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# WORKING WITH POPE

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## THE DUNCIAD BOOK I—VERSES 46, 77

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### VERSE 46

- 45 In clouded Majesty here Dulness Shone;  
46 Four guardian Virtues, round, support her throne.

What we will find with general analysis is that one of the verses of a couplet will be iambic pentameter, and the other will have a minor variation. In his instance, the first verse is of the expected iambicity.

- 45 Īn clōud | ěd Māj | ěstȳ | hĕre Dūl | nĕss shōne

For the companion verse, minor variations will mostly mean that a three-syllable foot has been substituted for an iamb. There may also be the possibility of a clipped foot, pause or half-foot at some point. It is obvious that the verse cannot be interpreted as a series of iamb:

- 46 ~ Fōur | gūardiān | Vĭrtūes rōund | sŭppōrt | hĕr thrōne

Where possible, it is preferable that a three or four syllables will sit in the one metrical foot. Remember that this is merely a preference and not a necessity. Metrical feet are not always *sense units* and the word or name may well be broken, *normally* at most, over two feet.

We would say that *four* should have speech stress to emphasize how many *guardian Virtues*. There are also two points where there may be more speech stress than the implied metrical accent. These are the last syllable of *guardian* and the first syllable of *Virtues*. However, the combination of dactyl and anapest achieves a wonderful effect in the sounding of the beginning of the verse added dramatic effect.

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## VERSE 47

47 Fierce Champion Fortitude, that knows no fears  
 48 Of hisses, blows or want, or loss of ears.

The companion verse (48) skips along beautifully in its iamb dance:

48 Ōf hīss | ěs blōws | ōr wānt | ōr lōss | ōf ēars

There is definitely no substitution for iambs in this verse, however we can sense a minor variations for the first verse, and we may feel it around the word *fortitude*.

47 Fierce Chāmp | iōn | Fōrtitūde | thāt knōws | nō fēars

Thus the first verse is not too different to the second other than a dactyl in the third foot. Iambs complete the verse giving a very satisfying rhythm.

As is the case, the reader may opt for a slightly more dramatic beginning placing a stronger speech stress on *Fierce* which would then have *Champion* also as a dactyl:

47 ~ Fierce | Chāmpīōn | Fōrtitūde | thāt knōws | nō fēars

This interpretation comes as no surprise since both *Champion* and *Fortitude* take more of the personification and would have the emphasis on the first syllable.