



FIGURE 11. New tailpiece to *To Oxford*, *Works* II quarto.

'To Mr. Addison', which in the quarto immediately follows the poem to Burlington, has a preceding row of flowers and a concluding tailpiece from *Odyssey* Book I. The engraving represents an eagle with Minerva's spear and helmet, evoking lines quoted by Nicholas Savage:

Abrupt, with eagle-speed she cut the sky;  
Instant invisible to mortal eye . . . <sup>48</sup>

Although *To Addison* has a line on eagles, 'And little Eagles wave their wings in gold' (30), the tailpiece eagle is not little and if an engraving was to be chosen to reflect the poem it would surely have been 'UNI ÆQVVS VIRTVTI ATQ, EIVS AMICI', where Pope is himself depicted on a medal and the embracing cherubs reflect the relationship in the poem's most famous lines:

The verse and sculpture bore an equal part,  
And Art reflected images to Art.<sup>49</sup>

I suspect the choice of *Odyssey* tailpiece on this occasion was casual.

The tailpiece to the following poem, *To Oxford*, however, is one of the new Kent headpieces functioning as a tailpiece (figure 11). As usual Kent does not

48. *The Odyssey*, ed. Maynard Mack, et al., 2 vols (London: Methuen, 1967), *Twickenham*, 9:52, lines 413–14.

49. 'To Mr. Addison, Occasioned by his Dialogue on Medals', lines 51–2, in *Minor Poems*, ed. Norman Ault and John Butt (London: Methuen, rev. repr. 1964), *Twickenham*, 6:204. 'Sculpture' here refers to engraving and shaping of medals.