

Appendix 5.11: *The Loves of the Triangles*, from *The Anti-Jacobin; or, Weekly Examiner* (1798)

The Loves of the Triangles appeared in three installments in *The Anti-Jacobin; or, Weekly Examiner*. Sponsored by the Tory government of William Pitt (Pitt the Younger, (1759–1806), Prime Minister 1783–1801, 1804–1806), the journal ran from 20 November 1797 to 9 July 1798. *The Anti-Jacobin* was succeeded by *The Anti-Jacobin Review*, which had a different editor and contributors.

The Anti-Jacobin was edited by William Gifford, and collaboratively written by George Canning, George Ellis, and John Hookham Frere. Gifford, Canning, Ellis, and Frere were all involved in writing *The Loves of the Triangles*, but, as throughout the periodical, it is difficult to confirm for certain who wrote which passages.¹

There were reprints of *The Anti-Jacobin* after its initial publication, including a revised and corrected two-volume collection (1799, 4th ed.), and a collection of *The Poetry of the Anti-Jacobin* edited by William Gifford (1799). This transcription is taken from the original 1798 publication in issues 23, 24, and 26 of *The Anti-Jacobin; or, Weekly Examiner*, with significant variants and corrections from the 1799 editions given in the editor's notes.

William Gifford (1756–1826) is best known for his satirical poems, *The Baviad* (1791) and *The Maeviad* (1795), which attacked Della Cruscan poetry; *The Maeviad* also targeted contemporary drama. He went on to become the first editor of the *Quarterly Review* in 1809, and to attack the Cockney School of Poetry; he commissioned John Croker's notorious review of Keats's *Endymion*.

George Canning (1770–1827) was a disciple of Pitt the Younger, and became a Member of Parliament in 1793 and under-secretary of state in the Foreign Office in 1796; he was Foreign Secretary 1807–1809 and 1822–1827, and Prime Minister briefly in 1827. He had become friends with Ellis and Frere while at school at Eton, where they, with two other friends, edited a magazine called the *Microcosm* in 1786–1787.

George Ellis (1753–1815), before his involvement the *Anti-Jacobin*, had published poetry including *Poetical Tales by Sir Gregory Gander* (1778) and contributed to *The Rolliad* (1784), a collection of Whig political satires in which he is believed to be the author of attacks on Pitt. He anonymously published *History of the Dutch Revolution* (1789), based on his knowledge from diplomatic work in The Hague. He became a Member of Parliament briefly in 1796. He edited translations and selections from Middle English verse, *Specimens of the Early English Poets* (1790) and *Specimens of Early English Metrical Romances* (1805).

John Hookham Frere (1769–1846), diplomat and author, was a Tory Member of Parliament (1796–1802) and a Foreign Office official; he followed Canning in the position of under-secretary of state. His adaptation of Italian author Pulci's verse form into English (in *Prospectus and Specimen of an intended National Work* (1817), under the pseudonyms William and Robert

Whistlecraft) influenced Byron's *ottava rima*. After diplomatic work in Spain, in which he was responsible for English losses to Napoleon, in 1808 Frere retired from politics and afterwards produced translations of the ancient Greek authors Aristophanes and Theognis.

ED's friend Richard Lovell Edgeworth recalled, "When the admirable *travestie* of his poetic style was published in the Antijacobin Newspaper, I spoke of it, in his presence, in terms of strong approbation, and he appeared to think as I did of the wit, ingenuity, and poetic merit of the parody. He did not indeed say as I do, that no compliment could be more unequivocal than such an imitation of his manner.—The verses charm us because they resemble the Botanic-Garden" (*Monthly Magazine* 14 (September 1802): pp. 115–16).

ED's friend Anna Seward also thought very highly of *The Loves of the Triangles*, but remembered ED's reaction to it differently: "On the subject of this satire, Dr. Darwin wanted presence of mind. Instead of pretending, as he did, never to have seen or heard of the Loves of the Triangles, when questioned on the subject, he should voluntarily have mentioned that satire every where, and praised it's wit and ingenuity [...] in a just consciousness, that his poem could lose none of it's charms with the few, whose praise is fame" (*Memoirs of the Life of Dr. Darwin* (1804), p. 108).

The ANTI-JACOBIN;
or,
WEEKLY EXAMINER.

[TO BE CONTINUED EVERY MONDAY DURING THE SITTING OF PARLIAMENT]

NO. 23]

MONDAY, APRIL 16, 1798.

[PRICE 6D²

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P O E T R Y.

WE cannot better explain to our Readers, the design of the Poem from which the following Extracts are taken, than by borrowing the expressions of the Author, Mr. HIGGINS³ of *St. Mary Axe*, in the Letter which accompanied the Manuscript.

WE must premise, that we had found ourselves called upon to remonstrate with Mr. H. on the freedom of some of the positions laid down in his other DIDACTIC POEM, the PROGRESS OF MAN; and had in the course of our remonstrance, hinted something to the disadvantage of the *New Principles* which are now afloat in the world, and which are, in our opinion, working so much prejudice to the happiness of mankind. To this Mr. H. takes occasion to reply—

"What you call the *New Principles*, are, in fact, nothing less than *new*. They are the Principles of primeval Nature, the system of original and unadulterated Man.

“IF you mean by my addiction to *New Principles*, that the object which I have in view in my larger Work (meaning the PROGRESS OF MAN), and in the several other *concomitant* and *subsidiary* DIDACTIC POEMS which are necessary to complete my Plan, is to restore this first, and pure simplicity; to rescue and recover the interesting nakedness of human na-

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ture, by ridding her of the cumbrous establishments which the folly, and pride, and self-interest of the worst part of our Species have heaped upon her—You are right—Such is my object. I do not disavow it. Nor is it mine alone. There are abundance of abler hands at work upon it. *Encyclopedias, Treatises, Novels, Magazines, Reviews, and New Annual Registers*, have, as you are well aware, done their part with activity, and with effect. It remained to bring the *heavy* artillery of a DIDACTIC POEM to bear upon the same object.

“IF I have selected your Paper as the channel for conveying my labours to the Public, it was not because I was unaware of the hostility of your Principles to mine, of the bigotry of your attachment to “*things as they are*”—but because, I will fairly own, I found some sort of cover and disguise necessary for securing the favourable reception of my sentiments; the usual pretexts of humanity, and philanthropy, and fine feeling, by which we have for some time obtained a passport to the hearts and understandings of men, being now worn out, or exploded. I could not chuse but smile at my success in the first instance, in inducing *you* to adopt my Poem as your own.

“BUT you have called for an explanation of these Principles of ours, and you have a right to demand it. Our first principle is, then—the reverse of the trite and dull maxim of POPE—“*Whatever is, is right.*”⁴ WE contend, that “*Whatever is, is WRONG*”—that Institutions civil and religious, that Social Order, as it is called in *your* cant, and regular Government, and Law, and I know not what other fantastic inventions, are but so many cramps and fetters on the free agency of man’s *natural intellect* and *moral sensibility*; so many badges of his degradation from the primal purity and excellence of his nature.

“OUR second principle is the “*eternal and absolute PERFECTIBILITY OF MAN.*” We contend, that if, as is demonstrable, we have risen from a level with the *Cabbages of the field* to our present comparatively intelligent and dignified state of existence, by the mere exertion of our own *energies*, we should, if these *energies* were not repressed and subdued by the operation of prejudice, and folly, by KING-CRAFT and PRIEST-CRAFT, and the other evils incident to what is called Civilized Society, continue to exert and expand ourselves in a proportion infinitely greater than any thing of which we yet have any notion—in a *ratio* hardly capable of being calculated by any Science of which we are now masters, but which would in time raise Man from his present biped state, to a rank more worthy of his endowments and aspirations; to a rank in which he would be, as it were, *all MIND*, would enjoy unclouded perspicacity and perpetual vitality; *feed* on PHLOGISTON,⁵ and never DIE, but *by his own consent*.

“BUT though the Poem of the PROGRESS OF MAN, alone would be sufficient to teach this System, and enforce these Doctrines, the whole practical effect of them cannot be expected to be produced, but by the gradual perfecting of each of the sublimer Sciences—at the husk and shell of which we are now nibbling, and at the kernel whereof, in our present state, we cannot hope to arrive. These several SCIENCES will be the subjects of the several *auxiliary* DIDACTIC POEMS which I have now in hand (one of which, entitled THE LOVES OF THE TRIANGLES, I herewith transmit to you); and for the better arrangement and execution of which, I beseech you to direct

your Bookseller to furnish me with a handsome CHAMBERS'S DICTIONARY,⁶ in order that I may be enabled to go through the several articles alphabetically, beginning with ABRACADABRA, under the first letter, and going down to ZODIACK, which is to be found under the last.

"I AM persuaded that there is no SCIENCE, however abstruse, nay, no TRADE or MANUFACTURE, which may not be taught by a DIDACTIC POEM. In that before you, an attempt is made (not unsuccessfully to *enlist the IMAGINATION under the banners of GEOMETRY*.⁷ BOTANY I found done to my hands. And though the more rigid and unbending stiffness

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of a mathematical subject does not admit of the same appeals to the warmer passions, which naturally arise out of the *sexual* (or, as I have heard several Gentlewomen⁸ of my acquaintance, who delight much in the Poem to which I allude, term it, by a slight misnomer no way difficult to be accounted for—the *sensual*) system of LINNÆUS—yet I trust that the range and variety of illustration with which I have endeavoured to ornament and enlighten the arid truths of EUCLID⁹ and ALGEBRA, will be found to have smoothed the road of Demonstration, to have softened the rugged features of Elementary Propositions, and, as it were, to have strewed the *Asses' Bridge* with flowers."

SUCH is the account which Mr. HIGGINS gives of his own undertaking, and of the motives which have led him to it. For our parts, though we have not the same sanguine persuasion of the *absolute perfectibility* of our Species, and are at the same time¹⁰ liable to the imputation of being more satisfied with *things as they are*, than Mr. HIGGINS and his Associates—yet, as we are in at least the same proportion, less convinced of the practical influence of DIDACTIC POEMS, we apprehend little danger to our Readers' Morals, from laying before them Mr. HIGGINS's Doctrine in its most fascinating shape. The Poem abounds, indeed, with beauties of the most striking,¹¹ various and vivid imagery, bold and unsparing impersonifications; and similitudes and illustrations brought from the most ordinary and the most extraordinary occurrences of Nature, from History and Fable, appealing equally to the heart and to the understanding, and calculated to make the subject of which the Poem professes to treat, rather amusing than intelligible. We shall be agreeably surprized, to hear that it has assisted any young Student at either University, in his Mathematical Studies.

WE need hardly add, that the Plates illustrative of this Poem (the engravings of which would have been too expensive for our publication) are to be found in EUCLID's Elements, and other books of a similar nature and tendency.¹²

LOVES OF THE TRIANGLES.

ARGUMENT OF THE FIRST CANTO.

Warning to the profane not to approach—NYPHPS and DEITIES of MATHEMATICAL MYTHOLOGY—CYCLOIS of a pensive disposition¹³—PENDULUMS, on the contrary, playful—and WHY?—Sentimental union of the NAIADS and HYDROSTATICS—Marriage of EUCLID and ALGEBRA—PULLEY the emblem of MECHANICS—OPTICS of a licentious disposition—

distinguished by her Telescope and Green Spectacles.—HYDE-PARK GATE on a Sunday morning—Cockneys—Coaches.—Corners—Theory of Fluxions explained—TROCHAIS, the Nymph of the Wheel—SMOKE JACK¹⁴ described—Personification of elementary or culinary FIRE,—LITTLE JACK HORNER—Story of CINDERELLA—RECTANGLE, a MAGICIAN, educated by PLATO and MENECEMUS¹⁵—in love with THREE CURVES, at the same time—served by GINS, or GENII—transforms himself into a CONE—The THREE CURVES requite his Passion—description of them—PARABOLA, HYPERBOLA, and ELLIPSIS—ASYMPTOTES—Conjugated Axes—Illustrations—REWBEELE, BARRAS, and LEPEAUX¹⁶—the THREE virtuous Directors—MACBETH and the THREE Witches—The THREE Fates—The THREE GRACES—King LEAR and his THREE Daughters—Catherine Wheel.—Catastrophe of Mr. GINGHAM, with his Wife and THREE Daughters overturned in a One horse Chaise—DISLOCATION and CONTUSION two kindred Fiends—Mail Coaches—Exhortation to Drivers to be careful—Genius of the Post-Office—Invention of Letters—DIGAMMA¹⁷—DOUBLE Letters—remarkable Direction of one—HIPONA the Goddess of Hack-horses—Anecdote of the Derby Diligence¹⁸—PARAMETER and ABSCISSA unite to overpower the ORDINATE, who retreats down the AXIS MAJOR, and forms himself in a SQUARE—ISOSCELES, a Giant—Dr. RHOMBOIDES—Fifth Proposition, or ASSES BRIDGE—Bridge of LODI¹⁹—BUONAPARTE—Raft and Windmills—Exhortation to the recovery of our Freedom—Conclusion.

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THE LOVES OF THE TRIANGLES.

A MATHEMATICAL AND PHILOSOPHICAL POEM.

INSCRIBED TO DR. DARWIN.

CANTO I.

STAY your rude steps, or e'er your feet invade
The Muses' haunts, ye Sons of WAR and TRADE!
Nor you, ye Legion Fiends of CHURCH and LAW,
Pollute these Pages with unhallow'd paw!
Debased, corrupted, grovelling and confin'd, 5
No DEFINITIONS touch *your* senseless mind;
To *you*, no POSTULATES prefer their claim,
No ardent AXIOMS *your* dull souls inflame;
For you no TANGENTS touch, no ANGLES meet,
No CIRCLES join in osculation sweet! 10

For *me*, ye CISSOIDS, round my Temples bend
Your wandering Curves; ye CONCHOIDS extend;
Let playful PENDULES quick vibration feel,
While silent CYCLOIS rests upon her Wheel;

Let HYDROSTATICS, simpering as they go, 15
Lead the light Naiads on fantastic toe;
Let shrill ACOUSTICS tune the tiny Lyre;
With EUCLID sage fair ALGEBRA conspire;
Th' obedient Pulley strong MECHANICS ply,
And wanton OPTICS roll the melting eye! 20

I SEE the fair fantastic forms appear,
The flaunting drapery and the languid leer;
Fair Sylphish²⁰ forms—who, tall, erect, and slim,
Dart the keen glance, and stretch the length of limb;
To viewless harpings weave the meaningless dance, 25
Wave the gay wreath, and titter as they prance.

(Line 1 to 4)—Imitated from the Introductory Couplet to the Economy of Vegetation.

“Stay your rude,²¹ steps whose throbbing breasts infold

“The Legion Fiends of Glory and of Gold.”²²

This sentiment is here expanded into Four Lines.

(Line 6)—*Definition*—A distinct notion explaining the Genesis of a Thing—*Wolfius*.²³

(Line 7)—*Postulate*—A self-evident proposition.

(Line 8)—*Axiom*—An indemonstrable truth.

(Line 9)—*Tangents*—So called from touching, because they touch Circles, and never cut them.

(Line 10)—*Circles*—See *Chambers's Dictionary*, Article C I R C L E.

(Ditto)—*OSCULATION*—For the Os-culation, or kissing of Circles and other Curves, See *Huygens*,²⁴ who has veiled this delicate and inflammatory subject in the decent obscurity of a learned Language.

(Line 11)—*Cissois*—A curve supposed to resemble the sprig of Ivy, from which it has its name,²⁵ and therefore peculiarly adapted to Poetry.

(Line 12)—*Conchois*, or *Conchylis*—a most beautiful and picturesque Curve; it bears a fanciful resemblance to a *Conch* Shell. The CONCHOIS is capable of infinite extension, and presents a striking analogy between the Animal and Mathematical Creation. Every individual of this species, containing within itself a series of *young* CONCHOIDS for several generations, in the same manner as the APHIDES, and other insect tribes, are observed to do.

(Line 15)—*Hydrostatics*—Water has been supposed, by several of our Philosophers, to be capable of the passion of Love.—Some later experiments appear to favour this idea—Water, when prest by a moderate degree of heat, has been observed to *simper*, or *simmer* (as it is more usually called).—The same does not hold true of any other Element.

(Line 17)—*Acoustics*—The Doctrine or Theory of Sound.

(Line 18)—*Euclid and Algebra*—The Loves and Nuptials of these two interesting personages forming a considerable Epis-ode in the Third Canto, are purposely omitted here.

(Line 19)—*Pulley*—So called from our Saxon word PULL, signifying to pull or draw.

(Line 23)—*Fair Sylphish Forms*—Vide modern Prints of Nymphs and Shepherds dancing to nothing at all.

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SUCH rich confusion charms the ravish'd sight,
When vernal Sabbaths to the Park invite;
Mounts the thick dust, the coaches croud along,
Presses round *Grosvenor* Gate th' impatient throng; 30
White muslin'd Misses and Mamas are seen
Link'd with gay Cockneys, glittering o'er the green:
The rising breeze unnumber'd charms displays,

And the tight ancle strikes th' astonish'd gaze.

BUT chief, thou NURSE of the DIDACTIC MUSE, 35
Divine NONSENSIA, all thy Soul infuse;
The charms of *Secants* and of *Tangents* tell,
How Loves and Graces in an *Angle* dwell;
How slow progressive *Points* protract the *Line*,
As pendant Spiders spin the filmy twine; 40
How lengthen'd *Lines*, impetuous sweeping round,
Spread the wide *Plane*, and mark its circling bound:
Form the huge *Cube*, the *Cylinder*, the *Cone*.

(Line 27)—*Such rich confusion*—Imitated from the following genteel and sprightly lines in the First Canto of the *Loves of the Plants*:

So bright its folding Canopy withdrawn,
Glides the gilt Landau o'er the velvet Lawn,
Of Beaux and Belles displays the glittering throng,
And soft airs fan them as they glide along.²⁶

(Line 38)—*Angle*—Gratus Puellæ risus ab ANGULO. ———HOR.²⁷

(Line 39)—*How slow progressive Points*—The Author has reserved the picturesque imagery which the *Theory of Fluxions* naturally suggested for his ALGEBRAIC GARDEN; where the *Fluents* are described as rolling with an even Current between a margin of Curves of the higher order, over a pebbly Channel, inlaid with *Differential Calculi*.²⁸

In the following six lines he has confined himself to a strict explanation of the Theory, according to which LINES are supposed to be generated by the motion of POINTS—PLANES by the lateral motion of LINES and SOLIDS from PLANES, by a similar process.—*Quere*—Whether a practical application of this Theory would not enable us to account for the Genesis, or original formation of SPACE itself, in the same manner in which Dr. DARWIN has traced the whole of the organized Creation to his SIX FILAMENTS—Vide ZOOLOGIA.²⁹ We may conceive the whole of our present Universe to have been originally centered in a single POINT—We may conceive this Primeval POINT, or PUNCTUM SALIENS³⁰ of the Universe, evolving itself by its own energies, to have moved forwards in a right LINE, *ad infinitum*, till it grew tired—After which, the right LINE which it had generated would begin to put itself in motion in a lateral direction, describing an AREA of infinite extent. This AREA, as soon as it became conscious of its own existence, would begin to ascend or descend, according as its specific gravity might determine it, forming an immense solid space filled with VACUUM, and capable of containing the present existing Universe.

SPACE being thus obtained, and presenting a suitable NIDUS, or receptacle for the generation of CHAOTIC MATTER, an immense deposit of it would gradually be accumulated:—After which, the FILAMENT of *Fire* being produced in the Chaotic Mass, by an *Idiosyncrasy*, or self-formed habit analogous to fermentation, *Explosion* would take place; *Suns* would be shot from the Central Chaos—*Planets* from *Suns*, and *Satellites* from *Planets*. In this state of things, the FILAMENT of *Organization* would begin to exert itself, in those independent masses which, in proportion to their bulk, exposed the greatest surface to the action of *Light* and *Heat*. This FILAMENT, after an infinite series of ages, would begin to *ramify*, and its viviparous³¹ offspring would diversify their forms and habits, so as to accommodate themselves to the various *incunabula*³² which Nature had prepared for them.—Upon this view of Things, it seems highly probable that the first effort of Nature terminated in the production of VEGETABLES, and that these being abandoned to their own *energies*, by degrees detached themselves from the surface of the earth, and supplied themselves with wings or feet, according as their different propensities determined them, in favour of aërial or terrestrial existence. Others, by an inherent disposition to society and civilization, and by a stronger effort of *volition*, would become MEN. These, in time, would restrict themselves to the use of their *hind feet*; their *tails* would gradually rub off, by sitting in their Caves or Huts, as soon as they arrived at a domesticated state: They would invent *Language*, and the use of *Fire*, with our present and hitherto imperfect System of *Society*. In the mean while, the *Fuci*³³ and *Algae*,³⁴ with the *Corallines*³⁵ and *Madrepores*,³⁶ would transform themselves into *Fish*, and would gradually populate all the submarine portion of the Globe.

LO! where the chimney's sooty tube ascends, 45
The fair TROCHAIS from the corner bends!
Her coal-black eyes upturn'd, incessant mark
The eddying smoke, quick flame, and volant spark;
Dart her³⁷ quick ken, where flashing in between
Her much loved *Smoke-jack* glimmers thro' the scene; 50
Mark how his various parts together tend,
Point to one purpose—in one object end:
The spiral *grooves* in smooth meanders flow, }
Drags the long *chain*, the polish'd axles glow, }
While slowly circumvolves the piece of Beef below: }55
The conscious fire with bickering radiance burns,
Eyes the rich joint, and roasts it as it turns.

So youthful HORNER roll'd the roguish eye, }
Cull'd the dark plum from out his Christmas pye, }
And cried, in self-applause—"How good a Boy am I." }60

So, the sad victim of domestic spite,
Fair CINDERELLA, past the wintry night,
In the lone chimney's darksome nook immured,
Her form disfigured, and her charms obscured.
Sudden her God-mother appears in sight, 65
Lifts the charm'd rod, and chaunts the Mystic Rite;
The chaunted Rite the maid attentive hears,
And feels new ear-rings deck her listening ears;
While 'midst her towering tresses, aptly set,
Shines bright, with quivering glance, the smart Aigrette;³⁸ 70
Brocaded silks the splendid dress compleat,
And the Glass Slipper grasps her fairy feet.
Six cock-tail'd Mice transport her to the Ball,
And liveried Lizards wait upon her call.

(Line 46)—*Trochais*—The Nymph of the Wheel, supposed to be in love with SMOKE-JACK.

(Line 56)—*The Conscious Fire*—The Sylphs and Genii of the different Elements have a variety of innocent occupations assigned them: those of FIRE are supposed to divert themselves with writing the name of KUNKEL³⁹ in Phosphorus.—See ECONOMY OF VEGETATION.

“Or mark with shining letters KUNKEL's name

“In the slow *Phosphor*'s self-consuming flame.”⁴⁰

(Line 68)—*Listening ears*—Listening, and therefore peculiarly suited to a pair of diamond ear-rings. See the description of NEBUCHADNEZAR, in his transformed state.

Nor Flattery's self can pierce his *pendent ears*.⁴¹

In poetical diction, a person is said to ‘*breathe the BLUE air*,’ and to ‘*drink the HOARSE wave!*’—not that the colour of the sky, or the noise of the water, has any reference to drinking or breathing, but because the Poet obtains the advantage of thus describing his subject under a *double relation*, in the same manner in which material objects present themselves to our different senses at the same time.

The sly RECTANGLE's too licentious love!
For *three* bright Nymphs the wily wizard burns;—
Three bright-ey'd Nymphs requite his flame by turns.
Strange force of magic skill! combined of yore
With PLATO's science and MENECEMUS' lore. 80
In *Africk's* Schools, amid those sultry sands
High on its base where POMPEY's Pillar⁴⁸ stands,
This learnt THE SEER; and learnt, alas! too well,
Each scribbled Talisman, and smoky spell:
What mutter'd charms, what soul-subduing arts 85
Fell ZATANAI to his Sons imparts.

GINS—black and huge! who in DOM DANIEL's cave
Writhe your scorch'd limbs on sulphur's azure wave,
Or, shivering yell, amidst eternal snows,
Where cloud-cap'd CAF protrudes his granite toes; 90
(Bound by *his* will, *Judæa's* fabled King,
Lord of *Aladdin's* Lamp and mystic Ring.)
GINS! YE remember, for YOUR toil convey'd
Whate'er of drugs the powerful charm could aid;

(Line 76)—*Rectangle*—"A figure which has one Angle, *or more*, of ninety degrees." JOHNSON's Dictionary.⁴⁹—It here means a RIGHT-ANGLED TRIANGLE, which is therefore incapable of having more than one Angle of ninety degrees, but which may, according to our Author's *Prosopopœia*, be supposed to be in love with THREE, or any greater number of NYMPHS.

(Line 80)—PLATO's *and* MENECEMUS' *lore*—PROCLUS⁵⁰ attributes the discovery of the CONIC SECTIONS to PLATO, but obscurely. ERATOSTHENES⁵¹ seems to adjudge it to MENECEMUS. "*Neque MENECEMEOS necesse erit in CONO secare ternarios.*" (Vide *Montucla.*)⁵² From *Greece* they were carried to *Alexandria*, where (according to our Author's beautiful fiction), RECTANGLE either did or might learn Magic.

(Line 86)—ZATANAI—Supposed to be the same with SATAN—Vide the NEW ARABIAN NIGHTS, translated by CAROTTE,⁵³ Author of "*Le Diable amoureux.*"⁵⁴

(Line 87)—GINS—the Eastern name for GENII.—Vide Tales of ditto.⁵⁵

(Line 87)—DOM-DANIEL—a Sub-marine Palace near *Tunis*, where ZATANAI usually held his Court.—Vide NEW ARABIAN NIGHTS.

(Line 88)—*Sulphur*—A substance which, when cold, reflects the yellow rays, and is therefore said to be yellow. When raised to a temperature at which it *attracts oxygene* (a process usually called *burning*), it emits a blue flame. This may be beautifully exemplified, and at a moderate expence, by igniting those *fasciculi*⁵⁶ of brimstone *matches*, frequently sold (so frequently, indeed, as to form one of the London Cries)⁵⁷ by Women of an advanced age, in this Metropolis. They will be found to yield an *azure*, or blue light.

(Line 90)—CAF—The Indian *Caucasus*—Vide BAILLY's *Lettres sur l'Atlantide*,⁵⁸ in which he proves that this was the native Country of GOG and MAGOG⁵⁹ (now resident in *Guildhall*), as well as of the PERIS, or *Fairies*, of the Asiatic Romances.

(Line 91)—JUDÆA's *Fabled King*—Mr. HIGGINS does not mean to deny that SOLOMON was really King of JUDÆA. The epithet *fabled*, applies to that Empire over the Genii, which the retrospective generosity of the Arabian Fabulists has bestowed upon this Monarch.

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Air, Earth and Sea ye search'd, and where below 95
Flame embryo lavas, young Volcanoes glow—

GINS! ye beheld appall'd, th' Enchanter's hand
 Wave in dark air th' *Hypothenusal* Wand;
 Saw him the mystic *Circle* trace, and wheel
 With head erect, and far extended heel; 100
 Saw him, with speed that mock'd the dazzled eye,
 Self-whirl'd, in quick gyrations eddying fly:
 Till done the potent Spell—behold him grown
 Fair *Venus*' emblem—the *Phœnician* CONE.

Triumphs THE SEER, and now secure observes 105
 The kindling passions of the *Rival* CURVES.

AND first, the fair PARABOLA behold,
 Her timid arms, with virgin blush, unfold!
 Though, on one *focus* fix'd, her eyes betray
 A heart that glows with Love's resistless sway; 110
 Though, climbing oft, she strive with bolder grace
 Round his tall neck to clasp her fond embrace,
 Still e'er she reach it, from his polish'd side
 Her trembling hands in devious TANGENTS glide.

Not thus HYPERBOLA—with subtlest art 115
 The blue-eyed Wanton plays her changeful part;
 Quick as her *conjugated axes* move
 Through every posture of luxurious love,
 Her sportive limbs with easiest grace expand;
 Her charms unveil'd, provoke the Lover's hand:— 120
 Unveil'd, except in many a filmy ray }
 Where light ASYMPTOTES o'er her bosom play, }
 Nor touch her glowing skin, nor intercept the day. }

(Line 96)—*Young Volcanos*.—The genesis of burning mountains was never, till lately, well explained. Those with which we are best acquainted, are certainly not vivaporous:⁶⁰ it is therefore probable, that there exists, in the centre of the earth, a considerable reservoir of their eggs, which, during the obstetrical convulsions of general Earthquakes, produce new volcanos.

(Line 100)—*Far extended heel*—The personification of the TRIANGLE,⁶¹ besides answering a poetical purpose, was necessary to illustrate Mr. HIGGINS's philosophical opinions. The antient Mathematicians conceived that a CONE was generated by the revolution of a TRIANGLE; but this, as our Author justly observes, would be impossible, without supposing in the TRIANGLE that *expansive nisus*,⁶² discovered by BLUMENBACH,⁶³ and improved by DARWIN, which is peculiar to animated matter, and which alone explains the whole mystery of organization. Our Enchanter sits on the ground, with his heels stretched out, his head erect, his wand (or *Hypothenuse*) resting on the extremities of his feet and the tip of his nose (as is finely expressed in the Engraving in the original Work), and revolves upon his bottom with great velocity. His skin, by magical means, has acquired an indefinite power of expansion, as well as that of assimilating to itself all the *azote*⁶⁴ of the air which he decomposes by expiration from his lungs—an immense quantity, and which, in our present unimproved and un-economical mode of breathing, is quite thrown away—by this simple process the transformation is very naturally accounted for.

(Line 109)—*Phœnician Cone*—It was under this shape that *Venus* was worshipped in *Phœnicia*. Mr. HIGGINS thinks it was the *Venus Urania*, or Celestial Venus; in allusion to which, he supposes that⁶⁵ the *Phœnician* Grocers

first introduced the practice of preserving Sugar Loaves in blue or sky-coloured paper—He also believes that the *conical* form of the original Grenadiers' Caps was typical of the loves of MARS and VENUS.

(Line 107)—*Parabola*—The curve described by projectiles of all sorts, as bombs, shuttle-cocks,⁶⁶ &c.

(Line 115)—*Hyperbola*—Not figuratively speaking, as in Rhetoric, but mathematically; and therefore blue-eyed.

(Line 122)—*Asymptotes*—“Lines which, though they may approach still nearer together, till they are nearer than the least assignable distance, yet, being still produced infinitely, will never meet.”—JOHNSON'S Dictionary.

[p. 189, col. 1]

YET why, ELLIPSIS, at thy fate repine?
More lasting bliss, securer joys are thine. 125
Though to each Fair his treach'rous wish may stray,
Though each, in turn, may seize a transient sway,
'Tis thine with mild coercion to restrain,
Twine round his struggling heart, and bind with endless chain.

THUS, happy FRANCE! in thy regenerate land, 130
Where TASTE with RAPINE saunters hand in hand;
Where, nursed in seats of innocence and bliss,
REFORM greets TERROR with fraternal kiss;
Where mild PHILOSOPHY first taught to scan
The *wrongs* of PROVIDENCE and *rights* of MAN; 135
Where MEMORY broods o'er FREEDOM'S earlier scene,
The *Lantern* bright, and brighter *Guillotine*;—
Three gentle Swains evolve their longing arms,
And woo the *young* REPUBLIC'S virgin charms,
And though proud BARRAS with the Fair succeed, 140
Though not in vain th' Attorney REWBELL plead,
Oft doth th' impartial Nymph their love forego,
To clasp thy crooked shoulders, blest LEPEAUX!

So, with dark dirge athwart the blasted Heath,
Three SISTER WITCHES hail'd th' appall'd MACBETH. 145

So, the *Three* FATES⁶⁷ beneath grim *Pluto*'s⁶⁸ roof,
Strain the dun warp, and weave the murky woof;
'Till deadly ATROPOS with fatal sheers
Slits the thin promise of th' expected years,
While 'midst the dungeon's gloom or battle's din, 150
Ambition's victims perish, as they spin.

THUS, the *three* GRACES on th' *Idalian*⁶⁹ green,
Bow with deft homage to *Cythera*'s⁷⁰ Queen;
Her polish'd arms with pearly bracelets deck,
Part her light locks, and bare her ivory neck; 155
Round her fair form ethereal odours throw,
And teach th' unconscious Zephyrs where to blow;
Floats the thin gauze, and glittering as they play,

The bright folds flutter in phlogistic day.

So, with his DAUGHTERS *three*, th' unscepter'd LEAR 160
Heav'd the loud sigh, and pour'd the glistering tear;
His DAUGHTERS *three*, save one alone, conspire
(Rich in *his* gifts) to spurn their generous Sire;
Bid the rude storm his hoary tresses drench,
Stint the spare meal, the Hundred Knights retrench; 165
Mock his mad sorrow, and with alter'd mien
Renounce the Daughter and assert the Queen.
A Father's griefs his feeble frame convulse,
Rack his white head, and fire his feverous pulse;
Till kind CORDELIA soothes his soul to rest, 170
And folds the Parent-Monarch to her breast.⁷¹
[*To be continued.*]

(Line 124)—*Ellipsis*—A curve, the revolution of which on its axes⁷² produces an Ellipsoid, or solid resembling the eggs of birds, particularly those of the gallinaceous⁷³ tribe. *Ellipsis* is the only curve that embraces the Cone.

(Line 161)⁷⁴—GLISTERING *Tear*.—This is not a medical metaphor.⁷⁵ The word *glistering* is here used as the participle of the verb *to glister*, and is not in any way connected with the substantive of the same name. “All that glisters is not gold”—are the words of our old, but immortal, Bard.⁷⁶

The ANTI-JACOBIN;
or,
WEEKLY EXAMINER.

[TO BE CONTINUED EVERY MONDAY DURING THE SITTING OF PARLIAMENT]

NO. 26]

MONDAY, MAY 7, 1798.

[PRICE 6D.

[p. 204, col. 2]

POETRY.

LOVES OF THE TRIANGLES.

THE frequent solicitations which we have received for a continuation of the LOVES OF THE TRIANGLES, have induced us to lay before the Public (with Mr. HIGGINS's permission) the concluding lines of the Canto. The catastrophe of Mr. and Mrs. GINGHAM, and the Episode of HIPONA, contained, in our apprehension, several reflections of too free a nature. The Conspiracy of PARAMATER and ABSCISSA against the ORDINATE, is written in a strain of Poetry so very

splendid and dazzling, as not to suit the more tranquil majesty of diction which our Readers admire in Mr. HIGGINS.

[p. 205, col. 1]

We have therefore begun our Extract with the Loves of the Giant ISOSCELES, and the Picture of the *Asses' Bridge*, and its several Illustrations.

CANTO I.

EXTRACT.⁷⁷

'T WAS thine alone, O Youth of Giant Frame,
ISOSCELES! that rebel heart to tame!
In vain coy MATHESIS thy presence flies:
Still turn her fond hallucinating eyes;
Thrills with *Galvanic* fires each tortuous nerve,
Throb her blue veins, and dies her cold reserve.
Yet strives the Fair, till in the Giant's breast
She sees the mutual passion flame confess'd:
Where'er he moves, she sees his tall limbs trace
Internal Angles equal at the Base;
Again she doubts him: but *produced at will*,
She sees *th' external Angles equal still*.

Say, blest ISOSCELES! what favouring pow'r,
Or Love or Chance, at Night's auspicious hour,
While to the *Asses'-Bridge* entranced you stray'd,
Led to the *Asses'-Bridge* th' enamour'd Maid?
The *Asses'-Bridge*, for ages doom'd to hear
The deaf'ning surge assault his wooden ear,
With joy repeats sweet sounds of mutual bliss,
The soft sussurrant sigh, and gently-murmuring kiss.

So thy dark Arches, LONDON *Bridge*, bestride
Indignant THAMES, and part his angry tide.
There oft,—returning from those green retreats,
Where fair *Vauxhallia* decks her sylvan seats;
Where each spruce Nymph, from City Compters⁷⁸ free,
Sips the froth'd Syllabub, or fragrant Tea;
While with sliced Ham, scraped Beef, and burnt Champagne,⁷⁹
Her 'Prentice Lover soothes his amorous pain;—

“ISOSCELES”—An equi-crural⁸⁰ Triangle—It is represented as a *Giant*; because Mr. HIGGINS says he has observed that procerity⁸¹ is much promoted by the equal length of the legs, more especially when they are long legs.

“MATHESIS”—The doctrine of Mathematics—POPE calls her *mad Mathesis*.⁸²—Vide JOHNSON’s *Dictionary*.

“HALLUCINATING”—The disorder with which MATHESIS is affected, is a disease of *increased volition*, called *erotomania*, or *sentimental love*. It is the fourth species of the second genus of the first order and third class; in consequence of which Mr. HACKMAN shot Miss RAY in the Lobby of the Play-House. Vide *Zoonomia*, Vol. 2, Pages 363, 365.⁸³

“Galvanic Fires”—Dr. GALVANI⁸⁴ is a celebrated Philosopher at Turin. He has proved that the electric fluid is the proximate cause of nervous sensibility; and Mr. HIGGINS is of opinion, that by means of this discovery, the sphere of our disagreeable sensations may be, in future, considerably enlarged. “Since dead Frogs (says he) are awakened by this fluid, to such a degree of posthumous sensibility, as to jump out of the glass in which they are placed, why not Men, who are sometimes so much more sensible when alive? And if so, why not employ this new stimulus to deter mankind from dying (which they so pertinaciously continue to do) of various old-fashioned diseases, notwithstanding all the brilliant discoveries of modern Philosophy, and the example of Count CAGLIOSTRO?”⁸⁵

“Internal Angles,” &c.—This is an exact versification of Euclid’s 5th theorem.—Vide Euclid in loco.

“Asses’ Bridge”—*Pons Asinorum*—The name usually given to the before-mentioned theorem⁸⁶—though, as Mr. HIGGINS thinks, absurdly. He says, that having frequently watched companies of Asses during their passage of a bridge, he never discovered in them any symptoms of geometrical instinct upon the occasion.—But he thinks that with Spanish Asses, which are much larger (vide TOWNSEND’s *Travels through Spain*),⁸⁷ the case may possibly be different.

[p. 205, col. 2]

There oft, in well trimm’d Wherry,⁸⁸ glide along
Smart Beaux and giggling Belles, a glittering throng;
Smells the tarr’d rope—with undulation fine
Flaps the loose sail—the silken awnings shine;
“Shoot we the Bridge!”—the vent’rous Boatmen cry—
“Shoot we the Bridge!”—th’ exulting Fare reply.
—Down the steep fall the headlong waters go,
Curls the white foam, the breakers roar below;
The veering helm the dextrous Steersman stops,
Shifts the thin Oars,⁸⁹ the fluttering Canvas drops;
Then with closed eyes, clench’d hands, and quick-drawn breath,
Darts at the Central Arch, nor heeds the gulph beneath.
—Full ‘gainst the Pier the unsteady timbers knock,
The thin planks starting own the impetuous shock;
The shifted Oar, dropt Sail, and steadied Helm,
With angry surge the closing waters whelm—
—Laughs the glad THAMES, and clasps each Fair one’s charms
That screams and scrambles in his oozy arms.
—Drench’d each thin⁹⁰ Garb, and clogg’d each struggling limb,
Far oe’r the stream the Cocknies sink or swim;
While each badged Boatman, clinging to his oar,
Bounds o’er the buoyant wave, and climbs the applauding shore.

So, towering ALP! from thy majestic ridge
Young FREEDOM gaz’d on LODI’s blood-stained *Bridge*;
Saw, in thick throngs, conflicting Armies rush,
Ranks close on ranks, and Squadrons Squadrons crush;

Burst in bright radiance through the Battle's storm,
Waved her broad hands, display'd her awful form;
Bade at her feet regenerate Nations bow,
And twined the wreath round BUONAPARTE's brow.
—Quick with new lights, fresh hopes, and alter'd zeal,
The Slaves of Despots dropp'd the soften'd⁹¹ steel;
Exulting Victory crown'd⁹² her favourite Child,
And freed LIGURIA⁹³ clapp'd her hands and smiled.

Nor long the time, e'er BRITAIN's Shores shall greet
The Warrior-Sage, with gratulation sweet:
Eager to grasp the wreath of Naval Fame,
The GREAT REPUBLIC plans the *Floating Frame!*
—O'er the huge Frame⁹⁴ gigantic TERROR stalks,
And counts with joy the close compacted balks:⁹⁵
Of young-ey'd MASSACRES, the Cherub Crew,
Round their grim Chief the mimic task pursue;
Turn the stiff screw, apply the strengthening clamp,
Drive the long bolt, or fix the stubborn cramp,

“Fare”—A person, or any⁹⁶ number of persons, conveyed in a hired vehicle by land or water.

“*Badged Boatmen*”—Boatmen sometimes wear a *badge*, to distinguish them: especially those who belong to the WATERMEN'S COMPANY.

“*Alp or Alps*”—A ridge of mountains which separate the North of Italy from the South of Germany. They are evidently primeval and volcanic, consisting of granite, toadstone, and basalt, and several other substances, containing animal and vegetable recrements, and affording numberless undoubted proofs of the infinite antiquity of the earth, and of the consequent falsehood of the Mosaic Chronology.

“Turn the stiff Screw,” &c.—The harmony and imagery of these Lines are imperfectly imitated from the following exquisite passage in the *Economy of Vegetation*:

Gnomes, as you now dissect, with Hammers fine,
The Granite Rock, the nodul'd Flint calcine;
Grind with strong arm, the circling Chertz⁹⁷ betwixt,
Your pure Ka—o—lins and Pe—tunt—ses⁹⁸ mixt.

CANTO 2D. L. 297.⁹⁹

[p. 206, col. 1]

Lash the reluctant beam, the cable splice,
Join the firm dove-tail with adjustment nice,
Thro' yawning fissures urge the willing wedge,
Or give the smoothing adze a sharper edge.
—Or group'd in Fairy Bands, with playful care,
The unconscious bullet to the furnace bear,
Or gaily tittering, tip the match with fire,
Prime the big mortar, bid the shell aspire;
Applaud, with tiny hands, and laughing eyes,
And watch the bright destruction as it flies.

Now the fierce forges gleam with angry glare—
The wind-mill waves his woven wings in air;
Swells the proud sail, the exulting streamers fly,
Their nimble fins unnumber'd paddles ply:
—Ye soft airs breath, ye gentle billows waft,
And, fraught with Freedom, bear the expected RAFT!
—Perch'd on her back, behold the Patriot train, }
MUIR,¹⁰⁰ ASHLEY,¹⁰¹ BARLOW,¹⁰² BUONAPARTE, PAINE;¹⁰³ }
While ROWAN's¹⁰⁴ hand directs the blood-empurpled rein.¹⁰⁵ }

Ye IMPS of MURDER, guard her angel form,
Check the rude surge, and chase the hovering storm;
Shield from contusive rocks her timber limbs,
And guide the SWEET ENTHUSIAST as she swims;
—And now, with web-foot Oars, she gains the land,
And foreign footsteps press the yielding sand:
—The *Communes* spread, the gay *Departments* smile,
Fair *Freedom's Plant* o'ershades the laughing Isle:
Fir'd with new hopes, the exulting Peasant sees
The Gallic streamer woo the British breeze;
While, pleas'd to watch its undulating charms,
The smiling Infant spreads his little arms.

Ye SYLPHS of DEATH, on demon pinions flit
Where the tall *Guillotine* is rais'd for PITT:
To the pois'd plank tie fast the monster's back,
Close the nice slider, ope the expectant sack;
Then twitch, with fairy hands, the frolic pin—
Down falls the impatient axe with deafening din;
The liberated head rolls off below,¹⁰⁶
And simpering FREEDOM hails the happy blow!

“The Windmill,” &c.—This line affords a striking instance of the sound conveying an Echo to the sense.—I would defy the most unfeeling Reader to repeat it over, without accompanying it by some correspondent gesture imitative of the action described.—E D I T O R.

“Sweet Enthusiast,” &c.—A term usually applied in Allegoric and Technical Poetry, to any person or object to which no other qualification can be assigned—C H A M B E R S 's *Dictionary*.

“The Smiling Infant”—Infancy is particularly interested in the diffusion of the new Principles.—See the Bloody Buoy¹⁰⁷—see also the following description and prediction.

Here Time's huge fingers grasp his giant mace,
And dash proud Superstition from her base;
Rend her strong towers and gorgeous fanes, &c.
&c. &c. &c. &c.
While each light moment, as it passes by,
With feathery foot and pleasure-twinkling eye,
Feeds from its baby-hand with many a kiss
The callow nestlings of domestic bliss.

*Botanic Garden.*¹⁰⁸

“*The Monster’s back*”—LE MONSTRE PITT, L’Ennemi de Geure¹⁰⁹ humain.—See Debates of the Legislators of the Great Nation *passim*.

¹ In some copies, and in an 1890 edition by Henry Morley, there are attributions of authorship of sections of the text. For specifics, see *Parodies of the Romantic Age*, Vol. 1, ed. Graeme Stones (1999), pp. lxi–lxv.

² Sixpence.

³ Mr. Higgins is an invented character. Extracts from another poem supposedly by Higgins, *The Progress of Man*, had appeared in previous issues (No. 15, Monday, February 19, 1798, pp. 119–20; No. 16, Monday, February 26, 1798, p. 126; No. 21, Monday, April 2, 1798, pp. 165–66).

⁴ Alexander Pope (1688–1744), *An Essay on Man* 1:294.

⁵ 1799 eds: “Oxygene.” When Joseph Priestley (1733–1804) isolated oxygen, he named it dephlogisticated air. Phlogiston was a hypothetical substance believed to exist in all combustible bodies and to be released upon combustion. It was French chemist Antoine Laurent Lavoisier (1743–1794) who, in opposition to phlogiston theory, originated the term “oxygen,” and ED was among the first to espouse the new terminology in English in *The Economy of Vegetation* (1791).

⁶ Ephraim Chambers (1680–1740), *Cyclopædia: or, an Universal Dictionary of Arts and Sciences*, first published in 1728, with two supplementary volumes published in 1753.

⁷ Cf. *LOTP*, Advertisement.

⁸ “several worthy Gentlewomen” in 1799 eds.

⁹ Euclid (ca. 300 BCE) Ancient Greek mathematician and author of the *Elements*, a thirteen-book treatise that collects and logically organizes all the fundamental theorems known at the time and their proofs.

¹⁰ 1799 eds: “in truth”

¹¹ 1799 eds: “striking kind”

¹² 1799 collected ed: “similar nature”; 1799 *Poetry of the Anti-Jacobin*: “similar tendency”

¹³ 1799 eds: “turn”

¹⁴ An apparatus for turning a roasting-spit.

¹⁵ Menaechmus (mid-4th century BCE), ancient Greek mathematician known for early ideas on conic sections.

¹⁶ Jean François Rewbell (1747–1807), Paul-François-Jean-Nicolas, vicomte de Barras (1755–1829), and Louis Marie de la Révellière-Lépeaux (1753–1824), three of the five executive members of the Directory, the revolutionary government that followed the Terror under Robespierre’s rule and lasted from 1795 to 1799.

¹⁷ Or double gamma, the sixth letter of the original Greek alphabet, afterwards disused as its sound had dropped out of literary language.

¹⁸ A public stagecoach.

¹⁹ Southeast of Milan; location of a battle on 10 May 1796, a victory for Napoleon.

²⁰ Like a sylph, an elemental spirit of air. See *LOTP* I:1 and editor’s note.

²¹ Misplaced comma in original (corrected in 1799 eds.)

²² *The Economy of Vegetation* (1791) I:1–2; “or of Gold” in the original.

²³ Christian Wolff (1679–1754), German philosopher, mathematician, and scientist.

²⁴ Christiaan Huygens (1629–1695), Dutch astronomer and physicist.

²⁵ From the Greek for ivy, κισσός/kissos.

²⁶ *LOTP* I:343–46, “roll along” in the original.

²⁷ Horace (65–8 BCE), Roman writer, Odes, Book 1, Ode 9: delightful laughter of a girl from a corner.

²⁸ “Calculus” in Latin means “small stone” (used as a counter).

²⁹ Section XXXIX, Of Generation. (See Appendix 3.1.) It is not clear why “Six,” as ED writes, “All animals therefore, I contend, have a similar cause of their organization, originating from a single living filament,” and then, after positing that the same is true of plants, goes on to ask, “shall we conjecture, that one and the same kind of living filaments is and has been the cause of all organic life?” (*Zoonomia*, 1794 ed., Vol. 1, pp. 499; 507).

³⁰ The pulsating point that is the first trace of the heart in an embryo; a starting point or origin.

³¹ Viviparous: of animals, bringing forth young in a live state (in contrast to oviparous, bringing forth young in eggs); of plants, reproducing vegetatively from shoots, or reproducing offspring that germinate while attached to the parent plant.

³² Latin, swaddling clothes.

³³ A genus of seaweeds.

³⁴ Algae originally meant seaweed, and in ED's time included lichen and some other plants that grow in moist places, as well as species now called algae.

³⁵ Organisms resembling coral, including seaweeds and plant-like compound animals.

³⁶ Kinds of coral with a hard, perforated structure.

³⁷ 1799 eds: "Mark with"

³⁸ A headdress with a decoration of, or in the shape of, egret's feathers.

³⁹ Johann Kunckel (1630–1703), German glassmaker and chemist.

⁴⁰ *The Economy of Vegetation* (1791) I:231–32; "pale Phosphor's" in the original. In Additional Note X.—Phosphorous, ED explains, "KUNCKEL, a native of Hamburg, was the first who discovered to the world the process of producing phosphorous."

⁴¹ *LOTP* II:228.

⁴² Ovid, *Metamorphoses* 4:58, walls of brick. The Latin word "coctilibus" means baked, or (together with "muris", dative or ablative plural of murus [wall]) made of burnt brick. "Muris" is also the genitive singular of mus [mouse].

⁴³ Semiramis was a legendary semi-divine queen of Assyria and founder of Babylon.

⁴⁴ In the city which Semiramis is said to have surrounded with walls of brick (trans. Frank Justus Miller and G. P. Goold, Loeb Classical Library).

⁴⁵ Hywel Dda (Hywel the Good), king of Wales (d. 950), who is attributed with reforming and codifying the traditional laws of Wales.

⁴⁶ May refer to the legendary fate of Bishop Hatto II of Mainz, who lived in the 10th century and was said to have been eaten alive by rats, or mice, as a judgment on his refusal to share his stores of grain with the starving people during a famine.

⁴⁷ Dick Whittington (d. 1423), merchant and three-time Lord Mayor of London. Legendarily, in his youth he was a poor, abused kitchen boy who bought a cat with a hard-earned penny. Given the opportunity to send goods on a trade ship, he sent the only thing he had, the cat. While the ship was away, he got so discouraged that he decided to run away from London but heard the Bow Bells calling him back. When the ship returned, Whittington became rich: an African king, whose palace was infested by rats, purchased the cat.

⁴⁸ A Roman column in Alexandria, dating to ca. 300 CE. Roman general and statesman Pompey lived from 106–48 BCE. It was called Pompey's Pillar due to misreading, since the inscription on the pillar is partially effaced.

⁴⁹ The *Dictionary* by Samuel Johnson (1709–1784), first published 1755.

⁵⁰ Proclus (ca. 410–485), ancient Greek philosopher who was a late and influential systematizer of the Greek philosophical tradition. The reference is to his *Commentary on the First Book of Euclid's Elements*.

⁵¹ Eratosthenes (c. 276–c. 194 BCE), of Cyrene in North Africa, Greek scholar of mathematics, geography, philosophy, and literature.

⁵² Jean-Étienne Montucla (1725–1799), author of *Histoire des Recherches sur la Quadrature du Cercle* [History of Researches on Squaring the Circle] (1754) and *Histoire des Mathématiques* [History of Mathematics] (first published 1758). In the latter text, he quotes the phrase given here which is a Latin translation from Eratosthenes who wrote in Greek (Part 1, Book 3, Section 15, p. 178). The sense of the quotation is that there will be no need to resort to cutting the cone in the triads of Menaechmus to solve a certain problem (the doubling of the cube).

⁵³ Error in original, for Cazotte (corrected in 1799 eds.)

⁵⁴ Jacques Cazotte (1719–1792), French author and colonial administrator. His novel *Le Diable Amoureux* [The Devil in Love] was published in 1772, and his collection *Continuation des Mille et Une Nuits* [Continuation of the Thousand and One Nights], which consisted of a combination of free translations and original material, was published in 1788.

⁵⁵ *Tales of the Genii* by James Ridley (1736–1765), Church of England clergyman and writer. First published in parts, and collected in two volumes in 1764, the *Tales* were original stories inspired by the Arabian Nights, presented as translations from the Persian by a Sir Charles Morell, "Formerly Ambassador from the British Settlements in India to the Great Mogul."

⁵⁶ Bundles.

⁵⁷ Illustrations of London street hawkers, including the calls they used to sell their wares. Several artists created series of London Cries from the late seventeenth century, usually as broadsheets or bound collections. They are mentioned in *LOTP*, Interlude II, p. 92.

⁵⁸ *Lettres sur L'Atlantide de Platon et sur l'Ancienne Histoire de l'Asie* [Letters on the Atlantis of Plato and on the Ancient History of Asia] (1779), by Jean-Sylvain Bailly (1736–1793), French astronomer. The reference is to Letter 18.

⁵⁹ In Ezekiel 38–9, the Lord tells Ezekiel to prophesy the destruction of Gog of the land of Magog, who will come against the land of Israel. In Revelation 2:7–8, “when the thousand years [after the resurrection] are expired, Satan shall be loosed out of his prison, And shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, to gather them together to battle.” In medieval legend, they are enemies of Alexander the Great from north of the Caucasus. They are also the names of statues in the Guildhall in London, the originals (since replaced) dating from the time of Henry V. The statues represent the last of the giants who inhabited Britain before Roman times.

⁶⁰ Spelling error in original, corrected in 1799 eds.

⁶¹ 1799 collected ed: “Rectangle”

⁶² Nisus: effort, endeavour.

⁶³ Johann Friedrich Blumenbach (1752–1840), German natural historian. The idea of an intrinsic formative drive is an element of his theory of epigenesis (that an embryo gradually differentiates and produces structures and functions successively), against the earlier theory of preformation (in which all the parts of the future organism are present in the embryo and merely unfold).

⁶⁴ Nitrogen.

⁶⁵ Deleted in 1799 collected ed: “he supposes that”

⁶⁶ A piece of cork encircled with feathers, hit with rackets in the children’s game of battledore and shuttlecock, or, after ED’s time, in the game of badminton.

⁶⁷ In Greek mythology, the three Fates were Clotho, who spun the thread of life; Lachesis, who measured it; and Atropos, who cut it. Clotho features in *LOTP* IV:123–32.

⁶⁸ Pluto was the Roman god of the underworld, the equivalent of Hades in Greek mythology.

⁶⁹ Relating to the ancient town of Idalium in Cyprus where Aphrodite/Venus was worshipped.

⁷⁰ An island in the Peloponnese, mythically the birthplace of Aphrodite.

⁷¹ The 1799 eds. insert additional lines at this point (copied from the collected ed.):

Thus some fair Spinster grieves in wild affright,
Vex’d with dull megrim, or vertigo light;
Pleas’d round the fair *Three* dawdling Doctors stand,
Wave the white wig, and stretch the asking hand,
State the grave doubt—the nauseous draught decree,
And all receive, tho’ none deserve, a fee.

So down thy hill, romantic *Ashbourn*, glides,
The DERBY *Dilly*, carrying Three INSIDES.
One in each corner sits, and lolls at ease
With folded arms, propt back, and outstretch’d knees;
While the press’d *Bodkin*, punch’d and squeeze’d to death,
Swets in the mid-most place, and pants for breath.

In *Poetry of the Anti-Jacobin*, the final line reads, “Swets in the mid-most place, and scolds, and pants for breath.”

⁷² 1799 eds: “axis”

⁷³ Of the order of domestic poultry and other birds such as pheasants and partridges.

⁷⁴ This note is deleted in the 1799 eds.

⁷⁵ A glyster, or clyster, was an enema or suppository.

⁷⁶ Shakespeare, *The Merchant of Venice* II.vii.73.

⁷⁷ No line numbers are given for this extract, not indicating where in the imaginary complete Canto I it would appear.

⁷⁸ Debtor’s prisons.

⁷⁹ Either champagne that has been heated, possibly with the intention to reduce the alcohol content, or cognac from the Champagne region, perhaps heated, or briefly ignited. (The word brandy comes from *brandewijn*, Dutch for burnt wine).

⁸⁰ With legs of equal length.

⁸¹ Height.

⁸² Alexander Pope (1688–1744), *The Dunciad* 4:31–4.

⁸³ The second volume of ED's *Zoonomia* (1794–1796) consists of a taxonomical classification of diseases. "Erotomania" is classified as described, and the case of Mr. Hackman and Miss Ray is mentioned as an example of the "neglect or disdain" of a previously encouraged lover causing an unrelievable "maniacal idea [...] instantly followed by furious or melancholy insanity" often leading to "suicide, or revenge" (Vol. 2, III.1.2.4, p. 365).

⁸⁴ Luigi Galvani (1737–1798), Italian physiologist. He was actually from Bologna, but perhaps Turin's association with the Shroud of Turin, venerated as Christ's shroud since the late 1500s, makes it seem a more suitable location for a scientist interested in resurrection by electricity.

⁸⁵ Name used by the Italian charlatan Giuseppe Balsamo (1743–1795), who claimed to be an alchemist and healer, and to know the secret of eternal youth.

⁸⁶ It is traditionally considered difficult to make an ass cross a bridge, and for less intelligent people it is difficult to master this theorem and pass on to the subsequent ones.

⁸⁷ Joseph Townsend (1739–1816), *A Journey through Spain in the Years 1786 and 1787*. 3 vols. (1791).

⁸⁸ A light rowboat used on rivers.

⁸⁹ 1799 eds: "Oar"

⁹⁰ 1799 eds: "smart"

⁹¹ 1799 eds: "blunted"

⁹² 1799 eds: "own'd"

⁹³ The Ligurian Republic was created in 1797 by Napoleon.

⁹⁴ 1799 eds: "plane"

⁹⁵ Beams of wood.

⁹⁶ 1799 eds: "a"

⁹⁷ Chert is a form of amorphous silica found in several varieties such as flint.

⁹⁸ Petuntse and kaolin are white earths used together to make porcelain.

⁹⁹ *The Economy of Vegetation* (1791) II:297–300.

¹⁰⁰ Thomas Muir (1765–1799), political reformer. He helped found the Glasgow branch of the Association of the Friends of the People in 1792. Muir was charged with sedition after reading to the Association an address from the United Irishmen calling for a joint reform campaign. While on bail, he visited revolutionary France. When tried, he was sentenced to transportation to Australia, from which he escaped after a few months. After travels far and wide, he returned to Paris to try (unsuccessfully) to encourage the French to invade Scotland.

¹⁰¹ John Ashley (c. 1762–1829), shoemaker, radical, and secretary to the London Corresponding Society from 1794 to 1796. He moved to Paris in 1797 where he tried to connect the French government with sympathizers in London. He also associated with United Irish émigrés.

¹⁰² Joel Barlow (1754–1812), poet and diplomat, best known for the mock-epic *Hasty Pudding* (1796) and the epic *The Vision of Columbus* (1787), later revised as *The Columbiad* (1807). He was born in Connecticut and came to France in 1788 where, apart from some time in England and Germany, he lived until 1805 when he returned to the United States. He was a friend of Thomas Paine. Barlow's political writing includes *Advice to the Privileged Orders* (1792–1793), and *A Letter to the National Convention of France* (1792), for which he was made a French citizen.

¹⁰³ Thomas Paine (1737–1809), author and revolutionary, emigrated from England to Philadelphia in 1774, where he became involved in the independence movement. He supported American independence in *Common Sense* (1776) and defended the French Revolution in *the Rights of Man* (1791–1792), which was widely distributed in cheap editions, and for which Paine was charged with seditious libel. He was tried *in absentia* in December 1792 and was outlawed. He was elected to the French National Convention in 1792, but his arrest was ordered in December 1793 under Robespierre. Joel Barlow was an independent witness to the arrest and Paine was allowed to entrust him with the manuscript for *The Age of Reason* (1793). Barlow unsuccessfully petitioned for his release. He was eventually released in November 1794. He advocated to the French government to give military support to the Irish rising in 1798.

¹⁰⁴ Archibald Hamilton Rowan (1751–1834), Irish nationalist and landowner. Born and educated in England, he moved to Ireland in 1784, and became involved in the volunteer national congress. He was an active defender of the Dublin poor. In 1790 he became a founding member of the Dublin Society of United Irishmen. He was arrested in 1792 for an address from the United Irishmen to the Dublin volunteers, entitled *Citizen Soldiers to Arms!* He was tried and convicted in 1794, but in the meantime produced more political pamphlets from his private press. A few months after his imprisonment he escaped and went to France where he witnessed the fall of Robespierre and communicated with the French government about the possibility of invading Ireland. In 1795 he moved to the United States, and was only permitted to return to Ireland in 1806.

¹⁰⁵ 1799 eds: "MUIR, ASHLEY, BARLOW, TONE, O'CONNOR, PAINE; / While TANDY's hand" Theobald Wolfe Tone (1763–1798), Irish nationalist and political writer, is considered a founding father of modern Irish republicanism. He was a founder of the United Irishmen, and secretary for the Catholic Committee for whom he wrote and campaigned. He was imprisoned in 1794 for a seditious address that Rowan, prompted by William Jackson, a French agent, had asked him to write. He gained immunity upon making a full account of his dealings with Jackson and promising to leave the country. He went into exile in the United States in 1795, and went to France in 1796 to negotiate support for an Irish revolution. In both 1796 and 1798 he sailed to Ireland with French forces, without success. In 1798 he was captured off the coast and was sentenced to death, but committed suicide. Arthur O'Connor (1763–1852), Irish nationalist and political theorist, was a member of the political establishment but espoused Irish republicanism. He joined the United Irishmen in 1796, and, building on Wolfe Tone's work, travelled to Europe to negotiate French support of an Irish revolution. He was in jail through most of the 1798 rising but contributed his political ideas, including those in his pamphlet, *The State of Ireland* (1798). He was released to France in 1802. James Napper Tandy (1737–1803), Irish nationalist, was in the Dublin Volunteers and took part in their activism for free trade and parliamentary reform. He was the first secretary of the Dublin Society of United Irishmen. In 1793 he fled to England to avoid charges of sedition, and from there joined Wolfe Tone in Philadelphia in 1795. In 1797 he joined in the efforts toward raising French military support of an Irish revolution, and in 1798 sailed to Ireland with French forces. On learning of defeat, his ship returned toward France, but he was detained. After two trials, he was banished, but the French consul intervened to bring him to France instead of Botany Bay.

¹⁰⁶ 1799 *Poetry of the Anti-Jacobin* adds a note to this line: "Atque illud prono præceps agitur decursus. *Catullus*." [downward swiftly it rolls and runs]. The quotation comes from Roman poet Gaius Valerius Catullus (c. 84 BCE–c. 54 BCE), *Poems* 65.23, where it describes an apple (trans. F. W. Cornish, J. P. Postgate, J. W. Mackail, G. P. Goold, Loeb Classical Library).

¹⁰⁷ *The Bloody Buoy, Thrown out as a Warning to the Political Pilots of all Nations, or a Faithful Relation of a Multitude of Acts of Horrid Barbarity, Such as the Eye never Witnessed, the Tongue never expressed, or the Imagination conceived, until the Commencement of The French Revolution* (1796) by William Cobbett (1763–1835), political writer and farmer, under the pseudonym Peter Porcupine. Many of the barbarous acts involve mothers and children.

¹⁰⁸ *LOTP* II:183–85, 191–94.

¹⁰⁹ Error in original, for "du Genre" (corrected in 1799 eds.)