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In his introduction to FitzGerald's Rubaiyat, L. Houseman points out that both the Rubaiyat and In Memoriam were "of an elegiac character - though it is not as an elegy that the Rubaiyat is generally regarded. In memoriam, while incidentally written to commemorate the death of a friend, was in substance an elegy on disintegrating form of faith ... The Rubaiyat - a more serene, more careful, and more contented document - is an elegy on all faiths whatsoever." (43)

The first effect of Darwinism destroyed all their grounds for believing in any being higher than human being, and, this agnosticisim brought little real spiritual consolation. FitzGerald himself found an escape and a kind of "consolation" in Omar, and many Victorian readers of the Rubaiyat found that it fitted into their scheme of life which revealed men helpless in a world he never made and could not control:

We are no other than a moving row
of Magic Shadow - Shapes that come and go
Round with the Sun-illuminated Lantern held
In Midnight by the Master of the Show.

(E.F.5th.,68)

There was more response in those poems for men who failed to grasp the objective reality and turned to the subjective one in order to create a new truth within themselves. Both poets wanted to create meaning in a life that they had found in chaos. Their poetry was the voice of an age of intensity. Escape from doubt and instability which had entered into man's inner life and been a literary motif. The age demanded a kind of consolation without the support of religion; with the collapse of known faiths came an impulsive search for new ones. Victorians were confronted with a new despair, and it arose from a world which gave no room for any significant belief. Man found himself in a situation that he could not comprehend or combat. The impersonal, predetermined, external forces of the material world shaped all that man became and could be. Perhaps all the world man knew was blank and void at the heart, and he had his own inferno to endure:

Into this Universe, and, Why not Knowing,
Nor Whence, like Water willy-nilly Flowing:
And out of it, as Wind along the Waste,
I know not Wither, willy-nilly blowing.

(E.F.5th., 29)

the next minute we see the ugly face of death:

" O life as futile, then as frail!
 O for thy voice to soothe and bless!
 What hope of answer, or redress?
 Behind the veil, behind the veil.

(In Memoriam, LVI, 25-28)(42)

In The Rubaiyat the same idea of unknown fact which is " behind the veil " is introduced like this:

There was a Door to which I found no Key;
 There was a Veil past which I could not see;
 Some little talk a while of Me and Thee
 There was - and then no more of Thee and Me.

(E.F.5th.,32)

In one respect, it is possible to see why the Rubaiyat and In Memoriam gained such a popularity. We find affinities between the experiences in the Victorian poet's life and mysticism of the orient. Many of their major themes, accorded with the Victorian age view of the world. Their restless striving, their fight and struggle and not the victory appealed to the Victorian readers. Concentration on "nowness" shows that vivid sense of transient life.

Tennyson, too, in those moments of despair in which he questioned the worth of human existence, clung tenaciously to life as an inner struggles in transient moments:

**" 'Tis life, whereof our nerves are scant,
O life, not death, for which we pant;
More life, and fuller, that I want.**

(The Two Voices, 383-85)(40)

Indeed, without this hope, for which there was no rational support, the manifestations of beauty, order, and law became empty:

**My own dim life should teach me this,
That life shall live for evermore,
Else earth is darkness at the core,
And dust and ashes all that is.**

(In Memoriam, XXXIV, 1-4)(41)

We find in most of Tennyson's later poems that "larger hope" that the survival of the whole personality might be true, but the horror of despair and gloom, of nothingness and death, is stronger than the consolation of the heart and love. That is why in his poetry sometimes love appears giving us hope and

conflict between faith and doubt, we can only cling to our heart, "Believing where we cannot prove," trusting in moments of doubt, when the voice, "believe no more," is heard echoing from the doubtful deep.

After a careful examination of Tennyson's early poems, we see a shadow of despair and gloom, a sense of nothingness and the futility of living, darkened his outlook on life:

**Death is the end of all; why
Should life all labour be?**

(The Lotus-Eaters, IV, 3-4)(38)

after a few lines he continues:

**All things have rest, and ripen toward the grave
In silence; ripen, fall and cease:
Give us long rest or death, dark death, or dreadful ease.**

(The Lotus-Eaters, IV, 13-15)(39)

This is paralleled in The Rubaiyat:

**The Worldly Hope men set their Hearts upon
Turns ashes - or it prospers; and anon,
Like Snow upon the Desert's dusty Face,
Lighting a little hour or two - is gone.**

(E.F. 5th., 16)

began to lose its hold on the individual's conscience and it flourished among " All those conflicting and contradictory forces that seemed to be pulling Victorian Poetry in so many different directions"(36) Tennyson's poetry brought solace to worried and struggling believers. He accepted most fully advances in the field of science, above all, the idea of evolution. The keynote of his belief, acceptance of the dynamic principle of change, of becoming, of upward striving:

**Yet I doubt not thro "the ages one increasing purpose
Forward, forward, let us range, runs..
Let the great world spin for ever down the ringing
grooves of change...**

(Locksley Hall 136...181-82)(37)

was the message of Locksley Hall. Browning as well as Tennyson identified the chief value of existence with struggle in time: both felt an antipathy toward satisfaction and finality. Evolution for the author of In Memoriam was, in its final analysis, a spiritual unfolding. In the opening lyric of the poem, Tennyson enunciates the idea that religious experience is essentially of the heart and also that the existence of God cannot be proved by knowledge. In view of the

they (comfortably entertain) the scientific theories of the age. The major poets of the period like Tennyson, Browning and Arnold are trying to express their uncertainty through their poetic talent. We sometimes find a contrast between the outlook of these poets, but a contrast, as R.L. Brett, says, "That reveals them as complementary to each other." (34)

T.S. Eliot has called Tennyson "the saddest of all English poets, among the Great limbo, the most instinctive rebel against the society in which he was the most conformist." (35) He established himself as a great poet through dealing with the problems of his age. There is also some relationship between the ideas in Tennyson's poetry and FitzGerald's celebrated Rubaiyat which appealed to the public, perplexed in the extreme by the constantly-debated problems of faith. The first version of the Rubaiyat appeared in 1859, the year in which The Origin of Species was published. The Eastern fatalism of the poem offered a refuge for many who were troubled by the loss of deeply-felt religious faith. The inner character of the poem admits an ignorance of the whole truth and leaves room for doubt. This element made it so popular and was welcomed by those who felt guilty but impotent about the materialism and corruption of the age. Rubaiyat became a much read book when religion

**Regretting the warm mansion which it left,
And youth and bloom, and delightful world.**

(854-56)(32)

The classical influence is visible in the speeches, as in that of Rustom beginning "Go to! if Iran's chiefs are old, then I am older", (221-22)(33) So in many cases Alrnold set out to make his epic episode as classical as possible in narrative method and texture, and the poem is full of classical echoes. The spirit of the poem is largely Greek, and, it is one example of that mixture of varied and even opposing styles which is one characteristic of English poetry.

Most of Victorian poetry deals with problems of world outlook. Science holds its essential importance and its purpose is to seek the truth, not through emotion and the heart, but through knowledge and intellect. Men find themselves in the everyday world of commerce and competition, invention and evolution, religious struggle and deepening scepticism. They try, in fear and hope, to sift the old religious and cultural theories, to escape from the bare philosophical atmosphere in which they find themselves. Man lives as Matthew Arnold says; "between two worlds, one dead, the other powerless to be born." Men can neither accept the Bible and Christianity blindly, nor can

And pierc'd her with an arrow as she rose,
And follow'd her to find her where she fell
Far off-;anon her mate comes winging back
From hunting, and a great way off descries
His huddling young left sole; at that, he checks
His pinion, and with short uneasy sweeps
Circles above his eyry, with loud screams
Chiding his mate back to her nest; but she
Lies dying, with the arrow in her side,
In some far stony gorge out of his ken,
A heap of fluttering feathers; never more
Shall the lake glass her flying over it;
Never the black and dripping precipices
Echo her stormy scream as she sails by;-
As the poor bird flies home, nor knows his loss-
So Rustum knew not his own loss, but stood
Over his dying son, and knew him not.

(Sohrab and Rustum, 556-575)(31)

The simple flow of narrative, the unrestrained expression of emotion, the imagery drawn from natural subjects, and the skillful use and repetition of sonorous names remind the reader at every turn of the poet's faithfulness to epic treatment. This classical style is again shown in his treatment of death:

Unwillingly the spirit fled away,

drawn from Persian tradition retold by Saint-Beuve (Causeries du Lundi, 1, 1850) and with background details that Arnold used, in Sir John Malcolm's History of Persia (1815:1,31-54). The local colour of the poem is taken from Burn's Travels into Bukhara.(30) A mere mentioning of some parallels is enough to confirm the influence of the book: the Tartar tents; Peran-Wisa's rugs; the Fleece of Karakul; fermented milk of mares; the scanty birds of Tartars and many proper names. But more important than all these borrowings, is the setting of the poem, "Oxus-River", which is romantically described; the poem begins with the Oxus and ends with it also.

Sohrab and Rustum is full of life, and also portrays the prostration and fatalism of oriental life. The central theme of the poem is not peculiar to the Orient, nor are the mental and moral tones of it. Arnold's narrative poem is in blank verse, and it belongs to classics by virtue of its Homeric treatment; though a romantic influence shows itself in the emotional texture. Witness this treatment of the extended epic simile:

**As when some hunter in the spring hath found
A breeding eagle sitting on her nest,
Upon the craggy isle of a hill lake,**

of Mycerinus to evoke the chilling remoteness and inaccessibility of divine power which spoke to his own day:

" The circumambient gloom

But hides, if gods, gods careless of our doom."

(Mycerinus, 153-54)(28)

Arnold, true voice of victorian feeling, turns to the East in order to find some inspiration for the "intellectual deliverance" he required in the Preface (1853), He liked the Persian poet Fiedausi's Sohrab and Rustum which he adapted and reshaped to suit his purpose mentioned in the Preface as " the aesthetic whole ", " a total expression " and "a great action" (29)Despite the fact that the poem is different in kind from any other Arnold ever wrote, except in some respects, Balder Dead, and presents a unique and important side of his work, it could hardly offer such an achievement as he proclaimed.

The subject of the poem is well-known; the story of The Persian Hercules slaying his son in a combat, each being ignorant of the other's identity, and, discovering of their relationship after the fatal blow has been given. The story is tragic and pathetic accident, an ironic stroke of fate. Arnold's narrative poem is

selecting at random translations from such poets as the Persian Amir Khusrow(1253-1325) from the Oriental Collection of Sir Williams Ouseley, has shown that Shelley's " Indian Serenade, " without having any particular source, reflects the main themes and styles of many of those works.

Many of the traditions of Orientalism are carried on with some changes into the Victorian era. Different poets continued to express different aspects of this subject. In the Victorian period the crisis of Christian faith led to a more complex relationship between the oriental settings and the contemporary situation. Eastern themes of fatalism and sensuality could be used to express the fears and doubts of a man to whom the hopes of Christianity were in danger of extinction. The idea that haunted the age was of man as a mere animal thrown up by the chance variations of the evolutionary process, no longer a proud aspirant to spiritual life and the subject of a divine providence. The use of oriental settings to express these fears is similar to classically-inspired evocations of Fate and Destiny. Browning's Karshish, confronted by the miraculous restoration of Lazarus, voices not only the incredulity of the Arab physician but also the fearful scepticism and fragile hopes of Browning's contemporaries. Arnold uses the character

William Jackson finds some resemblance between Shelley's poem and one of the spiritual visions of Zoroaster (Avesta 9,I).(26)

The Revolt of Islam, which first was called Laon and Cythna, deals with an incident somewhere in the realm of an Eastern tyrant. Both here and in Queen Mab, the poet names the Eastern teachers of religion and gods of oriental mythology, Ormoze, Christ, Mahomet, Moses, Buddha, Zerdusht, Brahma and Foh, Seeva and Jehovah. In Hellas Mahomet appears as a rival claimed for Greece. The wandering and lonely poet Alastor is tended affectionately by an Arab maiden.

As Hogg says, Shelley was interested in the East, but at first he was not keen enough on the subject to study the languages themselves, then in 1821, he read an Arabian manuscript, together with his friend Medwin.(27) In the same year, he also wrote a poem: From The Arabic, and Imitation, which is an adaptation of a passage in Antar, a Bedoween Romance, by Terrick Hamilton. Antara Ibn Shaddad was an Arabian poet and warrior of the sixth century whose adventurous life forms the subject of an extensive romance; The Sirat Antar of which Hamilton's is an abbreviated translation. Professor R.M.Hewitt has suggested that Shelley was influenced by From The Arabic, An Imitation, by Jones's An Ode of Jami. B.A.Park, by

qualities of the poet with the truth of the historian.

Though the Orient did not influence Shelley directly, several of the authors that wrote on the oriental subjects did. Apart from his philosophy which has some similarities with that of the thinkers of the East, his poetry abounds in references to the East and shows a genuine admiration for the Orient. In Prometheus Unbound, the fearless Titan awaits in a ravine of icy racks in the Indian Caucasus the arrival of his beloved Asia, who

**" Waits in that far Indian vale
The scene of her sad exile, rugged once
And desolate and frozen, like this ravin;"**

(Act I, 826-28)(24)

With Shelley's interest in the East, one wonders if he was influenced by a certain text on the religion of Ancient Iran; in writing the famous lines in Prometheus Unbound:

**The Earth ... Ere Babylon was dust,
The Magus Zoroaster, my dead child,
Met his own image walking in the garden.**

(Act I, 191-218)(25)

popularity of his oriental tales to a great extent to many oriental legends, and superstitions that are mentioned in them. Some of these we see over and over again in Eastern poetry and prose, both original and imitative. To give an example, we find in the Paradise and The Peri the passage:

**I know too , where the Geni hid
The jewelled cup of their king Jamshid
With life's elixir sparkling ... (23)**

This king Jamshid is a favourite legendary character; and his famous cup is also mentioned in the Rubaiyat:

**Iran indeed is gone with all its Rose,
And Jamshid's Sev'n-ring'd Cup where no one knows;**

(E.F.5th.,5)

Moore's other poetry about the East is his Loves of the Angels, An Evening in Greece and Epicurean. With Byron and Southey, Moore may be ranked as one of the three English Romantic poets most interested in the East. Like Southey but unlike Byron, however, he never visited the East. But he wrote so accurately about the East that one can say he had combined the

Where blossomed many an incense-bearing tree;(19)

(Kubla Khan, 7-8)

We can trace some Eastern influences in Coleridge, but it is not of major information, though the character of his poetic fancy would seem especially open to oriental influences. Those who came after him, however, felt it more strongly and give clear proofs of it, but in Coleridge it is recognizable only after the most careful critical research.

Thomas Moore's interest in the East is evidenced in his poetical romance Lalla Rookh(1817), and for his work too Sir William Jones's translations were of great use. Apparently Moore took the name of his romance from a story in Bahar Danesh; (20) it also appears as an adjective (tulip cheek) in the Odes of Hafiz.(21) Moore spent some years collecting materials for his work. The bibliography of the book is a good list of the writings on the Middle East published up to that time. Travels, works of oriental scholars, translation from Asiatic languages, mostly Persian, poetry, geography, and history are among the many sources on which he based his pseudo-oriental romance and formulated its local setting. Lalla Rookh was very favourably received by the public and by the critics and is still popular. (22) Moore owes the

religion, a superstition with its fictitious possible consequences; and extravagant though the theme is, the author has worked it out admirably, displaying a richness of fancy, a power of description that can hardly be equalled.

Coleridge was one of those voracious readers of travel books whose important work does not show the influence of this kind of material in any direct or obvious form. That Coleridge was deeply influenced by his reading of travel literature is abundantly clear from Professor Lows study of the sources for Ancient Mariner, Kubla Khan, and Christable.(18)

The extraordinary dream-fantasy "Kubla Khan" is all imaginary. The poem is typically Eastern with its magic, charm, wilderness and mystery. We know that a very important art of the Orient is architecture. Orientalized poetry is full of temples, fanes, domes, minarets, pagodas, kiosks and palaces. These structures are in general to the oriental taste. In some passages of the poem we find references to the pathos of the great Eastern ruins, the ruins of Babylon, Palmyra, Memphis, Carthage, or Eastern ruins in general. The hanging gardens of Babylon are sometimes noted, as the lovers of Kubla Khan will remember the:

" ... gardens bright with sinuous rills,

opinions, because there had never been any occasion for examining them ". (15) He also asked the help of his travelled friends in supplying local colour for his scenes. (16) In Thalaba he quoted from nearly thirty works ranging in time from Mandeville to his own contemporaries.(17) The scene of the story is not conined to Arabia, for its hero wanders to Persia as well as some unknown lands. How much he read, we can see from the copious notes with which he provided his works; to a passage describing Baghdad (Bk.V,181-182) five pages of notes are appended, which are in bulk far more than the passage itself. The notes show exactly how far he has been influenced by different books. Among them are almost all Sir William Jones's original and translated works:

The Moallakat, The Gita Govinda, Sakuntala, An
Essey on The Poetry of The Eastern Nations,
Asiatick Researches, and many translations from
all the oriental languages: Arabic, Persian;
such as: The Koran, The Arabian Nights, Hafiz,
The Shah-Nameh of Firdausi, The Bhagvat Gita,
and The Vedas.

Southey's next poem: The Curse of Kehama(1810) is based on a remarkable peculiarity of the Hindu

of the people. Some of these images are:
the attachment of the nightingale to the rose,
comparing the dark eyes of the beloved with those of
a "gazelle", or referring to the love of "Mejnoon" and
"Leila".(14)

As a traveller and intimate with other travellers
and travel books, Byron caught the precise spirit of
English interest in the East, and with his eyes on the
romantic realities of the region, contributed his
share in popularizing the vogue of Pseudo-oriental
literature in his time and provided his readers with
the best possible substitute for the actual sight of
the scenes themselves, so far as it represents its
effect upon the imagination.

It is natural that Southey, whose writings cover
so many different regions, should also have fallen
under the spell of the Orient that was so popular
over the first decades of the nineteenth century.
He chose oriental subject-matter mainly because it
was novel and romantic. In Thalaba and in the Curse
of Kehama, the Mohammedan religion and mythology of
India are displayed. In illustrating the history,
manners and customs of orientals, Southey made great
use of travel literature. He reviewed many travel
books and thus was obliged "to think upon subject
son which (he) had been before content to have very vague

Jones's translation of Hafiz reads:

Sweet maid, if thou would'st charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lily hand,
Would give thy poet more delight
Than all Bocara's vaunted gold,
Than all the gems of Samarcand. (11)

The literal meaning of Hafiz poem is as follows:

My Shiraz Turk if she but deign
To take my heart into her hand,
I'll barter for her Hindu mole
Bukhara, yea, and Samarkand. (12)

Byron wrote a parody of the " Persian Songs " called "The Barmaid ", but it was not published, and apparently is now lost.(13)

Byron tried to be faithful to the outward forms of Eastern life, but mostly his poems derived their oriental character from those lovely images and fairy-tales of the Orient with which they are adorned. In those images and fairy-tales the heart and mind of the whole race speak to us, and the poet who listens to this voice, will be best able to point the character

relationship with English Near East travellers, both personally and through their travel books, was broad and intimate. Besides many books of history and of travel in the countries of the East, Byron seems to have known the Persian poets Firdausi, Saadi and Hafiz. Making a list of the world's most famous books in his Journal in 1807, he wrote a few lines describing the Characteristics of the works of those three. He was more familiar with Hafiz than the others. In Childe Harold, Hafiz is put beside Anacreon:

" Love conquers Age - so Hafiz hath averr'd,
So sings the Teian, and sings in sooth."

(Canto II, 63)(8)

Byron in a letter on 7th September 1811, quotes two lines from Jones's " Persian Song " (it will) "be more welcome than all Boccara's vaunted gold, than all the gems of Samarcand ". (9) It is also likely that these lines in the Bride of Abydos were suggested by the same poem of Hafiz:

I would not wrong the slenderest hair
That clusters round thy forehead fair,
For all the treasures buried far
Within the caves of Istakar.

(Canto I, 357)(10)

Interest in the East represents craving for the simplicity of a more primitive life. So, that might be one of the main reasons for the popularity of the Eastern tales that offered to those spirits something romantic. In varying degree the Eastern stories showed a love of adventure and mystery; a desire to excite the feelings of surprise or a delight. Vathek is unreal and wild, but it satisfies the desire to escape to the far-away, mysterious space; it shows the longing for picturesque colouring, for strangeness coupled with beauty. Beckford had got some of the names and atmosphere of Vathek from the travel books which were popular in this period.

As already mentioned, the English travel books about the East captured the imagination of numerous writers in England, and created a kind of literature in which the East is theme and background. However, they exerted an even stronger influence, first by providing the necessary knowledge of the East; second, the English reader of that time became familiar with the East, through the travel books, and made it possible for such works as Byron's Childe Harold (Canto II), his Turkish verse tales, Moore's Lalla Rookh and James Morier's Hajji Baba to become so popular. Byron belongs to those poets who became interested in the Orient through the literature he read on the subject. Byron's

indulgence sometimes reminiscent of Paradisal scenes, although, as in Kubla Khan, we are often made aware of the more threatening aspects of the scene- the "demon lover" and the "ancestral voices prophesying war".(7)

The treatment of Eastern superstition also shows some changes. As people began to question the bases of Christian faith, so a new interest arose in the religions of other countries. In Shelley we find the choice of an Eastern setting for The Revolt of Islam in which tyranny and superstition are linked as oppressive forces, and this superstition for Shelley was a counterpart of Christian superstition to be dissolved by the same power of humanitarian reason. Later, however, all religions became valuable expressions of man's aspirations and Christian, Platonic and Zoroastrian ideas mingle in Prometheus Unbound.

In England during the period involved there was tendency for the imagination to escape into the remote in space or time, perhaps because in the daily affairs of life at home its scope was still limited by the survival of the old order of the things. Thus there was the interest in the unknown and limited orient. The interest in the Eastern atmosphere fitted the fascination of the period with oriental myths, beliefs that have long been part of man's imagination.

In the nineteenth century, we can distinguish two forms of Oriental influence. There is, firstly, the type represented by Byron, Southey, Moore and others. In their works outward circumstances and details of descriptions are oriental, though the themes are universal. In the other type, which developed towards the middle of the century, the poem's only connection with the East consists in the fact that it has been inspired by some hints taken from oriental literature, but it is purely European in style and language. This type was initiated by Shelley, and followed by Tennyson, Arnold and some other poets. Thus the image of the Orient in English poetry was becoming increasingly filled out by travellers and scholars, and this serious interest in alien modes of life and thought is also seen in poetry. The Orient had long been seen as a place of sensual excess and superstition. In Vathek we can see considerable knowledge of the East used to evoke a nightmare world of cruelty and sensuality carried to its wildest extent. In the Romantic poets the East still carries its aura of wild cruelty in the Eastern settings of Byron, but the sensuality is presented with less exaggeration. The East yields images of the delicacy, fragility or magnificence of love, and garden imagery of sensuous

syllabus of the poem. " (2) He also calls his product " most ingeniously tessellated into a set of Epicurean Eclogue in a Persian Garden".(3) He compares his Omar to Hamlet, and though he does " not wish to show Hamlet at his maddest ... mad he must be shown, or no Hamlet at all ". (4) He writes again to Cowell that My translation will interest you from its form," (5) and in a letter to his publisher, Bernard Quaritch, he describes that form in terms of the narrator actually undergoing the experience of which the poem is a record. " He begins with Dawn pretty sober and Contemplative, then as he thinks and drinks, grows savage, blasphemous, etc., and then again sobers down into melancholy at night fall."(6)

At this time there was a lively interest in everything oriental and in consequence of this, many travels were made to those places, and people became better acquainted with the peculiarities of the region visited. Many travel books about the East were written in the early nineteenth century and their popularity gives them considerable significance in the literary history of the period. This significance is greatly increased by the fact that the materials and interpretations of the East which appear in travel books captured the imagination of numerous writers in England and created a large body of literature of which the East is the theme or the background.

Beckford's Vathek(1786), the last important orientanl novel of that period.After this,orientalism developed in a quite different line, we might say a more scientific line that in the eighteenth century it had been chiefly imaginative.

In the nineteenth century we can distinguish two important factors which led to Oriental influence in English Literature. In the first place, there was a series of historical events that occured in the course of the century,which turned people's attention to the East. In the second place, there is the fact that at the beginning of this era, there stand some authors and works about the East that exercised an enormous influence on those who followed and directed their attention to the Orient and its literature. One of these was Sir William Jones whose Grammar of the Persian Language was influential, in that it had the effect of inducing translators of oriental poetry to produce free poetic renderings,that is,they paid more attention to the spirit of the original than to literal translation. Important among these are the Shahnameh of Firdausi(J.Chapman,1785)and The Complete Translation of the Arabian Nights by Edward William Lane (1838 - 40). But FitzGerald's work is the most distinguished example of this genre. He writes of his celebrated Rubaiyat that it is a " paraphrase of a

oriental or pseudo - oriental prose - tale that particularly flourished and Martha Conant gives the following description of it:

"In form this fiction includes within its wide range the frame-tale, in which sotires-sometimes in letter -form -are inclosed;isolated apologues and other short tales used to point the moral of and Addisonian or Johnsonian essay; fantastic tales in which adventure is everything; tales equally fantastic but coloured by satire; and tales with the thinnest possible thread of plot to sustain the predominant satiric, moralistic, or philosophical purpose."(1)

This literature was occasioned by the introduction of the first version of the Arabian Nights, between 1704 and 1712, and by growing interest in the countries of the Orient. The Arabian Nights opened a panorama on to the Eastern World. The English title is not wholly accurate, for the book is not a purely Arabian product; it is based on a collection entitled "A Thousand Legends", which was probably translated from Sanskrit into Pahlavi, then into Arabic. This period of Orientalism practically came to an end in about 1786, the year of the publication of William

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THE PLACE OF THE RUBAIYAT IN VICTORIAN POETRY

It is my intention to show how the mid-nineteenth century English artistry climate was favourable to Edward FitzGerald's introduction of Omar Khayyam's Rubaiyat. The favourable factors were principally an existing and developing tradition of poetic interest in the East, and a correspondence between Omar's views and those dominating mid - nineteenth England. Since very early times Europe has been influenced by the East, and has borrowed freely from its literature. In the eighteenth century it was a certain kind of