

UNI ÆQUUS VIRTUTI ATQUE EJUS AMICIS

TO VIRTUE ONLY and HER FRIENDS, A FRIEND¹⁰

But the motto had already been given its engraving, which is to be found on the title page of the *Works*. The medallion of Pope's head, embraced by putti representing poetry and painting, that had closed the *Odyssey*, is now made the title page vignette, with the motto of virtue and friendship engraved round it.

In the fourth and final part of the *Works*, the *Dunciad*, the heraldry of friendship gives way to the heraldry of folly. The serious use of coats of arms in the Epistles in new engravings or modified *Odyssey* headpieces is replaced by a mock-heroic one. The mock-heraldic quality of these engravings has been well established in the accounts by Elias F. Engel, Jr., and Nicholas Savage. New headpieces complement the one with an owl and asses that was originally designed for the *Dunciad Variorum* and is now reused as a tailpiece. They are modelled on the lines of the *Odyssey*'s headpieces, but show those motifs being abused: the heraldic supporters become asses; asses play lyres and harps; the characteristic central medallion is occupied by Orator Henley or Harlequin; and the royal motto 'Nemo me impune lacessit' is given to these emblems of folly. The *Dunciad* heraldry indirectly reflects on the monarch and edges him into the satire.¹¹ Lurking in the background – it came to realization in the author's 'Declaration' in the *Dunciad in Four Books* in 1743 – was the possible mockery of the royal arms themselves as they represented the Hanoverian dynasty. George II's heraldic home was in the *Dunciad* rather than in the 'Epistles'.

Although I believe Pope had a plan of this sort in mind for *Works* II, it was not straightforwardly realized. In the remainder of this essay I try to trace the development of the engravings from the *Odyssey*, through the *Dunciad Variorum* and some individually published epistles, into *Works* II, noting changes as the project developed. I examine some of the detail of Pope's conception, but also the difficulty he experienced in realizing it in the books themselves.

THE ODYSSEY ENGRAVINGS (1725–6)

The contract between Pope and Lintot for the *Odyssey* had specific provisions for the engravings, making them Pope's responsibility:

And it is farther Covenanted Concluded and Agreed by and between the Said Alexander Pope and Bernard Lintott that the Said Alexander Pope Shall be at the whole Expense and Charge of the Copper Plates for the Head peices, Tail peices and Initial Letters, **Except** only the Charge of working the Same at the rolling Press which Charge He the Said Bernard Lintott Shall be at **And Farther** that the Said Copper Plates Shall always after remain to Him the Said Bernard Lintott and his Assignes **But** that notwithstanding

10. *Twickenham*, 4:17–19, line 121 [Latin 70]; in this case presentation has been adjusted to conform to the text of the quarto *Works*.

11. J. Paul Hunter has suggested, rightly in my view, that George II is represented by the Ass frontispiece to the *Dunciad Variorum*, which picks up a central motif of the headpieces: 'From Typology to Type: Agents of Change in Eighteenth-Century English Texts,' in Margaret J. M. Ezell and Katherine O'Brien O'Keeffe (eds.), *Cultural Artifacts and the Production of Meaning: The Page, the Image, and the Body* (Ann Arbor, MI: University of Michigan Press, 1994), 41–69.