Alexander Pope
(1688-1744)
Alexander Pope - Biography

- one of the greatest English Augustan poets (dating of Augustan Age according to his death)
- satirical verse
- translation of Homer
- heroic couplet.
Alexander Pope - Biography

- born London; Roman Catholic
  - restrictions
- health problems; deformed body
- 1700 family forced to move to Binfield, Berkshire
  - "Windsor-Forest"
- extensive reading, esp. Homer
- first poem at age twelve ("Ode to Solitude")
- friends: John Caryll, William Wycherley, William Walsh
Alexander Pope - Biography

- 1710 “The Pastorals” → instant fame
- *An Essay on Criticism* (1711): well received, but incurred the wrath of John Dennis
- Windsor-Forest (1713): topographical poem celebrating "Tory Peace" at the end of the War of the Spanish Succession.
Alexander Pope - Biography

- c. 1711, friends with John Gay, Jonathan Swift and John Arbuthnot (Tories), as well as Joseph Addison and Richard Steele (Whigs). Lager: with Addison cools satirised as "Atticus" in the Epistle to Doctor Arbuthnot.

- 1712: Pope, Gay, Swift, Arbuthnot and Thomas Parnell form the Scriblerus Club; aim: satirise ignorance and pedantry in the form of the fictional scholar Martinus Scriblerus.

- *The Rape of the Lock* (two canto version 1712; revised version in five cantos, 1714): mock-heroic epic

- 1717: publication of Pope’s *Works* climax of his early career; volume also includes *Eloisa to Abelard* and *Elegy to the Memory of an Unfortunate Lady*
Alexander Pope - Biography

- 1715-1720: translation of Homer’s *Iliad*: huge commercial success → Samuel Johnson: "a performance which no age or nation could hope to equal" (Richard Bentley: "It is a pretty poem, Mr. Pope, but you must not call it Homer.").
- 1719: move to a villa at Twickenham in 1719 → famous grotto and gardens
- 1725–1726, translation of the *Odyssey* in (secret) collaboration → some damage to Pope's reputation, but not to his profits.
- Edition of Shakespeare, "regularising" metre and rewriting some of the verse → attacked by Lewis Theobald and other scholars → inspiring *The Dunciad* (1728)
- Freemason and member of the Premier Grand Lodge of England
1728: *The Dunciad*; attacks Theobald and other "hacks", "scribblers" and "dunces".

→ Maynard Mack (*Alexander Pope: A Life* (Yale, 1985): "in many ways the greatest act of folly in Pope's life". Though a masterpiece, "it bore bitter fruit. It brought the poet in his own time the hostility of its victims and their sympathizers, who pursued him implacably from then on with a few damaging truths and a host of slanders and lies...").

1731: "Epistle to Lord Burlington": first of four *Moral Essays* (1731-35); subject of architecture; ridiculing bad taste of luxury

1733-1734: *Essay on Man*
Alexander Pope - Biography

- 1733-1738: *Imitations of Horace*; popular Augustan form; less a translation than an updating with contemporary references; model of Horace to satirise life under George II, esp. corruption under Walpole's influence and the court's artistic taste.

- introduction to the “Imitations”: *An Epistle to Doctor Arbuthnot*: reviews Pope’s literary career; includes portraits of Lord Hervey ("Sporus") and Addison ("Atticus").

- little written after 1738; mostly revising and expanding *The Dunciad* (1742: Book Four; 1743: complete revision); "hero", Lewis Theobald replaced with poet laureate Colley Cibber as "king of dunces".

- failing health; death on 30 May, 1744; buried in the nave of the Church of St Mary the Virgin in Twickenham.
Alexander Pope, *Essay on Criticism* (1711)

- written in 1709
- attempt to write a poetical essay comparable to French critic Boileau's *Art Poétique* (1674), but less successful
- the last but perhaps most rewarding of the important critical essays in verse modeled on Horace's *Art of Poetry*
- draws upon Horace, Vida, Boileau, Earls of Mulgrave and Roscommon, Quintilian, Rapin and Le Bossu
- general tone is comparatively liberal and flexible by the influence of Dryden and Longinus
- broad background

(Walter Jackson Bate)
Alexander Pope, *Essay on Criticism* (1711)

I. General qualities needed by the critic (1-200):

A. Awareness of his own limitations (46-67).

B. Knowledge of Nature in its general forms (68-87).
   - 1. Nature defined (70-79).
   - 2. Need of both wit and judgment to conceive it (80-87).

C. Imitation of the Ancients, and the use of rules (88-200).
   - 1. Value of ancient poetry and criticism as models (88-103).
   - 3. Need to study the general aims and qualities of the Ancients (118-140).
   - 4. Exceptions to the rules (141-168).
Alexander Pope, *Essay on Criticism* (1711)

II. Particular laws for the critic (201-559):

Digression on the need for humility (201-232).

A. Consider the work as a total unit (233-252).
B. Seek the author's aim (253-266).
C. Examples of false critics who mistake the part for the whole (267-383).
   - 1. The pedant who forgets the end and judges by rules (267-288).
   - 2. The critic who judges by imagery and metaphor alone (289-304).
   - 3. The rhetorician who judges by the pomp and color of the diction (305-336).
   - 4. Critics who judge by versification only (337-343).

Pope's digression to exemplify "representative meter" (344-383).

D. Need for tolerance and for aloofness from extremes of fashion and personal mood (384-559).
   - 1. The fashionable critic: the cults, as ends in themselves, of the foreign (398-405), the new (406-423), and the esoteric (424-451).
   - 2. Personal subjectivity and its pitfalls (452-559).
Alexander Pope, *Essay on Criticism* (1711)

III. The ideal character of the critic (560-744):

A. Qualities needed: integrity (562-565), modesty (566-571), tact (572-577), courage (578-583).

B. Their opposites (584-630).

C. Concluding eulogy of ancient critics as models (643-744).
Alexander Pope (1688-1744), *Essay on Criticism* (1711)

**The Ideal of Classicism/ Augustan Poetry**

Such once were Criticks, such the Happy Few,  
Athens and Rome in better Ages knew.  
The mighty Stagyrite first left the Shore,  
Spread all his Sails, and durst the Deeps explore;  
He steer'd securely, and discover'd far,  
Led by the Light of the Maeonian Star.  
Poets, a Race long unconfin'd and free,  
Still fond and proud of Savage Liberty,  
Receiv'd his Laws, and stood convinc'd 'twas fit  
Who conquer'd Nature, shou'd preside o'er Wit.

**Stagirite** or **Stagyrite** (3 syl.). (Greek, .) Aristotle, who was born at Stagira, in Macedon. Generally called Stagirite in English verse.  
**Maeonian Star**: Homer; Maeoma or Lydia was the supposed birthplace of Homer.
The Dunciad

- literary satire
- published in three different versions at different times
- first version: "three book" Dunciad (1728)
- second version: Dunciad Variorum (1732) → Pope confirms his authorship
- 1743: The New Dunciad, in four books and with a different hero
- poem celebrates the goddess Dulness and the progress of her chosen agents as they bring decay, imbecility, and tastelessness to the kingdom of Great Britain.
The Dunciad – publication history

- first version of 1728:
- Lewis Theobald as "hero"
- not signed
- only initials refer to the various Dunces → “keys” to identify figures
- attacked men write angry denunciations, attacking Pope's poetry and person (e.g. George Duckett, Thomas Burnet, and Richard Blackmore; esp. Edmund Curll: 'The Popiad' and pamphlets attacking Pope)
The Dunciad – publication history

- 1729 acknowledged edition
- 1732 Dunciad Variorum: substantially the text of the 1729 edition, with a lengthy prolegomenon
- Pope speaking in his own defense, although under a variety of other names
The Dunciad – publication history

- 1742 fourth book of the Dunciad written and published
- besides revision of the whole poem → new, integrated, and darker version of the text
- 1743: four-book Dunciad appears as a new work; repeats most of the critical and pseudo-critical apparatus of the Dunciad Variorum; new "Advertisement to the Reader" by Bishop Warburton; one new substantial piece: a schematic of anti-heroes, written by Pope in his own voice, entitled Hyper-Critics of Ricardus Aristarchus
- change of hero from Lewis Theobald to Colley Cibber.
The Dunciad – “Tibbald” King of Dunces

- proximate cause: Theobald's publication of *Shakespeare Restored, or a Specimen of the many Errors as well Committed as Unamended by Mr Pope in his late edition of this poet; designed not only to correct the said Edition, but to restore the true Reading of Shakespeare in all the Editions ever published in 1726*

- but also: first mention of Theobald in 1727, *Peri Bathos*, in Miscellanies, Volume the Third → Theobald was already a figure of fun

- Theobald as the nearly perfect King of Dunces, as he epitomises the gradual sublimation of all arts and letters into Dulness by the action of hireling authors

- Theobald as King of Dunces can lead the goddess of Dulness to control the stage as well (e.g. Theobald's writings for John Rich)
The Dunciad – Colley Cibber King of Dunces

- 1740: Colley Cibber's *Apology for the Life of Colley Cibber, Comedian*

- Cibber tells an anecdote of going with Pope and friends to a brothel (Cibber regarded taking Pope to a prostitute as a joke, and congratulates himself on saving English poetry by pulling Pope off of an unsafe woman) → betrayal of trust and scandalous anecdote

- Cibber, and his son, Theophilus, already satirized in the three book Dunciad

- Apology = work of personal vanity that the age in general found offensive

- Pope, in the guise of Ricardus Aristarchus, explains in detail why Colley Cibber is the perfect hero for a mock heroic parody.
The Dunciad – Colley Cibber King of Dunces

- Aristarchus's "hyper-criticism": establishes a science for the mock heroic; follows up some of the ideas set forth in Peri Bathos (1727).

- rules of heroic poetry inverted for the proper mock-heroic

- epic hero: wisdom, courage, love; knows without being told

- result: magnanimity, admired by reader

- mock-hero: "Vanity, Impudence, and Debauchery"; listens to no opinion but his own

- buffoonry, inducing laughter and disgust

- quotes Cibber as saying, "Let all the world impute to me what Folly or weakness they please; but till Wisdom can give me something that will make me more heartily happy, I am content to be Gazed at."
The Dunciad – topics

- central premise: crowning of a new King of Dulness (cf. Dryden: Mac Flecknoe)
- unlike Dryden, Pope’s satire is political and cultural
- attack of very particular degradations of political discourse and the arts instead of lambasting "vice" and "corruption"
- political attack on the Hanoverian Whigs ("Still Dunce the second rules like Dunce the first"); against Protestant authors and controversialists (e.g. Daniel Defoe, Whig booksellers)
- cultural attack of hacks (writing on cue for the highest bid); attacks not the professional author, but the mercenary author
- "He (a patron) chinks his purse, and takes his seat of state... And (among the poets) instant, fancy feels th' imputed sense" (II 189-91)
The Rape of the Lock - source

- based on an actual incident: Lord Petre, cuts off a lock of hair from the beautiful Arabella Fermor → battle royal between the Petre and Fermor families
- John Caryll persuades Pope to satirize the absurdity and silliness of the dispute → one of the greatest satirical poems
- draws upon ancient classical sources (e.g. The Iliad and The Odyssey, medieval and Renaissance epics) as models in style and tone
The Rape of the Locke - characters

- Belinda Beautiful young lady with wondrous hair, two locks of which hang gracefully in curls.
- The Baron Young admirer of Belinda who plots to cut off one of her locks.
- Ariel Belinda's guardian sylph (supernatural creature).
- Clarissa Young lady who gives the Baron scissors.
- Umbriel Sprite who enters the cave of the Queen of Spleen to seek help for Belinda.
- Queen of Spleen Underworld goddess who gives Umbriel gifts for Belinda.
- Thalestris Friend of Belinda. Thalestris urges Sir Plume to defend Belinda's honor.
- Sir Plume Beau of Thalestris. He scolds the Baron.
- Sylphs, Fairies, Genies, Demons, Phantoms and Other Supernatural Creatures
The Rape of the Lock – quotes following the plot

“I saw, alas! some dread Event impend.”

“Fair Nymphs, and well-drest Youths around her shone, / But ev'ry Eye was fix'd on her alone.”

This Nymph, to the Destruction of Mankind,
Nourish'd two Locks which graceful hung behind
In equal Curls, and well conspir'd to deck
With shining Ringlets the smooth Iv'ry Neck.

...........................................The King unseen
Lurk'd in her Hand, and mourn'd his captive Queen.
He springs to Vengeance with an eager Pace,
And falls like Thunder on the prostrate Ace
The Nymph exulting fills with Shouts the Sky;
The Walls, the Woods, and long Canals reply.
Then flash'd the living Lightnings from her Eyes,
And Screams of Horror rend th' affrighted Skies.
Not louder Shrieks to pitying Heav'n are cast,
When Husbands, or when Lapdogs breathe their last,
Or when rich China Vessels, fal'n from high,
In glitt'ring Dust and painted Fragments lie!

For ever curs'd be this detested Day,
Which snatch'd my best, my fav'rite Curl away!
Happy! ah ten times happy had I been,
If Hampton-Court these Eyes had never seen!

“Fans clap, Silks russle, and tough Whalebones crack.” Belinda proves a fierce combatant. She attacks the Baron “with more than usual Lightning in her Eyes”
The Rape of the Lock – quotes following the plot

But since, alas! frail Beauty must decay,
Curl'd or uncurl'd, since Locks will turn to grey;
Since painted, or not painted, all shall fade,
And she who scorns a Man, must die a Maid,
What then remains but well our Pow'r to use,
And keep good Humour still whate'er we lose?
The Rape of the Lock – a mock epic

- mock-epic parodies classical epic → same conventions or formulas
  e.g.:
  - Invocation of the Muse
  - Division into books or cantos
  - Descriptions of Soldiers Preparing for Battle (Belinda preparing herself for battle with "Puffs, Powders, Patches"—noting that "Now awful Beauty puts on all its Arms"
  - Descriptions of Heroic Deeds (card game)
  - Account of a Great Sea Voyage (Belinda travels up the Thames in a boat)
  - Participation of Deities or Spirits in the Action
  - Presentation of Scenes in the Underworld (the gnome Umbriel visits the Underworld in *The Rape of the Lock*)

- Pope proposes to 'vindicate the ways of God to Man' in a sweeping survey of God's 'mighty maze‘ (cf. Milton’s Paradise Lost)
- unlike Milton’s Pope's cosmos functions as an expression of complementary forces → Milton's narrative of war in heaven (cf. Civil War) replaced by a system of balances; catastrophe and redemption become stasis and resignation (cf. Pope writing in an era of political stability)
- monumental symmetry of Pope's four-part 'Essay‘
- still: poem should best not be read as a systematic treatise, but as a looser, more flexible treatment of the world in relation to some constant concerns
- 'Essay' = 'A loose sally of the mind; an irregular indigested piece; not a regular and orderly composition' (Samuel Johnson's definition).

- Pope: “steering betwixt the extremes of doctrines seemingly opposite…forming a temperate yet not inconsistent, and a short yet not imperfect system of Ethics” (TE III.i:7)
- → assault on pride, the aspiration of mankind to get above its station, scan the mysteries of heaven, promote itself to the central place in the universe
- Pope's casts himself as having authority: 'Know then thyself, presume not God to scan…‘ (cf. Milton's Raphael)
- Milton aspires to be the poet of God, and so indeed does Pope; if the latter is seeking to stifle adventurous mental journeys, he can only do so by giving them a certain amount of weight and interest.
All are but parts of one stupendous whole,
Whose body Nature is, and God the soul;
That, chang'd thro' all, and yet in all the same;
Great in the earth, as in th' ethereal frame; 270
Warms in the sun, refreshes in the breeze,
Glows in the stars, and blossoms in the trees,
Lives thro' all life, extends thro' all extent,
Spreads undivided, operates unspent;
Breathes in our soul, informs our mortal part, 275
As full, as perfect, in a hair as heart:
As full, as perfect, in vile Man that mourns,
As the rapt Seraph that adores and burns:
To him no high, no low, no great, no small;
He fills, he bounds, connects, and equals all. 280
X. Cease then, nor ORDER Imperfection name:
Our proper bliss depends on what we blame.
Know thy own point: This kind, this due degree
Of blindness, weakness, Heav'n bestows on thee.
Submit. -- In this, or any other sphere, 285
Secure to be as blest as thou canst bear:
Safe in the hand of one disposing Pow'r,
Or in the natal, or the mortal hour.
All Nature is but Art, unknown to thee;
All Chance, Direction, which thou canst not see; 290
All Discord, Harmony not understood;
All partial Evil, universal Good:
And, spite of Pride, in erring Reason's spite,
One truth is clear, WHATEVER IS, IS RIGHT.
Know then thyself, presume not God to scan,
The proper study of mankind is man.
Plac'd on this isthmus of a middle state,
A being darkly wise, and rudely great:
With too much knowledge for the sceptic side,
With too much weakness for the Stoic's pride,
He hangs between; in doubt to act, or rest;
In doubt to deem himself a God, or beast;
In doubt his mind or body to prefer;
Born but to die, and reas'ning but to err;
Alike in ignorance, his reason such,
Whether he thinks too little or too much:
Chaos of thought and passion, all confus'd;
Still by himself abus'd or disabus'd;
Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurl'd:
The glory, jest, and riddle of the world!
WINDSOR-FOREST

To the Right Honourable
GEORGE Lord LANSDOWN

Non injussa cano: Te nostræ, Vare, myrtice,
Te Nemus omne canet; nec Phebo gratior ulla est
Quam sibi quæ Varis praescritps pagina nomen. VIRG.

THY forests, Windsor! and thy green retreats,
At once the Monarch's and the Muse's seats,
Invite my lays. Be present, sylvan maids!
Unlock your springs, and open all your shades.
GRANVILLE commands; your aid, O Muses, bring!
What Muse for GRANVILLE can refuse to sing?
The Groves of Eden, vanish'd now so long,
Live in description, and look green in song:
These, were my breast inspir'd with equal flame,
Like them in beauty, should be like in fame.
Here hills and vales, the woodland and the plain,
Here earth and water seem to strive again,
Not Chaos-like together crush'd and bruis'd,
But, as the world, harmoniously confus'd:
Where order in variety we see,
And where, tho' all things differ, all agree.

This Poem was written at two different times: the first part of it, which relates to the country, in the year 1704, at the same time with the Pastorals: the latter part was not added till the year 1713, in which it was published.

3 f. originally thus,
Chaste Goddess of the woods,
Nymphs of the vales, and Naiads of the floods,
Lead me thro' arching bower's, and glimm'ring glades.
Unlock your springs—

WINDSOR-FOREST

Here waving groves a chequer'd scene display,
And part admit, and part exclude the day;
As some coy nymph her lover's warm address
Nor quite indulges, nor can quite repress.
There, interspers'd in lawns and op'ning glades,
Thin trees arise that shun each other's shades.
Here in full light the russet plains extend:
There wrap't in clouds the blueish hills ascend.
Ev'n the wild heath displays her purple dyes,
And 'midst the desert fruitful fields arise,
That crown'd with tufted trees and springing corn,
Like verdant isles the sable waste adorn.
Let India boast her plants, nor envy we
The weeping amber or the balmy tree,
While by our oaks the precious loads are born,
And realms commanded which those trees adorn.
Not proud Olympus yields a nobler sight,
Tho' Gods assembled grace his tow'ring height,
Than what more humble mountains offer here,
Where, in their blessings, all those Gods appear.
See Pan with flocks, with fruits Pomona crown'd,
Here blushing Flora paints th'enameled ground,
Here Ceres' gifts in waving prospect stand,
And nodding tempt the joyful reaper's hand;
Rich Industry sits smiling on the plains,
And peace and plenty tell, a STUART reigns.
Not thus the land appear'd in ages past,
A dreary desert, and a gloomy waste,
To savage beasts and savage laws a prey,
And kings more furious and severe than they;
Who claim'd the skies, dispeopled air and floods,
The lonely lords of empty wilds and woods:
Cities laid waste, they storm'd the dens and caves,
(For wiser brutes were backward to be slaves.)

25. Originally thus,
Why should I sing our better sons or air,
Whose vital draughts prevent the leach's care,
While thro' fresh fields th'ensigning odours breathe,
Or spread with vernal blooms the purple heath?

Alexander Pope, *Windsor-Forest* (1713)

- hyphenation ➔ poem unites two objects: a town overlooked by an ancient royal castle, and a wooded area originally set out for royal use, but also available for solitary reflection on natural beauty
- cf. Pope: “Thy Forests, Windsor! and thy green Retreats,/At once the Monarch's and the Muse's Seats” (WF, 1-2) ➔ linking poetry and politics
- poem written over a long period; does not propose a single location for viewpoint (unlike Sir John Denham's Cooper's Hill 1642-1668)
- Denham: topographic or 'prospect' poem uses ➔ natural eminence used to prompt reflections on national issues
- Pope: attempts a more comprehensive and complex vision of England, past, present and future, from the starting point of a well-known area ➔
- poem starts in Windsor Forest, ends voyaging down the Thames to London, and out to the world of commerce and empire
- Denham: from aerial view of the City to the solitary views afforded by the hill of the title, overlooking the plain of Runnymede where Magna Carta was signed
- Pope: similar sympathies but (in 1713 at least) slightly more to celebrate
Alexander Pope, *Windsor-Forest* (1713)

- landscape not taken for “The Groves of Eden, vanish'd now so long,/Live in Description, and look green in Song”
- attempt to rebuild a lost paradise in a very self-conscious poetic act of vision:

Here Hills and Vales, the Woodland and the Plain,
Here Earth and Water seem to strive again,
Not Chaos-like together crush'd and bruis'd,
But as the World, harmoniously confus'd:
Where Order in Variety we see,
And where, tho' all things differ, all agree.

(WF, 11-16)

→ concordia discors principle
Alexander Pope, *Windsor-Forest* (1713)

- couplet, sometimes doubled into a quatrain = medium for the expression of concordia discors
- highlights aspects which make up its balanced, static quality

There, interspers'd in Lawns and opening Glades, Thin Trees arise that shun each others Shades. Here in full Light the russet Plains extend; There wrapt in Clouds the blueish Hills ascend: Ev'n the wild Heath displays her Purple Dies, And 'midst the Desart fruitful Fields arise, That crown'd with tufted Trees and springing Corn, Like verdant Isles the sable Waste adorn. (WF, 21-8)
Alexander Pope, *Windsor-Forest* (1713)

- landscape extends, ascends, displays, arises, springs, adorns, all at the touch of the poet-observer
- magic extends into coloration (not natural, but extreme and purified)
- landscape made mythological: English landscape celebrated as a reclaimed version not only of Eden but of classical mythology: “See Pan with Flocks, with Fruits Pomona crown'd,/Here blushing Flora paints th'enamel'd Ground” (WF, 37-8)
- golden age
  - reason: transforming and magical presence of Queen Anne: “Rich Industry sits smiling on the Plains,/And Peace and Plenty tell, a STUART reigns” (WF, 41-2); Pope abandons this panegyric mode immediately at the Hanoverian accession
Alexander Pope, *Windsor-Forest* (1713)

- Johnson: apparent “want of plan” in the poem is natural: since “the scenes, which they must exhibit successively, are all subsisting at the same time, the order in which they are shewn must by necessity be arbitrary” (Johnson 1905:225)
- but the poem also contrasts time and space
- “Not thus the Land appear'd in Ages past,/ A dreary Desart and a gloomy Waste” (WF, 43-4); “midst the Desart fruitfull Fields arise”; “Like verdant Isles the sable Waste adorn” → enforce the catastrophic nature of the contrast: invader kings, William the Conqueror and his son, William Rufus followed Nature only in the sense of hunting it to death (though in the New Forest, not Windsor, which escapes contamination) → love of hunting = tyrannical abuse of human law:

To Savage Beasts and Savage Laws a Prey,
And Kings more furious and severe than they:
Who claim'd the Skies, dispeopled Air and Floods,
The lonely Lords of empty Wilds and Woods.
(WF, 45-8)
restoration of British political liberties in concert with a restored fruitfulness of landscape; this also makes hunting possible

Lodona episode (171-218) transforms hunting through mythology

Anne likened to Diana, goddess of hunting and chastity

nature surreally inverted into a chaste, emblematic picture:

Oft in her Glass the musing Shepherd spies
The headlong Mountains and the downward Skies,
The watry Landskip of the pendant Woods,
And absent Trees that tremble in the Floods;
In the clear azure Gleam the Flocks are seen,
And floating Forests paint the Waves with Green.

(WF, 211-16)
Alexander Pope, *Windsor-Forest* (1713)

- retirement = “to follow Nature” (WF, 252); poetic, designed for the man “Whom Nature charms, and whom the Muse inspires” (WF, 238) (self-inscription of Pope)
- cf. also the invocation of the Muses: “Ye sacred Nine! that all my Soul possess,/Whose Raptures fire me, and whose Visions bless” (WF, 259-60)
- landscape becomes a visionary home for 'God-like Poets' associated with Windsor such as Denham, Cowley, and Henry Howard, Earl of Surrey (problematic, because these writers were rather active)
Queen Anne as a sort of redemptive divinity, putting an end to an internal and external crisis (the civil war, Whig-Tory strife, battle with France): “At length great ANNA said-Let Discord cease!/She said, the World obey'd, and all was Peace!” (WF, 327-8).

Father Thames announces celebration of peace

fusion of a heraldic throwback to the days of Stuart power with a more modern view of prosperity, commerce, and imperial power

“Kings shall sue, and suppliant States be seen/Once more to bend before a British QUEEN” (WF, 383-4): power deriving from Windsor's monarchical source issuing from the port of London to control the world, with the trees of the forest, representing the British navy, launching out on voyages of commerce and exploration (385-92)

Pax Britannica seen to guarantee universal freedom, mutual commerce, interchange between primitive and civilised races, a world where “Seas but join the Regions they divide” (WF, 400), indicated in the movements of the poem outward from Thames and inward to it (“Earth's distant Ends our Glory shall behold,/And the new World launch forth to seek the Old”, WF, 401-2).