

correction of the quarto's page numbering. There are many oddities of signatures and paper in this sequence in the quarto but it is noteworthy that all the poems except *To a Lady* begin with a single leaf. The reason must be that the numbers of the epistles on the dropped heads ('EPISTLE I' etc. as in figure 8) had to be changed, and that was done by supplying a new leaf.<sup>42</sup> The present first page of quarto *To Cobham*, therefore, was printed at a late stage, but before the type was rearranged for the folio. The page lacks line numbers on both recto and verso and it has two readings corrected in the Errata: line 9 'the fate of all Extremes are such' and line 14 'those from Guess'. The large paper folio catches and corrects the first but not the second of these. The quarto page must then have been printed just too early to catch the revised headpiece. If it had not been printed quite so hastily, we might never have seen the adapted *Odyssey* ornament.

The adapted headpiece in the quarto *To Cobham* (figure 8) comes from *Odyssey* Book V. Savage is surely right in suggesting that Kent's original decision to represent Calypso's cave as a grotto was intended as a tribute to Pope; his own sketches of Pope and his grotto are celebrated.<sup>43</sup> The central circle in which Ulysses was building his ship has been replaced by a simplified version of Cobham's arms, though Mercury, flying to bring Jupiter's message, is still visible to the left. The replacement engraving (figure 9), which does bear Kent's initials, is more straightforwardly heraldic. Whereas in the adapted engraving the shield has only one eagle displayed, the new one has quartered arms with the eagles displayed in the first and fourth quarter. Although it is not altogether clear, the second and third quarters have two bars each, charged with three martlets. Sir Bernard Burke says these are the arms of the kingdom of Mercia, borne by the family since the Temples were earls of Mercia.<sup>44</sup> But although the shield is heraldically correct, the supporters are not. The lions rampant on the adapted *Odyssey* headpiece have been replaced by the putti of the 'UNI ÆQVVS VIRTVTI ATQ, EIVS AMICI' ornament. Temple's aristocratic dignity is playfully surrounded by symbols of friendship.

The putti will reappear as supporters on the ornament that concludes *To Oxford*, but the next two poems. *To a Lady* and *To Bathurst* lack heraldic ornaments, though *To a Lady* concludes with the *Odyssey* fountain engraving. I have no explanation for the non-appearance of Bathurst's arms. His poem has no engravings, and neither does *To Burlington* in the quarto, but in the large-paper folio *To Burlington* concludes with an ornament that was obviously designed by Kent (who initials it) as a headpiece (figure 10). The Greek key molding that provides a platform for the design is characteristic of many of the *Odyssey* headpieces, including figure 6, as is the firm oblong shape of the plate, occupying the width of the page. I think Pope uses this headpiece (and the one for *To Oxford*) as a tailpiece in order

42. Possibly the 'Taste' poems were originally to precede the 'Characters' ones (though the 'Opus Magnum' list, published by mistake in some copies of *An Essay on Man* on 2 May 1734, has the present order). *To a Lady* was not published until 8 February 1735 and so its printing in the *Works* could be run on from *To Cobham* with the appropriate number.

43. Nos. 14–16 in W. K. Wimsatt, *The Portraits of Alexander Pope*, 119–25.

44. *The General Armory of England, Scotland, Ireland and Wales* (London: Harrison, 1884), s.n. The arms were illustrated in Guillim, *A Display of Heraldry*, after p. 2120, no. 11.