

A STUDY OF SELECTED SYMBOLS THROUGH POETRY:
THE ORIENT AND THE WEST

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"So Long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee."

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CHAPTER I

INTRODUCTION

Man is a time-binding animal.¹ That is, he encodes the world in a maze of words for recall at his own convenience and to pass on acquired knowledge to future generations. We call this encoding language and it is probably the most significant difference between man and all other animals. The uniqueness of language, or perhaps because it is itself an abstraction, caused the human mind to eventually attach more weight to some words than to others. These are called symbols. In historical perspective, it seems as if mankind was not led but driven to seek for something beyond, something which it assumed to be more abiding than the shifting fantasy of this sensible world. This search and this assumption are not peculiar to philosophers; they are shared in varying degrees by every man and woman born into the world in every age. As Thucydides remarked in The Peloponnesian Wars, "Man created gods in his own image."

Having created these gods, certain words became sacred to the gods. Ordinarily, these words assume an honored place because they refer to recurring phenomena, cataclysmic or violent events, qualities in everyday life which seem valuable, or explaining the unexplainable. Gordon Childe discussed the idea in his What Happened in History that

Now Egyptian and Sumerian societies--and apparently that of the Indus valleys too--were firmly convinced, as are barbarian societies today, that the most reliable way

of operating on nature was by means of sympathetic magic or by religious ceremonies that were themselves largely magical. Their clerks and officials naturally accepted this assumption without question.

. . .

It is an accepted principle of magic among modern barbarians as among the literate peoples of antiquity that the name of a thing is mystically equivalent to the thing itself; in Sumerian mythology the gods 'create' a thing when they pronounce its name. Hence to the magician to know a thing's name is to have power over it, is--in other words--to know its nature. (The silly questions with which a scientist is plagued: 'What do you call that?' 'Who's built this?' show a popular survival of this attitude today.²

Nature played, vividly, an important role on symbolic elements.

The American Indians who lived close to the animal world felt great respect for the powers animals seem to have. Wyandot Indians, as they tried to imagine what happened in the beginning, thought the water animals had always been here, and that they were great enough to have had some part in creating the world. The ancient Chinese, seeing the changing seasons of the year, believed Heaven, or Sky-god, regulated the whole order of nature. The Sky-god was considered particularly responsible for the order of the seasons. Sacrifice was practiced among his worshippers. The crops were used for sacrifices; in return for which the sacrificer asked for seasonable rains to refresh and fertilize the farm lands. To the ancient Greeks, the fruitful land gave them the images of birth and the "Broad-bosomed Earth." The protrait of the Earth goddess is painted by the author of an Homeric hymn addressed to "Earth, the Mother of all."

I'll sing of Earth, Mother of all, of her the
firm founded.
Eldest of beings, her who feeds all that in the
world exists;
All things that go upon the sacred land and on

the sea,
 And all that fly, all they are fed from the bounty.
 By thee, O queen, are men blessed in their children,
 Blessed in their crops.
 Then it is to give life and take it back
 From mortal men. Happy is he whom then in heart
 Dost honor graciously; he hath all things in
 plenty.
 For him his fruitful land is big with corn, and
 his need.
 Abound in cattle, and his house is full of good
 things.
 Such men do rule in righteousness in a city of
 fair
 Great wealth and riches wait on them.³

Creation myths influenced the way of living, literature, art or culture of nations. Today's people, more or less, have been acquainted with the symbols felt, imagined or created by the ancient people. They frequently encounter the use of particular numbers, colors, or nature symbols with but dim realization of their symbolic meaning. The simple egg, for instance, provides a striking example of the use of symbols, although it is much more widely used in the West than in the East. In the Orient the egg is a symbol of birth, but in the West it is much more far reaching than that.

To go to the beginning, one would have to go to the literature of the Sumerians, Babylonians, Persians, Greeks, Egyptians and, in fact, all the peoples of the Mediterranean Basin except the Hebrews. For simplicity, however, the writer will use just the Egyptian story.

One could guess that the ancient Egyptians, observing that eggs were the beginning of life for many creatures, thought they were also the beginning of life for the world. They believed the world as it is now was once of solid egg. It, however, broke in half. The upper part became the sky and the lower half became the earth. Mankind lived between, and the entire order of things was called the Cosmic Egg. This

story stayed in man's thoughts for many centuries, although the original thrust was somewhat dulled by a more or less global view inspired by travel. However, the egg retained some strength as a birth or rebirth symbol.

Hardly anyone in the Western world could think of Easter without thinking of eggs, and, of course, Easter is the day on which Christ rose from the dead. Yet, few people stop to consider the symbolism involved. And so it is with most symbols.

Statement of the Problem

The problem is that Thai language teachers do not have available to them information concerning the meanings of symbols. This study will investigate the meaning of selected symbols as appeared in the Oriental and Western cultures.

Purpose of the Study

This study, based upon the work of the great poets of the Orient and the West, will concentrate upon one central idea; to compare the use of selected symbols and mythology of the two cultures. In the popular mind, the Orient and the West stand apart, and understand little of each other. Instead of secrecy and mystery, similarities may be revealed by a study of the usage of symbols and the peculiar creation mythologies: the particular choice of numbers and colors, the meaning of body, the significance of animals and nature.

In all ages the poet has been counted the spokesman of his race and his time. In many early civilizations he was the only hope of the approbation of posterity, and was honored accordingly. Even today, in

moments of stress, nations turn to their poets for justifications. From the earliest time, there were poets who extolled love and wind, youth and nature. But of more interest were poets who searched for the meaning of life through symbolic explanations of the forces of folk heroes, agriculture, supernatural events, and even ancestry.

To accomplish the purpose of the study the author considered poetry to be a great resource. The poetry of India and China will be studied since Thai poetry got influences from both countries. Representatives of the West would be the poetry from the English-speaking world, primarily England and the United States.

Need for the Study

As far as the author can determine, there were no definitive texts or materials which dealt with a comparative analysis of the elements of Eastern and Western poetry. Since Thai teachers are handicapped by the lack of this kind of knowledge, it is hoped the study will prove worthwhile to give them a greater understanding of the underlying meaning of English poetry and culture. It will also be a fairly good foundation for a teacher of English as a foreign language or teaching foreign languages themselves.

Limitation of the Study

The author will lay down broad general principles which will allow persons who use this study to fit the new material into general schemes. Also, this study is not a comparison of poetry but of symbols. The poems, regardless of poets, time period or theme, will be used as a means.

Another limiting factor is that in the absence of such works many of the translations had to be done by the author, especially those of Thai poetry.

Procedure

Since all the elements in the symbols and mythologies are not applicable in every comparison, those which are not will be omitted without reference. Eunice Tietjens stated in her Poetry of the Orient about the translations in most texts of poetry that "When the singer belongs to another race and time, we are apt to bring to the reading of his work a whole world of preconceived ideas and imaginings of prejudices and comments which hinder use from seeing him as he was. The symbols which in the original are fraught with magic in another language turn cold or shallow or merely strange."⁴

To select the symbols for use in the study, the author chose to utilize a panel made up of two College professors from the English and Language Arts Departments, and eight graduate students from the United States, India, the Republic of China, and Thailand who are majoring in the Humanities. The author, talking separately with panel members, brought to their attention a brief review of poems which contain a number of symbols. The poems are from anthologies which are available in any library and which are listed in the bibliography. It was the consensus of the panel of consultants that the following symbols should be utilized in this study.

Numbers 1, 3, 5, 7, and 9;

Colors red, black, white, blue, gold and yellow;

Animals horse, fish, lion, dog and cat;

Body hair, eyes and hands;
 Nature roads, woods, sky, earth, sun and moon.

Numbers

One, three, five, seven and nine were referred to as the "magnificent male numbers" by Shakespeare. An historical fact is that the male has been dominant in human history just as these numbers are dominant in the system of symbolism. An explanation for this will be formulated in Chapter II.

Numbers eleven and thirteen are omitted here. As one eminent critic remarked facetiously, "Eleven should be included because it is the other winning number on the dice."⁵ The point is well taken and should not be dismissed lightly since it has at least a superficial connection with the Pythagorean religious system which was based on mathematical formulation. However, it is more likely that both eleven and thirteen occupy a position of some prominence because of the use of the dodeca number system before being replaced by the decimal system. The dodeca system was based upon the number twelve.

If one assumes there was some reason for choosing twelve as the base system, whoever chose it has a reason and one could speculate it was based upon something such as the twelve-month solar cycle of the year. In any case, the numbering system becomes a finite, or closed, system symbolically.

Eleven then is seen as a lucky number for the simple reason it remains within that system. In more primitive societies, staying within the system gave safety and security, both physical and psychological. (It might be added, parenthetically, that exactly the same phenomena is

observable in the ghettos of the United States.) One can rise to a position of power in such closed societies and that is precisely what the number eleven does. It therefore becomes a lucky number.

Number thirteen is unlucky because it goes beyond the finite system (12) and is the first step toward infinity, a place of unknown things and terror. It also can be compared to expelling a member from a closed society. It is a well-known fact that the suicide rate is highest among people who attempt to move from one social class to another.

On a more parochial level, in the days of hanging there were thirteen loops in the hangman's knot, thirteen steps to the gallows and the victims were convicted by thirteen fellow citizens, i.e., twelve jurors and a judge. That should make the condemned man at least a bit suspicious of the number thirteen.

These numbers, eleven and thirteen, were omitted from discussion in this paper because the dodeca number system has no history in Oriental culture. Numbers higher than thirteen, either odd or even, do not seem to have special significance.

The even numbers do not seem to have great significance with the possible exceptions of two and twelve. Two would seem to have some significance in the Yin and Yang concepts of Chinese philosophy. Upon inspection, however, these principles are nearly identical to the powers ascribed to the sun (Yang) and the moon (Yin) in many other cultures.

There are, of course, vestiges of the power of the number twelve. For example the calendar, the number of people on a jury, the day being divided into two twelve-hour periods and the twelve disciples of Christ.

However, the powerful force of symbolism seems to have faded.

The author looks for the meaning of these symbols in the two different cultures.

Colors

Regarding colors, red, blue and yellow were chosen because they are the primary colors. Black is the absence of color and white is a combination of all the colors. Gold was chosen more for the significance it has as a precious metal than the color itself.

It could be argued with some validity that other colors should be included, most notably purple, the color of royalty, and green, the color of spring and rebirth. However, they are secondary compared to the colors selected. What the colors selected mean in the two cultures is the concern of this study.

Animals

Horses have always supplied man with mobility and done his labor. In Greek mythology, the first is brought to life by the winged horse Pegasus and the second by the steeds that pulled the chariot of the sun. Many examples could be given, such as the faithful, hard-working horse portrayed by Orwell in Animal Farm, or the great speed attributed to the horse used by the pony express.

Other beasts of burden which might be included would be the elephant, the camel, the burro or the llama. However, in each case they do not have wide enough geographic dispersal. The elephant, as a working animal, is limited to Southeast Asia, the African elephant being untrainable. The camel is limited to desert areas. The burro is

limited pretty much to the southwestern, mountainous areas of the United States, and the llama to Central and South America. While a certain mystique and mythology has grown about each of these animals locally, it would be ludicrous to state they have a universal symbolic significance. It would be absolutely ludicrous, for example, to think of a winged burro as a mode of transportation for the gods of myth or imagine a kindly dispositioned and faithful llama.

The lion has long been known as the "King of Beasts," and this regal quality—as well as the courage of the lion—has been ascribed to many people, both individually and collectively. For example, Richard I of England was called Richard the Lion-Hearted presumably for showing great courage during the crusades. Justification again seems unnecessary, but one could suggest that certain other names would have been less than flattering. For example, Richard the Hog-Hearted, Richard the Caribou-Hearted, Richard the Steer-Hearted, Richard the Goat-Hearted, Richard the Rabbit-Hearted, or Richard the Deer-Hearted. As a matter of fact, animals which are raised or hunted for food do not lend themselves well for use as symbols.

One more example may suffice. Haile Selassie of Ethiopia was called the "Lion of Judah." There must be some reason for this instead of Gorilla of Judah, Dingo of Judah, Hyena of Judah, Kangaroo of Judah, Rhesus Monkey of Judah, Microbe of Judah, Rat of Judah, Mouse of Judah, Ground Hog of Judah, Orangutan of Judah, Zebra of Judah, Beaver of Judah, Squirrel of Judah, Raccoon of Judah, Pocket Gopher of Judah, Prairie Dog of Judah, Water Buffalo of Judah, Giraffe of Judah, Otter of Judah, Wolverine of Judah, Fox of Judah, Coyote of Judah, Mole of Judah or Bear of Judah.

In popular culture, lion is meaningfully used as a writer stated: "Even when collegiate and professional athletics were in their seminal stages of development, nicknames were as much a part of the sportsworld decor as were the participants themselves. . . . Fans would use the monikers as a means of lionizing their heroes."⁶

The fish is such a powerful symbol it hardly needs justification.

"The first Avatar of Vishnu the Creator is a Fish. . . . Vishnu is represented in the form of a golden fish, and addressed in the following terms: 'Wie Du O Gott. . .' The Fish Avatar was afterwards transferred to Buddha."⁷

"In Buddhist religion the symbols of the Fish and Fisher are freely employed. Thus in Buddhist monasteries we find drums and gongs in the shape of a fish, but the true meaning of the symbol, while still regarded as sacred, has been lost, and the explanations, like the explanations of the Grail romances, are often fantastic after thought."⁸

"Both in India and China the Fish is employed in funeral rites. In India a crystal bowl with Fish handles was found in a reputed tomb of Buddha. In China the symbol is found on stone slabs enclosing the coffin, on bronze urns, vases, etc. Even as the Bablonians had the Fish, or Fisher god, Oannes, who revealed to them the arts of writing, Agriculture."⁹

To the Christians, "The Fish is another very early symbol. Arebus was made of the Greek word ΙΧΘΥΣ, meaning 'fish.' Each letter was regarded as the initial of a word in the sentence Ιησους χριστος Θςου γιος Σωτηρ, meaning 'Jesus Christ, Son of God, Savior." Used at first in the first century, its meaning may not have been known to pagan persecutors, yet to the early Christians it was an emblem of profound

significance, and at all times it was a sermon in stone, expressing the fact of man's need of a Saviour, and the fact of salvation only through Jesus Christ."¹⁰

The importance of fish as a symbol is older than Christianity as "Good enough to show the place it held in Jewish art, where water is represented full of fish, which signify the resurrection,"¹¹ or "The Syrians, in antiquity, who esteemed fish sacred, thought that if they ate fish, their bodies would break out in ulcers and their feet and stomach would swell up."¹²

The writer of the article in "The Open Court" asserts that "The Fish was sacred to those deities who were supposed to lead men back from the shadows of death to life."¹³

Shark, whale, octopus, sea-horse or turtle are not discussed in this study because they are normally known as being a fish even if shark and whale are actually mammals.

Dogs and cats are used in the study because they are the oldest domestic animals.

Other animals are excluded because they are flying animals. For example, birds (any kinds of birds), bees, bats or insects. The animals selected would be land animals only with the exception of fish since it is such an important animal as previously stated. Also, the animals selected are common among the Oriental and the Western people.

What the author looks for in these symbols is what they mean in the Orient and the West.

Body

Regarding body, eyes seem to be the most meaningful part. Arnold

Gessel stated that "Among all living creatures man is the most eye-minded."¹⁴ The idea holds true when we look at myth, language, folklore, art and poetry. All seem to be bound to the magic, the mystery, the power, the evil and the charm of the eye. To the Egyptians, eyes were used as the symbol of Osiris."¹⁵ Osiris was the greatest and most renowned god. The Baganda, a primitive tribe, "believe that to scoop out the eyes of the enemies in the battle field is to expel evil from them."¹⁶ To Thoreau "The eyes revolve upon an independent pivot which we can no more control than our own will, its axle is the axle of the soul, as the axis of the earth is coincident with the axis of the heavens."¹⁷

Less poetic, but still superlative, is Edward S. Gifford's realistic comment: "Vision of prime importance in man's struggle for survival. The eyes themselves are the center of facial expression, appearing to convey love and hate, joy and sorrow."¹⁸

Hair is selected basically because of its amazing connection to many ancient sacred rituals. For example, it is used in the voo-doo ceremony, or in the story of Samson and Delilah. Samson's strength was concealed in his hair. Cutting his hair is like cutting off his power. The primitive people were reluctant to wash the hair for fear of giving offense to the protective spirit.¹⁹

James Frazer indicated the hair sacred: "The simplest way of evading the peril is not to cut the hair at all; and this is the expedient adopted when the risk is thought to be more than usually great. The Frankish kings were never allowed to crop their hair; from their childhood upwards they had to keep it unshorn. To poll the long locks that floated on their shoulder would have been to renounce their right to

the throne."²⁰

Or "A German cure for toothache is to bore a hole in a tree and cram some of the sufferer's hair into it."²¹

"At Babbers the people shaved their heads in the annual mourning for Adonis. Women who refused to sacrifice their hair had to give themselves up to strangers on a certain day of the festival."²²

Hands are selected because they are apparently important to the world. The world is what it is today because of human hands. The primitive people realized what hands meant to them. The warriors of Theddora and Ngarigo²³ tribes in South-Eastern Australia used to eat the hands of their slain enemies, believing that in this way they acquired some of the qualities and courage of the dead.

Jaquin Noel sees another mysterious side of hands and asserts that hands are related to human conduct and living: "The human hand is the living symbol of all the potentialities, for good or evil, that exist in the individual, and it gives accurate indications of all possibilities."²⁴

Some parts of the body are not included in the study because they are already parts of the symbols selected. For example, arms and fingers are parts of hands. Head is too broad a word which includes eyes, hair, nose, forehead, lips and ears. Eyes and hair are primary in symbolic meaning compared to other parts of the head. Foot is the symbol of male fetish, because of phallic significance.²⁵ But it is not included in the study because it is the lowest and dirtiest part of the body in the concept of the Oriental people and they tend to ignore its importance. Heart is another part of the body which is meaningful. It is excluded, however, because the author will concentrate on the

parts which are visible from the outside.

The selected parts of body are studied in order to get some information of what they mean in the two cultures.

Nature

Regarding nature, woods seem to be a most influential resource to human beings, physically, spiritually and emotionally. Man originally stayed in the woods which supply him with lots of food, clothing, shelter, and medicine. Its significance can be seen from Frazer's discussion about what the primitive people think of woods.

The Iroquois believed that each species of tree, shrub, plant and herb had its own spirit, and to these spirits it was their custom to return thanks. 26

From an examination of the Teutonic words for 'temple,' Grimm has made it probably that amongst the Germans the oldest sanctuaries were natural woods. Wood worship is well attested for all the great races. In the heathen rites slaves worshipped trees and groves. The lithouanians were not converted to Christianity till towards the close of the 14th century, and amongst them at the date of their conversion the worship of trees was prominent. 27

In Greek mythology, the Maenads, female followers of Dionysus, wander the woods with shrill shrieking and savage dancing to the accompaniment of the music of drum and flute. Artemis, one of the great Olympian deities, was commonly conceived as the goddess of the chase and frequenting woods. Pan--god of the shepherds, herdsmen and hunters--was conceived as ever wandering in woods and fields.

As for roads, in ancient times a road was often merely an accepted route for travel on foot or by animal--a particular route being adopted because it minimized the labor and hazards of the journey in comparison with other possible routes. The selection of lines of travel was

influenced by such factors as the location of a river ford or a mountain pass, the existence of drinking water, or the desire to avoid difficult or dangerous travelling conditions. Roads nowadays are essentially for the development of land, minerals and forests, and the carrying on of business and government. They are also indispensable to the modern community for purposes of social life, recreation, health and education.

The word "road" also implies adventure of life. It leads to something unfamiliar or somewhere unknown. The challenge of the road, however, is unescapable.

For each of us there is the mountain, and its road of faith, the crags and the crevasses, the plunging cliffs, the sudden vistas and outreaching horizons. And each of us, young or old, artist or scientist or businessman, must find his own pathway to his still uncharted stars.²⁸

Regarding sky and earth, all cultures develop their origin. The Egyptian story, for example, told that originally earth and sky were together in total and sexual union. So, when the sky descends ritually upon the earth, Nut (Earth) is impregnated by Geb (Sky). We are told then why the sky was lifted away from the Earth. Shu, Nut's father "so loved her" that he separated her from her mate Geb and, as the air, held her aloft with his arms.²⁹

A Chinese myth saw the world as a hen's egg with the long axis as the vertical. The upper part of the shell had the sky on its inner surface across which the stars moved. The earth floated upon the primeval ocean which lay in the bottom of the shell.³⁰

The poem "Creation" indicates the separation of earth and sky.

"Or Earth, perhaps, so newly separated
From the old fire of Heaven still retained
Some seed of the celestial force which fashioned
Gods out of living clay and running water.
All other animals look downward; Man,
Alone, erect, can raise his face toward Heaven."³¹

Man has long related to the sun. The relationship has ranged from the very ancient form of worship and mystical union to the new relationship of cool observation of the star as a physical object or as an energy resource. From very early times, the sun was worshipped in ancient Egypt. Later, the whole land became united under the Pharaohs, and the Sun God assumed a glorious sovereignty. To the Greeks, Helios is the god of the sun in the sky as it rises, moves along the path and sets. Apollo was the god of the sun as the principle of light. The significance of the sun can be seen from the hymn to Helios by Emperor Julian.

What I am now about to say I consider to be of the greatest importance for all things 'That breathe and move upon the earth,' and have a share in existence and a reasoning soul and intelligence, but above all others it is of importance to myself. For I am a follower of King Helios. And of this fact I possess within me, known to myself alone Proofs more certain than I can give. . . .

Let us therefore comprehend, out of all his functions, First his power to perfect, from the fact that he makes visible the objects of sight in the universe, for through his light he perfects them, . . .³²

As a physical object or energy source, the sun will provide 80% of all energy in the world for more than five thousand million years in the future.³³

As for the moon, the cult of the moon is actually one of the leading motifs in mythical thought, and was widely prevalent in the ancient world. Primitive and present day people realized that some strange power was centered in the moon.

The sacred reality of the moon was recognized either immediately in the lunar hierophany over the course of thousands of years--that is, in the representation of which it had given birth; personifications, symbols and myths connected with absolute reality.³⁴

The moon seems to hold some mysterious fascination and patent for man. Even to this day the Indians of California have a saying that: "As the moon dieth and cometh to life again, So we also, having to die, will rise again."³⁵

Some natural symbols are excluded because they are secondary to the symbol selected. For example, eclipse of the sun, eclipse of the moon, storm, wind, rain--all are caused by the sun, moon, sky and earth.

Some are excluded because of their similarity to the symbols selected. For example, water is similar to fish, rivers to roads, trees to woods.

The author will try to analyze the meaning of the nature symbols selected.

One could hypothesize that the symbols selected are powerful or universal--that is, they happen in every culture and are present within the experience communicated through poetry.

The symbols of different countries will be discussed separately for the sake of simplicity in understanding and following the ideas. Poetry of all time is used because the experiences of symbols have happened not to the individual but to his ancestors, and the results are taught or learned by successive generations.

The introduction and the study plan will be presented in Chapter I. Chapter II will present English symbols and poems. Those of the Indians will be shown in Chapter III. Chinese symbols and poems will be explained in Chapter IV. Thai symbols and poems will be discussed in Chapter V. General conclusions will be provided in the last Chapter. The bibliography, which is hopefully helpful for the researcher who wants to do a research in depth, will also be given.

Value

The study is appropriate to either high-school students or teacher training students. It will provide the reader with a background of the Orient and the West that leads to an understanding of the images and ways of thinking used in the literature from the countries represented here. The study could, the other way around, be an aid in explaining culture which is important for teachers of English.

Definition of Terms

Symbols. Imitation or invention that is not an end in itself but a method of revealing or suggesting immaterial ideal, or otherwise intangible truth or states and ranges in form from the allegorization of nature or life to the presentation of ideas, emotions or states of mind.

Om. The short word for calling the three greatest gods of India: Siva, Vishnu, and Brahma.

Veda. The three books consisting of the Rig-Veda, the Sama-Veda, the Yajur-Veda. They are among the World's greatest and highest philosophical writings. They are the sources of the religious faith of hundreds of million of people living today and the springs from which have flowed bounteous stream of fable, legend and poetry.

Meru. The highest and sacred mountain of Indian myths. It can be compared to Mount Olympus in Greek myths. It is the residence of Siva, the highest god of India.

Ramayana. One of the two great epics of India. The story is about the god-king Rama and the demon Ravana for the possession of Rama's beautiful and virtuous wife, Sita. Gods, demons, angels, humans, animals

and monsters participate in this conflict.

Mahabharata. Another great epic of India. It centers about the mighty war between the two sets of cousins, the Kaurava Brothers (the Evil Principle) and the Panava Brothers (the Good Principle).

ENDNOTES

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- ³ James Frazer, The Worship of Nature (New York, 1926), p. 320.
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- ⁵ Conversation with Dr. Bill Elsom.
- ⁶ "What's in a (Nick) Name?" Ebony, 31, No. 7 (May, 1976), p. 70.
- ⁷ Jessie L. Weston, From Ritual to Romance (New York, 1941), p. 119.
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- ¹¹ Jean Danielou, Primitive Christian Symbols (Baltimore, 1964), p. 50.
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- ¹⁴ Arnold Gessel, Vision (New York, 1967), p. 1.
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- ¹⁹ Richard Corson, Fashion in Hairs (London, 1965), p. 94.
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- ²²Frazer, "Adonis and Attis," Golden Bough, p. 38.
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- ²⁴Noel Jaquin, The Human Hand (London, 1956), p. viii.
- ²⁵David J. Burrows, et al, Myths and Motifs in Literature (New York, 1973), p. 454.
- ²⁶Frazer, Golden Bough, p. 112.
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- ²⁸Will Oursler, The Road to Faith (New York, 1960), p. 13.
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- ³⁰Anthony Christie, Chinese Mythology (Italy, 1968), p. 57.
- ³¹James Frazer, The Worship of Nature, p. 320.
- ³²Jacquetta Hawkes, Man and the Sun (New York, 1962), p. 251.
- ³³Ibid, p. 20.
- ³⁴M. Eliade, Patterns in Comparative Religion (New York, 1958), p. 158.
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CHAPTER II

WESTERN SYMBOLS IN ENGLISH POETRY

Numbers

The numbers selected are thought of as being male numbers. They are 1, 3, 5, 7, and 9. The reason for their classification as male numbers must have come from the idea that these numbers can not be divided by two. They can stand independently just like the traditional concept of male characteristics. Also, the western culture is a dichotomous culture. Every thing is divided into two usually contradictory parts or categories: light--dark, day--night, good--evil, god--devil and so on. These numbers have their own unity. Each number has a powerful place in literature and even in present day life.

Number One

Christianity, which is the major religion of the western people, attests to one God and one Church. The Church is one because Christ is one. "One body and one spirit, one lord one faith, one baptism" appears in both Protestant and Roman Catholic Bibles. God creates all things visible and invisible. He is; and He manifests himself in all reality. A vehicle through which the teachings and aspirations are best expressed is poetry. The artistic, rhythmical, and imaginative element in poetry heightens the spiritual insight, deepens emotional

responsiveness, and broadens a sympathetic communication of the common affirmation of faith.

Alfred Lord Tennyson was powerfully affected by the religious tendency; he gave to it the power of the noblest poetic form:

That God, which every live and loves,
One God, one law, one element,
 And one far off divine event,
 To which the whole creation moves.¹

Longfellow prays to God that,

To One alone my thought arise,
 The Eternal Truth, the God, the Wise,
 To him I cry,
 Who showed on our common lot;
 But the world comprehended not
 His deity.²

Angela Morgan, in her "From the Poet," seems to appreciate the God who inspires her in the art of poetry, and who is the only one who understands her works.

Why hast thou breathed, O God, upon my thoughts,
 And tuned my pulse to thy high melody,
 Lighting my soul with love, my heart with flame,
 Thrilling my ears with songs I can not keep--
 Only to set me in the market place
 Amid the clamor of the bartering throng,
 Whose ears are deaf to my impassioned plea,
 Whose hearts are heedless of the words I bring?
 And yet--dear God, forgive! I will sing on.
 I will sing on until the shining day
 When one perchance--one only it may be--
 Shall turn aside from out the sordid way,³
 listening with eager ears that understand.

Coleridge⁴ conceives that the one all-conscious Spirit has within himself and sends forth from himself infinite myriads of self-conscious minds; some to weave the fates of Man and live in Man, others to live in and inform all the organic and inorganic forms of Nature; All these God informs

With absolute ubiquity of thought

His one eternal self-affirming act.⁵

so that the whole universe, through God's thought being always affirmed in all these spirits who make all things live is always in God and He in them at every moment.

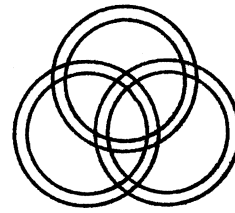
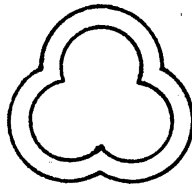
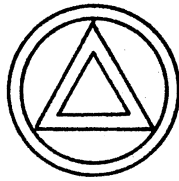
Number Three

Christianity, again, has something to do with this number. To the Christians, the number three suggests the blessed Trinity: the Father, the Son, and the Holy Ghost. The Doctrine of the Trinity contains four basic truths.

1. In the one divine Nature, there are three Persons; the Father, the Son and the Holy Ghost.
2. No one of the Persons is either of the others, each is wholly Himself.
3. The Father is God, the Son is God, the Holy Ghost is God.
4. They are not three Gods but one God.

The Trinity, actually, predates Christianity. They used to mean the Mother, the Father and the Son before the Christian Era.

A variety of geometric forms are used as the symbols denoting the Holy Trinity. Almost any regular figure containing three distinct equal parts has been used. One of the most common and easily understood of these figures is the equilateral triangle. A Trinity symbol may be used alone or combined with a dissimilar one having the same meaning. Any of these three methods⁶ may be combined with a circle indicating the eternal nature of the Trinity.



Three is used in many poems concerned with strengthening the soul. In the "Three Friends," Frederic Marvin counted the three friends as wealth, family and noble deeds with the last being the best friend to man.

Man in his life hath three good friends--
 Wealth, family, and noble deeds;
 These serve him in his days of joy
 And minister unto his needs.
 But the lonely hour of death
 With sand and silent foot draws nigh,
 Wealth, then, and family take their wings.
 And from the dying pillow fly.
 But Noble deeds in love respond,
 "Era came to thee the fatal day,
 We went before, O gentle friend,
 And smoothed the steep and thorny way."⁷

Schiller inspires man to have three things that are: Hope, Faith and Love.

There are three lessons I would write
 Three words as with a burning pen,
 In tracings of eternal light,
 Upon the hearts of men.
 Have Hope. Though clouds environs now,
 And gladness hides her face in scorn,
 Put thou the shadow from thy brow--
 No night but hath its mourn.
 Have Faith. Where thy bark is driven
 The calm's disport, the tempest's mirth--
 Know this: God rules the host of heaven,
 The inhabitants of earth.
 Have Love. Not Love alone for one,
 But man as man thy brother call;
 And scatter like the circling sun
 Thy charities on all.
 Thus grave these lessons on thy soul--
 Faith, Hope, and Love--and thou shalt find

Strength when life's surges rudest roll.
Light when thou else wert blind.⁸

Number Five

Man measures the world with five senses; sight, hearing, smell, touch, and taste, then proceeds to create imagery from such measurement. Since an image is anything that can be experienced through the senses, poets use the number five to point out that man is mortal. That is, once the senses cease functioning man returns to earth as do all earth's creations. In other words, the inevitable result of being born is death. William Shakespeare expresses this in his "Full Fathom Five"

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade.
But does suffer a sea change
Into something rich and strange.
Sea nymphs hourly ring his knell:
Ding-Dong.
Hark! now I hear them--Ding-Dong bell.⁹

John Donne, in his "The Canonization," seems to absorb the meaning of the five senses.

For God's sake hold your tongue, and let me love
Or chide my palsy, or my gout,
My five grey hairs, or ruined fortune flout,
With wealth your state, your mind with arts
improve,
Take you a course, get you a place,
Observe his honor, or his grace,
Or the King's real, or his stamped face
Contemplate, what you will approve,
So you will let me love.¹⁰

In "Kubla-Khan," Coleridge alluded to the five senses. In the first section, he shows that, no matter how powerful, man is mortal. In the second section, a damsel with a dulcimer shows poetic imagination goes beyond the five senses and is immortal.

In Xanadu did Kubla Khan
 A stately pleasure-dome decree:
 Where Alph, the sacred river ran
 Through caverns measureless to man
 Down to a sunless sea.
 So twice five miles of fertile ground
 With walls and towers were girdled round:

. . .

Five miles meandering with a mazy motion
 Through woods and dales the sacred river ran.¹¹

Number Seven

It is no exaggeration to say that seven is a magic number. Consider the geography of the world. There are seven continents: Asia, Africa, Europe, North America, South America, Antarctica and Australia; and sailors sail "the seven seas." Every seventh wave is greater than others. Also, there are seven holes in the human head. In addition there are three combinations of seven on a numbered cube.

In Christianity, there are seven sacraments which are the seven symbols and signs of Christ's gifts of life within the church. Those seven sacraments are Baptism, Bread of Life, Discourse, Eucharist, Last Supper, Remission of Sins, the sacrament of Healing, and the Marriage. There are seven deadly sins; Pride, Envy, Anger, Avarice, Sloth, Gluttony, and Leachery.

John Donne, a Catholic-born poet who became an Anglican minister wrote a live poem "The Good Morrow" alluding to number seven as the seven sleepers. They are seven Christian youths who, according to the legend, hid in a cave to escape the persecution of the Emperor Decious; they fell asleep and woke up hundreds of years later.

I wonder by my troth, what though and I
 Did till we lov'd, were we not wean'd till then
 But suck'd on country pleasures, childishly?
 Or snorted we in the seven sleepers den?

'Twas so; but this, all pleasures fancies be.
 If every any beauty I did see,
 Which I desir'd, and got, 'Twas but a dream of thee.¹²

Number Nine

Nine is also a magic number. The addition of the product of any number from one to ten multiplied by nine will be nine. For example;

$$9 \times 9 = 81 \quad (8 + 1 = 9)$$

$$9 \times 5 = 45 \quad (4 + 5 = 9)$$

$$9 \times 2 = 18 \quad (1 + 8 = 9)$$

Some numbers do not work out as mentioned above. For example; $261 \times 9 = 2349$. But nine can still divide the result evenly. Also the addition of every digit in the result can be reduced to nine. That is, $2 + 3 + 4 + 9 = 18$, and $1 + 8 = 9$.

Take any two-digit number and transpose, then subtract the smaller from the larger. The addition of the numbers of the result is, again, nine.

For example;

$$41 - 14 = 27$$

$$53 - 35 = 18$$

A twentieth century poet wrote "The Telephone" using nine in the poem with

Squat, black and shiny,
 With white grinning face,
 The telephone leers at me,
 Mocking my desires
 With its heaven silence
 She said she'd phone
 "About nine," she said,
 But my watch is fast,
 It's only ten minutes to--
 No--that was nine striking.¹³

Color

Red

Red is commonly said to be a color of strength, action and passion. It seems to be the most commonly used color in literature.

People in love use a red rose as the symbol of their love as in "My love is like a red, red, rose."

Shakespeare illustrates his mistress' beauty in a sonnet and says that "Coral is far more real than her lips red."

Red is often associated with blood in ballads. In "Sir Patric Spens" introductory part; the blood-red wine pointed out that something horrible or deadly deeds are going to happen.

The king sits in the Dumferling town
Drinking the blood-red wine.
O where will I get a guid sailor
To swill this ship of mine?¹⁴

And that is the king's order which commanded Sir Patric Spens to sea and to his death. Instead of using "drinking wine," the "blood-red wine" is brought into the ballad because of its being a powerful phrase which gives strength and speed to the narrative.

Black

Shakespeare once commented about black color that

In the old age, black is not counted fair,
Or if it were, it bore not beauty's name.¹⁵

That might be the reason for its being the color of mourning in the western countries. Black is said to be the color of death. Hades, god of the underworld, darkness and death, was always described dressing in a black mantle. It appears to be connected with some baneful

aspect of the supernatural as in Henry Vaughan's "The Retreat"

Before I taught my tongue to wound
 My conscience with a sinful sound,
 Or had the black art to dispense
 A sev'ral sin to every sense;¹⁶

Black is considered to be the symbol of death by Shakespeare. His sonnet 73 is one of the sonnets describing the eternal love against death. In this poem, black is personified as death itself.

That time of year thou may'st in me behold
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shakes against the cold
 Bare ruined choirs, where late the sweet birds sang
 In me thou seest the twilight of such day
 As after sunset fadeth in the west.
 Which by and by black night doth take away
 Death's second self, that seals up all in rest:
 In me thou seest the glowing of such fire
 That on the ashes of his youth doth lie,
 As the death-bed whereon it must expire,
 Consumed with that which it was nourishing by.
 This thou perceiv'st, which makes thy love
 more strong,
 To love that well which makes they love
 ere long.¹⁷

White

White is the symbol of purity. It is the color used for the bride's costume signifying the purity of hearts. Henry Vaughan reveals this concept in his poem "The Retreat" in a way that it is as purified as the heavenly belongings:

Happy those early days! when I
 Shin'd in my angel-infancy
 Before I understood this place
 Appointed for my second race,
 Or taught my soul to fancy aught.
 But a white celestial thought,
 When yet I had not walk'd above
 A mile, or two, from my first love
 And looking back (at that short space)
 Could see a glimpse of His bright face.¹⁸

The purity of hearts, the purity of souls, and the love of God enable Christina Rossetti to write of the love and the purity of it. In her "Whitsun Eve," we feel the sun whose light and heat have nourished all her blossoms. The beautiful use of white color perfectly blended the meaningful symbol and the love of beauty of God's creation:

The white dove cooeth in her downy nest,
 Keeping her young ones warm beneath her breast:
 The white moon saileth through the cool clear sky,
 Screen by a tender mist in passing by.
 The white rose buds, with thorn upon its stem,
 All the more precious and more dear to them:
 The stream shines silver in the tufted grass,
 The white clouds scarcely dim it as they pass;
 Deep in the valleys Lily cups are white,
 They send up incense all the holy night.
 Our souls are white, made clean in blood once shed:
White blessed angels watch around our bed:
 O Spotless Lamp of God, still keep us so, 19
 Thou who wert born for us in time of snow.

Blue

Blue is the color of courage, royalty and intellectuals. It was once said that the blood of the noble, aristocratic, or social prominent family was blue. So came the phrase "blue-blood" meaning those people of high nobility or the royal family.

It happened that the people in the old days clung to the idea that the kings were sent from heaven. It, then, can be assumed that the kings and their clans had blue blood. Wallace Stevens wrote a poem, "Sunday Morning" reflecting the meaning of blue.

Jove in the clouds had his inhuman birth.
 No mother suckled him, no sweet land gave
 Large-mannered motions to his mythy mind.
 He moved among us, as a muttering king,
 Magnificent, would move among his hinds,
 Until our blood, comminly, virginal,
 With heaven, brought such requital to desire.
 The very hinds discerned it, in a star.

Shall our blood fail? Or shall it come to be
 The blood of paradise? And shall the earth
 Seem all of paradise that we shall know?
 The sky will be much friendlier then now,
 A part of labor and a part of pain,
 And next in glory to enduring love,
 Not this dividing and indifferent blue.²⁰

Gold

Gold is the color of richness. Anything of outstanding value, quality or excellence is usually gifted with the word "gold." Golden Age is the period of great happiness, prosperity and achievement. Gold medal books are the first prize winning books.

Cleopatra's barge was elaborately and richly illustrated in "Anthony and Cleopatra." Cleopatra disdained to set forward otherwise, but to take her barge into the river of Cydnus, the poop whereof was of gold, the sails of purple, and the oars of silver, which kept stroke in rowing after the sound of music of flutes, citherns, viols, and such other instruments as they played upon in the barge. Cleopatra, herself, reclined under a pavillion of cloth of gold attired like the goddess Venus:

The barge she sat in, like a burnished throne
 Burned on the water: the poop was beaten gold
 Purple the sails, and so perfumed that
 The winds were love-sick with them; oars were silver,
 Which to the tune of flutes kept stroke, and made
 The water which they beat to follow faster,
 As amorous of their strokes, For her own person,
 It beggarded all description; she did lie
 In her pavillion--cloth--of gold of tissue--
 O'er picturing that Venus where we see
 The fancy outwork nature:²¹

To Sir John Davies, affliction taught him the Golden lesson which reformed and rectified him and made him know better of his life;

If aught can teach us aught, Affliction's looks

Making us look into ourselves so near,
 Teach us to know ourselves beyond all books,
 Or all the learned schools that ever were.
 This mistress lately pluck'd me by the ear,
 And many a golden lessons hath me taught;
 Hath made my senses quick, and reason clear,
 Reform'd my will, and rectified my thought.²²

Yellow

Yellow is a neutral color. It is the color selected for traffic lights signifying neither "go" nor "stop." It is also the color of cowardice.

Green leaves turn yellow in autumn which is the season between the two extremes: the heat of summer and the cold winter.

Wordsworth's sonnet 73 talks of yellow leaves as old age:

That time of year thou may'st in me behold.
 When yellow leaves, or none, or few, do hang
 Upon those boughs, which shake against the cold,
 Bare ruined choirs, where late the sweet birds sang.
 In me thou seest the twilight of such day
 As after sunset fadeth in the west.²³

Robert Frost shows that yellow is a neutral color in "The Road Not Taken."

Two roads diverged in a yellow wood,
 And sorry I could not travel both
 And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth.²⁴

Animals

Horses

Horses are the symbol of strength and royalty. The horse as a symbol may be traced from the poem written in the Book of Job. In the poem "The Horse," the half-realistic, half-rhapsodic picture of the

horse is, perhaps, the most winning tribute to God's own creation.

Hast thou given the horse strength?
 Hast thou clothed his neck with thunder?
 Canst thou make him afraid as the grasshopper?
 The glory of his nostril is terrible.
 He paweth in the valley, and rejoiceth in his strength
 He goeth on to meet the armed men.
 He mocketh at fear, and is not affrighted;
 Neither turneth he back from the sword.
 The quiver rattleth against him,
 The glittering spear and the shield,
 He swalloweth the ground with fierceness and rage.
 Neither believeth he that it is the sound of the
 trumpet.
 He saith among the trumpets, Ha! Ha!
 And he smelleth the battle afar off.²⁵

It is noticeable that Mobil Oil uses the flying horse as a trademark. And that might mean the quality of their oil has strength and energy as does the horse.

Fish

Since the Origin of the Species by Charles Darwin appeared in 1859, the conflict between scientific rationalism and dogmatic religion has intensified since the free-thinkers, or deists, do not believe in divine revelation but in the laws of nature. Darwin's theory contained the idea that the first form of life came from water whereas religious thought states that man was created in God's image.

Alfred Lord Tennyson and Robert Browning actually stated the idea of evolution a quarter century before Darwin. But they did not explicitly refer to evolution until the Darwinian theory had become a topic of general discussion. Fish and water are, of course, closely interrelated. Fish, then, became the symbol of life and reproduction. Man is said to descend from fish according to a poem by Prince Hohenstiel-Schwangan.

That man sprung from was a jelly lump

Once on a time; he kept an after course
 Through fish and insect, reptile, bird and beast.
 Till he attained to be a ape at last
 Or last but one. And if this doctrine shock
 In ought the natural pride.²⁶

Also, the power associated with the fish developed in early Christianity: the Icthus anagram, the title 'Fishers of Man' and the Papal ring of the Fisherman. These symbols were developed from the older religion with the Fisher King. Jessie L. Weston, in From Ritual to Romance, affirmed that

The Fish is a Life symbol of Immemorial antiquity, and that the title of Fisher has, from the earliest ages, been associated with the origin and preservation of Life.²⁷

Lion

Lion is the symbol of royalty. Since the earliest times, the lion was one of the best-known wild animals, the proverbial "King of Beasts."

In the twelfth century, the kingly manner and the prowess in the third Crusade of King Richard the First of England made him a popular king in his own time as well as the hero of countless romantic legends since. He, as a result, got the epithet of "Coeur de Lion" or "Richard, the Lion-Hearted."

Anything felt to resemble the lion in dignity, courage, and ferocity is given the title "Lion."

Shakespeare often used the lion as a symbol of dignity, and royalty. In the play, Richard the Second, King Richard tried to make peace between the Duke of Norfolk and the Duke of Hereford. The Duke of Norfolk accused the Duke of Hereford of uttering certain words which reflected negatively on the king's honor. Richard pacifies him by saying that

Rage must be withstood:
Give me his gage: Lions make leopards tame.²⁸

In Macbeth, the three witches urged Macbeth to be lion-like in spirit.

Be lion-mettled, proud and take no care
Who chafes, who frets, or where conspirer are
Macbeth shall never vanquished be until
Great Birnam Wood to High Dunsinane Hill
Shall come against him.²⁹

Dog

The dog symbolizes loyalty. It is said to be man's best friend. The legend of its loyalty may come from the story of Adam. When Adam quit the Garden, the Angel asked all the animals staying in the Garden if they wanted to accompany Adam as a faithful friend. There was no answer from them except for

But a pup there was that lingered
In most abject unease;
He lay too broken hearted
Even to bite his fleas.
His tail swished desolation
And its swish was his only sound;
A splay-foot with a belly
That grieved along the ground;
His ears were the graggling cypress
And his eyes were love profound.

He looked not at the Angel
But of a sudden he rose.
And he ran and nuzzled Adam,
And his soul was in his nose--
He scampered out of the Garden
Before the gates could close
The friend of all our friendships
And the foreman of our foes.³⁰

Ralph Waldo Emerson is another poet who used the dog image in comparisons. In "Hamatreya," the folly of princes made them believe they possess the land and enslave nature. They imagine that nature would be

as loyal as the dog is to them.

To mine, my children and my names
 How sweet the west wind sounds in my own trees!
 How graceful climb those shadows in my hill!
 I fancy these pure waters and the flags
 Know me, as does my dog: we sympathize!³¹

Cat

Christopher Smart wrote a poem enumerating several wonders about cat. Some of the cat's wonders are:

For his tongue is exceeding pure so that it
 has in purity
 For he is docile and can learn certain things.
 For he can set up with gravity which is patience
 Upon approbation.
 For he can fetch and carry, which is patience
 in employment.
 For he can jump over a stick which is patience
 upon prove positive.³²

Cats are said to be the animals of shyness and mystery. Emma
 Rounds wrote about her cat's shyness that

Our very nicest cats don't roam;
 A pussy's place is in the home
 Purring and being there to pat.
 She should confine herself to that;
 Never competing for the honors ³³
 Bestowed on human prima donnas.

Black cats were the partners of witches. On Halloween night, the story of the witch and the black cat is passed along to children. Some thought cats were the spirits of the dead. Others believed that witches changed themselves into cats.

The Irish had many superstitions about witches and cats. If they began a trip and met a black cat, they turned back. A witch was in their path. The trip would turn out badly. Even today, many people do not want a black cat to cross their path.

Cats perform a lot of mysteries which are unpredictable and difficult to understand by man. Don Marguis thought of cats as

Beast from a world primeval,
 He and his leaping clan,
 When the blotched red moon leers over the roofs
 Give noise to the scorn of man.
 He will lie on a rug tomorrow
 And lick his silly fur
 And veil the mystery of his yellow eyes
 And play he's tamed, and purr.
 But at midnight in the alley
 He will couch again and wail,
 And beat the time, for his demon's song
 With the swing of his demon's tail.³⁴

Body

Eyes

Eyes are "the mirrors of the soul." In any situation, eyes reveal the truth such as, anger, love, hatred and annoyance. No matter how the person tries to conceal his emotions, eyes always tell what he is thinking or feeling. Another factor concerning eyes is that 80% of all learning is through sight.

One of the descriptions of eyes can be seen in Sir John Davies' "Affliction." In speaking of the art of writing poetry he said that even the goddess of wisdom, song, poetry, arts, and science could not provide him with those skills, but his mistress' angry eyes can.

Neither Minerva nor the learned Muse,
 Nor rules of arts, nor precepts of the wise,
 Could in my brain those beams of skills infuse
 As but the glance of this dame's angry eyes.³⁵

Richard Crashaw talks about eyes which reveal the secret of love that

Eyes that bestow
 Full quivers on love's bow

Yet pay less arrows than they owe.
[Wishes to His (supposed) Mistress].³⁶

Shakespeare is another poet who perceived the reflection of the soul from the eyes. The heart hurt from the look in her eyes make the poet extol of love:

Thine eyes I love, and they, as pitying me,
Knowing thy heart torment me with disdain;
Have put on black, and loving mourning be,
Looking with pretty ruth upon my pain.
And lonely not the morning sun of heaven.
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even
Doth half that glory to the sober west,
As those two mourning eyes become thy face;
O let it then as well beseem thy heart
To mourn for me, since mourning does thee grace,
And suit thy pity like in every part.
Then will I swear Beauty herself is black,
All they foul that they complexion lack.³⁷

Hair

Hair symbolizes sexual potency. In the story "Samson and Delilah," Samson's hair probably alluded to his phenomenal sexual powers. After his hair was cut by the treacherous Delilah, Samson was without strength and power. Also, voodoo dolls are constructed beginning with a piece of the victim's hair.

Richard Lovelace wrote to his girl friend reminding her of how wonderful she looked with her hair untied:

Amaranta, sweet and fair,
Ah! braid no more that shining hair!
As my curious hand or eyes,
Hovering round thee, let it fly
Let it fly as unconfined
As it calm Ravisher the wind,
Who hath left his darling, the East,
To wanton over that spicy nest.³⁸

Thomas Carew, in his poem "Song," vividly compared the symbol of hair, which is the driving force for the individual, as opposed to time,

which is, perhaps, the dominant force in Western Philosophical thought. It seemed to him that heaven, as opposed to rationality created and assisted her in beauty.

Ask me no more whither doth stray
The golden atoms of the day
For, in pure love, heaven did prepare
Those powder to enrich your hair.³⁹

Helen, the glamorous woman of Trojan War, was once esteemed by Edgar Allen Poe with fulsome admiration of her enticing hair:

On desperate seas long wont to roam,
Thy hyacinth hair thy classic face,
Thy Naid airs have brought me home
To the glory that was Greece ⁴⁰
And the grandeur that was Rome.

Hands

Hands signify ability. Man would not be man without hands. The world would become a rather inconvenient and unsatisfying place to live. Because of their significance to man, the physical meaning was transformed into the abstract one signifying the ability of human beings.

To Dylan Thomas' hands are the synecdoche depicting a king's ability to create anything: taxes, death, famine and fever.

The hands that signed the paper felled a city
Five sovereign fingers taxed the breath,
Doubled the globe of dead and halved the country;

These five kings did a king to death.

The mighty hand leads to a sloping shoulder,
The finger joints are cramped with chalk;
A goose's quill has put an end to murder
That put an end to talk.

The hand that signed the treaty bred a fever
And famine grew, and locust came;
Great is the hand that holds dominion over
Man by scribbled name.⁴¹

In Jonathan Swift's poem, "Stella's Birthday," Swift talked to Stella of her ability background.

Say, Stella, feel you no content,
 Reflecting on a life well spent?
 Your skillful hands employed to save
 Despairing wretches from the grave;
 And then supporting with your store.
 Those whom you dragged from death before: 42

John Keats, in his "Ode on Melancholy," deeply expressed the sensations of sorrow and happiness. Joy was personified as the helper against Sorrow. But, we must accept also the pain in human life. Even we were in Joy's hand we must accept that pain did go side by side with happiness.

She dwells with beauty--Beauty that must die;
 And Joy, whose hand is ever at his lips
 Bidding adieu; and aching pleasure nigh,
 Turning to poison while the bee-mouth sips: 43

Nature

Nature plays an important role on symbolic elements. The theme of these symbols express man's fear of, and awe at, the mysterious cycle of the death and rebirth of the year, and his involvement in the mystery of his own birth, nature and death. The symbolic representations of such themes, moreover indicate man's attempt to do something about the mysteries which continually remind him of his helplessness and at the same time challenges him of the endless possibility of control through his own imagination and action.

Emerson's Transcendentalism gives way to the idea of powerful nature. The first use nature has for man is, to Emerson, that it ministers to the wants of the senses and transfers to the love of beauty. Nature rises higher than beauty and becomes an instrument of

language, the vehicle of thought. Nature becomes an aid in understanding the supernatural as Emerson said

Every natural fact is a symbol of some spiritual fact.
Every appearance in nature corresponds to some state of mind, and that state of the mind can only be described by presenting that natural appearance as its picture.⁴⁴

There arises a pleasure mixed with awe, for the ordinary man and poets alike, which communicates this pleasure. The poet delineates, as the air, the sun, the mountain, the camp, the city, the hero, the maiden, as not being different from what we know them, but only lifted from the ground and afloat before the eye.

. . . For I have learned
To look on Nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still sad music of humanity,
Not harsh, nor grating, though of ample power
To chasen and subdue. And I have felt
A presence, that disturbs me with the joy
Of elevated thought: a sense sublime,
Of something far more deeply interfused,
Whose dwelling is the light of softing suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man.
A motion and a spirit that impels
All thinking things, all objects of all thoughts,
And rolls through all things.⁴⁵

Roads

Roads symbolize the path of life. As people walk along the road, they can not see what could happen beyond the point in which they are. This is similar to man's future, which winds through the circle of life, unknown and unpredictable. There is an old saying that "There is no road full of roses" which hints that life is made up of both joy and sorrow.

In "Up-hill" by Christiana Rosetti, roads and the path of life

are inextricably and directly connected.

Does the road wind up-hill all the way?
 Yes, to the very end.
 Will the day's journey take the whole long day
 From morn to night, my friend.⁴⁶

To Robert Frost, two roads are the two ways of life: "grassy and wanted wear" and "to where it bent in the undergrowth." He said he chose the one less taken in his "The Road not Taken."

I shall be telling this with a sigh
 Somewhere ages and ages hence:
 Two roads diverged in a wood, and I
 I took the one less traveled by
 And that has made all the difference.⁴⁷

Woods

Woods give the image of primeval strength. Mark MacClosky, one of the modern poets, said that he was indeed destined to enjoy the pleasure of the calm and peaceful atmosphere of the woods, as he illustrated in his "The Smell of the Woods."

The smell of the high woods,
 when rain distilled the night,
 come to a house and waits
 for no one to unbind the door,
 but enters, none to fear the water
 as ruin to the touch of things
 and shut the windows, but enters,
 indifferent to grace or fear.⁴⁸

Robert Frost passed deep woods on a dark night. He has to stop in order to watch the woods and the snow, and he watched toward no other end, but just for watching, for contemplating, for appreciating. In his "Stopping by Woods on a Snowy Evening," he might feel the urge to escape into the loveliness and peacefulness and that reminded him of death which was as peaceful as the woods. Nevertheless, he is committed to life, in all its diversity and complexity, and he wanted to go on

living, to fulfill that commitment, for death will come in time. Woods, to Frost, seem to indicate some primeval strength as he said

Whose woods these are I think I know
 His house is in the village though;
 He will not see me stopping here
 To watch his woods fill up with snow. 49

And he can get strength because "I have promises to keep."

Sky

To the Romans, Sky is the father and husband of Earth. In reading English poetry, allusions to the metaphorical use of Greek and Roman mythology are often found. This happened early in the development of English poetry and continues to develop.

There were among the Greeks several accounts of the beginning of things. Homer tells us that River Ocean, a deep and mighty flood, encircling land and sea like a serpent with its tail in its mouth, was the source of all. According to other myths, Night and Darkness were the prime elements of nature and from them sprang light. Anyway, in the heart of Creation, Love begins to stir making the material things creatures male and female and bring them together by instinctive affinity. Uranus, the personified Heaven or Sky takes Gaia, the Earth, to wife, and from their union issues Titans and hundred monsters and Cyclopes. Uranus is said to be Gaia's son too. In Theogony, Hesiod sang the birth of Uranus and the taking of Earth;

But Gaia's first born was one
 who match her in every dimension,
 Uranus, the starry Sky,
 to cover her all over
 to be an unshakable standing place

She lay with Uranus and bore him
 deep swirling Oceans

the ocean-stream;⁵⁰

Earth

Earth is the Mother of all. Gaia is said to be the universal Mother Earth, venerable and solid, who inspired a poet to write

I'll sing of earth, Mother of all, of her
the firm founded
Eldest of beings, her who feeds all that in
the world exists;
All things that go upon the sacred land and on the
sea,
And all that fly, all they are fed from the bounty.⁵¹

Wordsworth affirms his belief in Nature as a source of inspiration and knowledge in "Expostulation and Reply." In the poem, his friend asked him why he did not study but meditates by himself. Matthew, his friend, refers to Earth also as the Mother Earth:

You look around on your Mother Earth,
As if she for no purpose bore you;
As if you were her first bornbirth,
And none had lived before you.⁵²

Sun

Analytical psychology has suggested that the primal image is that of a snake devouring its own tail, the Great Round in which male and female, positive and negative, conscious elements and unconscious elements and elements hostile to consciousness are intertwined. We all have in us the forces of masculinity and femininity.

The sun was given the title of 'male god' as the rays are bright and strong as are the conventional male traits.

Apollo, a god of uncertain but probably complex origin was pre-eminently the god of the Sun. His name, Phoebus, signifies the

radiant nature of sunlight.

The author of the skit of the death of Claudius, which has come down to us under the name of Seneca, pushed into the mouth of Apollo flattery of the new Emperor:

Like the morning-star scattering the stars in flight
 like the evening-star rising as the stars return
 like the Sun when dawn first relaxes the shadows
 and rosethe escorts in the day, as he looks
 on the world
 in his brilliance, drives his cars from its shelter.⁵³

Wordsworth, in his "Composed upon Westminster Bridge," was touched by the beauty of London on a clear morning. He described the beauty of the sun with the masculine characteristics:

Never did the sun more beautifully steep
 In his first splendor, valley, rock, or hill;⁵⁴

Another poem depicting the masculine feature of the sun is "Ode on the Morning of Christ's Nativity" by John Milton.

And though the shady gloom
 Had given day her room,
 The sun himself withheld his wonted speed,
 And hid his head for shame.
 As his inferior flame,
 The new-enlight'n'd world no more should need.⁵⁵

Moon

The moon is feminine and merely a reflection of the sun as a wife reflects her husband. According to Greek and Roman mythology, Hera--or Juno, sister and wife of Jupiter--originally was a moon-goddess. She signified the Protectress, the chosen guardian of women in seasons of distress. She is the archetype of motherly virtue and dignity.

The full moon has something to do with supernatural beings. The word lunacy, from lunar, undoubtedly has some connections with the moon

and is basic to the werewolves legends.

John Keats saw femininity in the moon and showed it in his "Ode to a Nightingale."

Already with thee, tender is the night,
And happily the Queen-Moon is on her throne
Clustered around by all her starry Fays.⁵⁶

Thomas Gray, sitting by himself in a churchyard, contemplated on the peacefulness of the simple annals of the poor in his "Elegy Written in a Country Churchyard." He admired the calm and quiet countryside, the glimmering landscape, night owls and other flying creatures. The moon was molested by the moping owl. He called to her:

Save that from yonder ivy mantled tow'r
The moping owl does to the moon complain
Of such, as wonde'ring near her secret bow'r,
Molest her ancient solitary reign.⁵⁷

It might be the beautiful moonlight that makes people think of the feminine side of the moon. And a woman's beauty is always compared to the beautiful moon.

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CHAPTER III

INDIAN SYMBOLS AND POETRY

Indian poets dwelt in a far, beautiful world of imagination and fancy, a world of gods, heroes and lovely women, religious mysticism, and of a spiritual union with nature. They have maintained through the centuries a remarkable line of continuity. The Rigveda, one of the three books of knowledge, for instance, exhibits qualities still prominent in Indian poetry written today. The poetry is religious, sensuous, and strongly metaphysical. The poetic power is largely due to the universality of the images such as night, sun, water, and moon; and the elementary themes: life, death, human welfare, and misery. Above all, it is incomparably rich in symbols and metaphors, in the rhetoric of its much elaborated imagery and profuse figures of speech.

Numbers

Number One

As in Christianity, "In the beginning God created" and "through Him all things were made," in Hinduism there is the Supreme Identity of "That One" without differentiation of being from non-being, light from darkness. That Supreme Identity was many names including Agni, Indra, Prajapati, Siva and Brahma. But whether personal or essential the Supreme Identity is dealt with in the usual way, "they call him who

is really one."

Of all the names and forms of God the monogrammatic syllable "Om," the totality of all sounds and music of the spheres, is the best. The validity of such an audible symbol is exactly the same as that of a plastic icon, both alike serving as supports of contemplation; such a support is needed because that which is perceptible to eyes or ears can not be apprehended objectively as it is in itself. Coomaraswamy explained the symbol of one that

One infers the unseen in the seen, the unheard in the heard;
but these forms are only means by which to approach the
formless and must be discarded before we can become it.¹

"That One" can be called an "Integral Multiplicity" and "Omniform Light." The conjoint principles, for example, Heaven and Earth, Sun and Moon, Man and Woman, were originally one. A poem, dedicated to God, chanted the existence of "That One" with

With tuneful skill proclaim the generations
Of the great God and their true parentage,
That One may know them when this solemn hymn
Is chanted in some far and future age.²

Surely He will not harm man since man is his own creation and
because

All things have come in orderly gradation
As issuing from one river's primal source
Which one shall we adore with our oblation?³

A poem said,

Were all like workings of one mind, the features,
Of the same face blossoms upon one tree;
Characters of the Great God
The type and symbol of Eternity
Of first and last, and
Without end.³

Number Three

The Trinity in the early Hinduism are:

Agni: Fire

Vayu: Wind

Adity: Sun

In Agni alone is found the triality, which is interpreted as a trinity. The fire of the altar is one with the lightning and, again, one with the sun. This is Agni's threefold birth; and all the holy characters of three is exhausted in application where he is concerned.

Not older than the fifth or sixth century after Christ, the Trinity were changed to be

Brahma: Fate

Vishnu: Creation

Siva: Destruction

Vishnu is revered as the All-God. Siva represents a terror god, either the lightning, the fairest of the gods, or when he appears on earth, a divine horror, or again a very handsome young man. Brahma is the "Lord of Prayer" or "Spell." The mysterious power of prayer and spell is represented as an expression or instrument of eternal order, serving it by both the punishment and the remission of guilt.

Siva, known as the Great Lord, was frequently connected with number three. The Three-eyed, the Trident and the Seizer of the Triple City are the attributes referred to him.

The favorite myth for the poets is the destruction of the Triple City. The Triple City was constructed of earth, atmosphere and heaven by the demons. The Mahabharata, one of the two great epics of India,

tells the story of the destruction with:

Whose handiwork is the Triple world,
 whose poetry the Vedas three
 who destroyed the Triple Citadel
 and on whose head is garlanded the triple
 flowing Granges;
 who bears three blazing eyes as if to see
 therewith his triple world:
 to him enveloped in matter's thruple strand.
 and bearing the trident weapon
 belongs all victory.⁴

This poem reveals also a few more concepts of three and they are:
 the three Vedas which are the three folds of knowledge consisted of
 Rigveda, Samaveda, and Yajur-veda, Three-eyed Siva, and the three big
 rivers flowing from Siva's brow.

An anonymous poet's love was so great that he offered his girl the
 three worlds. And those three worlds are earth, heaven and air.

The three worlds are the sacrifice to her
 Who know how to preserve this precious love
 She is indeed the really beloved one,
 Happy in her success;⁵

Number Five

Five leads to the thought of Kama's five arrows. Kama is called
 the Mind-born or Heart-born and the Churner of the Hearts. His arrows
 are five, whence he is called "He of the Five Arrows," each of them the
 flower, of which the most compelling is the mango sprout. They are
 shot from a flower bow stretched with a string of black bees, whose
 buzzing is the twang of the bow. With these arrows Kama becomes the
 god of physical love.

The five arrows of Kama may be comparable to the five senses of
 the Western world in that these arrows tuned to the physical attraction
 of man which is not too far off the five senses of man.

An Indian, when asked of the significance of number five, will emit the word "Panchatantra" which means the five books or literally, "Five Underlying Principles" or "Five Doctrines." Each of the five books is independent, consisting of a framing story with numerous inserting stories. The books suggest the wise conduct of life. It can be practiced by a social being, and represents an admirable attempt to answer the insistent question of how to win the utmost possible joy from life in the world of human beings. It shows us that a virtuous man need not be a simpleton and that our action can be reasonably meritorious without being tiresome.

Age after age, and in so many parts of the world, the Books have brought delight to old and young alike. No other book contains so much practical wisdom, offered in such a palatable form and expressed with such subtle understanding of the aesthetic as well as the psychological requirements of human nature. The author of the Five Books seemed to foresee the value of them as he wrote in the introduction that

One Vishnusharman, shrewdly gleaming
All worldly wisdom's inner meaning,
In these five books the charm compresses
Of all such books the world possesses.⁶

Number Seven

Seven is a holy number in the Vedas. It is used in the Rigveda in the general sense of "many" as can be seen in several verses. One of which is the hymn to the Sun God. The Poem described the Sun's chariot with

The steeds are seven that at thy car
Bear up the God whose hair is flame

O shining God, O Sun Far-seen.
Yoked hath he his seven fair steeds.⁷

The Sun God's seven steeds represent the seven days of the week.

Praise of kings was an important part of the Sanskrit poet's repertory. In a poem praising King Rama in the Ramyana, number seven appears as the seven seas which is the great distance to which the king's fame has travelled.

That Rama, in times past, escorted by his troops,
did by a bridge of stones traverse the ocean.
need not excite our wonder
for now, O King, your mistress, Fame,
with none to aid and with no bridge
has crossed the seven seas.⁸

In the Rigveda, Purusha, (a primeval giant, a man rather than a god, having a thousand heads and feet), was sacrificed to create the universe. He created the oceans; seven in numbers.

Seven mighty oceans then were born
Where seven fencing-sticks held up the fire
when the gods, offering their sacrifice
bound Purusha on their sacred pyre.⁹

There are seven evils, fraught with calamity, that should be avoided; women, gambling, hunt, drink, violence of word, physical violence, and confiscation of property; even well-established rulers are often ruined by these.

Number Nine

There are nine precious stones in India. There are nine openings in the body.

This is a house of nine gates;
it has three pillars and five onlookers,
it inhabited by the lord who knows his habitation
well,
the learned one who know this is the great sage.¹⁰

The nine gates are the nine openings in the body. The three pillars are the three humours which sustain bile, phlegm and wind, the five onlookers are the five senses of knowledge; the lord who knows his habitation is the embodied soul.

Colors

Red

An Indian expression, "You are the redness of the red hue of the cheeks of the beloved" seems to indicate passionate love. The word 'red' provides an intense feeling of love. Red, no wonder, symbolizes passion to the Indians.

Tayani notes sentimentally how the twig-ends of the flame tree grow dark in winter before they swell as buds. "The blood red rows of flame" is made the chief flavor of this poem.

Methinks that fire stole into the flame trees
in guise of winter frost
and it is he who made the forest dark
with smoke of burgeoning twigs.
How else, to torture, the poor hearts
of absent traveller's wife
could he produce in guise of flowers
these blood red rows of flame.¹¹

The Sun is one of the chief divinities of Hinduism. There is abundant evidence in inscriptions of literary sources that the Vedic worship of the sun had grown into an important cult. Quite a few verses refer to the sun at sunrise, this being the time when all Hindus, regardless of sect, address their prayer to the heavenly body. And most of them stated the red color of the sun.

In future and calamity
The great ever remain the same:
The sun is at its rising red

Red also when about to set.¹²

Youth is said to be full of passion. Annimaal tells us about his time spent in foolish deeds. He did not prize his youth. But it was not too late for someone to share his youthful dreams and he thought it was about time for her to come.

Think of the dark red flower
of reed and water-rush
This is the time I look for you.
Will you not come when bloom is come,
at dark red flower time?¹³

Black

Black is the color of death. Sculpture vividly reveals this concept of the Indians. Kali, the most formidable aspect of the consort of Siva, is represented in the work of art as a black half-naked woman of terrible aspect with claws and tusks, wearing a garland of skulls, her tongue hanging out and mouth dripping blood. Kali is propitiated by sacrifices of wild animals and birds. At one time, it is believed, men were offered to her as victims. In the Kalika Purana, Siva tells his son: "The flesh of the antelope and the rhinoceros give my beloved; and she is pleased for five hundred years. By a human sacrifice, Devi is pleased one thousand years. An by the sacrifice of three men, one hundred thousand years."

Kalidasa once mentioned black in his poem in a dram "Savitri." Yaskesh, a divine god of wealth in the story, is exiled for a year from his home in the Himalayas. He murmured about his wife's absence with

Like powder black and soft I secure to see
Thine outline on the mountain slope as bright
As new-sawn tusks of stainless ivory.¹⁴

He, surely, thought that his wife was already dead.

The cremation ground is the place where the bodies of the dead were placed and burned. The bodies of the dead were entirely covered with black skin as described by the poet, Bhavabhuti.

Here is seen a troop of stinking ghouls
 their legs as long as date trees, their bodies
 no more than skeleton bound up with sinew
 and covered with black skin.
 The gobbets of human flesh that half fall from
 their painting mouths
 nurish the whining circumambient wolves. ¹⁵

White

The Indian national flag has stripes of saffron, white and green. White, to them, means the path of light, truth and simplicity. Indian yogis or hermits express this concept in their pure white robes. The sage has a significant role in Indian literature, either in epics, plays, poems, or stories. These people were always described as dressing in saintly white robes.

Also, most writing concerned with heroes use white as the symbolic color. Krishna's courser, in the Mahabharata for example, is white.

Stronger by his elder's blessing Arjun mount the
 battle car.
 Krishna drives the white courser to the thickening
 rings of war. ¹⁶

The Himalayas, the highest and most renowned range of mountains, inspired many people in the world of art. The mystic and sacred Himalayas were praised and appreciated by Indian artists. The sacred river is said to run from this mountain range. It became the sacred place to the hermitages and those people seeking peace and truth of life. It seems to be a holy and purified place for all Indians. One

of the poets has used the word "white" with this place:

This white Himalayas mountain gives shelter
 The vast oceans give oblation of water
 And like the rising sun on the
 Mountain in the East will shine
 This Immortal Banner.¹⁷

Blue

Kusumakraja tells us in "This Immortal Banner" something about the meaning of blue, that

This is the protection of the weak and the trampled
 It will march pompously as the king of equality.
 The blind but great power of the inhuman
 Will crack against this Immortal Banner.

And where-so-ever this blue wheel will go
 through the divine pathway of the star
 and the gate of the rainbow,
 There will blossom a new world
 and this Immortal Banner will ceaselessly flutter!¹⁸

The long history of India provides the story of their struggle for unity, culture, religion, as well as the fight for independence. The blue wheel in the song above indicates their courage and loyalty to the country.

Blue-throat is one of the attributes referred to Siva, the great lord. The title came from the myths in which Siva took part in the churning of the sea. In the story, the gods and demons desired to obtain the drink of immortality. They were advised to churn it from the ocean. They took Mount Mandara for a churning stick, transported it to the ocean where they turned it upside down, placing the tip on the back of the tortoise who was supporting the world. They then persuaded the world snake to serve as twirling stick. The gods took one end of the snake, the demons the other, and in turn, each party

pulled. It was after a thousand years of this exertion, according to the Ramayana, that the snake spewed the Kalakuta poison. This would have destroyed both gods and demons had it not been swallowed by the invulnerable Siva. The poison left the blue mark on Siva's throat whence he was called by the epithet 'Blue throat.'

In one of the God's song, Blue-throat was once mentioned with

Blue-throat sings
The bright lightning dances with its
shaking stars
Then this great black cloud beats the drums. ¹⁹

Gold

Gold is undoubtedly the color of richness since a lot of poems frequently described the golden palace, golden sari, and everything concerning the kings or gods was described with the gold color. Kama, the god of love, is one of the gods described so in a part of the Indian myths. Kama shot the love arrow to Siva while Siva was meditating. Siva got angry with Kama and opened his third eye, destroying Kama. A spark from the central eye of Lord Siva scorched Kama and reduced him to ashes. Kama's wife, Rati, breaks out into a great lament:

I see not the golden-wreathed head! I see not
the face overflowing with loveliness!
I see not the arms with glittering ornaments adorned!
I see not the grandeur of the wide breast!
I see not the slaying shaft of buds,
I see not the bow; I see not the dewy form. ²⁰

The richness of gold color appeared in the poem "Fifty Stanzas" by Kashmirian Bilhona. It is traditionally said, though without much historical warrant, that the writer of the poem loved a princess and, when their love was discovered, was condemned to death. Whereupon he wrote the "Fifty Stanzas." The King was so impressed that he forgave

the poet, and bestowed on him the hand of his daughter. The first stanza begins with

Even now
 My thought is all of this gold-tinted king's
 daughter.
 With garlands tissue and golden buds,
 Smoke tangle of her hair, and sleeping or waking
 Feet trembling in love, full of pale languor;
 My thought is clinging as to a lost learning
 Slipped down out of the mind of man,
 Labouring to bring her back into my soul.²¹

Yellow

Yellow, to Vallathol Narayana Memon, may have the same meaning as in the West and that is neutral. Menon is one of the poets who dominated Indian poetry in the first half of this century. Whether he was influenced by the western idea or not is unknown but in one of his poems he mentioned "yellow sand" with the indifferent and neutral tone. He said that the people who practiced good deeds will get the good things wherever he goes. But those profit or advantages mean nothing to the wise man.

The good work of this farmer of Dharma
 Is raising crops of pure gold from every field;
 But the eyes of this great Seer see gold
 As but the yellow sand of this Earth!²²

Yellow is the color of marriage. This idea came from the great epic "Ramayana." Vishnu in this epic got married to Ocean's daughter because of his yellow robe. And it became a proverb of Indians which said something about the clothes of people. The proverb tells us about men who judge others by the clothes they wear. The proverb alludes to Vishnu's marriage and that he got Ocean's approval because he dressed well. Siva, the greater god, who went to see Ocean naked, was refused.

Ocean gave his daughter to Vishnu of the yellow
 robe.
 And gave his poison to Siva who went naked.
 Say which of them had greater meant;
 Yet people always honor men according to their clothes.²³

Animals

Fish

It is an interesting fact that the Indian also thought that the first form of life was from water. There was a theory that the water produced the first germs of things, the source of the universe and gods.

Who is our father, parent, and disposer
 Who knows all habitation and all beings
 Who only to the gods their names apportions;
 To him all other beings turn inquiry?
 What germ premissal did the water cherish,
 Wherein the gods all saw themselves together,
 Which is beyond the earth, beyond the heaven,
 Beyond the mighty god's mysterious dwelling.²⁴

Fish, then, are the symbol of life. This concept can be traced back to the myth of Vishnu's incarnation as a fish.

Toward the end of the last age, as Brahma was about to enter the sleep, the Vedas were stolen from his mouth by Hayagriva, who immediately disappeared into the sea. The blessed Vishnu accordingly incarnated himself into a fish. This fish, at first minute in size, was discovered by King Satayavrata in the water with which he was making oblations. The King, seeking to save the fish, placed it in his ewer, where it grew so large in one night that it had to be transferred to successively larger bodies of water until it could only be contained by the ocean. The King then guessed it was Vishnu. The fish told him that a deluge would shortly overtake the earth, that a boat would be

sent, and that Satyavrata would put on board several seers and every species of living thing, thus saving them from destruction and becoming the Manu(Man) of the future age. Everything happened as predicted. The King took his party on board, tied the boat to a horn of the great fish, and rode out the storm. The fish then killed the demon Hayagriva and once more taught the Vedas to Brahma.

Raghumandana wrote in a poem treating Vishnu's incarnation into a fish that,

May the three worlds find in Kesava protection,
 who when embodied in a fish did burst
 the horizon's limits with the scraping of his sides
 and whose belly was not filled by all the sea;
 who having cut a potstand for the cosmic sphere
 in the toughened scales of his jumping back
 did then with difficulty curb within his limb,
 the love of leaping.²⁵

Lion

The lion is the symbol of courage and royalty. To the Indians it is the king of beasts and regularly suggests the king of man. He need only roar to bring other to obedience. But the poets are far from being admirers of the lion's noisy power. He is blamed for cruelty and for his pretensions to divinity.

Hail, young lion, I would say a word
 if you would lay aside your wrath.
 By killing a full thousand elephants
 what will you highness gain?
 Do you answer "But I am able to do this?"
 For shame, you fool! Is not the ocean
 able to drown the earth, but yet refrain.²⁶

He becomes a laughing stock when indolence keeps him in his cave or when he grows old and weak.

His leap might clear the peaks of mountains;
 His claws are diamond sharp.

He has courage, pride, and his roaring splits
 the hills.
 Yet this lazy lion, who sleeps and will not
 quit his cave,
 though he possess the perfect instruments
 of conquest,
 accomplishes but nothing.²⁷

The poets, however, forgive the lion all his faults for his one
 virtue, courage.

His body smells of blood, his action runs to
 slaughter,
 his sense of right and wrong is no better than
 a beast's.
 Thus there is nothing to admire in a lion
 except his courage.
 But that's enough to make the world seem cheap.²⁸

In literature, the royalty and bravery of the lion is usually com-
 pared to the bravery of the royal family or the kings as appeared in
 the play "Karna's Task." The soldier was announcing that the war was
 at hand.

Ho there, tells the King of Angus this is the time of
 war!
 Princes braves as lions advanced on elephants and
 steeds,
 And with the Pandu battle flag rush onto the valiant
 deeds.²⁹

The royalty of the lion was also shown in one of the Panchatantra
 stories. The author appreciated the lion with

The lion needs, in forest station,
 No trapping and no education,
 But lonely power and pride;
 And all the song his subject sing,
 Is the words: "O King! O King!"
 No epithet beside,³⁰

And again:

The lion needs, for his appointing,
 No ceremony, no anointing;
 His deeds of heroism bring
 Him fortune, Nature crown him King.³¹

Horse

The horse is the symbol of strength. Horses were usually taken into wars as indicated in the two great epics: Ramayana and Mahabharata. Krishna, the hero of Mahabharata, drove seven white horses to the battle. Horses routinely transport the gods. They were harnessed to Suriya's (Sun God) chariot. Also they were used as the vehicle of Indra, the dominant deity in the realm of air.

Agni, God of Fire, usually called the immortal Son of Strength, was once compared to horses in the Rigveda

Through the dry wood his tireless spirit runs;
His back when sprinkled, glistens as a horse.
He instantly devours his proper food;
He roars and shouts to heaven without remorse.

Also, Horses are said to have loyalty too.

The war-horse, though unguided, stopped
The moment that his rider dropped,
And wept along the lifeless head
still faithful to his master dead.

Dogs

Dogs were once used as an instrument by Mir Hasan for satirizing an Indian satirist Sauda in the eighteenth century. Sauda was very fond of dogs, and Mir wrote a satire attacking him for this. He used many sticks to beat him with, including the argument that Islam regards the dog as an unclean animal, and then suggests that Sauda's ostentatious love of dogs is nothing but self-advertisement, necessary because he had no other quality that would attract anyone's attention. Whether Mir really attached any weight to the views of orthodox Islam on the dog is questionable, for he himself had kept one.

Sauda replied to Mir's attack by saying he agrees with the Islamic idea that dogs are unclean animals. But after being in contact with them, one only has to bathe in order to be clean again. He argues that there is, therefore, no harm in keeping dogs, and goes on to say that there is one dog however which a man should on no account cherish, and that is the dog of his own baser impulses. Love for this dog so contaminates a man that no amount of bathing will make him clean. Let those who teach others the way they should love preach against all attachment to this dog; and above all let them see to it first that they themselves are free from that attachment--a plain suggestion to Mir that if he is so concerned with godly living, he should first concentrate on correcting his own faults.

One thing that dogs are believed to possess is loyalty. They are used for watching the household as illustrated in a poem "To the Housedog." An anonymous poet tries to put the spell on everybody in the house including the watch dog.

When thou showest they teeth, O silver white and brown,
son of Surama, they shine like spears in the jaws of
the biter. Fall asleep.

Bark at the thief, O son of Surama, or at the robber,
thou that runest back. Then barkest at the praiser of
Indra. Why dost thou seek to harm us? Fall asleep.

May the father sleep, the mother, the dog, the house-
holder. Sleep all this kinsfolk, and all this people
round.³³

Cat

The cat in the Panchatantra story is a specialist in making decision for others. Once the partridge and the rabbit got into a quarrel over their household. They decided to go and consult the cat

who is said to abide unshaken in his vow of penance and self denial and character has begotten compassion. By the way, the cat seems to be a mysterious animal to Jibanande Das as he wrote

Again and again through the day
I meet a cat.
In the tree shade, in the sun, in the crowding
brown leaves
After the success of a few fish bones
or inside a skeleton of whole earth
I find it, as absorbed in the purring
of its own heart as a bee.
Still it sharpens its claws on the gulmokha tree
And follow the sun all day long.

Now I see and then it's gone,
Losing itself somewhere.
On an autumn evening I have watched it play,
Stroking the soft body of the saffron sun.
With a white paw. Then it caught
The darkness in paws like small bulls
And scattered it all over the earth.³⁴

Body

Hands

Hands, the symbol of ability, appear in quite a few poems. When man is old, he seems to lack certain abilities. Dexterity, for instance, is lessened. Old people's hands are then a synecdoche to the lack of ability in the poem "Old Age" by A. L. Basham.

Once my hands were smooth and soft, and
bright with jewels and gold;
Now in old age they twist like roots
Not otherwise in the word of the truthful.³⁵

The story of the beginning of Creation of Assamese, one of the Indian states, resembles that of the Christianity and that it all was created by God. God created everything out of the darkness; stars, earth decked with flowers, and humans. It was God's ability alone that

created the moon, the sun, and the sky.

That day of the dissolution of the world
 Thou, O Lord, took up in thy hands
 thy dreadful flute.
 There was none blissful;
 Silent were the sun and the moon;
 across the horizon there arose a terrific excitement
 The day thou took up thy dreadful flute.³⁶

Sometimes when you cannot do anything you want to do or you are restrained from doing something, you may sit in despair twisting or squeezing your hands. You will be like a disabled person. Aziz Dervesh illustrated his feeling with

The sea is deep, the shore far off
 the maimed and the blind sit on this side
 wringing, in despair, their hands.
 How can the blind take any aim? ³⁷
 Their bows and arrows are in vain.

Eyes

Eyes are the mirror of the soul. One must suppose that the language of the eyes was more advanced in ancient India than it is with us. This appears not only from the poets but from the dramaturgists, who from Bharata on devote minute attention to the portrayal of emotion by the eyes. The rules of propriety in ancient and medieval India limited conversation between the sexes in public largely to formal matters. This was true not only of lovers but even between man and wife. In private, men and women might speak as freely as we do; in public they use the language of the eyes. The glance of a young woman affects the man it lights upon. Several kinds of emotion expressed by the glance of the eyes were shown in poetry. They are shy glances, coquettish glances, the loving glances, the startled glances.

Expression of the startled eyes.

I would the maiden's eye might fall upon me thus
 first with startled pupil, which then grows
 motionless:
 again, contracting slowly at the corner with
 a natural glance;
 next opening somewhat, and then finally thinning
 in a joyful wave of heavy tears.³⁸

Expression of shyness

After bowing her lotus face in shyness to her knees,
 the loving glance is beautiful that comes from
 lifted lashes,
 but when her eyes then drop to the spot of laughter³⁹
 that mark her cheek--that is more than heaven itself.

The effect of the glance on a young man is believed to that of
 poison or snake bite.

So long only do they wish for freedom from the world
 Whose hearts are broken by the griefs
 of old age, death and separation from their friends,
 Until they are bitten by th- crooked, coal-black snake,
 the eye of the gazelle-eyed girl.⁴⁰

Kama, the god of love, is said to be the cause of loving eyes in
 women.

Long live he who is born of fancy
 the bee who hovers at the lotus mouth of lust,
 the god whose dwelling is in the glances⁴¹
 of the eyes of women who are deep in love.

None can resist the charms of lotus-eyed maidens, not even
 learned men, whose utterances about renouncing love are mere ideal
 words. The poet himself laments that when his beloved is away the
 brightness goes out of his life.

Beside the lamp, the flaming hearth,
 In light of sun or moon and stars,
 Without my dear one's lustrous eyes,
 This world is wholly dark to me.⁴²

Not only love but the joyful eyes are described.

Whose house, who live there, these I shall not know
 But the eager pain of spring time in the fairer lonely
 breast.

Will fill, in the restful quiet that tremble with
the piano.
My eyes with joy for a passing moment. 43

Hair

A number of objects closely connected with the sexual attractiveness of women come in for poetic treatment: a bodice, a golden girdle, a lute and also hair. In India, a woman raising her arms to fix her hair is a gesture indicating sexual desire.

Virymitra told his girl that she needed no more make-up to attract him, since she has very beautiful, fine hair.

What need to paint this dear cheek with southern
lines of musk?
It is already perfect with its fine hair
black as durva grass, rising in a blush. 44

Laksmi, Vishnu's consort, rose from the ocean where the churning took place for the water of immortality. Her hair was so beautiful that it attracted Vishnu.

Victory to the might arm of Hari
whose polished armband served as touchstone
to the rocks of the churning mountain, and which now
in the intervals of rest from bouts of love
with Laksmi
is rendered golden by the drops of pollen 45
think falling from the flowers of her hair.

Nature

Nature is an integral and important part of Sanskrit plays. The characters are surrounded by nature with which they are in constant communion. The influence of nature on the minds of lovers is much dwelt on. Man's relations to nature is revealed in the form of mythological, spiritual and religious poems and plays.

Eunice Tietjens mentioned about Indian poets and nature that

Profoundly convinced, even before the advent of the Buddha, who lived about 500 years before Christ, that the world of the senses was illusory, that the spirit passed through many stages and occupied many human forms before its final absorption into the life force, spirit, recording only those things of the senses which seemed necessary to make his meaning clear.⁴⁶

This attitude gave him, as it still gives his countrymen today a peculiar detachment from the happening of this temporal world. And with this detachment goes a great gentleness, a tenderness towards the beauty of this world. He rejoices in beauty which has once existed; he does not mourn its passing.

Chandrakuman Agarwala wrote his appreciation in nature in "Prakit" or "Nature" that

The flower-bud blossomed
and spread its perfume--a current of born
and dropped and disappeared
A black bee sucking the honey of the flower.
all intoxicated, moved and moved all round alone.
Flying and flying about
it rained the melody of its heart and went away.
It is not known who is gone where;
all traces and even the memory melted away
but nature stayed on as before.⁴⁷

Woods

Woods provide the thought of primeval time. The Himalayas have been the wonder of India since earliest times. It seems that the mystical woods around the Himalayas have evaded explanation. The poets and mystics were inspired by the woods in the two great epics: Mahabharata and Ramayana. Rama's residence after being exiled, the battle fields, Sida's (Rama's consort) seduction by Ravana all happened in the woods. The Indian, upon entering the woods of the Himalayas,

would recognize those earlier stories, and create from his own imagination scenes from the two epics. In a poem praising the Sun God, which was in process of being abstracted to the character of a creator, the poet gave the woods the meaning of the original matter.

What was the woods, and what the tree, pray tell us,
From which they fashioned forth the earth and heaven?
Ye sages, in your mind, pray make inquiry, 48
Whereon he stood, when the world supported.

Anon's flute seems to have the strength from the God since it was cut from far-off woods from where the God was supposed to come.

I will not pipe the strains the tempter breathes.
My flute was cut from far-off woods,
and pierced through here on earth.
Its plaintive notes.
tell of the land from where it cam.
I will not pipe the tune the tempter calls,
but be a flute in my God's hands,
and breathe the strains of boundless love. 49

Roads

Roads lead to some places--the future. The symbols of roads to the Indian poets is, certainly, the path of life as depicted from the poem "Forgot not the past" by Jatintramuth Dowerah. He told us to follow our life footsteps in pleasure and in pain. The mournful past was not the thing to forget or lament. The future seems to be dark and hard to predict. Our way of life is unseen.

Dark, dark is the road; nothing ever is to be seen;
and there spread in front of him the burial ground
of memories;
what a number of pictures of love have dissolved there
and now raise a pitiful woe,
There spread in front of him the burial ground
of memories. 50

Our life is like a boat sailing on and on. We embark on the boat forgetting all the accounts of happiness and misery and have no idea

what life ahead will be.

On the boat with white sails
 the boatman standeth with eyes on my road;
 the moment I get into the bosom of the boat,
 he will embark on the boat and row down the current
 the boatman waiteth with eyes on my road.⁵¹

Sudhindranath Datta wrote a poem "Name" with sorrow of his dusty life that is the life of "rubbish heap of lies and greeds." His love was gone because of his bad deeds. He was longing for her to come back. But in the emotion of despair he consoles himself that his way of 'dusty' life might help him forget every sad feeling.

Yet in the wind's erosion footprints fade
 This bitter need, too, on the dusty road
 will fade in years to come.⁵²

Sky

The hymn of Man stated that the gods are the agents in the creation of the world. But the material out of which the world is made consists of a body of a primeval giant, man rather than god, Purasha, who being thousand-headed and thousand-footed extends even beyond the earth, as he covers it. His head, in later myth, became the sky, his naval the air, his feet the earth, while from his mind sprang the moon, from his eyes the sun, from his breath the wind.

About 1700 B.C. a new wave of conquest destroyed the Indus civilization, and the invaders brought with them their own religion, which for perhaps a thousand years dominated the Indian scene. These people had brought the general conception of gods and that of heaven as a divine father. Sky, the Father, and Earth, the Mother, are primeval and universal parents.

In the Vedic Hymn, Dyaus is the Sky God and Prithi, the Earth.

They were early deities, worshipped as fertility gods and men. Their importance diminished, however. The personification of the sky as a god never went beyond a rudimentary stage in the Rigveda, being almost entirely limited to the idea of paternity. It is apparently shown that Earth and Sky always go together.

These Heaven and Earth, bestow prosperity on all,
 sustainers of the region, holy ones and wise,
 Two bowls of noble kind: Between these goddesses
 The god, the fulgent sun, travels by fixed decree.
 Widely-capacious pair, might, that never fail, 53
 The Father and the Mother keep all creatures safe.

Earth

As stated previously, Earth is the wife of Dayaus, the Sky God. She is hardly ever dissociated from him. In Hindu belief her role is that of nourisher or sustainer, but in later roles she was not always generous to those who looked to her for nourishment. Once, all creatures asked King Prithu to rescue them from famine and oppression. King Prithu took his bow and shot an arrow into the earth. Earth took the form of a cow and ran away. A variant of this myth relates that King Prithu married the earth as soon as he was born, but she refused to give up the treasures she had been concealing. Prithu, therefore, chased her, but she took the form of a cow and sought asylum with the great god Brahma. Brahma refused to protect her and ordered her to return to her husband and obey him. Earth did as she was told. But on her return she was severely beaten by her husband.

Thus, in the same way, farmers constantly wound the earth with their ploughs and spades but the earth, patient cow that she is, gives back nothing but good in the form of precious wealth and nourishment.

Siyarram Sharam Gupya praised Mother Earth in his "An Ode to Bapu"

that

Fostering the world of the highest nobility
 Precious darling of the Mother Earth,
 Praise and glory be yours!
 Unknown to guilt or shame!
 Free from sway of passion, heat of anger.
 Through you there subsists
 The Ancient in the Modern,
 The Modern in the Eternal.
 O awesome Horizon!
 So very own of the Earth!
 The Earth hold a sublime position in Heaven,
 Being with you.
 The Heaven, come unto the Earth, partakes
 of you new union.⁵⁴

A poem "Funeral Hymn" prays to Mother Earth that

Approach the bosom of the Earth, the Mother
 This earth extending far and most propitious:
 Young, soft as wool to bounteous givers, may she
 Preserve thee from the lap of dissolution.⁵⁵

Sun

In India, the sun is masculine. Surya is said to be the dominant Sun God. Actually, three sun gods appear in Vedic literature. Surya, however, became the most important one. He is pictured as a dark red man with three eyes and four arms. He rides in a golden chariot drawn by seven horses, each one representing one day of the week. He has acquired a legless charioteer called Arun. At other times he is pictured as copper-colored, dwarfish and with red eyes. He is said to be the benefactor of man. A poem described him with

Seven white steeds harnessed to your car
 Bear you, great Surya, god of radiant hair!
 Prime light, the god of gods, most excellent,
 Conqueror of darkness, sov'reign of the air.⁵⁶

There is abundant evidence in inscriptions and literary sources

that the Vedic worship of the sun became an important cult. There are a lot of poems worshipping the Sun God. The author quotes only two of them. One is the poem addressing the sun at sunrise. The other is about sunset.

The sharp-rayed sun, driving with his horses
over and below the endless world,
whose disk thereby moves swiftly as a whirling band
I pray may aid you by his casting out all darkness
with his shaft of light as warlike
as burning spears of gold.⁵⁷

The sunset rose like a wind-raised dust of rubies
ground by the hoofs of his galloping steeds
as the sun drove down the slopes of Meru,
over its glittering rocks.⁵⁸

Moon

In India, there is no moon goddess but the moon god. Chandra is the Moon God and the source of fertility. He was produced during the churning of the milk ocean. Every night Chandra rises anew from the ocean. Night is personified as Moon's mistress. Panini indicated clearly the masculinity of the moon.

The Moon with bright mane flying
in the forest of the night
is like a lion who has issued from the Eastern Mount,
holding in his mount a deer.⁵⁹

Another mythological reference is to the moon's position in the headdress of Siva, a position which it shares with the Ganges, the serpents, and the skull; and to its origin from the sea of milk which was churned by the gods and demons.

He who manages love's theater
chaplain of the bowman's glove.
chief god of women, famed in the three worlds,
high priest of passion's kingdom;
he who performs our moonlight mass
and sleeps in the peak of Siva's crown;

victorious is that god born of the sea of milk,
the white rayed lover of the waterlilies.⁶⁰

Although the Moon God is masculine, Indian poets did not miss seeing the feminine kind of beauty of the moon. Often women's face and beauty were compared and connected with the moon.

Whatever the gods with so much effort
gained from the sea
may all be found
in the faces of fair women:
the flower of paradise in their breath,
the moon in their cheeks,
nectar in their lips,
and poison in their sidelong glances.⁶¹

A poem said

Behold the risen face-moon of my darling
wherein the only blemish is
that I've compared it to the blemished moon.⁶²

ENDNOTES

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- ⁵⁸Ibid, p. 196.
- ⁵⁹Ibid, p. 205.
- ⁶⁰Ibid, p. 201.
- ⁶¹Ibid, p. 131.
- ⁶²Ibid, p. 130.

CHAPTER IV

CHINESE SYMBOLS AND POETRY

Throughout the long history of China, the Chinese lived precariously, their meagre stores threatened by pest, earthquake, drought, and flood. It is not surprising, therefore, that their constant preoccupation was with security and continuity. They wanted their crops to grow and their children to survive. In their eyes everything that protected life was good and everything that threatened life was bad. They need and seek good luck. They need continual personal reassurance, and over thousands of years have evolved their own patterns and symbols of security and protection. The robes worn by the Chinese Emperor at his life-imploing rituals for the benefit of his subjects were an excellent example of the great use of symbolism. For the worship of the moon the Emperor wore white robes; for the worship of the sun, red robes; for the worship of the earth, yellow robes; and for the worship of heaven he wore blue robes.

The Chinese, however, are not a profoundly spiritual people. They have no religious poetry of any importance. The poems have some comments on some particular fact or situation, like the chance that the poet is looking at a tree, mountain or a beautiful girl. Most Chinese poetry affords an art for weekdays rather than for feastsdays, an art firmly built into the life of its people, directed not to the cult but to the community at large. Even the common people have by heart a

number of classic poems. The preference in China for a secular, an ethical view of life has made the Chinese seem brothers to humanists in many parts of the world.

Numbers

Number One

Taoism, one of the three teachings of China, gave birth to the One; the One gave birth successively to two things, three things up to ten thousand and to everything. These ten thousand creatures cannot turn their backs to the shade without having the sun on their bellies, and it is on this blending of the breaths that their harmony depends. The One is the Father of the Primal Unity or Emperor of Heaven and heaven's great son, the king or Emperor, are also considered to be the One. The concept of the king as being number one can be seen from the legends of the fall of the Shang Dynasty and the rise of Chou (1027-480 B.C.). The history classic went on to state that when the virtuous founder of the Chou dynasty King Wu, became seriously ill some two years after his victory, his younger brother, the Duke of Chou, conceived the idea of dying in his stead. He performed the ritual. One part addressed to the ancestors asking to take him as a substitute. The ritual showed the idea of the One.

The duke then divided with three tortoise shells, and all were favorable. He opened with a key the place where the oracular responses were kept and looked at them, and they were also favorable. He said, "According to the form of the prognostic, the king will take no injury. I, the little child have obtained the renewal of his appointment from the three kings, by whom a long futurity has been prophesied. I have now to wait for the issue. They can provide for our One man."

In poetry number one has an effective place. Li-Ts'u hsu wrote about the past in "One leaf has fallen"

One leaf has fallen.
 The crimson screen is drawn.
 A scene is unfolding, withered and sere.
 On the pavillion the moon skies cold,
 And the west wind blows on the silken curtains.
 It blows on the silken curtain,²
 Recalling to mind what is bygone.

Another poem said,

From the one pavilion
 you see as one the country:
 Meandering waters
 Meandering waters
 and then meandering hills.
 We can not fully
 by day's end, admire;
 Much less, love
 in our little leisure hour.³

The Chinese poet usually begins his work by introducing himself and tracing his ancestry. (This was the custom among Chinese nobles, following one of the mythological rules of antiquity.) He then proceeds to the theme of his poem: his own sincerity, integrity and abundant worth, and his desire to guide and assist his erring lord who is addressed as the "Fair One"

And feared my Fair One too would grow old.⁴
 Hold fast the youth and cast away the foul!

The following part is an attack on the evil men who have led the ruler astray, here referred to as the "Fragrant One"

I fear only the wreck of my lord's carriage.
 I hastened to his side in attendance
 To lead him in the steps of the ancient kings
 But the Fragrant One would not look into my heart;
 Instead, heeding slender, he turned on me in rage.⁵

Number Three

Three has several meanings to the Chinese. It pertains to the

three ways of teaching and organizing one's thoughts about things. The Chinese call them the Three Teachings: Confucianism, Taoism, and Buddhism. A different way of life will be derived from each of these three ways of thoughts. The first two are native Chinese. Buddhism came from India. The Confucian ideals are political stability, social orderliness, and moral respectability while Taoism expresses a yearning for native and immortal life and Buddhism is engrossed with the other world.

Three also means the Three Pure Ones in Taoism. They are the three supreme gods, each in his own heaven. These three heavens were formed from the three airs, which are subdivisions of the one primordial air. The first one inhabits the Jade Mountain. He is the source of all truth, as the sun is the source of all light. The second one is the custodian of the sacred books. He occupies the upper pole of the world, and determines the movements and interactions, or regulates the relations of the yin and the yang (the two great principles of nature). The third one is the teacher of kings and emperors, the reformer of successive generations.

Three is also the Three Islands of the Immortals which endure throughout geological epochs of time, while the seas cover what was once land and then recede again. The poem "A Dream of Heaven" said something about the islands that

Now yellow dust, now clear water,
Below the three Hills
Sudden the changes of a thousand years
as a galloping horse.⁶

Orion was called the "Three Stars" in one of Li Ho's poems.

These long, spring days, Master Wang's are winning,
Orioles sing, so she thinks of Hsieh's langorous maid.
The Jade water clock says the Three Stars shine bright,
By the Bronze Camel the five-horse carriages meet.⁷

Number Five

Confucians see that the social order is held together by five relations: prince and minister, father and son, elder brother and younger brother, husband and wife and friend and friend. The ideal was to have these groups living in a great compound.

To the Buddhists, five is the Five precepts which they had to practice every day of their life. Those five precepts are

1. Do not take life.
2. Do not take what is not given.
3. Do not take illegal sexual pleasure.
4. Do not lie.
5. Do not take intoxicants.

There are five Chinese Classics: The Book of Changes, Book of Odes, Book of Documents, Book of Spring and Autumn Annals.

There are Five Emperors who govern the Five Regions of the Universe and reside in the Five Planets.

High-King Mu
 Urged on his dragon-decoys
 Eight bridles jingling
 As they drove round the world.
 Gods of five planets swept the earth for him,
 Thick clouds rolled back.⁸

There are five Chinese elements: water, fire, wood, metal, and earth. The nature of water is to soak and descend; of fire, to blaze and ascend; of wood, to be crooked and straight; of metal, to yield and change; while that of earth is seen in seed-growing and harvest. That which soaks and descends become bitter; that which is crooked and straight become sour; that which yields and changes become acrid; and from seed-growing and harvest comes sweetness.

Five seems to be a favorite number of Wang Chi a poet who wrote about what a man wants.

Tell me now what should a man want
 But to sit alone sipping a cup of wind?
 I should like to have visitors come to discuss
 philosophy
 And not to have tax-collectors coming to collect taxes;
 My three sons married into good families,
 My five daughters provided with steady husbands;
 Then I could joy through a happy five score years,
 Craving no cloud-ascent, no resurrection.⁹

Number Seven

Seven as a symbol can be traced from the story of the Herd-boy and the Weaving-Lady. The two lovers, exiled to heaven as stars and parted by the river of the Milky Way, were allowed to meet on the seventh night of the seventh lunar month. The Herd-boy and the Weaving-Lady crossed the river on a bridge formed by magpies but had to part at dawn. On that day the people on earth have a festival celebrating their meeting. It was the custom on that night for women to leave seven needles threaded with silk in the moonlight and pray for greater skill in sewing. It was also the custom to air books and clothes in the sun during the day.

Taoist thought pervades the philosophy and poetry. The "Seven Sages of the Bamboo Grove" was established as a group of poet-philosophers who sought refuge from politics in the quietness of nature and the oblivion of wine. The Seven Sages played music, wrote poetry and drank wine, thus beginning the Chinese tradition of music and wine as the boon companions of the poets, who found in them consolation, relief and escape from everyday life. It is, undoubtedly, that seven reminds the Chinese poets of these Seven Sages.

The Dippers, always mentioned in Chinese poems, are usually called the "Seven Stars"

The elephant's mouth puffs incense forth,
My Persian rugs feels warm.
When Seven Stars hang over the city wall,
I hear the clepsydra's gong.¹⁰

Number Nine

Chinese poets seemed to prefer nine to other numbers. A lot of well-known poems contain the number nine. They are The Nine Songs, The Nine Compositions, the Nine Arguments and the Nine Declarations.

The Nine Songs and The Nine Compositions are the works of Chu Yuan which maintained the highest place in ancient Chinese poetry. The Nine Songs is a group of poems composed during Chu Yuan's banishment in the south, where he became familiar with the religious songs of the common people and using them as a basis, composed his own songs to express his sorrow and longing for his sovereign.

The Nine Arguments is a series of poems. It is composed as a cycle, treating many themes: slander, unrecognized worth, the deluded ruler, and so on.

The Nine Declarations are the laments based upon Chu Yuan's legend and dealing with the themes of rejected loyalty, exile and suicide.

In geography, the Yellow River (the biggest river of China) rising in the fabled Kun-lun Mountains, flowed into the sea in nine channels known as the Nine Rivers. And it was described in a poem "Lord of the River" that

I spent with you
By the Nine Rivers.
Fierce winds rise,
Dashing waves.

I ride a water chariot
with lotus dragons.
Between a pair of river serpents.¹¹

Wang Wei in his "A Song of Young Girls from Loyang" frequently mentioned the number nine.

Rare fans shade them home, to their nine-flowered
curtains
Their lord, with rank and wealth and in the green
of life,
Exceeds, for magnificence, even Chi-lun;
He favors girls of lowly birth and teaches them to
dance,
And he gives away his coral-trees to almost anyone.
The wind of dawn just stirs when his nine soft lights
go out,
Those nine soft lights like petals in a flying chain
of flowers.¹²

Colors

White

White is a color associated in China not only with purity and virginity but with mourning and misfortune. To the Chinese, white is an unlucky color, suggesting death and old age. In the Han system (206 B.C.-221 A.D.) of correspondences it was linked with autumn, the west and the setting sun. In China, where white has all the emotional overtones that in Europe would be carried by black, a preference for white would be considered morbid and ill-omened.

Li Ho (791-817 A.D.) expressed his emotion about death in the white radiance, shining with an unearthly pallor. White appeared in most of his poems concerning with death.

In the ninth month, the great wilderness is white.

The entire mountain bathed in a white dawn.

Autumn whitens the infinite heavens.

White grasses, dead beneath invading mist

Above cold gardens, deserted courtyards,
A limpid, white void.

The white glare returns to the Western Hills.¹³

In the Book of Songs (one of the most venerable Chinese Classics) the poet stated the underlying meaning of white in the poem number twenty three.

White grass wraps the body
The forest deer is dead
Springtime betrayed a maiden;
Her gallant love and fled.
The girl strayed with her lover
Deep in the forest glade.
White grass wrapped her body,
Delicate as jade.¹⁴

In "Weeping for Yin Yao" by Wang Wei, the poet also painted the tomb of his friend white.

Among white clouds we've laid your bones--it
is ended forever;
only the mindless waters remain, flowing down
to the world of men.¹⁵

Red

Red is lucky throughout Asia. It is thought to be life granting. It is the most popular color for baby clothes. It is Chinese' favorite color and used for special occasions and festivals. The Chinese use red in clothing and decoration for happy events. The traditional Chinese bridal dress is crimson satin jacket and trousers, and the bride is carried to her wedding in a red palanquin.

They usually wrap money or valuable things in red paper or cloth and give it as a gift on New Year's Eve, to the bride and groom, and even to the newly-born baby. Those red-wrapped gifts are called in a

Chinese dialect "Ang-Pao." Anything associated with red color is considered to bring good luck and success.

Li Ho wrote about the red horse which is the favorite horse of Emperor Chou.

Suddenly I remember that Emperor of Chou
Urging his chariot on, up Jade Hill at a gallop.
Rattle of horse and chariot out of Phoenix Park
Red Bayard was his favorite horse of all.¹⁶

A thing of beauty is surely red. Red is often associated with women. A wife laments her husband's absence at the wars. The poet said that her beauty will fade away as quickly as red cloth which is washed too often. The poet then asked her to maintain her beauty so that it could be the joy for her husband. If she's so sad that her beauty fades away, it will be like an arrow to kill him.

Don't wash red cloth!
For washed too often it will fade.
You are so full of youthful pride!
Yesterday we met at the bridge of Yin.
Come home soon with the marquise!
Don't be just another arrow from a bow.¹⁷

Although being the color of luck, red is often mentioned in the phrase "blood-red" as the description of the battle fields.

Flakes of lacquer, dust of bones,
The ancient blood once spurted forth
And bore bronze flowers.¹⁸

or,

Fog of dust from barbarian horses,
Forested halberds of frontier troops.
Heaven taught the nomads horsemen how to fight,
At dawn the clouds are lowering blood-red.¹⁹

Gold

To the Chinese, anything associated with gold color seems to indicate richness. The golden fish was used as a symbol of high office

as described by Li Ho. He wrote his poem vilifying a girl who tried to desert her husband even though her husband was a high-ranking official.

In the bright moonlight my elder sister is weeping.
Thinking she meets her love by a guttering lamp.
All this even though her present husband
Has a golden fish hanging from his belt.²⁰

Wang Po (648-676 A.D.) described the richness of a king of Tang Dynasty that

There lone a lordly pleasure-tower o'er yon dim shore
Raised by some King of Tang.
Jade pendants at his girdle clashed, and golden bells
around his chariot rang.²¹

Black

Although white possesses the meaning of death, black still has the meaning of bad omen and anything associated with terrifying events is always painted black by the poets.

In the closing years of Han, China was overwhelmed with rebellion, disorder, famine and disease. The great empire fell to pieces and no one knew how or when it could be put back together again. The decaying of social order, customs and beliefs leads to doubts and despondency. Chinese society seems to have been gripped by a feeling of terror. Lu Chi (261-303 A.D.) described that the whole empire seemed to be oppressed by the black clouds.

Off at dawn to service in the walled and stored palace;
rest at evening, back to the officials' lodge
Shrill thunder blares at midnight,
Shafts of swift lightning streak the darkness.
Black clouds oppress the vermillion towers.²²

Blue

Blue is the color of royalty. This concept can be traced back from the worship of Heaven by the Chinese. Heaven is too high and too majestic to receive the approaches of common folk, to consult their needs, and to grant their requests. The Earthly Emperor, then, is said to be descended from heaven or the sky for the people to celebrate its rites with fitting pomp and solemnity. The Emperor has to perform the duties desired by the people. Heaven is blue, it is said. Blue, then, is given as the color of the majestic Emperor who bears the title the Son of Heaven.

Flying lights, flying lights
I pledge you a cup of wine.
I do not know if the blue heavens are high.²³

Li Ho wrote "The Prince of Ch'in Drinks wine," displaying the military prowess of the Emperor which was manifested everywhere.

Straddling a tiger, the Prince of Ch'in
Roams the Eight Poles, (eight points of compass)
His glittering sword flashes through the sky
Turning heaven sapphire-blue.²⁴

Yellow

Yellow is the color of fecundity, relating to the yellow sun and yellow earth. A Chinese, when asked about the symbol of "Huang" or "yellow," he will think of the Haung Hò or the Yellow River which is said to be the vein of China. The river is called Yellow River because of the yellow and fertile soil along the river banks.

The Yellow River gives life to China, at the same time it destroyed lots of Chinese lives and property, when the tides flow overwhelmingly into the land. It is also called "The River of Miseries." It might

be because of this aspect of the Yellow River that the name Yellow Spring was given to be the name of the dead as described in the earlier works of Chinese literature such as the Book of Odes.

I drive my carriage from the Upper East Gate,
 scanning the graves far north of the wall;
 silver poplars, how they whisper and sigh;
 pine and cypress flank the broad lane.
 Beneath them, the ancient deed,
 black, black there in their long night,
 sunk in sleep beneath the Yellow Springs.²⁵

Animals

Horses

The horse is the Chinese symbol for perseverance and speed. They usually appear in pairs as guardian figures. Paired guardians stand outside doors and gates, are pasted on door posts, guard the hearth and crouch at each end of the mantelpiece. Horses have long been a favorite subject for Chinese painters, sculptors and poets. Li Ho, for instance, wrote a lot of poems about horses. One of them admired them as an animal of nobility. Legend has it that the first Buddhist scriptures were brought to China on the back of a white horse.

This horse, whose native land is India
 Brought back scriptures to Hsiao temple.
 We know this is a noble, noble animal.
 That does not want to run round Chang-tai.²⁶

Li Ho wrote this poem comparing that noble horse to himself who was not supposed to go around the quarters of singing girls.

Horses were taken to battles because of their strength. Wei Yen described the horses in the battle with

One has his head to the ground,
 One neighs with look aloof.
 Both are eager to pound

A thousand miles on the hoof.
 How I would sound applause
 Could he only give them breath
 To serve our war-lord's cause
 On the fields of life and death.²⁷

Because of the great body strength and power of horses, they are always compared metaphorically to talented men. Li Ho said that a young prince wearing a belt and sword needs a fine horse as does a ruler need a talented man around him if he is to establish a reputation.

Your double baldric, like a swallow tail,
 Your jewelled sword like Fish-gut itself.
 You want a horse, a horse can run a thousand leagues
 First try looking for the gleam in its eyes.²⁸

Another poem is a protest against the wanton neglect of genius. The poet compared the genius to a horse.

A Royal horse given to a palace lady
 Silver trappings embroidered with unicorn,
 At midday, on that hill of salt,
 A founding steed is struggling through wind and dust.²⁹

Fish

Fish symbolize fertility. The image was much used in marriage ceremonies. Fish and fishing figure in several of the marriage songs. The fish that get caught in one's nets and traps are indications of other blessings that Heaven will send.

They burst the fishing nets.
 These fish diving in whirls
 Beneath the river-dam
 Where the white water swirls:
 Lady Ts'i goes to be married
 With a cloud of dancing girls.

They burst the fishing nets,
 Those break with their clashing power:
 To her home, a flesh blown flower,
 Festive girls about her,³⁰
 Bright as a summer shower.

In India, fishing was part of the marriage ceremony, and the

fertility and prosperity of the marriage was predicted from the catch. The bridal pair go into the water up to their knees and catch fish in a new garment. They then ask a Brahmin (a Priest) who accompanies them what he sees, and he replies, 'Children and cattle.' Similar customs still survive in modern India. A rite of this kind probably once existed in ancient China; but all memory of it was forgotten by the time the poets wrote these poems about fish.³¹

Also, a dream about fish is interpreted as a promise of good harvest.

Your herdman dreams,
 Dreams of locusts and fish,
 Of banners and flags.
 A wise man explains the dreams:
 'Locusts and fishes
 Mean fat years.
 Flags and banners
 Mean a tawny house and home.'³²

Lion

The lion was hardly known in China. It existed for most Chinese artists only in a world of their own convention or fantasy. It was, by the way, ranked high by virtue of its pride of place in the world of animals. It is, to the Chinese, also the king of the beasts. Artists usually made a pair of protective ceramic lions and the pair is a popular lucky symbol in China. They were used as a decoration of the entrances to temples, palaces, and the humblest homes. With the centuries, the lion image became increasingly baroque. It also became decreasingly significant when considered from the aesthetic point of view. In time the lion more resembles a fantastic distortion of a dog than a lord of beasts. The Chinese wrote a few poems about lions.

There is one about a lion although it does not translate exactly as lion. Li Ho wrote this poem about a mythical beast with characteristics similar to the lion.

The Blue Lion kowtows and calls
 To the palace spirits.
 With a fearful howl the dog of Jade
 Open Heaven's gates
 Pomegranate-Blossom in full bloom
 Covers the ford.
 Maidens bathe blossoms in the stream,
 Dyeing white clouds.³³

Cat

The intrinsic beauty so commonly found in the cat may have somewhat an impact in Chinese art and make it well-known among the Chinese. At least the cat is never demoted as is the lordly lion. When he is shown he is usually treated respectfully and endowed with the sophistication that cats possess at their best. They are often shown as adjuncts to refined, courtly life, in company of ladies of the household and their children. If a painter paints a picture of a cat, the mood represented in the cat-picture is often appropriately subtle and reticent.

Mei Yao-ch'en wrote "An Offering for the Cat," dedicating to his cat named Five White.

Since I got my cat Five White.
 the rats never bother my books
 This morning Five White died.
 I make offerings of rice and fish,
 busy you in mid-river
 with incantations--I wouldn't slight you.
 Once you caught a rats,
 ran round the garden with it squeaking in your mouth;
 you hoped to put a scare into the other rats,
 to clean up my house.
 When we'd come aboard the boat
 you shared our cabin,

and though we'd nothing but meager dried rations,
 we ate them without fear of rat piss and growing.
 because you were diligent,
 a good deal more so than the pigs and chickens.
 People make much of their prancing steeds;
 they tell me nothing can compare to a horse or donkey.
 enough--argue the point no longer,
 only cry for you a little.³⁴

Cats are also believed to put evil spirits to flight. The pillow of the Emperor of China was, then, usually molded in the form of a cat by the most eminent potter and painted by the most distinguished artist.

Dogs

In general, the evidence of art suggests that the Chinese found dogs more amusing and delightful than useful. Yet, from the earlier times the dog is depicted especially in sculpture. Most of the ceramics in the shape of dogs were placed in the tombs to protect and divert the worthy men and women who had passed into the nether darkness. In poetry, dogs are often described as the hounds in huntings.

Here come the hounds, ting-a-ling,
 And their master so handsome and good;
 The hounds, with double ring,
 Their master so handsome and brave.
 The hounds, with double hoop;
 Their master so handsome and strong.³⁵

His team of darkies pull well;
 The six reins in his hand
 The duke's well-loved son
 Follows his father to the hunt.

Lusty that old stag,
 The stag is tall.
 The duke says; 'On your left'
 He lets fly, and makes his hit.

They hold procession through the northern park,
 These teams so well trained,
 The light carts. bells at bridle;
 Greyhound, bloodhound inside.³⁶

Body

Eyes

Eyes are the mirror of the soul. To determine if a man is wise, foolish, good or bad, look into his eyes. The eyes shape is one of the five ways to decide the ingenious characteristics of people. The Chinese word for this prediction is called "Gnow-heng." In poetry, eyes quite often tell the emotions of people.

My eyes envision your lovely form.
 My ears still ring with your soft sweet voice.
 I lie down alone, full of far off thoughts;
 waking, I stroke the collar of my empty robe.
 Beautiful one, sharer of my longing,³⁷
 who but you will ever hold my heart.

A poet said something about the angry eyes that

Our wandering eyes are seated with the dancer's
 skill,
 Our ears are weary with the sound of "kung"
 and "shang."
 Our host is silent and sits doing nothing
 All the guests to go on to places of amusement
 Their angry eyes gleam with a red light.³⁸

Hair

Buddhism, as stated earlier, is one of the three ways of thinking of the Chinese and has played an important role in China since 629 A.D. Buddhist monks have to shave off their hair to indicate their desertion from the secular world which is lustful. One of the poems by Po Chu'i vividly shows that hair is a symbol of lust. To cut off the hair is to move one's self from the lustful world to cleansing joy.

At dawn I sighed to see my hairs fall;
 At dusk I sighed to see my hairs fall.
 For I dreaded the time when the last lock should
 go

They are all gone and I do not mind at all!
 I have done with that cumbrous washing and
 and getting dry;
 My tiresome comb forever is laid aside.
 Best of all, when the weather is hot and wet,
 To have no topknot weighing down on one's head!
 I put aside my dusty conical cap;
 And loose my collar fringe.
 In a silver jar I have stored a cold stream;
 On my bald pate I trickle a ladle-full.
 Like one baptized with the water of Buddha's law,
 I sit and receive this cool, cleansing joy.
 Now I know why the priest who seeks repose
 Frees his heart by first shaving his head.³⁹

Poem Sixty Two in the Book of Songs hinted at the sexual potency of hair. The Poet said that the wife's hair was not managed beautifully because her hair will not be able to appeal to her husband since he was gone to war.

Oh, my lord and soldier,
 First hero of the land,
 You are the king's proud rides,
 Whirling lance in hand.
 Since you rode to the East
 My hair is tangled wild,
 Not even worth the washing--
 Why should I be Fine?⁴⁰

Hands

The Chinese surely realize the importance of hands since they are experts in handicrafts and several kinds of works of art, sculpture or painting. Also their everyday work is mainly agriculture or the field work which certainly needs hands to cultivate the land. Hands, therefore, became the symbol of ability.

A young man able to give life and comfort to his love asked her to take his hands.

Cold is the north wind,
 The snow falls thick.
 If you are kind and love me,

Take my hand and we will go together.
 You are modest, you are slow,
 But oh, we must hurry!

Fierce is the north wind,
 The snow falls fast.
 If you are kind and love me,
 Take my hand and we will home together
 You are modest, you are slow,
 But oh, we must hurry!

Nothing so red as the fox,
 Nothing black as the crow.
 If you are kind and love me,
 Take my hand and we will go in the same carriage.
 You are modest, you are slow,
 But oh, we must hurry!⁴¹

Nature

Chinese poetry customarily shuns abstractions or overt philosophizing and seeks expression instead through a succession of images, most often drawn from the natural world. The natural images are divided into two types: the real landscapes and the landscape of pure fantasy. The real landscape might come either from directly before the eyes of the poet as he writes, or the landscapes from the past never actually seen by him but realistically constructed in his imagination.

In the realm of pure fantasy, the worlds inaccessible to the ordinary mortal were presented: the deities, the creatures drawn from the folk legend, Taoist or sometimes Buddhist lore. Such lands of fantasy, except when drawn by the hand of a master, tend to be rather dull affairs, furnished century after century with the same old stack of wonders. Burton Watson gave the reason for this in his book "Chinese Lyricism" that

"Perhaps the Chinese, living in the land that stretched from the deserts and tundra of the north to the lush southern seacoast, found such wealth and variety in the real world

around them that they felt no need to invert the kind of dream world that serve to divert these people who inhabited a more monotonous environment"⁴²

Nature, however, played an important role in Chinese poetry.

Roads

Roads are often used metaphorically as the path of life. Juan Chi wrote a poem with an emphasis upon man's hostility and ill will toward his fellow creatures, upon the stupidity which he displays in his pursuit of pleasure and gain. He regretted his ways of life and thought.

Years ago, when I was young,
heedless, rash, I love strings and a song.
West I wander to Hsien-yang,
passing time with the Chaos and Lis.
Pleasures had not been fully tasted
when all at once the white sun slipped away.
I reaced the horses, came home again,
turning my eyes over the three rivers.
My hundred taels of yellow gold gone,
every day I grumble at the cost of things,
like the man who faced north when he meant to
go south,
I've lost the road--where do I go now?⁴³

The poem entitled "To Match the Prince of Langyeh's Poem 'in the Old Style'" by Wan Seng-ta (423-58 B.C.) talks of the ways of life, bright and somber ones.

The white sun grows lusterless,
yellow sands spread darkness ten thousand miles:
down the bright land, no carriage that does not
follow the rust;
on the somber road, who but ghosts go there
Sages, wisemen--they too have departed--
Hold life close--have no regret.⁴⁴

The hardship and loneliness of life make friendship a thing of great value in China.

White clouds are in the sky,

great shoulders of the hills.
 Between us two must lie.
 The road is rough and far.
 Deep fords between us are.
 I pray you not to die.⁴⁵

Woods

To the Chinese, woods frequently give the image of shelter. The reason for this is that the woods are supposed to be full of peace and quietness and suitable for being a place of relaxation. Wang Ts'an wrote a poem while in the mood of loneliness and deep despair describing the journey up to the Yangtze River. A contrasting sight confronts him along the way; the flying birds who are returning to their home, "to the woods they know"

On mountain and ridge, a last ray of light
 slope and embankment in deepening gloom;
 foxes and badgers hurry to their land,
 flying birds go home to the woods they know.⁴⁶

A poem of similar concept was written by Wang Wei.

The woods have stored the rain, and slow comes
 the smoke.
 As rice is cooked on faggots and carried to
 the fields.
 Over the quiet marshlands flies a white egret,
 And mango-birds are singing in the full
 summertrees.
 I have learned to watch in peace the mountain
 morning glories,
 To eat split dewy sunflower-seeds under a
 bough of pine.⁴⁷

Sky

From the earliest times, the Chinese have personified the vault of heaven as a mighty, indeed almighty God. It is worshipped under the name of Tien, "sky," Ti, "Emperor," and Shang-ti, "Emperor above." The

Sky-god is believed to regulate the whole order of nature, and is deemed particularly responsible for the course of seasons and the supply of food. The Lo-Lo p'o (an aboriginal tribe of Yunnan, a province of southern China) regard the sky as the Father of Mortals; he is often called Father Sky (Men-nyi-abo). Similarly they speak of the earth as Mother Earth. Yet apparently they do not look upon Sky and Earth as husband and wife. They think that the Sky created man and things for his use. Sacrifices were made to please the Father in order that He provide fruitful years.

Sealing up the green prayers
 We pray to the Emperor of Heaven.
 On the six highways horses'hooves
 Run wild and masterless.
 From an empty sky the wind's breath comes
 Hot and impene
 Short robes and little hats
 Huddle in dust.⁴⁸

Li Ho wrote this prayer to Heaven because the drought and plague were wreaking havoc among the common people. The rich and foolish people are running aimlessly around on horse back, bent on pleasure, the poor are dying like flies.

Earth

The worship of the Sovereign Earth as a Goddess was established about the time of the founding of the Han dynasty in the reign of Emperor Wu (140-87B.C.). The Earth is conceived as feminine, as a Mother Goddess, the counterpart of the Sky or Heaven. The Chinese nation was envisioned as a family on a grand scale. The Book of Documents says:

"Heaven and Earth are the father and mother of the ten thousand things....the principal ruler is the father and mother

of the common people."⁴⁹

Long before the Han period, the Chinese appeared to have worshipped a whole series or heirarchy of particular Earth-Gods who personified each a particular portion of ground ranging from the plot of land owned by a single family. The first rank of Earth-god seated at his shrine in the midst of the family dwelling. He is one of the five domestic deities (earth, hearth, well, outer doors, and inner doors) to which in antiquity all Chinese paid homage. The next ranks of Earth-gods are:

The Earth-God of parishes and counties
The Earth-Gods of kingdoms and provinces.
The Great Earth-God and Imperial Earth-God.

The Earth-God was worshipped because the farmers required his help in tilling the ground. The labor of the husbandman aims at stimulating the fertility of the earth; the sower sows the seeds in the firm belief that there is a spirit in the ground who will cause the seed to bear fruit and multiply.

The Earth-God was held responsible for solar eclipses. The Chinese used to beat drums, to tie a red cord round the Earth-God's altar and to sacrifice a victim to him. He is responsible for excessive rain. He presided at death and executions.

Poets, nevertheless, always talked of the earth as the Mother Goddess and the counterpart of Heaven.

The only tree that are the best to build
The lute grow where the mountains soar on high;
There, where the moistened soil is richly filled
With nutriment, and tapering to the sky
The braches drink pure influences that fly
Between the Earth and Heaven, far from earth's dust,
Neighbors of sun and moon these tree-tops vie
In catching sunset's glow and dawn's red thrust.
A thousand years they wait, quiet, silent, and robust. ⁵⁰

Sun

The sun embodies the Chinese male "yang" principle, being hot, dry, and active. The worship of the sun is part of the state religion; and the officials make their offerings to the sun-tablet. The reason for its being worshipped only by the state is the belief that anything concerned with gods is too high for common people to get in touch with. Everything has to pass to the state before reaching the common peasants. The Sun-God is called T'ai Yang Ti Chun or the "Sun King" or Jih-kung Ch'ih Chiang.

There is a legend telling the story of the sun and the moon in the Taoist belief. One day the wife stole the pill of immortality which the husband had acquired with hardship. When the husband returned home and could not find the pill, he asked his wife. The wife was so frightened that she flew away to the moon and took abode there. The husband tried to find her but was carried by the hurricane into the sky in front of the Park of the God of Immortality, who gave him a reward of the Palace of the Sun. He can make a visit to the moon but the converse does not hold true. His wife cannot have access to the solar palace because of the heat of the solar hearth. This is why the light of the moon has its birth in the sun, and decreases in proportion to its distance from the sun, the moon being light or dark accordingly as the sun comes and goes. From that time the sun and moon each had their ruling sovereign.

Upon the high gates left and right
Sun and Moon were door-rings,
 On all four sides rich conveys,
 Rose in blood-red tier.
 Dawn and dusk the mists kept dancing,
 Drooping their tails.⁵¹

Moon

Moon embodies the Chinese "yin" principle, being female, cool, moist and passive. Beautiful girls are said to have "moon" eyebrows, "moon" faces (flat and circular). Even in architecture, the moon symbol is used. Interior doorways are moon shaped. The hump-backed bridge is semicircular but when reflecting itself in the water below, the moon circle is shaped.

The moon is also worshipped. At the harvest moon, the full moon of the eighth month, the Chinese bow before the heavenly luminary, and each family burns incense as an offering. Thus, "100,000 classes all receive the blessings of the icy-wheel in the Milky Way along the heavenly street, a mirror always bright." The spirit of the moon is called T'ai Yin Huang Chhun, or the Moon Queen.

Moon at her height, tree shadows dwindled away,
The entire mountain bathed in a white dawn.
Lacquer torches are out to welcome newcomers,
As fireflies dance over these lonely tombs.⁵²

The moon is usually addressed by the Chinese poets as the Moon Goddess.

We worship the spirits to win long life
For the Emperor,
Till the thread of the Seven Stars snaps
And the Moon Goddess dies.⁵³

ENDNOTES

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- ¹⁵Watson, p. 176.
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CHAPTER V

THAI SYMBOLS AND POETRY

The history of most Asian countries is usually indebted to Chinese and Indian cultures. These two big countries culturally invaded the neighborhoods and brought them several traditions and ways of living. India originated the one big religion of Asia: Buddhism. It was inevitable that Asian people inherited lots of Indian patterns of behavior and philosophy. Chinese Confucius and Taoist philosophical interpretations were brought everywhere the Chinese went. Thailand, which tradition says, was settled by migration from the south of China, is one of the Asian countries which incorporated both Chinese and Indian influences along with its own heritage.

In the beginning of the Thirteenth century, Thai people established their first kingdom since the migration from the Altai mountain. The new kingdom was located in the area called by the natives "Suwana-pum" meaning "the land of gold." Buddhism was introduced to these people during this period and has been the main religion of the nation since. Buddhist monks from India brought not only the religion but also the Pali and Sanskrit scripts. That led to reading of Sanskrit plays and Indian folk tales. Pali and Sanskrit were, then, a part of Thai language. Chinese, who had stayed in Thailand since the establishment of the country, played an important role in many ways, ranging from food, medicine, clothes, and philosophy.

Numbers

Number One

Buddhism, like all the creeds of India, was based upon the two fundamental "verities" of renewed birth and the consequences of the deeds (Karma). Man, therefore, may be reborn as god or as beast, as he has proved good or evil in his human existence. But while other sects teach that there exists a God creator of all things and that the circle of transmigrations of the soul through material coverings must be terminated by the virtue of offerings, sacrifices and adoration of the gods, Buddhism recognizes neither creator nor organizer of the universe and sees worship of deities as something secondary. The interminable and fate-ordained circle of renewed births, would seem to be a cause for terror. However, one's self is emphasized so that he be delivered from the pain, cause of pain or, in other words, from the "thirst of life."

Thailand cannot be understood without some knowledge of Buddhism. Most of the Buddhist teachings are accepted by 90% of the population. A Pali motto "Attahi Attano Natho" or "One should depend on One's self" teach the Thais to rely on themselves rather than seeking help from others. This concept was also revealed in the work of Sunthorn Poo, a well-known poet. In his "Pra Apai Manee," Sud Sakorn was trapped in a deep hole but a hermit rescued him. The hermit taught his young disciple that

Then he teaches,
 Do not trust man's heart
 Since it is immeasurably deep
 Even the so entangled creeps
 Are not complicated as man's heart

Two loves of human are:
 Father and mother love are effective.
 Only one reliance does exist and
 That is One's self.¹

Number Three

The Trinity in Thailand are: Buddha, Dharma, and Sangha. They are called the "Three precious stones" or "Ratana Trai." Buddha means Awakened or Enlightened; that is to say, awakened or enlightened to the cause and the cure of human suffering. Dharma is the teaching of Lord Buddha. Sangha means the monks who keep and interpret Dharma for the people.

In the very nature of the religion and in the form it first appeared in, was implicit the bond that binds the Buddha, the Dharma and the Sangha together in the creed. Buddhists regard the Dharma as a way of life or form of self-culture. One could bring to cessation all sorrows that arise from the life of the world and the flesh. The Buddha is regarded as the teacher, the Dharma as the sum and effect of his teachings, and the Sangha as the instrument by which the Dharma, fulfilling itself, epitomizes and rounds-off the whole circle of the faith.

In literature, poets often manifest belief in Buddhist doctrines through mention of the Three Precious Stones. For example, in "Taleng Pai," an epic about Thai and Burmese wars, in a battle scene where the Thai king defeated the Burmese, he tried to kill the Burmese chief. Unfortunately, the battle ground was so foggy with dust that he could not see anything. So he complained to the gods for not helping him, since it seemed that the gods were the ones who wanted him to do this job.

That gods incarnated in me,
 Enable me to be a successor in the realm,

To protect the noble Three Jewels,
 To protect the religion,
 So as to make life better than before.²

Three also means the three worlds, which are: Heaven, Earth and Underworld. A king is usually honored as the man who conquers the three worlds. It was once expressed in "Pralaw," a Thai folk tale written in poems. Pralaw, the hero, was not only called the conquerer of the three worlds but he himself was the three worlds. He was spell-bound by the twin princess of another city which was actually the enemy of his father. He longed to see the princesses. The Mother Queen heartbreakingly murmured about how hard it has been to bring up her son. She was so depressed about Pralaw's taking leave to see the princess that she cried;

Ten months that I carry,
 Until you, the Three Worlds, was born.
 Tenderly I brought you up days by days
 Never remind you of this,³

Number Five

Five means the first five disciples of the Lord Buddha after his enlightments. Five also means the five vows or precepts which are taken by many Thais each priest day (rather like the western Sunday but occurring four times each lunar month). Those five precepts are:

1. Do not kill animals.
2. Do not steal.
3. Do not take the wife or children of another.
4. Do not lie.
5. Do not drink strong drink.

In a dance-drama "Sang Thong" by King Rama II and the poets of his court, the five precepts are first introduced as the virtue of King

Yosavimal. He needed a son to be his successor. Believing that keeping the five precepts will provide him with a son, he talks to the

Queen:

"Come, my heart, help me think this over.
 Let's search and find our own merit.
 Let's pay homage to all the divinities.
 Let's keep the five precepts to strengthen
 our deeds."
 Tell each lady in the inner court to make all
 these efforts,
 Perhaps this reward will come to those who have
 built up merit."⁴

Number Seven

Seven seems to be a lucky number for the Thais. They usually celebrate any happy occasions for seven days until it became a famous Thai phrase, "Chet One Chet Kun," meaning "seven days and seven nights." This phrase signified a happy and grand celebration. The celebrations of birth, marriage, and annual festival usually last seven days.

The phrase "Chet Khap Samud" means "seven seas" always appears in Thai conversation indicating the large world. Travelling "Chet Khap Samud," for instance, explain that the speaker has travelled a lot and has gone to many places.

A contemporary poet wrote about seven that

I wandered around the seven seas
 Never once was deceived.
 I will tell you why so,
 Goodness, only, help me alive. (Anonymous)

Number Nine

"Kao" means nine and progress. The one with the meaning of nine will be pronounced with the short vowel. The one with the meaning of

progress will be pronounced with the long vowel. The two words are used interchangeably. If a Thai wants to open a business firm he will choose the ninth day of the month hoping that the sound of "Kao" will bring progress and good business.

Nine also means the nine precious stones. One well-known poem cited the nine precious stones detailing the characteristics of each stone.

Nine precious stones are:
 Good diamond, red ruby,
 Bright green emerald,
 Yellowish topaz,
 Dark red,
 Cloudy onyx,
 Foggy opal,
 Bracelet
 Their light and glory enhance
 The world's beauty. (Anonymous)

Colors

Red

Red signifies the passion and love for the country. The idea may come from the red of blood that is dedicated in the battle field.

The word for red is "dang." This word is commonly used as a nickname for children. This was because the newly born baby looks rather red to the Thais.

Love is also red since the word "Rug" means love and also means the red color used in carving and wood painting. In poetry, red appears as the symbol of passion.

A red sky is said to be a bad omen in Thailand as a poet wrote;

Today, there is only dried grass,
 Horrible red sky scares me,
 Blood smell disperses all over,

And the sea gull . . . departed.⁵

Black

Black is the color of death. It is the color of mourning. The dead's relatives wear black clothes for at least 100 days. Some families stay in mourning for one year.

Black is also regarded as the symbol of bad luck or bad omen. It is widely believed that if a black cat ran in front of you, bad luck will happen. Some believe that if a black cat jumps over the dead body, the dead will sit up and haunt the people.

Black is a rather dull color to the Thais. Se Praj a court poet during the reign of King Narai (17th century), came from the common people. It is said that common people usually have a dark complexion because of their hard work in the sun light. Once, while in attendance to the King on a hunt in the forest, Se Praj composed some lines which so pleased His Majesty that Se was knighted "Se praj" on the spot. The news having spread ahead, Se was asked on his return to the palace by a Chiangmai prince:

The prince: Oh! Se how did ye be named?
 Se Praj: The Lord had me proclaimed in the jungle.
 The prince: Oh! Se, Be thy shame, black sot.
 Se Praj: Outwardly black, inside sparkles as
 bright as gold.⁶

White

White symbolizes purity. This concept can be seen in a royal ceremony and that is the ceremony of Cooking the Divine Rice (Kao Tip). This ceremony used to take place in the Royal Palace in the tenth month of the old calendar (Sept-Oct). It is connected with the blessing of

the rice crop. The rice could be stirred only by virgins. These virgins dressed in white to symbolize their purity. The finished product was presented partly to monks and partly to the members of the royal family and courtiers.

Another concept of white as a symbol of purity came from the ordainment. A man who wants to be a monk has to accomplish many tasks. He must be excused from those to whom he caused anger; from his wife, from enemies, and from relatives. Also he must not be ill or have illegal records left behind. The tasks set are aimed to insure the man is pure enough to enter into the monastery. After accomplishing those tasks, he will dress in a white robe, indicating that now he is purified and ready for ordination as a monk.

In "Vessandorn Klontes," there is a remarkable comparison about white color. The poet compared the hero "Vessandorn" to pure white milk.

You are like clean and clear milk
 Appropriate to white container and that is Sang
 (a kind of shell usually in white).⁷

A poet wrote:

We, soldier, came here in the name of 'Peace'
 Stop the battle: the job of brave soldier.
 Longing to see the white beautiful sky,
 And human stop killing each other.⁸

Blue

Blue is used as one of the three colors of the national flag meaning the king or "Maha Kasatra." The old belief that the kings descended from the heavenly blue sky may be the reason why the Thais choose blue as the color for the kings. It was also said that the kings and the

members of the royal family had blue blood which elevate them above and different from common people.

The kings in Thai literature usually have some connections with heaven or gods. In "Ramakien," Rama is an incarnation of the god Vishnu. In "Rajathiraj," Magato was designated as king of Raman people under the name of King Faroew, which means a king who comes from the sky.

Se Praj used blue sky to refer to the court lady as he responded to her insult.

A Ha! Bunny sight high moon
Reaching far out there blue sky.
In love, blue sky is black sot
Enjoy mundane pleasure.⁹

Yellow

Steadfast is the word for yellow in Thailand. The idea came from the yellow color of the monk's robe. The monk is said to be one who deserts the worldly life. He is supposed to be far from the two extremes--the too tense and the too relaxed conditions--of human life. The middle path is what he must keep in mind. In other words, he seems to be able to resist any kind of seduction.

Docmaised wrote rai yao (a kind of poetry) in her novel "The First Fault" narrating a beautiful ordination ceremony.

Beauty is the flowers decorated in the tray and
glass,
Beauty is the sparkle candle light,
Beauty is the monk who dress in yellow robe
Harmonizing with the sun light.¹⁰

Gold

Gold symbolizes richness, prosperity and any valuable things. In "Inao," the poet described the hero as

His Majesty got a son named Viyasakum,
His teeth red as ruby,
Beautiful and handsome face,
Radiant complexion looks like gold,
He is so beautiful beyond compare.¹¹

A poem about gold appears in "Kunchang khunpan." When Khunpan, the hero, went to seduce Wontong, his love, the poet described,

Carefully, tenderly carried he;
On the lap she consented to sit,
As lovely as gold she is to him.¹²

It can be seen that gold is not merely solid and metal, but as a symbol for things which are valuable, lovely and worth loving.

The description of the palace hall in a dance drama, "Sang Thong," vividly expressed the idea of the richness symbolized by gold. The poet described the luminous and brilliant palace with

At dawn the sun shone brightly,
The king bathed and attired himself handsomely,
Then he went to the audience hall,
And sat on the throne supported by
sculptures of gold.¹³

Animals

Horse

Horses symbolize strength. Horses were used in wars. In any piece of literature the poet always seems to describe the horse-troop in preparations for wars. In Rajathiraj, for example, the poet described the horses with

Look as though gods' horses,

Beautiful with decoration,
Poisonous arrows attached,
Horsemen ride on them.¹⁴

Because men admire the strength of horses, there is a phrase "Chai Chat Achanai," meaning "Men with the horse Strength."

There is a phrase "Ma Raew" meaning "fast horse." Fast horses were once used in the distribution of news from city to city. The rider would memorize the news and repeat it in villages he passed. This phrase later came to mean speed and strength.

Horses play an important role in most of Thai literature. They were used either in wars, as previously mentioned, or as a loyal friend to heroes. Se Mog, for instance, is Khunpan's best friend in the novel written in poems "Khunchang Khunpan."

Fish

Fish is the symbol of life. Thai Buddhists usually free fish and birds on priest days, birthdays, or on any religious days. They believe that giving life to these animals will extend their own lives. On priest days they will purchase live fish and let them free so as to be able to live longer.

In a folk tale named Plaboo Thong, or the golden fish, fish implicitly symbolize life. The theme of the story is about the jealousy of a step-mother toward a step-daughter. The step-mother killed the first wife who, after her death, was reborn as a gold fish and helped her daughter escape from the power of the cruel step-mother.

A more fundamental story concerns the Anon fish. It was once believed that the world was flat and the fish named Anon supported the world upon his shoulder. Earthquake, Typhoon, Hurricane, were the

effects of the movement of this fish.

The poets seem to see the importance of fish. Sunthorn Poo wrote in his "Niraj Mung Klang" about fish that

As I went beyond Bang Lamung
I felt relieved going along the river.
In the water, filled with fishing nets,
The nets goes round and round aiming for fish.¹⁵

Lion

Royalty is the word for lions. In folk tales, lions always rule over other beasts. The word "Lion" became an idiom for the people of high rank or in high office.

Prince Phitayalongkorn commented on "democracy" in the time under King Chulalongkorn. The high Council of the Realm was considering the question whether or not to introduce democracy to the people and establish constitutional monarchy. Prince Phitayalongkorn argued that freedom should be given to the people when they had adequate knowledge of what it meant. Otherwise, ignorance would suspend progress and there would be people who seek opportunity. What he really wants to say is

Office filled by the most	unfit,
"People's government," it	is argued.
Are jackles to miss	sure chance
Their share to pursue	after the <u>Lion</u> ? ¹⁶

A poem compares the lion to the hero's bravery.

Let's talk about Mr. Chansorn,
He's as brave as a lion,
Invulnerable he is,
His residence is at Barn Pong Dang.¹⁷

Dog

Thai people usually dishonor dogs. The word "dog" is used for

scolding enemies or reprimanding people of no ability. They get angry if the word 'dog' is used with them. Dogs really have no place at all in Thai culture. In Loganit (or laws of life based in the main on Buddhist precepts), one finds advice not to bite back when bitten by a dog. That is, be impassive toward enemies.

Wise men bite not back	a <u>dog</u> ,	
Nor swear even pox	on it.	
Fools' blames do but fog	judgement.	
Keep faith with thy wit,	and let fools be.	18

A peasants' Pleng Choi (a form of Thai folk song) illustrates the concept previously mentioned. In performing Pleng Choi, the men are formed in one line and are registering a complaint, through their leader, against the women, formed in another line opposite. The leader says once he called the women at the darkened cottage and there was no answer. The male chorus confirms that only the dogs were to be heard barking. The leader of the women improvises the following bold reply.

I heard Man's voice mixed with dog's bark,
I did not know how to harken to which voice. 19

To the Thais, the reference to the dogs is rather derogatory but the ladies, having assumed as was their wont—the privilege of impoliteness—are allowed to get away with it.

Cat

There is a well-known poem among the Thais telling children to be like a cat. That poem is called "Maew Oey Maew Miew." This poem is cited by children in school. The poem points to the aspect of gratitude and docility of the cat. The cat kills rats for the householder and that means it is a grateful animal. The poem goes like this:

Maew oey Maew Miew (Cat-Oh!-Cat)

You are so swift.
 You answer my calling, Miew, Miew,
 Lovely you are when you come near.
 You know how to love,
 After sunset, watching for rats is your job.
 That is the way you show gratitude.
 Remember, children, what the cats do. (Anonymous)

Body

Eyes

There is a Thai phrase, "Eyes are the windows of hearts," which is quite similar to the western world seeing eyes as the mirror of the soul. In Thailand, eyes are usually compared to valuable things. Thai women occasionally "khawn" (narrow the eyes and tighten the mouth to a hard line) to express their displeasure. This expression, incongruent with the ideal value of self-control and interpersonal relationship, normally is revealed only in intimate, private situations.

Another expression of the eyes is to cast them sidewise. This expression indicates the desire for love. A poem written in King Narai time called this kind of eyes "naughty eyes"

Make not such naughty <u>eye</u>	so far
Cast not such bizarre	love light
If love's what you are	spying my way
Here I'm, take not flight,	nor hide, please come. ²⁰

Hands

Hands signify ability. "Hands sway the cradle they sway the swords as well" is a famous old Thai saying appreciating Thai women's ability. In peace they take care of households but, in war time, they also protect the country.

Hands are important in a way that they are used for showing

respect. One's hands palm to palm is the attitude of adoration or salutation. In Thai classical dancing, position and movement of hands confer meaning. Crossing the two hands, for instance, and placing them over the chest gives the meaning of love.

Hands are used in several idioms, most of which reveal the synecdoche of hands. For example, "right hand" means a person with some ability who becomes a favorite of important people. "Good hands" means a person with high ability but in a negative sense, stealing, for example.

There is a Thai blessing song referring to hands with,

I pray for you, (with the)
Two hands carry a celestial flowery tray,
May all good deeds be yours,
Who had made the good deeds. (Anonymous)

Hair

Hair symbolizes sexual potency. This concept originated in India and was dispersed in Thailand through Buddhism. The idea of shaving off the hair of Buddhist monks is similar to that of the Chinese and means desertion from the lusty world.

The sexual potency of hair is also revealed by a Thai folk tale called "Fragrant hair Princess." The story begins with the princess floating a lock of her fragrant hair. Her intention is to find a husband. A Prince finds the floating hair and grasps it. The moment he gets it he falls in love with the princess and tries to find her.

In poetry, poets often describe romantic scenes with the touch of lustrous, soft and fragrant hair.

Tenderly kiss, touch her hair,
And then look at her face,

So lovely, my love,
 Eyes were overflowed with tears,
 Smile to me, please, my love.²¹

Nature

Thai poets, having a chance to travel or being away from home, like to describe in detail natural settings they encounter. It seems inevitable that they compare those experiences to their loves. In "Niraj," a kind of Thai poems, for instance, never once do poets fail to compare nature to their loves. Seeing the moon is like seeing her pretty face. Passing along the river is like love that has passed with no return.

Another inspiration to poets, derived from nature, is mythology. Influenced by Indian mythology, Thai literature is filled with Indian gods, although the names are given a different pronunciation. Indian myths combined with Thai folk tales and superstitious beliefs is a basic characteristic of Thai literature.

Roads

Roads are the path of life. Lord Buddha said human life is divided into three roads: relaxed, tense, and middle roads. The tense one is the way chosen by those people who are severe and strained in behavior. They will be somewhat like Freud's super-ego oriented person. The other extreme is the lustful path. The person who chooses this road has a tendency to do nothing useful but enjoy the wordly life, and wander aimlessly along the path of lust. The middle road is the one Lord Buddha suggested to people. The person who chooses this path will tend to think carefully of what he is doing. Not more and not less in doing things is the aim of the middle way. It is very much like the western

worlds concept of the Golden Rule.

Poets compare different ways of living as different roads.

Who can answer the question in despair,
 When came the age of differences.
 Earth is here, Sky is there, different roads.
 Create the gap between the rich and poor.²²

From small farmer I came,
 Life was sad since the beginning.
 Father taught son to be patient,
 On the farmer's road of pain.²³

Woods

Woods symbolize primitive strength. Most of the heroes in literature enter the woods so as to learn about some mystic force, fight with the devils hiding in the woods or seek enlightenment. Woods play an important role in Thai people's lives. Not only in literature do the woods provide resources but also in practical living. In medicine, for example, Thai people get folk medicine from woods. Staying close to nature has made the Thai develop many superstitious concepts about the woods.

In Pralaw, one of the folk tales told in poems, the description of woods reveals their primitive strength. The story tells of the Kawkiew as a dark woods where no people can go, except a hermit called Poo Chaw, who lives there. He is some kind of a sorcerer who spellbinds Pralaw according to the twin princesses' order. The princesses ask their servants to go see the hermit. Their trip is described in a most exciting and forboding manner.

Kawkiew bound,
 Far, far off the woods,
 Far, far off the roads,
 Break through the shrubs, tall trees,
 Foggy are the ways

Beyond the cloud be the teaks, 24
Praying scent scattered around.

Sky

Prapai is both the wind god and the sky god. He has no connection with Earth, the mother, at all. The sky is the heavenly king to the Thai people. The word sky or "Fa" later became a word signifying either the royal family or anyone with high status in society. A well-known contemporary poet, Seni Pramoj, wrote a poem humbly saying that his poems can not be compared to the high competence displayed by Mr. Yazon, president of United Poets Laureate International.

Firefly can not be compared to the sun.
Its light is so little compared to the might
and glory of the sun.
Under the sky, I am pleased living
If I try to reach the sky,
I will certainly die. 25

Earth

Earth always appears as the Mother. She is worshipped under the name "Taranee." It was believed that evils will be swallowed by Mother Earth. Therefore, when a person is mistreated by somebody he asks a favor from Mother Earth. He asks her to acknowledge his innocence, good deeds and punish the ones who torment him. Se Praj, a court poet, was exiled to the province of Nakon without any judgement. He wrote these lines on the sand that

Oh! Mother Earth, please be my witness.
I am a man with honor.
If I am guilty, it's fine to execute me.
I am not guilty, he took my life, 26
This sword would strike back to him.

A poem which made a beautiful song called "Taranee Cries" tells

what Mother Earth can do for the Thais. The poet was so distressed about his separation from his love, he beseeched Mother Earth to look for her.

So lonely, I am.
 Where are you, my love!
 I, heartbreakingly, begged you, Mother Earth.
 Do you see my love? I could not find here.
 That's why I ask you, Oh! Mother.
 Please be not so quiet,
 If you see my love going somewhere. (Anonymous)

Sun

The sun is masculine. The word "Aditaya" meaning "Sun" is used with the word, "Pra," which indicates masculinity. The word "pra" also indicates divinity. PraAditaya, then, is the Sun God in Thailand. The name and characteristics of the sun god came from Indian myths.

In "Sang Thong," a dream about the sun was interpreted to mean that the queen was going to have a son.

I dreamed that the sun, a being of great power,
 Fell in front of my face and to the right,
 A little star also lay in the earth;
 I turned to grasp it.
 In my left hand was a star;
 In my right was the sun.²⁷

Seni Pramoj wrote a Eulogy for their majesties the king and queen of Siam that

Thy graces count beyond	thousand and one.
By thy hand justice's done	compassionate.
Art pure as the <u>sun</u>	truly life-giving.
Loyalty we owe affectionate	transcending filial-love. ²⁸

Moon

The word "Pra" also precedes the word "chandra" (moon) but, in this case, it does not mean that Thai people see the moon as masculine.

Rather, it is a concession that the light of the moon is a mere reflection of the power of the sun. What they see is the beauty of the moon. The feminine characteristics of the moon are always compared to women's beauty.

Millions though the stars combine,
Never can they outshine the Moon.²⁹

The moon is not only compared to the girl's beauty but also to people of upper classes. Se Praj dictated several poems to the ladies of the court who, since they would likely be wives of the king, would have to be spoken of, or to, most discretely. One poem approaches indiscretion as follows:

O Ho! Bunny sights High Moon.
It will fall so soon from height.
As bees swarm will cool in clouds,
Such love fancy flight it might not be.³⁰

A poet talks as if the moon is his only love.

Oh! Pretty Moon.
I follow you because of love.
Oh! It's so late already;
I have to say good-bye.
But I was so worried about you
because of love.³¹

Moonlight invoked love and passion to young men in a song Lao Kum Hom.

I will keep my memories true of the fragrant
flower and you.
Thinking of you I do daydream.
The sky so blue seems full of moon-light beams.³²

Narin Thibes' girl seems to be more beautiful than the moon when he said

Looking at the moon on high
Moon's shadows defile moon face.
My own heart desires purity.
Outshines fair moon's face
Past angelic in smile.³³

ENDNOTES

- ¹Poo Sunthorn, Pra Apai Manee (Bangkok, 1968), p. 150.
- ²Booleu M. L. Tepayasuwan, Vikraw Ros Wanakadee Thai (Bangkok, 1975), p. 61.
- ³Ibid, p. 73.
- ⁴Fern S. Ingersol, Sang Thong by King Rama II and the Poets of His Court (Rutland, 1974), p. 47.
- ⁵Suwanwong, Chutatip "Friends, Club," Sakul Thai (Bangkok, 1975), p. 54.
- ⁶Seni M. R. Pramoj, Interpretive Translations of Thai Poets (Bangkok, 1975), p. 54.
- ⁷Tepayasuwan, p. 106.
- ⁸Napadol Champen, "Love Song from Panom Rung," Sakul Thai (Bangkok, 1975), p. 33.
- ⁹Pramoj, p. 28.
- ¹⁰Tepayasuwan, p. 142.
- ¹¹Ibid, p. 105.
- ¹²Ibid, p. 106.
- ¹³Ingersoll, p. 151.
- ¹⁴Tepayasuwan, p. 56.
- ¹⁵Ibid, p. 194.
- ¹⁶Pramoj, p. 52.
- ¹⁷Tepayasuwan, p. 32.
- ¹⁸Pramoj, p. 15.
- ¹⁹Ibid, p. 23.
- ²⁰Ibid, p. 26.

- ²¹Tepayasuwan, p. 33.
- ²²Saithorn Na Nonthai, "Social Gap," Sakul Thai (Bangkok, 1975), p. 21.
- ²³Wanchai Tangtonjit, "Friends Club," Sakul Thai (Bangkok, 1975), p. 21.
- ²⁴Tepayasuwan, p. 71
- ²⁵Pramoj, p. 63.
- ²⁶Ibid, p. 30.
- ²⁷Ingersoll, p. 51.
- ²⁸Pramoj, p. 64.
- ²⁹Ibid, p. 15.
- ³⁰Ibid, p. 28.
- ³¹Ibid, p. 14.
- ³²Ibid, p. 71.
- ³³Ibid, p. 54.

CHAPTER VI

MAJOR FINDINGS AND CONCLUSION

In foreign language teaching, a language cannot be separated completely from the culture in which it is deeply embedded. Any authentic use of the language, any reading of the original texts, any listening to the utterances of native speakers, introduces cultural concomitants into the classroom and a knowledge of symbols becomes vital.

One important factor about this research of comparative symbols is that the students realize there are many ways of looking at things, and that differences do not necessarily represent moral issues. Not only the differences but also the similarities should be pinpointed. It can be accomplished in a way that stresses universality. The idea of the universality of ideas may not be a powerful device for the development of international understanding, and that is because of some differences in meanings of symbols. The meanings are culturally acquired. That is, they seem to account for the cultural modifications that they suggest in their various manifestations from culture to culture.

Major Findings

Numbers

The meanings of number one are essentially the same to the Western

people and the Indian and it means the One God or the Supreme God. To the Thais, one gives the meaning of one self. To the Chinese one is the One King who descended from heaven. Number three signifies the Trinity in both cultures but the differences lie in what they mean by the Trinity. To the West, the Trinity means the Father, the Son and the Holy Ghost. To the Chinese, the Trinity is the Three Ways of Teaching: Confucious, Taoism and Buddhism. To the Indians, the Trinity means Fate, Creation and Destruction. In Buddhism, they are the Lord Buddha, Dharma and Sangha. Numbers one and three are connected to religious thought in the West. Numbers five and seven pertain to natural phenomena in both cultures. Number nine is more powerful than any other number to the Orientals. Nine means the nine openings of the body to the Indians, nine precious stones to the Thais, nine important geographical backgrounds to the Chinese.

Colors

Black, blue, and gold have essentially the same meaning in both cultures, and they are death, royalty and richness, respectively. White, to the Chinese, differs from the West and other oriental countries in that it means death and mourning rather than purity. Yellow, to the Indians, means marriage, whereas it means fertility to the Chinese. To the Thais, yellow is the color of steadfastness. To the West, yellow is a neutral color.

Animals

Horse, fish and lion have the same meaning in both cultures and these are strength, life and royalty, respectively. Dogs seem to have

no place at all in the Thai, Chinese and Indian minds, while they are significantly admired by the Western people. Cats have good prestige in Thailand, India and China, where they are thought of as a witchy animal.

Body

Hands, eyes and hair have essentially the same meaning in both cultures and they are ability, mirror of the soul and sexual potency, respectively.

Nature

Sky, earth, sun, roads and woods are the same in both cultures and they mean the Father, the Mother, masculinity, the path of life and primitive strength, respectively. The moon in India and Thailand is masculine instead of feminine. The moon to the Western people and the Chinese is feminine.

I have not attempted to give the sum total of all the knowledge of symbols, nor do I suggest that my observations and findings are complete. Knowledge of such a very complicated matter as symbolism, with all the evolutionary and progressional potentialities never can be complete. But if I have shown a means whereby one can acquire a greater understanding and a greater control of the complexity of symbols, as well as a greater ability to understand other people and what man's mind has created, then the years that I have devoted to these studies will not have been wasted.

Conclusion

As far as this study is concerned, the symbols selected are powerful especially in the two cultures: the Orient and the West. The approach through poetry, it seems to me, can bring new light to bear upon the great images that appear in human experiences. The results may have value since they are presented with sincerity, after persistent application of the mind to the material, and comparison with the available recorded materials. The study will have achieved its purpose if, to some, it proves a stimulus to further study of the symbolic element of that inner imaginative life that poetry makes communicable.

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APPENDIX A

LIST OF POEMS WITH NUMBERS

Number One

A Puritan Lady	Lizette Woodworth Reese
Asides on the Oboe	Wallace Stevens
A Valediction: Forbidding Mourning	John Donne
Birches	Robert Frost
Elephants	Marianne Moore
Hero and Leander	Christopher Marlowe
I Died for Beauty	Emily Dickenson
In a Dark Time	Theodore Roethke
Love's Diet	John Donne
Miniver Cheevy	E. A. Robinson
Neither Out Far Nor in Deep	Robert Frost
Ode to a Nightingale	John Keats
Portrait d'une Femme	Ezra Pound
Soldier, There is a War	Wallace Stevens
Song of Myself	Walt Whitman
Songs from the Plays	William Shakespeare
Sonnet 36	William Shakespeare
Starting from Pawmanok	Walt Whitman
The Complaint of Rosamond	Samuel Daniel
The Egg and the Machine	Robert Frost
The Good Morrow	John Donne
The Leaden Echo and the Golden Echo	Gerard Manley Hopkins
The Lovers	Marya Zaturenska
The Return	Ezra Pound
The Sense of the Sleight-of-Hand Man	Wallace Stevens
The Soul Selects	Emily Dickinson
The Tuft of Flowers	Robert Frost
Thirteen Ways of Looking at a Black- bird	Wallace Stevens
To John Donne	Ben Jonson
To Juan at the Winter Solstice	Robert Graves
When Lilacs Last in the Dooryard Bloom'd	Walt Whitman

Number Three

After Apple-Picking
 And in the Hanging Gardens
 Blue Island Intersection
 Brown's Descent
 Frau Bauman, Frau Schmidt, and Frau
 Schwartz
 Journey of the Magi
 Portrait of a Girl
 Spiel of the Three Mountebanks
 Song of Myself
 Sonnet CIV
 The Death of the Hired Man
 The Farmer's Bride
 The House in the Green Well
 The Rime of the Ancient Mariner
 The Three Ravens
 Thirteen Ways of Looking at a Black-
 bird
 The Wife of Usher's Well
 Three Years She Grew in Sun and
 Shown
 Thomas Rymer
 To Juan at Winter Solstice

Robert Frost
 Conrad Aiken
 Carl Sandburg
 Robert Frost

 Theodore Roethke
 T. S. Eliot
 Conrad Aiken
 John Crowe Ransom
 Walt Whitman
 William Shakespeare
 Robert Frost
 Charlotte Mew
 John Hall Wheelock
 Samuel Taylor Coleridge
 Anonymous

 Wallace Stevens
 Anonymous

 William Wordsworth
 Anonymous
 Robert Graves

Number Five

Lines
 Stranger
 The Chinese Nightingale
 The Fish
 The Five Students
 The Hand that Signed the Paper Felled
 a City
 The People vs. the People
 The Waste Land
 Vale from Carthage
 When All My Five and Country Senses
 See
 Winter Landscape

William Wordsworth
 Elizabeth Madox Roberts
 Vachel Lindsay
 Elizabeth Bishop
 Thomas Hardy

 Dylan Thomas
 Kenneth Fearing
 T. S. Eliot
 Peter Vierecle

 Dylan Thomas
 John Berryman

Number Seven

Boots
 In Memory of Kathleen
 Jazz Band in a Parisian Cabaret
 John Brown

Rudyard Kipling
 Kenneth Patchen
 Langston Hughes
 Vachel Lindsay

Lady Isabel and the Elf-Knight
 La Nuit Blanche
 London Snow
 The Bailiff's Daughter of Islington
 The Deer and the Snake
 The Five Students
 The Rime of the Ancient Mariner
 The Seven Spiritual Ages of Mrs.
 Marmaduke Moore
 The Waste Land
 Thomas Rymer
 Three Epitaphs

Anonymous
 Rudyard Kipling
 Robert Bridges
 Anonymous
 Kenneth Patchen
 Thomas Hardy
 Samuel Taylor Coleridge

 Ogden Nash
 T. S. Eliot
 Anonymous
 Countee Cullen

Number Nine

Boots
 New Year's Eve
 Out of the Cradle Endlessly Rocking
 Pilots, Man Your Planes
 PRO SUA VITA
 Skunk Hour
 The People vs. the People
 The Rime of the Ancient Mariner
 Thomas Rymer
 To the Muses

Rudyard Kipling
 Thomas Hardy
 Walt Whitman
 Randall Jarell
 Robert Penn Warren
 Robert Lowell
 Kenneth Fearing
 Samuel Taylor Coleridge
 Anonymous
 William Blake

APPENDIX B

LIST OF POEMS IN WHICH COLORS APPEAR

White

A Ballad Upon A Wedding	Sir John Suckling
Among the Daffodils	Giles Farnaby
Ash Wednesday	T. S. Eliot
Blue Girls	John Crowe Ransom
Epithalamion	Edmond Spenser
Fern Hill	Dylan Thomas
Hark, all you ladies that do sleep	Thomas Campion
Hero and Leander	Christopher Marlowe
On the Morning of Christ's Nativity	John Milton
Out of the Cradle Endlessly Rocking	Walt Whitman
Song of Myself	Walt Whitman
Sonnet XCIX	William Shakespeare
The Circus-Poster'd Barn	Elizabeth J. Coatsworth
The End of the World	Archibald MacLesh
The Ninth Eclogue	Michael Drayton
The Onset	Robert Frost
The Passionate Man's Pilgrimage	Sir Walter Raleigh
The Waste Land	T. S. Eliot

Red

Ash Wednesday	T. S. Eliot
Ballad of the Goodly Fere	Ezra Pound
Captain Carpenter	John Crowe Ransom
Daisy	Francis Thompson
Epithalamion	Edmond Spenser
From "Halcyon"	H. D.
From "The Ballad of Reading Goal"	Oscar Wilde
Hark, All you ladies that do Sleep	Thomas Campion
Lincoln	John Gould Fletcher
Lincoln, the Man of the People	Edwin Markham
Mother Goose Up-to-Date	Louis Untermeyer
Mysteries	Emily Dickinson
Peter and John	Elinor Wylie
Sir Patrick Spens	Anonymous
Song of Myself	Walt Whitman

Tetelestai
 The Horse Thief
 The Inquistors
 The Red Wheelbarrow
 The Rime of the Ancient Mariner
 The Three Ravens
 The Waste Land

Conrad Aiken
 William Rose Benet
 Robinson Jeffers
 William Carlos Williams
 Samuel Taylor Coleridge
 Anonymous
 T. S. Eliot

Black

An Ode to Himself
 Childe Roland to the Dark Tower Came
 For the Union Dead
 Four Preludes on Playthings of The
 Wind
 Hark, All You Lakes That Do Sleep
 Hymn to Night
 Lais
 Mary Hamilton
 Mr. Edwards and the Spider
 Ode to the West Wind
 Out of the Cradle Endlessly Rocking
 Sir Patrick Spens
 Snake
 Song by Fairies
 Song from the Winter's Tale
 Song of Myself
 Song of the Open Road
 Sonnet 132
 The Complaint of Rosamond
 The End of the World
 The Fish
 The Ghosts of the Buffalos
 The Road Not Taken
 The Three Ravens
 West-Running Brook
 When Lilacs Last in the Dooryard
 Bloom'd

Ben Jonson
 Robert Browning
 Robert Lowell
 Carl Sandburg
 Thomas Campion
 Melville Cane
 H. D.
 Anonymous
 Robert Lowell
 Percy Shelley
 Walt Whitman
 Anonymous
 D. H. Lawrence
 John Lyly
 William Shakespeare
 Walt Whitman
 Walt Whitman
 William Shakespeare
 Samuel Daniel
 Archibald Macleish
 Marianne Moore
 Vachael Lindsay
 Robert Frost
 Anonymous
 Robert Frost
 Walt Whitman

Yellow

Antique Harvesters
 Daisy
 Epithalamion
 For the Union Dead
 For You, My Son
 Hero and Leander
 I Dreaded That First Robin So
 In Distrust of Merits

John Crowe Ransom
 William Carlos Williams
 Edmond Spenser
 Robert Lowell
 Horace Gregory
 Christopher Marlowe
 Emily Dickenson
 Marianne Moore

Lightly Step a Yellow Star
 Metric Figure
 Nocturne in a Deserted Brickyard
 Ode to the West Wind
 Out of the Cradle Endlessly Rocking
 Symphony in Yellow
 The Chinese Nightingale
 The Far Field
 The Love Song of J. Alfred Prufrock
 The Poor
 The Yellow Season

Emily Dickinson
 William Carlos Williams
 Carl Sandburg
 Percy Bysshe Shelley
 Walt Whitman
 Oscar Wilde
 Vachael Lindsay
 Theodore Roethke
 T. S. Eliot
 William Carlos Williams
 William Carlos Williams

Blue

Annual Gaiety
 Ash Wednesday
 Beauty Clear and Fair
 Blue Girls
 Bouquet of Belle Scavior
 Bring Me the Sunset in a Cup
 Epithalamion
 I Heard a Fly Buzz When I Died
 Indian Summer
 Lincoln
 Ode to the West Wind
 Peter Quince at the Clavier
 Puritan Sonnet
 Song by Fairies (Endymian)
 Spring
 The Fawn in the Snow
 The Ghosts of the Buffaloes
 The Hope of Their Religion
 The Quaker Graveyard in Nantucket
 The River-Merchant's Wife: A Letter
 The Song of the Old Mother
 The Voice
 Tetelestai
 Tree in December
 Two Figures in Dense Violet Light

Wallace Stevens
 T. S. Eliot
 Massing and Fletcher
 John Crowe Ransom
 Wallace Stevens
 Emily Dickinson
 Edmond Spenser
 Emily Dickinson
 Emily Dickinson
 John Gould Fletcher
 Percy Bysshe Shelley
 Wallace Stevens
 Elinor Wylie
 John Lyly
 Gerard Manley Hopkins
 William Rose Benet
 Vachael Lindsay
 Vachael Lindsay
 Robert Lowell
 Ezra Pound
 W. B. Yeats
 Thomas Hardy
 Conrad Aiken
 Melville Cane
 Wallace Stevens

Gold

A New Courtly Sonnet of the Lady
 Greensleeves
 An Epistle
 Art thou poor, yet hast thou golden
 slumbers?
 Beauties, have ye seen this tarry?
 Come away, come, sweet love!

Anonymous
 Ben Jonson

 Thomas Dekker
 Ben Jonson
 John Dowland

Epithalamion
Hero and Leander
I Care Not For These Ladies
Indian Summer
In Time of Pestilence 1593
London Nightingale
Minever Cheevy
On the Beach at Night
Sailing to Byzantium
Song
Songs from Cyprus
Songs from the Winter's Tale
Sonnet 33
The Bee
The Fawn in the Snow
The Passionate Shepherd to His Love

Edmond Spenser
Christopher Marlowe
Thomas Campion
Emily Dickinson
Thomas Nashe
John Gould Fletcher
Edwin Arlington Robinson
Walt Whitman
William Butler Yeats
H. D.
H. D.
William Shakespeare
William Shakespeare
Emily Dickinson
William Rose Benet
Christopher Marlowe

APPENDIX C

LIST OF POEMS WITH ANIMALS

Dogs

A Negro Sermon: Simon Legree	Vachael Lindsay
A Sky Pair	Robert Frost
Auguries of Innocence	William Blake
Burning the Letters	Randall Jarrell
Compensation	Robinson Jeffers
Dog	Harold Monro
Flash Crimson	Carl Sandburg
Four for Sir John Davies	Theodore Roethke
John Brown	Vachael Lindsay
Like a Mourningless Child	Kenneth Patchen
Little Exercise	Elizabeth Bishop
Mending Wall	Robert Frost
The Chinese Nightingale	Vachael Lindsay
The Dog	W. H. Davies
The Fat Man in the Mirror	Robert Lowell
The Fiend	James Dickey
The Scholar Gipsy	Matthew Arnold
The Three Ravens	William Blake
The Waste Land	T. S. Eliot
When the Century Dragged	Robert Penn Warren

Horses

All in Green Went My Love Riding	e e cummings
An Astrologer's Song	Rudyard Kipling
And in the Hanging Gardens	Conrad Aiken
A Negro Sermon: Simon Legree	Vachael Lindsay
Blue Island Intersection	Carl Sandburg
Compensation	Robinson Jeffers
Fern Hill	Dylan Thomas
Four for Sir John Davies	Theodore Roethke
Is My Team Ploughing	A. E. Housman
John Brown	Vachael Lindsay
Journey of the Magi	T. S. Eliot
Mourning Song from "Senlin"	Conrad Aiken
Pelicans	Robinson Jeffers

Poetry

Song of Myself
 Stopping by Woods on a Snowy Evening
 The Ballad of Father Gilligan
 The Horses
 The Horse Thief
 The Inquistors
 The River-Merchant's Wife: A Letter

Marianne Moore
 Walt Whitman
 Robert Frost
 W. B. Yeats
 Edwin Muir
 William Rose Benet
 Robinson Jeffers
 Ezra Pound

Lion

Foreign Affairs
 Golden Bough
 In Distrust of Merits
 The Glass of Water
 The Lion
 The Lion
 The Poppy
 The Science of the Night
 The Second Coming
 The Thief
 To the Evening Star

Stanley Kunitz
 Elinor Wylie
 Marianne Moore
 Wallace Stevens
 W. J. Turner
 Hilaire Belloc
 Francis Thompson
 Stanley Kunitz
 W. B. Yeats
 Stanley Kunitz
 William Blake

Fish

A Negro Sermon: Simon Legree
 Autumn
 Broken-Face Gargoyles
 Canto II
 England
 Epithalamion
 For the Union Dead
 From "Food and Drink"
 Homunchlus et la Belle Etoile
 In No Strange Land
 Little Exercise
 Meditation at Oyster River
 Sailing to Byzantium
 Sand Dunes
 Song: Fish in the Unruffled Lakes
 Starting from Pawmanok
 The Chinese Nightingale
 The Fish

Vachael Lindsay
 Jean Starr Untermeyer
 Carl Sandburg
 Ezra Pound
 Marianne Moore
 Edmond Spenser
 Robert Lowell
 Louis Untermeyer
 Wallace Stevens
 Francis Thompson
 Elizabeth Bishop
 Theodore Roethke
 W. B. Yeats
 Robert Frost
 W. H. Auden
 Walt Whitman
 Vachael Lindsay
 Elizabeth Bishop

Cat

A Negro Sermon: Simon Legree

Vachael Lindsay

Auguries of Innocence
Canto II
Fog
Meditation at Oyster River
Moist Moon People
Papa Above
Some Foreign Letters
Song to be Sung by the Father of
 Infant Female Children

William Black
Ezra Pound
Carl Sandburg
Theodore Roethke
Carl Sandburg
Emily Dickinson
Anne Sexton

Ogden Nash

APPENDIX D

LIST OF POEMS WITH SELECTED PARTS OF BODY

Eyes

A Bird Came Down the Walk	Emily Dickinson
An Epistle	Ben Jonson
Calvary	E. A. Robinson
Cupid and My Campaspe Played	John Lyly
Description of the Contrarious Passions in a Lover	Sir Thomas Wyatt
Epithalamion	Edmond Spenser
Farewell, dear love I	Robert Jones
For a Dead Lady	E. A. Robinson
Hero and Leander	Christopher Marlowe
How he saw her	Ben Jonson
I Cannot Live With You	Emily Dickinson
L'Allegro	John Milton
Lincoln, the Man of the People	Edwin Markham
Mannahatta	Walt Whitman
My Father Moved Through Dooms of Love	e e cummings
O, Softly Singing Lute	Francis Pilkington
Prisoned in Windsor, He Recounteth His Pleasure There Passed	Earl of Surrey
Song from Measure for Measure	William Shakespeare
Song of Myself	Walt Whitman
Sonnet 23, 56, 105, 131, 132	William Shakespeare
The Complaint of Rosamond	Samuel Daniel
The Crier	Michael Drayton
The Eighth Sonnet	Sir Phillip Sidney
The Lonely House	Emily Dickinson
The Lullaby of a Lover	George Gascoigne
There's a Certain Slant of Light	Emily Dickinson
The Thint I Cannot Take is Best	Emily Dickinson
To Delia	Samuel Daniel
Who Hath His Fancy Pleased	Sir Phillip Sidney

Hand

A. E. F.

Robert Frost

A New Courtly Sonnet of the Lady
 Greensleeves
 Antique Harvester
 A Virginal
 Before the beginning of years
 Childe Roland to the Dark Tower Came
 Compensation
 Helen
 Hero and Leander
 Holy Thursday
 Mending Wall
 Mr. Edwards and the Spider
 Orpheus
 Peter and John
 Song of the Open Road
 Sonnet 49
 The Chinese Nightingale
 The Death of the Hired Man
 The Horse Thief
 The Inquistors
 The Lacking Sense
 The Man with the Hoe
 The Tiger
 The Waste Land
 This Quiet Dust
 To Earthward
 To Figures in Dense Violet Light
 Voyages

Anonymous
 John Crowe Ransom
 Elinor Wylie
 Swinburne
 Robert Browning
 Robison Jeffers
 H. D.
 Christopher Marlowe
 William Blake
 Robert Frost
 Robert Lowell
 Elizabeth Madox Roberts
 Elinor Wylie
 Walt Whitman
 William Shakespeare
 Vachael Lindsay
 Robert Frost
 William Rose Benet
 Robinson Jeffers
 Thomas Hardy
 Edwin Markham
 John Crowe Ransom
 T. S. Eliot
 John Hall Wheelock
 Robert Frost
 Wallace Stevens
 Hart Crane

Hair

A Goodnight
 And in the Hanging Gardens
 Blue Girls
 First Travels of Max
 Gallant Chateau
 Hero and Leander
 Inscriptions for a Mirro in a
 Deserted Dwelling
 I Shall Not Care
 L'Allegro
 Out of the Cradle Endlessly Rocking
 Pegasus Lost
 Prelude to an Evening
 Song
 Song of Myself
 Sonnet 49
 The Aged Lover Renounceth Love
 The Chinese Nightingale
 The Ghosts of the Buffaloes
 The Leaden Echo and the Golden Echo

William Carlos Williams
 Conrad Aiken
 John Crowe Ransom
 John Crowe Ransom
 Wallace Stephens
 Christopher Marlowe

 William Rose Benet
 Sara Teasdale
 John Milton
 Walt Whitman
 Elinor Wylie
 John Crowe Ransom
 H. D.
 Walt Whitman
 William Shakespeare
 Lord Vaux
 Vachael Lindsay
 Vachael Lindsay
 Gerard Manley Hopkins

The Little Black Boy
The Puppet Dreams
The River-Merchant's Wife: A Letter
The Swimmers
The Waste Land

William Blake
Conrad Aiken
Ezra Pound
Allen Tate
T. S. Eliot

APPENDIX E

LIST OF POEMS WITH NATURE

Roads

Brown's Descent	Robert Frost
Directive	Robert Frost
Epilogue	Francis Thompson
Escape	Elinor Wylie
Florida Road Workers	Langston Hughes
Holy Family	
Home Burial	Robert Frost
Lincoln, Man of the People	Edwin Markham
On the Morning of Christ's Nativity	John Milton
Orpheus	Elizabeth Madox Roberts
Poem	William Carlos Williams
Pondy Woods	Robert Penn Warren
Romance	Robert Louis Stevenson
Song of the Open Road	Walt Whitman
The Collar	George Herbert
The Death of the Hired Man	Robert Frost
The Egg and the Machine	Robert Frost
The Far Field	Robert Frost
The Five Students	Thomas Hardy
The House in the Green Well	John Hall Wheelock
The Lonely House	Emily Dickinson
The Road Not Taken	Robert Frost
The Swimmers	Allen Tate
The Waste Land	T. S. Eliot

Sun

Annual Gaiety	Wallace Stevens
An Old Man's Winter Night	Robert Frost
Beauties have ye seen this toy	Ben Jonson
Because I Could Not Stop For Death	Emily Dickinson
Caliban in the Coal Mines	Louis Untermeyer
Come In	Robert Frost
Dawn	William Carlos Williams
Epithalamion	Edmond Spenser
Fear No More	William Shakespeare

From "Irradiations"
 From Plane to Plane
 Green Symphony
 Hero and Leander
 Hymn to Night
 I Taste a Liquor Never Brewed
 L'Allegro
 My Father Moved Through Dooms of
 Love
 On the Beach at Night
 Resolution is a Delicate Thing
 Salutation
 Stranger
 Summer Holiday
 The Bait
 The Complaint of Rosamond
 The Crystal Gazer
 The Death of the Hired Man
 The House in the Green Well
 The Leaden Echo and the Golden Echo
 The Long Hill
 The Mountains Grow Unnoticed
 The Rime of the Ancient Mariner
 The Sense of the Sleight-of-Hand Man
 The Tuft of Flowers
 To a Golden-Haired Girl in a
 Louisiana Town
 To the Stone Cutter
 To the One of Fictive Music

John Gould Fletcher
 Robert Frost
 John Gould Fletcher
 Christopher Marlowe
 Melville Cane
 Emily Dickinson
 John Milton

 e e cummings
 Walt Whitman
 Elinor Wylie
 Ezra Pound
 Sara Teasdale
 Robinson Jeffers
 John Donne
 Samuel Daniel
 Sara Teasdale
 Robert Frost
 John Hall Wheelock
 Gerard Manley Hopkins
 Sara Teasdale
 Emily Dickinson
 Samule Taylor Coleridge
 Wallace Stevens
 Robert Frost

 Vachael Lindsay
 Robinson Jeffers
 Wallace Stevens

Moon

And in the Hanging Gardens
 The Old Man's Winter Night
 Appraisal
 Caliban in the Coal Mines
 Dover Beach
 Escape
 False Enchantment
 Full Moon
 Hark, All You Ladies That Do Sleep
 Hymn to Earth
 Lightly Stepped a Yellow Star
 Moist Moon People
 Mother Goose Up-to-Date
 My Father Moved Through Dooms of
 Love
 Night Piece
 Old Christmas Morning
 On the Beach at Night
 Out of the Cradle Endlessly Rocking
 Song of Myself

Conrad Aiken
 Robert Frost
 Sara Teasdale
 Louis Untermeyer
 Matthew Arnold
 Elinor Wylie
 Jean Stan Untermeyer
 Elinor Wylie
 Thomas Campion
 Elinor Wylie
 Emily Dickinson
 Carl Sandburg
 Louis Untermeyer

 e e cummings
 Leonie Adams
 Roy Helton
 Walt Whitman
 Walt Whitman
 Walt Whitman

The Bait
 The Chinese Nightingale
 The Congo
 The Death of the Hired Man
 Two Figures in the Dense Violet
 Light
 The Horse Thief
 The Lover Complaineth the Unkind-
 ness of His Love
 The Motive for Metaphor
 The Puppet Dreams

John Donne
 Vachael Lindsay
 Vachael Lindsay
 Robert Frost

 Wallace Stevens
 William Rose Benet

 Sir Thomas Wyatt
 Wallace Stevens
 Roy Helton

Sky

Bouquet of Belle Scavoir
 Canto II
 Clouds of Evening
 Dawn has yet to Ripple In
 Green Symphony
 In Time of Pestilence 1593
 Lost in Heaven
 Moist Moon People
 On the Morning of Christ's Nativity
 On the South Downs
 Prayer
 Sunday Morning
 The Bear
 The Chinese Nightingale
 The Cow in Apple-Time
 The Idea of Order at Key West
 The Sense of the Sleight-of-Hand Man
 The Sky
 Tree in December
 Twilit Revelation

Wallace Stevens
 Ezra Pound
 Robinson Jeffers
 Melville Cane
 John Gould Fletcher
 Thomas Nashe
 Robert Frost
 Carl Sandburg
 John Milton
 Sara Teasdale
 Louis Untermeyer
 Wallace Stevens
 Robert Frost
 Vachael Lindsay
 Robert Frost
 Wallace Stevens
 Wallace Stevens
 Elizabeth Madox Roberts
 Vachael Lindsay
 Leonie Adams

Woods

Apology for Bad Dreams
 Birches
 Come In
 Desert Places
 Directive
 Epithalamion
 First Travels of Max
 God's World
 Happiness Makes Up in Height For
 What It Lacks in Length
 I Dreaded That First Robin So
 Out of the Cradle Endlessly Rocking

Robinson Jeffers
 Robert Frost
 Robert Frost
 Robert Frost
 Robert Frost
 Edmond Spenser
 John Crowe Ransom
 Edna St. Vincent Millay

 Robert Frost
 Emily Dickinson
 Walt Whitman

Song of Myself
 Stopping by Woods on a Snowy Evening
 Sundown
 The Chinese Nightingale
 The Death of the Hired Man
 The Passionate Shepherd to His Love
 The Puppet Dreams
 The Song of Wandering Aengus

Walt Whitman
 Robert Frost
 Leonie Adams
 Vachael Lindsay
 Robert Frost
 Christopher Marlowe
 Conrad Aiken
 W. B. Yeats

Earth

Adieu, farewell earth's bliss
 Autumn
 Before Olympus
 Be Still, My Soul, Be Still
 Clouds of Evening
 Expostulation and Reply
 From "Food and Drink"
 From "Irradiations"
 Gale in April
 Hero and Leander
 Home Burial
 In Memory of W. B. Yeats
 In Time of Pestilence 1593
 Night
 On the Morning of Christ's Nativity
 On the South Downs
 Out of the Cradle Endlessly Rocking
 Song of Myself
 Song of the Open Road
 Sonnet 29
 Spring Night
 Sunday Morning
 The Garden
 The Horse Thief
 The People Will Live On
 The Sense of the Sleight-of-Hand Man
 The Waste Land
 Thirteen Ways of Looking at the
 Blackbird
 To a Vine-Clad Telegraph Pole
 To the Virginian Voyage
 Tree in December

Thomas Nashe
 Jean Starr Untermeyer
 John Gould Fletcher
 A. E. Housman
 Robinson Jeffers
 William Wordsworth
 Louis Untermeyer
 John Gould Fletcher
 Robinson Jeffers
 Christopher Marlowe
 Robert Frost
 W. H. Auden
 Thomas Nashe
 Robinson Jeffers
 John Milton
 Sara Teasdale
 Walt Whitman
 Walt Whitman
 Walt Whitman
 William Shakespeare
 Sara Teasdale
 Wallace Stevens
 Ezra Pound
 William Rose Benet
 Carl Sandburg
 Wallace Stevens
 T. S. Eliot

 Wallace Stevens
 Louis Untermeyer
 Michael Drayton
 Vachael Lindsay

VITA

Somtawil Orachoonwongse

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