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The Works Of Alexander Pope Esq.

In Nine Volumes Complete. With His Last Corrections, Additions, And Improvements; As they were delivered to the Editor a little before his Death

Containing His Juvenile Poems - with his last corrections, additions, and improvements, as they were delivered to the editor a little before his death

Pope, Alexander

London, 1751

Spring, the first Pastoral

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S P R I N G.

T H E

FIRST PASTORAL,

O R

D A M O N.

TO SIR WILLIAM TRUMBAL.

FIRST in these fields I try the sylvan strains,
 Nor blush to sport on Windsor's blissful plains:
 Fair Thames, flow gently from thy sacred spring,
 While on thy banks Sicilian Muses sing;

R E M A R K S.

These Pastorals were written at the age of sixteen, and then
 past thro' the hands of Mr. *Walsh*, Mr. *Wycherley*, G. *Granville*
 afterwards Lord *Lansdown*, Sir *William Trumbal*, Dr. *Garth*,
 Lord *Hallifax*, Lord *Somers*, Mr. *Mainwaring*, and others.
 All these gave our Author the greatest encouragement, and par-
 ticularly Mr. *Walsh* (whom Mr. *Dryden*, in his Postscript to *Vir-*
gil, calls the best critic of his age.) "The Author (says he)
 "seems to have a particular genius for this kind of Poetry, and
 "a judgment that much exceeds his years. He has taken very

Let vernal airs thro' trembling osiers play, 5
 And Albion's cliffs resound the rural lay.
 You, that too wise for pride, too good for pow'r,
 Enjoy the glory to be great no more,

REMARKS.

“very freely from the Ancients. But what he has mixed of his own with theirs is no way inferior to what he has taken from them. It is not flattery at all to say that Virgil had written nothing so good at his Age. His Preface is very judicious and learned.” *Letter to Mr. Wycherley, Ap. 1705.* The Lord Lansdown about the same time, mentioning the youth of our Poet, says (in a printed Letter of the Character of Mr. Wycherley) “that if he goes on as he has begun in the Pastoral way, as Virgil first tried his strength, we may hope to see English Poety vie with the Roman,” etc. Notwithstanding the early time of their production, the Author esteemed these as the most correct in the versification, and musical in the numbers, of all his works. The reason for his labouring them into so much softness, was, doubtless, that this sort of poetry derives almost its whole beauty from a natural ease of thought and smoothness of verse; whereas that of most other kinds consists in the strength and fulness of both. In a letter of his to Mr. *Walsh* about this time we find an enumeration of several Niceties in Versification, which perhaps have never been strictly observed in any *English* poem, except in these Pastorals. They were not printed till 1709. P.

Sir *William Trumball*.] Our Author's friendship with this gentleman commenced at very unequal years; he was under sixteen, but Sir *William* above sixty, and had lately resign'd his employment of Secretary of State to King *William*. P.

IMITATIONS.

VER. I. *Prima Syracosis dignata est ludere versu,
 Nostra nec erubuit sylvas habitare Thalia.*

This is the general exordium and opening of the Pastorals, in imitation of the sixth of *Virgil*, which some have therefore not improbably thought to have been the first originally. In the beginnings of the other three Pastorals, he imitates expressly those

And carrying with you all the world can boast,
 To all the world illustriously are lost! 10
 O let my Muse her slender reed inspire,
 Till in your native shades you tune the lyre :
 So when the Nightingale to rest removes,
 The Thrush may chant to the forsaken groves,
 But, charm'd to silence, listens while she sings, 15
 And all th' aërial audience clap their wings.

Soon as the flocks shook off the nightly dews,
 Two Swains, whom Love kept wakeful, and the
 Muse,

REMARKS.

VER. 12. *in your native shades*] Sir W. Trumbal was born in Windsor-forest, to which he retreated, after he had resigned the post of Secretary of State to King William III. P.

VER. 17, *etc.* The Scene of this Pastoral a Valley, the Time the Morning. It stood originally thus,

Daphnis and Strephon to the Shades retir'd,
 Both warm'd by Love, and by the Muse inspir'd,
 Fresh as the morn, and as the season fair,
 In flow'ry vales they fed their fleecy care ;
 And while Aurora gilds the mountain's side,
 Thus Daphnis spoke, and Strephon thus reply'd.

IMITATIONS.

which now stand first of the three chief Poets in this kind,
Spencer, Virgil, Theocritus.

A Shepherd's Boy (he seeks no better name)—

Beneath the shade a spreading Beach displays,—

Thyrhis, the Music of that murm'ring Spring,—

are manifestly imitations of

—A Shepherd's Boy (no better do him call)

—Tityre, tu patulae recubans sub tegmine fagi.

—'Αδύ τι τὸ ψιθύρισμα ἢ ἀπίτυς, αἰπόλε, τήνα.

P.

Pour'd o'er the whitening vale their fleecy care,
 Fresh as the morn, and as the season fair :
 The dawn now blushing on the mountain's side,
 Thus Daphnis spoke, and Strephon thus reply'd.

DAPHNIS.

Hear how the birds, on ev'ry bloomy spray,
 With joyous mufick wake the dawning day !
 Why sit we mute when early linnets sing, 25
 When warbling Philomel salutes the spring ?
 Why sit we sad when Phosphor shines so clear,
 And lavish Nature paints the purple year ?

STREPHON.

Sing then, and Damon shall attend the strain,
 While yon' slow oxen turn the furrow'd plain.
 Here the bright crocus and blue vi'let glow ;
 Here western winds on breathing roses blow.
 I'll stake yon' lamb, that near the fountain plays,
 And from the brink his dancing shade surveys.

REMARKS.

VER. 28. *purple year* ?] Purple here used in the Latin sense of the brightest most vivid colouring in general, not of that peculiar tint so called.

VER. 34. The first reading was,

And his own image from the bank surveys.

DAPHNIS.

And I this bowl, where wanton ivy twines, 35
 And swelling clusters bend the curling vines :
 Four figures rising from the work appear,
 The various seasons of the rowling year ;
 And what is that, which binds the radiant sky,
 Where twelve fair signs in beauteous order lie? 40

DAMON.

Then sing by turns, by turns the Muses sing,
 Now hawthorns blossom, now the daisies spring,
 Now leaves the trees, and flow'rs adorn the ground;
 Begin, the vales shall ev'ry note rebound.

VARIATIONS.

VER. 36. And clusters lurk beneath the curling vines. P.

IMITATIONS.

VER. 41. *Then sing by turns.*] Literally from Virgil,
Alternis dicetis, amant alterna Camœnæ :
Et nunc omnis ager, nunc omnis parturit arbos,
Nunc frondent sylvæ, nunc formosissimus annus. P.

VER. 35, 36.

Lenta quibus torno facili superaddita vitis,
Diffusos edera vestit pallente corymbos. Virg. P.

VER. 38. *The various seasons*] The Subject of these Pasto-
 rals engraven on the bowl is not without its propriety. The
 Shepherd's hesitation at the name of the Zodiac, imitates that
 in Virgil,

Et quis fuit alter,
Descripsit radio totum qui gentibus orbem? P.

+ D

STREPHON.

Inspire me, Phœbus, in my Delia's praise, 45
 With Waller's strains, or Granville's moving lays!
 A milk-white bull shall at your altars stand,
 That threatens a fight, and spurns the rising sand.

DAPHNIS.

O Love! for Sylvia let me gain the prize,
 And make my tongue victorious as her eyes; 50
 No lambs or sheep for victims I'll impart,
 Thy victim, Love, shall be the shepherd's heart.

STREPHON.

Me gentle Delia beckons from the plain,
 Then hid in shades, eludes her eager swain;
 But feigns a laugh, to see me search around, 55
 And by that laugh the willing fair is found.

VARIATIONS.

VER. 49. Originally thus in the MS.
 Pan, let my numbers equal Strephon's lays,
 Of Parian stone thy statue will I raise;
 But if I conquer and augment my fold,
 Thy Parian statue shall be chang'd to Gold.

REMARKS.

VER. 46. *Granville*—] George Granville, afterwards Lord Lansdown, known for his Poems, most of which he compos'd very young, and propos'd Waller as his model. P.

IMITATIONS.

VER. 47. *A milk-white Bull.*] Virg.—*Pascite taurum,
 Qui cornu petat, et pedibus jam spargat arenam.* P.

DAPHNIS.

The sprightly Sylvia trips along the green,
 She runs, but hopes she does not run unseen;
 While a kind glance at her pursuer flies,
 How much at variance are her feet and eyes! 60

STREPHON.

O'er golden sands let rich Pactolus flow,
 And trees weep amber on the banks of Po;
 Blest Thames's shores the brightest beauties yield,
 Feed here my lambs, I'll seek no distant field.

VARIATIONS.

VER. 61. It stood thus at first,
 Let rich Iberia golden fleeces boast,
 Her purple wool the proud Assyrian coast,
 Blest Thames's shores, etc. P.

VER. 61. Originally thus in the MS.
 Go, flow'ry wreath, and let my Sylvia know,
 Compar'd to thine how bright her Beauties show;
 Then die; and dying teach the lovely Maid
 How soon the brightest beauties are decay'd.

DAPHNIS.

Go, tuneful bird, that pleas'd the woods so long,
 Of Amaryllis learn a sweeter song;
 To Heav'n arising then her notes convey,
 For Heav'n alone is worthy such a lay.

IMITATIONS.

VER. 58. *She runs, but hopes.*] Imitation of Virgil,
Malo me Galatea petit, lasciva puella,
Et fugit ad salices, sed se cupit ante videri. P.

DAPHNIS.

Celestial Venus haunts Idalia's groves; 65
 Diana Cynthus, Ceres Hybla loves;
 If Windfor-shades delight the matchless maid,
 Cynthus and Hybla yield to Windfor-shade.

STREPHON.

All nature mourns, the skies relent in show'rs,
 Hush'd are the birds, and clos'd the drooping flow'rs;
 If Delia smile, the flow'rs begin to spring, 71
 The skies to brighten, and the birds to sing.

DAPHNIS.

All nature laughs, the groves are fresh and fair,
 The Sun's mild lustre warms the vital air;
 If Sylvia smiles, new glories gild the shore, 75
 And vanquish'd nature seems to charm no more.

STREPHON.

In spring the fields, in autumn hills I love,
 At morn the plains, at noon the shady grove,

VARIATIONS.

VER. 69. etc. These verses were thus at first:
 All nature mourns, the birds their songs deny,
 Nor wasted brooks the thirsty flow'rs supply;
 If Delia smile, the flow'rs begin to spring,
 The brooks to murmur, and the birds to sing. P.

IMITATIONS.

VER. 69. *All nature mourns,*]
 Virg. *Aret ager, vitio moriens fitit aëris herba, etc.*
Phyllidis adventu nostræ nemus omne virebit. P.

But Delia always; absent from her fight,
Nor plains at morn, nor groves at noon delight. 80

DAPHNIS.

Sylvia's like autumn ripe, yet mild as May,
More bright than noon, yet fresh as early day;
Ev'n spring displeases, when she shines not here;
But blest with her, 'tis spring throughout the year.

STREPHON.

Say, Daphnis, say, in what glad soil appears,
A wond'rous Tree that sacred Monarchs bears:
Tell me but this, and I'll disclaim the prize,
And give the conquest to thy Sylvia's eyes. 88

DAPHNIS.

Nay tell me first, in what more happy fields
The Thistle springs, to which the Lilly yields:
And then a nobler prize I will resign; 91
For Sylvia, charming Sylvia shall be thine.

REMARKS.

VER. 86. *A wond'rous Tree that sacred Monarchs bears.*] An allusion to the Royal Oak, in which Charles II. had been hid from the pursuit after the battle of Worcester. P.

IMITATIONS.

VER. 90. *The Thistle springs to which the Lilly yields,*] Alludes to the device of the Scots Monarchs, the Thistle, worn by Queen Anne; and to the arms of France, the Fleur de lys. The two riddles are in imitation of those in Virg. Ecl. iii.

*Dic quibus in terris inscripti nomina Regum
Nascantur Flores, & Phyllida solus habeto. P.*

DAMON.

Cease to contend, for, Daphnis, I decree,
 The bowl to Strephon, and the lamb to thee :
 Blest Swains, whose Nymphs in ev'ry grace excel ;
 Blest Nymphs, whose Swains those graces sing so
 well! 96

Now rise, and haste to yonder woodbine bow'rs,
 A soft retreat from sudden vernal show'rs ;
 The turf with rural dainties shall be crown'd,
 While op'ning blooms diffuse their sweets around.
 For see! the gath'ring flocks to shelter tend, 101
 And from the Pleiads fruitful show'rs descend.

VARIATIONS.

VER. 99. was originally,

The turf with country dainties shall be spread,
 And trees with twining branches shade your head. P.