

THE SHEPHERDS JUBILEE: **A DUBLIN ECLOGUE FROM 1701**

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THE SHEPHERDS JUBILEE (SJ), OR *A PASTORAL WELCOME*, IS A PAMPHLET poem in heroic couplets published in Dublin in 1701 to welcome Laurence Hyde, the earl of Rochester,¹ as he arrived to take up his appointment as the lord lieutenant of Ireland. Ireland was under English rule, and the lord lieutenant (formerly the lord deputy, and informally known as the viceroy) was the king's representative in Ireland.² Since the poem does not appear to have been reprinted since the original pamphlet, owing perhaps to its lack of poetic sparkle, the text is reproduced here in full, transcribed from the copy in the National Library of Ireland, together with a discussion of how it relates to its political and cultural context. Its author was Mrs. Dorothy Smith, an actress at Dublin's Theatre Royal in Smock Alley. She prefaces her poem with a dedicatory epistle in prose, which petitions the viceroy for patronage of the theatre, and the poem promises him lasting commemoration of his support of the stage. Two prefatory quotations from Virgil's *Eclogues*, one in the dedication, and another as an epigraph, point to the extensive Virgilian allusion that will follow. My main focus in this paper

¹ Laurence Hyde was created earl of Rochester after the demise of the rakish John Wilmot.

² The office existed from 1166 to 1922, though it was not always occupied, and was sometimes administered through lords justices. For the vicereignty at the time of our poem see Toby Barnard, *Making the Grand Figure: Lives and Possessions in Ireland, 1661–1770* (New Haven and London, 2004). See John Thomas Gilbert, *History of the Viceroys of Ireland with Notices of the Castle of Dublin and Its Chief Occupants in Former Times* (Dublin, 1865, repr. 1965) for 1166 to 1509; Charles O'Mahony, *The Viceroys of Ireland: The Story of the Long Line of Noblemen and Their Wives Who Have Ruled Ireland and Irish Society for over Seven Hundred Years* (London, 1912) for 1166 to 1912; and Joseph Robins, *Champagne and Silver Buckles: The Viceregal Court at Dublin Castle 1700–1922* (Dublin, 2001) for 1700 to 1922.

will be to show how *The Shepherds Jubilee* embodies a reception of Virgil's *Eclogues* that reflects on key Virgilian themes, particularly political ideology and the relationship between poetry and power. It will be seen that, despite the disparity in skill between Smith and Virgil, their poems can be mutually illuminating when read side by side.

Smith's *Jubilee* falls into seventeen sections of between eight and thirty-one lines. Each section ends in a refrain that summons the shepherds to cheer the viceroy ("Alexis"), variously called the patron or protector (*vel sim.*) of their lays. There is a mixture of direct appeal to unnamed swains, direct address to the viceroy, praise of his noble qualities as well as those of his son and predecessor, and lengthy descriptions of the golden-age bounty that his presence is already imagined as generating in the pastoral landscape.

SUMMARY AND ANALYSIS OF THE POEM

1–20. The poet summons her fellow swains to welcome the viceroy with joyful and honorific celebrations.

21–42. The poem evokes the spectacle of the viceroy's landing: he is greeted with immoderate enthusiasm, of a kind not seen since the accession of Caesar (William III), and modestly accepts the people's zeal.

43–64. Formal address to the viceroy ("Hail! Godlike Swain!"), which joyfully re-echoes around the pastoral landscape; praise of the viceroy's greatness; he has come to increase the store of the Irish people and promote their political interests.

65–86. All of nature smiles and teems with abundance at the viceroy's arrival: earth, waters, winds, herds, birds, fish.

87–106. The viceroy's arrival has gladdened those who had previously been mournful or distressed: Progne [sic] and other birds, raging lovers—a wonder!

107–120. The trees and flowers offer their gifts in tribute to you (direct address to the viceroy).

121–128. Satyrs, fawns, nereids, dryads, and fairies dance in your honor.

129–140. An appeal to all of nature to fill the earth with glee.

141–148. Transition to encomium of Alexis: as green adorns trees and as ears grace corn, so does the honorand's virtue grace his actions and ennoble his lineage.

149–179. Encomium of Alexis, who surpasses all other swains, comprising a lavish series of recondite natural similes to illustrate his unblemished virtues—physical and moral, political and religious; he is dubbed "The Muses safeguard, and the shepherds Hope" (177).

180–207. For as long as nature's ordinances are in place, let the woods declare Alexis' virtues; carved on the bark of trees will be testaments to his justice, honor, counsels, learning, wisdom, wit, support of the stage, and his generosity to "the slighted tribe."

208–221. Give up your fears, swains, for under Alexis' watch there will be no more wars or poverty, and the flocks will feed in safety.

222–239. Under our great shepherd we will be returned to an Edenic state of prelapsarian golden-age innocence, such as prevailed before ships were built or the earth exploited for her provisions.

240–253. Praise of Menalcas (Lord Hyde, the son of the viceroy); may he even outstrip his father in glory and become a subject for poets.

254–277. Fond reminiscence of Thyrsis (Lord Galway, the viceroy's predecessor), adored for his clemency, loved by the shepherds as lambs are loved by ewes; the scene of his departure is described poignantly; there was sadness until your arrival (direct address).

278–302. Gather together from all parts and bring choice flowers, fruits and other dainties; press the grapes and drink to Alexis' health.

303–319. Swains, let this day be consecrated to annual sacrifice and offerings to the gods of the countryside, who will bless the fields and crown the care of Alexis.

DOROTHY SMITH

We know much less than we would like to know about the author of our poem. Theatre records show that she was closely associated with Joseph Ashbury, Master of the Revels in Ireland, and that she had been acting at Dublin's Theatre Royal at least since the 1670s, along with her husband Henry Smith. Henry died in 1682 and was buried in the churchyard of St. John the Evangelist (Church of Ireland) in Fishamble Street. After his death, Joseph Ashbury appealed to the duke of Ormonde (who is graced with the name Strephon in *SJ* 254) for theatre patronage, bearing a letter from the duke's son, the earl of Arran, which praised Henry Smith as "a great pillar of our stage."³ After Henry's death Dorothy continued to act, and playbills indicate that by the turn of the century she had become "the chief impersonator of dowagers or elderly women."⁴ John Dunton, a

³ Letter of 16 August 1682: "the business is Mr Smith of our playhouse is lately dead, who you know was a great pillar of our stage, therefore your encouragement and assistance will be necessary or else the playhouse will fall." See R. C. Bald, "Shakespeare on the Stage in Restoration Dublin," *PMLA* 56 (1941) 369–78, here 372.

⁴ See William Smith Clark, *The Early Irish Stage, the Beginnings to 1720* (Oxford, 1955), 114 and 77.

London bookseller, mentions her by name in *The Dublin Scuffle*, a lively and detailed chronicle of his sojourn in Ireland in 1698, which included a visit to the Theatre Royal in Smock Alley, where he found the actors and actresses “no way inferior to those in London.”⁵ In her dedicatory epistle she presents herself as a dependent and obedient subject. She emphasizes the weakness and inferiority of her sex, and hints at the frailty of her age in referring to her “Muse’s waining Genius.” Nonetheless, her claim that there is after all “strength” in pastoral poetry hints at a certain artistic ambition that accompanies her submissive zeal. All of this is consistent with a career of three decades at Smock Alley, often turbulent times for the theatre, which will have informed her acute appreciation of the value of patronage.

DUBLIN THEATRE

Smith’s petition to the viceroy for theatre patronage expresses her obedience as a colonial subject, but in fact her pose is more submissive than is typical of the politically charged Dublin stage of her day. As Desmond Slowey has put it in his important recent book, *The Radicalization of Irish Drama 1600–1900*, “The Dublin theatre was not just a place of entertainment, but a stage on which the consciousness of the English colonists in Ireland was created and debated.”⁶ In practice this meant that debates about colonial nationalism and cultural relations between Ireland and England were aired on stage.⁷ Slowey’s study joins a growing body of scholarship that investigates how Dublin theatre often explored contemporary social and political issues that were specific to Ireland, even while advertising its dependence on the London scene.⁸ Towards the end of the seventeenth century, as Catholics were increasingly excluded from positions of power, Dublin Theatre became the organ of the Protestant ascendancy, both reflecting and helping to shape a distinct new colonial Protestant Irish identity. Smith’s letter and poem

⁵ John Dunton, *The Dublin Scuffle* (London, 1699), 339; repr. with an introduction and notes by Andrew Carpenter (Dublin, 2000), 183.

⁶ Desmond Slowey, *The Radicalization of Irish Drama* (Dublin, 2008), 31.

⁷ See Slowey, *The Radicalization of Irish Drama*, 49–69 on how William Phillips’ *St Stephen’s Green* and George Farquhar’s *Love in a Bottle* “transpose” William Molyneux’s arguments about colonial nationalism onto the stage and satirize some Irish subjects’ over-fondness for English culture.

⁸ Peter Kavanagh, *The Irish Theatre: Being a History of the Drama in Ireland from the Earliest Period up to the Present Day* (Tralee, 1946); Clark, *The Early Irish Stage*; Christopher Fitz-Simon, *The Irish Theatre* (London, 1983); Christopher J. Wheatley, *Beneath Éirne’s Banners: Irish Protestant Drama of the Restoration and Eighteenth Century* (Indiana, 1999); Christopher Morash, *A History of Irish Theatre, 1601–2000* (Cambridge, 2002).

blend royalist subservience with an assertion of Irish interests in a subtle way that is typical of the political and social awareness of the contemporary Dublin stage.

It will add texture to our reading of Smith's *Jubilee* that Dublin theatre was royalist theatre, and that it depended heavily for patronage on the milieu of Dublin Castle, the seat of the viceroy. Moreover, the court provided audiences, and some of the actors were drawn from the Castle's staff.⁹ While Dublin's only theatre in Werburgh Street had fallen into ruin under Cromwell, the restoration of the monarchy saw a restoration of Dublin theatre, as Charles II appointed John Ogilby, the translator of Virgil, "Master of the Revels and Masques in our Said Kingdom of Ireland," granting him a monopoly on theatre in Ireland in 1662. James Butler, the duke of Ormond ("Strephon") and viceroy under both Charleses, was an ardent champion of the new Theatre Royal in Smock Alley. In November 1662 he supported the production of *Othello*, the first play known to have been staged in Dublin. The *London Gazette* (no. 1257) records that when news broke in Dublin of the marriage of William of Orange to Princess Mary in November 1677, "the Duke of Ormond, Lord Lieutenant of this kingdom, and all the nobility and gentry in town, met in great splendour at the Play, where there passed a general invitation of all the company to spend that evening at the Castle." As Christopher Morash puts it, "For the many in the Smock Alley audience who turned out to watch these plays, the act of attending the theatre—particularly to watch sumptuously staged neo-classical tragedy on a proscenium stage—was an act of fealty to the king."¹⁰ Very much in line with this view, Smith's dedication reflects the theatre's commitment to the crown and its representative in Ireland, declaring that "A place of [the viceroy's] Authority and Command, requires an Obedience from All, but Exacts a Submission from the Stage in particular."

Smith may profess obedience and submission, but in the political sphere Dublin was not always obedient to what was handed down from the London parliament. In a move reminiscent of Juvenal's "bread and circuses," Henry Sydney, William's viceroy in 1692–93, had to use dramatic entertainment in an attempt to subdue the parliamentary *disobedience* of colonial nationalism.¹¹ Smith cites this Sydney, the earl of Romney, in her dedication as a notable benefactor of the Dublin stage, but the use to which he put the

⁹ See esp. La Tourette Stockwell, *Dublin Theatres and Theatre Customs (1637–1820)* (Kingsport, TN, 1938); Clark, *The Early Irish Stage*; Morash, *A History of Irish Theatre*.

¹⁰ *Ibid.*, 14.

¹¹ For the term colonial nationalism and its context see J. G. Simms, *War and Politics in Ireland 1649–1730* (London and Ronceverte, 1986), 251–62.

stage may not have been entirely to Ireland's advantage. He had been one of the chief instigators of the 1688 revolution that put William and Mary on the English throne, and was rewarded with the viceroyalty. He ignited heated constitutional debate in the Dublin parliament by attempting to pass a bill to raise money on behalf of the crown. Faced with recalcitrance—he described the commons as “a company of madmen”—he prorogued parliament and then “promoted plays, sports, and interludes, to divert the attention of the people from the conduct of himself and his agents.”¹²

The religious identity of the viceroy could also matter to theatre patronage. Smith may have been quite confident that as a high church Anglican and patron of the arts Hyde would look favourably on her petition, but no doubt her flattering tones were informed partly by the knowledge that the theatre had fared less well under Catholic or Puritan viceroys. Indeed, the Calvinist John Robartes, in Dublin Castle from September 1669 to May 1670, closed the theatre, having “stopped the public players, as well as other vicious persons.”¹³ Under James II's Catholic viceroy, Richard Talbot, the earl of Tyrconnell, “the largely Protestant court of Dublin Castle dispersed, and with it Smock-Alley's *raison d'être*.”¹⁴ But once the Treaty of Limerick had quelled some of the instability of the Williamite wars of 1690–91, Joseph Ashbury, a Protestant and old Etonian who served as Master of the Revels under five English monarchs, reconstituted the theatre with the assistance of his wife and several other actors including Dorothy Smith, and *Othello* was put on again in 1691, with Robert Wilks acting the lead role to great acclaim. Residual puritanical hostility to the stage was not entirely without foundation or resonance in William's policies. In June 1697 William issued a proclamation against profaneness in the theatre, specifically against any affront to religion or morality.¹⁵ In 1700 the Presbyterian prelate and theologian Daniel Williams inveighed against the theatre to a Dublin meeting of the Societies for the Reformation of Manners in the following terms: “I hear some Professors and Church members are grown so loose as to frequent and plead for those nurseries and schools of wickedness, the Play-houses, places the Devil claimeth as his own ... places the visible saints of all sects account scandalous, and ministers of all professions wrote against.”¹⁶

¹² Sydney to Nottingham, *Cal. S. P. dom. 1695 addenda*, p. 213, quoted in Simms, *War and Politics in Ireland*, 253; Sydney and theatre: John T. Gilbert, *A History of the City of Dublin*, Introduction by F. E. Dixon. Index Compiled by Diarmuid Breathnach, 3 vols. (Shannon, 1972; 1st ed., Dublin, 1854–59), 2:69.

¹³ Gilbert, *A History of the City of Dublin*, 2:68.

¹⁴ Morash, *A History of Irish Theatre*, 15.

¹⁵ This was carried in the *Flying Post* of 7 March 1699.

¹⁶ Gilbert, *A History of the City of Dublin* 2:70–71.

Undeterred by such fulminations, Laurence Hyde did indeed reportedly attend the playhouse on 6 October 1701, less than three weeks after his arrival, and may even have seen Dorothy Smith perform.¹⁷ The poem, then, seems to have achieved its aim, and it turns out that Hyde's support was badly needed, as on 26 December of the same year, part of the building collapsed during a performance of Shadwell's *Libertine*. Several people were injured, though there were no fatalities. For once, the Puritans rejoiced, and blamed the accident on the profane subject matter of the play.¹⁸ We may conclude that the theatre was a royalist but politically aware space, in and around which contemporary religious and political concerns were aired and contested. Smith's plea for theatre patronage is seen to be emblematic of wider dimensions of the Anglo-Irish relationship at this time.

PASTORAL ENCOMIUM

Turning now to Smith's poem itself, we see that it is in part an encomium in the classical tradition, while also being in the Virgilian bucolic mode. The opening lines conjure a performance context in which the swains gather to welcome the viceroy as he disembarks. A brief contemporary report of Hyde's landing, while it does not mention Smith's poem, gives us some sense of the pageantry with which Hyde was greeted:

“His Excellency the Earl of Rochester is landed, as we are inform'd, at Dublin, where he was saluted by a treble Discharge of the Cannon from Ringsend, met by the Lord Mayor, and other Magistrates at the Entrance of the City, welcom'd in a Congratulatory Speech by the Recorder, and had the Sword and Purse carried before him to the Castle, where he was splendidly entertained by the Lords Justices.”¹⁹

The Shepherds Jubilee inscribes itself into the environment of this stately choreography, styling itself as a poetic version of what Menander Rhetor called an *epibatêrios logos*, or speech of welcome to a provincial governor upon his arrival. Smith may well have experienced at first hand the pomp

¹⁷ *Post Boy* (London), 16–18.10.1701.

¹⁸ Robert Hitchcock, *A Historical View of the Irish Stage* (Dublin, 1788), 33.

¹⁹ London's *Flying Post* no. 994, 18–20 Sept. 1701. See Robins, *Champagne and Silver Buckles*, 11 for the stereotyped nature of this reception ritual. Similar pomp attended Hyde's first visit to church the following Sunday; see London's *Flying Post* for 4–7 Oct. 1701: “Dublin, Sept. 30. On Sunday his Excellency our Lord Lieutenant went to Christ-Church for the first time in great State. His Body Coach drawn by 8 Horses and the rest by 6 each. 24 Gentlemen, 22 Chaplains and two Pages walked in order before his Coach, and 36 Footmen in fine blue Liveries, laced with Gold, followed after. The Earl of Roscommon carried the Sword of State before him, and the Archbishop of Dublin preached the Sermon.”

that attended the arrivals of previous viceroys in Dublin, and while it is unlikely that she had read Menander Rhetor himself, she was certainly familiar with at least some of the kinds of poems and speeches on which Menander's precepts are based, including of course the *Eclogues* themselves (which she quotes in Dryden's translation), and sure enough there is some overlap between Menander's formula for the *epibatêrion* and her own effort.²⁰ The keynote of the address is joy; Smith mentions the anxiety suffered by the provincials before the governor's arrival and the relief that he has brought; there is brief mention of the king and some treatment of the governor's family; and the governor's virtues are sumptuously enumerated. A few sentences of Menander will further illustrate the formulaic nature of Smith's poem:

"If the cities could speak and take the form of women, as in a play, they would have said: 'O greatest of governors, O sweetest day, the day of your coming! Now the sun shines brighter, now we seem to behold a happy day dawn out of darkness. Soon we shall put up statues. Soon poets and writers and orators will sing your virtues and spread their fame throughout mankind. Let theatres be opened, let us hold festivals, let us avow our gratitude to the emperors and the gods'" 381.13–23 (translation, Russell and Wilson).²¹

Since Cairns' 1972 study of 'generic composition' in Greek and Roman poetry, this passage and others by Menander have been cited as later parallels for the formulaic rhetoric of much late-republican and Augustan poetry.²² The *Eclogues* have their own brand of panegyric, on which Smith draws. In particular she borrows from Virgil the pastoral fiction, hints of ruler worship, clusters of rustic comparisons, golden-age imagery, pathetic fallacy, references to all of nature's spheres and their inhabitants, and pastoral names drawn from Virgil for the poem's contemporary personages—Alexis for Laurence Hyde (149), Menalcas for his son Henry, (240), and Thyrsis for his predecessor, Lord Galway (257).²³ Her celebration of Alexis' virtues

²⁰ See Men. Rhet. 377.31–381.29. See Francis Cairns, *Generic Composition in Greek and Roman Poetry* (Edinburgh, 1972), 18–31 for the closely related *prosphonêtikon* and its classical instantiations.

²¹ D. A. Russell and N. G. Wilson, eds. *Menander Rhetor. Edited with Translation and Commentary* (Oxford, 1981).

²² I. M. Le M. Du Quesnay, "Horace, *Odes* 4.5: *Pro Reditu Imperatoris Caesaris Divi Filii Augusti*," *Homage to Horace*, in S. J. Harrison, ed. (Oxford, 1995), 128–87, here 158 cites this passage in relation to Hor., *Carm.* 4.2. For the first *Eclogue* see most amply Du Quesnay, "Virgil's First *Eclogue*," *PLLS* 3 (1981) 29–182.

²³ She adds the name Strephon for James Butler, the duke of Ormond, appropriately, since he had been converted in his childhood from Catholicism to Protestantism by

alludes to Gallus' expression of love for Lycoris in the tenth *Eclogue*: both of these will be carved on trees, and as the trees grow, so the commemoration will be more lasting (*SJ* 186–205; *Ecl.* 10.52–54). Pastoral lovers' despair turns to rejoicing at the viceroy's arrival (98), and what was romantic love in the Gallus *Eclogue* is converted to public duty.

Smith appends Tityrus' line *O Meliboee, Deus nobis haec Otia fecit* (*Ecl.* 1.6) as her epigraph, suggesting that the viceroy has a divine aura, though the poem stops short of divinizing Alexis himself. Instead she appeals for annual sacrifice to thank the rustic gods for his presence (*SJ* 303). A lower order of worship is appropriate to the lord lieutenant's station, since Alexis is not Caesar. Daphnis too, though divinized, is to receive sacrifice only once a year (*Ecl.* 5.67, 79). Overall, then, the Virgilian intertext would seem to elevate Smith's endeavour and adorn her subject.

Smith's fervent enthusiasm is an entirely fitting response to Laurence Hyde's high status, and his appointment was prestigious for Ireland, as well as signaling a political comeback for himself.²⁴ One of the leading Tories of his day, he was related through marriage to James II, and thus uncle of Queen Mary and the later Queen Anne. Smith alludes to his family's influence over the crown in her dedicatory epistle, and might have been especially pleased that Hyde had so many Irish connections. His wife was Henrietta Boyle of Cork, and his daughter married James Butler who became the second duke of Ormond (grandson of Strephon in *SJ* 254). Laurence and his brother Henry had corresponded vigorously while Henry was lord lieutenant of Ireland between 1685 and 1687 and Laurence himself was lord treasurer. During this time Laurence took a great interest in Irish affairs.

PASTORAL IRONIES

Despite the poem's effusive tone, there is no reason to doubt its sincerity. On the other hand, Smith's choice of Virgil's *Eclogues* as a model for her pastoral welcome is profoundly ironic in a number of ways. Essentially, *The Shepherds Jubilee* purports to be univocal praise, but ironies and contradictions emerge if we read it against the tensions in the *Eclogues* and against its own political background.

an interfering James I/VI. The name is not attested in classical poetry, but appears in Sidney's *Arcadia* and Pope's pastorals (1709), and from there becomes common in later eighteenth-century pastoral.

²⁴ See P. A. Walsh and T. G. Doyle, "Hyde, Laurence," in *Irish Dictionary of National Biography*, Vol. 4 (Dublin, Cambridge, 2009), 888–90 and W. A. Speck, "Hyde, Laurence, first earl of Rochester (*bap.* 1642, *d.* 1711)," *Oxford Dictionary of National Biography* (Oxford, 2004).

Smith's gendered characterization of the pastoral genre as "*more suitable to a Womans Feeble and Enervate Muse*" is immediately balanced and qualified by the claim that "*there is Strength in this Sort of Poetry, as much as in any other; and Virgils Bucolicks, stand in Competition with his Æneis.*" Coily enough, Smith echoes a commonplace of the 'lower' genres of Latin poetry, elegy and lyric, which often dub themselves 'soft' or 'unwarlike' while still asserting their autonomy, and in many cases having a great deal to say about public or 'higher' affairs.²⁵ The *Eclogues* too sometimes strain towards a heroic mode, and the poet expresses concern throughout about what kind of poetry to write and what clout his poetry has in the political and especially wartime sphere. The fourth *Eclogue* offers perhaps the collection's most ambitious attempts at political relevance, while at the other end of the spectrum comes Moeris' melancholy response in the ninth that poetry has only as much power against the weapons of war as the Chaonian dove against the eagle.²⁶ Moeris' expression would challenge Smith's claim that there is strength in pastoral. This background of ambivalence in the *Eclogues* underlines Smith's dependence on the good will of authority. In light of Moeris' words about the eagle, it is noteworthy that Smith honors Hyde as "more Majestick, than the Bird that Soars," while elsewhere describing the natives as slighter and weaker birds.²⁷

Smith's first mythological exemplum would give a close reader pause for thought. "Let no Due Honours, here, be wanting now" (11) begins the sequence; the poet then outlines the sorts of songs she has in mind (15–18):

Such Charming Lays, as *Hermes* Pip'd and Sung;
When he by *Argus* Drove his sheep along:
And with the Melting Melody of Sound,
The Watchful Guardians Eyes with Musick bound.

Who would not think here of *Hermes*, the slayer of *Argus*, and then wonder at the intentions of the seductive singer towards her honorand? Of course, infelicitously deployed mythological comparanda are not unprecedented in Virgilian pastoral—one thinks of *Corydon's* reference to *Paris* in *Ecl.* 2.61—but this early discordant note gives the reader a strong

²⁵ For a Propertian example see Monica R. Gale, "Propertius 2.7: Militia Amoris and the Ironies of Elegy," *JRS* 87 (1997) 77–91.

²⁶ See the opening lines of the fourth *Eclogue*, esp. 4.3 *si canimus siluas, siluae sint consule dignae*; for Moeris' despair see 9.11–13. For musings in the programmatic passages as to the strength and political relevance of Virgil's poetry see 6.1–12, 8.6–13.

²⁷ 163; for lesser birds see 79 (the "Chearful Birds"), 87–95, swan, *Procne*, *Philomela*, the lark, the raven, the "Bird of Night" (owl?), 117, 137.

hint that Smith is not fully mistress of her own medium, and that it is sending signals that she cannot control.

The Shepherds Jubilee celebrates the viceroy's protection of Ireland's rustic bounty. In fact Hyde's correspondence reveals that he took a particular interest in Ireland's fiscal affairs, that is to say, in Ireland as a source of revenue for the crown.²⁸ This was in line with England's official policy, implemented through harsh fiscal and trading policies, that Ireland was to remain a "dependent and subordinate kingdom."²⁹ The reader cannot help noticing that Virgil's *Eclogues* are more economically invested than Smith's *Jubilee*. The shepherds of *Eclogue* 1 are dependent on the ungrateful city for their meager livelihood. Looking to Rome and dreaming of *libertas*, Tityrus saves up his *peculium* and wonders that he returns from the market with so little money (1.27–35). His second lady friend Amaryllis helps him save, and the *iuuenis* allows him to keep his land. What Smith does not mention when she quotes Tityrus' line *O Meliboee, Deus nobis haec Otia fecit!* is that Tityrus' gratitude is contingent on economic subservience and dependence, and this circumstance casts a less benign light on her praises of Alexis.

While Tityrus is grateful for the *iuuenis*' dispensation, in fact the *iuuenis* is far away in Rome. Now, even though the lord lieutenantship guaranteed Laurence Hyde a seat in William's cabinet, it seems as though he had no desire to *reside* in Ireland, and had even declined the office of viceroy in 1685. In fact he came to govern Ireland mostly in absence, appointing lords justices to administer matters in his stead. He spent less than three months in Ireland, from 18 September 1701 to 4 January 1702, eliciting a satiric jibe from the Whig William Walsh, in his 1703 poem "The golden age restored," "Vice-roys, like Providence, with distant care, | Shall govern kingdoms where they ne'er appear." Perhaps, then, the name Alexis was well chosen, as his absenteeism came to resemble the unresponsiveness of Alexis towards Corydon in the second *Eclogue*. Hyde's absenteeism from Ireland mirrors Octavian's corporeal absence from the pastoral landscape, and in Hyde's case this is doubly ironic, since the lord lieutenant's function was already to deputize for an absent king.

Smith quotes from Dryden's recently appeared (1697) translation of the *Eclogues* to excuse any lapse in quality on the grounds of her old age:

-----Cares and Time
Change all Things, and untune my Soul to Rhime.

²⁸ See Walsh and Doyle, "Hyde, Laurence."

²⁹ J. G. Simms, "The Establishment of Protestant Ascendancy, 1691–1714," in *A New History of Ireland*, Vol. 4: *Eighteenth Century Ireland 1691–1800*, T. W. Moody and W. A. Vaughan, eds. (Oxford, 1984), 6.

I could have once Sung down a Summers Sun,
 But now the Chyme of Poetry is done.
 My Voice grows Hoarse; I feel the Notes decay.
Virgil. 9. Ecl.

She may have chosen Dryden's translation in deference to Hyde, who had been one of Dryden's patrons, and celebrated as "Hushai" in his *Absalom and Achitophel*.³⁰ But the lines that she quotes famously come from a melancholy speech of Moeris in the ninth *Eclogue* (51–55, *omnia fert aetas...*), which is about the disintegration of pastoral song culture in the wake of recent political turbulence and land redistributions. While Smith will later use the name Menalcas as a pastoral moniker for the young Lord Hyde (240), her quotation evokes the Menalcas of the ninth *Eclogue*, the absent native who has failed to restore the shepherds' lands with his songs, as recalled in fragments by Lycidas and Moeris.

Is there an indigenous Irish equivalent to Virgil's Menalcas? If Smith evokes Moeris, who would be her Menalcas, who had failed to preserve his lands with his song? There had been many waves of colonial settlement since the Viking invasions of the eighth century, and some settlers were more naturalized than others. The Anglo-Norman conquerors of the twelfth had assimilated to Irish culture and on one view had become "more Irish than the Irish themselves."³¹ More recently Tudor and Cromwellian plantations had involved violent expropriation through devastating warfare, which was resented by the old English and by the majority Catholic population alike. *Haec mea sunt; ueteres migrate coloni* (9.4). In this context Gaelic poets provided the closest analogues to Menalcas, and none more so than the recently deceased Dáibhí Ó Bruadair (ca. 1623–1698), whose poem "Longbhriseadh" ("Shipwreck"), a bitter lament for the defeat of the Jacobite army, is often cited as a mournful reflection on the demise of the old Irish nobility and its bardic system. His "D'aithle na bhfileadh" ("The high poets are gone") laments the degeneracy of the present age and its casual neglect of ancient learning. Another candidate might be Aogán Ó Rathaille (ca. 1675–1729), who bears acerbic witness to his loss of patronage in straitened circumstances, especially in his "Vailintín Brún" ("Valentine Brown"). One of his most famous late poems is "Mac an cheannaí" ("The redeemer's

³⁰ See esp. *Absalom & Achitophel* 888–97. For other English translations in circulation at the time see A. Sherbo, "Dryden's Translation of Virgil's *Eclogues* and the Tradition," *Studies in Bibliography* 38 (1985) 262–76.

³¹ For the origins and use of the quotation see Art Cosgrove, "Hiberniores ipsis Hibernis," in *Studies in History Presented to R. Dudley Edwards*, Art Cosgrove and Donal McCartney, eds. (Dublin, 1979), 1–14.

son”)—the title refers to the Stuart pretender. The poet converses with an *aisling* or vision in female guise that represents Ireland. She collapses lifeless on hearing of the death of her redeemer, and the poem vividly expresses Gaelic Ireland’s despair at the weakening Stuart cause.³²

That neither these poets nor any Irish-language literature would have been within Smith’s ken is in itself unremarkable—she was after all within the Pale—but this is only a fraction of the irony of her adopting Moeris as her mouthpiece and the *Eclogues* as her model. Virgil’s *Eclogues* offer a variety of perspectives on politics and authority, and they call authority into question, while *The Shepherds Jubilee* does not, and has only one story to tell. The difference is conspicuous. From the opening contrast in the first *Eclogue* between *tu* and *nos*, the distance between Tityrus and Meliboeus unfolds in a drama of miscommunication. Even though the poem concludes on a note of rapprochement, it is animated by a tension between the enfranchised and the dispossessed.³³ Critics at least since Servius have read the first and ninth *Eclogues* (and indeed others) as biographical and historical allegory: in general, both poems are read as responding to Octavian’s policy of land confiscation and the resettlement of soldiers demobilized after the battle of Philippi; Virgil is represented intermittently by Tityrus, or Menalcas, or both. Biographical and exegetic traditions are often contiguous, but in Virgil’s case they coalesce.³⁴ Numerous scholars have discussed the *Eclogues*’ intense political and ideological charge, often with reference to the later pastoral tradition.³⁵ Thus, when Smith chose to write a *pastoral* welcome with specifically Virgilian resonances, she was inserting herself into a tradition that was energized by the political tension between the positions of antiphonally correspondent parties: Spenser’s *Shepherd’s Calendar* (1579) had celebrated the blessings of Queen Elizabeth’s rule, and satirically dramatized the opposing views of Catholics and Protestants. Dryden’s

³² A sampling of these and other Gaelic poets may be found in S. Ó Tuama and T. Kinsella, *An Duanaire 1600–1900: Poems of the Dispossessed* (Dublin, 1981), a bilingual anthology; see pp. xxvi–xxvii for notice of political poems.

³³ See Christine Perrell, “On *Eclogue* 1.79–83,” *TAPA* 120 (1990) 171–81 for Tityrus’ gradual empathetic adjustment to Meliboeus’ hardship.

³⁴ See the wealth of material in *The Virgilian Tradition. The First Fifteen Hundred Years*, Michael C. J. Putnam and Jan M. Ziolkowski, eds. (New Haven, 2008). See also Fabio Stok, “The Life of Vergil before Donatus,” in *A Companion to Vergil’s Aeneid and Its Tradition*, Joseph Farrell, Michael C. J. Putnam, eds. (Malden, MA, 2010), 107–20.

³⁵ See esp. Annabel M. Patterson, *Pastoral and Ideology: Virgil to Valéry* (Oxford, 1988) and Charles Martindale, “Green Politics: The *Eclogues*,” in *The Cambridge Companion to Virgil*, Martindale, ed. (Cambridge, 1997), 107–24.

Astraea Redux (1660) had recently celebrated the Restoration with pastoral touches.³⁶

For all the Virgilian coloring of *The Shepherds Jubilee*, there is no antiphony, only one voice. While the epigraph, *O Meliboee, Deus nobis haec Otia fecit*, comes at the beginning of a conversation in the first *Eclogue*, one that undergoes much development, in *The Shepherds Jubilee* it finds no response, neither a rebuke, nor an enquiry nor an endorsement. Even though the *Eclogues* may have been performed on stage, and even though *The Shepherds Jubilee* is a petition for theatre patronage, it contains neither drama nor dialogue.³⁷ The more Smith trills on her pipes and beats with her tabers, the more excessive her mirth, the louder her Io Paeans, and the more exuberant her song, the more the story that she is *not* telling becomes apparent. Erased are the voices of the “slighted Tribe” (200); hidden behind the mask of “Lyons” are those who once molested the swains’ desert plains (209); the “Prowling Spoilers” (217) and the “Savage Race” (218) are silenced; war is in the past tense, as a golden-age scenario obtains (208–39); Thyrsis is “Clement as *Cæsar*, whom all Hearts Adore; | Rewarding many, but Forgiving more” (259–60)—but whom, and what did he have to forgive? There are echoes here of the traces of ancient wrong found in the fourth *Eclogue*, *pauca tamen suberunt priscae uestigia fraudis* (4.31), and it is true that Gaelic Ireland continued to hope for a restoration of a Jacobite monarch well into the eighteenth century.³⁸

There is a striking correspondence between the land confiscations and redistributions that form the backdrop to Virgil’s *Eclogues* and the politics of Dorothy Smith’s Dublin in 1701.³⁹ William of Orange had defeated the forces of James II in 1690 at the Battle of the Boyne on Irish soil, thus securing his claim to the crown. He had rewarded many of his supporters with Irish land grants. One of his grantees was Hyde’s predecessor as lord deputy, the Thyrsis of Smith’s poem (257), the French Huguenot Henri

³⁶ The tradition was soon to spawn Ambrose Philips’ pastorals (1709), which hail Queen Anne’s reign as a golden age. On contemporary pastoral, including the ‘quarrel’ over Pope and Philips, see now Juan Christian Pellicer, “Pastoral and Georgic,” in *The Oxford History of Classical Reception in English Literature*, Vol. 3: 1660–1790, David Hopkins and Charles Martindale, eds. (Oxford, 2012), 287–321.

³⁷ For the performance of the *Eclogues* see Putnam and Ziolkowski, *The Virgilian Tradition*, 164 and Hoeschele, this volume. On the dramatic coherence of characters in the first *Eclogue* see Perkell, “On *Eclogue* 1.79–83.”

³⁸ See Brian Ó Cuív, “Irish Language and Literature,” in Moody and Vaughan, eds., *A New History of Ireland*, 374–423, here 406.

³⁹ For Virgil and Octavian’s land commission see Josiah Osgood, *Caesar’s Legacy: Civil War and the Emergence of the Roman Empire* (Princeton, 2006).

de Massue de Ruvigny, the earl of Galway. But the English commons had bristled at William's land grants and challenged their sovereignty under the Bill of Rights (1689), which had transferred many powers from the crown to parliament. William was displeased, but had to acquiesce in the Resumption Act of 1700 whereby the estates granted by William were confiscated. This prompted outcry in Ireland, particularly among those, both Catholics and Protestants, who had bought lands since William's dispensation, and a commission of trustees was set up to adjudicate between rival claims. It met for three years between June 1700 and June 1703, and was seen as high-handed by Irish Protestants and Catholics alike.⁴⁰ Even though the trustees of the forfeited estates often ruled in favour of Catholic claimants, they usually imposed a condition that the land could be inherited only by Protestants; these conditions, coupled with the penal laws, entailed many conversions among landowners in the generation that followed. Meliboeus' words, *undique totis | usque adeo turbatur agris* (*Ecl.* 1.11–12), would be an accurate description of the consternation in Ireland at the time. Inevitably, then, Smith's allusion to Virgil cannot but resoundingly recall triumphal land politics and their contemporary Irish echoes. Edward Said's strategy of "contrapuntal reading" is relevant here: the content and different possible reception contexts of *The Shepherds Jubilee* pull in opposite directions.⁴¹

It is in this context that Smith writes that Hyde had come to promote Irish interests, in particular to "Preserve your Commons and your Rights Maintain. | Extend your Pow'r, and Antient Laws Restore" (56–57). This puts an optimistic spin on things: Hyde thought it unwise to convene the Dublin parliament, dormant between 1699 and 1703, in the face of such trenchant opposition to the trustees.⁴² In fact, William's reign saw a hardening of England's stance on Ireland, especially in terms of anti-Catholic legislation, harsh taxation, trade restrictions, military levies, as well as land policy, all of which were designed to keep Ireland dependent and subordinate.⁴³

I mentioned that Hyde's predecessor, Henri de Massue, had been one of William's grantees. A staunch supporter of William's in war and politics, Smith calls him "Foreign Thyrsis" (257) and cites him alongside Henry Sydney, the earl of Romney, as a supporter of the stage. Yet the dispossessed

⁴⁰ Detailed narrative and rich discussion in J. G. Simms, *The Williamite Confiscation in Ireland 1690–1703* (London, 1956).

⁴¹ See Edward W. Said, *Culture and Imperialism* (London, 1993), 78–79, and throughout. I thank Phiroze Vasunia for pointing me in this direction.

⁴² See Patrick Walsh, *The Making of the Irish Protestant Ascendancy: The Life of William Conolly 1662–1729* (Woodbridge, 2010), 51

⁴³ See Simms, *War and Politics in Ireland*, and David Dickson, *New Foundations: Ireland 1660–1800* (Dublin, 1987).

in Ireland would have had cause to view him as an *impius miles* (*Ecl.* 1.70) or a *barbarus* (*Ecl.* 1.71) in their lands. In any case, by the time Smith's *Jubilee* appeared, he had been relieved of his Portarlington estate under the Resumption Act, much to William's chagrin.⁴⁴ The poem contains a poignant vignette of his departure from Irish shores (257–277). Despite his French origins, in these lines he is a kind of Meliboeus figure, leaving Ireland distressed as he sails into exile. It is very likely that his loss of land informs the pathos of Smith's treatment, and the Virgilian allusion is a reminder that dispossession was visited on both colonized and colonist alike.

CONCLUSION

For many, Virgil is the poet of empire.⁴⁵ Dorothy Smith would certainly have agreed, and on the surface, at least, her poem is a straightforward panegyric and univocal declaration of submission by a colonial subject. I have suggested here, however, that the polyphonic Virgilian model destabilizes the univocality of Smith's *Jubilee*. To employ a phrase of Oliver Lyne's, I am arguing for an unintentional "subversion by intertextuality" of Smith's purported message.⁴⁶ On the face of it, Virgilian allusion gives weight to Smith's effort, while ironically the Virgilian subtext invites us to read between the lines and consider inconcinnities between the surface joy and merriment of *The Shepherds Jubilee* and wider power dynamics in the colonial relationship. Smith's contemporary context has repaid scrutiny, as it transpires that the politics of 1701, especially land and economic politics, are peculiarly resonant with echoes of the original context of the *Eclogues*' composition. As such, a study of a Dublin reception of Virgil, "the poet of empire," has gone to the heart of the Anglo-Irish question as it was shaped at the time. On foot of my reading of Smith's *Jubilee*, I'd like to conclude by suggesting that Irish pastoral and georgic literature can bind together questions of land and politics, empire and colonialism, and indeed the aftermath of empire.⁴⁷ This is especially true if the pastoral or georgic literature is written in a Virgilian vein. Three hundred years and many

⁴⁴ See Simms, *The Williamite Confiscation*, 112–13 for William's letter of commiseration.

⁴⁵ P. Vasunia, "Virgil and the British Empire, 1760–1880," in *Lineages of Empire: The Historical Roots of British Imperial Thought*, Duncan Kelly, ed., Proceedings of the British Academy, 155 (Oxford, 2009), 83–116, here 83; idem, *The Classics and Colonial India* (Oxford, 2013), 241.

⁴⁶ R. O. A. M. Lyne, "Virgil's *Aeneid*: Subversion by Intertextuality. Catullus 66.39–40 and Other Examples," *G&R* 41 (1994) 187–204.

⁴⁷ See Declan Kiberd, *Inventing Ireland* (London, 1995), index s.v. "pastoralism."

revolutions after Smith's *Jubilee*, Seamus Heaney published *Electric Light*, a collection that contained his "Bann Valley Eclogue."⁴⁸ The poet and Virgil converse about the song which the poet is writing. As they anticipate the birth of a child, the poet begins with an allusion to Virgil's fourth *Eclogue*: "Bann Valley Muses, give us a song worth singing." Both within the fiction of the poem and beyond it, Virgil helps Heaney to express a vision of a new golden age, with hints of the peace process and of reconciliation, "a flooding away of all the old miasma." Heaney's poem, a dialogue with Virgil very different from Smith's, shows the continuing relevance of the *Eclogues* to the developing story of peace in Ireland.⁴⁹

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⁴⁸ See Michael C. J. Putnam, "Virgil and Seamus Heaney," *Vergilius* 56 (2010) 3–16.

⁴⁹ I would like to thank Sarah Alexander, Stephen Colvin, Aifric Mac Aodha, Donncha O'Rourke, Christine Perkell, Phiroze Vasunia, and Cliff Weber for their helpful responses to earlier drafts of this paper. I would also like to thank the staff at the National Library of Ireland, especially Máire Ní Chonalláin.

THE SHEPHERDS JUBILEE
A NOTE ON THE TEXT

Minor imperfections in the original pamphlet of *The Shepherds Jubilee* suggest that the printer may have typeset it in “the more than Ordinary Haste” for which Smith pleads indulgence in her dedicatory epistle.⁵⁰ Some of these are of their time, including inconsistent capitalization of nouns and verbs, occasional use of VV for W, and spelling that now appears strange (e.g., “Gallway” in the epistle and gloss on line 257, “strugling” 38, “chuse” 40, “antient” 57). Some of these spellings may be variant if erroneous forms (e.g., “Progne” 89, “Philomel” 91, “Eccho” 136, “Apricoock” 290, “incence” 308), while others are certainly typographical errors (“vervian” 306, “Nerieds” 123, “Faires” 125, “risig” 144). “Felial” in line 253 should probably be “Filial.” There are several anacolutha (e.g., 300). Punctuation is erratic: full stops appear mid-sentence (e.g., 55–60), there are many unnecessary mid-line commas, and possessive apostrophes are used sparingly, but never after plural nouns, as in the poem’s title.

The text is reproduced here as it appears in the pamphlet to preserve as many original features as possible, which are part of the poem’s ephemeral quality. Line numbers have been added for ease of reference, as have page numbers in Roman numerals in square brackets for the first four pages. Other pages are headed, as in the original, with an Arabic numeral in round brackets. Curly brackets in the right-hand margin marking triple rhyme have been deleted at lines 153–55, 254–56, 269–71, 298–300 and 317–19. Blank spaces before punctuation marks have also been deleted.

⁵⁰ For the printer John Brocas see M. Pollard, ed., *A Dictionary of Members of the Dublin Book Trade 1550–1800* (London, 2000), 54–55.

[i = title page]

The Shepherds
JUBILEE,
OR, A
Pastoral Welcome,
To his Excellency the
Earl of ROCHESTER, &c.
On his Arrival in
IRELAND.

Written by Mrs. *Dorothy Smith.*

DUBLIN:

Printed by *John Brocas* in *School-House-Lane*, 1701.

[ii, blank]

[iii]

TO HIS
Excellency the Earl of *Rochester, &c.*
Lord Lieutenant
of
IRELAND.

SIR,

The Sole Government of a Kingdom, almost as Large and Populous as that of England, is a Charge of that Consequence and Grandeur, as but very few Princes of Europe, besides ours, can bestow upon a Subject: For when His Majesty makes a Lord Lieutenant of Ireland, he disposes of part of his Prerogative, as well as part of his Dominions. Yet so great an Influence has the Eminent Merits of your Illustrious Ancestors, always had o're the Crown, That not One, since your Noble Brother, hath had this Honourable Station conferred on him, with half that Pow'r, and exalted Dignity, as your Excellency; Which is a sufficient mark of the Confidence, Veneration and Esteem, your Royal Master hath repos'd in your matchless Conduct.

A Place of this Authority and Command, requires an Obedience from All, but Exacts a Submission from the Stage in particular; by the Bountiful Munificence of which, it hath hitherto been chiefly Supported, as well by an Annual Salary, as by the private Aids it hath frequently Receiv'd from preceeding Governours, among which Rank of Benefactors, the Earls of

Romney and Gallway must never be forgot, as long as the Theatre shall stand.

Now

[iv]

Epistle Dedicatory.

Now, I, my Lord, as one of its most unworthy Members, fly with my Muse's waning Genius to your Protection; throwing my self at your Feet, humbly imploring your favourable Acceptance of the following Trifle; hoping that the good will of the Giver will make Atonement of the meanness of the Present, if not, I have the Mantuan Bard's excuse to Plead, thus Translated by Mr. Dryden.

-----Cares and Time
Change all Things, and untune my Soul to Rhime.
I cou'd have once Sung down a Summers Sun,
But now the Chyme of Poetry is done.
My Voice grows Hoarse; I feel the Notes decay.

Virgil. 9. Ecl.

And if there be any Newness of Thought, or Softness of Expression, worthy your notice; 'tis all the Authress cou'd have Aim'd at: Let Elevation and Sublimity, be the Praise of Men's Ætherial Fancy, Our Sex are content to creep below, with Tenderness and Purity; which indeed, is the peculiar Nature of Pastoral Verse. To be low and Artless is a Beauty, when we wou'd make Nature Shine out. Which way, I have followed as near as I cou'd, and have the rather chose to write after this manner, because, Pastorals are more suitable to a VVomans Feeble and Enervate Muse. How I've succeeded, Your Excellency is an undoubted Judge. If I have flagg'd in my Rural Strain, (for there is Strength in this Sort of Poetry, as much as in any other; and Virgils Bucolicks, stand in Competition with his Æneis) it must be Attributed, to the more than Ordinary Haste I've made, to be in a readiness for your Reception. For whose Sight, the longing Peoples Expectation hath been as much upon the Rack, as

Your Excellencies Most Devoted
and Most Obedient Humble Servant

D. SMITH

(I)

THE

SHEPHERDS

Jubilee.

O Meliboeë, Deus nobis haec Otia fecit
Virg. Ecl. I.

Come forth, ye Swains, forsake your Herds and Flocks,
And Leave your Grooms to tend 'em on the Rocks.
Forsake your Groves, your Plains, your Folds and Home,
And hither, quickly, to our Village come.
Come all with one Consent, to Welcome o're 5
Your New-made Lord, and Greet him on the Shore;
With Tabers, Pipes, and Dances and with Songs,
And all those Artless Sports which Life Prolongs,
Prepare! to Solemnize this Happy Day;
Prepare! Your Love and Duty to Display. 10

B

Let

(2)

Let no Due Honours, here, be wanting now;
Which may his Grandure, or your Homage show.
Bring softest Numbers, and Delightful Strains,
Such as th' Arcadians Tun'd upon the Plains.
Such Charming Lays, as *Hermes* Pip'd and Sung; 15
When he by *Argus* Drove his sheep along;
And with the Melting Melody of Sound,
The Watchful Guardians Eyes with Musick bound.
Come, Shepherds, come; Your Pipes and Voices Raise,
To Welcome o're, the Patron of your Lays. 20

See, see! The Royal Swain is come to Land,
And lo! what Throngs of People Crowd the Strand!
In Town, their Shouts with Boundless Joy began;
And then with Doubl'd Cries, along the Beach they Ran.
Nor ev'n Old, or Young; nor Man, nor Maid; 25

But willingly the Grateful Call Obey'd:
The Trumpets Clangor, and the Allarming Drum
Had Drawn 'em forth, to make their Triumph one.
For n'er till now, such I'mense Joy was Shown,
Since worthy *Cæsar* took the British Crown. 30
Excess of Mirth, no Moderation knew,
No more than Frenzy, or excess of Woe.

In

(3)

In Swarms, they Flock around their Welcome Guest,
Pressing to give the Salutation First.

Like Waves, they Beat against his Chariot Wheels, 35
And he on Land, a Friendly Tempest Feels.
And while their Gen'rous Huzzas Fill'd the Air,
Strugling with Fame, he lent a Modest Ear.
Accepts the Zeal; but wou'd their Praise refuse,
Were he Allow'd the Liberty to Chuse. 40

Then, Shepherds, come; Your Pipes and Voices Raise,
To Welcome o're, the Patron of your Lays.

Hail! Godlike Swain! Hail, great *Hibernia's* King!
Hail! till the Vales with Gladsome Volleys Ring.
Till Sylvan Glades, and Bourns, and Flowry Downs, 45
Repeat Loud Io Pæans, from the Towns.
Till Streams, till Fountains, Rivers, Brooks, and Floods;
Till Caves, till Rocks, till Shades, till Grotts and Woods,
The Joyful Tydings of his Landing Spread,
As far as Waters Flow, or Winds convey'd. 50
From East to West, let the glad Sound be heard;
VWhere e're the Gods are Lov'd, or Men Rever'd,
That All, his Lust'rous Virtues may confess;
All share the Joy, and all their Joy Express.

He

(4)

He, who is come, to shield your Flocks and grain; 55
Preserve your Commons and your Rights Maintain.
Extend your Pow'r, and Antient Laws Restore,

Secure your Pastures, and Encrease your Store.
Deserves to be in Deathless Verse Renown'd;
Deserves to be with Lasting Praises Crown'd. 60
Since under Pan, he's Lord of all the Swains;
Protector of the Woods, and Guardian of the Plains.
Then, Shepherds, come; Your Pipes and Voices Raise,
To Glad the Great Defender of your Lays.

Look round! How all Things now begin to smile, 65
Since his Arrival on our Happy Isle!
See, How Creation's Face Enlivn'd seems!
And Pregnant Earth with Fair Abundance Teems.
See, see, the Plains, and Groves New Liveries wear!
And Second Spring Through all the Fields appear. 70
An Universal Joy in Nature's seen;
The Vales are Spangl'd and the Mountains green.
The Gurgling Brooks, and Spouting Fountains Play;
VVhile Tumbling Rivers, Swell with Joy the Sea.
The VVhistling VVinds breath forth their Softest Airs, 75
And ev'ry Leaf its Jocund Sympathy declares.

The

(5)

The Browzing Herds their Lowing Mirth display;
While on the steepy Cliffs, the Frisking Lambkins Play.
The Chearful Birds too, with Unskilful Notes
Assemble all, and stretch their warbling Throats. 80
The Liquid Fry above the Liffee leap,
Bask in the Sun, and strive to quit the Deep.
Behold *Aurora*! Clad in all her Radiant Beams;
And Sable Night, with dusky Twilight Gleams!
Come, Shepherds, come; Your Pipes and Voices Raise, 85
To Glad the Great Enliv'ner of your Lays.

The Mournful Swans, that Haunt the Loughs and Springs,
Their Ditty's Change, and clap their Joyful Wings.
Progne, no longer Chirps upon the Chimney Tops,
But Trills below, and through the hedges Hops. 90
Nay, Philomel forgets her wonted Strains,
And not in Juggings, on her Thorn complains,
But soars aloft, and like the Lark in Air,

Chants her sweet Carrols forth, to charm the Ear.
 The dismal Raven, and the Birds of Night, 95
 No more, with Discord now, the Dying Fright.
 Their Dire ungrateful Screams, to Tunes are turn'd,
 And Songs are sung, where Lovers Rag'd and Mourn'd.

C

Thy

(6)

Thy Presence, has there Wonders wrought, and more!
 All Nature owns, thy Influencing Pow'r; 100
 Yields to thy Will; and takes from thence her Charms;
 While thy Creation, Natures self Alarms.
 Come, Shepherds, come; Your Pipes and Voices Raise;
 To Glad the Great Creator of your Lays.

The very Forrest too, Regales your Sense, 105
 And now, at thy Approach, Sends Tribute thence.
 The Bramble, Thorn, wild Jessamin, and Rose,
 The Fragrant, Honours of the Wood disclose.
 Oaks Gum Distil, and Fir-Trees Balm afford,
 And spreading Palms, with Racy Wines are Stor'd. 110
 Poplars and Cedars bend their Leafy Heads;
 While Blooming Lillies, spring in Marshy Beds.
 Nay, all the Flowry wildness of the Ground,
 Opens to thee, and spreads its Odors round.
 Courting thy Smell, to take with them Repast; 115
 A Treat is furnish'd out, at Natures Cost.
 For thou 'rt the only Friend, the welcome Swain,
 The Fields, thee Birds and Spring wou'd Entertain.
 Come, Shepherds, come, Your Pipes and Voices Raise,
 To Glad the Sovereign Lord of all your Lays. 120

For

(7)

For thee, the Satyrs and the Woodland Fawns
 Make Holyday, through all the Verdant Lawns.
 For thee the Nerieds, and the water Gods,
 Sport on the Banks, and Revel on the Floods.
 In Rings, for thee, Dryads and Faires Dance, 125
 And by their Nightly Mirth, thy Fame Advance.

Come, Shepherds, come; your Pipes and Voices Raise,
To Glad the Great Restorer of your Lays.

Then Sing ye Winds, and play the Rustling Trees,
Laugh all ye Brooks; and Smile ye swelling Seas, 130
Bloom all ye Meads, and spread your Flowry Scene;
Sweat all ye Woods, and show your Vernal Green.

Revel ye water-Gods, and Bask ye scaly Fry,
Bubble each Spring, until your Fountain's Dry.
Low all ye Herds, and Bleat ye Tripping Flocks; 135
Pipe all ye Swains, and Eccho all ye Rocks.
Chant all ye Birds, and fill the Earth with Glee;
For this Nature's Glorious Jubilee.

Come, Shepherds, come, Your Pipes and Voices Raise,
To Glad the Great Maintainer of your Lays. 140

As

(8)

As Green the Trees, as Trees the Fields Adorn,
As Mast the Oak, as Bearded Ears the Corn,
As Dates the Palm-Tree, or as Sloes the Thorn,
As Moon the Night, or Sun the Risig Morn.
So does his Virtue all his Actions Grace, 145
And by Transparence Gloss his Noble Race.

Come, Shepherds, come; Your Pipes and Voices Raise,
To Glad the Great Preserver of your Lays.

Matchless *Alexis*, does all Swains Outvie,
As Tyrian Purple, the Hibernian Dye. 150
Bounteous of Nature, and more Grateful far
Than Gen'rous Fruits, or Teeming Cattle Are;
Erect as Aldars, Elms, or Tow'ring Pines;
In whom Aspiring Goodness Softly climbs,
Like Creeping Sucklings, or like Curling Vines. 155

Of Pleasing aspect, and of Manly Mould;
Like Shepherds humble, and like Heroes Bold.
A Soul Sublime; like Chrystal Waters Clear;
From Falshood free, and void of Shameful Fear.
Of Solid Judgment, and Unbyass'd Truth; 160
Sober as Age, and Vigorous as Youth.

(9)

Courteous as Billows to their Bounding Shores;
 And more Majestick, than the Bird that Soars.
 In Senates, Wise and Prudent, but not Vain;
 As firm as Rocks, but of a softer Grain. 165
 A Mind immoveable, and fixt as Earth;
 Of Lofty Fancy, and Exalted Birth.
 His Eyes like Basilisks, have pointed Charms;
 And ev'ry Look, the Approachers Tongue Disarms.
 Surprize and Fear, does ev'ry Glance pursue; 170
 He can't be Humane, who his Tale goes through.
 Virtues like these, so Splendid, and so Rare,
 Exact Obedience, and Require your Care.
 In most Men else, you some great Failing find;
 But he has All, can win the Heart, and Mind. 175
 The Nations Glory, and Religion's Prop;
 The Muses safeguard, and the Shepherds Hope.
 Come, Shepherds, come; Your Pipes and Voices Raise,
 To Glad the Patriot of your Songs and Lays.

While Ranging Bees, Riffle Mellifluous Flow'rs, 180
 And Heav'n delights in Incense, Earth in Show'rs;
 While Finny Fish are to the Deep confin'd,
 And Corn, and Seas are Ruffl'd by the Wind;

D

While

(10)

While the full Bowl's the Bacchanalian's Joy,
 While Men are Fickle, and the Women Coy; 185
 Let Great *Alexis* Praise, the Woods Declare,
 And ev'ry Tree, his Blanching Virtues bear.
 Carv'd on each Bark, his spreading Worth shall Grow;
 And Aged Trunks Record what he shall do.
 Here, shall be Justice, There, true Honour plac't; 190
 This with his Counsels, that with Learning Grac't.
 Another shall in VVid'ning Characters Expose,
 How the Dictator first by wisdom Rose.
 A fourth, Indented with his Innate Wit,
 Shall be all o'er with Apophthegms writ. 195
 A fifth upon its bulky Body Tell,

Had he not stood its Friend, the Stage had Fell.
The Muses sacred Bays too; on the Bole
Shall wear the mighty Largess of his Soul.
His Great Rewards to all the slighted Tribe, 200
Each Branching Arm, shall there at length Describe.
Fond of their Lord; unwilling to forget his Name;
The Forrests, shall for e'er Enrol his Fame.
So shall the Happy Woods, like Fam'd *Dodona's* Grove,
Transmit to after Times unfeigned Love. 205
Come, Shepherds, come; Your Pipes and Voices Raise,
To Glad the Great Rewarder of your Lays.

Give

(11)

Give o'er your Fears, you once, Unhappy Swains;
Lyons, no more Molest your Desert Plains.
The Scythe, the Crook and Plowshare shall retain 210
Their Use; and not be dipt in Blood again.
Lean Dearth a Stranger to our Huts shall be,
And we no more, Wars Devastation See.
Your Milky Kine, shall come Safe home at Night;
And at your Doors, unlade their sweepy Freight. 215
Goats on the Summets, shall securely Feed,
And Fleecy Flocks, no Prowling Spoilers Dread.
For, from *Alexis*, all the Savage Race are Fled,
And Downy Quiet, lifts her Blissful Head.
Then, Shepherds, come; your Pipes and Voices Raise, 220
To Glad the Great Securer of your Lays.

Thus the Great Shepherd, Ushers in our Bliss,
And gives the Omen of our Joys Encrease.
As *Eden's* Happiness of Old Appear'd,
As soon as *Michael's* Flaming Sword was Rear'd. 225
He is a Signal, of as sure Defence;
Since under him, we're Safe in Innocence;
Enjoy the Blessings of the Golden Age,
As Pure as they, before Dire War did Rage.

When

(12)

When Guiltless Men were Just, and Simply True; 230
 And with Sincerity did Good Pursue.
 E're Ships were Built, New Countries to Explore;
 Or Mother Earth, was Plunder'd of her Store.
 When the wild Forrage was the only Food;
 VVhich undisturb'd, they Gather'd in the VVood. 235
 Content, like them, we date from his mild Reign;
 For he, like *Saturn*, will our Peace Maintain.
 Then, Shepherds, come; your Pipes and Voices Raise;
 To Glad the Great Protector of your Lays.

Nor must I pass the young * *Menalcas* by, 240
 His Parents Comfort, and the Shepherds Joy.
 Since in his Youth, Conspicuous Glories shine,
 And Virtue seems Intail'd upon his Line.
 O! May He Rise, like Him, in Honour Great,
 In Knowledge Perfect, and in Man Compleat; 245
 Striving in Vigor, both of Soul and Mind,
 T' outstrip his Sire, and leave his Fame behind:
 Then shall the Son, become the Poets Theme,
 And like the Father, Gain the VVorlds Esteem.

* *Lord HYDE his Son.*

Justly

(13)

Justly his Titles and his Places Hold, 250
 And after Him, from Rapine Shield the Fold.
 Come Shepherds, Come; Your Pipes and Voices Raise,
 To Glad the Felial Patron of your Lays.

Sure, on *Juverna's* Throne, since * *Strephon's* Days,
 Merit so Great, and so Deserving Praise, 255
 Ne'er sway'd your Scepter, or Maintain'd your Lays:
 Till Foreign † *Thyrsis* came, of sweet Address;
 Just to his Prince, and to the Swains no less.
 Clement as *Cæsar*, whom all Hearts Adore;
 Rewarding many, but Forgiving more. 260
 His humble Greatness, soon the People Won;

And Love endear'd, as Duty egg'd 'em on.
Not Lambs to Ews, or Mates to sighing Doves,
Not Browze to Kids, or to the Neatherds Groves,
Not Faulcons to their Young, are half so Dear, 265
As Parting *Thyrsis*, to his Shepherds were.
All must Remember, what my Muse does Tell!
How, on the Beach, he took his last Farewel.

* *The Old D. of Ormond.* †*Lord Gallway.*

E

A

(14)

A Lane was made, just as he went on Board,
And ev'ry Face did sad Concern Afford; 270
All Sigh'd, and Cry'd, Adieu! --- My Honour'd Lord.
In such Distress, our Hapless Isle was Left;
A wretch'd Orphan, of its Friend Bereft.
Till your Paternal Lord, at last came o're
To Quell Despair, and Banish'd Mirth Restore. 275
Then, Shepherds, come; Your Pipes and Voices Raise
To Glad the Pow'ful Ruler of your Lays.

On this Occasion, from all Parts Resort,
And to *Alexis*, Pay your Rural Court.
Cull all the Gardens, and the Blooming Fields, 280
And bring the Choicest Flow'rs that Autumn yields.
Rob ev'ry Bank, and Ravish ev'ry Bed
To make a Garland for *Alexis* Head.
Collect *Hyblaeae* Sweets to Scent the Air,
And thus a Solemn Festival Prepare. 285
A Table Spread, with *Ceres* Blessings Crown'd;
And let, with Luscious Plenty, Mirth abound.
Bring Ripn'd Fruits, and Baskets Load
With Rustick Dainties, for Delight and Food.

The

(15)

The Peach, the Apricock, and Pear Provide, 290

And turn the Nect'rines on their Tempting side.
 Filberts and Chestnuts of a Nut-Brown Hue,
 And Sloes that have not lost their Frosty Blue.
 Squeeze the swell'd Grape and Press the Juicy Plumb,
 Until the Sprightly Bev'rage Flowing come; 295
 then, Bumpers fill, of what shall please you Best;
 And let, *Alexis* Health Proclaim the Feast.
 In Beechen Bowls Carouse, and Quaff around
 The Chearful Juice; till All, in Joy, are Drown'd,
 And his Repeated Name, the Plains Resound. 300
 Come, Shepherds, come; Your Pipes and Voices Raise
 To Pay the Tuneful Tribute of your Lays.

And now henceforward, Swains, once ev'ry Year!
 This Day, Apart, for Sacrifice Declare.
 A Milk White Goat, and a young Heifer Slay; 305
 And Round the Altar Thyme and Vervian lay.
 Mix with your Incence, Balm and Myrrh,
 And let your Smoaking Fires be lit with Firr.
 Then, Drench the Victims in the Blood of Vines,
 And Pile with Off'rings all your Grassy Shrines. 310

Burn

(16)

Burn first to *Ceres* Corn, to *Tellus* Roots,
 To *Bacchus* Grapes, and to *Pomona* Fruits,
 To *Lares* Milk, and to *Sylvanus* Gum,
 And so, to ev'ry God, from whence they come.
 The Deities thus Thank'd, will Crown your care, 315
 And, Foster all the Labours of the Year.
 Will Listen to your Priests, and hear yon Sue;
 And so, for ever Bless, the Fields and You,
 With such a Prince, and such a Vice-Roy too.

FINIS.
