There is a way of interpreting all the prophetic experiences and expressions of the Bible makers as symbolistic projects in their creative process. Much has been written about the symbolistic credentials of T.S. Eliot and the particular influence of the French Symbolists upon him. But his poetic and creative involvement with the Biblical symbolisms has received far less critical attention when compared to that of the French symbolists through Ezra Pound. While the symbolistic bearings of Eliot's poetry are of French symbolists, the essential spiritual bearings of his poetry gain their creative worth as the modernist parallels to the Biblical symbols. Eliot did not make a studied poetic effort in characterizing his symbolistic expressions come close to the Biblical stylistics as such effort is certainly visible in imitating the example of Jules Laforgue and other French Poets. But the Biblical symbolistic affinity came to him somewhat naturally and involuntarily. Biblical stylistics came to him because of his extended new Anglican affinities. Eliot's embracing of New Anglicanism is not a mere change of faith from one cult to another. It is a step of conviction and a sort of leap into another culture. Behind this leap the central passion was moral passion coupled with an aesthetic desire for fulfilment. Therefore his aesthetics are informed by morality, and his morality in the turn was intimated by the choice traditions of the Judo-Christian properties. Whatever be the cause of his conversion, the change itself in the personality of T.S. Eliot is complete, and this is all that is important in turning Eliot into a sort of creative Biblical dramer. If James Joyce nurtured a "vision of a catholic who had lost his
faith", to borrow the expression of George Orwell, T.S. Eliot is a new Anglican determined to bring back the lost faith in men. T.S. Eliot can be considered as to be fabricating an inversion of a New Anglican whose God and faith were malignantly destroyed by an historical wave of heresy and agnosticism. Eliot can never look upon the world that has destroyed his God and faith with a broad minded tolerance or sympathy.

T.S. Eliot's depth association with The Holy Bible had been variously commented upon by innumerable critics in the light of such professed critical materials on Eliot's religious credential, one more thesis on this aspect might seem superficial and peripheral. On going through the critical literature pertaining to the religious prerogative of Eliot, it is somehow felt that a proper study of his symbolisms in relation to The Holy Bible was not consistently brought out. In this connection there are one or two doctoral theses also bearing more or less the same title that was given to the present thesis. Knowing fully well that T.S. Eliot's use of Biblical symbols is many times ambivalent, even paradoxical, and the task of correlating Eliot's symbolism to that of The Holy Bible is arduous one, I brave to put my critical endeavour in this direction. As a religious man performing my humble duties in the visible body of Christ that is the Church I often felt that a close prospective into Eliot's religious personality was not sufficiently brought out. Therefore I launched on this project of making a sort of in depth analytical study of Eliot's poetic symbolism in relation to his Biblical association.
Eliot's association with the Holy Bible is not a matter of scholarship. There is a string of religious bent of mind partly geneologically acquired and partly scholastically owned by T.S. Eliot. In relating his symbolism to the Biblical symbolism there is a definite possibility of evaluating the poetic credentials of Eliot more intimately and more profoundly. If the religious aspect of T.S. Eliot's symbolism is neglected and kept aside, the very study of his poetry becomes partial, lopsided and incomplete. To consider this neglected aspect is my humble attempt in this doctoral thesis. With this integrated intention I proceeded in my study according to the following allocated chapters:

I. **A Brief Summary of the Biography of T.S. Eliot and His work**

   with a special Stress on the Influence of The Bible. In the first chapter there is a brief summary of his life family background. Since T.S. Eliot cannot properly be understood apart from adequate understanding of his religious mind, a major part is consecrated to present his religious conviction or the progress of his Christian conviction due to the Biblical influence on T.S. Eliot's mental and spiritual growth, and to stress his spiritual themes in his major works.

II. **A Brief Summary of Symbolistic Movement**

   with a Special Stress on the Biblical Impact on It. In the second chapter there is a brief summary of the French Symbolistic Movement and its influence on T.S. Eliot given. Well, this chapter should not
be considered as biographical details since a major portion has been devoted to discuss T.S. Eliot's scholarly use of the Biblical symbols such as rock, water, fire, dove, snake, house and stair.

III. T.S. Eliot: The True Prophet or Seer of His Age. In the third chapter I have made an attempt to discuss the prophetic personality of T.S. Eliot in the very line of the Biblical prophets and seers because some of the Biblical prophets such as Isaiah, Ezekiel and Elijah were his models. His prophetic vision and mission have also been fairly dealt with.

IV. The Socio-Environmental Authentic Premaevalism of the Bible its Influence on T.S. Eliot. In the fourth chapter I have made a earnest attempt to discuss T.S. Eliot's artistic and ironic treatment of the symptoms of the modern man's spiritually dead animalistic behavourialism as he was influenced by the socio-environment of the Bible.

V. Symbolical Use of The Exodus and Journey Episodes of The Bible in The Work of T.S. Eliot. In The Holy Bible there are two kinds of life-journey - the ascending journey towards the higher spiritual values and the descending journey progressing towards carnality to fulfil the lust of the flesh. So also in the work of T.S. Eliot there are two kinds of journey. hence in the fifth chapter the major journey episodes are discussed with their spiritual hints.
VI. The Theme of Ancient Sacrifice of Crucifixion and the Expressionistic and Symbolistic Manner in Which Eliot Involved the Same. The Holy Bible presents sacrifice and suffering as the only means for atonement and for working out one's salvation. This ancient theme and practice of sacrifice culminate in the crucifixion of Jesus Christ, the innocent Lamb of God. T.S. Eliot was greatly fascinated and influenced by the theme of the ancient sacrifice of Crucifixion and used the same in the expressionistic and symbolistic manner. So I have made an attempt to discuss the ancient theme of Crucifixion and the Biblical understanding of the cross and the distinctive manner in which T.S. Eliot has used the theme.

VII. Biblical Romances and Their Influence on T.S. Eliot. The Seventh chapter deals with the Biblical romances and T.S. Eliot has been influenced by the same. In this chapter agape (αγάπη) or the Divine love is considered to be the spirit behind the Biblical Romance.

VIII. The Book of the Books—The Poetic of The Poetics. The eighth chapter deals with the ultimate source of Eliot's poetic and dramatic philosophy and techniques. I have attempted to discuss The Bible as the Book of books and the poetic of poetics. Here tragic philosophy of T.S. Eliot is dealt with. Then a very brief conclusion follows the Thesis.
As far as possible references and textual citations are included in the body of thesis itself by way of indicating the text followed by page number(s), in the brackets. The texts have been abbreviated to read as follows:

The Complete Poems and Plays - 1909-1950  C.P.P.
Selected Essays of T.S. Eliot (1951)  SE
The Use of Poetry and Use of Criticism  U.P.U.C.
FOUR Quarters  F.Q.

While preparing the thesis, the M.L.A. Style sheet has been strictly followed. Notes and references for individual chapters have been given in a detailed manner at the end of each chapter. The chapters are followed by a selected bibliography of the various books either read or referred to in the process of preparation of this thesis.


Diamond Philus