

AN ESSAY ON CRITICISM AND L'ART POETIQUE

DOCTRINE AND POETRY
OF
POPE'S ESSAY ON CRITICISM
WITH RELATION TO
BOILEAU'S ART POETIQUE

By

BRANKO BRUSAR, B.A.

A Thesis
Submitted to the Faculty of Graduate Studies
in Partial Fulfilment of the Requirements
for the Degree
Master of Arts

McMaster University
September 1969

MASTER OF ARTS (1969) MCMASTER UNIVERSITY, Hamilton, Ontario

TITLE: DOCTRINE AND POETRY OF POPE'S ESSAY ON CRITICISM
WITH RELATION TO BOILEAU'S ART POETIQUE

AUTHOR: Branko Brusar, B.A. (Zagreb University)

SUPERVISOR: Dr. W. J. B. Owen

NUMBER OF PAGES: iv, 79

SCOPE AND CONTENTS: Themes and poetic expression of Alexander Pope's Essay on Criticism; the question of its originality and quality in comparison with Nicolas Boileau's Art Poétique.

ACKNOWLEDGEMENTS

I should like to thank to Professor R. E. Morton for his help in the selection of the theme; and to Dr. W. J. B. Owen for an assistance in its elaboration that exceeded the scope of his duty.

TABLE OF CONTENTS

INTRODUCTION	p. 1
I POPE AS BORROWER OF THEMES	2
II POPE'S THEMATIC ORIGINALITY	25
III VERSIFICATION	36
IV IMAGERY	60
CONCLUSION	73
BIBLIOGRAPHY	78
CHART: RHYMING WORD FREQUENCY	59

INTRODUCTION

William H. Marshall¹ describes Lord Byron's copy of Nicolas Boileau's works, the first volume of which, on the shortened-title page, carries the signature "Byron. Venice---.", while the title page of the second volume bears only "Byron". Byron says among other things:

In regards to their writing, their times (the Augustan Age in England and France), and their fame, "no two authors . . . afford us so complete and happy a parallel". They were Horaces and Virgils of Louis and Anne. "Their poems will stand as models and test of excellence." They were for ancient writers, and against the modern ones. They both reaped "laurels and acclamation . . . showers of hisses . . . but the only advantage obtained over Pope and Boileau consisted in their enemies succeeding in being damned to everlasting fame." And then:

"Of Pope must be said that he had more true sensibility and native poetic mind in him than Boileau."

This is Byron's impression after a general reading of Pope and Boileau. The purpose of this thesis is to compare the authors' most similar works, An Essay on Criticism and L'Art Poétique, by analysing their contents, form, and imagery, and to draw pertinent conclusions about the relative thematic and poetic qualities of the works, as well as about Pope's possible dependence on, or freedom from, Boileau.

¹The Bibliography at the end of the work contains complete references; wherever necessary, short identifying notes, like numbers of pages and verses, are inserted into the text itself.

I POPE AS BORROWER OF THEMES

Unconvincing Evidence

It has long been supposed that Pope's Essay is mainly based on Boileau's Art Poétique. We shall have to examine Pope's indebtedness in regards to the contents in some detail.

Clark (p. 197) argues that one of the proofs that Boileau was Pope's model is his use of Boileau's unity devices by such words as "nature", "reason", "good sense"; another one would be Pope's acceptance of Boileau's standpoint that rules may be broken, as well as the "tone of urbanity" as opposed to the Italian tone of "didacticism".

With the possible exception of the broken rules, which, however, Horace also breaks, the other "proofs" seem unconvincing. Both poets, Boileau more than Pope, are didacts.

In connection with "unity", speaking of Pope, Audra²(p. 218) holds the opposite view: "In spite of the subtlety of his art, he did not succeed, and he could not succeed, in imprinting on his subject matter the unity which only an original jet of thought may assure." This is one of his proofs that Pope imitated Boileau.

In my opinion, neither of the views is true, because those watchwords come up in any classicist criticism, and Pope's work has a unity of its own: it is addressed to the critics. If Boileau's work, addressed to poets, has a unity of its own, Pope's must have one too, since Pope treats mainly the same themes, only applies them to the critics. Audra destroys his own argument for Pope's imitation: if Pope imitated Boileau extensively, as Audra affirms it, then

²English quotations from the works in French are in my own translation. Audra and Williams, in the Pastoral Poetry and "An Essay on Criticism", refer to the number of the verses commented.

Pope's work must have more or less the same unity as Boileau's.

Equally unconvincing is Clark's argument that Pope, "the English Boileau" (p. 191), at the age of twenty, when he wrote An Essay, could hardly have written "such a mature work" (p. 193). In a work of art, a borrowed subject matter is less important than the poetic touch the poet gives to it. On the other hand, there are other poets who at an early age created mature works.

Neither is a conclusive proof that Pope in his Essay uses the same names which John Dryden, on the request of William Soame, the translator of L'Art, substituted for the French ones (Audra, p. 203). In this way Boileau was "transplanted to the English soil". Pope does not necessarily use the names in the same relations: "Nay shou'd great Homer lift his awful Head, / Zoillus again would start up from the Dead" (464-465), which becomes in Soame's translation: "Let mighty Spencer raise his reverend head, / Cowley and Denham start up from the dead" (1052-1053), otherwise Pope's probable source, as it will be shown later.

Pope's Own Evidence

Pope's own admission is most important in the question of imitation. In connection with this, Audra's argument of Pope's "thoughts and rhymes retained by his tenacious memory" (p. 215) is beside the point, because it is unthinkable that a young aspiring writer, who had been imitating and translating with a view to learn, would have relied exclusively on his memory, and would not have had Boileau, such an important work, on hand when he composed An Essay. There are two very probable possibilities. Even to-day, and still more in the past, when there were no ready thesauruses to help a struggling

writer, an aspiring poet or novelist jots down notes while he reads, to serve him for his own writing. I just cannot imagine Pope, eager to learn from others, not having done the same. And moreover, I cannot imagine that he would not have had on hand all the books he might have considered important for his own topic. A researcher in any field does the same; a translator does: he uses reference books and all the previous translations available, in all the languages he knows.

In Spence's Anecdotes (p. 278), Pope said to Spence: "My first taking to imitating was not out of vanity, but humility. I saw how defective my own things were; and endeavoured to mend my manner by copying good strokes from others." Although "to copy" here probably means "to attempt to resemble", it so strongly intimates the main, practical meaning of the word. I am sure Pope did not consciously memorize as he read, but made notes. By imitating established writers, Pope proceeded exactly in the same way as the Renaissance painters, who imitated their masters until they themselves became masters. Modern schools of writing, although they stress that you learn writing by writing, must nevertheless base their teaching on the imitation of the best that has been written so far.

It is of paramount importance for the possibility of Pope's use of L'Art in the original, to establish his knowledge of French. By his own admission, he had an imperfect knowledge of the language, but the fact is that he read French. He must have enjoyed the

reading, or he would not have read. In his letter to Bolingbroke of April 9, 1724, about his reading of Voltaire's La Henriade, he says: "It is but this Week that I have been well enough in my head to read the Poem of the League with the attention it deserves I cannot pretend to judge with any exactness of the beauties of a foreign Language which I understand but Imperfectly." The statement, although a fact, may reveal an exaggerated humility, such as also appears in An Essay. Pope would not have read a French original if he had not enjoyed it. He read "with the attention it deserves"--with the same application he learnt writing. If Pope had used to-day's technical linguistic terms, he might have said that his knowledge of French was rather passive than active: he understood it (written and maybe spoken, or both), but could not speak it or write it. People read English novels without being able to pronounce the language: they may come rather close to perfect understanding if they are more visual than aural types. Pope's persistency in reading French might afford such an indication. An aural type, hearing in his ears pronounced what he reads, would be decidedly disheartened by the irksome task, especially if of such a perfectionist nature as Pope's. But notwithstanding the extent of his savouring of a French work of art, Pope, because of his own conviction that he understood French imperfectly, very probably used both the original and a translation of L'Art.

An interior, corroborative proof of the above, concerning Pope's probably defective pronunciation of French, is his verse in

An Essay itself: "And Boileau still in Right of Horace sways"
 (714). If "Boileau" is stressed on the first syllable, the verse is a perfect iambic pentameter. To read it with the stress on the second syllable would mean to abuse the rhythm of the verse. Because the word "still" should certainly be stressed in the line, a trochee as the second foot would hardly have a "raison d'être". A fluent speaker of French, however, would not sacrifice the original accent of a French name. Pope pronounced "Boileau" as any non-French-speaking Englishman would, with the stress on the first syllable.

These general indications point to a high probability that Pope used Boileau; individual themes will substantiate them still further. When talking about Pope's advices, Audra is right to state: "So to say, there are none which could not be found in Boileau" (p. 228), but whether Pope borrowed them from Boileau or Horace, or even from other sources, is another question; an even more important one is what he did with them.

Boileau in Pope

Because both Boileau and Pope treat mainly the same subjects, but look at them from the different angles--poetical or critical--they must agree extensively. In some themes, Pope might have used either the original Art Poétique or some of its translations, as well as Horace's Ars Poetica. So Boileau and Pope generally agree on the question of the "dark thoughts":

Il est certains Esprits, dont les sombres pensées
 Sont d'un nuage épais toujours embarrassées.
 Le jour de la raison ne le scauroit percer.
 Selon que nostre idée est plus ou moins obscure,
 L'expression la suit, ou moins nette, ou plus pure.
 Ce que l'on conçoit bien s'énonce clairement,
 Et les mots pour le dire arrivent aisément. (i, 147-153)

Expression is the Dress of Thought, and still
 Appears more decent as more suitable;
 A vile Conceit in pompous Words exprest,
 Is like a Clown in regal Purple drest;
 For diff'rent Styles with diff'rent Subjects sort,
 As several Garbs with Country, Town, and Court. (318-323)

The subjects are certainly the same, but Boileau uses the single metaphor of a cloud while Pope uses three: "Prismatic Glass", "the unchanging Sun", and clothes. Boileau himself uses the metaphor of clothes at the beginning of Chant II.

Both Boileau and Pope stress simplicity and modesty as the prerequisites sine qua non of a writer: "Soyez simple avec art, / Sublime sans orgueil, agreable sans fard" (i, 101-102); "But where's the Man, who Counsel can bestow, / Still pleas'd to teach, and yet not proud to know!" (631-632).

There are some negative characteristics which writers should avoid. One of them is too great an ambition. Those who do not adhere to their own field, may experience a sad development: "Some have at first for Wits, then Poets past, / Turn'd Criticks next, and prov'd plain Fools at last" (36-37). Something similar happened to Ronsard:

Reglant tout, bréhilla tout, fit un art à sa mode:
 Et toutefois long-temps eut un heureux destin.
 Mais sa Muse en François parlant Grec et Latin,

Vit dans l'âge suivant par un retour grotesque,
Tomber de ses grands mots le faste pedantesque.
Ce Poëte orgueilleux trebuché de si haut (i, 124-129)

Boileau expresses the same idea in general: "Mais souvent un Esprit
qui se flatte, et qui s'aime, / Méconnoist son genie, et s'ignore
soy-même" (i, 19-20).

There is a similarity between Pope's "Some to Conceit alone their
Taste confine, / And glitt'ring Thoughts struck out at ev'ry Line"
(289-290) and Boileau's "La plupart emportez d'une fougue insensée /
Toujours loin du droit sens vont chercher leur pensée" (i, 39-40),
which idea Pope also expresses in his passage on the bizarre language
(305ff.).

The poets also agree on the harmfulness of jealousy:

Fuyez sur tout, fuyez ces basses jalousies,
Des vulgaires esprits malignes phrenesies.
Un sublime Ecrivain n'en peut estre infecté.
C'est un vice qui suit la Mediocrité.
Du Merite éclatant cette sombre Rivale
Contre luy chez les Grands incessamment cabale. (iv, 111-116)

Envy will Merit as its Shade pursue,
But like a Shadow, proves the Substance true;
For envy'd Wit, like Sol Eclips'd, makes known
Th' opposing Body's Grossness, not its own.
When first that Sun too powerful Beams displays,
It draws up Vapours which obscure its Rays;
But ev'n those Clouds at last adorn its Way,
Reflect new Glories, and augment the Day. (466-473)

However, how much more varied and powerful Pope's expression is!

Some parts of An Essay point to translation as the possible source.
When Pope was writing his work, there was William Soame's translation
of Boileau's Art Poétique available, published in 1683 with John
Dryden's changes and substitution of English names for the French ones.
Jacob Tonson published it again in 1703, and supplied the above

information. There are many indications that Pope used the translation. Boileau urges authors to study nature: "Que la Nature donc soit vostre étude unique, / Auteurs" (iii, 359-360), and the human heart, as a part of nature: "Quiconque voit bien l'Homme, et d'un esprit profond, / De tant de coeurs cachez a penetré le fond" (iii, 361-362). In other words, Boileau expresses the truth that it is enough to know one man to know basically all, although "La Nature feconde en bizarres portraits, / Dans chaque ame est marquée à de differens traits" (iii, 369-370). Nature is synonymous with good sense: "Aux dépens du bon sens gardez de plaisanter. / Jamais de la Nature il ne faut s'écarter" (iii, 413-414) and reason: "Aimez donc la Raison. Que toujours vos écrits / Empruntent d'elle seule et leur lustre et leur prix" (i, 37-38). Simplicity is in harmony with nature: "Que la debut soit simple et n'ait rien d'affecté" (iii, 269). Pope expresses mainly the same ideas:

First follow Nature, and your Judgment frame
 By her just Standard, which is still the same:
 Unerring Nature, still divinely bright,
 One clear, unchang'd, and Universal Light,
 Life, Force, and Beauty, must to all impart,
 At once the Source, and End, and Test of Art.
 Art from the Fund each just Supply provides,
 Works without Show, and without Pomp presides:
 In some fair Body thus th' informing Soul
 With Spirits feeds, with Vigour fills the whole,
 Each Motion guides, and ev'ry Nerve sustains;
 It self unseen, but in th' Effects, remains. (68-69)

These are the same ideas of nature as light, synonymous to reason and good sense, supplier of life, force and beauty, simple, "without Show, and without Pomp", expressing "de differens traits". Audra (p. 219) points to Boileau (i, 37-38), quoted above, as the source

for verses 71-72. Soame translated: "Love Reason then; and let
whate'er you write / Borrow from her its beauty, force, and light"
(37-38). And indeed, "beauty, force, and light" are all in Pope's
line 72, the last one also coming up as Pope's rhyme.

Audra (p. 210) also notices the similarity of Soame's "And afar
off hold up the glorious prize" (1087)--in Boileau: "Et vous
montrer de loin la couronne et le prix" (iv, 230)--and Pope's
". . . learn'd Greece . . . / Held from afar, aloft, th' **I**mmortal
Prize" (92-96). And the idea and the rhyme correspond indeed.

Among the contemporary writers, so different from the Ancients,
there is much rivalry and strife. Pope says: "Now, they who reached
Parnassus' lofty Crown, / Employ their Pains to spurn some others
down" (514-515). Boileau, continuing on the thought of the op-
posing forces of "la Mediocrité" and "le Mérite", says: "Et sur les
piés en vain tâchant de se hausser, / Pour s'égalor à lui, cherche
à le rabbaïsser" (iv, 117-118). Soame: "Base rivals . . . /
Maliciously aspire to gain renown / By standing up and pulling
others down" (971-974). Also on this point Audra (p. 212) seems
to be right; the same idea and the "down" rhyme indicate the probable
source.

Soame is surely the source of Pope's (Audra, p. 211): "Nay
shou'd great Homer lift his awful Head, / Zoilus again would start
up from the Dead" (464-465) with his "Let mighty Spenser raise his
reverend head, / Cowley and Denham start up from the dead" (1052-1053).
Pope, however, gives his verses a critic's twist, even makes it an

antithesis, because Zoilus was Homer's bitter critic, while Soame (in this case, Dryden) simply enumerates the poets whom he would like to live again. Three English names have been substituted for only one French here: "Que Corneille pour lui rallumant son audace, / *Scit encor le Corneille et du Cid et d'Horace*" (iv, 195-196), "lui" being the Prince. The same pair of rhymes, however, are revealing.

Both Boileau and Pope think that to be a poet is a divine gift:

C'est en vain qu'au Parnasse un temeraire Auteur
Pense de l'art des Vers atteindre la hauteur.
S'il ne sent du Ciel l'influence secrete,
Si son Astre en naissant ne l'a formé Poëte,
Dans son genie étroit il est toujours captif. (i, 1-5)

In Poets as true Genius is but rare,
True Taste as seldom is the Critick's Share;
Both must alike from Heav'n derive their Light,
These born to Judge, as well as those to Write. (11-14)

Talents are divided sparingly: "Nature to all Things fix'd the Limits fit, / And Wisely curb'd proud Man's pretending Wit" (52-53) and "La nature fertile en Esprits excellens / *Scait entre les Auteurs partager les talens*" (i, 13-14). When we look at Soame's translation, as reprinted in the Cambridge Dryden, "Nature abounds in wits of every kind, / And for each author can a talent find" (13-14), there is not too much similarity, with the exception of the common idea. But Audra (p. 210) quotes the same passage as: "Nature to all things fix'd the limits fit / And wisely curbed proud man's pretending wit", which leads us closer to Pope's rendering. So this surely raises the question of which edition of Soame's translation of Boileau's Art Poétique Pope used.

My quotations of William Soame's translation of L'Art Poétique are from George R. Noyes's Poetical Works of John Dryden, which follows the edition of the Art of Poetry of 1683. The publisher Jacob Tonson reprinted the edition in 1708 in The Annual Miscellany for the Year 1694. I have seen Tonson's editions of the book of 1716 and 1727, and they follow the same text as John Dryden, at the translator's request (according to Tonson's advertisement preceding the Art of Poetry) revised it and substituted English names for the French ones. The same text also appears in Kinsley's Dryden and in Albert S. Cook's Art of Poetry. Clark quotes from it too. But Audra's quotations from the Art of Poetry, as it has already been shown, differ at some points. Audra (p. 213) also quotes:

"You can no church, no monastery chuse, / To shelter you from their pursuing muse", referring to the persistent readers of their own works to other people, which is in Noyes's Dryden: "There is no sanctuary you can choose / For a defense from their pursuing Muse" (912-913). The Cambridge (Noyes's) text, following the translation of 1683, is surely better: "sanctuary" stands for the pleonasm of "church" and "monastery"; and Boileau himself has only "Temple". But Pope repeats the pleonasm: "No Place so Sacred from such Fops is barr'd, / Nor is Paul's Church more safe than Paul's Church-yard" (622-623). It is rather safe to assume that Pope followed, perhaps in addition to that, a text partly different from the one of 1683.

E. Curll published "The Second Edition, Revis'd and Compar'd with the last Paris Edition" of "The Art of Poetry in Four Cantos"

in 1715, with the prefixed advertisement: "The sir William Soame's Translation of the following Poem, was in several Places very well done; yet the Diction of Poetry has been so much improv'd since his Time, that upon strictly comparing this Piece with the Original, it has been found capable of many Amendments, not only in the Versification, but the Sense."

The advertisement, cleverly silent about the role of John Dryden, must mean the "many Amendments" done in the first edition of this "Revis'd" Art of Poetry, from 1712. It cannot refer to the second edition as an improvement on the first one, because "the Diction of Poetry" could not have been "so much improv'd" in that short period of time from 1712 to 1715. But the second part of the advertisement, "In this Edition are likewise inserted Classical References, and some curious Explanatory Notes, taken from the last Paris copy of our Author's Works, publish'd since his Death by the Famous M. Renaudot," can refer only to the second English edition, since "the last Paris copy" of Boileau's works was published in 1713. Hence it is clear that the publisher, E. Curll, numbers only his own editions of the Art of Poetry. Together with the Art of Poetry of 1715, the 1714 edition of Boileau's Lutrin is bound, translated by J. Ozell. In the same volume, the complete works of Boileau are advertised, published in three volumes from 1711 to 1713. The Art of Poetry is included into the first volume, which brings us very close to Pope's publication of An Essay in 1711. So two publishers, Tonson and Curll, were printing their own editions of Boileau's Art of Poetry, the latter one with the "corrections" of J. Ozell (presumptuous after

John Dryden's touches, but at the time this may have not been so apparent). It seems natural that Pope would use a "Revis'd" edition, printed or in manuscript, alone or together with another one.

Some instances intimate that Pope might have used both the original and a translation. So for instance, when Pope and Boileau advise authors to study the Ancients (Audra, p. 219; Clark, p. 194):

Know well each Ancient's proper Character,
His Fable, Subject, Scope in ev'ry Page,
Religion, Country, Genius of his Age. (119-121)

Conservez à chacun son propre caractere.
Des Siecles, des Païs, étudiez les moeurs.
Les climats font souvent les diverses humeurs. (iii, 112-114)

Keep to each man his proper character.
Of countries and of times the humors know;
From diff'rent climates diff'ring customs grow.
(Soame, 538-540)

The "proper character" is in all the three texts.

Something similar appears in the question of proportion and harmony, although here too, we could go as far as Horace ("ordo" in line 41):

Il faut que chaque chose y soit mise en son lieu;
Que le début, la fin, répondent au milieu;
Que d'un art délicat les pieces assorties
N'y forment qu'un seul tout de diverses parties;
Que jamais du sujet, le discours s'écartant
N'aille chercher trop loin quelque mot éclatant. (i, 176-181)

Each object must be fix'd in the due place,
And diff'ring parts have corresponding grace;
Till by a curious art dispos'd, we find
One perfect whole, of all the pieces join'd.
(Soame, 177-180)

Some Figures monstrous and mis-shap'd appear,
Consider'd singly, or beheld too near,
Which, but proportion'd to their Light, or Place,
Due Distance reconciles to Form and Grace.
(Pope, 171-174)

The thought is the same, and the rhymes betray the source (Clark, p. 195). Pope again, has given his own expression a dynamic perspective, made it his own, so that even the idea, let alone the rhymes, fades into a relative insignificance. Because Pope addresses critics, he forms his own angle:

A perfect Judge will read each Work of Wit
With the same Spirit that its Author writ,
Survey the Whole, nor seek slight Faults to find. (233-235)

The treatment of the theme is similar in Boileau and Pope (Audra, p. 218). "Un seul tout", "one perfect whole"---although Pope does not modify his "Whole" with "perfect", he qualifies his "Judge" with it; Soame's rhyme "find" is also in Pope.

Some additional passages may lead us both to Soame and Horace. The problem of the breaking of rules, for instance. "Thus Pegasus . . . / May . . . / From vulgar Bounds with brave disorder part, / And snatch a Grace beyond the Reach of Art" (150-155). Clark (pp. 194-195) points out that the verses derive from Soame's

A generous Muse may sometimes take her flight;
When, too much fetter'd with the rules of art,
May from her stricter bounds and limits part. (934-936)

In Boileau's own words:

Quelquofois dans sa course un esprit vigoureux
Trop resserré par l'art, sort des regles prescrites,
Et de l'art mesme apprend à franchir leurs limites. (iv, 78-80)

Yes, the rhymes are the same, same some other words: "may", "vulgar Bounds" instead of "stricter bounds", "Reach of Art" instead of "rules of art". Of course, Pope's expression is swifter-moving, streamlined. The verb "snatch" activates the verses. It seems,

however, that Pope drew from yet another source in Boileau. Speaking about the ode, Boileau says: "Son stile impetueux souvent marche au hazard. / Chez elle un beau desordre est un effet de l'art" (ii, 71-72). Soame translated it: "Her generous style at random oft will part, / And by a brave disorder shows her art" (301-302). Boileau's rhyme itself, "art" is taken over by Soame and Pope. And Soame uses the same pair of rhymes in both instances, the same Pope has in his own rendering. What is amazing, Pope has "brave Disorder" from this second quotation from Soame.

Boileau is very conscious of the need for the variety of style, and so is Pope:

Sans cesse écrivaint variez vos discours.
 Un stile trop egal et toujours uniforme,
 En vain brille à nos yeux, il faut qu'il nous endorme.
 On lit peu ces Auteurs nez pour nous ennuyer,
 Qui toujours sur un ton semblent psalmodier. (i, 70-74)

In writing, vary your discourse and phrase;
 A frozen style, that neither ebbs or flows,
 Instead of pleasing, makes us gape and doze.
 Those tedious authors are esteem'd by none,
 Who tire us, humming the same heavy tone.
 (Soame, 70-74)

But in such Lays as neither ebb, nor flow,
 Correctly cold, and regularly low,
 That shunning Faults, one quiet Tenour keep;
 We cannot blame indeed--but we may sleep.
 (Pope, 239-242)

Pope's "neither ebb, nor flow", a corrected version of Soame's "neither ebbs or flows", is revealing; as well as the rhyme "flow"; not to speak about the idea, which is, however, also in Horace. It is Pope who brings forth exactly Horace's thought: "in vitium ducit culpae fuga, si caret arte" (31)--"Shunning a fault may lead

to error, if there be lack of art". This seems rather a sure proof that Pope used for the writing of An Essay both Soame and Horace.

But in studying Boileau, Pope did not limit himself only to L'Art Poétique. It seems he studied all the works of Boileau. Both Boileau and Pope have similar ideas about nature. But it is true, they might have come to them through different channels. In the conclusion of his Preface to Troilus and Cressida, John Dryden says: ". . . because many men are shocked at the name of rules, as if they were a kind of magisterial prescription upon poets, I will conclude with words of Rapin, in his reflections on Aristotle's work of poetry: 'If the rules be well considered, we shall find them to be made only to reduce nature into method . . .'" (p. 146). Because of Pope's admiration for Dryden, it is almost sure that his "Nature Methodized" (89) comes from this source. This method is what makes a work of art, as Pope says: "True Wit is Nature to Advantage drest, / What oft was Thought, but ne'er so well express" (297-298), the same thought which Boileau expresses in his Preface: ". . . une pensée neuve . . . est . . . une pensée qui a dû venir à tout le monde, et que quelqu'un s'avise le premier d'exprimer. Un bon mot n'est bon mot qu'un ce qu'il dit une chose que chacun pensoit et qu'il l'a dit d'une maniere vive, fine et nouvelle" (pp. 1-2).

The ancient writers have best followed nature, therefore, both Boileau (iii, 295-308) and Pope (124-129, 130-140, 181-194) entertain the same esteem for them. Modern writers should imitate them. Clark (p. 197) points at the case of Longinus, about whom Pope says,

"And is himself that great Sublime he draws" (680), while Boileau in his Traité du Sublime stresses: "Souvent il fait la figure qu'il enseigne; et, en parlant du Sublime, il est lui-mesme tres-sublime" (p. 333). This source seems to be clear.

The presentation of the problem of rhymes leads also to Pope's reading of the rest of Boileau:

Where-e'er you find the cooling Western Breeze,
 In the next Line, it whispers thro' the Trees;
 If Chrystal Streams with pleasing Murmurs creep,
 The Reader's threaten'd (not in vain) with Sleep. (350-353)

Although there is nothing corresponding in L'Art, a very similar treatment appears in Boileau's Satire II (Clark, p. 196):

Si je loüois Philis, En miracles feconde,
 Je trouverois bientost, A nulle autre seconde.
 Si je voulois vanter un objet Nonpareil;
 Je mettrois à l'instant, Plus beau que le Soleil.
 Enfin parlant toujours d'Astres et de Merveilles,
 De Chef-d'oeuvres des Cieux, de Beutez sans pareilles.
 (p. 18, vv. 37-42)

While Pope fights only against banal rhymes, and takes the need for their being sensible for granted, Boileau on the other hand expatiates more on the subject. He is against rhymes as the only ornament of verses: "La Rime, au bout des mots assemblez sans mesure, / Tenoit lieu d'ornemens, de nombre et de césure" (i, 115), but what Boileau regrets here is the poet's neglect of all the other possible ornaments: Boileau is again on the side of form, and he shows more modesty (because he admits his own weakness in the verses quoted above) than Pope would be capable of.

Horace as Source

Several themes already have led us to Horace's Ars Poetica as a possible source. There are additional ones, like the need for would-be authors to examine themselves severely before embarking on the writing career:

O vous donc, qui brûlant d'une ardeur perilleuse,
 Courez du bel Esprit la carrière épineuse,
 N'allez pas sur des vers sans fruit vous consumer,
 Ni prendre pour génie une amour de rimer.
 Craignez d'un vain plaisir les trompeuses amorcees,
 Et consultez long-temps vostre esprit et vos forces. (i, 7-12)

Pope echoes it, but of course, applies it to critics:

But you who seek to give and merit Fame,
 And justly bear a Critick's noble Name,
 Be sure yourself and your own Reach to know,
 How far your Genius, Taste, and Learning go;
 Launch not beyond your Depth, but be discreet,
 And mark that Point where Sense and Dullness meet. (46-51)

Horace says the same:

Sumite materiam vestris, qui scribitis, aequam
 viribus et versate diu, quid ferre recusent,
 quid valeant umeri. (38-40)
 (Take a subject, ye writers, equal to your strength; and
 ponder long what your shoulders refuse, and what they are able
 to bear.)

Boileau, more direct and practical, goes a little further than

Pope and literally tries to scare a would-be dramatist: "Il trouve à le siffler des bouches toujours prestes" (iii, 148). This case, however, does not apply so much to a critic--the public in a theatre assumes a critic's position. Moreover, faithful to his practical teaching, Boileau even stresses the advantages of other professions. Telling the story of a notorious Florence doctor-killer, who turned a good architect (iv, 1-24), he concludes:

Soyez plutôt Mâçon, si c'est votre talent,
 Ouvrier estimé dans un art nécessaire,
 Qu'Écrivain du commun, et Poëte vulgaire.
 Il est dans tout autre art des degrez differens.
 On peut avec honneur remplir les seconds rangs:
 Mais dans l'art dangereux de rimer et d'écrire,
 Il n'est point de degrez du mediocre au pire. (iv, 26-32)

In this Boileau is faithful to Horace: "mediocribus esse poetis / non homines, non di, non concessere columnae" (372-373)--"But that poets be of middling rank, neither men nor gods nor booksellers ever brooked."

Audra and Williams stress a similarity between Pope's "Stones leap'd to Form, and Rocks began to live; / With sweeter Notes each rising Temple rung . . ." (702-703) and Boileau's "Qu'aux accords d'Amphion les pierres se mouvoient, / Et sur les murs Thebains en ordre s'élevoient" (iv, 149-150). The theme is the same. Soame: "Amphion's notes, by their melodious pow'rs, / Drew rocks and woods, and rais'd the Theban tow'rs" (1005-1006). But in this case Horace seems a more probable source:

dictus et Amphion, Thebanæ conditor urbis,
 saxa movere sono testudinis et prece blanda
 ducere quo vellet. (394-396)
 (hence too the fable that Amphion, builder of Thebes's citadel, moved stones by the sound of his lyre, and lead them whither he would by his supplicating spell.)

Boileau's text is almost a translation of Horace's. Pope did not mention the names (he was not too eager to show his indebtedness), but otherwise his idea echoes Horace faithfully. Pope, moreover, did not depart from stones, as Soame did in his translation, adding "woods" to stones. Pope is, in fact, a little weak here, guilty of

a pleonasm ("stones" and "rocks").

Pope's verses: "'Tis not enough no Harshness gives Offense, / The Sound must seem an Echo to the Sense" (364-365) remind of Boileau's (Audra and Williams): "Le vers le mieux rempli, la plus noble pensée / Ne peut plaire à l'esprit, quand l'oreille est blessée" (i, 111-112). And the resemblance leads to almost a proof if we see what Soame said: "The fullest verse and the most labor'd sense / Displease us, if the ear once take offense" (109-110). Although the idea itself may lead to Boileau as the source, only when one sees that Pope used the same rhymes as Soame, the evidence for the loan becomes almost conclusive. Pope, however, starts from the opposite direction: while Boileau stresses the importance of sound, Pope emphasizes the significance of thought. In this respect, Pope is nearer to Horace than to Boileau. Horace warns against "versus inopes rerum nugaeque canorae" (322)--"verses void of thought, and sonorous trifles", stressing also the sense. Pope, moreover, enriches his saying with a simile ("Sound must seem an Echo to the Sense"), and thus makes it more his own.

Paradoxically, while Boileau "reveres" the language,

Sur tout, qu'en vos écrits la Langue reverée
 Dans vos plus grands excès vous soit toujours sacrée
 Sans la Langue en un mot, l'Auteur le plus divin
 Est toujours, quoyqu'il fasse, un méchant Ecrivain, (i, 154-161)

he also violates it for the sake of form; Pope, on the contrary, denounces too great a concern for language alone,

Others for Language all their Care express,
 And value Books, as Women Men, for Dress:

Their Praise is still--The Stile is excellent:
 The Sense, they humbly take upon Content.
 Words are like Leaves; and where they most abound,
 Much Fruit of Sense beneath is rarely found, (305-310)

but treats it most fairly.

However, while the classicists tried to model their language on Latin, a dead language, Horace in Ars Poetica (46-72) manifests an astounding licence to create new words and thus enrich the language. Horace's views run counter to all the classicist conceptions of a language fixed by rules; in projection, they open the door to modern languages and modern literatures. With his less rigid stress on the importance of language alone, Pope is nearer to Horace than Boileau is.

The theme of the importance of work leads us also to Horace. "True Ease in Writing comes from Art, not Chance" (362), Pope says. Boileau advises, as to a proposed work of art: "Polissez-le sans cesse, et le repolissez" (i, 172). Better than Boileau and Pope, Horace expresses the idea with a metaphor: "limae labor et mora" (291)--"the toil and tedium of the file".

But a poet should not devote all his life just to writing verses; he should also live:

Que les vers ne soient pas vostre éternel employ.
 Cultivez vos amis, soyez homme de foy.
 C'est peu d'estre agreable et charmant dans un livre;
 Il faut sçavoir encore et converser et vivre. (iv, 121-124)

Pope seems to be indebted to Boileau for his verse (Audra, p. 228; Audra and Williams): "A Knowledge both of Books and Humankind" (640), although only the idea is the same, and moreover, Horace's "respicere exemplar vitae morumque iubebo / doctum imitatorum et vivas hinc ducere voces" (317-318)--"I would advise one who has

learned the imitative art to look to life and manners for a model, and draw from thence living words." Although the writer's benefit from living may be only implied from Boileau and Pope, Horace expresses it accurately.

Boileau warns against the persistent reader of his own works to others:

Gardez-vous d'imiter ce Rimeur furieux,
 Qui de ses vains écrits lecteur harmonieux
 Aborde en recitant quiconque le salut,
 Et poursuit de ses vers les passans dans la rue.
 Il n'est Temple si saint des Anges respecté,
 Qui soit contre sa Muse un lieu de seureté. (iv, 53-58)

Nor imitate the Settles of our times,
 Those tuneful readers of their own dull rhymes,
 Who seize on all th' acquaintance they can meet,
 And stop the passengers that walk the street:
 There is no sanctuary you can choose
 For a defense from their pursuing Muse.

(Soame, 908-913)

Soame does not mention angels as Boileau and Pope do. Pope says:

No Place so Sacred from such Fops is barr'd,
 Nor is Paul's Church more safe than Paul's Church-yard:
 Nay, fly to Altars; there they'll talk you dead;
 For Fools rush in where Angels fear to tread. (622-625)

Because of this very fact, it is highly probable that Pope had the French original in hand (Audra, pp. 213, 217; Clark, pp. 196-197), although Pope has added, as it has been amply shown, more inventive things to his borrowed material than are the "Angels" in this particular case. Angels are not too hard to associate with altars. Pope's probable indebtedness, in this case, to an "amended" Soame has been discussed earlier. Horace himself describes a crazy poet (in order not to be crazy, he should live as other people do) at

length, including the assiduous reader of his own works to others. Horace is even naturalistic in his treatment of such a reader, while Boileau and Pope are not: "Quem vero arripuit, tenet occiditque legendo, / non missura eutem, nisi plena cruoris, hirudo" (475-476)--- "if he catches a man, he holds him fast and reads him to death--- a leech that will not let go the skin, till gorged with blood".

It is reasonably clear that Pope, for the material for An Essay, made use not only of Boileau's original and translation (or translations) of L'Art Poétique, but also Horace's Ars Poetica, as well as, by inference, probably some other works, which are not the subject of this thesis. The fact alone, that Boileau was not Pope's only or even principal source, as the impression has been so far, decreases Pope's indebtedness to Boileau, without having to mention the way how Pope worked the material out.

II POPE'S THEMATIC ORIGINALITY

One could hardly find one single instance in An Essay on which Pope has not impressed the stamp of his originality, either of thought or of art, or of both. Here are some clear examples in which Pope differs from Boileau.

It seems that Pope's esteem for the Ancients is more stressed than Boileau's. In fact, it is limitless (653-674). He would not deprive the Ancients of any privileges. For the modern writers he has disdain (325ff.). He allows licence only to the Ancients; warns the Moderns against it (163ff.). Even the precedents for transgressions should be set at least by the Ancients (166).

Whatever is nearer to the Ancients, Pope admires more. Even France, which adheres to rules, "Critic Learning flourish'd most in France" (712). At the first glance, the words "The Rules, a Nation born to serve, obeys, / And Boileau still in Right of Horace sways" (713-714) may be taken at their face value. But if we take them as such, they go against whatever Pope preaches in his essay. Further on,

But we, brave Britons, Foreign Laws despis'd,
And kept unconquer'd, and unciviliz'd,
Fierce for the Liberties of Wit, and bold,
We still defy'd the Romans, as of old, (715-718)

also seems like boasting, and it is antithetical to the thoughts of France. It is, however, hardly believable that an admirer of French literature and classicism would express such a negative opinion of the country. And it is also improbable that such an educated, critically-minded man as Pope would boast of the "brave Britons".

The verse "And kept unconquer'd, and unciviliz'd" betrays Pope's aim. That this is a subtle irony against his own country is more apparent from the following verses:

Yet some there were, among the sounder Few
Of those who less presum'd, and better knew,
Who durst assert the juster Ancient Cause,
And here restor'd Wit's Fundamental Laws. (719-722)

Pope appreciates English writers only to the extent they follow the Ancients, and they are only exceptions. Boileau devotes more space to French authors, and manifests genuine esteem for a number of them.

Although both Boileau and Pope stress the importance of sense in a work of art, Boileau keeps to form more rigidly than Pope, whose language is more natural. "Que toujours dans vos vers, le sens coupant les mots, / Suspende l'hémistiche, en marque le repos" (i, 105-106) is a more practical advice than anything Pope has given. In his care for form, Boileau has created one of his rare metaphors, even a personification---vowels become persons: "Gardez qu'une voyelle à courir trop hastée, / Ne soit d'une voyelle en son chemin heurtée" (i, 107-108).

The difference of approach as to sound and sense is clear-cut throughout the two works in question. While Boileau fights against the "ugly sounds": "Fuyez des mauvais sons le concours odieux" (i, 110), Pope, as it seems, takes euphony for granted, but rather stresses the necessary correspondence of sound with sense:

But most by Numbers judge a Poet's Song,
And smooth or rough with them is right or wrong.

In the bright Muse though thousand Chamas conspire,
 Her Voice is all these tuneful Fools admire,
 Who haunt Parnassus but to Please their Ear,
 Not mend their Minds; as some to Church repair,
 Not for the doctrine, but the Musick there. (337-343)

Pope is quite original in his thought: "Whoever thinks a faultless Piece to see, / Thinks what ne'er was, nor is, nor e'er shall be" (253-254), although Audra and Williams bring it in connection with Boileau's "A ces petits defauts marquez dans sa peinture, / L'esprit avec plaisir reconnoist la nature" (iii, 107-108). A connection seems plausible if Boileau's text is taken out of its context; Boileau speaks of the "flaws" in a character.

Boileau and Pope differ in their approaches to modesty, morality, and religion. In fact, their professed modesty and factual ambition are conflicting forces. Only a soaring ambition could have made Pope write An Essay on Criticism, to teach, first of all, himself how to write better. This seems clear from the passage where he addresses "Bards Triumphant":

Oh, may some Spark of your Coelestial Fire
 The last, the meanest of your Sons inspire,
 (That on Weak Wings, from Far, pursues your Flights;
 Glows while he reads, but trembles as he writes)
 To teach vain Wits a Science little known,
 T' admire Superior Sense, and doubt their own! (195-200)

The professed modesty incompatible with the lofty teaching! "The last, the meanest of your Sons": if he really thought so, he could hardly teach anybody.

Boileau follows similar lines:

Pour moy, qui jusqu'ici nourri dans la Satire,
 N'ose encor manier la trompette et la lyre:

Vous me verrez pourtant, dans ce champ glorieux,
 Vous animer du moins de la voix et des yeux:
 Vous offrir ces leçons que ma Muse au Parnasse
 Rapporta jeune encor du commerce d'Horace;
 Seconder vostre ardeur, échauffer vos esprits,
 Et vous montrer de loin la couronne et le prix.
 Mais aussi pardonnez si, plein de ce beau zèle,
 De tous vos pas fameux, observateur fidele,
 Quelquefois du bon or je separe le faux,
 Et des Auteurs grossiers j'attaque les defaux;
 Censeur un peu fâcheux, mais souvent necessaire,
 Plus enclin à blâmer, que sçavant à bien faire. (iv, 223-236)

Both Pope and Boileau admit their being aspiring poets themselves, and they embark on teaching others how to write poems! There are, however, two very different traits visible in the passages. Boileau even begs pardon for his attacks; Pope does not. Boileau shows a saving grace: he admits Horace as his source; Pope does not admit any directly. Pope certainly does not follow his own precept: "Let such teach others who themselves excell" (15). At the very end of An Essay this same inconsistency becomes apparent:

The Muse, whose early Voice you taught to sing
 Prescrib'd her Heights, and prun'd her tender Wing,
 (Her Guide now lost) no more attempts to rise,
 But in low Numbers short Excursions tries:
 Content, if hence th' Unlearn'd their Wants may view,
 The Learn'd reflect on what before they knew, (735-740)

where he both identifies himself with the muse and "humbles" himself, mounting on the high pedestal of teaching.

More than Pope, Boileau is outspoken in his defence of morality. Moral advices permeate L'Art: "évitez la bassesse" (i, 79), "la saleté" (iii, 425), you should not betray virtue on paper, "Trahissant la vertu sur un papier coupable, / Aux yeux de leurs Lecteurs rendent le vice aimable" (iv, 95-96), and the conclusion is: "Aimez donc la

vertu, nourrissez-en vostre ame" (iv, 108).

Pope gives to his teaching of morality the perspective of a critic:

Learn then what Morals Criticks ought to show,
For 'tis but half a Judge's Task, to Know.
'Tis not enough, Taste, Judgment, Learning, join;
In all you speak, let Truth and Candor shine. (560-563)

"Candor" in line 563 may lead to Boileau's original (ii, 180), because Soame does not use the word: "I love sharp satire from obsceneness free, / Not impudence that preaches modesty" (403-404), an inaccurate translation, by the way, because what Boileau attacks is hypocrisy, the opposite of "candeur". Pope, however, condemns obscenity as sharply as Boileau: "No Pardon vile Obscenity should find, / Tho' Wit and Art conspire to move your Mind" (530-531). So in Pope's mind, as well as Boileau's, morality is more important than art, no "l'art pour l'art" for them. Pope instigates critics against blasphemies:

Witt's Titans brav'd the Skies,
And the Press groan'd with Licenc'd Blasphemies--
These Monsters, Criticks! with your Darts engage,
Here point your Thunder, and exhaust your Rage! (552-555)

As to religion, Pope is against the Middle Ages, when "Much was Believ'd, but little understood" (689) and against the monks who "finish'd what the Goths begun" (692), consistent with his belief in the necessary predominance of reason; but, on the other hand, he is also against the priests who do not believe, "Then Unbelieving Priests reform'd the Nation, / And taught more Pleasant Methods of Salvation" (546-547); he attacks the Scotists and Thomists-- "Faith, Gospel, all seemed made to be disputed" (442). Thus, in

the same way as his contemporary Jonathan Swift, although members of different Churches, Alexander Pope was for a religion enlightened by reason. Differently from Nicolas Boileau, he did not accept things so readily for granted. Boileau takes even the establishment for granted: he seems to acquiesce to the government's execution of an atheist (ii, 189-190).

It is hard to speak about Boileau's original themes when he, as he admits it himself, follows those of Horace. Nevertheless, with relation to Pope, he is more original in his more detailed, more practical advices, like this one: "Que dès le premiers vers l'Action préparée, / Sans peine, du Sujet applanisse l'entrée" (iii, 27-28). With relation to Horace, he brings forth a theme which Horace could not treat: the problem of Christian subject matter in poetry. For him, not only the treatment of subjects should be classical; the subjects themselves should be such. Boileau bans any "barbaric" subjects (iii, 244), as well as the Christian ones, the latter because of his own faith: "n'allons point dans nos songes, / Du Dieu de vérité, faire un Dieu de mensonges" (iii, 235-236). To use Christian themes in literature seems an indirect desecration to him,

L'Évangile à l'Esprit n'offre de tous costez
Que pénitence à faire, et tormens meritez:
Et de vos fictions le mélange coupable,
Mesme à ses veritez donne l'air de la Fable. (iii, 201-204)

equally condemnable as the direct one, blasphemies, "Faire Dieu le sujet d'un badinage affreux" (ii, 183).

Boileau drew a subtle, sharp distinction between literature and pornography: "L'amour le moins honneste exprimé chastement, / N'excite point en nous de honteux mouvement" (iv, 101-102); in just two verses, the theme which William Faulkner might have taken right from Boileau for his Nobel Prize address. Boileau, like Faulkner, stresses the human heart as a writer's aim: "Que dans tous vos discours la passion émuë / Aille chercher le coeur, l'échauffe, et le remuë" (iii, 15-16). Reading Horace, Boileau, and Pope, one wonders what new can be added to literature. It has been recently stressed that sympathy is not enough for an author to possess; he should feel empathy for the subject he describes, for instance, not only be sorry for a drowning man, but help him. Although Boileau could not know this translation of the German word Einfühlung, he sees the need for such feeling. From a more sympathetic "Il faut dans la douleur que vous vous abbaissiez. / Pour me tirer des pleurs, il faut que vous pleuriez" (iii, 141-142) he goes to the empathetic "C'est peu d'estre Poëte, il faut estre amoureux" (ii, 44). Sympathy, however, we find in Horace: "si vis me flere, dolendum est / primum ipsi tibi (102-103)--"If you would have me weep, you must first feel grief yourself."

In the case of Pope, more than any special treatment of individual themes, the general critical approach lends him a stamp of originality. Thus he is more independent of Boileau than Boileau from Horace.

Pope subjugates criticism to poetry. It is "the Muse's Handmaid"

(102). And he develops his own ideas of criticism and its relation to poetry: "A perfect Judge will read each work of Wit / With the same Spirit ^{Author} that it's writ" (233-234). The "trespassing" is unavoidable, because the fields are so closely related, and to say that Pope does it only through Boileau's influence is a little strained (Audra, p. 216).

In the question of an ideal critic, Pope agrees with Boileau:

Faites choix d'un Censeur solide et salutaire,
 Que la raison conduise, et le sçavoir éclaire,
 Et dont le crayon seur d'abord aille chercher
 L'endroit que l'on sent foible et qu'on se veut cacher.
 Lui seul éclaircira vos doutes ridicules:
 De vostre esprit tremblant levera les scrupules
 Mais ce parfait Censeur se trouve rarement.
 Tel excelle à rimer qui juge sottement.
 Tel s'est fait par ses vers distinguer dans la ville,
 Qui jamais de Lucain n'a distingué Virgile. (iv, 71-84)

But where's the Man, who Counsel can bestow,
 Still pleas'd to teach, and yet not proud to know?
 Unbiass'd, or by Favour or by Spite;
 Not dully prepossesst, nor blindly right;
 Tho' Learn'd, well-bred; and tho' well-bred, sincere;
 Modestly bold, and Humanly severe?
 Who to a Friend his Faults can freely show,
 And gladly praise the Merit of a Foe?
 Blest with a Taste exact, yet unconfin'd;
 A Knowledge both of Books and Humankind;
 Gen'rous Converse; a Soul exempt from Pride;
 And Love to Praise, with Reason on his Side? (631-642)

The characteristics of such a critic are reason, knowledge, readiness to help. But such critics are rare, because talents are distributed sparingly. Pope details his idea of a critic, contributes more art to it, as usually. In fact, what Pope describes is a perfect man. The passage is nearest to Boileau's with "Who to a Friend his Faults can freely show". To Boileau's ideas Pope adds the ability to teach,

but linked with modesty; justice with kindness; unerring taste.

Boileau and Pope come together again in the selection of a friend as one's own critic:

Faites-vous des Amis prompts à vous censurer.
 Qu'ils soient de vos écrits les confidens sinceres,
 Et de tous vos defauts les zeles adversaires.
 Dépouillez devant eux l'arrogance d'Auteur
 Un sage Ami toujours rigoureux, inflexible,
 Sur vos fautes jamais ne vous laisse paisible.
 Il ne pardonne point les endroits negligez.
 Il renvoye en leur lieu les vers mal arrangez.
 Il reprime des mots l'ambitieuse emphâze (i, 185-202)

Audra (p. 211) thinks this inspired Pope's "Trust not your self; but your Defects to know, / Make use of ev'ry Friend--and ev'ry Foe" (213-214), and Pope indeed seems to have summarized Boileau, but he has enriched the text, this time by an antithesis: "Friend . . . Foe". The similarity will become more apparent with Soame's translation:

But find you faithful friends that will reprove,
 That on your works may look with careful eyes,
 And of your faults be zealous enemies. (186-188)

But because there is no other similarity than the same idea, Pope might have easily borrowed it from Horace: "si quid tamen olim / scripseris, in Maeci descendat indicis auris / et patris et nostras"--- "Yet if ever you do write anything, let it enter the ears of some critical Maecius, and your father's, and my own."

Audra (p. 212) also thinks that Pope is indebted to Boileau for "But you, with Pleasure own your Errors past, / And make each Day a Critick on the last" (570-571), which is in Boileau: "Craignés-vous pour vos vers la censure publique? / Soyez-vous à vous-mesme

un severe Critique" (i, 182-183), and in Soame: "The public censure for your writings fear, / And to yourself be critic most severe" (i, 183-184). I cannot see any agreement of the two texts. Pope's idea is quite different: he emphasizes a daily improvement by self-criticism; Boileau stresses "public censure" as the motive for self-criticism. The ideas are completely different, although the subject, self-criticism, is the same.

As to the verse "To Err is Humane; to Forgive, Divine" (525), Audra (p. 217) grants Pope the trait of originality: "This is one of the most beautiful precepts Pope has given, but the one he least willingly applied." The second half of the sentence may be true, but the first only partially. "Errare humanum est" is a well-known saying that has been used extensively. In Bartlett's Familiar Quotations, Fourteenth Edition, it is under the heading of Anonymous Latin on p. 150. And the idea of divine forgiveness is also as old as religion. Pope could have joined the two thoughts into a striking antithesis--and one could hardly expect him to do more.

As it has already been shown, Boileau uses the direct address extensively, as Horace does. Sometimes Boileau looks like a Biblical prophet: "Auteurs, prestez l'oreille à mes instructions" (iv, 85). Although Audra (229-230) sees a sign of Pope's having studied Boileau: "In fact, often (and is this not another proof of his minute study of him?) in Pope's movement and tone one finds again Boileau's manner," in this respect, rather than consider the apostrophe, which Horace and Boileau use extensively, a mark of Boileau's indebted-

ness to Boileau, I should regard its scant use by Pope as a trait of originality.

To a certain extent, Pope's critical approach itself commands a more negative approach; Boileau's must be a more positive one. Pope is indeed unsurpassed in his demonstration of what is not good. In "Tho' oft the Ear the open Vowels tire" (345), there are three hiatuses, to be immediately followed by "While Expletives their feeble Aid do join" (346), with the expletive "do". "And ten low Words oft creep in one dull Line" (347) are just this, like "A needless Alexandrine ends the Song / That, like a wounded Snake, drags its slow Length along" (356-357). But Pope does not shun the positive approach either. In "When Ajax strives some Rock's vast Weight to throw" (370), the line is longer in stresses than the others and the paradigm "Rock's vast Weight" is hard to pronounce and checks the speed of reading. In the case of a swift-line demonstration, the verse is also long, for the very reason that the whole of it can be pronounced fast and easily: "Camilla . . ./Flies o'er th' unbending Corn, and skims along the Main" (372-373).

The fact itself that Boileau was not his only source enhances Pope's originality, as do the twists he gives to the individual common themes, and his critical approach. Above all, however, it is Pope's art that makes him most original, almost unmatchedably so, as it will be demonstrated in the following chapters of this work.

III VERSIFICATION

Verse Patterns

So as to assess as comprehensively as possible the extent of Pope's dependence on Boileau or freedom from him, it is necessary to analyse their respective poetic forms in some detail.

Boileau's alexandrines consist mostly of regular iambic feet (x/ x/ x/ x/ x/ x/):

Dans son genie étroit il est toujours captif. (i, 5)

As in most English verses, so in the majority of Boileau's French ones an iamb is the first foot, which is understandable if we keep in mind that French words carry the stress on the last syllable:

Courez du bel Esprit la carriere epineuse. (i, 8)
(x/ x/ x/ xx/ xx/)

Secondary stresses, however, in polysyllabic words, or monosyllabic words themselves, may occupy the first place in a verse and thus provide a possibility for a trochee or a dactyl:

Inspides Plaisans, Bouffons infortunez. (ii, 131)
(/x /x x/ x/ x/ x/)

(if the secondary stresses are ignored, the example could also be read: xx/ xx/ x/ xx x/.)

Mais dans une profane et riante peinture. (iii, 219)

For the same reason, that French words carry the stress on the last syllable, all the verses end in an accented syllable, with the exception of an end-verse mute "e", which provides the thirteenth syllable. An end-word mute "e" before a consonant-beginning word also forms a syllable:

Elle peint des Amans la joye, et la tristesse,
 Flatte, menace, irrite, appaise une Maistresse. (ii, 41-42)

The main difference in Boileau's and Pope's rhyming couplets appears in their length: the former consists of twelve or thirteen (the last mute "e") syllables, the latter of ten or eleven (a feminine ending). It is generally believed that Pope adheres strictly to the pattern of the iambic pentameter, but on closer examination one wonders how far he may go in breaking the rule. In some cases all that remains of the iambic pentameter is the final iamb.

According to my own reading,³ almost 7/8 of the verses of An Essay begin with a trochee, not an iamb; in Pope's use it is an excellent means for variation or emphasis: "Nature affords at least a glim'ring Light" (21)---/x x/ x/ x/ x/. In the following examples, all the words that have caused the beginning trochees are most important in the verses: "Art from that Fund each just Supply provides" (74), "Musick resembles Poetry, in each" (143), "Moderns, beware! Or if you must offend" (163), "Nations unborn your mighty Names shall sound" (193), "Words are like Leaves; and where they most abound" (309), "Dulness is ever apt to Magnify" (393), "Parties in Wit attend on those of State" (456), "Crowns were reserv'd to grace the Soldiers too" (513), "Pulpits their Sacred Satire learn'd to spare" (550), "Poets, a Race long unconfin'd and free" (649),

³It has to be stressed that any reading of poetry is individual, and consequently different persons may read the same verse differently. So the patterns I use below are necessarily my own, but I do not exclude other possible patterns.

"Horace still charms with graceful Negligence" (653). "Once on a time, La Mancha's Knight, they say" (267), at the beginning of a new section, of a story in verse, is like taking a long breath.

Such stressed nouns are sometimes followed by a simile:

"Nature, like Liberty, is but restrain'd" (90), "Poets like Painters, thus, unskill'd to trace" (293); or by "and" and another noun:

"Nature and Homer were, he found, the same" (135), "Persians and Greeks like Turns of Nature found" (380), "Athens and Rome in better Ages knew" (644), "Fancy and Art in gay Petronius please" (667), "Learning and Rome alike in Empire grew" (683).

A verb may also come to the front of a verse: "Held from afar, aloft, th^o Immortal Prize" (96), "Seizes your Fame, and puts his Laws in force" (168), "Made him observe the Subject and the Plot" (275), "Pleas'd with a Work where nothing's just or fit" (291), "Clears, and improves whate'er it shines upon" (316), "Name a new Play, and he's the Poet's Friend" (620), "Blest with a Taste exact, yet unconfid'd" (639), "Starts from her Trance, and trims her wither'd Bays" (698).

Here the trochees help create antitheses: "When to repress, and when indulge our Flights" (93), "Cavil you may, but never Criticize" (123), "Read them by Day, and meditate by Night" (125), "Glow while he reads, but trembles as he writes" (198).

Any part of speech may hold the prominent first place. Here are some adjectives: "High on Parnassus' Top her Sons she show'd" (94), "Soft is the Strain when Zephyr gently blows" (366), "Short is the Date, alas, of Modern Rhymes" (476), "Gen'rous Converse; a Soul exempt of Pride" (641), "Fierce for the Liberties of Wit,

and bold" (717), "Careless of Censure, nor too fond of Fame" (741);
 adverbs: "Still with it self compar'd, his Text peruse" (128),
 "Meanly they seek the Blessing to confine" (398), "Fondly we think
 we honour Merit then" (454), "Ev'n to the Dregs and Squeezings of
 the Brain" (607); pronouns: "Some on the Leaves of ancient Authors
 prey" (112), "Some to Conceit alone their Taste confine" (289),
 "Others for Language all their Care express" (305), "What the Fine
 Gentleman wore Yesterday" (330), "Where a new World leaps out at
 his command" (486), "Whom, when they Praise, the World believes no
 more" (594), "Who to a Friend his Faults can freely show" (637).
 Clearly, indefinite and relative pronouns can be stressed; personal
 ones cannot.

A spondee may follow a beginning trochee (/x // x/ x/ x/);
 in most cases it comprises an adjective and its noun: "Hear how
 learn'd Greece her useful Rules indites" (92), "What the weak head
 with strongest Byass rules" (203), "Fir'd at first Sight with what
 the Muse imparts" (219), "Some by Old Words to Fame have made
 Pretence" (324), "Now his fierce Eyes with sparkling Fury glow"
 (378), "That in proud Dulness joins with Quality" (415), "When the
 ripe Colours soften and unite" (488), "See, from each Clime the
 Learn'd their Incense bring / Hear, in all Tongues consenting Paeans
 ring!" (185-186), "In the fat Age of Pleasure, Wealth, and Ease /
 Sprung the rank Weed, and thriv'd with large Increase" (534-535).

In several cases the preposition "without" has supplied the
 first syllable of the spondee, which is often followed by a pyrrhic,

so that the total weight of the line remains fairly steady (/x // xx x/ x/ or /x // x/ xx x/): "Which, without passing thro' the Judgment, gains" (156), "Such without Wit are Poets when they please, / As without Learning they can take Degrees" (590-591).

In the following cases the spondee is supplied by a subject and its predicate: "Pride, where Wit fails, steps in to our Defence"

(209), "How the Wit brightens! How the Style refines!" (421);

there are some other combinations: "Some, to whom Heav'n in Wit has been profuse" (80), "Sure to hate most the Men from whom they learn'd" (107), "Thinks what ne'er was, nor is, nor e'er shall be" (254).

A trochee may be followed by a spondee and a pyrrhic, in which case the weight of line is again rather constant (/x // xx x/ x/):

"Stemm'd the wild Torrent of a Barb'rous Age" (695). Another spondee

may follow a pyrrhic (/x // xx // x/): "So by false Learning is good Sense defac'd" (25), "Works without Show, and without Pomp presides" (75), "Like some fierce Tyrant in Old Tapestry!" (587).

In the three latter examples the last iamb is all that has remained

of the iambic pentameter. After the beginning trochee a pyrrhic may follow as the third foot (/x x/ xx x/ x/): "Let it be seldom, and compell'd by need" (165), "Zoilus again would start up from the Dead" (465), "Envy will Merit as its Shade pursue" (466).

A pyrrhic may be the fourth foot (/x x/ x/ xx x/): "Ancients in Phrase, mere Moderns in their Sense!" (325). Or here the pyrrhic is third and the spondee fourth (/x x/ xx // x/): "You then whose

Judgment the right Course wou'd steer" (118). Thus, by aligning several unaccented syllables one after the other, Pope has the more emphasized the accented ones.

The same decrease in the number of the stresses and the intensification of the remaining ones occurs when the dactyls are used. Here we have three examples of the pattern /xx /xx x/ x/, with the beginning two dactyls, which, of course, may also be read like /x x/ xx x/ x/: "Authors are partial to their Wit, 'tis true" (17), "Led by the Light of the Maconian Star" (648), "Nature's chief Master-piece is writing well" (724). A trochee inserts itself in-between (/xx /x /xx x/): "Seldom in Council, never in a War" (537), "Modestly bold, and Humanly severe?" (636).

A spondee at the beginning of a verse may have different origins and purposes. It may result from enumerations (nouns or adjectives before a noun): "Pride, Malice, Folly, against Dryden rose" (458)--with the penultimate spondee (// x/ xx // x/), ". . . blind / Man's erring Judgment, and misguide the Mind" (202), "New, distant Scenes of endless Science rise!" (224), "Knights, Squires, and Steeds, must enter on the Stage" (282), "Rome's ancient Genius, o'er its Ruins spread" (699). Or it may be simply an adjective modifying a noun: "Great Wits sometimes may gloriously offend" (152)--with "gloriously" contracted, "False Eloquence, like the Prismatic Glass" (311), "Blunt Truths more Mischief than nice Falsehoods do" (573).

In the following cases it is a subject and its predicate:

"Truth breaks upon us with resistless Day" (212), "Hills peep o'er Hills, and Alps on Alps arise!" (232), "All come

united to th' admiring Eyes" (250), "Jilts rul'd the State, and Statesmen Farces writ" (538). An exclamation or command may be the cause of a beginning spondee: "Hail Bards Triumphant! born in happier Days" (189)--with a contraction of "happier", "Drink deep, or taste not the Pierian Spring" (216), "What! Leave the Combate out? Exclaims the Knight" (297), "Thee, bold Longinus! all the Nine inspire" (675). As it is apparent, Pope knows no metrical pause.

A beginning iamb may also be followed by any combination of feet. Here the pyrrhic occupies the third position (x/ x/ xx-x/ x/): "The gen'rous Pleasure to be charm'd with Wit" (238), "Now burns with Glory, and then melts with Love" (377), "The clearest Head, and the sincerest Heart" (732). A spondee follows after the pyrrhic (x/ x/ xx // x/): "So modest Plainness sets off sprightly Wit" (302), "Then when they promise to give Scribbling o'er" (595), "But rattling Nonsense in full Vollies breaks" (628).

In verses with a spondee after a beginning pyrrhic, nouns and their adjectives form most of the spondees (xx // x/ x/ x/): "Is by ill Colouring but the more disgrac'd" (24)--with a contraction of "Colouring", "By the same Laws which first herself ordain'd" (91), "And the first Clouds and Mountains seem the last" (228), "With the same Spirit that its Author writ" (234), "But the joint Force and full Result of all" (246), "In the bright Muse tho'

thousand Charms conspire" (339), "In the next Line, it whispers thro' the Trees" (351), "And the smooth Stream in smoother Numbers flows" (367), "And the World's Victor stood subdu'd by Sound!" (381), "But in low Numbers short Excursions tries" (738). The following spondees derive from nouns and their predicates: "And the Press grown'd with Licenc'd Blasphemies" (553), "From the same Foes, at last, both felt their Doom, / And the same Age saw Learning fall, and Rome" (685-686), "And the Monks finish'd what the Goths begun" (692). In the same way as after a beginning trochee, "without" may supply the first syllable of the spondee, which is often followed by a pyrrhic to keep a balance between the stressed and the unstressed syllables (xx // x/ x/ x/): "And without Method talks us into Sense" (654).

Thus both Boileau and Pope manifest an astounding freedom in handling their respective verse patterns--many times retaining of the alexandrine or the pentameter only the last iambs. It is true, there cannot be a question of Pope's imitation of Boileau here, but the fact of his independence in this regard is equally important. In their verse rhythms, both poets mainly follow the tradition of their countries. It has been necessary to analyse Pope's verse in detail because of the general misconceptions about its rigidity, while on the contrary, the poet displays a wide variety of patterns with a view to achieve particular stylistic effects, always subjugating the form to the sense, even if his "iambic" pentameter is left dangling on its last iamb. This fact will bear upon the overall assessment of the role form plays in the two works.

Metrical Licences

While there is no essential difference between Boileau's and Pope's metrical feet, and the irregular, "non-iambic" ones may be reduced to a minimum if one leant heavily on the form and squeezed them into the predominant model, in the poets' attitudes towards enjambments, however, there is already a marked difference.

Both poets' verses generally stop at their ends, and some marks of punctuation usually signalize it, but this is no invariable rule. It is a rule at the end of a couplet; at the end of the first verse of the couplet there may be an enjambment.

In most enjambments, Pope separates objects from their verbs: "Which, without passing thro' the Judgment, gains / The Heart" (156-157), "A prudent Chief not always must display / His pow'rs in equal Ranks" (175-176), "For as in Bodies, thus in Souls, we find / What wants in Blood and Spirits, swell'd with Wind" (207-208), "we tremble to survey / The growing Labours of the lengthen'd Way" (229-230), "Poets like Painters, thus, unskill'd to trace / The naked Nature and the living Grace" (293-294), "So when the faithful Pencil has design'd / Some bright Idea" (484-485), "But Dulness with Obscenity must prove / As Shameful sure as Impotence in Love" (532-533), "Will like a Friend familiarly convey / The truest Notions in the easiest way" (655-656); here the objects are indirect: "First follow Nature, and your Judgment frame / By her just Standard" (68-69), "Then, at the last, and only Couplet fraught / With some unmeaning thing they call a Thought" (354-355); while here

the verb is complemented by its adverbial phrase: "Some Lucky Licence answers to the full / Th^e intent propos'd" (148-149).

A noun may also be separated from the preposition "of" or "by": "Yet some there were, among the sounder Few / Of those who less presum'd" (719-720), "Nor suffers Horace more in wrong Translations / By Wits" (663-664). A subject has its predicate in the second line: "'Tis hard to say if greater Want of Skill / Appear in Writing or in Judging ill" (1-2), "'Tis with our Judgments as our Watches, none / go just alike" (9-10), "The following Licence of a Foreign Reign / Did all the Dregs of bold Socinus drain" (544-545); the predicate is preceded by an indirect object: "In some fair Body thus th^e informing Soul / With Spirits feeds" (76-77); the predicate is preceded by an adverbial phrase: "if the Throng / By Chance go right, they purposely go wrong" (426-427). Here the verb and its adverbial complement go to different verses: "Musick resembles Poetry, in each / Are nameless Graces which no Methods teach" (143-144), "Expression is the Dress of Thought, and still / Appears more decent as more suitable" (318-319). Here one verse takes the adverbial complement and the other the subject and the verb: "Immortal Vida! on whose honour'd Brow / The Poet's Bays and Critick's Ivy grow" (705-706).

"Moderns beware! Or if you must offend / Against the Precept" (163-164), separating the verb from its preposition, is a true enjambment indeed.

In the same way as inside the iambic pentameter Pope may feel

free to change all but the last iamb, so he is apt to use any kind of an enjambment inside the heroic couplet, retaining only its outer frame.

On the other hand, Boileau makes an effort to avoid an enjambment even inside a couplet; he has worked out an elaborate scheme to achieve, if not a complete stop, at least some kind of a break at the end of the first verse of a couplet.

A gerund may cause such a break: "La Tragedie informe et grossiere en naissant / N'estoit" (iii, 61-62); or the present participle: "Que jamais du sujet, le discours s'écartant / N'aille chercher trop loin quelque mot éclatant" (i, 180-181); or the past participle: "Juvenal élevé dans les cris de l'Ecole / Poussa" (ii, 157-158).

An adverbial phrase of time, place, or manner may constitute the parenthetical expression: "L'ouvrage le plus plat a chez les Courtisans / De tout temps rencontré de zelez partisans" (i, 228-229), "ces leçons que ma Muse au Parnasse / Rapporta jeune encor du commerce d'Horace" (iv, 227-228), "Mais souvent dans ce stile un Rimeur aux abois / Jette là de dépit la flûte et le haubois" (ii, 11-12).

If a complete break cannot be reached, at least a partial one is attempted. If Boileau already separates the subject from the predicate, then at least he emphasizes the subject with some modifier. For instance, an adjective: "C'est envain qu'au Parnasse un temeraire Auteur / Pense" (i, 1-2), "Sur tout, qu'un vos écrits la Langue

reverée / Dans vos plus grands excez vous soit toûjours sacrée

(i, 154-155); or a noun followed by "de" and another noun:

"un amas quelquois de vain Admirateurs / Vous donne en ces Reduits"

(iv, 42-43); or an adverbial phrase of manner may modify the sub-

ject: "Ainsi, pour nous charmer, la Tragedie en pleurs / D'Oedipe

tout sanglant fit parler les douleurs" (iii, 5-6)--"en pleurs"

may belong to the subject, but it may also modify the verb; in

the following example "toûjours" belongs surely to the verb, al-

though it precedes the subject: "Que toûjours vos écrits / Em-

pruntent" (i, 37-38).

The strengthened subject may consist of nouns in enumeration:

"Mais pourtant on a veu le vin et le hazard / Inspirer" (ii,

192-193), "Et si Renaud, Argant, Tancrede, et sa Maistresse /

N'eussent" (iii, 215-216).

An inversion, especially with "de" and "à" may supply the sufficient break to minimize the enjambment: "Que d'un art délicat les pieces assorties / N'y forment qu'un seul tout de diverses parties" (i, 178-179), "Tout reconnut ses loix, et ce guide fidele / Aux Auteurs de ce temps sert encor de modele" (i, 139-140).

So Boileau avoids the enjambment, even at the expense of an unusual way of expression. Maybe this couplet is nearest to an enjambment: "Vos froids raisonnements ne feront qu'attiedir / Un Spectateur" (iii, 21-22). But even here the infinitive in the first verse, preceded by another verb, provides a great strength to the end of the verse.

Contrary to Pope, who does not mind an enjambment if it suits his development of thought, Boileau avoids it persistently and uses the artificial, unusual stylistic ways of expression to minimize it. Boileau appears more conscious of the form; Pope of the thought.

It is quite a problem why Pope sometimes uses incongruous sequences of tenses. For instance, "Some to Conceit^{alone} their Taste confine, / And glitt'ring Thoughts struck out at ev'ry Line" (289-290). "Confine", not "confined". But "struck" may be a past participle, and not a past tense. In either case the expression is awkward. "Strike out" would also do. In the couplet, "A second Deluge Learning thus o'er-run, / And the Monks finish'd what the Goths begun" (691-692), the past tenses "begun" and "run" may be well explained away, but then we also have the couplet: "Then Sculpture and her Sister-Arts revive; / Stones leap'd to Form, and Rocks began to live" (701-702), where the usual past-tense form of "begin" is used. What is even more, the tenses are really mixed up in this example: in the first verse the present "revive", in the second the past "began". Is it the result of a negligence, or of a "licencia poetica"? Judging by the several examples, Pope did not mind it. In the latter example the goal was the rhymes, which, anyhow, are only eye ones. Pope probably thought his expression sufficiently accurate to risk a worse one by looking for other, more perfect rhymes. Similar "dubious" cases are the rhymes "rung" (703) and "sung" (704), both past tenses. For the sake of the rhymes Pope also mixes up numbers: "In ev'ry Work regard the Writer's End, / Since none can compass more than they Intend" (255-256). It is evident,

although the sentence is stylistically complex, that "Writer" from the first verse is the subject, it cannot be "Work" without a stretch of imagination, because only a person can intend. If instead of "Writer's" there were "Writers'", everything would be logical.

In the question of the mixed-up tenses and numbers, rather than to be tied down by the form, Pope, consistently with his general tendency, seems again to be concerned about the sense.

One could not imagine such a permissiveness in the more form-conscious Boileau, as one could not some of Pope's unmarked contractions: "gloriously" (152), "curious" (286), "copious" (669), "Patriarch" (479), "Superior" (577). Comparatives and superlatives may share the same fate: "happier" (189), "easiest" (363, 656); as well as verb suffixes: "nauseate" (389), "deviate" (151); even a present participle if we do not want eleven syllables in a verse: "Some valuing those of their own Side, or Mind" (452). Judging by other, apostrophized examples, we should drop "ou" in "Colouring" (24).

Pope is equally licentious in some of the stresses; he adjusts them arbitrarily to the rhythmic pattern of the verse. "Sometimes" gets the stress on the second syllable: "Great Wits sometimes may gloriously offend" (152), "Conceal his Force, nay seem sometimes to Fly" (178); the same with "something": "Something, whose Truth convince'd at Sight we find" (299); even "increase", the noun: "Whose honours with increase of Ages grow" (191). Of course, we could also stress the words on the first syllables and have different feet.

In all the cases, however, if we read the verses according to the iambic pattern, the main parts of the compound words concerned get the accent. In "And Boileau still in Right of Horace sways" (714), "Boileau" should probably be stressed on the first syllable.

Pope's poetical licences are more numerous than Boileau's; Pope breaks the rules of the form to suit his thoughts; Boileau tries to keep them, sometimes at the cost of the most efficient way of expressing an idea.

Rhyming

Boileau's rhyming is a spectacular feat. In the one thousand and ninety-nine verses of L'Art, almost two thirds of the rhyming words come up only once; slightly more than one third are repeated. But curiously enough, even this repetition is kept at a minimum. Even if the rhyming words are repeated, an effort is made not to rhyme them with the same words over again.

Only about one tenth of the rhyming words appearing twice or three times rhyme with fewer than the same number of different words.

Boileau allows himself even more than three same rhyming words. But it is amazing how he tries to pair them off differently each time. From those which come up four times, "écrits" (i, 37; iii, 393; iv, 98, 170), "esprit" (iii, 65; iv, 97, 169, 229), and "hazard" (ii, 71, 192; iii, 314, 389) rhyme with two different words; "fiction" (iii, 162, 173, 362; iv, 86), "lecteur" (i, 77, 89; ii, 171; iv, 34), "oreille" (ii, 10, 86; iii, 36; iv, 44), and "peinture" (iii, 95, 107, 219, 395) rhyme with three different words; while

"grossier" (i, 117; ii, 193; iii, 41, 83), "Italie" (i, 43; iii, 116, 183, 212), "leçon" (ii, 56; iii, 417; iv, 157, 194) always rhyme with different words.

Of those appearing five times, "prix" (i, 38; iii, 10, 66, 394; iv, 230) rhymes with three different words, but "audace" (ii, 38, 109; iv, 39, 148, 195) with all the different ones.

Although "art" finds only four different rhyming words (i, 101; ii, 72, 191; iii, 313; iv, 13, 189), "yeux" (ii, 123, 167; iii, 2, 54, 205; iv, 226) and "nouveau" (i, 122; ii, 117, 170; iii, 70; iv, 197, 211) find all the six.

"Ouvrage" (i, 95, 171; ii, 65; iii, 11, 287, 311; iv, 91) and "Auteur" (i, 1, 188, 224; ii, 172; iii, 421; iv, 33, 93) miss only one to complete the number of seven.

As to Pope, about 18 % of his rhyming words appear twice in An Essay and rhyme with the same number of different words, with the exception of a little over 2 %, which rhyme with the same word both times.

Some 21 % of the rhyming words recur three times in the poem, rhyming with the same number of different words, excepting 5 % which rhyme with fewer than three different words; the following three-time-recurring ones always rhyme together: "offence"-"sense" (3-4, 364-365, 386-387), "wit"-"writ" (233-234, 539-538, 657-658), "boast"-"lost" (481-480, 496-497, 522-523), "fire"-"inspire" (195-196, 659-660, 676-675), "dress"-"express" (297-298, 306-305, 321-320).

The following come up four times: "appear" (171, 251, 478, 615), "flow" (192, 239, 367, 379), "praise" (190, 262, 521, 583), "display" (116, 175, 329, 470), but rhyme with another word each time; "fire" (100, 195, 659, 676), "spite" (31, 34, 598, 633), and "too" (18, 513, 565, 611) rhyme with two different words only.

"Away" (59, 117, 211, 493, 541), "light" (13, 21, 71, 301, 489), "way" (230, 268, 472, 520, 656), "rise" (97, 159, 224, 375, 737), "own" (10, 200, 408, 469, 728), and "write" (14, 30, 35, 198, 599) rhyme with three different words; "rule" (110, 149, 203, 272, 516) with two; "last" (37, 228, 403, 461, 571) always rhymes with "past", "fit" (52, 60, 291, 448, 651) always with "wit".

"Day" (189, 212, 405, 437, 473, 697) has another rhyme word each time; "true" (17, 257, 407, 467, 572, 610) rhymes with five different words; "find" (19, 207, 235, 299, 530, 669), "fool" (27, 111, 204, 271, 517, 588), and "line" (138, 290, 347, 360, 420, 666) with three.

"Eye" (122, 158, 231, 250, 462, 559, 586) rhymes with seven different words; "join" (187, 346, 361, 524, 562, 670, 687) takes one word fewer; "pass" (36, 38, 227, 402, 460, 570, 710) rhymes with "last", with two exceptions; "part" (63, 109, 154, 244, 264, 288, 295) with "art", with one exception.

"Art" (62, 73, 108, 155, 220, 263, 287, 296), as we have already shown, rhymes six times with "part", in addition to twice with "impart" (72, 219).

"Know" (48, 199, 213, 358, 468, 561, 568, 632, 727) rhymes three

times with "own" (200, 469, 728), the other times with different words.

"Mind" (20, 130, 202, 221, 236, 300, 452, 485, 531, 688) rhymes with six different words.

"Sense" (4, 28, 210, 325, 365, 387, 566, 579, 608, 654) also rhymes with six different words.

"Wit" (53, 61, 233, 238, 259, 292, 302, 429, 449, 539, 652, 657), with twelve positions, rhymes five times with "fit", three times with "writ", and four times with other words.

Although it often seems that one rhyming word immediately evoked its usual pair in Pope's mind, the numerous rhyming positions of the words like "art", "know", "mind", "sense", and "wit", so important in Pope's treatise, even if their occurrence is mere chance, is quite in keeping with the general idea of An Essay, and therefore could hardly be considered a drawback.

As to their quality, Boileau's rhymes are exact or rich, thanks most of all to the language which is ideal for rhyming. The very fact, however, that in rhyming Pope is at a disadvantage in comparison with Boileau, because of the fundamental differences in their respective languages, enhances his achievement.

Although Pope cannot boast of rich rhymes, like "trace"- "grace" (293-294), he has found many exact ones. He always tries to find the next best, keeping in mind the necessity to conserve the right meaning of his expression. "Eye" rhymes allow Pope more freedom of expres-

sion; "pass"- "ass" (38-39), "prove"- "love" (532-533), "prov'd"- "belov'd" (102-103), "disapprov'd"- "belov'd" (576-577), "find"- "Wind" (207-208), "Caprice"- "nice" (285-286), "good"- "Blood" (303-304), 725-726), "Jove"- "Love" (376-377), "own"- "Town" (408-409), "Hand"- "Command" (673-674), "revive"- "live" (701-702), "Brow"- "grow" (705-706).

Approximate in sound, without being visual rhymes, are "full"- "Rule" (148-149), while "Thoughts"- "Faults" (169-170) and "Fault"- "Thought" (422-423) are approximate rhymes in sound today although they were exact when Pope wrote, because the archaic pronunciation of "fault" is "fot".

In the following rhymes approximate in sound the diphthongs have similar second elements: "Light"- "Wit" (301-302), "due"- "too" (564-565, 512-513), "receive"- "give" (733-734). "Join" (346, 361, 524, 562) rhymes with "Line" (347, 360), "Divine" (525), and "shine" (563), while "join'd" (187, 670, 687) rhymes with "Mankind" (188), "find" (669), and "Mind" (688). In "show'd"- "trod" (94-95) the first element in the diphthong rhymes.

Further "imperfect" rhymes are those approximate in accent, when a full stress rhymes with a secondary one: "devis'd"- "Methodiz'd" (88-89), "Knight"- "Stagyrite" (279-280), "excellent"- "content" (307-308), "descry"- "Magnify" (392-393), "unfortify'd"- "Side" (434-435), "Precedent"- "invent" (410-411), "dispute"- "Absolute" (548-549), "despis'd"- "unciviliz'd" (715-716). "Sense" (566, 608, 654) rhymes with "Diffidence" (567), "Impotence" (609), and "Negligence" (653).

Some rhymes are approximate both in sound and accent: "appear"-
 "Regular" (251-252), "err"-*"Singular"* (424-425), "Satyrs"-*"Dedicators"*
 (592-593); in all of them there is the end-syllable "r". "S" and
 "z" rhyme in "prize"-*"Sacrifice"* (265-266), and in "Ease"-*"Increase"*
 (534-535)--if the stress is on the second syllable of the latter
 word, the accent is not approximate. In the examples "Skies"-*"Blasphemies"*
 (552-553), "Eye"-*"Tapestry"* (586-587), and "buy"-*"Dispensary"* (618-619),
 only the second elements of the diphthongs count again. In "He"-
"Quality" (414-415) and "free"-*"Liberty"* (649-650), the quality of
 the vowels is similar, but their quantity is different.

There are many consonant rhymes. Although "command"-*"understand"*
 (66-67) and "Esteem"-*"Them"* (139-140) are eye rhymes, especially the
 first pair, they are, as to their sound, only consonantal. "Command"
 (486) also rhymes with "Hand" (487) perfectly visually, but orally
 only consonantally. "Boast" and "lost" appear three times (481-480,
 496-497, 522-523). By how extensively Pope uses consonantal rhymes,
 he looks a truly modern poet: "none"-*"own"* (9-10), "giv'n"-*"Heav'n"*
 (98-99), "take"-*"Track"* (150-151), "Desert"-*"Heart"* (731-732), "Glass"-
"place" (311-312), "worn"-*"Turn"* (446-447), "safe"-*"Laugh"* (450-
 451), "Care"-*"War"* (536-537), "take"-*"speak"* (584-585), "Fool"-*"dull"*
 (588-589), "Extream"-*"Fle'me"* (661-662), "chas'd"-*"past"* (709-710).

There are also consonantal rhymes approximate in accent: "call"-
"equivocal" (42-43), "steer"-*"Character"* (118-119), "still"-*"suitable"*
 (318-319), but they are rich.

Boileau uses only one rhyme triplet: "pensées"-*"embarrassées"*-

"percer" (i, 147-148-149). The phenomenon is so unusual that it would almost be more natural to suppose that a line to rhyme with "percer" has been somehow omitted. Anyhow, the verse with the "percer" rhyme has caused the uneven number of the verses of L'Art.

Alexander Pope, on the other hand, uses many rhyme triplets: "trac'd"- "disgrac'd"- "defac'd" (23-25), "Design"- "confine"- "Line" (136-138), "each"- "teach"- "reach" (143-145), which are all exact. More of them are approximate in sound: "Eyes"- "rise"- "Precipice" (158-160), "Sun"- "upon"- "none" (315-317), "Ear"- "repair"- "There" (341-343), "speaks"- "makes"- "breaks" (626-628); while these are approximate in accent: "Play"- "display"- "yesterday" (328-330).

Two pairs of double rhymes, the only ones in An Essay, must occasion a surprise: "Then Unbelieving Priests reform'd the Nation, / And taught more Pleasant Methods of Salvation" (546-547) and "Nor suffers Horace more in wrong Translations / By Wits, than Criticks inas wrong Quotations" (663-664). Pope must have had a definite purpose in mind when he used these feminine endings. Both examples tell of a weakening, deterioration, in the same way as similar instances express softness in William Wordsworth's sonnet "London, 1802" ("bower"- "dower") or beauty in John Keats's "Endymion" (the beginning rhymes: "forever"- "never").

In the table of Boileau's and Pope's rhyming word frequency below, the percentages have been derived from the number of the places occupied by the rhymes concerned in relation to the total number of rhyming positions.

Pope uses one rhyming word up to twelve times, Boileau up to seven.

As to the number of the different rhyming words, Pope with his 37.1 % lags far behind Boileau, who uses as many as 57.2 % of all the available end-line rhyming positions. The ratio is 2 : 3.

As to the rhyming words which come up twice in the poems, the ratio is again almost 2 : 3 against Pope.

While thence on in Boileau the frequency of the three-time repeated words falls suddenly down to 10.7 %, to 3.7 for the four-time ones, to drop in the last three cases to around 1%, in Pope the third group (three-time words) is even stronger than his second one, with 21 %. Only then the frequency drops to about 6 and 3, and finally to about 1 %.

As to how many different words a repeated rhyming word engages, there is no great difference between Boileau and Pope in individual cases. In the overall result, however, it adds up to a considerable difference: again a good 3 : 2 ratio on behalf of Boileau.

So it would be quite safe to state that in L'Art Poétique the same rhyme words reappear one and a half times less frequently than in An Essay on Criticism.

In the matter of rhyming, Boileau had evidently an advantage over Pope because of the language in which he wrote. In French all the words are stressed on the last syllable, which fact offers a greater choice of rhymes than in a languages in which the accent may be on other syllables. The only disadvantage is that the rhymes will be monosyllabic. Because rhymes in French can be found more easily,

there will also be more rich rhymes in the language. Actually, in Boileau's Art Poétique half of the rhyming couplets are rich in rhymes. Moreover, Boileau does not use a single approximate rhyming couplet.

Because of a greater scarcity of rhyming words in English, an English poet must reach for approximate rhymes; but there is another good effect of the approximate rhymes: they help avoid monotony. Pope saw the problem, and solved it in the English way, quite independently from Boileau. He has proved an extraordinary craftsman, but his craft serves his art, and although John Keats's "A thousand handicraftsmen wore the mask / Of poetry"¹ refers to Pope's time, it cannot refer to Pope himself. It is true, Pope's couplets are closed, but only as to their form--ideas stream freely in and out; in regards to their contents they are open. If he had been a "handicraftsman", Pope would have fallen for perfect rhymes, at the expense of thought.

The detailed examination of Pope's versification manifests an inexhaustible inventiveness and unrestraint, an understanding of the qualities of the English language and English poetic tradition, and consequently, an independence from Boileau's more rigid schemes.

¹Keats, "Sleep and Poetry", vv. 200-201.

RHYMING WORD FREQUENCY

Number of Appearances		1	2	3	4	5	6	7	8	9	10	11	12	Total More than Once
<u>An Essay on Criticism</u>	Percentage of Positions	37.1	17.7	21.0	3.8	6.0	4.0	3.8	1.0	1.2	1.3	1.5	1.6	62.9
	% of Rhyming with Same Ww.		2.3	5.0	0.8	2.0	1.3	1.3	0.8	0.3	0.5	0.7	0.8	15.8
<u>L'Art Poétique</u>	Percentage of Positions	57.2	24.6	10.7	3.7	0.9	1.6	1.3						42.8
	% of Rhyming with Same Ww.		2.6	1.0	0.9	0.2	0.2	0.2						5.1

IV IMAGERY

Boileau's Imagery

If we decided to judge a poem by its imagery alone, and imagery is, if not the most important, at least one of the main aspects of poetry, then Boileau's Art Poétique is not a great poem. It is factual and dry in this respect as any prose. And if there are metaphors, they are mostly trite, commonplace: "Si son Astre en naissant ne l'a formé Poète / Dans son génie étroit il est toujours captif" (i, 4-5), "du bel Esprit la carrière épineuse" (i, 8), "d'un vain plaisir les trompeuses amorces" (i, 11). The whole passage on rhymes (i, 30-33) is trite imaginatively: "La Rime est une esclave", it should be subjected "au joug de la Raison".

Some metaphors press themselves on one. Mentioning an author who describes a palace too much in detail, Boileau says: "Et je me sauve à peine au travers du jardin" (i, 58). Weak is also the metaphor: "Gardez qu'une voyelle à courir trop hastée, / Ne soit d'une voyelle en son chemin heurtée" (i, 107-108).

Maybe Boileau saw his weak metaphors himself, because he sometimes feels like explaining them:

Il n'est point de Serpent, ni de Monstre odieux,
Qui par l'art imité ne puisse plaire aux yeux.
D'un pinceau délicat l'artifice agréable
Du plus affreux objet fait un objet aimable. (iii, 1-4)

A dramatic author has the same task: "Il faut qu'en cent façons, pour plaire, il se replie" (iii, 151).

Boileau's metaphors express light or fire: "un stile . . . brille" (i, 71-72); "Et son feu dépourveu de sens et de lecture, /

S'êteint à chaque pas, faute de nourriture" (iii, 319-320); the Prince is an "Astre favorable" (iv, 190).

On the side of light and beauty, "Marot . . . fit fleurir les Ballades" (i, 119). Boileau despises money an author gets for his "Appolon" (iv, 131).

Boileau has adequately expressed, by a metaphor, the difference between romantic and classicist poetry:

J'aime mieux un ruisseau, qui sur la molle arene,
 Dans un pré plein de fleurs lentement se promene,
 Qu'un torrent déberdé qui d'un cours orageux
 Roule plein de gravier sur un terrain fangeux. (i, 166-169)

Another group of metaphors denote darkness or the sombre side of life.

Il est certains Esprits, dont les sombres pensées
 Sont d'un nuage épais toujours embarrassées.
 Le jour de la raison ne le scauroit percer. (i, 147-149)

In connection with the sea, the idea of drowning brings about the expected metaphor: an author depicting the flight of Moise, "Court avec Pharaon se noyer dans les mers" (i, 26). The idea of drowning is a little stretched in the following example:

Tout doit tendre au Bon sens: mais pour y parvenir
 Le chemin est glissant et penible à tenir.
 Pour peu qu'on s'en écarte, aussi-tost l'on se noye. (i, 45-47)

However, we did not even know there was water beside the way.

The metaphor of drowning seems dear to Boileau: "Soi-mesme se noyant pour sortir du naufrage" (iv, 208).

Self-evident is the metaphor of old age: "Marche en tous ses desseins d'un pas lent et glacé" (iii, 385).

It is logical that the similes are not much more inventive than

the metaphors. Simple comparisons of names: "Le Medecin d'abord semble né dans cet art, / Déjà de bâtimens parle comme Mansard" (iv, 13-14); the comparison of the ode with a bee, "comme une Abeille ardente à son ouvrage" (ii, 65); or "Telle qu'une Bergere . . . / Doit éclater sans pompe une élégante Idylle" (ii, 1-6). There are a few symbols, trumpet and lyre (iv, 224), "la trompette héroïque" (iii, 316), pencil as the symbol of a critic (iv, 73); a synecdoche: an author "trouve à le siffler des bouches toujours prestes" (iii, 148); personifications: "Cet enfant de plaisir" (ii, 186), the vaudeville, while mythology helps in the description of a storm:

Ce n'est plus la vapeur qui produit le tonnerre;
 C'est Jupiter armé pour effrayer la Terre
 Un orage terrible aux yeux des matelots,
 C'est Neptune en courroux qui gourmande les flots.
 Echo n'est plus un son qui dans l'air retentisse:
 C'est une Nymphe en pleurs qui se plaint de Narcisse. (iii, 167-172)

Boileau knows how to be ironic, as in the passage where he speaks about "un Poëte sans art" (iii, 313):

Mais attendant qu'ici le bon sens de retour
 Ramene triomphans ses ouvrages au jour,
 Leurs tas au magasin cachez à la lumière,
 Combattent tristement les vers et la poussiere. (iii, 329-332)

It seems that Boileau did not heed his own precept:

De Figures sans nombre égayez vostre ouvrage.
 Que tout y fasse aux yeux une riante image.
 On peut estre à la fois et pompeux et plaisant. (iii, 287-289)

Or did he think that figures of speech were not necessary in a verse treatise? But why then in verse?

Pope's Imagery

In Pope's Essay it would be difficult to isolate any part that is not imaginative. He seems to have listened to Boileau's precept of the figures of speech more attentively than Boileau himself.

Let us consider the passage:

Nature to all things fix'd the Limits fit,
 And wisely curb'd proud Man's pretending Wit:
 As on the Land while here the Ocean gains,
 In other Parts it leaves wide sandy Plains:
 Thus in the Soul while Memory prevails,
 The solid Pow'r of Understanding fails;
 Where Beams of warm Imagination play,
 The Memory's soft Figures melt away.
 One Science only will one Genius fit;
 So vast is Art, so narrow Human Wit;
 Not only bounded to peculiar Arts,
 But oft in those, confin'd to single Parts.
 Like Kings we lose the Conquests gain'd before,
 By vain Ambition still to make them more:
 Each might his sev'ral Province well command,
 Wou'd all but stoop to what they understand. (52-67)

It begins with a simile (with "As" in line 54) that assumes an antithetical form, makes use of a metaphor ("Beams of warm Imagination"), an antithetical conclusion follows ("So vast is Art, so narrow Human Wit"), branching off into another simile.

And thus it goes throughout the work. There are tens of different figures of speech, often several in a single expression; hundreds of lines of imaginative poetry.

The imagery of An Essay is the work itself.

As to his characteristic antitheses, Pope opposes ideas within a single line: "But most by Numbers judge a Poet's Song, / And smooth or rough, with them, is right or wrong" (337-338). More-

over, the effect of the antithesis is heightened by the alliteration ("rough", "right", "wrong"). Here are some others: "Make use of ev'ry Friend--and ev'ry Foe" (214), "For Fools Admire, but Men of Sense Approve" (391), "To Err is Humane; to Forgive, Divine" (525). Here are a couple of two-line ones: "Be not the first by whom the New are try'd, / Nor yet the last to lay the Old aside" (335-336), "Which not alone the Southern Wit sublimes, / But ripens Spirits in cold Northern Climes" (400-401).

Sometimes, however, a one-line antithesis develops into yet another one in the next line: "Some foreign Writers, some our own despise; / The Ancients only, or the Moderns prize" (394-395), "Jilts rul'd the State, and Statesmen Farces writ; / Nay Wits had Pensions, and young Lords had Wit" (538-539). In the following cases the second line has the strength of an antithetical conclusion: "Regard not then if Wit be Old or New, / But blame the False, and value still the True" (406-407), or of a syllogism: "We think our Fathers Fools, so wise we grow; / Our wiser Sons, no doubt, will think us so" (438-439), with a biting irony. Here is a latent antithesis, rather a paradox: "Sure to hate most the Men from whom they Learn'd" (107).

Pope is especially successful, "lapidary", when his antitheses involve similes: "In Words, as Fashions, the same Rule will hold; / Alike Fantastick, if too New, or Old" (333-334), "'Tis with our Judgments as our Watches, none / Go just alike, yet each believes his own" (9-10), "As Men of Breeding, sometimes Men of Wit, /

T' avoid great Errors, must the less commit" (259-260), "For as in Bodies, thus in Souls, we find / What wants in Blood and Spirits swell'd with Wind" (207-208).

Here are some antithetic metaphors: "Each burns alike, who can, or cannot write, / Or with a Rival's or an Eunuch's spite" (30-31)-- combined with sarcasm, "Those oft are Stratagems which Errors seem, / Nor is it Homer Nods, but We that Dream" (179-180).

Interesting are these, as they may be called, hidden or latent similes: "Parties in Wit attend on those of State" (456), "No longer now that Golden Age appears, / When Patriarch-Wits surviv'd a thousand Years" (478-479), with no "as", "like", or "thus" ("Thus when we view some well-proportion'd Doms", 247).

Pope also abounds in extended similes, like this one:

In Poets as true Genius is but rare,
True Taste as seldom is the Critick's Share;
Both must alike from Heav'n derive their Light,
These born to Judge, as well those to Write
Authors are partial to their Wit, 'tis true,
But are not Criticks to their Judgment too? (11-18)

Pope's extended metaphors may comprise several lines: "Some on the Leaves of ancient Authors prey, / Nor Time nor Moths e'er spoil'd so much as they" (112-113),

Drink deep, or taste not the Pierian Spring;
There shallow Draughts intoxicate the Brain,
And drinking largely sobers us again. (216-218)

A prudent Chief not always must display
His Pow'rs in equal Ranks, and fair Array,
But with th' Occasion and the Place comply,
Conceal his Force, may seem sometimes to Fly. (175-178)

When the ripe Colours soften and unite,

And sweetly melt into just Shade and Light,
 When mellowing Years their full Perfection give,
 And each Bold Figure just begins to Live;
 The treach'rous Colours the fair Art betray,
 And all the bright Creation fades away! (488-493)

Metaphors and similes merge in these verses:

Some neither can for Wits nor Criticks pass,
 As heavy Mules are neither Horse nor Ass.
 Those half-learn'd Witlings, num'rous in our Isle,
 As half-formed Insects on the Bank of Nile, (38-39)

with Pope's caustic sarcasm.

Some of Pope's themes for metaphors and similes are mere connotations, like "have . . . an Itching" (32) or "stoop to" (67).

A great many are based on the notion of light and darkness: so "th' unchanging Sun" (315), "glimm'ring Light" (21), "resistless Day" (212), "Maeonian Star" (648), "Prismatic Glass" (311), "the Poet's Fire" (100), "Shade" (301, 466), "Cloud" (211), "to blind / Man's erring Judgment" (201-202).

Many derive from water: "A second Deluge" (691), "Such Lays as neither ebb, nor flow" (239), "a thundring Tyde" (630), "Nature's Fountains" (133), "trace the Muses upward to their Spring" (127), "As Streams roll down" (192).

The animal kingdom also inspires Pope: "prun'd her tender Wing" (736), "Servile Herd" (414), "Poets, a Race" (649), "Jades" (603), "Snake" (357); and vegetation: "Leaves" (309), "Fruit of Sense" (310), "Like some fair Flow'r" (498), "Seeds of Judgment" (20), "Sprung the rank Weed" (535), "The Poet's Bays and the Critick's Ivy" (706).

Human relations supply many. Marriage: "For Wit and Judgment often are at strife / Tho' meant each other's Aid, like Man and Wife" (83), "As Shameful sure as Impotence in Love" (533); society: "Cou'd not win the Mistress, woo'd the Maid" (105), "The Owner's Wife, that other Men enjoy" (501), "like a Friend" (655), "offend in Arts / (As most in Manners)" (287-288), "like Faith" (396); learned profession (425, 591); army: "Thus useful Arms in Magazines we place" (671), "like Towns unfortify'd" (434), "Against the Poets their own Arms they turn'd (106), "large Recruits of needful Pride" (206); medical profession: "Write dull Receipts how Poems may be made" (115); the Bar: "An ardent Judge" (677); music: "tuneful Fools" (340)--with the corresponding assonance, "the Muse, whose early Voice you taught to Sing" (735).

Clothes and ornaments supply an important source of Pope's imagery: "For diff'rent Styles with diff'rent Subjects sort / As several Garbs with Country, Town, and Court" (322-323)--the alliteration is surely not accidental, "value Books, as Women Men, for Dress" (306), "a clown in regal Purple drest" (320-321), "And but so mimick ancient Wits at best, / As Apes our Grandsires in their Doublets drest" (331-332), "With Gold and Jewels cover ev'ry Part, / And hide with Ornaments their Want of Art" (295-296), "Expression is the Dress of Thought" (318), "True Wit is Nature to Advantage drest" (297).

Other arts may provide imagery: "True Ease in Writing comes from Art, not Chance, / As those move easiest who have learn'd to dance"

(362-363), "Like some fierce Tyrant in Old Tapestry" (587); the human body as well: "Those Heads as Stomachs are not sure the best" (388), "As Bodies perish through Excess of Blood" (304), "As all looks yellow to the Jaundic'd Eye" (559); geometrical notions, quantity: "Lines" (22), "First follow Nature, and your Judgement frame / By her just Standard" (68-69), "vulgar Bounds" (154), "Maze of Schools" (26), "Heights of Arts" (220), "High on Parnassus' Top" (94), "wild Heap of Wit" (292), "labour'd Nothings" (326); man-made objects: "like Tops" (601); treasury: nature is a "Fund" (74); abstract notions: "Unhappy Wit, like most mistaken Things" (494), "Nature, like Liberty" (90), "deriv'd from Heav'n" (99); literary images: "Mantuan Muse" (129)--for Virgil; and finally verbal images: "And snatch a Grace beyond the Reach of Art" (155), "The Critick . . . / Seizes your Fame" (167-168), "Distrustful Sense . . . / Still looks home, and short Excursions makes" (626-627), "Thus Pegasus . . . / May boldly deviate from the common Track" (150-151); "Holy Vandals" (696), as a metaphor, contains also an irony, and is, in addition, a paradox.

Not only metaphors and similes abound in An Essay, but also many other figures of speech. Here is a symbol: "And Arts still follow'd where her Eagles flew" (684); an allusion: "Maeivius" (34); lines 414-423 are an example of the fine irony against "Criticks" who live in the shadow of great men; another one is "Then Unbelieving Priests reform'd the Nation, / And taught more Pleasant Methods of Salvation" (546-547); the irony against those who cannot take

censure appears in lines 596-609, against critics in 610-630. In fact, irony and satire are probably Pope's strongest point: "Fear most to tax an Honourable Fool, / Whose Right it is, uncensur'd to be dull" (588-589).

Synecdoches, like "a hundred Tongues" (44), "a Master-Hand" (145), do not lack either. "Honour'd Brow" (705) and "the weak Head" (203) are symbols, "Mars in his boundless Mind" (130) a hyperbole, "Some have at first for Wits, then Poets past, / Turn'd Criticks next, and prov'd plain Fools at last" (36-37)--an anticlimax, "Rome's ancient Genius . . . / . . . rears his rev'rend Head" (699-700) and "Then Sculpture and her Sister-Arts revive; / Stones leap'd to Form, and Rocks began to live" (701-702)--personifications.

Assonance and alliteration support Pope's sayings masterfully, as it has been already partly shown. The "s" and "z" sounds come up with "Stile": "There Praise is still--The Stile (sic) is excellent" (307)--while "th" supports them; "so strange a Style" (326) to rhyme with "Smile" (327), with an added "sparks" (329). Sibilants appear alone and together with other sounds in succession: "The Sound must seem an Eccho to the Senge" (365), "Now Sighs steal out, and Tears begin to flow" (379)--"ow" in "flow" should also be at least an "eye" part of the assonance, "And the World's Victor stood subdu'd by Sound!" (381)--while the three "u-s" play the eye part, "That like a wounded Snake, drags its slow length along" (357. Pope expresses monotonousness: "While they ring round the same unvary'd Chimes" (348)--with assonance and alliteration.

It is interesting how "f" is used in connection with madness:

"Now his fierce Eyes with sparkling Fury glow" (378)--like the sizzling of a lamp (the sibilant "th" should not be discarded either, although it is only one), "tuneful Fools" (340)--with the unavoidable tendency to read "ful" in "tuneful" separately, as "full".

We should try in vain to underscore the interplay of the assonance and the alliteration in these verses,

Who haunt Parnassus but to please their Ear,
Not mend their Minds; as some to Church repair,
Not for the Doctrine, but for Musick there, (341-343)

because the number of the sounds involved surpasses the others.

While both Boileau and Pope derive some metaphors from the common sources of light and darkness, and water, Boileau's images in general are relatively scarce and trite, while Pope's figures of speech overflow his work; this is, however, in keeping with Boileau's more direct approach, and Pope's a more indirect, reserved one.

Imagery, the most notable stamp of poetic art, proves indubitably Pope's originality and his independence from Boileau's influence.

Anastrophe

Boileau's address to the would-be authors comprises almost 10 % of his poem. To use apostrophe so many times, one must be ingenious indeed in order not to become tedious. And Boileau has used up the stylistic resources of the French language to this end to the full. Direct addresses like "Auteurs, prestez l'oreille à mes instruction" (iv, 85) or "Auteurs . . . redoublez vos transports" (iv, 221), or even "Vous donc . . ." (iii, 9), or "O vous donc

. . . "(i, 7) are relatively rare. More frequent are the imperatives without the vocatives, like "Aimez donc la Raison" (i, 37). This verb in the imperative form appears several times, "Aimez donc la vertu, nourrissez-en vôstre ame" (iv, 108), or when he speaks of Homer, "Aimez donc ses écrits, mais d'une amour sincere" (iii, 307), although you can hardly command somebody to love. These simple commands may comprise whole lines:

Hastez-vous lentement, et sans perdre courage,
 Vingt fois sur le mestier remettez vostre ouvrage.
 Polissez-le sans cesse, et repolissez.
 Ajoutez quelques fois, et souvent effacez. (i, 170-173)

Boileau also commands the muses: "Muses, dictiez sa gloire à tous vos Nourrissons"(iv, 193). But he may include himself into a command: "Evitons ces excez" (i, 43). To soften the impact of a command, Boileau uses the impersonal verb "il faut": "Il faut dans la douleur que vous vous abbaissiez. / Pour me tirer des pleurs, il faut que vous pleuriez" (iii, 141-142); sometimes he combines "il faut" with an ordinary imperative: "Aux dépens du bon sens gardez de plaisanter. / Jamais de la Nature il ne faut s'écarter" (iii, 413-414); however, the joining with the conjunction "que" is much more numerous: "De Figures sans nombre égayez vostre ouvrage. / Que tout y fasse aux yeux une riante image" (iii, 287-288), "Que la Nature donc soit vostre étude unique, / Auteurs, qui prétendez aux honneurs du Comique" (iii, 359-360).

A very subtle method is asking a question as a bait and append an advice or a command: "Voulez-vous du public meriter les amours? / Sans cesse en écrivant variez vos discours" (i, 69-70),

D'un nouveau Personnage inventez vous l'idée?
 Qu'en tout avec soi-mesme il se montre d'accord
 Et qu'il soit jusqu'au bout tel qu'on l'a vû d'abord.

(iii, 124-126)

While Pope makes use of the apostrophe only a few times ("You then whose Judgment the right Course wou'd steer, / Know well each Ancient's proper Character", 118-119), and thus addresses his readers more in an indirect manner, Boileau, in harmony with his greater directness, apostrophizes his readers more ostensibly, employing effectively the respective resources of his language. It must be stressed, however, that in this respect Boileau follows the more informal manner of Horace's Ars Poetica, which uses the apostrophe throughout. Thus, on this point, Pope shows himself more independent of Boileau than Boileau of Horace.

CONCLUSION

Ignoring Boileau's own admission, ". . . ces leçons que ma Muse au Parnasse / Rapporta jeune encore du commerce d'Horace" (iv, 227-228), it has been easy hitherto to present Boileau's Art Poétique as the principal source for Pope's Essay on Criticism. But if we throw only one glance at the themes in Horace's Ars Poetica, Boileau's dependence on Horace becomes evident: licence, simplicity, the need for avoiding extremes, order, necessity to study, unities, the need for speaking to the heart, monotony, theatre "guffaw", consistency of characters, study of tradition, the need for starting a story immediately, harmony, differentiation of human ages, decorum on the stage, didactic purpose, history of the theatre, banning of vulgarity from the stage, foolish admiration, work, writing and living, seeking gain, believable stories, profit and pleasure, pardonable flaws, friendly critic, Orpheus, Amphion, strife among writers, nature and art, flatterers, acceptance of criticism, crazy poets, persistent readers of their own works to others. Pope's independence from Boileau is inversely proportional to Boileau's dependence on Horace. Pope used both sources. His knowledge of Latin was unquestionable, and he could read and understand well Ars Poetica in the original. His imperfect knowledge of French, in which language he was nevertheless able to read, led him to using L'Art Poétique both in the original and a translation or translations. An aspiring young poet, eager to learn through imitation, must have

made notes while he read and must have used all the available sources for his writing. In John Butt's Imitations of Horace, looking at the table of contents, one automatically searches for Ars Poetica. But it is not there, and it cannot be, because it was not the only source for An Essay on Criticism either.

Justifying strikingly the often repeated well-known view, the style betrays the man, the basic character traits of the two compared authors come to a marked relief in their two works concerned. Although both men are ambitious, Boileau shows more modesty than Pope. He stresses morality more vigorously than the English author, but links it up with the establishment; he draws a sharp distinction between literature and pornography. He is unquestionably religious, and bans Christian themes from literature for fear of their desecration. On the other hand, in religion and morality, Pope manifests a more questioning mind.

Boileau is more direct and practical in his advice, Pope more poetic. Consequently, Boileau will use more apostrophe, but less imagery than Pope. Boileau's very subject of poetry suggests a more positive approach, while Pope's theme of criticism exploits more of the negative possibilities of approach.

If we followed the parallel up, it should lead us to more sense in Boileau, and more form in Pope. But the distinction is not so simple. Boileau pays more attention to versification, at the expense of a clear literary expression; Pope, in versification, subjugates the form to the sense. The French poet fights against ugly sounds

as such, Pope against sound without sense. Boileau's verses are impeccable, with hemistichs and as few enjambments as possible; half of his rhymes are rich, none less than exact. On the contrary, Pope does not mind enjambments inside couplets; his couplets do not impede his thoughts; he uses word stresses and contractions to suit his ideas; his approximate rhymes also enhance the free flow of thoughts, the most frequent rhyme words hammer home the poet's message, the feminine endings themselves have a special purpose. Boileau defends language for its own sake; Pope attacks too great a concern about it only.

So in versification Boileau does show more care for the form; Pope for the sense. But the situation changes notably in imagery.

The two poets start off on their parallel tracks, using mainly the same themes, which are also Horace's, but looking at them from different angles. In versification, although both of them exploit the classicist forms of their respective literary and linguistic traditions, their tracks go more apart: Boileau remains on the level of a treatise, somewhat encumbered by too great a regard for the form; Pope stresses the advantages of the sense. In imagery, more than in anything else, Pope soars and leaves Boileau behind.

So Byron's feeling as to the difference between the two poets, as quoted in the Introduction, was right. And Clark is right: "In character and in imaginative endowment no two men could have been further apart than Boileau and Pope. In manliness, generosity, and good taste Boileau was as far above Pope as he was beneath him in passion and imagination" (pp. 191-192), which clearly means

that Pope is a greater poet than Boileau. A compatriot of Boileau's, Antoine Adam, begins his Introduction to Boileau's Oeuvres Complètes: "We should not any more dream of seeing in Boileau one of the great names of our literature" (p. ix).

A close textual examination, which sometimes bordered on a scientific procedure and made use of mathematics, has enabled me to come to some surprising generalizations. Arbitrary, unsubstantiated statements about Pope and Boileau have prompted me to study the texts concerned in detail. So the proposed examination of Boileau's Art Poétique as allegedly the main source for Pope's Essay on Criticism, has forced me, on the basis of Boileau's text itself, to reach for a further source, Horace. Thus, as I hope, my thesis has eventually gained in its comparative value. Let us use the mathematical language again: the thesis presents the surface of an isosceles triangle, with Pope at its basis, tapering up towards Boileau and Horace, and possible other sources. It should be noted, however, that Boileau plays a more important role in my examination only, although Horace, as it has been intimated, may have been Pope's greater source.

The texts have not led me to Pope's sources only, but also to the two authors' characters as teachers, poets, and men.

It seems to me that the more individual literatures we study the closer to the core of literature as art we may come. Scholars have been trying in vain to find a universally accepted definition of what the core is, because art appeals both to reason and heart. But the effort to illumine with reason as much of art as possible is surely praiseworthy.

I hope that the thesis has contributed a little stone to the mosaics of comparative literature study in this particular field. By this study of Boileau's and Pope's texts, and the attempt to subject them to the critical and systematic appraisal of reason, the latter poet has burst forth in all his glory, just because of his appeal to the heart, to our sense of beauty, which nothing else but the text itself can unfold. I am confident that the analysis has resulted in a Pope that would be a great poet in any literary movement anywhere. Nevertheless, we should not summarily discard Boileau as a poet either, even less so as a teacher. For instruction, one should surely read Boileau; for pleasure, no doubt, Pope.

BIBLIOGRAPHY

Primary Sources

Boileau, Nicolas. L'Art Poétique, in Oeuvres Complètes. Introduction by Antoine Adam; edited by François Escal. Paris: Gallimard, [1965].

Pope, Alexander. An Essay on Criticism, in The Poems of Alexander Pope: A One-volume Edition of the Twickenham Text with Selected Annotations. Edited by John Butt. London: Methuen, [1965].

Secondary Sources

Audra, E. L'Influence Française dans l'Oeuvre de Pope. Paris: Champion, 1931.

Boileau, Nicolas. The Art of Poetry. London: Curll and Burleigh, 1715.

----- The Art of Poetry. [Translated by William Soame], in The Poetical Works of John Dryden, [edited by George R. Noyes]. Boston: Houghton Mifflin, [1909].

----- The Art of Poetry, in The Fourth Part of Miscellany Poems: Published by Mr. Dryden. London: Tonson, 1716, 1728.

Clark, A. F. B. Boileau and the French Classical Critics in England (1660-1830). New York: Russell, 1965.

Dryden, John. Preface to Troilus and Cressida, in Essays of John Dryden [edited by W. P. Ker]. Oxford: Clarendon, 1926.

Horace. Satires, Epistles and Ars Poetica; with an English Translation by H. Rushton Fairclough. London: Heinemann, 1926.

Marshall, William H. "Some Byron Comments on Pope and Boileau", Philological Quarterly, XXXVIII (1959), 252-253.

Pope, Alexander. Pastoral Poetry and "An Essay on Criticism". Edited by E. Audra and Aubrey Williams. London: Methuen, [1961].

----- The Correspondence of Alexander Pope. Edited by George Sherburn. Oxford: Clarendon, 1956.

----- Imitations of Horace; with "An Epistle to Dr. Arbuthnot" and the Epilogue to the Satires. Edited by John Butt. London: Methuen, [1961].

Spence, Joseph. Anecdotes, Observations, and Characters of Books
and Men; Collected from the Conversation of Mr. Pope and Other
Eminent Persons of His Time. Edited by Samuel Weller Singer.
London: Carpenter, 1820.