

Gaius Laelius, the friend of Scipio Aemilianus, was famed for wisdom and friendship. His name prefixes the title of Cicero's *De Amicitia*, a work in whose dialogue he plays a leading part. The name also provided a further link between *An Essay on Man* and Horace's *Satire* II.i, where Laelius appears with Scipio, listening happily to Lucilius' satires (lines 62–74). In Pope's imitation Scipio becomes the Earl of Peterborough and Laelius Lord Bolingbroke (Pope himself immodestly supplying the place of both Lucilius and Horace, lines 127–32). The appearance of Bolingbroke's name, instead of Laelius's, in the first line of the new collected poem, therefore, made specific the connections that already existed between the two poems. It must nonetheless have been a shock to those who had not seen Pope as willing to ally himself with opposition to Walpole and the Hanoverian court to read the first lines:

Awake! my ST. JOHN! leave all meaner things
To low Ambition and the Pride of Kings.

In the new context, it is difficult to see how 'the Pride of Kings' can avoid reflecting on George II.

The declaration of Bolingbroke's importance to the poem is reinforced by the headpiece, which takes one of the *Odyssey* engravings and places Bolingbroke's coat of arms at its centre (figure 6). This headpiece had been the first to appear in the *Odyssey*, with a profile of Homer in the centre, heading 'A General View of the Epic Poem' on p. i. The alteration stands out through its white background (no hatching), and faintness. The accompanying initial 'A' is from *Odyssey*, IV. Bolingbroke is not, of course, being accorded quite the same status as Homer held in Pope's *Odyssey*, but he is the aristocratic friend who is to share the new investigation: 'Let Us . . . expatiate free, o'er all this *Scene of Man*' (lines 3–5). In 1715 Bolingbroke had lost his titles and property as punishment for his flight to the court of the Pretender at St Germain, but they had been restored after his pardon in 1723, though he was not allowed to take his place in the House of Lords.³⁹ He was at this time leading the opposition to Walpole and symbolized in himself the friend who in his independence presented a challenge to the new order. The arms in the engraving projected the public as well as the private man.

WORKS II (1735)

When Pope came to plan the details of *Works* II, probably sometime in the autumn of 1734, he recognized that the theme of aristocratic friendship symbolized by the headpiece to *An Essay on Man* could be used to shape the first half of his volume and offer an illuminating contrast to the second half. A major decision was to place the 'UNI ÆQVVS VIRTVTI ATQ. EIVS AMICI' vignette on the title page. In 1717 a large poster-sized portrait of Pope had served as a frontispiece; now the author was presented as a classic by a simple medallion in which

39. Illustrations of his arms are to be found in John Guillim, *A Display of Heraldry*, 6th edn (London, 1724), after p. 104, no. 2, and, with a discussion, in Anthony R. Wagner, *Historic Heraldry in Britain* (London: Oxford University Press, 1939), p. 86, no. 104.