

in Guillim, 323: 'He beareth *Ermines*, on a Cross quarter pierced Argent [silver], four Fer-de-molines sable [black millrind crosses], by the Name of *Turner*, and is the Coat-Armour of Sir *Edward Turner* of *Parendon* in *Essex*, Kt. Chief Baron of his Majesty's Court of Exchequer'. Sir Bernard Burke in the *General Armory* has similar arms for the Turnor family of Stoke Rochford in Lincolnshire but has five fers-de-molines for the Turner family of York. Again, Pope and Kent may not have been concerned for details; no crest has been supplied for the coat of arms.⁵⁷

Kent has supplied his design with the usual foliage, but the putti are absent. This is a memorial to Pope's parents and to right and left are what I take to be torches, signifying Pope's devotion to his family home and values, flames that he keeps alive. The motto, 'HEU PIETAS HEU PRISCA FIDES', is a quotation from Book VI of the *Aeneid* (line 878) where Anchises laments the early death of Marcellus, 'a youth of passing beauty in resplendent arms'. The Loeb translation is 'Alas for his goodness! alas for his chivalrous honour', but in this context it might be 'Alas for faithfulness to natural ties and duty! Alas for old faith!'⁵⁸ The engraving unquestionably represents Pope's commitment to his family, its values, and its religion, even though he and his friends find themselves in a form of internal exile. The original context of the quotation gives it a curious doubleness: the lament is for Pope's parents but also, through the allusion to Marcellus, for their love of him. The motto and the grandeur of the engraving counterbalance the simple 'ET SIBI' designed for Pope's own place on his parents' monument in Twickenham church. Ironically, in a poem famous for its condemnation of Addison, the words had been used as the epigraph for the *Spectator* paper recording the death of Sir Roger de Coverly.⁵⁹

The two Horatian satires that follow *To Arbuthnot* have the same illustrations as in the separate quarto, Satire II.i bringing its picture of Pope's life to a close with the 'UNI ÆQVVS VIRTVTI ATQ. EIVS AMICI' vignette. The Donne satires that follow have simply two closing tailpieces from the *Odyssey*, Proteus from Book IV, here half a boar (lines 617–18), and the familiar siren. The section *Epitaphs* that comes between the epistles and satires and the *Dunciad*, however, has an appropriate headpiece from the *Odyssey*, that from Book I (the initial from Book IV) where Phemius is depicted singing 'the direful woes Which voyaging from *Troy* the Victors bore' and is rebuked by Penelope, 'ev'ry piercing note inflicts a wound' (*Twickenham*, 9:53, lines I.422–3, 440). It now has on it 'DIS MANIBUS', short for 'dis manibus sacrum', meaning 'sacred to the ghost gods' or 'in memory of'. This is a case of skilful appropriation. Two pages later a tailpiece of an altar with a bucranium and trident evokes 'King Nestor's sacrifice of a heifer to Pallas Athene'⁶⁰ and reinforces the sombre mood.

The *Dunciad* that begins the fourth and final main section of *Works* II quarto provides new illustrations developing the motifs found in the *Variorum* edition of

57. Sir Bernard Burke has a crest with a lion holding a fer-de-moline, s.n.

58. *Virgil*, trans. H. Rushton Fairclough, rev. G. P. Goold, 2 vols (Cambridge, MA: Harvard University Press, 1999), 1:594, lines VI.861 and 878. Unfortunately the engraver for the *Works* has misunderstood his instructions: all the copies seen read 'PLETAS'.

59. *The Spectator*, ed. D. F. Bond, 5 vols (Oxford: Clarendon Press, 1965), 4:339 (No. 517, 23 October 1712).

60. Savage, 'Kent as Book Illustrator', 423. The tailpiece comes from *Odyssey*, Book III.