

A Bibliometric Analysis of Jordan Motifs in English Poetry¹

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Abstract This paper argues that studying Orientalism from a Bibliometric perspective is of great significance. This paves the way for a new field in Oriental studies, which could be coined as *Orientometrics*. This study defines this concept as the textual references to the Orient in Western texts. Such a field helps identify whether references to the Orient are influenced by nationality and historical contexts. In being in a league of its own, this study draws on Said's *Orientalism* by carrying out an *Orientometric* analysis of Jordan-related motifs in English poetry. In using desk research, I have searched anthologies, books, websites, and catalogues of university libraries looking for about 50 Jordan-related places in English poetry for a long period of time. Different spellings, other variations, and other names of the places have been considered. The results show that 43 places are celebrated by English, American, Scottish, Irish, Welsh, Australian, and Canadian poets. 119 poets refer to those Jordanian places in 225 poems. By way of concluding, this paper shows that Jordan has taken English poets by storm *per excellenza* due to its Oriental import, strategic location, and historical and religious significance.

Keywords Jordan River; Petra; *Orientometrics*; Orientalism; *IntraOrientalism*.

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Introduction

This study, in being in a league of its own, draws on Said's *Orientalism* by carrying out a Bibliometric analysis of Jordan motifs in English poetry. Jordan motifs are the Jordanian places that commonly feature in English poetry. Although it might be convincing that Said's *Orientalism* deals solely with the Orient as the Middle East, Said does not even allude to all Middle Eastern countries. For instance, Said does not refer to Jordan or any Jordanian place even when he examines Thomas Edward Lawrence although Jordan is a frequent trope in English literature, especially poetry (99, 170-1, 228-31, 237, 239-43, 245-7, 270, 277, 319). In tracking this path, so to speak, Al-Garrallah examines how John Greenleaf Whittier, in "The Rock in El-Ghor," depicts Petra in a way that uncovers Eurocentric dialectics and Whittier's strong faith in Western superiority (195-205). Although Al-Garrallah, in this context, does not deviate from Said's *Orientalism*, he endeavours to persuade readers that Whittier's textual treatment of a Jordanian city is "a token of what might be called *IntraOrientalism*"—a term he coins for the first time (205). By the same token, Rabea and Al-Garrallah examine how Archibald Forder, in his travel books, ambivalently depicts Arabs, mainly Jordanians, during his missionary sojourn in Trans-Jordan between 1891 and 1920 (685-700). Rabea and Al-Garrallah wonder why Archibald Forder has been ignored by critics such as Said, Kabbani, Hulme and Young, and Yothers (685) .

Said, in examining Western misrepresentations of the Orient, argues that the West constructs its own identity as civilized and rational in sharp contrast to the East, which is primitive and irrational. When Western imperialism reached its peak in the nineteenth-century, Orientalism has been institutionalized (3-5). The Orient is textually found in their libraries, universities, and different institutions (Said 20, 151, 164, 201). In other words, the Orient is textually known through books, reports, and literary texts written by Western writers. That is to say, the Orient *de facto* becomes textual. Kabbani, in following Said's *Orientalism*, argues that Western writers misrepresent the Orient for imperial intentions (6). However, other critics consider Said's oriental discourse as problematic since it is replete with mistakes. For instance, Irwin thinks that Said's focus only on the Middle East is typical of Said's idiosyncrasies (159-60).

It is noticeable that many studies, building on Said's *Orientalism*, deal with how Western writers depict the Orient. However, none has been written about how Westerners depict the Orient from a Bibliometric perspective. In so doing, this study paves the way for a new field in Oriental studies, which could be coined as

Orientometrics. By this, I mean the analysis of textual references to the Orient in Western texts. Such a field helps identify whether references to the Orient are influenced by, among other factors, nationality and historical contexts. What is important, this study suggests, is to study Oriental places from an *Orientometric* perspective. It is of great significance in this sense to draw readers' attention to the significance of the first step this study takes. It becomes feasible to build a motif-index of Oriental places in general and of Jordan (in particular) in English literature. This index might change the way literary and postcolonial critics, historians, politicians, and policy-makers deal with Orientalism in the way that index might identify the Oriental countries that attract more Orientalists and the historical contexts in which they have been involved in those countries. That index might further give deep insights into political, social, and religious relationships between the Occident and the Orient. It might moreover help find out more implicit motives that encourage Orientalists involving in specific countries more than others. It might also help those interested in future studies predict the future of the relationship between the West and the East on many planes. In what follows, this study is an attempt to answer the following questions:

1. What are the Jordanian places that recur throughout English poetry?
2. What are the nationalities of the poets who allude to Jordanian places?
3. When were those poems published?
4. What are the motives for poetical allusions to Jordanian places?

Method

In using desk research, the researcher has searched anthologies, books, websites, and catalogues of university libraries looking for 50 Jordan-related places in English poetry written by male poets for a long period of time. In the same breath, different spellings, other variations, and other names of the places have been considered. For instance, while searching Petra, I have also considered different spellings and names, such as *Batraa* and *Raqmu*. Those places include Jordan, the Dead Sea, El-Ghor, Jordan River, Wadi Mujib/Arnon River, Zarqa River/Jabbok River, Zarqa River, Amman, Iraq Al-Amir, Jerash, Irbid/Arbela, Tabaqat Fahl/Pella, Umm Qais/Gadara, Ajloun, Al-Azraq, Umm ar-Rasas, Gilead, Al-Salt, Moab, Madaba, Kerak, Mount Nebo, Edom, Petra, Showbak, Aqaba, Mount Hor, Wadi Araba, Wadi Mousa, King's Highway, Tafilah, Bseirah, Mizar, Mutah, Rabbah, Qatranah, Ma'an, Al-Mafraq, Al-Zarqa, Ar-ramtha, Al-Muwaqqar, Al-Husun, Beit Ras, Al-Balqa, Wadi Zered, Dana, Afra, Mahis, Umm Jmal, and Wadi Rum. Tellingly, poetical references to 34 places have been detected.

In this paper, English women poems have been excluded because English poems by English male poets strikingly outnumber those by women; this exclusion gives an opportunity to carry out a similar study which examines poems by English women. This study moreover excludes poems merely published anonymously because it is so difficult to identify the nationalities of the poets. However, if a poem, published anonymously in a source, is published under a known name in another source, it has been inserted in the corpus of this study. For instance, "Slaughter of the Infants" is published anonymously; the same poem is published by Thomas Moore under this title, "The Grief of Judah." The latter by Moore has been inserted in the corpus of the study. Moreover, in case a poem is published under different titles such as Byron's "On Jordan's Bank/Defilement of the Holy Land," it is considered one poem. If a place is mentioned in a long poem, divided into books such as John Milton's *Paradise Lost* (Book III, Book X), it is considered only one poem.

Results

Table (1): Jordanian Places in English Poetry

No.	Places	poets	Percentages	poems	Percentages
1	Jordan River	67	56.3%	123	54.66%
2	Edom	38	31.93%	50	22.22%
3	Moab	29	24.36%	36	16%
4	Petra	18	15.1%	26	11.55%
5	Mount Nebo	14	11.76	22	9.77
6	Gilead	11	9.24%	18	8%
7	Dead Sea	17	14.2%	19	8.44%
8	Mount Hor	12	10.08%	16	7.11%
9	Ammon	12	10.08%	12	5.33%
10	Mount Seir (Sharah)	9	7.56%	11	4.88%
11	Umm Qais/Gadara	7	5.88%	8	3.55%
12	Aqaba	5	4.2%	7	3.11%
13	Wadi Mujib/ Arnon River	5	4.2%	6	2.66%
14	El-Ghor	4	3.36%	6	2.66%
15	Wadi Mousa	4	3.36%	4	1.77%
16	Tabaqat Fahl/Pella	3	2.52%	3	1.33%
17	Irbid/Arbela	4	3.36%	2	.88%
18	Bseirah/Bozrah	2	1.68%	4	1.77%
19	Jerash	3	2.52%	4	1.77%
20	Kerak	2	1.68%	2	.88%
21	Bethbara/Bethany/Al-Maghtas	2	1.68%	2	.88%

22	Ma'an	1	.84%	1	.44%
23	Mafraq	1	.84%	1	.44%
24	Ajloon	1	.84%	1	.44%
25	Pethor	1	.84%	1	.44%
26	Ras el-Ain	1	.84%	1	.44%
27	Baal-meon/Maieen	1	.84%	1	.44%
28	Soof	1	.84%	1	.44%
29	Mizar	1	.84%	1	.44%
30	Wadi Arabah	1	.84%	1	.44%
31	Zarqa River/Jabbok River	1	.84%	1	.45%
32	Al-Muwaggar	1	.84%	1	.44%
33	Al-Husun	1	.84%	1	.44%
34	Al-Salt	1	.84%	1	.44%
35	Rabba	1	.84%	1	.44%
36	Hesebon	1	.84%	1	.44%
37	'Ara'ir/Aroer	1	.84%	1	.44%
38	Abarim	1	.84%	1	.44%
39	Horonaim	1	.84%	1	.44%
40	Eleale	1	.84%	1	.44%
41	Peor/Beth-peor	1	.84%	1	.44%
42	Peraea	1	.84%	1	.44%
43	Machaerus/Makawar	1	.84%	1	.44%

Table (1) illustrates the number of poems that refer to Jordanian places in English poetry. 119 poets refer to 43 places in 225 poems. First, the Jordan River figures prominently in English poetry. 56.3% of poets allude to it in 54.66% of poems. Second, Edom is alluded to in 50 poems (none of which is Irish, Australian, or Welsh). Third, Moab features in 36 poems by 29 poets. Fourth, 18 poets mention Petra in 26 poems. Fifth, 21 poems by 13 poets refer to Mount Nebo. Sixth, Gilead is alluded to in 18 poems by 11 poets. Seventh, the Dead Sea recurs in 19 poems by 17 poets. Eighth, Mount Hor is mentioned in 16 poems by 12 poets. Ninth, 12 poets mention Ammon in 12 poems. Sharah/Mount Seir recurs in 9 poems by 11 poets. Tenth, Umm Qais/Gadara is mentioned in 8 poems: 5 American, 3 English. Next, Aqaba is mentioned in 7 poems. Arnon River is mentioned in 6 poems by 5 poets. 4 poets refer to El-Ghor in 6 poems. Wadi Mousa is described in 4 poems by 4 poets. Irbid/Arbela is mentioned in 4 poems by 2 poets. Pella is alluded to in 3 poems by 3 poets, whereas Bseirah/Bozrah is mentioned in 4 poems by 2 poets. Bethbara/Bethany/Al-Maghtas recurs in 2 poems by 2 poets. 2 poets allude to Jerash in 3

poems. Kerak is mentioned in 2 poems by 2 poets. Each of the rest of other places recurs in only one poem. On the whole, Table (1) shows that Jordan River, Edom, Moab, Petra, Mount Nebo, Gilead, the Dead Sea, Mount Hor, and Moab are the most alluded to in English poetry, respectively.

Table (2): Poets and Poems

Nationalities	Poets	Percentages	Poems	Percentages
English	56	47.05%	96	42.66%
American	35	29.41%	77	34.22%
Scottish	16	13.44%	28	12.44%
Irish	5	4.2%	15	6.66%
Australian	4	3.36%	6	2.66%
Welsh	2	1.68%	2	.88%
Canadian	1	.84%	1	.44%
Total	119	100%	225	100%

Table (2) shows the total number of poets and poems that allude to Jordanian placenames. 119 poets (from England, USA, Scotland, Ireland, Australia, Wales, and Canada) refer to Jordanian places in 225 poems. First, about half poets are English: 56 English poets (47.05%) mention Jordanian places in 96 poems (42.66%). This reveals that English poets are more interested in Jordanian places than other poets. American poets' allusions follow the English counterparts. 77 poems (34.22%) by 35 Americans (29.41%) refer to Jordanian places. 91 American and English poets (76.05%) allude to Jordanian places in 173 poems (76.88%). This might, in this context, indicate that American and English poets are rivals for reasons that will be discussed below. Third, 16 Scottish poets mention Jordanian places in 28 poems. 5 Irish poets, 4 Australian poets, and 2 Welsh poets mention Jordanian places in 14, 6, 2 poems, respectively. Finally, only 1 Canadian poem refers to one Jordanian place. As Table (2) shows, Australian, Welsh, and Canadian poets are the least interested in Jordanian places.

Table (3): Centurywise Chronology of Poems

No.	Century	English	American	Scottish	Irish	Australian	Welsh	Canadian	Total	Percentages
1	17th	9	0	1	0	0	0	0	10	4.44%
2	18th	12	2	4	6	0	0	0	24	10.66%
3	19th	71	58	23	9	3	2	1	167	74.22%
4	20th	4	11	0	0	1	0	0	16	7.11%
5	21st	0	6	0	0	2	0	0	8	3.55%
6	Total	96	77	28	15	6	2	1	225	100%

Table (3) presents the total number of the English poems that refer to Jordanian places according to the century in which they were published. 74.22 % of poems (167 poems) were published in the 19th century. 24 poems were published in the 18th century, 16 poems in the 20th century, 10 poems in the 17th century, and 8 poems in the 21st century. 71 English poems, 58 American poems, 23 Scottish poems, 9 Irish poems, 3 Australian poems, 2 Welsh poems, and 1 Canadian poem were published in the 19th century. The only Canadian and Welsh poems that portray Jordanian places were published in the 19th century. English poems were published in the 17th, 18th, 19th, and 20th centuries; American poems in 4 centuries: (18th, 19th, 20th, and 21st); Scottish poems in the 17th, 18th, and 19th centuries; Irish poems in the 18th and 19th centuries; Australian poems in the 19th and 21st centuries.

Table (4): Centurywise Chronology of English Poems

No.	Places	17 th	18 th	19 th	20 th	21 st	Total	Percentages
1	Jordan River	6	6	35	1	0	48	50%
2	Edom	3	3	25	0	0	31	32.29%
3	Moab	3	2	9	1	0	15	15.62%
4	Petra	1	0	10	0	0	11	11.45%
5	Ammon	3	1	6	0	0	10	10.41%
6	The Dead Sea	2	0	8	0	0	10	10.41%
7	Gilead	0	0	8	1	0	9	9.37%
8	Mount Nebo	2	0	6	0	0	8	8.33%
9	Mount Hor	1	0	4	0	0	5	5.20%
10	Sharah/Seir	0	0	5	0	0	5	5.20%
11	Wadi Mujib /Arnon River	1	0	2	0	0	3	3.12%
12	Umm Qais/Gadara	0	0	1	2	0	3	3.12%
13	El-Ghor	0	0	1	1	0	2	2.08%
14	Wadi/Mousa	0	0	0	1	0	1	1.07%
15	Wadi Arabah	0	0	1	0	0	1	1.04%
16	Al-Salt	0	0	0	1	0	1	1.04%
17	Jerash	0	0	1	0	0	1	1.04%
18	Tabaqat Fahl/Pella	0	0	1	0	0	1	1.04%
19	Irbid/Arbela	0	1	0	0	0	1	1.04%
20	Aqaba	0	0	1	0	0	1	1.04%
21	Rabba	1	0	0	0	0	1	1.04%
22	Hesebon	1	0	0	0	0	1	1.04%
23	'Ara'ir/Aroer	1	0	0	0	0	1	1.04%
24	Abarim	1	0	0	0	0	1	1.04%
25	Horonaim	1	0	0	0	0	1	1.04%

26	Eleale	1	0	0	0	0	1	1.04%
27	Bethbara/Bethany/Al-Maghtas	1	0	0	0	0	1	1.04%
28	Peor/Beth-peor	0	0	1	0	0	1	1.04%
29	Peraea	1	0	0	0	0	1	1.04%
30	Machaerus/Makawar	1	0	0	0	0	1	1.04%

Table (4) shows the total number of the English poems that allude to Jordanian places since the 17th century. 30 places are described in 96 poems by 56 poets published in the 17th, 18th, 19th, and 20th centuries. The Jordan River, Edom, Moab, Petra, and Ammon are frequently mentioned in English poems. 48, 31, 15, and 11 poems refer to the Jordan River, Edom, Moab, and Petra. 10 poems refer to each of Ammon and the Dead Sea. Gilead is depicted in 9 poems, Nebo in 8 poems. 5 poems to each of Sharah/Seir and Mount Hor, 3 poems refer to each of Arnon River and Gadara. 2 poems refer to El-Ghor. 1 poem refers to each of Aqaba, Wadi Arabah, Wadi Mousa, Jerash, Pella, Arbela, Al-Salt, Rabba, Aroer, Hesebon, Abarim, Eleale, Horonaim, Al-Maghtas, Machaerus, and Peor.

The 19th century poems represent the peak of Victorian involvement in Jordan. The majority of the places (18 places) are described in 19th century poems. Moreover, English references to Jordan are old since 18 places are mentioned in 17th century poems. 20th century poems refer to 7 places: Jordan River, Moab, Gilead, Umm Qais/Gadara, El-Ghor, Wadi Mousa, and Al-Salt. In this century, Gadara surpasses the Jordan River since it recurs in 2 poems. Only Ammon, Moab, Edom, the Jordan River, and Arbela are depicted in poems published in the 18th century. English poetical involvement in Jordan disappears in the 21st century. Jordan River and Moab are mentioned in poems published in the 17th, 18th, 19th, and 20th centuries.

Table (5): Centurywise Chronology of American Poems

No.	Places	17 th	18 th	19 th	20 th	21 st	Total	Percentages
1	Jordan River	0	1	23	6	0	30	38.96%
2	Edom	0	2	7	1	1	11	14.28%
3	Petra	0	0	9	0	2	11	14.28%
4	Moab	0	1	8	1	0	10	12.98%
5	Mount Nebo	0	0	8	1	0	9	11.68
6	Mount Hor	0	0	6	1	0	7	9.09%
7	Dead Sea	0	0	5	1	0	6	7.79%
8	Aqaba	0	0	4	0	1	5	6.49%
9	Gilead	0	0	4	0	1	5	6.49%
10	Umm Qais/Gadara	0	0	3	1	1	5	6.49%
11	Sharah/Mount Seir	0	1	3	0	0	4	5.19%

12	El-Ghor	0	0	4	0	0	4	5.19%
13	Wadi Mousa	0	0	3	0	0	3	3.89%
14	Wadi Mujib /Arnon River	0	0	3	0	0	3	3.89%
15	Jerash	0	0	2	1	0	3	3.89%
16	Irbid/Arbela	0	0	0	3	0	3	3.89%
17	Tabaqat Fahl/Pella	0	0	1	1	0	2	2.59%
18	Kerak	0	0	2	0	0	2	2.59%
19	Bseirah/Bozrah	0	0	1	0	0	1	1.29%
20	Zarqa/Jabbok River	0	0	1	0	0	1	1.29%
21	Ammon	0	1	0	0	0	1	1.29%
22	Al-Husun	0	0	0	1	0	1	1.29%
23	Al-Muwaggar	0	0	1	0	0	1	1.29%
24	Hesebon/Heshbon	0	0	1	0	0	1	1.29%
25	Ma'an	0	0	0	1	0	1	1.29%
26	Mafraq	0	0	0	1	0	1	1.29%
27	Ajloon	0	0	0	1	0	1	1.29%
28	Soof	0	0	0	1	0	1	1.29%
29	Ras el-Ain	0	0	1	0	0	1	1.29%
30	Baal-meon/Maieen	0	0	1	0	0	1	1.29%
31	Bethany/Al-Maghtas	0	0	1	0	0	1	1.29%

Table (5) shows that the Jordanian places described in American poetry according to the century in which they were published. 77 poems published in the 18th, 19th, 20th, and 21st centuries refer to 31 places. The Jordan River (38.96% of poems) dominates the American poems that refer to Jordan. Edom and Petra equally recur in 11 poems. Moab and Mount Nebo are found in 10 and 9 poems, respectively. Mount Hor and the Dead Sea recur in 7 and 6 poems, respectively. Equally Aqaba, Gadara, and Gilead are alluded to in 5 poems. 4 poems refer to each of Sharah/Mount Seir and El-Ghor. Each of Arnon River, Jerash, Irbid, and Wadi Mousa are described in 3 poems. 2 poems depict each of Kerak and Pella; 1 poem refers to each of Bseirah/Bozrah, Zarqa/Jabbok River, Ammon, Al-Muwaggar, Al-Husun, Ma'an, Mafraq, Ajloon, Soof, Ras el-Ain, Mai'een, Heshbon, and Al-Maghtas.

The majority of places (21 places) are described in poems published in the 19th century. In the 20th century, poems refer to 15 places. Similarly, in the 18th century the first references are to 5 places (Ammon, Moab, Edom, Sharah/Seir, and the Jordan River). 21st century poems refer to 5 places (Edom, Gilead, Petra, Umm Qais/Gadara, Pella, and Aqaba). No Jordanian place is mentioned in any American poem in the 17th century.

Table (6): Centurywise Chronology of Scottish Poems

No.	Places	17 th	18 th	19 th	20 th	21 st	Total	Percentages
1	Jordan River	1	4	14	0	0	19	67.85%
2	Edom	0	0	7	0	0	7	25%
3	Moab	0	0	6	0	0	6	21.42%
4	Bseirah/Bozrah	0	0	3	0	0	3	10.71%
5	Mount Hor	0	0	2	0	0	2	7.14%
6	Mount Nebo	0	0	2	0	0	2	7.14%
7	Sharah/Mount Seir	0	0	2	0	0	2	7.14%
8	Dead Sea	0	0	2	0	0	2	7.14%
9	Mizar	0	1	0	0	0	1	3.57%
10	Petra	0	0	1	0	0	1	3.57%

Table (6) shows the number of places that are mentioned in Scottish poetry according to the century in which they were published. 16 Scottish poets mention 10 places in 24 poems published in the 17th, 18th, and 19th centuries. The Jordan River recurs in 19 poems. Edom and Moab are equally found in 7 and 6 poems, respectively. Bseirah/Bozrah is mentioned in 3 poems. Each of Mount Hor, Mount Nebo, Sharah/Mount Seir, and the Dead Sea recurs in 2 poems. Petra and Mizar are equally mentioned in one poem. References to Jordanian places in poems published in the 19th century surpass those published in other centuries. The 9 places, mentioned in 19th century poems, include the Jordan River, Moab, Edom, Bseirah/Bozrah, Mount Hor, Mount Nebo, Sharah/Mount Seir, the Dead Sea, and Petra. The first reference is to Jordan River detected in a poem published in the 17th century. In the 18th century, the Jordan River and Mizar are depicted 18th century poems. No references are detected to Jordanian Places in poems published in the 20th and 21st centuries.

Table (7): Centurywise Chronology of Irish Poems

No.	Places	17 th	18 th	19 th	20 th	21 st	Total	Percentages
1	Jordan River	0	3	8	0	0	11	73.33%
2	Gilead	0	3	0	0	0	3	20%
3	Moab	0	0	2	0	0	2	13.33%
4	Ammon	0	1	0	0	0	1	6.66%

Table (7) shows the Jordanian places alluded to in Irish poetry according to the century in which they were published. 15 Irish poems by 5 poets refer only to the Jordan River, Gilead, Moab, and Ammon. 18th century poems refer to Ammon, Gilead, and Jordan River. 3 poems refer equally to the Jordan River and Gilead; one

poem to Ammon. 19th century poems refer to Jordan River in 7 poems and Moab 2 poems. In this context, it is obvious that 18th century poetry is more dominant than 19th century poetry in terms of the number of Jordanian places.

Table (8): Centurywise Chronology of Australian Poems

No.	Places	17 th	18 th	19 th	20 th	21 st	Total	Percentages
1	Mount Nebo	0	0	3	0	0	3	50%
2	Moab	0	0	3	0	0	3	50%
3	Mount Hor	0	0	2	0	0	2	33.33%
4	Petra	0	0	0	0	1	1	16.66%
5	Aqaba	0	0	0	0	1	1	16.66%
6	Gilead	0	0	1	0	0	1	16.66%
7	Dead Sea	0	0	0	1	0	1	16.66%

Table (8) displays the Jordanian placenames that recur in Australian poetry according to the century in which they were published. 5 Australian poems published in the 19th, 20th, and 21st centuries mention 7 places (Mount Nebo, Moab, Mount Hor, Gilead, Petra, the Dead Sea, and Aqaba). Each of Mount Nebo and Moab recurs in 3 poems. Mount Hor is found in 2 poems; Petra, Gilead, the Dead Sea, and Aqaba are equally found in 1 poem. Moab, Mount Hor, Mount Nebo, and Gilead are found in 19th century poems; Petra and Aqaba are alluded to in 21st century poems; the Dead Sea is mentioned in a 20th century poem. Table (8) shows surprisingly lack of any reference to the Jordan River.

Table (9): Centurywise Chronology of Welsh Poems

No.	Places	17 th	18 th	19 th	20 th	21 st	Total	Percentages
1	Jordan River	0	0	2	0	0	2	100%

Table (9) shows the Jordanian placenames that recur in Welsh poetry according to the century in which they were published. Welsh poetical involvement in Jordan is poor. Only the Jordan River is found in 2 poems published in the 19th century. Isaac Williams (1802-1865) in “Matthias” and Thomas Marsden (1802-1849) in “Pilgrim’s Desire” portray the Jordan River.

Table (10): Centurywise Chronology of Canadian Poems

No.	Places	17 th	18 th	19 th	20 th	21 st	Total	Percentages
1	Edom	0	0	1	0	0	1	100%

Table (10) shows the Jordanian places that are alluded to in Canadian poetry according to the century of publication. Table (10) shows that Canadian poetical involvement in Jordan is the poorest. Even the Jordan River is not mentioned in Canadian poetry. Only one 19th century poet—William Wilfred Campbell (1860-

1918)—in one poem describes Edom.

Discussion

Jordanian Places

This paper provides an *Orientalist* analysis of Jordan motifs in English poetry. The results display that 43 Jordan places are depicted in 225 poems written by 119 poets. Specific placenames recur through English poetry more than others due to specific reasons. The most repeated motifs are the Jordan River, Edom, Moab, Petra, Mount Nebo, Gilead, the Dead Sea, Mount Hor, Ammon, Sharah (Mount Seir), Umm Qais (Gadara), Aqaba, Arnon River, and El-Ghor. In particular, 67 poets (56.3%) portray the Jordan River in 123 poems (54.66%). Edom is depicted in 50 poems written by 38 poets – all of whom are English, American, Scottish, and Canadian. 36 poems (by 29 poets) refer to Moab. Petra is celebrated in 26 poems written by 18 poets. Mount Nebo is depicted in 21 poems written by 13 poets (all of whom are English, American, Scottish, and Australian). Gilead is described in 18 poems written by 11 English, American, Irish, and Australian poets. The Dead Sea is portrayed in 19 poems written by 17 English, American, and Scottish poets. Mount Hor is depicted in 16 poems written by 12 English, American, Scottish, and Australian poets. Ammon is described in 12 poems written by 12 English, American, and Irish poets. Mount Seir (Sharah) is mentioned in 11 poems written by 9 English, American, and Scottish poets. Each of the other places is mentioned in less than 7 poems.

The places can be categorized into ancient Kingdoms (Edom, Moab, and Ammon), seas and rivers (the Dead Sea, the Jordan River, Wadi Mujib/Arnon River, Zarqa River/Jabbok River, and El-Ghor), mountains, hills, and valleys (Mount Nebo, Mount Hor, Wadi Mousa, Sharah, Gilead, Hesebon, Aroer, Abarim, Mizar, Eleale, and Wadi Arabah), the Decapolis (Umm Qais/Gadara, Irbid/Arbela, Jerash, and Tabaqat Fahl/Pella), and towns and cities such as Rabba, Horonaim, Petra, Aqaba, Kerak, Al-Salt, Bseirah, Al-Husun, Ras el-Ain, and Al-Muwaggar. In addition, it can be suggested that different names of the same place are used in English poetry. English poetry alludes consistently to specific names by using only one name for each place. Those places are the Jordan River, Edom, Moab, Mount Nebo, Mount Hor, Ammon, Aqaba, El-Ghor, Kerak, Mizar, Wadi Arabah, Al-Muwaggar, Al-Husun, and Al-Salt. More than one name of some places are alluded to in English poetry. Examples include but not limited to “Vale of Mousa” in Sylvester Breakmore Beckett’s (1812-1882) “The Dungeon,” *Gebel Mousa* in Henry Day’s (1818-1897) *Sinai: A Poem*, and Wady Mousa in John Greenleaf

Whittier's (1807-1892) "The Rock in El-Ghor, and *Djebal Shera* along with Mount of Seir in John Osmond Dakeyne's "The Sword, or the Fate of Edom."

At this point, it is useful to try to infer some motives for allusions to those places and identify their types. The Jordan River, the Dead Sea, Mount Nebo, Mount Hor, Wadi Mujib/Arnon River, Zarqa River/Jabbok River, and Gadara (Umm Qais) — those are some of the places that are portrayed Biblically. For instance, the majority of the poems that portray the Jordan River are imbued with a Christian flavor as explained above. Some poems identify the Jordan River with the baptism of Christ by John the Baptist. It is there that Jesus Christ is called the Lamb of God. It is also not surprising that the Dead Sea and Petra are depicted Biblically. This is apparent in using other names of the Dead Sea and Petra – some of which if not all are Semitic or Greek. The Dead Sea is *Bahr Lut* and the Sea of the Dead in Clinton Scollard's (1860-1932) "Songs of a Syrian Lover (XLI)" and "The Christmas Pilgrimage." It is mentioned as "Asphaltic Lake" in Charles Hoyle's (1773-1848) "Moses Viewing the Promised Land," the Dead and Sleeping Sea in John Greenleaf Whittier's "The Crucifixion," "Lake of Bitterness" in Henry Van Dyke's (1852-1933) "The Pathway of Rivers," and "the Lake of Salt" in Henry Day's *Titus at Jerusalem and Sinai: a Poem*, William Blake's *Jerusalem: the Emancipation of the Giant Albion* "Chapter 4," and Reginald Heber's "Palestine." Al-Motana is another name used in Henry Day's (1818-1897) *Sinai: a Poem* and Reginald Heber's (1783-1826) "Palestine." With respect to Petra, poets allude *inter alia* to Petra, Seir, Selah, and Jocktheel—the last of which is still unknown in Jordan. Of the most interesting is John Osmond Dakeyne's "The Sword, or the Fate of Edom" which refers to Petra, Selah, Seir, and Jocktheel.

Allusions to specific names instead of others might offer insights into some Biblical intentions. To use Said's terms, these myriad poems that describe Jordan Biblically might indicate that Jordan becomes "a place of pilgrimage" (168). For instance, Jabbok River (instead of the Arabic name, Zarqa River) is used in Clinton Scollard's (1860-1932) "In Gilead." Similarly, Bozrah is used instead of Bseirah in James Hogg's (1770-1835) "Vision of Bozrah," "A Hebrew Melody," and "The Judgment of Idumea," and Herman Melville's (1819-1891) "By the Marge." By the same token, Wadi Mujib is not alluded to in English poetry. It is replaced by a Biblical name, Arnon River, as in Abraham Cowley's (1618-1667) *Davideis: A Sacred Poem*, William Blake's (1757-1827) *Milton Book the First*, Thomas Holley Chivers' (1809-1858) "On the Death of Adaline," Henry Day's (1818-1897) "Titus at Jerusalem," and Herman Melville's (1819-1891) "By the Marge." The dominance of Biblical allusions to Jordanian places partly supports Said's thesis which runs as

“By and large until the mid-eighteenth century Orientalists were Biblical scholars, students of the Semitic languages, Islamic specialists” (51).

Although there are allusions only to Greek names of the four cities of the Decapolis, those allusions are Biblical. For example, Arbela (in lieu of Irbid) recurs in Nicholas Rowe’s (1674-1718) “A Poem on the Late Glorious Successes.” With respect to Tabaqat Fahl, there are allusions only to the ancient name, Pella, in Henry Hart Milman’s (1791-1868) *The Fall of Jerusalem*, Francis Bret Harte’s (1836-1902) “The Courtier and Prince: A Fable,” and Jeffrey Delotto’s “The Ruins of Pella.” Similarly, Gadara instead of Umm Qais is depicted in Byron’s (1788-1824) “Manfred,” Walter de la Mare’s (1873-1956) “A Modern Gadara,” Henry Wadsworth Longfellow’s (1807-1882) “The Demoniack of Gadara,” Ralph I. Tilley’s “A Man from Gadara,” Clinton Scollard’s (1860-1932) “Songs of a Syrian Lover: In the Glade of Gadara,” and John Oxenham’s (1852-1942) “Gadara, A. D. 31.” Further, Jerash/Jarash (Geraza/Gerasa—but not Garshu) recur in Nicholas Michell’s (1807-1880) “Geraza,” and in Clinton Scollard’s (1860-1932) “Songs of a Syrian Lover (XV)” and “In Gilead.” What is important is to add that those allusions to those cities place more emphasis on their historical import.

In addition to the Biblical representations of some places, it can be suggested that poets describe places for their touristic values and for their historical import as well. Petra, for instance, is the most celebrated city. It is first described in Cowley’s *Davideis* (1637). This means that it was known to the West before John Burckhardt wrote about it in 1822. Along with the Biblical portrayals of Petra as mentioned above, this city is depicted romantically. It is described as “Seir’s red rose” in William Alexander’s “The Waters of Babylon,” as “Dome of Edom” in Kevin McFadden’s “Mode, Edom,” and as “Yellow Petra” in Randolph Stowe’s “Ruins of the City of Hay.” Other places such as Kerak, Al-Muwaggar, Wadi Arabah, Al-Husun, and Aqaba inspire poets (from different English speaking countries) who have passed by them.

Nationalities of the Poets

The results on the whole show that poets (from England, USA, Scotland, Ireland, Australia, Wales, and Canada) allude frequently to Jordan. 225 poems written by 119 poets allude to 43 Jordanian places. In particular, 56 English poets depict 30 Jordanian places in 96 poems. 35 American poets allude to 31 Jordanian places in 77 poems. 16 Scottish poets refer to 10 places in 28 poems; 5 Irish poets portray 4 Jordanian places in 15 poems. 4 Australian poets depict 7 places in 6 poems; 2 Welsh poets in 2 poems refer only to Jordan River; the only one Canadian poet

describes Edom.

The nationalities of the poets offer deep insights into Orientalism in general and Western involvement in Jordan. Put simply, the poems reveal the extent to which the West is involved in Jordan on many levels. Those countries, poetically interested in Jordan, can be categorized into three groups: (A) the United Kingdom, (B) the USA, and (C) the Commonwealths. Group (A) includes poets from England, Scotland, Ireland, and Wales; it shows that British poetical involvement in Jordan is high. 79 British poets wrote 141 poems that describe 31 Jordanian places. Isaac Watts, John Milton, William Blake, Lord Byron, Shelley, Alfred Lord Tennyson, David Gray, George Blair, George Gilfillan, James George Small, James Hogg, James Montgomery, John Anderson, Ralph Erskine, Robert Pollock, Thomas Campbell, Thomas Kibble Hervey, Thomas Smibert, William Drummond, Alessie Bond (Faussett), Charles Dent Bell, George Croly, Thomas Moore, and Thomas Parnell – those are some major British poets fascinated with Jordan. Those results indicate that the British poets are more interested in Jordan than the American, Australian, and Canadian poets. This can be attributed to the impact of the British Empire. English poets in particular are more interested in Jordan than the Scottish, Irish, and Welsh poets. This can be due to the English policy used to pay more attention to the Middle East, especially Jordan.

Group (B) indicates that American Orientalism in the context of references to Jordan is medium. 29.41% of poets (35) are Americans who wrote 34.22% of poems (77). Some American poets are Robert Frost, John Greenleaf Whittier, Edgar Allan Poe, Bayard Taylor, Clinton Scollard, Timothy Dwight, William Alexander Stephens, Sylvester Breakmore Beckett, and Henry Van Dyke. In addition, it is important to add that 31 places are described in American poetry in comparison with 30 places in English poetry. In this context, it is of great significance to emphasize that poetically Anglo-American rivalry (so to speak) is self-evident – a rivalry that seems to be an echo of a political one.

Group (C) includes poets from Australia and Canada. Only 4 poets wrote 6 poems that describe only 7 places. The poets are George Gordon McCrae, Les (Leslie Allan) Murray, Randolph Stowe, and William Wilfred Campbell. This type of poetical involvement in Jordanian places can be described as the lowest. One might say that this weak involvement in Jordan on a poetical place is a direct effect of politics. In other words, those countries were immersed in their own defense for their independence from the Great Britain. Due to this reason, it is noted that Jordanian places are not found in any poem from New Zealand one whit.

Literary Eras

Regardless of the countries the poets belong to, they represent different eras and literary movements. The results moreover display that poetical involvement in Jordan dates back to the 17th century. Abraham Cowley's *Davideis* (Books III and IV) (1637), George Sandys' "A Paraphrase upon the Divine Poems" (1648), Thomas Ken's "The Temptation of Christ" (1665), John Milton's *Paradise Lost* (Books I, III, X) (1658) and *Paradise Regained* (Books I, II, IV) (1671), John Newton's "Before Elisha's Gate," Joseph Beaumont's "Baptism of Christ," and John Norris' "Edom, Who Cometh from" (1687)—these are the first English poems that depict Ammon, Moab, Edom, Mount Hor, Mount Nebo, the Jordan River, Arnon River, the Dead Sea, and Petra. Only one Scottish poet, William Drummond, in "An Hymn of True Happiness" (1630), depicts the Jordan River in the 17th century. Both the seven English poets and the Scottish poet are representatives of the Renaissance and English Puritanism. This early poetical awareness of Jordan might be the result of Puritanism that dominated the late 17th century. This is why those poems are imbued with a Christian flavor obvious in the Biblical allusions to Jesus Christ crossing the Jordan River that permeate those poems. Another important issue to emphasize in this context is the allusion to Petra in Cowley's *Davideis* (1637)—an allusion that debunks the common belief that John Burckhardt is the first European traveler who introduced Petra to the West after the publication of *Travels in Syria and the Holy Land* in 1822. No one can deny that Burckhardt's portrayal of Petra has its touch on English poetry. In this sense, Al-Garrallah (2010: 198) explains in detail how John Greenleaf Whittier admires "the discovery of Petra" in Burckhardt's travels in the Middle East.

The number of published poems in the 18th century increases. 24 poems were written in the 18th century: 12 English poems, 6 Irish poems, 4 Scottish poems, and 2 American poems. The poems portray the Jordan River, Ammon, Moab, Edom, Mount Seir (Sharah), Gilead, Arbela (Irbid), Mizar. Like the poems published in the 17th century, 18th century poems allude Biblically to those Jordanian places. English and Scottish poets were more interested in the Jordan River. David Mallock's "Capture of the Ark," Ralph Erskine's *Gospel Sonnets*, Thomas Campbell's "The Pleasures of Hope," and "When Jordan Hushed His Waters Still" depict the Jordan River and Mizar. Such an interest in the Jordan River along with other Jordanian places is a result of the evangelical revival. Apart from English and Scottish allusions to Jordan, one might realize that the 18th century is the beginning of Irish and American poets' poetical involvement in Jordan. Joseph Lennon (2004), in *Irish*

Orientalism: A Literary and Intellectual History, examines Irish portrayals of the Orient, mainly Asia and West Asia. What Lennon misses in fact is Irish Biblical depictions of Jordanian places such as the Jordan River, Gilead, and Ammon by Thomas Parnell's (Irish: 1679-1718). "The Gift of Poetry," "Habakkuk," "Deborah," "Moses," "Solomon," and "David," Thomas Parnell's 6 poems, reveal that he finds Biblical kinships with Jordan. Similarly, it can be emphasized that American poetical preoccupation with Jordan is an example of American Orientalism which started in the 18th century debunking Said (1978: 295), who argues that American "interest in the Middle East was remarkable [...] [d]uring and after the Second World War." For instance, John Trumbull's "The Prophecy of Balaam" (1772) and Timothy Dwight's *The Conquest of Canaan: A Poem, in Eleven Books* (1774) Biblically depict the Jordan River, Edom, Moab, Ammon, and Mount Seir (Sharah).

The majority of the poems that allude to Jordan were published between 1800 and 1900. This result supports Said who argues: "By the middle of the nineteenth century Orientalism was a vast a treasure-house of learning as one could imagine" (51). An era is divided into early 19th century and late 19th century. 167 poems were written in the 19th century: 34 English poets wrote 71, 20 American poets wrote 58 American, 12 Scottish poets wrote 23 poems, 4 Irish poets wrote 9 poems, one Australian poet wrote 3 poems, 2 Welsh poets wrote 2 poems, and 1 Canadian poet wrote one poem. Lord Byron, William Blake, Percy Bysshe Shelley, Edgar Allan Poe, and Thomas Moore—those are some of the Romantic poets fascinated with Jordan. Alfred Lord Tennyson and John William Burgon are Victorian poets interested in Jordan. The American poems portray 21 places, the English poems 18 places, the Scottish poems 9 places, the Australian poems 4 places, the Irish poems 2 places, the Welsh poems 1 place, and the Canadian poem 1 place. This dramatic increase in the number of poems and places can be attributed to some factors. Romantic poets were interested in Jordan for it is part of the exotic Orient. Jordan is a textual escape for those Romantic poets. Alluding to places such as Mount Nebo and the Jordan River is a panacea for them. When it comes to late 19th century, it is obvious that poets were driven by imperial impetus. Jordan is part of the Orient targeted by imperial powers. It is furthermore interesting to argue that 19th century poets were interested in Jordan for Biblical reasons as explained above. The only Welsh and Canadian poems were written in the 19th century. This large number of 19th century poems that portray Jordanian places is in line with Edward Said's *Orientalism* (3). In this context, Said argues that "Taking the late eighteenth century as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient-dealing with it by making

statements about it, authorizing views of it, describing it, by teaching it, settling, ruling over it” (3).

Only American and English poets describe Jordan in the 20th century. The number of poems decreases in sharp contrast to 19th century poems. Only 11 American and 4 English poems describe Jordanian places, such as Moab, Edom, Mount Hor, the Jordan River, Pella, the Dead Sea, Ma’an, Mafraq, Ajloon, Soof, Al-Husun, Gilead, Gebel Mousa, El-Ghor, Gadara (Umm Qais), and Al-Salt. For instance, Edward John Thompson (English: 1886-1946), a Second World War poet, is the last English poet who describes Jordanian places such as Al-Salt in “The Walker in the Lilies” and “Epilogue.” As an American poet, Jeffrey Delotto, in “The Ruins of Pella” and “Al-Husn, in Jordan Northern Jordan,” portray two cities in northern Jordan. Similarly, Robert Frost, in “The Mountain,” alludes to Mount Hor. Moreover, it is obvious that English twentieth-century involvement in Jordan has weakened. In terms of the number of poems, it is obvious that American poetical interest in Jordan surpasses that of the English. This shift can be understood in the way that the English were no longer interested in Jordan. In other words, the British Empire started to decline after the First World War; whereas the USA started to be an Imperial power especially after the Second World War (Said 295). In this sense, Said says: “From the beginning of the nineteenth century until the end of World War II France [...] Britain dominated the Orient and Orientalism; since World War II America has dominated the Orient” (4).

Twenty-first century American and Australian poets are poetically involved in Jordan. There are only 6 American and 2 Australian poems that describe. Edom, Gilead, Petra, El-Ghor, Aqaba, and Gadara (Umm Qais) are depicted in the following American poems: Gary Fincke’s “The Balm of Gilead,” Grace Schulman’s “Balm in Gilead,” Kevin McFadden’s “Mode, Edom,” Michael Hearst’s “A Poem for Petra,” Ralph I. Tilley’s “A Man from Gadara,” and Stanley Moss’s “Facing the Red Sea.” Two Australian poems (Les Murray’s “Rodd Island Wedding” and Randolph Stowe’s “Ruins of the City of Hay”) describe both Petra and Aqaba. This indicates that the poets have visited Jordan as tourists.

Conclusion

By way of concluding, this paper suggests that Orientalism can be studied from a Bibliometric perspective – a perspective that can support or debunk Said’s *Orientalism*. In so doing, this study suggests that a new field in Oriental studies, which could be coined as *Orientometrics*, surfaces. This study defines this concept as the textual references to the Orient in Western writings. Such a field helps identify

whether references to the Orient are influenced by nationality, historical contexts, and religio-political motives, among other factors. This paper, in so doing, shows that Jordan figures prominently in English poetry due to its Oriental import, strategic location, and historical and religious significance. Poets (from England, United States, Canada, Australia, Scotland, Ireland, and Wales) are interested in Jordanian places. Interestingly, this study to a great extent supports Said's *Orientalism* in three ways. First, most allusions in the majority of the English poems are Biblical as manifested mainly in the selection of Biblical placenames. English poetry is laden with Biblical allusions to Jordan. This relationship between the Orientalists and the Bible is repeatedly emphasized by Said (1978: 4, 18, 51, 76-7, 136, 168). The Jordan River is one of the most celebrated motifs in English poetry due to religious motives. Second, the majority of the poems were written in the nineteenth century, especially by British poets due to the expansion of the British Empire mainly in the Middle East. In the 18th century, English, Irish, Scottish, and American poets were poetically immersed in Jordanian places. English poetical involvement in Jordan is the oldest. Save in the 21st century, English poets described Jordanian places in four centuries. American and Australian poetical preoccupations with Jordan are the most recent. 6 American poems and 2 Australian poems were published in the 21st century. Third, in the twentieth century, allusions to Jordan in American poetry surpass those in English poetry due to the rise of the USA as an Imperial power that dominates the World, especially the Orient. Furthermore, this study might find a relationship between poetry and politics. Tracing the historical contexts in which those poems were written and identifying the nationalities of the poets might predict the Imperial intentions of the Great Kingdom and the USA. In other words, poetry helps predict the imperial motives of the Great Britain and the USA as represented by the majority of the poets who allude to Jordanian places. What is more important is, thus building, a motif-index of Oriental places (in general) and of Jordan (in particular) in English literature.

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