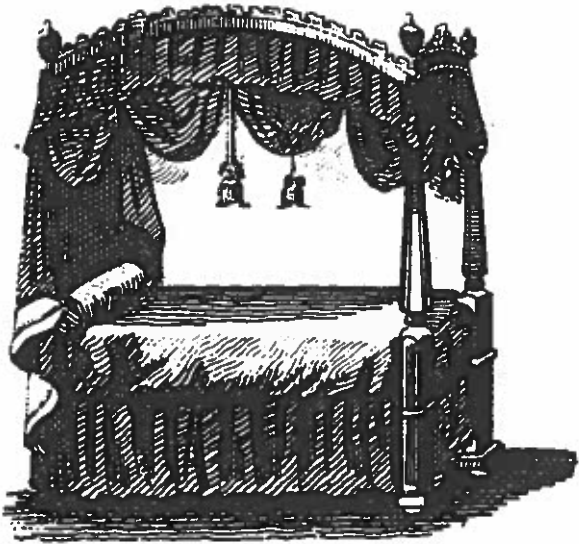


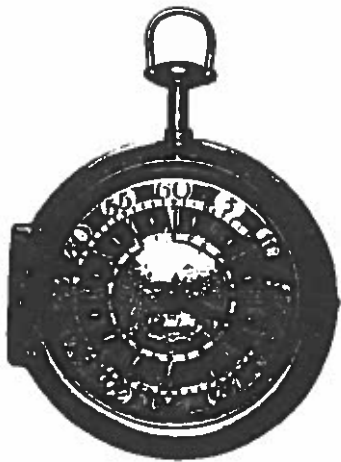
3 *Caryll* John Caryll, a friend of Pope as well as of the Petre family, who suggested the writing this poem.

The structure of these opening lines is traditionally epic (cf *Paradise Lost*); in lines 1 to 6 the subject is proposed and in lines 7 to 12 the Muse (the 'Goddess' of line 7) is asked several leading questions. The whole of the remainder of the poem, from line 13 on, is the Muse's reply to those questions.

4 *Belinda* Arabella Fermor, whom, according to the Dedication, Belinda resembled only in beauty, but whose lock of hair had actually been cut off by Lord Petre (the Baron of the poem)



13 *Sol thro' white Curtains shot a tim'rous Ray* The curtains through which the noonday sun shone deferentially belonged to Belinda's bed, which, like all other eighteenth-century beds, was draped with curtains that were let down at night and drawn up by day with cords and pulleys.



18 *the press'd Watch return'd a silver Sound* Although it was already noon and Belinda was sufficiently awake to summon her maid by ringing a handbell and knocking on the floor with her slipper, she drifted back to sleep on learning the time from her watch. This was a 'repeater,' which sounded the previous hour and quarter hour when the pendant or stem was pressed in. Repeater watches were a relatively new invention and quite expensive. They must have been a godsend to persons wishing to know the time during the hours of darkness in an age when artificial light was not instantly available and to those who, like Belinda, were too drowsy to see. Cf William D[erham], *The Artificial Clock-maker*, London 1696. Belinda carried her watch with her when she went out, suspended from her waist by a cord. Cf canto II.114.



23 *a Birth-night Beau* A gentleman dressed up to attend a royal birthday party. Cf IV.123-4.

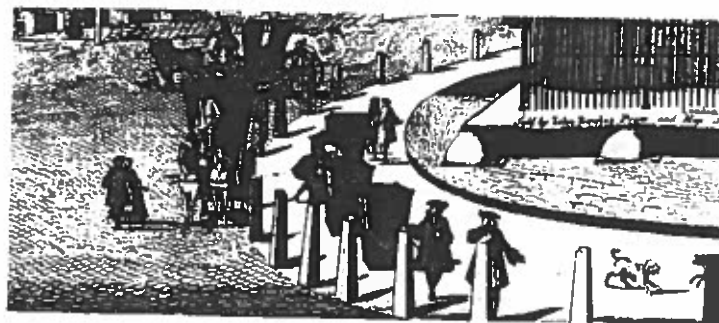
32 *The silver Token, and the circled Green* In folklore, fairies were thought to make circles in the grass by dancing and, if food had been left out for them, to leave coins in recompense.

Hyde-Park.] This Park is much larger than the two others, and has the Advantage of a higher Situation, and of the best Air about London. Here is a fine gravelled Road for Coaches and Horses as far as *Kensington*, which is lined with Lanthorns upon Posts, to light Passengers in the Night, when the King is at *Kensington*. In this Park Gentlemen take the Air on Horseback in the Morning; and it is common to see there on a Summer Evening two or three Hundred Coaches, and sometimes many more, going gently about a Ring, for Gentlemen and Ladies to have a View of each other, and at the same Time breathe the Air at the Cool of the Evening. Here are also the Guards mustered by the King, or their general Officer. This Park was walled round by Queen *Anne*, and there are here several Ponds well stocked with Fish; his late Majesty enclosed a Part of it, and began a large Plantation, as an Addition to the Gardens of *Kensington Palace*.

44 *Hang o'er the Box, and hover round the Ring* The Box is a theatre box, a favourite rendezvous of the fashionable; cf canto v.14 and 17 and the illustration reproduced there. The Ring is a drive in Hyde Park, popular with the ladies and gentlemen of *Belinda's* time, as the extract above from *The Foreigner's Guide* indicates. No picture of the Ring has been found. It disappeared after 1730 with the construction of the *Serpentine*. It was also called the 'Circus'; cf canto iv.117.



45 *an Equipage* A retinue, especially a private coach along with the horses, coachmen, footmen, and furniture that went with it. The picture shows coaches and servants awaiting their masters or mistresses in the forecourt of *Montagu House*.



46 *Two Pages and a Chair* The sedan chair was the mini-cab of eighteenth-century London. It was carried by two men, one in front and the other behind, by means of poles run through rings in its sides. It was especially favoured because it could be carried discretely right into a building before discharging its passenger. The illustration shows a 'taxi rank' in a London street.

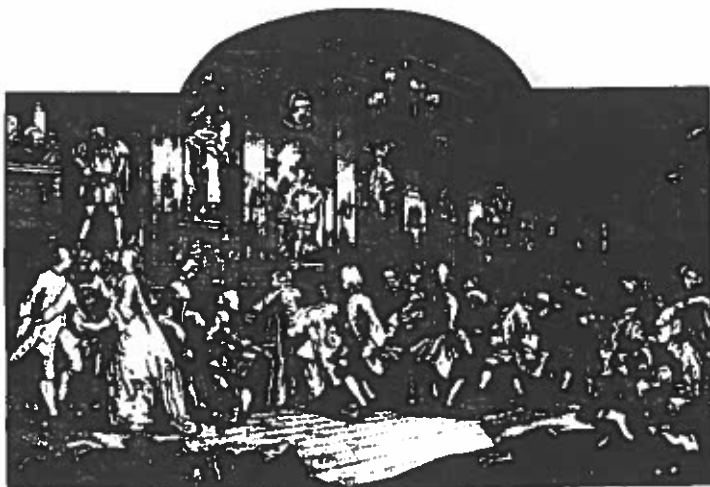


5 *gilded Chariots* A small but elegant carriage.

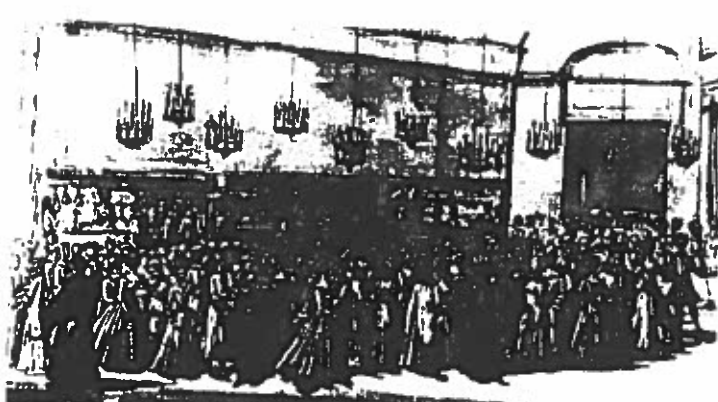
56 *Ombre Cl* canto iii.25-100 and Appendix 1, from page 79

58 *their first Elements* *Ariel* divides all women into four types based on the old psychology which taught that personality depends on the mix of the four elements in one's body (fire, water, earth, and air). In the poem, *Pope* makes use of only two of those types: *Umbriel*, a gnome, is a spirit of earth (whose characteristics are alluded to in canto i.79-90); and *Ariel*, a sylph, is a spirit of air (see canto i.71-8 and 91-104). Since *Belinda* is under the 'protection' of *Ariel* only during cantos i to iii and then passes under that of *Umbriel* for the remainder of the poem, she is not a pure type and possibly illustrates *Pope's* dictum of twenty years later that the 'particular Characters' of women 'are not so strongly mark'd as those of Men, seldom so fixed, and still more inconsistent with themselves.'

A 'spright' is a disembodied spirit.



72 *Courty Balls*



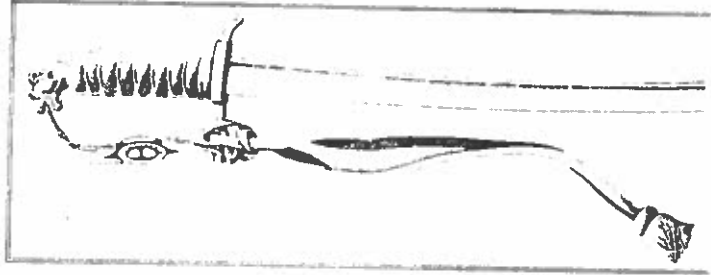
Midnight Masquerades The interior of the Haymarket Theatre converted for a masquerade, the boxes having been screened off and refreshment booths set up
Spark A fashionable man



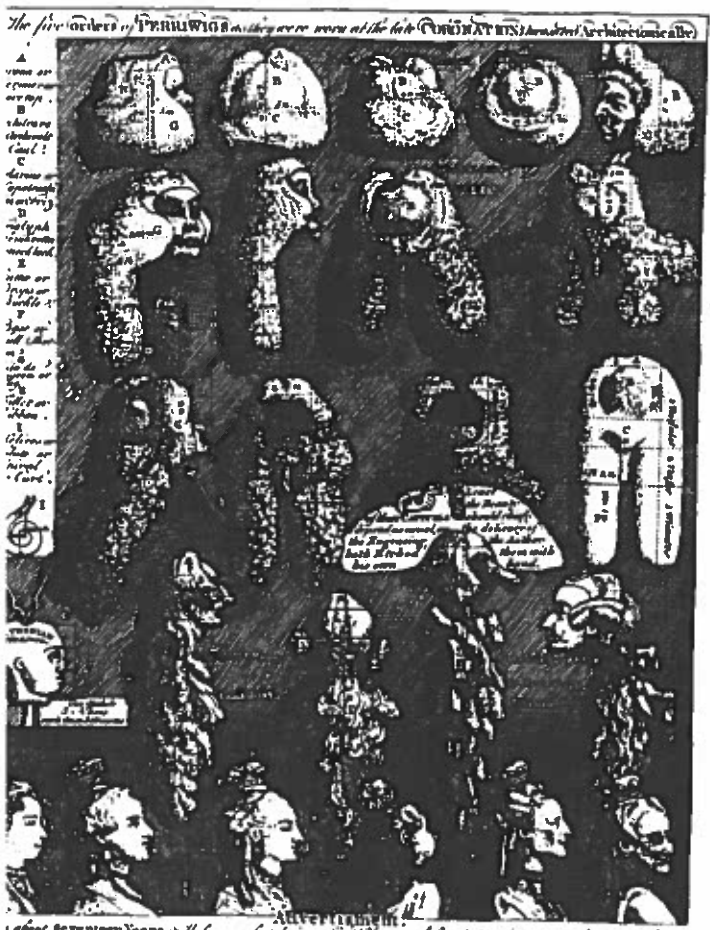
Ac MARTIN'S Toy and Cap-Shop,
The THREE RABBITS near Durham-Yard
in the Strand;

IS Made and Sold Velvet Riding Caps for Gentlemen and Ladies, and all other Sorts of Velvet and Silk Caps, and Silk Bags. All Sorts of Dutch and English Toys: Jewels, and all other Sorts of Necklaces: Amber, Silver, and Ivory Eggs, Ivory and Corn Nutmeg Graters: All Sorts of Purses, Garters, and Leading Straps: Fine Artificial Flowers, Cameos, Straps, Watch Straps of Silk, Leather dials with Swords, Pocket-Books and Letter-Cases: All Sorts of Purses, Garters, Dice and Dice-Boxes, Draught-Boards, &c. Makers of Pearl and Ivory Fish, and Counters for Cards: Tooth-Brushes, and other Sorts of Brushes: Dutch's Babers, Wax and Naked Babers: All Sorts of Combs and Comb-Brushes: Hair-dresser's, Child-Bed Finishing, and Finishing-Boxes, with or without Locks: Gold, and other Sorts of Scent-Rings: Stones, and all other Sorts of Girdle-Buckles: French Toggles for Men's Neckcloths and Silver, and all other Sorts of Buckles and Buttons, Spurs, Jakkets, and Jakkets: Drums, Drum-Battlers, and Maracas: Powder-Flasks and Pouches: Knives and Forks, and all Sorts of Saffers, Powder-Bones and Puffs: with a Variety of other Sorts of Goods proper to this Trade.

100 the moving Toyshop of their Heart An advertisement of an early eighteenth-century toyshop. In Belinda's time a toy was any small article likely to interest either child or adults, especially those with plenty of money, as the advertisement above shows. Pope calls the hearts of ladies a 'moving' toyshop, not because eighteenth-century toyshops were mobile but because the hearts of the ladies were changeable in their taste regarding both men and gags. In canto II.9-10, Belinda's mind is accordingly said to be 'unfix'd' and her eyes roving.

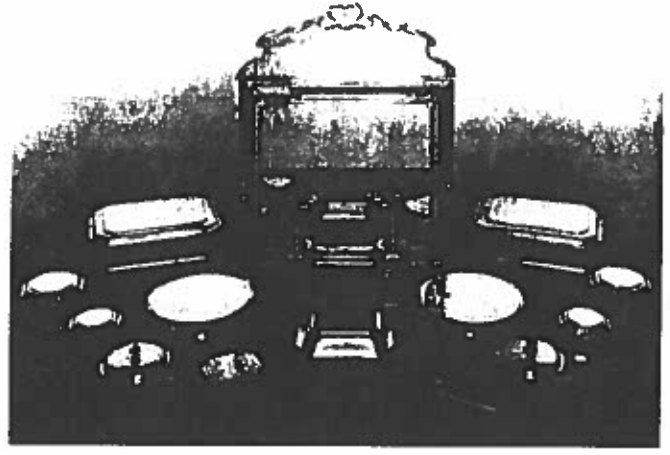


- 101 Sword-knots A sword-knot was a braided cord fastened to the handle of a sword and passed around the wrist of the wielder to prevent its being knocked out of his hand. Swords, like wigs, were obligatory for all gentlemen.
- 119 Wounds, Charms, and Ardors Fashionable words used in love letters, the wounds being those inflicted by Cupid.

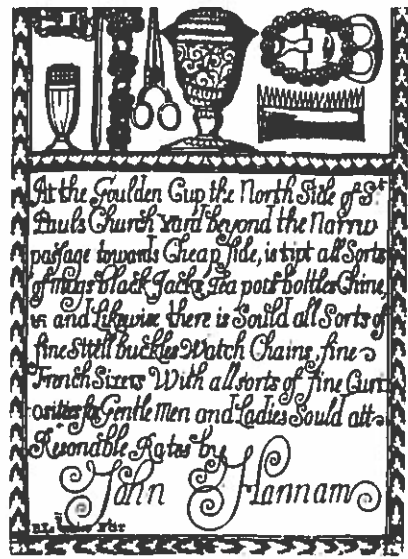


about seventeen years will be completed, viz. six thousand, five hundred, fifteen Guineas, the most sumptuous of the PERUWIGS of the ancient times, from the 17th to the 18th, in Paris, Athens, Pajunra, Malbec, and Rome, by Monsr. Perruquier from Lugano. Whom will be sold but to Subscribers. Published as the Act directs Oct. 18 1726 W. Hogarth.

118 Hogarth's satirical study of the wigs that he saw at the coronation of George II 1760. Though wigs were becoming old-fashioned by then, in Belinda's time every gentleman wore one.



- 121 the Toilet stands display'd A fine late seventeenth-century silver toilet service made by a London silversmith. Some of the more expendable articles mentioned in the poem are not illustrated, such as pins, puffs, and patches, to say nothing of billet-doux (love-letters), used perhaps by Belinda (as by Lady Wishfort in *The Way of the World*) for curl papers. A comb is illustrated in the next picture. The scene that follows is based on both the traditional arming of the hero of a romance before going into battle and a religious ceremony, the divinity worshipped by the high priestess (Belinda) being her own reflection in her mirror.
- 133 India's glowing Gems In Belinda's time 'India' signified almost any part of the orient. Cf. canto III.14 and note.
- 134 all Arabia Arabia was the traditional source of perfumes.



- 6 Combs Though made of tortoise-shell, horn, or ivory, eighteenth-century combs were otherwise very much like ours. A typical comb is shown in the trade card.
- 8 Patches Fashionable women of this period often stuck small pieces of black adhesive to their faces in the belief that this improved their beauty.
- 4 keener Lightnings Belinda uses eye-drops.

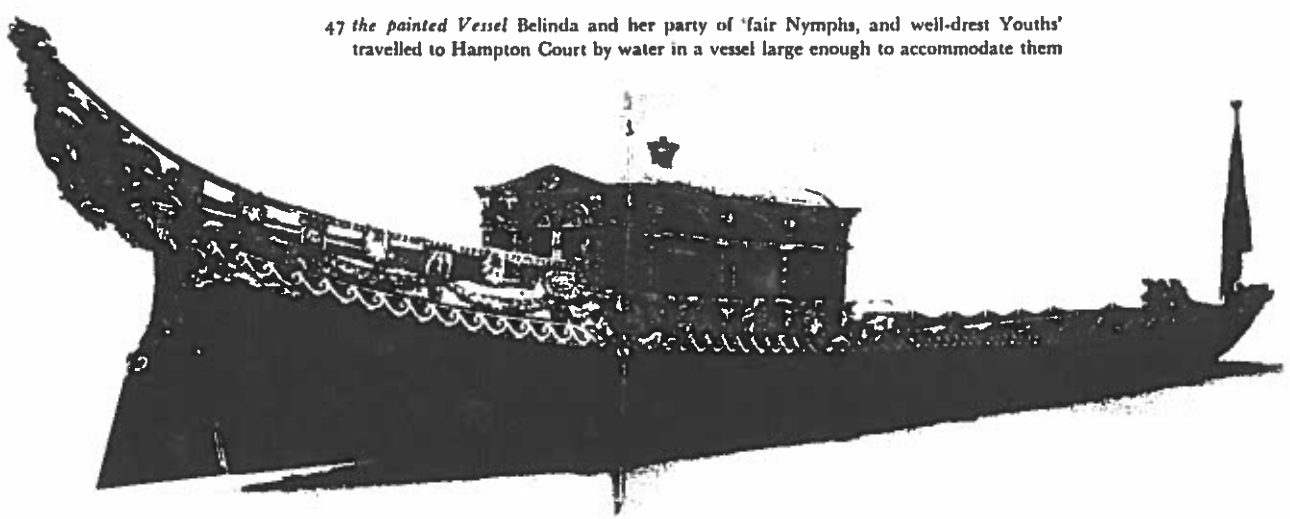


- Slight Lines of Hair surprise the Finny Prey Fishing lines in Pope's time were made of horse-hair. Men caught fishes with the hair of horses and women caught men with their own.
- Th' Adventurous Baron Robert, Lord Petre, who was 21 in 1711 when he cut off Arabella's hair. In 1712 he married a different woman, and was dead before the complete version of this poem was published in 1714. Like Belinda, the Baron of the poem probably resembled the real man only in superficials and is represented merely as a fashionable type.

3 the Rival of his Beams Belinda's party of 'Fair Nymphs, and well-drest Youths,' which is said to rival the sun in brilliance. Though Pope does not locate either Belinda's home or the place where her party took to the water, both must have been somewhere in the fashionable city of Westminster.
The verb 'Lanch'd' [= launched] in the next line is used intransitively.



- 6 ev'ry Eye was fix'd on her alone Arabella Fermor, one of the reigning beauties of Pope's time and his model for Belinda in beauty if in nothing else (see his Dedication, last paragraph but one), is shown wearing the cross 'which Jews might kiss, and Infidels adore,' as well as the two locks of hair 'which graceful hung behind.'
- 9-14 Her lively Looks Belinda, who is at present under the protection of Ariel, has the characteristics he described in canto 1.71-8 and 91-104.
- 19-20 two Locks Cf line 6 above and illustration.



47 the painted Vessel Belinda and her party of 'fair Nymphs, and well-drest Youths' travelled to Hampton Court by water in a vessel large enough to accommodate them



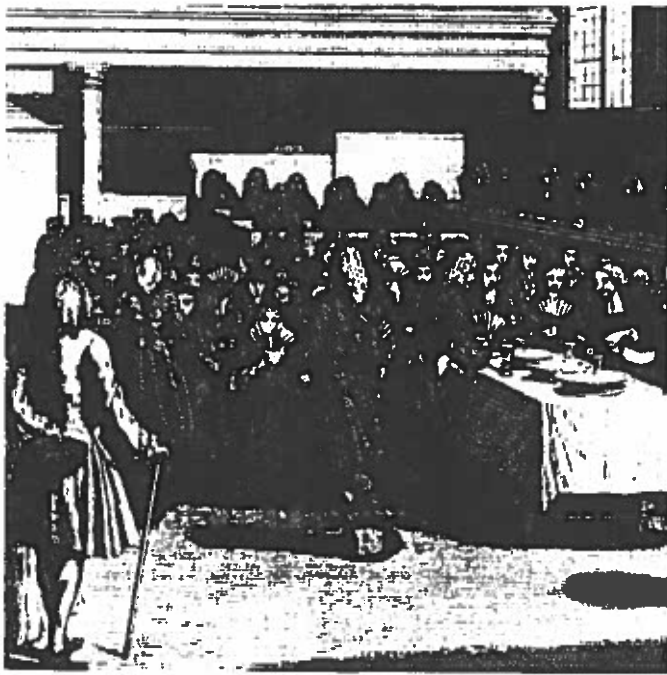
100 To change a Flounce, or add a Furbelo A furbelo is 'A piece of stuff plaited and puckered together ... on the petticoats or gowns of women. This ... is the child of mere caprice.' (Samuel Johnson's Dictionary) In the illustration, which comes from a standard work on dressmaking dated 1769, a furbelo is marked *e*. A flounce is a piece of gathered material sewn on a gown by its upper edge and left hanging, as on the sleeves of the bodice.

105 Diana's Law Diana was goddess of chastity.

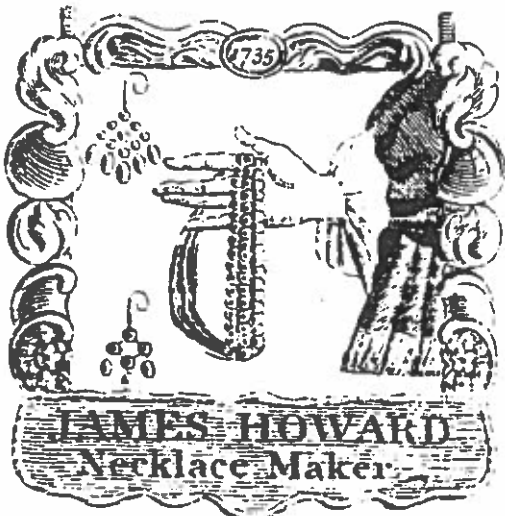


118 the Petticoat Though afterwards the petticoat became mere underwear, in Belinda's time it was the principal lower garment worn by women. The skirts of the manteau or mantua, a loose coat worn on top, were treated as a purely decorative feature and pinned back as in the illustration, where the petticoat is marked *c* and the skirt *b*. Cf canto iv.8. The petticoat was commonly stiffened with hoops and ribs of whalebone, and, though exaggerated hips had not yet come into style, its circumference at the hem-line was ample.

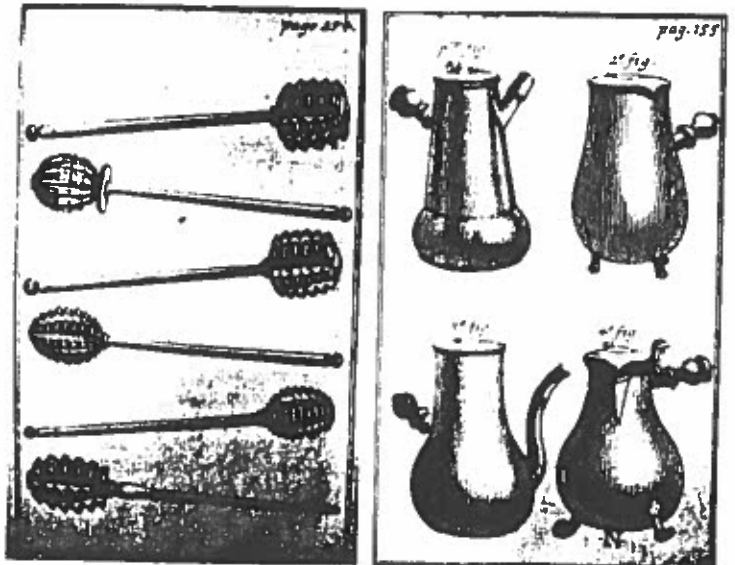
128 a Bodkin Cf canto v.88 ff.



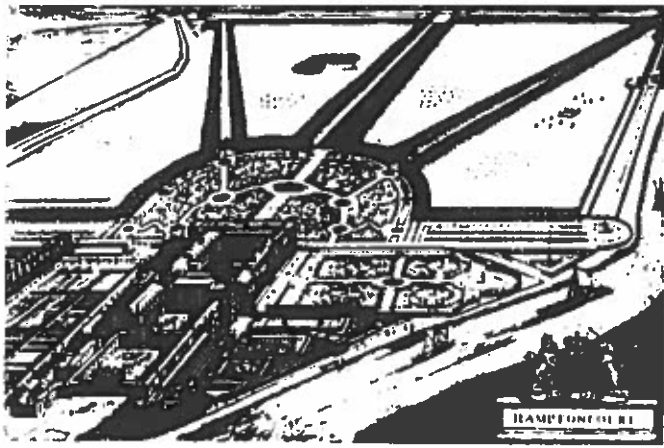
13 the flutt'ring Fan Fans were as much in style for ladies as were wigs for gentlemen. Notice that the lady in the previous illustration also carries one.



13 The Drabs Earrings. Belinda's were of diamonds. Cf canto iii.127



134 the whirling Mill Chocolate was still prepared for drinking in Belinda's time much as it had been in ancient Mexico, whence it was introduced into Europe. Powder made from grinding cacao nuts was dissolved in water and heated, but before it was drunk it was emulsified by being frothed with a moulinet or mill. This was a kind of swizzle-stick (like those shown in the left-hand illustration), which fitted into the chocolate pot through a hole in its lid (see the pots in the right-hand illustration) so that the stem might be rotated between the palms of the hands.



3 a Structure of Majestick Frame Hampton Court, several miles upstream from London, was Queen Anne's favourite residence. The original Tudor palace to be seen in the lower left-hand corner was much added to by Charles II and William III, who employed the greatest of English architects, Christopher Wren. The plan of the immense grounds, with their walls, woods, and long canals (see line 100), was probably inspired by a Frenchman, Le Nôtre, the architect of Versailles. The Thames with its shipping may be seen in the lower right-hand corner, and the big canal, which is artificial, in the middle of the upper part. The latter is nearly three quarters of a mile long and covers 150 acres. Though the episode that inspired this poem may not have taken place here, Pope needed a palace 'of Majestick Frame' to sustain the grandeur associated with the epic genre. For a larger scale reproduction of this engraving see pages 92-3.



14 a charming Indian screen In Pope's time oriental furnishings and bric-à-brac were fashionable, and were called 'Indian' regardless of the country of their origin. Cf cant 133 and note. Some were genuine imports from the orient; many other were imitations turned out in England, according to designs sketched by artists like Chippendale, who created the one shown above. The screens were used to shield the complexions of gentle belles like Belinda from the direct heat of a fire.



Annae D. G. Angliae, Scotiae, Francia, &c. Reginae

3 Great Anna According to Samuel Johnson, Queen Anne had no talent for government. 'There is nothing great, or firm, or regal; nothing that enforces obedience or respect ... She seems born for friendship, not for government.' (*An Account of the Conduct of the Duchess of Marlborough*.) It is unfortunate, if that was true, that all surviving portraits of her show her assuming regal poses, in which she looks like a playing-card queen, rather than unbending over the tea-cups. Pope's lines may be slyly satiric.

The IDLE APPRENTICE. Executed at Tyburn.



22 Wretches hang that Jury-men may Dine The seamy side of eighteenth-century life, only occasionally glimpsed in this poem, is illustrated in William Hogarth's tumultuous drawing of an idle apprentice being carried in the executioner's cart to the gallows at Tyburn.



3 *th' Exchange* Eighteenth-century businessmen seldom maintained offices but transacted business with their clients either seated in coffee shops or walking in the courtyard and galleries of the Royal Exchange.

17 *Ombre* Ombre was a fashionable card game. Cf Appendix 1, from page 79.



52 *the verdant field* Since only three players were needed for a game of ombre, triangular card-tables were often used, as may be seen in the Du Guernier engraving reproduced on page 80. The top surface of the multi-purpose table shown above is not covered with green cloth as card-tables usually were, but its unusual shape suggests that it was probably intended for ombre among other uses.



29 *The three Bands* Pope describes the cards held by each of the three players as though they were a band of warriors. Each player's hand consisted of nine cards. Those shown here and in the following pages are from a deck printed at the time the *Rape of the Lock* was written. Like other eighteenth-century cards, they were printed in black on white and on one side only, the suit marks and valuations being stamped on afterwards in their appropriate colours. Very often the greater part of the face of the card was occupied by a picture illustrating a moral sentiment, as here, or barbing a satire. The King of Spades in this deck 'puts forth one manly Leg' (line 57); the King of Clubs has a 'haughty Mien and barb'rous Pride,' and alone of the Kings holds in his hand the sphere of royal power (lines 70-4); and the King of Diamonds 'shows but half his Face' (line 76).

87 *The Knave of Diamonds tries his wily Arts* Usually called Jacks in North America, the Knaves were the servants of the Kings and were shown clothed and equipped accordingly. In this deck all four of them wear short coats.

92 *Codille* Defeat of the challenger. A complete game consists of nine tricks, of which Belinda must take five to win. She took the first four, but the Baron took the second four, so that everything now depends on the last one ('On one nice Trick depends the gen'ral Fate').

95 *An Ace of Hearts steps forth* The Baron led the Ace, oblivious to the fact that Belinda held the King, the more valuable card in Ombre.

100 *reply* Return an echo.



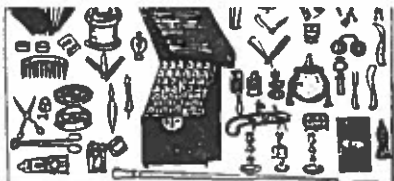
47 *Now move to War her sable Matadores* In Ombre the Matadores are the three most valuable cards. When a black suit is trumps, the most valuable of all is the Ace of Spades (Spadillio), the second, the two of trumps (Manillio), and the third, the Ace of Clubs (Basto). For a fuller explanation see appendix 1.

6a *Lu Loo* was another fashionable card game, in which the card of highest value under certain circumstances was the Knave of Clubs (called Pam).

77 *And his refulgent Queen* The Queen of Diamonds in this pack is easily the most beautiful of them all.

81-6 *Thus when dispers'd / ... one Fate o'erwhelms them all* These lines are a parody in miniature of the formal epic simile.



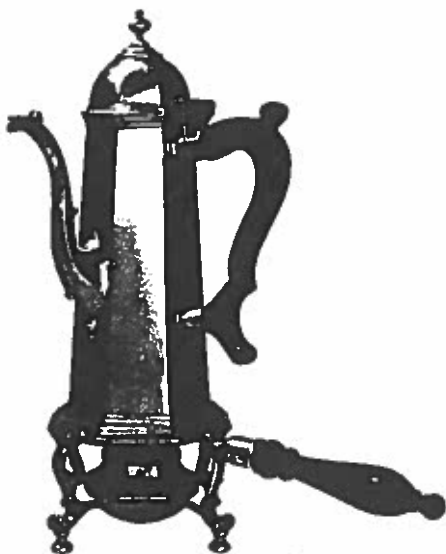


John Brailsford
CUTLER in y^e Broad part of St^e =
Martins Court Lincaster Elands maheth y^e
 Selleth all Sorts of the Best London Work
 Silver Forks Razors & Ivory Peckines Steam
 Gardners & Painters Knives & Steel & Met.
 the Dutchels Cork Screws Spices & Turkey Tobacco
 & sing^g Boxes Rader Horns Doves Callers & Pad
 locks Ivory Box & Ham Combs Ivory Pocket
 Books & Brushes Combs Rules Pencils Curl
 long Tonges Ink Stands & with all Sorts of
 Birmingham & Sheffield Ware & Fillets of
 Silver China & Noggell Cases wth y^e best Steel
 Blades at Reasonable Rates Canes Mounted

16 *The Berries crackle, and the Mill turns round* The Twickenham edition quotes a letter of Pope's in which he remarked that when his friend Swift made coffee at his sideboard he roasted the berries 'with his own hands in an engine for the purpose.' The 'engine' was probably a chafing dish. If the same thing was done also at Hampton Court, the crackling of the berries is explained. But the berries must in any case have been ground afterwards in a hand mill like the one shown in the upper left hand portion of the trade card and the crackling mentioned by Pope may only be the grinding sound.



107 *shining Altars of Japan* The technique of lacquer work had been introduced into England from the orient in the seventeenth century and lacquered chests, cabinets, tables, screens, powder boxes, and other articles of furniture were fashionable in Pope's time. Oriental designs, or what were thought to be oriental, were considered appropriate. A lacquer cabinet is shown at the top of the trade card.



109 *From silver Spouts the grateful Liquors glide* An early eighteenth-century coffee pot with spirit lamp.

122 *Scylla's Fate* In a poem by Ovid, Scylla stole a lock of hair from the head of her father, King Nisus, on which his fate was known to depend, in the interest of her lover and her father's enemy, Minos. She was punished for her wrongdoing by being turned into a bird.



127-8 *Just then, Clarissa drew with tempting Grace / A two-edged Weapon from her shining Case* Ladies, like the one in the much later satirical print reproduced here, often carried scissors hanging from their waists.

Clarissa is the only important character in this poem who has never been identified. Here she acts as the Baron's helper, and in canto v.7-36 she makes an important speech.

144 *An Earthly Lover lurking at her Heart* Since the basis of Ariel's power was Belinda's fickleness (cf canto 1.91-104), she passed out of his and into that of Umbriel through pride and ambition as well as sexual desire she aspired to a lover of exalted rank (cf canto 1.79-90). That she has the Baron in view is clear from canto iv. 175-6.



164 *a Coach and Six* A coach drawn by three pair of horses. There are two of them in this engraving of the processional entry into London of George 1.

165 *Atalantis* Mrs de la Riviere Manley's scandalous novel, usually called the *New Atalantis*, was the rage in Pope's time because of its satire on well known persons. It was written in English, but was said to have been translated from Italian, possibly to make actions for libel more difficult.



8 *her Manteau's pinn'd awry* The manteau or mantua was a kind of loose coat. Its skirts, indicated in the illustration by the letter *a*, were pinned back so as to display the petticoat, which was the principal lower garment (*b*). Cf canto II.118.

18 *Dome* A dome is any large building, not necessarily round.

24 *Megrin* Migraine headache, personified

27 *an ancient Maid* An old maid

39 *A constant Vapour* The spleen was also called the vapours, and was often characterized by wind on the stomach.



16 *the gloomy Cave of Spleen* In the descent to the Cave of Spleen, Pope gave moral perspective to his poem by uncovering the hell of hypocrisy, bad temper, lust, and perversion that underlies the glittering surface of fashionable life. Spleen herself is Pope's personification of an ill defined real or imaginary sickness that was then fashionable: ladies affected the spleen when they wanted an excuse for declining an invitation or disappointing a lover, and persons of both sexes used it as a pretext for various kinds of minor anti-social behaviour. The illustration is Louis du Guernier's idea of the scene, drawn for the early editions of this poem.

56 *A Branch of healing Spleenwort* Like Aeneas, who carried a golden bough with him as a safeguard on his visit to Hades, Umbriel carries with him a sprig of an herb thought to be a specific in cases of spleen.



64 *send the Godly in a Pett, to pray* Hogarth shows a fashionably dressed woman going to early service accompanied by her shivering servant and ignoring the beggar woman kneeling before her.

67-70 These lines are hard to understand unless one realizes that all four verbs ('spoil,' 'raise,' 'inflamm,' and 'change') are construed with 'could' and depend on the same subject, 'Gnome.' Lines 69-70, then, may be paraphrased thus: [If I (thy gnome) could] make matrons blush (inflamm their cheeks) as if they had drunk too much brandy (citron-waters) or turn pale (change complexions) when losing at cards ...

71 *airy Horns* According to a tradition familiar to all readers of Shakespeare, cuckolds grow horns. Those bestowed by Umbriel, however, are 'airy' because they are imaginary: he makes husbands jealous of their wives without cause.

77 *Chagrin* Bad temper due to injured pride.

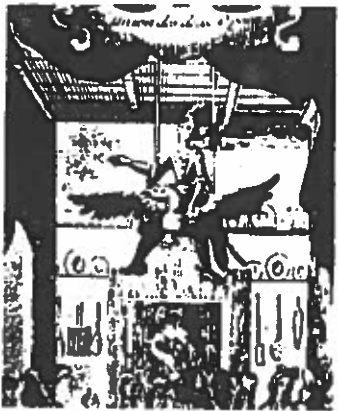
89 *Thalestris* Gertrude Morley, wife of Sir George Browne (Sir Phume), cousin of Arabella Fermor's mother. She and her husband, being related to Belinda, are her natural protectors among mortals.

The original Thalestris was Queen of the Amazons.

95-120 This speech is spoken by Thalestris, not Belinda, who does not speak until line 147.

105 *Honour* 'Honour' is used here to mean the reputation for virtue rather than virtue itself. According to Thalestris, ladies will sacrifice everything, including their virtues, on the altar of reputation. In other words, everything goes that one can get away with.

109 *Toast* A person in whose honour a toast is drunk.



Angels in Machines Stage machinery, such as the device shown above, was being introduced into England from Italy, mainly for use in operas. The illustration shows an actress mounted aloft on an eagle, but the same means could be used to enable an angel or a god or goddess to descend to the stage from the loft. Pope and most of his friends thought the opera ridiculous, and in the *Dunciad* he refers to it as 'the sure forerunner' of the reign of Dulness.

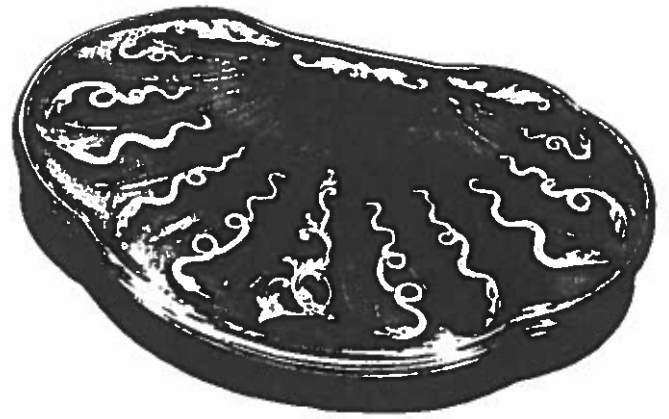
Homer's Tripod Pope refers to part of Homer's lines on the Hall of Vulcan, which later he translated:

Full twenty Tripods for his Hall he fram'd,
That plac'd on living Wheels of massy Gold,
(Wond'rous to tell) instinct with Spirit roll'd
From Place to Place, around the blest Abodes,
Self-mov'd, obedient to the Beck of Gods ...

(*Iliad* XVIII.440-4)



114 *Expos'd thro' Crystal* An eighteenth-century gold ring set with diamonds. Beneath the clear crystal is a lock of woven hair. The Baron intended to use his lock to show off to his friends. The illustration has been enlarged to make the hair more clearly visible.



123 *Amber Snuff-box* A lovely silver and amber snuff-box made in England about 1715. The 'case' that Sir Plume opens at line 126 has nothing to do with the snuff-box, but is Belinda's case, which he pleads as her advocate.



6 *in the Sound of Bow* The tower of the church of St Mary le Bow was traditionally the centre of the city, where the bourgeoisie lived, as opposed to Westminster, where the gentry and nobility lived.

7 *Hide-Park Circus* Cf canto 1.44 and note.

11 *Sir Plume* Sir George Browne. Cf note to line 89 above.



124 *the nice Conduct of a clouded Cane* A walking stick having an amber head with streaks of a darker colour. Carrying a cane with the proper amount of swagger was a studied art.



156 *Bohea* Bohea was a specially valued variety of tea.

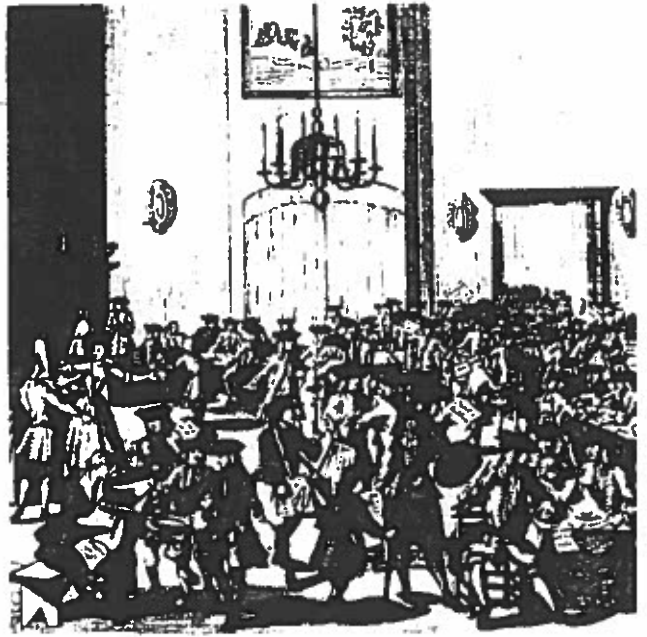
162 *Patch-box* Designs for a patch-box from a standard treatise on jappanning published 1688. Patches were worn by women to enhance their attractions; cf illustrative canto iv.62.



176 *Hairs less in sight* The erotic element so strong in the poem is emphasized by the goat's foot used more than once by its first illustrator, Louis du Guernier. Whether or not Pope approved his six plates in detail is not certain, but they would scarcely have been used without his permission.

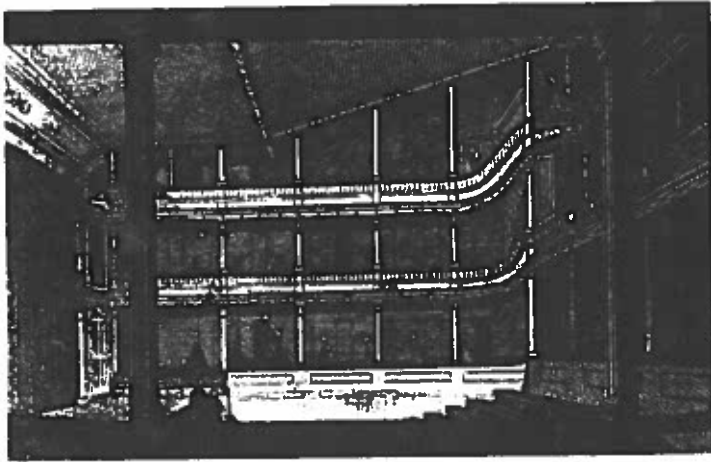
5 *the Trojan Aeneas*, who made love to and later abandoned Dido, Queen of Carthage. Anna was her attendant.

7-36 This speech of cool, worldly wisdom uttered by Clarissa, to which nobody pays any attention, was added to the poem three years afterwards 'to open more clearly the Moral of the Poem,' as Pope wrote in a footnote. Earlier Clarissa had played only a minor role: canto III. 127-30 and note.



53 *on a Sconce's Height* A candlestick attached to a wall, generally with a mirror mount behind the candle to reflect the light. Compare the illustration for canto 1.72.

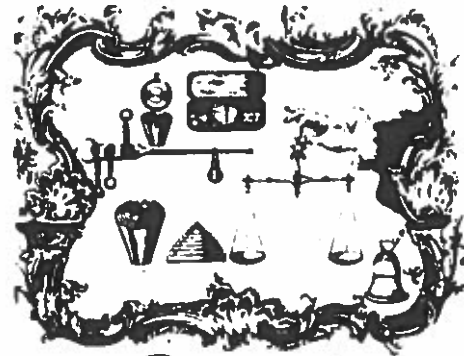
66 *Th' expiring Swan* According to Ovid and many later poets and song writers, swans sing when they are about to die.



and 17 *the Side-box and the Front-box* An interior view of the new Haymarket Theatre, 1720, showing the layout of the various boxes. The front boxes almost overhang the stage. Cf canto 1.44.

37 *the fierce Virago Thalestris*

38 *the Combate* The following scene is a parody of countless battle scenes in epics and romances. Pope's lines are full of innuendoes and ambiguities that may puzzle a modern reader, who must not imagine that any of Belinda's well bred party stooped to physical violence, unless Belinda's making the Baron sneeze by means of a well aimed pinch of snuff constitutes violence. She also threatened him with her bodkin, but the threat was not carried out and in any case a bodkin, which to Hamlet had been a stiletto, was more and more degenerating into an ornament for the head and a dressmaker's tool. Instead the battle was fought with dirty looks, snide remarks, and improper gestures. A basic ambiguity lies in Pope's use of the word 'die,' which in his time had in addition to its literal meaning the slang one of 'have sexual intercourse.' But it would be equally wrong for the reader to imagine that the party indulged in an orgy. The lewdness in the scene lies in thought and word rather than in deed. Pope may even have thought of his characters as impotent; in canto IV.71, the 'horns' worn by cuckolds were only imaginary.



William Brind
Scale Maker,

at the Head of Scales in Carey Lane
in Foster Lane, Cheapside.

— D O N D O —
(From M Read's)

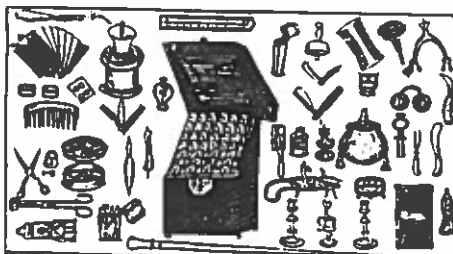
Makes Moulds & Sells all sorts of Scales, Weights,
& Steadyards; & keeps them in Repair by the Year.
Also Gold Scales for the Current Coins.
Wholesale & Retail at the London Exchange.

71 *golden Scales* The illustration shows a pair of light brass scales of a kind in common use for trade in Pope's time.

18 a *deadly Bodkin* Though today a bodkin is only a needlework tool used for threading-in drawstrings, in earlier times it was often made of elaborately carved gold or silver and was used by women also for fastening their hair and for protecting their virtue. The one shown in the illustration is of silver, is dated 1660, and is inscribed with the motto, 'Keep Vertue Ever.' It is five inches long and was obviously designed to serve all the purposes mentioned above. The little cup at the end of the handle may have been used to hold wax for treating the thread.



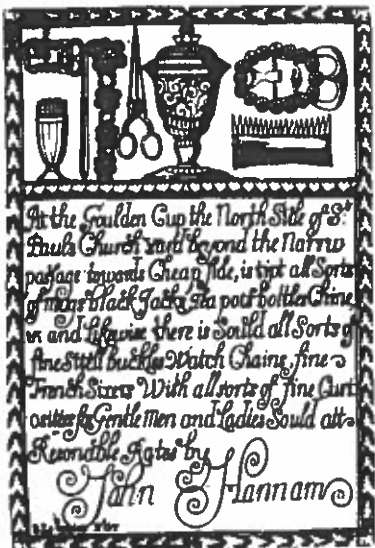
19 Seal-Rings A seal was an engraved metal stamp for impressing a pattern on the sealing wax used for closing letters or validating documents. The handle was often a ring that might be worn on a finger. The illustration shows both sides of the revolving bezel of a ring once belonging to Sir Nicholas Throckmorton.



John Brailsford
 CUTLER in y^e Broad part of St^e =
 Martins Court LEICESTER FIZING maboth
 Sells all Sorts of the Best LONDON WOR k
 Knowes Forks Razors Scissors Penknives Stearns
 Gardners & Painters Knives Fine Steel & Met.
 The Buckels Cork Screws Spurs Stuffers Tobacco
 & Snuff Boxes Powder Horns Doops Collers & Pad
 locks Ivory Box & horn Combs Ivory Pocket
 Books & Brushes Canes Ryles Pencils Curl
 long Tonges Ink Stands &c with all Sorts of
 Birmingham & Sheffield Ware &c Fillets up
 Silver China & Aggell Glasses wth y^e best Steel
 Blades at Reasonable Rates. Canes Mounted

116 Tweezer-Cases A tweezer case is shown between the bell and the rule in the top centre of the trade card.

125 Rome's great Founder Romulus, who, according to Livy, was translated to heaven in a storm and only once again seen on earth, by Proculus Julius



12 a vast Buckle See the upper right hand corner of the trade card.

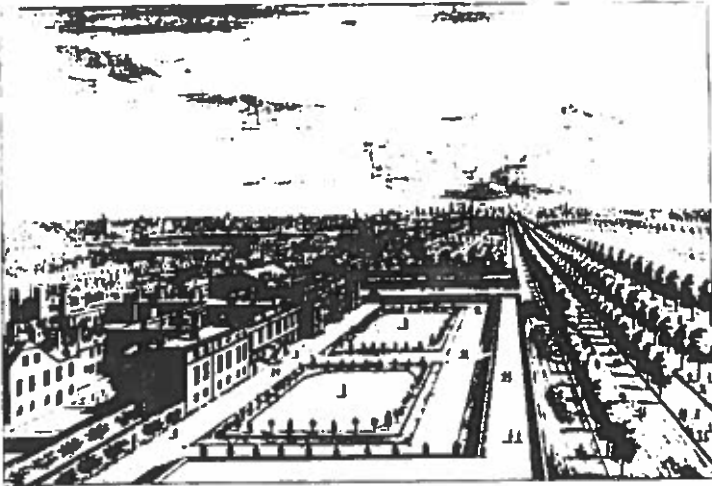


93 Her infant Grandame's Whistle Children's whistles often had tiny bells attached to their sides so that they would be a more attractive toy. Such a whistle is shown in the bottom right hand portion of the trade card.



127 A sudden Star At least as early as the Bayeaux Tapestry, comets were traditionally represented as five-pointed stars with a horse-tail like the one shown above. An article on astronomy published in the Gentleman's Magazine in 1734 used the same symbol.

129 Berenice's Locks The subject of a poem by the early Greek poet Callimachus, mainly known through a translation by Catullus



133 *the Mall* A splendid tree-lined avenue adjacent to the royal palace of St James, which was a fashionable place for walking and driving



136 *Rosamond's Lake* Rosamond's Pond in St James's Park was a favourite rendezvous for lovers until 1770 when it was filled in. See the extreme left-hand edge of the map on pages 86-7

137 *Partridge* A quack who published annual almanacks in Pope's time



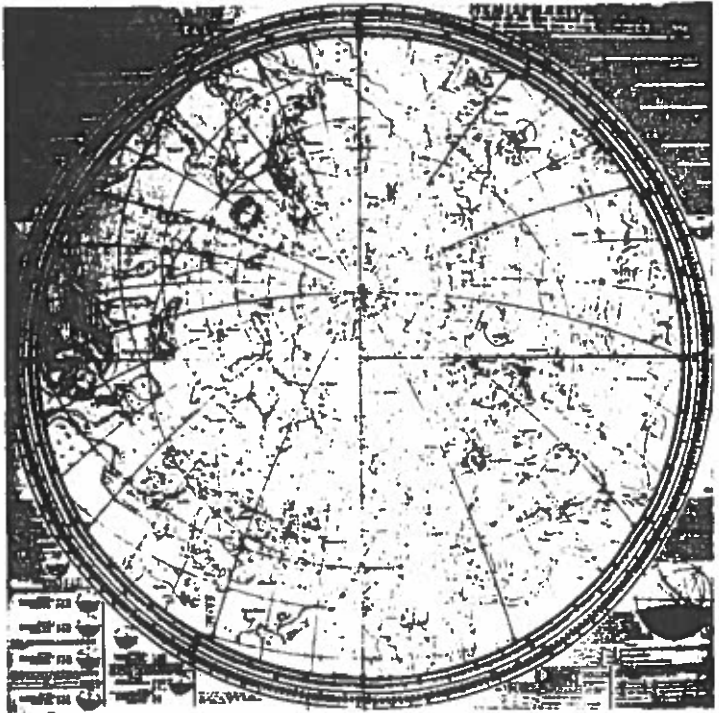
True Spectacles.

Exactly Ground on Brass Tools, by John Partzell, Servant to His Majesty, approved on by the Royal Society, acknowledged by the best skill'd in Opticks to be ground to the greatest Perfection, & neatly on Leather, Horn, Silver, or Tortoise-shell Frames. Telescopes of all lengths for Day and Night; Perspectives great and small, a new double Microscope invented by the said Partzell, fitted for all Uses, particularly that admirable Curiosity of seeing the Circulation of the blood in small Vessels, and Thousands of living Creatures in a drop of Pepper Water; Magnifying, Multiplying, and Weather-glasses; Prisms, Concave Metal and Concave Burning-glasses, Speaking-Trumpets, Reading-glasses of 12 sizes, with all other sorts of Glasses both Convex and Concave, of the newest and most useful Invention.

All the above named Instruments are Made and Sold by JOHN PARTZELL, who has lived many Years at St. Paul's Church-Yard, is now removed to the Shop of Archibald's and Langman's-Street, the 10th April 1722.

By John Partzell.

138 *thro' Galileo's Eyes* The telescope. The illustration shows a typical eighteenth-century one.



142 *the shining Sphere* Just as Pope gave moral depth to his poem by the episode in the Cave of Spleen in canto IV, so at its close he reveals the triviality of fashionable life by raising his point of view to the heavens. This fine map of the northern sky, published in 1728, shows both the cosmic vastness that eighteenth-century man had become aware of and, through the signs of the zodiac, his strong attraction to traditional views of the universe. Looked at from this height and in the context of ancient heroic myths the events that have just taken place at Hampton Court seem pathetic.