

and the action that is to follow in the *Odyssey*, both in the scene depicted and in the surrounding objects. The engraved initials that accompany the headpieces are simple but with a frame that echoes that of the headpiece. The tailpieces are more freely imaginative, representing fantastic, sometimes grotesque, creatures or decorated objects. Figure 2 is an example from the *Odyssey*, Book VII, reused in *Works* II, *Essay on Man*, p. 24, and *To a Lady*, p. 71. They are excessively splendid in the way that Kent's decorations of aristocratic homes are splendid, and they are sometimes too big for the quarto page.¹⁸

THE DUNCIAD (1728) AND *THE DUNCIAD VARIORUM* (1729)

The *Dunciad* in *Works* (1735) seems to have been printed by 3 January 1733, a date given at the end of its mock declaration signed by John Barber. Although its notes were moved to the end of the volume, it was in other respects very dependent on the presentation of the *Variorum* in 1729.¹⁹ That in turn drew on the model of the *Odyssey* engravings. Both Engel and Savage have pointed to a drawing of an owl at Chatsworth, most probably by Kent, as the basis for the owl that formed the frontispiece to the first *Dunciad* (1728).²⁰ In that frontispiece, the owl, which Engel suggests is 'from the medieval art of heraldry', stands on a column of books (a mockery of a Greek altar).²¹ The central pillar is an extraordinarily thick volume, stamped with 'OGILBY' on the spine and on the front with something resembling a coat of arms. The allusion is to a passage in the poem on Theobald's library that has a surprising relevance to Pope's own books.

He roll'd his eyes that witness'd huge dismay,
Where yet unpawn'd, much learned lumber lay,
Volumes, whose size the space exactly fill'd;
Or which fond authors were so good to gild;
Or where, by Sculpture made for ever known,
The page admires new beauties, not its own.
Here swells the shelf with *Ogleby* the great,
There, stamp'd with arms, *Newcastle* shines compleat . . .

(I.105–12, *Dunciad* 1728 & 1729, 29–30)

18. William Kent: *Designing Georgian Britain* illustrates many objects that have something in common with the engravings: the Prince of Wales's barge with its mermaids and dolphins (fig. 12.1); the mermaids at the base of a settee in Wanstead House (fig. 17.10); a figure very like Leucothea in a chandelier for the King (fig. 19.8); mermaids at the foot of girandoles for the Leineschloss, Hanover (fig. 19.10); putti are pervasive.

19. David Foxon, *English Verse, 1701–1750* (Cambridge: Cambridge University Press, 1975), gives the date of publication as 13 March 1729 (P771–2).

20. Published 18 May 1728 (Foxon, *English Verse*, P764–5). There is a distinguished facsimile edition: *Pope's Dunciad of 1728: A History and Facsimile*, ed. David L. Vander Meulen (Charlottesville: University Press of Virginia for the Bibliographical Society of the University of Virginia, 1991).

21. For discussion of this frontispiece, see Engel, 'The *Dunciad* Illustrations', 164; Savage, 'Kent as Book Illustrator', 427.