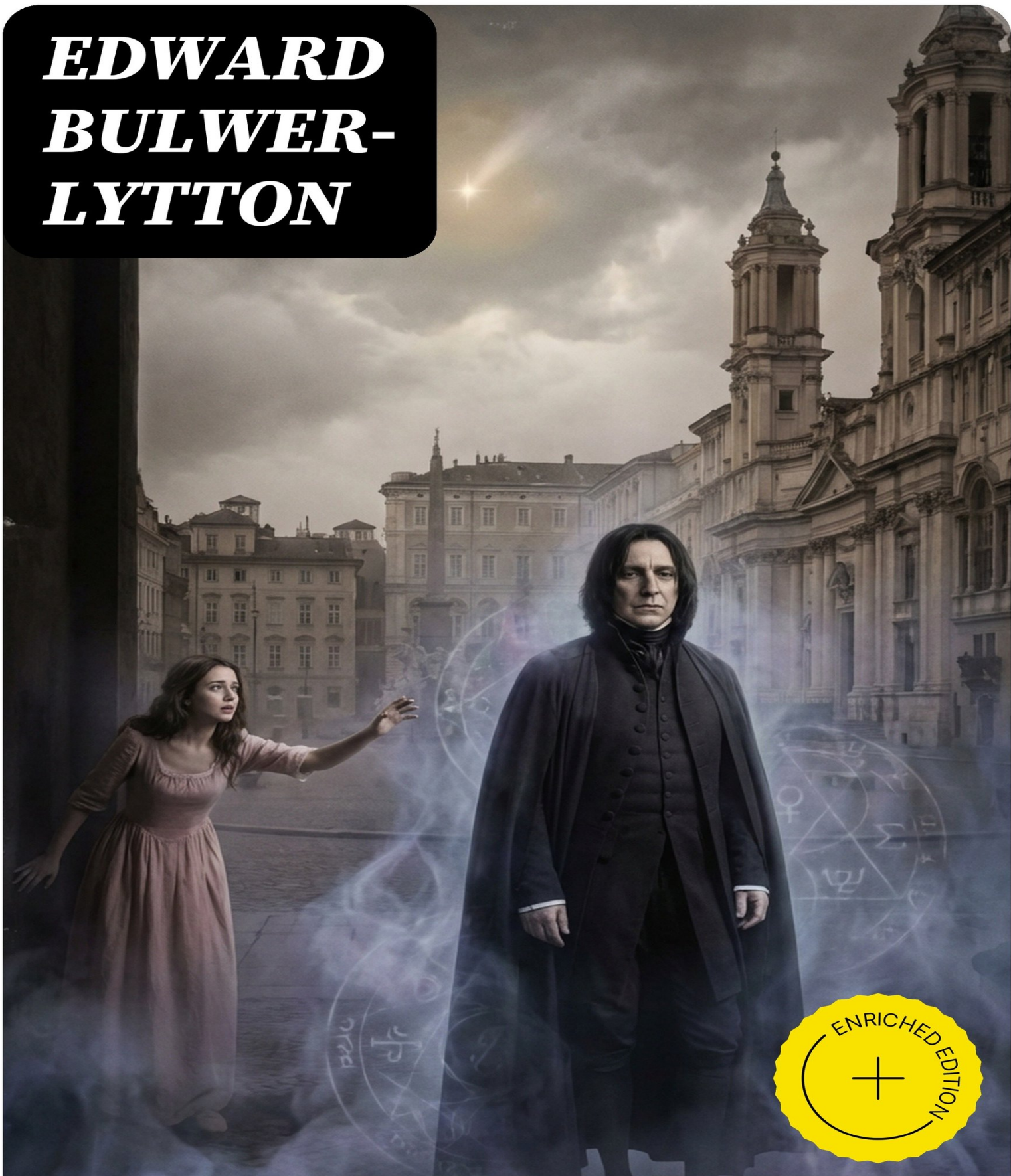
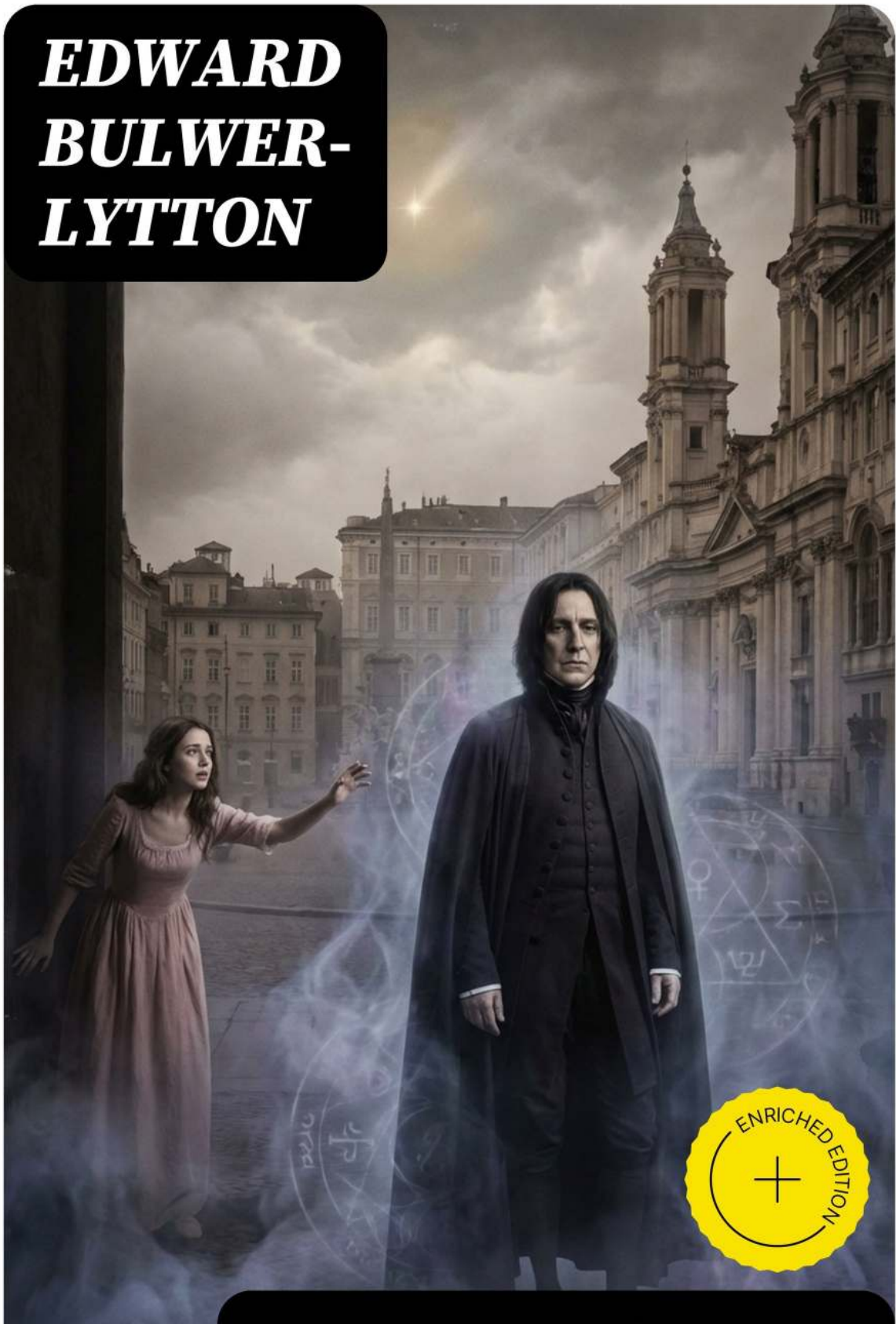


**EDWARD
BULWER-
LYTTON**



ZANONI

***EDWARD
BULWER-
LYTTON***



ZANONI

Edward Bulwer-Lytton

Zanoni

Enriched edition.

Introduction, Studies and Commentaries by Isaac Lowry

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Introduction

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Balancing the chill promise of ageless wisdom against the heat of mortal love, Zanoni stages a confrontation between secret knowledge and lived humanity, asking whether the soul can remain pure while wielding powers that remove it from ordinary time, and whether beauty, art, and compassion can survive amid the convulsions of a society in revolution, so that every choice—toward detachment or devotion, toward the stillness of the initiate or the risks of the heart—reverberates through private lives and public histories with a severity that feels both inexorable and startlingly intimate.

Published in 1842, during the Victorian era, Edward Bulwer-Lytton's novel unfolds as a hybrid of historical fiction, Gothic romance, and philosophical tale. Its scenes move from the luminous stages and streets of southern Italy to the charged atmosphere of Revolutionary France, culminating in Paris during the Reign of Terror. The book weaves speculative metaphysics into a recognizably historical frame, exploring occult discipline not as spectacle but as a moral and intellectual vocation. Bulwer-Lytton draws on classical and esoteric ideas to shape a narrative that is at once worldly in detail and otherworldly in implication.

At the story's outset, a brilliant, enigmatic figure known as Zanoni, guided by an elder adept called Mejnour, observes two young artists of life: a gifted Neapolitan singer, Viola, and an English seeker whose ambitions exceed his preparation. Their intersecting paths test rival ideals—

discipline and desire, renunciation and fullness—while political tumult gathers like a storm. The narration adopts an elevated, reflective voice, alternating intimate character studies with essayistic asides. Readers encounter ornate sentences, symbolic imagery, and carefully staged scenes of music, ceremony, and crowd. The tone ranges from rapt contemplation to mounting dread without forfeiting moral clarity.

Zanoni examines the price of knowledge: what one must forsake to grasp it, and whether wisdom that evades suffering can still be called humane. It considers immortality not as triumph but as predicament, weighing detachment against the transformative claims of love. Art functions as a moral weather vane, revealing both temptation to vanity and capacity for grace. The novel also studies initiation and secrecy—who is fit to learn, and why barriers exist—while reflecting on conscience, responsibility, and the limits of will. History supplies pressure that exposes character, asking how inner discipline stands when public order collapses.

For contemporary readers, the book's questions feel strikingly current. In an age fascinated by longevity research, enhancement, and the quantification of knowledge, Bulwer-Lytton's fable interrogates the ethics of extending power without deepening sympathy. Its portrait of political upheaval speaks to crises in which institutions falter and populist fervor tests the individual's moral ballast. The tension between spectacle and inwardness parallels a culture driven by performance and relentless visibility. Equally modern is the dialogue between science, spirituality, and the hunger for meaning, suggesting that intellectual ambition must be matched by humility, and that love can reframe what counts as wisdom.

Approached as a romance of ideas, the novel rewards patience with its richly patterned prose and symbolic architecture. Readers may notice recurring emblems—stars, music, thresholds—that signal turning points of freedom and fate. The historical chapters do more than decorate the plot; they serve as crucibles in which moral claims are tried. Though the narrative treats occult study with gravity, it is not a manual of practice but a meditation on choice. Attending to the contrasts between mentor and novice, artist and ascetic, private feeling and public duty clarifies the stakes without surrendering the story's carefully guarded mysteries.

To enter Zanoni is to move from candlelit salons and theatres to streets shadowed by tribunals and drums, and finally to an interior landscape where courage and compassion are tested. Without revealing its turns, one can say the journey is both sensuous and severe, suffused with music and philosophy, danger and devotion. Bulwer-Lytton's craft lies in binding these registers so tightly that metaphysical questions become human choices. The result endures as a compelling synthesis of historical drama and visionary romance, inviting readers to consider what they would trade for knowledge—and what they would keep to remain fully alive.

Synopsis

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Edward Bulwer-Lytton's *Zanoni* (1842) is a philosophical romance that threads occult speculation through a love story and a political panorama. The narrative introduces two rare beings, Zanoni and Mejnour, adepts who have mastered disciplines that seem to suspend ordinary limits of time. Their existence poses the novel's central questions: whether perfect knowledge and longevity demand the renunciation of common human ties, and whether fear or love is the stronger power in shaping destiny. Set against eighteenth-century Europe's art and upheaval, the book moves from sunny stages to shadowed chambers, inviting readers to weigh the cost of wisdom in a mutable world.

In Naples, the gifted young singer Viola rises within the musical world, attracting admiration and guardianship that prize her talent yet shelter her innocence. Among those drawn to her are an English artist, Glyndon—ambitious, inquisitive, and restless—and the enigmatic Zanoni, whose calm grace hints at an existence beyond ordinary experience. Their intersecting paths kindle rival intentions: Glyndon's divided pursuit of art, love, and forbidden knowledge, and Zanoni's unaccustomed inclination toward human attachment. As Naples's theatres and festivals glow, subtle influences gather, and the balance between aesthetic delight and metaphysical gravity begins to tilt toward choices that cannot be easily undone.

Glyndon's curiosity carries him beyond salons into the orbit of Mejnour, Zanoni's elder associate, who offers a path of

initiation bound by austerity, patience, and trial. The training promises heightened faculties and entrance into guarded mysteries, but it demands strict mastery over fear and desire. Bulwer-Lytton shapes this ordeal around the figure he calls the Dweller on the Threshold, an encounter not of spectacle but of moral and psychological reckoning. Glyndon's impulsiveness and jealousy complicate his progress, especially as he weighs Viola's wellbeing against ambitions he barely comprehends. The novel tightens here, contrasting steady discipline with the hazards of appetite and haste.

Zanoni, long schooled to detach from transient affections, confronts an inward crisis when feeling for Viola awakens the very ties his order discourages. He recognizes that love may expose him to dangers his knowledge cannot annul, yet he resists abandoning compassion to preserve privilege. His interventions are discreet, protective, and never crudely miraculous; they are framed as the directed use of will within strict limits. Meanwhile, Mejnour remains the rigorous voice of the doctrine, warning that sentiment dissolves power. The philosophical dialogue among these three—adept, master, and aspirant—tests how far one can humanize the pursuit of supernal wisdom without undoing it.

The story widens across Europe, where worldly skepticism and enlightened common sense challenge rumors of secret fraternities and uncanny influences. Glyndon shuttles between confidants who interpret his experiences as delusion, illness, or moral peril, and his own oscillating perceptions intensify the sense of an unstable threshold. Scenes of artistic society and domestic refuge counterpoint hidden laboratories and solitary vigils, underscoring the novel's argument that the extraordinary nests within the ordinary. As bonds strain and reconcile, Viola's fate is braided with questions of trust and protection, while

Glyndon's choices repeatedly return to a single pivot: whether fear or constancy will prevail.

Historical tumult surges to the front as the narrative enters revolutionary Paris, a city where public terror mirrors private dread. The machinery of accusation and spectacle heightens the stakes for all, compressing philosophical debate into urgent action. Zandoni's resolve, Viola's vulnerability, and Glyndon's unsettled conscience converge amid tribunals, prisons, and crowds whose passions erase distinctions between rumor and truth. The ordeals promised by earlier teachings assume visible form, and the Dweller's shadow falls across decisions that cannot be deferred. Without disclosing final turns, the novel's climactic movement binds destiny to character, suggesting that the ultimate trial is not power but courage.

Zandoni endures as a distinctive Victorian synthesis: romance, Gothic atmosphere, speculative science, and esoteric lore arranged to pose abiding questions about mortality, duty, and the price of enlightenment. By entwining intimate emotion with public catastrophe, Bulwer-Lytton tests whether love disrupts or redeems the higher life his adepts embody. The book's careful reserve about its mysteries—offering principles rather than diagrams—keeps emphasis on ethical choice over fantastic display. Read as both story and parable, it resonates beyond its century as a meditation on fear mastered, knowledge tempered by mercy, and the human longing to transcend limits without forfeiting what makes that longing human.

Historical Context

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Edward Bulwer-Lytton published *Zanoni* in 1842, framing a tale of occult adepts and artists against late eighteenth-century Europe. The narrative moves chiefly between Naples, then under Bourbon rule, and Paris during the French Revolution, with excursions through the cosmopolitan art world that linked Britain and Italy. The book bears the subtitle *A Rosicrucian Tale*, signaling its engagement with early modern hermetic lore that fascinated nineteenth-century readers. While fictional in plot, its historical scaffolding relies on identifiable cities, public institutions, and political convulsions, especially the Reign of Terror in 1793–1794, whose tribunals, committees, and surveillance culture shape the atmosphere and choices characters confront.

Naples in the late 1700s was a major Bourbon capital and artistic center. The Teatro di San Carlo, opened in 1737, made the city pivotal to the Neapolitan school of opera associated with composers such as Paisiello and Cimarosa. Court patronage, conservatories, and religious festivals sustained a vibrant musical environment in which virtuoso singers and composers achieved international reputations. Street culture, public squares, and seaside promenades supplied the popular spectacle that travelers described. This cultural infrastructure situates the novel's early scenes, where performance, patronage, and Catholic ritual provide recognizable settings and social expectations for musicians and audiences navigating rank, taste, and opportunity.

Across the eighteenth century, the Grand Tour drew British artists and dilettanti to Italy for study and patronage. The Royal Academy of Arts in London, founded in 1768, promoted a classical curriculum that encouraged copying the Old Masters in Rome, Naples, and Florence. Travel journals, antiquarian guidebooks, and expatriate studios created cosmopolitan networks where painters, sculptors, and writers exchanged ideas. English visitors frequented galleries, ruins, and opera houses, seeking refinement and commissions. The novel's English artist figure belongs to this documented milieu, whose ambitions and anxieties—skill, reputation, and moral self-fashioning—were shaped by institutions, patrons, and the competitive market for history and portrait painting.

Paris during the French Revolution transformed from a constitutional experiment into radical dictatorship. After 1793, the Committee of Public Safety oversaw governance, the Revolutionary Tribunal expedited prosecutions, and the Law of Suspects widened arrests. Militants mobilized sections and surveillance committees to enforce price controls, loyalty, and dechristianization. Public executions and civic festivals turned politics into spectacle, while war and the levée en masse fed emergency measures. The months commonly termed the Reign of Terror, ending with Robespierre's fall in July 1794, supply the novel's climactic backdrop, focusing attention on how legal innovations and ideological zeal placed ordinary residents and artists under mortal pressure.

Debates unleashed by 1789 pitted Enlightenment universalism and secular citizenship against religious authority and inherited privilege. The Jacobin Club and affiliated societies channeled popular politics, while measures such as the Cult of Reason (1793) and, briefly, the Cult of the Supreme Being (1794) reimagined civic ritual. At

the same time, European Romanticism redirected sensibility toward imagination, genius, and the sublime. Bulwer-Lytton wrote from a later vantage, but his characters inhabit this earlier clash of rationalist reform and inner illumination. The novel's contrasts—scientific rhetoric beside prophecy, public virtue beside private conscience—reflect the era's argument over what constitutes knowledge, freedom, and moral authority.

Zanoni draws explicitly on Rosicrucianism, a current of early modern esotericism publicized by German manifestos—the *Fama Fraternitatis* (1614), *Confessio Fraternitatis* (1615), and *Chemical Wedding* (1616). These texts promised hidden wisdom joining piety, natural philosophy, and moral reform. By the eighteenth century, Rosicrucian themes mingled with heterodox alchemy and Freemasonry, entering encyclopedias, polemics, and literary fantasies read across Europe. Romantic authors and antiquarians revisited hermetic symbols, while popular histories and translations made such lore accessible in Britain. Bulwer-Lytton adapts this documented tradition to explore secrecy, longevity, and initiation, contrasting esoteric discipline with the volatility of public life in salons, theatres, and revolutionary assemblies.

Controversies over animal magnetism provided a scientific-seeming vocabulary for extraordinary states. Franz Anton Mesmer proposed invisible fluids influencing health in the 1770s; in 1784 a commission including Benjamin Franklin and Antoine Lavoisier judged the effects to be imagination rather than a physical force. A new French inquiry in 1831 cautiously recognized some phenomena without endorsing theory. In Britain, John Elliotson's mesmeric demonstrations at University College Hospital provoked a scandal and his 1838 resignation. Appearing amid this debate, the novel borrows terms and scenes suggestive of trance, clairvoyance, and influence, aligning occult fiction with

contemporary disputes about evidence, psychology, and medical authority.

Published to a Victorian readership attuned to both revolutionary memory and spiritual inquiry, Zanoni fuses the historical romance with Gothic and philosophical tale. Its reconstructions of Naples's musical world and Paris's institutions of terror rely on records familiar to nineteenth-century historians and journalists. By staging collisions between occult discipline, artistic vocation, and mass politics, the work probes the limits of reason, the costs of fanaticism, and the precarious dignity of the individual. In doing so, it reflects anxieties inherited from 1790s Europe while critiquing the allure of power and the crowd, suggesting that inner formation may resist, but never escape, history's pressures.

Zanoni

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BOOK I. — THE MUSICIAN.

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Due Fontane
Chi di diverso effeto hanno liquore!

“Ariosto, Orland. Fur.” Canto 1.7.

(Two Founts
That hold a draught of different effects.)

CHAPTER 1.I.

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Vergina era
D' alta belta, ma sua belta non cura:

. ""
Di natura, d' amor, de' cieli amici
Le negligenze sue sono artifici.

"Gerusal. Lib.," canto ii. xiv.-xviii.

(She was a virgin of a glorious beauty, but regarded not her beauty ... Negligence itself is art in those favoured by Nature, by love, and by the heavens.)

At Naples, in the latter half of the last century, a worthy artist named Gaetano Pisani lived and flourished. He was a musician of great genius, but not of popular reputation; there was in all his compositions something capricious and fantastic which did not please the taste of the Dilettanti of Naples. He was fond of unfamiliar subjects into which he introduced airs and symphonies that excited a kind of terror in those who listened. The names of his pieces will probably suggest their nature. I find, for instance, among his MSS., these titles: "The Feast of the Harpies," "The Witches at Benevento," "The Descent of Orpheus into Hades," "The Evil Eye," "The Eumenides," and many others that evince a powerful imagination delighting in the fearful and supernatural, but often relieved by an airy and delicate fancy with passages of exquisite grace and beauty. It is true that in the selection of his subjects from ancient fable, Gaetano Pisani was much more faithful than his contemporaries to the remote origin and the early genius of Italian Opera.

That descendant, however effeminate, of the ancient union between Song and Drama, when, after long obscurity and dethronement, it regained a punier sceptre, though a

gaudier purple, by the banks of the Etrurian Arno, or amidst the lagunes of Venice, had chosen all its primary inspirations from the unfamiliar and classic sources of heathen legend; and Pisani's "Descent of Orpheus" was but a bolder, darker, and more scientific repetition of the "Euridice" which Jacopi Peri set to music at the august nuptials of Henry of Navarre and Mary of Medicis.* Still, as I have said, the style of the Neapolitan musician was not on the whole pleasing to ears grown nice and euphuistic in the more dulcet melodies of the day; and faults and extravagances easily discernible, and often to appearance wilful, served the critics for an excuse for their distaste. Fortunately, or the poor musician might have starved, he was not only a composer, but also an excellent practical performer, especially on the violin, and by that instrument he earned a decent subsistence as one of the orchestra at the Great Theatre of San Carlo^[1]. Here formal and appointed tasks necessarily kept his eccentric fancies in tolerable check, though it is recorded that no less than five times he had been deposed from his desk for having shocked the conosciuti, and thrown the whole band into confusion, by impromptu variations of so frantic and startling a nature that one might well have imagined that the harpies or witches who inspired his compositions had clawed hold of his instrument.

The impossibility, however, to find any one of equal excellence as a performer (that is to say, in his more lucid and orderly moments) had forced his reinstalment, and he had now, for the most part, reconciled himself to the narrow sphere of his appointed adagios or allegros. The audience, too, aware of his propensity, were quick to perceive the least deviation from the text; and if he wandered for a moment, which might also be detected by the eye as well as the ear, in some strange contortion of visage, and some ominous flourish of his bow, a gentle and admonitory

murmur recalled the musician from his Elysium or his Tartarus to the sober regions of his desk. Then he would start as if from a dream, cast a hurried, frightened, apologetic glance around, and, with a crestfallen, humbled air, draw his rebellious instrument back to the beaten track of the glib monotony. But at home he would make himself amends for this reluctant drudgery. And there, grasping the unhappy violin with ferocious fingers, he would pour forth, often till the morning rose, strange, wild measures that would startle the early fisherman on the shore below with a superstitious awe, and make him cross himself as if mermaid or sprite had wailed no earthly music in his ear.

(*Orpheus was the favourite hero of early Italian Opera, or Lyrical Drama. The Orfeo of Angelo Politiano was produced in 1475. The Orfeo of Monteverde was performed at Venice in 1667.)

This man's appearance was in keeping with the characteristics of his art. The features were noble and striking, but worn and haggard, with black, careless locks tangled into a maze of curls, and a fixed, speculative, dreamy stare in his large and hollow eyes. All his movements were peculiar, sudden, and abrupt, as the impulse seized him; and in gliding through the streets, or along the beach, he was heard laughing and talking to himself. Withal, he was a harmless, guileless, gentle creature, and would share his mite with any idle lazzaroni, whom he often paused to contemplate as they lay lazily basking in the sun. Yet was he thoroughly unsocial. He formed no friends, flattered no patrons, resorted to none of the merry-makings so dear to the children of music and the South. He and his art seemed alone suited to each other—both quaint, primitive, unworldly, irregular. You could not separate the man from his music; it was himself[1q]. Without it he was nothing, a mere machine! WITH it, he was king over worlds of his own. Poor man, he had little enough in this! At a manufacturing town in England there is a

gravestone on which the epitaph records “one Claudius Phillips, whose absolute contempt for riches, and inimitable performance on the violin, made him the admiration of all that knew him!” Logical conjunction of opposite eulogies! In proportion, O Genius, to thy contempt for riches will be thy performance on thy violin!

Gaetano Pisani’s talents as a composer had been chiefly exhibited in music appropriate to this his favourite instrument, of all unquestionably the most various and royal in its resources and power over the passions. As Shakespeare among poets is the Cremona among instruments. Nevertheless, he had composed other pieces of larger ambition and wider accomplishment, and chief of these, his precious, his unpurchased, his unpublished, his unpublishable and imperishable opera of the “Siren.” This great work had been the dream of his boyhood, the mistress of his manhood; in advancing age “it stood beside him like his youth.” Vainly had he struggled to place it before the world. Even bland, unjealous Paisiello, Maestro di Capella, shook his gentle head when the musician favoured him with a specimen of one of his most thrilling scenas. And yet, Paisiello, though that music differs from all Durante taught thee to emulate, there may—but patience, Gaetano Pisani! bide thy time, and keep thy violin in tune!

Strange as it may appear to the fairer reader, this grotesque personage had yet formed those ties which ordinary mortals are apt to consider their especial monopoly—he was married, and had one child. What is more strange yet, his wife was a daughter of quiet, sober, unfantastic England: she was much younger than himself; she was fair and gentle, with a sweet English face; she had married him from choice, and (will you believe it?) she yet loved him. How she came to marry him, or how this shy, unsocial, wayward creature ever ventured to propose, I can only explain by asking you to look round and explain first to ME

how half the husbands and half the wives you meet ever found a mate! Yet, on reflection, this union was not so extraordinary after all. The girl was a natural child of parents too noble ever to own and claim her. She was brought into Italy to learn the art by which she was to live, for she had taste and voice; she was a dependant and harshly treated, and poor Pisani was her master, and his voice the only one she had heard from her cradle that seemed without one tone that could scorn or chide. And so—well, is the rest natural? Natural or not, they married. This young wife loved her husband; and young and gentle as she was, she might almost be said to be the protector of the two. From how many disgraces with the despots of San Carlo and the Conservatorio had her unknown officious mediation saved him! In how many ailments—for his frame was weak—had she nursed and tended him! Often, in the dark nights, she would wait at the theatre with her lantern to light him and her steady arm to lean on; otherwise, in his abstract reveries, who knows but the musician would have walked after his “Siren” into the sea! And then she would so patiently, perhaps (for in true love there is not always the finest taste) so DELIGHTEDLY, listen to those storms of eccentric and fitful melody, and steal him—whispering praises all the way—from the unwholesome night-watch to rest and sleep!

I said his music was a part of the man, and this gentle creature seemed a part of the music; it was, in fact, when she sat beside him that whatever was tender or fairy-like in his motley fantasia crept into the harmony as by stealth. Doubtless her presence acted on the music, and shaped and softened it; but, he, who never examined how or what his inspiration, knew it not. All that he knew was, that he loved and blessed her. He fancied he told her so twenty times a day; but he never did, for he was not of many words, even to his wife. His language was his music—as hers, her cares!

51 A name for early 19th-century secret societies, mainly in Italy (active c. 1810s–1830s), that promoted liberal and nationalistic causes; in English usage it was often used broadly to suggest conspiratorial or radical groups.

52 A reference to Samuel Johnson (1709–1784), the English essayist and lexicographer; 'Johnsonian dignity' denotes the grave, formal, and somewhat pompous rhetorical manner associated with his speech and writing.

53 Ludwig Uhland (1787–1862) was a German poet, scholar, and politician associated with early 19th-century Romanticism; he is known for lyric and patriotic poems, and the epigraph in this chapter is credited to him.

54 The Roman name for the Greek god Asclepius, deity associated with medicine and healing; cited here as a classical personification of medical skill (often symbolized by a serpent-entwined staff).

55 In Greek mythology the Eumenides (also called the Erinyes or 'Furies') are chthonic goddesses of vengeance who pursue and punish wrongdoers; the name Eumenides is a euphemism meaning 'the kindly ones' used in classical sources (roughly 8th–5th centuries BCE).

56 A roquelaire is a short cloak or overcoat popular in late 18th–early 19th-century French and European dress, often worn by men as an outer garment for travel or riding.

57 This cites Jean-François de La Harpe (1739–1803), a French critic and dramatist; the line comes from his play *Le Comte de Warwick* (*The Count of Warwick*), Act 5, scene 1.

58 Jean-François de La Harpe (1739–1803) was an 18th-century French critic and dramatist; “*Le Comte de*

Warwick” is one of his plays, and the line quoted here is cited from Act 4, scene 4 of that drama.

59 Shinar is a biblical place-name (appearing, for example, in Genesis) conventionally associated with ancient Mesopotamia—broadly the plains of Sumer/Babylonia in what is now southern Iraq—and is often used poetically to evoke Babylonian or Near Eastern antiquity.

60 Thermidor was a month in the French Republican (Revolutionary) calendar used after 1793, roughly corresponding to late July through mid-August; references to days in Thermidor (e.g., the 9th of Thermidor) mark specific events in the Revolution—most famously the overthrow of Robespierre in late July 1794 (Year II).

61 Comité du Salut Public (Committee of Public Safety) was the executive body created in 1793 to direct the war effort and revolutionary government; it became the dominant political authority during the Reign of Terror and wielded broad powers over prosecutions, the army, and national policy.

62 A leading figure of the French Revolution and member of the Committee of Public Safety, Robespierre was a dominant force in the Reign of Terror (circa 1793–1794) and was overthrown and executed in July 1794.

63 An ironic, popular personification of the guillotine used during the French Revolution to refer to the frequent public executions, especially during the Reign of Terror (around 1793–1794).

64 Parthenope is an ancient Greek name and mythic figure associated with the settlement that became Naples; 19th-century writers often use it poetically to refer to the city of Naples or its people.

65 Refers to François Hanriot (often spelled 'Henriot' in 19th-century sources), a commander of the Paris National Guard and prominent sans-culotte leader who actively supported Robespierre during the Reign of Terror in 1793–1794.

66 Refers to Jacques Hébert, a radical journalist and leader of the ultra-popular Hébertist faction during the French Revolution; Hébert and many followers were arrested and executed in 1794 as part of revolutionary infighting.

67 A late-18th-century French visionary and leader of a small prophetic sect whose claims were investigated and suppressed in 1794; her movement was used politically at the time to discredit rivals of the revolutionary leadership.

68 This refers to Anacharsis Cloots (often anglicized/spelled variously), a Prussian-born advocate of a 'universal' or world republic and prominent revolutionary orator in the late 18th century (1755–1794), who became famous as the self-styled 'orator of mankind' and was executed during the Terror.

69 Refers to the English translation of Torquato Tasso's epic *Gerusalemme Liberata* by Jeremiah Holmes Wiffen (c. 1792–1836); "cant. xiv. xliii." indicates Canto 14, stanza 43 of Tasso's poem.

70 An esoteric term from late-antique Neoplatonism meaning 'divine-working' or ritual practices aimed at invoking higher spirits or achieving union with the divine; authors like Iamblichus discussed theurgy in philosophical and religious contexts.

71 Thermidor is a month in the French Revolutionary (Republican) calendar; the '10th of Thermidor' denotes the tenth day of that month and corresponds roughly to July 27–

28, 1794, the period when Robespierre was overthrown in the Thermidorian reaction.

72 A date in the French Revolutionary calendar; 8 Thermidor in Year II corresponds to 26 July 1794, the day on which Maximilien Robespierre was denounced and effectively overthrown leading to the end of the Reign of Terror.

73 A historic gate and district at the eastern edge of Paris (literally 'Barrier of the Throne'), now near Place de la Nation; during the French Revolution a guillotine and public executions were often sited there, especially in the Reign of Terror (circa 1793–94).

74 Refers to Ludwig Uhland (1787–1862), a German poet; 'An den Tod' ('To Death') is one of his poems, which the chapter quotes in the original German (with an English translation following).

75 A special court created during the French Revolution (established 1793) to try political suspects; it became a principal instrument of the Reign of Terror (roughly 1793–1794), handing down many summary trials and death sentences.

76 Antoine Quentin Fouquier-Tinville was the Public Accuser (chief prosecutor) of the Revolutionary Tribunal, responsible for organizing many prosecutions during the Terror; after Robespierre's fall he was himself tried and executed (1795).

77 A term used during the French Revolution for radical working-class militants and common people who rejected aristocratic dress (literally 'without knee-breeches'); historically prominent in Parisian politics roughly during 1792–1794.