CHAPTER VI

ALL THINGS BLEND INTO ONE
All manner of things shall be well
When the tongues of flame are
in-folded
Into the crowned knot of fire
And the fire and the rose are one.

T.S. Eliot, Little Gidding.

The negative way of the mystics or the dark night was one path on the road to salvation. There was another way too—the path of Affirmation where one has to follow the life of love. This positive path demanded surrender of the ego. Both ways lead to rebirth or salvation. Eliot talks about both ways. However, this spiritual quest is very demanding whichever way the quester chooses, he has to undergo great suffering. On the way of Affirmation, it is death of the ego which helps one in attaining Paradise. The path of negation requires renunciation of material comforts, that is, death of sensuality and pleasure. Thus, no birth is possible without death of the old pattern of living.

Sometimes the quester finds a spiritual guide who helps him to reach God's kingdom. This person represents the quality of divinity in each human being. Thus, great religious leaders like Jesus Christ, St. Augustine, Buddha and Krishna are mentioned by Eliot in his poetry. They represent the archetype of divinity in man. Their message to humanity guides men even though these spiritual masters are dead.
Even in ordinary life, men experience moments of ecstasy which could be due to the presence of a beloved person. But, love amongst human beings has its limits. These flashes of joy, life and rebirth are temporary. Man lacks the capacity to retain these precious moments. His ego, fear, distrust of the other creates the obstacles in his way to attaining bliss.

However, the fortunate few who succeed in achieving salvation and rebirth discover that life is a picture of wholeness. The former troubles on the path of quest, and even the sins, errors and evil forces are necessary in the pattern of life. In the state of rebirth or salvation, the opposites are reconciled. What finally emerges is the blending of all things into a harmonious whole. This is the archetype of wholeness.

Eliot has strived to present these positive archetypes - the archetype of love and Paradise, archetype of death, transformation and rebirth, archetype of divinity and rebirth and, archetype of wholeness - through suitable imagery and symbolism in his poems. In this chapter, we are going to establish a relationship between these archetypes and the imagery and symbolism associated with them.
II

Archetype of Love, Paradise, Rebirth and Wholeness

Love is a source of joy in life. In 'La Figlia Che Piange,' the woman is presented in a favourable light. The archetype of Paradise and the archetype of Eve as Virgin Mary are found in this poem.

The lines that describe the girl are:

stand on the highest pavement of the stair
... Weave, weave the sunlight in your hair -
Clasp your flowers to you ...

The girl is standing on the highest stair and the sunlight is falling on her hair. She has flowers in her arms which she holds close to her. The girl presents the picture of light, fertility and life. Her standing on the highest stair also serves to show her at height. She fulfils the ideal picture of women, like Dante's Beatrice. But, this is just a flash of life because it is a scene of parting.

This girl finds a parallel in the hyacinth girl in 'The Burial of the Dead,' in *The Waste Land.* The lines are:

You gave me hyacinths first a year ago
They called me the hyacinth girl.

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Yet, when we came back, late,
from the Hyacinth garden,
Your arms full, and your hair wet,
I could not
Speak, and my eyes failed, I was
neither
living nor dead, and I knew nothing,
Looking into the heart of light, the
silence.

(Lines 35-41, p. 33).

The hyacinth garden with the blooming hyacinths and the pair of lovers is an ideal picture of Eden, the archetypal image of Paradise. The hyacinth girl with 'her arms full of flowers' and 'wet hair' is the archetypal symbol of love, fertility, life and birth. She is the archetype of Eve in Paradise in the initial stage of divinity and purity. She is like Shakespeare's innocent, pure and fresh Miranda in The Tempest as well as an ideal-inspiring figure like Dante's Beatrice. Her lovely sight with colourful and strong smelling hyacinths awakens a deep sensual feeling of ecstasy in the lover. Flowers depict blooming and wet hair is also related with freshness. She is associated with Grail and vegetation myths. The lover's bliss is so deep that it becomes a mystic vision where he is able to look into 'the heart of light'. But, this excessive joy chokes his throat and he cannot 'speak'. Tears of happiness blurr his vision and so his 'eyes failed'. Infact, he is totally stunned and his condition is such that he is 'neither living nor dead.' But, this vision is not one of eternity.
In the contemporary life of modern man it is rare to find love. Even if a glimpse is provided the vision is lost due to inability on the part of the lover to participate and act. Eliot has pointed out in 'Burnt Norton' that 'human kind cannot bear too much reality.' Even the moments of greatest joy awaken fear because happiness demands surrender and participation. Just as excessive light blinds the eye, similarly, extreme delight causes a feeling of annihilation, a death like dissolution. The lover fails due to this mixture of feelings of extreme ecstasy on the conscious plane and fear on the unconscious plane (the fear of 'a handful of dust'). A block is created in the relationship which can not be transcended.

In 'The Hollow Men', the poet employs synecdoche to describe the beloved person. He writes:

... the eyes are
Sunlight on a broken column
There is a tree swinging
And voices are
In the wind singing.

(Lines 22-26, p. 57).

Here, the poet recalls the eyes of a beloved that are full of purity. These eyes are capable of giving life. They are 'sunlight on a broken column.' Thus, these 'eyes' are the archetypal symbol of rebirth. Their memory reminds one of the tree swinging and the wind singing in the trees in Earthly Paradise. The beloved is also compared to Virgin Mary. She
is described thus:

The eyes reappear
As the perpetual star
Multifoliate rose
of death's twilight kingdom
The hope only
Of empty men.

(Lines 62-67, p. 58).

The hope of these 'empty men' is the 'eyes' which reappear in their vision as 'the perpetual star' and 'Multifoliate Rose' of 'death's twilight kingdom.' They come to help the sinners in the 'twilight kingdom.' The 'multifoliate rose' is the spiritual white rose whose petals are made up of angels while Virgin Mary occupies the central place. Thus, the 'eyes' and the 'rose' are archetypal symbols of divinity which lead to rebirth and salvation.

In 'Marina', the daughter of Pericles brings a new life to her father. This is revealed in these lines:

Are become unsubstantial,
reduced by a wind,
A breath of pine, and the woodsong fog
By this grace dissolved in place.
What is this face, less clear and clearer
The pulse in the arm, less strong and stronger -
Given or lent? more distant than stars and nearer than the eye
Whispers and small laughter between leaves and hurrying feet
Under sleep, where all the waters meet

(Lines 14-21, pp. 67-68).
Here the imagery of rebirth and joy is clear. The 'wind', 'breath of pine', 'the woodsorg fog' and 'this grace' - all are associated with happiness. The endower of this bliss is his daughter who is described now. The manner of description reveals the mental state of Pericles. He is still finding it difficult to believe that it is his own Marina before him. Therefore, the questions, 'what is this face?' He feels that it is all unreal. The condition of pericles is like a man who awakens from a deep sleep. So the face is 'less clear and clearer/ the pulse in the arm less strong and stronger.' Eliot uses contrast to describe effectively the stage between dream and actuality. Even now Pericles is in doubt and asks; "Given or lent?" He feels that it might be a temporary vision, just 'lent.'

Pericles also remembers how Marina would have been as an infant - 'whispers and small laughter between leaves and hurrying feet.' Though she is his daughter and is therefore familiar, yet, she has grown up in an alien atmosphere and is therefore, a strange figure too. The expression 'where all the waters meet' is symbolic. The waters on the surface level are those of the sea where Pericles meets Marina. But, the 'Seas' also stand for the birth and loss of Marina. Therefore, all the stages of consciousness related to past and present merge here. The water is an archetypal symbol of life-giving energy. Elizabeth Drew remarks aptly:
It returns in that dream world
where all the streams of images
from the conscious and the
unconscious, the past and the
present, meet and flow and reform
into a new pattern. 

The concluding lines of 'Marina' express redemption:

This form, this face, this life,
Living to live in a world of
time beyond me; let me
Resign my life for this life,
my speech for that unspoken,
The awakened, lips parted, the
hope, the new ships.
What seeks what shores what
granite islands towards my
timbers
And woodthrush calling through
the fog
My daughter.

(Lines 29-35, p. 68).

Pericles decides to resign his life for this new life which
is his own daughter. She is the "awakened, lips parted, the
hope, the new ships." Her life is one which will 'live in a
world of time beyond me.' The 'me' refers to Pericles. The
concluding lines establish a link with the opening ones -
the earlier of a memory of a birth that was full of joy and
the latter of rebirth achieved through reconciliation.

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2 Elizabeth Drew, T.S. Eliot: The Design of His Poetry
(Dostaba House, New Delhi, 1993), p. 130.
To quote Santwana Sengupta:

The idea of rebirth is suggested as we move from the old ship to the new ships. The old ship is a symbol of Pericles himself... old, defeated, tired, ready to leave the world. But, it is as if he gets a new lease of life through his daughter... The 'new ships' have replaced "the old ship." The world is bright with hope again. It is the world of the young and the innocent and the father is regenerated through his love for his daughter who is restored to him.3

In 'Ash-Wednesday,' Eliot presents a 'Lady' who serves to unite the beloved as well as Virgin Mary. She is like Dante's Beatrice. The imagery associated with her is related to archetype of Paradise and archetype of rebirth. She is described thus:

Lady, three white leopards sat under a juniper tree In the cool of the day she fed to satiety on my legs my heart my liver and that which had been contained In the hollow round of my skull. And God said Shall these bones live? ... the bones (which were already dry) said Chirping:

Because of the goodness of this Lady And because of her loveliness, and because She honours the Virgin in meditation, We shine with brightness.

(Lines 42-52, pp. 56-57).

This lady is a bridge between the two worlds - material and spiritual. She has the spiritual qualities which relate her to Virgin Mary. The three white leopards are the agents of God. They devour the organs of the poet which symbolize the world of senses. The poet is thus rid of sensual demands. He is now as bare as the bones which are dry. When he looks towards God, he finds that the bones are chirping. New life in the bones is brought about by the goodness of the lady. Here we have an archetypal image of birth, death and re-birth.

Here, the white leopards are associated with the process of purification. Their white colour is an archetypal symbol of purity. They destroy what is undesirable, the source of sorrow and discontent. The juniper tree is an archetypal symbol of transformation. To quote V.N. Mishra:

Jung also refers to the tree-image as an intermediate symbol in the archetype of transformation representing rootedness, repose and growth as well as the union of sky and earth.4

The imagery associated with the bones is significant. In The Waste Land, the bones were sat ted by the rat's foot only. There was no hope of revival. But, here they are capable of transformation because of the goodness of the Lady. Thus, the bones 'shine with brightness' which is an

archetypal image of rebirth.

The next lines elaborate this imagery further:

Lady of silences
Calm and distressed
Torn and most whole
Rose of memory
Rose of forgetfulness
Exhausted and life-giving
Worried reposeful
The single Rose
Is now the Garden.

(Lines 66-74, p. 57).

The Lady represents the mother archetype as well as 'anima' archetype. She has divine qualities of Virgin Mary and is therefore, associated with spiritual world. But, she is the beloved too who arouses emotions and passions. Thus, she has relations with the physical aspects of love. In order to show both aspects, Eliot uses the method of contrast to present her she is the 'Lady of Silences.' On the one hand she is 'calm,' 'most whole,' Rose of memory,' 'life-giving' and 'reposeful'. On the other hand, she is 'distressed,' 'Torn,' 'Rose of Forgetfulness,' 'exhausted' and 'worried.' She is the archetypal figure of wholeness. The garden represents the archetype of Paradise.

The fourth section of the poem brings us back to the Lady. She is presented in these lines:

Who walked between the violet and
the violet
Who walked between
The various ranks of varied green
Going in white and blue, in Mary's colour,
... who then made strong the fountains and made fresh the springs
Made cool the dry rock and made firm the sand
In blue of larkspur, blue of Mary's colour.

(Lines 121-124, 128-130, p. 60).

The walking of the lady 'between the violet and the violet' reveals her twin aspects of earthly and celestial love. Violet is the colour of twilight - the meeting point of day and night, that is, light and darkness. This colour is thus associated with the archetype of wholeness which implies integration of opposites. Her figure gradually becomes related with the divinity archetype as she goes in 'white and blue, in Mary's colour.' The lady is able to make the fountains strong, the springs fresh, the dry rock cool and the sand firm.

Another image that is related to the lady is:

One who moves in the time
between sleep and waking wearing
white light folded, sheathed
about her, folded.
... While jewelled unicorns draw
by the gilded hearse.

(Lines 134-135, 141, p. 60).

The Lady is the link between the two lives - the lower and the higher. So, she 'moves in the time between sleep and walking, wearing/white light folded.' This is again a
twilight imagery associated with archetype of wholeness and divinity.

In the poem, the 'billed hearse' refers to the dead past which represents the glittering world of the senses. The 'jewelled unicorns' are associated with chastity and brightness of spiritual sparkle. Their drawing the gilded hearse in the presence of the Lady indicates the victory of spiritual purity over sensual pleasures. This image is associated with the archetype of spiritual rebirth.

The lady finally occurs even in 'Burnt Norton.' The scene is of a rose-garden. The lines are:

There they were, dignified, invisible
Moving without pressure, over the
death leaves.
In the autumn heat, through
the vibrant air,
And the bird called, in response to
The unheard music hidden in the
shrubbery.
And the unseen eyeball crossed, for
the roses
Had the look of flowers that are
looked at.

(Lines 25-31, p. 118).

Here the 'they' are both the shadows of their own selves in the past, as well as Adam and Eve in the garden of Eden before the Fall. It is a state of purity and innocence. Hence the figures are 'dignified' and 'invisible.' The word 'invisible' is symbolic. It carries two meanings - the first could be, invisible to each other because they
have not yet eaten from the Tree of knowledge; the second, could mean that they are invisible to those who are impure. So these figures can move 'without pressure over the dead leaves' in the autumn season. They are without any burden in their 'first world.' To quote Morris Weitz:

The rose-garden is the key idea in this passage ... Like the Christian 'Kairos,' the rose-garden symbolizes those moments that show, more than any others, the meeting of the Eternal and the temporal.\footnote{Morris Weitz. 'T.S. Eliot : Time As a Mode of Salvation,' \textit{T.S. Eliot : Four Quartets}, ed. Bernard Bergonzi, (Macmillan Publishers Ltd., London, 1985), p. 146.}

The rose-garden is the archetypal symbol of Paradise. It also represents the archetype of wholeness - the temporal world of natural love in surroundings of nature as well as higher love between man and woman in Paradise.

The bird's call creates a musical atmosphere. It is a song obviously responsive to their own music. The 'unheard music hidden in the shrubbery' recalls the "word unheard" of 'Ash - Wednesday,' Part IV and Part V.

We realize that it is an important moment. The very atmosphere is alive with their watchfulness and the beauty of the roses is of a kind which observation calls out. It
gives us the first hint of the rose as a symbol of that opened out, expectant beauty offering itself. Thus, the rose is established from the start as a symbol of natural beauty and joy freely given, inviting to the way of Affirmation and testifying to the hidden richness and meaning behind what lies about us.

The next lines of the poem present an image of wholeness:

And the pool, was filled with water out of sunlight,
And the lotos rose, quietly, quietly,
The surface glittered out of heart of light.


Though the pool is dry, yet the sunlight floods it with light and every thing is illuminated. It appears as if the pool is full of 'water out of sunlight.' In this 'glittering surface,' the culmination point is the lotus which rises quietly. Eliot borrows the symbol of lotus from Hinduism. It is related to the archetype of wholeness. The lotus has its roots in water and mud which symbolize the world of senses, but the lotus leaf remains dry even though it is in water. The flower is above the world of senses - a symbol of transcendence over the material world. It indicates the flowering of spirituality. To quote R.S. Pathak:

The lotus is a flower sacred to the Hindus. It represents a state
of complete detachment and serenity ... The lotus of 'Burnt Norton' seems to have further associations. It is akin to the thousand-petalled lotus (sañhāraṇa) of Indian hathya. The terms 'sunlight' and 'heart of light' in Eliot's poem confirm this interpretation. Lotus is a symbol of heart, while the sun represents blissful knowledge. Just as the rays of the sun falling on the lotus make it bloom, the human heart suffused with true knowledge attains bliss (ananda).

In this scene in the rose garden, the beloved woman's presence awakens the springs of love in the man. But, this illumination is only momentary. Soon a cloud comes and the sunlight vanishes.

In all these poems, we see that love produces happiness and rebirth. But, these scenes are not permanent. Only in 'Marina' rebirth is possible totally.

III

Archetype of Transformation (through death), Rebirth and Wholeness

Rebirth is closely associated with death. The old has to die so that the new can be built. In 'The Hippopotamus,'

a transformation takes place in the life of the hippopotamus.

The lines that describe this transformation are:

I saw the potamus take wing
Ascending from the damp savannas,
And quiring angels round him sing
The praise of God, in loud hosanna.

Blood of the lamb shall wash
him clean
And him shall heavenly arms
enfold,
... He shall be washed as white
as snow
By all the martyr'd virgins kist.

(Lines 25-30, 33-34, p. 31).

It is amazing to find this transformation of the hippo. Not only does he get wings to fly and ascend the 'damp savannas' but he is surrounded by angels and saints.

The 'blood of the lamb' refers to Jesus Christ and his supreme sacrifice. It is related to the archetype of rebirth and resurrection. The harrowing of the hell myth tells us how the blood of Christ washes the sins of men and even saves the first man Adam from the original sin. Tillyard speaks of it thus:

The total picture shows the first act of Christ after the death on the cross: that of leaving his body in the tomb, breaking Hell's gates, and hating out Adam, Eve and other patriarchs for transference to their new home in Paradise. This act was known as the harrowing or subduing of Hell...
The idea of Christ rescuing Adam from Hell between his death and his resurrection came from a sublime imaginative effort to fulfil scripture in its account of the central episode of the Christian creed and to establish connections within that episode. In the New Testament it is clearly asserted that through the fall of Adam he and all his progeny were incriminated: that a debt had been incurred that no ordinary man could fulfil, and that the son of God chose out of his goodness to fulfil it through dying in human form.

So the grace and compassion of Christ will lead to the transformation of the hippopotamus. His sins shall be washed and he will become as white as snow. The hippo stands to serve an important purpose. It is a symbol of archetype of wholeness which means the unity of opposites - the flesh and the spirit.

In *The Waste Land*, the mythical story of Philomela is symbolic. The intense suffering and shame that Philomela experiences is as painful as death. Her transformation into a nightingale is a sort of rebirth. Eliot lays emphasis on the fact that only suffering produces transformation. Through violation comes the 'inviolable' voice. This is Eliot's favourite theme and is related to the archetype of sacrificial death and resultant rebirth. Thus, the nightingale is an

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important symbol and is related to the archetype of transformation and rebirth.

Eliot presents images of rebirth in Part I, 'The Burial of The Dead' also. The lines are:

... breeding
Lilacs out of the dead land ...
... stirring
Dull roots with spring rain.

(Lines 1-4, p. 37).

However these images of life and fertility are unwelcome to the modern man. But, at another place, Eliot shows that there are few people who desire life. He writes:

What are the roots that clutch?
What branches grow
Out of this stony rubbish?

(Lines 19-20, p. 38).

These questions of the protagonist indicate that even in this waste land, there are some people with 'roots' who try to cling to life. This imagery of 'roots that clutch' and 'branches' that 'grow' symbolize the values and faith that struggle to retain their place in the social set-up that is decaying. It is an effort for birth, and is therefore, associated with archetype of rebirth.

A powerful image of birth achieved through death is again presented in Part I by Eliot. The lines are:
That corpse you planted last year
in your garden,
Has it begun to sprout? Will it
bloom this year?

(Lines 62-63, p. 39).

The protagonist remembers a fellow warrior called Stetson
who had fought with the enemy at Mylae. He stops Stetson and
asks him a strange question, 'That corpse you planted last
year in your garden/ Has it begun to sprout? 'In actual life,
no one plants a dead corpse. One always buries the dead.
The title of this part of the poem had come from the Anglican
service for the burial of the dead. St. Paul had proclaimed
the theme of resurrection in his "subtly moving assurance
that 'the dead shall be raised incorruptible and we shall be
changed." It recalls Christ's burial and resurrection. Even
in the vegetation myths the corn - ged used to be buried
and from his dead body corn would again sprout.

Here the archetype of death and rebirth is expressed in the
imagery of 'planting the corpse.'

Eliot also talks about the archetype of transformation
and fertility through the powerful symbol of tarot cords. They
are the archetypal symbols of transformation, rebirth and
wholeness. These cards are deeply associated with the grail.
To quote Jessie Weston for clarity:

students of the Grail texts, whose
attention is mainly occupied with
Medieval Literature, may not be familiar with the word Tarot, or aware of its meaning. It is the name given to a pack of cards, seventy - eight in number, of which twenty-two are designated as the 'keys.' These cards are divided into four suits, which correspond with those of the ordinary cards; they are -

Cup (Chalice or Goblet) - Hearts.
Lance (Wand or Sceptre) - Diamonds
Sword
Dish (Circles or Pentangles) - Clubs. 8

Nowe, Lance and Cup, according to Jessie Weston are 'Life' symbols and have existed in a symbolic relation since time immemorial. They are sex symbols "of immemorial antiquity and world - wide diffusion." The lance or spear, represents the Male, while the cup stands for Female who is reproductive energy. Even in processions the Lance was carried by a youth while the cup or the Grail was carried by a maiden. Sometimes instead of the Cup, a dish is used to represent the Grail, and, a sword appears in the place of a spear.

Now it can easily be understood as to why the tarot pack of cards are associated with the archetype of rebirth, represented by fertility and the archetype of wholeness represented by the union of opposites, that is, the male and the female. The four suits of the cards are paired. So we have two male (lance and sword, that is, Diamonds and Spades)

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and two female (cup and dish, that is, hearts and clubs) suits. The number four is in itself symbolic of four quarters that make a whole circle.

The Tarot cards originally came from Egypt. To quote Jessie Weston further:

Traditionally, it is said to have been brought from Egypt; there is no doubt that parallel designs and combinations are to be found in the surviving decorations of Egyptian temples, notably in the astronomic designs on the ceiling of one of the halls of the palace of Medinet Abou, which is supported on twenty-two columns (a number corresponding to the 'keys' of the Taret), and also repeated in a calendar sculptured on the southern facade of the same building, under a sovereign of the XXIII dynasty. This calendar is supposed to have been connected with the periodic rise and fall of the waters of the Nile.

In the modern context, the tarot cards have fallen from their meaningful role of predicting the rise and fall of waters. They are used for ordinary fortune - feeling.

Tiresias, the protagonist, and, the Fisher King of the grail legends are both mythical characters. Both undergo great suffering due to their attempts to violate the chastity of the grail. Tiresias lost his vision because he had accidentally seen Diana, the goddess of Chastity, bathing while the Fisher King became impotent and his country became

9 Ibid. p. 78.
impotent and his country became a waste land because he had forcibly married a pagan Princess. Eliot uses these mythical characters symbolically. Through them he portrays that every vice is subject to punishment. But, he also emphasizes that transformation and rebirth are also possible if one willingly undergoes this suffering and ordently seeks rebirth.

The protagonist and Fisher King are merged beautifully in these lines of *The Waste Land*:

*While I was fishing in the dull canal On a winter evening round behind the gashouse Musing upon the king my brother's wreck And on the king my father's death before him.*

(Lines 190-193, pp. 42-43).

The river is now converted into a 'dull canal' where the protagonist is 'fishing.' He has now assumed the role of the Fisher King. However, this is not an appropriate place to find 'the fish', the archetypal symbol of fertility and life. The image of the protagonist 'fishing' is related to the archetype of salvation. It shows the effort made by him. The protagonist has not forgotten the golden vision in the 'hyacinth garden' which haunts him. He is also obsessed with the transformation achieved through death and drowning ('Those are pearls that were his eyes'). So, he is 'Musing
upon the king my brother's wreck/ And the king my father's death before him.' These lines are related to Prince Ferdinand's state in Shakespeare's *The Tempest*. The only difference is that it is his father (the king) whom he thinks is dead. There is no brother in the story. But Eliot's addition enriches the imagery and makes it archetypal.

All these accounts bring the personality of Tiresias before our eyes. He is a blind old man with prophetic powers. The Greeks regarded him as a seer. He is a hermaphrodite, that is, bisexual. Eliot also presents him as an old man who is blind and has 'wrinkled female breasts.' He is also represented as 'throbbing between two lives.' These two lives could be the life of a man and the life of a woman. But it has a deeper significance. Most probably he is talking about the 'two worlds' of Mathew Arnold, 'one dead' and the other 'powerless to be born.' The dead world is the present world where myths and religion have lost all meaning. The other world is the world of joy, peace and love, the archetype of Paradise which cannot be born because human beings are incapable of creating it. Tiresias is forced to see the dead world and lament over its miserable condition, and, keep on desiring for the ideal world. He is the unifying consciousness in the poem. He is the Fisher King also who is 'fishing in the dull canal.' Like the Fisher King, he is old and maimed. He two desires healing. So he unites the quester
(Grail Knight) and Fisher King figure in himself. Besides, he is also a hermaphrodite, a quality which the Fisher King lacks. In fact, it is said that all women are one woman, and all men are one man in The Waste Land. The man and woman again merge into one resulting in Tiresias. Thus, he symbolizes the archetype of wholeness which means an integration of opposites.

Towards the end of the poem we find the protagonist fishing. He tries to summarize and unify his thoughts in the concluding lines of the poem which are:

I sat upon the shore
Fishing, with the arid plain
behind me
Shall I at least set my lands
in order?

(Lines 424-426, p. 50).

The protagonist feels that it is high time to 'set' his lands in order. Alarmed at the prospect of death knocking at his door, he awakens from his drowsy state and starts fishing. He is sitting with his back towards the arid plain which is the wasteland. In this arid plain, the London Bridge has fallen. So, the protagonist is eager to 'set' his 'lands in order.'

Fishing is an important archetypal image. Jessie Weston notes that the Buddha is pictured sometimes in the attitude of a fisherman. He is called 'the fisherman' who draws fish
(man) from the ocean of world (Samsar) to the light of
salvation and rebirth. 'Fish' is an important symbol in
Hindu mythology also. To quote Jessie Weston:

The first Avtar of Vishnu the
Creator is a Fish ... Vishnu is
represented under the form of
a golden fish, and addressed
in the following terms, 'As thou,
O God, hast in the form of a
fish saved the Vedas who were
in the under-world, save me
also.' The Fish Avtar was
afterwards transferred to Buddha.

Even in the Bible, we find Christ telling his disciples that
he will make them true fishermen, that is, teach them to
fishermen out of the ocean of lust. So, the protagonist's
decision of becoming a fisherman and start fishing; this
image of fishing is associated with the archetype of rebirth
and salvation.

IV
Archetype of Divinity, Rebirth and Wholeness

Eliot believes that rebirth and salvation are possible
if mankind follows the path shown by the great spiritual
leaders. Even in an early poem like 'Mr. Eliot's Sunday
Morning Service,' we find the archetype of divinity in Christ
figure. The imagery of rebirth is clearly seen in these
lines of this poem:

10 Ibid. p. 126.
But through the water pale
and thin
Still shine the unoffending feet
And there above the painter set
The Father and the Paraclete.

(Lines 13-16, p. 34).

In the Bible, we are told that the Holy Ghost as well as
God himself looked from above and showered their blessings
on Christ as the baptism took place. So the poet says that
the painter set 'the Father and Paracletes' above. 'Paracletes'
refers to comforter or Holy Ghost. The scene is of a
wilderness around where the ground is cracked and dry. The
water of the river is shallow. So, the water is 'pale and
thin.' It symbolically refers to the hard meditation which
Christ had undergone after which he succeeded in getting the
purifying waters in the desert of life. The shining and
'unoffending feet' are the feet of Christ which are never
going to offend God and will keep on shining with the holy
light and due to cleansing waters.

The picture of true religious life, the archetype of
Paradise and the archetype of divinity in man through the
Christ figure is shown symbolically through this imagery.

Eliot also lays stress on the symbolic importance of
'the word' in this poem. He writes:

In the beginning was the word
In the beginning was the word
Superfetation of vbev.

(Lines 4-8, pp. 33-34).
The lines speak about 'the word' which was there in the beginning. It refers to God. But then there was 'superfetation' which means multiple births. It refers to the 'word made flesh,' that is, the word was represented in the bodily shape of Christ, the Son of God. It also means that originally there was just one 'word,' the word of God.

In 'Gerontion' too, Eliot talks about 'the word' and Christ. The purpose of sending Christ to earth becomes clear in 'East Coker.' There the poet writes:

The wounded surgeon plies the steel
That questions the distempered part;
Beneath the bleeding hands we feel
The sharp compassion of the healer's art
Resolving the enigma of the fever chart.

(Lines 149-153, p. 127).

The wounded surgeon is Christ who tries to heal mankind with his deep compassion even though his hands are bleeding. The world is like a hospital where all people are diseased. It is the curse that befell Adam after His Fall which is the fate of mankind. Christ, the Saviour, came to cure mankind. But people crucified him. The imagery here is associated with the archetype of divinity in man ('the wounded surgeon' is Christ) and his 'sharp compassion' is the 'healer's art' which resolves the 'enigma of the fever chart' (the fever is
the worldly passion), that is, this image is associated with archetype of salvation through the supreme sacrifice made by Christ.

This image continues in the later lines of the poem which are:

The dripping blood our only
drink,
The bloody flesh our only food.

(Lines 169-170, p. 128).

Eliot reconciles the opposites beautifully - 'wounded surgeon' and 'sharp compassion.' These lines have a clear Biblical tone. The 'dripping blood' is Christ's blood and the 'bloody flesh' is his body. Though people think that they are 'sound, substantial flesh and blood,' yet, they are diseased within and only Christ's blood and flesh can heal them. Friday was the day when Christ was crucified. Still it is called 'Good Friday' because Christ's death led to his resurrection and showed man the path to salvation. Thus, archetypal symbol of wholeness and, death and rebirth are found in the paradoxical expression.

Christ's agony, crucifixion and resultant rebirth are also mentioned in these lines of The Waste Land:

After the tarchlight red on
seaty faces
After the frosty silence in the
gardens
After the agony in stony places
The shouting and the crying
Prison and palace and
reverberation
Of thunder of spring over distant
mountains.

(Lines 322-328, p. 47).

Christ was crucified. But this death was a door to	resurrection. Therefore, the effect of his death on nature
is described in contrasting images - 'reverberation of
thunder' and 'of spring over distant mountains.' The first
tells us about the convulsion of earth and sky at the time
of Christ's crucifixion which is the archetype of birth (the
pangs of birth). The second tells us about the birth of spring
over the distant mountains - as a clear archetypal image of
rebirth. The Christ figure occurs in 'Ash - Wednesday' too.
The lines are:

If the lost word is lest, if the
spend word is spent
If the unheard, unspoken
Word is unspoken, unheard;
Still is the unspoken word, the Word
unheard,
The Word without a word, the word
within
The World and for the world;
And the light shone in darkness and
Against the Word the unstilled
World still whirled
About the centre of the silent Word.

(Lines 150-158, p. 61).

This imagery of this stanza is centred around 'The Word'
which is the archetypal symbol of divinity in man and is
connected with the hope of salvation. The protagonist desires spiritual communion with God and is aware that if 'the word' is lost, spent and unheard, then noredemption and liberation is ever possible. He describes the nature of this 'Word.' The word is 'without a word' which indicates the silent and speechless state of it. Here it refers to the infant Christ who is unable to speak. Moreover, the nature of the 'word' is so deep and subtle that it cannot be contained in the limited area of words of any language. This 'word' is 'within the world and for the world,' that is, it has taken the bodily form of Christ who has come for the people only. This 'word' is 'still' and is the shining light of God in the dark evil world. The entire world lacks calmness is unstill and keeps whirling around this 'silent' and 'still word' which is the centre of this disturbed, revolving world. Here the image of revolving wheel comes before our eyes. The world is like this circular wheel which is always in motion. Here, the 'word' is the centre of this world - the archetype of divinity in man.

The other divinity figures are Buddha and St. Augustine in 'The Fire Sermon' of The Waste Land. The lines describing them are:

To Carthage then I came
Burning burning burning burning
O Lord Thou pluckest me out
O Lord Thou pluckest
Burning

(Lines 307-311, p. 46).
The first line is from St. Augustine's *Confessions*. When he came to Carthage he witnessed this 'city' burning with the fire of lust which he called 'cauldron of sensuality.'

He recalled that he too had been attracted towards beautiful women in his youth and had desired to live the life of lust. But, God saved him from this burning fire by 'plucking' him out of it.

Buddha's 'Fire Sermon' has been famous. Eliot's title of this part of the poem comes from Buddha. In this sermon, Buddha preaches to his followers that everything is on fire:

... forms are on fire... impressions received by the eye are on fire; and whatever sensation, pleasant, unpleasant, or indifferent, originates in dependence on impressions received by the eye, that also is on fire. And with what are these on fire? With the fire of passion, I say, with the fire of hatred, with the fire of infatuation... 11

For both the saints, fire is associated with the archetype of undying beast, that is, for the animal desires of lust and violence.

To quote Williamson:

As the river's song ends on the theme of being plucked out, we may recall the introduction, 'the last fingers of leaf clutch and sink into the wet bank.' And so they clutch and sink into the waters of Leman unless they are plucked out.12

The waters of Leman symbolize lust. St. Augustine and Buddha

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are Saviour figures, the archetype of divinity in man and the redeemers who lead to the archetype of salvation. Both give an identical message. If man cannot save himself through love, he should follow the path of self-control and thus tame his desires. This section closes with an illuminating way—the archetype of salvation, provided people listen to 'The Fire Sermon.'

The three Da's in Part V, 'What the Thunder Said,' in The Waste Land also contain the message of salvation and rebirth. The thunder speaks in these words:

Then spoke the thunder
DA
Datta: What have we given?
... DA
Dayadhvam:
... DA
Damyata: The boat responded
Gaily, to the hand expert with sail and oar,
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands.

(Lines 400-423, pp. 49-50).

The message of the thunder is the archetype of salvation. Thus, thunder here is auspicious and becomes a symbol that represents the archetype of salvation and birth. The 'man with three staves,' one of the cards in the Tarot pack of cards is now related to the protagonist. He is the man with the three staves—the three cardinal virtues depicted by the thunder, the three DAs—datta, dayadhvam and damyata.
The reference to the thunder's message occurs in *The Brihadaranyaka Upanishad*. The gods, men and demon approached Prajapati, the Greater and sustainer of the universe and requested him to guide them in a period of doubt and trouble. The request was granted and only one Sanskrit word was uttered thrice to them which was 'DA.' Each group interpreted it in their own way. For men it was datta - give; for demons it was dayadhyam - sympathize and, for the gods it was damyata or control.

The third, way is one of control. If means control over one's passions. If also implies that man should allow the divine powers to control his life. The beautiful image of the boat sailing over the sea is the archetype of life. The boat symbolises 'man' while 'the hand expert with sail and oar' is the archetypal image of God. The 'calm sea' is once again the archetype of world (Sansk or Maya in Hindu mythology), the source of all life. If 'the heart would have responded/Gaily, when invited, beating obedient/To controlling hands,' the archetypal image of salvation attained through surrender to God's will and control over one's evil desires, then there would be no waste land. It takes us back to a scene in 'The Burial of The Dead' - the Tristan - Isolde passage where the ship sailing peacefully in the first part is the archetypal image of love and life.

Virgin Mary is another archetypal figure of divinity.
In 'Ash-Wednesday,' the poet prays to her in these words:

Blessed sister, holy mother, spirit of the fountain, spirit of the garden,
Suffer us not to mock ourselves with falsehood
Teach us to care and not to care
Teach us to sit still
Even among the rocks, our peace in His will
And even among these rocks, sister, mother
And spirit of the river, spirit of the sea,
Suffer me not to be separated
And let my cry come unto Thee.

(Lines 214–229, p. 64).

The protagonist again turns to the Lady who is now totally transformed into 'blessed sister, holy mother' and 'spirit of the fountain, spirit of the garden.' He prays to her to help the sinners so that they can get rid of their falsehood and suffering. Again, the emphasis is on - 'Teach us to care and not to care' which means to care for the path of light and to stop worrying about the worldly ways. He wants to learn to 'sit still' and seek peace in the Will of God 'even among these rocks.' The rocks here symbolize the hardships and tests on the spiritual path. The protagonist desires union with God. Therefore, he pleads that there should be no longer any separation and his cry and prayed should be heard by God. Thus, this Lady is Virgin Mary, the archetypal figure of divinity who can help in rebirth.

The fourth movement of 'Dry Salvages' introduces Virgin
Mary again. The lines are:

Lady, whose shrine stands on
the promontory,
Pray for all those who are
in ships.

(Lines 170-171, p. 135).

The 'Lady' is Virgin Mary who is the regent of this poem. She represents the greatest humility and surrender to God's will by accepting to be the mother of Christ. Her 'shrine stands on the promontory, that is, a junction of earth and water. The shrine is above the destructive waves. So, this shrine symbolizes the archetype of wholeness—a point of intersection of time with Eternity. She herself is an archetypal figure of divinity. Therefore, the poet asks her to intercede on behalf of mankind and thus save them. He requests her to pray for 'those who are in ships.'

Another archetypal figure of divinity is Krishna, the eastern God. In 'Day Salvages,' the third movement of the poem brings his message of salvation to mankind. The lines are:

I sometimes wonder if that is
what Krishna meant—
Among other things — or one way
of putting the same thing:
That the future is a faded song,
a Royal Rose or a lavender spray
Of wistful regret for those
who are not yet here to regret,
Pressed between yellow leaves
of a book that has never been
opened.
And the way up is the way down,
the way forward is the way
back.

(Lines 126-131, pp. 133-134).
The poet muses on the message of Krishna to Arjuna in the great Hindu scripture, The Bhagavad Gita. Krishna's philosophy teaches men to perform their duties without bothering about the reward. This clearly lays stress on the present moment where one should act with total concentration. Eliot also realizes the depth of this teaching. Therefore, he says that the 'future is a faded song,' and there is no need to regret 'for those who are not yet here to regret.' V. Rai remarks:

Eliot's description of man's sentimental preoccupation with the future is so worded as to imply the description of the past.\(^{13}\)

Just as the future is not within our reach and is therefore "pressed between yellow leaves of a book that has never been opened," similarly, the past too is unredeemable. Only the present is significant in which men are living. So, instead of distracting oneself with vague thoughts of past and future, one must concentrate on the present.

This approach to life when understood makes one realize that 'the way up is the way down, the way forward is the way back.' Krishna's message is symbolic and is related to the archetype of salvation provided men listen to his preaching.

The poet again quotes from Krishna's Gita and says that man should realize that 'on whatever sphere of being/The mind

of a man may be intent/At the time of death,’ he goes into that sphere. Since death can come at any time (the ‘Time of death is every moment’), one should live a life of alertness and perform the right action as assigned by God, without desiring ‘fruit of action,’ that is, without thinking of the reward. The lines from the poem are:

And do not think of the fruit of action.
Fare forward.

(Lines 160-161, p. 134).

This symbolic message continues in the closing lines of the third movement. The lines are:

So Krishna, as when he admonished Arjuna
on the field of battle
   Not fare well,
But fare forwards, voyagers.

(Lines 166-169, p. 135).

The third movement closes with Krishna’s admonition to Arjuna on the field of battle. He tells Arjuna to perform his ‘Karma’ without worrying about the sufferings and ‘the trial and judgement of the sea’ he will undergo in the process. Elizabeth Drew comments:

It is the same truth that Krishna (one of the incarnations of Vishnu, the Preserver) taught Arjuna when he hesitated to take action .... Disinterested action is the detachment from self which leads towards the higher sphere, under the ‘Law of Karma’ ... this is to be ‘still and still moving’.14

So, the poet lays stress on 'Not fare well,' that is, to attain material comforts, but, 'Fare forward' which means pursuing the spiritual path. Thus, the archetype of salvation is hidden in the symbolic message of Krishna.

V

Archetype of Rebirth and Wholeness

The poet also presents simple images of the archetype of rebirth and wholeness which are not connected with any person, that is, the person is not responsible for bringing about rebirth and wholeness.

In "Mr. Apollinax," an attempt has been made by Eliot to unite the opposing qualities and present Mr. Apollinax as the archetype of wholeness. We must remember that the central character, Mr. Apollinax, is modelled on Bertrand Russell, who had the fine blend of science and philosophy which are normally regarded as antithetical to each other. Besides, he also represents the body and soul in harmony with each other.

The name Apollinax is taken from Greek mythology. Apollinax is the son of the Greek God Apollo, the God of poetry. Therefore, he is bound to be gifted. The lines describing Mr. Apollinax are:

When Mr. Apollinax visited the United States
His laughter tinkled among the teacups.

(Lines 1-2, p. 18).
The laughter of Mr. Apollinax produces vibrations amongst the listeners who are drinking tea. The people are named later. Here they are nomotheties, only 'teacups.' This image of the laughter tinkling 'among the teacups' is important. It is symbolic and conveys the impact of the laughter on the people. On the outset, Mr. Apollinax is shown as a strong person who can influence others.

Williamson comments:

The essential paradox of Mr. Apollinax, the son of Apollo, is presented at once in what he suggests to the speaker, probably in allusion to Fragonard's 'The Swing': the shy Fragilion and the gaping Priapus ... Thus Mr. Apollinax is presented as both shy and crude, intellectual and animal; and the combination baffles his host and hostess. 

The description of his animal and intellectual qualities is now given in detail. The lines are:

He laughed like an irresponsible foetus,
His laughter was submarine
and profound
Like the old man of the sea's
Hidden under coral islands

(Lines 7-10, p. 19).

These lines depict the animal nature of Mr. Apollinax. T.S. Eliot has used the most suitable imagery here. The laughter is now explained clearly. It is 'like an irresponsible foetus.' The foetus is the undeveloped, shapeless, dehumanized form

of life in the womb. It lacks responsibility because it is not yet born into the human life. This stage is the most comfortable. It is related to the unconscious stage of mankind.

The next lines relate it to the sea directly. The sea serves as an important symbol. In all mythologies, life is supposed to generate from the sea and finally goes back to it. The sea is the archetype of life and Existence as well as death. Since it performs the role of regeneration, it is related to the archetype of rebirth too.

Mr. Apollinax's laughter is 'submarine and profound/like the old man of the sea's.' The old man of the sea is the sea-god Proteus. The laughter is deep because it is related to Proteus and is capable of delving to the depth of the sea.

We have now a clear picture of the personality of Mr. Apollinax. He is capable of living his life at all levels and can penetrate deep into the primitive urges and unconscious diseases.

The next lines now reveal the intellectual abilities of Mr. Apollinax. The words are:

I looked for the head of
Mr. Apollinax rolling under a
chair,
or grinning over a screen
With seaweed in its hair.
I heard the beat of centaur's
hoofs over the hard turf.
As his dry and passionate talk
devoured the afternoon

(Lines 13-17, p. 18).

The head of Mr. Apollinax has been severed from his body (as seen by the poet) and so it is 'rolling under a chair.' It reminds us of the grinning head of John the Baptist. The laughter of Mr. Apollinax is related to animal passions and therefore, it is the grinning head with seaweed. The seaweed is associated with sea-life and vegetation. But, his talks carry one into the realm of mind and one forgets the body. Therefore, the poet sees the head of Mr. Apollinax rolling under the chair.

It is interesting to note that the talks are simultaneously referred to as dry and passionate. The line before mentions the beat of centaur's hoofs over the hard turf. This animal image is significant. The centaur is an animal whose lower half of the body is that of a horse, while the upper half is that of man. It serves to indicate the vitality of Mr. Apollinax. He represents the archetype of wholeness—the harmony between body and soul. Even the image of seaweed in the grinning head is an archetypal image of wholeness.

In 'Whispers of Immortality,' the archetypal image of wholeness is presented in the opening lines of the poem:

Webster was much possessed by death
And saw the skull beneath the skin;
And breastless creatures under ground
Leaned backward with a lipless grin.
Daffodil bulbs instead of balls
stared from the sockets of the eyes!

(Lines 1-6, p. 32).

Webster was a dramatist "in whose works lust, violence and death are prominent in the plots and poetic imagery". He was a person who was 'possessed by death,' meaning that he was obsessed by the thought of death. He was an intellectual person with insight. So he had the capacity to see 'the skull beneath the skin.' This phase refers to his ability to see beyond flesh. He knew that all physical life was subject to decay (as most of us know theoretically). His thought about death was so keen and coupled with the thought was the intensity of feeling about death. This provided him a spiritual awareness to see the skull or death. For him all living persons were actually 'breastless creatures,' with 'lipless grin' whose place was 'underground,' that is, creatures without flesh lying in graves. This imagery of bones denuded of flesh continues in the next four lines too. Instead of eye-balls in the 'socket of the eyes' there are daffodil bulbs. It tells us about the skull lying deep in the ground where the roots of daffodils start growing. The image of these roots clinging around the dead skull is highly symbolic. It is likened to the thought which 'clings round dead limbs' and tightens its 'lusts and luxuries.'
these lines. The first expresses that just as the roots of the flowers are lying in the skull similarly, embraces of beautiful women (who are like flowers) are temporary because body is subject to decay and death. This is an archetypal image of wholeness which symbolizes that life and death are intertwined. It is a circular relation; the one leading to the other. They are inseparable.

The second interpretation is that even the 'breastless creatures' are capable of movement and can lean backward and grin even though they are 'lipless.' This image is once again symbolic. It serves to reveal that there is life even in the dead bones. They 'grin' at humanity which regards them dead. But, Webster is aware of this existential truth. He knows that 'thought clings around dead limbs/Tightening its lusts and luxuries.'

This thought finds a prominent parallel in Thomas Gray's 'Elegy Written. In A Country Churchyard.' The lines from the 'Elegy' are:

Ev'n from the tomb the voice
of Nature cries,
Ev'n in our ashes live their
wonted fires.16

We must not fail to see that roots of daffodils which are

intertwined with the skull are able to derive life from it and flower.

Both the interpretations are true because they represent both sides of the coin. Thus, the archetype of wholeness can be understood. Life and Death together constitute 'immortality.'

Webster was a writer who could unite thought, sense and feeling. He was himself an archetypal personality of wholeness. The second personality of similar magnificence is that of John Donne.

In 'Gerontion,' Christ is presented as the tiger. The lines are:

In the juvescence of the year
Came Christ the tiger

(Lines 19-20, pp. 21-22).

and

The tiger springs in the new year.
Us he devours.

(Lines 49-50, p. 22).

The figure of Christ is the archetype of wholeness. It embodies both the 'infant' Christ, the lamb, the Saviour, and, the Christ as 'Tiger' with the capacity to show his strength and destroy the degraded mankind. It finds a parallel in William Blake's poems on 'The Lamb' and 'The Tiger.'
In The Waste Land, the archetypal image of rebirth is presented in these lines:

Only a cock stood on the roostree
Co Co rice Co co rice
In a flash of lightening. Then a damp gust
Bringing rain.
Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered distant, over the Himavant.

(Lines 392-398, p. 49).

The cock is the archetypal symbol of rebirth. His crowing heralds the dawn. Southam calls the cock "the trumpet of the morn, a signal to ghosts and spirits that as darkness fades they must return to their homes." In the Biblical context, the cock's crowing was associated with Peter's denial of acquaintance with Christ. However, it can be regarded as "part of the ritual preceding the death of Christ, salvation for mankind." After his crowing there is 'a flash of lightning,' followed by 'a damp gust bringing rain.' The wind is now 'a damp gust,' a symbol associated with the archetype of life and fertility leading to rebirth.

From the Western Context, the poet now moves to the Eastern pattern of life. He brings his protagonist to the Himavant, the Himalayan mountains which are the abode of


18 Ibid.
Gods in Indian mythology. We also find the sacred river Ganga which had sunk and awaited 'rain.' Signs of rain are seen in the image of 'black clouds.' This imagery is one of hope. The association with the archetype of rebirth is established in this imagery.

In 'Ash-Wednesday,' the lines associated with rebirth and wholeness are:

The desert in the garden the
garden in the desert
Of drought, spitting from the
mouth the withered apple-seed.

(Lines 192-193, p. 63).

In 'the last desert between the last blue rocks' where we find contrasting images of 'the desert in the garden' and 'the garden in the desert,' the penitent soul may succeed in 'spitting from the mouth the withered apple-seed.' The images and symbols employed here are significant. The 'blue rocks' signify the hard path of spirituality where blue is the archetypal colour of silence and depth or divinity. The 'desert in the garden' is "death of desire ... and the rebirth of the spirit is 'the garden in the desert.'" It is an archetypal image of rebirth. The 'withered apple-seed' reminds one of Adam's Fall where the apple fruit stood for the fruit of knowledge. This fruit's seed is 'withered' and is being spot from the mouth symbolizes the effort to get rid of the evil, the dark inner forces totally.
In 'Journey Of The Magi,' the imagery of rebirth is presented in these lines:

Then at dawn we came down to a temperate valley,  
Wet, below the snow-line,  
Smelling of vegetation;  
With a running stream and a water-mill beating the darkness,  
And three trees on the low sky,  
And on old white horse galloped away in the meadow.

(Lines 21-25, pp. 65-66).

The three wise men come to a 'temperate valley' where they see vegetation, a running stream and a water-mill beating the darkness. These are hopeful images suggesting life and vitality. Elizabeth Drew remarks:

The water and mill are both vital forces, full of throbbing, driving life, with all the practical and symbolic activity carried by 'beating the darkness.'

The old white horse galloping in the meadow is an archetypal image of rebirth. It is a sign of good over evil. Christ has been depicted as riding a white horse which stands for conquest over evil.

In 'Burnt Norton,' the archetype of wholeness is presented effectively in these lines:

Garlic and sapphires in the mud  
Clot the bedded axle-tree.  
The trilling wire in the blood

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19 Elizabeth Drew, T.S. Eliot: The Design of His Poetry, p.120.
sings below inveterate scars
And reconciles forgotten wars.
The dance along the artery
The circulation of the lymph
Are figured in the drift of stars.

(Lines 49-56, pp. 118-119).

Eliot has tried to reconcile the opposites in this poem and has used apt images and symbols for that purpose. The emphasis is on movement and stillness, flux and pattern, time and eternity. Here 'garlic and sapphires' represent the material world of senses and wealth (garlic, the rank plant and sapphires, the precious stones) while the 'axle-tree' represents the cross of Christ. This image is associated with Christ's crucifixion. The 'clot' reminds us of blood. The axle-tree is bedded, that is, firmly established. But, the materialists who are like the 'garlic and sapphires in the mud' (here mud refers to the gross earthly element) make the axle-tree red with the blood of Christ. The next line establishes the link. The 'inveterate' or firmly established scars are those of Christ. The 'trilling wire' is the vibrating blood which sings below these scars. Once again it is the integration of opposites - the silence and grief of the sacrificial moment and the deep joy within, in fulfilling God's will. So the 'foregotten wars' are reconciled. The imagery here is associated with the archetype of wholeness, that is, harmony achieved in integration of opposites.

We now come to the central image in the poem. The
entire world is revolving and is in movement. This is seen in 'the dance along the artery / The circulation of the lymph' which signifies the circular movement of the blood in human body. Then there are the stars which are drifting. Even the tree is referred to as 'moving tree' because the sap is moving inside the tree though outwardly it appears to be silent and fixed.

As the cosmic order is a dance, so the dance is a symbol of order at the social and moral level. It is worth noting therefore that in "trilling wire" with its additional suggestion of telegraph wires, the "dance along the artery" with its hints of a roadway, "the circulation of the lymph" with its hint of a coursing water-way and "drift of stars" we have in succession a dancing movement of each of the elements in turn - air, earth, water, fire - and occurring in order in which the Four Quartets present them. Thus, this dance imagery is associated with the archetype of wholeness where the four elements constitute a whole universe and their movement leads to life.

With this total picture in view we can easily understand now the 'still point in the turning world' where Eliot takes us in the next lines. These lines are:

At the still point of the turning world
Neither flesh nor fleshless;
Neither from nor towards; at the
still point, there the dance is,
But neither arrest nor movement
And do not call it fixity,
Where past and future are gathered.
Neither movement from nor towards,
Neither ascent nor decline.

(Lines 64-71, p. 119).

The moment of illumination comes in every person's life where one gets the experience of 'the still point of the turning world.' But, it becomes difficult to describe this rare experience in words because the experience transcends the boundaries of language. So, it is 'neither flesh nor fleshless.' It is neither directed from a place to another place, nor is it movement nor arrest. It isn't even fixity. Every circular object has a centre which is still, like the wheel with its spokes and pivotal point. Without this point no movement is possible but, this central point does not move itself. There would be no dance without it. And, this point cannot be bounded by time or place. Here, the imagery is clearly related to archetype of wholeness which reconciles all opposites and also goes beyond it.

In 'East Coker,' the imagery of rebirth is aptly presented in these lines:

Whispers of running streams, and
winter lightning
The wild thyme unseen and the
wild strawberry,
The laughter in the garden, echoed
ecstasy
Not lost, but requiring, pointing
to the agony  
of death and birth.

(Lines 130-134, p. 127).

This is a scene of joy with 'whisper of running streams' and  
'the laughter in the garden.' The words 'echoed ecstasy/Not  
lost,' associate it with the scene in the rose-garden in  
"Burnt Norton." After the 'agony of death' comes the rebirth.  
The dominant imagery here is related to archetype of rebirth.

In "The Dry Salvages", time and the ragged rocks in the  
water are the archetypal symbols of wholeness. The lines are:

Time the destroyer is time the  
preserver  
... And the ragged rock in the  
restless waters,  
Waves wash over it, fogs conceal it;  
On a halcyon day it is merely a  
monument,  
In navigable weather it is always  
a seaman  
To lay a course by; but in the  
Sombre season  
or the sudden fury, is what it always  
was.

(Lines 118, 121-126, p. 133).

Time can be the preserver if one thinks of Christ who  
sacrificed his life and stood like 'the ragged rock in restless  
waters.' The Church which was founded by Christ is the firm  
rock which has withstood the storms of life. It may appear to  
be a mere monument but in times of stress and turmoil it  
guides men and fulfills its role of being 'what it always was.'
Thus, here the imagery is related to the archetype of salvation. Another archetype is to be seen in the expression - 'Time the destroyer is time the preserver.' It represents the archetypal symbol of wholeness.

Finally, in 'Little Gidding,' the opening lines of the poem present the imagery of wholeness. The lines are:

Midwinter spring is its own season
Sempternal though sodden towards sundown,
suspended in time, between pole and tropic,
When the short day is brightest,
With frost and fire,
The brief sun flares the ice, on
Pond and ditches,
Windless cold that is the heart's hest,
Reflecting in a watery mirror
A glory that is blindness in the
early afternoon.
And glow more intense than
Blaze of branch.

(Lines 1-9, p. 138).

The season that is described here is a special one. It speaks of renewal of life amidst the hard winter. The time is 'midwinter,' the month of December when Christ was born. This season is very peculiar. When the ground is covered with snow and the sun's rays fall on it, the entire scene radiates light. This warmth of the sun and the light make it slightly similar to spring. Therefore, the poet calls it 'midwinter spring.' This season is 'sempiternal,' that is, giving glimpse of the eternal. The effect is produced by the use of
the end/And to make an end is to make a beginning, he is not only relating birth and death but is also reconciling the seeming opposites. Thus, the lines are symbolic and related to the archetype of birth, death and rebirth as well as the archetype of wholeness. The same thought was expressed in "Burnt Norton" in the 'time present and time past/Are both perhaps present in time future/And time future contained in time past,' in "East Coker" it was, 'In my beginning is my end,' and in "The Dry Salvages," it was - 'Here the past and future/Are conquered, and reconciled.'

This thought continues in the imagery presented in the concluding lines too. The lines are:

... the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, remembered gate
When the last of earth left to discover
Is that which was the beginning;
At the source of the longest river
The voice of the hidden waterfall
And the children in the apple-tree

(Lines 241-249, p. 145).

The poet had expressed in "Burnt Norton" that it was in the rose - garden that the moment of illumination was experienced. The poet takes us back to the same garden so that the place can be known 'for the first time.' The 'remembered gate' is the 'door we never opened.' Though the place was known earlier
this was a superficial knowing. Once the end is reached and thorough exploring has been done, then only the role of the beginning becomes clear and the place is truly known. Hence, the stress on knowing the place for the first time. After this the poet talks about the earth which has to be discovered. We now shift to the experience of earth in "East Coker". Once again, 'the last of earth left to discover/is that which was the beginning.' This beginning is actually the garden of Eden, which man lost due to Adam's Fall. Thus, the symbolic development is from archetype of quest to archetype of Paradise.

Then, we come to the 'source of the longest river.' Literally, it is the Mississippi. Symbolically, it is the river of life which has to merge in the sea which is God. This river also represents the water element of "The Dry Salvages" - 'the river is within us, the sea is all around us. 'Man has to encounter and cross this river of passions before reaching 'the hidden waterfall.' This waterfall symbolizes the archetype of salvation, that is, God himself. Hence, the waterfall and its voice are 'Hidden.' Once man reaches this state he will find the 'children in the apple-tree.' This image is associated with archetype of Paradise because children represent innocence while apples here represent fruition.

Finally the poet asserts:

And all shall be well and
All manner of things shall be well
When the tongues of flame are
in-folded
Into the crowned knot of fire
And the fire and the rose are
one.

(Lines 256-260, p. 145).

The conclusion is optimistic. The 'tongues of flame' are the voice of the dead ghosts which have been touched by the Pentecostal fire. The 'crowned knot of fire' is the symbol of unity of all opposites. The imagery of fire and the rose being one is an excellent piece of poetic expression. The tormenting fire of Hell and the redemption in the Purgatorial fire finally turns the fire into the divine light of God where the human beings flower like the 'multifoliate rose' of Dante. Both 'fire' and 'rose' serve as archetypal symbols of wholeness and bliss (salvation).

Elizabeth Drew remarks, "Flame becomes flower. Nature and spirit, the rose - garden and the chapel are one." 20

Helen Gardner also supports this view and comments:

All shall be well, when all is gathered in love, and the rose, the symbol of natural beauty and natural love, is one with the fire, the love by which all things are made. "Little Gidding" is a poem of fire, the fire which is torment to the self-loving, purgation to the penitent, and ecstasy to the blessed, and it closes with mortal and immortal life united in the resurrection symbol of the rose of heaven. 21

20 Ibid., p. 199.
The *Four Quartets* thus constitute a wholeness.

VI

**Conclusion**

A study of the archetypal imagery and symbolism in this chapter reveals that rebirth and salvation are not easily attained. If one desires a permanent state of illumination, then one has to undergo great trials of life. Besides, an ardent devotion towards God is also necessary. Though flashes of joy and life are possible even in ordinary human relationship of love, yet, they are impermanent. One has to pay a big price which can even be the life of a person, if perpetual bliss is desired.

Sometimes the presence of spiritual masters make the task easier. However, the presence of the master and his message can be utilized only if the seeker has absolute faith in this archetypal figure of divinity. Once rebirth occurs then a state of harmony prevails. All the tensions dissolve, and, the seeming opposites are reconciled. What finally emerges is a picture of wholeness and contentment. T.S. Eliot has presented this positive and ultimate state in his poetry through the device of archetypal imagery and symbolism.