



FIGURE 10. New tailpiece to *To Burlington, Works* II folio.

to prepare for the presentation of his father's arms at the end of *To Arbuthnot*, where it constitutes a conclusion to his argument and self-presentation. Although the Burlington ornament lacks the putti as supporters, Kent has again substituted his own ideas. Burlington's funerary monument at Londesborough church shows the same shield but the supporters are a rampant lion and a dog.⁴⁵ Here in the *Works*, where the supporters should be, are wreathed roundels containing heads in profile. Pope's poem celebrates Burlington's publication of *Palladio's Designs of the Baths, Arches, Theatres, &c. of Ancient Rome*, that is, *Fabbriche antiche diseguate da Andrea Palladio Vicentino* (1730), and Kent balances Andrea Palladio on the left with Inigo Jones on the right, just as the outer staircase at Chiswick House does, with statues.⁴⁶ Burlington, very much the aristocrat, takes his place at the centre of a trio of architects, their status as artists balanced by his authority as a scholar. Although the image of Jones bears some resemblance to the much-copied portrait by Van Dyck in the Hermitage, that of Palladio bears closer resemblance to Kent himself.⁴⁷

45. There is a good image (accessed 22 March 2024) at <http://www.britainexpress.com/attractions.htm?attraction=4631>

The Burlington arms are illustrated in simplified form in Guillim, *Art of Heraldry*, after p. 104, no. 32. Kent includes the motto of the Order of the Garter ('Honi soit qui mal y pense') to reflect Burlington's knighthood in the order (June 1730).

46. Toby Barnard and Jane Clark (eds.), *Lord Burlington: Architecture, Art and Life* (London: Hambledon Press, 1995), figs. 1a and 1b.

47. The National Portrait Gallery has many engravings based on Van Dyck, of which NPG D28334 is typical, while Kent is in his familiar turban in NPG 1557.