

above).<sup>29</sup> It is then cited in the *Epistle to Burlington*, where its readings correspond to those of the first leaf of Morgan Library MA 352 (Lot 485 above).<sup>30</sup> It is cited in the *Epistle to Dr. Arbuthnot*, where its readings correspond to those of subsequent leaves of Morgan Library MA 352 (Elwin had remarked in his introduction to the first volume that a copy of this poem was *among* 'the manuscripts which Richardson possessed in the handwriting of Pope').<sup>31</sup> And it is cited in *The First Satire of the Second Book of Horace*, where its readings correspond to those in the Berg manuscript formerly attached to a printed copy of the *Essay on Man* (lot 477 part 2 above).<sup>32</sup> So, all of these 'Chauncy MS.' readings are, as we might have expected, from manuscripts which can be identified with those sold in 1887. Furthermore, Courthope noted in his edition of the *Dunciad* that 'Jonathan Richardson corrected the first edition of the "Dunciad" from what he calls "the first Broglia MS."' His corrections have been transcribed by Mr. Elwin, and are here preserved'; as Vander Meulen has observed, 'Undoubtedly Elwin transcribed Richardson's notes from the current Berg copy' (lot 478 above).<sup>33</sup>

In one other reference to 'the Richardson papers', I think that Elwin uses a form of words which, although not inaccurate, is misleading: 'The manuscript of Pope's Pastorals is still preserved among the Richardson papers'.<sup>34</sup> His further description makes it certain that this is the manuscript which was Lot 3172 at the sale of 1776, but this manuscript was, as we have seen, not bought by Chauncy, and although it is possible that it might subsequently have been bought as an addition to the collection of Pope manuscripts which had passed by inheritance through the generations of the Chauncy family, it seems unlikely that it would then have been kept from the sale of 1887 in which the collection was dispersed. Elwin presumably meant simply that the manuscript had a Richardson provenance — and, interestingly, that it was not alone. He specifies one of its companions: 'The Richardson collection contains a manuscript in which the poet has transcribed from his Pastorals the various lines he thought defective, and ... referred the task of selection to Walsh, who has jotted down his decisions at the bottom of Pope's remarks'.<sup>35</sup> This is certainly the manuscript (Smith, 'Alexander Pope', PoA 274) which, having long been a companion to the autograph fair copy of the *Pastorals*, was sold separately from it at the Houghton sale of 1980, and was Lot 381 in the Roy Davids sale at Bonhams, 8 May 2013.

29. *Works of Alexander Pope*, ed. Elwin and Courthope, 3. 127–157 passim; Wasserman, *Pope's Epistle to Bathurst*, 60 notes that the 'Chauncy MS' readings derive from the Huntington manuscripts.

30. *Works of Alexander Pope*, ed. Elwin and Courthope, 3. 172–178 passim (cf. Mack, ed., *Last and Greatest Art*, 160–162); 'the ignoble shout of Guise' (3. 172) is a bad emendation of the manuscript reading 'the noble shout of Guise'.

31. *Works of Alexander Pope*, ed. Elwin and Courthope, 3. 241–273 passim (cf. Mack, ed., *Last and Greatest Art*, 424–430 and 436–450); Elwin's reference to plural manuscripts is *Works*, 1. xviii.

32. *Works of Alexander Pope*, ed. Elwin and Courthope, 3. 289–300 passim, and 3. 279, 400 n 2 (cf. Mack, ed., *Last and Greatest Art*, 172–186).

33. *Works of Alexander Pope*, ed. Elwin and Courthope, 4. 271 n 2; Vander Meulen, *Pope's DUNGLAD of 1728*, 43.

34. *Works of Alexander Pope*, ed. Elwin and Courthope, 1. 239.

35. *Works of Alexander Pope*, ed. Elwin and Courthope, 1. 240.