



FIGURE 5. Tailpiece to *Essay on Man* IV, *Works* II quarto; from title page of first edition of collected *Essay on Man*.

Leucothea from the end of *Odyssey* V (a feathered creature, though I am not very confident of the identification); Epistle III a winged siren from the end of *Odyssey* VI; and Epistle IV a repetition of the specially designed vignette from the title page. Savage perceptively connects these images of water creatures with the close of Pope's introductory 'Design' to the *Essay*, discussing the epistles that are to come: 'Consequently, these Epistles in their progress will become less dry, and more susceptible of Poetical Ornament. I am here only opening the *Fountains*, and clearing the passage; To deduce the *Rivers*, to follow them in their Course, and to observe their Effects, will be a task more agreeable. [italics reversed]' Perhaps, the fountains engraving was chosen to support this metaphor, and the others because they were adjacent in the *Odyssey*. The text left no room for these engravings in the large-paper folio, but that would have made production easier. The quarto sheets would have had to go separately through the rolling press in order for the engravings to be impressed.

The engravings the quarto and large folio shared in the preliminaries were inventive in a way the quarto's tailpieces were not. The title page was provided with a new engraving especially designed for *An Essay on Man*: the head of Apollo emerges in glory from clouds, cobwebs, and old manuscripts. Around the head is the motto 'ΓΝΩΘΙ ΣΕΑΥΤΟΝ' (know thyself), one of the maxims of the temple of Apollo at Delphi (figure 5). The injunction is of central thematic importance to *An Essay on Man*. Pope begins his second epistle with a couplet that summarizes the first and defines his approach: