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POPE: THE POET-PERSONA

by

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ABSTRACT

The "persona" has generally been regarded as a means of concealment or disguise. It will be suggested, however, that the "mask" or "role" through which a poet speaks is a subtle means of expression. While the persona can serve a multitude of purposes--he can present an argument, he can establish the poet as "rhetorician," or he can uphold a "dramatic structure" in the poem--he becomes, in Pope's Satire II.i. and The Epistle to Dr. Arbuthnot an object of interest in himself. By having his persona "unfold" through each Imitation, Pope not only involves the reader in the process of the poem, but he implicates his own personality and perceptions. His persona is a dramatic and expressive figure whose personality conveys Pope's vibrant energy, his enigmatic complexity, and his love of incongruity.

While it has been maintained that three distinct "personae" alternate through Pope's Imitations, the thesis will support the position that only one persona speaks in Satire II.i. and in The Epistle to Dr. Arbuthnot. The flexible conversational style, the movement among stances and attitudes, and the interwoven tones and "voices" contribute to the expressive complexity of the single "dramatic" persona. Pope adapts the form of his verse and develops the poems' dramatic settings to enhance the "dramatic texture" against which his persona evolves. The poems are seen, then, not through the force of their rhetoric, but through the intensity of their "drama," as it becomes manifest in the persona's conversational flexibility, stance movement, tonal shifts, verse form, and dramatic participation.

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I. INTRODUCTION: PERSONA AS POEM

"Persona" has been variously termed as a "pose," a "role," a "disguise," or a "mask"[1] that has been assumed by an author for a specific artistic purpose. It is often a "second self" created by the writer to narrate an event, or an "implied author . . . a voice not directly the author's, but created by the author and through whom he speaks."[2] The author is said to share affinities with his created "second self," or to be "distanced" from him by moral, psychological, [illegible], or social disparities.[3] The persona has been interpreted as the writer's means of obliterating his personal character from the work, an "independent creation" which "is not to be considered an aspect or revelation of the author, but is designed for its function as part of the self-contained work."[4] An author may be seen to use the persona as a protective device through which he can "speak things he dared not utter in his own person."[5] The persona may have been erected as a rhetorical or dramatic aid for purposes of more effectively advancing an argument or more actively engaging an audience.[6] The "second self" has been treated as a variable image which can be assumed and cast off at will;[7] one work may be dominated by a single "mask" while others may be marked by a series of similar or dissimilar masks.[8]

The persona has perhaps too frequently been studied solely as a literary device of concealment, and the separation made between the persona and the author is perhaps responsible in part for the confusion surrounding the term. The writer is often only hesitantly acknowledged,

or totally ignored. Attention is often focused on the manner in which the persona develops, with inadequate consideration having been given to the implications which its use has on its user. While it is reasonable to expect that the persona should be able to withstand scrutiny on the basis of its own merits, without having to be clarified by historical or biographical supplement, it is perhaps equally reasonable to allow that the persona may be more fully appreciated when its author is kept clearly in sight.[9] If a writer has chosen to use a persona, one might investigate his motives, as they become apparent in his work. What does he say in his poem that makes it necessary or beneficial for him to use a "distanced" speaking voice? What effect does he achieve by using the persona? What attitude does the author reveal toward his persona--is he sympathetic or disparaging in the development and treatment of his persona? What relationship does the speaking figure bear to the author? Is the persona, perhaps, a reflexive device--a figure intended to reflect the writer's own attitudes, either directly or inversely, through the stances in which he appears in the work? Are we to regard the persona as a fixed, rigid character, or are we intended to see him as a dynamic, flexible figure who carries us through the movements of the author's work? What specific devices does the writer employ in order to fully develop his persona within the limits of his genre?

While both drama and literature offer considerable opportunity to develop the character of the speaking voice, poetry places restrictions on the author who wishes to employ a persona within its confined literary space. While the dramatist and the novelist can rely on pages of direct description, speeches, incidents, confrontations, episodes, or actions

which delineate the persona's character, the poet is usually given only lines to accomplish the same end. Since he has not the opportunity to characterize at length, he must be able to convey the personality of his speaker through both the material he has his persona present, and the manner in which he has him present it. The subject matter, the type of poetic form he chooses, and the word combinations he makes must all contribute to the character of the speaker. The persona must be regarded as a functional device which the poet has developed with a considerable self-conscious effort within the narrow confines of his genre. It must, as well, be examined as an "extension"--not necessarily as a "mask" or "guise" which conceals the poet, but as an artistic device which subtly reveals its user. The persona is one of several means for the poet to produce an aesthetic artifact which bears upon it his personal stamp.

In his Imitations of Horace, Pope presents us with a complex body of poems in which the questions surrounding "persona" may be more closely examined. Within the close confines of the individual Imitations, Pope presents us with a fully-developed, complex persona who answers the needs and enhances the effects of each poem. While the personae of the poems share a common Horatian matrix, Pope alters the specific character of "P" in each poem according to the material which he has him present and the combination of stances from which he has him speak. The "client" who seeks counsel of Mr. Fortescue is slightly different from the "patient" who expresses gratitude for Dr. Arbuthnot's care. The functional relationship of "P" to Pope, and the poetic devices by which "P's" character takes specific shape, however, remain constant throughout the two poems, as through the remainder of the Imitations. By accounting for the speaking

"P" of the first and third Imitations, by determining the techniques by which the character materializes in both poems, and by keeping in mind the poet who is implied by these techniques, we may be able to more fully appreciate the "persona" as both Pope's personal "extension" and as his artistic achievement.

II. WHY A PERSONA, AND WHY HORACE?

That Pope is speaking through a persona is undeniable. He states his intention and procedure in the "Advertisement" for the Satires and Epistles:

> The Occasion of publishing these Imitations was the Clamour raised on some of my Epistles. An Answer from Horace was both more full, and of more Dignity, than I could have made in my own person.[1]

and concludes the Imitations with an admission, through the voice of "Fr." at having spoken his answer through Horace's verse:

> Fr. Not twice a twelvemonth you appear in Print,
> And when it comes, the Court see nothing in't.
> You grow correct that Once with Rapture writ,
> And are, besides, too Moral for a Wit.
> Decay of Parts, alas! we all must feel--
> Why now, this moment, don't I see you steal?
> 'Tis all from Horace; Horace long before ye
> Said, "Tories call'd him Whig, and Whigs a Tory;"
> And taught his Romans, in much better metre,
> "To laugh at fools who put their trust in Peter."
> (Dialogue I, ll. 1-10)

The Horatian persona of "P," as it developed "inch-by-inch"[2] with the classical verse structure of the imitations, was intended and proved to be the means by which Pope would offer his defense. And, while the poems' speaker is not strictly and directly the "real personality"[3] of Pope, "P" is a persona whose Horatian outline takes a more specific and immediate presence from Pope's own sentiments and experiences, as they are implied and related in considerable detail throughout the poems.

Pope wished, in 1733, to respond to the Herveys and Montagus who were angrily hurling invectives against him because of his earlier

comments in the Moral Essays. He sought for a response which would allow him an elegant countenance, yet not deny him the opportunity for counter-attack. While he wanted to answer the images of the "little monster" and the "puny insect shiv'ring at a breeze"[4] with the "Sappho", and "Fanny" portraits, he wished, at the same time, to proclaim his personal virtue --to impress the audience with the worth of his "Person, Morals, and Family."[5]

Had Pope attempted to present his material without the background of the Imitations, he may have risked fulfilling either or both of his intentions. He could have responded with an invective equal to that which he received, and answered one abuse with another, and thereby denied himself the virtue and benevolence he wished to claim. The Verses to the Imitator of Horace implicate its authors as much as they condemn Pope; the verses reveal a lack of polished temperament, an uncontrolled, irrational hostility, and an intolerance on the part of Montagu and Hervey. Pope wished to present himself as above his opponents, in control of himself and his situation. Had he proceeded with direct, uninterrupted aggression, undesirable traits would have been ascribed to him; bitterness, instability, and vengefulness would have precluded any claim to calm, rational, virtuous self-sufficiency.

In the verses and notes of Dunciad Variorum of 1729, he sets aside any claim to "virtue," and presents one vilification after another, assuming for himself not a "moderation," but an indignant superiority evident in his grotesquerie of the "Catcall" competition amongst the "vociferating" "Disputants and fustian Poets":

Now thousand tongues are heard in one loud din:
The Monkey mimics rush discordant in;
'Twas chattering, grinning, mouthing, jabbering all,
And Noise and Norton, Brangling and Breval,
Dennis and Dissonance, and captious Art,
And Snip-snap short, and Interruption smart,
And Demonstration thin, and Theses thick,
And Major, Minor, and Conclusion quick. . . .

As, when the long-eared milky mothers wait
At some sick miser's triple bolted gate,
For their defrauded, absent foals they make
A moan so loud, that all the guild awake;
Sore sighs Sir Gilbert, starting at the bray,
From dreams of millions, and three groats to pay.
So swells each windpipe; Ass intones to Ass,
Harmonic twang! of leather, horn, and brass:
Such as from laboring lungs th'Enthusiast blows,
High sound, attempered to the vocal nose;
Or such as bellow from the deep Divine;
There, Webster! peal'd by voice, and Whitfield! thine.
(Dunciad, II, ll. 235-58)

He had obviously set aside any hopes of appearing as a resurrected Horace in this work, wished only to attack, and might have anticipated the vigorous scorn which he perhaps deservingly received:

Distorted Elf! to Nature a Disgrace,
Thy Mind envenom'd pictur'd in thy Face;
Malice with Envy in thy Breast combines,
And in thy Visage grav'd those ghastly Lines.
Like Plagues, like Death thy ranc'rous Arrows fly,
At Good and Bad, at Friend and Enemy.
To thy own Breast recoils the erring Dart,
Corrupts thy Blood, and rankles in thy Heart.
There swell the Poisons which thy Breast distend,
And with the Load thy Mountain Shoulders bend.
Horrid to view! retire from human Sight,
Nor with thy Figure pregnant Dames affright.
Crawl tho' thy childish Grot, growl round thy Grove,
A Foe to Man, an Antidote to Love.
In curses waste thy Time instead of Pray'r,
And with thy Breath pollute the fragrant Air.[6]

On the other hand, had Pope chosen to forego the personally satisfying portraits and judgements, and had he made a direct appeal for

respect by painting only his virtue, his claim would have been hollow and unconvincing. He would not have been able to give evidence of his discriminating judgement without using harsh criticism to reinforce inversely his unwavering approval, and thereby illustrate his values. He needed, for example, the attack on Sporus' vices in The Epistle to Dr. Arbuthnot, to emphasize that he was capable of discerning the virtue he finds in Arbuthnot, his father, and in himself. The attacks offered him, as well, an opportunity to engage his audience with his personal energy before he exposed them to the quieter tones of his self-portrayed virtues. The moral standards he claims for himself in The Epistle to Dr. Arbuthnot:

> Not Fortune's Worshipper, nor Fashion's Fool,
> Not Lucre's Madman, nor Ambition's Tool. . .
> (11. 334-37)

would have been flat and uninspiring did they not offer a post-climactic relief from the tensions of the preceding Sporus passage:

> Amphibious Thing! that acting either Part,
> The trifling Head, or the corrupted Heart!
> Fop at the Toilet, Flatt'rer at the Board,
> Now trips a Lady, and now struts a Lord.
> Eve's Tempter thus the Rabbins have exprest,
> A Cherub's face, a Reptile all the rest;
> Beauty that shocks you, Parts that none will trust,
> Wit that can creep, and Pride that licks the dust.
> (11. 326-33)

Had Pope maintained the balance, control, and regularity of lines 334-37 throughout the entire Epistle, not only would the reader have been unconvinced by the claim for virtue, but he would have been bored by Pope's "moderation," rather than made appreciative of its smoother pace, its relieving regularity, and the ease which it gains from epigrammatic expression.

Had he followed still another alternative, that of presenting both aggressive attack, and moral self-sufficiency without the image of Horace to contain the incongruent motives, the Imitations would have appeared too disjointed, and less effective than he might have desired. The inconsistency of one who "In moderation place[s] all [his] glory" with one who quite vigorously passes judgement on his contemporaries:

> Slander or Poyson, dread from Delia's Rage,
> Hard Words or Hanging, if your Judge be Page
> From furious Sappho scarce a milder Fate,
> P-xed by her Love, or libell'd by her Hate:
> Its proper Pow'r to hurt, each Creature feels,
> Bulls aim their Horns, and Asses lift their heels,
> 'Tis a Bear's Talent not to kick, but hug,
> And no man wonders he's not stung by Pug:
> So drink with Waters, or with Chartres eat,
> They'll never poison you, they'll only cheat.
> (Satire II.i., ll. 81-90)

would have been too irreconcilable. The claim for virtue and moderation in the context of pointed attack would have been weak, feeble, and unconvincing--too close to the image Pope was attempting to repudiate. He would have appeared more as the angry "little monster" or the helpless, biting "insect" than as one who "live[s] among the Great."

The Horatian persona was the chosen compromise. Horace would provide him with the "fullness" and "dignity" to respond to the belittlements to which he had been subjected, and yet allow him the flexibility to inject his own particular, aggressive personality into the Imitations.

The eighteenth-century had held Horace as a model of uncomplicated virtue, moral sustenance, dignified ease, and domesticated elegance.[7] Through his satires, odes, and epistles, he exemplified a rational self-control and a sensible individuality; in speaking to his friend "Maecenas,"

he claimed a cool, yet approachable self-sufficiency, an attitude with which Pope was later to address Arbuthnot:

> It was NOT just by luck or by chance
> That I happened onto your friendship. The excellent Vergil
> First, and Varius next, recommended me to you.
> The first time I met you I managed a few awkward words,
> But bewildered and bashful, I balked at blurting out more.
> I did not say my father was highborn, that I liked to ride
> Around my estate on my thoroughbred nag; I just frankly
> Said what I was. You answered, quite briefly as usual,
> And I went away. After nine months you called me back
> And asked me to join your circle of friends. I take pride
> In thinking that I suited you, who distinguish the trues
> From the fakes on the basis of conduct and character, not
> Of their ancestry.[8]

Yet Horace expressed his specific negative criticisms; seeing the flaws of those about him, he did not hesitate to point them out:

> Milonius starts to dance
> As soon as the heat mounts up to his wine-bludgeoned brain
> And as soon as he counts up twice as many lamps as there are
> Castor likes riding; his twin from the selfsame egg
> Likes fighting; for every thousand people, you see
> A thousand tastes.
>
> (Satire II.1, p. 100)

> Let your grasping for money cease, now
> That you have so much more and should fear want so much the less.
> You've got what you craved: begin to end up your work,
> So that you don't end up as Umidius did. It's not a long story.
> So rich he had to measure, not count his money,
> So stingy he never dressed better than a slave, he still feared
> Right up to the end, that a shortage of food would destroy him.
>
> (Satire I.1, p. 37)

Horace's judgements and standards were highly respected in the time of Pope's day. He was

> a nearly unimpeachable moral arbiter and guide, on the level of authority almost with the Scriptures to which his sentiments were so often compared.[9]

Like Pope, he had been criticized by his contemporaries, and had responded with the attitude of the "injured innocent."[10] He had been able simultaneously to nullify his opponents' claims, and to assert his own merits. By drawing the analogy between himself and Horace, Pope was capitalizing on the sympathy and respect which his audience held for the classical master.[11] Just as Horace's virtues were remembered by the eighteenth century to be above the criticisms offered against him, so too might Pope's self-proclaimed "virtue" and "Moderation" be remembered above the faults which Cooke, Welsted, Dennis, Hervey and Montagu had pointed out only too clearly. In choosing the Horatian image as the framework for his persona, Pope assumed for himself some of the admiration already held for the classicist. Horace provided a cloak of elegance which would initially impress the audience with Pope's "case," but which would not conceal or deny the poet's unique personality, as he wished it to become manifest during the unflattering portraits and harsh judgements he made.

If one asks, then, why Pope chose a persona in the first place, the answer lies within the poems themselves. Only with the over-riding, unifying framework of an expanded, objectified, flexible persona could Pope make his two incongruous "statements" without risking disjointedness; he could both state that he is "To Virtue only and her friends, a friend," and he could denounce his critics as "Coxcombs," "Fools," and "Asses." He was aware that he would require a protective antidote to the abrasiveness of his attacks in order to preserve some integrity on his part. He was equally conscious of the incongruity of his personal motives, and artful enough to resolve them into an absorptive, expanded, objectified "voice."

If one were to ask, "Why Horace?" the answer could be found in the first Dialogue: "Horace . . . was delicate, was nice." His style was "sly, polite, insinuating . . . a kind of Screen." He was "An artful Manager" who could deal with his own critics with a graceful, yet effective dexterity. By borrowing the reputation and technique of an already established classicist to satisfy his first motive, the claim to virtue, Pope could safely proceed to personalize and energize the chosen persona with his individual attacks, and thereby achieve his second end. Horace provided the background of admired elegance and rhetorical coherence, yet allowed Pope the freedom for the jarring aggressive thrusts with which the poet wanted to answer his opponents.

III. ONE PERSONA WITH SEVERAL STANCES, OR THREE PERSONAE?

Pope was "alive to himself as a personality,"[1] and aware, "at some level of consciousness" of a personal "charm"[2] which either attracted or embittered those with whom he came into contact. Along with the loyal affections of his "Friends" were the bitter hostilities of the several "Foes" whom he had managed to antagonize during his career. While Young "burst forth" with "applause" for Pope's "genius" and "virtue,"[3] and Mallet was commemorating Pope in his verses,[4] Lady Montagu and Lord Hervey were presenting images of the poet as an "angry" insignificant "little" man and a "puny insect shiv'ring at a breeze."[5] Depending on the perspective from which Pope was viewed, he was either one "famed for judging, as for writing well,"[6] or a "rash and vain pretender";[7] a "fairest fruit" who must suffer the envy of "slight, peevish insects,"[8] or a "short-liv'd Child of Fame," a "mildew" who hangs on others' fortunes.[9]

The diversity and range of perspective with which Pope develops his persona in the Imitations result, perhaps in part, from his awareness of the variety of reactions which he received. He has "P" speak from various stances, each of which accommodates a particular view of himself. "P" is like "immortal Maro": he is a "Being" dependent on Arbuthnot's care. He lives "among the Great," yet his life is "a long disease" and his career is "an idle trade" to him. He is a "dreaded Satirist" and a dutiful son; one who suffers the "abuse" of Curll, yet one who hurls

equal abuses at "Sporus." He both enjoys the soothing "retreat" of his grotto, untroubled by the world's "distant din," and he aggressively "points" his pen and wields the "weapon" of "satire." He is both combatant and retiring, offensive and defensive, hostile and languid, self-sufficient and dependent.

It has been suggested that "P's" inconstancy can be explained by the various rhetorical functions which he performs in the poem. Professor Mack maintains that the poem is spoken not through the one voice of "P" but through three "persona voices," each of which is labelled "P" but each of which has its definitive character and rhetorical purpose.[10] The "vir bonus" is a man of "ethos" who delineates his values and wins our confidence with his moral authoritativeness. The "naif" educates and entertains the reader with his "simple heart" and self-disparaging ironies. The "public defender" is the "Satirist as hero" who acts as an agent against evil, who attempts to correct what he considers, on the basis of his superior judgement, to be a morally corrupt society.

The three-part fragmentation of "P" as a rhetorician does clarify the means by which the rhetoric of the poems develops. After the problematic situation of The Epistle to Dr. Arbuthnot has been set before us by a speaker who is somewhat "naive," but who might be more accurately described as "intentionally evasive," "P" suggests his moral standards, aligning himself with the simplicity of domestic values:

> I left no calling for this idle trade,
> No Duty broke, no Father dis-obey'd.
> The Muse but serv'd to ease some Friend, not Wife,
> To help me thro' this long Disease, my Life,
> To second, ARBUTHNOT! thy Art and Care,
> And teach, the Being you preserv'd, to bear.
> (ll. 128-34)

Responsibility, obedience, friendship, dependence, gratitude and toleration form the basis of "moral stability" from which the third "persona" can proceed safely to the main concern of the poem--the active denunciation of evil, as it is manifest in increasing degrees through the figures of "Atticus," "Bufo," and "Sporus." In the "portrait" attacks, "P" is the "public defender" who answers the frustrations and resolves the confusion of the first section of the poem (lines 1-134). The "naif," then, introduces the problem, the "vir bonus" establishes a possible "moral" alternative, and the "public defender" resolves the situation by actively adhering to the "ethos" of the "good man."

A classification of "P" into his functional parts has both its advantages and its drawbacks. By examining each successive rhetorical figure, we can more clearly understand the steps which Pope follows in stating the thesis of The Epistle to Dr. Arbuthnot:

1) "I am being plagued by society."

2) "I am a good man; society is corrupt."

3) "Because I am a good man, I must attempt to correct society, and preserve my goodness through domestic concerns."

An approach to the poem through its rhetoric, however, raises several problems: it emphasizes a thesis which is perhaps too weak to support the incongruities in the poem; it denies an interest in "P" as an object in himself, and as a unifying principle for the poem's diversities; and, it dissociates Pope from his speaker, "P," and diminishes the reflexive effects upon his reader.

Whether Pope intended a close scrutiny of the rhetoric of his poem is questionable.[11] The "thesis to be argued"[12] is at times inconsistent

and unconvincing. If "P" is indeed as tolerant, peace-loving, and just as he claims, need he malign Sporus to the extent which he does? Does not "P" appear in the poem to be as much a "vile antithesis" as Sporus, moving from the professed humility of lines 125-46 to the outright hostility of lines 163-72? If he truly desires the quietude of domestic life, why does he thrust further attacks at his contemporaries; why not withdraw from society completely? If he sincerely desires to be left alone, to "maintain a poet's dignity and ease," why does he continue to promote the enmity of his peers? Surely one "portrait" would have sufficiently established him as an active moral man. Through lines 193-214, lines 231-48, and lines 305-34, "P" appears anything but virtuous and tolerant.

But while "P's" logic may appear faulty, his personality is crystallized through the repeated attacks. If Pope intends us to read the epistle with an eye to "P's" developing personality rather than to his logic, the wide range of attacks can be justified. The tensions built into the lines suggest the energy of the speaker; the incongruous associations suggest an engaging dynamism and an acute and lively perception on "P's" behalf. "P's" very inconsistency is a comment on his vibrant nature. Although "P" states that he prefers to retreat from society into "domestic bliss," we cannot help but assume from the increased energy of the vindictive, aggressive "portraits" that he, perhaps like Pope, actually enjoys executing his "lashes." By involving us in the tensions and energy of the attack, Pope directs our attention toward the incongruities, intensities, and the dynamism of his speaker, and he establishes "P" as an object of interest in himself.

By attempting to separate and label the "distinct voices" which function in the poem in accordance with its rhetoric, we are perhaps overlooking the most dramatic point of the work--the manner in which the reader is drawn into the layered "unfolding"[13] of a persona who defies the categories into which he is fitted, as Pope himself might have done. Looking back at lines 128-34, for example, in which "P" is the "vir bonus" who establishes his moral validity, we can see a subtle revelatory process which runs through the "rhetorical" unit, drawing upon past experiences in the poem, and leading into those which will follow. The claim to moral standards is there: "P" "left no Calling," broke "no Duty," disobeyed "no Father"; he holds a regard for the unidentified "friend" and for "Arbuthnot"; he values "Art" and "Care," as well as obedience, stoicism, and loyalty. However, we are presented with a multitude of more subtle suggestions which undermine the superficial "vir bonus" stance. "P" moves from a direct and forceful "I" to an objectified and subordinated "Being." His initial stature is broken down by the "help me" and "teach me" of the lines which follow, recalling lines 27-28. While he looks condescendingly to his poetry, as but an "idle trade," he becomes overshadowed by the "long disease" which bears down upon him, and which is an expansion of the symptomatic "aching head" of line 38. "P" unfolds not only as a "vir bonus," but as a cajoling, and perhaps remorseful, persona--he has had no "Wife" to "ease," but then, he has not had to cope with a woman's whims. Yet, we are not given an explicit answer to the question of line 125. "P" eludes us, becomes blurred into a "Being" amongst the other levels of reference which clutter the passage--the "calling," the "Father," the "Muse," and

"Arbuthnot." Although "P" has been clarified to some extent by the internal, more personal and suggestive perspectives which are interwoven into the "vir bonus" stance, he has not yet been clarified fully, and we read on to have the process of "unfolding" completed.

Had Pope intended to employ three distinct and functionally well-defined personae in The Epistle to Dr. Arbuthnot, he might have reinforced their individualities by ascribing to each a characteristic and unmistakable style. The reader would then have been able to recognize and separate the different personae, and would have followed the argument of the poem more easily by responding to the cues provided by the clearly distinguishable diction, imagery, and speech pattern of each rhetorical "voice." One might expect, for example, that the "satirist as hero," since his purpose is to instigate an active denunciation of evil, would be consistently aggressive and predictably emphatic. He might refer only to the flaw which he attacks and minimize reference to himself, for he wants to direct our attention to "evil." He might speak in the combatative idiom, and employ a consistent pattern of warfare imagery to support his offensive position against his "enemy."

On looking at the poem, however, we find that the styles of each "voice" are less easily separable and more interwoven than one might expect from a poet who intends that we distinguish three distinct personae. The "hero," for example, is not consistently the efficient "public defender" or active aggressor. He slips into the "passive" subjunctive in the midst of his attack:

> May some choice Patron bless each grey goose quill!
> May ev'ry Bavius have his Bufo still!
> So, when a Statesman wants a Day's defence,
> Or Envy holds a whole Week's war with Sense,
> Or simple Pride for Flatt'ry makes demands;
> May Dunce by Dunce be whistled off my hands!
> (ll. 249-54)

The first two subjunctives are appropriate, for they suggest the distance which "P" maintains between himself and the "whole Castalian State" beneath him. But, the contour of the lines leaves us unprepared for the third subjunctive. The "So . . . Or . . . Or" movement through the various pressures of the lines builds up an expectation of response to those pressures. "P" has solidly established his own superior position: the "May . . . May" repetition reinforces his separation from the "evils" of the "Statesman," "Envy," and "pride" which appear in the next lines, and the separation is maintained by the judgement that "pride" is "simple." He has progressed through a cumulative survey of the "evil" to which he should respond (ll. 251-53). The expanding, forward-thrusting contour, however, takes a sudden plunge into the third subjunctive, and the "hero" is quickly deflated from his superior position. While we are led to expect that "P" will follow up his "discernment of evil" with a forceful denunciation, which would exemplify his "courage to strike at [evil],"[14] he suddenly backs off. Rather than say, "I will whistle dunce by dunce off my hands!" he refers us to some unidentified, more powerful force, which he hopes will do the work for him: "May dunce by dunce be whistled off my hands'" The line wants an agent to complete its action --"whistled off" by whom?--and we are taken into the lines which follow with a reference to the "Great" who are seen to be robbing "P" more than they are aiding him in his campaign against evil.

Pope here presents, not one distinguishably aggressive and active "hero," but a speaker who combines a recognition of increasing "enemy"[15] pressure ([illegible] defense"—"holds . . . war"—"makes . . . demands") with a desire to respond actively to the opponent and to be relieved of that pressure. "P" seems almost as pathetic a "hero" as one might imagine: he recognizes the "enemy," but is, at the crucial moment, unable to cope. In the final line, Pope blurs "P's" "hero" stance by combining an attitude of superiority with a suggestion of futility. "P" is judging his peers as dunces, and assuming a certain stature from his very judgement. But he jostles the reader with the diminished scale of reference he uses in pointing to himself directly ("my hands"). Although the cadence of the passage places an emphasis on the final words, and should elevate "hands" above "dunces," the rhyme with the more forceful and ominous "demands," and the shift into the subjunctive, suggest that "P" may feel overpowered by his opponents, and is perhaps as much a victim as he is a "hero."

Pope similarly confuses the distinction between the aggressive society and the defensive "naif" who reveals an innocence and "educates us" with his "simple heart." At the poem's outset, "P" refers to himself as languid and tired: he is "fatigu'd," wishes only to be left alone, to be protected against the horde outside his door. Yet, he speaks in an imperative tone of voice: "Tie up the knocker . . . ," "Say I'm sick. . . ." The aggressors are referred to in passive terms; they do not attack directly, but are "let out." The supposedly languid, defensive "P" assumes an aggressiveness and self-importance when he asserts, without "a doubt," that what he judges as "Bedlam" has escaped. He does not hesitate

to deem his peers, quite offensively, to be lunatics, and he does not lack the energy to follow their actions. If "P" were speaking only as a "simple-hearted," defensive "naif" he might have refrained from such aggressions. Pope seems intentionally to prevent a categorization of his persona into three clearly defined figures, or an analytical dissembly of a single figure into easily recognizable "voices." He blends his speaker's several "voices," mingles various tones, blurs or combines stances and attitudes, and overlaps varying manners of speech. The rhythms and emphases of "P's" spoken words, which form the cadence, and contribute to the heard "shape" of the Epistle, are flexible and not patterned according to distinguishable speakers.

If we accept "P," then, as an object of interest in himself, through the manner in which his personality is progressively clarified, rather than through the separable rhetorical functions which he performs, we can appreciate in the Epistle a complex unity and intriguing coherence which Professor Mack's classification denies. "P" may speak from one stance to another without using transitional passages to indicate changing attitudes. He may move gradually from one stance to another, blending several attitudes or "voices" as he makes his shift. Or, he may unexpectedly jump from one stance to the next, just as the reader is beginning to feel that he has a firm grasp on "P's" personality. The persona may evade the reader repeatedly, or he may present him with a multitude of personal, seemingly sincere, statements. The greater the number of stances from which he speaks, and the more often is the relationship amongst stances varied, the more clearly and more dramatically does "P's" personality unfold.

Pope faced two problems at the outset of the Epistle: he wanted to present a thesis--to say something about his "Person, Morals, and Family" and about his society; and he wanted to do so in such a way that the reader could be carried through the poem without losing interest. By burying the thesis of the poem within the more engaging and intriguing variability and complexity of a singular persona whose function is to maintain our interest rather than to convince us, Pope accomplishes both ends. He presents the "statement" about himself, and he builds into his speaker an evasiveness and energy which are sustained until the poem's end. Moreover, he engages the reader in a dramatic process of coming "to know" the persona through the implications within and amongst "P's" varied stances. We can never be sure of the "exact" nature of the persona, so as to read the poem with the satisfaction of knowing where it is going, and what the persona will say next. We must weight what "P" says against how he says it, and in what context he speaks, in order to determine his sincerity and in order to judge just how near we are to Pope himself. We can only hesitantly accept any given passage as a unit in itself (as, for example, the previously mentioned lines 128-34), for the individual "statements" have reverberations that reach backward to the poem's previous passages and suggest expansions to follow. We are given the personality of "P" as it unfolds for us in interwoven stages, and only if we are attentive enough to respond to the reverberations and medley of "voices" within the various stances he assumes in articulating Pope's "statement."

By treating "P" as a single protean persona who assumes several stances, rather than as three rhetorically-defined personae, each of

which speaks from a fixed stance, we can appreciate Pope's flexibility and diversity without losing the unity of each poem. "P," rather than the thesis, becomes the ordering principle of the work. As a persona who has been expanded beyond a rhetorical definition, he can subsume the weaknesses of the poem's argument, and allow Pope the freedom to use the figure of "P" as a reflexive, and a dramatic device. The Epistle, then, becomes Pope's dramatized presentation of a personality which has been modelled on classical virtues, filled out with personal energies and idiosyncracies, and becomes crystallized for the reader through the various inter-related stances from which "P" speaks.

IV. CONVERSATIONAL STYLE

Pope maintains a coherence in the poem primarily through the continuous conversational voice of his persona--the sustained variability of an oscillating, and frequently evasive style. In the passage beginning line 55, where "P" presents us with a dramatized version of his plight, and ending with line 124, where he offers us a multifarious portrait of himself which is activated through his impersonations of external voices, we can perceive a transitory unity which holds together the various stances and attitudes presented. "P" is ever before us, reminding us casually of his conversational presence by means of phraseology ("Bless me," "'Tis sung," "Alas!"). He frequently borrows the energy of cliché and epigrammatic expression ("It is the Slaver kills, and not the Bite," "No creature smarts so little as a Fool"), or beckons toward his auditor. Yet he reminds us that he seems to do more than converse with us, or with Arbuthnot: "And is not mine, my Friend a sorer case,/ When ev'ry Coxcomb perks them in my face?"; or, "Out with it, Dunciad! let the Secret pass,/ That Secret to each Fool that he's an Ass."

He discloses his character through an unfolding process, simultaneously revealing to us the various aspects of a personality which is at once intriguing, yet never fully understood. From lines 55 to 68, he dramatizes a playwright's application for assistance to make more evident the extent of his plight, by showing us just how "wretched" he is in the midst of his "dire Dilemma." He shifts from one voice to

another, from the "stranger's" requests and threats to his own answers, maximizing the dramatic effect to be won from the varying cadence and rhythms which accompany the spoken interchanges. Beginning with the exclamatory sigh of "Bless me!" (which is almost a judgement on the incident before it is described) he passes us into the approaching request, detains us for a moment with the lower note of his narrative summarization, "If I dislike it," and hurls us into the higher pitch and stronger accents of the exclamation which his disapproval elicits, "Furies, death and rage," then into the more moderated pace of the playwright's further request on approval--"Commend it to the stage." We feel the frustrated reaction of the unfortunate playwright in the broken threats that culminate with the final threat directed at "P," which the latter rejects with immediate emphasis. The playwright murmurs suggestively through one final request, to "revise" and "retouch," and presumably through the bribe which concludes his application, "Do; and we go snacks," and we are left with the "clap" of "P's" authoritative dismissal: "'Sir, let me see your works and you no more.'" "P," personal is anything but "wretched" here, is in need of neither a "Drop" nor a "Nostrum" to remove the pressures exerted on him. He is in full control, and rather than show us how he is being "used," he reveals the extent of his powers to resolve the petty "dilemma." It should be noted that within the drama he narrates, he quotes himself directly only when he thinks the playwright, only when he is seen to be resolving the dilemma, not when he is being harassed as a victim. Throughout the [illegible], the rising and plunging pitches afforded by the impersonations and narrator comments provide a dramatic variability, which the maintained

presence of the persona as a narrator who relates a drama and speaks in a conversational style ensures a unity to the episode.[1] We can follow and enjoy the various audible movements of the persona, yet not experience any disjointedness, for the varied rhythms[2] meet with the expectations we have of conversational speech, and the rapid movements coincide with our expectations of dramatic narration.

By having begun on a lower note of "anguish" and worked his way through the dramatization up to a higher note of authority, "P" is being cunningly persuasive. He draws an initial sympathy from the reader:

> I sit with sad Civility, I read
> With honest anguish, and an aching head . . .

relying on the metrical pause which intrudes into the syntax of the second statement to make us stop and reflect on the weightiness of his "sad" civility. He emphasizes the extent of his wretchedness with an increasing particularity and specificity in his description ("sad Civility"--"honest anguish"--"aching head"). Having initially gained the reader's sympathy, he then carries us along as he assumes a more ominous and aggressive attitude toward the playwright. Had he not appealed to us by describing his anguish, his treatment of the "packet" might have seemed too harsh or abrupt, and he might not have been able to make the reader share his sentiments at the end of the passage. He shows us the whole drama, however, through the perspective of his initial show of despair and establishes a justification for the more aggressive stance into which he moves, hesitating momentarily for the relief of "thank my Stars" and his implied gentle refusals ("All my demurs"). From lines 27 to 67, then, we watch the subtle disclosure of a persona who interweaves several

sentiments as he passes from one stance to another, from "anguish" to authority.

While "P's" movement toward the final authoritative dismissal has been gradual, beginning from a self-pitying stance, he oscillates amongst several wavering attitudes: a concerned propriety ("To laugh, were want of Goodness and of Grace"); a suppressed amusement:

> And drop at last, but in unwilling ears,
> This saving counsel, "Keep your Piece nine years."

a ridiculing judgement of impoverished "Drury Lane" poets (lines 41-44); a suggested remorse over the monetary and literary benefit for which his "Friendship" is pursued:

> Three things another's modest wishes bound,
> My Friendship, and a Prologue, and ten Pound.

a harsh accusation of Pitholeon ("Pitholeon libelled me"); a sense of futility at the inability to strike a compromise between extremes:

> If I dislike it, "Furies, death and rage!"
> If I approve, "Commend it to the Stage."

a relief at having been momentarily freed of pressure ("There (thank my Stars) my whole Commission ends"); and a gentleness in low-pitched "demurs." "P" has been unfolding before us in the dramatizations through a slow, shifting process, simultaneously revealing several aspects of his character. Because of the stand which he took at line 40 ("'Keep your Piece nine years'"), we are not jarred by the definitive position which he resumes at line 124: "Sir, let me see your works and you no more." Beneath the seeming despair which he narrates, he retains an undertone of firmness and control (the playwrights are a "Packet"; the "Players" and

he are "no friends"); this prepares us for the final statement. We are gradually made aware of his multi-faceted self-created image which is dominated by a final unwavering stern authority, but has been built-up and justified by the more subtle and less decisive suggestions of sympathetic attitudes.

At line 69, however, he jolts us into an unexpected neutral voice, "'Tis sung." With the "clap" of the door, which ends the preceding episode, we might expect some more intimate remark from "P"--his personal comment on what has just passed before our eyes. He might, for example, conclude the drama by saying, "There, now you see just how 'wretched' they make me, these petitioners, and how I am forced to deal with them." He does not do so, however; he eludes us, just as we are prepared to feel that we are in close contact with him after having shared the experience of the "Packet," by slipping into the objective subjunctive narrative voice. The noncommittal "voice" is not new--it has been heard before in the superficial doubts which previous questions had cast over the implied certainty of lines 15-20 ("Is there . . . Is there?"). He asks these questions so as not to present the statements directly as his own personal observations. His detached rhetorical device at this point, however, is appropriate, for it draws us out of the close personal context into which we have been placed at line 14. At line 69, we are less comfortable with the detachment; we expect some personal contact with this persona who has just dramatized his own situation for us. Only after the narrative is completed, however, are we gratified with some personal comment by "P": "And is not mine, my [illegible] a sorer case,/ When ev'ry Coxcomb perks them in my face?" Even then,

does not bring us into his confidence, but cajoles us into agreement--he is still in control, directing our judgement just as he had, as a harassed critic, directed the "stranger" out the door.

Yet, despite the abrupt distance he creates, and the sudden disappearance he seems to execute, he maintains a subtle presence through the parenthetic comments on the "Midas" anecdote. He seems, at line 70, to be laughing at "Midas": he whose ears had just sprung is now seen in a more lofty position, as a "sacred Person" and a "King,"--one for whom it would seem unfitting to have ears "springing." "P's" implied amusement is signalled by his shift in the level of reference within the larger context of the poem--from the "Ears" to the more lofty "Person," within the context of the "wretched" trivialities which contribute to "P's" "dire Dilemma." The elevated parenthetical reference is amusingly inconsistent with the surrounding references to petty annoyances. The second comment, "Some say his Queen," widens the perspective of the narrative by involving a third party in the incident, and provides an insight into "P's" opinion--although some may think the "Queen" first spied the ears, "P" thinks it was the "Minister." Moreover, the addition of the "Queen" confuses the issue as it is to be applied to "P's" "case." Is his "case" to be compared here with the "King's," with the "Minister's," or with the "Queen's"? He seems to side with "Midas" at first, but later finds use for the "Queen"--just as she was able to sleep with the truth having been told, so too can he rest, having let the "secret pass."

"P" is consistently elusive through the "Midas" narrative, even when he speaks to us directly (lines 73-74). "A sorer case than whose?" we ask. "P" does not specify with whom we are to align him in the

narrative. Moreover, we wonder what this anecdote has to do with the previous drama, into which we were so intensely drawn. "P" never provides the connection, but leaves the reader to correlate the immediacy of the dramatization with the detachment of the narrative in order to determine "P's" position at this point. The reader must assimilate the interwoven complexity of "P's" several "voices" and attitudes in the drama with the elusive and suspicious neutrality of his narrative "voice" in the anecdote in order to perceive the intended ambiguity of "case" which "P" presents. "P" is a victim of a "Dilemma" which is "dire" and "sore," which "speeds" him, and us, with the confusion it creates; yet, he feels himself to be in a decisive position from which he can dismiss his petitioners with a "clap" and do away with his annoyances with the "passing" of a "secret."

The "Midas" narrative is as dramatically effective as was the miniature drama, though through a different means. While the latter had relied on the varying rhythms, the interwoven sentiments, and the unfolding personality of the speaker, and we were carried through the rapidly changing attitudes presented without any effort on our part, we are now forced to draw our own conclusions, to provide our own "denouement" to the action from the associations we can make between the drama and the narrative.

The distance which Pope had created between the persona and the reader, and between himself and the reader, by the detachment of the "Midas" passage, allows him to place Arbuthnot more immediately before us and to reinforce the conversational setting of the poem. Until now, the auditor's presence has only been implied through "P's" questions and

addresses (lines 7, 15-20, 27-28, 73-74). By obscuring "P" in the narrative, Pope prepares us for "A's" appearance. We are, at this point, somewhat confused by the position into which we have been placed--uncertain of the associations to be made between the "Midas" narrative and the preceding drama. "A's" firm interjection, "Good friend forbear!" is reassuring in that we are able quickly perceive the stance from which he speaks: he is sincere--there are no suspicious antithetical tensions amongst his first words. He has definite standards regarding social relationships ("Good friend") and personal conduct ("forbear"). He expresses a portion of the growing discomfort which we ourselves have felt with the narrative--"P" nearly loses our sympathy through name-calling and slander when he points to the members of the "Plague" as "Coxcomb[s]" who are characterized by the verb "perks," which takes on a derogatory connotation within the context of the narrative. "A" tells "P" to tone down his attack, but the lower pitch of his own voice only provides a lull in the growing tension of "P's" speech, for he resumes his denunciation in even more emphatic terms, gaining an extra vigour from the short, rapid questions: "Nothing? if they bite and kick?" "A's" interruption provides a delay which heightens the climactic emphasis at the final "truth" which "P" has been wanting to reveal--the "Secret to each Fool that he's an Ass." It might be noted that, as in the earlier lines (78-82) of the poem, "P's" "voice" is a blend of tones: the angry impatience of his questioning response to "A" ("Nothing? if they bite and kick?"); the subsequent imperative tone, "Out with it, DUNCIAD!"; the sudden passivity and drop in authority with "let the secret pass"--the "DUNCIAD" not "P" directly is the agent of truth. There are, as well,

the multiple pointed insults of "each Fool" and of "an Ass," emphasized by the repetition of "that." The blurring of the persona's immediate presence through the passivity of "The truth once told" (by whom? we ask) is combined with a suggestion of superior moral standards in a speaker who quickly reappears and assumes that "we" are in agreement with him ("and wherefore should we lie?"), and is followed by the immediate and singular persona presence ("and so may I"). "P" closes the passage by amusedly referring back to the "Queen of Midas" and to himself as her counterpart--as one who can rest, having unburdened himself of a weighty truth. We are left with a vision of Pope's persona as he sleeps comfortably, as had the Queen, with his "King."

The "Midas" passage is unified through "P's" initial mention of "Ears" and the subsequent references made to them, both by "P" (lines 71, 74) and by "A" (line 77). Our attention is directed to and maintained by the "Ears," which act as a focal point for the passage as "P," with "A's" assistance, transforms "Coxcombs" who "perk" to "Fool[s]" who are "Asses" by virtue of their protruding "Ears." Coherence is maintained in the passage, not through the immediate presence of the persona, for he has been obscured by the narrative, but through the process of transformation. The "Ears" become a symbolic device which indicates the petitioners' foolishness--we recall the "unwilling ears" of line 39--and grows into the extended symbol of the "Ass" wherein the foolishness becomes a more serious stupidity or ignorance.

While the passage begins abruptly, and develops haltingly through several interruptions, both by the narrator and by his auditor, it flows smoothly into the paragraph which follows. "P" seems to respond

to some disapproving gesture by "A" ("You think this cruel?"), then builds the paragraph around the rhetorical question. The "this" links us with the preceding narration; the interrogative allows "P" to proceed with and expand his authoritative answer over the next 24 lines, reinforcing his own integrity by reiterating the question at intervals: "Who shames a Scribbler?", "Whom have I hurt?". The questions provide to the passage an attitudinal movement which allows "P" to assume various pitches in his voice without breaking the unity of the piece. While maintaining an authoritative, but somewhat removed, stance through the questions, the persona can be imperative and inflexible in proviging a sure answer ("take it for a rule," "Let Peals of Laughter"); he can obscure his own voice by inserting the cliché to support his "rule" ("No creature smarts so little as a Fool"). He can be mockingly respectful in his addresses to Codrus ("thee . . . Thou . . . Thou"), yet openly scornful to the "Scribbler" (lines 90-94). By not stating the insults of the lines directly, but rather expanding on the question "Whom have I hurt?", "P" removes himself as the immediate source of the biting insults, without diminishing their emphases. One line opens up into another, as "P" places his rhetorical questions; he displaces the responsibility for the insults by having his readers nod their affirmative answers. The whole of the passage, with the ever-heightening pitch and stress which accompany each recurring question, leads up to the final emphases of lines 105-108:

> Of all mad Creatures, if the Learn'd are right,
> It is the Slaver kills, and not the Bite.
> A Fool quite angry is quite innocent;
> Alas! 'tis ten times worse when they <u>repent</u>.

It should be noted that in the climactic lines, "P" once more slips out of a position where he himself would be directly responsible for a self-incriminating denunciation. Just as he had eluded us with the "Riddle" narrative at line 69, and had passed the telling of "truth" at line 79 to the objective "DUNCIAD," he here slips out of sight, at the heightened point in the passage, by referring us to a cliché: "One Flatt'rer's worse than all," to the truth proposed by "the Learn'd" ("It is the Slaver kills, and not the Bite"), and to the impersonal suggestion that "'tis ten times worse when they repent."

"P" moves gradually out of the specificity of line 106 into the broader reference--the generalized "they"--of line 108, which he expands into the multiple forms of repentance in the next paragraph (lines 110-14). The grammatically imperfect parallelism of lines 107-108 passes by almost unnoticed:

> A Fool quite angry is quite innocent:
> Alas! 'tis ten times worse when they repent.

Pope should have had his persona use "he repents" in keeping with the singular "Fool." But, by having "A" group "P's" singular references into an all-inclusive "Foes" at line 104, Pope allows "P" to further confuse the singular-plural distinction ("One . . . all," "all mad Creatures . . . the Slaver"). By this means, Pope makes his persona more the conversationalist, and less the scholiast--we are listening not for grammatical perfection, but for forceful speech. He is, as well, able to have "P" relate a truth which is pointed at the previously named individuals ("Colley . . . Henley . . . Moore . . . Bavius . . . Philips . . . Sappho") --"A Fool quite angry is quite innocent." And "P" can state a general

truth about the "Plague" as a whole--"Alas! 'tis ten times worse when they repent." The final plural reference allows "P" to move smoothly into the next passage, to describe the generalized "they" with a particularity which complements the preceding lines (97-101). While "P" had dealt previously with the "madness" of the "creatures" as they interacted with one another, and had maintained some distance from them, he now proceeds to deal with the way in which their "madness" affects him personally. He is preparing us for the self-praise of lines 334-59 by outlining the attacks which he is justifiably resisting and to which he can respond by affirming his own virtue.

The paragraph (lines 109-14) is determined by an implied gesturing as "P" points to the specific members of the horde of repenters. He directs us from "One" who "dedicates" to "One" who "defend[s]," to "this" who "prints" to "that" who bribes, to the remaining "others" who "roar aloud." In moving through the passage, "P" transforms an initial compliment given to him ("dedicates") into the final aggression which he senses in his well-meaning "friends" ("roar aloud"). Because he can rely on the flexing cadence of the spoken word to carry the reader along with him through the survey, he can safely enjoy a greater freedom in the directions toward which he points us, and in the transformation he makes through his own perspective from the "dedication" to the "roar." He passes from the generality of "high Heroic prose" to the specificity of "Grubstreet," from the multiplicity of "a hundred foes" to the singularity of "my friend." The "fool" can be both "enemy" and defendant--one who "roars" and one who "expects." "P" himself can be a persona who is immediately present through his confidential judgement ("more abusive"--

we are exposed to "P's" hierarchical value system). Or, he can be almost totally obscured through the "roar" which he echoes at the close of the paragraph ("Subscribe, subscribe"), as he assumes an alien, external voice.

By ending the passage with the expanded "others," and by slipping into the direct transmission of the "others'" voices ("Subscribe, subscribe"), "P" prepares us for the passage which follows. In lines 115-24, he provides a multi-faceted image of his "Person" from several perspectives at one time. We see "P" through the various angles of the external, objectified stances he assumes. The pattern he is to follow in the portraiture has already been established in the previous paragraph (lines 109-14). We have been accustomed to the abrupt movement from one stance to another ("One . . . One . . . This . . . that . . . others") and may now move through the construction of the image without becoming lost in its multiple perspectives. The link between the two pieces (one scanning the surrounding crowd from "P's" own internal view, the other drawing on separate external views that converge on "P") is the "others" which appears in line 114, and reverberates in line 115 ("There are (others) who . . ."). "P" then jumps from one stance to another, enjoying the amusement with which he can view himself from his varied distanced perspectives. To one, he appears to "cough like Horace" and his sparseness is compensated by his shortn From another perspective, he sees himself gratuitously absolved of his physical deformity by his likeness to "Ammon's great son" and to "Ovid." Painting his portrait in ever-increasing detail, he directs us to the "fineness" of his "Eye." At line 119, however, he abruptly halts the amusement he is enjoying at his

own expense by interjecting, "Go on, obliging Creatures." While he had previously eluded the responsibility of using the personal voice to offer a final denunciation of his peers, he now takes full advantage of the effect to be had of a direct address. He has been abused on the grounds of his deformity and illness, and he does not hesitate to announce his displeasure and offense. The objective "Person" with which he had begun is now the very personal "me." The personal pronoun receives an emphasis not only through the stress of the tertiary pause, but through the reinforcing stress of the cadence, for the passage has been rhythmically moving toward the last line. An additional stress (perhaps amusedly self-disparaging on Pope's part) is given to the personal pronoun through the rhyme between "see" - "me," which is just what "P" has been inviting us to do throughout the portrait--to "see" him as others see him.

"P" mixes a curious blend of "voices" with his final comment on the disparaging treatment which he has undergone. He assumes a certain solidarity through the imperative tone which he uses to taunt his torturers into further incriminating caricatures. There is a tinge of remorse in

> Say for my comfort, languishing in bed,
> "Just so immortal Maro held his head:"

He imagines himself to be in a languid state, and he yet cannot enjoy the sincere reassurances of true friends, but must suffer the further ingratiations of those who compare him with "Maro." His languidity is seen not as a personal depression by his admirers, but as merely another literary pose. There is as well a sign of quick recovery from remorse, as "P" assumes a control and self-sufficiency in knowing what response

his death will elicit, and reminding the "obliging creatures" of the final similarity they should notice between his own and "Homer's" ends. By pointing at the extent to which his literary "friends" will attempt to ingratiate themselves, the persona assumes a superiority over them. They are entirely predictable, and "P" is above them, in knowing what their next compliments will be. From that superior position, he can move into lines 125-34, and look back upon the rungs which he has had to climb to achieve his present status. Once more, he does not hesitate to use the personal voice initially ("Why did I write? . . . I lisped . . . I left no duty"), for he wishes to win the reader's respect. So as not to seem too overbearing or self-congratulatory, however, he reassumes an objectivity where he seeks the greatest admiration. He appeals to the reader's presupposed values of humility, friendship and stoicism with the "voice" he uses in the final lines of the passage:

> The Muse but served to ease some Friend, not Wife,
> To help me thro' this long Disease, my Life,
> To second, ARBUTHNOT! thy Art and Car[redacted]
> And teach, the Being you preserv'd, to [redacted]r.
> (ll. 131-34)

V. STANCE MOVEMENT

Within the set of Imitations which share the common semi-autobiographical Horatian persona, Pope varies the particular nature of his speaking "I" according to the needs of each poem. In Satire II.i., for example, Pope wishes, as had Horace, to justify his career as a satirist. His speaking figure, "P," is alternately defensive (ll. 91-98, 11-14, 55-58, 134-37) and aggressive (ll. 69-70, 99-100, 105-108, 117-18), addressing and responding to "F" in the manner of an accused in consultation with his lawyer (ll. 8-10, 91, 141-42). In Epistle II.ii., Pope's speaking voice more appropriately belongs to a confirmed countryman who is both amused (ll. 80-87) and annoyed (ll. 88-120) at the chaos of the literary urban centre of London, and who takes comfort in his retreat to his "pensive Grott" (ll. 206-11). Both "P's," however, conform to the general image which Pope has chosen to convey through the Imitations: the image of a "resurrected Horace"--a poet wrongly injured who is eloquently defensive, cunningly aggressive, and unabashedly self-righteous --a "dreaded satirist" who intends "fair to expose" himself, his "Foes," and his "Friends" through the "impartial Glass" of his satire.

"To Fortescue" is ostensibly the defensive "answer" of a "true Satyrist" to his critics. However, it is not primarily the argument of the piece which holds the reader's attention, but the personality of the figure through whom the "answer" is presented. As in the other Imitations, "P's" emotional state becomes an object of interest in itself. Pope has his speaker move from the initial self-sufficient indignation (ll. 1-6),

to the bemused self-appraisal (ll. 11-14), to the undisguised effrontery (ll. 23-28), to the combined modesty and confidence (ll. 45-100), and finally to the outspoken assuredness and undisguised self-righteousness of the poem's moral "core"[1] (ll. 105-40). Although "P" introduces himself in the vibrating, excited terms of the mocking, satiric "injured innocent," he moves steadily forward to the final control and regularity of his affirmation. The attitudes he reveals do not belong to separate individuated personae, but to the one protean "P" who moves easily from one stance to another as he states his "case," surveys his scene, and characterizes himself both directly and by implication.

"P" introduces himself as a client, newly arrived at the door of "Fortescue," "come to Council learned in the Law." The parenthesis, which Pope uses frequently to the same satiric, self-disparaging, self-implicatory effect as does Horace his "transparent hyperbole,"[2] provides us with the attitude which "P" is to assume throughout most of the poem:

> There are (I scarce can think it, but am told),
> There are, to whom my Satire seems too bold . . .

"P" is immediately prominent before the reader, as he scans, from his superior status, the lower ranks of critics who question, quite foolishly, his merit as a satirist. He feigns shock as he surveys the surrounding disapprovals, scarcely able to believe that he could receive such an unfavourable response. He places himself in a passive, removed position in relation to his critics: he is being "told" of others' displeasures. The passive stance, however, is combined with an individual certainty ("I <u>scarce</u> can think it"), and becomes quite suspicious by line 7, where "P" describes his character in a series of jarring antitheses:

Tim'rous by Nature, of the Rich in awe,
I come to Council learned in the Law.
You'll give me, like a Friend, both sage and free,
Advice; and (as you use) without a Fee.
(ll. 7-10)

Is "P" referring to himself, or to "Council" as being "learned in the Law"? The caesura forces a momentary separation between "Council" and "learned" so that either meaning is possible. The ambiguity calls into question the preceding line: if "P" is referring to himself as "learned in the Law," he is assuming a self-sufficiency (he comes to "Fortescue" with an adequate knowledge of the lawyer's professional field) which would make him neither "Tim'rous" nor "in awe." The humble approach of the second line ("I come to . . .") is undermined by the imperative tone which follows in the third line, "You'll give me . . . ." Friendship is confused with professional association ("learned," "Law"--"Friend"), respect for wisdom ("sage") is combined with hope of monetary benefit ("free"). The rhyming end-words of the couplets are antithetical ("awe" - "Law," "free" - "Fee"). Rather than hold the couplets together, the rhyming words connotatively repel one another, expanding the paragraph with the distances which result from their repulsive force. "P" becomes a diversified, incongruent, figure who is defined by his antithetical motives: the initial request for "Advice," and the more prominent desire that the "Advice" be "free." The last line of the passage establishes the order of his concerns: "Advice" is separated from the previous line by the primary pause of the couplet, and is placed in the least stressed position, at the line's beginning. "Fee," however, is situated at the line-end, receives the line-end stress, the reinforcing stress of its rhyming position, and is the dominant word of the line.

Having thus introduced himself, "P" passes into the comic self-portrait, in which exaggeration through antitheses ("Soul" - "Fools," "nod" - "rush," "wake" - "night"), and the repetition of the "I" who is in the centre of the picture, emphasize the amusement with which Pope views himself:

> Not write? but then I think,
> And for my Soul I cannot sleep a wink.
> I nod in Company, I wake at Night,
> Fools rush into my Head, and so I write.
> (ll. 11-14)

While "P" intends to convey the discomfort which prompts him "to write" --he is troubled by sleepless nights and somnolent days, he does so with a certainty which makes him far from troubled. He speaks forcefully and directly ("I think . . . I cannot sleep . . . I nod . . . I wake . . . I write"), combining a supposed distressful concern with an implicit active control over his situation. A vibrancy is suggested in the quick movement of the lines. Each line is a sense-unit which retains its own integrity; there is not the slow, flowing movement through couplets and lines which must support one another for their meanings. The reader is "sped" through one self-contained line to another; the rapid, jarring movement which suggests "P's" agitated energy is reinforced by the monosyllabic words, and the frequent lengthened and full stops which succeed each sense-unit.

The speaker then passes into the series of rhetorical questions, and assumes an attitude of having been slighted by Fortescue's suggestion that he "write Caesar's Praise." The slow heaviness of the lines, provided by the long, drawn-out, low-pitched vowels ("rumbling," "rough," "Brunswick," "crowd," "tremendous," "sound," "asunder," "Gun," "Drum,"

"Trumpet," "Blunderbuss," "Thunder"), and the rolling repetition of the "r" emphasize the degree to which "P" feels he has been insulted, while the quick rise in the voice called for by the initial stress of "Paint" and the rapid trochees ("Angels trembling"), by contrast, suggest the ridiculous extremes of the choice which "P" would have to make. Each is an uninviting alternative in its own way: "P" would choose either the ponderous, exaggerated solemnity of "Sir Richard," or the frivolous, affected incongruity of "Budgell."

Still maintaining the stance of aloof superiority, "P" turns to view the variously flawed members of his society (ll. 45-50), then refers once more to himself as the impartial satirist who wishes only to expose and correct his corrupt contemporaries. In this somewhat lengthy passage (ll. 55-100), "P" sustains, for the main part, the satiric, mocking attitude toward his subjects with which he had begun the Imitation (ll. 11-14). He slips momentarily and subtly out of his established stance to adopt a serious, more direct and less equivocal position. The passage begins with a series of lines which might be regarded as self-parody, but are perhaps intended to more clearly outline Pope's intent in his Imitations:

> I love to pour out all myself, as plain
> As downright Shippen, or as old Montagne.
> In them, as certain to be lov'd as seen,
> The Soul stood forth, nor kept a Thought within;
> In me what Spots (for Spots I have) appear,
> Will prove at least the Medium must be clear.
> (ll. 51-56)

One might assume from the reference to "Shippen," that "P" speaks here with a mocking, ridiculing attitude; the allusion indicates the self-castigation to be risked in naive and plain outpouring; the choice of

"Spots" to indicate personal flaws and the parenthesis emphasize the self-righteousness and apparent moral perfection of the speaker. It seems more probable that Pope intends us to take him seriously; he prepares us for the sincerity of the final statement about his character:

> Envy must own, I live among the Great,
> No Pimp of Pleasure, and no Spy of State,
> With Eyes that pry not, Tongue that ne'er repeats,
> Fond to spread Friendships, but to cover Heats,
> To help who want, to forward who excel . . .
> (ll. 133-37)

"Shippen" and "Montagne" are to be praised for the very consequences they suffered by their openness and honesty. Likewise, Pope will be open with his readers, will risk exposing his failures and weaknesses as well as his virtues, in order that his statement be true--a "clear" "Medium"--and that his image be well-rounded and complete. The passage, perhaps more sincere than it may seem at first glance, acts as a transition between the initial satire and the subsequent idealistic eloquence toward which the poem progresses. "Pope" provides us with a serious, though seemingly satiric, intent whose validity is affirmed with the syntactic tightness and the force of line 58: "Fair to expose myself, my Foes, my Friends."

The fluctuation between satiric self-portrait from an external vantage point, and sincere self-characterization from within "P's" perspective, is repeated in lines 63-88. In the rather amused picture of himself which he presents from his contemporaries' stance, "P" inserts the phrase from Horace (l. 67). He claims that, despite the external confusion, he maintains an internal "Moderation" and temperance:

My Head and Heart thus flowing thro' my Quill,
Verse-man or Prose-man, term me which you will,
Papist or Protestant, or both between,
Like good Erasmus in an honest Mean,
In Moderation placing all my Glory,
While Tories call me Whig, and Whigs a Tory.
(ll. 63-68)

The rebounding antitheses which contribute to the external chaos (ll. 64-65) emphasize the solid consistency of "P's" virtues ("good," "honest," "Moderation," "Glory"). The passage ends with the emphatic determination with which "P" claims he will continue to "Rhyme and Print." As in lines 7-10 and lines 51-56, the satiric effect of the verse, and the sharpness of "P's" character are emphasized by an expansion of the lines through antitheses, particularities, and rapid line movement. While a previous passage (ll. 11-14) had reverberated with "P's" individuated lines and half-lines, lines 91-100 show "P" easing through five interdependent couplets; while lines 11-14 had radiated from the "I" who was at the center of each unit, lines 91-100 are directed toward a focal center which is withheld until the end of the paragraph. We move progressively closer to the "I" of the final line, encountering first the vagueness of "my fate," then the more specific "my day," and the direct object "me" of line 96. Each of the conditional phrases anticipates the suspended main clause of the lengthened sentence: "Whate'er my fate" looks forward to the completion of "I will rhyme and print." The succession of anticipatory clauses, each centered about a different possibility ("fate," "age," "Death," "room . . . invite," "wall . . . provoke"), emphasizes "P's" determination and endurance. Just as the reader must pass over several secondary clauses before he is given the main clause of the unit, "P" will endure whatever condition he must face to achieve the final

satisfaction of "rhyming and printing."

Pope here not only mocks the picture he has of himself, as Horace's counterpart, but he satirizes Horace himself. Horace's "stiletto, my stylus,"[3] which the classicist himself may have regarded with a mocking eye, is given a greater comic effect as Pope transforms the literary instrument into a "skewer" with domestic connotations. The passage, as a whole, extends the range of "P's" voice from the heaviness of "Whether old Age" and "Death's black Wing" to the serenity of "gild the Evening of my Day," to the pointed light-heartedness of "provoke the Skew'r to write." And yet "P" moves steadily through the diverse possibilities toward the climactic certainty and solidarity of the final half-line:

> In Durence, Exile, Bedlam, or the Mint,
> Like Lee or Budgell, I will Rhyme and Print.
> (ll. 99-100)

Pope dramatizes the determination with which "P" will continue his satiric writings, and he makes us feel the resistance his speaker will maintain despite the circumstances that may arise. The tonal extremes (ll. 95-96, l. 97), the antitheses ("Ray," - "black," "darken'd" - "whiten'd," "invite" - "provoke"), and the mixture of generality with particularity ("Fate" - "Court," "Fate" - "Day," "Death's" - "Wing") obscure the poet from our view; the passage is built around the basic determination of the satirist, "P." Even though Pope is not directly before us, we can feel his energy through the dynamic reverberations of "P's" syntax, tones, antitheses, and incongruities.

In the passage which follows (ll. 105-16), Pope uses a series

of increasingly excited questions to build an emotional intensity which will eventually be relieved by the maintained moderation of the two passages which form the moral "core" of the poem, lines 105-16 and lines 133-38. After surveying the scale of his victims, whose statuses increase by gredations with each rhetorical question:

> P. What? arm'd for Virtue when I point the Pen,
> Brand the bold Front of shameless guilty Men,
> Dash the proud Gamester in his gilded Car,
> Bare the mean Heart that lurks beneath a Star;
> Can there be wanting to defend Her Cause,
> Lights of the Church, or Guardians of the Laws?
> Could pension'd Boileau lash in honest Strain
> Flatt'rers and Bigots ev'n in Louis' Reign?
> Could Laureate Dryden Pimp and Fry'r engage,
> Yet neither Charles nor James be in a Rage?
> And I not strip the Gilding off a Knave,
> Un-plac'd, un-pension'd, no Man's Heir, or Slave?
> (ll. 105-16)

"P" abruptly halts the growing intensity of the lines with a decisive and determined "I will, or perish in the gen'rous Cause." The authoritativeness of the subsequent imperatives, "Hear this" and "no . . . knave/ Shall walk," reinforces the impact of "P's" affirmative optimism. Pope's persona begins here on the more serious part of his self-portrait, having left the satiric, elusive stance at line 108, with the pen which "P" "points," "brands," "dashes," and "bares" as he would a tournament weapon (l. 70). He speaks in the regulated voice of a man of "moderation":

> Yes, while I live, no rich or noble knave
> Shall walk the World, in Credit, to his grave.
> TO VIRTUE ONLY and HER FRIENDS, A FRIEND,
> The World beside may murmur, or commend.
> Know, all the distant Din that World can keep
> Rolls o'er my Grotto, and but soothes my Sleep.
> (ll. 119-24)

The heaviness of line 121, which has been prepared for by the lengthy

pauses of lines 59 and 67, is complemented with the "rolling" sketch of moral impossibility and personal self-sufficiency which is provided in lines 133-38.

As "P" progresses toward the poem's moral "core" and gains in stature as a well-justified satirist, the verses become more [illegible] and controlled. The mocking attitude and fluctuating tones subside into calm "moderation"; antithetical tensions are reduced:

> Envy must own, I live among the Great,
> No Pimp of Pleasure, and no Spy of State,
> With Eyes that pry not, Tongue that ne'er repeats,
> Fond to spread Friendships, but to cover Heats,
> To help who want, to forward who excel;
> This, all who know me, know; who love me, tell;
> And who unknown defame me, let them be
> Scriblers or Peers, alike are Mob to me.
> (ll. 133-40).

"P" is the rational, just [illegible] proud man, whose moral stability is reinforced by the balanced [illegible] and phrases ("Pimp" - "Spy," "Eyes" - "Tongue," "spread" - "cover," "To help who . . ." - "to forward who . . .," "who know me" - "who love me"), and the controlled structure of the verse. The careful syntactic arrangement of ideas coincides with the lines' meter, thereby tightening the verse, suggesting a concentrated, controlled energy. The subject-verb main clause is introduced early in the passage, then modified by the successive phrases: we move from a contracted main clause ("I live among the Great") through the expansion of the diverging phrases which follow--"No Pimp of Pleasure" and "no Spy of State." The movement in the passage is reduced: the dramatic associations of the previous active verbs--"point the pen," "brand," "dash," "Bare"--are replaced with the smooth flow of "live," "spread," "cover," "help,"

"forward," and "know." The informal diction reinforces the simplicity and directness of the speaker.

Before the close of the poem, Pope directs the reader away from "P's" maintained assuredness, and has "P" assume, once more, the stance of an agitated, satiric, dynamic poet, whose voice rises in excitement as he repeats "Fortescue's" "Libels" and "Satires." The second half of the line falls abruptly and conclusively: "lawless Things indeed!" as might a hammer in a court-room. "P" excitedly mingles the specificity of "Epistles" with the generality of "Vice," contrasts "King" with "Bishop" and "grave" with "light." He is interrupted before his rising voice reaches its peak, but the incomplete crescendo is of little importance to "P," for he has achieved his climax where he would have most likely intended that it fall--with the moral "core" of the poem, in which he outlines his virtues, and passes judgement on his own "case."

VI. PERSONA AS DRAMA

The "dramatic quality" of Pope's Imitations has been widely acknowledged: the verses have a "dramatic texture," are built around "dramatic situations," encompass an "ideal [which is] presented dramatically." The epistles and satires develop through a "structure" which is "dramatic," and through a speaker who, himself a "dramatized universal," represents the poet's own "dramatic personality."[1]

The means by which the dramatic quality emerges, and the ends which it serves, however, have not been as decidedly agreed upon. The dramatic structure of the formal verse satire has been seen as an "external enclosure"[2] through which an argument can be more forcefully and convincingly presented:

> To illustrate his thesis, win his case, and move his audience to thought and perhaps to psychological action, the Satirist utilizes miniature dramas, sententious proverbs, and quotable maxims, compressed beast fables (often reduced to animal metaphors), brief sermons, sharp debates, series of vignettes, swiftly sketched but painstakingly built up satiric 'characters' or portraits, figure-processions, little fictions and apologues, visions, apostrophes and invocations to abstractions--anything and everything to push his argument forward to its philosophical and psychological conclusions in much the same manner as events might push action forward to a dénouement in drama and fiction.[3]

The formal verse satires of the Imitations, in this respect, belong to a "quasi-dramatic mould"[4] which depends on an "outer frame" of dramatic technique for the effectiveness of its rhetoric. The poems' dramatic qualities are of secondary importance to their "unifying thesis-thread[s]"[5] in that they merely assist the poet in his rhetorical ends.

Pope has been seen, as well, to develop a dramatic dimension in

his Epistles and Satires in order to present himself more engagingly as a "rhetorician."[6] The dramatization within the poems serves to bring the audience into the works, for the audience's relationship with the poems' speaker determines the effect of the Imitations:

> . . . the chief device is certainly the dialogue itself; for through the dramatization Pope avoids the necessity of stating that he is morally good or sensible or well-disposed, and needs only to show himself as actually acting in such character. . . . It is the state of mind of the audience that orders the work: the ordering, that is, is not logical or poetical, but one determined by the stages in which . . . prejudice can be removed, and in which the proper conception of Pope as a man can be constructed.[7]

Through techniques of dramatization, then, "Pope" engages his audience, and channels its reaction toward a final agreement with his speaker so that "P" can more convincingly present the intended argument.

A third interpretation suggests that the "dramatic structure" provides the Imitations with an "archetypal pattern of [the] emotional effect of classic drama" which encloses Pope's "shifting series of personae."[8] The poems have a pattern of complication, development of stress, introduction of a catalytic agent, sudden resolution, and dénouement. Within this supporting structure, Pope can allow his persona the freedom of assuming one "role" after another, without damaging the poem's unity. The varying "tones" of the speaker are "prepared for and supported by the whole structure of the poem."[9] While the approach through "argument" suggests that dramatic technique enhances the poem as "rhetoric," and the interpretation through "audience ordering" states that dramatic ploys help to establish the poet as "rhetorician," the study of an enclosing "archetypal pattern" perhaps comes closest to

viewing the poems' drama in terms of their personae. Within each poem supported by a dramatic structure, the persona is able to develop and unfold in a manner which both engages the reader, and preserves the poem's unity. Through the various dramatic techniques which are mentioned in the first interpretation and the manipulative technique which is suggested in the second analysis, and through the interweaving of tones, attitudes, and stances, and the movements and flexibilities in "P's" speaking voice, Pope presents his "persona as drama."

VII. THE RELATIONSHIP BETWEEN PERSONA AND VERSE FORM

In determining the means by which the persona of "P" "dramatizes" Pope's poems, we might look first at the dramatic potential of the heroic couplet, and the various means by which movement is achieved in the poem through its verse form. Although the form of the poem is not to be considered as an individually functional dramatic device, it does complement the dramatic effect which Pope gains from his persona's development. The heroic couplet and the "supra-couplet compositions"[1] provide a model for the movement and variability which are more fully achieved through the flexibility of "P's" speaking voice as he unfolds through his varied and interwoven stances.

The two-line progression through which "P" states his "case" allows him a dynamism and flexibility of movement which is reflected, on a larger scale, in the verse-paragraphs of his "bill of complaint." The couplet has a forward-thrusting impetus within its lines: it develops through segments which are balanced and can be either held together or strained apart by antithetical or complementary parallelisms.[2] The couplet encloses a "dynamic" energy and tension within and amongst its parts, in much the same way that "P" can enclose varied attitudes and interwoven stances within his maintained conversational style.

"P's" "heard voice"[3] rises and falls as he passes through the couplet's four segments, and meets the stresses and pauses of each of the three caesuras:

What Walls can guard me, or what Shades can hide?
They pierce my Thickets, thro' my Grot they glide . . .
(ll. 7-8)

An energy is built up through the first five syllables, and reaches a peak with the stress on "me." The mid-line pause allows for a recoiling of that energy, so that with "or what" we begin again to gain an impetus through the forward-thrusting movement until, once more, a peak of energy is reached at the stressed "hide." The building-up and recoiling of energy is repeated in the second line; the stresses and peaks reached at "Thicket" and "glide" are emphasized by the reverberations of preceding stresses. Underlying the movement of the persona's stances between a defensiveness ("guard me") and a solidarity ("my Thickets," "my Grot"), the particular forcefulness of the verbs ("hide," "pierce," "glide"), and the shifting levels of reference ("Walls . . . me . . . They . . . my Thickets," "my Grot . . . they") are the inherent accelerations and pauses of the couplet's lines, as they proceed from one climax of energy into another. The couplet itself belongs within the broader movement of the paragraph. "P's" voice rises through the first four lines, gaining an impetus with the repetition of "they," and the accumulated energies of the couplets, until it reaches a peak at "barge":

What Walls can guard me, or what Shades can hide?
They pierce my Thickets, thro' my Grot they glide,
By land, by water; they renew the charge,
They stop the Chariot, and they board the Barge.
(ll. 7-10)

In the next line, "P's" voice descends through "No place is sacred," then gains an impetus and a pitch with "not the Church is free," and accumulates the tensions and energies of the inverted associations ("place" should be

"free," "Church" should be "sacred"). The descending and rising pitches of "Even Sunday shines" and "no Sabbath-day to me" are followed with the stress on "Then" and the heightened pitch of "Happy! to catch me." "P's" voice gains an energy with each emphasis on "They," pauses through the recoiling energies of "No . . . not," reassumes an acceleration with "Even . . . ," and reaches a climax with "Then" and "Happy! to catch me."

The accelerations and decelerations of the couplet's energies and the over-riding movement of the paragraph's cadence provide "P" with a flexibility and dynamism which reinforce his "dramatic"[4] movement amongst stances. A "dramatic texture" is provided to the verse, then, not only through the implication that "someone is speaking to someone else"[5] or the lines' placement within the "context of the dramatic structure of the poem as a whole,"[6] or the engagement of the reader in the speaker's sentiments, but through the movements and energies within the lines and paragraphs as they are spoken by "P."

Where the pattern of expanding energies is disrupted, as in lines 37-38 of The Epistle to Dr. Arbuthnot, the movement is altered, and the flexibility of "P's" voice is enhanced:

> I sit with sad Civility, I read
> With honest anguish, and an aking head . . .

The completion of the first segment's energy is delayed until well into the first line, and because of the suspension of the caesura, the line requires a heavier pause after "read" to compensate for the additional syllables which should echo the length of the first segment. "P's" "sad Civility" is reinforced through the lengthened pause. Through the retarded acceleration of the lines and their accumulating alliterative

force ("sit . . . sad . . . Civility"), Pope has us sense some of "P's" prolonged discomfort.

The slower impetus of the line which follows similarly depicts "P's" enduring "honest anguish" and his "aking head." The secondary pause is weakened, so that the movement toward the climactic, stressed and rhymed "head" seems a longer, more laborious process. "P" here unfolds not only through the stance suggested by his diction ("sad," "anguish," "aking"), but through the underlying movement of the couplet's lines, which has been altered to suit his disposition.

Pope adapts the couplet to serve dramatic ends,[7] and to emphasize that "P" is interacting with an interlocutor. The broken or interrupted rhythm of the couplet's lines underscores the dramatic interchange between "characters":

> You'll give me, like a Friend both sage and free,
> Advice; and (as you use) without a Fee.
> F. I'd write no more.
> P. Not write? but then I think,
> And for my Soul I cannot sleep a wink.
> (Satire II.i., ll. 9-12)

"F's" integrity as a participating character is reinforced[8] by the self-containment of his line and by the full stop in mid-line which sets him sharply off from "P." In The Epistle to Dr. Arbuthnot, "P" provides a dramatic immediacy to a related incident: he separates his own actions from Gildon's and Dennis' "madnesses" by proceeding through line-defined units:

> Yet then did Gildon draw his venal quill;
> I wish'd the man a dinner, and sate still;
> Yet then did Dennis rave in furious fret;
> I never answer'd, I was not in debt. . . .
> (ll. 151-54)

Although the persona is relating the drama from his own perspective, he provides us with a sense of the movement and immediacy in the interchanges between himself and others through the "ping-pong" effect of the line-defined movement.

In lines 20-25 of the second Dialogue, "P" agitates his adversary into disagreement:

> Who starv'd a Sister, who forswore a Debt,
> I never nam'd--The Town's enquiring yet.
> The pois'ning Dame - Fr. You mean - P. I don't. - Fr. You do.
> P. See! now I keep the Secret, and not you.
> The bribing Statesman - Fr. Hold! too high you go.
> P. The brib'd Elector - Fr. There you stoop too low.

The pauses and stresses of the couplet are emphasized so that "Fr." is distinguished from "P" during the rapid exchange between the speakers. Pope achieves a heightened dramatic effect by placing the characters within a line (22), and by emphasizing their disagreement through the "collision"[9] of their exchanges. The "split line-units and tennis-ball toss and return within and across the couplet"[10] accentuate the segment-by-segment movement toward "P's" climactic triumph over "Fr." While the couplet's dynamism is signalled by the pauses and stresses, the verse paragraph movement is determined by the syntactic features which link one couplet with another. In what might be considered as "P's" "confession" of stance, and Pope's own "confessional" passage, the verse paragraph proceeds through several couplets, each of which has its individual pattern of stresses, yet each of which belongs to a broader pattern of movement within the larger unit:

Not Fortunes' Worshipper, nor Fashion's Fool,
Not Lucre's Madman, nor Ambition's Tool,
Not proud, nor servile, be one Poet's praise
That, if he pleas'd, he pleas'd by manly ways;
That Flatt'ry, ev'n to Kings, he held a shame,
And thought a Lye in Verse or Prose the same:
That not in Fancy's Maze he wander'd long,
But stoop'd to Truth, and moraliz'd his song:
That not for Fame, but Virtue's better end,
He stood the furious Foe, the timid Friend,
The damning Critic, half-approving Wit,
The Coxcomb hit, or fearing to be hit;
Laugh'd at the loss of Friends he never had,
The dull, the proud, the wicked, and the mad;
The distant Threats of Vengeance on his head,
The Blow unfelt, the Tear he never shed;
The Tale reviv'd, the Lye so oft o'erthrown;
Th' imputed Trash, and Dulness not his own;
The Morals blacken'd when the Writings scape;
The libel'd Person, and the pictur'd Shape;
Abuse on all he lov'd, or lov'd him, spread,
A Friend in Exile, or a Father, dead;
The Whisper that to Greatness still too near,
Perhaps, yet vibrates on his SOVEREIGN'S Ear--
Welcome for thee, fair Virtue! all the past:
For thee, fair Virtue! welcome ev'n the last!
(ll. 334-59)

The paragraph moves regularly through the negations of the first three lines ("Not . . . nor . . . Not . . . nor . . . Not . . . nor"), gaining force with each repeated conjunction, so that when the subjunctive "be" appears in the second half of the third line, it has an emphasis which is enhanced by the forward reaching "Not . . . nor" phrases, as well as by the stress which the mid-line caesura places on it. The imperative case of the verb, and its contrast with the preceding polysyllabic words reinforces its stressed climactic position. "P" proceeds, after the regulated movement of the first two and one half lines, with a forcefulness provided by the imperative emphasis of "be one Poet's praise."

"P's" voice through lines 336-42 has a "heard shape" through

the pattern of stresses determined by the syntax: "be . . . That, (be) That . . . (be) That . . , (be) That . . ." The forward-thrusting movement of the line segments, through their pauses and stresses, becomes a more expansive forward-thrusting movement of couplets. The energy that has been accumulating through the "be . . . That" lines reaches a peak with line 343, when "P" emphatically states that he "stood" his "foes" and "friends." The pattern of energy movement in the first three lines (from "Not . . . nor" to "be") is echoed in the movement of the "be . . . That" - "He stood" lines. The stress which falls on "P's" words "He stood" gains an emphasis from the previous climactic stress of "be." The paragraph then moves through the force of the verbs ("stood," "Laugh'd"). While the internal movements of the couplets from lines 338-43 had been overshadowed by the more forceful paragraph movement through the "be . . . that" syntactic structures, the dynamics of the couplet are once more pronounced at line 343. As "P" surveys the "foes" and "friends" he "stood," the line segments rebound from his solid clause on which they depend ("He stood"). "The damning Critic," the "half-approving Wit," the "Coxcomb hit," the one "fearing to be hit," each has an accelerated movement which takes its initial force by rebounding from "P" as he "stands" in his forceful position.

"P" is here providing us with the "core" of his position in the Epistle: he begins by surveying what he is not, proceeds to survey what he is through the external perspective of "one Poet's praise," then moves into a delineation of his character from within his own perspective. He combines a humility ("he pleas'd," "he wander'd," "his song") with a personal forcefulness ("he held," "he stood," "[he] laugh'd"). He gains

an expansive flexibility through his admixture of varying scales of reference ("Kings . . . Poet . . . Foe . . . Friend . . . Critic . . . Wit . . . Coxcomb"; "Threats . . . Blow . . . Tear . . . Tale"). He moves from generality and particularity ("Fortune . . . Tool . . . Flattery . . . a Lie . . . Truth . . . song . . . Vengeance . . . head") and from couplet units to "supra-couplet compositions" marked by varying degrees of closure.[11] He increases the dramatic tensions within the lines through antithetical parallelism: "proud . . . servile," "furious Foe . . . timid Friend." And, he gains a force and flexibility through the dynamics within the couplet and the movement signalled by syntactic emphases within the paragraph as a whole.

Lines 354-55 have a "dramatic texture" provided by the sense of pressure within the stance from which "P" speaks. The syntax of the first line is broken:

> Abuse, on all he lov'd, or lov'd him, spread,
> A Friend in Exile, or a Father, dead.

"Abuse" gains an emphasis from the accumulated force of the particularities of the preceding lines (347-53), and is separated from its verb, "spread," by the internal perspective from which "P" views the situation. "P" and the friends with whom he is able to share a reciprocal and harmonious intimacy, are caught amidst the tension of the line's grammatical separation. "Abuse" and "spread" strain toward one another, contracting the line, and exerting pressures which converge upon "P" and his "friends." By having "Abuse" and "spread" on either end of the line, and by placing "P" and his friends within the space which separates the noun and verb, Pope provides us with a portion of the pressures which "P" is forced to

withstand. The parallel phrases of the couplet's second line indicate the extent to which the "Abuse" has "spread": one points to a "Friend" detached by "Exile," the other beckons toward a "Father" removed by "death."

"P's" conversational flexibility is further enhanced by the expansion and contraction amongst units of thought which vary in length to span half-lines, lines, couplets, or "supra-couplet compositions." When, at the outset of the Epistle, "P" presents his position as a "fatigu'd" yet energetic ("Shut, shut," "The Dog Star rages!") victim of a particularized ("eye," "hand"), yet wide-spreading ("round the land") "Bedlam," the single line predominates as the contracted unit. Lines 1, 2, 7, and 11, in which "P" speaks with interwoven languidity and authority, present ideas which complete in themselves, yet allow for movement into subsequent lines:[12]

> "Shut, shut the door, good John! fatig'd I said"
> "Tie up the knocker, say I'm sick, I'm dead."
> What walls can guard me, or chat shades can hide?
> No place is sacred, not the Church is free.

Each line is singularly comprehensible; each is a statement in itself.

When, at line 27, however, "P" turns his eye from the "Bedlam" which surrounds him, to the "Friend" whom he addresses, his "languid" authority changes to a professed humility ("idle Song") and gratitude ("Friend to my Life!"), and a suggested remorse ("life . . . prolong"). The unit conveying his various attitudes is lengthened so as to span three lines:

> Friend to my Life, (which did not you prolong,
> The world had wanted many an idle Song)
> What Drop or Nostrum can this plague remove?
> (ll. 27-29)

The unit accommodates the expanded general "virtues" and sentiments of the speaker. "P's" appreciative, enduring humility and the "prolonged" "Disease" of his "Life" are expressed through the lengthened three-line unit.

Pope reverts to the contracted single-line unit to convey "P's" self-sufficiency and independence. End-stops are more prominent; the pauses have near-equal strength:

> I left no Calling for this idle trade,/
> No Duty broke,/no Father dis-obey'd./
> (ll. 129-30)

Single thoughts are conveyed by single lines: "I was not born for Courts or great Affairs," or even by half-lines: "I pay my Debts." The integrity and self-containment of each line within the couplet structure imply an equal integrity and self-containment within the character of its speaker.

Throughout the series of portraits, in which "P" expresses an increasingly agitated attitude toward his subject, and assumes an aggressiveness equal to that of which he had complained at the poem's outset ("They pierce . . . (they) renew the charge"), the unit is often extended to span two, three, or more lines. Lines 281-302 support the subject, "Pop" who is introduced at line 281, and is thereafter [illegible] lead by the recurring "Who . . . yet" and "Who . . . and" [illegible] tions, each of which has a growing [illegible] of its own. The [illegible] progression and final completion of the portrait of "Pop" [illegible]

in which "P" is in an omniscient position over his subject--fully aware of his subject's character, in judgement of it. As the reader passes over the lines, anticipating syntactic completion, he experiences a quickened pace toward the close of the portrait, where the statement is completed. The accelerated movement of the expanded unit is suggestive of the increasing agitation of the persona, and the offensiveness of the "Fop" against whom he reacts.

VIII. RELATIONSHIP BETWEEN PERSONA AND INTERLOCUTOR

The Epistle and the Satire acquire a "dramatic texture" not only from the process of "P's" unfolding personality, and from the movements and flexibilities within the verse form which enhance the conversational flow of "P's" voice, but from the "adversarius'" presence in the poems. "P" not only unfolds as he speaks, but he speaks to and interacts with a second figure in the dialogue. The dialogue in which the characters participate is itself a structure which enhances the dramatic quality of the verse, and promotes the conditions under which, not only one, but two characters can develop. It "permits an enlivening of the satiric discourse, a diversification of style, tone, and statement," and "promotes the dramatic immediacy"[1] of the poems through the interactions and relationships between the speakers.

The interlocutors of the formal verse satire have been regarded as "hollow men" or "straw decoys" who function within the rhetorical context of the poem. The adversary's[2] presence is but a means for the "rhetoricism" to create an engaging dramatic context within which he can more forcefully and more convincingly present his argument.[3] By contrasting his own "ethos" and quick-wittedness with his auditor's shallowness or naivete, the speaker can establish himself more firmly as a reliable orator.[4] By having his adversary question him or disagree with him, the rhetorician cunningly furthers his own argument.[5]

In the Imitations, however, Pope develops the adversary beyond a rhetorically functional figure. The "F" of Satire II.i, for example,

is a more fully delineated "character" than is his Horatian counterpart.[6] He is more than a "hollow man." He, like "Fr." in the Epilogue, is a well-developed figure who not only speaks for a good part of the poem, questioning and disagreeing with the persona, but advances arguments that are valid and that endorses his integrity.[7] Were the second figure to serve only a rhetorical purpose, Pope need not have given him so well-defined a position as "Fr." maintains in the first dialogue of the Epilogue, or as "F" maintains in parts of Satire II.i. By developing the adversary so fully in Dialogue I, Pope nearly defeats his own persona's rhetorical position and threatens "P's" integrity; he provides "Fr." with a valid argument and a secure position against "P." Were he interested only in having his persona more forcefully present a thesis, he need not have come so close to having that thesis reasonably defeated by the adversary. However, in the Epilogue, as in Satire II.i. and The Epistle to Dr. Arbuthnot, the interlocutor serves a more than rhetorical function. By his very participation within the dialogue structure, and by the development he undergoes through that participation, the interlocutor underscores the unfolding process of the persona. The persona develops, not only through the movements within and amongst his stances, and the flexibilities and dynamism of his conversational style, but through his interactions with the second figure. "P" reveals a variety of attitudes toward his adversary; he is emotionally stimulated by his interlocutor's disagreements, disapprovals, questions, and accordances.[8] "P's" development is emphasized by the changes undergone in his adversaries; his personality is contrasted with that of "Fortescue," "Arbuthnot," and "Friend." By their participation in the dialogues, the interlocutors give

a greater immediacy to the dramatic setting in which "P" unfolds, and they promote the persona to a more engaging dynamism and versatility.

Both "F" and "A" are well-developed figures; through the course of the poems in which they appear, we are provided with several aspects of their personalities. "F" is "facetious and playful"[9] with "P":

> Why, if the Nights seem tedious--take a Wife;
> Or rather truly, if your Point be Rest,
> Lettuce and Cowslip Wine; Probatum est.
> But talk with Celsus, Celsus will advise
> Hartshorn, or something that shall close your Eyes.
> (ll. 16-20)

He can seriously fulfill his advisory role: "I'd write no more," "You could not do a worse thing for your Life." He is cautious (ll. 37-41, l. 143), sometimes reasonable and sensible (ll. 42-44), yet frequently pretentious in the knowledge which he displays (ll. 144-49). He is witty at times, matching "P's" verbal imitations of "Sir Richard" and "Budgell" (ll. 23-28) with his own "poetic" utterances:

> Then all your Muse's softer Art display,
> Let Carolina smooth the tuneful Lay,
> Lull with Amelia's liquid Name the Nine,
> And sweetly flow through all the Royal Line.
> (ll. 29-32)

He is both confident of his own opinions regarding "P's" "case" ("I'll maintain it still," "but still I say") and receptive of his client's claims ("Your Plea is good"). While adamant on points of law, he is easily swayed on points of virtue and reputation:

> But grave Epistles, bringing Vice to light,
> Such as a King might read, a Bishop write,
> Such as Sir Robert would approve - F. Indeed?
> Your Case is alter'd--you may then proceed.
> (ll. 151-54)

While "F" is a "learned Sir," "A" is the "social, chearful, and serene" doctor and "Friend" in The Epistle to Dr. Arbuthnot. Although "A" has fewer lines than "F" in which to speak and convey his character, "P's" frequent references to his "friend" and his own comments and interjections adequately establish him as a well-developed figure. He is patient: he lets "P" speak through 75 lines before he interrupts him. He has a professional integrity which perhaps surpasses that of the "Council" who is both "sage and free." "Arbuthnot" has an "Art and Care": he has prolonged "P's" life, and has attempted to teach him a stoicism and endurance. He is prudent and concerned over his "friend's" welfare ("Good friend, forbear! you deal in dang'rous things"), yet he can be aroused to an intolerance and agitation equal to "P's":

> "What? that Thing of silk,
> "Sporus, that mere white Curd of Ass's milk?
> "Satire or Sense alas! can Sporus feel?
> "Who breaks a Butterfly upon a Wheel?"
> (ll. 305-308)

He is scrupulous and cautious ("But why insult the Poor, affront the Great?"), yet has a sense of humour ("I too could write, and I am twice as tall"). He not only speaks and comments during the dialogue, but he responds to "P" with gestures and movements. His disapproval of "P's" pointed remarks is implied in the question: "You think this cruel?" (line 83). With his interruption at line 103, "we act out Arbuthnot's amusement; his smile plays round our lips":[10]

> "Hold! for God-sake--you'll offend:
> No Names--be calm--learn Prudence of a Friend:
> I too could write, and I am twice as tall,
> But Foes like these!"--
> (ll. 101-104)

He, like "P," is more than a "disembodied voice"[11] within the poem; he is a well-developed character who participates within the dramatic context of the poem, and promotes the unfolding of the "personality" with whom he speaks.

Both adversaries undergo changes within the poems. We see in them, as we do in "P," a developing variability. "A" catches some of "P's" energy and agitation as he joins the persona in condemning Sparus, moves away from his previous "calm" and "prudence," then once more assumes the reticence with which he had begun. "P" begins with a contriteness and a suggested offendedness (l. 11), moves into a helpful suggestiveness (l. 15) and a coy playfulness (ll. 16-22, 29-32), assumes a serious caution and foresight (ll. 37-41, 42-44), grows impatient and exasperated with "P" (ll. 101- 104), then concludes with the pompous gravity of one "learned in the Law" (ll. 144-49, 154-56). The interlocutors' developments, their movements amongst emotional states and stances, and their attitudinal changes toward "P" not only enhance their own "dramatic" characters, but they emphasize the process by which "P" unfolds. The development of "P's" character is interwoven with the parallel illuminations of "P's" and "A's" personalities as the figures interact in the dialogue.

The "friend" of the Epilogue provides a greater immediacy to the drama of the poem by actively representing the "evil" force against which "P" must uphold his stature and retain his integrity. He makes "dramatically real" the threat to virtue which "P" feels and against which he reacts.[12] Within the dramatic context of the poems, he is a participating antagonist who complicates the persona's situation,

stimulates the "conflict" and "action" of "P's" emotional fluctuations, and provides "P" with the opportunity to make a more "dramatic" and revealing resolution. The interlocutors in Satire II.i. and The Epistle to Dr. Arbuthnot function less as antagonists, and more as accomplices or confidants to the persona. The hostile force against which "P" reacts is the society outside his "door," the "others" who criticize him, and not the interlocutors themselves. However, by reminding "P" of the hostile forces (Satire II.i., ll. 42-44, 101-104; Epistle, ll. 104, 305-308), both "F" and "A" are catalysts to the "action" of the poems, drawing varied responses from "P" as they remind him of the "enemy" outside his "door."

The interlocutors' mid-sentence interruptions enhance the immediacy of the poems' actions and the felt presence of the persons as a dramatic character:

> Still Sapho--"Hold! for God-sake--you'll offend . . ."
> Let Sporus tremble--"What? that Thing of silk . . ."

We are being carried along with the energies of "P's" emotions and voice; the interjections remind us that "P" is involved with a second figure in a dramatic dialogue. When "A" interrupts at line 75, not only does his previously implied presence become more immediate, but "P's" immediacy as a dramatic character is reinforced:

> And is not mine, my Friend, a sorer case,
> When ev'ry Coxcomb perks them in my face?
> "Good friend forbear! you deal in dang'rous things . . ."
> (ll. 73-75)

The exchanges between the two characters alter the movements of

the poem, and provide a greater flexibility to the conversational style. By interrupting, "A" can either widen the perspective of the verse, by drawing "P" away from his pointed reference (lines 98-101), or he can limit the perspective by reinforcing "P's" specified reference to "Sporus." He can provide a relief from the less energetic stance with which "P" concludes his "confessional" passage:

> Welcome for thee, fair Virtue! all the past:
> For thee, fair Virtue! welcome ev'n the last!
> (ll. 358-59)

by stimulating "P" into the resumed energies of the lines which follow:

> A Knave's a Knave, to me, in ev'ry State,
> Alike my scorn, if he succeed or fail,
> Sporus at Court, or Japhet in a Jayl . . . .
> (ll. 361-63)

"A" draws the persona away from the repeated specificity into which he descends:

> Does not one Table Bavius still admit?
> Still to one Bishop Philips seem a Wit?
> Still Sapho--"Hold! for God-sake--you'll offend:"
> (ll. 99-101)

and directs his attention to broader, less personally incriminating terms of reference:

> --One Flatt'rer's worse than all;
> Of all mad Creatures, if the Learn'd are right,
> It is the Slaver kills, and not the Bite.
> (ll. 104-106)

By stimulating "P's" oscillation among emotional states, the interlocutors enrich the variability and flexibility which the persona achieves in the poems. When "P" echoes "P's" imitation of "Sir Richard's" "tremendous Sound" and "Budgell's" "Angels trembling" with his own

"sweetly flowing" "tuneful Lay," he elicits from "P" a tired "Alas!" which is somewhat remorseful, yet still disparaging of the poets' skills:

> P. Alas! few Verses touch their nicer Ear;
> They scarce can bear their Laureate twice a Year:
> (ll. 33-34)

"F's" offended abruptness prompts "P" into a light-hearted amusement at his own insomnia:

> F. I'd write no more.
> P. Not write? but then I think,
> And for my Soul I cannot sleep a wink,
> I nod in Company, I wake at Night,
> Fools rush into my Head, and so I write.
> (ll. 11-14)

"F" moves "P" from an amused disparagement of his contemporaries into a more detached and elusive reference to "Caesar":

> And justly CAESAR scorns the Poet's Lays,
> It is to History he trusts for Praise . . .
> (ll. 35-36)

In answering "P's" mockingly innocent question ("What should ail them?"), "F" makes his client aware of the serious consequences of his "ridicule," "blasphemy," and "abuse." "P," in response, slips into an epigrammatic elusiveness ("Each Mortal has his Pleasure") which contrasts with his previous personal and specific criticisms.

The interlocutors' interactions with the persona move him to a more full-bodied expressiveness. His spoken words are colored with implied gestures and facial expressions, sighs and alarms. We can see the raised eyebrows that accompany "P's" response to "Arbuthnot's" disapproval ("You think this cruel?"), the amused sigh with which "P" begins his description of the "Packet" ("Bless me! a Packet.--"), the

shrugging shoulders with which he proclaims his innocence ("Whom have I hurt?"). When the "learned Council" hands "P" the "Statute" and "P" responds to the offer, we see him casting aside "Tortescue's" respected "records":

> See Libels, Satires—here you have it—read.
> P. Libels and Satires! lawless Things indeed!
> (ll. 149-50)

In his reply to "T," the persona is being suspiciously ambiguous, as he had been at the poem's outset (ll. 7-8). Which "Things" are "lawless"—the "Libels and Satires" or the "Statute" which "T" has handed to him? The ambiguity suggests that "P" cunningly disparages the law and its representative. "Tortescue," like "Arbuthnot" in the Epistle, stimulates the persona into varied stances, emotional states, and ambiguous attitudes. The persona achieves a greater variability and movement and becomes a more engaging dramatic character.

While the "Tr." of the Epilogue makes immediately present the threat against which "P" reacts, "T" in the Satire II.i. illuminates "P's" personality by reflecting the persona's attitude toward his "adviser." "P" is not entirely respectful of the "learned Council":

> Tim'rous by Nature, of the Rich in awe,
> I come to Council learned in the Law.
> (ll. 8-9)

"P's" ambiguity reveals his attitude toward the professional. Although it would appear that he refers to himself as "Timorous" and "in awe" of the rich, the description could as easily be applied to "T." His pun on "Council-Counsel" leads to further ambiguity, with the implication that he is amusing himself at the lawyer's expense: "P" has come to advise a

lawyer, one who is "Tim'rous" and "in awe," about matters of law. The disparaging amusement becomes more apparent as "P" refers to his interlocutor as one who is "sage and free," and one who, being "like a Friend," will not charge him a "Fee."

In The Epistle to Dr. Arbuthnot, however, the interlocutor summons the respect of the persona. He is a "Good Friend," one who has "preserv'd" "P" and has "prolonged" his life. He is much like the model of domestic elegance which "P" finds in the "good Man" his father, and in his "harmless Mother." "P" admires "Arbuthnot's" pleasant disposition ("social, cheerful, and serene") and his professional skill ("Art and Care"). "A," like "P's" father, is "prudent," "calm," walks "innoxious thro' his Age." In expressing a respect and admiration for "A" and for his father, "P" assumes for himself some of their virtues, and displays his own "gentle Blood."

While "P" explicitly expresses his admiration for "A" he refers to his "parents" with greater ambiguity. When, at line 390, "Arbuthnot" interrupts, and "P" proceeds to delineate the virtues of "the good man," his referent is not clearly defined. With "A's" "What Fortune, pray?", the reference to "Each Parent" is separated from the subsequent description, so that the virtues could almost as easily be applied to "P":

> Born to no Pride, inheriting no Strife,
> Nor marrying Discord in a Noble Wife,
> Stranger to Civil and Religious Rage,
> The good Man walk'd innoxious thro' his Age.
> No Courts he saw, no Suits would ever try,
> Nor dar'd an Oath, nor hazarded a Lye:
> Un-learn'd, he knew no Schoolman's subtle Art,
> No Language, but the Language of the Heart.
> By Nature honest, by Experience wise,
> Healthy by Temp'rance and by Exercise . . .
> (ll. 392-401)

While we realize that the praise is meant for "P's" father, are we intended, as well, by the ambiguity to keep the persona in sight? Had "P" wished that the praise be given specifically to his father, he could have made his reference clearer, even after "A's" interruption. Arbuthnot's interjection at this point, and the ambiguity which it promotes, makes the persona a more complex, more problematic figure. "P" assumes an added dimension of craftiness and elusiveness. While he had "stood" clearly before us in lines 343-51, he now confuses and eludes us through the ambiguity of his lines.

Similarly, at line 406, the previous references to "Arbuthnot," and the established respect "P" has held for him, bring "P's" "blessings" into question. "P" here emulates the doctor: he professes a desire to show his "Mother" the "Art and Care" which "Arbuthnot" had once shown him ("With Lenient Arts . . . On Cares like these"). Just as "Arbuthnot" had "prolonged" his life, so too will "P" "keep one Parent from the Sky." He will assume the "tender Office" which "Arbuthnot" has held throughout the poem. When he expresses his wishes for "Arbuthnot's" future, "P" is once more elusively ambiguous:

> O Friend! may each Domestic Bliss be thine!
> Be no unpleasing Melancholy mine.
> (ll. 406-407)

The rhyming end words could be easily transposed, thereby transforming the wish for Arbuthnot into "P's" wish for himself. "P" has been commending the domestic simplicity and "bliss" of his father and of Arbuthnot; it is not unreasonable for him to desire some "domestic bliss" for himself. Lines 414-17 draw together reverberations from other passages in the poem,

blurring the meaning which "P" might intend, and making him seem more elusive and enigmatic:

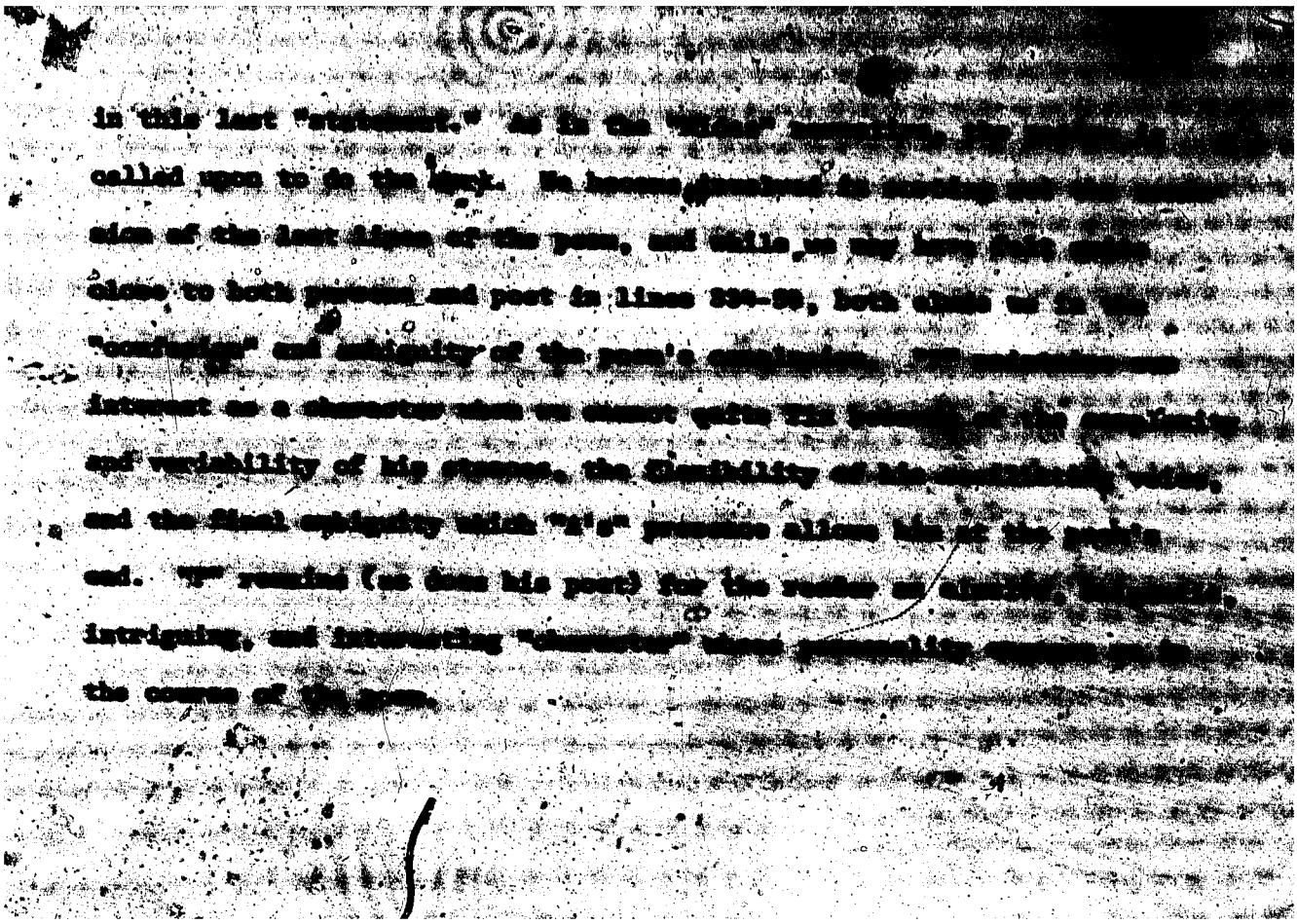
> On Cares like these if Length of days attend,
> May Heav'n, to bless those days, preserve my Friend,
> Preserve him social, cheerful, and serene,
> And just as rich as when he serv'd a QUEEN!

Does "P" now sincerely wish that Arbuthnot be "preserved" or does he intend us to recall a previous passage in which he referred to his own life as having been "preserv'd":

> To second, ARBUTHNOT! thy Art and Care,
> And teach, the Being you preserv'd, to bear.
> (ll. 135-36)

The repetition and stress which "preserv'd" is given might suggest that he intends us to remember the previous passage, so that although lines 414-17 express a wish for "Arbuthnot," they imply a wish which "P" holds for himself: that "Heav'n" preserve him, as well as "Arbuthnot," "social, cheerful, and serene," for he has shown that he is as worthy as is "Arbuthnot" of "domestic bliss." He has "stood" his "friends" and "foes" with the doctor's "forbearance"; he will tend his mother with the doctor's "Art and Care." We recall, as well, "P's" previous association with the "Queen of Midas" as we encounter the "Queen" of line 417. "P" is referring to "Arbuthnot" in the same terms that he has used to refer to himself earlier in the poem.

In the last section of the Epistle, "P" creates an ambiguity and becomes more interesting to the reader. We must sift through his stated "wishes" for "Arbuthnot" and his implied "wishes" for himself, consider the way in which the two "wishes" are so closely intertwined, and take into account the echoes from earlier passages that reverberate



IX. CONCLUSION

The persona of Satire II.i. and The Epistle to Dr. Arbuthnot evolves through the "dramatic" flexibilities which Pope achieves in the conversational style, stance movement, and verse forms of his Imitations. Although Pope modelled his persona on Horace, in whom he found a "fullness" and "Dignity," he developed his speaker's personality to suit his own purposes. The energy and dynamism with which "P" "sav[s] something of [Pope's] Person, Morals, and Family," and with which he denounces Pope's critics as "coxcombs," "Fools" and "Asses" provide to the Imitations a personalized and expressive "dramatic texture" which sets them apart from Horace.

In both the classicist's formal verse satire and in Pope's Imitations, there is "a thesis to be argued."[1] Both Horace and "P" claim that they are "TO VIRTUE ONLY and HER FRIENDS, A FRIEND." Pope, however, transforms "Horace's" rhetorical movement into a more complicated and involved dramatic process. As "P" states the thesis of the poem, he also uncovers his personality. While the reader is being convinced that "P" is a "good man" he is also drawn into the process by which the "rhetorician's" intriguing personality develops. By making his persona an object of interest in itself, apart from his rhetorical significance, Pope transcends the Horatian model. The persona becomes not only a rhetorical figure who states a "case," but a dramatic figure who unfolds in the course of the poems, and engages our attention by means of his development.

Seven interrelated factors contribute to the flexibility with

which Pope presents the complex persona that is recognizably his own. Like Horace, he has his persona speak as a conversationalist who enacts one "role" after another, and who participates in a "dialogue" with a dramatic setting. However, by adapting these techniques to serve more than a rhetorical function, Pope draws the reader into the "dramatic" process by which his persona evolves. "P" becomes a more versatile and a more intriguing conversationalist through the interwoven undertones which enhance and enrich his speaking voice. Ambiguities appear with the blend of tones; antithetical tensions undermine seemingly established stances and attitudes. Word associations put us on our guard, arouse our curiosity, and are refreshingly unusual: "No place is sacred, not the Church is free."[2] While he speaks as a "dramatized narrator" (Epistle, ll. 55-68), he is both amused and remorseful; as an anecdotist, he is both evasive and intimate (Epistle, ll. 69-82). He punctuates his speech with the sighs, questions, and exclamations of a conversationalist, yet he completes them with the resonant and reverberating orations which follow. He combines epigrammatic expressions with personal judgements, self-objectification with subjective self-reference. He directs his reader's attention toward shifting scales of reference, often quite abruptly, and achieves a flexibile movement throughout his conversation. His voice frequently oscillates between the "languidity" which he claims and the energy which he implies. Pope establishes his speaker as a flexible and engaging persona who can more readily draw the reader into the poem and sustain the reader's interest with his versatility.

The movement within and amongst the persona's stances accentuates "P's" intriguing dynamism, and provides to the verse a "dramatic

texture" which enhances the unfolding process in the poem. "P" moves abruptly from one stance to another; his "voice" rapidly changes from an accustomed elusiveness, to an unexpected intimacy. He moves gradually from a "distanced" stance into a more intimate "tete-a-tete"[3] with his audience, developing attitudes which were initially implied into sentiments which are openly expressed. Within stances, he abruptly changes the tone of his "voice," so that what we might have considered a detached narrative suddenly becomes a personal comment ("'Tis sung . . . . And is not mine"). He interweaves several tones within a stance so that his "pose" is blurred and not easily recognizable (ll. 27-28). He gradually changes within a stance so that, while we recognize the position from which he initially speaks, we can watch as well the process through which he develops. By altering the movement with which "P" shifts from one stance to another, or changes within a stance, Pope provides him with an unpredictable and engaging dynamism.

Pope complements the impression which his persona creates through his conversational versatility and his stance movement by developing the dramatic potential of the verse structure. The movement through the pauses and stresses of the couplet's segments is overlaid with the rhythm of stressed words and phrases within paragraphs, and the fluctuation between implied and stated emotional stances. The "dramatic thrust" is operative on three levels in the Imitations: on the level of the two-line unit, the level of the verse-paragraph, and the level of the poem as a whole. Just as the primary and secondary stresses anticipate a final stress at the couplet's closure, and the evolving content looks forward to its completion within the paragraph, the process of unfolding with

which the poem begins moves progressively toward its completion. The persona gains a dynamism from the realized dramatic potential of the heroic couplet, the altered movements of the paragraph's inflectional contour, and the implicit movement within the poem through the persona's evolving stances.

A further dimension is given to the "dramatic texture" of the verse by the dramatic setting of the "dialogue." The interlocutors are "characters" within the dramatic setting. Their interactions with "P" provide a greater immediacy to the persona. They participate in the persona's development by stimulating his emotional changes and by reflecting the attitudinal shifts which he undergoes. The interlocutors mirror the persona's development through the poem with their own developments. As they interact with "P," not only does he vary his emotional stance, but they, too, undergo ch[illegible] "Fortescue," "Arbuthnot" and the "Friend" of the Epilogue are more than rhetorical "straw dogs," "hollow men," or "disembodied voices." They are participating second figures within dramatized dialogues, who direct our attention to the changes which Pope's persona undergoes in the poems, and who emphasize the flexibility and complexity with which "P" develops.

By enriching the conversational "voice" of his persona, and by complicating the persona's movement within and amongst stances, Pope adds his own flexibility and energy to the persona which he has borrowed from Horace. By developing the movements within the verse form, and the dramatic context of the satiric dialogue, he provides an additional "dramatic texture" to the verse through which his enigmatic persona develops. His persona, then, evolves not only through a rhetorical pattern,

but through a complex "dramatic" process involving several interrelated factors.

The flexibility which Pope achieves in the development of his persona allows for a variety of interpretations. The persona is seen as Pope's "second self," a "voice" which Pope borrows from Horace in order to answer his own critics without diminishing his integrity. "P" is a "disguise" in that Pope's own motives and hostilities are hidden behind the "fullness" and "dignity" of Horace. Pope plays out a "role" by speaking through the varied stances of his persona; he is the "injured innocent," the "public defender," and the "moral vir bonus" along with a host of other less definable, interwoven "roles." "P" is a "mask" in that he intervenes between the poet and the audience. Pope is not seen directly, but must be discerned through the more immediate figure of "P." Although none of the several definitions of "Persona" fully accounts for the implications which the technique has in the poem, each suggests an aspect of the importance which "persona" has for both the poem and the poet.

The "persona" assumes a dramatic and a reflexive significance in Satire II.i. and The Epistle to Dr. Arbuthnot. "P" is more than a "mask" in that he is not a clearly recognizable and statically transparent figure whom we can comprehend immediately and through whom we can see the poet. He is protean, flexible, and elusive, and becomes known to us gradually through the interwoven stances, "voices," and movements which contribute to his development. While he does show Pope playing out a "role" and adopting Horace's "pose," those "roles" and "poses" are not consistently defined. The persona's dramatic flexibility demands that we

follow his developments, react to the changes which he undergoes, and frequently make our own associations amongst seemingly disconnected passages of the poems.

As a reflexive figure, the persona not only obscures the poet but he reveals him. The persona, in this sense, is neither "mask," "pose," nor "disguise," but rather an "expression"[4] of the poet. The energies which "P" displays suggest similar energies on the part of his maker. The versatility and flexibility through which he develops suggest the poet's partiality to those qualities. The undertones which enrich the persona's voice subtly express the poet's attitudes and sentiments. The incongruence which "P" perceives and in which he delights suggests a similar perception and pleasure on Pope's part. The range of perspectives through which "P" views both himself and his society implies an equal diversity and inclusiveness in the poet's awareness. The complexity with which "P" develops suggests the poet's reluctance to be immediately "known" to his reader. The poet, like the persona, is an enigmatic, intriguing, elusive personality who transforms a Horatian "verse satire" into a dramatized version of his perceptions and his vibrant energy.

The subtle expressiveness which Pope achieves through the dramatic, reflexive persona of the Imitations of Horace establishes him as a "self-conscious, self-dramatizing writer" and links him with the self-contemplating "Romantics" who succeeded Pope's "age."[5] "P's" complexity and diversity reappears in the persona which Pope's "fervent admirer," Byron, uses in Don Juan to both express and conceal himself as a poet. The persona through which "Byron" narrates his "versified Aurora Borealis"[6] bears a marked similarity to Pope's "dramatic" persona, and

the process by which the "narrator" becomes the center of the poem's interests suggests Byron's sensitivity to Pope's achievements. While Byron admitted to a sympathy with Pope on the basis of the neo-classicist's "moral perfection," and "poetic" excellence,[7] he was perhaps receptive, as well, to the flexibility, energy, and intrigue which Pope built into his persona.

In an early poem, Byron employs a technique which recalls Pope's "unfolding" persona in The Epistle to Dr. Arbuthnot, and looks forward to the process by which Don Juan's narrator evolves. The speaker of "To a Lady" changes gradually from a distanced narrator to the immediate "I" of the poem. Self-objectification is translated into a personal self-reference:

> When Man, expell'd from Eden's bowers,
> A moment linger'd near the gate,
> Each scene recall'd the vanish'd hours,
> And bade him curse his future fate.
>
> But, wandering on through distant climes,
> He learnt to bear his load of grief;
> Just gave a sigh to other times,
> And found in busier scenes relief.
>
> Thus, Lady! will it be with me,
> And I must view thy charms no more;
> For, while I linger near to thee,
> I sigh for all I knew before.
>
> In flight I shall be surely wise,
> Escaping from temptation's snare;
> I cannot view my Paradise
> Without the wish of dwelling there.

The speaker first describes the "grief" of generalized "Man," then applies the conditions to his own situation. The "telescoping" effect of the movement from "Man" to "I" appears as well in Pope's "Epistle to Miss

Blount, on her leaving the Town after the Coronation,"[8] which Byron might have used as a model for "To a Lady." In Pope's poem, an unidentified "dear man" is mentioned in the first lines. The poem's speaker refers to him with a narrator's detachment: the "dear man" is only one "character" amongst several figures who are present in the poem. As we proceed through the epistle, the "character" becomes less distanced from the narrator: the speaker knows that "he" is the lady's "slave," and that he "thinks of" her when he "seems to study." Then, at line 47, the "dear man" is identified as the "I" of the poem. What had begun as the description of a detached "character" results in a personal comment. Only after we watch the "character" emerge do we recognize that the poet has distanced himself from his "persona." He provides us first with an external, detached perspective, and then with an intimate, personal view of his sentiments. The "telescoping" movement of the evolving persona is perhaps more subtly effective in the "confessional" passage, where "I" describes his own position through a detached "narrative" reference to "he." Although he does not conclude the piece with any direct subjective reference, he relies on reverberations from and associations with previous passages: similarities between the "he" who "stands" and the "I" who "claps," the "He" who "moralizes" his "song" and the "I" who sings an "idle song," the "he" who "laughs" at "Friends he never had" and the "I" who "smiles" at "Coxcombs." As in the "Epistle to Miss Blount," the detached "he" is the poem's speaker himself. Whereas the process of identification in the shorter poems had been linear ("Man . . . I," "dear man . . . I"), the movement in The Epistle to Dr. Arbuthnot is an intricate and complex interplay between the reverberations to which the

reader must be receptive and the associations which he must make.

Just as Pope was not concerned primarily with his persona's rhetorical function, so too Byron presents the persona of Don Juan, not primarily as a narrator, but as an evolving "character" who is interesting in himself. Byron's persona develops in the course of the narration through the various digressions he makes, the attitudes he reveals toward his subject, the movements of his verse, and the interrelated diction, tone and references within his casual conversational "narration." "B's" flexibility and dynamism are evident in the "narrator's" movement from one stance to another, and in the oscillation between the condescending tone which he uses toward his hero and the mock-serious tone he uses toward himself:

> Don Jose and his lady quarrelled--why,
> Not any of the many could divine,
> Though several thousand people chose to try,
> 'Twas surely no concern of theirs or mine;
> I loathe that low vice--curiosity;
> But if there's anything in which I shine,
> 'Tis in arranging all my friend's affairs,
> Not having, of my own, domestic cares.
>
> (Don Juan, Canto the First, XXIII)

Several stances are combined in the passage: a mocking puzzlement ("why"), a self-confidence ("I loathe . . . I shine"), and a scrupulousness ("'Twas no concern of theirs or mine"). There is as well an undertone of sadness in that the speaker has not had, "of his own," any domestic cares. The interweaving of tones and stances recalls the passage in Pope, in which the persona expresses remorse and amusement at not having had a "Wife" to "ease":

> The Muse but serv'd to ease some Friend, not Wife,
> To help me thro' this long Disease, my Life . . .
> (ll. 131-32)

Although "Byron" begins his stanza from the position of a "narrator" whose attentions are directed outward at his "characters" ("Don Jose and his lady quarrelled"), he gradually moves into a position where he is more interested in his own attitudes than in his narrative ("Why?" "no concern . . . of mine," "I loathe," "I shine . . . in arranging," "Not having, of my own, domestic cares").

Byron, like Pope, varies the pace with which his persona moves amongst his stanzas. He interweaves a "narrator's" detachment with narrative omniscience, and interjects his own personal view into the narration:

> Sooner shall Heaven kiss earth—(here he fell sicker)
> Oh Julia!—what is every other woe?—
> (For God's sake let me have a glass of liquor;
> Pedro, Battista, help me down below.)
> Julia, my love!—(you rascal, Pedro, quicker)—
> Oh, Julia!—(this cursed vessel pitches so)—
> Beloved Julia, hear me still beseeching!
> (Here he grew inarticulate with retching.)
> (Don Juan, Canto the Second, XX)

The "event" is related through several overlapping perspectives. While the speaker is directly before us in his retrospective digressions,[9] the "narrator" is not immediately visible, but is only implied through the incongruity of the perspectives and the energy with which he relates the event. The frequent abrupt shifts in perspective and the tensions created by the internal antitheses ("Heaven kiss . . . he fell sicker," "Julia, my love! ... [you rascal, Pedro]"), and the tensions between line-end words and rhyming words ("beseeching - retching") suggest the

narrator's condescending attitude toward his "hero," and Byron's amusement at his narrator's reaction to the incident. The persona serves here, as in parts of Pope's Imitations (i.e., Epistle, ll. 55-69, 115-24), not only as a "mask" through which we can discern the poet's attitudes, but as a "moving" mask. The rapid movement amongst perspectives and stances, and the tensions within the movement involve the reader in a dynamic process through which Byron unfolds his "narrator's" personality. While the "narrator" amuses us and engages our attention, he subtly "reveals" the poet who wears the "mask."

The "dramatic texture" of the verse supplements the development of the persona's energy and dynamism, and reveals the poet's own appreciation of these traits. In Canto the First, XX, the frequent pauses break the movement of the lines into stops and starts as "Don Juan" interrupts and resumes his amorous attentions to "Julia." The immediacy of the "drama" is accentuated, as is the amusing incongru[illegible] "Don Juan's" behaviour. Within the line's antitheses are the revealing tensions between conflicting perspectives and attitudes. The persona pits one character against another within a line, and intensifies the movement of the verse. A "dramatic texture" is added to the poem as Byron has his persona oscillate through the first six lines' alternating rhymes toward the climactic couplet. The process through which we come "to know" the persona as a dramatic and a reflexive figure is enhanced by Byron's realization of the "dramatic" potential of the verse.

Byron's persona, like Pope's, is the center of interest in Don Juan, attracting attention to himself, and engaging the audience in his enigmatic and dynamic personality. The dramatic process through which

the "narrator" evolves, like the process through which "I" evolves, as a personality, is complicated through the interplay between several factors. As the persona develops he gains stature beyond that of a "mask," a "disguise" or a "pose"; he is not only a "narrator" or a "rhetorician," but a dramatic character and a reflexive figure through whom the poet engages his audience and subtly reveals himself. The persona is not only the "poem," but the "drama" of the poem, and the poet's "expression" of the "zest for life and experience which make[s] him delight in the observations of the incongruities of character and the ironies of existence."[10] All three aspects of the "complex unity"[11] in Pope's and Byron's "persona-poems" must be simultaneously accounted for in a full appreciation of the flexibility with which each poet was able to "express every nuance of his mobile mind and personality."[12]

FOOTNOTES

Chapter I

[1]Respectively, Peter Dixon, The World of Pope's Satires (London: Methuen, 1968), p. 10; Donald J. Greene, "'Dramatic Texture' in Pope," From Sensibility to Romanticism (New York: Oxford University Press, 1965), p. 33 [subsequent footnote references to Greene will be to this essay, unless otherwise indicated]; Irvin Ehrenpreis, "Personae," Restoration and Eighteenth-Century Literature (Chicago: University of Chicago Press, 1963), p. 37; C. H. Holman, A Handbook to Literature (New York: Odyssey Press, 1972), p. 388.

[2]Holman, p. 389.

[3]W. C. Booth, The Rhetoric of Fiction (Chicago: University of Chicago Press, 1961), pp. 155-56.

[4]Ehrenpreis, p. 27.

[5]Holman, p. 388.

[6]Mary Claire Randolph, "The Structural Design of the Formal Verse Satire," Philological Quarterly, 21, No. 1 (1942), p. 379.

[7]Dixon, p. 10.

[8]Maynard Mack, "The Muse of Satire," The Yale Review, 41, No. 1 (1951), pp. 88-90. Subsequent footnote and text references will be to this essay, unless otherwise indicated.

[9]Booth, pp. 70-71.

Chapter II

[1]Alexander Pope, Imitations of Horace, ed. John Butt (Twickenham Edition, Volume IV, London: Methuen, 1939), p. 3. The shortened title, Imitations, and subsequent internal and parenthetical line reference will be to this edition. All quotations of Pope's poetry are from the Twickenham edition, The Poems of Alexander Pope.

[2]Geoffrey Tillotson, Pope and Human Nature (Oxford: Clarendon, 1958), p. 188. Subsequent footnote references to Tillotson will be to this work, unless otherwise indicated.

[3]John M. Aden, Something Like Horace (Kingsport, Tennessee: Vanderbilt University Press, 1969), p. 117.

[4]Lady Mary Wortley Montagu and Lord Hervey, "Verses Addressed to the Imitator of Horace," The Letters and Works of Lady Mary Wortley Montagu (London: Swan Sonnenschein, 1893), p. 387.

[5]Alexander Pope, "Advertisement" to "The Epistle to Dr. Arbuthnot," p. 95.

[6]Anon., The Rhetoric Reast (1760), Augustan Reprint Society, No. 114 (Los Angeles: University of California Press, 1965), p. 5.

[7]Dixon, p. 44.

[8]Horace, "Satire I.6," The Satires and Epistles of Horace, trans. Smith Palmer Bovie (Chicago: University of Chicago Press, 1959), p. 65. Subsequent reference will be to this edition.

[9]Thomas Maresca, Pope's Rhetorical Poems (Ohio: Ohio State University Press, 1966), p. 15.

[10]Greene, p. 38.

[11]Maresca, p. 21.

Chapter III

[1]Aden, p. 117.

[2]John Butt, "The Man and the Poet," Of Books and Humankind, ed. John Butt (London: Routledge and Kegan Paul, 1964), p. 78.

[3]Edward Young, "Two Epistles to Mr. Pope," The Poetical Works of Edward Young (London: George Bell, 1908), pp. 307-28.

[4]David Mallet, Of Verbal Criticism. An Epistle to Mr. Pope (1733; facsimile rpt. Ann Arbor, Michigan: University Microfilms, 1966).

[5]Lady Mary Wortley Montagu and Lord Hervey, "Verses Addressed to the Imitator of Horace," p. 467.

[6]Mallet, p. 4.

[7]Lewis Theobald, Introduction to "Shakespeare Restored," Popeiana V (New York: Garland, 1974), p. v.

[8]Edward Young, "Concerning the Authors of the Age, 1730," p. 308.

[9]Leonard Welsted, One Epistle to Mr. A. Pope (1730), Augustan Reprint Society, No. 114 (Los Angeles: University of California Press, 1965), p. 16.

[10]Mack, pp. 86-92.

[11]Elder Olsen, in "Rhetoric and the Appreciation of Pope," Modern Philology, 37 (1939-1940), p. 32, refers to the "circularity" of the argument:

> . . . the Epistle presents certain peculiarities of form. Not the least striking of these is the circularity of the rhetoric; the work is intended to establish the character of Pope through argument, but the warrant for the credibility of the argument is the character of Pope.

See also, Donald J. Greene, "'Logical Structure' in Eighteenth-Century Poetry," Philological Quarterly, 31, No. 4 (1952), p. 330. Greene suggests that The Epistle to Dr. Arbuthnot has no "logical" design whereby a conclusion is drawn from an outlined series of premises, and that the poem has instead an "imaginative structure . . . [a] pattern of imagination and emotion."

[12]Randolph, p. 372.

[13]Tillotson, p. 142.

[14]Mack, p. 87.

[15]Mack, p. 87.

Chapter IV

[1]Thomas R. Edwards, This Dark Estate (Los Angeles: University of California Press, 1963), p. 109.

[2]Reuben Brower, Alexander Pope: The Poetry of Allusion (Oxford: Clarendon, 1959), p. 291. Hereafter cited as Brower (1).

Chapter V

[1]Maresca, p. 152.

[2]Dixon, p. 158.

[3]Horace, "Satire II.1," pp. 100-101:

> I come from frontier stock,
> You know, for Venusia is part of . . . either Apulia
> Or Lucania, it's hard to say which: Venusians plow
> Right up to the borders. The history is, they were sent
> To settle and guard the place when the Samnites were routed,
> So that no enemy could rush through the gap at the Romans
> If Apulians or fierce Lucanians rattled the sword.
> But this stiletto, my stylus, will not assault
> Any living soul, but defend me, like a sheathed sword.
> Why should I try to draw it, as long as I'm safe
> From malignant attackers? Jupiter, Father and King,
> May my weapon, retired from use, be ruined by rust
> And may no one injure me, who desire only peace!

Chapter VI

[1]Respectively, Greene, "'Dramatic Texture' in Pope"; Elias F. Mengel, "Patterns of Imagery in Pope's Arbuthnot," Essential Articles, ed. Maynard Mack (Hamden, Conn.: Archon Books, 1965), p. 569; Brower (1), p. 294; Greene, p. 35; G. Wilson Knight, Laureate of Peace (London: Routledge and Kegan Paul, 1954), p. 71; Maynard Mack, "A Poet in His Landscape: Pope at Twickenham," From Sensibility to Romanticism, p. 3.

[2]Randolph, p. 373.

[3]Randolph, p. 373.

[4]Randolph, p. 370.

[5]Randolph, p. 373.

[6]Olsen, p. 20.

[7]Olsen, p. 25.

[8]Greene, pp. 36-41.

[9]Greene, p. 43.

Chapter VII

[1]William Bowman Piper, The Heroic Couplet (Ohio: The Press of Case Western Reserve University, 1969), p. 19.

[2]Piper, pp. 7-16.

[3]The "voice" of the Imitations, as Mary Claire Randolph notes, p. 373, was intended to be a "heard" voice:

> What we have now perhaps lost sight of is the fact that classical satire, as it was descended from oral genres, was still in Augustan Rome designed to be recited in public arcade or forum and was probably energetically dramatized as the speaker gave his lines.

Pope perhaps had in mind the oratorical background of the Imitations as he developed the flexibility and variability of a "voice" that was to be "heard" as well as read by his readers. Reuben Brower, also, speaks of Pope's "many-layered" "heard dramatic tone"; see The Fields of Light (New York: Oxford University Press, 1951), p. 151. Hereafter cited as Brower (2).

[4]"Dramatic" here, and subsequently in the text where it appears in quotations, refers to the "engaging" quality of the verse--the "striking effectiveness" by which we are drawn into the work. Refer to Pierre Legouis' essay, "The Dramatic Element in Donne's Poetry," John Donne: A Collection of Critical Essays, ed. Helen Gardener (Englewood Cliffs, New Jersey: Prentice-Hall, 1962), pp. 37-51, where the "dramatic element" is interpreted as an interplay among "three concepts": a "clever dramatic suggestion" which "stirs [the reader's] emotions through the sight, especially of attitudes and gestures"; a "psychological"

"emotional intensity"; and an "atmosphere" in which "two characters . . . who act in relation to each other" contributes to the "entire meaning of the poem."

[5]Brower (2), p. 19.

[6]Greene, p. 35.

[7]Geoffrey Tillotson, On the Poetry of Pope (Oxford: Clarendon, 1938), p. 138.

[8]Maresca, p. 56.

[9]Edwards, p. 87.

[10]Knight, p. 75.

[11]Piper, p. 19. "P" alternates between "supra-couplet compositions" (lines 334-37, 342-45, 356-59) and single-line and two-line units (lines 338-39, 340-41, 346-47, 348-49, 350, 351, 352, 353, 354-55).

[12]The drop in stress and pitch at the end of line 1 anticipates a renewed stress and emphasis in the subsequent line to complete its rhythm. The repetition of "I'm sick, I'm dead" provides a "thrust" which carries line 2 into line 3. The questions of line 7 anticipate answers, which are not provided until at least line 67, when "P" "claps" the "door." The "No . . . not" parallelism of line 11 looks forward to some affirmation by "P" which is delayed until at least lines 37-38 ("I sit . . ."). By contrast, the "Not . . . nor" parallelisms in the "confessional" passage are completed immediately.

Chapter VIII

[1]Aden, p. 3.

[2]Although the dialogue's second figure is termed the "Adversarius" in Mary Claire Randolph's study of "formal verse satire," he will be referred to subsequently as the "adversary" or the "interlocutor."

[3]Randolph, p. 372.

[4]Olsen, p. 24.

[5]Randolph, p. 372.

[6]Aden, pp. 9-13.

[7]See, for example, lines 1-27 and lines 53-62 of the first Dialogue:

Fr. Not twice a twelvemonth you appear in Print,
And when it comes, the Court see nothing in't.
You grow correct that once with Rapture writ,
And are, besides, too Moral for a Wit.
Decay of Parts, alas! we all must feel--
Why now, this moment, don't I see you steal?
'Tis all from Horace: Horace long before ye
Said, "Tories call'd him Whig, and Whigs a Tory;"
And taught his Romans, in much better metre,
"To laugh at Fools who put their trust in Peter."
But Horace, Sir, was delicate, was nice;
Bubo observes, he lash'd no sort of Vice:
Horace would say, Sir Billy serv'd the Crown,
Blunt could do Bus'ness, H--ggins knew the Town,
In Sappho touch the Failing of the Sex,
In rev'rend Bishops note some small Neglects,
And own, the Spaniard did a waggish thing,
Who cropt our Ears, and sent them to the King.
His sly, polite, insinuating stile
Could please at Court, and make AUGUSTUS smile:
An artful Manager, that crept between
His Friend and Shame, and was a kind of Screen.
But 'faith your very Friends will soon be sore;
Patriots there are, who wish you'd jest no more--
And where's the Glory? 'twill be only thought
The Great man never offer'd you a Groat.
Go see Sir ROBERT--

Laugh then at any, but at Fools or Foes;
These you but anger, and you mend not those:
Laugh at your Friends, and if your Friends are sore,
So much the better, you may laugh the more.
To Vice and Folly to confine the jest,
Sets half the World, God knows, against the rest;
Did not the Sneer of more impartial men
At Sense and Virtue, balance all agen.
Judicious Wits spread wide the Ridicule,
And charitably comfort Knave and Fool.

[8]Brower (1), p. 214.

[9]Aden, p. 16.

[10]Dixon, p. 111.

[11]Aden, p. 15.

[12]Aden, p. 20.

Chapter IX

[1]Randolph, p. 372.

[2]Although the line runs smoothly when we first read it, the antithetical tensions become more pronounced when we encounter the second line of the couplet:

> No place is sacred, not the Church is free,
> Ev'n Sunday shines no Sabbath-day to me . . .
> (ll. 11-12)

"Sunday" and "Sabbath-day" pick up on the tensions of the previous line, and reinforce them ("place . . . sacred," "Church . . . free"). The verb, "shines," directs the accumulating tensions toward the "me" who occupies the most heavily stressed position in the couplet. The tensions of the lines then seem to stream from the persona ("me") where the antitheses have accumulated through the directing force of the verb.

[3]F. R. Leavis, Revaluation (Middlesex: Pehguin, 1936), p. 90.

[4]Refer to Alvin Kernan, The Cankered Muse (New Haven: Yale University Press, 1959), p. 15; Rachel Trickett, The Honest Muse (Oxford: Clarendon, 1969), p. 172; Norman Callan, "Pope and the Classics," Alexander Pope, ed. Peter Dixon (London: George Bell, 1972), p. 348; Tillotson, pp. 142-44.

[5]Greene, p. 37.

[6]Lord Byron, Don Juan, Canto the Seventh, II; from Leslie A. Marchand's edition, Selected Poetry (New York: Modern Library, 1967), p. 509. All subsequent references (quotations and canto and line references) will be to this edition.

[7]Lord Byron, Letters to John Murray, Sept. 15, 1817 and 1821. Selected Letters of Lord Byron, ed. Jacques Barzun (New York: Farrar, Straus and Cudahy, 1953), pp. 196, 202-203. See also, Jacob Johan Van Fennes, Bowles, Byron and the Pope-Controversy (New York: Haskell House, 1966), pp. 31-35.

[8]Alexander Pope, "Epistle to Miss BLOUNT, on her leaving the Town, after the CORONATION" (1713):

Epistle

To Miss BLOUNT, on her leaving the Town, after the CORONATION.

As some fond virgin, whom her mother's care
Drags from the town to wholsom country air,
Just when she learns to roll a melting eye,
And hear a spark, yet think no danger nigh;
From the dear man unwilling she must sever,
Yet takes one kiss before she parts for ever:
Thus from the world fair Zephalinda flew,
Saw others happy, and with sighs withdrew;
Not that their pleasures caus'd her discontent,
She sigh'd not that They stay'd, but that She went.
She went, to plain-work, and to purling brooks,
Old-fashion'd halls, dull aunts, and croaking rooks,
She went from Op'ra, park, assembly, play,
To morning walks, and pray'rs three hours a day;
To pass her time 'twixt reading and Bohea,
To muse, and spill her solitary tea,
Or o'er cold coffee trifle with a spoon,
Count the slow clock, and dine exact at noon;
Divert her eyes with pictures in the fire,
Hum half a tune, tell stories to the Squire;
Up to her godly garret after sev'n,
There starve and pray, for that's the way to heav'n.
Some Squire perhaps, you take delight to rack;
Whose game is Whisk, whose treat a toast in sack,
Who visits with a gun, presents you birds,
Then gives a smacking buss, and cries--No words!
Or with his hound comes hollowing from the stable,
Makes love with nods, and knees beneath a table;
Whose laughs are hearty, tho' his jests are coarse,
And loves you best of all things--but his horse.
In some fair evening, on your elbow laid,
You dream of triumphs in the rural shade;
In pensive thought recall the fancy'd scene,
See Coronations rise on ev'ry green;
Before you pass th'imaginary sights
Of Lords, and Earls, and Dukes, and garber'd Knights;
While the spread Fan o'ershades your closing eyes;
Then give one flirt, and all the vision flies.
Thus vanish sceptres, coronets, and balls,
And leave you in lone woods, or empty walls.
So when your slave, at some dear, idle time,
(Not plagu'd with headachs, or the want of rhime)

Stands in the streets, abstracted from the crew,
And while he seems to study, thinks of you:
Just when his fancy points your sprightly eyes,
Or sees the blush of soft Parthenia rise,
Gay pats my shoulder, and you vanish quite;
Streets, chairs, and coxcombs rush upon my sight;
Vext to be still in town, I knit my brow,
Look sow'r, and hum a tune--as you may now.

[9]See, for example, Don Juan, Canto the First, CCXIII:

But now at thirty years my hair is grey--
(I wonder what it will be like at forty?
I thought of a perúke the other day--)
My heart is not much greener; and, in short, I
Have squandered my whole summer while 'twas May,
And feel no more the spirit to retort; I
Have spent my life, both interest and principal,
And deem not, what I deemed--my soul invincible.

or, Canto the Fifteenth, XIX:

I perch upon an humbler promontory,
Amidst Life's infinite variety:
With no great care for what is nicknamed Glory,
But speculating as I cast mine eye
On what may suit or may not suit my story,
And never straining hard to versify,
I rattle on exactly as I'd talk
With anybody in a ride or walk.

[10]Marchand, p. xiv.

[11]Louis MacNeice, The Poetry of W. B. Yeats (London: Faber and Faber, 1967), p. 22.

[12]Marchand, p. xvi.

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