1	cap, gills	pečárka lesní	C	-	-	-
		Red-staining Mushroom	C	D	1	cap, gills					

		Blushing Wood Mushroom	C	S	4	cap, gills					
118	Bolbitius vitellinus	Yellow Coral Fungus	C	S	1	whole	slzečník žloutkový	C	S	2	whole
		Yellow Cowpat Mushroom	C	S	1	whole					
		Sunny Side Up	C	S	4	whole					
119	Tremella lutescens	Yellow Jelly Fungus	C	S	1	whole	rosolovka žlutavá	C	S	1.1	whole
120	Hygrocybe nigrescens	Blackening Wax Cap	C	D	1	whole	voskovka černající	C	D	1	whole
							šťavnatka černající	C	D	1	whole