

the Said Bernard Lintott and his Assignes Shall at any time or times permit the Said Alexander Pope or his Assignes to have the Use of the Said Copper Plates for the Printing of any other Book or Books which He the Said Alexander Pope Shall think fit **He** the said Alexander Pope or his Assignes being at the charge of touching up the Said Plates if Occasion Shall So require¹²

Lintot, therefore, kept the engravings after they had been used in the *Odyssey*, but Pope had the right to use them. In the summer of 1732 he had discussions with Samuel Buckley about whether they could be used in the edition of Jacques Auguste de Thou's *Historiarum Sui Temporis* (1733), a large showy book on exceptionally thick paper that Buckley, the printer of the *London Gazette* and government informant, had been planning since before January 1728.¹³ In a letter of 16 June [1732], Pope said he had had the articles of his contract checked and could now confirm his offer to lend the engravings to Buckley. These discussions with Buckley probably alerted Pope to the possibility of using the same engravings when later that year he made plans for collecting his works. In an agreement with Lawton Gilliver on 1 December 1732, he said he was planning to publish a series of epistles (*To Burlington* had been published a year before, on 14 December 1731) and was willing to sell the publishing rights of each one to Gilliver for one year for £50, the rights then to revert to Pope. In a memorandum that was most probably written at the same time, Pope recorded his intention of allowing Gilliver to collect all these epistles and the *Dunciad* (of which Gilliver owned the copyright and had an edition in quarto and folio 'lying by') in 'The Works of M^r Alexander Pope. Volume the Second'.¹⁴ The full range of the plan for the epistles was originally printed at the end of the first collected edition of *An Essay on Man*, published 20 April 1734, and is recorded by Spence.¹⁵

The engravings from the *Odyssey* (headpieces, initials, and tailpieces) that Pope lent to Buckley and decided to reuse himself were designed by William Kent and engraved by Paul Fourdrinier.¹⁶ They have recently been subjected to a detailed and appreciative analysis by Nicholas Savage.¹⁷ I share his admiration for them. The headpieces are not deep, with the height a little more than a third of the width (the image approx. 6 cm high by 16 wide), but these proportions worked well on the quarto page of the subscription editions. Figure 1 is an

12. George Sherburn, *The Early Career of Alexander Pope* (Oxford: Clarendon Press, 1934), 315–16. I have represented the enlarged writing by bold rather than by black letter.

13. *The Correspondence of Alexander Pope*, ed. George Sherburn, 5 vols (Oxford: Clarendon Press, 1956), 3:294. Sherburn says Buckley's *A Letter to Dr. Mead, Concerning a New Edition of Thuanus's History* had circulated very early in 1728 (*Correspondence*, 2:471n3).

14. BL Egerton MS 1951, f. 12; printed in Robert W. Rogers, *The Major Satires of Alexander Pope* (Urbana: University of Illinois Press, 1955), 119.

15. See Foxon, *Pope and the Early Eighteenth-Century Book Trade*, 120–8; Joseph Spence, *Observations, Anecdotes, and Characters of Books and Men*, ed. James M. Osborn, 2 vols (Oxford: Clarendon Press, 1966), 1:132. A monograph on the topic is Miriam Leranbaum's *Alexander Pope's 'Opus Magnum', 1729–1744* (Oxford: Clarendon Press, 1977).

16. Whereas in the *Odyssey* (like the *Iliad*) only the quartos (Griffith 151, 155, 159, 166, 170) had engravings, in the *Works* both the quarto and the large-paper folio had them.

17. 'Kent as Book Illustrator', 419–25. In addition to the work he did for Pope, who was a personal friend, Kent illustrated Gay's *Fables* (1727) and *Poems on Several Occasions* (1720), Thomson's *The Seasons* (1730), and Thomas Birch's edition of Spenser's *Faerie Queene* (1751).