



FIGURE 4. Vignette on title page of *Works* II quarto; adapted from tailpiece to *Odyssey* XXIV.

find the medallion again on the pages of the collected *Essay on Man* and then on the title page of the *Works*.<sup>32</sup>

Pope had published the four epistles of *An Essay on Man* in folio independently at intervals between February 1733 and January 1734, but he published all four together in quarto and large and small folio in April 1734.<sup>33</sup> The single epistles were decorated with simple woodblock printer's ornaments, but the collected edition, perhaps because the aim was to reuse it in the *Works*, called for something more elaborate. The quarto and the large-paper folio have the same illustrations in the preliminaries, but differ in the body of the text. After each epistle the quarto has one of the tailpieces from the *Odyssey*: Epistle I the mermaid fountain from the end of *Odyssey* VII (from the gardens of Alcinoüs); Epistle II

32. Both the image and the plate were reduced in size for the *Works* title page. The end of Fourdrinier's name has been lost, and there remains some smudging bottom left where the material has not quite been cleared away. The change would be similar to the more radical adjustments to some of the headpieces. An exceptionally full account of changing a plate, though for a later period, is given in Roy J. L. Cooney, 'Chart Engraving at the Admiralty's Hydrographic Department, 1951–1981', *Journal of the Printing Historical Society*, 25 (1996), 31–46. I suspect in Pope's case the alteration could be made without heating or beating the plate flat, and that the new designs were created with the minimum intervention necessary.

33. David Foxon, *English Verse*, gives the dates as 20 February 1733 (P822), 29 March 1733 (P833), 8 May 1733 (P840), 24 January 1734 (P845), and, for the collected edition 20 April 1734 (P850–3).