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ORIENTAL DICTION AND THEME
IN ENGLISH VERSE, 1740-1840

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PREFACE

The writer's interest in Orientalism in English literature began at the University of Illinois in 1911, when Professor H. G. Paul, in a lecture on the Romantic poets, emphasized Byron's Oriental coloring and suggested that its study would make a good thesis. A little later this interest took form in a master's thesis on *The Orientalism of Byron*, which was accepted by the English Department of the University of Kansas in 1914. This preliminary study opened up a field which seemed boundless, and which offered very attractive appeals to the student of foreign influences on English literature.

One does not need to be acquainted with Oriental languages or Oriental literature to trace with some profit the effects of Oriental interests on English verse and prose. It has been impossible to examine all the English verse from 1740 to 1840; but the chief poets have been reviewed with a good deal of care, and many of the minor ones. The Oriental drama offers a field by itself, and only a few dramas have been included in the present survey. It is hoped that all the main characteristics of Oriental diction and theme in the period have been recognized and given some attention in this paper. There has been no effort at a microscopic examination, at inclusion of every possible poet, passage, or term. It is hoped and presumed that such values as the present study yields will prove sound in and for themselves.

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EDNA OSBORNE.

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Oriental Diction and Theme in English Verse, 1740-1840

CHAPTER I

INTRODUCTION: ORIENTALISM IN ENGLISH VERSE

This study aims to present within brief compass the general character of the Oriental diction and the Oriental theme in English verse between 1740 and 1840.

Every noteworthy fashion, manner, or school in the history of English poetry has a vocabulary and a phrasing that are characteristic and reveal something of the spirit beyond the words. Pastoralism is not merely a matter of certain themes and certain moods, but, almost of necessity, of certain verbal tendencies. One who reviews the Oriental poetry of England for the century after the publication of Collin's *Eclogues* soon becomes familiar with a characteristic diction and its relation to mental and moral states. In some Oriental poems there is little Oriental quality in the diction; the Orientalism may be confined chiefly to the setting, to a character or characters, or to a general theme. On the other hand, there are passages and poems whose exotic character is mainly in the language. The ideal poem is one which expresses Eastern life or Eastern feeling in Orientalized diction.

In the present study, the term "Orientalism" is somewhat broadly interpreted. It includes, first, the presentation of life in the Orient and of Oriental objects, ideas, or persons in the West; second, the treatment of any theme in a style Oriental or supposed to be Oriental. The first interpretation covers the Englishman in India as well as the native, and the gypsy and the elephant in England as well as in their original homes. The second type of Orientalism would, in a lax application of the idea, be found in all poems of a peculiarly rich, luxurious, and figurative fancy and

decorative style. This second conception, however, is too vague to furnish a safe guidance in such a study as this. There is too much in common between Orientalism so interpreted and the neo-Italianate manner so much in vogue during the latter part of our period. The emphasis must be laid upon the first interpretation, which is logically more distinct and historically more tangible.

“The Orient” in this paper includes not only all of Asia and all of Africa, with the neighboring islands, but Russia, Poland, Lapland, Zembla, Bohemia, Turkey in Europe, and some of the Balkan states. Literary criticism usually recognizes a certain Asiatic element in Russian literature, and the racial character or the political history of the other countries mentioned allies them, to a certain degree at least, with the Orient. Mohammedan Africa is certainly Oriental so far as the English poets of our period are concerned. Partly as a manner of convenience and partly in recognition of the poetic treatment it receives—often very similar in general tone to that given to Arabia or Persia—all the rest of the continent may be included. Even the negro in America may appear and does sometimes appear as a genuine Oriental subject. Spain in itself does not belong to the world of Eastern poetry, but many of the poems of the period dealing with Spain are concerned largely with the Moors or with the relations of the Spaniard to the Moor.

Martha Pike Conant has faced the problem of separating the Hebraic element from the Oriental for critical purposes.¹ The distinction often seems somewhat arbitrary. One remembers Carlyle’s interpretation of the Book of Job—Biblical at least if not fully Hebraic—in the “Hero as Prophet”. The King James version of the Bible contains many words which belong to the Oriental vocabulary of English poetry.² Furthermore, our poets often take a character, a subject, or a situation from the Bible and elaborate and expand it in Oriental instead of strictly Biblical fashion. It seems sound criticism to call Byron’s *Destruction of Sennacherib* an Oriental poem though it is one of the *Hebrew Melodies*; Wells’ *Joseph and His Brethren* has passages of marked Oriental quality. In *The Christian Year* there are a few poems,

1. *The Oriental Tale in England*, p. XVI.

2. See Appendix, II, C.

theoretically on Biblical subjects, decidedly akin to the general Oriental tone of the period.

A conception of Oriental diction may be based on that of Orientalism as just given. Not all words of Oriental derivation, however, belong to the poetical vocabulary. "Algebra", "zero", and other scientific terms from the Orient do not belong to English Oriental style. "Check", though derived from the Persian, is surely less akin to the Oriental vocabulary of English poetry than "glittering", which happens to be of Scandinavian origin. Such are the complications in the relations of language and feeling in English Orientalism. Much of the general subject belongs to the philologist, rather than to the historian of style.

So little has been done in the field of Orientalism in English verse, that a brief historical survey may not be amiss.

There is no Orientalism in *Beowulf*; but it is a long path from *Beowulf* to Kipling. Prior to Chaucer, in the verse romances and in the medieval drama, many terms of Oriental place and person are introduced. Mohammedanism, the Crusades, and pilgrimage to the Holy Land are favorite topics. Herod, in the Coventry *Shearmen and Taylors*, declares that the "whole Orent ys under myn obbeydeance". He swears several times "Be Mahownd", and compares his own "triumphant fame" to that of "most myght Mahownd". In the same play there is what might by courtesy be called a brief Oriental passage. The angel is sent to the—

"Kyng of Tawrus, Sir Jespar,
Kyng of Arraby, Sir Balthasar,
Melchor, Kyng of Aginare."

In the *Play of the Sacrament*, the merchant has traveled quite extensively in the Orient, as has Jonathan the Jew. The real business of the latter is to be converted by a miracle. Before conversion, he prays to "Almighty Machomet", and thanks him for his gifts. The list of these treasures resembles many an Oriental passage in later poetry, and includes "gold, silver, and precious stones"—amethysts, emeralds, sapphires, rubies, pearls, etc.; spices "both great and small"—ginger, licorice, pomegranate, pepper, cloves; and other Eastern products—rice, almonds, dates, and figs.

There are no strictly Oriental poems in Chaucer, unless we con-

sider the *Man of Law's Tale* and the *Prioress's Tale* as such. Chaucer, however, mentions a number of Oriental countries and products, and he speaks of Eastern idols, magic, and sorcery. His Oriental diction is distinct, if not very extensive, including such words as carbuncle, crystal, date-tree, figs, nutmegs, peacock, ruby, spicery, etc. In both Chaucer and *The Pearl* there is reference to the "Fenyx of Arraby". The third and fourth lines of this poem are:

"Oute of Oryent, I hardyly saye,
Ne proued I neuer her precios pere."

The Fall of Constantinople in 1453 probably had some effect on the English interest in the Orient, as well as on the general progress of humanism in Europe. The relation of Spain to England in the Tudor period has been ably considered by Dr. Underhill.³ No great body of Orientalized English verse, however, resulted from these influences. Yet from Surrey to Milton, that is in the Elizabethan period in the broadest possible interpretation, Orientalism in diction and theme is a richer and more varied subject than in earlier English literature.

The early English secular drama shows many traces of Oriental influence, though few or no plays strictly Oriental. *Cambises* may perhaps be called the first Oriental drama in England, though aside from its setting and, in diction, a few proper names, it has little Eastern quality. The word "elephant" is about all to represent Oriental diction in *Roister Doister*. In *Gorboduc*, the theme of English descent from a Trojan is of course really classical, in source and significance. In *The Foure PP*, the pardoner has on exhibition an "eye-toth of the Great Turke", the palmer has of course been in the Holy Land, and the apothecary's store includes a few Eastern drugs, one being "cassy"—said to be the oldest drug known to medicine.

The Orientalism in Shakespeare is somewhat diffuse or uncertain in tone. Oberon is from "the farthest steppe of India," and there are many brief references here and there to the Turks, Ethiopians, Tartars, the Nile, etc. The Moor appears in *Titus Andronicus* as well as in *Othello*.

Antony and Cleopatra has not only an Oriental setting, but, in

3. *Spanish Literature in the England of the Tudors.*

spite of its general Roman character as a play, passages of true Eastern character. In *David and Bethsabe* and in *Campaspe* the coloring in part is clearly of the Oriental type. But it is in *Tamburlaine* that we find a true and extensive treatment of Oriental themes expressed in Oriental diction; so far, at least, as certain motifs—luxury, tyranny, excess—are concerned. In this play is much that suggests the general character of the later Oriental drama in England.

Surrey's *Sardanapalus* is a good early example of an English subject Orientalized; and is an introduction to an Eastern character destined to receive more extended consideration in English poetry. Several pages at least could be given to the Oriental element in Spenser. It is rich in diction and fairly so in theme; but is nowhere concentrated into an Oriental poem or extended passage. An examination of Dr. Bradshaw's *Concordance* shows a liberal use of Oriental diction in Milton. Professor Beers quotes a number of phrases from Milton to prove that he "had more of the East in his imagination than any of his successors".⁴

Before the publication of *Paradise Lost*, the *Siege of Rhodes* and the first work of Waller had appeared, and English poetry was treading the path toward pseudo-classicism. The *Siege of Rhodes* is the forerunner of a long line of plays set in the Orient and having at least some Eastern characters and some Eastern language, if little of true Oriental coloring. Many of the scenes in the heroic tragedies are laid in Asia, Africa, or the Mohammedan regions of Europe. This was an easy task, as it was to include a considerable number of names for the characters smacking at least of something non-English. A few striking foreign customs or objects—such as the Chinese Wall—were also easy of access; but few playwrights attempted to escape entirely their home training and mode of thought. "Fancy you have two hours in Turkey been", directs the epilogue of *The Conspiracy*. Through *The Mourning Bride* and *The Siege of Damascus* this type of drama flourishes, till in *Zara* it almost reaches the opening of our period, and in Miller's *Mahomet* actually passes into the period.

Waller's Orientalism consists mainly of a number of poems dealing with the political and military activity of the Turks, and of a sprinkling of such Oriental terms as Moor, Persian, Soldan,

4. *History of English Romanticism in the Eighteenth Century*, p. 45.

Bassa, the East, and such conventional phrases as Cross and Crescent, Arabia's spices, Afric's shore, "from India to the frozen north", etc. In Pope we have the same general tradition, more liberally represented however. Dr. H. S. Canby has written a paper on *Congreve as a Romanticist*.⁵ A study could be made of the pseudo-Oriental element in Pope, but that phase of his work, like some others, lies mainly on the surface. Lines 93-118 in *The Temple of Fame* might be considered an Oriental passage; and here and there in his verse there is the use of Oriental diction for effects of glittering sensuous richness.

All studies of English verse between 1740 and 1840 must recognize the gradual waning of the pseudo-classical taste and the gradual triumph of its successors—by whatever name we call them. Orientalism, as a stylistic manner of English poetry, is either pseudo-classical or romantic. It, like pastoralism, made its appeal to the old-fashioned among the English poets, and to the innovators, when they arrived on the scene. The history of English poetry proves that the Orient was capable of making a deeper, more emotional or more imaginative effect on English poets than it made on Waller or Pope. The present study should indicate, without a strenuous effort, the shifting of values between the middle of the Eighteenth Century and the opening of the Victorian Era. The old died hard. There are traces of the conventional early Eighteenth Century manner even in Shelley and Keats; even in Coleridge and Wordsworth.

The exact date with which our period opens is chosen as a matter of convenience. There is of course no absolute break in the continuity of English Orientalism between *The Fair Circassian* (1720) and Lady Montagu's residence in Turkey (1718) and the poems of Sir William Jones. Already in Croxall we have a conscious use of Orientalism in opposition to the "dry and insipid stuff" of the pseudo-classicists. His phrase "a whole piece of rich glowing scarlet" sounds very much like Jones and some of the other later Orientalists.⁶ These items of chronology may, however, be worth noting:

5. *Publications of the Modern Language Association of America*. New Series, Vol. XXIV; I, pp. 1-23.

6. For the significance of Croxall, see Gosse, p. 138; Phelps, p. 30, and Beers, *Eighteenth Century*, p. 84.

1742. Collins: *Persian Eclogues*.
1744. The death of Pope.
1746. The birth of Sir William Jones.
1763. Lady Montagu's Letters published.

At the close of our period we are at the threshold of the Victorian period. This study includes the work of a number of poets who lived and wrote after 1840; but is concerned only with their earlier verse. It omits Tennyson, Browning, and Bulwer Lytton, as on the whole to be considered Victorians. There are probably no new Oriental "notes", of importance, so far as poetry is concerned, between Byron and *Sohrab and Rustum* (1853).

The pseudo-classical phases of Oriental verse are essentially the same from Pope to Byron. These include the practical, didactic treatment of Eastern life; the satirical manner, and especially a purely literary, stylistic interest—imitative, and characterized by conventional ideas and diction which present few signs of imaginative and emotional processes. The satirical manner of Byron is not notably different from that of Butler or Pope; the didacticism of Southey, at its worst, resembles that of Young or Johnson; Mangan's fiction of translation from Oriental sources follows the model of Collins. Crabbe's heroic couplets, in his Oriental passages as elsewhere, are not suggestive of any great renovation in English versification. If Byron wrote from personal observation in the Orient, so did Lady Montagu. Moore was far less of an Orientalist than Sir William Jones, though the former embodied more of his knowledge of the East in verse than did the latter. In the Oriental verse of both Moore and Southey, the reader feels a certain artificiality, a striving for effect, as in much of the work of the Augustans. In both poets the results of carefully selected themes, of extended literary preparation, of laborious composition, are all too much in evidence.

Yet much in the Orientalism of our period is allied with the new spirit. As a phase of the Romantic Movement, Orientalism developed, no doubt by more faltering stages, and with less extensive results, side by side with the new Gothic and Celtic tastes, and in association with sentimentalism, with the humanitarian and revolutionary spirit. It has far less kinship with the "return to nature", as Romanticism understood it, or with that medievalism which Professor Beers chooses to select as the central conception in his studies of English Romanticism. Above all, in its deepest

poetic significance, Orientalism represents that craving for free range of the imagination, that craving to escape the local, the practical, the "regular", that at times almost terrible appetite for the unknown and the limitless, which Paul Elmer More rebukes so firmly in his *Drift of Romanticism*. The hostility of the classicist to Oriental art itself is apparent in such a critic as John Foster, loving the simple.⁷ Of the general strangeness of the Orient to the English mind, of the general ignorance of that mind as to Eastern life—except its picturesque surface—there are many records in English prose during the latter part of our period. It was, in part, just this strangeness, just this sense of the unknown and the unmeasured, that attracted many of the poets. To some of them, as Orientalists, one might venture to apply an expression in one of Keble's lyrics—

"Thy tranced yet open gaze
Fixed on the desert haze."⁸

In our period the word "Gothic" (often capitalized) occurs with more frequency than "Oriental". So far as simple phrases go, the relation of the two tastes is rather neatly indicated by these citations. Lloyd places in an English garden a 'temple, Gothic or Chinese'. Armstrong actually carries the Germanic word into the regions of the East. He writes that the "cheerless Tanais" flows through a "Gothic solitude".⁹ Both the Orient and the Gothic North were adapted to produce certain emotional or sensational effects of remoteness and wildness; both were rich in the evidences of the decay of human achievements. The ruins of the temples of the East and of the castles of the North were both ruins; both registered the frailty of the conventional pride and purpose of man. Both, under easy conditions, could satisfy the romantic craving for silence and solitude.

As to the Celtic taste, only the lighter element in Eastern mythology harmonized with it. But this lighter element was present—in the peris and houris, in the milder characters among the genii. The more grim elements could be neglected at the will of the poet. Something of that charming wilfulness of feminine nature, of that irresponsible caprice and sudden change in narra-

7. See his review of *Oriental Scenery*; and his other essays listed in the *Appendix*, I, C, 2.

8. *The Christian Year; Second Sunday after Easter*.

9. *The Art of Preserving Health*; II, ll. 364-5.

tion, of that delicate charm in lyric expression which are associated with Celtic genius, are found at times in English Oriental verse. This may be said without reference to the possible remote historical kinship of Celtic and Oriental poetry.

As to Occidentalism, the following pages will note more than one connection of this interest—comparatively new in the Romantic period, and given large attention—with the taste for matters Eastward. Many a poet's fancy travelled indifferently, in the phrase of Keats, "Or in Orient or in West". Both regions were generously open to fresh, untrammelled poetic treatment. Both gave abundant opportunity to introduce novel words, strange stories, and characters far more nearly 'elemental men' than the average residents of London. Burns actually bade farewell to his friends, ready for Jamaica, but he also wrote one poem imagining himself in India. Moore, Campbell, Mrs. Hemans, and many other poets wrote at some length on both East and West. With both regions, as time passed, the practical relations of England became so pressing, the information of Englishmen became so much larger concerning both, that it became difficult to summon the old motifs of the wild and intangible. Today it would be almost impossible for an English poet to dream in the early Nineteenth Century romantic manner of the St. Lawrence and the American 'Forest Sanctuary'; almost impossible, probably, to think of the Ganges and the Euphrates as streams of fancy unfettered by prosaic facts.

Sentimentalism may perhaps lurk in Arabian and Persian poetry. However that may be, the English sentimental taste—not destroyed by any number of parodies, or by resolute opponents among the playwrights—found something to satisfy it in Orientalized verse. Persia and even Africa became pastoral countries, companions if not rivals of Sicily and Arcadia. Sentimentality is one of the varied notes in Sir William Jones himself. If "earth's melancholy map" lay open to the sombre imagination of Edward Young, Mrs. Hemans found it possible to carry the sentiments of a sensitive nature into many of the remote regions of the globe, including the East. There are many sentimental passages in *The Bride of Abydos* as well as in *Lalla Rookh*. Long before these works were published Collins had written, in the preface of the first edition of the *Eclogues*, that "our geniuses are as much too cold for the enter-

tainment of such [Eastern] sentiments, as our climate is for their fruits and spices”.

Perhaps the deepest interpretation of the Orient, in the verse of our period, was made by English poets moved by the varying humanitarian, reform, and revolutionary interests of the day. There are a host of poems on African slavery written, most of them, from the point of view of the social reformer. The contemplation of the tyrannies of the East aroused vigorous protest; the enslavement of Eastern peoples to cruel or superstitious customs and creeds—such at least to English thought—called forth severe criticism, and praises of the mission of England in the East, in politics and religion. The dominion of the proud Turk in Greece, while it cost the life of only one English poet, excited poetical protests from many pens. In *Lalla Rookh* even, the struggle for liberty is one of the themes, and Smollett looked with admiration upon the Arabs and the Tartars as peoples conspicuous for their love of freedom. Though the “brotherhood of man”, in a Twentieth Century sense, is hardly in evidence, many of the English poets spoke against tyranny in any form, and showed at least poetic sympathy with the oppressed sons of man, in the East as well as in the West. In the decline of great Eastern tyrannies, they often found a direct lesson for Europe. *Ozymandias* has its sermon. The Orient is more than once called as a witness against French pride. Shakespeare and Marlowe felt a certain enthusiasm for the tyrant, provided he was sufficiently great and successful in his tyranny; but the times changed—after the English poets had known Napoleon.

After our period, many of the traditions of Orientalism are carried on with little essential change into the Victorian and post-Victorian eras. Different poets continued to express different phases of this large subject.

Mathew Arnold felt the fatalism of the East. This conception, together with local color which he obtained from Sir John Malcolm's *History of Persia*, he wove into *Sohrab and Rustum*. But Southey also dealt with the fatalistic element in the thought of the East. Edwin Arnold gave sympathetic interpretation of the religions of the Orient in *The Light of the World* and *The Light of Asia*—though, perhaps, in no more scholarly manner than Sir William Jones. It might be interesting to compare the diction and the themes in two such different poems as *Sohrab and Rustum*

and *The Light of Asia*. In general tone the latter bears some resemblance to the Oriental poetry of Emerson and not a little to that of Southey. Elaborate and modern as it is, it can hardly be said to mark a new departure in the same degree as do the poems of Browning and Kipling. *Sohrab and Rustum* is one of the noblest Oriental poems in English literature. The central theme, certainly, is not peculiar to the Orient, nor are the mental and moral tones of the poem. The spirit of the poem is largely Greek. *Sohrab and Rustum* is one example of that mingling of varied and even opposing styles which is so characteristic of English poetry. The settings of the poem, however, general and specific, are Eastern; the Oriental diction is adequate and of memorable quality. In beauty and depth this poem is superior to most English Oriental poems, earlier or later.

Browning brings into Oriental poetry a more manly humanity, a more generous, deeper morality than most of his English fellow poets. Miss Conant has discussed the moral tale of the Eighteenth Century and all students know the didactic emphasis of that period; but Browning's didacticism, as well as his optimism, belongs to himself alone. He was much interested, along with other masters, in the ethics, the wisdom, the mysticism, the religion, and the hot-headed emotions of the Oriental peoples. These themes and others he expressed with dramatic force and with his usual psychological insight in many poems—*Ferishtah's Fancies*, *Ben Karshook's Wisdom*, *The Epistle of Karshish*, *Rabbi ben Ezra*, *A Death in the Desert*, *Luria*, *The Return of the Druses*, *Solomon and Balkis*, *Through the Metidja*, and others. In *Muleykeh* the vigor of such phrases as "the thunderous heels" and "Buheyseh is mad with hope" are in striking contrast with the languorous tone of much Eighteenth Century Oriental verse. The Russian element, in whatsoever form, rarely appears in the verse of the English Romantic Movement. *Ivan Ivanovitch* is one of the first important embodiments of an interest which develops through the remainder of the Nineteenth Century and into the Twentieth. *Clive* is almost an authority on its subject.

Tennyson's Orientalism is considerable, but it is less forceful and less original than that of Browning. It is mainly, if not entirely, in the Romantic manner. Tennyson reveals a love of Eastern story inherited from his boyhood reading and a mature Englishman's interest in the relations of the Orient to his own country.

In his *Recollections of the Arabian Nights*, he has chosen a theme found in several poets of our period. In the *Defense of Lucknow*, *Montenegro*, and other poems, he treats that military struggle between the East and the West which, in other forms, was an important subject in *The Siege of Rhodes*, in Hoole's translation of *Jerusalem Delivered*, and in many a lesser poem of our period. *The Cup* is his nearest approach to an Oriental drama. In *Alkbar's Dream* Tennyson shows less of the mystical and phantasmagoric quality associated with the Orient than appears in *Kubla Khan*; more of the ethical.

Fitzgerald is, of course, a figure of great importance in a sketch of English Oriental verse. The first edition of his *Rubaiyat* appeared in 1859, the second in 1872, and the third in 1879. The neatness and comparative independence of the single quatrain, the concise and exotic imagery, the love of happiness and the half-worldly, half-mystical philosophy have given the work a wide and an enduring popularity. Omar's denunciation of the inexorable fate which dooms to slow decay or sudden oblivion all that is charming and beautiful in this world resembles the lament of many a poet of the Romantic Movement. Much of the Oriental diction in Fitzgerald is similiar to that in English verse prior to 1840. The naturalism of the *Rubaiyat* is of a somewhat different type from that appearing in the Oriental verse of Byron, Southey, or any of their contemporaries.

In Kipling, it would be no more difficult to find some of the old Oriental motifs and language than it would be to trace the English ballad traditions in his form and subjects. The Englishman in India is not a new theme, nor is that of the heat in the East. What affects us in Kipling is the large number of his Oriental poems, his extensive realistic and dialectic vocabulary, and the general realism, modernism, and anti-academic quality of his work. Though he sounds more loudly than his predecessors the note of imperialism, it is far from being an absolutely new note in English poetry. Yet Kipling, on the whole, is new. Sir William Jones was a scholar; he knew East Indian life in ways unknown to Kipling; but he could not have expressed the tragic shiver and the mournful music of Oriental experience in *Danny Deever* and *Gunga Din*, or the humor and irony in such poems as *Fuzzy-Wuzzy* and *Oonts*. The *Dove of Dacca* relates an old Bengal legend, not in the scholarly manner of Sir William Jones or the erudite manner of Southey, but with

a touch of Moore's sentimentalism, *Route Marchin'* and many other poems are in Kipling's own style,

The further story of Orientalism in English verse from 1840 to the present time is a long one, which cannot even be outlined here. It includes many poets, many themes, many moods. James Thomson, like Byron and Crabbe and Wordsworth in our period, like Tennyson, was influenced by his early reading of *Arabian Nights*. His *City of the Dreadful Night* in some respects suggests the Oriental poems of Southey. Rossetti reverts to the theme of ruined grandeur in his stately *Burden of Nineveh*. Charles Mackay, a somewhat voluminous poet probably little read in this country, tells a legend of Australia in *The Lump of Gold*, and embodies the mysticism of the Orient proper in *The Prayer of the Priest of Isis*. He joins his voice to that chorus of singers for liberty which is prominent in the period of our study. He writes of the abolition of slavery, and in *The Brotherhood of Nations* records of words breathing the spirit of international comradeship—

“From the cold Norland to the sunny South—
From East to West, they warmed the heart of man.”

Sydney Dobell enters the field of Orientalism in *Czar Nicholas and A Musing on a Victory*. Andrew Lang unites the traditional theme of the golden East, the tradition of Ophir, with the modern exploitation of the wealth of Africa in his *Zimbabwe*. Edmund Gosse—cosmopolitan in his verse as in his criticism—goes back to the Persian sources in his rather long poem on *Firdausi in Exile*. The deeper note in much recent Oriental verse, in contrast with much of that examined for this study, may be seen by a comparison of Mathilde Blind's sonnet on *Nirvana* with the brief fragment on that theme in Miss Baillie's *Bride*.¹⁰

In *The Madras House* of Granville Barker we have a drama partially Orientalized, with a view of Mohammedanism in striking contrast with that in medieval English, Elizabethan, or Eighteenth Century tragedies.

Orientalism in American literature has a somewhat different tendency at present from that in English literature; owing in part to our greater distance from Turkey and Persia eastward, and our

10. Act I, close of Scene 2.

much closer neighborhood to China and Japan westward. In the early periods of American literature the conventional themes and diction of English Orientalism, like most conventions of English literature, are in evidence. Even in Emerson, one finds the old phrases—the “mummied East”, “Africa’s torrid plains”, the “grave divan”; and his Oriental vocabulary includes many words worn by time—“Giaours”, “caravan”, “Allah”, “dervish”, “crocodile”, “siroc”, and many others. Yet in Emerson there is much language more fresh than these citations indicate; as well as an unusual appreciation of the mysticism of the East,—not a mere matter of literary fashion, but rooted in the nature of his imaginative and religious life. His Oriental poems include *The Romany Girl*, the *Bohemian Hymn*, *Brahma*, (parodied by Andrew Lang in a poem of the same name), *Saadi*, several of the *Quatrains* and most of the *Translations*. The recent cult of Eastern religions, and the vogue of Tagore may be barely mentioned.

The relations of America to the Orient based on the War of 1898, on the large number of Orientals in this country, and on our present commercial and diplomatic problems, have been more or less distinctly recorded in verse or imaginative prose. Such dramatic pieces as *Madame Butterfly* and *The Bird of Paradise* may perhaps be insignificant as literature, but they are nevertheless poetic renderings of the modern relations of the East and the West. The contrast in ethical and emotional nature between the soul of Eastern peoples and the soul of Western peoples appears in both these plays. It is an old theme, prominent in the verse and prose of England a century ago; but here showing new forms under new conditions. In *Omar the Tentmaker*, the playwright gives careful attention to Eastern coloring in the characterization, in the diction, and especially in the stage settings. By weaving into the text some of the lines of Fitzgerald, the author helps to bind together the American Orientalism of today with the English Orientalism of the early Victorian period, and so with an interest which may be traced back to Chaucer himself.

What the effect of the present world crisis may be on this special phase of English poetry, one does not venture to prophesy. One sees today new and startling intermingling of Eastern and Western life—and death. In the era soon to be, who can tell what new themes, what undreamed inspirations of hope or what terrifying despair may come to English poets out of the East?

CHAPTER II

ORIENTAL VOCABULARY

Between 1740 and 1840 extensive additions were made to the English poetic vocabulary. Some critics have considered the enriching of language in England and on the continent as one of the most important results of the Romantic Movement. English poets enlarged the scope of their diction by a revival of medieval and Elizabethan terms, and they also went abroad into fairly fresh fields. They found new words as well as new ideas and new images from Celtic, Scandinavian, Occidental, and Oriental sources. The fresh Celtic vocabulary is familiar in Burns, Macpherson, Collins, and other poets. A striking Scandinavian diction is found in Motherwell,¹¹ as well as in his more famous predecessor, Gray. Among the poets who introduced geographical or cultural terms, new to many of their readers, from the New World are Bowles, Grainger, Mrs. Hemans, Thomas Moore, James Montgomery, and Southey. Not rarely a poet resorts to two or more of these sources. Mrs. Hemans writes *The Forest Sanctuary*, as well as *The Caravan in the Desert*; the Oriental diction of *Lalla Rookh* accompanies diction drawn from Moore's travel in Canada and the States; Southey wrote *A Tale of Paraguay* as well as *The Curse of Kehama*.

In poem after poem of the period these exotic words are of such character as to require, or at least receive, explanation in foot-notes; sometimes in glossary. The poets did not assume that their readers would be familiar with "bigging", "kraken", "pixie", "quaigh", "Torngarsuck", or "sea-grape"; nor with "dallim", "kellas", and "Swerga". The scenes of Bowles' *Missionary* are in South America, and the author explains quite a number of words used in the text, including, Almagro, Chillan, chrysolmel, cogul, Guecubu, ichella, opossum, Ulmen, and sea-blossom.

During our period some few poems Oriental entirely or in part

11. See his *Battle-Flag of Sigurd*, *Woiving Song of Jarl Egill Skallagrim*, and other poems. Note also the two *Danish Odes* "attributed" to John Logan.

were written in Greek or in Latin. Probably the best examples of the Oriental poem in Greek are Praed's *Pyramides Ægyptiaca* and *In Obitum . . . Thomæ Fanshawe Middleton*. It is interesting to note that the latter poem is indebted to *The Curse of Kehama*, and that it presents the theme of the suttee among other Oriental subjects. Among the distinctly Oriental lines of *In Obitum* are,

“Ναμάτων πάτερ, Βαθύπλουτε Γάγγα”,

“ά λογρὰ Παδάλωνος ἀλλά”,

and,

“Φεῦ Νεαλλίνα· χλοερὸν γὰρ ἄνθος.”

Sir William Jones wrote a number of Oriental poems in Latin. From his *Elegia Arabica* one may select these lines as examples of the Eastern tone or theme in the academic tongue:

“An roseas nudat Leila pudica genas?”

“Nardus an Hageri, an spirant violaria Meccae,
Candida odoriferis an venit Azza comis?”

There are Oriental passages of somewhat didactic quality in Johnson's *Septem Ætates* and in Browne's *De Animi Immortalitate*. In the first poem is this line:

“Imperium qua Turca ferox exercet iniquum;”

and in the second poem this:

“Aspice quas Ganges interluit Indicus oras.”

The English form of certain geographical words is identical with the Latin form, as, for example, in the case of Africa, Byzantium, Euphrates, Libya, and Tigris. Occasionally the Latin form is used in place of the English, for poetical or metrical purposes. “Nilus” is a common substitute for “Nile”.

The extent of the English Oriental vocabulary proper will of course depend on the definition of “Oriental”. Words derived directly or indirectly from Oriental tongues would probably number several hundred. Other words, of whatever linguistic origin, are naturally and habitually associated with the East. Then follows a third class of words, large and indeterminate, borrowed from the general vocabulary to express such Oriental motifs as luxury, remoteness, etc. A complete study of Oriental style would

consider words of this third class as worthy of close attention, though it is somewhat difficult to reduce them to law and order.

There are practically no words in the verse of our period appearing in the characters of Oriental alphabets.¹² The nearest approach to true Eastern word-form is found in transliteration. In the verse of Jones there are several hundred transliterations, largely proper names, of which only a few have even yet found assured place in the standard English dictionaries.¹³ After Jones had established the method in English verse (for in some sense he may be said to have introduced it), it was followed by later Oriental poets, such as John Scott, Byron, Southey, and Mangan. In the following twenty lines from Jones' *Enchanted Fruit*, there are thirteen examples of transliteration; "nargal" ("narghile") being the only word among them found in the *New International Dictionary* of 1910.

"Here marked we purest basons fraught
 With sacred cream and famed joghtrat;
 Nor saw we not rich bowls contain
 The chawla's light nutritious grain,
 Some virgin-like in native pride,
 And some with strong haldea dyed;
 Some tasteful to dull palates made
 If merich lend his fervent aid,
 Or langa shaped like od'rous nails,
 Whose scent o'er groves of spice prevails,
 Or adda breathing gentle heat,
 Or joutery both warm and sweet.
 Supiary next (in pana chewed,
 And catha with strong powers endued,
 Mixed with elachy's glowing seeds,
 Which some remoter climate breeds,)
 Near jeifel sate, like jeifel framed,
 Though not for equal fragrance named:
 Last, nargal whom all ranks esteem,
 Poured in full cups his dulcet stream."

A partial list of English words of Oriental derivation is given in the *Appendix*.¹⁴ It is clear that many of these do not belong to the poetic vocabulary. Others are of rare occurrence in the verse of our period. Of those that remain, some are very Oriental in

12. Byrom introduces words in Hebrew characters (in *Epistle III to the Ree. Mr. L---*), a practice, it will be remembered, of which Browning was rather fond.

13. See the *Appendix*, II, A.

14. See II, B.

suggestive value, while some are of rather indifferent quality in this respect. The following table arranges according to source a few of the words of genuine Oriental import which are in more or less common use in the verse of our period. (In a few examples the derivation is problematic.)

Arabic: alcove—amber—atabal—caliph—fakir—gazelle—giraffe—harem—hourī—Koran—Mohammedan—minaret—monsoon—Moslem—mosque—muezzin—mufti—nabob—saffron—Saracen—sheik—simoom—sirocco—sultan—tamarind—vizier.

Avestan: paradise.

Egyptian: gum.

Malay: bamboo—lory—proa.

“Oriental”: peacock.

Persian: attar—azure—bazaar—caravan—caravansary—dervish—divan—firman—jackal—jasmine—khan—lemon—lilac—Magi—Mogul—musk—orange—pagoda—peri—saraband—scarlet—scimitar—shah—tiger.

Russian: Cossack.

Sanskrit: avatar—banyan—beryl—Brahman—camphor—champac—crimson—jungle—rajah—rice—sandal-wood—Veda.

Tatar: horde.

Turkish: coffee—dey—giaour—Janizary—kiosk—pasha—tulip—turban.

The list in the *Appendix* shows a remarkable preponderance of nouns over the other parts of speech. This fact is of interest from the poetic as well as the linguistic point of view. Only two verbs are given—“chouse” and “garble”—, neither of any poetic value. The words which may be considered pure adjectives are only five: azure, crimson, saccharine, Sanskrit, and scarlet. Words which by the average reader are probably conceived as having some adjective quality are more numerous:— bamboo, Bedouin, brilliant, calico, gamboge, Moslem, Mohammedan, mammoth, orange, Ottoman, rattan, saffron, shagreen, silk, and Tartar. There remain some two hundred and thirty nouns. It is clear that Eng-

lish Oriental verse must depend on words from non-Oriental sources for its rapid narration, its analysis of psychic process—or else omit such matters altogether.

A brief note on words of Hebrew derivation may not be amiss. Skeat gives a list of about eighty-five such words, a list which is somewhat altered by the *New International*. Some of these words belong, in the verse of our period, quite as much to the Oriental vocabulary as to the Biblical in a narrow sense. Among them may be named, balm, balsam, camel, cassia, cinnamon, ebony, elephant, hyssop, sapphire, and teraphim.¹⁵ There are many other words in the King James version of the Bible, of various derivation, which belong to the Oriental vocabulary.¹⁶

Our Oriental poets paid considerable attention to propriety in their diction. Byron distinguishes the Italian form of "giaour" from the more Eastern form. Montgomery accompanies the phrase "medzin's cry" with a footnote explaining that the proper form of the word is "muedhin". Yet the ideal of embodying Oriental theme in purely Oriental language was at times curiously neglected, and at all times except for brief passages practically impossible. One does not find "cromlech" or "Woden" introduced into an Oriental context; but there are a number of references to a "glen" in *Lalla Rookh*, and to Bowles the Tartar society is composed of "clans". "Glittering" and other words from the same Scandinavian root are of frequent service in Jones and his followers. The term "pastoral" seems at first reading strangely applied to Madagascar (Mickle's *Lusiad*), or to Garamant (Shelley). To American readers a "canoe" may probably seem a strange boat for the east coast of Africa; but the etymological authorities tell us the word is probably of African origin. "Cacique", however, occasionally found in Oriental context, is an importation from the West.

An interesting example of varied appeal in different words for the same object is found in the pseudo-classical "Philomela", the English "nightingale", and the Oriental "bulbul". In the early part of our period, especially, the evidences of pseudo-classical diction are all too numerous, and conventional diction of regulation Eighteenth Century type blurs the Oriental quality of many a

15. Southey uses the singular "teraph", in *The Curse of Kehama*. In strictly Oriental context.

16. See the *Appendix*, II, C.

passage. In the Oriental life of Jones' verse love is a "smart"; in this or that passage of other poets we find the "Armenian knight", the "Syrian dames", and "Asia's fair".

Among the most common Oriental words in the English verse of our period are proper names, geographical and personal. This is true in a degree of Persian, Arabian, Turkish, and East Indian passages, but is especially marked for such outlying regions as central Africa, Siberia, and Lapland, whence, at the time in question, comparatively few native words other than proper names had entered the English language. The exotic quality in the diction of Coleridge's Lapland passage in the *Destiny of Nations* depends mainly on some half dozen strange place-names. Coleridge in this respect has made no progress beyond Thomson, who in the north-eastern passage in *Winter*, while relying mainly on geographical names, introduced "caravan", "sable", and "reindeer".

Consultation of maps or books of travel is an easy process, and not a few poets introduce geographical words rare if found at all in the verse of other poets. Among such words are Bojador, Bombay, Cormandel, Madras, Molucca, Oka, Pekin and Sumatra, in Dyer; Bassora,¹⁷ in Collins; Benares and Ki (a river), in Jones; Dahomay, in Walter Scott; Beder and Hoangho, in Southey; Istakar, Liakura, and Ukraine, in Byron; Carmanian and Chorasmanian, in Shelley. There are rare words in each of the two passages compared just above; in Thomson, Niemi, Tenglio, and Tornea; in Coleridge, Balda Zhiok, Lieule-Oaive, Niemi, and Solfarkapper.

Among the most common words of this class are Arabia, Atlas, Africa, Assyria, Babylon, Egypt, Ethiopia, Euphrates, Ganges, Libya, Persia, Russia, Scythia, Tartary, and Tigris. The words in the following tabulation are of more or less frequent occurrence; and are examples from a much longer list that could be given:¹⁸

Abyssinia	Bengal	Cairo
Algiers	Bengala	Calcutta
Bactria	Bokhara	Cashmere
Bagdad	Bosphorus	Cathay
Balbec	Byzantium	Caucasus
Barbary	Caffraria	Ceylon

17. Found in Emerson's *Hermione*; doubtless in other English poets.

18. The spelling is often very various, and antiquated, as in the case of "Sahara", and "Tahiti."

Chilminar	Lahore	Samarcand
China	Lapland	Senegal
Damascus	Moscow	Shiraz
Danube	Nineveh	Siam
Fez	Nubia	Susa
Golconda	Numidia	Tahiti
Japan	Ormus	Tibet
Java	Sahara	Volga
Kamchatka		

The proper names for persons include those of Oriental gods, of historical or legendary characters, and of the *dramatis personae* of tale, drama, or lyric. If the Gothic revival emphasized such names as Woden, Balder and Valkyrie, Oriental taste responded with its Allah, Buddha, Brahma, Isis, Osiris, Nealliny, and Vishnu. One could readily make a longer reckoning than this from the verse of Jones alone. Among the historical or legendary names are Confucius, Ghengis Khan, Hafiz, Mahomet, Osman, Sadi, Sardanapalus, Semiramis, and Zenobia. The names of contemporary celebrities in the East are comparatively rare. Oriental fiction has its Leila, Abdallah and Hassan, who take their places beside the Daphnis and Chloe of pastoral poetry, and the Laura, Lesbia and Delia of love lyrics. It is not often that such a splendid name is discovered as that which Shelley gives us in "Ozymandias".

The word "Orient" itself is not uncommon, but is in less frequent use than "The East", which occurs in a multitude of phrases—"the golden East", "the burning East", "the soft luxurious East", "Venice and the East", "the East for riches famed", etc. The adjective "Oriental" seems less frequent in verse than in prose; and, again, "Eastern" is often a substitute. It may be noted in passing that "Occident" and "Occidental" are of rather infrequent occurrence. If one accepts a liberal interpretation of "Oriental", one must reckon with "South" as often significant of much the same poetic qualities as were associated with the Orient proper. In fact the contrast between England and Persia or Arabia sometimes takes the form of a 'North and South' phrase. There are, of course, more general expressions, such as 'Moslem lands', 'pagan countries', etc.

Special poetic forms for familiar words are frequent. The rather bewildering variety in spelling is of slight literary interest, except

in cases where the phonetic or rhythmical value of the word is essentially altered. So far as literary meaning goes, Bramin, Brachman, Brahmin, and Brahman may probably be considered identical. The exigencies of rhyme, meter or rhythm, or the effort to fashion poetic diction, however, produce some interesting variants. Thus one finds Afric, Bengala, Bombaya, Buddh, Byzance, Bazantion, Calicut, Ganga, and, very frequently, Ind.

Words created by English poets after Oriental models are not of great significance. "Ozymandias"—if the word is a product of Shelley's imagination—may be taken as perhaps the best of its class. Many another proper name is coined, due attention being given to certain characteristic consonants. Search in the verse of Blake would probably discover some Orientalized words used for the purposes of the mystic. For humorous effects, one may note the "Crocodilople" of Southey, and the long list of "outlandish" Russian names in his *March to Moscow*. Moore passes beyond Southey, however, in daring if not in humor, in his burlesque Russian word of twenty-eight letters—"Wintztschitstopschin-zoudhoff"!¹⁹

The compounds found in Oriental verse are of no little interest. Some are transliterations; some are fashioned from words of Oriental derivation; some, of whatever etymology, express a characteristically Oriental conception, image, or poetic tone. While the formation of compounds is no special privilege of the Romantic poets, the best examples are probably found in the later poets of our period, especially in Byron, Moore, and Shelley. Others, however, sometimes of high poetical quality, are scattered through a thousand pages of a hundred other poets. Only a few examples, of special Oriental value, can be given here:

Allah-illa-Allah	Desert-wearied (Keble)
Atar-gul	Fire-god
Aullay-horse (Southey)	Fur-clad Russ (Cowper)
Camel-driver	Gem-emblazoned (Peacock)
Citron-dram	Hunter-founder (<i>i. e.</i> , Nimrod)
Cobra-di-capel (Shelley)	Million-peopled (Shelley)
Date-season	Minaret-crier
Desert-circle	Mosque-like

19. In *The Twopenny Post Bag*; Letter V.

Mosque-work	Seraglio-guard
Mother-land of all the arts (of Egypt, Southey)	Seven-headed idol
Mummy-king	Spice-time
Musk-wind (Moore, Mangan)	Sun-idolater
Nile-bird	Swer-god (Southey)
Prophet-chief (<i>i. e.</i> , Mahomet)	Turban-forms
Razeka-idol (Southey)	Vapor-belted (of the Pyra- mids, Shelley)
River-dragon (<i>i. e.</i> , crocodile)	Widow-burning
Sand-waves	Wul-wulleh
Scymetar-petals (of the lily, Mangan)	Zemzem-well

A distinct though slight service of Oriental diction to English verse is found in the matter of rhyme. No examples are found in the *Persian Eclogues*, but a half century later this detail of technique is quite conspicuous; in *The Bride of Abydos*, and *Lalla Rookh*, among other poems. In *The Bride of Abydos* "divan", "Carasman", and "Galiongee" are used twice in rhyming position; and fifteen other words, including Oglou, Ottoman, sherbet, scimetar, etc., are so used. In *Lalla Rookh* we find about thirty-six Oriental words at the end of the verses; Cashmere, Bendemeer, Chilminar, Nile, and Samarcand, each twice, Araby three times, Nourmahal seven times. Among the other rhyming words of this poem are Amberabad, Candahar, cinnamon, Caliphat, Isfahan, Jamshid, Kathay, kiosk, Malay, myrrh, Saracen, Sultana, Shadkiam, Zenana, and ziralets. Mrs. Hemans rhymes "scimetar" with "bear", and with "war". Præd uses "Bengal" some four or five times as a rhyming word.

Many words of this Oriental vocabulary, the vocabulary of the "soft, luxuriant East", have a phonetic beauty and delicacy. Perhaps none can equal those words of gliding vowels which Stevenson discovered and praised in the islands of the South, but those word melodies do not belong to the main body of English verse. A true poet could scarcely use any of the following words without some sense of charm in the mere sound: Araby, Arabia, Arabian, azure, cinnabar, Chilminar, cassia, gazelle, Leila, Malabar, spicy, Siberia. These are chosen from a very considerable vocabulary offering similar values.

On the other hand, for moods more strenuous, there are Oriental

words of sufficient consonantal friction—words like a hiss or a blow, suggesting spirited action, though they are nouns. With such a value, at least to the imaginative reader, appear Caucasus, Cossack, Ganges, giaour, Janizary, Juggernaut, muezzin, sheik, vizier, and many others. Something of the effect of ferocious attack in Motherwell's *Ouglou's Onslaught, A Turkish Battle Song* is surely gained by an apt use of Oriental diction—in these lines, for example:

“Tchassan Ouglou is on!
 Tchassan Ouglou is on!

 For the flesh of the Giaour
 Shriek the vultures of heaven.

 Bismillah! Bismillah!

 Through the dark strife of Death
 Bursts the gallant Pacha.”

While there was a lively interest in Oriental words on the part of many of the poets of our period, it is doubtful if many of them paid as close attention to root meanings as the English poet is expected to pay in the case of classical or native vocabulary. Often the ultimate meaning of the words used was probably unknown. Jones gives his readers some careful notes on the etymological significance of the names of certain Indian deities. Probably some poets imaged black eyes when they wrote “houri”, and felt the effect of the root meaning “poison” when they referred to the simoom.²⁰ But it is only a great poet or a great scholar who can be trusted to consider words habitually as the records of remote experience or fancy in the lives of men; and many of the authors of our study were essentially verse writers rather than artists.

20. The word “jungle” is an interesting example of wandering from the ancient root meaning, which Skeat gives thus: “Skt. *jangala*, adj. dry, desert”.

CHAPTER III

ORIENTAL PHRASE AND FIGURE

For present purposes by "phrase" is meant any simple combination of words, coherent when isolated, a line or less in length. Even the adjective-noun form indicates much concerning the general character of Oriental diction. This paper should prove, if proof were needed, that the English Oriental poets are not mere phrasemongers; yet a good deal of the novelty and of the special value of the Oriental taste is shown by examination of the simpler elements of its language.

There are many titles clearly Oriental in diction; others give no clue to the Eastern quality of the poems. *On a Beautiful East-Indian*, *The Moorish Maiden's Vigil*, *The King of the Crocodiles*, *The Enchanted Fruit*; or, *The Hindoo Wife*, *The Caravan in the Desert*, and many others²¹ are in themselves interesting phrases. *Persian Eclogues* is as suggestive as *Danish Odes*. *The Traveller at the Source of the Nile* is almost a poem in itself, as is *The Wail of the Three Khalendeers*.

The refrain is often found, sometimes with genuine Oriental value, sometimes without. It is used by Collins in his third *Eclogue*, in *Lalla Rookh*, and, late in our period, by Mangan. "Karaman" is found as a complete line twenty-three times in Mangan's *Karamanian Exile*. Tendency of the Romantic Movement to favor the refrain is apparent in the verse we are studying, though it may perhaps yield no such striking examples as the refrains of *The Lady of Shalott*, *Sister Helen*—or of Pre-Raphaelite poetry in general. Few if any such lines as Tennyson repeats in the body of the verse in the *Idylls of the King*—

"From the great deep to the great deep he goes",

"Clothed in white samite, mystic, wonderful,"—

21. See *Appendix*, I, A.

appear in the Oriental poetry. The most dynamic Oriental refrains are transliterations, such as Motherwell's "Allah, il allah," and "Bismillah! Bismillah!"

The purely Oriental phrases, composed of words derived from Eastern languages or of strictly Eastern connotation, are not numerous, and, from the nature of the English language, they are brief. A few examples are Pollok's "Tartar horde", Southey's "Moorish horde", Thomson's "horde on horde", Smart's "turbaned Turk", Harte's "Moorish sarabands", and Chatterton's "scarlet jasmynes". Other examples could be found in personal names and in passages of geographical description.

Geographical phrases are among the most conspicuous. Many of them are what may be called "spatial phrases", in which the sense of *distance* is expressed. Such phrases, when of two terms, may have both in the Orient, or one in the Orient and the other elsewhere. A model for the first class is found in the first verse of the Book of Esther—"From India even unto Ethiopia". A simple example of the second class is found in the familiar "From China to Peru". As most of these geographical phrases are of the same general character, not many citations need be given. In a few of the following the idea of *contrast* is expressed. The first example is of a familiar type, in which a mere list of geographical units is given.

Blake: China and India and Siberia.

Burns: From Indus to Savannah.

Cunningham: From Zembla to the torrid zone.

Harte: 'Midst Abyssinian flames or Zembla's frost.

Jenyns: From frozen Lapland to Peru.

Keats: Or in Orient or in west.

Langhorne: From Bactria's vales to Britain's shore.

From Ganges to the golden Thame.

Lyttelton: From Atlas to the Pole.

Mickle's *Lusiad*: From Calpe's summit to the Caspian shore.

Peacock: From northern seas to India's coast.

Pollok: From Persia to the Red Sea Coast.

Pollok and Wordsworth: From Agra to Lahore.

Praed: Arabia's sands or Zembla's snows.

Mrs. Radcliffe: From Lapland's plains to India's steeps.

Shelley: From the Andes to Atlas.

Wilkie: From Zembla to the burning zone.

An example of this type with some special interest is found in the common 'either Ind', or 'both the Indies'. At times this phrase refers undoubtedly to the West Indies and the East Indies, but the reference is sometimes obscure. In the following citation its strictly Eastern range is clear:

"Either India next is seen
With the Ganges stretched between."²²

But Southey writes,

"In Eastern and in Occidental Ind."

In compiling a considerable number of simple phrases in which "east" ("East") or "eastern" ("Eastern") is the basal word, one perhaps trespasses somewhat on the study of Oriental themes, but it seems convenient to consider the matter here. While during our period the word "Gothic" is in frequent service, one questions whether it would be as easy to gather as many examples of phrases with that word as it was to collect the following. Certainly one could read far and wide before as numerous examples as those below could be found for phrases with "West", "Western", or "Occidental".

Among the nouns to which "eastern" (or "Eastern") is prefixed in our verse are: Arab — bards — beauty — bower — calm — caste — clan — diamond — evening — fire — gems — gold — grandeur — heart — hunt — isles — jewels — kings — lands — legend — Magi — magician — minds — monarchs — moonstone — nabobs — Nile — opal — opulence — oppression — pageantry — parliament — patriarchs — pearls — pomp — queens — rajah — ruby — ruins — satrap — star — story — tales — talisman — warfare. Among the phrases with "east" or "East", in addition in addition to those previously given, are: the liberal East, the wondrous East, the slumberous East, the East wrought by magic, the Imperial City of the East, etc.

There are almost innumerable examples of phrases formed by lists of items in the same category—the names of persons, deities, flowers, animals, etc. These may be given simply to represent the type:

Byrom: Sophy, Sultan, and Czar.

22. James Montgomery: *A Voyage Round the World*.

Cawthorn: Of Isis, Ibis, Lotus, Nile.

Harte: Moloch and Mammon, Chiun, Dagon, Baal.

Hoole's *Orlando Furioso*: Moors, Turks, and Tartars.

Mangan: Guebre, Heathen, Jew and Gentoo.

Montgomery: Jews, and Turks and Pagans.

Smollett: Jews, Turks, and Pagans.

Such series in Oriental verse rarely have the beauty of the list of feminine names in *The Blessed Damozel*; nor have they received, in all probability, such severe criticism as Nordau, in *Degeneration*, gave to Rossetti's passage.

Certain items given above have suggested the imitative and conventional element in the phrasing of the Oriental poets. Such results are due in part to inheritance of pseudo-classical tendencies; in part, to the nature of Oriental themes, and particularly to their novelty in English verse. A study of conventionalized phrase is of value for its indication of the social mind of the era. Occasionally an individual poet will write the same phrase several times. Milton's "Araby the blest" occurs three times in the obscure verse of Thompson. Boyse responds with a thrice-used "Zembla's icy coast". There are a number of natural associations of ideas or images which lead to association of words in the phrase. Thus we often find named together the Cross and the Crescent, the Turk and his turban, the rose and the nightingale, the Chaldean and the stars, Mahomet and Allah, Zembla and frost, snow, or ice. "Harut" and "Marut" are as naturally members of a single phrase as Damon and Pythias, or Roland and Oliver. Perhaps no better example could be given of a strictly stereotyped phrase than "Tyrian dye", though even this is varied to "Tyrian purple". One or the other of these last expressions is found in poet after poet, minor and major.

The epithetical phrase proper is also very frequent, and is the result of the same influences that shaped the conventional phrase. The pseudo-classical facility in phrases of this type is impressed on every reader of Waller. To that poet it is natural to say that a trumpet is "loud", that a noise is "powerful". Is it Waller or one of his followers who is responsible for "watery sea"? Some of these epithetical phrases are taken from Greek and Latin poetry and have therefore a certain historical dignity. Others are due to lack of imagination or imaginative effort on the part of the poet; others as clearly give emphasis to certain characteristics in Ori-

ental matters which attract the fancy. The Ganges is often "sacred", the Nile often "seven-mouthed", sometimes "oozy", "slimy", frequently "fertile" or "o'erflowing". To many writers the Pyramids are simply "tall" or "old" or even "Egyptian". Shelley's fine "vapor-belted" stands out in clear relief. To one poet the Danube is "huge", to Campbell, "dark-rolling". The crocodile is "armed", or "scaly"; the desert variously "burning", "dry", "scorching", "vast", or even "sandy" and "unfruitful". The effect of a rather slight variation—looking almost like a printer's error—is seen in the comparison of "wandering Arab's tent", and "Arab's wandering tent".

While the elephant is found in Chaucer, probably the first serious efforts of English poets to give it adequate description date from our period. In Langhorne this quadruped is "ponderous", in Thomson, "huge", in Jago, "unwieldy", in Shennstone, "tusky". Hoole, in his translation of *Jerusalem Delivered*, fashions a phrase with two of these adjectives and the idea of a third—"The huge elephant's unwieldy weight". Epithetical, no doubt, but more poetic are the compounds "castle-crowned", and "tower-crowned". Shelley makes a good phrase out of very simple elements in the "wise and fearless elephant".²³

A good example of a phrase at once conventional, epithetical, and of Oriental etymology, is "Tartar horde".

What may be called the "formal poetic phrase" has some kinship with the epithetical phrase, but in characteristic form appears in somewhat longer expressions. Such phrases may be lyrical in quality, but are perhaps more likely to be epic or merely descriptive. They are often cheapened by reliance upon such details as capitalization and alliteration, and particularly by overuse; but at their best add something to the Oriental values of the verse. This is particularly true when they are virtually translations of Oriental conceptions; as in Moore's "Apricots, Seed of the Sun", or Thomson's "stony girdle of the world", which he explains as an English rendering of the Russian "Weliki Camenypoys"—a name for the Riphean Mountains. "God and The Prophet", "Mahomet is His Prophet" are other examples of phrasing shaped in the East. Or the English expression may be credited to some

23. Shelley is not always above following less poetic predecessors. His "Scythian frost" has no originality: we find "Scythian snows" in Fergusson, and "Scythia's snow-clad rocks" in Mickle.

foreign western poet: "Imperial Calicut" occurs several times in Mickle's *Lusiad*. Whatever its origin, "Mountains of the Moon" is found several times in the verse of James Montgomery, and is once used by Thomson. Sometimes the poet plays variations on his linguistic theme, as later Tennyson varied "Holy Grail" with "Holy Thing", "Holy Vessel", "Holy Cup", etc. Southey presents the Simorg as the "Ancient Simorg", the "Ancient Bird", and the "Bird of Ages".

This formal type of phrase is much more frequent in some poets than in others. It is characteristic of the Oriental verse of Southey, Moore, and, probably to a less extent, of Byron and Mangan. While based in part on pseudo-classical methods, it belongs in large part to what might be called pseudo-romanticism. Yet in its formal, decorative, frequently figurative qualities, it may often be a true sign of Oriental style. Its general type is familiar to any reader of the Apocalypse; and it is probably found in all literatures of peoples who love ceremony. The values of the following examples will be readily perceived:

Akenside: The Python of the Nile.

Blair: The mighty troublers of the earth.

Bowles: The City of the Sun.
The Chambers of the dead.
The God of silence.

Byron: Blest—as the Muezzin's strain from Mecca's wall.
With Maugrabee and Mamaluke.

Macaulay: The Palace of the golden stairs.
The city of the thousand towers.

Mangan: The Flower of Flowers.
The Old House with the Ebon Gates (*i. e.*, the earth).
Scales and Bridge.
The Shadow of God.
The Time of the Roses.

Moore: The Feast of Roses.
For God and Iran.
The Isles of Perfume.
The land of Myrrh.
The Light of the Harem.

People of the Rock.
Prophet of the Veil.
Province of the Sun.
The Spirit of Fragrance.
Yizd's eternal Mansion of the Fire.
The Moon of Love.
The Queen of Slaves.

Southey: Bowers of Paradise.
Guardian of the Garden.
Icy Wind of Death.
Master of the Powerful Ring.
Prince of the Morning.
Servant of the Prophet.
Sorceress of the Silver Locks.
Spirit of the Sepulchre.

After reading a thousand such expressions as "Afric's burning sands", "the wealth of all the Indies", and "spicy Arabian gales"; after familiarity with such prosaic expressions as "late-discovered Tibet" and "the long canals of China"; after noting the frequency of such phrases as those just given; after realizing the cheaper phases of the Oriental diction—one is glad to discover fresh and vigorous language in this field, whether it takes the form of humor, or of genuine individual imagination. There are, to use a figure surely appropriate in this connection, not a few oases in the "sandy waste". In a mood of distaste for the trite expressions, even "flat-nosed China" seems a welcome phrase; and one is glad to read of the

'land of muslin and nankeening,
the land of slaves and palankeening;'

glad to try to realize the simple but surely Oriental conception in "some tiger-tamer to a nabob", to listen to Mason's "pigmy chanticleer of Bantam", or pass into the reception room to greet that "Chinese nymph of tears, green tea". Such a phrase as "snorting camels" helps one to believe the camel was sometimes a real animal to the imagination of the English poet.

In biverbal phrase or longer, as a matter mainly of diction or mainly of imagery, many expressions are found, of more elevated type than those just given, which add something to the beauty or

dignity of English verse. The Lapland witch is a conventional idea, but Wordsworth gives us "Lapland roses", and Shelley the simile, "Lovely as a Lapland night". It is Shelley, also, who writes "the swart tribes of Garamant and Fez", "the sins of Islam", "the million-peopled city vast", "the rose-ensanguined ivory". Among the more decorative phrases of Byron are "a Koran of illumined dyes", "fragrant beads of amber", "lamp of fretted gold", and "Sheeraz' tribute of perfume". Landor, for all his classicism, occasionally falls into the luxuriant style of Oriental verse, as in

"Arabian gold enchased the crystal roof",

and,

"Myrrh, nard and cassia from three golden urns".

The tendency is of course toward such decorative expressions. Wordsworthian taste found little to satisfy it in genuine Oriental style. Yet there are themes within the wide range of Oriental taste that could be expressed with a noble simplicity, and at somewhat rare intervals were so expressed. Wordsworth himself writes the line,

"Mindful of Him who in the Orient born",

and Hawker has a similar line—

"Therefore the Orient is the home of God".

Crabbe images Egypt as a "far land of crocodiles and apes", and Montgomery notes, simply enough for the nonce, how "terribly beautiful the serpent lay". Cowper has this line in *Expostulation*:

"The fervor and the force of Indian skies."

Beddoes in general is over-ornate and often vague; but he is capable of such lines as these, even in Oriental passages:

"The skull of some old king of Nile."

"Under the shadow of a pyramid."

One might suppose the thought of the desert would lead to some clear, restrained expressions. Perhaps these selections from Rogers, Beddoes, Bowles and Keble, in the order named, may be credited as such:

"Every wild cry of the desert."

"A spectre of the desert deep."

"The camel's shadow on the sand."

"The dry unfathomed deep of sands."

Peacock is hardly less severe in the line,

"O'er deserts where the Siroc raves."

Yet one must return again and again to the more characteristic style, as "flowery" as the plain of Zabran and the vale of Aly in Collins' fourth *Eclogue*. Much was written in the prose of our period concerning the figurative nature of Eastern style; and this nature of course appears in the English Oriental and Orientalized verse. In the preface to the 1772 edition of his poems, Sir William Jones asks the reader to "compare the manner of the Asiatic poets with that of the Italians, many of whom have written in the true spirit of the Easterns." In his text he includes a number of sonnets and portions of sonnets from Petrarch, in the original and translated into English, that the reader may make the comparison suggested in the preface. In his essay *On the Poetry of the Eastern Nations* he gives in transliteration an ode of Hafiz, and translates it into English thus—according to his statement, "word for word": "O sweet gale, thou bearest the fragrant scent of my beloved; thence it is that thou hast this musky odour. Beware! do not steal: what hast thou to do with her tresses? O rose, what art thou, to be compared with her bright face? She is fresh, and thou art rough with thorns. O narcissus, what art thou in comparison of her languishing eye? Her eye is only sleepy, but thou art sick and faint. O pine, compared with her graceful stature, what honour hast thou in the garden? O wisdom, what wouldst thou choose, if to choose were in thy power, in preference to her love? O sweet basil, what art thou, to be compared with her fresh cheeks? They are perfect musk, but thou art soon withered. O Hafez, thou wilt one day attain the object of thy desire, if thou canst but support thy pain with patience." This surely is to some degree comparable with the "conceits" of the Elizabethan Muse, intoxicated by the wine of Petrarchism. It also suggests some Oriental passages in Byron, and much in the style of *Lalla Rookh*.

The Arabians also make many figurative comparisons in their poetry. They compare the foreheads of their mistresses to the

morning, their locks to the night; their faces to the Sun, the Moon, or to blossoms of jasmine; their straight form to a pine-tree or a javelin, etc.

It is natural to expect some attention to this characteristic of Eastern poetry in the Oriental poems of Byron and Moore, and the reader is not disappointed. Both in the text and in the usual footnotes of the period, specific examples are given of the results of Arabian or Persian imagination in the form of simile or metaphor. This passage in *The Giaour*, is, according to Byron, an "Oriental simile":

"On her fair cheek's unfading hue
The young pomegranate's blossoms strew
Their bloom in blushes ever new."

From Moore's annotation of *Lalla Rookh* we learn that "the two black standards borne before the Caliphs of the House of Abbas were called, allegorically, the Night and the Shadow". Further, that the mandrake is the Devil's candle; that falling stars are the firebrands good angels use to drive away the bad; that fingers tinted with henna are like the tips of coral branches; that the Malays call the tube-rose the "Mistress of the Night", and that in their language one word serves for "women" and "flowers".

Other English poets are perhaps not quite so much inclined to follow Eastern style in its figurative aspects. In certain passages, either in verse or prose, one occasionally notices a tendency to apologize for an over-decorative quality, according to the ancient formula of Chaucer in another matter—it was so put down in 'my author'. Jeffrey opens his rather elaborate and on the whole enthusiastic review of *Lalla Rookh*²⁴ with some approval and some disapproval of the general glamour of its style. "The beauteous forms, the dazzling splendours, the breathing odours of the East, seem at last to have found a kindred poet in that green isle of the West; whose Genius has long been suspected to be derived from a warmer clime, and now wantons and luxuriates in those voluptuous regions, as if it felt that it had at length regained its native element. . . . There is not, in the volume now before us, a simile or description, a name, a trait of history, or allusion of romance which belongs to European experience; or does not indicate an entire familiarity with the life, the dead nature, and

24. In the *Edinburgh Review*, November, 1817.

the learning of the East. Nor are these barbaric ornaments thinly scattered to make up a show. They are showered lavishly over all the work; and form, perhaps too much, the staple of the poetry—and the riches of that which is chiefly distinguished for its richness.” But the critic adds: “we rather think we speak the sense of most readers . . . that the effect of the whole is to mingle a certain feeling of disappointment with that of admiration! to dazzle, more than to enchant—and, in the end, more frequently to startle the fancy, and fatigue the attention, by the constant succession of glittering images and high-strained emotions, than to maintain a rising interest, or win a growing sympathy, by a less profuse or more systematic display of attractions.”

Such unfavorable opinion of the highly colored style of Oriental poetry, or of poetry Orientalized in England, did not begin with Jeffrey. At the opening of our period Collins wrote, apparently with the idea of defense in mind,²⁵ of the “rich and figurative” style of the Arabian and Persian poetry in contrast with the “strong and nervous” style of his countrymen. Shortly before Jeffrey’s review appeared, John Foster had occasion to review a translation of the *Ramayuna*.²⁶ He opened his remarks thus: “Scarcely so much as a third part of a century has passed away, since a large proportion of the wise men of here in Europe were found looking, with a devout and almost trembling reverence, toward the awful mysteries of Sanscrit literature.” The disappointment of the sturdy soul of Foster when the “mysteries” arrived in the form of the translated masterpiece is evident throughout his review. He writes of the *Ramayuna*, it is “a formless jumble . . . [it] will encounter utter contempt in Europe The lingo in which these feats are narrated, defies all imitation An insurmountable obstacle to the popularity of this sort of reading in Europe . . . would be the vast number of names by which each of the gods or heroes is designated”, etc.

It is well, perhaps, that in most of our Orientalized verse the rich coloring is not emphasized, that the sparkling similes and metaphors are often a mere passing adornment of some more or less simple English conception, in some cases quite practical, even

25. See the original preface of his *Ecloques*. Professor Phelps’ statement in *The English Romantic Movement* (p. 95) that Collins “apologized” for the florid manner of Abdallah of Tauris seems a little too strong.

26. See his paper on *Sanscrit Literature*; listed in *Appendix*, I, C, 2.

didactic. The following examples may indicate the quality and range of such figures. Few poets of our period attained the simplicity of style found in *Sohrab and Rustum*, but in style Arnold's poem is hardly Oriental.

Blake: "Black as marble of Egypt."

Campbell: "As easily as the Arab reins his steed."

"That Uvas-tree of power."

"Sultan of the sky." (For the eagle.)

Chatterton: "Swift as the elk."

Hartley Coleridge: "Keener than the Tartar's arrow."

Keble: "The tresses of the palm."

Lloyd: "In curves and angles twists about

Like Chinese railing, in and out."

(Of the prosody of the Pindaric ode.)

Montgomery: "Mad as a Libyan wilderness by night

With all its lions up, in chase or fight."

Praed: "Swift as . . . the flight of a shaft from Tartar string."

Procter: "Witching as the nightingale first heard

Beneath the Arabian heavens."

"Wild as a creature in the forest horn

That springs on Asian sands."

Shelley: "A Babylon of crags and aged trees."

"Rose like the crest of cobra-di-capel."

Southey: "Proud as a Turk at Constantinople."

Wilson: ". . . lovely as the western sky

To the wrapt Persian worshipping the sun."

Beddoes shapes a common metaphor into the phrase, "tears of crocodile coinage". Another expression of his is "the hieroglyphic human soul"; still another, unhappy perhaps but forceful in its way, "whole Niles of wine". That he can attain directness and simplicity even in his metaphors is shown by this selection:

" all the minutes of my life

Are sands of a great desert."

CHAPTER IV

ORIENTAL PASSAGE AND POEM

Orientalism in English verse appears in the word, the phrase, the passage, the poem, and group of poems. In this chapter some discussion is given to the last three of these units of structure.

The passage varies in length from one line to a hundred lines or more. As a matter of significance in the history of English poetry, Orientalism is concerned in large part with these thousands of passages, of varied tone, on varied themes, scattered through the most diverse poems by poets of widely different schools, from Chaucer to Kipling.

As examples of the couplet passage, we may take the following, the first from Praed's *Australasia*, the second from Newman's *Solitude*:

“On thee, on thee I gaze, as Moslems look
To the blest Islands of their Prophet's Book.”

“By this the Arab's kindling thoughts expand,
When circling skies inclose the desert sand.”

Occasionally one finds an Oriental stanza as well unified, as distinct from the context, as some of the best known stanzas of *The Fairy Queen* or *The Castle of Indolence*. A few stanzas of this type occur in some of the poems of *The Christian Year*. In William Thompson's *Hymn to May*, the thirteenth stanza is almost a poem in itself; if not a poem of very high quality:

“All as the phenix, in Arabian skies,
New-burnished from his spicy funeral pyres,
At large, in roseal undulation, flies;
His plumage dazzles and the gazer tires;
Around their king the plummy nations wait,
Attend his triumph, and augment his state:
He, towering, claps his wings and wins th'ethereal
height.”

Poems which may be called Oriental in their entirety often contain passages of heightened Oriental value, either in diction or in presentation of sharply defined theme; just as in pastoral poems there are frequent passages of pastoralism *par excellence*. *The Bride* of Miss Baillie, for example, is Oriental as a whole, but the Nirvana passage at the close of I, 2, and the palanquin, elephant, and monkey passages in the opening of the next scene, stand out in rather high relief.

There are in our period numerous poems of a type which naturally includes Oriental reference. For convenience we may call this type the "world-poem". In poems of this class the poet passes from country to country, either for the mere delight of wandering, or for the purpose of tracing the history or present status of some idea, some social condition, or some phase of nature. Without attempting a complete enumeration, the following poems of this type or closely allied with it may be named:

- Akenside: The Pleasures of the Imagination.
- Armstrong: The Art of Preserving Health.
- Blair: The Grave.
- Bowles: The Spirit of Discovery by Sea.
The Spirit of Navigation.
- Campbell: The Pleasures of Hope.
- Cawthorn: The Vanity of Human Enjoyments.
- Coleridge: The Destiny of Nations.
- Dyer: The Fleece.
- Langhorne: Fables of Flora.
- Mallet: The Excursion.
- James Montgomery: A Voyage Round the World.
- Pollok: The Course of Time.
- Rogers: Ode to Superstition.
- Smollett: Ode to Independence.
- Joseph Warton: Fashion: A Satire.
Ode to Liberty.
- Young: Night Thoughts.

These all contain Oriental passages. For present purposes Montgomery's poem of imaginary travel is one of the best. It opens with the stanza:

“Emblem of eternity,
 Unbeginning, endless sea!
 Let me launch my soul on thee.”

We first touch earth in Greenland—a favorite country with this author; then pass to Labrador, Canada, New England, Pennsylvania, the West Indies, across South America; to begin the Oriental portion of the trip in “pale Siberia’s deserts”.

In one or another poem with the world-view, we find the roll-call of great rivers, as in Peacock’s *Genius of the Thames*, of famous cities, of lands and of peoples. Probably there are no stranger Oriental passages in any English poet than some of those in Blake; yet in the first quotation below we have a bare simplicity, suggesting some of the American catalogues of Whitman, which is in striking contrast with the mysticism of the second passage:

“France, Spain, Italy, Germany, Poland, Russia,
 Sweden, Turkey,
 Arabia, Palestine, Persia, Hindostan, China, Tar-
 tary, Siberia,
 Egypt, Lybia, Ethiopia, Guinea, Caffraria, Negro-
 land, Morocco,
 Congo, Zaara, Canada, Greenland, Carolina, Mexico,
 Peru, Patagonia, Amazonia, Brazil,—Thirty-two
 Nations.”²⁷

“Egypt is the eight steps within, Ethiopia supports
 his pillars,
 Lybia and the Lands unknown are the ascent without:
 Within is Asia and Greece, ornamented with exquisite art;
 Persia and Media are his halls, his inmost hall is
 Great Tartary;
 China and India and Siberia are his temples for
 entertainment.”²⁸

A form of simple geographical concept is found in what may be called the “compass-passage”. It often has obvious affinity with the “China to Peru” phrase noticed in Chapter III. “Simple” in general, for in Blake, again, the cardinal points of the compass are given mystical meaning.

As suggested by some of the titles given above, this or that poet traces poetry, superstition, liberty, commerce, disease or death

27. *Jerusalem*, Chapter III (72).

28. *Ibid.*, Chapter III (58).

around the globe, and for all these themes and others the Orient offers its contribution. Thus in *Fashion: A Satire*, Joseph Warton selects from the East a curious custom of the Tartar, and of the Chinese, and his India is a land,

“Where sainted Brachmans, sick of life, retire,
To die spontaneous on the spicy pyre.”

Such travels of fancy are not new in our period. It will be remembered that Thomson journeys far and wide to find appropriate examples of the heat and fructifying power of summer, and the storms and desolation of winter; not forgetting to visit the Orient in both seasons.

A special interest attaches to Oriental passages in poems of Celtic, Gothic, Occidental, and Biblical quality; largely by way of contrast. Brief touches that might be considered Oriental are found in Miss Baillie's *William Wallace*;²⁹ Hogg, in his poem on the same hero, introduces a couplet on the “great Tartar”. In Montgomery's *Greenland* we find this passage of unmistakable Eastern flavor:

“Unweared as the camel, day by day,
Tracks through unwatered wilds his doleful way,
Yet in his breast a cherished draught retains,
To cool the fervid current in his veins,
While from the sun's meridian realms he brings
The gold and gems of Ethiopian kings.”³⁰

Miss Baillie's *Christopher Columbus* contains at least a mention of the Moors, while in Rogers' poem on Columbus there is a passage of six lines given to the Oriental desert.³¹ No more interesting example of contrast could be found than this passage from Rogers' *Human Life*, though the poem as a whole is English or vague in setting:

“At night, when all, assembling round the fire,
Closer and closer draw till they retire,
A tale is told of India or Japan,
Of merchants from Golcond or Astracan,
What time wild Nature revelled unrestrained,
And Sinbad voyaged and the Caliphs reigned:—
Of some Norwegian, while the icy gale

29. Strophes 58 and 91.

30. Canto I.

31. Canto VIII.

Rings in her shrouds and beats her iron sail,
 Among the snowy Alps of Polar seas
 Immovable—forever there to freeze!
 Or some great caravan, from well to well
 Winding as darkness on the desert fell,
 In their long march, such as the Prophet bids,
 To Mecca from the land of Pyramids,
 And in an instant lost—a hollow wave
 Of burning sand their everlasting grave!"

Whether we include Wells' *Joseph and His Brethren* among Oriental poems or not is a matter of definition. Its source is in the Old Testament and its coloring partly Hebraic, but against the general background there are several passages of the clearest Oriental value; especially the Prologue of Act II, and in I, 3, II, 3 and III, 3. In III, 3, in the midst of a rich Oriental context we have this excellent example of a brief faunal passage:

"The supple panther and white elephant,
 The hoary lion with his ivory fangs,
 The barrèd tiger with his savage eye,
 The untamed zebra, beasts from foreign lands," etc.

Campbell's *Gertrude of Wyoming* is an interesting poem, showing several distinct historical influences. Written largely in Spenserian stanza, with scenes and characters of the new world, and 'entirely Germanized in style', it is not without its Oriental touch, slight though it be. Stanza 24 of Part II closes with the lines,

"And more than the wealth that loads the breeze
 When Coromandel's ships return from Indian seas."

It is interesting to remember that the word "Indian" is of frequent occurrence in the poem, but outside this passage refers to the red man of America.

Many other examples could be given of Oriental passages in a context which gives them a certain strangeness or at least a certain relief. Such are the references to the Eastern life, even if generally rather prosaic, in Crabbe's realistic, novelistic tales; the numerous citation of Oriental standards for the sake of comparing English values in Wordsworth's *Prelude*; and the "parable" of Eastern type introduced into Lamb's *Wife's Trial* to help unravel complexities at the end of the story.

The Oriental passage sometimes serves to point a moral, some-

times to give a bit of strange, foreign quality to commonplace characters or situation. It often appears in the form of simile or metaphor. As to theme, it varies from a general conception of the Orient, or of some large section of it, to very specific subjects. The Oriental theme in general is discussed in the two following chapters. Among the common subjects of concrete nature are the car of Juggernaut, the caravan, the camel, the elephant, the rich natural products of the Orient, the hidden sources of the Nile, the ruins of Babylon, Palmyra, or other cities, the return of a traveller from the East, the tyranny of the Turk, the cold of Siberia, the gypsies in England, memories of *Arabian Nights*, etc. We have previously noted the general geographical passage. There are, however, several types of passage which may be given a further word here. One of these presents the flower theme; another the jewel theme.

A botanical passage in English verse is not necessarily Oriental, but in many cases it is partly Orientalized. We find examples in Collins' third *Eclogue*, in Mason's *English Garden*, in John Scott's *Epistles*, and elsewhere. Probably for Oriental if not for poetic quality no passage could surpass this from Jones' *Enchanted Fruit*:

"Light-pinioned gales, to charm the sense,
 Their odorif'rous breath dispense;
 From belas pearl'd, or pointed, bloom,
 And malty rich, they steal perfume:
 There honey-scented singarhar,
 And juhy, like a rising star,
 Strong chempa, darted by camdew,
 And mulserly of paler hue,
 Cayora, which the ranies wear
 In tangles of their silken hair,
 Round babul-flow'rs and gulachein
 Dyed like the shell of beauty's queen,
 Sweet mindy press'd for crimson stains,
 And sacred tulsy pride of plains,
 With sewty, small unblushing rose,
 Their odours mix, their tints disclose."

The flower passage may be Orientalized; the jewel passage in our period is naturally Oriental in general, for obvious reasons. The jewels themselves and in many cases their names, came from the East. In the Bible there are three distinct passages of this type; in Exodus XXVIII, 17-20, Ezekiel XXVIII, 13, and Reve-

lations XXI, 19-20. All three passages, though written at long intervals, include, besides gold, the beryl, emerald, jasper, sapphire, sardius and topaz. In two passages we find amethyst, carbuncle, diamond, onyx, and sardonyx; while the following are found in only one passage: agate, chalcedony, chrysoprasus, chrysolite, jacinth, and pearls. The jewel passage in Thomson's *Summer*—introduced as evidence of the beneficent power of the sun, "Parent of Seasons"—names only the amethyst, diamond, emerald, opal, ruby, sapphire, and topaz, but with the descriptions given occupies twenty lines. Later passages of this type are found in Hoole's translations of Ariosto and Tasso, in Brooke, Crabbe, Harte, Procter, Shenstone, and other poets. Harte's passage³² is interesting in this point: for all the jewels—a standard list—except the turquoise he gives a Biblical reference; for the jewel named a reference to an authority stating that "The true oriental turquoise comes out of the old rock in the mountains of Piriskua, about eighty miles from the town of Moscheda."

The Oriental poem, as we have seen, may occasionally be written in Greek or Latin; but such poems are rare. In length it varies from a few lines to epic proportions. Montgomery's *Parrot* contains only thirty-three words; his *Pelican* and *Ostrich* being slightly longer. Jones' *To Lady Jones* contains less than one hundred words. There may perhaps be some epigrams or epitaphs of couplet length that could be called Oriental, but they do not seem at all frequent; nor do we find the quatrain, later made so famous by Fitzgerald, popular in our period.

Some poems with Oriental title and setting prove to contain a very slight element of Oriental diction or real Oriental color. The only word which could in any sense be called Oriental in Jones' *Chinese Ode Paraphrased* is "ivory". In the same poet's *Song from the Persian*, "lily", "cypress", and "rose" must serve for Eastern terms. There is doubtless conveyed to most readers, something of a vaguely "Indian" atmosphere by Shelley's *Serenade*. Yet it contains but a single word of genuine Oriental quality. That word, though found in other English poems, is habitually associated by many readers, one may imagine, with this particular poem. In *Kubla Khan*, the *per cent* of Oriental words is two or three; in Mangan's *Karamanian Exile*, on account

32. In *Thomas a Kempis: A Vision*; beginning "The Gold of Ophir."

of the repetition of the word "Karaman", the proportion rises to some fifteen or sixteen *per cent*. For much higher proportions than this we must go, not to the poem, but to the phrase or line; at most to the brief passage.

The Orientalism of our period is not to any remarkable degree expressed by novel or characteristic verse forms. A large number of the Eastern poems are written in a versification which served English poets of various tastes—in heroic couplets, octosyllabics, blank verse, Spenserian stanza, ottava rima, and varied lyric stanzas, mostly of simple type. As to rhythm, there is some use of humorous anapestics, some of more serious triple movement, as in Byron's *Destruction of Sennacherib*. There seems little or nothing so characteristic of this taste as the short lines with rugged rhythm and alliterative tendency were characteristic of the Gothic taste.

That is not the whole story of Orientalized verse, however. Jones gives us at least one ghazel, in transliteration, not translation; and one at least is written by Mangan. Another is found in Moore's *Twopenny Post Bag*, Letter VI.³³ Jones writes under the titles of several of his poems 'in the measure of the original', and in a few cases rewrites in more regular English verse to bring out the difference. To one unacquainted with Eastern prosody, there is nothing very distinctive of the Orient in such lines as

"With cheeks where eternal paradise bloomed,
Sweet Laili the soul of Kais had consumed."

There is something strange, for the period, however, in the versification of the *Ode of Jami*:

"How sweet the gale of morning breathes! Sweet
news of my *delight* he brings:
News, that the rose will soon approach the tuneful
bird of *night* he brings."

There is perhaps fully as much interest in the rendition of *A Turkish Ode of Mesih* into paragraphs of poetic prose. Jones, who was a translator of Pindar, writes the *Hymn to Durga* in the form of a regular Pindaric ode; and it seems likely that the extensive use of this form in the Eighteenth Century had its effect on the

33. This form is found among the burlesque poems of Thackeray.

Oriental verse of other poets, including, perhaps, Southey. All of the poets after the *Lyrical Ballads*, with few exceptions, were interested in experiments in English verse, and Southey carried into the composition of *The Curse of Kehama* and *Thalaba* a definite purpose to embody his Orientalism in appropriate versification. To say the least, Oriental verse from Jones to Mangan showed the general tendency to substitute anything and everything for the conventional heroic couplet. As a detail, the frequency of the refrain, from Collins' *Eclogues* to *Lalla Rookh* may be mentioned.

While Orientalism, so far as noted, produced no sonnet sequences, it has given a number of typical and worthy poems in sonnet form. One may recall again that the *Sardanapalus* of Surrey is both a sonnet and an Oriental poem. We could not afford to lose from our poetry the *Crocodile* of Beddoes, the *Ozymandias* of Shelley, or the sonnets of Keats and Shelley on the Nile. Simply as poems, these, with *Kubla Khan*, are among the best products of Oriental taste during our period.

The titles of some of our poems are flat or without specific Oriental quality. On the other hand, one has only to remember *Lalla Rookh*, *The Curse of Kehama*, *Kubla Khan*, *Asia*, as well as among poems of minor fame, *Juggernaut*, *Palmyra*, *The Caravan in the Desert*, and a host of others. *The Wail of the Three Khalendeers* seems as good as *Mandalay*. If one wishes something in lighter vein, he may choose *The King of the Crocodiles*, from Southey; or *I'm Going to Bombay*, and *The Kangaroos: A Fable*, from Hood.

The miscellaneous character of the verse forms of Oriental poetry is suggestive of the variety in the poetic types themselves. The list of these types is long; the roll of forms distinctly Oriental, much shorter. We find poetic types ranging from the dirge to the epic, and including the love lyric, *vers de société*, epithalamium, fable, eclogue, ode, ballad, fictitious epistle, allegory, battle song, hymn, tale, parody, inscription, serenade, drama, and other forms. The proverb, so familiar in Old Testament literature, seems rare, even in passages; but Southey opens his *Sonnet XI* with

“ ‘Beware a speedy friend!’ the Arabian said.”

Among the poetic types which seem characteristic of the Orient, or at least of the Oriental taste in England, are the fable, the tale,

the drama, and the eclogue. The tale has been considered at length, for the earlier part of the Eighteenth Century, by Miss Conant. A word may be given here to the drama, the eclogue, and the translation. The "ballad" and the "ode" are often falsely so named in the poetry of the earlier part of our period.

A complete account of the Oriental drama from 1740 to 1840 would require a separate paper. The type is as old as the Elizabethan era, and there are signs of it in the medieval epoch. Oriental plays of the same general character as those of the Restoration period continued to be produced in England until the Romantic Movement was triumphant. Hughes' *Siege of Damascus* appeared in 1720, Aaron Hill's *Zara* in 1736. The influence of Voltaire's Orientalism is to be traced in *Zara* and in later plays. Among the plays of our own period, we may name Miss Baillie's *Bride* and *Constantine Paleologus*; Miller's *Mahomet the Imposter*; *Irene*; *Hellas*; and *Sardanapalus*. It is interesting to note some Oriental elements in two "oratorios" of the period, both Biblical in subject and general treatment—Brooke's *Ruth*, and Jago's *Adam*. Many plays not entirely Eastern include some Oriental elements. Miss Baillie's *Martyr* has as a prominent character, Orceres, a Parthian; Brown's *Barbarossa* is Algerian in setting; Coleman's *Mountaineers* is Moorish in part. Wells' *Joseph and His Brethren* was noted a few pages above. For prologues, we may name Wells' again, and add Goldsmith's *Prologue to Zobeide*. This couplet from Young's *Epistle to Lord Lansdowne* is of interest:

"Then with a sigh returns our audience home
From Venice, Egypt, Persia, Greece, or Rome."

To return for a moment to *Constantine Paleologus*. The settings include Mahomet's camp near Constantinople; the interior of St. Sophia; a view of the city in the background, "seen in the dimness of cloudy moonlight"; and this—which perhaps has a slight suggestion of *Vathek*: "a large sombre room, with mystical figures and strange characters painted upon the walls, and lighted only by one lamp, burning upon a table near the front of the stage". At the opening of Act III, Mahomet is discovered "sitting alone in the eastern manner". At the opening of Act I, Scene 2, of Beddoes' *Death's Jest-Book* we read this stage direction: "The African Coast: a woody solitude near the sea. In the back ground ruins overshadowed by the characteristic vegetation of the Oriental

regions". The chief Oriental element in Dodsley's brief *Rex et Pontifex* is in the stage directions. Among those who attempted Oriental opera were Dodsley, Lewis, and Miss Mitford.

In the Eighteenth Century the writing of eclogues was a habit of English poets. One finds 'Amœbæan Eclogues', 'Moral Eclogues', 'Sacred Eclogues', 'Town Eclogues', and even 'English Eclogues'. It is not strange that we should also find eclogues African, Arabian, Chinese, East Indian, Persian; and a group devoted to life at Botany Bay. Some of these have considerable Oriental color; others have comparatively little. The shepherd life is no doubt correctly associated with certain parts of the Orient, but one often feels that the pastoralism of these pieces is pseudo-Latin rather than vitally Eastern. Collins' mature view of his success in his pastoral venture was not favorable. The life of the caravan and the harem seems more distinctly Oriental than the keeping of the flocks—as the conventional poetic shepherd kept them—or making love to a pastoral mistress.

Real translation of Oriental poems is found in Mrs. Montagu—with the aid of other wits—and in Jones. Pseudo-translation and paraphrase seem far more characteristic of the English Orientalism of the Eighteenth Century. It is the period of Chatterton, Ireland, and Macpherson. Why should not Collins tell his readers that his *Eclogues* were written by 'Abdallah, a native of Tauris'? He closes the preface of the first edition with the reflection, "the works of orientals contain many peculiarities, and through defect of language, few European translators can do them justice". Mangan, at the end of our period, announces that his *Hundred-Leafed Rose* is "By Mohammed ben Ali Nakkash, called Lamii, or, The Dazzling". Pseudo-translations appear from the Arabic, Chinese, Persian, and Turkish. None from the Japanese have been noted. The real translations of the period, in the main, were from the old familiar sources—Greek, Latin, Italian, French; and from the newly-discovered Germanic or Celtic literatures. For the reception of one real translation, see above, page 41. Among other translators of note were Sir John Bowring, Joshua Marshman, and Sir Charles Wilkins.

The tendency in translation and in paraphrase seems to be to expand, as was the case in earlier periods—in the rendering of the Psalms, for example. Jones' paraphrase of the *Chinese Ode* in twenty-four lines is followed by a "verbal translation" in only

nine lines. His translation of *A Persian Song of Hafiz* is written in fifty-four lines; the transliteration occupies thirty-six.

The setting of the Oriental poem is as various as its form or theme. It may appear in a real letter (Mrs. Montagu), in an essay (Jones), in prose fiction (Mrs. Radcliffe and Walter Scott), or in a prose frame (*Lalla Rookh*). As a lyric it appears in the long narrative poem, *Childe Harold*, for example; or in the drama, *The Bride*, for example. It can be found as a member of a group of Oriental poems, as in the *Eclogues* of Collins and John Scott; or in non-Oriental groups, as in Mrs. Hemans' *Lays of Many Lands* and *Songs of Spain*, Keble's *Christian Year* and Moore's *National Airs*. The Oriental poems under the last title, as well as poems by Burns and Byron, are among those written, in imagination at least, for Eastern tunes.

The number of Oriental poems written in England from the death of Pope to the opening of the Victorian era will depend on the definition of the vital adjective. In the *Appendix*³⁴ we have listed about 370 poems. Many of these would doubtless be rejected by a more exact critical method. Many others would be added by a more sweeping examination of the verse of the period. The number as well as the variety of the poems, in any case, is sufficient to indicate a wide-spread vogue, however artificial in part; a vogue much more extensive in this period than before, and destined to live and develop, in some respects with more satisfactory poetic results, in the Victorian era, and in the Twentieth Century.

No English poet of any note has devoted himself entirely to the Orient. Our review has made it clear that in many poets Orientalism is simply one poetic experiment among several. The Oriental poet is usually an eclectic poet. Even Jones, leader in the movement, is a Grecian and a Latinist. In such poets as Chatterton, Moore, Montgomery, Southey, and Mrs. Hemans, the Eastern element is accompanied by elements offering the greatest contrast. In spite of *Lalla Rookh* and Byron's Turkish tales, there seems to be in our period no poet, with the exception of Jones, whose name is so intimately associated with Orientalized poetry as are the names of Fitzgerald, Edwin Arnold, and Kipling.

The experiments of the early Romantic Movement, and of its

34. See the pages under I, A.

era of triumph, were subject to that attack of the parodist which awaits most conspicuous novelties. *The Rebuilding*, imitating the diction and prosody of *The Curse of Kehama*, is one of the best poems in *Rejected Addresses*. Among favorites for the parodist were *Kubla Khan* and that oldtime delight of youthful elocutionists, *Casabianca*. For further results of this aftermath of the Oriental taste, one may examine the pages edited by Jerrold and Leonard, Hamilton, and Henry Morley.

CHAPTER V

THE EAST AND THE WEST

In this chapter we shall consider some of the common themes of English Oriental verse which are concerned with the relations of the East to England or other western lands. The subjects are so numerous that only some of the more prominent or the more significant, for one reason or another, can be mentioned.

Our poetry records many objects which came into England from the East as a matter of course, not under stimulus of any special Oriental taste. The catalogue of these would be a long one, and doubtless a dry one, of commercial and prosaic value rather than poetic. Here belong the drugs and spices, including coffee, various kinds of tea, cinnamon, nutmegs; articles of dress; household pets such as the canary bird—if we credit that to the Orient—and the parrot; the animals of the menagerie; jewels; gold acquired in Eastern residence, and even stocks in Eastern commercial ventures; and the mummy of public or private collection. This couplet in Young is a fair sample of much of the verse which presents this material:

“Cold Russia costly furs from far,
Hot China sends her painted jar.”³⁵

“Chunee”, London elephant of the early Nineteenth Century, is immortalized in *Rejected Addresses*³⁶ and in Hood’s *Address to Mr. Cross, of Exeter Change*. Hood’s *Ode to the Cameleopard* is one of the best humorous Oriental poems of the period. Cawthorne, in *The Antiquarians*, pictures a dispute over a coin, in which one enthusiast gives his view thus:

“ ‘It came,’ says he, ‘or I will be whipt,
From Memphis in the Lower Egypt’.”

35. *Imperium Pelagi*: Strain I.

36. See *Playhouse Musings*.

Young writes of an imaginary zealous book-collector:

“So high the generous ardor of the man
For Romans, Greeks, and Orientals ran.”³⁷

Cowper has occasion to note that linen is imported from India; and from the same country comes the cane for his sofa.

A passage of higher imaginative quality than those just given is found in Pollok's sombre *Course of Time*. In Book VII, his vision of the wonders of the resurrection day includes this somewhat startling conception:

“The Memphian mummy, that from age to age,
Descending, bought and sold a thousand times,
In hall of curious antiquary stowed,
Wrapped in mysterious weeds, the wondrous theme
Of many an erring tale, shook off its rags;
And the brown son of Egypt stood beside
The European, his last purchaser.”

Some of the trees of England and some of the flowers are either of Oriental origin or have Eastern associations recognized by the poets. The laurel is a “daughter of the East”; Langhorne in the *Fables of Flora* tells the reader of the Bactrian origin of the crown imperial.

There is not much evidence in the verse of our period of the presence of real Oriental persons of public note in England. Following the method used in such prose as *The Citizen of the World*, this or that poet introduces a fictitious gentleman from the East reporting his observations to the home-land. Probably Moore's fictitious letter *From Abdallah, in London, to Mohassan, in Ispahan*³⁸ is one of the best pieces of this type. Among the more obscure real figures are the negro boxer in Moore, and the rope-dancer “Mahomet”, “said to be a Turk”, in Samuel Johnson. Southey addresses an ode to a visiting dignitary from Russia, and if we include the Pelew Islands in the Orient, Bowles' poem *Abba Thule's Lament for His Son Prince Le Boo* may be mentioned. We are told that the Cashmerian heroine and the hero of Shelley's unpublished *Zeinab and Kathema* arrive in London during the story. Moore has a poem on a “beautiful East-Indian”, and Lovibond writes a series of love-lyrics, of little poetic merit, to

37. *Love of Fame: Satire II.*

38. In *The Twopenny Post Bag; Letter VI.*

“an Asiatic lady” in England—a lady who causes some disturbance in the mind of an English woman friend of the poet.

The gypsy in England is a theme in poetry both romantic and realistic, appearing in “Christopher North”, Crabbe, Wordsworth, *The Gypsy's Malison* of Lamb, *The Gypsy's Dirge* of Walter Scott, and in many other poets and poems. Sometimes a picturesque figure about the camp-fire at night, at other times the gypsy is a sly and tattered trickster among the young people of an English village, or a vagrant brought before the local representative of English law.

There are many examples of the theme, “the Englishman home from the Orient”. Various are the gifts they bring back from the East. One returns with ill health, one with memories of captivity, many, of course, in poems of the middle ages, with the battle scars of the Crusades. A character in Praed's *Arrivals at a Watering-Place* is “always talking of Bengal”. Crabbe's realistic picture of provincial English society presents several gentlemen returned from the Orient. One was a Captain who “rich from India came”, bringing pearls, diamonds, costly silks and other treasures, which his will left to a feminine relative who loved to hear them praised.³⁹ In another passage in Crabbe⁴⁰ appears a “sick tall figure” of a man who has returned from India with wealth gained and health and spirits destroyed; who moves restlessly from place to place in his native land without gaining happiness. It will be remembered that in *The Fatal Curiosity* it is the hoard of gold and jewels Young Wilmot brings from the East which is the immediate cause of the tragedy.

The Oriental taste in England is shown in many ways in the verse of the period. Horses or other domestic pets are named “Sultan” or “Sultana”; decorations in the drawing-room and fanciful structures in garden or park are built in Oriental manner. In *Threnodia Augustalis*, Goldsmith described a place on the Thames where novelty

“From China borrows aid to deck the scene.”

There are various other references to similar matters; the fence irregular as the metrical form of the Pindaric ode, the summerhouse—kiosk, pagoda, or of fashion ‘Gothic or Chinese’. In one of the balls

39. *The Parish Register: Burials.*

40. *The Borough; Letter IX.*

Praed describes, several characters are dressed in Oriental costume, and in Peacock's prose farce, *The Dilettanti*, at the opening of Act I, Scene 4, "Miss Comfit, as a Sultana, advances to the front of the stage", and Tactic enters "as a Turk". In humorous spirit Moore 'Turkifies' current politics or politicians in England; or pictures Grimaldi grimacing before the Mandarins in China.⁴¹

In deeper manner, the Oriental taste is revealed with reference to the literature of the East, and the English literature modeled thereon. Orientalism throughout our period was not an accident or an unconscious result. Much comment is made upon the cult in prose criticism—from which a few notes may be taken—and in the verse itself.

We are told that Collins wrote his *Eclogues* when seventeen years old, after reading the description of Persia in Salmon's *Modern History*. In later years he spoke disdainfully of the pieces, called them his "Irish Eclogues", and affirmed that "they had not in them one spark of orientalism".⁴² An early critic, however, Dr. Langhorne, speaks as follows of the second eclogue: "All the advantages that any species of poetry can derive from the novelty of the subject and scenery, this eclogue possesses. The route of a camel-driver is a scene that scarce could exist in the imagination of an European, and of its attendant distress he could have no idea."⁴³ Nearly a century later Mangan wrote pseudo-Oriental translations because "Hafiz was more acceptable to editors than Mangan".⁴⁴ Between Collins and Mangan there is sufficient and varied evidence of the English taste for Orientalized verse. John Scott, himself an Oriental poet, gives this view in his poem *On the Ingenious Mr. Jones's Elegant Translations*:

"The Asian Muse, a stranger fair!
Becomes at length Britannia's care;
And Hafiz' lays, and Sadi's strains,
Resound along our Thames's plains.
They sing not all of streams and bowers,
Or banquet scenes, or social hours;
Nor all of Beauty's blooming charms,
Or War's rude fields, or feats of arms;
But Freedom's lofty notes sincere,

41. See *The Twopenny Post Bag*, Letter II, and *The Fudge Family in Paris*, Letter IX.

42. Page 10 of the edition of Collins cited in the Appendix.

43. *Ibid.*, p. 131.

44. Miles, vol. III, p. 456.

And Virtue's moral lore severe,
 But ah! they sing for us no more!
 The scarcely-tasted pleasure's o'er!
 For he, the bard whose tuneful art
 Can best their vary'd themes impart—
 For he, alas! the task declines;
 And Taste, at loss irreparable, repines.

Churchill, not so much moved by Gothicism, sentimentalism, or Orientalism, as many of his contemporaries, does not give so favorable an account in the opening lines of *The Farewell*:

“Farewell to Europe, and at once farewell
 To all the follies which in Europe dwell;
 To Eastern India now, a richer clime,
 Richer, alas! in everything but rhyme,
 The Muses steer their course; and, fond of change,
 At large, in other worlds, desire to range;
 Resolved, at least, since they the fool must play,
 To do it in a different place, and way.”

Englishmen did not need to wait till Tennyson's day to read verses on *Recollections of the Arabian Nights*. The passage on this subject in Wordsworth's *Prelude* is familiar. In *Silford Hall* Crabbe tells his readers that before Sir Walter wrote there were

“. . . . fictions wild that please the boy,
 Which men, too, read, condemn, reject, enjoy.”

Of the library he is describing in the same poem, he says:

“Arabian Nights, and Persian Tales were there,
 One volume each, and both the worse for wear.”

He returns to this theme in *Master William*:

“Arabian Nights, and Persian Tales, he read,
 And his pure mind with brilliant wonders fed.
 The long romances, wild Adventures fired
 His stirring thoughts: he felt like Boy inspired.
 The cruel fight, the constant love, the art
 Of vile magicians, thrilled his inmost heart.”

Southey apparently has the English Oriental verse in mind when he writes in *The Retrospect*, in a spirit of reaction, perhaps—

“Oh, while well pleased the lettered traveller roams
 Among old temples, palaces, and domes;
 Strays with the Arab o’er the wreck of time,
 Where erst Palmyra’s towers arose sublime;
 Or marks the lazy Turk’s lethargic pride,
 And Grecian slavery on Ilyssus’ side,—
 Oh, be it mine, aloof from public strife,
 To mark the changes of domestic life,
 The altered scenes where once I bore a part,
 Where every change of fortune strikes the heart!”

It is curious to note how many times Wordsworth in *The Prelude* uses an Oriental standard to estimate the value of native English delights. Thus he says, that there was a time in his youth when all the glories of Eastern history or fiction “fell short, far short,

Of what my fond simplicity believed
 And thought of London.”

In his boyhood, the dramatic performances in the country barn pleased him more than Genii in a “dazzling cavern of romance”. The natural surroundings of his early days were “more exquisitely fair” than the magnificent gardens—which he describes in true, luxuriant Oriental style—shaped for the delight of the Tartarian dynasty. At Rydal Mount he records that the English mountain spring furnished water which might have been envied by Persian kings. It almost seems that Wordsworth, having determined to devote his imagination to simple and native life, fought against the Oriental taste of the day, thereby revealing its power perhaps.

When we turn to the Oriental element in western life outside of England, we find probably a less varied account than that we have just surveyed; but one rich in interest. Cooper’s *Ver-Vert* is an amusing record of an East Indian parrot among the nuns of France. In Grainger’s *Sugar-Cane* and a score of other poems the character and life of the negro in the West Indies or in the United States are pictured. We have referred before to the Parthian Prince who moves amid Roman scenes, in the days of Nero, in Miss Baillie’s *The Martyr*. There is a brief and quite different allusion to Eastern visitors in Italy in Rogers’ account of life at Venice. “Who flocked not thither”, the poet asks,—

“To celebrate her Nuptials with the Sea?
To wear the mask, and mingle in the crowd
With Greek, Armenian, Persian.”⁴⁵

A volume could doubtless be written on the English poetic treatment of the Moors in Spain. This is a frequent theme in our period, and is found in drama, lyric, and narrative. The Alhambra, the wars between Moors and Spaniards, including the achievements of the Cid, the loves between man of one race and maiden of the other, the Moorish dance and song, the relation of the Mohammedans in Spain to those in Africa, are among the specific subjects. In most poets such themes suggested a romantic interpretation; and in such a poetess as Mrs. Hemans they were among the resources of the sentimental muse. Some of the diction of Oriental derivation appearing in the verse of our period, reached England through Spain.

The Englishman of our period was a traveller, either in fancy or in the flesh; for purposes of pleasure, culture, business or religion. In *Rhymes on the Road*, Moore names Egypt, Carolina, and China, as regions where his fellow countrymen might be found, and generalizes thus:

“Go where we may—rest where we will,
Eternal London haunts us still.”

It is not strange that English verse should contain many references to Englishmen in the Orient. The group is a motley one, including sailor and soldier, painter and priest, bishop and society belle.

Of the Oriental poets themselves, several visited one part or another of the Orient. Before our period began, Mrs. Montagu produced *Verses Written in the Chiosk of the British Palace, at Pera, Overlooking the City of Constantinople*. Jones subscribed several of his poems as written in India, and in *Plassey-Plain* he made amusing reference to his wife's ignorance of the native language. Byron in the East is too familiar a subject to require notice; Heber is mentioned elsewhere in this paper. “L. E. L.”, living all her life in London, “had always cherished dreams of Africa”, and had the dubious satisfaction of dying there.⁴⁶ But it was only

45. *Italy; XIII, St. Mark's Place.*

46. Miles, vol. VII, p. 108.

in imagination that Burns, White, Montgomery, Coleridge, Keats, Shelley, and the great majority of English poets, ever visited the Orient.

In two interesting pieces of *vers de société*⁴⁷ Hood writes of young women on the eve of their departure for India. John Logan writes of a woman whose lover "to Indian climes had roved". The Oriental travels of the hero of *Alastor* are of more serious importance in English poetry. Perhaps the best example presenting sailors in the East, aside from translations, is found in *The Shipwreck*. Paul Whitehead, in *An Occasional Song* (spoken by a stage sergeant) follows the victorious English soldier from Cape Breton to "Guardelupe" and Senegal. Praed refers to a judge in Bengal, and a character who is "rich in Canton". In *Surly Hall* this poet expresses approval of the painter Hamilton,

"Whether his sportive canvass shows
Arabia's sands or Zembla's snows."

John Scott, in his *Essay on Painting*, places English artists, real or imaginary, in Jamaica, by the rocks of Ulitea, and by "Nile's vast flood on Egypt's level." White of Selborne discussed the hibernation of swallows in English mud, but John Cunningham's bird of the air is

"Winged for Memphis or the Nile."⁴⁸

Still more fanciful is Lovibond's account of the flight of the festival spirit, weary of Europe, into the Orient; in *The Tears of Old May-Day*.

In the earlier part of our period there are in English verse a score, perhaps a hundred, references to the unknown sources of the Nile. Such reference was among the conventional items in passages on the great river. It is interesting, therefore, to note more than one later allusion to Bruce, as the discoverer of these sources. In Crabbe's *Adventures of Richard*,⁴⁹ the stay-at-home George inquires of his much-traveled brother Richard,

"Say, hast thou, Bruce-like, knelt upon the bed
Where the young Nile uplifts his branchy head?"

47. *Lines to a Lady on Her Departure for India, and I'm Going to Bombay.*

48. In *Ode XXXIII: To the Swallow.*

49. *Tales of the Hall; Book IV.*

And it is the same dry, stern realist who writes in *Clubs and Social Meetings*:

“When Bruce, that dauntless traveller, thought he stood
On Nile’s first rise, the fountain of the flood,
And drank exulting in the sacred spring,
The critics told him it was no such thing;
That springs unnumbered round the country ran,
But none could show him where the first began.”⁵⁰

Far more romantic, and with as much genuine insight into human nature, is Mrs. Heman’s fanciful record of *The Traveller at the Source of the Nile*.

Captain Cook is another English hero whose journeys into far Eastern—or Southern—regions are rather frequently recorded in verse. Frere is one poet who mentions him, and in his second *Epistle* John Scott has a passage of eight lines, beginning

“Such, hapless Cook! amid the southern main,
Rose thy Taheitè’s peaks and flowery plain.”

Both Nelson and Casabianca at the battle of the Nile are subjects of poetic praise.

The account of the early Protestant missionary efforts of England is found chiefly in prose; but enters verse here and there. Something of the poetic quality that literature has associated with the Jesuit fathers in the wilds of America is to be credited to this or that servant of Anglicanism or Dissent. In Grahame’s *Sabbath* we have a general picture of an imaginary missionary in the islands of the South; Praed’s Greek poem translated into English under the title *Hindustan* is a tribute to the work of Thomas Fanshawe Middleton, Bishop of Calcutta. Heber left his own records of the East in prose and verse. Among the poems on the man or his work are Mrs. Hemans’ *To the Memory of Heber*, and Southey’s *Ode on the Portrait of Bishop Heber*. The first of these two pieces is religious and reverential in spirit, scarcely Oriental; the second contains a few such lines as,

“The Malabar, the Moor, and the Cingalese,”

and,

“Ram boweth down,
Creeshna and Seeva stoop;
The Arabian Moon must wane to wax no more.”

50. *The Borough; Letter X.*

It is not appropriate to our purpose to consider the verse of Protestant missions in general, or of Catholic,—as in Bowles' *Missionary*, with its resonant Latin line,

“*Eternam pacem dona, Domine.*”

James Montgomery is perhaps the poet of any note who gives this subject most attention. His *Greenland* is a missionary poem; his *Cry from South Africa* is an evangelical poem, and the missionary for whom the *Farewell* was written may, for aught the reader knows, have been bound for the Orient. Montgomery's *Daisy in India* is a sincere and simple poem on exile and home memories in the East, and is concerned with the Baptist missionary, Dr. William Carey. Patriotism is perhaps associated with religion. If that is true, we may well note here Walter Scott's prologue to *The Family Legend*, which tells us that the wild tales of “romantic Caledon” stir the heart of the exiled Scotchman,

“Whether on India's burning coasts he toil,
Or till Acadia's winter-fettered soil.”

England's dead who rest in the Seven Seas make a great company. England's dead in the Orient are for the most part unrecorded in English verse, but here and there a group or an individual is memorialized by the poet—and for the poet an imaginary character may create pathos as well as a real character. Wordsworth's *Liberty* is addressed to a woman friend who died, after the piece was written, “on her way from Shalapore to Bombay, deeply lamented by all who knew her”. John Wilson's *Widow* is scarcely an Oriental poem, but the husband for whom the woman mourns perished in the East:—

“For the bayonet is red with gore,
And he, the beautiful and brave,
Now sleeps in Egypt's sand.”

Among the numerous poems of Mrs. Hemans on death, the funeral, and the grave, is one inspired by these lines of “Christopher North”—*The Burial in the Desert*. This poem is far more Orientalized than the one which suggested it, and contains the recurring line,

“In the shadow of the Pyramid.”

Though not in verse, Macaulay's Latin epitaphs on servants of

England who died in India may be mentioned, as, in a sense, "poetic efforts".

Our present account of the English in the Orient is scant indeed in comparison with the actual historical activities. But if all of life were described in poetry, or all of English prose transformed into verse, the special function of poetry itself would probably be unfulfilled. Before it becomes a subject for poetry, says Wordsworth in the famous *Preface*, science must become "familiar", and its relations contemplated as "manifestly and palpably material to us as enjoying and suffering beings". Jones did not attempt to versify any large portion of his knowledge of the Orient. Sir James Mackintosh in his *Discourse Read at the Opening of the Literary Society of Bombay*, (November 26, 1804), said of Sir William: "He was among the distinguished persons who adorned one of the brightest periods of English literature". Perhaps "English scholarship" might have been better. The speaker then proceeded to propose a program of study for the Englishman in India, including botany, zoology, mineralogy and political economy. The address closed with these words: "On a future occasion I may have the honour to lay before you my thoughts on the principal objects of inquiry into the geography, ancient and modern, the languages, the literature, the necessary and elegant arts, the religion, the authentic history and the antiquities of India", etc. However it may be with English science and scholarship, it is safe to say that English poetry has not yet completed this program of 1804.

The English are not the only people of western Europe to appear in the Orient in English poetry. If we include the translations of Camoens, Tasso, and Ariosto made during our period, we have a host of individuals, historical or fictitious, and of epic groups, from Spain, Italy, France, and northern Europe. They are occupied in sailing about Africa, to visit and conquer India; in various Asiatic or East-European travels for pleasure or military adventure; in warring with the assembled hosts of the Saracens to rescue "*il gran Sepolcro*", with mention of which the *Gerusalemme Liberata* opens and closes. If these works are not products of English imagination, they belong to English poetry, in a liberal view, in verse and diction. Camoens and Vasco da Gama both

appear in English lyric poetry, the former in *The Last Song of Camoens*, by Bowles; the latter (along with Albuquerque and others) in Mickle's *Almada Hill*. To the themes of epic breadth, we may add that of the Napoleonic armies in Russia.

The relations of Venice to the Orient are barely suggested in the opening line of a familiar Wordsworthian sonnet:—

“Once did She hold the gorgeous east in fee.”

So far as commercial relations between Venice and the Eastern Mediterranean region are concerned, perhaps no more Oriental passage could be found than this from Rogers' *Italy*:

“Who met not the Venetian?—now in Cairo;
Ere yet the Califa came, listening to hear
Its bells approaching from the Red-Sea coast;
Now on the Euxine, on the Sea of Azoph,
In converse with the Persian, with the Russ,
The Tartar; on his lowly deck receiving
Pearls from the Gulf of Ormus, gems from Bagdad,
Eyes brighter yet, that shed the light of love,
From Georgia, from Circassia. Wandering round,
When in the rich bazaar he saw displayed,
Treasures from unknown climes, away he went,
And, travelling slowly upward, drew ere-long
From the well-head, supplying all below;
Making the Imperial City of the East,
Herself, his tributary.”⁵¹

In *Faust*, Goethe symbolized, by the marriage of Faust with Helen, the union of Gothic genius with the classical Greek. Though we have in English poetry one book of a long narrative poem dedicated to the “Genius of Afric”,⁵² there is perhaps no poem or passage which transcends the usual contrast between the East and the West by any thought or imagery of mystic harmony between the two. A suggestion in this direction, however, may be found, without too fanciful interpretation, in *The Bridal of Triermain*. In the third canto there is a dream of fair maidens in processional—maidens of Asia, Africa, Europe, and America. For each region there is some appropriate imagery and diction. A comparison of Scott and Blake seems strange, but in this assembling of the continents for the high purposes of poetry, there seems something

51. *Italy*; Part I, XI.

52. Grainger's *Sugar-Cane*; Book IV.

akin to the method of Blake in his geographic symbolism. First come the "Four Maids whom Afric bore", singing in the Moorish tongue of the ruins of Carthage, the Siroc of Sahara, and the spell of Dahomay. Then follow maidens of "dark-red dye", bearing palmetto baskets, and singing of the perished glory of Peru. Next enter the maidens whose faces have been tinted by the "suns of Candahar", whose Eastern pomp is aided by hennah and sumah, who are clad in the costumes of a sensuous land. Finally, appear, each representative of her native land, the daughters of France, Spain, Germany, and "merry England",—the last dressed "like ancient British Druidess". So harmonize for once, in a poet's fancy, the Celtic, Occidental, Germanic, and Oriental tones of the Romantic Movement.

CHAPTER VI.

THE ORIENT ITSELF

Our poets sometimes consider "The Orient" or "The East" as a unit, without definite boundaries. Again, Asia or Africa is often presented as a unit, in a single thought or image. Sometimes Oriental reference is made in very vague manner, without any specific geographical term or terms. Yet in the body of verse as a whole, the reader is not left without abundant, if scarcely coherent, details in the poetical map of the East.

This map reaches from Sarmatia and Zembla on the north—with lines extended to the Pole—to the Cape of Good Hope and New Zealand on the south; from northeast to southwest it reaches (according to the definition for this study) from Kamchatka to Senegal and the Canary Islands. It embraces a hundred countries, almost innumerable "coasts" and islands; seas, lakes, and interiors remote from ordinary travel—from Caffraria to the Desert of Gobi. The portions drawn in clearest design are of course the more familiar sections—Arabia, India, Egypt, the Sahara, Turkey, etc. But in one passage or another this or that poet sketches in, at least in outline or in name, Sumatra, Tahiti, Siam, Madagascar, Tartary, and many another region. During our period China and Japan are relatively neglected.⁵³

In the entire region about the Eastern Mediterranean the poets often follow the traditions of Biblical or classical literature; yet much of this region is modernized, given a fresh and more strictly Oriental value. The Palestine of the Crusades, the Egypt of Bruce and Nelson, are not Biblical. The isles of Greece as seen by Byron and, earlier, by the sailors of *The Shipwreck*, are not quite

53. China seems more frequently mentioned than Japan. Boyse has the following lines in *The Triumphs of Nature*. He is speaking of a pond in "the magnificent gardens at Stowe, in Buckinghamshire".

"In which, of form Chinese, a structure lies,
Where all her wild grotesques display surprise,
Within Japan her glittering treasure yields,
And ships of amber sail on golden fields."

There are of course many other references dealing more directly with China and with Japan, but they are usually rather brief.

those of Homer or Pindar; the Greece that bows beneath the Turk is not the Greece of Thucydides.

If might be of some interest, but it would be a long task, to trace out the geography, history, the social and the natural life, of each country as English verse presents it. Many sections are usually mentioned in simple and repeated formulas, suggesting our study of conventional phrases in Chapter III. Circassia is often associated with feminine beauty; Siberia with cold and wildness, though one poet describes its slow-moving caravans. The witches and the reindeer are frequent items for Lapland. Literary Russia hardly appears; or the Russia of serfs and bureaucracy. The poetic Russia of the period is that of Catherine or Peter, of cold and bears, of the Napoleonic invasion, of the conflict with the Turk, or the Russia known through its political relations with England. This statement, however, omits the work of Sir John Bowring, late in our period.⁵⁴

The climate of the Orient, in the large sense adopted for this study, of course has little unity. To consider merely temperature, the poets give much attention to extreme cold and extreme heat, often by way of antithesis. 'From Zembla's cold to Afric's heat' is a typical phrase form. In the more southerly sections, the Caucasian Mountains or perhaps Atlas serve as symbols of cold. The emphasis, on the whole, is apparently on the heat. Such words as hot, torrid, burning, scorching, sunburnt, are frequent in descriptions of various parts of Asia and of Africa. In *The Fatal Curiosity* we read of the "eternal sultry summer" of India, and one poet writes of the "eternal dog-star" of Africa. The East in general is "the land of the sun". Associated in part with this emphasis on heat are the ideas of disease and of fertility. "Feverish" is not a rare word; pestilence as well as drouth are often mentioned. It was a "land of births", writes James Montgomery of a Southern region; and in a score of poets we read of the prolific life in various parts of the South or the East—of the multitudes of strange creatures that haunt the jungles, creep along the banks of the Nile, or fly above the coral-islands.

In topographical features, there is frequent reference, probably not always appropriate, to "groves" and to "plains"; with the

54. In prose, a translation of Karamzine's *Poor Lisa* appeared in London about 1805 (?). A review of the French translation of his *Russia* is found in the *Miscellaneous Essays* of Archibald Alison.

addition of many valleys and occasional "glens". The Gulf of Ormus, the Black Sea, and the Caspian Sea are often named, The great rivers of the East proper and of Africa are introduced in hundreds of passages—the Euphrates and the Tigris, the Ganges, the Nile, the Niger and the Gambia, the Danube and the Volga. The mountains which receive most attention are the Himalayas, the Caucasian, Atlas, and the Mountains of the Moon.

Of all the types of Eastern scenery, perhaps none is more fascinating to the imagination of the poets than the desert. It is sometimes Arabian, sometimes the Sahara, sometimes simply the generic desert. It is a region of "sand-spouts" and "sand-waves"; of drouth and staggering sunshine; of the pelican and the camel; of weary caravan, of mocking mirage and restful oasis; of the "red wing of the fierce Monsoon",⁵⁵ and again and again of death. Mrs. Hemans writes separate poems on its Flower, its Caravan, and its Burial. James Montgomery describes the mirage in these lines—praising a chieftain hero of his story:

"Nor less benign his influence than fresh showers
Upon the fainting wilderness, where bands
Of pilgrims, bound for Mecca, with their camels,
Lie down to die together in despair,
When the deceitful *mirage*, that appeared
A pool of water trembling in the sun,
Hath vanished from the bloodshot eye of thirst."⁵⁶

Sir John Bowring pictures the mirage of the Sahara in one of his religious lyrics. Better no doubt, as poetry, than most of the more elaborate descriptions is Shelley's simple if alliterative vision:—

". . . boundless and bare
The lone and level sands stretch far away."

Bernardin de St. Pierre was not the only European author of the period to turn a study of plant life to imaginative purposes. Among the English poets, Crabbe followed botany as a diversion, as Cowley had done before him, and with some poetic result. Mason's *English Garden* and Langhorne's *Fables of Flora*, as well as Darwin's *Loves of the Plants* are among the titles suggestive of this taste. In the Oriental verse there are many references to Eastern flowers and trees. Among the favorite trees are the cypress, tamarind,

55. Kirke White; *Sonnet IX*.

56. *The Pelican Island*; Canto IX.

date, fig, palm, and banyan. The malignant "poison-tree" of Java exercises a kind of charm over several poets. Darwin gives it considerable space in one of his poems. Among the flowers most often mentioned are the jasmine and the rose⁵⁷. Mrs. Hemans' *Flower of the Desert* probably pleased some readers all the more because it was given no name, though, in the author's fancy, it had a "purple bell". There is perhaps nothing in the Orientalized verse to compare with the *To a Snowdrop* of Wordsworth, or with *The Yellow Violet* of Bryant. Dr. Langhorne gives a curious bit of criticism on the fourth *Eclogue* of Collins. "Nevertheless", he writes, "in this delightful landscape there is an obvious fault: there is no distinction between the plain of Zabran, and the vale of Aly: they are both *flowery*, and consequently undiversified . . . it had not occurred to [the poet] that he had employed the epithet *flowery* twice within so short a compass".⁵⁸ In the third *Eclogue*, however, Collins names the "gay-motleyed pinks and sweet jonquils", the violet and the rose, with the usual footnote to support his choice. Campbell's flowers of Numidia, in *The Dead Eagle*, are the alasm, bugloss, fennel, tulips, sunflowers, and asphodel.

The animal life introduced ranges from the coral worm, described at some length in Montgomery's *Pelican Island*, through butterflies, bats, birds, and reptiles, to the large quadrupeds—the camel, the giraffe, and the elephant. The gazelle, the antelope, the lion and the tiger are favorites, while the hyena occasionally appears. The "pard" is a quadruped of the East in the verse of Miss Baillie, Keats, and others. Keats has this simile in *Otho the Great*: "Hunted me as the Tartar does the boar". The Russian bear enters the scene at rather long intervals. The kangaroo appears in a *Fable* by Hood and its "sad note" is heard in Southey's *Botany Bay Eclogues*. The giraffe is described in one passage by Montgomery, and is the chief figure in one of Hood's poems.⁵⁹ The gazelle of *Lalla Rookh* will be remembered. The zebra appears in Keats and in Wells; and Shelley places the llama in India. To Crabbe, as we have seen, a portion of the East is the "far land of crocodiles and apes"; but in general the near relatives of man do not receive much attention. Perhaps for historical reasons, the

57. See also *supra*, p. 48.

58. Edition of Collins named in the *Appendix*, I, A; p. 137.

59. *Ode to the Cameleopard*.

words "baboon", "chimpanzee", "gorilla" and the like are rare words, if found at all, in the English verse of our period. This passage from Miss Baillie may be considered rather exceptional:

" 'Twill be as though a troop of mowing monkeys,
With antic mimic motions of defiance,
Should front the brindled tiger and his brood."⁶⁰

Among the birds given most attention are the "locust-bird", the crocodile bird, the vulture, and in particular, the pelican, the ostrich, the bird of paradise, and the nightingale. The "desert pelican" is a phrase of Keble's, and this species is given much attention not only in Montgomery's poem, but also in *Thalaba*. The albatross is doubtless nowhere else so emphasized as in *The Ancient Mariner*, but it is found in this or that poem in a setting more strictly Oriental. In *Lalla Rookh*, among the birds are the blue pigeons of Mecca, the "thrush of Indostan", and the Indian grosbeak.

Shelley seems somewhat fond of the word "snake", and he introduces a poetic word in "cobra-di-capel". Hood reminds the lady departing for India that in that country,

" . . . the serpent dangerously coileth,
Or lies at full length like a tree."

The crocodile of the English poets is the "river-dragon", or the "devil-beast". He is king in Southey's fancied city of Crocodilople. Beddoes devoted a sonnet to it, and places the hummingbird safely in its "iron jaws". One poet honors our country by naming the "American crocodile". Associated also with the Nile is a serpent in Wells' *Joseph and His Brethren*. Among the curses wherewith Phraxanor curses Joseph is this:

" May the huge snake
That worships on the Nile, enring and crush thee!"⁶¹

A review of the numerous passages on the camel and the elephant would show many interesting details of imaginative treatment. The 'snort' of the camel is probably one of the strangest animal sounds to be found in the verse we are studying. Jones, in *Solima*, makes the camels 'bound o'er the lawn like the sportful fawn'. In the play just referred to they are found "dreaming in

60. *The Bride*, I. 3.

61. II. 3.

the sun". The following somewhat curious passage may be quoted from an obscure poem:

"The hungry traveller in the dreary waste
From the slain camel shares a rich repast:
While parched with thirst, he hails the plenteous well,
Found in the stomach's deep capacious cell."⁶²

The elephant in London was briefly noticed in Chapter V. In his native regions he is presented in a variety of ways. Hood's young lady who is going to Bombay remarks that "elephants are horses there". In Miss Baillie's *The Bride* there are two references to the human body trampled under an elephant's feet, as well as a vigorous description of the clearing of a path through the forest by an elephant's supple trunk. One of the most original images is found in Montgomery, with reference to the dead body of the great beast:—

"Bees in the ample hollow of his skull
Piled their wax-citadels and stored their honey."⁶³

For the sake of comparison of passages on the same theme, these two quotations may be given, the first from Montgomery, the second from Milman:

"The enormous elephant obeyed their will,
And, tamed to cruelty with direst skill,
Roared for the battle, when he felt the goad,
And his proud lord his sinewy neck bestrode,
Through crashing ranks resistless havoc bore,
And writhed his trunk, and bathed his tusks in gore."⁶⁴

"As in the Oriental wars where meet
Sultan and Omrah, under his broad tower
Moves stately the huge Elephant, a shaft
Haply casts down his friendly rider, wont
To lead him to the tank, whose children shared
With him their feast of fruits: awhile he droops
Affectionate his loose and moaning trunk;
Then in his grief and vengeance bursts, and bears
In his feet's trampling rout and disarray
To either army, ranks give way, and troops
Scatter, while, swaying on his heaving back
His tottering tower, he shakes the sandy plain."⁶⁵

62. Cambridge: *The Scribleriad*; Book I.

63. *The Pelican Island*; Canto VI. The whole passage is interesting.

64. *The World before the Flood*; Canto VII.

65. *Samor, Lord of the Bright City*; Book XI.

The last selection is from a poem of Saxon England, the "Bright City" of the title being Gloucester.

Anthropological details are not to be expected in this period, even if they could be given with poetic result. For the most part the poets confine themselves to color and to general characteristics of hair and eyes. One does not read of 'little yellow people', though Walter Scott writes of the hue of "golden glow" caused by the "suns of Candahar".⁶⁶ But such terms as sable, sooty, black, swart, swarthy, and dark-skinned are in frequent use. Macauley gives us the phrase, "Syria's dark-browed daughters".⁶⁷ The idea of the special beauty of the Oriental women, as well as of the houris and peris is not rarely introduced. Lloyd has a four-line passage on the feet of the Chinese ladies, ill adapted for pedestrianism,⁶⁸ but Moore, in *The Veiled Prophet*, refers more courteously to "the small, half-shut glances of Kathay".

Among social groups most often noticed, are bands of thieves and pirates, the women of the harem, the members of the caravan, the Chaldean star-watchers, the crowds about the car of Juggernaut, the priests and people in the temple, shepherds, merchants, armies on battlefield or in camp. In a larger sweep, one finds as groups unified by imagination, the "children of Brama", and the inhabitants of all the Moslem world. The idea of extensive populations is frequently met. Johnson actually gives some figures for a number of regions, in his *Septem Ætates*. Such expressions as thousands, tens of thousands, myriads, "million-peopled", as well as horde, tribe, clan, etc., do not seem accidental in the Oriental verse. These social groups, larger or smaller, are headed by "Sophy, Sultan, and Czar", by Pharaohs, caliphs, satraps, omrahs, kings and queens. Not very many historical persons of note step forth from the masses. The list includes Attila, Semiramis, Zenobia, the False Prophet and some of his successors, Confucius,⁶⁹ a few Persian poets, and other names found in Greek, Latin, or Biblical records. Harte mentions Mesva, "an Arabian physician well skilled in botany";⁷⁰ and Crabbe mentions Fasil and Michael as

66. See *supra*, p. 68.

67. In *The Battle of the Lake Regillus*.

68. *The Cobbler of Cripplegate's Letter*.

69. The association of names in this couplet from Boyse's *On the Death of Sir John James, Bart.* is interesting:

"To practice more than Epictetus taught,
Or Cato acted, or Confucius thought."

70. In *Eulogius*; or, *The Charitable Mason*.

evil Abyssinians of his own day. Kosciusko belongs to the roll of heroes in English poetry, along with William Tell and George Washington.

The social life is, except for a few longer poems like *Lalla Rookh*, represented in fragments, not very easily brought together to fashion a clear picture. Much is said of war, of worship, of commercial life. Something is given of life on the sea, in the forest, in city streets. In the period which produced Walter Scott and Planché it is natural to find no little attention given to Oriental costume. Southward, we find the nearly nude barbarians of Africa, and the "haik" of the Algerians. Farther North and East, we learn something of capote, turban, shawl, horse-tails, sheepskin caps, and various priestly robes. Many rich costumes are described; of silk, perhaps, and decorated with "gems fit for a Sultan's diadem". The henna of feminine toilet is rather often mentioned, and occasionally the sumah. There are references to the veils of the Turkish women, and to the black masks of the Arabian women. As to military armor and tactics, the work of the elephant is perhaps the most characteristic novelty. Lance and sword seem to be carried into Oriental warfare by the imagination of English poets, and the Parthian bow and arrow, along with some other weapons, are to be credited to the traditions of Biblical or classical literature rather than to modern knowledge of the East. The scimitar is a favorite of the poets, however, and the jerrid and the ataghan are among the weapons honored by footnotes. The great Eastern hunt, in which game of various species is driven gradually into the waiting corral by a circle of hunters, is described in several passages.⁷¹ The Moorish dances of Spain and some of the dances of the East itself are noticed in this or that passage.

The life of the home is not prominent, though domestic life of one type or another is presented in *The Curse of Kehama*, *Thalaba*, *Lalla Rookh*, and other poems. The relation of father and daughter in the two chief Oriental poems of Southey is presumably modeled on the good old English standards in large degree. In Byron, there is probably a closer approach to the actual conditions of the East. There are comparatively few descriptions of the interiors of private homes. Life in the tent, by soldier, merchant or exile, may be viewed to some extent as a substitute for the life of parlor

71. See, for example, *The Prelude*, Book X.

and kitchen. At least it was less familiar to the majority of English readers. It is interesting to note that the "black tents" of *Sohrab and Rustum* are not the first of their kind to appear in English verse; for we find the "sable tents" of the Arabians in John Scott's *Zerad*.

The art of the Orient may be noted chiefly with respect to language, literature, and architecture, with very brief mention of music and painting.

So far as romantic interest is concerned, the ancient symbolic characters of Eastern language may correspond with the runes of the North—both are poetic subjects in our period. These lines of Montgomery, like various early passages on the hidden sources of the Nile, emphasize recent progress in our knowledge of the Orient:

"Egypt's grey piles of hieroglyphic grandeur,
That have survived the language which they speak,
Preserving its dead emblems to the eye,
Yet hiding from the mind what these reveal."⁷²

Perhaps no Oriental language receives such tribute as Jonson gave to "Latin, queen of tongues",⁷³ or Milton to Italian at the close of one of his sonnets:—

"Questa è lingua di cui si vanta Amore."

Jones gives an amusing account, in *Plassey-Plain*, of Lady Jones' experience in learning the native tongue or tongues in India. The elephants and perroquets were sympathetic with her, the poem states, but knew no western language; and as for the "patient dromedaries", "Arabic was all they talked". Mrs. Montagu, according to her own account, was in somewhat the same linguistic isolation in Turkey. On March 16, 1718, she wrote from Constantinople, "The memory can retain but a certain number of images; and 'tis as impossible for one human creature to be master of ten different languages, as to have in perfect subjection ten different kingdoms . . . in Pera they speak Turkish, Greek, Hebrew, Armenian, Arabic, Persian, Russian, Sclavonian, Wallachian, German, Dutch, French, English, Italian, Hungarian; and what is worse, there are ten of these languages spoken in my own family". Cotton—himself a doctor—speaking of a medical prescription,

72. *The Pelican Island; Canto II.*

73. *A Fit of Rhyme against Rhyme.*

says that 'it was Arabic to you and me'. For the advantages of knowing Arabic when among the Arabians, one may turn to Orlando's account in Hoole's translation of Ariosto.⁷⁴

Some of the Oriental writers mentioned in English verse are fictitious. Omar Khayyam, it seems, was scarcely known in England during the earlier part of our period. Hafiz, Saadi, and a few other Eastern poets are mentioned. The works attributed to Confucius are rarely noticed in our verse, though an English translation by Joshua Marshman appeared in 1809. The chief emphasis is probably upon the *Koran*, from which various ideas are wrought into English verse, and on *Arabian Nights*. The *Vedas* are occasionally mentioned, and a number of translations from the Sanskrit, or related Indian languages, were made by Jones and others. Some passages referring to the *Arabian Nights* have already been noted. One more may be added, though it is not in very poetic language:—

"It minds one of that famous Arab tale
 (First to expand the struggling notions
 Of my child-brain) in which the bold poor man
 Was checked for lack of 'Open Sesame'."⁷⁵

A very important art of the Orient, according to our poets, is architecture. There are in our period no Oriental poems to rival the *Ode on a Grecian Urn* or *On Seeing the Elgin Marbles*; none like Rossetti's *Burden of Nineveh*; but there are many passages and at least one poem of some note on the pyramids. Orientalized poetry is full of temples, fanes, domes, mosques, minarets, pagodas, kiosks, and palaces. These structures are in general to the Oriental taste what the medieval castle was to Gothic taste⁷⁶ or the "druidical circle" to the Celtic. Now in the background, now in the foreground, is the gigantic car of Juggernaut, wreathed with flowers, crushing its victims to death. In the temples are grim forms of huge, misshapen idols. On the desert sands are the prostrate statue of the tyrant and the crumbled walls of palaces. The Alhambra receives a genuine Oriental description in Mrs. Hemans' *Abencerrage*. Elsewhere one finds reference to the great temple at Mecca, to the sacred stone and Zemzem-well. There

74. Book XXIII. Page 199 of the edition cited in *Appendix*.

75. Arthur Hallam: *Meditative Fragments*, VI.

76. Yet in *The Bride*, out of fifteen scenes we have eight in or before a castle. There are two castles in this play; that of Rasinga and that of Samarkoon.

are several brief references to the great wall of China. Hardly any type of Oriental passage is more frequent than that which exhibits the pathos of the great Eastern ruins—the ruins of Babylon, Palmyra, Memphis, Carthage, or Eastern ruins in general. Sometimes there is a definite didactic touch, as in this line from Boyse's *Retirement*:—

“And what Palmyra is,—Versailles may be.”

Oriental painting, so far as our verse notices it, seems to be done largely by Englishmen. That the art of the Chinese painters was not always fully appreciated is clear from this line of Young's:—

“The point they aim at is deformity.”⁷⁷

The hanging gardens of Babylon are sometimes noted, and minor “grove” and even “lawn” appear now and then. Lovers of *Kubla Khan* will remember the

“ . . . gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;”

by the borders of Alph. Wordsworth in *The Prelude*⁷⁸ has a much more elaborate description of the gardens of Gehol, fashioned for the delight of the Tartarian dynasty.

Among musical instruments are the timbrel and the psaltery, suggesting the Biblical influence. The lute is in Oriental verse as well as in the Elizabethan lyric. More strictly Oriental are the favorite atabal, the “gong-peal and cymbal-clank”, the rebeck (though this is found in *L'Allegro*), and the bells upon the dancer's ankles.⁷⁹ Various more or less musical chants, battle-cries, and lamentations of mourners are introduced; the “tecbir” is heard in quite a number of poems. In *The Bride of Abydos* one finds the “Ollahs”, the call of the muezzin, the “wul-wulleh”, and the “hymn of fate” by the Koran-chanters. The fact that a number of poems are written, or announced as written, for Eastern “airs” may indicate some interest in Oriental music. Moore paid considerable attention to musical matters in *Lalla Rookh*; not neglecting the customary explanations of footnotes. One learns from him something of the pastoral reed and the Abyssinian trumpet; of

77. *Love of Fame, the Universal Passion; Satire VI.*

78. *Book VIII.*

79. All the instruments named in this sentence are found in *The Vision of Don Roderick*, stanzas 19 and 25.

“kerna” and “syrinda”; of the bells on the waists or ankles of the dancers. He tells us (quoting, as often) that “The Easterns used to set out on their longer voyages with music”. The song of Zelica sung to the lute is like that of the dying bulbul. “There’s a bower of roses” is sung

“In the pathetic mode of Isfahan.”

The mythology of the Eastern peoples appeals to the imagination of the English poets; their religions awake the fancy of some, arouse the missionary zeal and the sense of English rectitude and sanity in others. A religious element enters into some of the wars and racial antagonisms considered in our verse. In his review of *Lalla Rookh*, Jeffrey has this to say of the ethics of the great world lying beyond the borders of Europe: “It may seem a harsh and presumptuous sentence, to some of our Cosmopolite readers; but from all we have been able to gather from history or recent observation, we should be inclined to say that there was no sound sense, firmness of purpose, or principled goodness, except among the natives of Europe, and their genuine descendants”.

The time was not ripe for a study of comparative religion, or for a World’s Congress of Religions. Yet in Shelley and others we have ideas far more progressive than that just given from the famous critic. If Shelley is somewhat disdainful of social religion in general, he limits his disdain to no one particular embodiment of it. He writes in one line of

“Seeva, Buddh, Foh, Jehovah, God, or Lord.”⁸⁰

In another poem he wrote:

“And Oromaze, Joshua, and Mahomet,
Moses, and Buddh, Zerdusht, and Brahm, and Foh.”⁸¹

Southey, while professing in his prefaces the orthodox hostility to Oriental religions, reveals considerable beauty in some aspects of them. In many poems, however, it is the horrible that is emphasized.

The Asiatic and African religions are often considered in a very general way, under such conceptions as superstition, heathendom, idolatry, paganism, and the like. More specifically, the chief

80. *Queen Mab*; VII.

81. *The Revolt of Islam*; X, 31.

faiths introduced are sun-worship, the Egyptian worship of animals, Buddhism, and Mohammedanism. Confucianism receives little attention in the verse of our period, and it is doubtful if Shinto is even mentioned. Certain Egyptian gods are often named—Apis, Anubis, Isis, and Osiris. The gods of India to whom Jones writes hymns include Bhavani, Camdeo, Durga, Ganga, Indra, Lacshmi, Narayena, Sereswaty, and Surya. The East Indian ascetics are introduced in a number of passages, and the “devoted Bride of the fierce Nile” appears in *Lalla Rookh*. In many poems the car of Juggernaut is pictured, and the suttee rebuked or pitied. Much that is poetically delightful in Eastern religion, however, is given to English readers. The peris, houris, and glendoveers are perhaps as pleasing as the fairies of Celtic lore, and certainly less grim than Woden, Thor, and the Valkyries, made familiar by the poets of the Gothic Renaissance.

Apart from Southey and Moore, the chief emphasis is probably upon Mohammedanism—as a subject for English verse, less novel than the ancient faiths of Persia, Egypt, and India. Mohammed is the “false prophet”. Much is taken from the *Koran*; ridicule or poetic approval is given to the Mohammedan paradise. Polygamy, sensuality, the vow of temperance, the cruelty of the bigot, are among the themes. “The Turk” was often a term in an expression of reproach including the Papist and the Jew. In a moment of satirical humor an English poet might write in such fashion as this:

“The sage Mahometans have ever paid
Distinguished honours to the fool and mad”;⁸²

or this:

“That every Mussulman was killed in battle,
A fate most proper for such heathen cattle,
Who do not pray to God our way.”⁸³

To return a moment to the farther East, and, once more, to Miss Baillie's *Bride*. In that dramatic poem we find these interesting passages; on idolatry in general, on transmigration (not an uncommon theme), and on Nirvana, a rather rare theme in our period:—

82. Cambridge: *The Scribleriad*; Book I.

83. Wolcott: *Peter's Pension*.

"Like a dressed idol in its carved alcove,
A thing of silk and gems and cold repose." 84

"When in the form of antelope or loorie
She wends her way to Boodhoo." 85

"Even like Niwane, when the virtuous soul
Hath run, through many a troubled course." 86

Hood's humor does not fail him when he chances to write of the suttee:—

"Go where the Suttee in her own soot broileth." 87

One finds a much more sombre treatment of this theme in these passages, from Montgomery and Bowles respectively:

"The pyre, that burns the aged Bramin's bones
Runs cold in blood, and issues living groans,
When the whole Haram with the husband dies,
And demons dance around the sacrifice." 88

" . . . on Ganges' banks
Still superstition hails the flame of death.
Behold, gay dressed, as in her bridal tire,
The self-devoted beauteous victim slow
Ascend the pile where her dead husband lies:
She kisses his cold cheeks, inclines her breast
On his, and lights herself the fatal pile
That shall consume them both!" 89

84. *The Bride*: I, 1.

85. *Ibid.*: III, 2.

86. *Ibid.*: I, 2.

87. *Lines to a Lady on Her Departure for India*.

88. *Verses to the Memory of the Late Richard Reynolds*: III.

89. *The Spirit of Discovery*; Book V.

CHAPTER VII.

POETIC VALUES IN ENGLISH ORIENTALISM

This chapter attempts to give a brief summary of the chief psychological and aesthetic reactions of English poetry in our period upon the Orient and the Oriental taste. In part, the chapter may serve as a review of the preceding pages. First may be noted some values which represent, in the main, the characteristic spirit of the Eighteenth Century; and secondly, those which represent, on the whole, the spirit of the Romantic Movement.

Among the signs of the Eighteenth Century spirit are satire, parody, emphasis on common sense and reason, artificiality, and didacticism. In the earlier part of our period, a satirical spirit which touches Oriental matters at times is found in Cambridge's *Scribleriad* and in the verse of "Peter Pindar". A humorous treatment of Warren Hastings appears in *The Rolliad*. Parody of Orientalized verse is found in *Rejected Addresses*, *The Anti-Jacobin*, and in many detached poems. Among the individual poems parodied by one humorist or another were *The Curse of Kehama*, *Kubla Khan*, *Lalla Rookh*, *The Giaour*, *The Destruction of Sennacherib*, *Casabianca*, and *Abou ben Adhem*.

An interest in novel information is apparent in the formidable array of footnotes which accompany the longer Oriental poems, in prefaces, introductions, and in numerous essays. The early Nineteenth Century essayists—Jeffrey, Macaulay, Mackintosh, Talfourd, Sydney Smith, and others—gave considerable attention to the natural and social conditions in the Orient proper, and in Africa and Australia. A semi-scientific interest in the natural history of the East appears in the verse of Erasmus Darwin and others. The Eighteenth Century poets were fond of writing on such abstract themes as Disease, Health, Superstition, Commerce, Navigation, Taste, Liberty, etc., and it is not surprising to find them again and again drawing upon the Orient for some of their

material. Reflections on current European conditions or on life in general were sometimes emphasized by lessons taken from the East. Lyttelton attempts to arouse England to battle for the liberties of Europe with the warning,

“Lo! France, as Persia once, o’er every land
Prepares to stretch her all-oppressing hand.”⁹⁰

If the elephant was an interesting theme for romantic observation, it could also be utilized for didactic purposes, as this passage (antedating our period) from Thomson’s *Summer* indicates:

“O truly wise! with gentle might endowed,
Though powerful, not destructive. Here he sees
Revolving ages sweep the changeful earth,
And empires rise and fall; regardless he
Of what the never-resting race of men
Project: thrice happy! could he ’scape their guile,
Who mine, from cruel avarice, his steps;
Or with the towery grandeur swell their state,
The pride of kings! or else his strength pervert,
And bid him rage amid the mortal fray,
Astonished at the madness of mankind.”

The Romantic enthusiasm for the remote was to some extent chilled by the home-loving patriotism of the English character and by a realistic suspicion that not all is gold that glitters—in the distance. There are various poems and passages expressing the home-sickness of one whom fate has carried far over seas. Goldsmith’s emigrants in *The Deserted Village* are not the only ones who leave the British Isles with a sense of loss. In *The Sabbath*, Grahame writes thus of the Scotchman exiled in the Southern seas:

“What strong mysterious links enchain the heart
To regions where the morn of life is spent!
In foreign lands, though happier be the clime,
Though round our board smile all the friends we love,
The face of nature wears a stranger’s look.”

At the end of his imaginary *Voyage Round the World*, Montgomery returns home with no little rejoicing:—

“Now to thee, to thee, I fly,
Fairest isle, beneath the sky,
To my heart, as in mine eye.

90. To Mr. Glover: On His Poem of Leonidas. (1734.)

I have seen them, one by one,
Every shore beneath the sun,
And my voyage now is done.

While I bid them all be blest,
Britain is my home, my rest;
—Mine own land! I love thee best.”

If the sturdy, persistent realism of Crabbe sees much that is sordid in the English village, it is not deceived by the poetic praises of distant regions. Witness this passage in *Edward Shore*:

“’Tis thus a sanguine reader loves to trace
The Nile forth rushing on his glorious race;
Calm and secure the fancied traveller goes,
Through sterile deserts and by threat’ning foes;
He thinks not then of Afric’s scorching sands,
Th’ Arabian sea, the Abyssinian bands;
Fasils and Michaels, and the robbers all,
Whom we politely chiefs and heroes call:
He of success alone delights to think,
He views that fount, he stands upon the brink,
And drinks a fancied draught, exulting so to drink.”

The common sense of Gifford rebels against the obscure and artificial style in which some reports of foreign lands are given to the English stay-at-home, in an interesting passage opening with the lines,

“Lo! Beaufoy tells of Afric’s barren sand
In all the flowery phrase of fairy land”,

and closing with the line,

“And call for Mandeville, to ease my head.”⁹¹

We have already indicated John Foster’s opinion of the *Ramayuna*.⁹² His disapproval of Indian architecture was equally emphatic. The buildings of Hindostan are “fantastic, elaborate, and decorated to infinity . . . there is device, and detail, and ramification, and conceit, and fantasy, to the absolute stupifaction of the beholder.” The standards by which he condemns this confused Eastern architecture are found not in English but in Grecian architecture, with its “harmonious simplicity”.⁹³

91. *The Baviad*.

92. *Supra*, p. 41.

93. Review of Daniell’s *Oriental Scenery*.

The Romantic poet, at least in his Romantic moods, spoke otherwise. The Orient, like the Occident, and with some advantages over the latter, offered him that escape from the local, the familiar, the prosaic, that flight into the remote and the unknown which his heart desired. The Romantic critic understood the situation. "Passion is lord of infinite space", wrote Hazlitt, "and distant objects please because they border on its confines, and are moulded by its touch Distance of time has much the same effect as distance of place".⁹⁴ To Kirke White, "The distant prospect always seems more fair."⁹⁵ Keats sings,

"Ever let the Fancy roam,
Pleasure never is at home."⁹⁶

Coleridge gives us this couplet in *Christabel*:

"She was most beautiful to see,
Like a lady of a far countrée."⁹⁷

Moore voices somewhat the same conception in quite a different manner in these lines sent home from the new world:

"Oh, Lady! these are miracles, which man,
Caged in the bounds of Europe's pigmy land,
Can scarcely dream of; which his eyes must see,
To know how beautiful this world can be!"⁹⁸

The sense of space and of change may be gained by rapid movement; and it seems no accident that in the longer Oriental narratives there is found something of the "Glory of Motion"—a restless passing to and fro in place of the stable abiding supposed to represent the typical English character. Southey did not travel very extensively, and he never saw the banks of the Susquehanna of which he dreamed; but in *Thalaba* his imagination produced an almost constant and phantasmagoric shifting of scenes. Mrs. Shelley records that she and her husband were very fond of traveling, and would have travelled much more extensively than they did if circumstances had permitted. But following his hero in *Alastor*, Shelley was "on the go" through most of the poem. Simple little journeys to France or Spain or Italy did not satisfy

94. *Table Talk: Why Distant Objects Please.*

95. *From a Fragment* ("The western gale," etc.).

96. *To Fancy.*

97. *Christabel, Part I.*

98. *Epistle IX From the Banks of the River St. Lawrence.*

the craving for change in the true poet of the Romantic Movement.

An example of this restlessness of fancy, almost morbid in this case perhaps, is found in the dreams Kirke White had of his final resting place. In a mood of quiet English feeling he could write of a commonplace English burial-ground,

“Here would I wish to sleep.—This is the spot
Which I have long marked out to lay my bones in;
Beneath this yew I would be sepulchred.
It is a lovely spot!” etc.⁹⁹

At another time the Gothic taste assails him, and he answers its demand thus:

“Lay me in the Gothic tomb,
In whose solemn fretted gloom
I may lie in mouldering state,
With all the grandeur of the great.”¹⁰⁰

Once again, his craving for something more remote, more unfamiliar, more wild, finds expression in these lines:

“Or that my corse should, on some desert strand,
Lie stretched beneath the Simoom’s blasting hand.”¹⁰¹

“Distance of time has much the same effect as distance of place.” Occasionally the antiquity of South American civilization is expressed in English verse of our period; but it is to the Orient that the poet naturally turned to find remoteness of space and remoteness of time combined. So far as poetry was concerned, Asia was the cradle of the human race; and the ruins of Egypt were far older than the medieval castle, Roman road, or the druidical circle of England. In the diction of the Orientalized verse terms of antiquity are common. There are numerous such phrases as “shattered with age”, “antique marble”, and “ancient lore”. Egypt is “old” and “hushed”, “ancient”, “eldest” and “dead”; she is the “motherland of all the arts”, and the “land of memory”. One poet at least writes definitely of “India’s memories”. It is not only human culture that is old—the astronomy of Chaldea, the commerce of Phoenicia, the pyramids and hieroglyphics of Egypt, the mythology of India—but even nature herself seems to

99. *Lines Written in Wilford Church-yard.*

100. *Thanatos.*

101. *Chilton Grove.*

imagination older in a land humanly old. One reads of the "old Ganges", the "old Euphrates". Beside the charm of the merely remote, in space or in time, the Romantic poet voiced the appeal of the immeasurable, the inaccessible, the unmastered. That element of the formless and the void in Oriental life which so offended Foster was often a source of delight to Shelley, to Byron, and to many lesser poets. To note the diction again, such words as vast, vasty, enormous, sumless, horde, cloud, (for a group of people), host, millions, are frequent. Among the Miltonic negatives characteristic of this mood are "impenetrable", "immeasurable", "invisible", "insatiate". It is largely this aspect of the Romantic Movement which finds such severe condemnation in Paul Elmer More. His judgment is that "Romanticism is a radical confusion of the unlimited desires and the infinite inner check. In its essential manifestation it is thus a morbid and restless intensification of the personal emotions".¹⁰²

There was a charm for many English imaginations in the very horrors, the very evils, strange and brutal and vast, which a knowledge of the East revealed. If one chooses to select such matters from English Oriental verse and combine them, one may witness a weird procession of terrible images. There pass before the reader, mutes and eunuchs, captives and crowds of half-naked slaves; the car of Juggernaut, crushing human bodies beneath it:

"Beneath the creaking axle the red flood
Gushes unceasing; scattered on the stones
Lie crushed and mangled bones;
Through slaughter and through blood

The chariot of the god—the dark god—reels;
And laughter—shrill unnatural laughter—rings
As each mad victim springs
To meet the murderous wheels."¹⁰³

In the background are seen the ugly form of the poison-tree, the bodies of those who died from thirst in the desert, and a swarm of

"Afric's black, lascivious, slothful breed."¹⁰⁴

The scene changes to the abodes of evil beyond death, and amid terrifying lights, an infernal storm of meteors and hailstones, the

102. *The Drift of Romanticism*; p. 270.

103. *Praed: Hindostan.*

104. *Young: Imperium Pelagi; Strain V.*

stench of sulphurous clouds and the din of lash and hammer, rises the vague, malignant form of Azyoruca, with her thousand grasping arms.¹⁰⁵

There is, according to Ruskin, "a strange connection between the reinless play of the imagination, and a sense of the presence of evil."¹⁰⁶ "Southern Asia, in general", wrote De Quincey in his *Confessions*, "is the seat of awful images and associations". Not only the terrors of Asia, but the African crocodile, and the Malay, affecting the abnormal dreams of De Quincey, affected English literature. Perhaps nothing in the verse of our period can rival his prose imagery of Oriental horrors.

These terrors appear even in the aesthetic imagination of Keats. In *Isabella* the ears of the Ceylon pearl diver "gushed blood". More characteristic, however, for this poet, is such a mingling of the awful with the beautiful as one finds in these lines from *The Cap and Bells* (stanza 44):

"She was born at midnight in an Indian wild;
Her mother's screams with the striped tiger's blent,
While the torch-bearing slaves a halloo sent
Into the jungles; and her palanquin,
Rested amid the desert's dreariment," etc.

The name of Keats suggests another phase of Oriental verse; that concerned with the luxury of the senses. In Keats himself one may find such passages as these:

"Manna and dates, in argosy transferred
From Fez; and spiced dainties, every one,
From silken Samarcand to cedared Lebanon."¹⁰⁷

"I saw Osirian Egypt kneel adown
Before the vine-wreath crown!
I saw parched Abyssinia rouse and sing
To the silver cymbals' ring!
I saw the whelming vintage hotly pierce
Old Tartary the fierce!
The kings of Ind their jewel-sceptres veil
And from their treasures scatter pearled hail."¹⁰⁸

The delight of the senses dominates most of the Oriental flower

105. *The Curse of Kehama*; Canto XXIII.

106. *Modern Painters*; Part IV, Chapter 6.

107. *The Eve of St. Agnes*; stanza 30.

108. *Endymion*; Book IV.

passages, fruit passages, and jewel passages. There is appeal to the sense of taste in the frequent mention of cinnamon, cloves, coffee, and Persian wines. For the sense of touch there are silken garments, soft rugs, and the hard polished surfaces of gems. Sounds range from the tinkle of lutes to the war-shouts of Moslem armies. For scents there are the delicate perfumes of the rose, and of frankincense, the odors borne by winds that pass by Arabian groves or the cedars of Lebanon, and the pungent odors from the animals of the jungle. In the diction of Sir William Jones the adjectives "golden", "silver", and "silken" are in steady service. His color vocabulary includes such words as "crimson", "saffron", and "roseate". He is fond of all that dazzles, or glows, or gleams, or glitters, or sparkles, or blazes. In many poets one reads of the wealth of the mines of Golconda, of the pearls of Ceylon and the gold of Ophir, of costly copies of the *Koran*, of richly decorated armor, of luxurious temples and palaces. These values from the Orient are not new or newly discovered in our period. Langhorne writes of the Song of Solomon, "This beautiful and luxuriant marriage pastoral of Solomon, is the only perfect form of the Oriental eclogue that has survived the ruins of time", etc.¹⁰⁹ Medieval literature had its Oriental luxury as well as its asceticism. The Virgin Mary is praised in extravagant terms of the senses in some of the English religious dramas. According to the Minnesinger Konrad of Würzburg, she was "exalted like the cypress in Zion and the cedar on Lebanon; . . . her sweet fragrance is pleasanter than balsam and musk".¹¹⁰ This note of sensuous and often unrestrained luxury, sometimes passing into a "barbaric splendor", was more or less offensive not only to the Puritan, but also to the classicist. Perhaps there is no other note so distinctive of Orientalism in English poetry, if Orientalism is considered as a *style*, and not as a "field".

The humanitarian interest of the early Nineteenth Century found satisfaction in three closely related Orientalized themes—the hatred of tyranny, the love of liberty, and the spirit of service. The English poets often considered the East as a region of slavery. Superstition and the cruelty of monarchs oppressed all those weak in mind or body. The submission of Greece to the Turk was not only a sentimental subject, but a practical, political, and ethical

109. Edition of Collins cited in *Appendix*; p. 129.

110. See Hosmer; p. 101.

interest. If Byron died for the cause of freedom, so, in other ways, did some of the reformers and the servants of the Church. Poems and passages on the horrors of the slave-trade are numerous, and written with enthusiasm for reform. The tributes to Bishop Heber and Bishop Middleton seem inspired by genuine affection and approval. Of the work of Middleton in India, Praed writes,

“Soon, at his bidding, Love, the beauteous child,
Returned; rich plenty blessed the land’s increase;
Staid Order, gentle Peace,
Twin-born of Justice, smiled.”¹¹¹

In many poets the love of liberty was stronger than national patriotism. In *The Warning Voice* Southey claims that it was England who began the redemption of Africa, who brought “peace and equity” to India; but Campbell does not hesitate to give severe criticism of England’s management in India. The tenth avatar of Brama will occur,

“To pour redress on India’s injured realm.”¹¹²

Again, Coleridge, in *France: An Ode*, expresses love for England only in so far as she stood for liberty among all peoples. In an early poem, written within our period, Tennyson gives in his gentle manner a clear expression of the same spirit. If England should cease to be the guardian of the nations, then,

“Tho’ Power should make from land to land
The name of Britain trebly great—
Tho’ every channel of the State
Should fill and choke with golden sand—

Yet waft me from the harbor-mouth,
Wild wind! I seek a warmer sky,
And I will see before I die
The palms and temples of the South.”¹¹³

For him there was no need. The palms and temples of the South remained mere delights of imagination. He lived to write with pride, not even yet without the warning note of one who loved liberty before country, of

111. *Hindustan*.

112. *The Pleasures of Hope*; Part I.

113. “*You ask me why, though ill at ease.*”

“Our ocean-empire with her boundless homes
For ever-broadening England, and her throne
In our vast Orient . . .”¹¹⁴

114. *The Idylls of the King: To the Queen.*

APPENDIX

I. BIBLIOGRAPHICAL NOTES

A. Poems and Passages

The following pages gives the chief data on which this study is based. All the verse for which titles are given has been examined, unless the title is enclosed in brackets. No attempt has been made to cover the entire field of English verse between 1740 and 1840. Of the dramas, particularly, only a few have been reviewed. Though Miss Conant's work is mainly concerned with prose, she names a few poems not accessible for this study. It is believed, however, that sufficient verse has been examined to justify the arrangement, the proportions, and the general interpretation of the foregoing chapters. Much material has been gathered which could not be used in the present paper.

The arrangement in the pages below is as follows:

Under "I" are placed bibliographical references sufficient to indicate the sources.

Under "II" are placed such poems as are considered Oriental. Classification is not as simple as it might seem. In addition to poems clearly Oriental, it has been the intention to include all those which deal, as wholes, with the gypsy, and the Westerner in the Orient; and those in which the chief imagery is Eastern, whatever the theme. Poems that are merely "Oriental" in style, in the sense noted above on page 7 are not included, except in a few examples.

In Kirke White's *Sonnet IX*, the theme is religious, but the chief imagery is drawn from the East. In Procter's *Amelia Wentworth*, the situation concerns the departure of "Charles" for India, but the spirit of the poem is English, as are the characters. *The Fatal Curiosity* has important Oriental motivation, but the play as a whole is famous as an early English domestic tragedy.

The value of the present study, it is hoped, lies in its emphasis on the wide diffusion of Oriental taste during the period under discussion. Much remains to be done in English Orientalism, even for the Eighteenth Century. We should have more critical definitions, and more adequate bibliographical and chronological surveys.

Under "III" are noted poems with *passages* which seem worthy of record. The data given for some of the minor poets are more complete than those for some of the masters.

Under "IV" have been placed such notes as did not seem to belong under the other numbers.

MARK AKENSIDE, 1721-1770.

- I. Complete Poetical Works. Knight and Son, London, n. d.
- III. The Pleasures of the Imagination.
 - Book II.—"Doth virtue deign to inhabit" *sq.*
 - Book III.—"To Egypt therefore" *sq.*
 - The Virtuoso.—VI-VII.

JOHN ARMSTRONG, 1709-1779.

- I. Poetical Works of Armstrong, Dyer, and Green. With Memoirs and Critical Dissertations. The Text edited by Charles Cowden Clarke. Edinburgh, 1868.
- III. The Art of Preserving Health.
 - Book II.—"Girt by the burning zone," *sq.*
 - "Here from the desert" *sq.*
 - "What does not fade?" *sq.*
- Imitations of Shakespeare.
 - ["Into the valleys.] And as rude hurricanes," *sq.*
 - "The glossy fleeces" *sq.*

EDWIN ATHERSTONE, 1788-1872.

- I. Poems in Miles, vol. II.
- II. A Dramatic Sketch.
 - [The Fall of Nineveh.]

JOANNA BAILLIE, 1762-1851.

- I. Complete Poetical Works. First American Edition. Philadelphia, 1852.

- II. The Bride.
Constantine Paleologus: A Tragedy.
Lord John of the East.
Sir Maurice: a Ballad.
- III. The Martyr.—Orceres, a Parthian prince, is an important character.
William Wallace.—XCI.

ANNA LETITIA BARBAULD, 1743-1825.

- I. Poems in Frost, 1838.
- III. Hymn to Content.—Stanza 6.
Very slight touches in other poems.

RICHARD HARRIS BARHAM, 1788-1845.

- I. Ingoldsby Legends. London. (1907.)
- II. The Ingoldsby Penance.
- III. The Auto-da-Fe.
The Cenotaph.
The Old Woman Clothed in Gray.

WILLIAM BARNES, 1801-1886.

- I. Select Poems Chosen and Edited by Thomas Hardy. London, 1908.

JAMES BEATTIE, 1735-1803.

- I. Poetical Works. London, n. d. Aldine Poets.
- III. The Battle of the Pygmies and Cranes.—*Passim*.
The Minstrel.—Book I, 59.
- IV. In a note to his translation of the fourth eclogue of Vergil, Beattie speaks of the "resemblance it bears in many places to the Oriental manner".

THOMAS LOVELL BEDDOES, 1803-1849.

- I. Poetical Works. Edited, with a Memoir, by Edmund Gosse. London, 1890. Two vols. The Temple Library.
- II. The Last Man;—A Crocodile.
The Romance of the Lily.
- III. Death's Jest-Book; or The Fool's Tragedy.
Act I.—Scenes 2-4.

Act III.—Scene I.

Scene 3.—Song by Isbrand; and much of the scene.

Act IV.—Scene 4.—“Harpagus, hast thou salt” *sq.*

—Ziba: “Come; we’ll struggle,” *sq.*

Act V.—Scene 4.—Ziba: “Here’s wine of Egypt,” *sq.*

And all passages in which “Ziba; an Egyptian slave” appears.

The Second Brother.—Touches; *e. g.*, in III, 1.

Torrismond; I, 2—“This wine was pressed” *sq.*; and *passim.*

- IV. Beddoes has little genuine Orientalism, except as noted above, but much of his verse is colored by a mystical, exotic quality which is somewhat allied with Oriental taste, as the Romantic poets expressed it.

THOMAS BLACKLOCK, 1721-1791.

- I. Poems in Chalmers, vol. XVIII.
 IV. *An Ode to a Young Gentleman Bound for Guinea* is perhaps about as near as this poet approaches to an Oriental poem.

ROBERT BLAIR, 1699-1746.

- I. Poetical Works of Beattie, Blair, and Falconer. With Lives, etc., by the Rev. George Gilfillan. Edinburgh, London, and Dublin, 1854.
 III. The Grave.—“The tapering pyramid,” *sq.*

WILLIAM BLAKE, 1757-1828.

- I. Poetical Works. Edited and Annotated by Edwin J. Ellis. London, 1906. Two vols.
 II. The Song of Los.
 Africa.
 Asia.
 The Little Black Boy.
 The Tiger.
 III. Jerusalem.
 Chapter III.—“Egypt is the eight steps within,” *sq.* (58)
 —“Europe and Asia and Africa and America,” *sq.*
 And numerous brief passages.

- IV. Blake's peculiar symbolical treatment of the Orient gives him a unique place among the Oriental poets. One passage in *Jerusalem*, however, is a simple geographical list of countries.

ROBERT BLOOMFIELD, 1766-1823.

- I. *The Farmer's Boy*. In Frost, 1838.

WILLIAM LISLE BOWLES, 1762-1852.

- I. *Poetical Works*. With *Memoir*, etc., by the Rev. George Gilfillan. Edinburgh, London, and Dublin, 1855. Two vols.
- II. *Abba Thule's Lament for His Son Prince Le Boo*.
The Battle of the Nile.
The Dying Slave.
The Egyptian Tomb.
The Gipsy's Tent.
The Harp of Hoel.
The Last Song of Camoens.
Song of the Cid.
- III. *Banwell Hill*.
 Part First.—["The dread event they speak.] *What monuments" sq.*
 Part Second.—"Hosannah to the car of light!" *sq.*
The Grave of Howard.—"Teach to the roving Tartar's savage clan" *sq.*
Hope: An Allegorical Sketch.—Stanzas 5 and 18.
Saint John in Patmos. Part Second.—Stranger: "Was not the hand" *sq.*
Saint Michael's Mount.—"Thee the Phoenician," *sq.*
The Spirit of Discovery by Sea.
 Book I.—"He said; and up to the unclouded height" *sq.*
 A good deal in Books II-V.
The Spirit of Navigation.
The Sylph of Summer.—"Attendant on their march:—] the wild Simoom," *sq.*
- IV. For a study of the heavier type of reflective and didactic verse dealing with the Orient, Bowles offers a rather surprising amount of material.

JOHN BOWRING, 1792-1872.

- I. *Matins and Vespers: With Hymns and Occasional Devotional Pieces.* Boston, 1844.
- II. [Russian Anthology.]
[Servian Popular Poetry.]
[Specimens of the Polish Poets.]
- IV. A brief passage on the mirage of Sahara in *Matins and Vespers.*—See *Dictionary of National Biography.*

SAMUEL BOYSE, 1708-1749.

- I. Poems in Chalmers, vol. XIV.
- II. *Love and Majesty.*
- III. *To Semanthe: Ode.*—Last stanza.
The Triumphs of Nature.—“In which, of form Chinese,” *sq.*
The Vision of Patience: An Allegorical poem.—General theme, and stanza 24.

HENRY BROOKE, 1706-1783.

- I. *Gustavus Vasa.* In Inchbald's *British Theatre*, vol. VII.
Poems in Chalmers, vol. XVII.
- II. *Constantia; or The Man of Law's Tale.* Modernized from Chaucer.
Jerusalem Delivered. (Translation of Books I-III.)
- III. *Universal Beauty.* Book IV.—“Now hurried on Sarmatian tempests roll;” *sq.*

JOHN BROWN, 1715-1766

- I. *Barbarossa.* In Inchbald's *British Theatre*, vol. XV.
- II. The scene of this play is in Algiers. Some Oriental characters and diction.

ISAAC HAWKINS BROWNE, 1705-1760.

- I. *De Animi Immortalitate.* In Chalmers, vol. XVII, p. 622.
- III. *Liber Primus.*—“*Quid memorem fluctu*” *sq.*

ROBERT BURNS, 1759-1786.

- I. *Works.* Edited by Wm. Scott Douglas. London, 1891.
Five vols.

- II. The Auld Man.
"One Queen Artemisia."
Evan Banks.
- IV. Burns states that *The Auld Man* was written for an "East Indian air". There are fragmentary touches in other poems than those named.

JOHN BYROM, 1691-1763.

- I. Poems in Chalmers, vol. XV.
- II. Epistle to J. Bl. k. n., Esq. Occasioned by a Dispute Concerning the Food of John the Baptist.
- III. The Country Fellows and the Ass: Spoken on the Same Occasion.—"In some tamed elephants" *sq.*
- IV. The *Epistle* named above is one of the numerous Biblical poems of the period with some coloring which might be called Oriental; though in general it is dry and didactic.

GEORGE GORDON, LORD BYRON, 1788-1824.

- I. Poetical Works. Edited, with a Memoir, by Ernest Hartley Coleridge. London, 1905.
- II. The Bride of Abydos: A Turkish Tale.
The Chain I Gave: From the Turkish.
Childe Harold's Pilgrimage.—Canto II.
The Corsair: A Tale.
Don Juan.—Chiefly Cantos II-X.
The Giaour: A Fragment of a Turkish Tale.
Hebrew Melodies.
 The Destruction of Sennacherib.
 On Jordan's Banks.
 The Wild Gazelle.
The Island; or, Christian and His Comrades.
Lara: A Tale.
Maid of Athens, Ere We Part.
On This Day I Complete My Thirty-Sixth Year.
Sardanapalus: A Tragedy.
The Siege of Corinth.
Stanzas Composed During a Thunder Storm.
Stanzas: To a Hindoo Air.
Stanzas Written in Passing the Ambracian Gulf.
To Eliza.

Translation of a Romaic Love Song.

Translation of the Famous Greek War-Song.

Translation of the Romaic Song, etc.

A Very Mournful Ballad on the Siege and Conquest of Alhama.

Written after Swimming from Sestos to Abydos.

III. Ode on Venice.—III.

Brief passages or touches in many other poems.

IV. There is what might be considered Oriental coloring in *Cain* and in *Heaven and Earth*.

RICHARD OWEN CAMBRIDGE, 1717-1802.

I. Poems in Chalmers, vol. XVIII.

II. The Faker: A Tale.

III. Learning: A Dialogue between Dick and Ned.—“There, Ned, a Brahmin may you see” *sq.*

The Scribleriad.—Book I.

IV. Cambridge was interested in the study of East Indian affairs.

THOMAS CAMPBELL, 1777-1844.

I. Complete Poetical Works. Edited by J. Logie Robertson. Oxford University Press, 1907.

II. The Dead Eagle.

Epistle from Algiers to Horace Smith.

Lines on the Departure of Emigrants for New South Wales.

Lines [on] the Day of Victory in Egypt, 1809.

Lines on Poland.

The Power of Russia.

The Ritter Bann.

Song of the Colonists Departing for New Zealand.

Song of the Greeks.

Stanzas on the Battle of Navarino.

The Turkish Lady.

The Wounded Hussar.

III. The Pleasures of Hope. Part I.—“In Libyan groves,” to the end.

GEORGE CANNING, 1770-1827.

I. Poems in Morley: *Parodies and Other Burlesque Pieces*.

- II. The Progress of Man. Twenty-third Canto. On Marriage.
(With Ellis.)
- IV. See also under Frere.

WILLIAM CAREY, 1761-1834.

- IV. A translation of part of the *Ramayuna* by Carey and Joshua Marshman is reviewed by Foster. (See below, p. 132, Foster, *Sanskrit Literature*.) Carey is credited with an edition of the *Ramayuna* in three volumes, 1806-1810.

HENRY FRANCIS CARY, 1792-1844.

- II. [Ode to General Kosciusko.]

JAMES CAWTHORN, 1719-1761.

- I. Poems in Chalmers, vol. XIV.
- III. The Antiquarians: A Tale.
—“Asserted that it came from Tyre:” *sq.*
—“It came! says he,” *sq.*
The Birth and Education of Genius: A Tale.—“But, such the fate,” *sq.*
Life Unhappy because We Use it Improperly: A Moral Essay.—“Breathes it in Ceylon’s” *sq.*
Nobility: A Moral Essay.—“In Turkey,” *sq.* And *passim.*
Of Taste.—“Of late, ’tis true,” *sq.*
The Vanity of Human Enjoyments: An Ethic Epistle.—“Tell me, O visier!” *sq.*
- IV. The passage in *Of Taste* is one of the best of the period on matters Oriental in English garden and parlor ornament.

THOMAS CHATTERTON, 1752-1770.

- I. Poetical Works. Boston, 1879. Two vols. in one. British Poets.
- II. The Death of Nicou: An African Eclogue.
Heccar and Gaira: An African Eclogue.
Narva and Mored: An African Eclogue.
- III. English Metamorphosis.—I, 1.
- IV. The Oriental element in Chatterton is interesting by way of contrast with the work for which he is famous. It is practically limited to the *Eclogues*.

CHARLES CHURCHILL, 1731-1764:

- I. Poetical Works. With Memoir, etc., by the Rev. George Gilfillan. Edinburgh, London, and Dublin, 1855.
- II. The Farewell.
- III. The Ghost.
 - Book I.—“At its first rise,” *sq.*
 - Book III.—“Sure as that cane,” *sq.*
 - Gotham.—“But whither do these grave reflections.” *sq.*
 - The Times.—“Nor stop we here” *sq.*

HARTLEY COLERIDGE, 1796-1849.

- I. Poems in Miles, vol. III.
- II. Address to Certain Gold Fishes.

SAMUEL TAYLOR COLERIDGE, 1772-1834.

- I. Complete Poetical Works. Edited by Ernest Hartley Coleridge. The Clarendon Press, 1912. Two vols.
- II. Kubla Khan.
 - Lewti, or the Circassian Love-Chaunt.
 - Remorse: A Tragedy.
- III. The Destiny of Nations: A Vision.—“As ere from Lieule-Oaive’s vapoury head” *sq.*
 Religious Musings.—“O fiends of superstition!” *sq.*
 —“Fittest depicted” *sq.*
- IV. The Bohemian element in *The Piccolomini* may be noted. There are a few very slight Oriental touches—by Coleridge and Southey—in *The Fall of Robespierre*.

WILLIAM COLLINS, 1721-1759.

- I. Poetical Works. With . . . Biographical and Critical Notes by the Rev. Alexander Dyce. London, 1827.
- II. Oriental Eclogues.
 - Selim; or, The Shepherd’s Moral.
 - Hassan; or, The Camel-driver.
 - Abra; or, The Georgian Sultana.
 - Agib and Secander; or, The Fugitives.
- IV. The Oriental element in Collins is of interest in contrast with the predominant Celtic and Grecian elements.

GEORGE COLMAN THE YOUNGER, 1762-1836.

- I. The Iron Chest. In Inchbald's *British Theatre*, vol. XXI.
The Mountaineers. In the same vol.
- III. The Mountaineers.—Moorish element *passim*.

JOHN GILBERT COOPER, 1723-1769.

- I. Poems in Chalmers, vol. XV.
- II. Ver-Vert; or, The Nunnery Parrot.—Theme, and touches *passim*.
- III. The Power of Harmony.—Book I, *passim*.
- IV. Slight touches in some other poems.

NATHANIEL COTTON, 1705-1788.

- I. Poems in Chalmers, vol. XVIII.
- II. An Invocation of Happiness: After the Oriental Manner of Speech.
- III. Visions in Verse; for the Entertainment and Instruction of Younger Minds. Pleasure. Vision II.—“Shall Siam's elephant supply” *sq.*
- IV. Oriental diction *passim* in other poems.

WILLIAM COWPER, 1731-1800.

- I. Works. Comprising his Poems, Correspondence, and Translations. With a Life of the Author by the Editor, Robert Southey. London, 1854. Eight vols. Bohn's Standard Library. Verse in vols. V and VI.
Unpublished and Uncollected Poems. Edited by Thomas Wright. London, 1900. Cameo Series.
- II. Epigram. (Printed in the Northampton *Mercury*.)
The Love of the World Reproved; or Hypocrisy Detected.
The Morning Dream.
The Negro's Complaint.
Pity for Poor Africans.
Reciprocal Kindness the Primary Law of Nature. (Translated from Vincent Bourne.)
Sonnet to William Wilberforce, Esq.
Sweet Meat has Sour Sauce; or, The Slave-Trader in the Dumps.
- III. Adam: A Sacred Drama. Translated from the Italian of Gio. Battista Andreini.—This has passages rather richly

colored, which might be considered "Oriental" in style. See especially, II, 6; V, 1 and 5.

Anti-Thelyphthora. A Tale, in Verse.—"Ye fair Circassians" *sq.*

Charity.—"When Cook—lamented" *sq.*

Expostulation.—"Hast thou, though suckled at fair Freedom's breast," *sq.*

Montes Glaciales, in Oceano Germanico Natantes.

On Mrs. Montagu's Feather Hangings.

On the Ice Islands seen Floating in the German Ocean.

On the Platonic Idea, as It Was Understood by Aristotle. The Task.

Books I, II, III, and V.—Touches.

Book VI.—"Nebaioth, and the flocks of Kedar" *sq.*

- IV. Genuine Orientalism is very rare in Cowper. His humanitarian interest produced a number of poems on slavery, listed above. Many other poems contain slight fragments of Oriental diction or reference; among them *An Epistle to Joseph Hill, Esq.*, *The Critics Chastised*, *In a Letter to the Same* (C. P., Esq.), *The Progress of Error*, *The Retired Cat*, *Table Talk*, *Translations of the Latin and Italian Poems of Milton*, and *Truth*.

GEORGE CRABBE, 1754-1832.

- I. Poetical Works. With His Letters and Journals, and His Life, by His Son. London, 1834. Eight vols.
- II. The Hall of Justice.
Woman.
- III. The Borough.
Letter IX.—"Lo! where on that huge anchor" *sq.*
Letter X.—"When Bruce, that dauntless traveller," *sq.*
The Parish Register.
Part III.—"A Captain thither, rich from India came," *sq.*
Posthumous Tales.
Tale I.—"But there were fictions wild" *sq.*
Tale XIX.—"Arabian Nights, and Persian Tales," *sq.*
Tales.
Tale X.—"And there a Gipsy-tribe" *sq.*
Tale XI.—"'Tis thus a sanguine reader" *sq.*
Tale XVI.—"The Caliph Harun" *sq.*

Tales of the Hall.

Book IV.—“Thou hast sailed far, dear Brother,” *sq.*
The World of Dreams.—Stanzas 28-29.

GEORGE CROLY, 1780-1860.

- I. Poems in Frost, 1843.
- II. On the Ruins of Mesolonghi.
The Song of Antar: From the Arabic.
- III. Illustrations of Napoleon.
 - I. Napoleon at St. Helena.—“That Polar snows” *sq.*

RICHARD CUMBERLAND, 1732-1811.

- I. The Carmelite. In Inchbald's *Modern Theatre*, vol. V.
- III. On the Crusades and the Saracen, *passim*.

GEORGE DARLEY, 1795-1846.

- I. Poems in Miles, vol. III.
- III. Sylvia; or, The May Queen.—A slight touch or two.

ERASMUS DARWIN, 1731-1802.

- I. Poetical Works. London, 1806. Three vols.
- III. The Economy of Vegetation.
 - Canto I.—“Pass, where with palmy plumes” *sq.*
 - Canto II.—“Thus caverned round” *sq.*
 - Canto III.—“Sailing in air,” *sq.*
 - Canto IV.—“Sylphs! your bold myriads” *sq.*
 - “Pleased shall the Sage,” *sq.*
 - “So from his shell” *sq.*

The Loves of the Plants.

- Canto I.—“Where Java's isle,” *sq.*
- Canto II.—“Papyra, throned upon the bank of Nile,” *sq.*
 - “Two Sister-Nymphs” *sq.*
- Canto III.—“So, where Palmyra” *sq.*
 - “Where seas of glass” *sq.*
 - “So the sad mother” *sq.*
- Canto IV.—“Amphibious Nymph,” *sq.*
 - “So, when the Nightingale” *sq.*

The Origin of Society.

- Canto I.—Touches.
- Canto III.—“Where Egypt's pyramids” *sq.*

Canto IV.—“Led by Volition” *sq.*
—“So when Arabia’s Bird,” *sq.*

ROBERT DODSLEY, 1703-1764.

- I. Poems in Chalmers, vol. XV.
- II. Rex et Pontifex.—The chief Orientalism is in the stage directions.

SIR FRANCIS HASTINGS DOYLE, 1810-1888.

- I. Poems in Miles, vol. IV.
- II. The Mameluke Charge.
Mehreb Khan.
The Private of the Buffs.
The Red Thread of Honour.
- IV. These poems were written prior to 1840, according to the sketch of Doyle in Miles.

JOHN DYER, 1700-1758.

- I. Poetical Works of Armstrong, Dyer, and Green. With Memoirs and Critical Dissertations. The Text edited by Charles Cowden Clarke. Edinburgh, 1868.
- III. The Fleece.
Book II.—“The glossy fleeces now of prime esteem” *sq.*
Book III.—“Or the Cathayan’s,” *sq.*
—“Far-distant Thibet” *sq.*
Book IV.—“See the dark spirit of tyrannic power” *sq.*
Passim in other parts of the poem.
The Ruins of Rome.—*Passim.*

GEORGE ELLIS, 1753-1815.

- I. Poems in Morley: *Parodies and Other Burlesque Pieces.*
- II. The Duke of Benevento: A Tale.
The Power of Faith: A Tale.
- III. Loves of the Triangles.—“In Afric’s schools,” *sq.*
Ode by Nathaniel Weaxall.—Largely Orientalized.
- IV. See also under Frere.

WILLIAM FALCONER, 1732-1769.

- I. Poetical Works. With a Memoir by John Mitford. London, 1895. Aldine Poets.

II. The Shipwreck.

- IV. This poem has its scenes in the Eastern Mediterranean region. It has little true Oriental style or subject.

FRANCIS FAWKES, 1721-1777.

- I. Poems in Chalmers, vol. XVI.
 III. Claudian's *Old Man*.—One couplet.
 Fragments of Menander.—A few touches.
 Mechanical Solution of the Propagation of Yawning.—
 Touches.

ROBERT FERGUSSON, 1750-1774.

- I. Poetical Works. Edited by Robert Ford. Paisley, 1905.
 IV. Fergusson has less Oriental element than Burns. Perhaps
Tea is about as near as he comes to an Oriental poem.

JOHN HOOKAM FRERE, 1769-1846.

- I. Works in Verse and Prose. Now first Collected. With a
 Memoir by His Nephews, W. E. and Sir Bartle Frere. Lon-
 don, 1872. Two vols.
 Poems in Morley: *Parodies and Other Burlesque Pieces*.
 II. Lines on the Death of Richard Edward Frere.
 The Slavery of Greece.
 Tablet in Royden Church.
 Translations from the Poem of the Cid.
 Translation of a Letter (in Oriental Characters) from
 Bobba-Dara-Adul-Phoola, Dragoman to the Expedition, to
 Neek-Awl-Aretchid-Kooes, Secretary to the Tunisian Em-
 bassy.—With Canning, Ellis, and Gifford (?).
 III. Elegy, or Dirge.—(With Canning and Ellis.)
 Fragment II.
 Hexameters.
 King Arthur and His Round Table.
 Loves of the Triangles. (With Canning and Ellis.)

RICHARD GLOVER, 1712-1785.

- I. Poems in Chalmers, vol. XVII.
 III. The Athenaid.—*Passim*.
 Leonidas.

Book III.—“Not from the hundred brazen gates” sq.

Book IV.—“The noble dames of Persia” *sq.*

—And much of the Book.

Classical Orientalism throughout the poem.

London; or, The Progress of Commerce.

—“Beneath the Libyan skies,” *sq.*

—“Now solitude and silence” *sq.*

—“ . . . though Mahomet could league” *sq.*

OLIVER GOLDSMITH, 1728-1774.

- I. Works. Edited by J. M. W. Gibbs. London, 1894-1907. Five vols. Bohn's Standard Library.
- II. Prologue to *Zobeide*.
- III. The Traveller.—“The naked negro,” *sq.*
- IV. Goldsmith's Orientalism is chiefly in his prose.

JAMES GRAHAME, 1765-1811.

- I. Poems in Frost, 1838.
- III. The Sabbath.—“But what the loss of country” *sq.*

JAMES GRAINGER, 1723-1767.

- I. Poems in Chalmers, vol. XIV.
- III. The Sugar-Cane.—Extensive treatment of the Negro, and of Africa in connection; especially in Books III and IV. Book IV opens with an invocation to the “Genius of Afric.”
- IV. This poem may be considered a link between Oriental and Occidental interests, based on real history, not mere fancy.

THOMAS GRAY, 1716-1771.

- I. Works. Edited by Edmund Gosse. London, 1884. Four vols.
- III. The Alliance of Education and Government.—“Oft o'er the trembling Nations” *sq.*
- IV. Very slight touches in *Hymn to Ignorance* and the translation from Tasso. It is interesting to recall the Occidental reference in the *Progress of Poesy*.

ARTHUR H. HALLAM, 1811-1833.

- I. Poems, etc. Edited by Richard Le Gallienne. London and New York, 1893.
- II. Timbuctoo.

III. Meditative Fragments, VI.
Scene at Rome.

WILLIAM HAMILTON, 1704-1754.

- I. Poems in Chalmers, vol. XV.
- II. Mithridates.
- IV. Touches here and there in other poems.

WALTER HARTE, 1709-1774.

- I. Poems in Chalmers, vol. XVI.
- III. Essay on Reason.—“Midst Tartary’s deserts,” *sq.*
Eulogius; or, The Charitable Mason.
The Vision of Death.—“Ynoisa, Sanchia,” *sq.*
- IV. All three of these pieces are *Divine Poems*; Biblical in general tone.

HALL HARTSON, (?) -1773.

- I. The Countess of Salisbury: A Tragedy. In *Inchbald’s British Theatre*, vol. XVI.
- III. Brief passages in I, 1, and IV, 1.

ROBERT STEPHEN HAWKER, 1803-1875.

- I. Poems in Miles, vol. III.
- III. The Quest of the Sangreal.—Touches.

REGINALD HEBER, Bishop of Calcutta, 1783-1826.

- IV. Heber is intimately connected with English Orientalism, through his life work, and through his prose. For parodies of his famous missionary hymn, see Hamilton: *Parodies*, etc.

FELICIA DOROTHEA HEMANS, 1794-1835.

- I. Poetical Works. London and New York, 1891. The Imperial Poets.
- II. The Abencerrage.
Attraction of the East.
The Bird’s Release.
The Burial in the Desert.
The Caravan in the Desert.
Casabianca.
The Crusader’s Return.

- The Crusader's War-song.
 The Flower of the Desert.
 An Hour of Romance.
 The Indian City.
 Ivan the Czar.
 The Last Banquet of Antony and Cleopatra.
 The Last Constantine.
 Marius among the Ruins of Carthage.
 Moorish Bridal Song.
 Moorish Gathering-Song.
 The Mourner for the Barmecides.
 Ode on the Defeat of King Sebastian of Portugal.
 The Palm-tree.
 The Rio Verde Song.
 Sebastian of Portugal: A Dramatic Fragment.
 Song: "Oh! bear me to the groves of palm."
 Song Founded upon an Arabian Anecdote.
 Songs of the Cid.
 The Suliote Mother.
 To the Memory of Heber.
 The Traveller at the Source of the Nile.
 The Wife of Asdrubal.
 The Zegri Maid.
- III. The Domestic Affections.—Lo! through the waste," *sq.*
 England and Spain.—"Hail, Albion, hail! to thee has fate denied" *sq.*
 Modern Greece.—Especially XI, XII, XXXI-XXXVII, LXXXIII.
 A Tale of the Secret Tribunal. Part II.—"For, long a captive" *sq.*
- IV. Mrs. Hémans is a prominent Oriental poet, by virtue of the number of her poems if not by virtue of quality. She probably expresses as fully as any minor poet of the period the sentimental values found in contemplation of the Moors and the Crusader, the pathetic appeal of the desert, and some other themes. Oriental words and phrases are scattered through many poems not listed above.

AARON HILL, 1685-1750.

II. [Daraxes.]

- IV. For comment on this operatic piece, see Dorothy Brewster: *Aaron Hill*, and Jeannette Marks: *English Pastoral Drama*.

JAMES HOGG, 1770-1835.

- I. Works of the Ettrick Shepherd. A New Edition. With a Memoir of the Author by the Rev. Thomas Thomson. London, Glasgow, and Edinburgh, 1866. Two vols.
- II. Arabian Song.
The Gypsies.
- III. Cary O’Kean.
The Curse of the Laureate.—Stanzas 5 and 8.
The Descent of Love.
The Field of Waterloo.
Sacred Melodies.—Especially the *Rose of Sharon*.
Wallace.—One couplet.

JOHN HOME, 1722-1808.

- I. Douglass: A Tragedy. In Inchbald’s *British Theatre*, vol. XVI.
- III. IV, 3.—“Small is the skill” *sq.*

THOMAS HOOD, 1798-1845.

- I. Poetical Works. Boston, 1880. Five vols. British Poets.
- II. Address to Mr. Cross, of Exeter Change, on the Death of the Elephant.
The Broken Dish.
The China-Mender.
I’m Going to Bombay.
The Kangaroos: A Fable.
Lines to a Lady on her Departure for India.
The Monkey-Martyr: A Fable.
Ode to the Cameleopard.
Poem from the Polish.
Remonstratory Ode from the Elephant at Exeter Change.
The Stag-eyed Lady: A Moorish Tale.
A True Story. (“Whoe’er has seen.”)
- III. Miss Kilmansegg.—Slight touches *passim*.

JOHN HOOLE, 1727-1803.

- I. Translation of Ariosto’s *Orlando Furioso*. In Chalmers, vol. XXI.

Translation of Tasso's *Jerusalem Delivered*. In the same vol.

- IV. Many of the Oriental words and phrases in these translations follow the Italian closely; but Hoole sometimes flattens, sometimes heightens the Oriental effects of the original diction.

RICHARD HENRY HORNE, 1803-1884.

- I. Poems in Miles, vol. III.
II. Pelters of Pyramids.

JAMES HENRY LEIGH HUNT, 1784-1859.

- I. Poems in Miles, vol. II.
II. Abou ben Adhem and the Angel.
The Nile.

RICHARD JAGO, 1715-1781.

- I. Poems in Chalmers, vol. XVII.
IV. Only single words and slight phrases noted.

SOAME JENYNS, 1704-1787.

- I. Poems in Chalmers, vol. XVII.
III. On the Immortality of the Soul: Translated from the Latin of I. H. Browne. Book I.—“Why should I mention those,” *sq.*

ROBERT JEPHSON, 1736-1803.

- I. The Count of Narbonne: A Tragedy. In Inchbald's *British Theatre*, vol. XX.
III. Brief passages in II, 1, and III, 2.

SAMUEL JOHNSON, 1709-1784.

- I. Works. With an Essay on His Life and Genius by Arthur Murphy. A New Edition. London, Glasgow, and Dublin, 1824. Twelve vols. Verse in vol. I.
II. Irene: A Tragedy.
III. Septem Ætates.
Touches in *Messia*, and *To Stella*.

SIR WILLIAM JONES, 1746-1794.

- I. Poems in Chalmers, vol. XVIII.
- II. A Chinese Ode.
 - Paraphrased.
 - Verbal Translation.
- Elegia Arabica.
- The Enchanted Fruit; or, The Hindoo Wife: An Antediluvian Tale.
- Ex Ferdusii Poetae Persici Poemate Heroico.
- From the Persian Poem of Hatifi.
 - In the Measure of the Original.
 - Transposition.
- A Hymn to Camdeo.
- A Hymn to Ganga.
- A Hymn to Indra.
- A Hymn to Lacshmi.
- A Hymn to Narayena.
- A Hymn to Sereswaty.
- A Hymn to Surya.
- To Lady Jones: From the Arabic.
- Two Hymns to Pracriti.
 - The Hymn to Bhavani.
 - The Hymn to Durga.
- Ode Arabica.
- An Ode of Jami: In the Persian Form and Measure.
- Ode Persica.
- Altera.
- The Palace of Fortune: An Indian Tale.
- A Persian Song of Hafiz.
- Plassey-Plain: A Ballad Addressed to Lady Jones.
- The Seven Fountains: An Eastern Allegory.
- Solima: An Arabian Eclogue.
- A Song from the Persian, Paraphrased in the Measure of the Original.
- A Turkish Ode of Mesih.
- The Same: In Imitation of the *Pervilgium Veneris*.

JOHN KEATS, 1795-1821.

- I. Poetical Works and Other Writings. Edited by H. B. Forman. London, 1883. Four vols.

- II. The Cap and Bells.
Lamia.
Sonnet to the Nile.
- III. Endymion.
Eve of St. Agnes.
Hyperion.
Isabella.
Otho the Great.
- IV. There are phrases and brief passages in other poems.

JOHN KEBLE, 1792-1866.

- I. The Christian Year. London and New York, 1894. The Golden Treasury Series.
- II. Monday in Whitsun-Week.
- III. Conversion of St. Paul.—Stanza I.
Second Sunday after Christmas.
Second Sunday after Easter.
Third Sunday in Lent.—Stanzas 3, 4.

CHARLES LAMB, 1775-1834.

- I. Works. Edited by E. V. Lucas. London, 1903-4. Seven vols.
- II. The Gipsy's Malison.
Queen Oriana's Dream.
The Young Catechist.
- III. The Wife's Trial. Last scene.—"The scene is laid in the East." *sq.* And *passim*.

JOHN LANGHORNE, 1735-1779.

- I. Poems in Chalmers, vol. XVI.
- II. Fables of Flora.—Fable VI: The Queen of the Meadow and the Crown Imperial.
- III. The Country Justice: Introduction.—The Gypsy-Life.

MATHEW GREGORY LEWIS, 1775-1818.

- I. Life and Correspondence . . . with Many Pieces in Prose and Verse never before Published. London, 1839. Two vols.
- II. Alatar: A Spanish Ballad.
The Angel of Mercy: An Oriental Tale.

- Epilogue to *Barbarossa*.
 The Loss of Alhama: From the Spanish.
 Phatyr's Song of Triumph.
 The Princess and the Slave: A Tale.
 The Tailor's Wife. (From the German.)
 Zayde and Zayda: From the Spanish.
- III. Touches in *William; or, The Sailor Boy, Lines . . . on . . . C. J. Fox*, and other poems.

JOHN LEYDEN, 1775-1811.

- II. [The Arab Warrior.]
 [The Fight of Praya.]
 [Finland Mother's Song.]
- IV. See Symons, p. 171, and *Dictionary of National Biography*.

GEORGE LILLO, 1693-1739.

- I. The Fatal Curiosity. In Inchbald's *British Theatre*, vol. XI.
 II. [The Christian Hero.]—"Set in Albania."
 III. The Fatal Curiosity.—Especially I, 3; II, 3.

ROBERT LLOYD, 1733-1754.

- I. Poems in Chalmers, vol. XV.
- III. The Cit's Country Box.—"Now bricklayers, carpenters and joiners," *sq.*
 The Cobbler of Cripplegate's Letter to Robert Lloyd.—
 "The Chinese ladies feet" *sq.*

JOHN GIBSON LOCKHART, 1794-1854.

- I. Ancient Spanish Ballads; Historical and Romantic. A New Edition, Revised. London, 1859.
- II. Dragut, the Corsair.
 The Flight from Granada.
 The Moor Calaynos.
 Moorish Ballads.
 The Vow of Reduan.
- IV. There is a Moorish element in several poems not named above. The Orientalism of the *Spanish Ballads* is mainly a matter of theme rather than diction.

JOHN LOGAN, 1748-1788.

- I. Poems in Chalmers, vol. XVIII.
- III. A Tale.—Partly Oriental.

EDWARD LOVIBOND, 1724-1775.

- I. Poems in Chalmers, vol. XVI.
- II. On an Asiatic Lady.
Reply to Miss G—.
Song: "Hang my Lyre upon the Willow."
To Laura: Farewell to the Rose.
To Laura, on Her Receiving a Mysterious Letter from a
Methodist Divine.
To the Same.
To the Same: On Her Dress.
To the Same: On Politics.
- III. The Tears of Old May-Day.—Last three stanzas.

GEORGE LYTTTELTON, 1709-1773.

- I. Poems in Chalmers, vol. XIV.
- III. The Progress of Love: Hope. Eclogue II.—"Ah! how, my
dear," *sq.*
- IV. Lyttelton, author of *Letters from a Persian in England*
(1735), is Orientalized—very slightly—in Edward Moore's
Trial of Selim.

THOMAS BABINGTON MACAULAY, 1800-1859.

- I. Works. London, 1898. Twelve vols.
- II. The Deliverance of Vienna. Translated from Filicaja.
The Marriage of Tirzah and Ahirad.
- III. Lays of Ancient Rome.—The Prophecy of Capys, 13, 28, 31.

LETITIA ELIZABETH LANDON MACLEAN, 1802-1838.

- I. Poems in Miles, vol. V.
- II. The Moorish Maiden's Vigil.

WILLIAM MAGINN, 1793-1842.

- I. Poems in Jerrold and Leonard.
- II. The Galiongee: A Fragment of a Turkish Tale.

DAVID MALLET, 1700-1765.

- I. Poems in Chalmers, vol. XIV.
- III. The Excursion. Canto I.—"From Zembla's cliffs," *sq.*

JAMES CLARENCE MANGAN, 1803-1849.

- I. Poems in Miles, vol. III.
- II. Ghazel: The World. By Kemal-Oomi.
The Hundred-leafed Rose. By Mohammed ben Osman ben Ali Nakkash, called Lamii, or, The Dazzling.
The Karamanian Exile. From the Ottoman.
Passage. From Hudayi II, Native of Anatolia.
The Time of the Barmecides. From the Arabic.
The Time of the Roses. From the Turkish of Mesihi.
The Wail of the Three Khalendeers. From the Ottoman.

WILLIAM MASON, 1724-1797.

- I. Poems. London, 1830. Two vols.
Elfrida, and Caractacus: Dramatic Poems. London, 1819.
The English Garden: A Poem. With Commentary and Notes by W. Burgh. London, 1819.
(The above four vols. bound in one.)
- III. The English Garden.
Book II.—“The Tartar tyrants,” *sq.*
—“But now the conquering arms” *sq.*
Touches elsewhere in the poem.
- IV. Mason’s Orientalism is interesting by way of contrast to the strong Celtic and Greek aspects of his dramatic poems.

WILLIAM JULIUS MICKLE, 1734-1788.

- I. Translation of Camoens’ *Lusiad*. In Chalmers, vol. XXI.
Poems in Chalmers, vol. XVII.
- II. The *Lusiad*.
Sonnet to Vasco da Gama: From Tasso.
- III. Almada Hill.—“But turn we now” *sq.*
—“The naval pride of those bright days” *sq.*
Liberty: An Elegy.—Stanzas 16-19.

JAMES MILLER, 1703-1744.

- I. Mahomet, the Imposter. In Inchbald’s *British Theatre*, vol. XIII.
- II. This is an Oriental tragedy, adapted from Voltaire.

HENRY HART MILMAN, 1791-1868.

- I. Poems in Frost, 1843.
- II. [Mahabharata. (From the Sanskrit.)]

III. Samor. Book XI.—“As in the Oriental wars” *sq.*

MARY RUSSELL MITFORD, 1787-1855.

- II. [Christina, or The Maid of the South Seas.]
[Sadak and Kalasrade.]

LADY MARY WORTLEY MONTAGU, 1689-1762.

- I. Letters and Works. Edited by Lord Wharncliffe. With Additions, etc. by W. Moy Thomas. New Edition, revised. London, 1887. Two vols. Bohn's Standard Library.
- II. “Now Philomel renews her tender strain.” (Vol. I, p. 182.) Verses Written in the Chiosk of the British Palace at Pera.
- III. An Epistle to The Earl of Burlington.—“Thus on the sands” *sq.*
- IV. The *Verses* are perhaps the first English poem of note written in the Orient. (1717.)

JAMES MONTGOMERY, 1771-1854.

- I. Poetical Works. Boston, 1881. Five vols. in two. British Poets.
- II. Abdallah and Sabat.
The Battle of Alexandria.
Birds.
The Bird of Paradise.
The Canary.
The Ostrich.
The Pelican.
The Bramin.
The Cast-away Ship.
The Sequel.
China Evangelized.
The Christians' Call to the Gipsies.
A Cry from South Africa.
The Daisy in India.
A Deed of Darkness.
For a Congregation of Negroes.
The Loss of the Locks.
The Pelican Island.
Songs on the Abolition of Negro Slavery in the British Colonies.

Sonnet . . . on the Siege of Famagusta.

Thoughts on Wheels.—No. II. The Car of Juggernaut.

To My Friend, George Bennet, Esq.

The Voyage of the Blind.

III. Greenland.

Canto I.—“Unwearied as the camel,” *sq.*

Canto IV.—From Asia’s fertile womb,” *sq.*

The Ocean.—“Thus the pestilent Upas,” *sq.* And *passim.*

Verses to the Memory of . . Richard Reynolds. III.—

First four lines.

A Voyage Round the World.

The West Indies.—Treatment of Africa or the Negro throughout the poem.

The World before the Flood.—Biblical; with some Oriental element.

EDWARD MOORE, 1712-1757.

I. Poems in Chalmers, vol. XIV.

Poems, Fables and Plays. London, 1756.

II. Solomon: A Serenata.

The Trial of Selim, the Persian. (See above, under Lyttelton.)

THOMAS MOORE, 1779-1852.

I. Poetical Works. Boston, 1879. Six vols. in three.

II. The East-Indian.

Fables for the Holy Alliance.

Fable III.

Fable V.

The Fudge Family in Paris. Letter IX.—September 6th.

From the High Priest of Apollo to a Virgin of Delhi.

Fum and Hum.

Lalla Rookh.

National Airs.

Cashmerian.

Hungarian.

Indian.

Mahratta.

Russian.

Ode to the Sublime Porte.

- On a Beautiful East-Indian.
 To My Mother.
 The Twopenny Post Bag.—Letter VI.
 A Vision of Philosophy.
- III. Epistle IX.—Opening lines, and *passim*.
 The Fudge Family in Paris. Letter X.
 News for Country Cousins.
 Rhymes on the Road.—Extract IV.
 The Twopenny Post Bag.—Letter II.

WILLIAM MOTHERWELL, 1797-1835.

- I. Poetical Works. With Memoir by James M'Conechy
 New Edition, Enlarged. Boston, 1847.
- II. The Crusader's Farewell.
 Ouglou's Onslaught: A Turkish Battle Song.
 Zara.

CAROLINA OLIPHANT, LADY NAIRNE, 1766-1845.

- I. Life Songs of the Baroness Nairne. Edited by Charles
 Rogers. Edinburgh, 1905.

JOHN HENRY, CARDINAL NEWMAN, 1801-1890.

- I. Verses on Various Occasions. London and New York, 1889.
- III. Heathen Greece.—Touches.
 Solitude.—Touches.

THOMAS LOVE PEACOCK, 1785-1866.

- I. The Genius of the Thames, Palmyra, and Other Poems.
 Second Edition. London and Edinburgh, 1812.
- II. Palmyra.
- III. The Genius of the Thames.
 Part I.—"Where Tigris runs," *sq.*
 Part II.—"Thus fair, of old," *sq.*
 And *passim*.

ROBERT POLLOK, 1799-1827.

- I. The Course of Time. Sixteenth Edition. Edinburgh and
 London, 1841.
- III. Book V.—"Desire of every land!" *sq.*
 Book VII.—"The Memphian mummy," *sq.*
 —"Athens, and Rome, and Babylon," *sq.*

Book VIII.—Opening lines.

—“He could not trust the word of heaven,” *sq.*

WINTHROP MACKWORTH PRAED, 1802-1839.

- I. Poems. With a Memoir by the Rev. Derwent Coleridge. Second Edition. London, 1864. Two vols.
- II. Australasia.
Hindostan.
In *Obitum* . . . T. F. Middleton, Episcopi Calcuttensis.
Pyramides Ægyptiacæ.
The Pyramids of Egypt.
- III. Athens.—“Again long years of darkness” *sq.*
The County Ball.—“I come to ye a stranger guest,” *sq.*
The Fancy Ball.—*Passim.*
Lidian’s Love.—XXIII-XXVII.
- IV. Touches in *Surly Hall*, *Arrivals at a Watering-Place*, etc.

THOMAS PRINGLE, 1789-1834.

- II. [African Sketches.]

BRYAN WALLER PROCTER, 1790-1874.

- I. Poems in Frost, 1843.
- II. Gyges.
Julian the Apostate.
The Return of Mark Antony.
- III. Amelia Wentworth.
Marcian Colonna.
Part I.—1.
Part III.—13 and 17.
- IV. Slight touches or brief passages in *The Falcon*, *Ludovico Sforza*, *Tartarus*, and *Werner*.

ANN RADCLIFFE, 1864-1823.

- I. The Romance of the Forest, Interspersed with Some Pieces of Poetry. London, 1806. Three vols.
The Mysteries of Udolpho: A Romance. With an Introduction by D. Murray Rose. London, 1903.
- II. The Mysteries of Udolpho. Chapter XVII.—Stanzas.
- III. The Romance of the Forest.
Chapter XI.—Song of a Spirit. One line.
Chapter XVIII.—Morning, On the Sea-shore.

JOHN HAMILTON REYNOLDS, 1796-1852.

II. [Safe: An Eastern Tale.]

SAMUEL ROGERS, 1763-1855.

- I. Poetical Works. John W. Lovell Company, New York, n. d.
- II. An Inscription.
Ode to Superstition.—I, 3; II, 2.
- III. Italy.
Part I, 2.—“And whence the talisman” *sq.*
Part II, 22.—“And that yet greater scourge,” *sq.*
—Closing passage.
Human Life.—“A tale is told” *sq.*
The Pleasures of Memory.
Part I.—“Down by yon hazel copse,” *sq.*
Part II.—“From Guinea’s coasts” *sq.*
The Voyage of Columbus.—“Such to their grateful ear” *sq.*

WILLIAM STEWART ROSE, 1795-1845.

II. [Translation of *Orlando Furioso*.]

JOHN SCOTT, 1730-1783.

- I. Poems in Chalmers, vol. XVII.
- II. On the Ingenious Mr. Jones’s Elegant Translations and Imitations of Eastern Poetry.
Oriental Eclogues.
Li-Po; or, the Good Governor: A Chinese Eclogue.
Serim; or, The Artificial Famine: An East-Indian Eclogue.
Zerad; or, The Absent Lover: An Arabian Eclogue.
- III. Elegy III.—“Ask Grecia,” *sq.*
Epistle II: Winter Amusements in the Country.—“Such, hapless Cook!” *sq.*
An Essay on Painting.—“Now his pleased step” *sq.*
Ode XXIII.

WALTER SCOTT, 1771-1832.

- I. Poetical Works. Boston, 1881. Ten vols. in five. British Poets.
- II. Ahriman. (From *The Talisman*, Chapter III.)

“Canny moment, lucky fit” (From *Guy Mannering*, Chapter III.)

The Crusader’s Return. (From *Ivanhoe*, Chapter XVIII.)

The Fire-King.

The Search after Happiness; or, The Quest of the Sultau Solimaun.

“Twist ye, twine ye!” (From *Guy Mannering*, Chapter IV.)

Verses . . . to the Grand-Duke Nicholas of Russia.

“Wasted, weary, wherefore stay.” (From *Guy Mannering*, Chapter XXVII.)

III. The Bridal of Triermain. Canto III.—20-24 and 30-31.

PERCY BYSSHE SHELLEY, 1792-1822.

I. Complete Poetical Works. Edited by G. E. Woodberry. Boston, 1894. Four vols.

II. Alastor.

Bigotry’s Victim.

Fragments of an Unfinished Drama.

From the Arabic: An Imitation.

Hellas.

[Henry and Louisa.—Part II.]

The Indian Serenade.

Prometheus Unbound.

The Revolt of Islam.

Sonnet: Ozymandias.

Sonnet: To the Nile.

The Witch of Atlas.

[Zeinab and Kathema.]

III. Ode to Liberty.—III.

Queen Mab.

II.—“Beside the eternal Nile” *sq.*

VII.—“The name of God” *sq.*

IX.—“Even Time, the conqueror,” *sq.*

And *passim.*

IV. Many phrases and brief passages in other poems.

WILLIAM SHENSTONE, 1714-1763.

I. Poetical Works. With Life, etc., by the Rev. George Gilfillan. Edinburgh, London, and Dublin, 1854.

- III. Elegy XIV.—Stanzas 9-14.
Elegy XX.

CHRISTOPHER SMART, 1722-1770.

- I. Poems in Chalmers, vol. XVI.
III. On the Goodness of the Supreme Being.—“Attest, and praise,” *sq.*
On the Immensity of the Supreme Being.—“Easy may fancy pass,” *sq.*

HORACE SMITH, 1779-1849.

- I. (With James Smith.) Rejected Addresses; or, The New Theatrum Poetarum. New Edition. London, 1879.
Poems in Miles, vol. IX.
III. Address to a Mummy in Belzoni's Exhibition.
The Jester Condemned to Death.
IV. The Rebuilding. (With James Smith.)

TOBIAS GEORGE SMOLLETT, 1721-1771.

- I. Poems in Chalmers, vol. XV.
III. Ode to Independence.—“Arabia's scorching sands” *sq.*
IV. Brief passages in other poems.

ROBERT SOUTHEY, 1774-1843.

- I. Poetical Works. Boston, 1880. Ten vols. in five. British Poets.
II. The Battle of Pultowa.
Botany Bay Eclogues.
The Curse of Kehama.
Donica.
Gonzalo Hermiguez.
Imitated from the Persian.
The King of the Crocodiles.
La Caba.
The Lover's Rock.
The March to Moscow.
Ode on the Battle of Algiers.
Ode on the Portrait of Bishop Heber.
Ode to His Imperial Majesty, Alexander I, Emperor of All the Russias.
Poems Concerning the Slave-Trade.

Queen Orraca, and the Five Martyrs of Morocco.

Sonnet XIV.

Thalaba the Destroyer.

The Young Dragon.

III. Joan of Arc.

Book VI.—“These as they saw,” *sq.*

—“[Come thundering on.] As when Chederles comes” *sq.*

—“Grateful, as to the way-worn traveller,” *sq.*

Book VII.—Touches.

Book VIII.—“So thickly thronged” *sq.*

Book X.—“Fills not the Persian’s soul,” *sq.*

—“The foe tremble and die.” *sq.*

—“As the blood-nurtured monarch” *sq.*

—“The Maiden rushing onward,” *sq.*

The Retrospect.—“Oh, while well-pleased” *sq.*

A Tale of Paraguay.—Particularly Canto I, 13.

WILLIAM THOMPSON, 1712-1766.

I. Poems in Chalmers, vol. XV.

II. The Magi: A Sacred Eclogue.—Biblical, but Oriental in tone.

III. An Hymn to May.—Stanza 13.

JAMES THOMSON, 1700-1748.

I. Poetical Works. Edited by D. C. Tovey. London, 1897. Two vols.

II. Prologue to Mallet’s *Mustapha*.

III. Liberty. Part III.—“From the dire deserts” *sq.*

The Seasons.—Extensive passages in *Autumn*, *Summer*, and *Winter*.

JOHN TOBIN, 1770-1804.

I. The Honeymoon. In Inchbald’s *British Theatre*, vol. XXV.

III. A brief passage in I, 1.

HORACE WALPOLE, 1717-1797.

I. Works. London, 1798. Four vols.

II. Epilogue to *Tamerlane*.

III. The Mysterious Mother.—II, 1.

PAUL WHITEHEAD, 1710-1774.

- I. Poems in Chalmers, vol. XVI.
- III. An Occasional Song.—Stanza 4.
The State Dunces: A Satire.—“But Asia’s deserts” *sq.*

WILLIAM WHITEHEAD, 1715-1785.

- I. Poems in Chalmers, vol. XVII.
The Roman Father. In Inchbald’s *British Theatre*, vol. XIV.
- II. Prologue to *The Orphan of China*.
- III. A Charge to the Poets.—“Friend of the finer arts” *sq.*
An Hymn to the Nymph of Bristol Spring.
“Yet some there have been,” *sq.*
“’Twas then, Avonia,” *sq.*
On Nobility: An Epistle.—“In Turkey still” *sq.*

WILLIAM WILKIE, 1721-1772.

- I. Poems in Chalmers, vol. XVI.
- III. Fables: The Breeze and the Tempest.—“From Zembla to the burning zone” *sq.*

CHARLES WILKINS, 1794 (?) - 1836.

- IV. See *Dictionary of National Biography*.

JOHN WILSON, 1785-1854.

- I. Works. Edited by J. F. Ferrier. Edinburgh and London, 1855-58. Twelve vols. Verse in vol. XII.
- II. Lines written on seeing a Picture by Berghem.
Lines Written on Reading Mr. Clarkson’s History of the Abolition of the Slave Trade.
- III. The Isle of Palms.—The tropical coloring of this poem shows some kinship with Oriental style.
- IV. Touches and a few brief passages in other poems.

JOHN WOLCOTT, 1738-1819.

- I. The Poetical Works of Peter Pindar, Esq. Dublin, 1788.
- III. The Lousiad. Canto II.—“O Conscience! who to Clive” *sq.*
- IV. Slight passages in other poems.

WILLIAM WORDSWORTH, 1770-1850.

- I. Poetical Works. Edited by William Knight. Edinburgh, 1862. Eleven vols.

- II. "Ere with cold beads of midnight dew."
 The Armenian Lady's Love.
 Beggars.
 Sequel.
 Ecclesiastical Sketches.
 Crusades.
 Crusaders.
 Missions and Travels.
 The Egyptian Maid; or, The Romance of the Water Lily.
 The French Army in Russia.
 On the Same Occasion.
 Gipsies.
 "Go back to antique ages, if thine eyes."
 The Prioress's Tale. From Chaucer.
 The Russian Fugitive.
 The Source of the Danube.
 Suggested by a Picture of the Bird of Paradise.
- III. Descriptive Sketches.—"The Grison gipsy" *sq.*
 The Excursion.
 Book III.—"Not less than that huge pile" *sq.*
 —"But stop!—These theoretic fancies jar" *sq.*
 Book IV.—"Within whose silent chambers" *sq.*
 —"Whether the Persian" *sq.*
 Book VII.—"Eastward, the Danube" *sq.*
 A few other slight passages *passim.*
 The Prelude.
 Book V.—"A precious treasure" *sq.*
 —"Sleep seized me" *sq.*
 Book VI.—"Strong in herself and in beatitude" *sq.*
 Book VII.—"There was a time" *sq.*
 —"The Swede, the Russian;" *sq.*
 —"Enjoyment haply handed down" *sq.*
 Book VIII.—"With deep devotion, Nature," *sq.*
 Book X.—"They—who had come elate" *sq.*

EDWARD YOUNG, 1681-1765.

- I. Poetical Works. With a Memoir by the Rev. John Mitford.
 Boston, 1896. Two vols. in one. Aldine Edition.
- III. The Consolation.
 "Much less in art," *sq.* Vaguely Oriental.

“Range through the fairest,” *sq.*

Love of Fame, The Universal Passion. Satire II.—“On buying books” *sq.*

Imperium Pelagi.

Strain I.—“His sons, Po, Ganges,” *sq.*

Strain II.—*Passim.*

Strain V.—“Whence Tartar Grand,” *sq.*

Ocean: An Ode.—“From Indian mines,” *sq.*

A Paraphrase on the Book of Job.—*Passim.*

- IV. The first citation given above is a good example of a passage which seems Oriental in significance, but has no direct reference to the Orient.

B. COLLECTIONS OF POEMS

Aiken, John: *Select Works of the British Poets from Ben Jonson to Beattie. With Biographical and Critical Notices.* Ninth Edition. Thomas Wardle, Philadelphia, 1838.

Chalmers, Alexander: *The Works of the English Poets from Chaucer to Cowper.* London, 1810. Twenty-one vols.

Frost, John: *Select Works of the British Poets from Falconer to Sir Walter Scott. With Biographical Sketches.* Thomas Wardle, Philadelphia, 1838.

[Frost, John:] *Select Works of the British Poets from Southey to Croly. With Biographical and Critical Notices.* J. Whetson and Son, Philadelphia, 1843.

Hamilton, Walter, Editor: *Parodies of the Works of English and American Authors.* London, 1884-9. Six vols.

Inchbald, Mrs. Elizabeth Simpson: *The British Theatre.* London, 1808. Twenty-five vols.

Inchbald, Mrs. Elizabeth Simpson: *The Modern Theatre.* London, 1811. Ten vols.

Jerrold, Walter, and R. M. Leonard, Editors: *A Century of Parody and Imitation.* The Oxford University Press, 1913.

Miles, Alfred H., Editor: *The Poets and Poetry of the Century.* London, n. d. Ten vols.

Morley, John, Editor: *Parodies and Other Burlesque Pieces by George Canning, George Ellis, and John Hookham Frere.* London, Glasgow, Manchester, and New York, 1890.

C. GENERAL BIBLIOGRAPHICAL NOTES

1. Linguistic Works

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- Bartlett, John: *A New and Complete Concordance or Verbal Index to Words, Phrases and Passages in the Dramatic Works of Shakespeare*. London and New York, 1894.
- Bradshaw, John: *A Concordance to the Poetical Works of Milton*. London, 1884.
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- Johnson, Samuel: *A Dictionary of the English Language*. Robert Gordon Lathan, Editor. London, 1870. Two vols.
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- Loewe, Louis: *Origin of the Egyptian Language*. 1837.
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2. Biographical, Critical, and Historical Works

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II. NOTES ON ORIENTAL VOCABULARY

A. Oriental Vocabulary in Sir William Jones

The diction of Jones includes many words characteristic of the Oriental verse of our period in general, and a considerable number which are much more rare, in some cases probably unique. To the former class belong such words as antelopes, Arabian, Asiatic, asp, caravan, cypress, Egyptian, elephants, genii, jasmine, lotus, musk, myrtle, Nilus, rose, sandals, the names of several precious stones, etc. In the table below are given the most important words of the second class found in the text of Chalmers. Many of these words are explained in footnotes by the author. It will be noted that nearly all are nouns, and that a large proportion are proper names of deities, persons, or places. Most are simply transliterations; and few have an assured place in English dictionaries.

Abelah	Cumar	Laili	Ravi
Adda	Cumara	Langa	Reti
Aden	Curus	Laschmi	Rocnabad
Aditi		Lecshmy	Rucmini
Agyastra	Daysa	Lelit	
Agra	Daysasha		Sachi
Ahmed	Dayscar	Mactigir	Sagar
Ajeirs	Deipec	Madhava	Samarcand
Amana	Deits	Magadh	Sambal
Amer	Devatas	Mahadeo	Sanscrit
Amra	Devtas	Mahadew	Sarat
Amrit	Dhenasry	Mahanadi	Sasin
Ananga	Dhriterashtra	Mahesa	Scythian
Arca	Draupaty	Maia	Seita
Arun	Durga	Malcaus	Seita Cund
Aryama	Duryodhen	Malsry	Sereswati
Asavery	Dwapar Yug	Maricha	Sereswaty
Asi	Dwarpayan	Martunda	Seyte Yug
Asmora	Dwaraca	Marva	Shambhawty
Asurs	Dyripetir	Mathuna	Sindhu
Aswatthama		Mathura	Singarhar
Aswin	Elachy	Matra	Siret
Azib	Erjun	Maya	Sisira
Azza		Maygh	Sita
	Gandac	Medhu	Siva
Bactrian	Gandharvas	Medhumadha	Sivy
Bala	Ganesa	Melar	Solima
Benares	Ganga	Mena	Soma
Bhagirath	Geda	Mengala	Subahdar

Bhairan	Gocul	Menru	Sudaman
Bhairavy	Gogra	Merich	Suderman
Bhanu	Gopa	Meru	Sumeru
Bhavani	Gopia	Mihira	Supiary
Bhismarsu	Gour	Mosellay	Sura
Bhopaly	Goverdhen		Suranimnaga
Bocara	Grishma	Nagkeser	Surya
Brahma	Gujry	Nairrit	Swerga
Brahman	Gumpi	Narac	
Brahmaputra	Guncary	Narayan	Taraca
Brindavan	Gwury	Narayena	Teic
	Gyres	Nared	Tenca
Cailas		Nargal	Toda
Cailasa	Hadramut	Nawadwip	Trisrota
Caley	Haldea	Netta	Tulsy
Caly Yug	Hara	Nipal	
Cali	Hementa		Vacadevy
Calinadi	Heri	Ormus	Vahni
Cama	Heridaswa	Oshadhi	Valmic
Cambala	Himalaya		Vamuna
Camod	Himansu	Palamau	Vani
Candarpa	Himola	Palanqueen	Varan
Cantesa	Hindol	Pana	Varuna
Canyacuvja	Hindustan	Pandu	Vasanta
Carmasckhi		Parvati	Vasava
Carnaty	Indra	Patala	Vedas
Cashgahr	Indrani	Patali	Venamaly
Casi	Indraprest	Pedma	Versha
Casyapa	Indraprestha	Pedmala	Vinatian
Catels	Isa	Pedmanabha	Virawer
Catha	Is'wara	Peitamber	Vishnupedi
Caydara		Pendit	Verihaspati
Cetaca	Jafer	Petmenjary	Vishnu
Champa	Jami	Piepel	Vraga
Chatacs	Jeifel	Pulomaja	Vrindavan
Chawla	Joutery	Purander	Vyas
Checre			Vyasa
Chitraratha	Kais	Ragnys	
Chury	Kemel	Rahu	Yama
Coaba	Ki	Rajas	Yamuna
Condals	Kiticum	Rajahs	Yudishteir
Cosa	Krishen	Rama	Yudhishteir
Cosecs	Kytabh	Rancary	Yunan
Crishna		Rangamar	
Cubera	Lacshmi	Ranies	Zeineb
	Ladon		

B. English Words of Oriental Derivation

The following list is by no means complete. It is taken from the "Distribution of Words" in Skeat, Edition of 1910, pp. 761-780; this list then being revised by the *New International Dictionary* of 1910.

The following abbreviations are used: A.—Arabic; C.—Chinese; E.—Egyptian; H.—Hindustani; M.—Malay; O.—"Oriental"; P.—Persian; S.—Sanskrit; T.—Turkish.

Admiral. A.	Cotton. A.	Lory. M.	Sarcenet. A. (?)
Alcayde. A.	Cowry. H.	Lute. A. (?)	Sash. A.
Alcohol. A.	Creese. M.		Satrap. P.
Alcoran. A.	Crimson. S.	Mace. S. (?)	Scarlet.
Alcove. A.	Cubeb. A.	Magazine. A.	A.-P.-Lat.
Algebra. A.	Curry. Tamil.	Magi. P.	Scimitar. P. (?)
Alguazil. A.		Mameluke. A.	Seguin. A.
Alkali. A.	Dervish. P.	Mammoth.	Senna. A.
Amadavat.	Dey. T.	Russian.	Sepoy. P.
India.	Divan. P.	Mandarin. H.	Shagreen. T.
Amber. A.	Dragoman. A.	Mango. Tamil.	Shah. P.
Aniline. S.	Drosky. R.	Mangrove.	Shampoo. H.
Anna. Hindi.	Dugong. M.	M.-English.	Shawl.
Areca. Canarese.	Durbar. P.	Mattress. A.	P. or H.
Argosy.		Minaret. A.	Sheik. A.
Dalmatian.	Elixir. A.	Mogul. P.	Sherbet. A.
Arrack. A.	Emir. A.	Mohair. A.	Shrub. A.
Arsenal. A.		Mohammedan. A.	Silk. O. (?)
Artichoke. A. (?)	Fakir. A.	Mohur. P.	Simoom. A.
Asafetida. P-Lat.	Fellah. A.	Monsoon. A.	Sirocco. A.
Asparagus. P. (?)	Fez. From the	Moonshee. A.	Slave.
Assagai.	town Fez.	Morse. R.	Slavonic.
Berber.	Firman. P.	Moslem. A.	Sofa. A.
Assassin. A.	Fustian. E.	Mosque. A.	Soy. C.
Atabal. A.		Muezzin. A.	Spinach. A.-P.
Attar. P.-A. (?)	Galangal. A.	Mufti. A.	Steppe. R.
Avatar. S.	Gamboge.	Musk. P.	Sugar. S.
Azimuth. A.	From Cambo-	Mussulman. A.	Sultan. A.
Azure. P.	dia (Siam).		Sumac. A.
	Garble. A.	Nabob. A.	
Balas. A.	Gazelle. A.	Nadir. A.	Tabby. A.
Bamboo. M.	Genet. A.	Nankeen. C.	Taboo.
Bangle. H.	Ghoul. A.	Nilgai. P.	Polynesian.
Banian. S.	Giaour. T.		Taffeta. P.
Banyan. S.	Ginger. O.	Orange. P.-A.	Talc. A.
Baobob.	Giraffe. A.	Orang-outang. M.	Talk.
West African.	Gnu. Kaffir.	Ottoman. A.	Lithuanian.

Basil. A.	Gong. M.	Pagoda. P. (?)	Tamarind. A.-P.
Bazaar. P.	Gorilla.	Palanquin. S.	Taraxacum.
Bedouin. A.	W. African.	Paradise.	A. (?) - P. (?)
Beg. T.	Gum. Probably E.	Avestan.	Tare. A.
Begum. T.	Gutta-percha. M.	Paramatta.	Tariff. A.
Benzoin. A.		Australian.	Tartar. A. (?)
Beryl. S. (?)	Harem. A.	Pariah. Tamil.	Tattoo.
Betel.	Hazard. A.	Parsi. H.-P.	Tahitan.
Tamil.	Hegira. A.	Parvis.	Tea.
Bezoar. P.	Henna. A.	Avestan.	Chinese.
Bhang. P.	Hooka. A. or P.	Pasha. T.	Teak. M.
Bohea. C.	Horde. T.	Pawnee. H.	Thug. H.
Borax. P.	Howdah. A.	Peacock. O. (?)	Tiara. P.
Brahman. S.	Howitzer.	Peri. P.	Tiger. P. (?)
Brilliant. S. (?)	Bohemian.	Pice. H.	Toddy. H.
Bungalow.	Houri. A.	Pistachio. P.	Tokay.
Bengali.	Hussar. Hunga- rian-Latin.	Polka. Bohemian.	Hungarian.
		Proa. M.	Tom-tom. H.
Caddy. M.		Pundit. S.	Tulip. T.
Cadi. A.	Ibis. E.	Punch. S.	Turban. T.
Caftan. T.		Punkah. H.	Turk.
Calash. Slavonic.	Jackal. P.		P.-Tatar (?)
Cali. A.	Jagonelle. P.	Quagga. Zulu.	
Calico.	Janizary. T.		Uhlan. Tatar.
East Indian.	Jar. A.	Racket. A.	Ukase. R.
Camphor. S.	Jasmine. P.	Rajah. S.	
Candy. S.	Jerboa. A.	Rajut. S.	Vampire.
Caravan. P.	Julep. P.	Rattan. M.	Servian.
Caravansary. P.	Jungle. S.	Realgar. A.	Van. P.
Carob. A.	Jute. S.	Ream. A.	Veda. S.
Cashmere.		Rebec. A. (?)	Veranda. P. (?)
Cashmere.	Kangaroo.	Reindeer.	Verst. R.
Cassowary. M.	Australian.	Lapp.	Vizier. A.
Catamaran.	Kermes. A. and P.	Rice. S. (?)	
Tamil.	Khan.	Rook. P.-A.	Wombat.
Champac. S.	P. and Tatar.	Rouble. R.	Australian.
Check. P.	Khediye. P.	Rupee. S.	
Cheetah. H.	Kiosk. T.	Ryot. A.-H.	Yak. Tibetan.
Chimpanzee.	Koran. A.		Yataghan. T.
African.		Sable. Slavonic.	
Chintz. H.	Lac.	Saccharine. S.	Zamindar. P.
Chouse. T.	East Indian.	Saffron. A.-P.	Zanana. P.
Cinnabar. P.	Lama. Tibetan.	Sago. M.	Zebra.
Cipher. A.	Lascar. P.	Salaam. A.	Abyssinian.
Civet. A.	Lemon. P.	Sandal-wood S.	Zedoary. A.-P.
Cockatoo. M.	Lilac. P.	Sanskrit. S.	Zenith. A.
Coffee. T.-A.	Lime. A.	Saraband. P.	Zero. A.
Cossack. Russian.	Loot. A. (?)	Saracen. A. (?)	Zouave. Algerian.

C. Oriental Vocabulary in the King James Version of the Bible

The King James version of the Bible includes the following words which may be considered as belonging to the Oriental vocabulary of our period, though the Bible is not necessarily to be viewed as a source.

Adder	Cyprus	Jasper	Pharaoh
Agate	Cyrene		Phenicia
Almond		Lebanon	Phrygia
Aloes	Dalmatia	Leopard	Pomegranate
Amber	Damascus	Ibbya	
Amethyst	Desert	Lizard	Red-Sea
Ape	Diamond	Locust	Rose
Asia	Dromedary	Lute	Ruby
Asp	Dulcimer		
Assyria		Mandrake	Sabeans
Assyrian	Eden	Medes	Saffron
Astaroth	Egypt	Media	Sand
	Egyptian	Melons	Sapphire
Baal	Emerald	Myrrh	Sardonyx
Babylon	Ethiopia		Saron
Balm	Ethiopian	Nard	Sharon
Belshazzar	Eunuch	Nimrod	Sidon
Beryl	Euphrates	Nineveh	Sidonians
			Spicery
Camel	Fig-tree	Olive	Spikenard
Cane	Frankincense	Onyx	Sycamore
Carbuncle		Ophir	Syria
Cassia	Gold		Syrians
Cedar	Grove	Palm-tree	
Chaldea		Parthians	Tent
Chaldeans	Idol	Peacock	Timbrel
Chaldees	Idumea	Pearls	Topaz
Chrysolite	India	Pelican	
Cinnamon		Persia	Viper
Cymbals	Jacinth	Persian	Vulture
Cypress	Jah		

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