

ALEXANDER POPE

Pope was afflicted with a severe spine disease, that stunted his growth for ever. Pope's height - open exceeded four and a half feet - and rendered him hunchbacked, asthmatic, frail and prone to violent headaches. His physical deformity makes him an easy target for his many literary adversaries in later years of his literary achievements, who would refer to the poet as a "hump-backed toad". For Pope, who was deformed and sickly, dwarfish in soul and body and knew very little of the world of nature or of the world of the human heart, was lacking, apparently, in optic feeling, and instinctively chose a lie when the truth had manifestly more advantages. Yet this jealous, peevish, waspish little man became the most famous poet of his age.

In his later years, he turns from a genre of satire to scholarship, Pope in 1713 began work on his six volume translation of Homer's Iliad. He then went on to translate the Odyssey - which he brought out under the same subscription model as the Iliad. - Pope's the 'Rape of the Lock', is a masterpiece of its kind and cannot be placed in the category of 'Creation'. Pope's best known work and the one that secured his fame as a 'satirical poet' throughout the ages. Its mundane subject was trivial enough - the true account of squabble where two families were plunged into a petty quarrel that led to gossamer skirmishes between them. It is of being - the theft of a lock of hair by an Catholic lord, Lord Petre from a pretty maid of honor named Arabella Fermor, - this trivial incident however transformed by Pope into a mock-heroic of classical epic poetry. Critic and scholar Lewis Theobald's repudiation of Pope's Shakespeare provided the catalyst for his 'Dunciad' - a vicious, farcical satire in which Pope lampoons the witless critics and scholars of his day, presenting their 'abuses of learning' as a mock-Aeneid with the dullest in sense to the goddess Dunces; Theobald served as its hero. This controversy concerning Shakespeare, but turned out to be a coarse and scabrous satire upon all the literary men of the age who had aroused Pope's anger by their criticism and lack of appreciation of his genius. Pope published 'Essay on Man' in 1734, and among the rest of his opinions work, we find his estimation of himself best set forth in his 'Epistle to Dr Arbuthnot', where he again chooses to severely criticize and rebuke the contemporary poets. He died at Twickenham, surrounded by friends, on May 30, 1744. Pope is now considered the dominant poetic voice of his century a model of prosodic elegance, biting wit, and an evolving, demanding moral force.