The Rape of the Lock

Detailed Summary and Critical Commentary

Originally, *The Rape of the Lock* was written by Pope to laugh off the quarrel between two Roman Catholic families, the Petres and the Fermors. The quarrel had been caused by snipping off a lock of Miss Arabella Fermor's hair by Robert, Lord Petre, sometime in the summer of 1711. The Two families took the trivial incident rather seriously, John Caryll, a Roman friend of the two families and Pope's friend and patron, asked Pope to write a verse satire which could humorously depict the whole episode and thereby bring about reconciliation between the two estranged families. Pope readily obliged, and within a fortnight he came out with a two-canto version of the whole story. This version was circulated among friends in a manuscript form and seems to have achieved its immediate purpose of reconciling the Fermors and the Petres. This two-canto version of *The Rape of the Lock* was anonymously published in 1712 because, as Pope himself explained to his first biographer, Spence, "copies of it got about and it was like to be printed, on which I published the first draught of it.

Canto I

Invocation to the Muse

Pope begins *The Rape of the Lock* in a mock-heroic tone, invoking the Muse of Poetry to inspire him to sing of "dire offence" which sprang from "amorous cause" and of the "mighty contests" which ensued from "trivial" circumstances. Acknowledging his debt to the human inspirer of the poem, John Caryll, the poet expresses the hope that if he (lord Petre) approves of his attempt, the poem will earn much praise despite the triviality of its subject-matter. The subject-matter is, then, specified as the assault on a gentle maid (Belinda) by a well-bred lord and the rejection of his love by this beautiful lady. Pope expresses his mock-wonder at the strange motives which can engage title men in bold tasks and the mighty rage that can dwell within the heart of lady.

Belinda in Her Bedroom

Pope then turns to the description of his heroine, Belinda, in her bed. Though the time is late morning-when young lovers, who have passed a sleepless night, wake up at twelve-Belinda is still in her bed. The sun hesitatingly shoots off a ray through the curtains of her bed, half afraid that Belinda might open her eyes which might eclipse his own brightness. Belinda momentarily wakes up and rings the bell three times; but when the bell remains unanswered, she angrily

knocks the floor with her slipper. But her guardian-sylph ariel makes her drop off into a slumber once again.

Belinda's Vision

During the sleep Ariel causes a dream to visit Belinda. During this dream he informs her of his own as well as other sylphs' identity and the function assigned to them. According to the Ariel, the spirits are the light militia of the sky. They hover around beautiful ladies to protect them during their numerous fashionable activities. These spirits are actually the souls of fashionable women transformed into tiny, invisible disembodied creatures and they still retain their earlier vanities on the earth. When fashionable women die, their souls dissolve into four elements, i.e., air, earth, water and fire, according to the predominance of one over the other element. The souls of light-hearted coquettes are transformed into sylph; those of grave prudes, into gnomes; the souls of gentle submissive women become nymphs, whose element is water; and the souls of fiery, quarrelsome women become salamanders.

Forewarning of the Danger

Ariel then forewarns Belinda of the impending danger. Since fate does not exactly disclose the future event beforehand, Ariel does not know the exact nature of the danger that threatens Belinda, but he warns her that in any case she must be cautious about men.

Belinda at The Toilette

Hardly had Ariel concluded his forewarning to Belinda when her lapdog woke her up with the help of his tongue. Her eyes fell first of all on a love-letter and she was amused by several expressions of the writer's passion for her. The ritual of dressing up for the day started. Belinda stood before the mirror and adored her own image as a priestess adores a goddess. The Cosmetic powers blessed her and Betty, her maidservant, aided her in her make-up and dressing. Her beauty, fortifies with a lot of make-up material began to increase every minute, and Belinda, like a deft artist measured the effect of her blushes and smiles, improving them every minute. The sylphs attending invisibly upon her saw to the minute details of her dressing up, though it was Betty who got the credit for the labour which the sylphs had done.

Critical Comments

That pope intended *The Rape of the Lock* as a mock-heroic poem is evident from the very opening lines which provide a statement of his purpose and invoke the Muse to inspire the poet:

What dire offence from the amorous cause springs 1

What mighty contests rise from trivial things 2

These lines immediately bring to mind a typical epic beginning Homer's Illiad, for example, begins with

Achilles' wrath, to Greece the direful spring

Of woes unnumber'd, heavenly goddess sing!

Virgil's Aenied opens on a similar note-"Of arms and men I sing"- and so does Milton's *Paradise Lost* with its "Of Man's first disobedience and the fruit…" The invocation to the Muse that follows the opening couplet is in a similar epic vein:

I sing-this verse to Caryll, 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

Lines three and four of this extract clearly echo Virgil's

Slight is the subject, but the praise not small,

If heaven assist, and the Phoebus hear my call.

Even if someone cherished and doubts about Pope's intentions to deal with a trivial subject in a mock serious, epic form, the transition from the generalized opening and the invocation to the Muse to the more specific trivial subject clearly states Pope's intention:

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?
In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty rage?

Here one not only hears a periodic echo of the beginning of *Paradise Lost*-"Say first what cause/Moved our Grand parents in that happy state./…to fall…?/Who first seduc'd them to that foul revolt?"-but also gets through the antithesis between "bold tasks" and "little men" "soft bosoms" and "mighty rage" the discrepancy between the heroic form and the trivial content.

The transformation of women's souls into the invisible tiny sylphs suggests a mock metamorphosis in the vein of Ovi'd *Metamorphoses.* The invocation to the Muse, and the Vision are devices employed in the serious epics. Belinda's "arming herself for the conquest of gallants is modeled on the epic hero's putting on the armour. Then the rite of the dressing table – "the sacred rites of the pride"- is a blasphemous parody of religious worship. Belinda is here clearly presented as both an epic hero preparing for a heroic battle and the priest conducted the ritual of adoration.

This juxtaposition of the great with the trivial provides an apt comment on the confused values of the age, especially the ones governing the idle, aristocratic class. But the heroic form elevates the trivial so as to create a complex response from the reader, a response which is different from the one evokes by direct satire.

Canto II

Belinda on a Pleasure-Boat

The first canto showed Belinda preparing for the conquests "abroad": the second canto now actually shows her achieving this goal. She is now seen on a pleasure-boat on the river Thames and in the centre of a large admiring crowd. The armour now begins to shine as the sparking cross on her heart conquers Jews and infidels alike. She smiles at everyone and her eyes are luminous, "Bright as the sun." She is so beautiful that any "female errors" she might make would be instantly forgotten when anyone looked on her face.

Most epic poems include a sea voyage, so Belinda's travelling by boat emphasizes her role as a parody of an epic hero. Her bejeweled cross, which is so beautiful that even "Jews" and "infidels" would be attracted by it, suggests Belinda's lack of religious conviction—the cross is a beautiful ornament rather than a symbol of her faith, a point Pope underscores by noting its appeal to non-Christians. But Pope does suggest that perhaps her vanity is not all bad. The phrase "female errors" suggests that, as a woman, Belinda's behavior is criticized more harshly than a man's. So, if her beauty means that these "errors" are instantly forgotten when gazing on her face, it seems only fair and wise that she cultivate her beauty to escape unfair moral scrutiny.

Particularly noticeable are her two locks which she has cherished for "the destruction of mankind". For, aware as she is of the power of her beauty, she knows the role of beautiful hair plays in the kind of conquests a woman is capable of.

The Baron's Plan

The Baron (lord Petre) was particularly fascinated by her locks; and "adventurous" as he was, he decided to possess them as a trophy of his conquest. He was determined to secure them somehow, whether by force or fraud. To attain his goal, he had, in the morning, sought the aid of

heavenly powers, especially the power of Love, to secure one of the locks and to possess it for ever. For this purpose he had built a pyre of French romances and made the offering of garters, a pair of gloves, and all the love letters he had received from his past mistresses. The deity of love was pleased to grant at least half of his prayer.

The pyre is a reference to both pagan religious tradition and the epic tradition. Pyres were normally built for funerary purposes, but here the Baron is using his pyre to burn trivial items like "garters" and "gloves" in order to pray to the god Love. In this way, Pope continues his parody of court life. This moment also recalls the female vanity of Belinda's own pagan altar, fashioned from her dressing table. In Pope's time, men were expected to be morally and intellectually superior to women, but the parallel between the Baron's frivolous pyre and Belinda's dressing table altar paints the two as being morally equivalent in their frivolity.

Meanwhile, Belinda's barge continues to move leisurely on the floating tides of the river Thames. Everyone including Belinda was happy, because she was not only herself happy but also the cause that happiness could be in other: "Belinda smiled and the entire world was gay." The only exception, however, was her guardian sylph, Ariel; for possessed of the knowledge of the danger threatening Belinda, he was oppressed with fears.

Ariel's Order to the Sylphs

Back on the boat, everything seems to be going perfectly and everyone is happy—except for Ariel who is still troubled by the idea that something terrible is going to happen. He summons an army of sylphs, which descends down onto the boat. The army is made up of sylphs in an array of different forms and dresses. Ariel addresses them, calling out: "Ye Sylphs and Sylphids, to your chief give ear, / Fays, Fairies, Genii, Elves, and Daemons, hear!" He then continues by enumerating all the different roles spirits can have—some guide the planets, others create the weather—and he reminds them of the sylph's role in guarding the beautiful.

Here Pope complicates the sylphs' influence even further. He has previously created echoes between Ariel and Satan in "Paradise Lost" to imply that the sylphs may be more devilish than they appear. Here, Pope echoes Milton again, but this time mimicking the voice of God himself, who calls out to the angels, "Hear all ye Angels, Progenie of Light, / Thrones, Dominations, Princedoms, Vertues, Powers, / Hear my Decree." The effect is to suggest that Ariel's motivation is somewhere between angelic and devilish, but Pope keeps this mysterious.

Canto III

Hampton Court

Canto III begins with a description of the Hampton Court, presided over the Queen Anne. The relevance of the description of the court lies in the fact that both Lord Petre and Belinda belong to this court society. It is here at this court, says Pope, that Queen Anne takes counsel in matters of state of affairs even as she sips her tea. The statesmen and the courtiers while away their time in idle discussions and speculations about the fall of foreign dignitaries, such as Louis XIV, the King of France, and the Pope of Rome, the Head of Catholic Christianity. Nearer home, they discuss the reputations of beautiful women, talk scandals about many and conjecture the possible decline of some, beauties form virtue. The whole court looks like ann unofficial scandal club where "at ever word a reputation dies". Others subjects of discussion include such trivia as ball parties and dinners, visits and assignations, the glory of the British Queen and the charming screens imported from India.

As the day begins to decline, everybody is in a hurry to leave for home. The judges and the jurymen hastily decide the issues of life and death and as a result, "wretches hang that jury-men may dine." This is the time when the evening parties, the favourite pastime of the countries, begin in the drawing rooms.

The Game of Ombre

Belinda sits down to a game of ombre with two gentlemen "to decide their doom" and arranges her cards. The sylphs glide down to perch upon the cards, their rank corresponding to the card value, apparently because their female vanity and love of social rank lives on.

The word "doom" continues Pope's pattern of treating the events at court with exaggerated seriousness for comic effect, emphasizing their triviality. The sylphs' love of social rank on account of their once being society belles satirizes the triviality of court life further by mocking its love of rank.

Belinda's cards "Draw forth to combat," and she declares that spades will be trumps. At the beginning of the game, things are going well for Belinda as she plays her strongest cards. Her first card, the "Spadillo," "Led off two captive trumps and swept the board." Her next card, the "manillo," is just as successful, but

her third card, the "basto," is less successful and only gains one trump card and one "plebian" card. But she then plays the King of Spades, which proves to be a very successful move. Thus far Belinda is winning.

Epic poetry always features spectacular battles, usually great clashes between civilizations involving both mortals and gods. Pope's description of the "combat" of the card game offers a parodic imitation of this sort of epic struggle, though of course it is significantly less impressive, which in turn emphasizes the silliness and self-importance of life at court.

Then the Baron begins to dominate the game. His Queen of Spades beats her King of Clubs, and then he plays his high diamond cards, creating such an upset on the table that the "pierced battalions dis-united fall." He even wins Belinda's Queen of Hearts with his Knave of Spades, and she fears she is about to lose. However, he plays his Ace and, to his surprise, she plays the King of Hearts, meaning that she wins.

Here Pope continues his comic treatment of the card game as a satirically poor stand-in for an epic battle, as demonstrated by his description of the "pierced battalions." The fierce struggle between the Baron and Belinda also foreshadows the later tension between the two, as each struggles to dominate the other.

As Belinda celebrates her success, the narrative voice laments how little mortals know of the future and the disaster that is to come on this "victorious day" when Belinda's "honors" will be "snatched away."

This parodies the convention in epic poetry of receiving a warning in a moment of pride. The mention of Belinda's lost "honors" is also of note, as it sounds as if she will lose her virginity (and with it her reputation), though it is not clear yet what is actually going to happen to her.

The Baron's Cutting off a Lock of Belinda's Hair

Coffee is served on the "altars of Japan" and on "China's earth." The coffee sends up steam which heads to the Baron's brain and reminds him of his plan to steal Belinda's lock, even though the narrative voice once again wishes he would stop before it's too late, and urges him to think of "Scylla's fate."

Exotic items make a reappearance, highlighting the pompous colonialism of people at court. Pope's description of the tea serving makes it sound as if these ridiculous characters control all the "altars of Japan" and "China's earth," when they really only have access to a couple of Japanese trays and some Chinese tea. Meanwhile, the narrative voice's warning to the Baron to think of "Syclla's fate" once again comically compares the high stakes of classical literature with the low stakes of the present situation, as Scylla was changed into a bird forever after she plucked one of her father's hairs, a magical hair on which his power depended.

Just at that moment, Clarissa pulls out a pair of scissors, and offers them to the Baron like a lady in a courtly romance arming a knight with his weapon. The Baron moves to chop off the lock. Suddenly, all the sylphs hurry to Belinda's neck and attempt to fiddle with her hair and twist her earring three times to get her attention. But each time, the Baron slips away and then comes back again.

Here the comparison Pope makes between the Baron and an honorable knight from a romance emphasizes the Baron's own self-serving form of masculinity in contrast to a knight's brave service on behalf of others. Instead of defending ladies, the Baron seeks to steal from and humiliate them.

Ariel accesses Belinda's inner thoughts, but—to his shock—finds "An earthly lover lurking there." This resigns him to the loss of the lock. The Baron snips it off.

Pope's narration here is a little opaque, but what has happened is that Ariel has discovered that Belinda's thoughts are not as chaste as he would wish, and so he allows the Baron to snip off the lock. It seems that Ariel feels that Belinda either deserves or wishes to be violated, particularly since the snipping of the lock has sexual undertones. This emphasizes the extreme restrictions this world places on female sexuality, where Belinda's private thoughts—not even her actions—can result in punishment for being what she is. This also highlights the fickleness of Ariel's character, as in Canto I he tempts her mind with the vision of the young man, but now he judges her for her thoughts and abandons her.

A sylph gets caught in the way and gets cut in half by the scissors, but he quickly recovers as "airy substance soon unites again." Belinda cries out in horror while the Baron shouts out his victory. The narrative voice muses on how little chance the lock had against the scissors, since steel "could the labor of the gods destroy, / And strike to dust the imperial towers of Troy."

This passage echoes Book VI of Milton's Paradise Lost, in which the archangels battle against Satan. The humorous contrast between the incredibly high-stakes battle and the relatively low-stakes hair snipping emphasizes the triviality of courtly life. In particular, the verbal echo in question ("airy substance soon unites again") recalls Satan's being stabbed with a sword ("but th'

Ethereal substance clos'd / Not long divisible"). This once again draws a comparison between the role of Satan and the role of the sylphs, calling their motivation into question.

As soon Belinda realizes what has happened, her eyes are filled with thunder and her screams of horror begin to rend the sky. Her cries surpass the cries of women when their husband or lapdog die. The Baron, on the other hand, exults in the long coveted prize which he has now won by means of trickery. He is determined that so long as the fish delight in water, the birds in air, and the British ladies in a coach driven by six horses, (in short, so long as the vanities and frivolities of his society continue) the prize the sacred lock, will remain with him. The Canto ends with the narrator's tribute to the power of steel before which men as well as monuments have to submit. After all, he assures us, it was steel which destroyed the labour of gods and brought down the imperial towers of Troy.

There is a comparison of the resilience of Belinda's hair (in resisting the steel of the scissors) to the "imperial towers of Troy" (4,174), and also, the line "what time would spare" suggests that the hair possesses an unnatural vitality. Further related to this is Clarissa's aiding of the Baron. As in the epic mould, hers is a crime of passion: Scylla acted for love of Minos, Clarissa acts, as an older woman and one of the "ladies of romance" (rather than looks?), for jealousy of Belinda — and the epic imagery employed, being out of place, serves to make Pope's point all the more vividly. His use of satire here extends to women in society and their winning of a man at any cost, particularly to the detriment of their fellow women. When Pope says that Clarissa is the one to "present the spear" (4,130), he does not say that the Baron is armed for his fight, but that Clarissa's purpose is to "arm him for the fight" (4,130 — my italics), which suggests that she has as much of a stake in bringing down Belinda as does he.

Canto IV

The Journey to the Underworld

After the loss of her lock of hair, Belinda is naturally very sad and dejected. She is now burning secretly with her anger and grief, which far surpass the frustration of young kings captured alive in the battle field, or spinsters who outlive their charms and become old neglected maid. A gnome, Umbriel, finds it a fit opportunity to afflict Belinda with spleen (the Augustan equivalent of the Elizabethan "melancholy") and for this purpose decides to undertake a journey to the underworld where the cave of the Goddess of Spleen in located.

The Cave of Spleen

The gloomy gnome, Umbriel, now reaches the underworld on his back wings. This is a region where no fresh breeze blows and where in a dark, gloomy grotto, the Goddess of Spleen lies on her bed with pain in her side and severe ache in her head. She is attended by two-hand maidens,

Ill Nature and Affectation. The former, Ill Nature, looks like an old spinster with wrinkles on her face and body. She is dressed in black and white, the white representing her hypocritical prayers during different hours of the day, and the black symbolizing the bitterness of her heart, which is full of venom and invective. Affectation on the other hand, has a sickly appearance though she affects to look much younger. True to her name, she speaks in an affected manner, hangs her head on one side so as to strike an attractive pose, faints in a beautiful manner in order to show her tenderness, and languishes with pride as if she were a woman of high status and great charm and beauty.

The gnome Umbriel travels through the gloomy recesses of the underworld into the cave sheltered from all sunlight and air. Once Umbriel approaches the throne of Spleen, he notices the Queen's attendants and the languid, sickly atmosphere surrounding the place. Strange specters, phantoms, and snakes arise from the ground. The cave surely seems to be the pits of Hell. Umbriel begins his speech to Spleen in line 525, singing her praises because of her powers. Spleen rules over women with her "vapors" of hypochondria, melancholy, and peevishness. These were actual diagnoses used to describe the maladies of fashionable ladies of Pope's day. Spleen makes women act with inappropriately bad social manners. Umbriel says that Belinda has disdained Spleen's powers on earth because of Belinda's beauty and happiness. Umbriel asks Spleen for some power to touch Belinda with ill humor because if Belinda suffers, half the world will suffer with her (another of many wild exaggerations).

Eventually Umbriel reaches the Queen of Spleen herself. He hails her as the ruler of women between the ages of 15 and 50, making them either hysterical and ill or making them frantically attempt to compose poetry and plays. Umbriel explains that there is a beautiful woman who enjoys herself too much and looks down on the Queen's powers, and he cites his past services for her, mentioning ruining women's complexions etc. He then asks her to touch Belinda with "chagrin," as this one act will create a great deal of discord. Umbriel's list of ways he has interfered with mortals once again highlights the extent to which mortals in the poem are not totally responsible for their actions. While society likely judged these women for their bad complexions or adulterous affairs, it's suggested here that, since Umbriel is actually to blame, these women cannot be judged for their actions.

Although it seems like the Queen of Spleen will reject Umbriel's request, she does grant it. She binds together a bag for him like the one in which, according to myth, Ulysses once held the winds. This bag contains "the force of female lungs, / Sighs, sobs, and passions, and the war of tongues." She also gives him a vial which holds "fainting fears, / Soft sorrows, melting griefs, and flowing tears." He is overjoyed and speeds back to the world above ground.

"Ulysses" is the Latin name for Odysseus, so here Pope is referencing a scene from Homer's Odyssey, in which Odysseus receives the winds from Aeolus. This continues the mock epic style

of the narration, which comically draws a contrast between the lofty and high stakes world of epic poetry and the triviality of this poem's own narrative.

The Effect of the Gifts on Belinda

Umbriel now finds Belinda, sad and dejected, in the arms of her friend Thalestris. He immediately pours the contents of the bag on both of them, with the result that Belinda at once begins to burn with rage while Thalestris fans the fire of her fury by making her aware of scandals she will now suffer. She makes her aware of the loss of her hair and the wastage of her labour of years. Thalestris asks what good the elaborate beauty preparation did when Belinda fell prey to the Baron's scissors? Thalestris complains that fashionable ladies and gentlemen are talking behind Belinda's back about the rape and Belinda's loss of reputation. For someone who so values the pleasantries of social discourse amongst the upper crust, this is a fate worse than death. Meanwhile, the Baron gazes upon his "inestimable prize" of the lock of hair as it is encased in a ring upon his hand. All of Belinda's honor appears to be lost.

Thalestris goes to her brother, Sir Plume, and requests that he go to the Baron and demand the return of the lock of Belinda's hair. Sir Plume curses against the loss of the lock and considers the whole episode a worthless waste of time. However, Sir Plume honors Thalestris' request by going to the Baron. The Baron refuses to return his precious prize as long as he lives because he feels he won it for himself. The Baron wants to wear the ring with the lock of hair forever.

Canto V

Clarissa's Address to Belinda

Clarissa grows fed up with the situation and steps forward to give her thoughts. She argues that the emphasis society puts on women to be merely beautiful is absurd, and that men should only praise women who are both beautiful and virtuous. She says that if vain activities, such as dancing all night and dressing oneself all day, warded off smallpox or stopped one from aging, it would make sense to ignore duty and never to learn anything, and it would actively be moral to take pleasure in beautifying oneself.

Clarissa's name literally means "clarity," and this speech is suitably clearheaded. It demonstrates her intellectual and moral authority. This both explicitly and implicitly counters the idea that, as a woman, she is the is the intellectual and moral inferior of men, and that the best thing she can be in life is beautiful – an idea which the court's obsession with female beauty encourages. However, it's worth remembering that she helped the Baron snip off the lock by offering him her

scissors, so it's possible to read her speech as a tad self-serving, as a means of excusing her own behavior by suggesting that the lock was never really that important!

But Clarissa then points out that is not the case. A decline in one's attractiveness is inevitable—all hair eventually turns gray, every face ages, regardless of the make-up covering it, and anyone who is unmarried must die an old maid. She then says that the most sensible thing to do is to cultivate good humor in the face of aging, which often proves more effective than being flighty or haughty anyway. She sums up her argument by stating that, while exterior beauty may attract the eyes, virtue attracts the soul.

The Battle between the Genders

Belinda frowns after Clarissa's speech. Thalestris calls Clarissa a prude for her moralizing tone. Thalestris gets ready an army of sylphs for another epic battle, the concluding action of the poem. Umbriel, sitting on a candlestick holder mounted on the wall, delights at the prospect of another battle, clapping his wings.

While the battle between Thalestris and Belinda's enemies, the Baron and Clarissa, rages on, Belinda surprises the Baron by pouncing upon him in line 720. Belinda throws some snuff into the Baron's face to confuse him and to make him sneeze. "Now meet thy fate," Belinda yells to the Baron as she draws a "deadly" weapon from her side—a bodkin or ornamental pin. The speaker compares Belinda's pin with Agamemnon's scepter in lines 733–740 in another parody of an epic simile. Belinda demands restoration of the lock. According to the speaker, Belinda is more fierce than Shakespeare's Othello when he screamed for the return of Desdemona's handkerchief. However, confusion reigns supreme and no one can locate the lock of hair. After all this fighting and quarreling, the prize has apparently disappeared.

Belinda's precious lock of hair cannot be found. Perhaps the lock has gone to the moon "since all things lost on earth are treasured there" (line 758), apparently a popular belief of the time. The moon is also home of heroes' wits, love letters, broken vows, lovers' hearts, courtiers' promises, and other tokens of tender passions. However, the muse of poetry—either John Caryll or Calliope—saw the lock rise towards heaven and become a star. The speaker compares this ascension of the lock to Romulus of Roman mythology, the legendary founder of Rome who was snatched up to heaven in a storm cloud while he was reviewing his army. Thus, the lock will become visible to astronomers and consecrate Belinda's name to eternity. Belinda has at last achieved her desired honor.

For further reading

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