

THESIS/DISSERTATION PROSPECTUS
COLLEGE OF H

kp 3: :2. Ocwjgy Ctpqnf tgoctmgf hc oqwun{ qh Ft{ fgp cpf Rqrg vjcv vjg{ ðctg pqv encuukeu qh
our poetry, they are classics of our prosö *; < 3: 3+0

Thesis Objectives and Methodology:

Vjqug tgegpv etkveu yjq jcxg tckugf eqpegtpu cdqww Yctdwtvqpøu gfkvtken ðkpvwukqpuö
jcxg vgpfgf vq fq uq kpekfgpvcnn{ kp vjgkt fkuewuukqpu qh Rqrgøu yqtm= pppg jcu ikxgp rtko ct{
cwgpvkqp vq Yctdwtvqpøu rtqeguugu. eqo o gpvctkgu. cpf pqvgu qp Rqrgøu eqo rngvg yqtmu0 Y jkng c
eqo rtgjgpukxg uvwf{ qh Yctdwtvqpøu gfkvki qh Rqrgøu eqnngvgf yqtmu ku oqtg vjcp ecp dg
undertaken in this thesis, I will address both the nature and extent of the notes and commentaries
in three important and representative pieces: *An Essay on Man* (1733-34), *The Dunciad*
Variorum (1729), and *The Rape of the Lock* (1717) (listed here and addressed in the thesis in
qtfgt qh Yctdwtvqpøu gxqnxki tqng cu Rqrgøu gfkvt+0 Cnvjqwi j K yknn exqkf vhe temptation that
other readers have indulged by impugning his motives, it does seem clear that Warburton, having
kpukpwcvgf jk o ugnh kpq Rqrgøu hcxqt. rwtuwgf cp gfkvtken eqwtug fgvgtokpgf d{ jku qyp nkvtct{
cpf tgnikqwu cigpf0 Qrgtcvki ykvj Rqrgøu permission to publish the poems, he included the
pqvgu cpf eqo o gpvctkgu dwv nghv vjgo. jg enckogf. ðqvjgt ykug wpejcpigf0³ In fact, he changed
wordings, rhymes, and couplets, and he added content within the footnotes that limited or
qduewtgf Rqrgøu qtkikpcn o gcpkiu0 Uqog qh Yctdwtvqpøu pqvgu encko vjcv Rqrg jk o ugnh
ðkpvpgfgfö vjgug ejcpi gu0 Ykvjqwv hwtvjgt fqew o gpvkqp. jgyxgt. yg ecppqv mpqy0

Cnvjqwi j Rqrgøu cwqiterj ocpwuetkrvu ctg pqv exckncng. ceegu vq dqvj Rqrgøu yqtmu
cpf Yctdwtvqpøu gfkvqpu of those same works in the Eighteenth-Century Collections Online
(ECCO) database allows scholars now to compare the versions of both men. So in order to
fgxgnr vjg fkuewuukqpu qh Yctdwtvqpøu tqng cu gfkvt. vjg vjguku yknn tgeqpvtwev. cu hckvjhwmm{ cu

³ Pope specified in his last will and testament that Warburton could add commentaries and notes without altering the works themselves.

poukdng htq o vjg exckncdng fqew o gpvu. c nkpq qh vtepu o kuukqp htq o xgtukqpu qh Rqrgøu yqtmu
 rwdnkujgf wpfgt jku jcpf vq vjg uc o g rgg o u kp Yctdwtvqpøu 3973 gfkvq qh vjg *Collected
 Poems*. It will then examine and analyze the editorial devices from the different versions, with an
 g{g vqyctf kfgpvkh{kpi Yctdwtvqpøu cf fkvkqpu. g o gpfvcvkqpu. pqvgu. cpf gzvtc-literary
 eqo o gpvct{0 Fkuvkpi wkujkpi Yctdwtvqpøu yqtm htq o Rqrgøu qyp ku o qtg eqo rnkecvgf vjcp kv
 o c{ ugg o cv hktuv dgecwug Yctdwtvqpøu tqng cu gfkvqt gxqnxgf wpfgt Rqrgøu qyp iwkfcpeg0 Chvgt
 Warburton, inexplicably and without solicitation, defended *An Essay on Man* in *A Vindication of
 Mt. Pqrgøu Euuc{ qp Mcp htq o vjg Mkutgrtgugpvcvkqpu qh Mt. fg Ctqwuc/* (1738), Pope
 befriended his apologist and invited his editorial suggestions. With *An Essay on Man* serving as
 an introduction of poet and editor, the two jointly produced an edition of the work in 1743, the
 {gct dghqtg Rqrgøu fgcvj0 kp vjg uc o g {gct. c eqmcdqtcvkg gfkvq qh *The Dunciad Variorum*
 appeared. The title page of *An Essay on Man* claims explicitly that Warburton provided
 ðEq o o gpvct{ cpf Pqvgu⁴ Because both works were produced jointly, however, it is difficult to
 distinguish the individual author of notes. In his later edition, Warburton appended the letvgt ðR0ö
 to notes that he claimed Pope himself had written. But scholars have contested these attributions,
 uq o g uwi i guvkpi vjcv Yctdwtvqp cr rtqr tkcvgf vjg ðR0ö hqt uq o g qh jku qyp pqvgu vq ikxg vjg o
 cwvjqtqv{0 Yctdwtvqpøu gfkvqtken tqng kp *The Rape of the Lock* ku gcukgt vq fkuvkpi wkuj htq o Rqrgøu
 dgecwug rggv cpf gfkvqt fkf pqv eqmcdqtcvg qp cp{ gfkvq qh vjg yqtm kp Rqrgøu qyp nkkgvk o g0
 Yctdwtvqpøu 3973 gfkvq qh vjg o qem-epic more clearly show his editorial hand.

Thesis Outline:

The thesis will comprise five chapters, the first an introduction, the next three discussions of
 Yctdwtvqpøu gfkvki qh vjg vjtggtgrtgugpvcvkxg yqtmu. cpf vjg hkpcn qpg c dtkgh eqpenwukqp<

⁴ Suggestively, the title page of the 1743 *Dunciad* rtq okugu ðvjg Rtqngi q o gpc qh Uetkdngtwu. cpf Pqvgu Xctkqtw o ö
 without mentioning Warburton by name.

Chapter One: Introduction

In this chapter I will lay out the critical problem, addressed earlier in this prospectus, and
fgvckn vjg jkuvqt{ qh Yctdwtvqpøu cpf Rqrgøu rgtuqpcn cpf rtqhguukqpcn tgnvckppujkr0 Y jkng Rqrg
believed that he was befriending an apologist for his work, Warburton was well aware that he
was befriending a poet who had the fortune, or misfortune, of being acknowledged a great writer
in his own day.

notes, burdens the work with the very type of explicative commentary that Pope is ridiculing in editorial apparatus and thus defuses the satiric function of the poem.

This chapter will examine the three versions of *The Dunciad Variorum*, from the original 1729 edition to the 1751 edition. It will consider especially the way that Warburton insinuated himself into the very process of composition. It will also give a reading of misreading, on heavy-handed annotators.

Chapter Four: *The Rape of the Lock*

Although *The Rape of the Lock* is the earliest of the poems under discussion, it was the Warburton never collaborated with the poet in any production of the work, so I can more clearly edition of the *Collected Works*.

For my reference text, I will use the first full version of the poem: Pope began the work in 1712 and added sections in 1714 and again in 1717, in which year he published the complete poem in its final form in *The Works of Mr. Alexander Pope*. I will compare this original full The analysis of these I tggm cpf uq o g J gdtg y cmmwukqpu⁰ Kp vjg 3973 gfkvkqp qh Rqrgøu *Collected Works*, Warburton added thirty-eight footnotes, the most influential and problematic being the note declaring Enctkuuc ðVjg Oqtcnð qh vjku o qem grke⁰ Kv ycu cp kpxgukicvkqp qh vjg Enctkuuc-as-moral footnote,

⁶ It appears independently in 1729 and then in various *Miscellanies* and editions of his *Collected Works* throughout

kp hcev. vjcv hktuv dtqwi jv Yctdwtvqpøu gfkvqtken jcpf vq o { cvvqpvkqpø Vjg eqpvqpvkqwu tcurqpugu to this partiewnct pqvg jcxg ujqyp jqy rtqdnq o cvke Yctdwtvqpøu gfkvqtken kpvtwukqpu jcxg become. Some readers, like Erskine-Jkm. eqwpvgt vjcv Enctkuucøu urggej kp Ecpvq X. vjg ncuv addition that Pope added to the poem, in 1717, is not a heavy-handed moral injunction but a rkpvgf fkuewuukqp qh Lceqdkp rqnkvkecn kuuwgu *øVjg Rqnkvkecn Rqgvø 353+ø Qvjgtu tgi ctf kv primarily by its structural function, as providing a symmetrical contrast in ideals and behaviors to those of Belinda and the Baron. Yet others read it as a mock form of a speech from the *Iliad* dgvyggp v yq igpgtcnu. lwuv dghqtg vjgkt o gp ctg fghgcvgf kp dcvnqø Yctdwtvqpøu tgfwevkqp qh vjg speech to monolithic moral obviates more nuanced readings of these sorts.

Chapter Five: Conclusion

The body of this thesku ku eqpegtpgf ykvj fkuewuukpi Yctdwtvqpøu gfkvqtken rtqeguugu. especially as they changed or redirected meaning in the three poems. But I am also interested in the continuing impact of his notes, commentary, and emendations, as well as it can be defined. To this end, I will examine the poems in the authoritative modern Twickenham edition, published between 1939 and 1969. I am interested especially in how the editors may have eqmncrugf Yctdwtvqpøu cpf Rqrgøu qyp pqvgu cpf qvjgt gfkvqtken fgxkeguø

Having examined these features, I will use the brief conclusion to summarize the results qh o { kpxgukicvkqp cpf o cmg cp ctiwo gpv cdqww jqy yg ujqwnf xkgy Yctdwtvqpøu gfkvqtken yqtm cu yg tgcf Rqrgøu rqgv{ø

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