The Rape of the Lock
English IV
Hutto High School
Santagata/Cosgrove
TO MRS. ARABELLA FERMOR

MADAM,

It will be in vain to deny that I have some regard for this piece, since I dedicate it to you. Yet you may bear me witness, it was intended only to divert a few young ladies, who have good sense and good humor enough to laugh not only at their sex’s little unguarded follies, but at their own. But it was communicated with the air of a secret, it soon found its way into the world. An imperfect copy having been offered to a bookseller, you had the good nature for my sake to consent to the publication of one more correct; this I was forced to, before I had executed half my design, for the machinery was entirely wanting to complete it.

The machinery, Madam, is a term invented by the critics, to signify that part which the deities, angels, or demons are made to act in a poem; for the ancient poets are in one respect like many modern ladies: let an action be never so trivial in itself, they always make it appear of the utmost importance. These machines I determined to raise on a very new and odd foundation, the Rosicrucian doctrine of spirits.

I know how disagreeable it is to make use of hard words before a lady; but ’tis so much the concern of a poet to have his works understood, and particularly by your sex, that you must give me leave to explain two or three difficult terms.

The Rosicrucians are a people I must bring you acquainted with. The best account I know of them is in a French book called Le Comte de Gabalis, which both in its title and size is so like a novel, that many of the fair sex have read it for one by mistake. According to these gentlemen, the four elements are inhabited by spirits, which they call Sylphs, Gnomes, Nymphs, and Salamanders. The Gnomes or Demons of earth delight in mischief; but the Sylphs, whose habitation is in the air, are the best conditioned creatures imaginable. For they say, any mortals may enjoy the most intimate familiarities with these gentle spirits, upon a condition very easy to all true adepts, an inviolate preservation of chastity.

As to the following cantos, all the passages of them are as fabulous as the vision at the beginning, or the transformation at the end; (except the loss of your hair, which I always mention with reverence). The human persons are as fictitious as the airy ones; and the character of Belinda, as it is now managed, resembles you in nothing but in beauty.

If this poem had as many graces as there are in your person, or in your mind, yet I could never hope it should pass through the world half so uncensured as you have done. But let its fortune be what it will, mine is happy enough, to have given me this occasion of assuring you that I am, with the truest esteem,

Madam,

Your most obedient, humble servant,

A. Pope
BEFORE YOU READ

Answer the following:

1. Who asked Alexander Pope to write "The Rape of the Lock"?

2. What incident involving a young girl in the Fermor family served as the basis of "The Rape of the Lock"?

3. What is a mock epic? Describe some of the epic conventions below.

Define the following

1. Heroic couplet:

2. Iambic pentameter:

3. Meter:
4. Figure of speech:

5. Anaphora:

6. Alliteration:

7. Personification:

8. Simile:

9. Allusion:

10. Stanza:
**Summary Question Rubric**

During the unit, we will check summary questions for completion. Each question completed will receive a stamp. *You will turn in your books at the end of the unit.*

At the end of the unit, we will check your stamped summary questions for the following.

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<td>- Answer addresses the question</td>
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<td>- Answer does not contain correct MLA in-text citation</td>
<td>- Contains correct MLA in-text citation for paraphrased material.</td>
<td>- Answer contains a properly woven or introduced quote with correct MLA in-text citation.</td>
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**MLA In-Text Citations: How To**

For more information on correct MLA in-text citation and for information regarding embedded quotes, please see [www.owl.english.purdue.edu](http://www.owl.english.purdue.edu)

1. Your parenthetical should contain the author’s name, the canto number, stanza number, and line number for an epic poem. Example: (Pope 2.3.3) Canto II, stanza 3, line 3.

2. Notice that the punctuation of the sentence will always be AFTER the parenthetical. Use below as a guide.

**Paraphrases Quote:**

Pope asks his reader to consider what would make a high lord abuse a lady (Pope 1.1.8).

**Introduce Quote:**

In *The Rape of the Lock*, Pope asks what would make “A well-bred Lord t' assault a gentle Belle?” (1.1.8).

**Woven Quote:**

In the beginning of *The Rape of the Lock*, Pope foreshadows the main conflict of the poem by asking the reader to consider what would make “A well-bred Lord t' assault a gentle Belle?” (Pope 1.1.8).
The Rape of the Lock
By Alexander Pope

Complete Text With Detailed Explanatory Notes
Boldfaced Black or Colored Words Are Explained in the Notes

Canto I

Stanza 1

What dire offence from am'rous causes springs,
What mighty contests rise from trivial things,
I sing—This verse to CARYL, Muse! is due:
This, ev'n Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If She inspire, and He approve my lays.
Say what strange motive, Goddess! could compel
A well-bred Lord t' assault a gentle Belle?
O say what stranger cause, yet unexplor'd,
Could make a gentle Belle reject a Lord? ........ 10
In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty Rage?
Sol thro' white curtains shot a tim'rous ray,
And oped those eyes that must eclipse the day:
Now lap-dogs give themselves the rousing shake,........ 15
And sleepless lovers, just at twelve, awake:
Thrice rung the bell, the slipper knock'd the ground,
And the press'd watch return'd a silver sound.
Belinda still her downy pillow prest,
Her guardian Sylph prolong'd the balmy rest:........ 20
'Twas He had summon'd to her silent bed
The morning-dream that hover'd o'er her head;
A Youth more glitt'ring than a Birth-night Beau,
(That ev'n in slumber caus'd her cheek to glow)
Seem'd to her ear his winning lips to lay,........ 25
And thus in whispers said, or seem'd to say.

Notes, Stanza 1

What . . . sing: I am writing (I sing) about a terrible offense resulting from an amorous cause.
Caryl, Muse: A friend of Pope, John Caryl, whom Pope addresses as the muse. An acquaintance of Caryl, Lord Petre, cut off a lock of hair of a young lady, Arabella Fermor. A quarrel erupted between the families. Caryl suggested that Pope write a poem to point
up the silliness of the quarrel. Pope addresses Caryl as if he were a muse. For further information on "invoking the muse," see Epic Conventions, above.

Belinda: Arabella Fermor. Belinda is a poetic name associated with gentleness. For further information about Arabella Fermor, see Source, above.

Goddess: Another reference to Caryl as the muse.

Sol: the sun

curtains: the curtains on Belinda's bed

tim'rous: timorous, meaning shy, timid

oped: opened

must eclipse the day: Belinda's eyes are so bright that they rival the brightness of the sun.

lap-dogs: dogs small enough to be held in the lap

press'd watch: a kind of clock. Pressing a button on it caused a bell to sound the current hour or quarter hour.

Sylph: fairy, sprite

Birth-night: evening celebration of a royal person's birthday

Stanza 2

Fairest of mortals, thou distinguish'd care
Of thousand bright Inhabitants of Air!
If e'er one vision touch'd thy infant thought,
Of all the Nurse and all the Priest have taught;............ 30
Of airy Elves by moonlight shadows seen,
The silver token, and the circled green,
Or virgins visited by Angel-pow'rs,
With golden crowns and wreaths of heav'nly flow'rs;
Hear and believe! thy own importance know,............ 35
Nor bound thy narrow views to things below.

Some secret truths, from learned pride conceal'd,
To Maids alone and Children are reveal'd:

What tho' no credit doubting Wits may give?
The Fair and Innocent shall still believe.................... 40
Know, then, unnumber'd Spirits round thee fly,
The light Militia of the lower sky:
These, tho' unseen, are ever on the wing,
Hang o'er the Box, and hover round the Ring.

Notes, Stanza 2

Fairest . . . Air: The youth in her dream (Line 23) addresses Belinda as the fairest mortal, saying she is watched over by a thousand sprites inhabiting the air.
silver token: coin left by a fairy as a gift for a favored mortal
Some . . . give: Certain secrets are revealed only to maidens like Belinda and to children, but not to highly educated people. Skeptics may doubt the truth of these secrets but Belinda and innocent children believe them.
Box, Ring: The spirits of the air hover around Belinda while she is in her theatre box or traveling in her carriage on a circular road (ring) in Hyde Park, a large park in the Westminster borough of London.

Stanza 3

Think what an equipage thou hast in Air, .................. 45
And view with scorn two Pages and a Chair.
As now your own, our beings were of old,
And once inclos'd in Woman's beauteous mould;
Thence, by a soft transition, we repair
From earthly Vehicles to these of air .......................50
Think not, when Woman's transient breath is fled
That all her vanities at once are dead;
Succeeding vanities she still regards,
And tho' she plays no more, o'erlooks the cards.
Her joy in gilded Chariots, when alive, .......................55
And love of Ombre, after death survive.
For when the Fair in all their pride expire,
To their first Elements their Souls retire:
The Sprites of fiery Termagants in Flame
Mount up, and take a Salamander's name .....................60
Soft yielding minds to Water glide away,
And sip, with Nymphs, their elemental Tea.
The graver Prude sinks downward to a Gnome,
In search of mischief still on Earth to roam.
The light Coquettes in Sylphs aloft repair, .....................65
And sport and flutter in the fields of Air.

Notes, Stanza 3

Think . . . Chair: You now have an army of sprites to look after you, not just two pages
As . . . air: The sprites were once women with beauteous forms. After death, they became spirits of the air.
Think . . . dead: After a woman dies, she retains an interest in amusements.
gilded Chariots: splendid carriages to ride in
Ombre: a popular card game for three players in which only 40 of the 52 cards are dealt
—the eights, nines, and tens are held back.

**Sprites . . . Termagants:** The spirits of quarrelsome, overbearing women.

**Salamander:** in myth, a lizard-like reptile that lived in fire; a spirit in the alchemy of Paracelsus (1493-1541), a Swiss physician

**Soft yielding:** Beginning here and continuing down to Line 66, the meaning is as follows: Other sprites live in water, keeping company with nymphs (minor goddess inhabiting the sea). Some sprites in the earth as gnomes (dwarflike creatures), and some of them live in the air.

**Stanza 4**

"Know further yet; whoever fair and chaste
Rejects mankind, is by some Sylph embrac'd:
For Spirits, freed from mortal laws, with ease
Assume what sexes and what shapes they please. 70

What guards the purity of melting Maids,
In courtly balls, and midnight masquerades,
Safe from the treach'rous friend, the daring spark,
The glance by day, the whisper in the dark,
When kind occasion prompts their warm desires,.............75

When music softens, and when dancing fires?
'Tis but their Sylph, the wise Celestials know,
Tho' Honour is the word with Men below.

Some nymphs there are, too conscious of their face,
For life predestin'd to the Gnomes' embrace.........................80
These swell their prospects and exalt their pride,
When offers are disdain'd, and love deny'd:
Then gay Ideas crowd the vacant brain,
While Peers, and Dukes, and all their sweeping train,
And Garters, Stars, and Coronets appear,.........................85
And in soft sounds, Your Grace salutes their ear.
'Tis these that early taint the female soul,
Instruct the eyes of young Coquettes to roll,
Teach Infant-cheeks abidden blush to know,
And little hearts to flutter at a Beau.................................90

**Notes, Stanza 4**

**What . . . Sylph:** Sylphs (sprites) guard the purity of maidens from men who would take advantage of them.

daring spark: a bold gentleman; an aggressive beau

**Some nymphs:** From this phrase down to Line 90, the poem says that some sprites urge young ladies to be proud. In their vanity, these women refuse the offers of
gentlemen.

**Garters, Stars, and Coronets**: the badges and other insignia of persons of high rank.

**Your Grace**: a member of the nobility. Although the phrase is in second-person point of view, it is to be read in third-person point of view as if it says, "His Grace."

**Coquettes**: flirtatious women

**Teach . . . blush**: Teach young ladies to wear rouge

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**Stanza 5**

Oft, when the world imagine women stray,
The Sylphs thro’ mystic mazes guide their way,
Thro’ all the giddy circle they pursue,
And old impertinence expel by new.
What tender maid but must a victim fall..........................95
To one man’s treat, but for another’s ball?
When **Florio** speaks what virgin could withstand,
If gentle **Damon** did not squeeze her hand?
With varying vanities, from ev’ry part,
They shift the moving Toyshop of their heart;.........................100
**Where wigs with wigs, with sword-knots sword-knots strive,**

**Beaux banish beaux, and coaches coaches drive.**

**This erring mortals Levity may call;**

**Oh blind to truth! the Sylphs contrive it all.**

**Of these** am I, who thy protection claim,..........................105

A watchful sprite, and Ariel is my name.

Late, as I **rang’d** the crystal wilds of air,
In the clear Mirror of thy ruling Star
I saw, alas! some dread event impend,
Ere to the main this morning sun descend,.........................110
But heav’n reveals not what, or how, or where:
Warn’d by the Sylph, oh pious maid, beware!
This to disclose is all thy guardian can:
Beware of all, but most beware of Man!"

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**Notes, Stanza 5**

**Florio, Damon**: Names commonly used in poetry in Pope’s time the way we use Tom, Dick, and Harry—or John Doe—today. They do not refer to a specific person but to men in general.

**Where . . . drive**: The young gentlemen are vying for the attention of the young ladies.
sword-knots: A sword knot was a loop of fabric or leather attached to the handle of a sword. A swordsman placed the loop around his wrist as a support for maintaining his grip. Some sword knots were intended only as ornaments.

Beaux: plural of beau

This . . . all: Humans are wrong to think that young women are responsible for their frivolous and flirtatious behavior (levity). The truth is that sprites cause this behavior.

Of these: Beginning with this phrase and continuing down to Line 114, Belinda's guardian sprite introduces himself as Ariel, then discloses that a dreadful event is about to happen. He does not know what will occur, or how or where, but warns Belinda to beware.

rang'd: ranged

Stanza 6

He said; when Shock, who thought she slept too long,..........115
Leap'd up, and wak'd his mistress with his tongue.
'Twas then, Belinda, if report say true,
Thy eyes first open'd on a Billet-doux;
Wounds, Charms, and Ardors were no sooner read,
But all the Vision vanish'd from thy head...............................120
And now, unveil'd, the Toilet stands display'd,
Each silver Vase in mystic order laid.
First, rob'd in white, the Nymph intent adores,
With head uncover'd, the Cosmetic pow'r's.
A heav'nly image in the glass appears,...............................125
To that she bends, to that her eyes she rears;
Th' inferior Priestess, at her altar's side,
Trembling begins the sacred rites of Pride.
Unnumber'd treasures ope at once, and here
The various off'rings of the world appear........................130
From each she nicely culls with curious toil,
And decks the Goddess with the glitt'ring spoil.
This casket India's glowing gems unlocks,
And all Arabia breathes from yonder box.
The Tortoise here and Elephant unite........................135
Transformed to combs, the speckled, and the white.
Here files of pins extend their shining rows,
Puffs, Powders, Patches, Bibles, Billet-doux.
Now awful Beauty puts on all its arms;
The fair each moment rises in her charms........................140
Repairs her smiles, awakens ev'ry grace,
And calls forth all the wonders of her face;
Sees by degrees a purer blush arise,
And keener lightnings quicken in her eyes.
The busy Sylphs surround their darling care,
These set the head, and those divide the hair,
Some fold the sleeve, whilst others plait the gown:
And Betty's prais'd for labours not her own.

Notes, Stanza 6

**Shock**: Belinda's dog.
**Billet-doux**: love letter. From the French *billet* (*note, letter*) and *doux* (*sweet*). The French pronunciation is be yay DOO; the English pronunciation is BIL ay DOO.
**Toilet**: dressing table or dressing room.
**Th' inferior Priestess**: Servant, maid.
**decks . . . spoil**: adorns Belinda with jewels and other ornaments.
**casket**: box, case.
**Tortoise**: The shell of a tortoise was used in making combs.
**Elephant**: Reference to ivory.
**Bibles**: Small Bibles were fashionable accessories on ladies' dressing tables.
**Now . . . arms**: Here begins an *epic convention*, a warrior putting on his armor. In this case, of course, it is a woman putting on her clothes in preparation for vying in the battle of the sexes.

**Canto I Summary Questions**: answer the following IN 2-3 COMPLETE SENTENCES using the rubric found page 5 as a guide.

1. What spirit does Pope call upon to help him write his poem? To whom does he dedicate the poem?

2. What two questions about "motives" does Pope want the Muse to answer?

3. Explain the humor about "sleepless lovers" in line sixteen. How does Pope undercut their supposed insomnia?

4. According to Pope, when women die, their spirits live on. What are the four possible forms these spirits will take?
5. Of the four forms listed, what sort of personality leads to each possible form? For instance, what sort of woman becomes a gnome, or a sylph, or whatnot?

6. In lines 69-79, what is the sole task of these great spiritual forces, i.e., what spiritual job is their assignment?

7. In lines 112 onward, what everyday feminine ritual is Pope connecting with the ancient Greco-Roman sacrifices?

Canto II

Stanza 1

Not with more glories, in th' ethereal plain,
The Sun first rises o'er the purpled main,
Than, issuing forth, the rival of his beams
Launch'd on the bosom of the silver Thames.
Fair Nymphs, and well-drest Youths around her shone............5
But ev'ry eye was fix'd on her alone.
On her white breast a sparkling Cross she wore,
Which Jews might kiss, and Infidels adore.
Her lively looks a sprightly mind disclose,
Quick as her eyes, and as unfixed as those:............................10
Favours to none, to all she smiles extends;
Oft she rejects, but never once offends.
Bright as the sun, her eyes the gazers strike,
And, like the sun, they shine on all alike.
Yet graceful ease, and sweetness void of pride,.......................15
Might hide her faults, if Belles had faults to hide:
If to her share some female errors fall,
Look on her face, and you'll forget 'em all.

Notes, Stanza 1

Not . . . plain: Here begins an epic convention, the great voyage. In this case, Belinda is traveling in a boat on the Thames River with youths and guardian sprites. They all look so glorious that they rival the sunshine.
Which . . . kiss: An offensive line that is out of place in an otherwise delightful poem

Stanza 2

This Nymph, to the destruction of mankind,
Nourish'd two Locks, which graceful hung behind.....................20
In equal curls, and well conspir'd to deck
With shining ringlets the smooth iv'ry neck.

Love in these labyrinths his slaves detains,
And mighty hearts are held in slender chains.
With hairy springes we the birds betray,............................25
Slight lines of hair surprise the finny prey,
Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair.
Th' advent'rous Baron the bright locks admir'd;
He saw, he wish'd, and to the prize aspir'd.........................30
Resolv'd to win, he meditates the way,
By force to ravish, or by fraud betray;
For when success a Lover's toil attends,
Few ask, if fraud or force attain'd his ends.

Notes, Stanza 2

Love . . . detains: Young men fall in love with her glorious curls (labyrinths) of hair, becoming slaves to her beauty.
With . . . ensnare: Just as we catch game birds in snares and fish ("finny prey") in nets, Belinda catches men with her hair.
Stanza 3

For this, ere Phoebus rose, he had implor'd.........................35
Propitious heav'n, and ev'ry pow'r ador'd,
But chiefly Love—to Love an Altar built,
Of twelve vast French Romances, neatly gilt.
There lay three garters, half a pair of gloves;
And all the trophies of his former loves;..........................40
With tender Billet-doux he lights the pyre,
And breathes three am'rous sighs to raise the fire.
Then prostrate falls, and begs with ardent eyes
Soon to obtain, and long possess the prize:
The pow'rs gave ear, and granted half his pray'r,...................45
The rest, the winds dispers'd in empty air.

Notes, Stanza 3

Phoebus: Apollo, the sun god. Phoebus means bright one. In Greek mythology, Phoebus Apollo became the sun, driving his golden chariot across the sky. Thus, Phoebus became a synonym for sun.

he: the baron (mentioned in Line 29).

to . . . built: From here down to Line 46, the poem says the baron places mementoes of young ladies of his acquaintance on an altar. Then he burns them in a "funeral" fire (pyre) fueled with love letters; he is offering a sacrifice that the gods may grant his wish to obtain locks of Belinda's hair.

Stanza 4

But now secure the painted vessel glides,
The sun-beams trembling on the floating tides:
While melting music steals upon the sky,
And soften'd sounds along the waters die;.......................50
Smooth flow the waves, the Zephyrs gently play,
Belinda smil'd, and all the world was gay.
All but the Sylph—with careful thoughts opprest,
Th' impending woe sat heavy on his breast.
He summons strait his Denizens of air;......................55
The lucid squadrons round the sails repair:
Soft o'er the **shrouds** aerial whispers breathe,
That seem'd but Zephyrs to the train beneath.
Some to the sun their insect-wings unfold,
Waft on the breeze, or sink in clouds of gold;......................60
Transparent forms, too fine for mortal sight,
Their fluid bodies half dissolv'd in light,
Loose to the wind their airy garments flew,
Thin glitt'ring textures of the filmy dew,
Dipt in the richest tincture of the skies..........................65
Where **light disports in ever-mingling dyes**,  
**While ev'ry beam new transient colours flings**,  
Colours that change where'er they wave their wings.  
Amid the circle, on the gilded mast,  
Superior by the head, was Ariel plac'd;.............................70
His purple **pinions** op'ning to the sun,  
He rais'd his azure wand, and thus begun.

**Notes, Stanza 4**

**Zephyrs**: west winds or soft breezes.  
**Sylph**: Ariel  
**He . . . repair**: Ariel summons his helpers, and they gather around Belinda.  
**shrouds**: ropes or wires attached to a mast and secured on the sides of a ship. They keep the mast steady.  
**light . . . flings**: The light displays a variety of colors.  
**disports**: plays; amuses itself  
**pinions**: wings

**Stanza 5**

Ye Sylphs and **Sylphids**, to your chief give ear!  
Fays, Fairies, Genii, Elves, and Daemons, hear!  
**Ye know** the spheres and various tasks assign'd.................75
By laws eternal to th' aerial kind.  
Some in the fields of purest Aether play,  
And bask and whiten in the blaze of day.  
Some guide the course of wand'ring orbs on high,  
Or roll the planets thro' the boundless sky..........................80
Some less refin'd, beneath the moon's pale light  
Pursue the stars that shoot athwart the night,  
Or suck the mists in grosser air below,  
Or dip their pinions in the painted bow,
Or brew fierce tempests on the wintry main,............................85
Or o'er the **glebe** distil the kindly rain.
Others on earth o'er human race preside,
Watch all their ways, and all their actions guide:
Of these the chief the care of Nations own,
And guard with Arms divine the British Throne.......................90

**Notes, Stanza 5**

**Sylphids**: Female sylphs, female sprites  
**Ye know**: From this phrase down to Line 90, Ariel describes the tasks assigned to the various kinds of sprites.  
**glebe**: earth

**Stanza 6**

**Our humbler province** is to tend the Fair,  
Not a less pleasing, tho' less glorious care;  
To save the powder from too rude a gale,  
Nor let th' imprison'd-essences exhale;  
To draw fresh colours from the vernal flow'rs;.......................95
To steal from rainbows e'er they drop in show'rs  
A brighter **wash**; to curl their waving hairs,  
Assist their blushes, and inspire their airs;  
Nay oft, in dreams, invention we bestow,  
To change a **Flounce**, or add a **Furbelow**..........................100
This day, black Omens threat the brightest Fair,  
That e'er deserv'd a watchful spirit's care;  
Some dire disaster, or by force, or slight;  
But what, or where, the fates have wrapt in night.  
Whether the nymph shall break **Diana's law**,......................105
Or some frail China jar receive a flaw;  
Or stain her honour or her new brocade;  
Forget her pray'rs, or miss a masquerade;  
Or lose her heart, or necklace, at a ball;  
Or whether Heav'n has doom'd that Shock must fall..............110
Haste, then, ye spirits! to your charge repair:  
The flutt'ring fan be **Zephyretta**'s care;  
The drops to thee, **Brillante**, we consign;  
And, **Momentilla**, let the watch be thine;  
Do thou, **Crispissa**, tend her fav'rite Lock............................115
Ariel himself shall be the guard of **Shock**.

**Notes, Stanza 6**
Our humbler province: From this phrase down to Line 100, Ariel tells his sprites that one of their jobs is to tend to the needs of fair ladies—to keep their powders and perfumes in place, to curl their hair, to put color in their cheeks, etc.

**Wash**: skin lotion.

**Flounce**: frill or ruffle

**Furbelow**: also a ruffle or any other ornament

**Diana's law**: the law of Diana (Greek name, Artemis), Apollo's twin sister and the virgin goddess of chastity. This law required young women to maintain their chastity.

**Zephyretta**: Sprite in charge of regulating the wind generated by a fan.

**Drops**: earrings.

**Brillante**: Sprite in charge of earrings

**Momentilla**: Sprite in charge of watching the time

**Crispissa**: Sprite in charge of guarding Belinda's favorite lock of hair.

**Shock**: Belinda's dog.

**Stanza 7**

To fifty chosen Sylphs, of special note,  
We trust th’ important charge, the Petticoat:  
Oft have we known that seven-fold fence to fail,  
Tho' stiff with hoops, and arm'd with ribs of whale;..................120  
Form a strong line about the silver bound,  
And guard the wide circumference around.  
Whatever spirit, careless of his charge,  
His post neglects, or leaves the fair at large,  
Shall feel sharp vengeance soon o'ertake his sins,................125  
Be stopp'd in vials, or transfix'd with pins;  
Or plung'd in lakes of bitter washes lie,  
Or wedg'd whole ages in a bodkin's eye:  
Gums and **Pomatums** shall his flight restrain,  
While clogg'd he beats his silken wings in vain;................130  
Or Alum **styptics** with contracting pow'r  
Shrink his thin essence like a rivel'd flow'r:  
Or, as **Ixion** fix'd, the wretch shall feel  
The giddy motion of the whirling **Mill**,  
In fumes of burning Chocolate shall glow,.........................135  
And tremble at the sea that froths below!  
He spoke; the spirits from the sails descend;  
Some, orb in orb, around the nymph extend;  
Some **thrild** the **mazy** ringlets of her hair;  
Some hang upon the pendants of her ear:.........................140  
With beating hearts the dire event they wait,  
Anxious, and trembling for the birth of Fate.
Notes, Stanza 7

**Pomatums**: ointments
**styptics**: preparations that stop bleeding
**rivel'ed**: shrunken, shriveled

**Ixion**: In Greek mythology, King of Lapithae, who dared to fall in love with Hera, queen of the gods and wife of Zeus. To punish him, Zeus had him tied in Hades to a wheel that revolved nonstop.

**Mill**: chocolate mill.

**thrid**: threaded

**mazy**: like a maze

*Canto II Summary Questions*: answer the following IN 2-3 COMPLETE SENTENCES using the rubric found page 5 as a guide.

1. What trait does the Nymph (Arabella) possess that invites "the destruction of mankind"?

2. What does the "Adventurous Baron" long to possess?

3. What does the Baron burn as a sacrificial offering to Love?

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**Canto III**

**Stanza 1**

Close by those **meads**, for ever crown'd with flow'rs,
Where Thames with pride surveys his rising tow'rs,
There stands a **structure** of majestic frame,
Which from the neighb'ring Hampton takes its name.
Here Britain's statesmen oft the fall foredoom............................5
Of foreign Tyrants and of Nymphs at home;
Here thou, great **Anna! whom three** realms obey.
Dost sometimes counsel take—and sometimes Tea.
Hither the heroes and the nymphs resort,
To taste awhile the pleasures of a Court;.................................10
In various talk th' instructive hours they past,
Who gave the ball, or paid the visit last;
One speaks the glory of the British Queen,
And one describes a charming Indian screen;
A third interprets motions, looks, and eyes;.............................15
**At ev'ry word a reputation dies.**
Snuff, or the fan, supply each pause of chat,
With singing, laughing, ogling, and _all that._

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**Notes. Stanza 1**

*meads*: meadows

*structure*: the royal palace at Hampton Court

*Anna . . . three*: Anne (1665-1714), queen of England, Scotland, and Ireland from 1702 to 1714.

*At . . . dies*: There was much gossip at the court.

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**Stanza 2**

Meanwhile, declining from the noon of day,
The sun obliquely shoots his burning ray;.................................20
The hungry Judges soon the sentence sign,
And wretches hang that jury-men may dine;
The merchant from th' Exchange returns in peace,
And the long labours of the Toilet cease.
Belinda now, whom thirst of fame invites,.............................25
Burns to encounter *two advent'rous Knights*,
**At Ombre** singly to decide their doom;
And swells her breast with conquests yet to come.

**Straight the three bands prepare in arms to join,**

**Each band the number of the sacred nine. . 30**

Soon as she spreads her hand, th' aerial guard
Descend, and sit on each important card:
First Ariel perch'd upon a *Matadore*,
Then each, according to the rank they bore;
For Sylphs, yet mindful of their ancient race,..........................35
Are, as when women, wondrous fond of place.
Behold, four Kings in majesty rever'd,
With *hoary whiskers* and a forky beard;
And four fair Queens whose hands sustain a flow'r,
Th' expressive emblem of their softer pow'r;.............................40
Four Knaves in garbs succinct, a trusty band,
Caps on their heads, and halberts in their hand;
And particolour'd troops, a shining train,
Draw forth to combat on the velvet plain.

Notes, Stanza 2

two . . .Ombre: Ombre requires three players. Here, Belinda will vie with two gentlemen.
Straight . . . join: Here begins an epic convention, the battle.
Each . . . nine: In Greek mythology, the nine muses of Mount Olympus. The cards, dealt in groups, correspond in number to the nine muses in Greek mythology.
Matadore (also Matador): card of the highest value in ombre
hoary whiskers: gray mustaches
halberts (also halberds or halbards): A halbert was a weapon with a shaft five to six feet long topped by a pike, or spearhead, and below the pike an axe blade. A warrior could thrust with a halbert, as with a spear, or hack, as with a battle-axe.

Stanza 3

The skillful Nymph reviews her force with care:.........................45
Let Spades be trumps! she said, and trumps they were.
Now move to war her sable Matadores,
In show like leaders of the swarthy Moors.
Spadillo first, unconquerable Lord!
Led off two captive trumps, and swept the board...............50
As many more Manillo forc'd to yield,
And march'd a victor from the verdant field.
Him Basto follow'd, but his fate more hard
Gain'd but one trump and one Plebeian card.
With his broad sabre next, a chief in years,.........................55
The hoary Majesty of Spades appears,
Puts forth one manly leg, to sight reveal'd,
The rest, his many-colour'd robe conceal'd.
The rebel Knave, who dares his prince engage,
Proves the just victim of his royal rage..........................60
Ev'n mighty Pam, that Kings and Queens o'erthrew
And mow'd down armies in the fights of Lu,
Sad chance of war! now destitute of aid,
Falls undistinguish'd by the victor spade!
Thus far both armies to Belinda yield;.................................65
Now to the Baron fate inclines the field.
His warlike Amazon her host invades,
Th' imperial consort of the crown of Spades.
The Club's black Tyrant first her victim dy'd,
Spite of his haughty mien, and barb'rous pride:.......................70

**What boots the regal circle** on his head,
His giant limbs, in state unwieldy spread;
That long behind he trails his pompous robe,
And, of all monarchs, only grasps the **globe**?

Notes, Stanza 3

**Spadillo**: ace of spades
**Manillo**: two of spades, a card of high value
**Basto**: ace of clubs, card with third-highest value
**Plebeian**: card of little value
**Knave**: jack
**Pam**: jack of clubs
**Lu**: Loo, a card game in which the jack of clubs had the highest value
**mien**: manner

**What boots the regal circle**: what good is the regal circle
**globe**: golden ball which, along with a scepter, was an emblem of royal power

**Stanza 4**

The Baron now his Diamonds pours apace; 75
Th' embroider'd King who shows but half his face,
And his refulgent Queen, with pow'r's combin'd
Of broken troops an easy conquest find.
Clubs, Diamonds, Hearts, in wild disorder seen,
With throngs promiscuous **strow** the level green. 80
Thus when dispers'd a routed army runs,
Of Asia's troops, and Afric's sable sons,
With like confusion different nations fly,
Of various habit, and of various dye,
The pierc'd battalions dis-united fall, 85
In heaps on heaps; one fate o'erwhelms them all.
The Knave of Diamonds tries his wily arts,
And wins (oh shameful chance!) the Queen of Hearts.
At this, the blood the virgin's cheek forsook,
A livid paleness spreads o'er all her look; 90
She see's, and trembles at th' approaching ill,
Just in the jaws of ruin, and **Codille**.
And now (as oft in some distemper'd State)
On one nice Trick depends the gen'ral fate.
An Ace of Hearts steps forth: The King unseen 95
Lurk'd in her hand, and mourn'd his captive Queen:
He springs to Vengeance with an eager pace,
And falls like thunder on the prostrate Ace.
The nymph exulting fills with shouts the sky;
The walls, the woods, and **long canals** reply. 100

**Notes, Stanza 4**

**strow**: archaic form of *strew*

**Codille**: A development in which the challenger failed to win the necessary cards. On the next play, Belinda wins the game.

**long canals**: The canals on the grounds of Hampton Court

---

**Stanza 5**

Oh thoughtless mortals! ever blind to fate,
Too soon dejected, and too soon elate.
Sudden, these honours shall be snatch'd away,
And curs'd for ever this victorious day.
For lo! the board with cups and spoons is crown'd, 105
The **berries crackle**, and the mill turns round;
On shining **Altars of Japan** they raise
The silver lamp; the fiery spirits blaze:
From silver spouts the grateful liquors glide,
While **China's earth receives the smoking tide**: 110
At once they gratify their scent and taste,
And frequent cups prolong the rich repast.
Straight hover round the Fair her airy band;
Some, as she sipp'd, the fuming liquor fann'd,
Some o'er her lap their careful plumes display'd, 115
Trembling, and conscious of the rich brocade.
Coffee, (which makes the politician wise,
And see thro' all things with his half-shut eyes)
Sent up in vapours to the Baron's brain
New Stratagems, the radiant Lock to gain. 120
Ah cease, rash youth! desist ere't is too late,
Fear the just Gods, and think of **Scylla's Fate**!
Chang'd to a bird, and sent to flit in air,  
She dearly pays for Nisus' injur'd hair!

Notes, Stanza 5

berries crackle: The coffee beans crackle when roasted on the mill.  
Altars of Japan: tables coated with varnish made from a substance of a Japanese tree of the cashew family.  
China's . . . tide: The china coffee cups receive the steaming coffee.  
Scylla's . . . hair: In Greek mythology, Scylla betrayed her father, Nisus, King of Megara, by cutting off a lock of his hair—a purple lock with magical powers that safeguarded him and his kingdom. Scylla did so because she was in love with her father's enemy, King Minos of Crete, who was attacking Megara. Nisus died and was changed into a sea eagle. Scylla later drowned and was changed into a sea bird that was chased by the eagle.  

Stanza 6

But when to mischief mortals bend their will, 125  
How soon they find fit instruments of ill!  
Just then, Clarissa drew with tempting grace  
A two-edg'd weapon from her shining case:  
So Ladies in Romance assist their Knight,  
Present the spear, and arm him for the fight. 130  
He takes the gift with rev'rence, and extends  
The little engine on his fingers' ends;  
This just behind Belinda's neck he spread,  
As o'er the fragrant steams she bends her head.  
Swift to the Lock a thousand Sprites repair, 135  
A thousand wings, by turns, blow back the hair;  
And thrice they twitch'd the diamond in her ear;  
Thrice she look'd back, and thrice the foe drew near.  
Just in that instant, anxious Ariel sought  
The close recesses of the Virgin's thought; 140  
As on the nosegay in her breast reclin'd,  
He watch'd th' Ideas rising in her mind,  
Sudden he view'd, in spite of all her art,  
An earthly Lover lurking at her heart.  
Amaz'd, confus'd, he found his pow'r expir'd, 145  
Resign'd to fate, and with a sigh retir'd.
Notes, Stanza 6

**fragrant steams:** steam from the hot coffee  
**weapon:** scissors  
**nosegay:** small bouquet of flowers

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**Stanza 7**

**The Peer** now spreads the glitt'ring **Forfex** wide,  
T' inclose the Lock; now joins it, to divide.  
Ev'n then, before the fatal engine clos'd,  
A wretched Sylph too fondly interpos'd; 150  
Fate urg'd the shears, and cut the Sylph in twain,  
(But airy substance soon unites again)  
The meeting points the sacred hair dissever  
From the fair head, for ever, and for ever!  
Then flash'd the living lightning from her eyes, 155  
And screams of horror rend th' affrighted skies.  
Not louder shrieks to pitying heav'n are cast,  
When husbands, or when lapdogs breathe their last;  
Or when rich China vessels fall'n from high,  
In glitt'ring dust and painted fragments lie! 160  
Let wreaths of triumph now my temples twine  
(The victor cry'd) the glorious Prize is mine!  
While fish in streams, or birds delight in air,  
Or in a coach and six the British Fair,  
As long as **Atalantis** shall be read, 165  
Or the small pillow grace a Lady's bed,  
While visits shall be paid on solemn days,  
When num'rous wax-lights in bright order blaze,  
While nymphs take treats, or assignations give,  
So long my honour, name, and praise shall live! 170  
What Time would spare, from **Steel receives** its date,  
And monuments, like men, submit to fate!  
Steel could the labour of the Gods destroy,  
And **strike to dust th' imperial tow'rs of Troy**;  
Steel could the works of mortal pride confound, 175  
And hew **triumphal arches** to the ground.  
What wonder then, fair nymph! thy hairs should feel,  
The conqu'ring force of unresisted steel?
Notes, Stanza 7

The Peer: the baron
Forfex: Latin for scissors
Atalantis: Reference to The New Atlantis, a popular gossip novel by Mary de la Riviere Manley (1663-1724). It alluded to real-life scandals.
Steel receives: From this phrase down to Line 178, the poem tells of the power of steel to endure, to destroy the work of gods and men, and, of course, to trim a lock of hair.
strike . . . Troy: In the Trojan War, the Greeks—using swords and spears of steel—slaughtered the Trojans and destroyed their city after gaining entry to the city inside a wooden horse.
triumphal arches: arches built to honor and memorialize great men and heroes.

Canto III Summary Questions: answer the following IN 2-3 COMPLETE SENTENCES using the rubric found page 5 as a guide.

1. What two topics serve as the focus of conversation for "Britain's statesmen?"

2. Who is great Anna and what are the three realms she rules?

3. What does Clarissa draw forth and present to the Baron?

4. What action do a thousand sprites take (using their wings) to prevent the hair from getting cut?

5. What happens to one unfortunate Sylph as he attempts to block the shears from cutting the hair?
Canto IV

Stanza 1

But anxious cares the pensive nymph oppress'd,
And secret passions labour'd in her breast.
Not youthful kings in battle seiz'd alive,
Not scornful virgins who their charms survive,
Not ardent lovers robb'd of all their bliss,
Not ancient ladies when refus'd a kiss,
Not tyrants fierce that unrepenting die,
Not Cynthia when her manteau's pinn'd awry,
E'er felt such rage, resentment, and despair,
As thou, sad Virgin! for thy ravish'd Hair. 10
For, that sad moment, when the Sylphs withdrew
And Ariel weeping from Belinda flew,
Umbriel, a dusky, melancholy sprite,
As ever sully'd the fair face of light,
Down to the central earth, his proper scene, 15
Repair'd to search the gloomy Cave of Spleen.

Notes, Stanza 1

**Not:** Repeating a word at the beginning of successive clauses or phrases constitutes a figure of speech known as anaphora.

**Cynthia:** another name for the goddess Diana (Greek name, Artemis), Apollo's twin sister and the virgin goddess of chastity.

Cynthia is derived from the Greek word Kynthia, meaning from or associated with Kynthos, a mountain on the Greek island of Delos where Artemis and Apollo were born.

**Cave of Spleen:** Dwelling of the Queen of Spleen—that is, the queen of melancholy and low spirits.

Stanza 2

Swift on his sooty pinions flits the Gnome,
And in a vapour reach'd the dismal dome.
No cheerful breeze this sullen region knows,
The dreaded East is all the wind that blows. 20
Here in a grotto, shelter'd close from air,
And screen'd in shades from day's detested glare,
She sighs for ever on her pensive bed,
Pain at her side, and Megrim at her head.
Two handmaids wait the throne: alike in place,
But diff'ring far in figure and in face.
Here stood Ill-nature like an ancient maid,
Her wrinkled form in black and white array'd;
With store of pray'rs, for mornings, nights, and noons,
Her hand is fill'd; her bosom with lampoons. 30
There Affectation, with a sickly mien,
Shows in her cheek the roses of eighteen,
Practis'd to lisp, and hang the head aside.
Faints into airs, and languishes with pride,
On the rich quilt sinks with becoming woe,
Warp in a gown, for sickness, and for show.
The fair ones feel such maladies as these,
When each new night-dress gives a new disease.

Notes, Stanza 2

grotto: cave
Megrim: melancholy, depression, low spirits; headache

Stanza 3

A constant Vapour o'er the palace flies;
Strange phantoms rising as the mists arise; 40
Dreadful, as hermit's dreams in haunted shades,
Or bright, as visions of expiring maids.
Now glaring fiends, and snakes on rolling spires,
Pale spectres, gaping tombs, and purple fires:
Now lakes of liquid gold, Elysian scenes, 45
And crystal domes, and angels in machines.
Unnumber'd throngs on every side are seen,
Of bodies chang'd to various forms by Spleen.
Here living Tea-pots stand, one arm held out,
One bent; the handle this, and that the spout: 50
A Pipkin there, like Homer's Tripod walks;
Here sighs a Jar, and there a Goose-pie talks;
Men prove with child, as pow'rful fancy works,
And maids turn'd bottles, call aloud for corks.

Notes, Stanza 3

rolling spires: spirals
Elysian: heavenly
bodies . . . chang'd: From this phrase down to Line 54, the poem describes people changed into objects by the Queen of Spleen. Victims of certain psychopathic disorders sometimes report that they have been changed into an object.

Pipkin: small pot or jar made of baked clay; small earthenware container

Homer's tripod: In Homer's Iliad, a tripod capable of moving itself.

Men . . . child: pregnant men

Stanza 4

Safe past the Gnome thro' this fantastic band, 55
A branch of healing Spleenwort in his hand.
Then thus address'd the pow'r: "Hail, wayward Queen!
Who rule the sex to fifty from fifteen:
Parent of vapours and of female wit,
Who give th' hysterical, or poetic fit, 60
On various tempers act by various ways,
Make some take physic, others scribble plays;
Who cause the proud their visits to delay,
And send the godly in a pet to pray.
A nymph there is, that all thy pow'r disdains, 65
And thousands more in equal mirth maintains.
But oh! if e'er thy Gnome could spoil a grace,
Or raise a pimple on a beauteous face,
Like Citron-waters matrons cheeks inflame,
Or change complexions at a losing game; 70
If e'er with airy horns I planted heads,
Or rumpled petticoats, or tumbled beds,
Or caus'd suspicion when no soul was rude,
Or discompos'd the head-dress of a Prude,
Or e'er to costivelap-dog gave disease, 75
Which not the tears of brightest eyes could ease:
Hear me, and touch Belinda with chagrin,
That single act gives half the world the spleen."

Notes, Stanza 4

Safe past: safely passed

Spleenwort: type of fern with healing powers. The reference to it is an allusion to Vergil's Aeneid, in which the hero, Aeneas, passes safely into the underworld because he is carrying a magical golden bough.

Who . . . way: The Queen of Spleen can influence the behavior of young ladies in various ways.

Make . . . plays: Some young ladies under the influence of a fit caused by the Queen of
Spleen may take medicine. Others may scribble (plays, notes, love letters, drawings).

**pet**: in a bad mood

**Citron-waters**: an alcoholic beverage distilled from the rinds of the lemon and citron (a yellow, thick-skinned fruit that resembles the lemon but is larger and less acidic)

**If . . . heads**: If I have ever planted horns in the heads of men. This clause is an allusion to an old tale saying that men would grow horns if their wives were unfaithful.

**costive . . . disease**: gave a scolding to a slow-moving or constipated pet dog

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**Stanza 5**

The Goddess with a discontented air
Seems to reject him, tho' she grants his pray'r. 80

**A wond'rous Bag with both her hands she binds,**
**Like that where once Ulysses held the winds;**
There she collects the force of female lungs,
Sighs, sobs, and passions, and the war of tongues.
A Vial next she fills with fainting fears, 85
Soft sorrows, melting griefs, and flowing tears.
The Gnome rejoicing bears her gifts away,
Spreads his black wings, and slowly mounts to day.
Sunk in **Thalestris**' arms the nymph he found,
Her eyes dejected and her hair unbound. 90
Full o'er their heads the **swelling bag he rent**, 95
And all the Furies issu'd at the vent.
Belinda burns with more than mortal ire,
And fierce Thalestris fans the rising fire.
"O wretched maid!" she spread her hands, and cry'd, 95
(While Hampton's echoes, "Wretched maid!" reply'd)
"Was it for this you took such constant care
The **bodkin**, comb, and essence to prepare?
For this your locks in **paper durance** bound,
For this with **tort'ring** irons wreath'd around? 100
For this with **fillets** strain'd your tender head,
And bravely bore the double **loads of lead**?
Gods! shall the ravisher display your hair,
While the **Fops** envy, and the Ladies stare!
Honour forbid! at whose unrivall'd shrine 105
Ease, pleasure, virtue, all our sex resign.
Methinks already I your tears survey,
Already hear the horrid things they say,
Already see you a **degraded toast,**
And all your honour in a whisper lost! 110
How shall I, then, your helpless fame defend?
'Twill then be infamy to seem your friend!
And shall this prize, th' inestimable prize,
Expos'd thro' crystal to the gazing eyes,
And heighten'd by the diamond's circling rays,
On that rapacious hand for ever blaze?
Sooner shall grass in Hyde-park Circus grow,
And wits take lodgings in the sound of Bow;
Sooner let earth, air, sea, to Chaos fall,
Men, monkeys, lap-dogs, parrots, perish all!

She said; then raging to Sir Plume repairs,
And bids her Beau demand the precious hairs;
(Sir Plume of amber snuff-box justly vain,
And the nice conduct of a clouded cane)
With earnest eyes, and round unthinking face,
He first the snuff-box open'd, then the case,
And thus broke out—"My Lord, why, what the devil?"
"Z—ds! damn the lock! 'fore Gad, you must be civil!
Plague on't! t is past a jest—nay prithee, pox!
Give her the hair"—he spoke, and rapp'd his box.

Notes, Stanza 5

A wond'rous . . . winds: In Homer's Odyssey, Ulysses (Greek name, Odysseus) received a bag of winds from Aeolus, the god of the winds. When opened, the bag would release winds favorable to Ulysses on his sea voyage home.
Thalestris: See characters, above.
the swelling . . . rent: The gnome ripped the bag open.
bodkin: hairpin
paper durance: confinement in paper. Belinda had apparently had her locks wrapped in paper while receiving a permanent.
tort'ring: torturing
fillets: bands of ribbon worn to keep hair in place
loads of lead: leaden ends of paper wraps encircling curls. The curls were wrapped in paper before treatment of them with chemicals that created a "permanent wave." The lead on the ends of the paper made it easy to attach one end of the paper to the other.
Fops: Vain men who pay undue attention to their clothes and manners.
degraded toast: a woman who has been toasted for her beauty but then degraded or embarrassed by some event
and shall . . . blaze: Belinda worries that the baron will display the prize (the lock of hair) in a diamond ring he will wear.
Hyde-park Circus: The circular road in Hyde Park where Londoners drove their carriages.
sound of Bow: Bow was a commercial district of London. It was unlikely that a fashionable person would want to live amid the hubbub there.
clouded cane: Sir Plume carries a cane, or walking stick, made of wood with dark
(clouded) grain

Z—ds: zounds (pronounced ZOONS), a mild oath. Zounds is a corruption of by His wounds, meaning the wounds of Christ. When spoken quickly, by His wounds becomes zounds.

Stanza 6

"It grieves me much" (reply'd the Peer again)
"Who speaks so well should ever speak in vain.
But by this Lock, this sacred Lock I swear,
(Which never more shall join its parted hair;
Which never more its honours shall renew, 135
Clipp'd from the lovely head where late it grew)
That while my nostrils draw the vital air,
This hand, which won it, shall for ever wear."

He spoke, and speaking, in proud triumph spread
The long-contended honours of her head. 140

Notes, Stanza 6

In this passage, the baron says that pleas for him to return the lock of hair are in vain, for he means to keep and display it.

Stanza 7

But Umbriel, hateful Gnome! forbears not so;
He breaks the Vial whence the sorrows flow.
Then see! the nymph in beauteous grief appears,
Her eyes half-languishing, half-drown'd in tears;
On her heav'd bosom hung her drooping head, 145
Which, with a sigh, she rais'd; and thus she said.
"For ever curs'd be this detested day,
Which snatch'd my best, my fav'rite curl away!
Happy! ah ten times happy had I been,
If Hampton-Court these eyes had never seen! 150
Yet am not I the first mistaken maid,
By love of Courts to num'rous ills betray'd.
Oh had I rather un-admir'd remain'd
In some lone isle, or distant Northern land;
Where the gilt Chariot never marks the way, 155
Where none learn Ombre, none e'er taste Bohea!
There kept my charms conceal'd from mortal eye,
Like roses, that in deserts bloom and die.
What mov'd my mind with youthful Lords to roam?
Oh had I stay'd, and said my pray'rs at home! 160
'Twas this, the morning omens seem'd to tell,
Thrice from my trembling hand the patch-box fell;
The tott'ring China shook without a wind.
Nay, Poll sat mute, and Shock was most unkind!
A Sylph too warn'd me of the threats of fate, 165
In mystic visions, now believ'd too late!
See the poor remnants of these slighted hairs!
My hands shall rend what ev'n thy rapine spares:
These in two sable ringlets taught to break,
Once gave new beauties to the snowy neck; 170
The sister-lock now sits uncouth, alone,
And in its fellow's fate foresees its own;
Uncurl'd it hangs, the fatal shears demands,
And tempts once more thy sacrilegious hands.
Oh hadst thou, cruel! been content to seize 175
Hairs less in sight, or any hairs but these!"

Notes, Stanza 7

But Umbriel: From this phrase down to Line 145, the poem says Umbriel breaks the vial of tears he obtained from the Queen of Spleen, enabling Belinda to vent her sorrow in a storm of tears.
Bohea: type of black tea grown in a mountain region of China
patch-box: box containing a preparation for making beauty marks
Poll: pet parrot
Shock: the dog
rend: tear out
sable: black

Canto IV Summary Questions: answer the following IN 2-3 COMPLETE SENTENCES using the rubric found page 5 as a guide.

1. How does Thalestris' advice affect Belinda?
2. Describe Sir Plume's "eloquence" as he attempts to argue that the Baron should return the lock of hair. How is Sir Plume characterized? Why did Pope give this character the name "Sir Plume"?

3. What is the response of "the Peer" [the Baron] to Sir Plume's request?

4. What is Belinda talking about when she wishes that the Baron had "been content to seize/ Hairs less in sight, or any hairs but these!"?

Canto V

Stanza 1

She said: the pitying audience melt in tears. But Fate and Jove had stopp'd the Baron's ears. In vain Thalestris with reproach assails, For who can move when fair Belinda fails? Not half so fix'd the Trojan could remain, 5 While Anna begg'd and Dido rag'd in vain. Then grave Clarissa graceful wav'd her fan; Silence ensu'd, and thus the nymph began. "Say why are Beauties prais'd and honour'd most, The wise man's passion, and the vain man's toast? 10 Why deck'd with all that land and sea afford, Why Angels call'd, and Angel-like ador'd? Why round our coaches crowd the white-glov'd Beaux, Why bows the side-box from its inmost rows; How vain are all these glories, all our pains, 15 Unless good sense preserve what beauty gains: That men may say, when we the front-box grace:
'Behold the first in virtue as in face!'  
Oh! if to dance all night, and dress all day,  
Charm'd the small-pox, or chas'd old-age away; 20  
Who would not scorn what housewife's cares produce,  
Or who would learn one earthly thing of use?  
To patch, nay ogle, might become a Saint,  
Nor could it sure be such a sin to paint.  
But since, alas! frail beauty must decay, 25  
Curl'd or uncurl'd, since Locks will turn to grey;  
Since painted, or not painted, all shall fade,  
And she who scorns a man, must die a maid;  
What then remains but well our pow'r to use,  
And keep good-humour still whate'er we lose? 30  
And trust me, dear! good-humour can prevail,  
When airs, and flights, and screams, and scolding fail.  
 Beauties in vain their pretty eyes may roll;  
Charms strike the sight, but merit wins the soul."

Notes. Stanza 1

**Jove**: Jupiter, Roman name for Zeus, the king of the gods in Greek mythology.  
**the Trojan: . . . vain**: allusion to Aeneas, the hero of Vergil's *Aeneid*. While sojourning in Carthage, Aeneas became the lover of Carthage's queen, Dido. Although Dido and her sister, Anna, pleaded for him to remain in Carthage, Aeneas abruptly left her to continue his sea voyage to Italy. There, according to Roman mythology, he founded a colony that would blossom into Roman civilization.  
**side box, front-box**: In the theatre, young ladies preferred the front boxes, facing the stage. Young men sat in the side boxes

**Stanza 2**

So spoke the Dame, but no applause ensued; 35  
Belinda frown'd, Thalestris call'd her Prude.  
"To arms, to arms!" the fierce Virago cries,  
And swift as lightning to the combat flies.  
All side in parties, and begin th' attack;  
Fans clap, silks rustle, and tough *whalebones* crack; 40  
Heroes' and Heroines' shouts confus'dly rise,  
And bass, and treble voices strike the skies.  
No common weapons in their hands are found,  
Like Gods they fight, nor dread a mortal wound.  
So when bold Homer makes the Gods engage, 45
And heav'nly breasts with human passions rage;
'Gainst Pallas, Mars; Latona, Hermes arms;
And all Olympus rings with loud alarms:
Jove's thunder roars, heav'n trembles all around,
Blue Neptune storms, the bellowing deeps resound: 50
Earth shakes her nodding tow'rs, the ground gives way.
And the pale ghosts start at the flash of day!
Triumphant Umbriel on a sconce's height
Clapp'd his glad wings, and sate to view the fight:
Propp'd on the bodkin spears, the Sprites survey 55
The growing combat, or assist the fray.
While thro' the press enrag'd Thalestris flies,
And scatters death around from both her eyes,
A Beau and Witling perish'd in the throng,
One died in metaphor, and one in song. 60
"O cruel nymph! a living death I bear,"
Cry'd Dapperwit, and sunk beside his chair.
A mournful glance Sir Fopling upwards cast,
"Those eyes are made so killing"—was his last.
Thus on Maeander's flow'ry margin lies 65
Th' expiring Swan, and as he sings he dies.

Notes. Stanza 2

whalebones: horny plates in the jaws of baleen whales that catch plankton. Tough and flexible, they were used to stiffen women's corsets.
Pallas: Another name for Athena (Roman name, Minerva), goddess of wisdom and war
Mars: god of war (Greek name, Ares)
Latona: mother of Apollo and Artemis (Diana). Her Greek name was Leto.
Hermes: messenger of the Olympian gods (Roman name, Mercury)
Neptune: god of the sea (Greek name, Poseidon)
sconce: bracket on a wall for holding a candle or a torch; candlestick holder affixed to a wall plaque.
bodkin spears: pins
Witling: a person who tries to be witty
Dapperwit: character in the comedy Love in a Wood; or St. James Park (1671), by playwright William Wycherley (1640-1716)
Sir Fopling: character in the comedy The Man of Mode, or, Sir Fopling Flutter (1676), by George Etherege (1635-1691)
Those . . . killing: words from an opera
Maeander: winding river in Western Turkey. The modern name for this river is Menderes.
Stanza 3

When bold Sir Plume had drawn Clarissa down,  
Chloe stepp'd in, and kill'd him with a frown;  
She smil'd to see the doughty hero slain,  
But, at her smile, the Beau reviv'd again. 70  
Now Jove suspends his golden scales in air,  
Weighs the Men's wits against the Lady's hair;  
The doubtful beam long nods from side to side;  
At length the wits mount up, the hairs subside.  
See, fierce Belinda on the Baron flies, 75  
With more than usual lightning in her eyes:  
Nor fear'd the Chief th' unequal fight to try,  
Who sought no more than on his foe to die.  
But this bold Lord with manly strength endu'd,  
She with one finger and a thumb subdu'd: 80  
Just where the breath of life his nostrils drew,  
A charge of Snuff the wily virgin threw;  
The Gnomes direct, to ev'ry atom just,  
The pungent grains of titillating dust.  
Sudden, with starting tears each eye o'erflows, 85  
And the high dome re-echoes to his nose.  
Now meet thy fate, incens'd Belinda cry'd,  
And drew a deadly bodkin from her side.  
(The same, his ancient personage to deck,  
Her great great grandsire wore about his neck, 90  
In three seal-rings; which after, melted down,  
Form'd a vast buckle for his widow's gown:  
Her infant grandame's whistle next it grew,  
The bells she jingled, and the whistle blew;  
Then in a bodkin grac'd her mother's hairs, 95  
Which long she wore, and now Belinda wears.)

Notes, Stanza 3

Jove: King of the gods (Greek name, Zeus)
endu'd: endued, meaning endowed
Snuff: tobacco reduced to a powder. It is inhaled through the nose, rubbed on the gums, or chewed.
bodkin: dagger of her great-great grandfather. It was melted down to form a buckle, then a whistle. Part of it eventually became a pin (another meaning of bodkin).
"Boast not my fall" (he cry'd) "insulting foe!
Thou by some other shalt be laid as low,
Nor think, to die dejects my lofty mind:
All that I dread is leaving you behind! 100
Rather than so, ah let me still survive,
And burn in Cupid's flames—but burn alive."
"Restore the Lock!" she cries; and all around
"Restore the Lock!" the vaulted roofs rebound.
Not fierce Othello in so loud a strain 105
Roar'd for the handkerchief that caus'd his pain.
But see how oft ambitious aims are cross'd,
And chiefs contend 'till all the prize is lost!
The Lock, obtain'd with guilt, and kept with pain,
In ev'ry place is sought, but sought in vain: 110
With such a prize no mortal must be blest,
So heav'n decrees! with heav'n who can contest?
Some thought it mounted to the Lunar sphere,
Since all things lost on earth are treasur'd there.
There Hero's wits are kept in pond'rous vases, 115
And beau's in snuff-boxes and tweezer-cases.
There broken vows and death-bed alms are found,
And lovers' hearts with ends of riband bound,
The courtier's promises, and sick man's pray'rs,
The smiles of harlots, and the tears of heirs, 120
Cages for gnats, and chains to yoke a flea,
Dry'd butterflies, and tomes of casuistry.
Stanza 5

But trust the Muse—she saw it upward rise,
Tho' mark'd by none but quick, poetic eyes:
(So Rome's great founder to the heav'n's withdrew, 125
To Proculus alone confess'd in view)
A sudden Star, it shot thro' liquid air,
And drew behind a radiant trail of hair.
Not Berenice's Locks first rose so bright,
The heav'n's bespangling with dishevell'd light. 130
The Sylphs behold it kindling as it flies,
And pleas'd pursue its progress thro' the skies.
This the Beau monde shall from the Mall survey,
And hail with music its propitious ray.
This the blest Lover shall for Venus take, 135
And send up vows from Rosamonda's lake.
This Partridge soon shall view in cloudless skies,
When next he looks thro' Galileo's eyes;
And hence th' egregious wizard shall foredoom
The fate of Louis, and the fall of Rome. 140
Then cease, bright Nymph! to mourn thy ravish'd hair,
Which adds new glory to the shining sphere!
Not all the tresses that fair head can boast,
Shall draw such envy as the Lock you lost.
For, after all the murders of your eye, 145
When, after millions slain, yourself shall die:
When those fair suns shall set, as set they must,
And all those tresses shall be laid in dust,
This Lock, the Muse shall consecrate to fame,
And 'midst the stars inscribe Belinda's name. 150

Notes, Stanza 5

Rome's great founder. Romulus. According to Roman mythology, he and his brother, Remus, founded Rome. Romulus became the city's first king. After he died in a storm, the Romans assumed he was carried into the heavens, and they worshipped him as the god Quirinus.
Proculus: Roman senator. After Romulus died, Proculus had a vision in which Romulus said Rome was destined for greatness.
Berenice: Reference to Berenice's Hair, a star group that astronomers call Coma Berenices. This northern constellation is between the constellations Boötes and Leo and north of the constellation Virgo. Berenice herself was the wife of Egypt's Ptolemy III Euergetes. When he went off on a dangerous mission to Syria, Berenice cut off a lock of
her hair as a votive offering in praying for his safe return. Legend says that it was taken into the heavens to form a new constellation.

**Beau monde**: French for fashionable society

**Mall**: avenue in the St. James district of London's Westminster borough. It is near St. James's Palace, the royal residence after fire destroyed Whitehall Palace in 1698. The Mall was a popular walkway for the well-to-do residents of St. James.

**Venus**: goddess of love (in Greek mythology, Aphrodite).


**Partridge**: allusion to John Partridge, an astrologer who made unfounded predictions in almanacs

**Galileo's eyes**: lenses of a telescope

**fate of Louis**: fate of the King of France

**Canto V Summary Questions**: answer the following IN 2-3 COMPLETE SENTENCES using the rubric found page 5 as a guide.

1. What is Clarissa's point about the chopped hair in Canto V? How does she serve as a foil to Thalestris?

2. How does the crowd of fops and ladies react to Clarissa's sensible advice?

3. How do Dapperwit and Sir Fopling meet their deaths?

4. What is the outcome when Jove takes his golden scales to weigh the hair versus the wits of the crowd?

5. What clever impromptu weapon does the wiley Belinda use against the Baron's "breath of life" in his nostrils?

6. Just after the crowd roars out for the Baron to "restore the lock," a mishap occurs during all the commotion. What happens when they look for the lock?
7. Several theories emerge about what happened to the hair in subsequent lines. List one or two of these theories.

8. Pope gives us an unusual catalog of items including broken vows, death-bed alms, courtier's promises, sick men's prayers, harlots' smiles, the tears of heirs, cages for gnats, and so on. What do all these have in common with each other and with the cut lock of hair?

9. Pope leaves Belinda (and hence Arabella) with what comforting thought at the end of the poem?