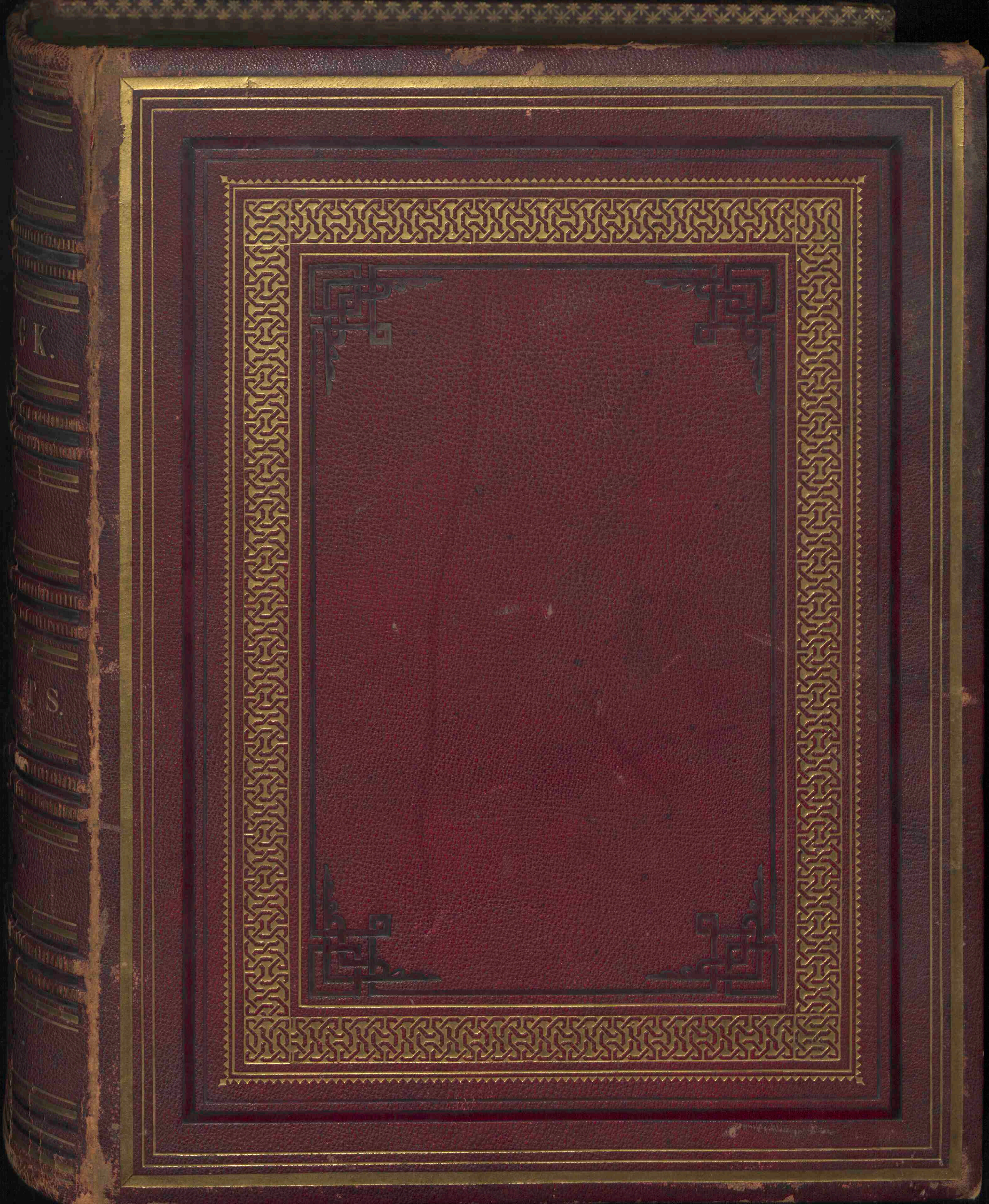




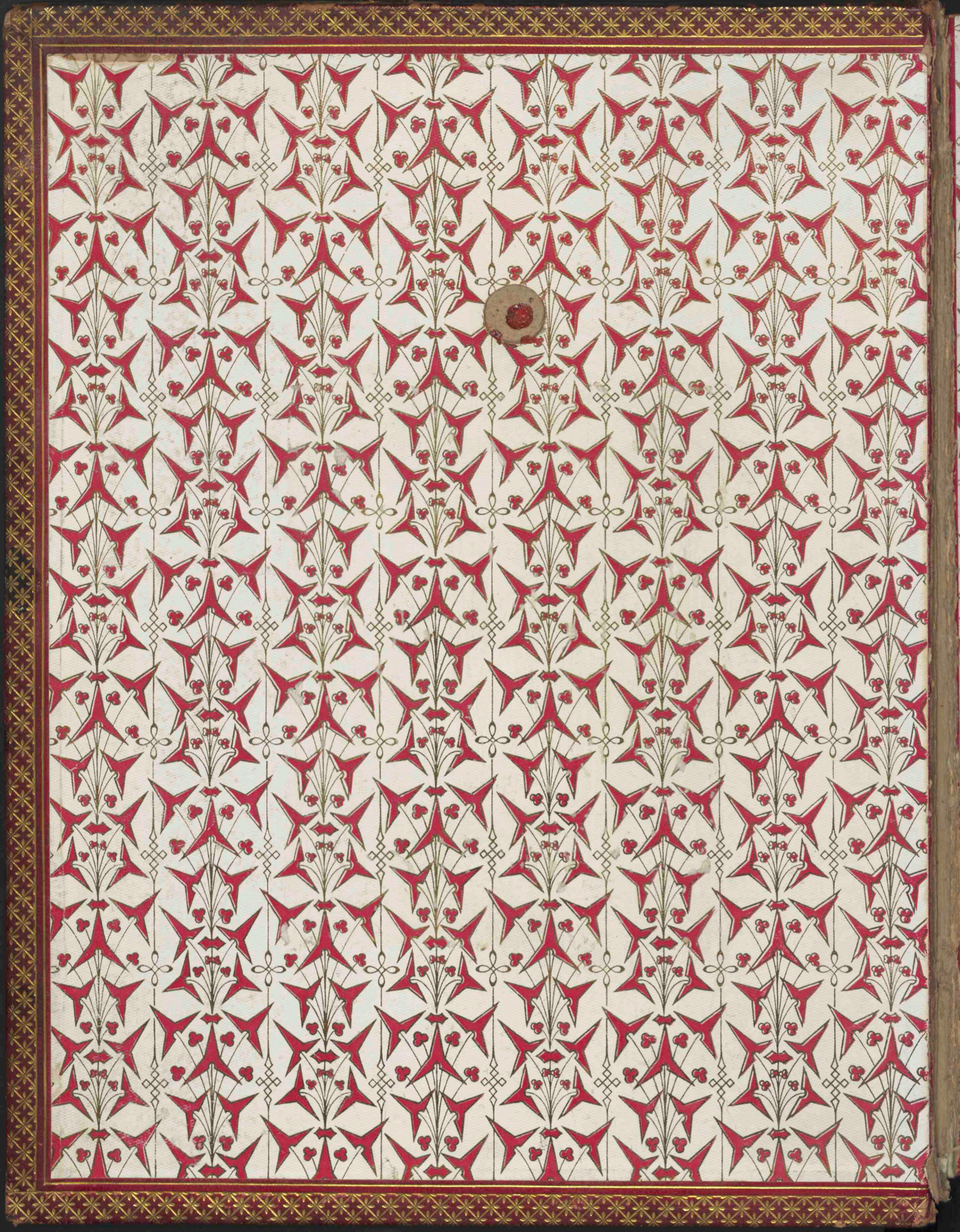
Collection of engravings on wood [scrapbook]

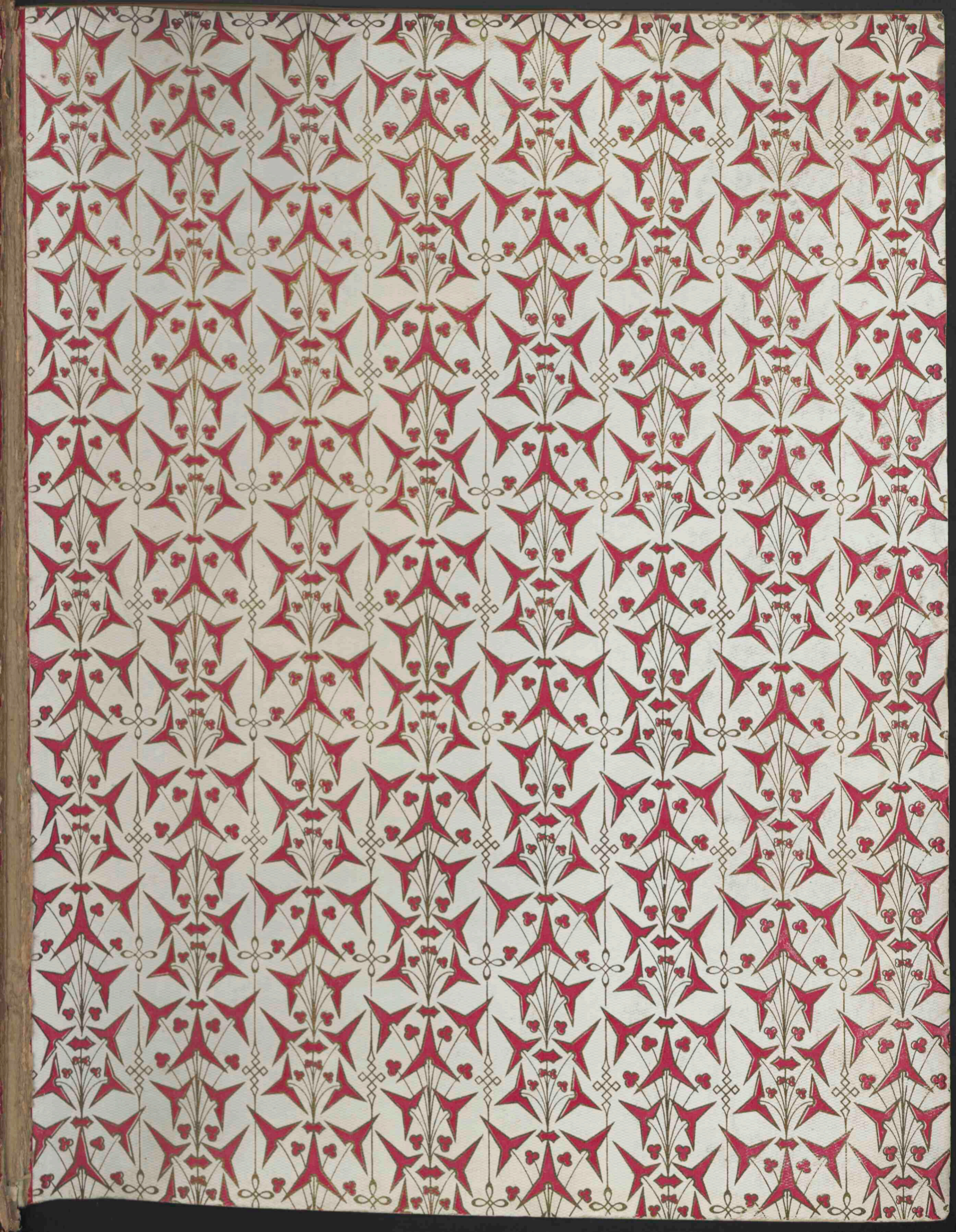
<https://hdl.handle.net/1874/401367>



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732 BEWICK, THOMAS, Collection of engravings on wood a. 1900 pcs. diff. series in a large 4to scrapbook. dim. 47 x 38 cm., bound in full calf. English binding of the middle of the 19th century.

Enormous and very interesting collection of the woodcuts of this celebrated master of wood-engraving.

Thomas Bewick, justly called the reviver of wood-engraving, was born at Cherryburn near Newcastle-upon-Tyne, in 1753. He evinced from his infancy an ability to draw and was accordingly, at the usual age, apprenticed to Ralph Beilby, an engraver of Newcastle, who had some reputation in that town. Dr. (then Mr.) Hutton consulted Beilby upon the best method of engraving the diagrams to his treatise on Mensuration; the engraver strongly recommended that they should be cut in wood, for various reasons, and by Thomas Bewick. Accordingly, in 1770, the work appeared, with complet succes.

Bewick had a numerous school, and was latterly much occupied in teaching; and in his last works was greatly assisted by pupils.

afaf

The following ADDRESS was prefixed to the Quarto Edition of the CHASE, published in 1796.

TO THE PATRONS OF FINE PRINTING.

WHEN the exertions of an Individual to improve his profession are crowned with success, it is certainly the highest gratification his feelings can experience. The very distinguished approbation that attended the publication of the ornamented edition of Goldsmith's Traveller, Deserted Village, and Parnell's Hermit, which was last year offered to the Public as a Specimen of the improved State of Typography in this Country, demands my warmest acknowledgments; and is no less satisfactory to the different Artists who contributed their efforts towards the completion of the work.

The Chase, by Somerville, is now given as a Companion to Goldsmith; and it is almost superfluous to observe, that the subjects which ornament the present volume, being entirely composed of Landscape Scenery and Animals, are adapted, above all others, to display the beauties of Wood Engraving.

Unfortunately for his friends, and the admirers of the art of Engraving on Wood, I have the painful task of announcing the death of my early acquaintance and friend, the younger Mr. Bewick. He died at Ovingham, on the banks of the Tyne, in December last, of a pulmonary complaint. Previously, however, to his departure from London for the place of his nativity, he had prepared, and indeed finished on wood, the whole of the designs, except one, which embellish the Chase; they may therefore literally be considered as the last efforts of this ingenious and much to be lamented Artist.

In executing the Engravings, his Brother, Mr. Thomas Bewick, has bestowed every possible care; and the beautiful effect produced from their joint labours will, it is presumed, fully meet the approbation of the Subscribers.

Shakspeare Printing Office,
May 20th, 1796.

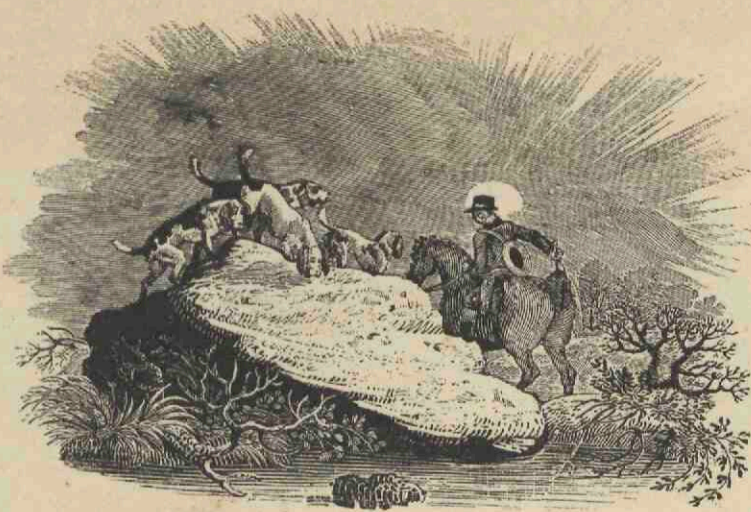
W. BULMER.



THE
CHASE;

A
POEM.

BY
WILLIAM SOMERVILE, ESQ.



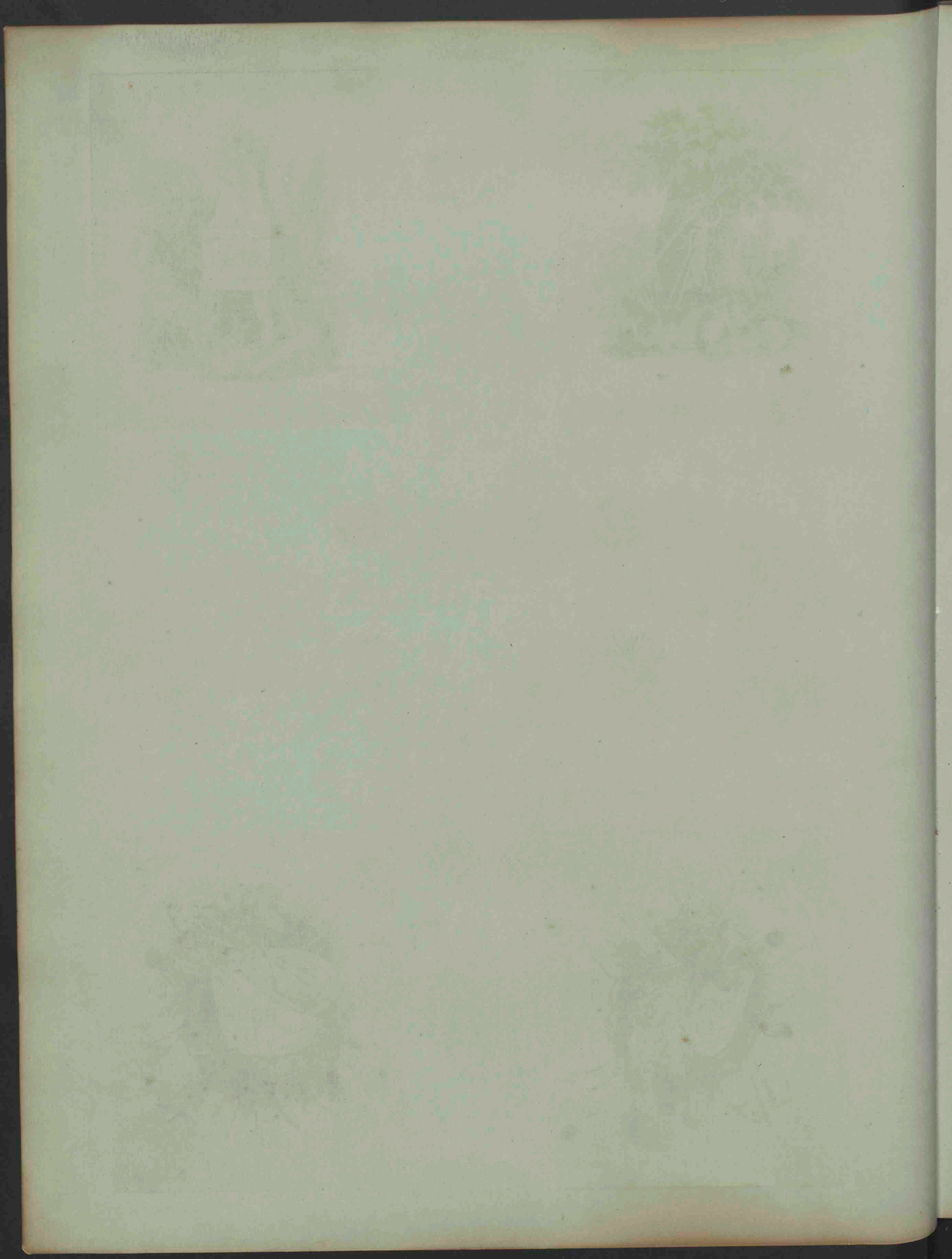
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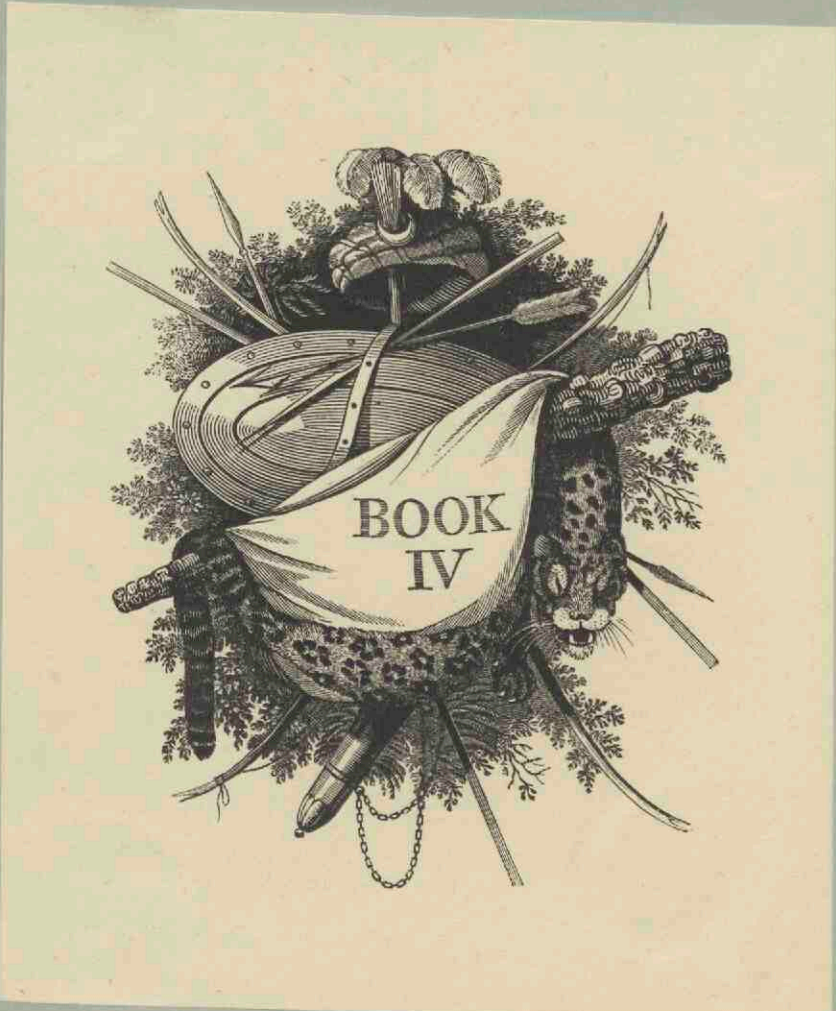
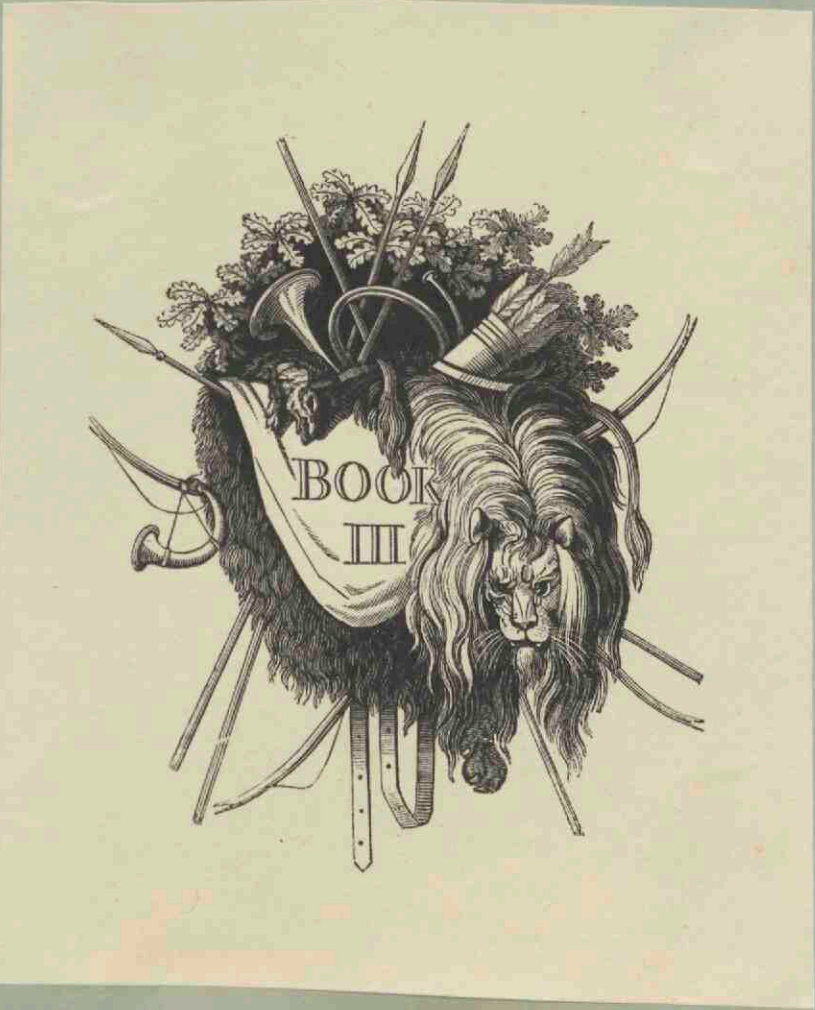
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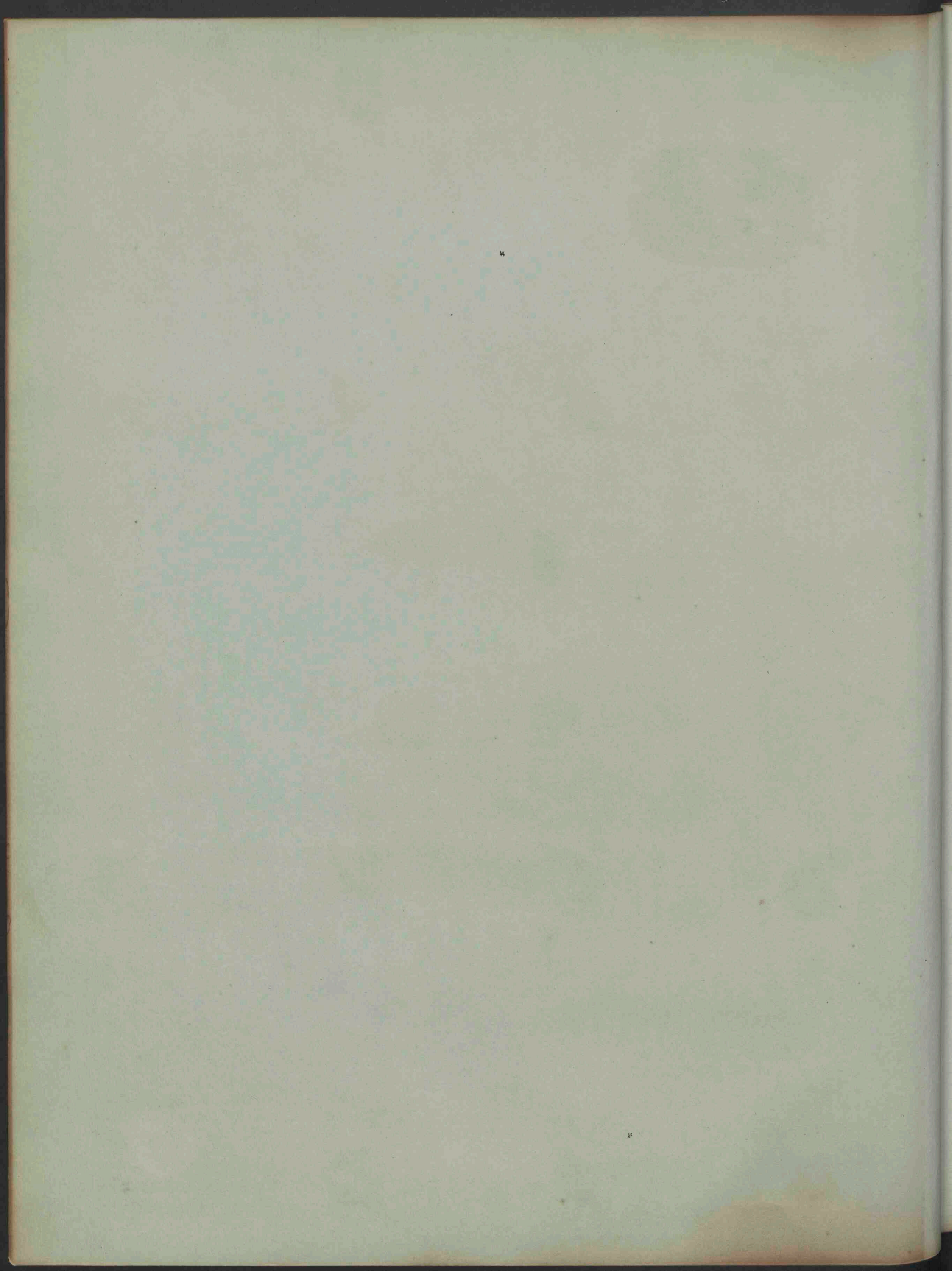
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CLEVELAND-ROW.

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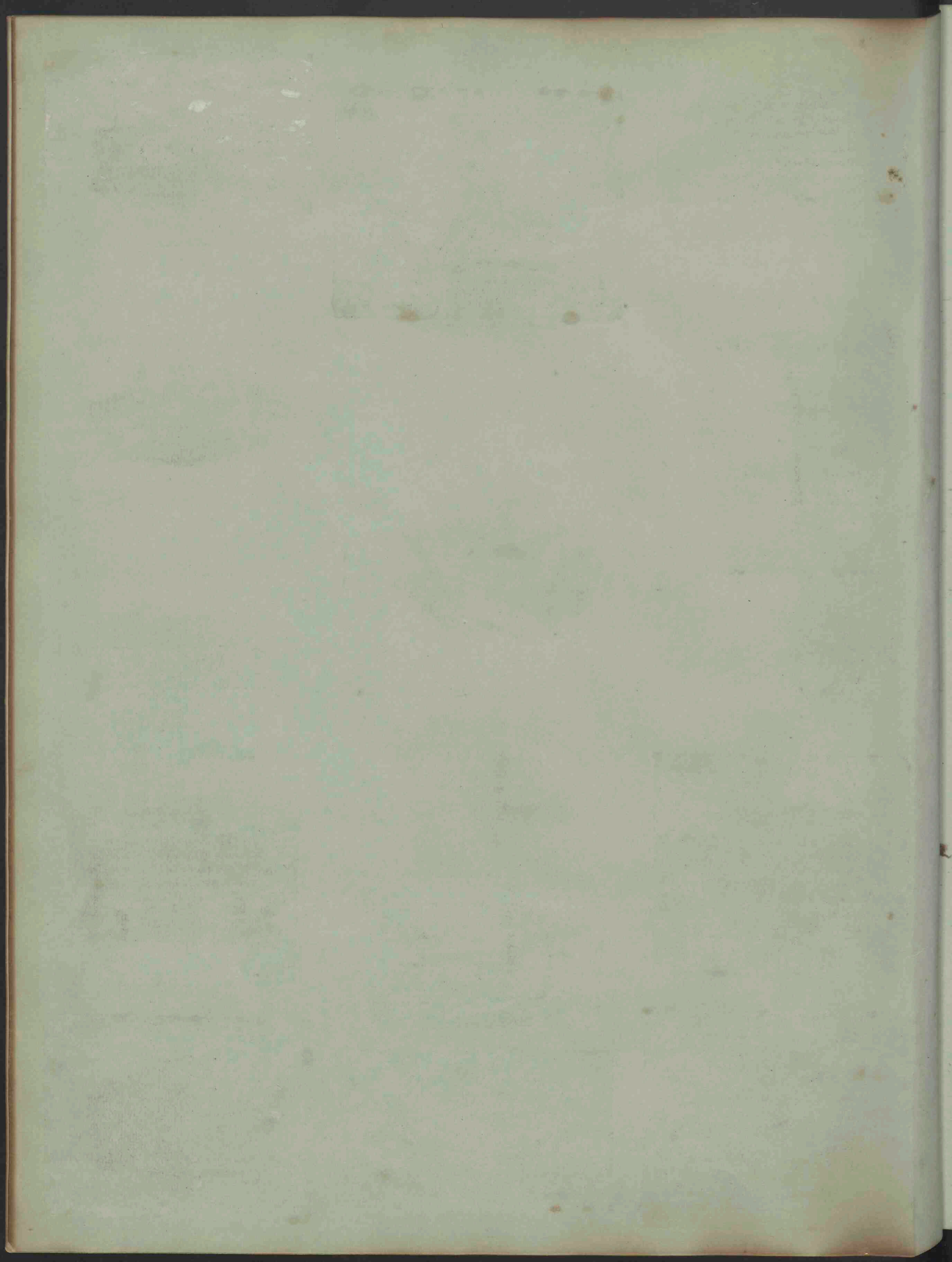


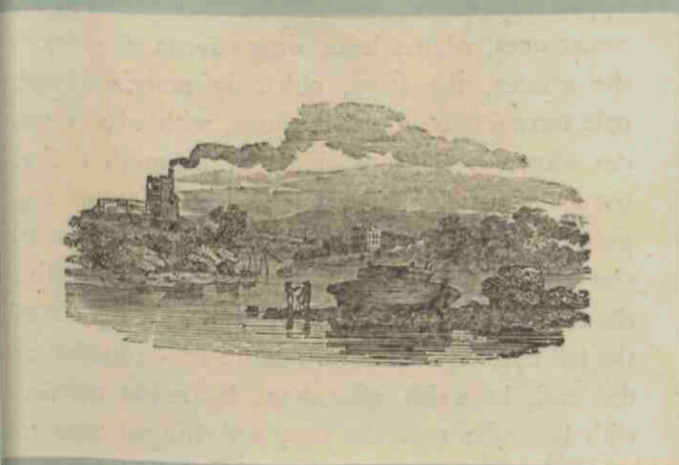
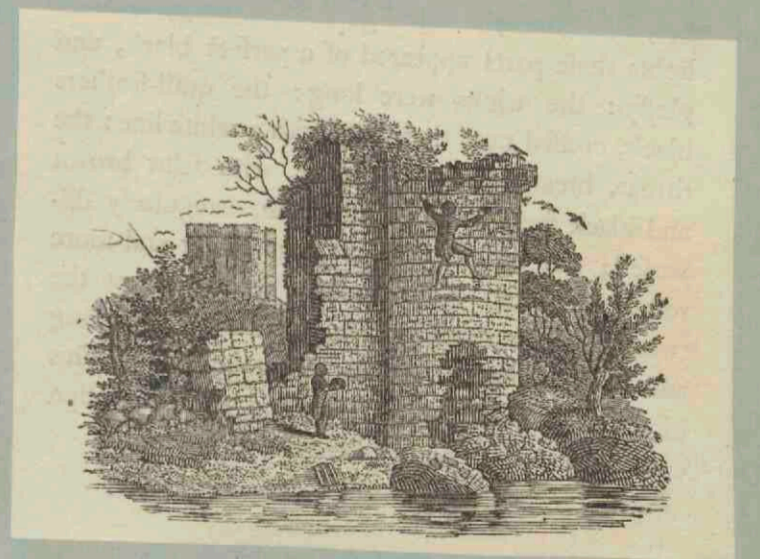
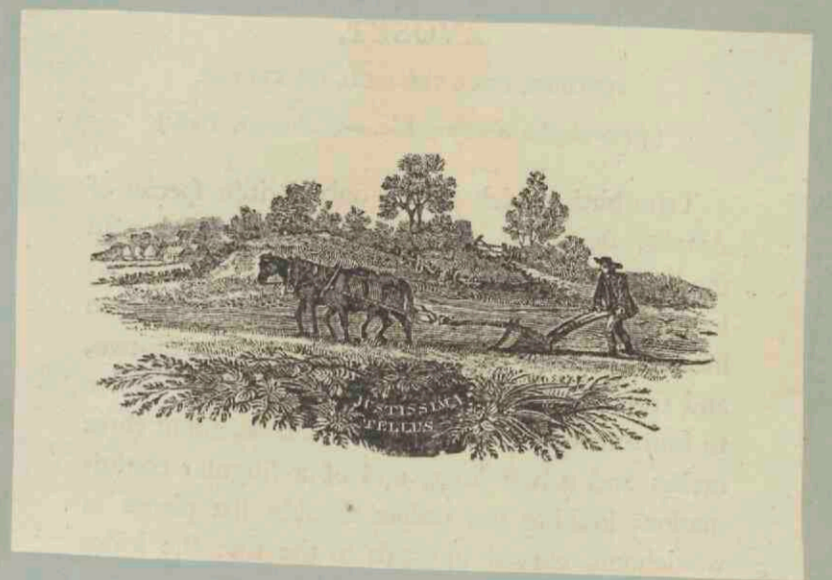


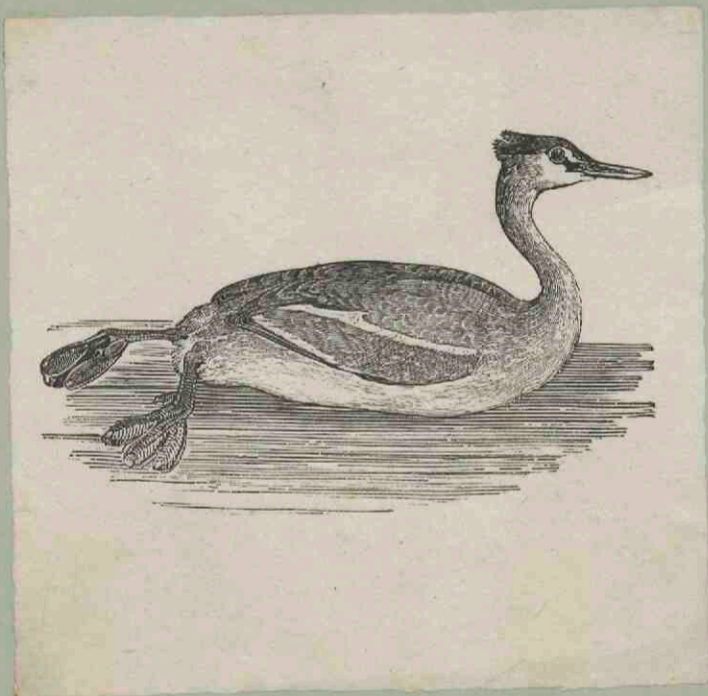
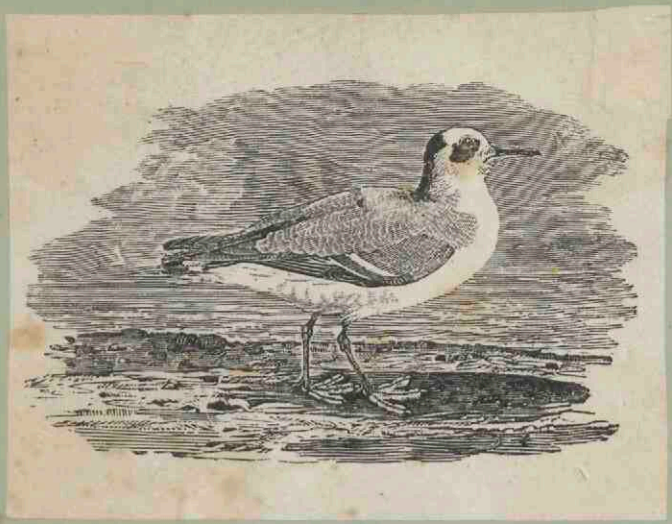


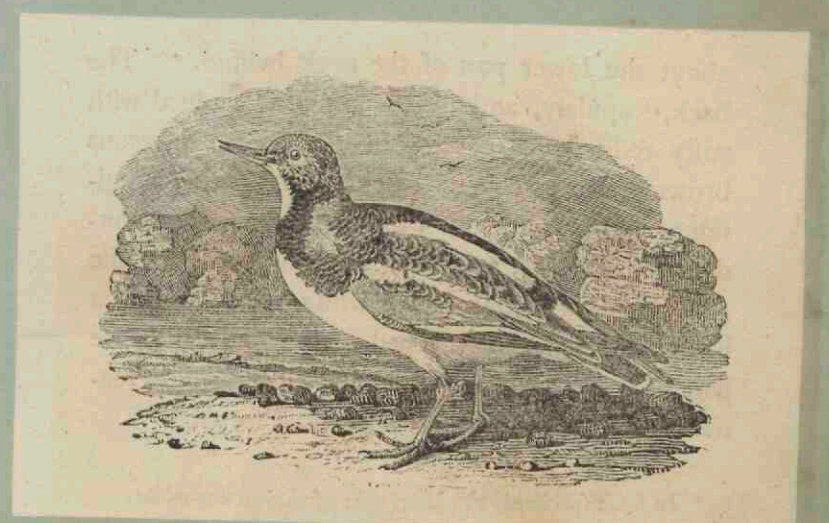
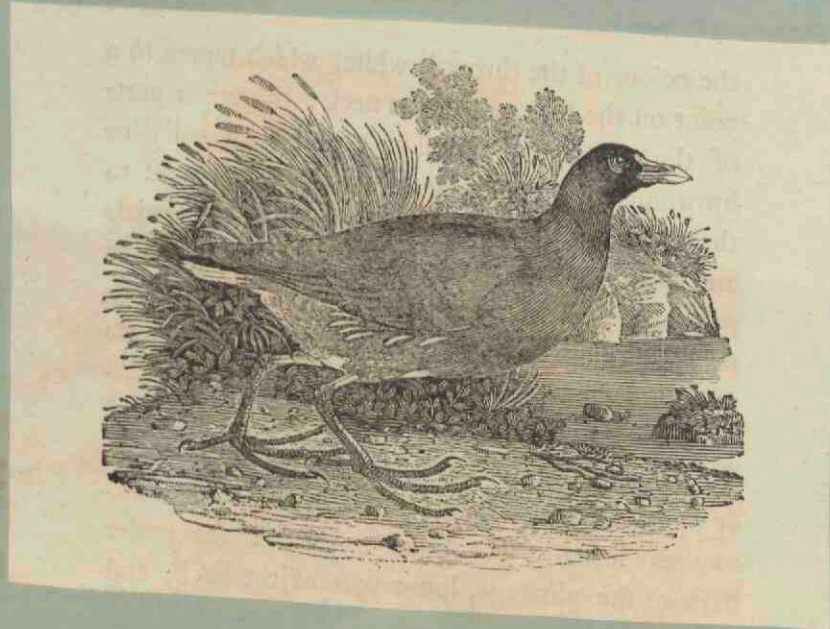
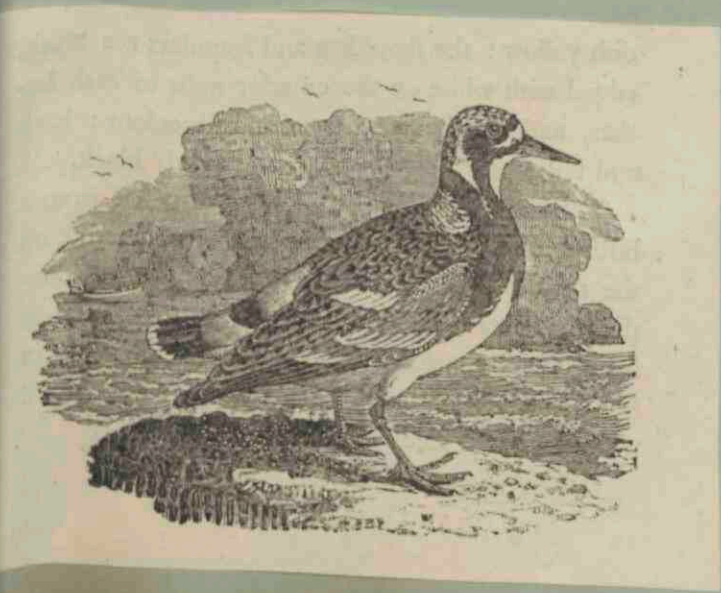
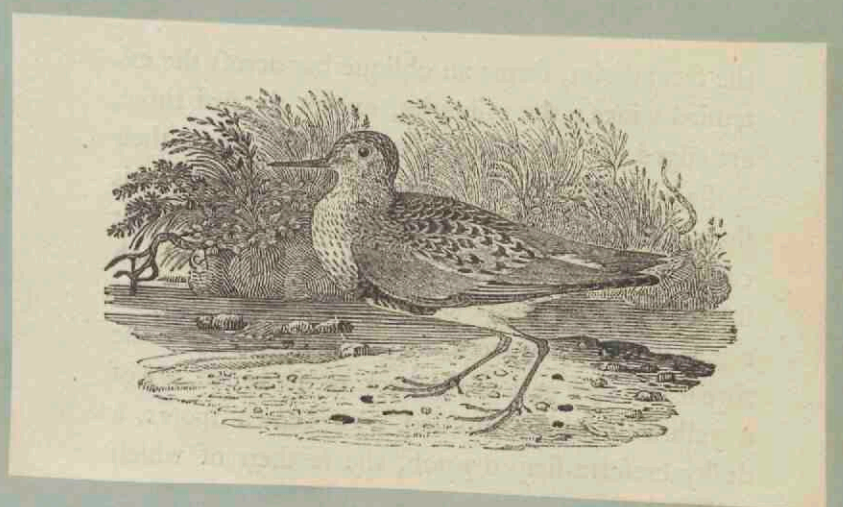
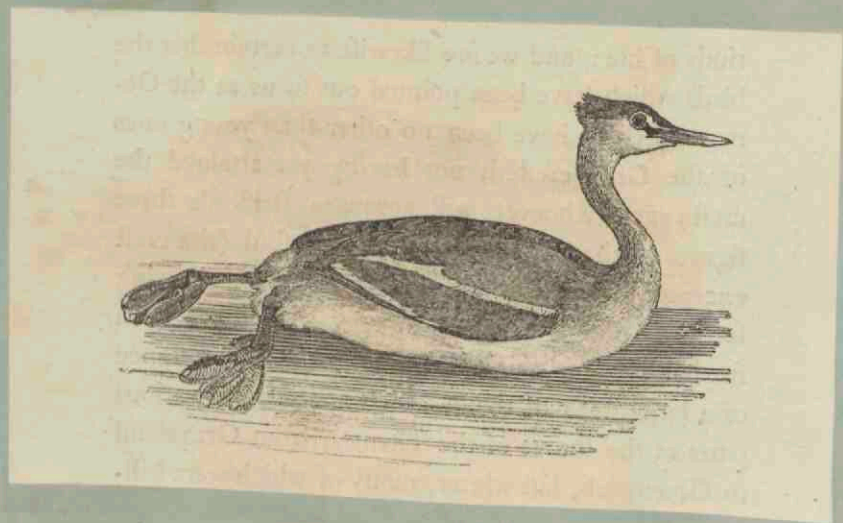
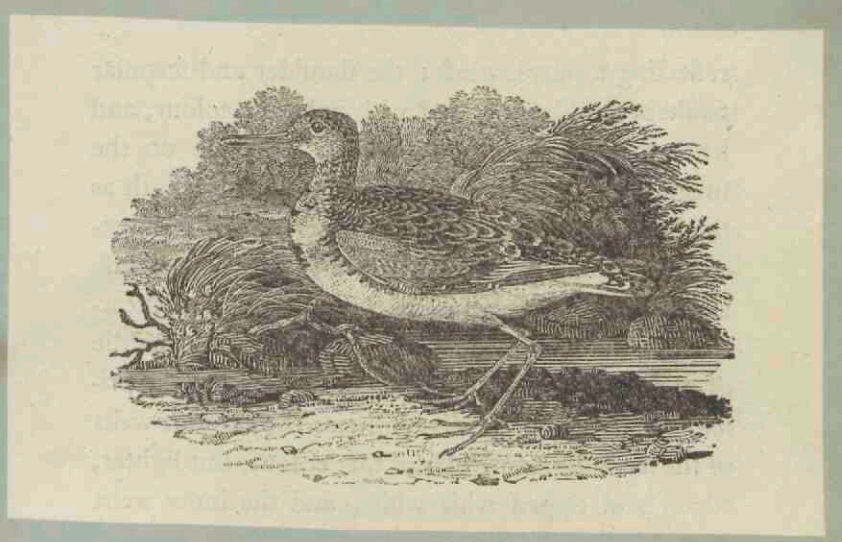
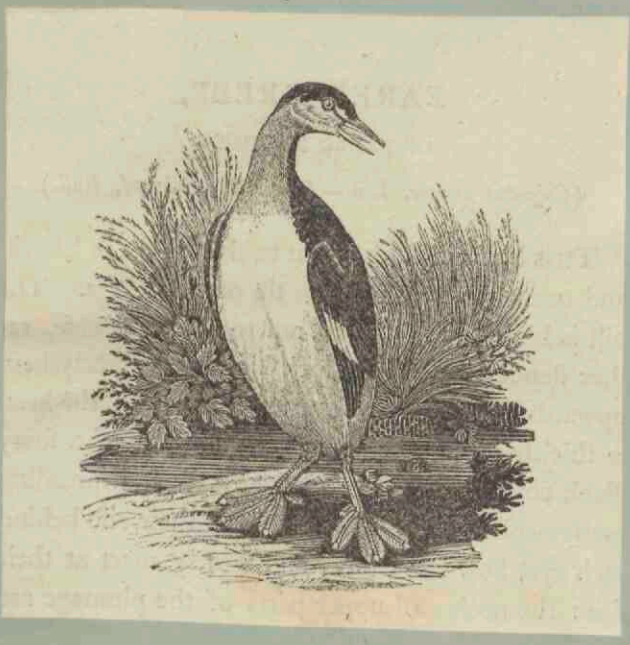
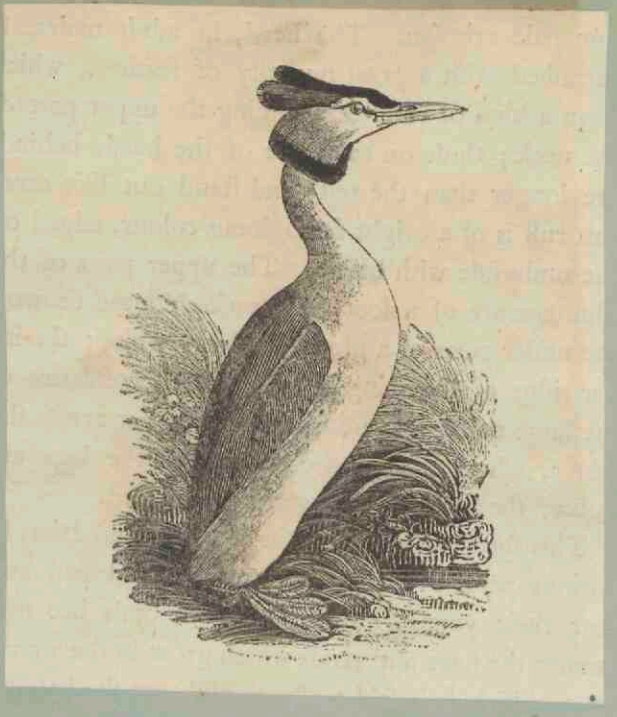
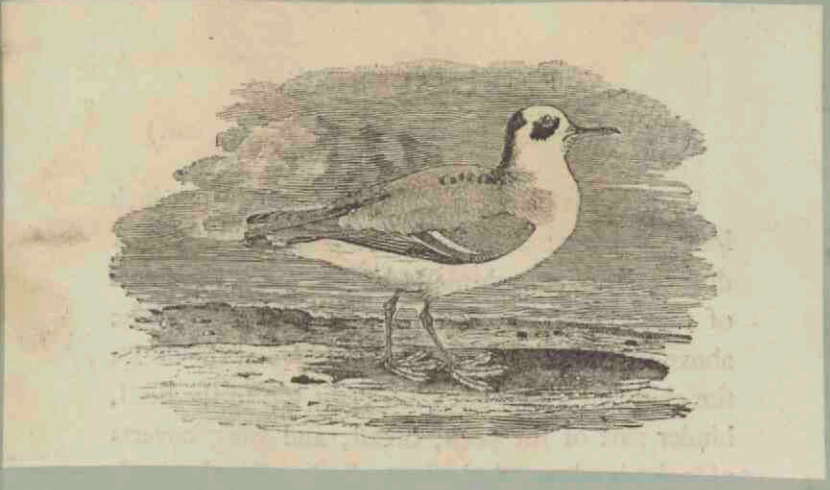


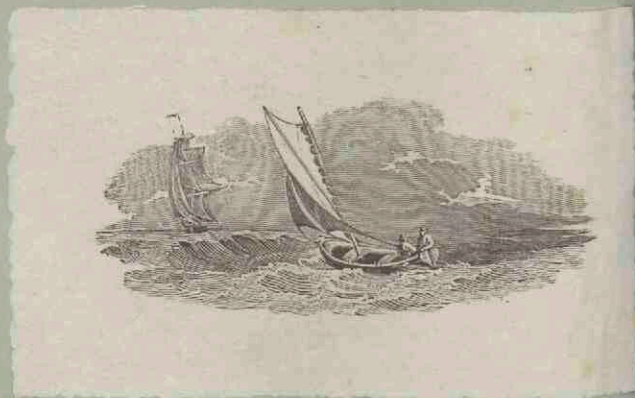
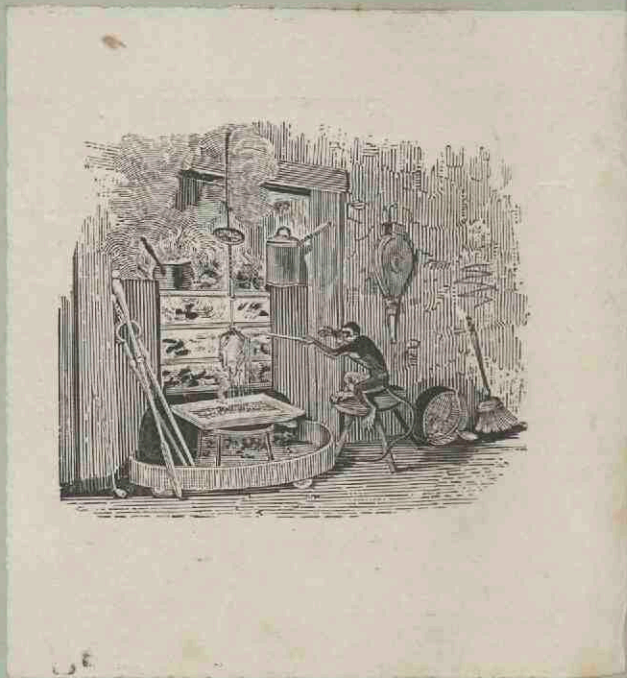
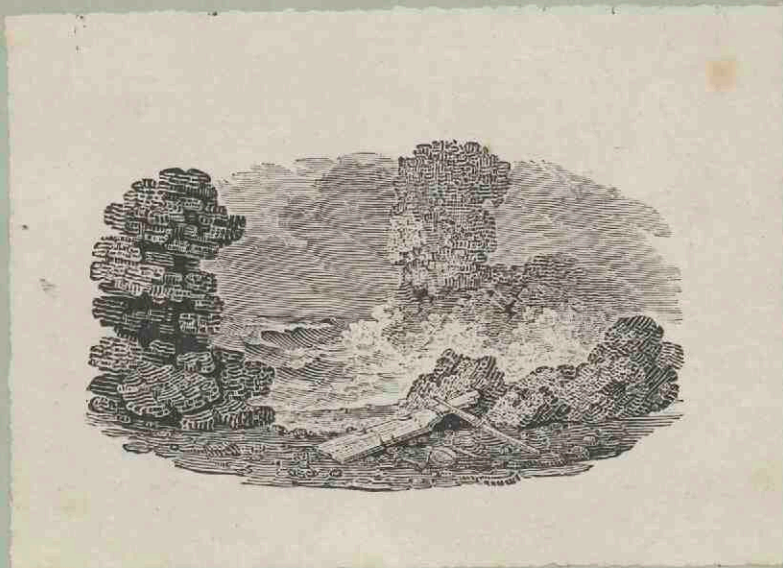
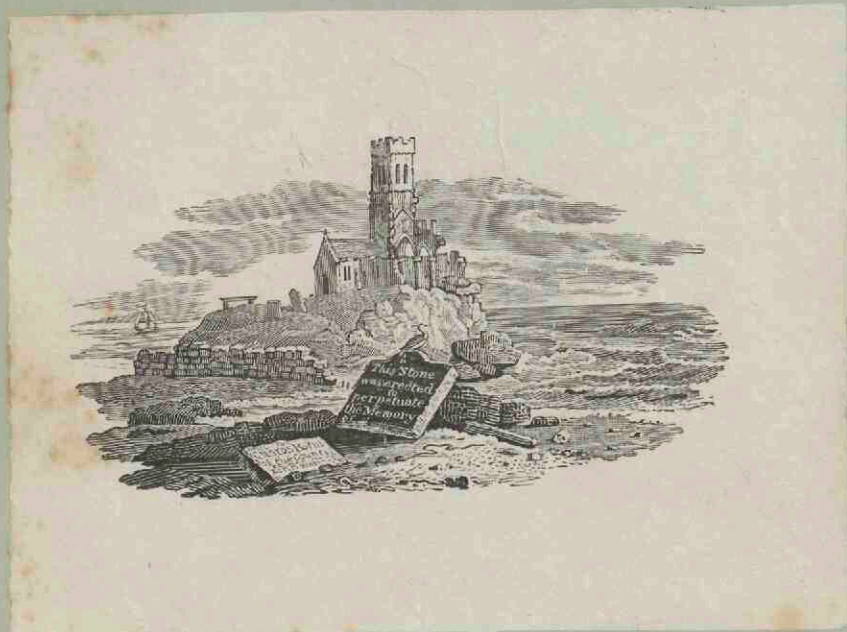
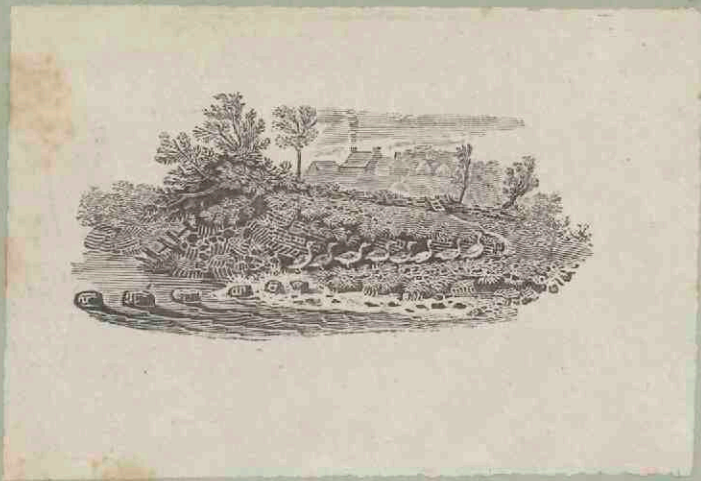


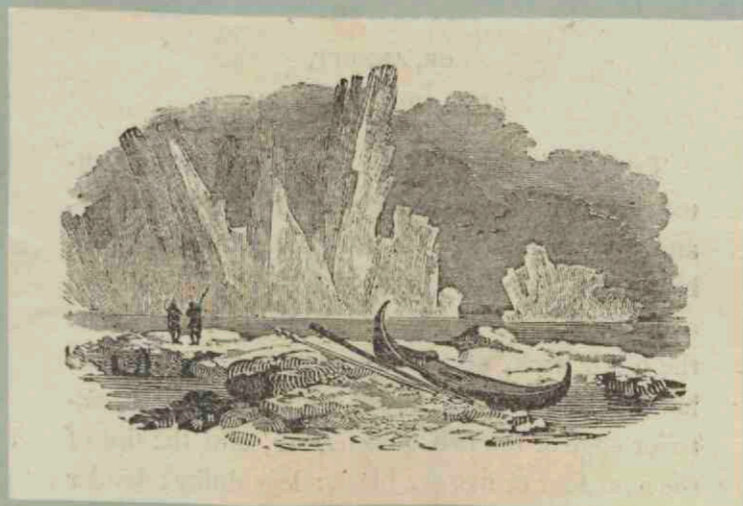
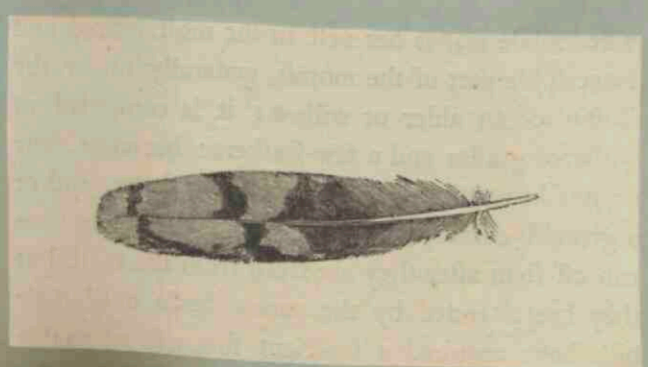
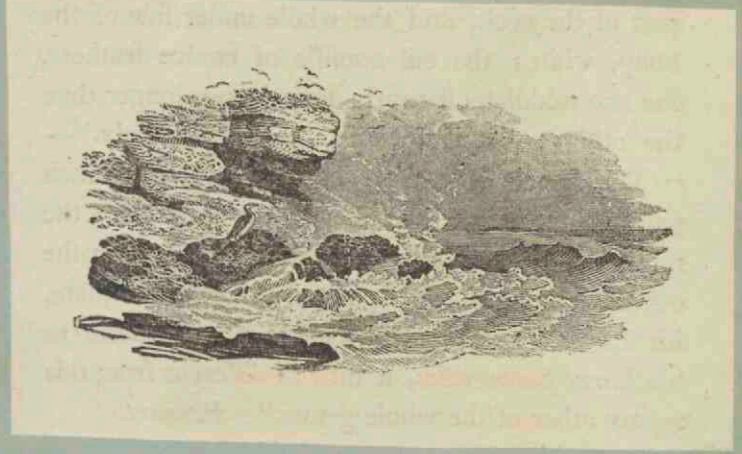
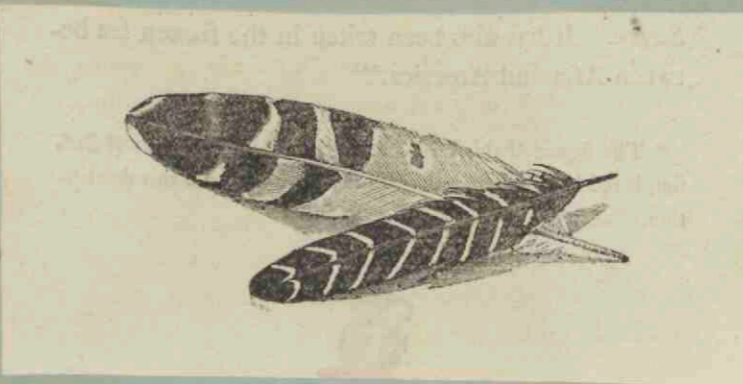
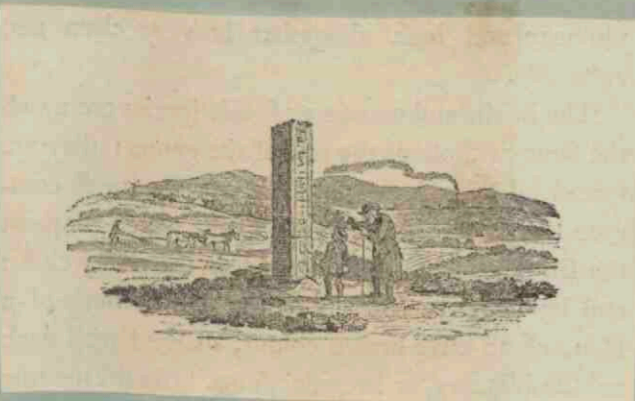
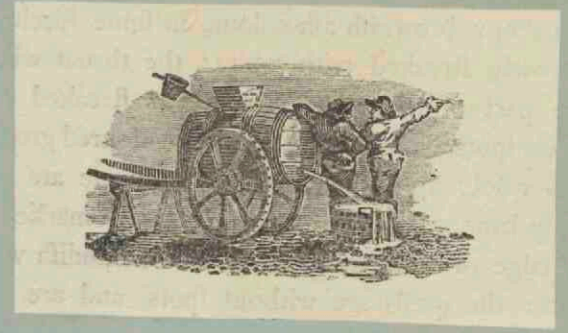
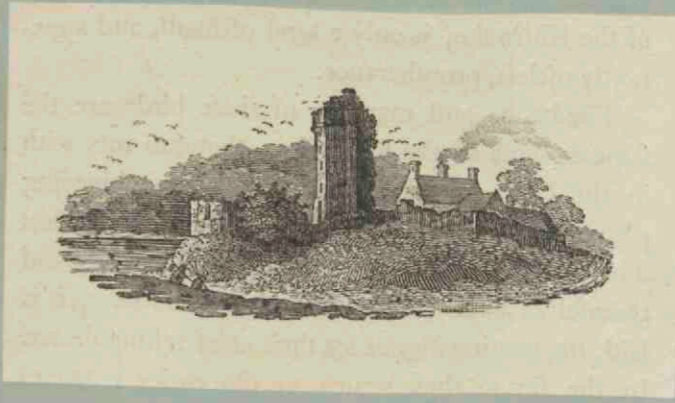
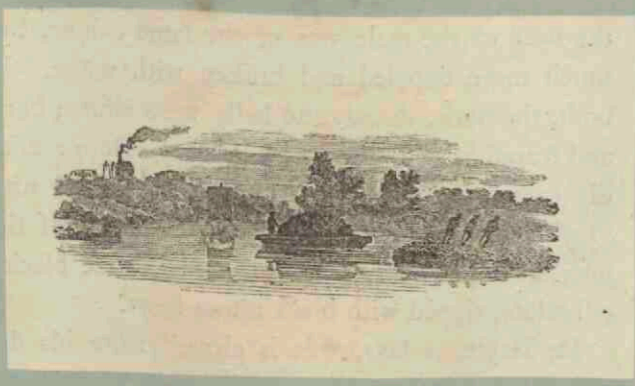
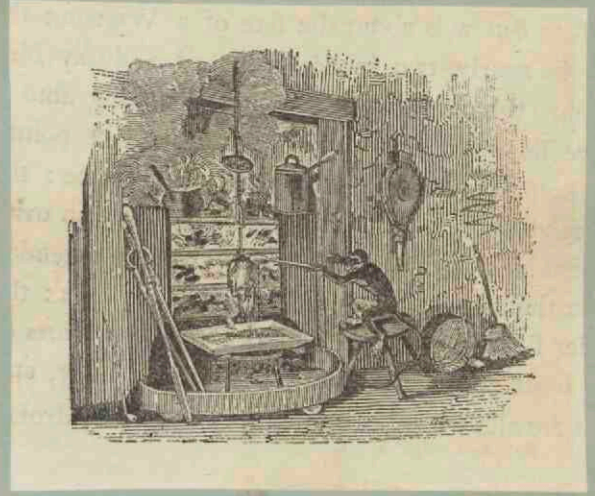
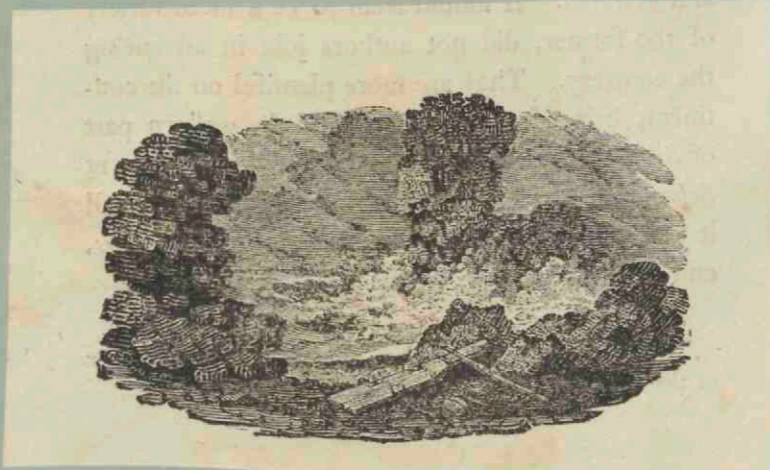
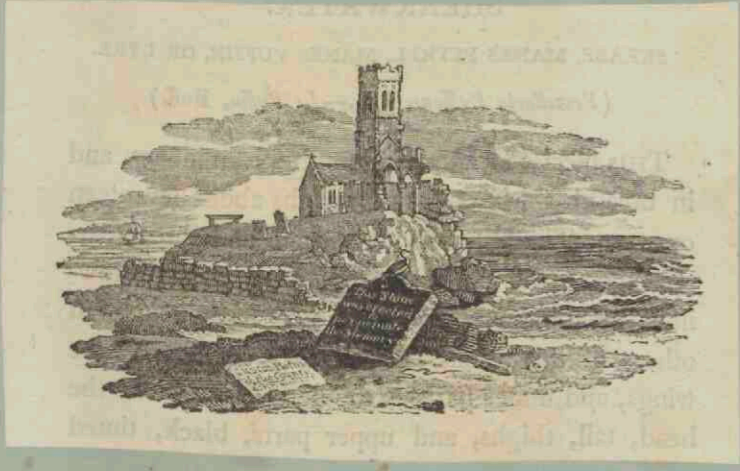


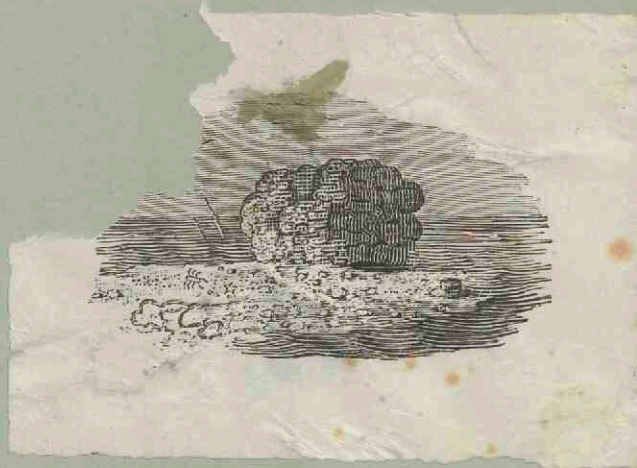
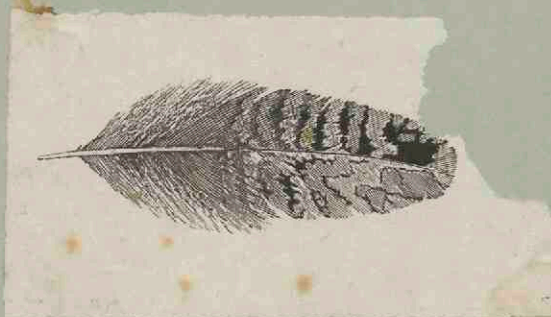


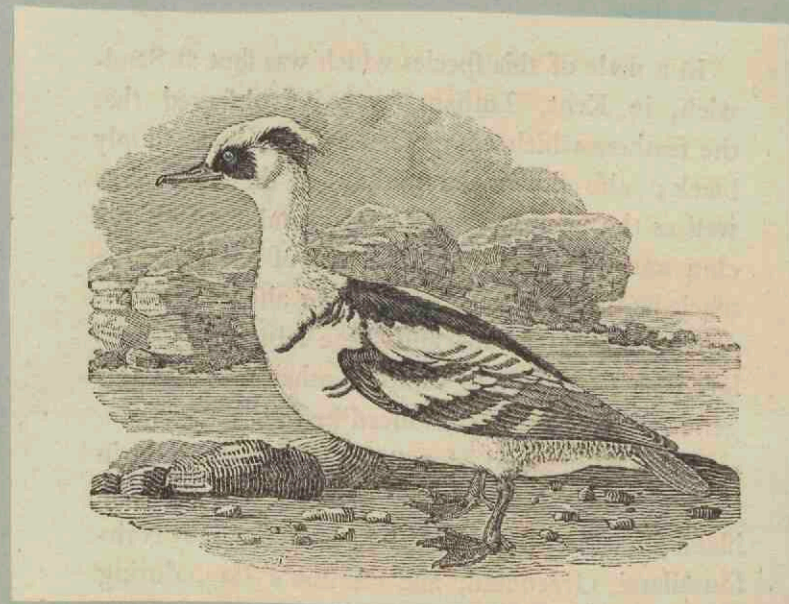
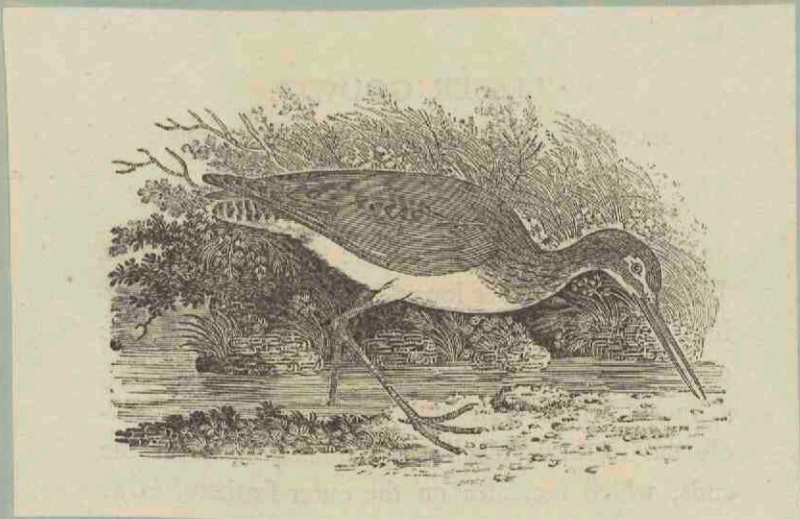
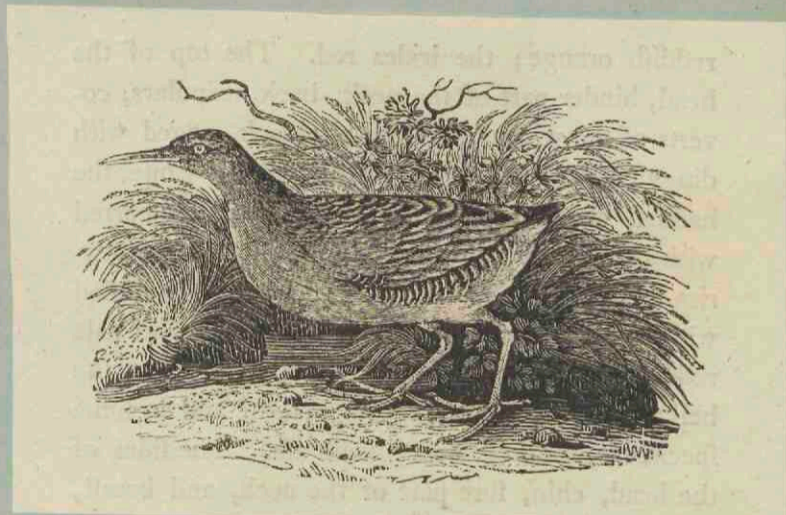
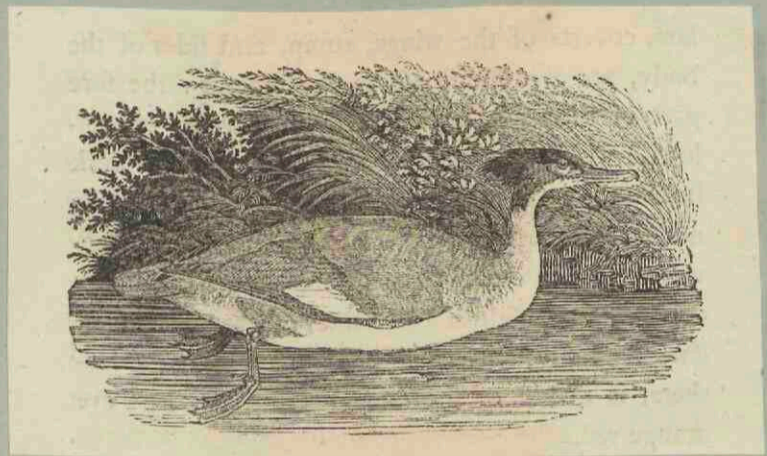
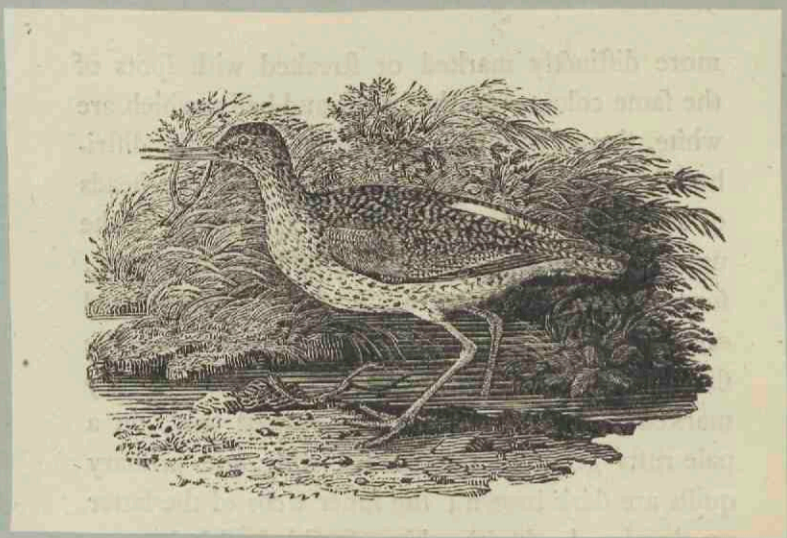
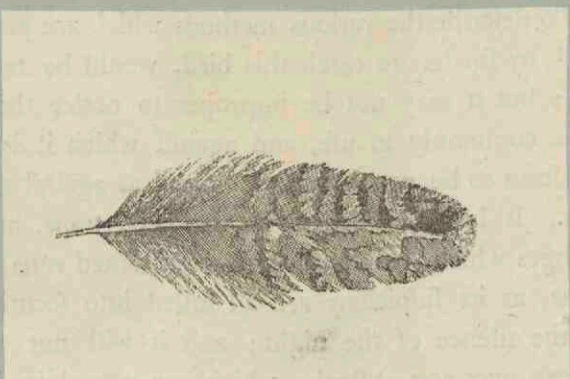
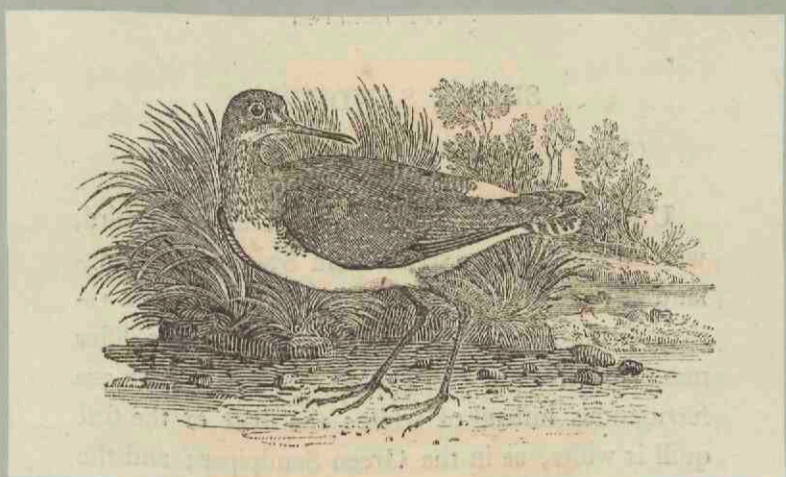
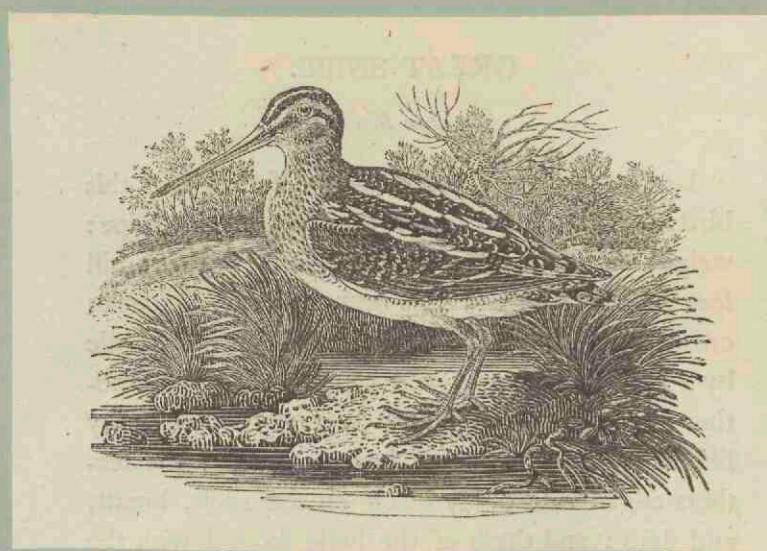
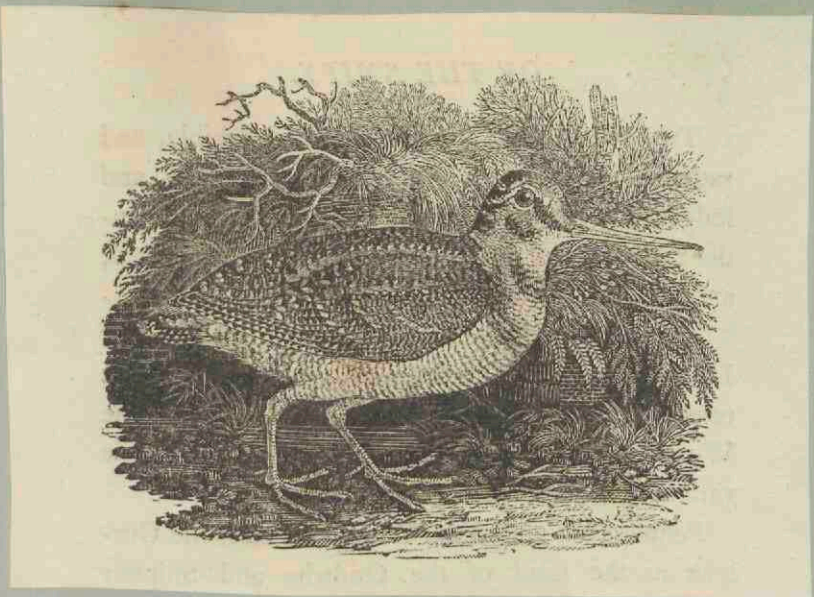


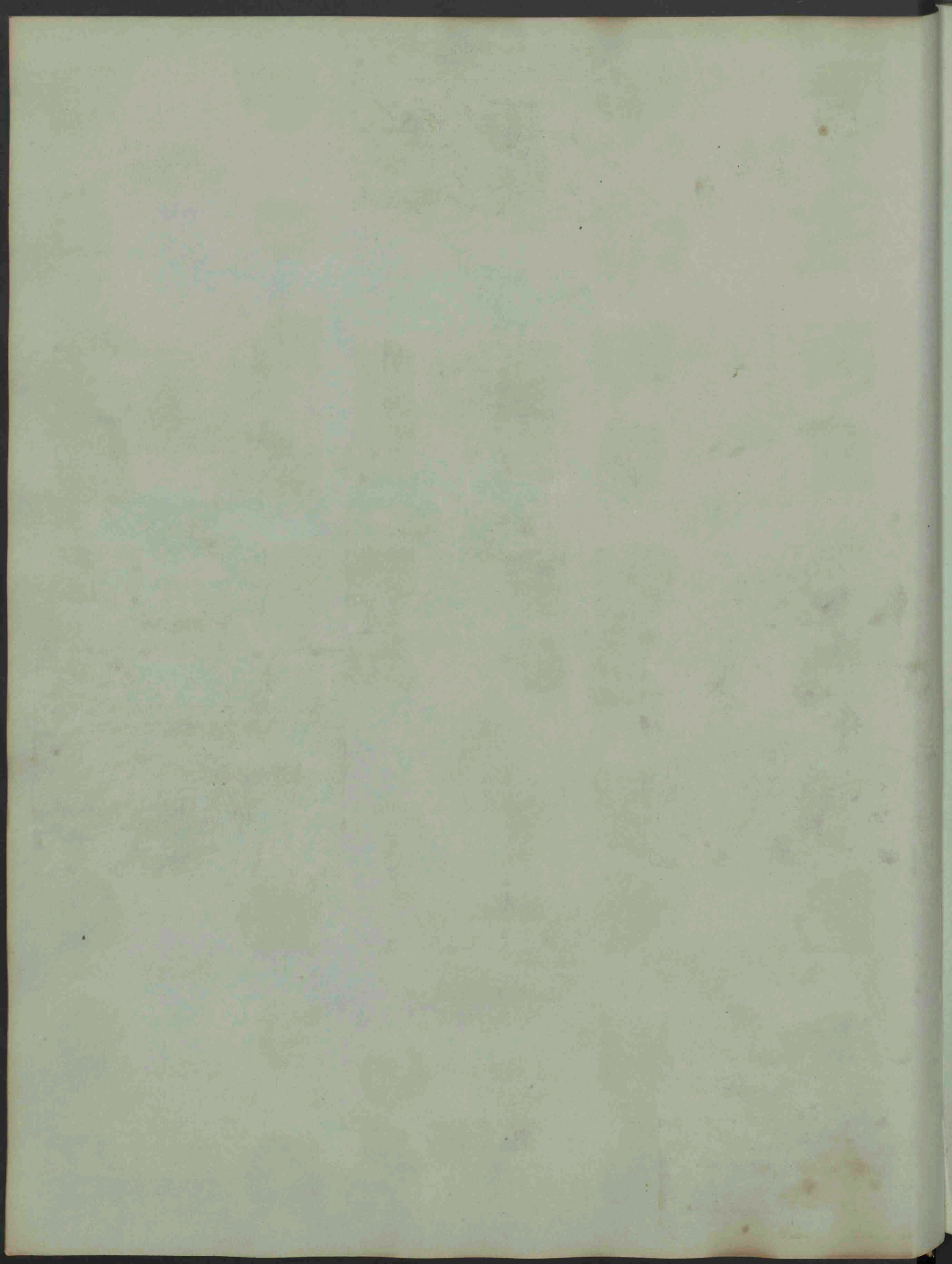








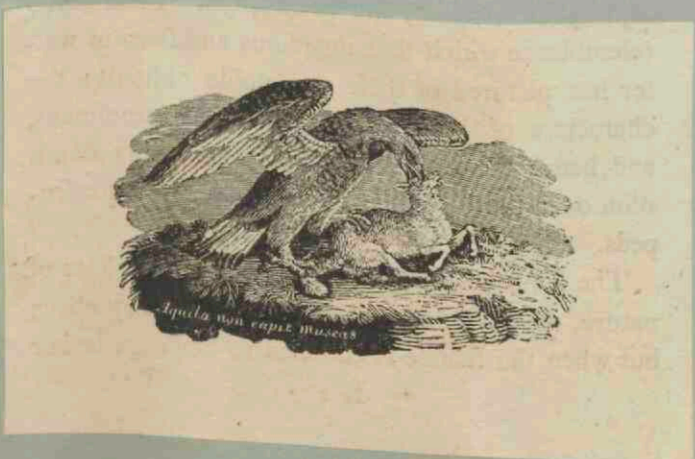
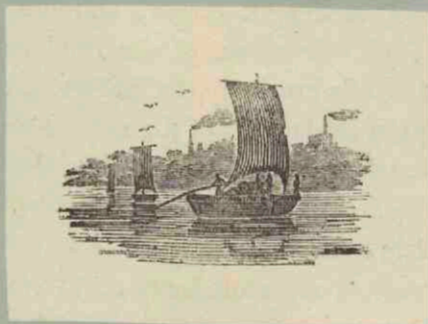
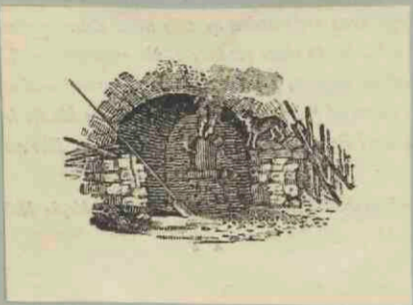




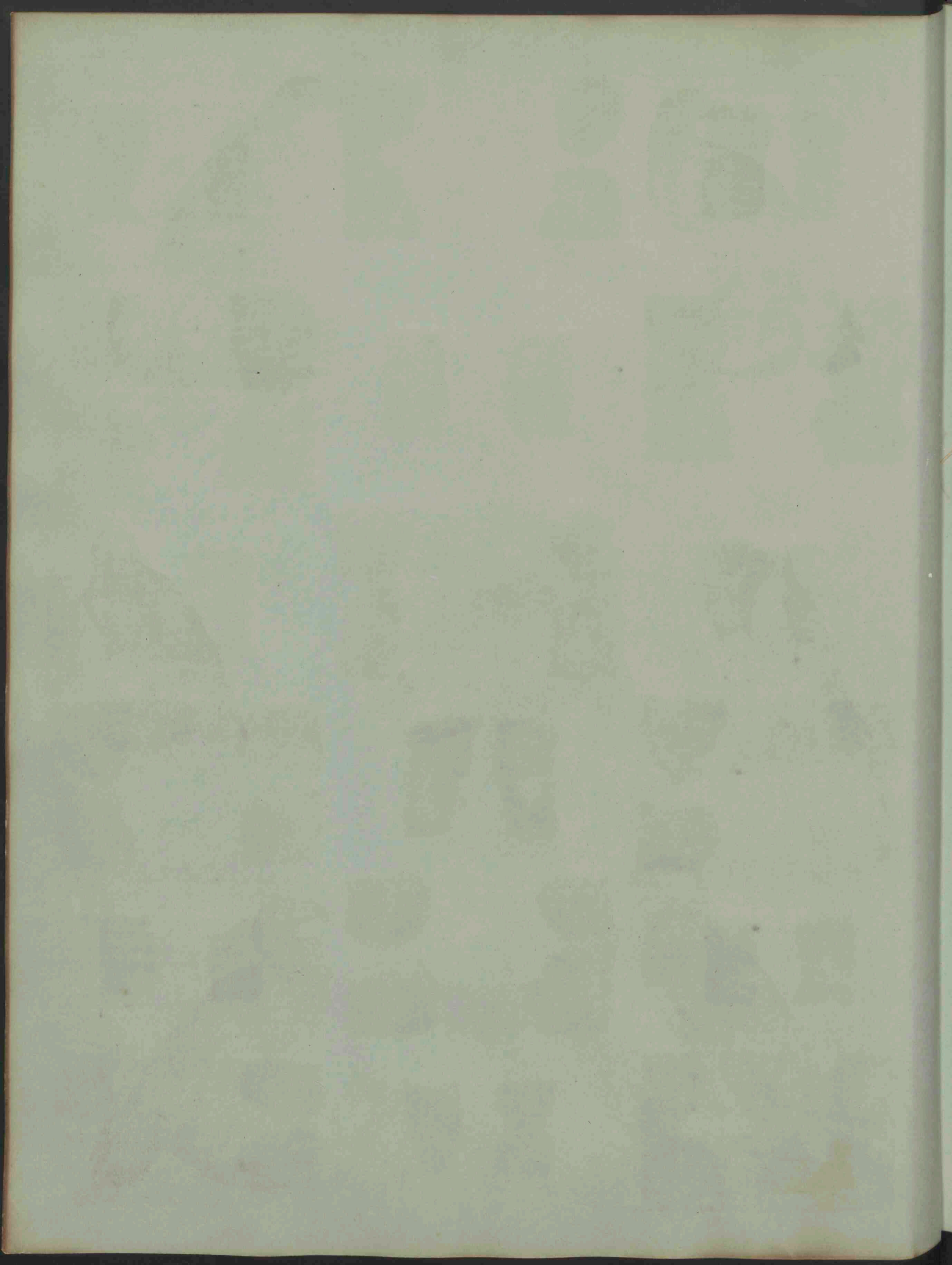


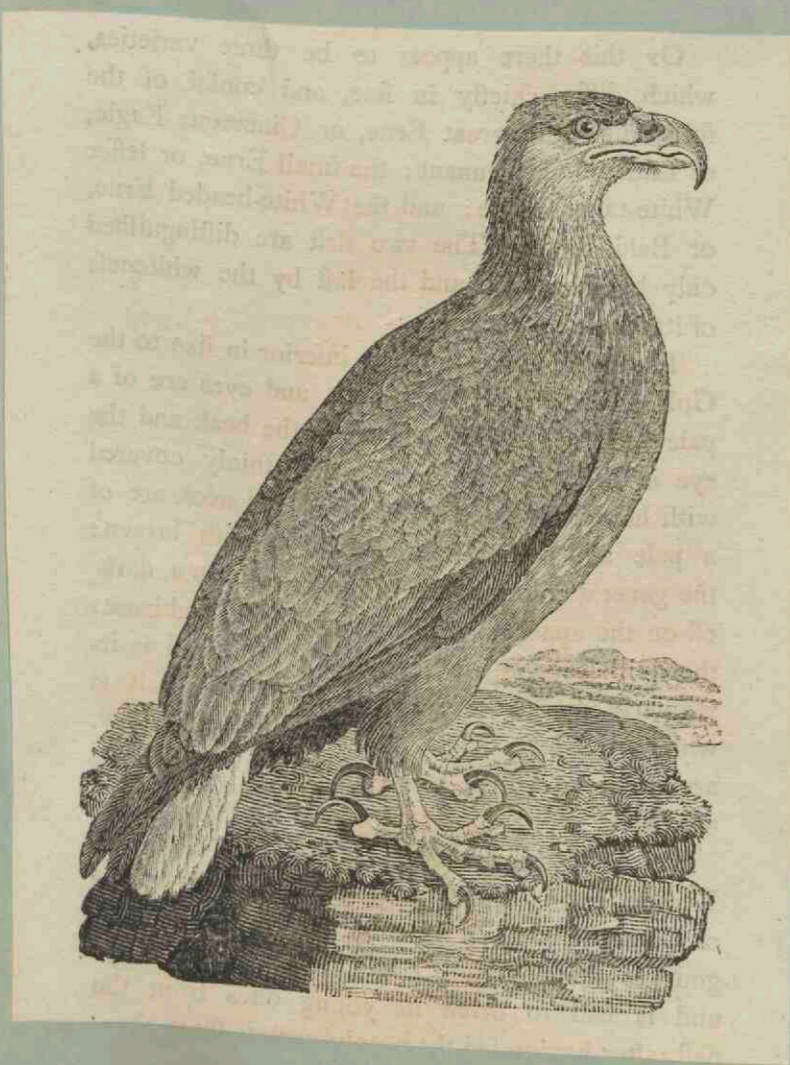
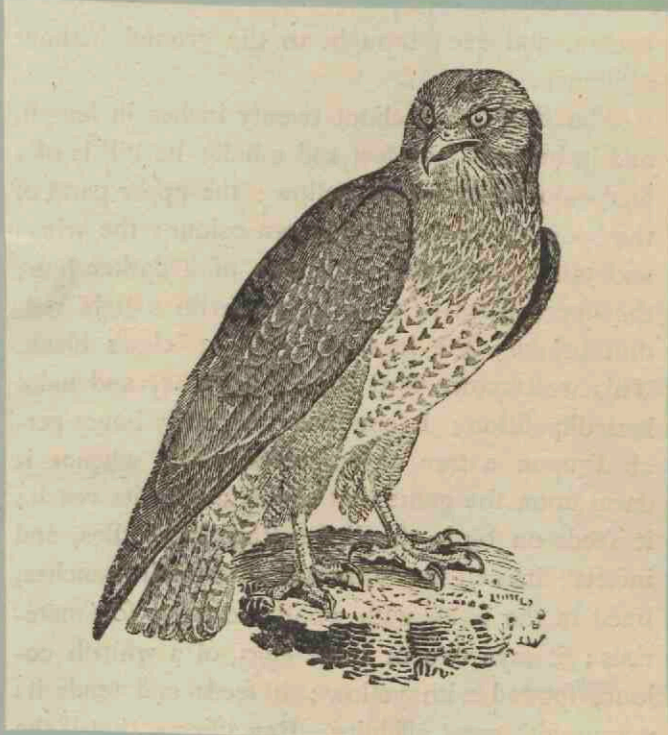
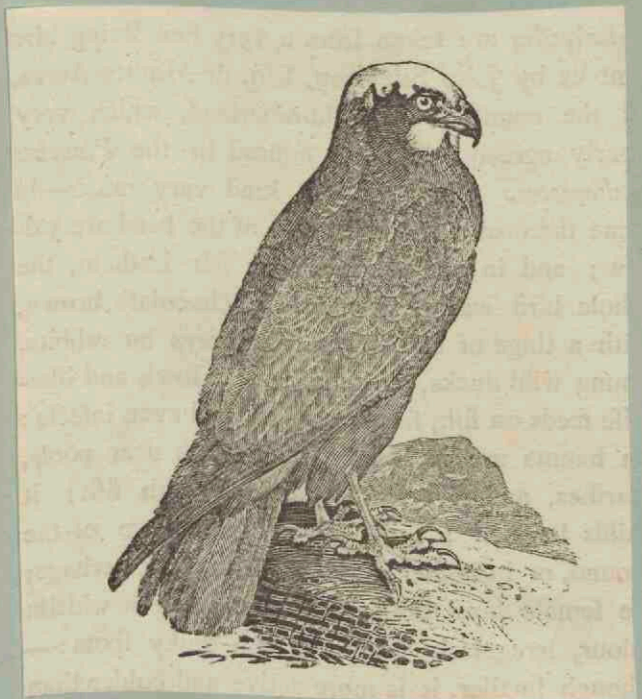
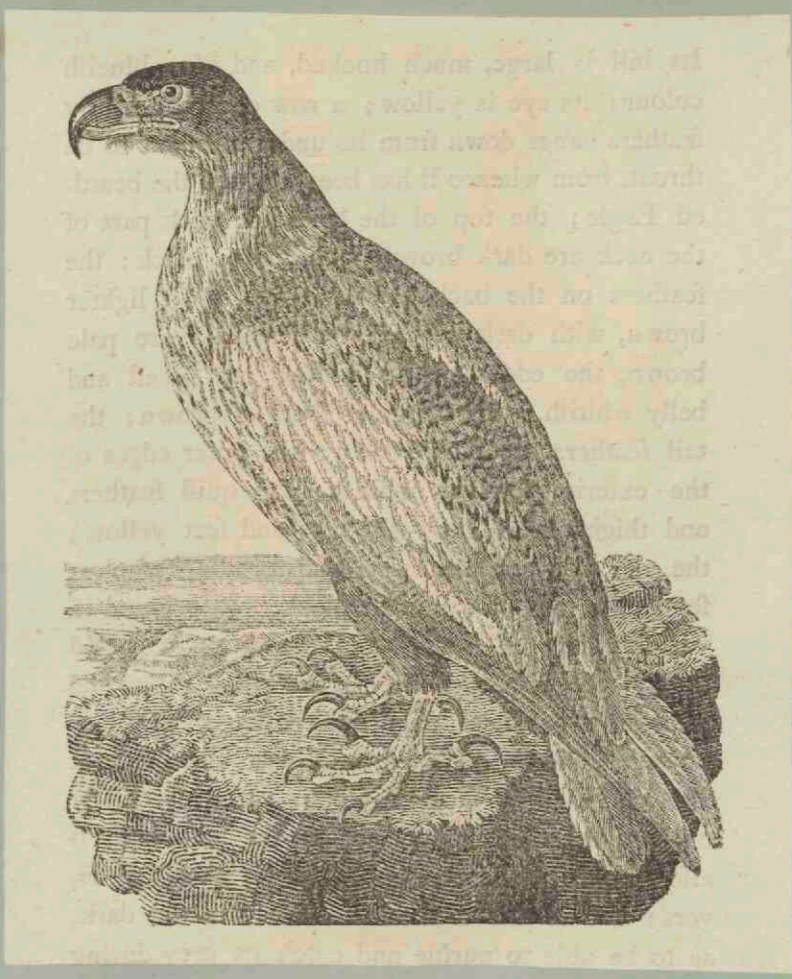
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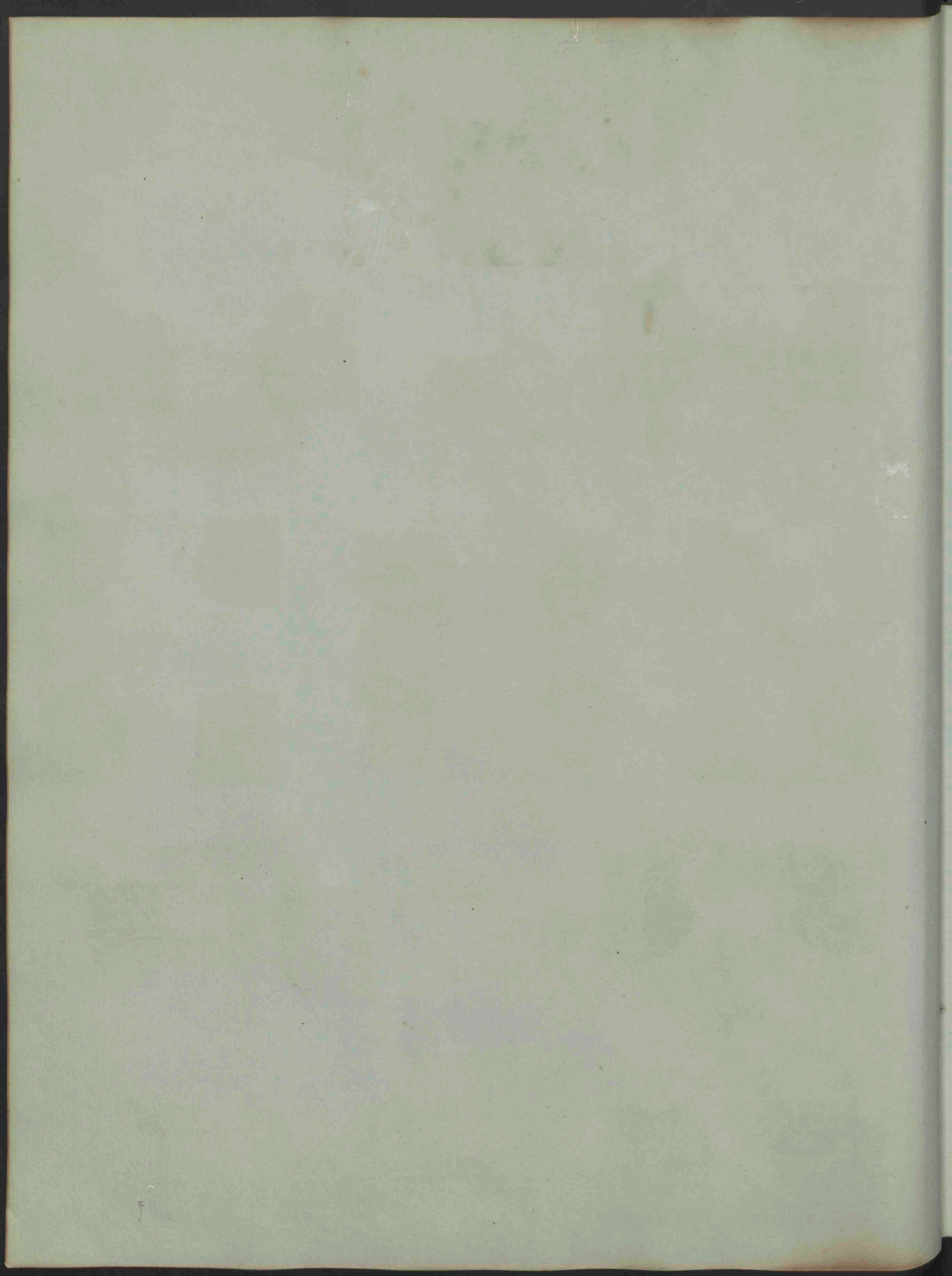
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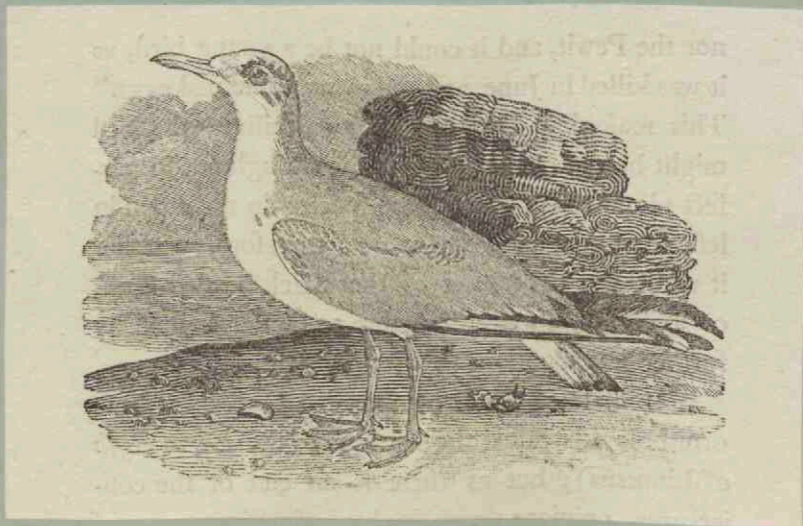
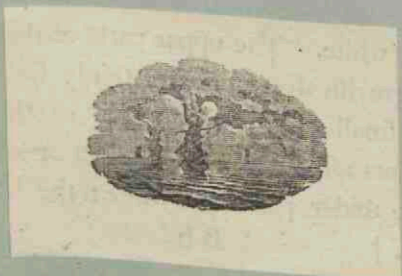
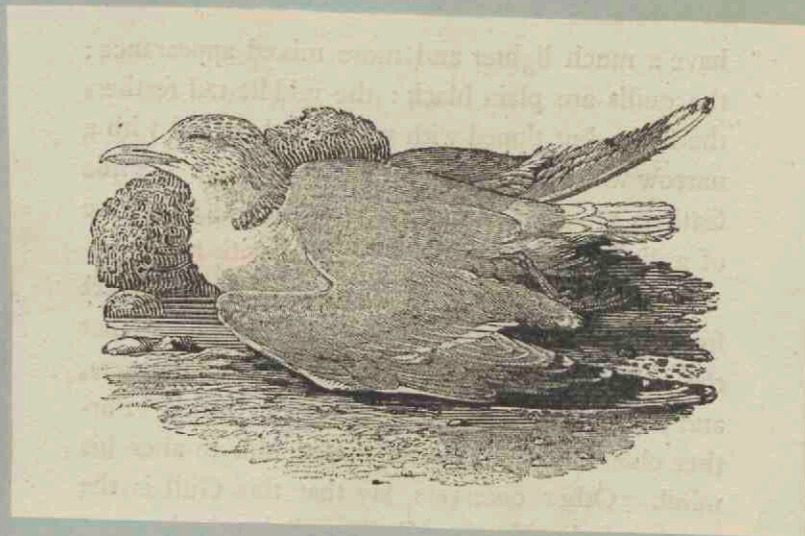
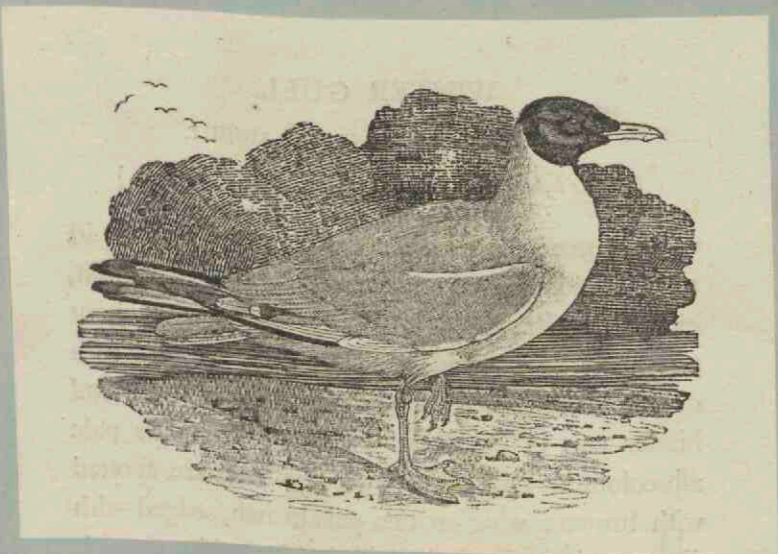
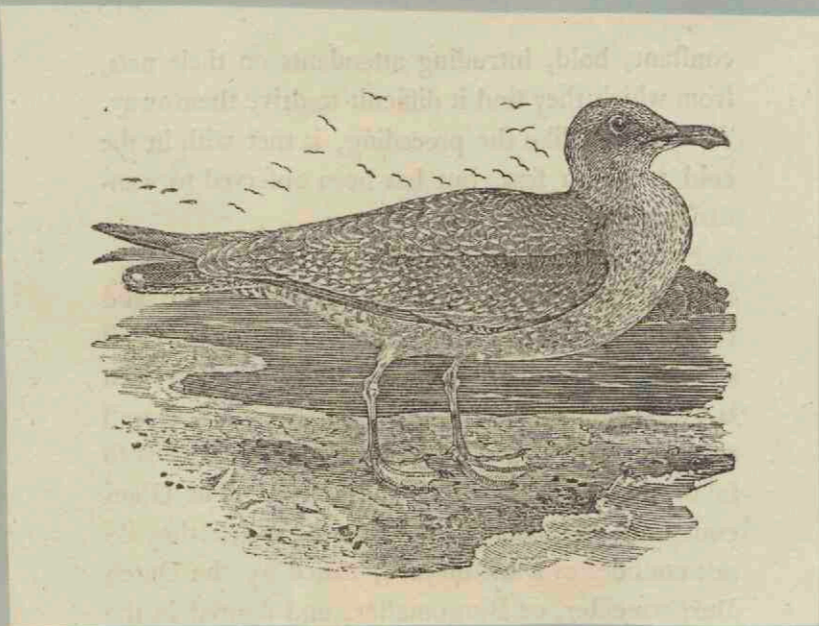
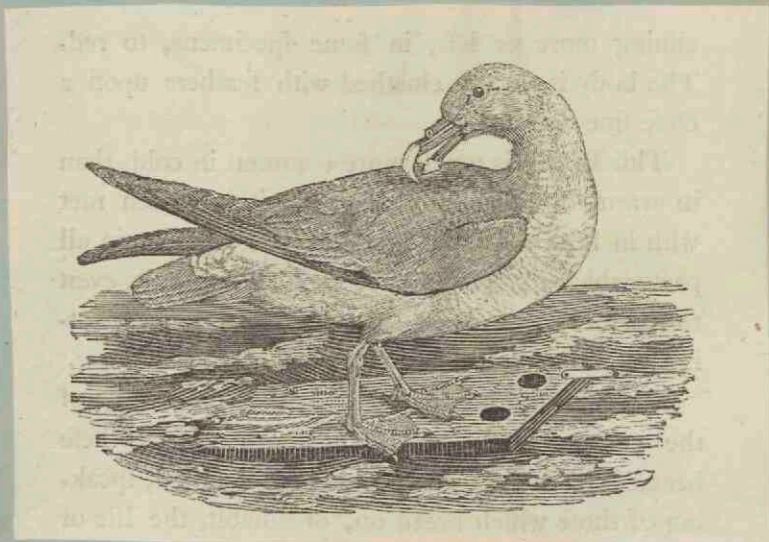
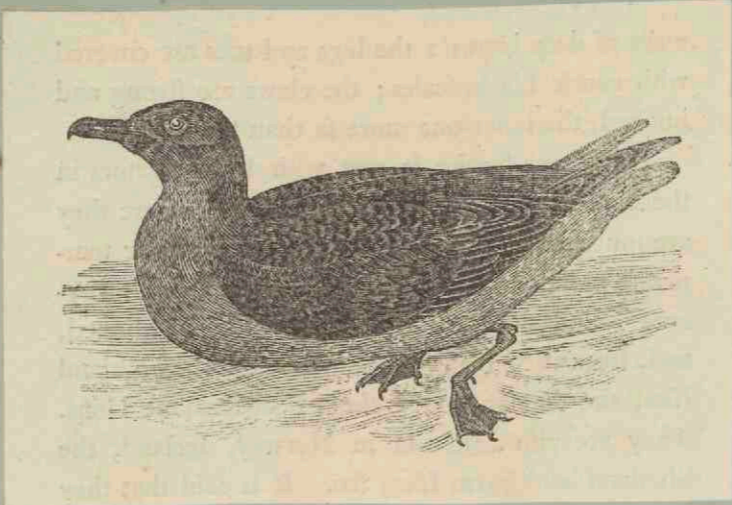


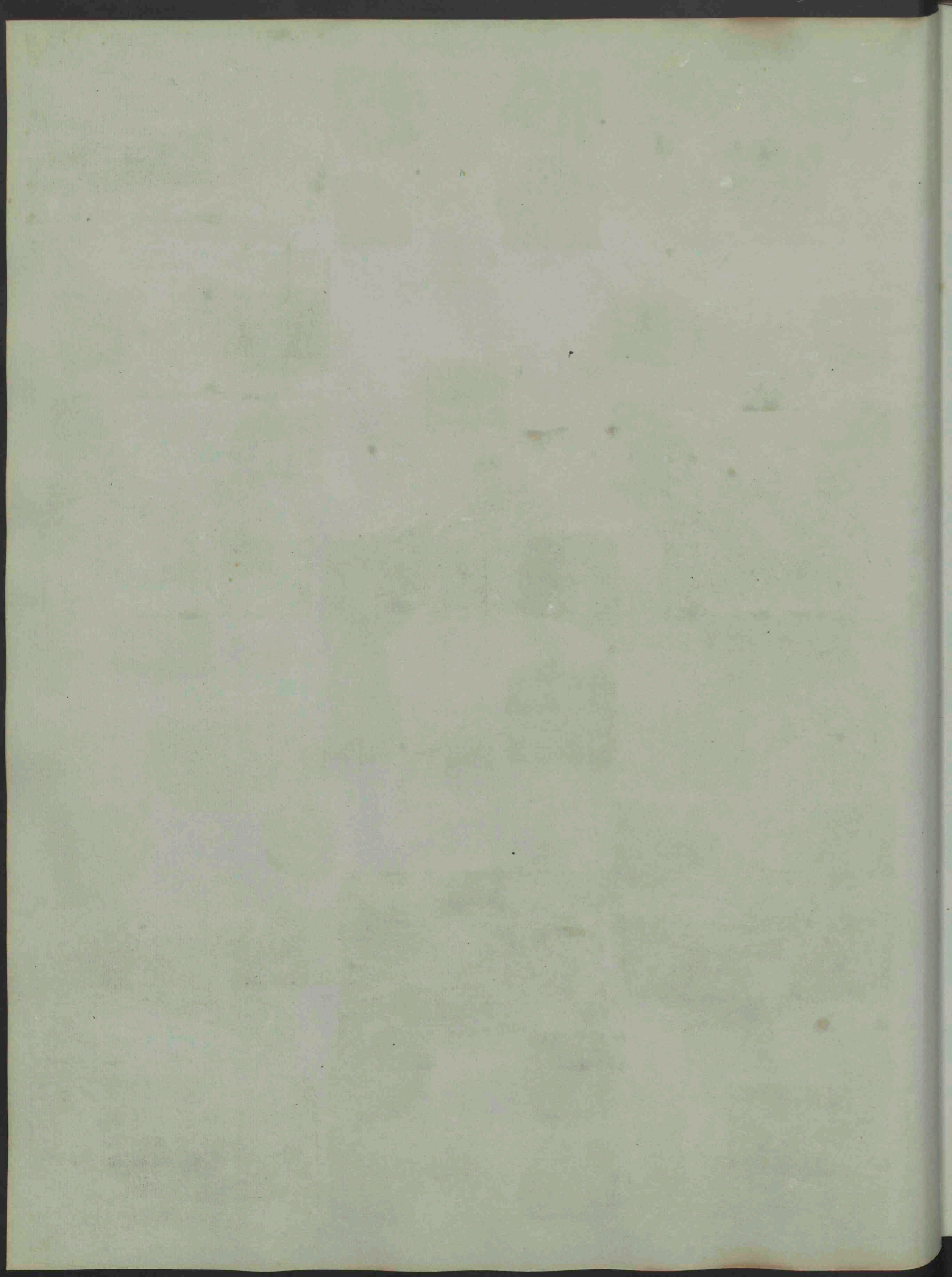
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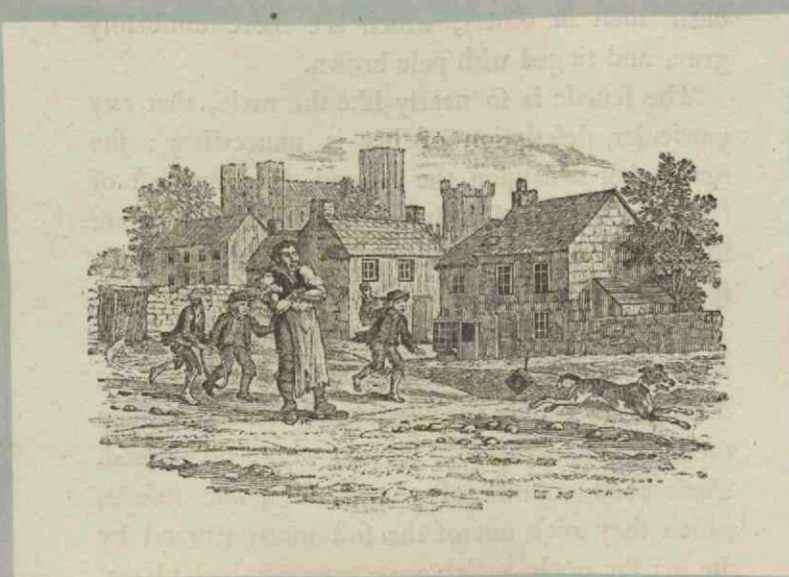
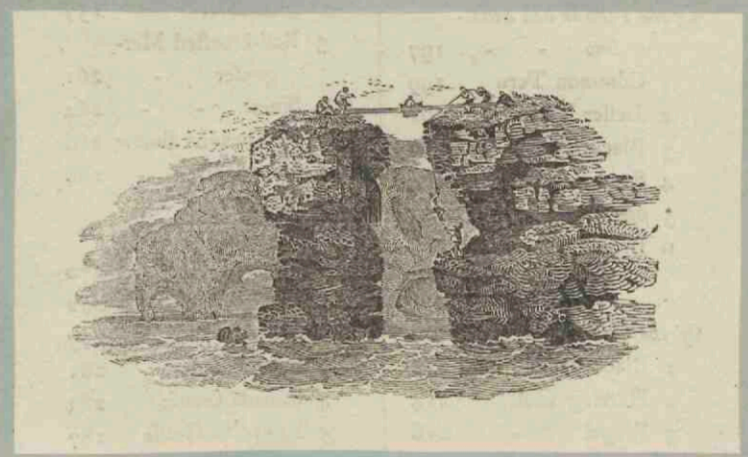
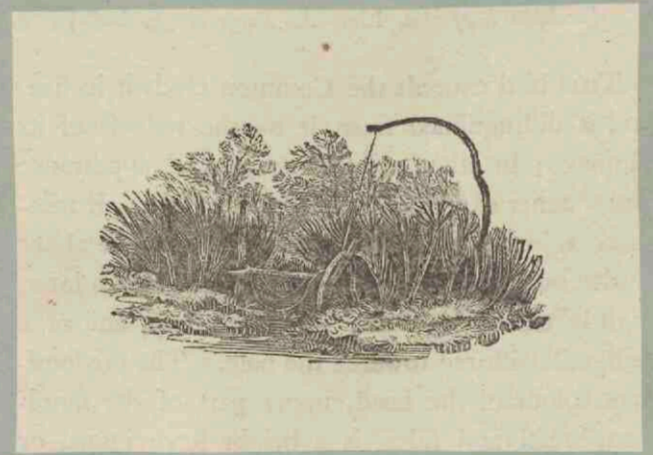
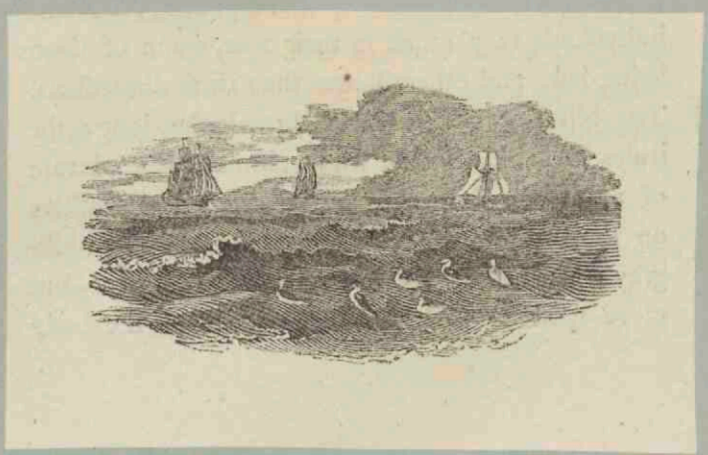
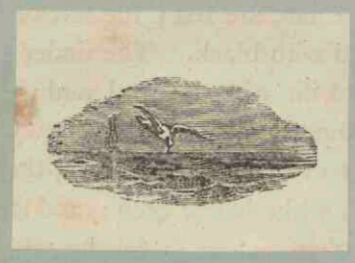
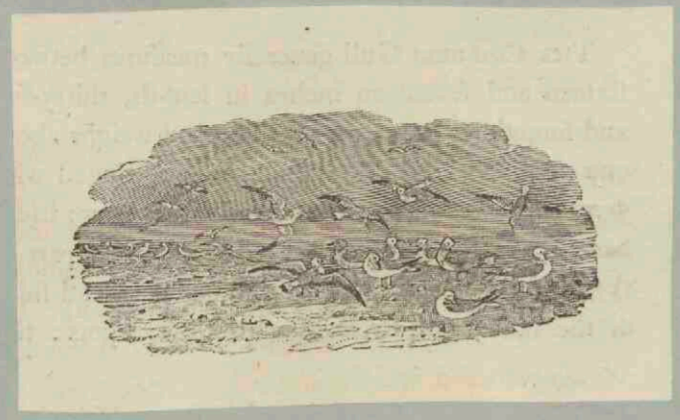


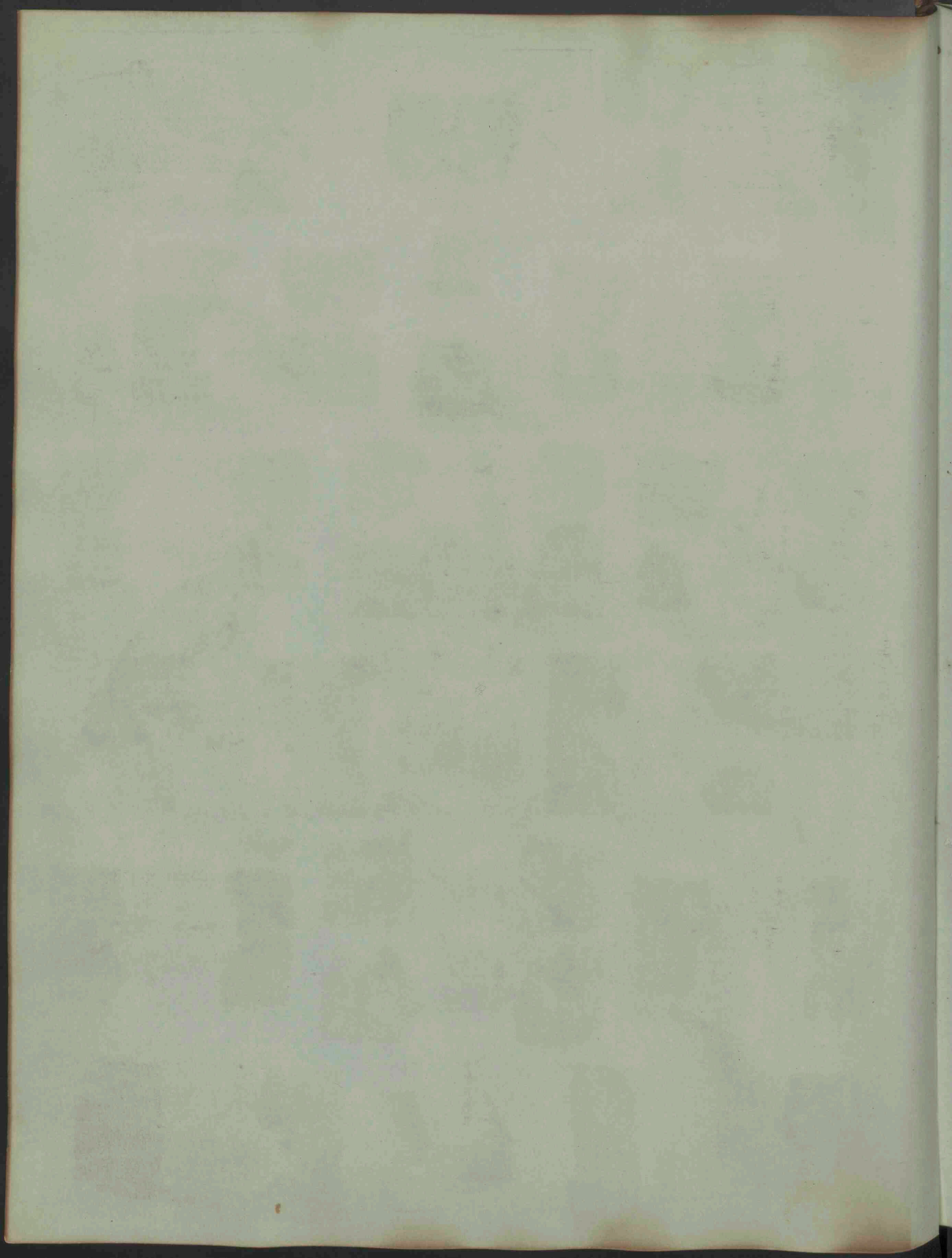


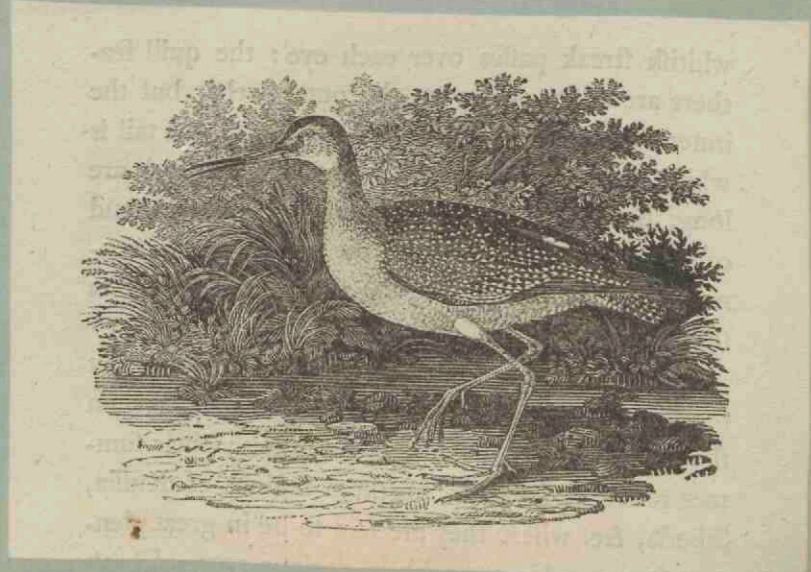
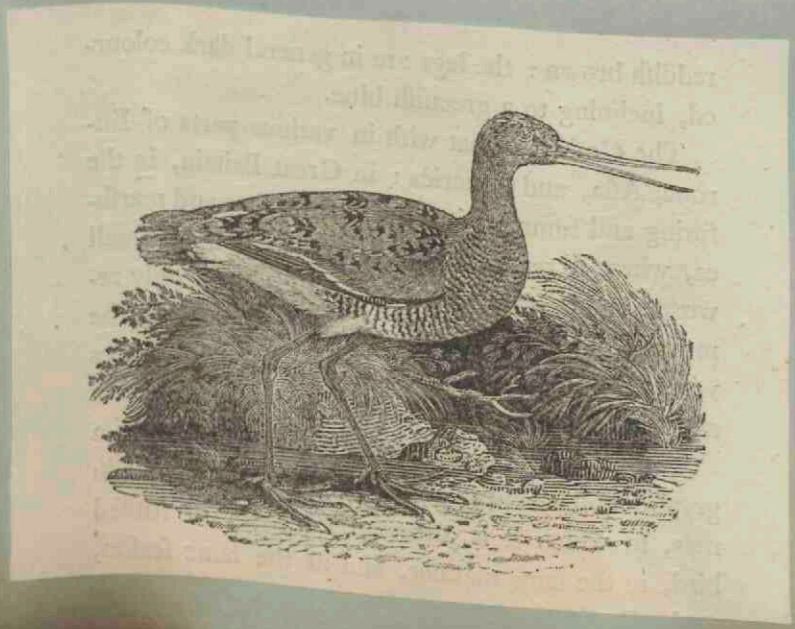
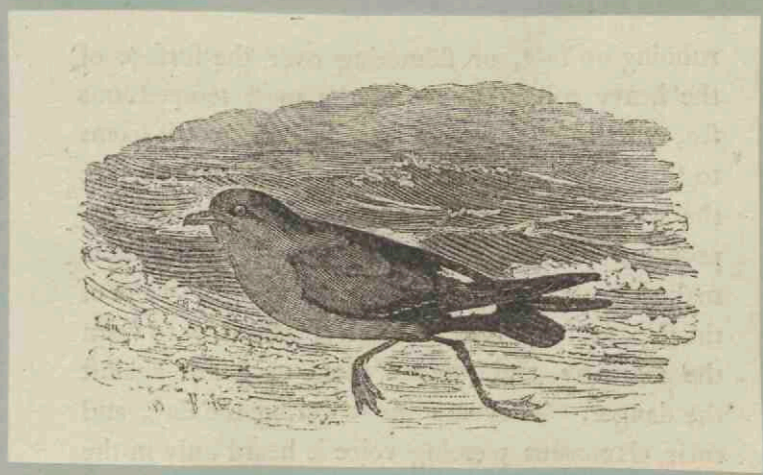
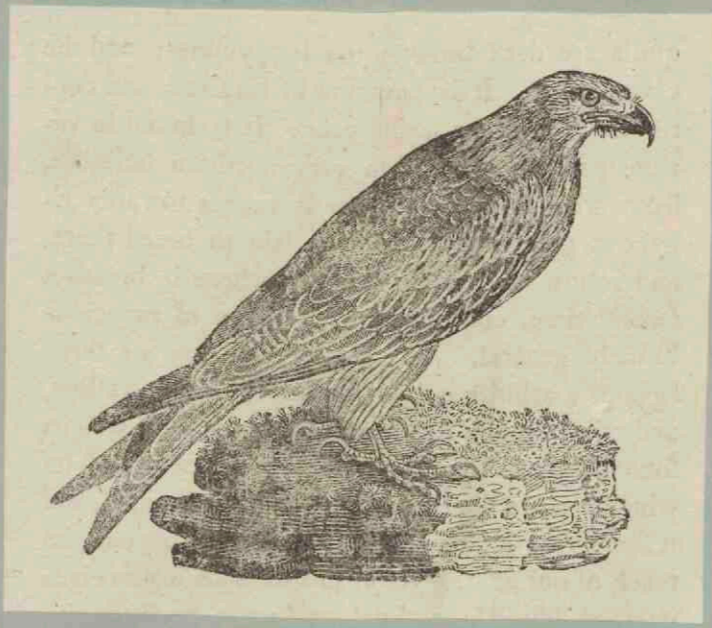
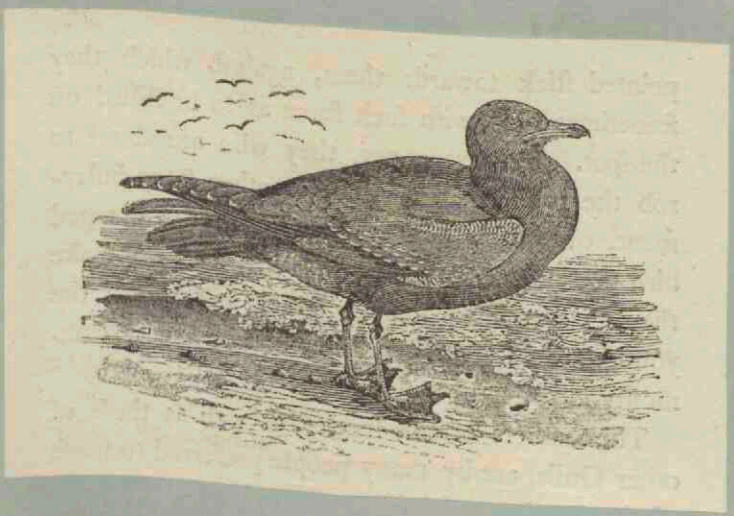
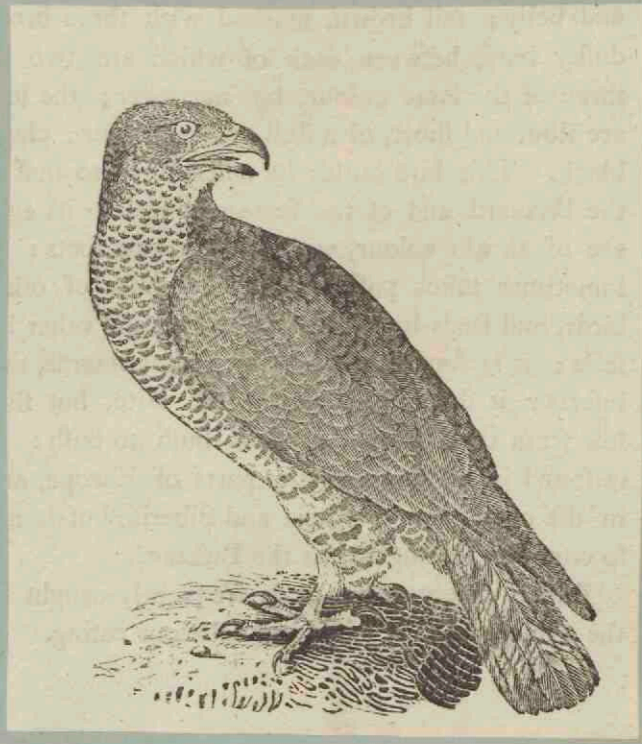
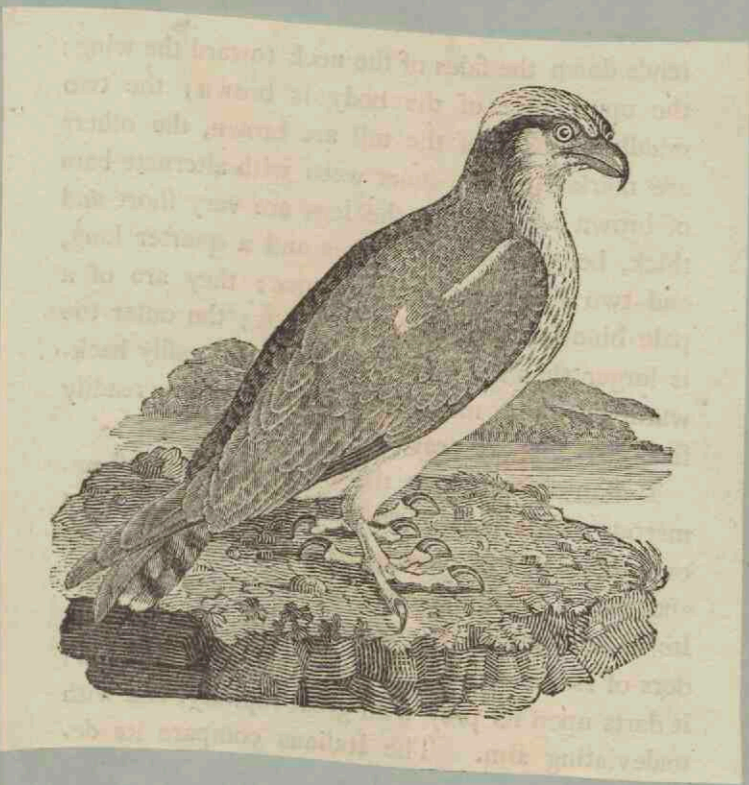
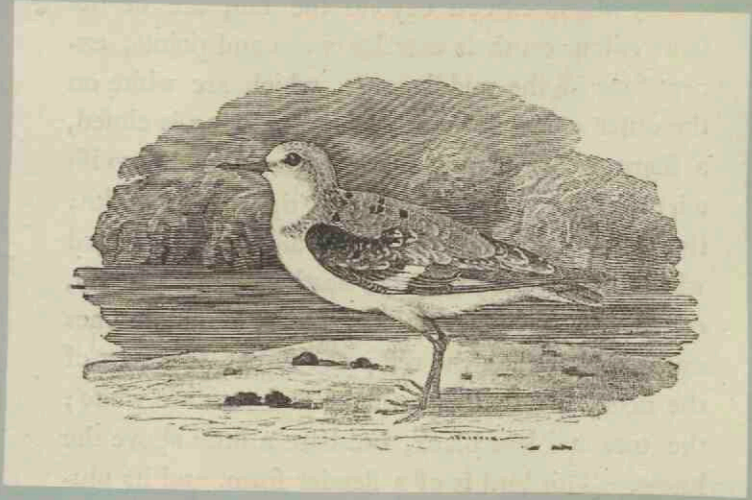
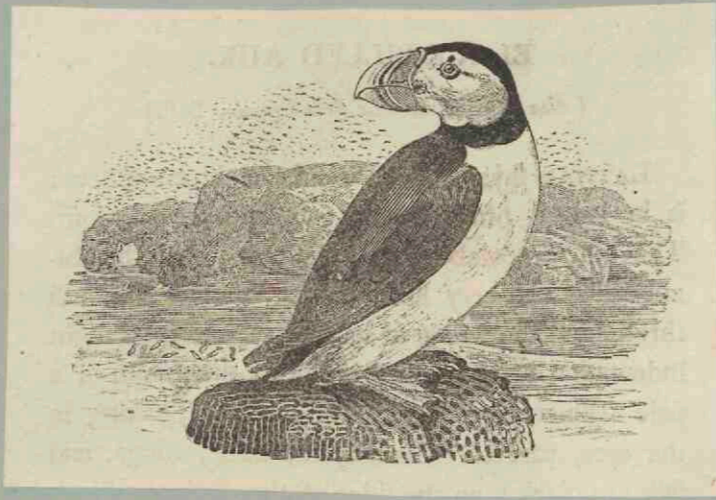
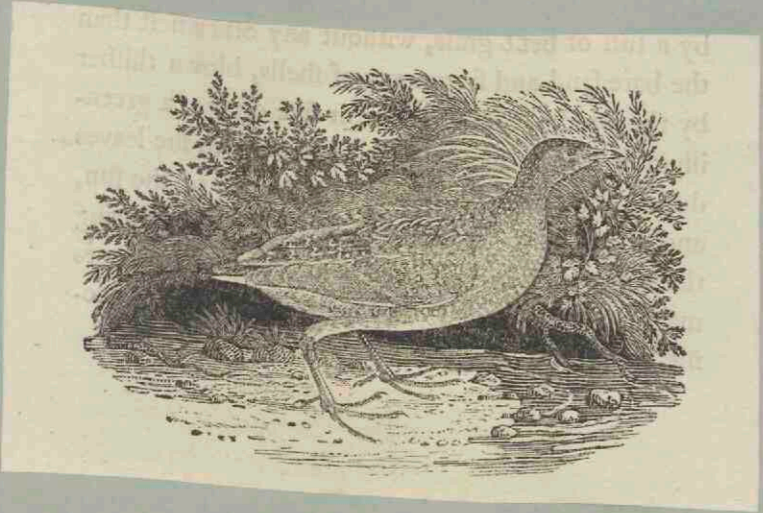
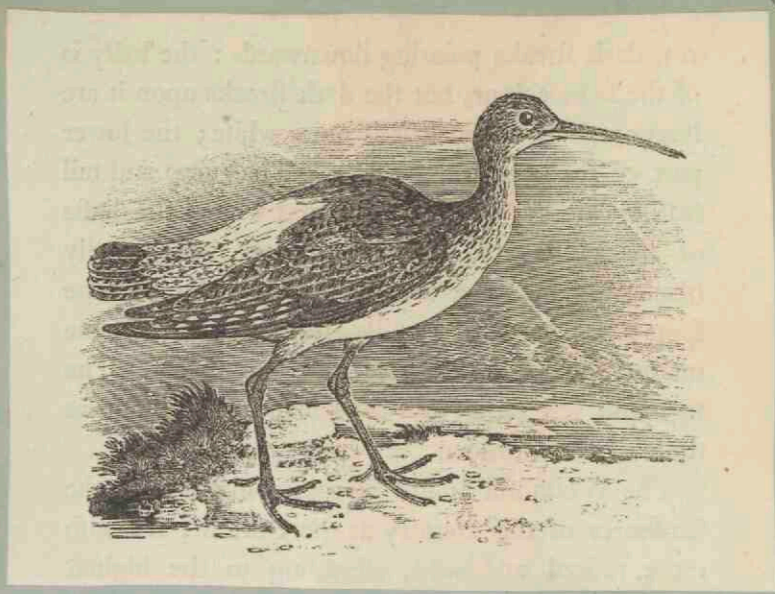
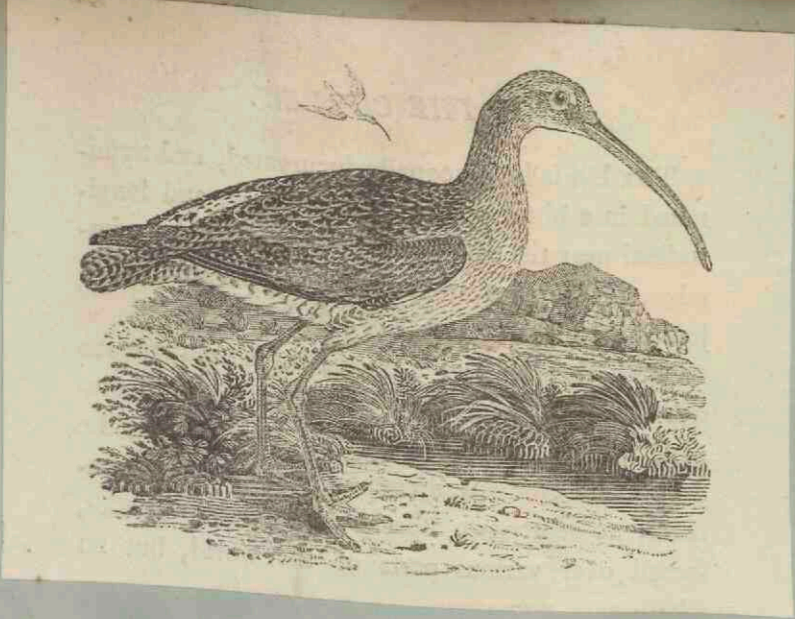


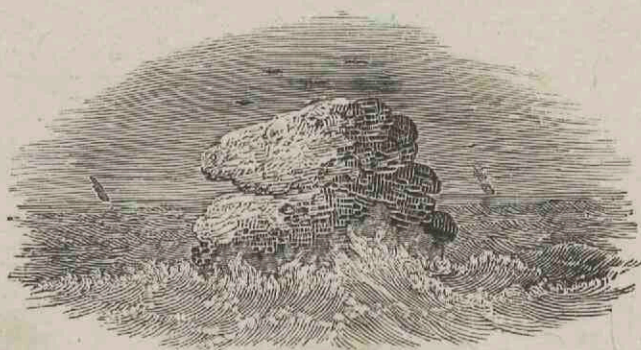
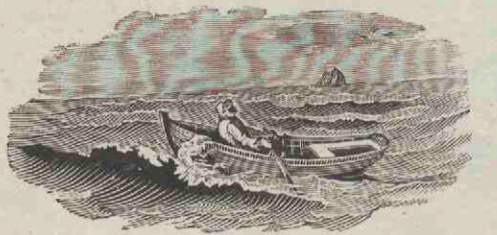
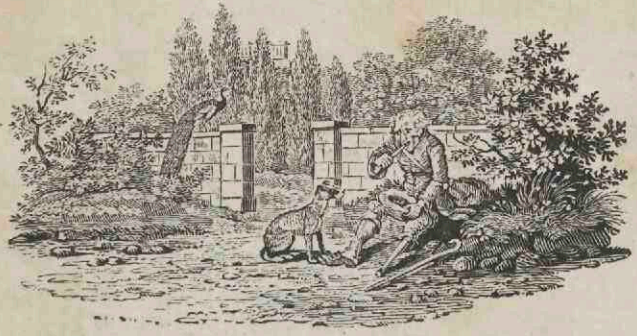


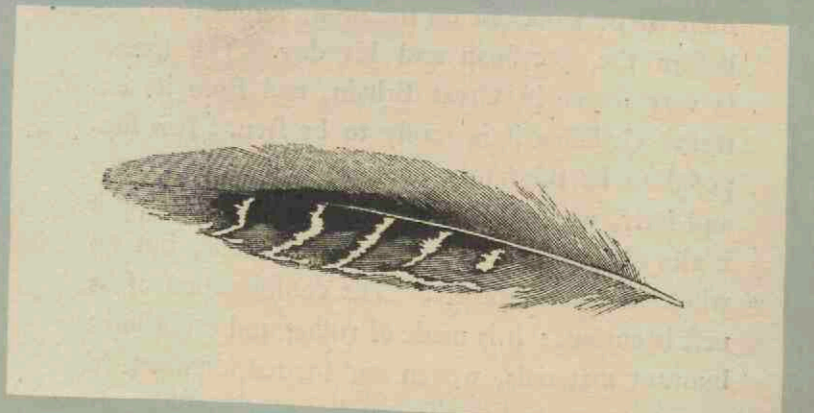
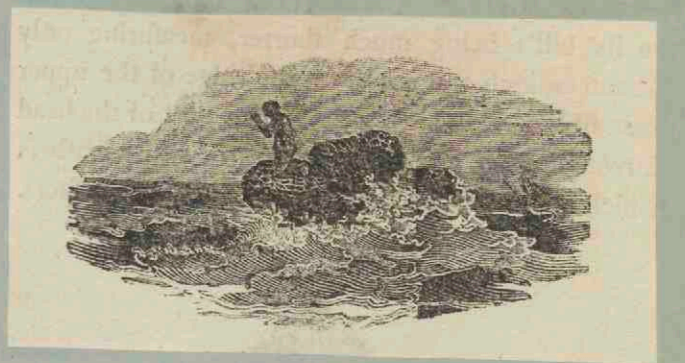
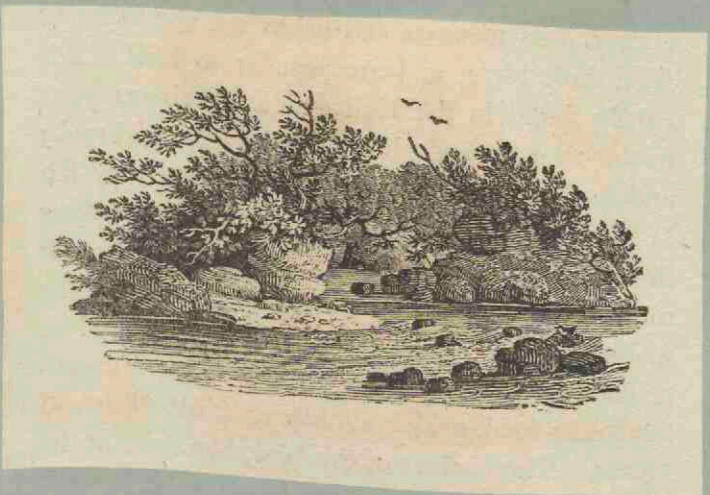
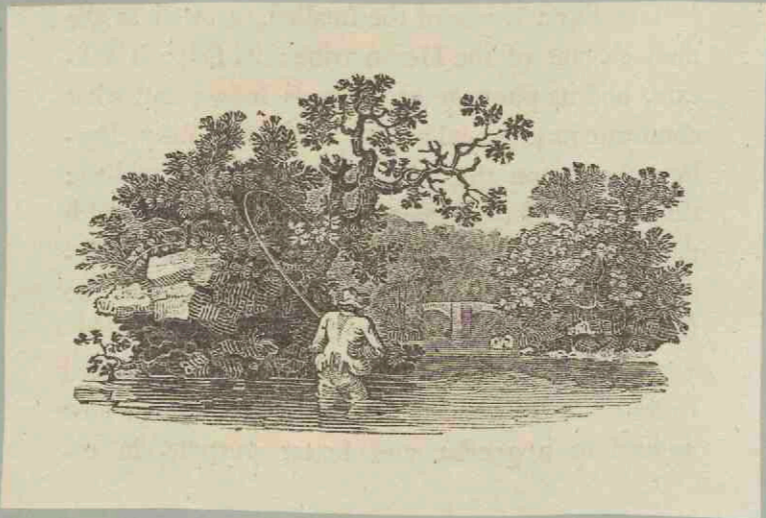
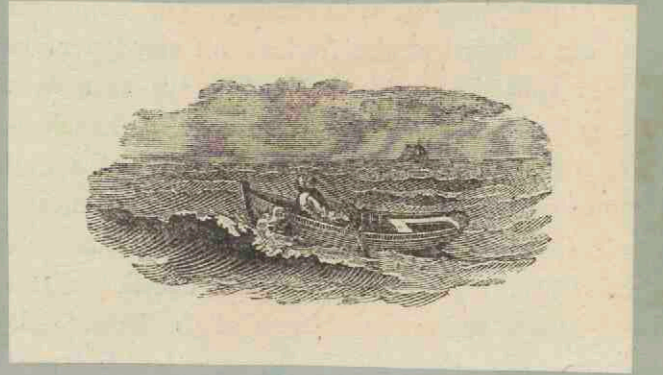


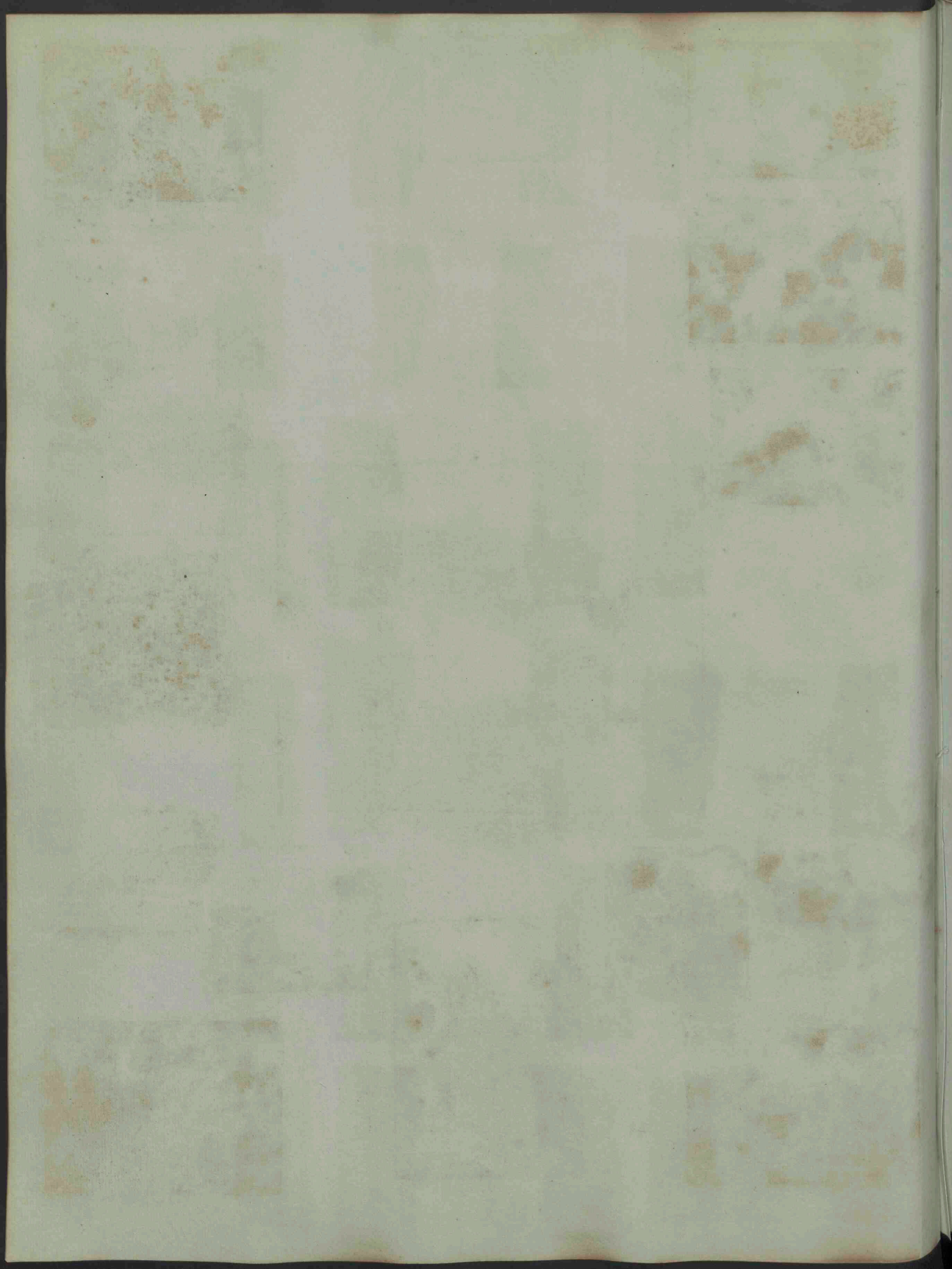


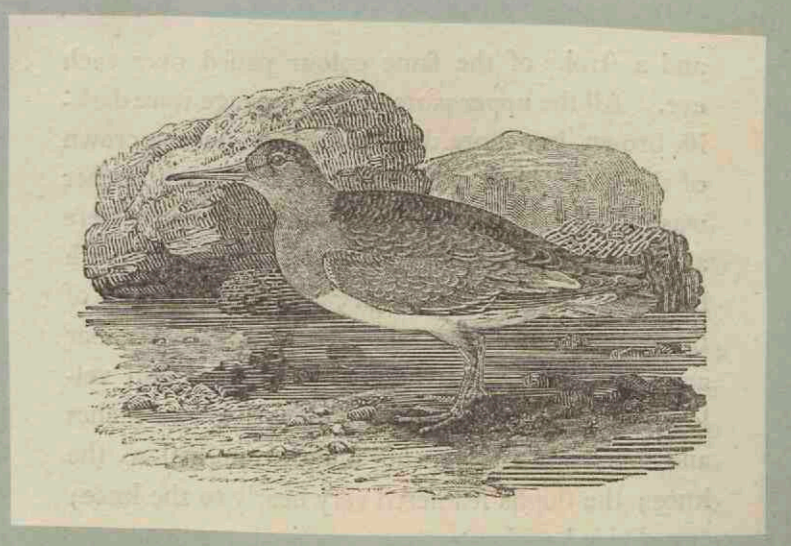
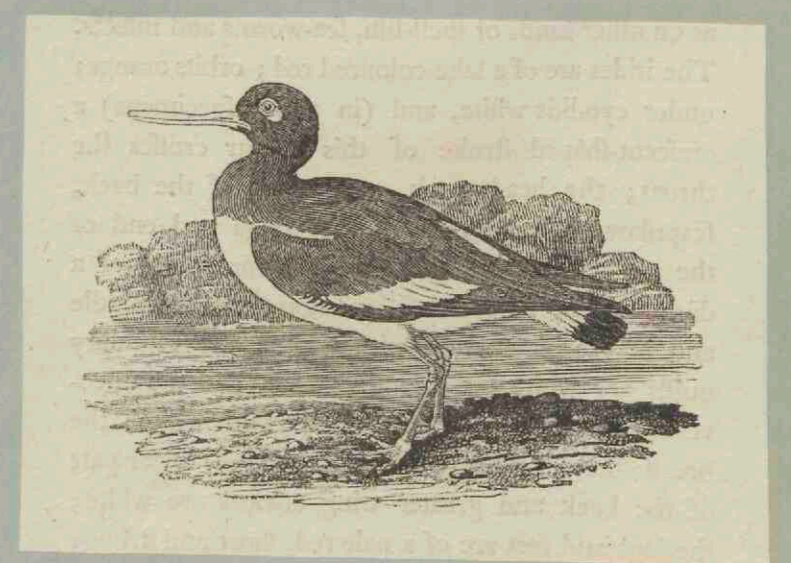
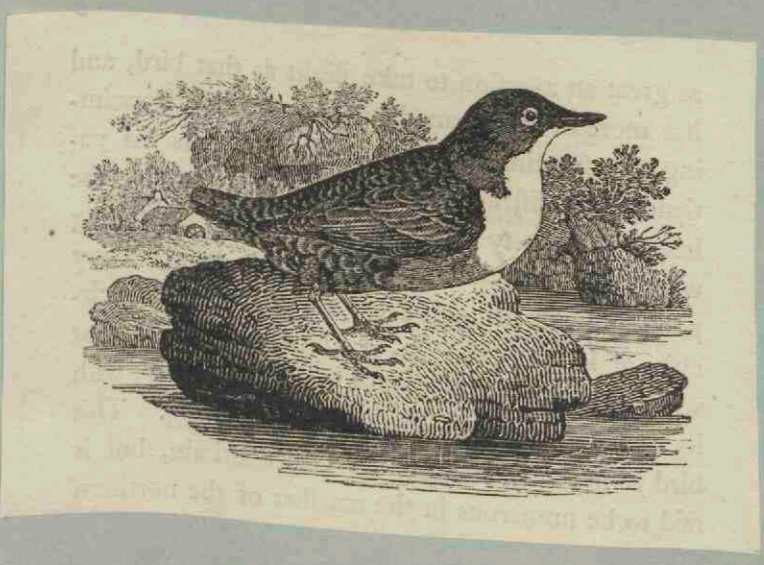
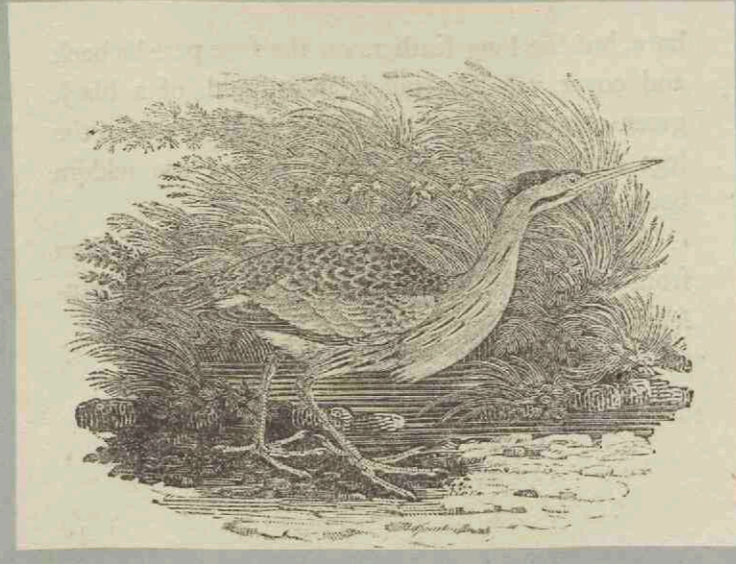
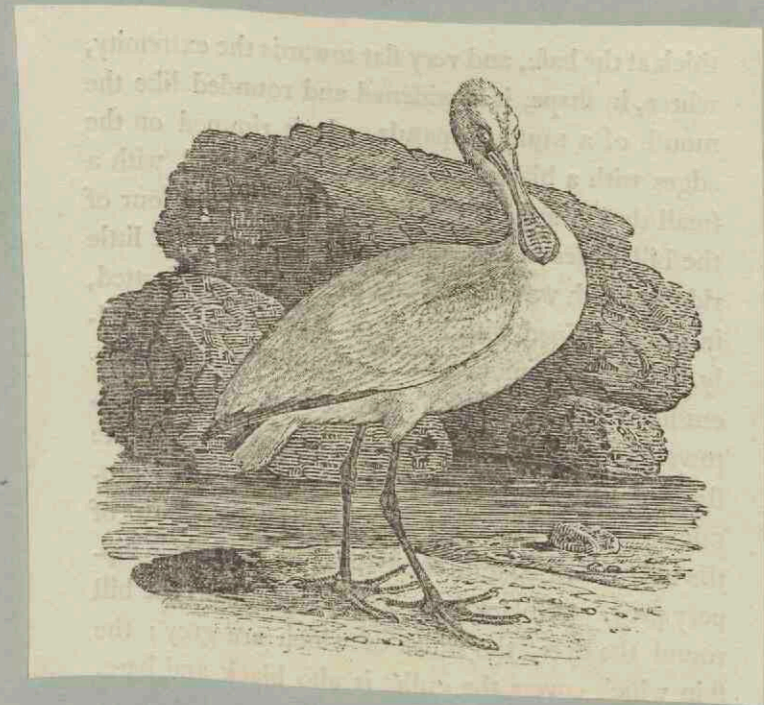
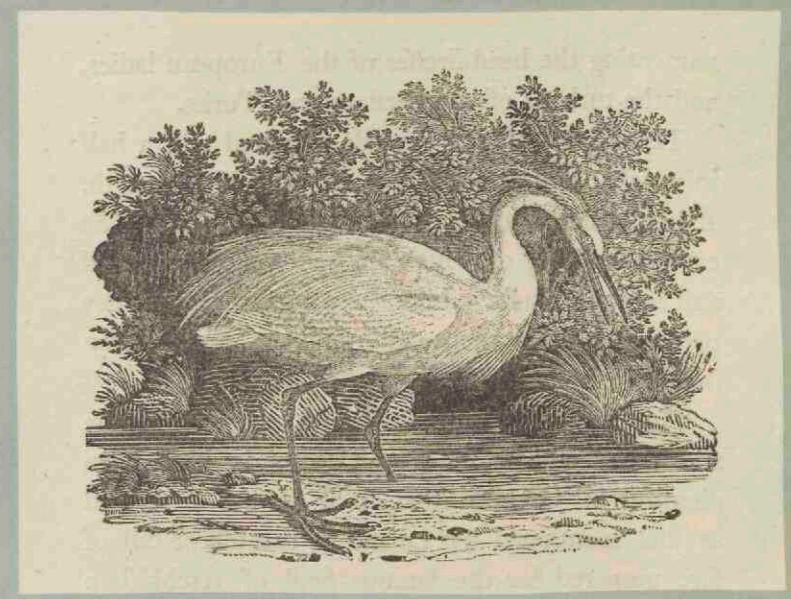
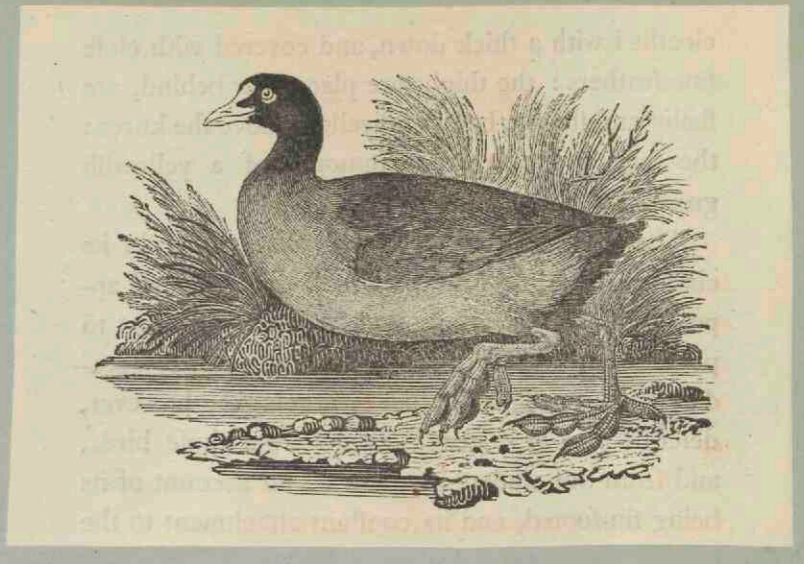


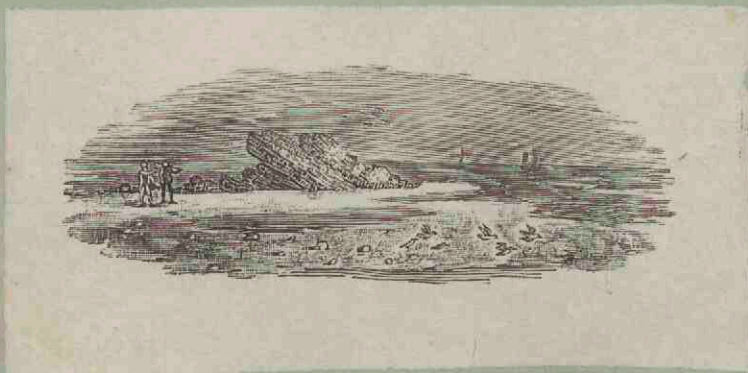


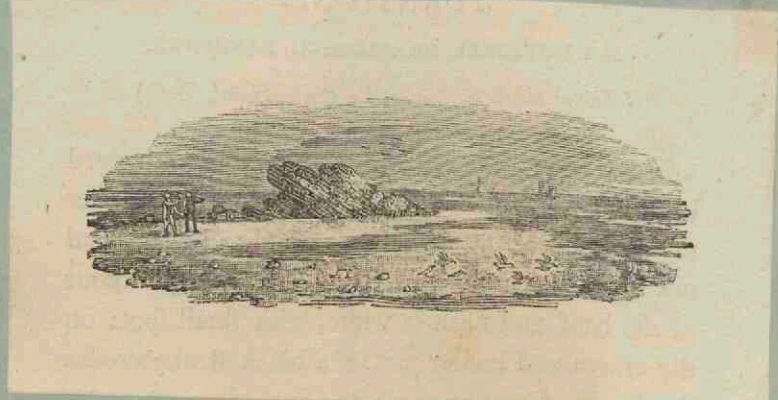
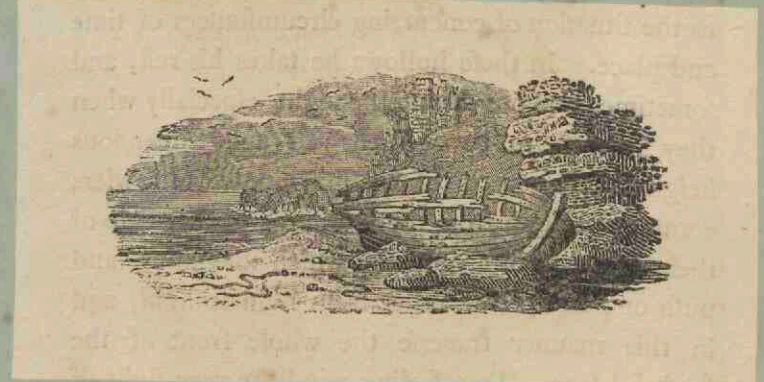
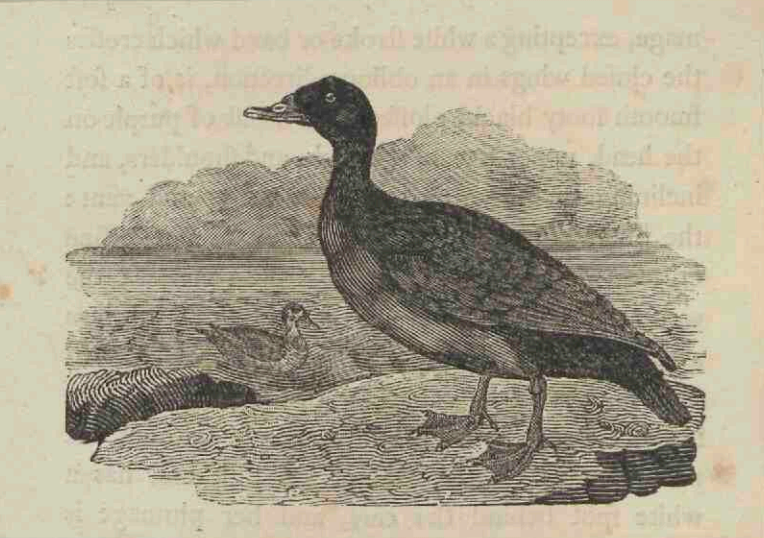
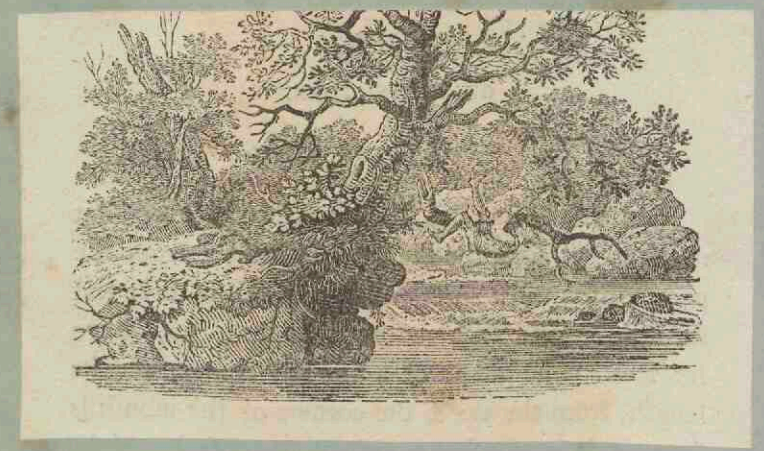
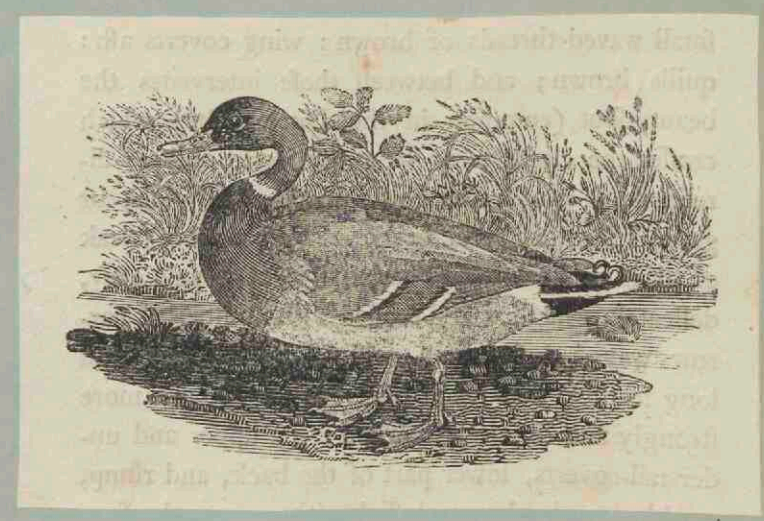
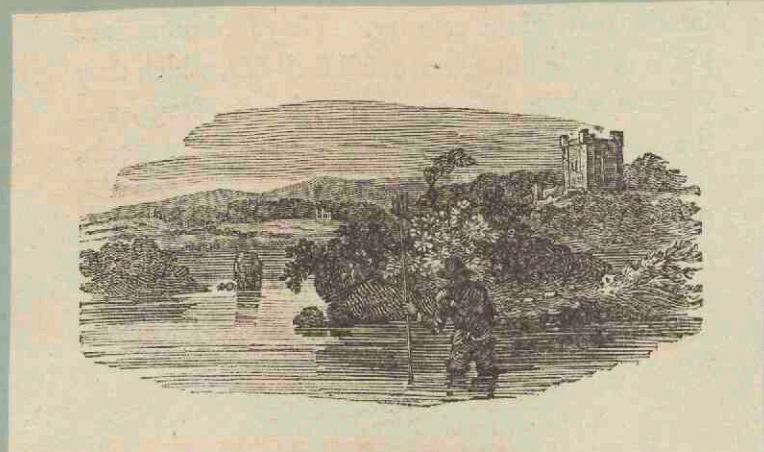
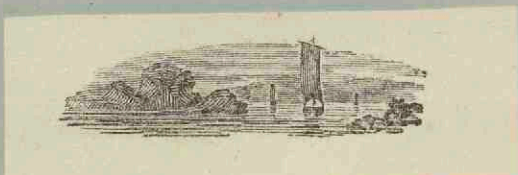
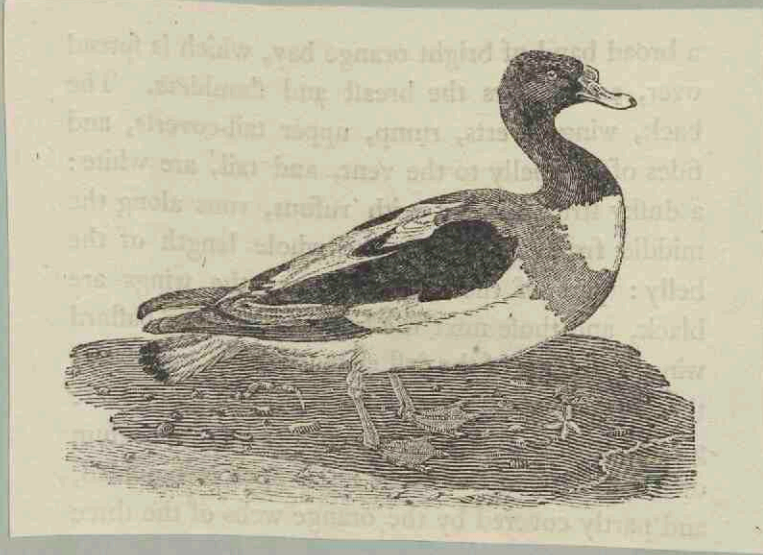
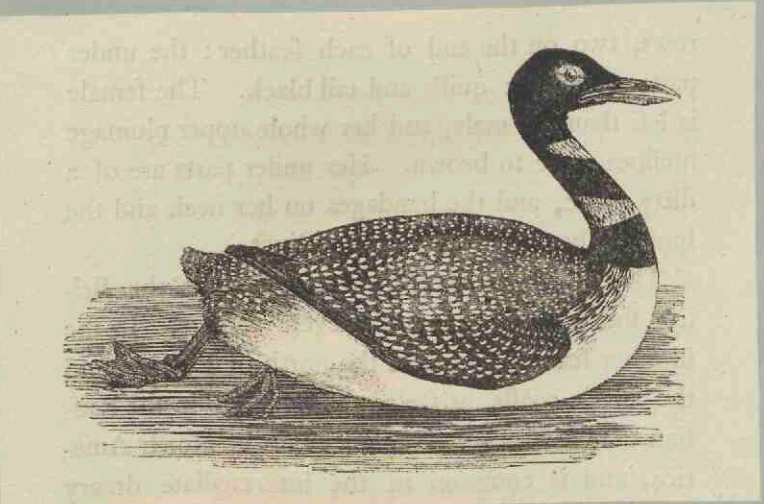
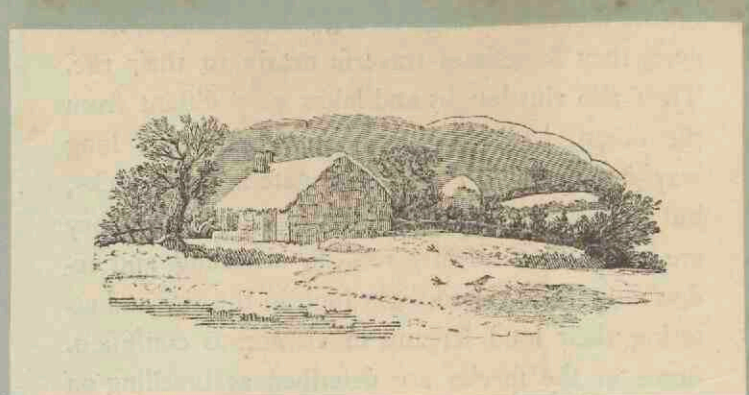




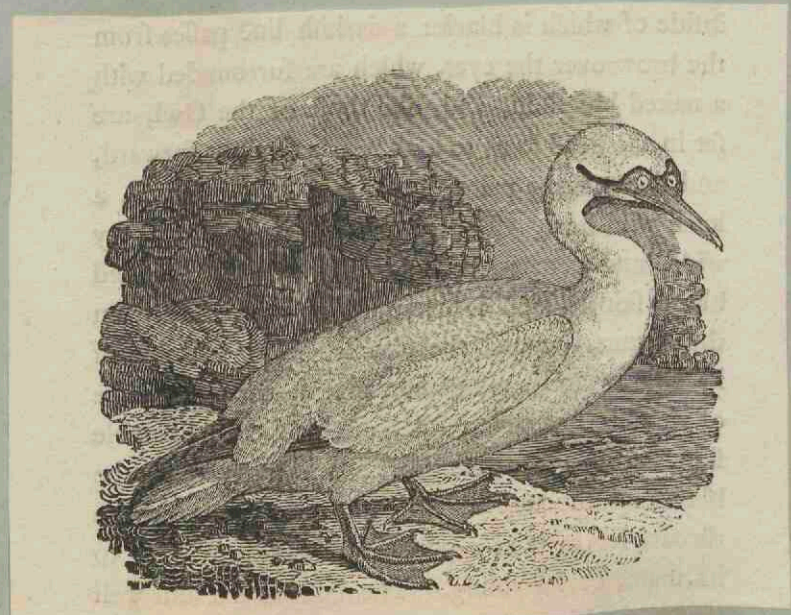
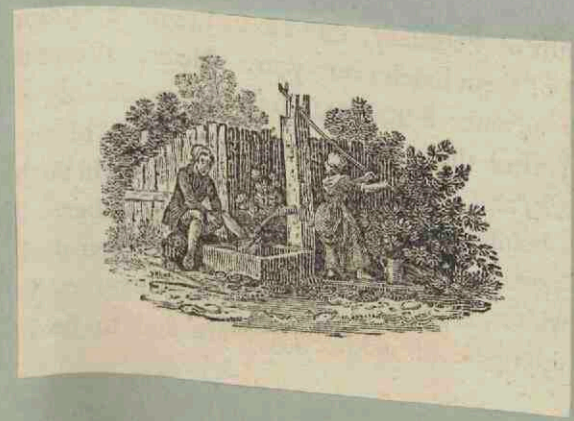
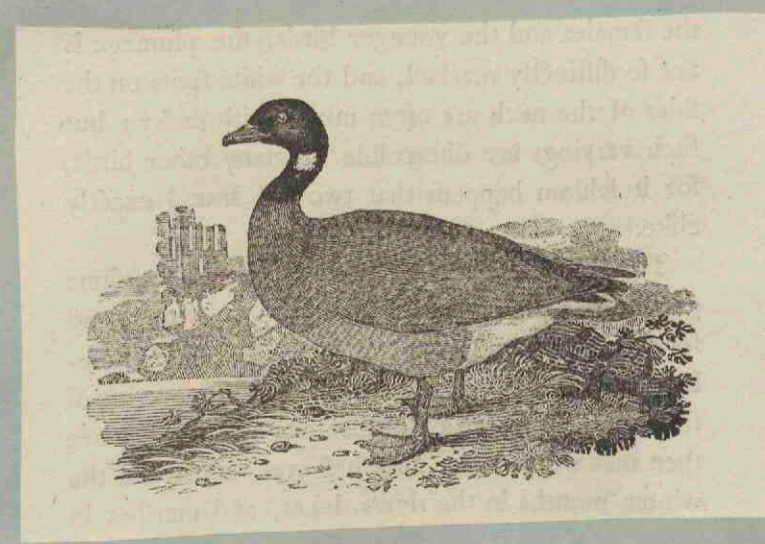
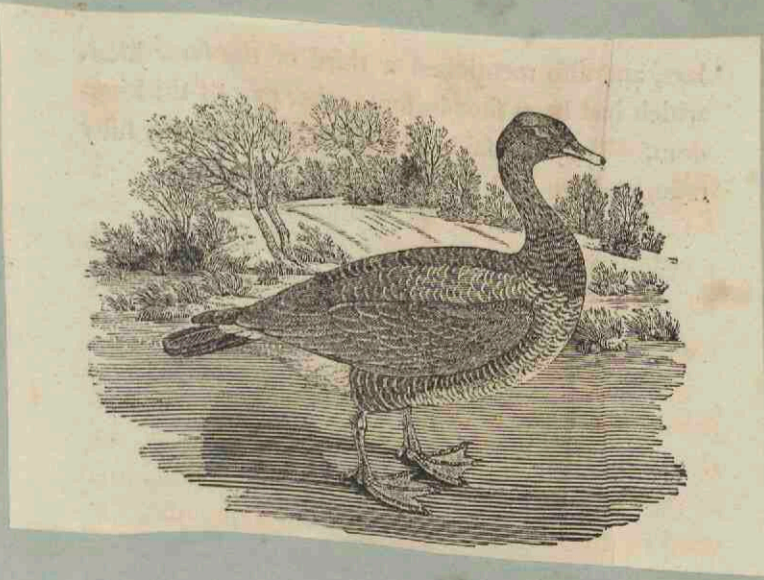
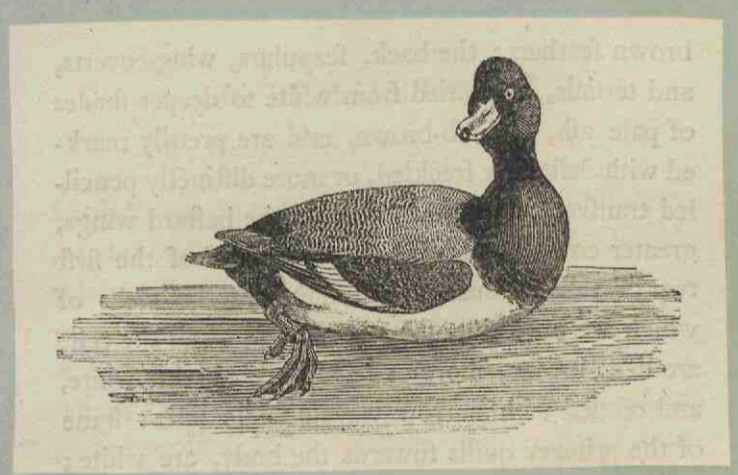
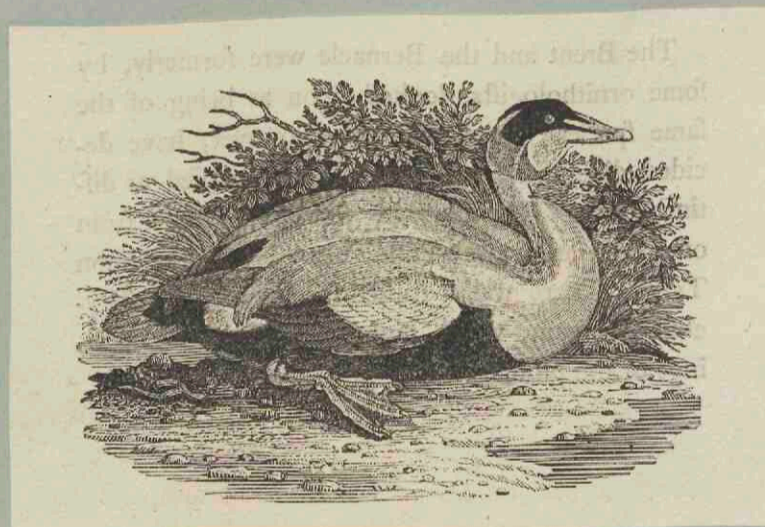
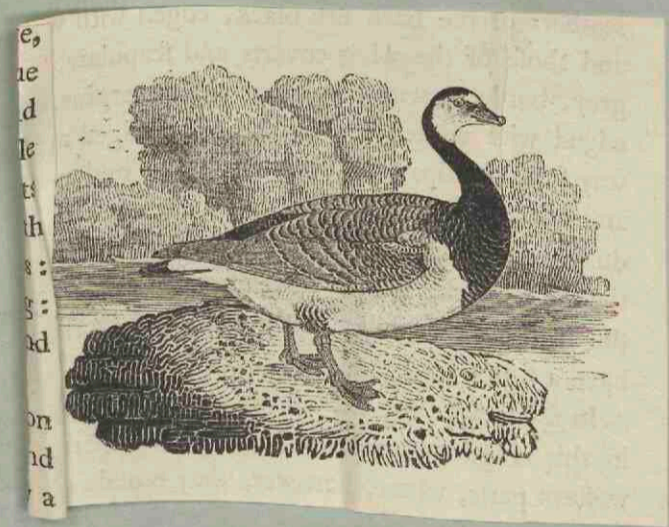
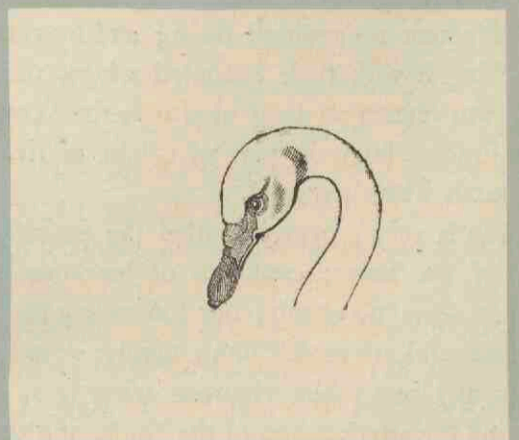
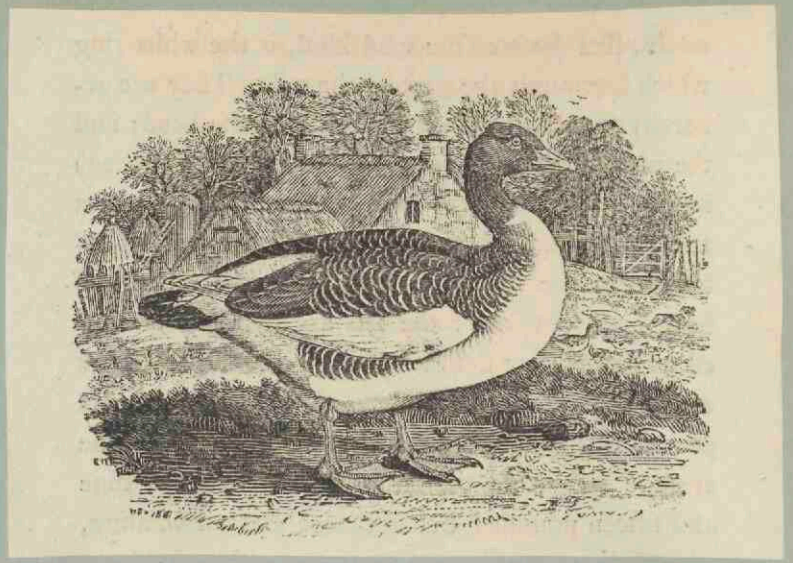




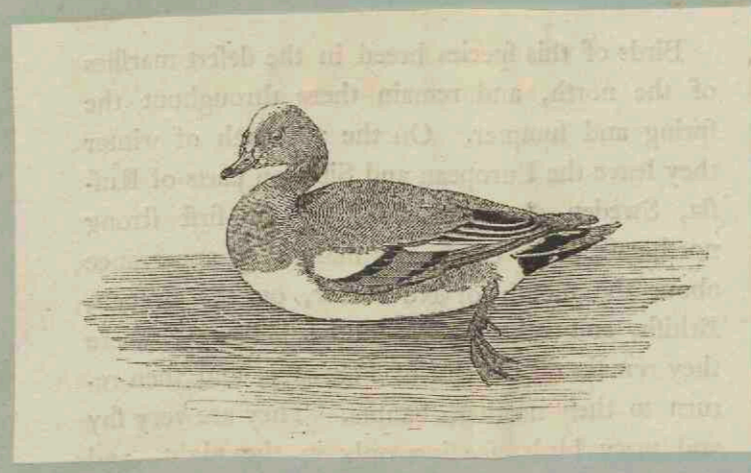














The Editors, in compliance with the wishes of many of their friends, who were desirous of possessing good impressions of the British Birds, unaccompanied with the descriptive part, have been induced to throw off a few copies in that way. To those who have been accustomed to prefer a different mode of classification, this plan will be extremely useful, as being more easily accommodated to any particular system, and affording to the curious observer of nature an opportunity of inserting such remarks as may occur in this branch of Natural History.

To these are added a number of Foreign Birds, which were originally intended for a General History of Birds, but the design, comprehending a work of too great magnitude, was laid aside.





Here, here it was (a wae light on the pleace!)
'At first I gat a gliff o' Betty's feace. BASHFUL SHEPHERD.

POEMS,
Humorous and Sentimental;

CONSISTING OF
CUMBERLAND PASTORALS;
TRANSLATIONS AND IMITATIONS FROM THE CLASSICS;
EPISTLES, FABLES, SONGS, AND EPIGRAMS.

BY THE
REV. JOSIAH RELPH.

WITH
MEMOIRS OF THE AUTHOR.

Embellished with Picturesque Engravings on Wood by Bewick.

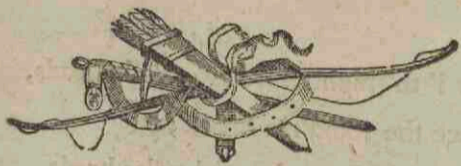
"THE POETIC GENIUS OF MY COUNTRY BADE ME SING THE LOVES, THE
"JOYS, THE RURAL SCENES AND RURAL PLEASURES OF MY NATIVE SOIL, IN
"MY NATIVE TONGUE. I TUNED MY WILD, ARTLESS NOTES, AS SHE
"INSPIRED."
BURNS.



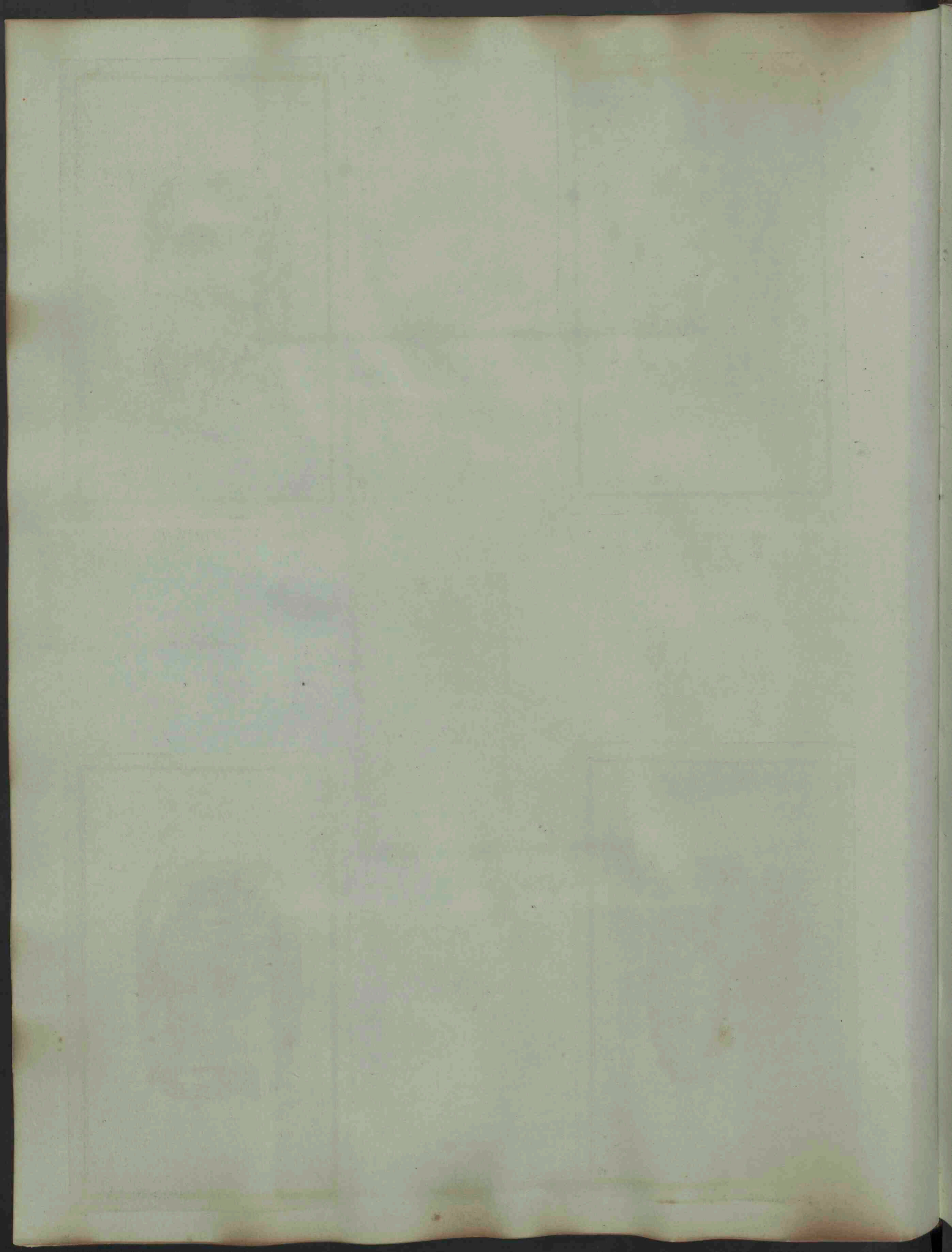
THIRD EDITION.

LONDON:
PUBLISHED BY VERNOR AND HOOD, AND CHAMPANTE AND
WHITROW, JEWRY-STREET.
1805.

[Price 5s. in Boards.]



Hasty in vows they rak'd the meadow's pride,
Then sank amid the softness side by side. CONSTANT LOVERS.





*Often here, at evening walks,
With the Power Supreme I talk.*

FAVOURITE FOUNTAIN.



*She kneels, and round the body throws her arms,
Bathes it in tears, and with embraces warms.*

PERANUS & THIBBE.



*See, she comes!—ye maidens, haste!
Sleep the hearth!—may do it fast!*

PASTORA.



*A fortune-teller lately come about,
And my tree gird King Geocoges I pour out.*

ST. AGNES' FAST.

Faint, illegible text, possibly bleed-through from the reverse side of the page.

MORAL TALES, &c.

HORMONA; or, THE GRATEFUL SLAVE.
THE ROBBER, by MR. SALLO.
THE ORPHAN, &c. &c.

Poetry.

THE FOREST BOY, by CHARLOTTE SMITH.
JOE ANDERSON MY JOE, by BURNS.
THE FAITHFUL NEGRO,
&c. &c.



Newcastle on Tyne,
Printed and sold by J. Mitchell, Dean-street.

1801.

CHARMS of LITERATURE,

CONSISTING OF
BEAUTIFUL PIECES IN PROSE & VERSE.

PROSE.	VIZ.	POETRY.
Story of Dr. Clement.		The Last of Fair Wene.
The Death of Rousseau.		Mortality.
The Patriotic Clergyman.		The Down-Hill of Life.
The Victim of Dishonour.		



Bewick fecit. See page 16. Death of Rousseau.

Newcastle on Tyne,
PRINTED AND SOLD BY J. MITCHELL;
Sold also by West & Hughes, No. 40, Paternoster-Row, London.
1800.

CHARMS
OF
LITERATURE:

CONSISTING OF
AN ELEGANT ASSEMBLAGE OF CURIOUS, SCARCE,
AND INTERESTING PIECES,
In Prose and Poetry;

DIVIDED INTO
Pathetic, Sentimental, Humorous, Moral, and Gothic Subjects.

ORNAMENTED WITH
Eight Original Designs, and Twelve Fignette Devices,
Engraven on Wood by Mr. T. Bewick.

SECOND EDITION.



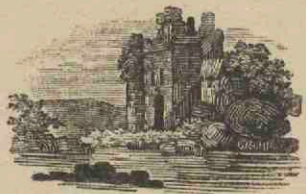
Newcastle on Tyne:
Printed by J. Mitchell, Dean-Street.—Also sold by T. Osell,
No. 3, Ave-Maria-Lane, London.
1803.

GOTHIC PIECES.

THE ABBEY OF CLUNEDALE.
MONTMORENCY, A FRAGMENT.

POETRY.

POOR MARY, THE MAID OF THE INN.
POOR MARGUERITE.
ALONZO THE BRAVE & FAIR IMOGINE.



NEWCASTLE ON TYNE:
Printed by J. Mitchell, Dean-Street.—Also sold by T. Hurst,
No. 32, Paternoster-Row.

1802.

SENTIMENTAL PIECES, &c.

THE MILITARY MENDICANT.
JOHNSON'S LETTER TO CHESTERFIELD.
HARLEY'S VISIT TO BEDLAM, &c.

POETRY.

SUPERANNUATED HORSE.
THE PARISH POOR-HOUSE, &c.



Newcastle on Tyne,
Printed by J. Mitchell, Newcastle.

1802.



BEWICK FECIT.

THE WOUNDED SOLDIER.

Starting—wi' remorse distracted,—
Crush'd wi' grief's increasing load,—
Up he bang'd; and, fair afflicted,
Sad and silent took the road!

Waes o' War.



Bewick fecit.

WOLKMAR AND HIS DOG.

They rushed together; she fainted. "God of mercies!
(cried Wolkmar) if thou wilt not drive me mad, restore
her to life. She breathes. I thank thee, O my God,
she breathes! the wife of Wolkmar lives!" &c.
See page 7.



Bewick fecit.

WATTY AND MEG.

Sad his wee drap brose he sippet,
Moggy's tongue gaed like a bell—



BEWICK FECIT.

THE GRATEFUL SLAVE.

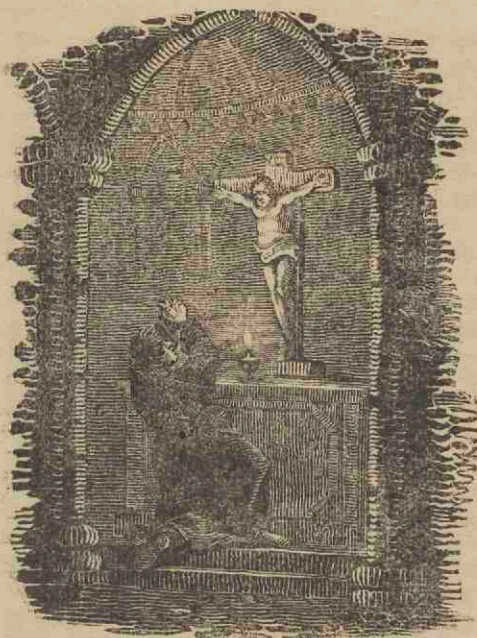
"Stop! (he cried) Yapedo! rash man, forbear!" and flung
his intervening body to shelter his extended, his beloved
friend!



BEWICK FECIT.

Starting!—wi' remorse distracted,—
Crush'd wi' grief's increasing load,—
Up he bang'd; and, fair afflicted,
Sad and silent took the road!

Waes o' War, &c.



BEWICK FECIT.

"In the nich was placed a lamp and a crucifix; he had
round him a coarse black garment bound with a leathern
girdle, but no covering on his head; and, as the light
gleamed upon his features, Edward was shocked at the
despair that seemed fixed in their expression."

Abbey of Clonedale, p. 8.



Bewick fecit.

"He cast a lingering look into the grave. He drew his hand
gently over the coffin, as the sexton was beginning to lower it.
He knelt down, to see that it was put softly into the
ground. He let it go, and said he was perfectly resigned; then
came away, and then returned: then went off a second time,
and fought the grave again, wringing his hands, and declaring
that he was perfectly resigned all the time."

Memoirs of the Two Carabines.



BEWICK FECIT.

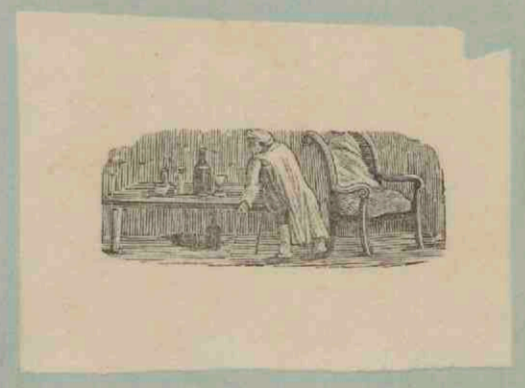
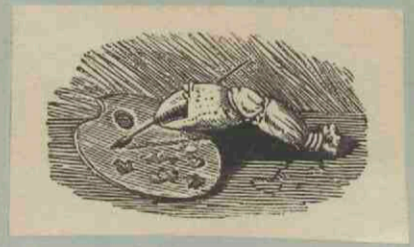
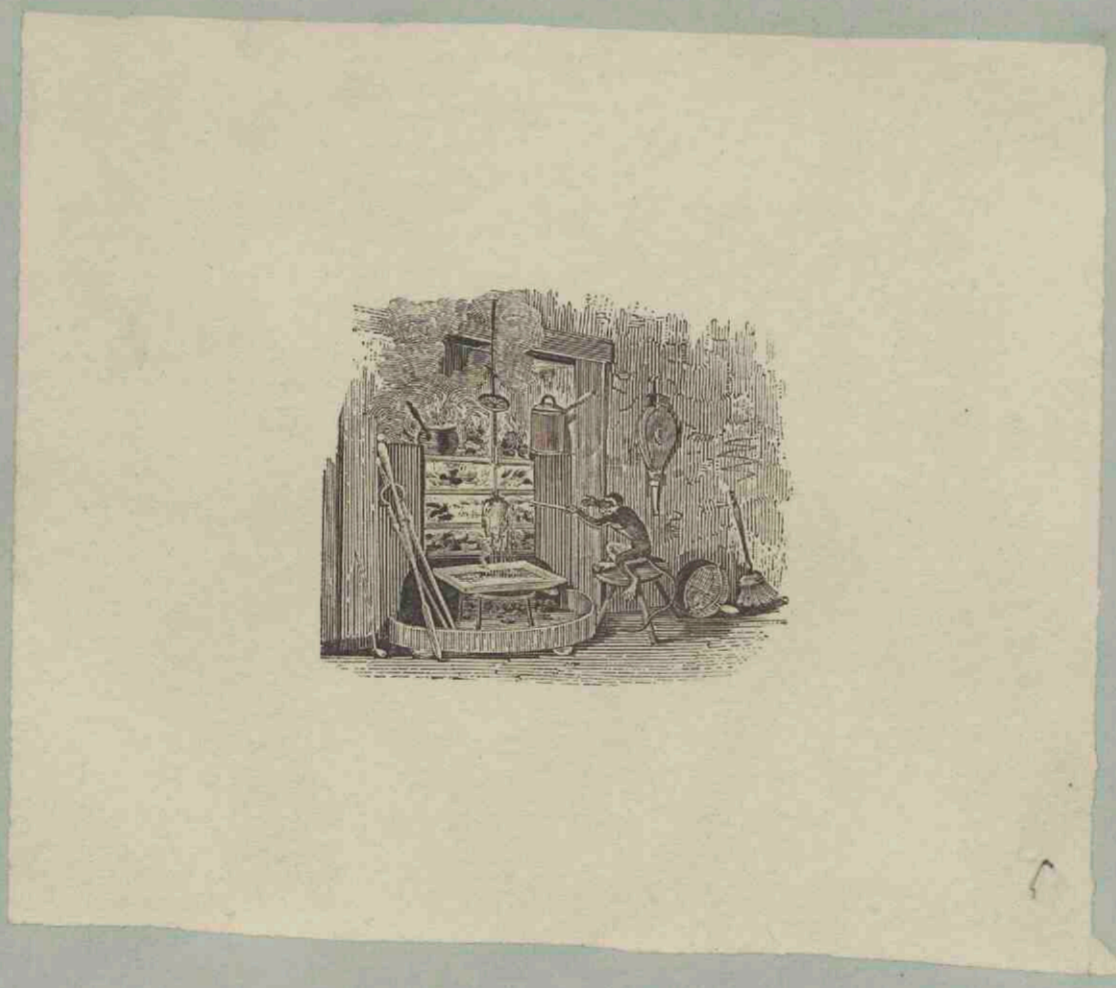
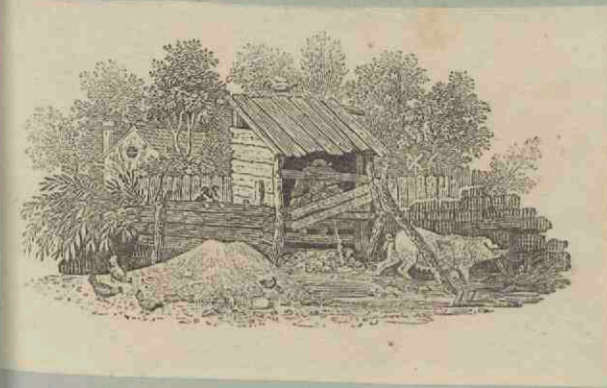
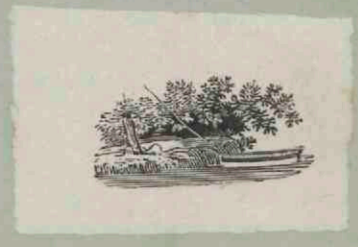
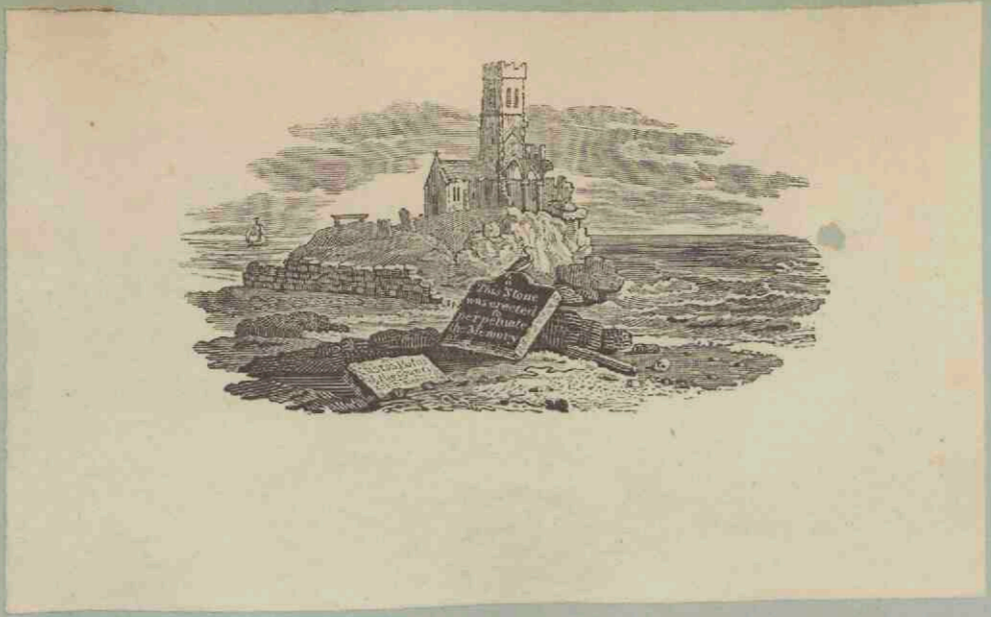
"Do you weep again? said she; I would not have you
weep: you are like my Billy: you are, believe me;
just so he looked when he gave me this ring; poor
Billy! 'twas the last time ever we met."

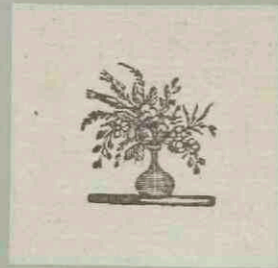
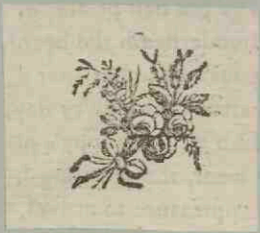
Harley's Visit to Bedlam.

Fishermen Cox^t, in his charge to the Clergy July 1762 says -
 Sturminster proposed a Norman chapel on old times - which was
 built on an eminence called Church hill. Originally the river has
 forced a new course for itself in the rear of this hill, which was
 thus cut off from the land - winds and waves together have left
 scarcely a trace of the chapel: although at the time of Egocsa
 some the walls of the edifice were still standing. Since the
 discontinuance of Divine service there, the inhabitants for
 many years were obliged to resort to Lashbury Church two miles
 distant. (Can this be the chapel alluded to? -)
 + of Linds farm.

Miss Brant's Autograph.







THE
FABLES
 OF
MR. JOHN GAY.
 COMPLETE IN TWO PARTS.

Of manners gentle, of affections mild;
 In wit a man, simplicity a child;
 With native humour temp'ring virtuous rage,
 Form'd to delight at once and lash the age:
 Above temptation, in a low estate,
 And uncorrupted, ev'n among the great;
 A safe companion, and an easy friend,
 Unblam'd thro' life, lamented in thy end,
 These are thy honours! not that here thy bust
 Is mix'd with heroes, or with kings thy dust;
 But that the worthy and the good shall say,
 Striking their pensive bosoms—Here lies Gay!

Gay's Epitaph in Westminster-Abbey.

WITH CUTS BY T. BEWICKE, OF NEWCASTLE.

YORK:
 PRINTED BY WILSON, SPENCE, AND MAWMAH,
 Anno 1797.





INTRODUCTION.

THE SHEPHERD AND THE PHILOSOPHER.



THE DOG AND THE FOX.



THE SPANIEL AND THE CAMELEON.



FAB. VII.

THE LION, THE FOX, AND THE GESE.



FAB. IV.

THE EAGLE, AND THE ASSEMBLY OF ANIMALS.



FAB. V.

THE BEAR IN A BOAT.



FAB. VI.

THE MISER AND PLUTUS.



FAB. VIII.

THE LADY AND THE WASP.



FAB. IX.

THE JACKAL, LEOPARD, AND OTHER BEASTS.



FAB. X.

THE ELEPHANT AND THE BOOKSELLER.



FAB. XII.

CUPID, HYMEN, AND PLUTUS.



FAB. XII.

PAN AND FORTUNE.



FAB. XIII.

PLUTUS, CUPID, AND TIME.



FAB. XIV.

THE OWL, THE SWAN, THE COCK, THE SPIDER,
THE ASS, AND THE FARMER.



FAB. XV.

THE COOKMAID, THE TURNSPIT, AND THE OX.



FAB. XVI.

THE RAVENS, SEXTON, AND EARTHWORM.



FAB. I.

THE LION, TIGER, AND TRAVELLER.



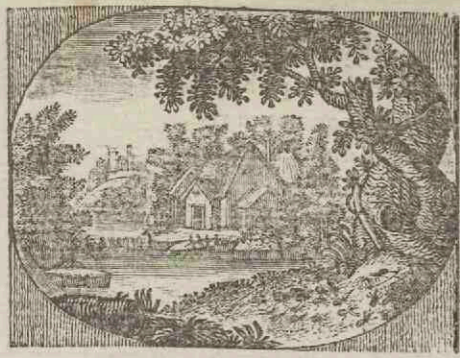
FAB. II.

THE VULTURE, SPARROW, AND OTHER BIRDS.



FAB. III.

THE BABOON AND THE POULTRY.



FAB. IV.
THE ANT IN OFFICE.



FAB. V.
THE WILD BOAR AND THE RAM.



FAB. VI.
THE SQUIRE AND HIS CUR.



FAB. VII.
THE COUNTRYMAN AND JUPITER.



FAB. VIII.
THE MAN, THE CAT, THE DOG, AND THE FLY.



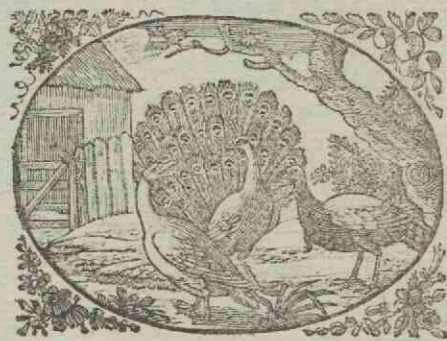
FAB. IX.
THE BULL AND THE MASTIFF.



FAB. X.
THE DEGENERATE BEES.



FAB. XI.
THE PACKHORSE AND THE CARRIER.



FAB. XII.
THE PEACOCK, TURKEY, AND GOOSE.



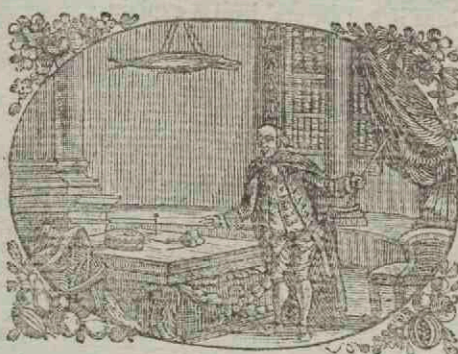
FAB. XIII.
THE TAME STAG.



FAB. XIV.
THE MONKEY WHO HAD SEEN THE WORLD.



FAB. XV.
THE PHILOSOPHER AND THE PHEASANTS.



FAB. XVI.
THE PIN AND THE NEEDLE.



FAB. XVII.
THE SHEPHERD'S DOG AND THE WOLF.



FAB. XVIII.
THE PAINTER WHO PLEASED NOBODY AND EVERY BODY.



FAB. XIX.
THE LION AND THE CUB.



FAB. XX.
THE OLD HEN AND THE COCK.



FAB. XXI.
THE RAT-CATCHER AND CATS.



FAB. XXII.
THE GOAT WITHOUT A BEARD.



FAB. XXIII.
THE OLD WOMAN AND HER CATS.



FAB. XXIV.

THE BUTTERFLY AND THE SNAIL.



FAB. XXV.

THE SCOLD AND THE PARROT.



FAB. XXVI.

THE CUR AND THE MASTIFF.



FAB. XXVII.

THE SICK MAN AND THE ANGEL.



FAB. XXVIII.

THE PERSIAN, THE SUN, AND THE CLOUD.



FAB. XXIX.

THE FOX AT THE POINT OF DEATH.



FAB. XXX.

THE SETTING-DOG AND THE PARTRIDGE.



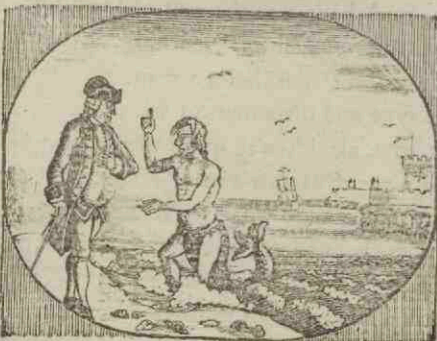
FAB. XXI.

THE UNIVERSAL APPARITION.



FAB. XXXII.

THE TWO OWLS AND THE SPARROW.



FAB. XXXIII.

THE COURTIER AND PROTEUS.



FAB. XXXIV.

THE MASTIFFS.



FAB. XXXV.

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FAB. XXXVI.

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FAB. XLVI.
THE CUR, HORSE, AND SHEPHERD'S DOG.

THE
CHILD'S INSTRUCTOR,
OR
Picture Alphabet.

GAMMER GURTON'S
GARLAND OF
NURSERY SONGS,
AND
TOBY TICKLE'S
Collection of
RIDDLES.

Compiled by
PETER PUZZLECAP, Esq.

Embellished with a variety of Cuts.

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FAB. XLVII.
THE COURT OF DEATH.



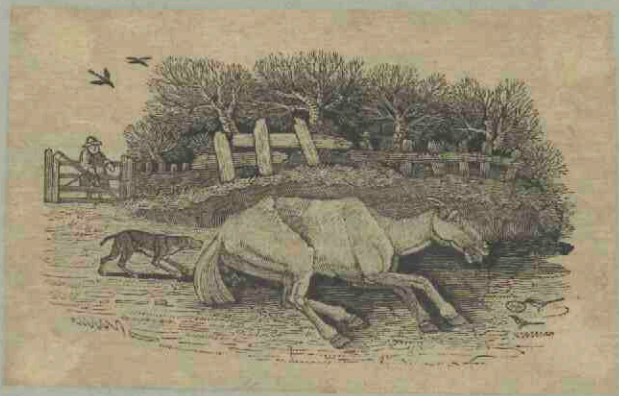
FAB. XLVIII.
THE GARDENER AND THE HOG.

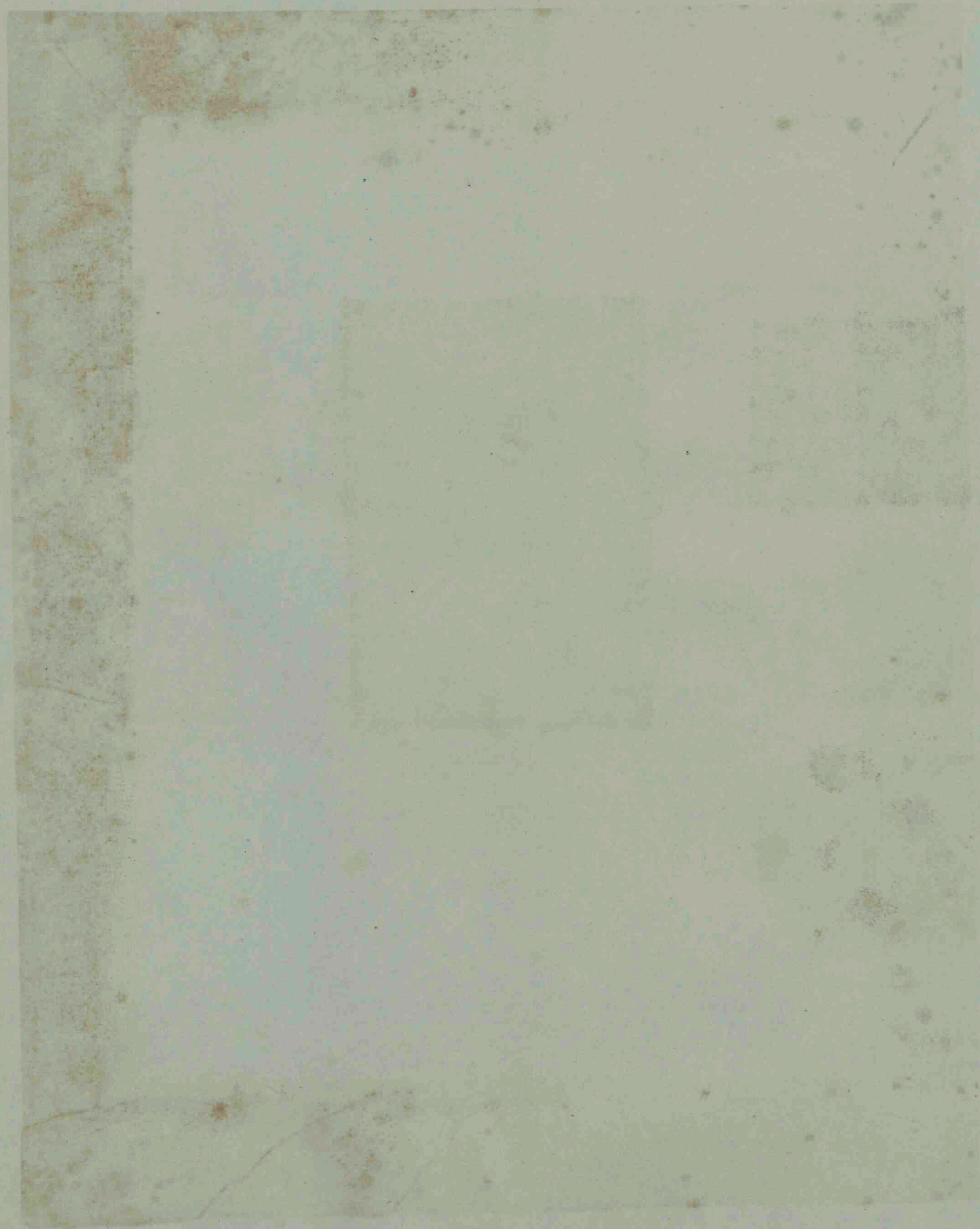


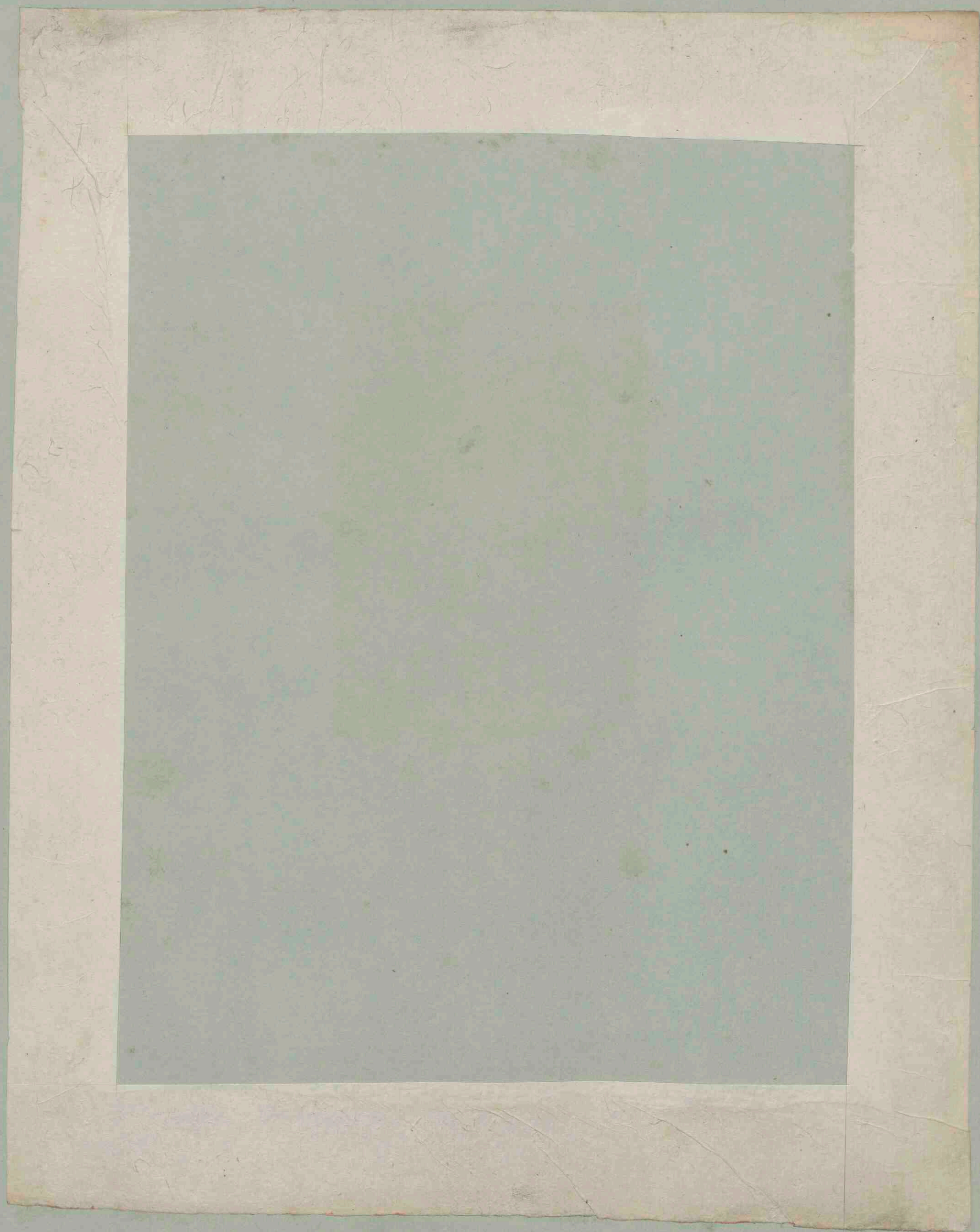
FAB. L.
THE HARE AND MANY FRIENDS.

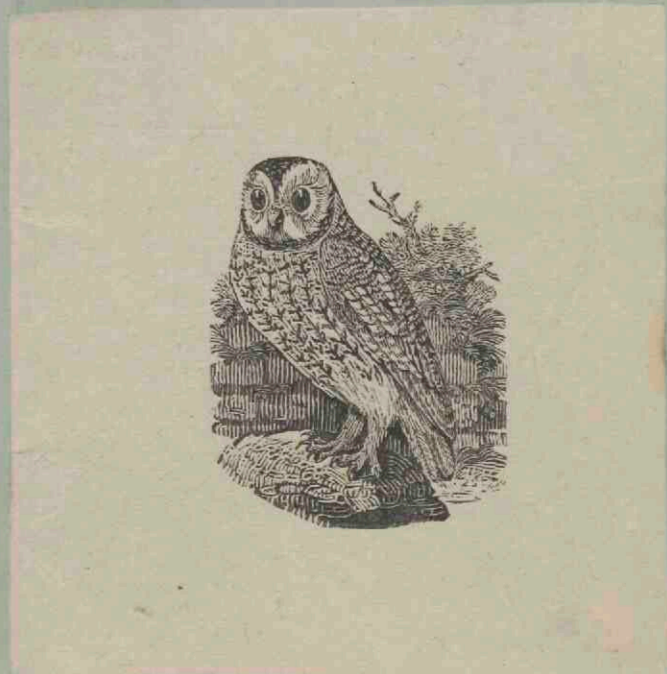
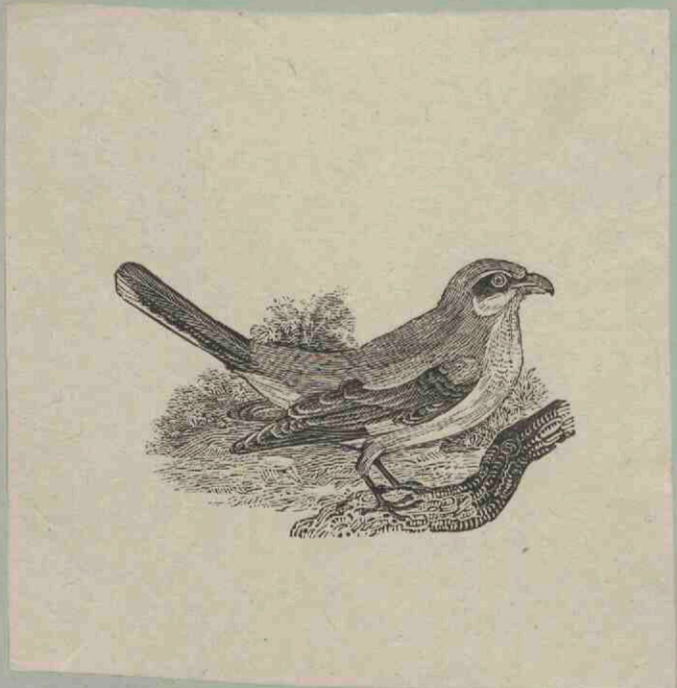
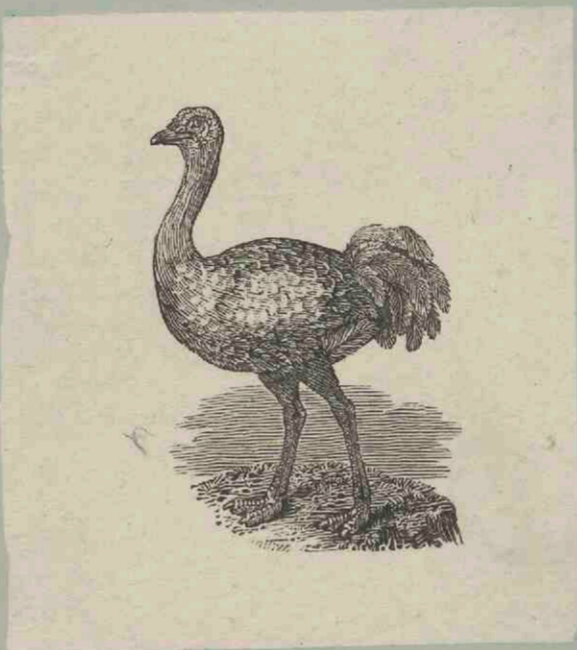
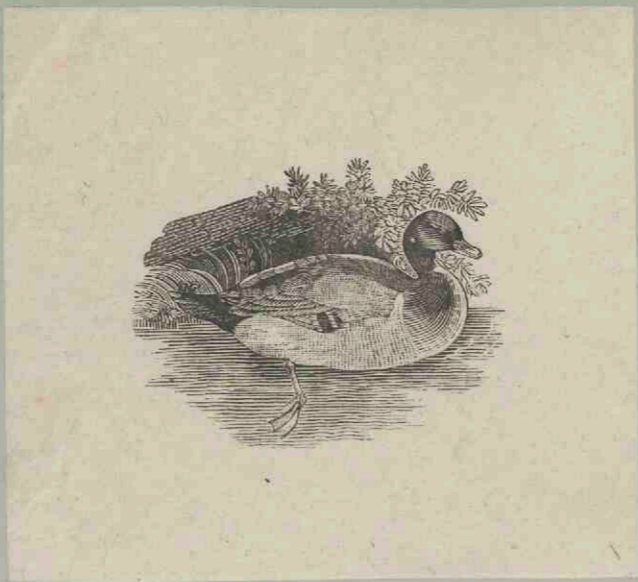


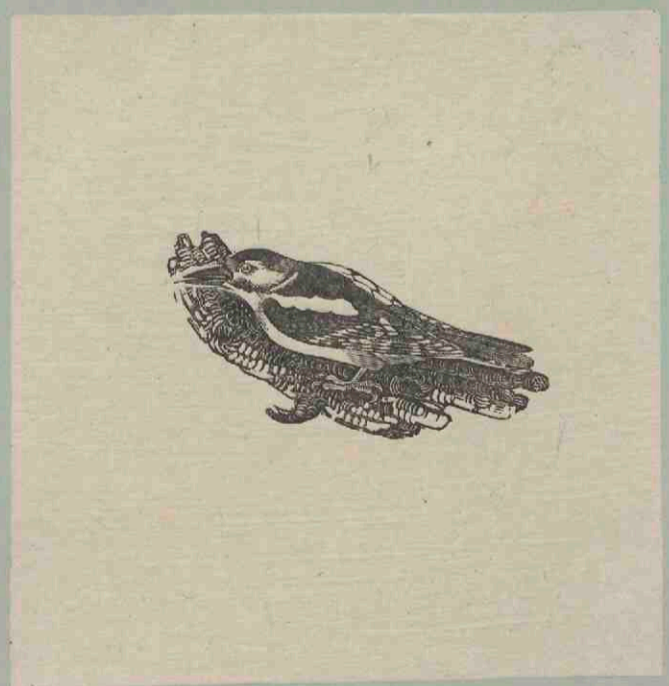
FAB. XLIX.
THE MAN AND THE FLEA.

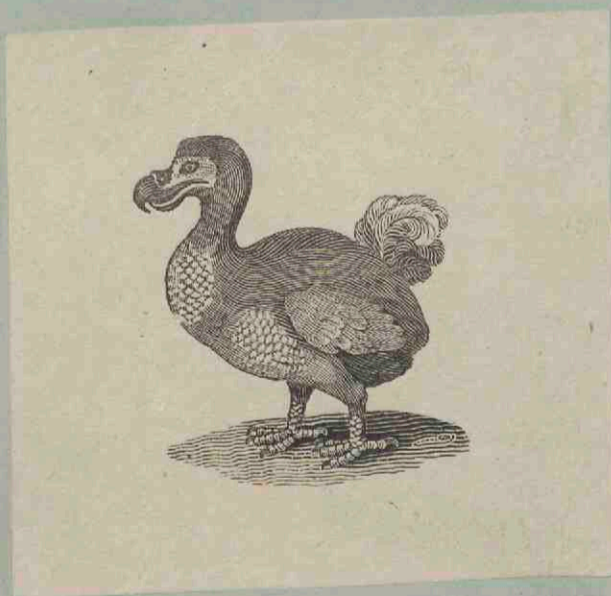
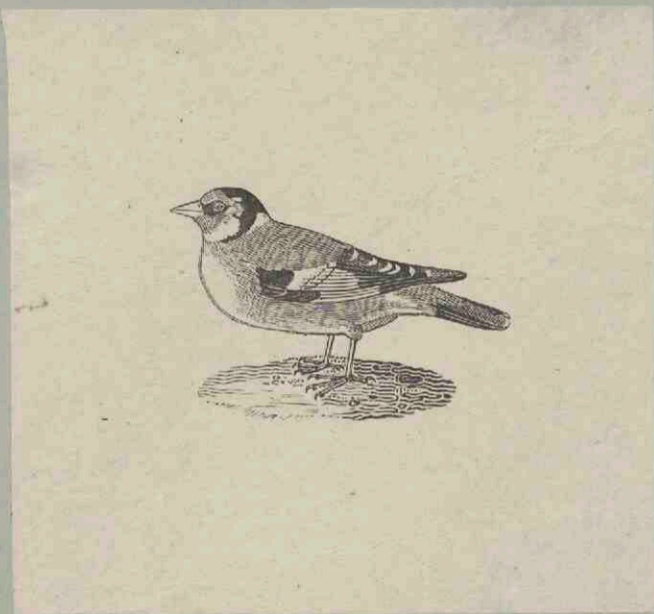
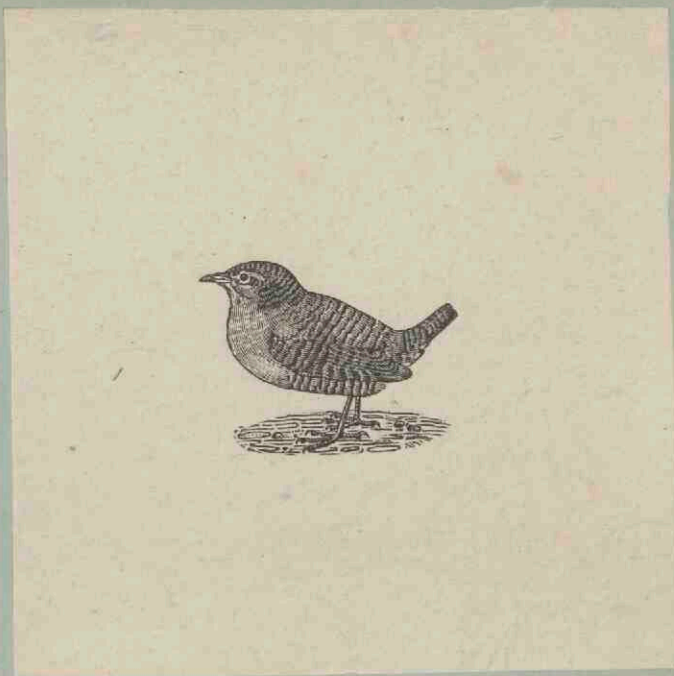


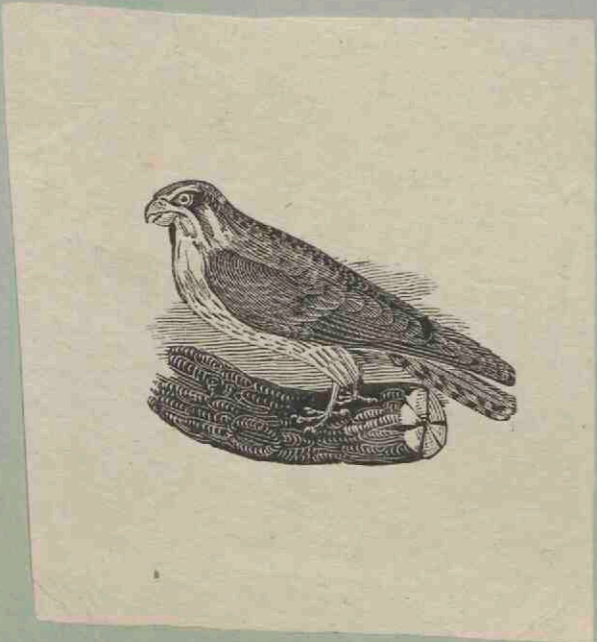
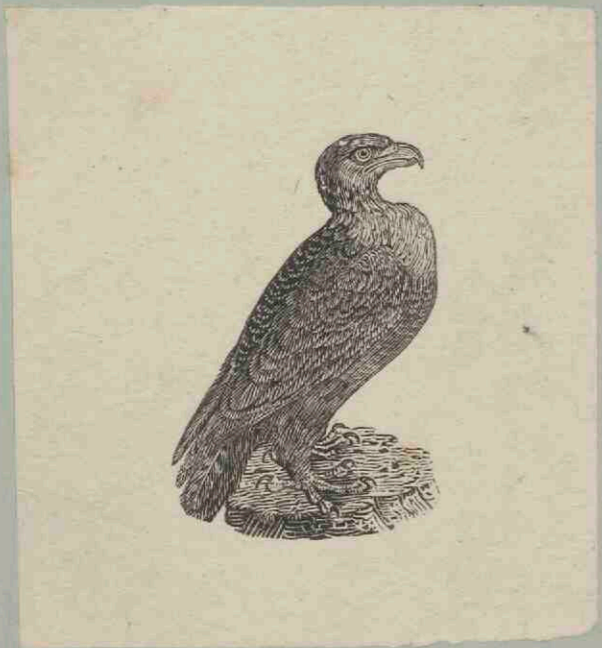


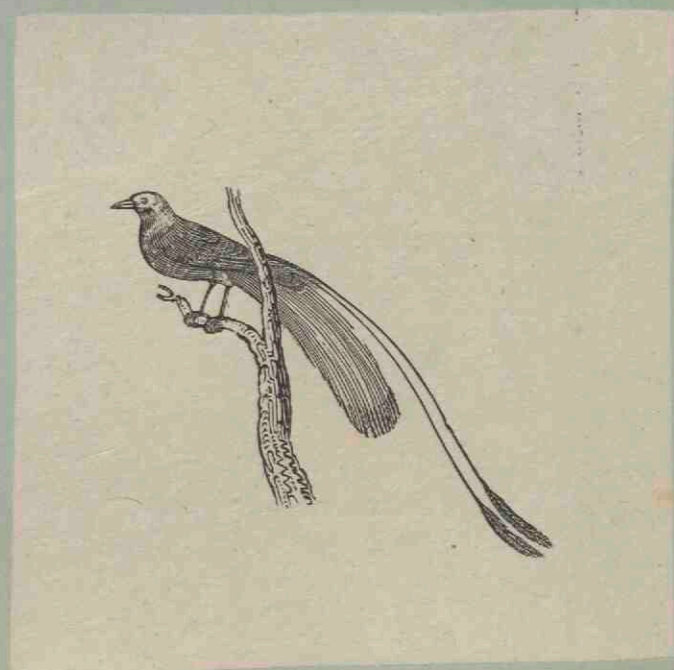
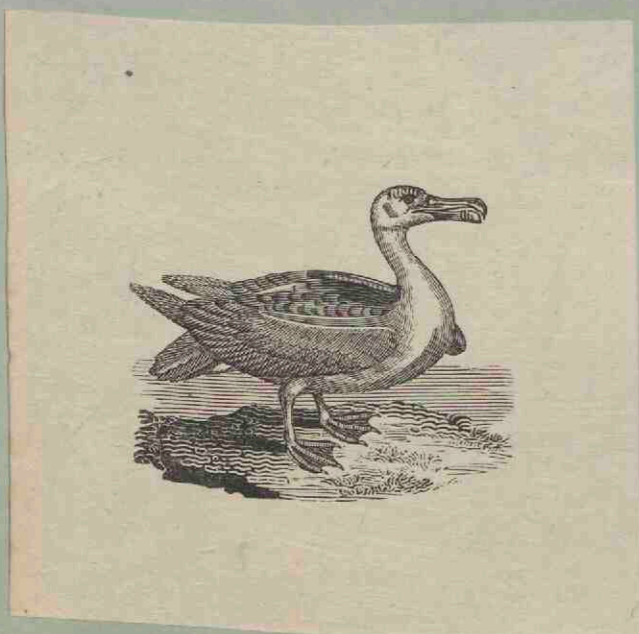
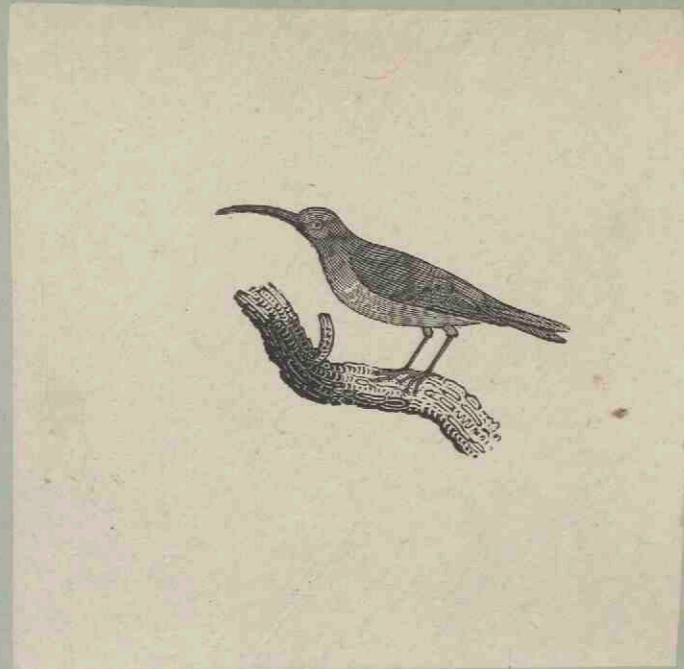


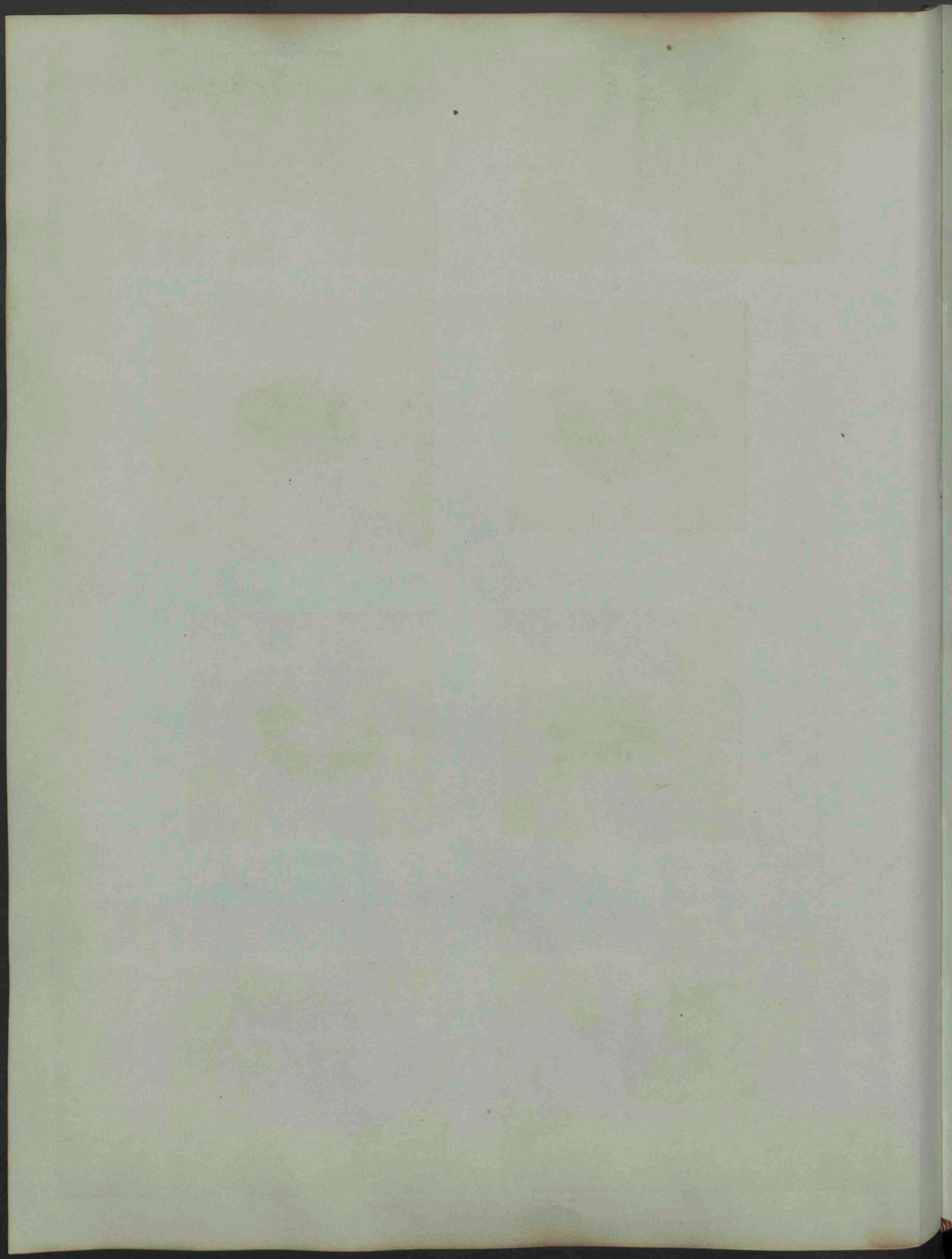


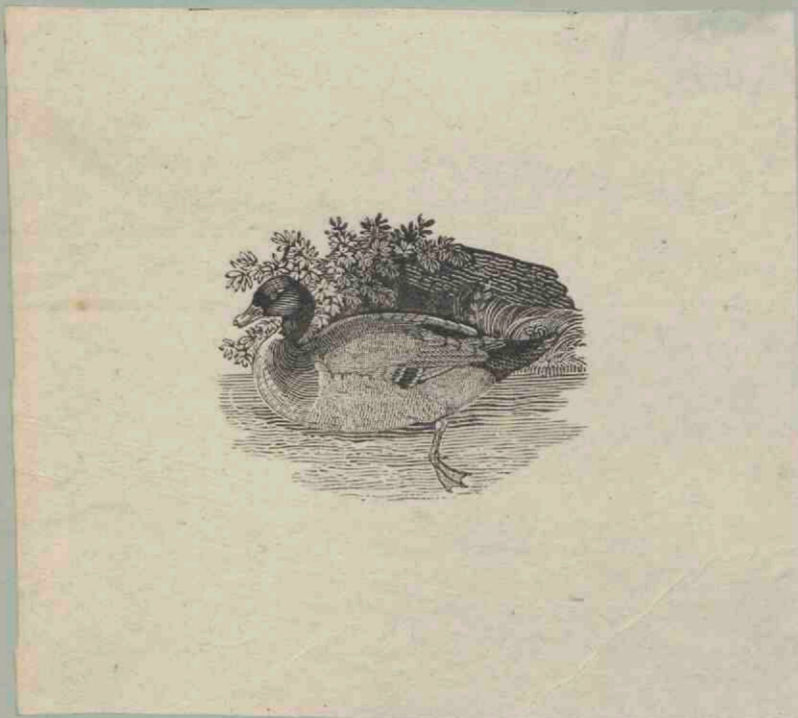


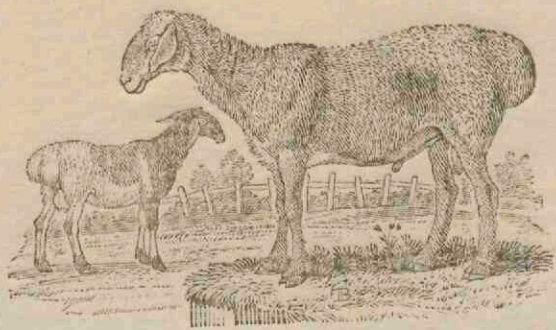












EMBLEMS



EMBLEM I.

Of Filial Duty and Affection.
Lo, the young Swan his duteous wing prepares
His aged Sire to feed with constant cares;
O'er hills and dales his precious load conveys,
And the great debt of Filial Duty pays;
Grateful return! by Nature's self design'd,
A fair example set to human kind.



CHOICE

EMBLEMS.



EMBLEM II.

Of Silence.

Lo! here the portrait of that ancient pow'r,
Which sway'd before the world's great natal hour;
SILENCE! the still companion of the wise,
That shrouds e'en folly in its deep disguise:
"A living death that is of nothing made,
"In noon-day's sun wrapt up in thickest shade;"
Blush not good youth to court his friendly aid:
He shall your secrets keep, your friends retain,
Improve your honour, and secure your gain.



EMBLEM III.

Of the Danger of Pleasure.

BEHOLD the Boy, forbidden sweets to prove,
With lutelets hand the *honey* Hive remove:
Strait with an angry hum that sounds to arms,
Forth rush the winged tribe in all their swarms;
Too late, alas! they make th' offender find,
That *Pleasure's Honey* leaves a sting behind.



EMBLEM IV.

Of Fidelity.

BEHOLD the faithful beast, resolv'd to die,
Near where his much-lov'd master's ashes lie;
Emblem of Constancy, he yields his breath
For ancient love, and keeps his Faith by death.



EMBLEM V.

Of Purity.

SO nicely form'd by Nature's hidden laws,
Lo! from the touch the conscious Plant withdraws:
Emblem of Purity; which still retires
From the rude glowing of unhallow'd fires;
Yet still more weak the frequent touch it tries,
Droops in approaching, and by pressure dies.



EMBLEM VI.

Of Guilt.

SEE where, with drowsy wing the *Bird of Night*,
Bends from the Rising Sun her fallen flight:
Oppress'd and weaken'd by the morning ray,
She seeks in shades to slumber out the day:
While the blyth Lark, ascending, cheers the eye,
Sings as he mounts, and seeks the distant sky.



EMBLEM VII.

Of Constant Affection.

WITH plaintive cooings, lo! the Turtle-dove,
Laments the fate of his departed love;
His mate once lost, no comfort now he knows,
His little breast with inward anguish glows;
Nor laws nor groves his throbbing heart can charm,
Nor other love his languid bosom warm:
Oppress'd with grief, he yields his latest breath,
And proves at last his Constancy in death.

CHOICE
EMBLEMS,
NATURAL, HISTORICAL,
FABULOUS, MORAL, AND DIVINE;
For the Improvement and Pastime of
YOUTH:

DISPLAYING THE
Beauties and Morals of the Ancient Fabulists:
The Whole calculated to convey the
GOLDEN LESSONS OF INSTRUCTION
Under a new and more delightful Dress.
For the Use of SCHOOLS.

Written for the Amusement of a Young Nobleman.

THE SEVENTH EDITION.

"Say, should the philophtic mind disdain
That good, which makes each humbler bosom vain?
Let school-taught pride dissembles all it can,
These little things are great to 'e man."

LONDON:

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FOR

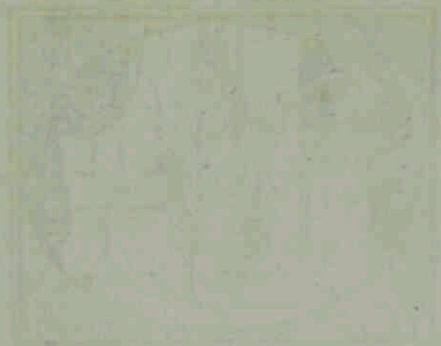
E. NEWBURY, CORNER OF ST. PAUL'S-CHURCH-YARD,
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EMBLEM VIII.

Of Necessary Confidence.

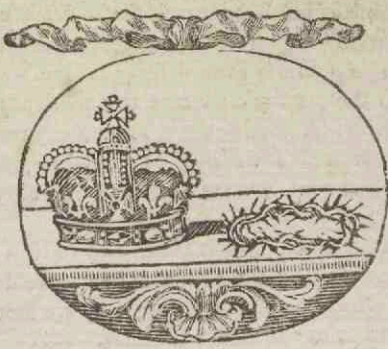
HOPE is the first great blessing here below,
The only balm to heal corroding woe:
It is the staff of age, the sick man's health,
The prisoner's freedom, and the poor man's wealth;
The sailor's safety; lasting as our breath,
It still holds on, nor quits us e'en in death.





EMBLEM IX.
Of Zeal towards God.

LO! to the golden sun's enliv'ning rays,
The grateful Plant its opening leaves displays;
Rejoicing in his beams and radiance bright,
Expands and opens with approaching light:
But when dim night extends her dusky shade,
Its closing beauties sicken all, and fade!
The Flow'r which Phoebus' warmth first bade to rise,
Lives in his beams, and in his absence dies.



EMBLEM X.
Of the Cares of Greatness.

LO! where Ambition's Emblem fit appears,
That great reward which pays the toil of years;
Adorn'd with all the pomp of state, behold,
With jewels blazing rich the Crown of Gold:
Near, ah! too near, its sure companion lies,
The dire attendant on the dazzling prize,
The Crown of Thorns, whose sharpest stings await,
On the vain pageantry of Regal State.



EMBLEM XI.
Of Brotherly Love.

Behold the valiant twins, whose glorious name
The poets consecrate to endless fame!
Two bodies sway'd by one agreeing mind;
Loving in life, and not in death disjoin'd.
For feats of arms thro' all the world renown'd,
For friendship *more*, the brother chiefs were found:
Thro' life's whole race one common fate they share;
All ke united, or in peace or war;
For POLLUX, CASTOR fights; in battle slain,
POLLUX for CASTOR begs new life in vain:
Yet half his days at length allow'd to give,
Alternately they die, alternate live.



EMBLEM XII.
Of Foresight.

THE wary God with *double front* is grac'd,
One face surveys the *present*, one the *past*;
With equal looks his watchful eyes appear,
To mark th' *expiring*, and the *rising year*:
All plans of moment own his guardian care,
He shews to rule the doubtful chance of war:
Emblem of *Foresight*, still in danger known,
By which great actions are achiev'd alone.



EMBLEM XIII.
Of Sensuality.

THAT monstrous shape behold with threat'ning bow,
Whose ardent eyes with savage ardor glow;
That double-form'd, whom neither race can claim;
Who yet, presumptuous, scorns all sense of shame;
Glorying in brutal strength and brutal deeds,
'Till unexpected punishment succeeds:
Such as once Theseus dealt the savage train,
And sent them roaring to the wilds again;
When at the Marriage Feast they dar'd intrude,
To stain the festive hall with streams of blood.



EMBLEM XV.
Of Instability.

THIS is the Syren, whose enchanting song
Draws the unthinking multitude along;
That feeds with faithless hopes and luring bait,
The poor deluded wretch the means to cheat!
Men call her false, inconstant, cruel, vain,
Yet seek her favours with unwearied pain.
Th' unhappy bear her frowns, still led away
With expectation of a better day;
Th' ambitious court her smiles; but still the wise,
Do her and all her gilded pomp despise.



EMBLEM XIV.
Of Wisdom.

Behold, with graceful mien, the heav'nly maid,
Shines forth in strong and glitt'ring arms array'd!
The power of Wisdom in her looks she shows,
And stands the terror of an Host of Foes.



EMBLEM XVI.
Of Improvement.

THE wise industrious BEE employs the hours,
In sipping fragrance from the various flow'rs.
No plant, no herb, that Nature's hand prepares,
But yields her Honey to reward her cares.



EMBLEM XVII.
Of Deceit.

WOULD'st thou, unthinking, to the beast draw near,
Caught by his plaintive Cry, and fraudulent Tear?
Ah! fly in time the dreadful stroke of Fate,
Nor stay to feel it, and be wise too late.



EMBLEM XVIII.
Of Indiscretion.

THE busy insect hov'ring round the light,
Pleas'd with the taper's beams which gild the night,
Still round and round in giddy circles flies,
Till caught within the scorching blaze, it dies.
Ah! silly thing, the source of all thy joy,
(A beauteous mischief!) shines but to destroy:
E'en so the youth who burns with wild desires,
Oft falls the victim of unhallow'd fires.



EMBLEM XIX.
Of Temperance.

WHILE drown'd in Luxury yon festal train,
Court this frail world's felicity in vain;
Behold the Cynic from his Tub derides
Their idle mirth, and laughing shakes his sides!
He, who the world's great master* could contemn,
Might sit at ease, and laugh at Vice and them:
Few were his Wants, and therefore few his Woes;
He who has nought to lose, no terrors knows:
Not riches, but Contentment, must procure
Our peace below, and make our bliss secure.



EMBLEM XXI.
Of Education.

SEE in what evil plight yon Vine appears,
Nor spreading leaves, nor purple clusters bears;
But if around the Elm her arms she throws,
Or by some friendly Prop supported grows,
Soon shall the stem be clad with foliage green,
And cluster'd Grapes beneath the leaves be seen.



EMBLEM XXII.
Of resisting the evil Principle.

BY great Apollo's arm the Python slain,
O'er many a rood lies stretched upon the plain;
The world rejoices from the Monster freed;
The Godhead triumphs in the glorious deed.
For feats like these, heroic chiefs of old,
In Fame's bright temple highest honour hold.



EMBLEM XXIII.
Of Fortitude.

SAFE in its strength, the Rock's broad base derides
The roaring Tempests, and the raging Tides;
Unmov'd, tho' Boreas bluster from on high,
Or Ocean lift his billows to the sky:
Its fixt foundations, which by Heaven were cast
When Time began, with Time itself shall last.



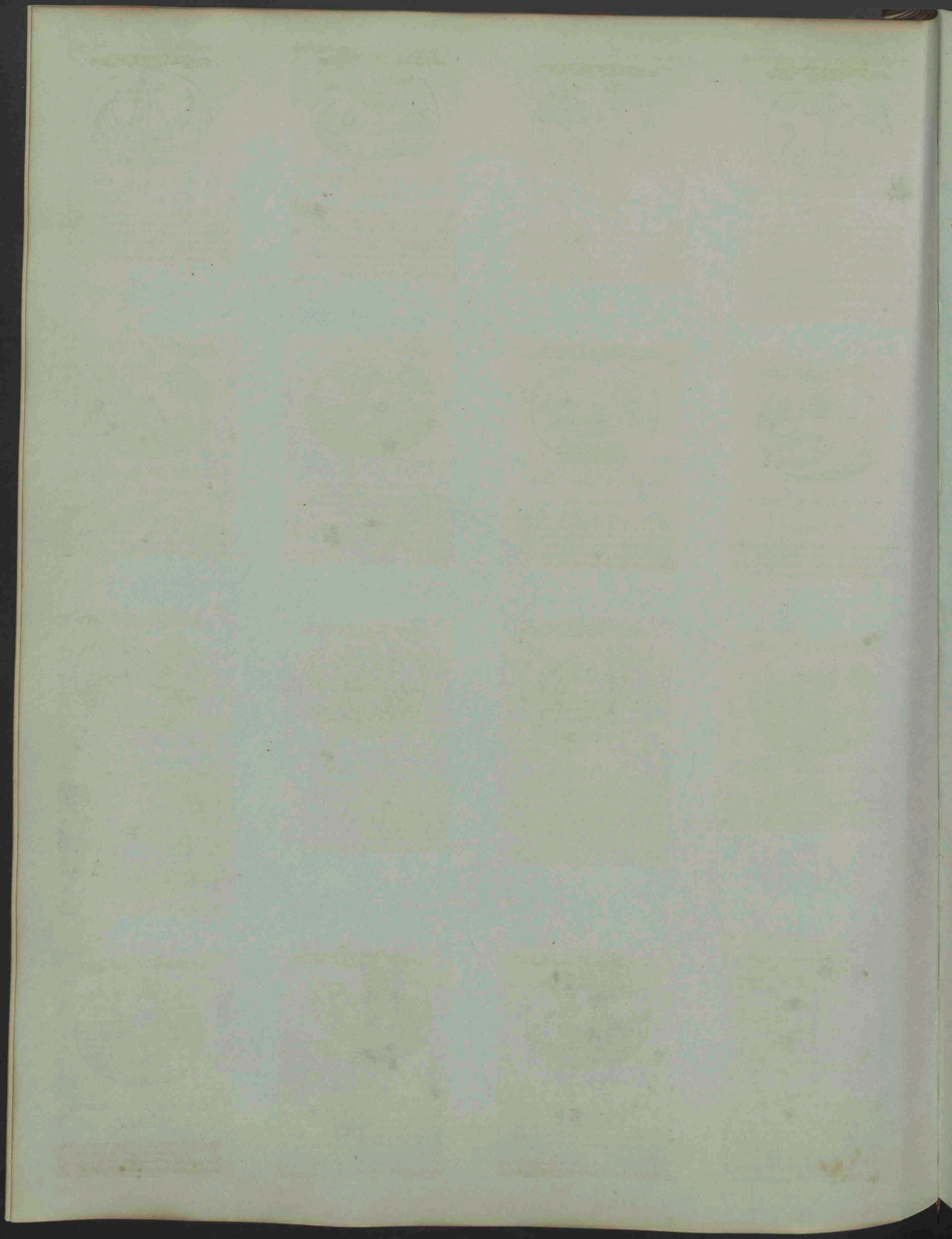
EMBLEM XXIV.
Of the Use of Self-Denial.

WITH hasty steps, at the first dawn of day,
The cheerful traveller pursues his way;
But tir'd at noon, he seeks a shady grove
Of lofty trees, whose branches meet above:
Conceal'd beneath the Grass the Serpent lies,
The swain draws near, and by his venom dies.



EMBLEM XXV.
Of the Danger of Temptation.

THE silly fish, while playing in the brook,
Hath goi'd and swallow'd the destructive hook;
In vain he bounces on the quiv'ring hair,
Drawn panting forth to breathe the upper air:
Caught by his folly in the glitt'ring bait,
He meets his ruin, and submits to fate.





EMBLEM XXVI.

Of Perseverance.

JASON, a bold advent'rer sail'd to claim,
The precious prize which rais'd his country's fame:
His vessel bore the flow'r of ancient Greece
To Colchis' shore to claim the Golden Fleece:
But first the Brazen-footed Bulls he train'd,
And with hard yokes their stubborn necks restrain'd;
Sow'd Serpent's Teeth, from which immediate rose
A grove of lances, and a host of foes;—
And charm'd the Watchful Dragon to repose.
These toils o'erpass, in peace he ends his days,
And gains the tribute of immortal praise.



EMBLEM XXVII.

Of Vain Pursuits.

FROM sultry noon, till night's dull shades descend,
Behold the Boy his fruitless chase attend!
To gain the Insect's painted wings he flies,
And pleas'd, at last, obtains the gaudy prize!
But whilst its beauties he surveys with joy,
Those hands which seize them, fatally destroy.



EMBLEM XXVIII.

Of Ambition.

WHY would you Eagle proudly soar so high,
And strive to emulate the distant sky?
What; sees she not the weight and straight'ning band,
That all her pow'r with double force withstand!
In vain, fond bird, your pinions you extend,
Check'd in your flight, to earth you must descend:
E'en so would mad Ambition widely tow'r;
Boundless his wish, but limited his pow'r.



EMBLEM XXIX.

Of the Reward of Vice.

LO, here the nymph, by her own father's doom,
Condemn'd alive to perish in her tomb,
Because she yielded to a flatt'ring tale,
And over her Virtue let her love prevail;
Her groans no pity from a parent claim,
She sinks, at once bereft of life and fame.



EMBLEM XXX.

Of Brutality.

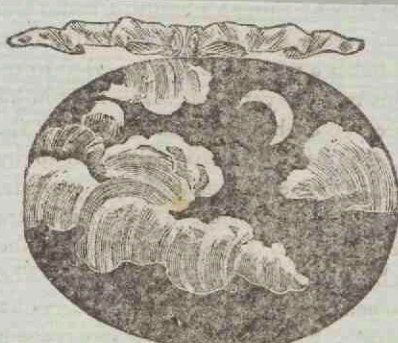
THE grow'ling beast, whose savage strength destroys
The flow'ry garden that the swain enjoys;
Shews, that when in his beastly pastime slain,
His death alone can be his master's gain.



EMBLEM XXXI.

Of Precipitation.

WHAT means that rash and heedless charioteer,
Down the steep rock to urge his mad career?
Sees he not round him various dangers grow,
High cliffs above, and yawning deeps below?
Yet down the dreary, dreadful path he hies,
Madly meets ruin, and despairing dies.



EMBLEM XXXII.

Of the Changes of Human Affairs.

THE beauteous Moon renews her faded light,
Not with her own, but borrow'd lustre bright:
Uncertain Planet! whose great changes show,
Th' unstable state of all things here below:
Tho' now but half her radiant form she shows,
Her waxing lustre every moment grows;
Till to the Sun her glowing face she turns,
Drinks all his beams, and in full glory burns.



EMBLEM XXXIII.

Of the Snares of Vice.

AH! see you yonder Bird, devoid of care,
Which sang and flutter'd near the Fowler's snare!
Too soon, alas! her state she will deplore,
Doom'd to a lonesome cage, to mount no more;
But plaintive notes, imprison'd still to try,
And wish in vain for native liberty.



EMBLEM XXXIV.

Of Passion.

BEHOOLD the furious beast, more fierce he grows,
When the clear stream his proper image shews?
Nor for his own the hideous figure knows.



EMBLEM XXXV.

Of Chastity.

DAPHNE, the fairest of the woodland train,
Apollo long had woo'd, but woo'd in vain,
At length the God surpriz'd her in the shade,
And strove to gain with promis'd gifts, the Maid;
Her, still resisting, o'er the plains he chac'd;
But when he thought the Nymph to have embrac'd,
Instead of Daphne, bright in blooming charms,
Surpriz'd, he clasp'd a Laurel in his arms.
The Tree below'd, still bears his honour'd name,
Emblem of Conquest, and of deathless Fame.



EMBLEM XXXVI.

Of the Vanity of Pleasures.

BEHOOLD the beauty of yon Damask Rose,
Joy of the eye, in gaudy pride it blooms;
The setting sun shall see its bloom decay,
And all its boasted beauties fade away:
The envious Thorns its fragrant leaves surround,
Protect the blossom, and th' unwary wound.
Pleasure must cost too dear when bought with pain:
The Rose shall wither, when the Thorns remain.



EMBLEM XXXVII.

Of the Improvement of Life.

TIME's an hands-breadth; 'tis a tale;
'Tis a vessel under sail;
'Tis an eagle in its way,
Darting down upon its prey;
'Tis an arrow in its flight;
Mocking the pursuing sight;
'Tis a short-liv'd fading flower;
'Tis a rainbow on a shower;
'Tis a momentary ray,
Smiling in a winter's day;
'Tis a torrent's rapid stream;
'Tis a shadow; 'tis a dream;
'Tis the closing watch of night,
Dying at the rising light;
'Tis a bubble; 'tis a sigh;—
Be prepar'd, O Man to die.

TIME



EMBLEM XLI.

Of Applause.

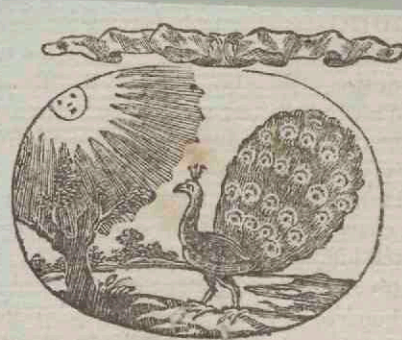
FAME! that strange pow'r, which ev'ry mo-
ment grows,
And gathers strength and vigour as she goes,
First small with fear, she swells to word'ous size,
And stalks on earth, or tow'rs above the skies;
Beneath her various plumes the ever bears,
A thousand piercing eyes and listening ears,
And with a thousand mouths and babbling
tongues appears.



EMBLEM XXXIX.

Of Evil, and its Punishment.

WHILE the sweet Bird chaunts forth its tuneful lays,
Her warbling throat the hidden nest betrays;
Eager to seize it hastes the thoughtless boy,
And all the mother's comfort to destroy;
When lo! the faithless branch in pieces broke,
His limbs are shatter'd with the dreadful stroke.



EMBLEM XL.

Of Pride.

BEHOOLD the silly bird, how proudly vain
Of the bright colours of his gaudy train?
E'en to a proverb grown his idle pride,
By outward shew alone in worth supply'd;
For no harmonious sound, no cheerful note,
Must ever issue from that hideous throat;
Nor of the Hundred Eyes that grace his tail,
Can one for fight, or real use avail.



EMBLEM XXXVIII.

Of Industry.

WITH what hard toil, with what unceasing cares,
The Woodpecker his scanty meal prepares:
Tho' small the feast that must reward his pains,
Sweet is that meal which honest Labour gains.



EMBLEM XLII.

Of Oppression.

FROM airy heights the ravenous bird survey
With matchless swiftness darting on her prey:
The helpless struggling victim strives in vain,
From such a foe, its freedom to regain;
Proudly secure, she skirts the skies along,
And hastens home to feed her hungry young;
But when the wily Serpent's strength she tries,
And strives to bear aloft her fealy prize,
At once the victor, with the vanquish'd, dies.



EMBLEM XLIII.

Of Self-Love.

THE self-enamour'd fair Narcissus oft retires,
When the warm sun darts forth meridian fires,
To the clear fountain, there enraptur'd lies,
In vain to catch the fleeting shadow tries,
And sink with hopeless love, despairing dies.
The Theban nymphs a rustic tomb prepare,
Rend their fair garments, rear their golden hair:
But to a Flow'r transform'd, the corpse remains,
Which still his name and memory sustains.



EMBLEM XLIV.

Of the Danger of Greatness.

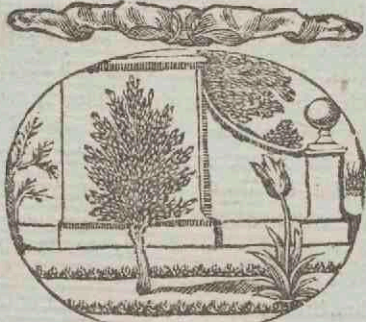
WITH dreadful force the lofty Tree of Jove,
Is struck and rent by Lightning, from above:
Mossy and old its shiver'd trunk appears,
The growth of ages, yet unhurt by years;
Long had it flourish'd, and with stately pride
The utmost force of fighting winds defy'd:
But yet in dust its honours stretch'd at last,
In dreadful ruin by th' æthereal blast:
While the low Shrub, in far more humble state,
Unknown to Greatness, stands secure from Fate.



EMBLEM XLV.

Of Heavenly Love.

THE tender Pelican with ceaseless cares,
Protects her young ones, and their food prepares;
From her own breast the nourishment proceeds,
With which, as with her blood, her brood she feeds;
Emblem of Heaven's surpernal graces known,
And parents' love to dearest children shewn.



EMBLEM XLVI.

Of False Appearances.

SEE the gay Tulip, dipp'd in various dyes,
Blooms in full pride beneath the vernal skies;
But when the wintry clouds deform the year,
How faded will that beauteous form appear!
Not so the Myrtle, deck'd in cheerful green,
The humble plant among the flowers is seen;
What tho' it boast no varied colours bright,
That drink Sol's radiance, or reflect his light;
Yet ever green, and fragrant it remains,
Nor change of seasons, nor of time sustains.



EMBLEM XLVII.

Of War.

THE God of War, who wakes to loud alarms,
Stands here before you, terrible in arms:
Mark with what fires his savage eye-balls glow,
Comets presaging dire distress and woe!
The pow'r of battles thus his force employs;
Foe to sweet peace, and all domestic joys;
Hateful his mien, more hateful are the fires;
With what contending bosoms he inspires;
Arts, science, commerce, all fly far away,
And death and ruin mark his horrid way.



EMBLEM XLVIII.

Of Dissipation.

BEHOLD the man, who, as old fables tell,
By Dian's wrath, for his intrusion fell:
At noon retir'd from Phoebus' silvery beams,
He view'd her bathing in the limpid streams:
For this th' unhappy Hunter she disgrac'd,
And spreading antlers on his forehead plac'd;
Him, as a Stag, his own swift Hounds puri'd,
Unknowing seiz'd, and shed their master's blood:
Yet had their Lord not rear'd the Park in vain,
No Dian's self had stretch'd him on the plain.



EMBLEM XLIX.

The Oyster and Pearl.

PEARLS of great price from small beginnings rise,
Which seems of no account in vulgar eyes;
But yet, when ripen'd by th' indulgent climate,
Nurs'd by old Ocean, first matur'd by Time,
And Polish'd by th' industrious artists hands,
Among the first of precious gems it stands;
By eastern beauties valued for its worth,
And chiefs renown'd throughout the spacious earth.



EMBLEM L.

Of Truth.

SEE where fair Truth has made her glorious stand,
And bears the faithful Mirror in her hand;
The good man's boast, and fraud's eternal foe,
The best of gifts Heav'n can on man bestow;
Where she is found, bright Virtue still resides,
And equal justice every action guides.
In the pure heart and spotless mind she reigns,
And with mild power her happy sway maintains;
The Attribute of God himself confess'd,
That stamps his image on the human breast.



EMBLEM LI.

Of Envy.

ENVY, that fiend, dire source of human woe,
Who draws her birth from dismal shades below,
Dares to bright worth her horrid eyes to raise,
And on her human heart remorseless preys:
Lost to all shame the pines with black despair,
At aught of good, of virtuous, or of fair,
That favour'd man enjoys; their woe and pain,
Havock and loss, and ruin are her gain.



EMBLEM LII.

Of Melancholy.

LO! where the sweet-ton'd Nightingale complains,
Her music echoing thro' the lonely plains;
What time the Queen of Night her car has driven,
With solemn stillness, up th' ascent of Heaven:
Sweet bird, her notes, tho' drawn from inward woe,
In loveliest melody are taught to flow;
And while she mourns in vain her ravish'd young,
The pow'r of music dwells upon her tongue.



EMBLEM LIII.

Of Parental Affection.

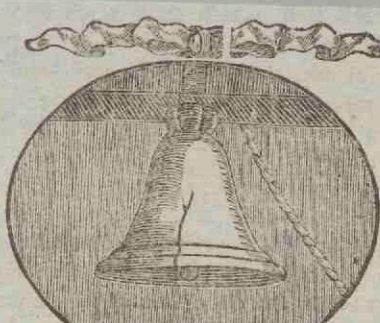
HARK! loudly chanting from the vernal spray,
The joyful Linnets pour the rustic lay!
Sweet, feather'd warblers of the vocal grove,
They strain their tuneful throats to sing of love.
Their tender brood they foster with delight,
Supply with food, and prune their wings for flight,
Wak'd by whose cries they quit their peaceful home,
And far abroad to seek provisions roam:
Nor stay in lawns, in groves, or verdant fields,
To taste the various sweets the season yields;
But to their young with eager haste repair,
And prove true Emblems of paternal care.



EMBLEM LIV.

Of Content.

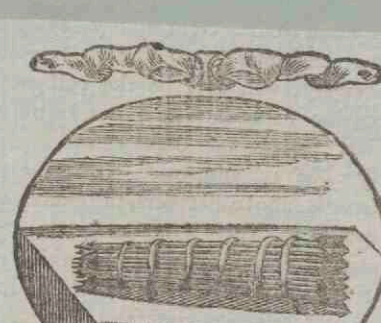
HERE, far remote from cities, courts, and care,
The Child of Nature breaths the balmy air;
The rural scene, the field and shady grove,
Which Dryads haunt, and which the muses love,
Attract his wish, who seeks not to remain
In populous cities, or the haunts of men.



EMBLEM LV.

Of Lost Reputation.

THE well-form'd Bell, which formerly was found
To charm the ear with its loud pealing sound,
Thus crack'd, no more can of its music boast,
Its pow'r of melody for ever lost:
Its notes no longer fill the ambient air
With sounds of joy, or call to sacred pray'r.



EMBLEM LVI.

Of Unanimity.

UNITED thus in one well-chosen band,
And strongly grasp'd by the supporting hand,
The slender shafts all strength affairs in vain,
Firm and unbroke still they will remain;
Forfaken by that hand, dissolv'd the Tie,
Strewn on the ground the glistening fragments lie.



EMBLEM LVII.

Of Obedience.

THE sacred Tables of the Law were made,
By all of mortal race to be obey'd;
And but for these what were our hapless state,
The sport of Fortune, as the prey of Fate:
Well is it here, that in the righteous cause,
The pow'r of Justice can support her Laws.
For ever honour'd be her high behest,
Which awful bids all human kind be blest;
And let the wicked dread th' avenging hand,
That punishes the breach of Virtue's Band.



EMBLEM LVIII.

Of Humility.

BENEATH the friendly far extended shade,
The lowly Violet lifts her blooming head;
No swelling pride her gentle bosom knows,
Tho' rich in Spring's perfume she beauteous grows:
Content she views the lofty tree aspire,
Which gives her shelter from the Solar Fire:
Averts the storms that threaten from on high,
And all the fury of th'inclement sky.



EMBLEM LIX.

Of Retirement.

ALAS! too oft the perfect, good, and fair,
Mistaken here, prove cause of mortal care.
The garden Lily, proud of outward show,
Her bosom white as is the fleecy snow;
Amongst sweet Flora's fairest train is found,
And by her pow'rs with flatt'ring glories crown'd,
And yet she droops, transplanted from the spot,
Where once she found a humbler, happier lot.
Ah! hapless Flower! no pomp can give relief
To drooping health, or inward heart-felt grief.



EMBLEM LX.

Memorial of Virtue.

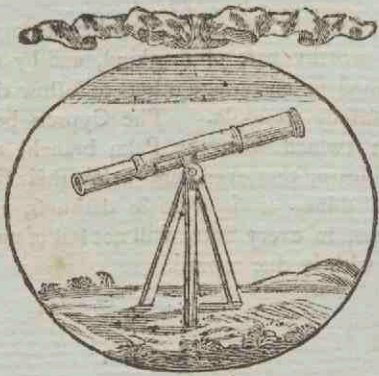
LO! where the Cypress with the Palm Branch
crown'd,
The tract Emblem of our end is found.
The mournful Cypress and the Palm unite!
For virtue ne'er can sink in endless night.



EMBLEM LXIV.

Of the Frailty of Sublunary Things.

THE lofty pile that rear'd its head so high,
Aspiring still, and pointing to the sky,
The boast of ages, but their boast is vain;
O'turn'd at last, and level'd with the plain.
So falls the pride of life; so worlds must fall,
And one long, last oblivion, bury all.



EMBLEM LXI.

Of Detraction.

THE Telescope, for noblest ends design'd,
Has help'd, with Science, to adorn the mind;
Brings distant objects full upon the view;
Explores one world, and points out thousands new,
Its use well known, with double pow'r indu'd,
T' enlarge or lessen ev'ry object view'd;
One end with forms enlarg'd, engage our eyes,
The other shews them of diminish'd size.



EMBLEM LXII.

Of Human Grandeur.

BEHOLD how sacred Majesty is torn
With racking pains, with care and anguish worn,
While the poor Shepherd-boy the time beguiles,
With rural sports and unaffected smiles.



EMBLEM LXIII.

Of the Use of Time.

TRUE to the Sun the Dial still abides,
And points Time's course minutely as it glides;
Th's bids us hasten to be wise, and show
How rapid in their course the minutes flow;
Seize on the winged hours without delay,
Nor trust to-morrow while you live to-day.



DESPONDENCY.
AN ODE.



TAM SAMSON'S ELEGY.
An honest man's the noblest work of God.—Pope.



THE TWA DOGS.



JOHN BARLEYCORN.



A WINTER NIGHT.
Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm!
How shall your houseless heads, and unfed sides,
Your loop'd and window'd raggedness, defend you
From seasons such as these?—*Shakespeare.*



A PRAYER



TAM O' SHANTER.
A TALE.
Of Brownie and of Bogie's full is this Buke.
Gavin Douglas.



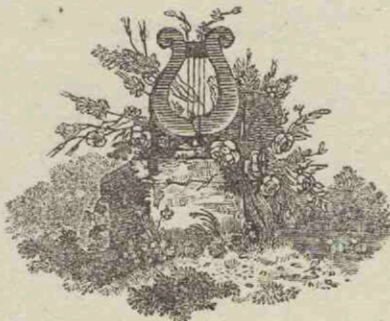
THE WHISTLE.*
A BALLAD.



THE
POEMS AND SONGS

OF
ROBERT BURNS.

WITH A
LIFE OF THE AUTHOR,
AND A GLOSSARY.



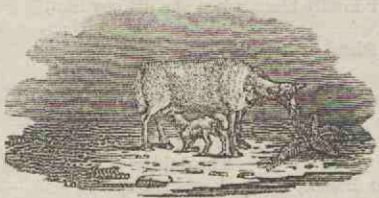
ALNWICK:
PRINTED AND PUBLISHED BY W. DAVISON,
1828.



HALLOWEEN.*



ADDRESS TO THE TOOTH-ACHE.



TO A HAGGIS.



ON THE
BIRTH OF A POSTHUMOUS CHILD,

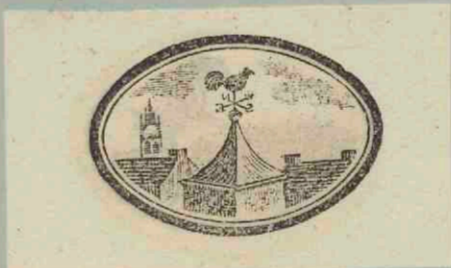
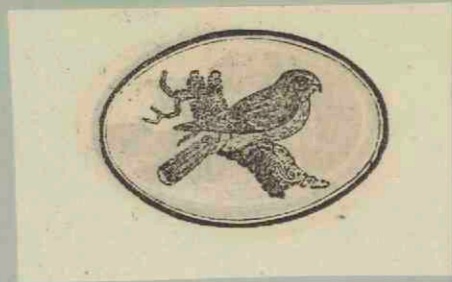
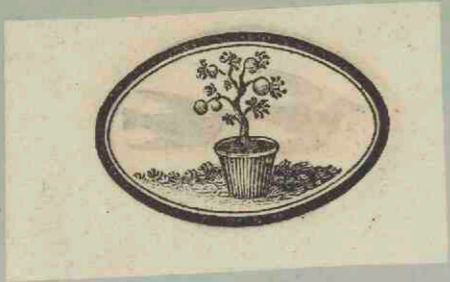


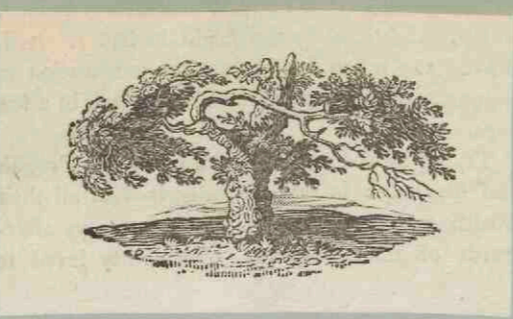
SCOTCH DRINK.
Gie him strong drink, until he wink,
That's sinking in despair;
An' liquor guid to fire his bluid,
That's prest wi' grief an' care;
There let him bouse, an' deep carouse,
Wi' bumpers flowing o'er;
Till he forgets his loves or debts,
An' minds his grief no more.
Solomon's Proverbs, xxxi. 6, 7.




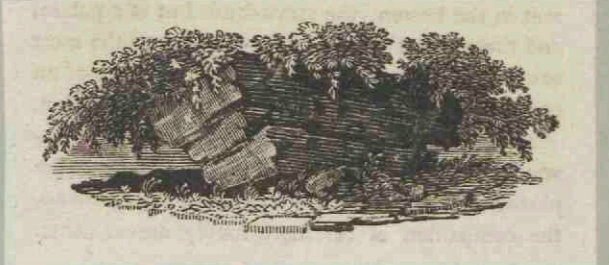
LAMENT OF MARY QUEEN OF SCOTS,
ON THE APPROACH OF SPRING.







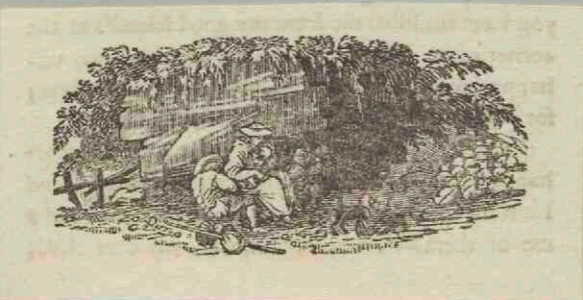
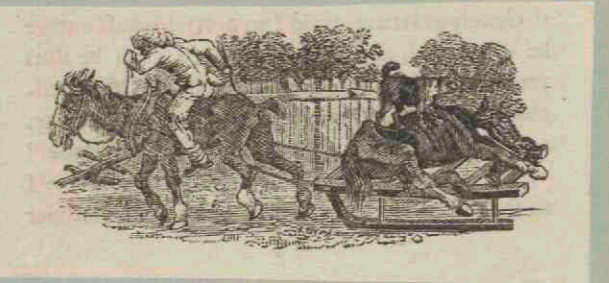
THE
BLOSSOMS
 OF
MORALITY.
 INTENDED FOR THE
 AMUSEMENT AND INSTRUCTION
 OF
YOUNG LADIES AND GENTLEMEN.
 BY THE EDITOR OF
 THE LOOKING-GLASS FOR THE MIND.
 WITH FORTY-SEVEN CUTS,
 DESIGNED AND ENGRAVED
 BY

T. BEWICK
 LONDON:
 PRINTED FOR E. NEWBURY, THE CORNER
 OF ST. PAUL'S CHURCH-YARD.
 MDCCLXVI.

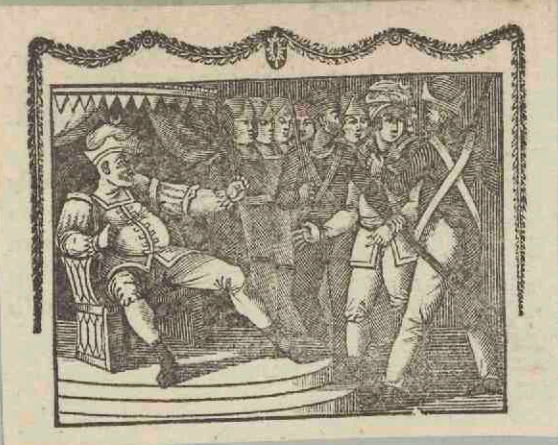


ADVERTISEMENT
 TO THE SECOND EDITION.

THE first edition of this little Work, having met with a very favourable reception, the Publisher, ever grateful for, and emulous to deserve, the approbation and esteem of the Public, was induced again to avail himself of the ingenuity of Mr. BEWICK, to embellish it with designs and engravings, similar to those given in the LOOKING-GLASS FOR THE MIND. Much time has elapsed since the commencement of this edition, owing to a severe indisposition with which the Artist was long afflicted, and which, unfortunately, terminated in his death. And sorry, very sorry, are we to be compelled to state, that this

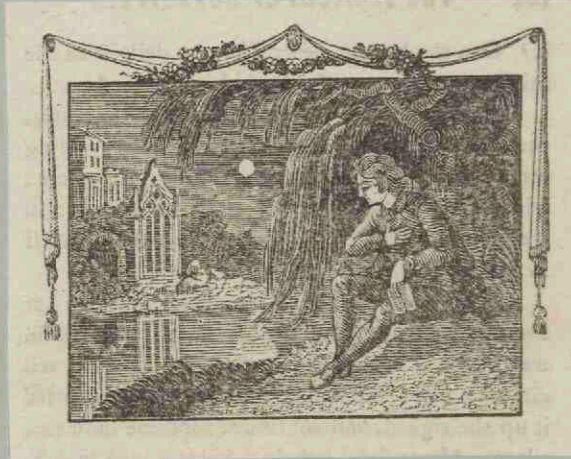
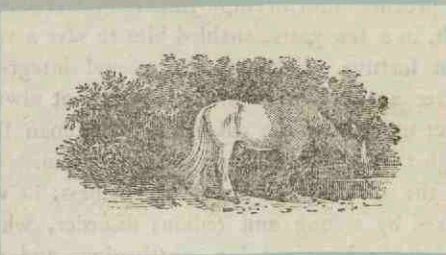
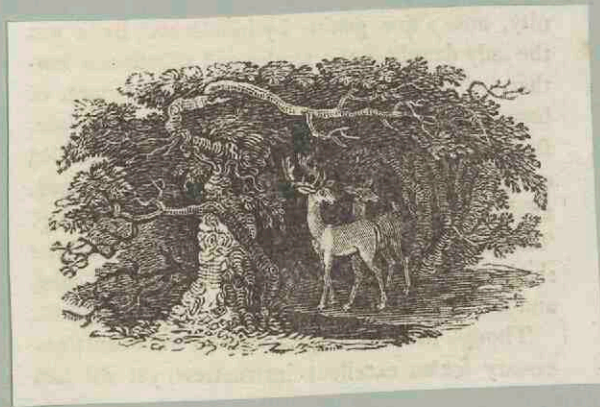
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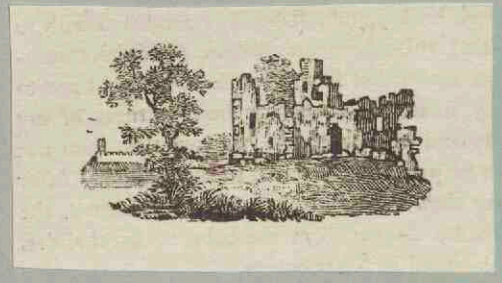
An Oriental Tale.

TIME, the devourer of all things, has permitted me to be the spectator of a long series of events.



The Conversation.

It happened on one of those delightful summer

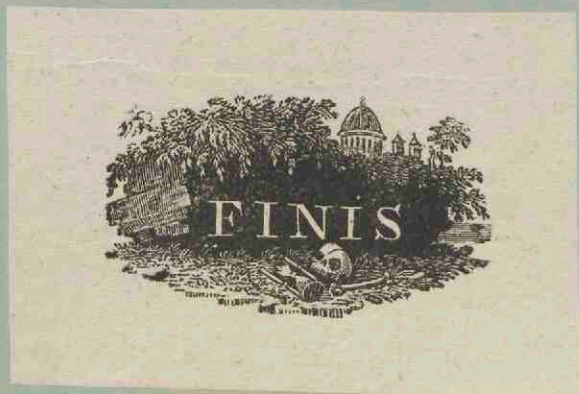
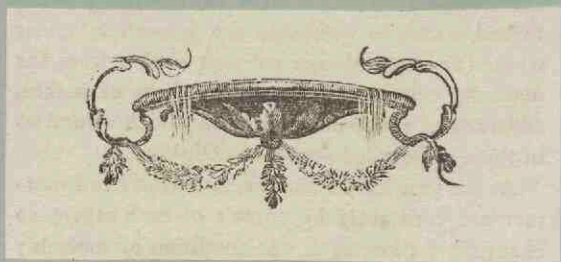
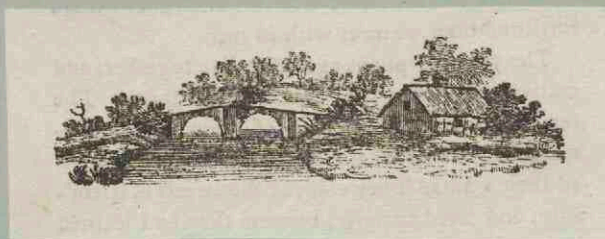
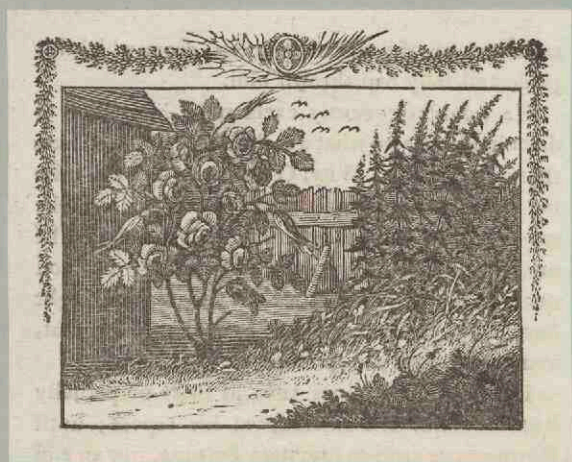


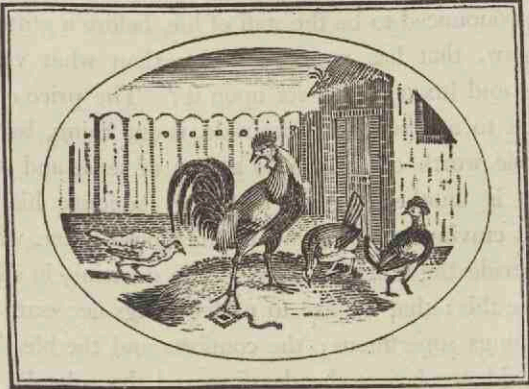
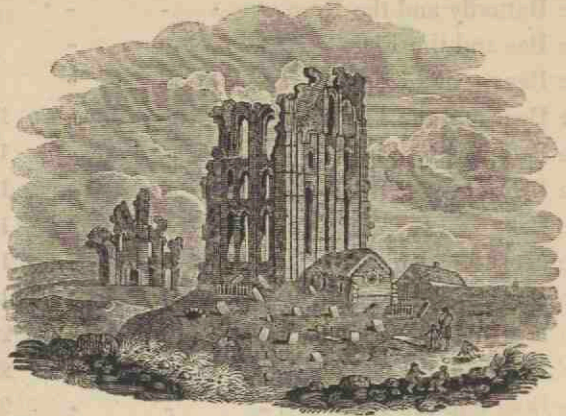
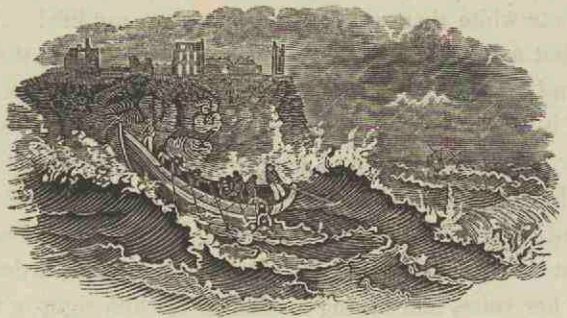
The happy Effects of Sunday Schools on the Morals of the rising Generation.

WHATEVER may be said of the increasing luxury and dissipation of Englishmen, their hearts have not yet lost any part of their ancient reputation for the feelings of humanity, and they are still ever ready to provide clothing for the naked, medical assistance for the sick and lame, and education for the untaught children of the poor.

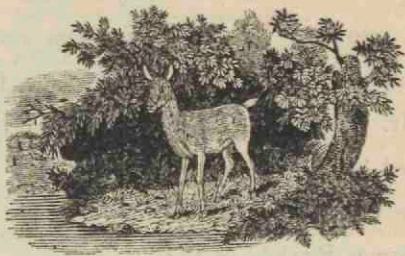
The great number of hospitals, infirmaries, free-schools, and other charitable establishments, with





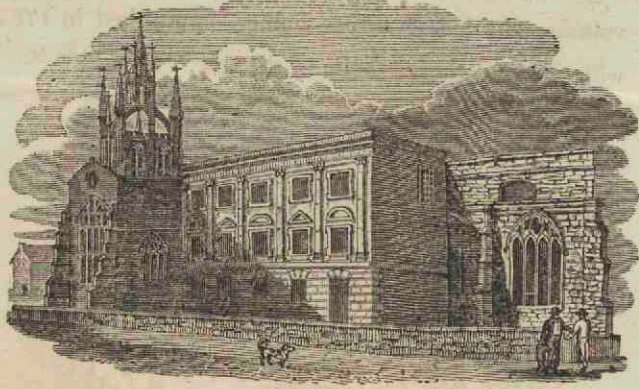
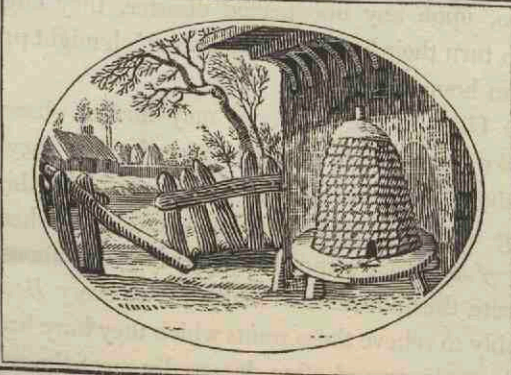
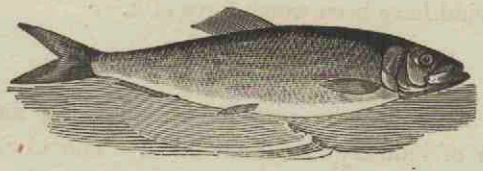
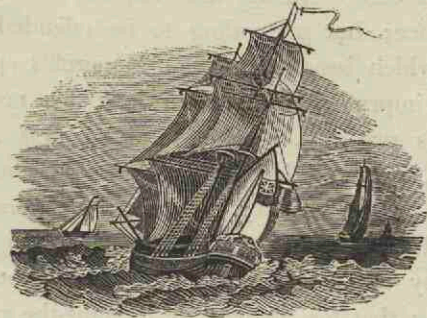
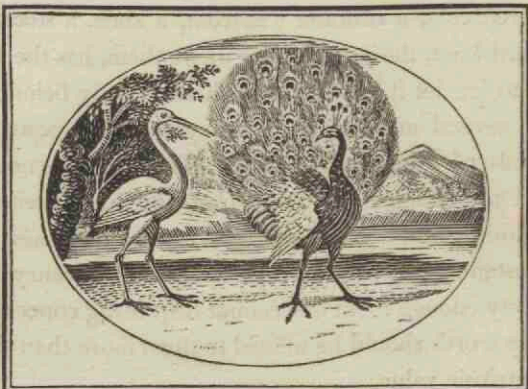


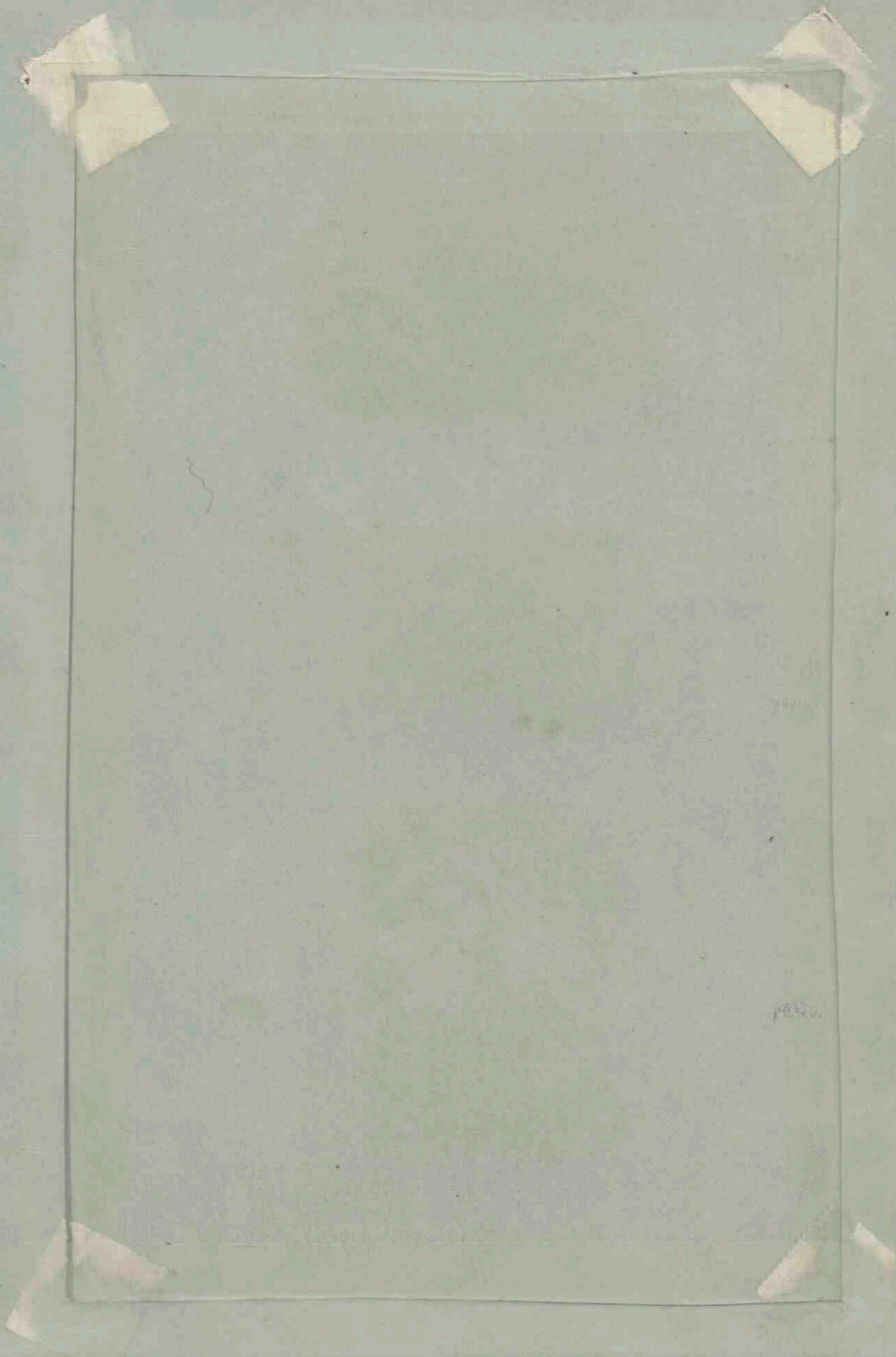
Select Fables ;
 WITH CUTS, DESIGNED AND ENGRAVED BY
THOMAS AND JOHN BEWICK,
 And Others,
 PREVIOUS TO THE YEAR 1784 :
 TOGETHER WITH A
Demoir ; and a descriptive Catalogue
 OF THE
 WORKS OF MESSRS. BEWICK.

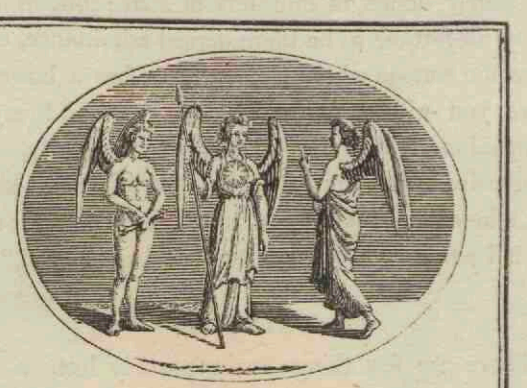
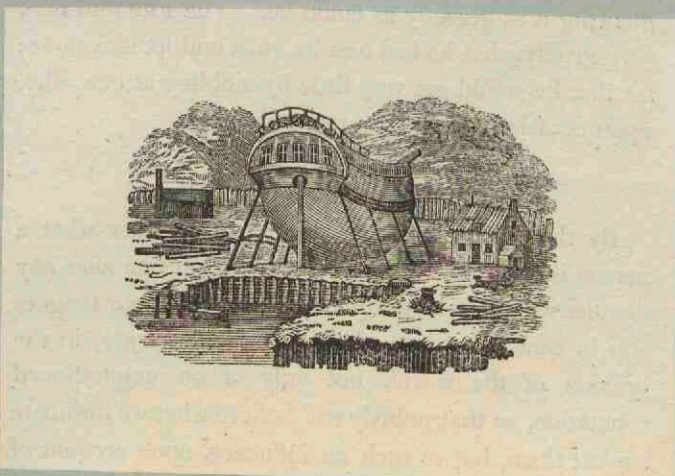
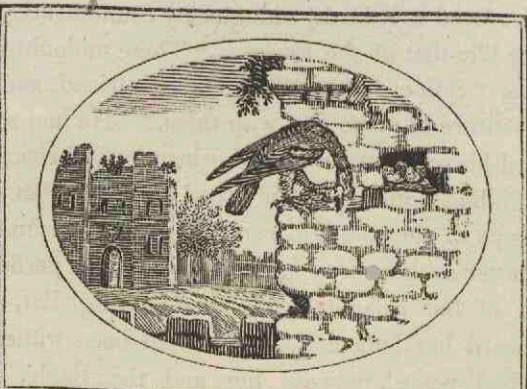
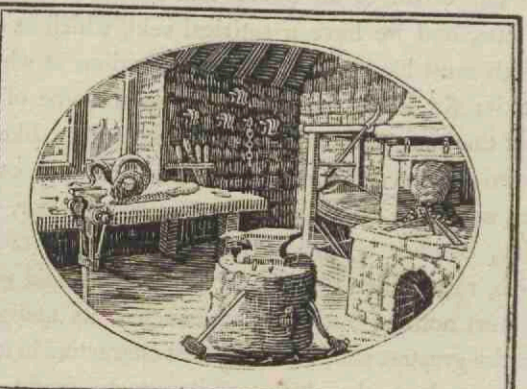
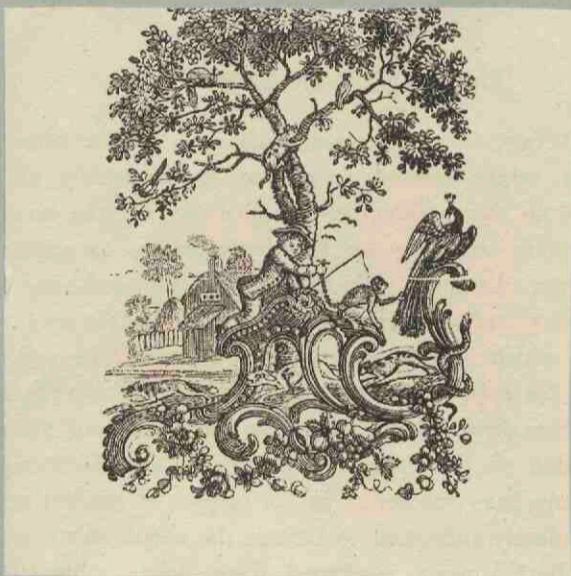
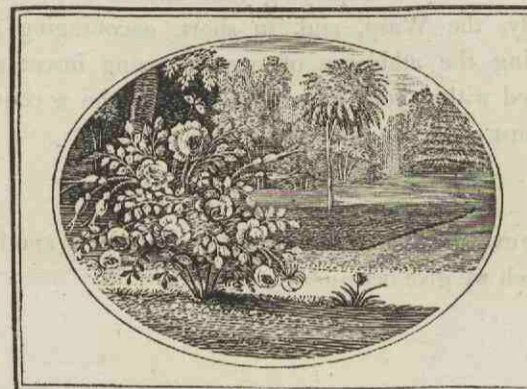
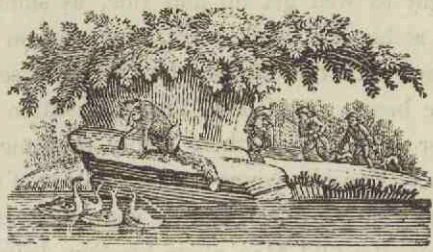
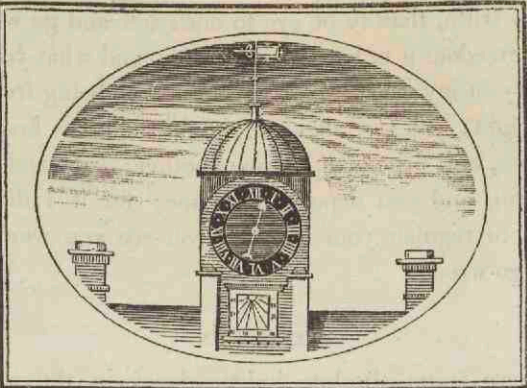


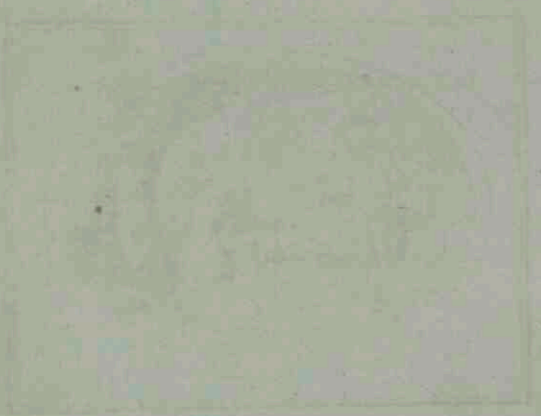
Newcastle :
 PRINTED BY S. HODGSON, FOR EMERSON CHARNLEY,
 AND BALDWIN, CRADOCK, AND JOY, LONDON.
 M. DCCC. XX.

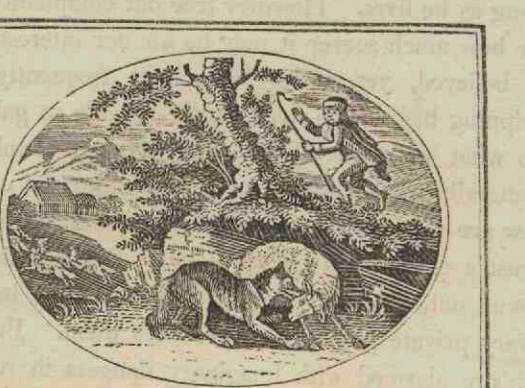
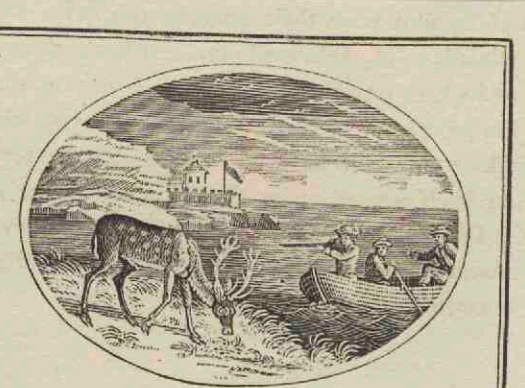
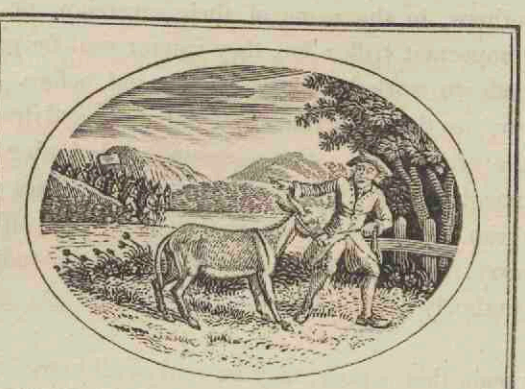
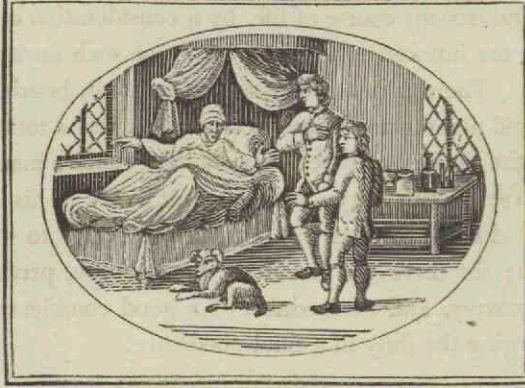
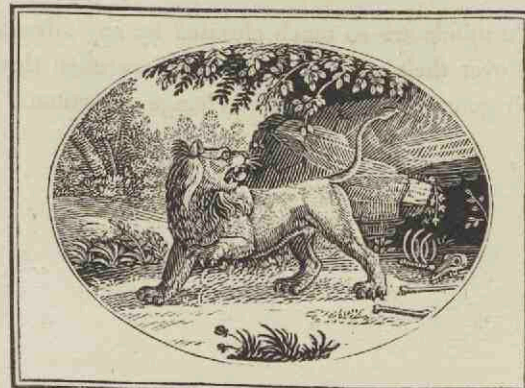
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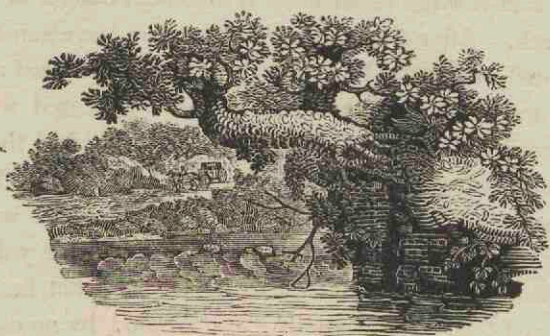
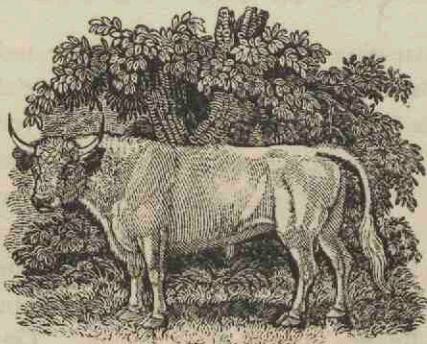
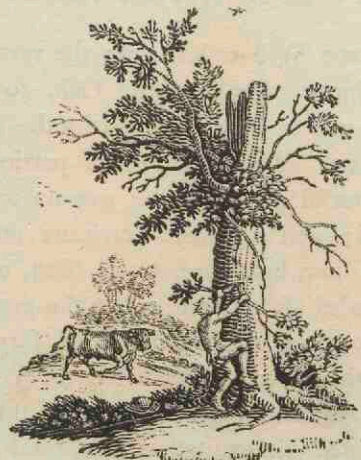
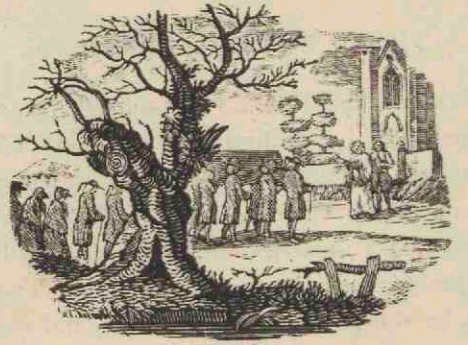
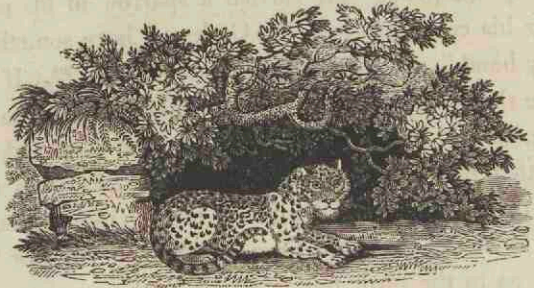
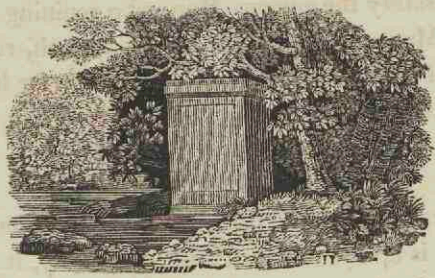
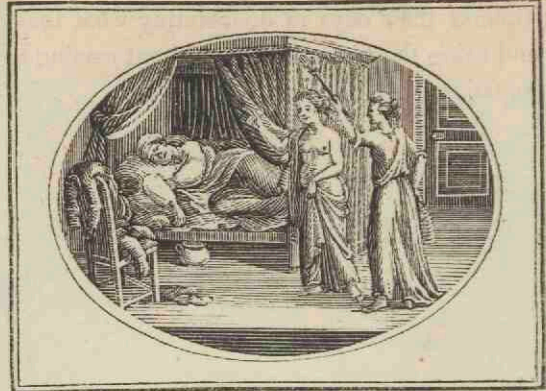
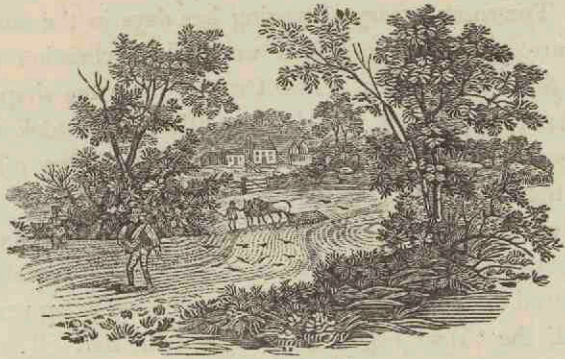


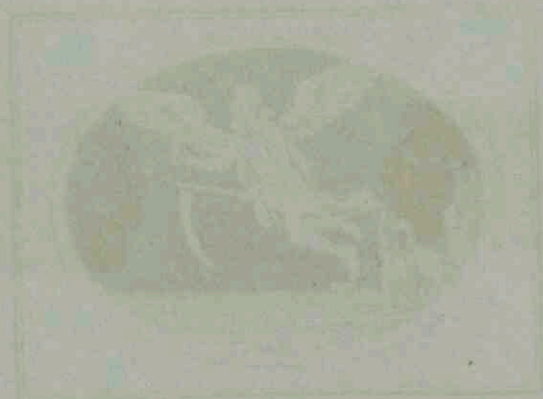


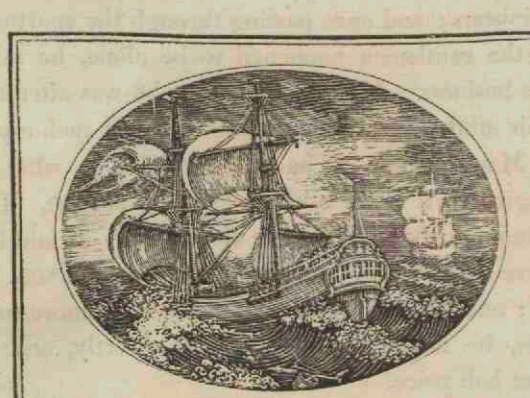
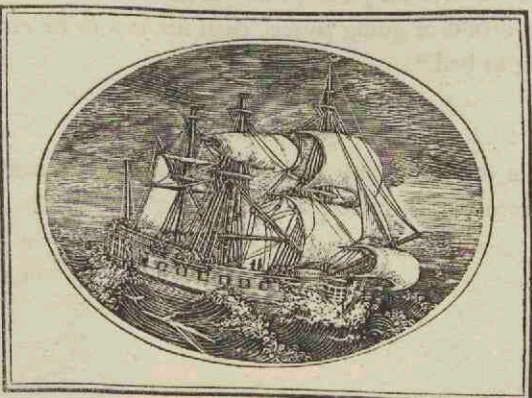
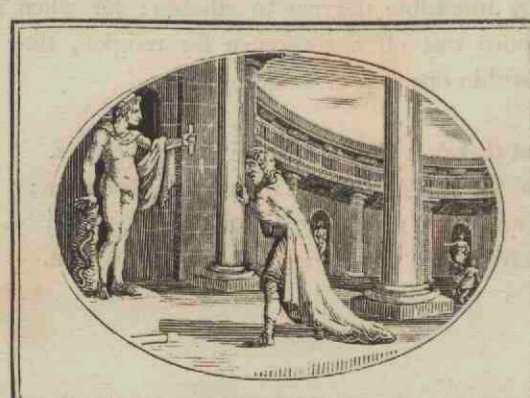
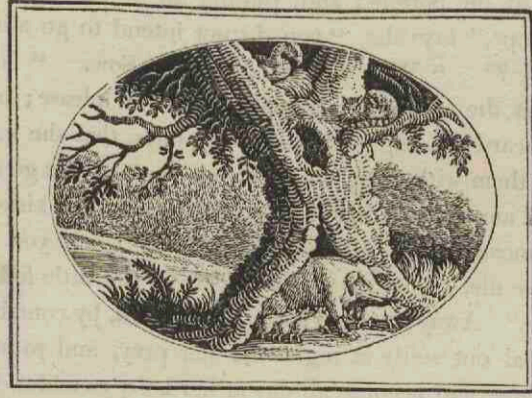
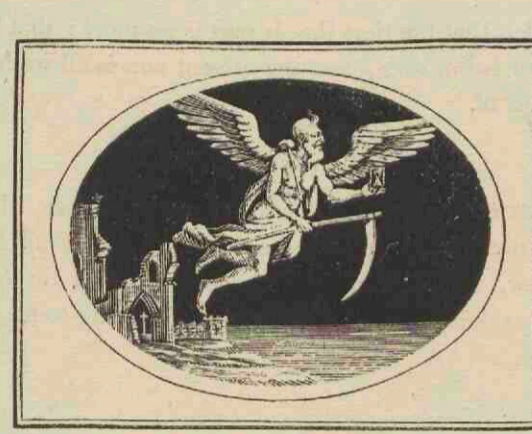
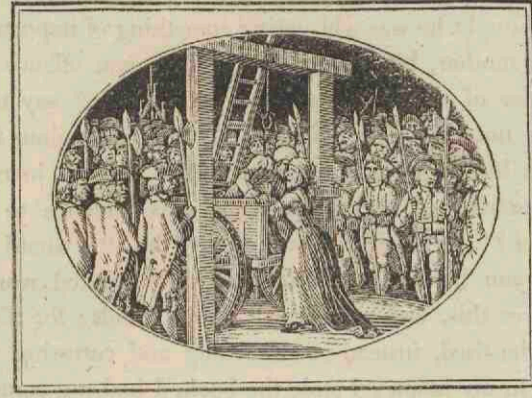
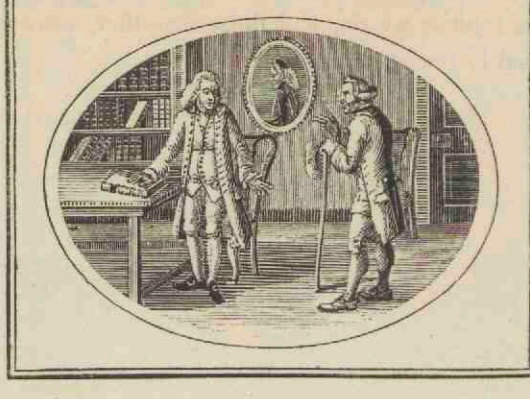


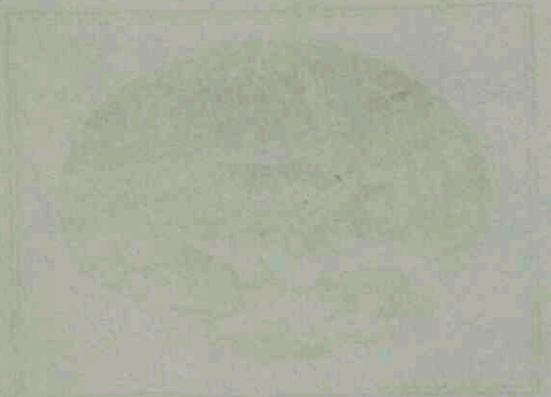
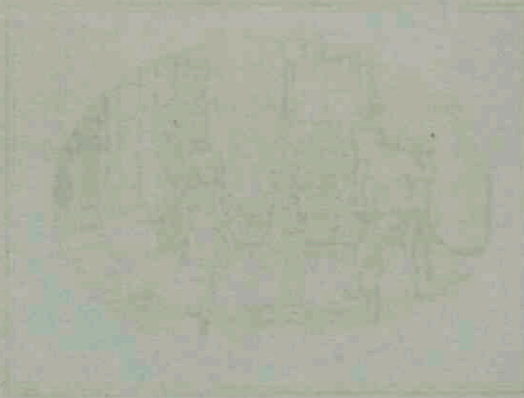


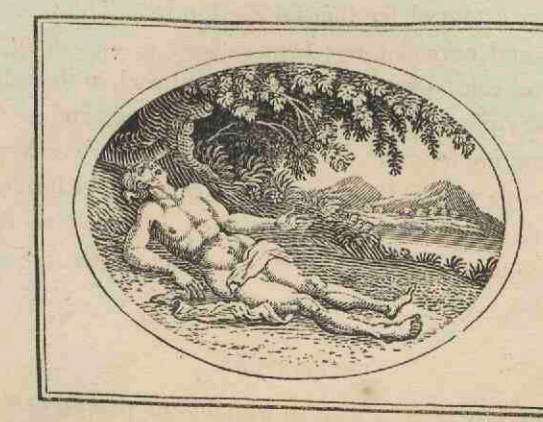
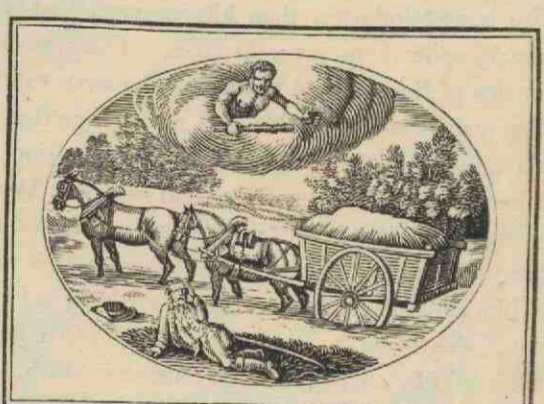
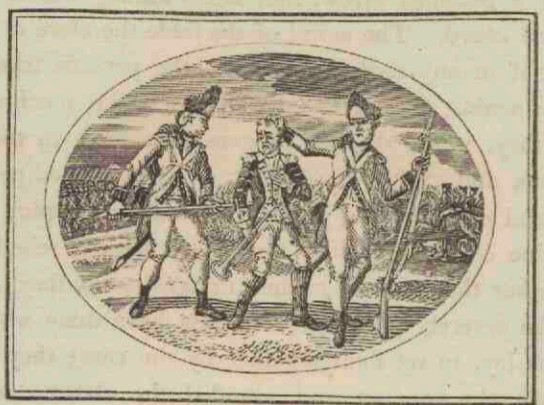
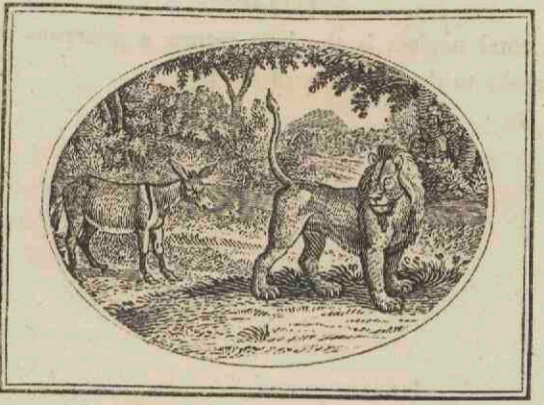
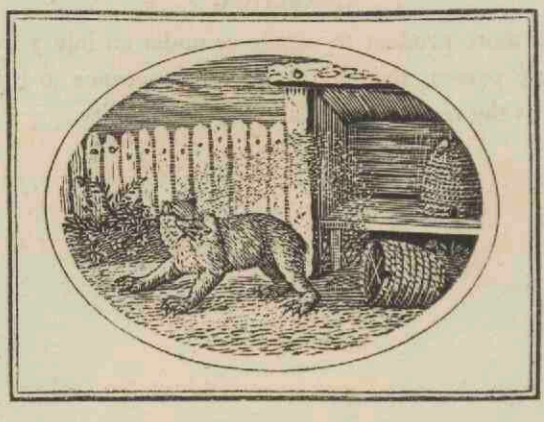
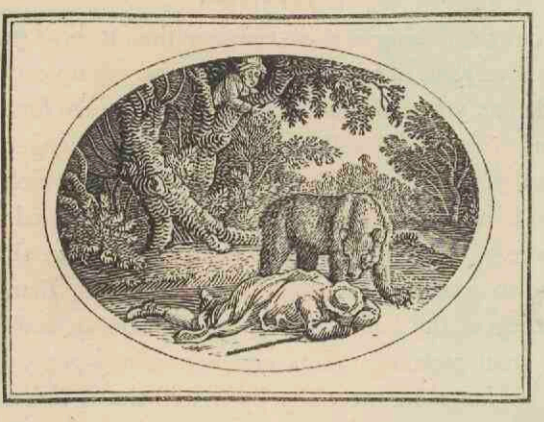
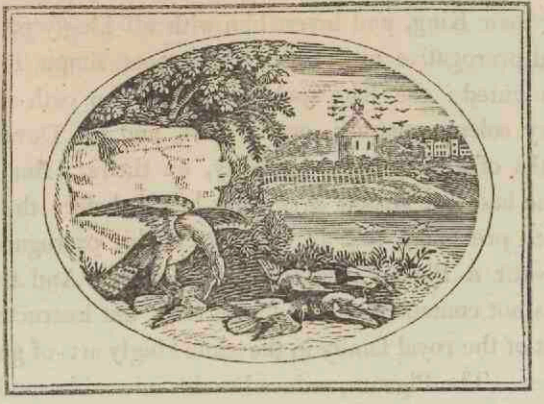




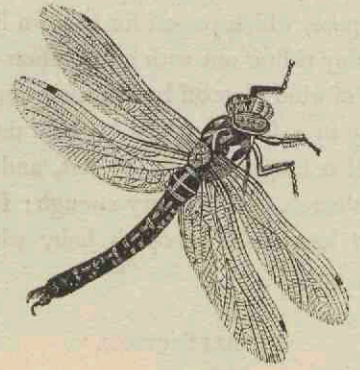
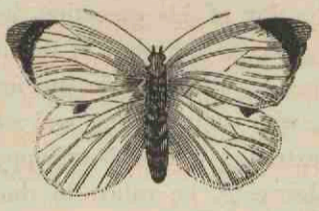
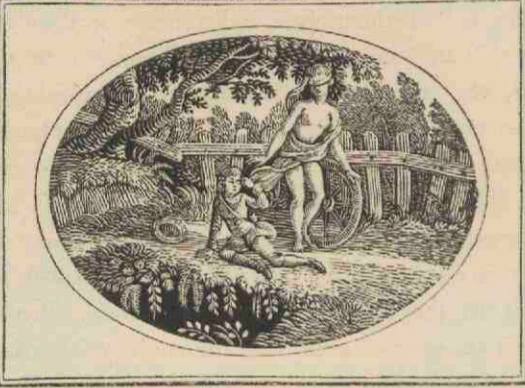
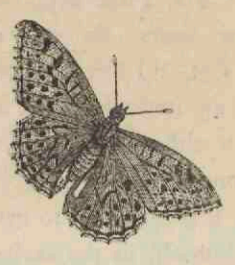
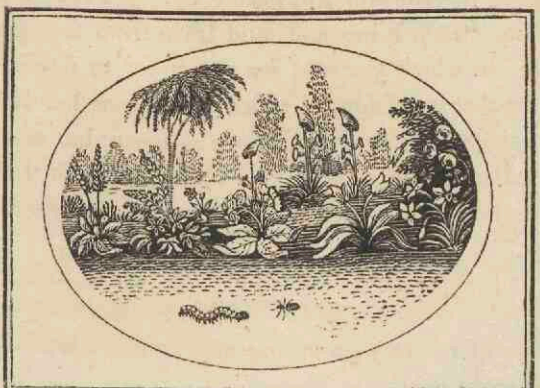




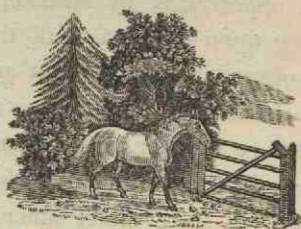
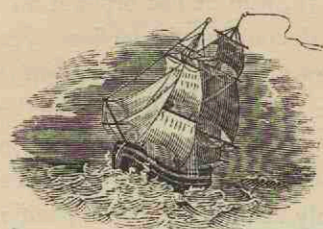
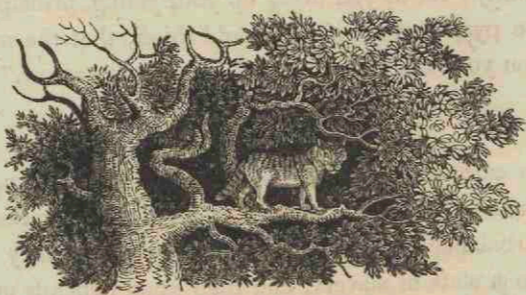
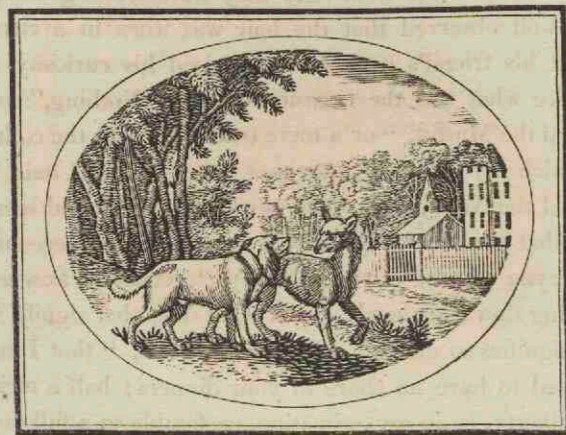


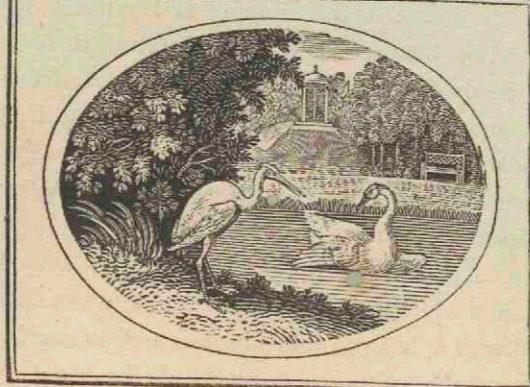
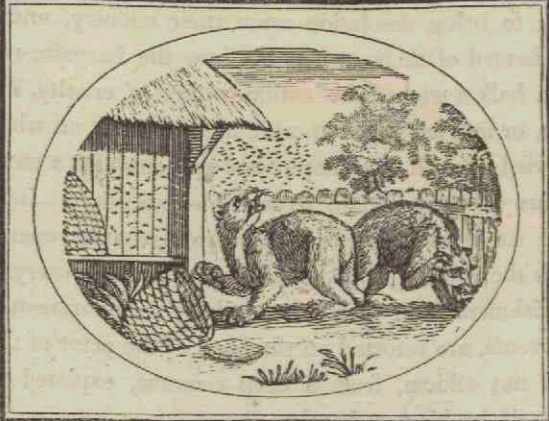
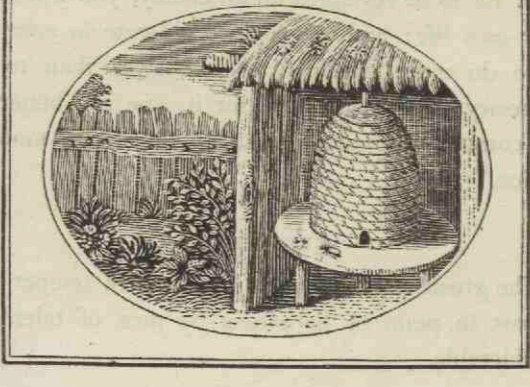
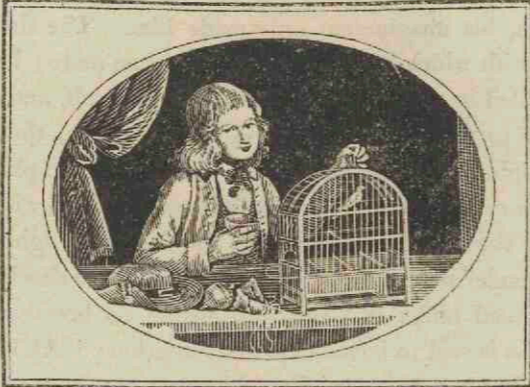
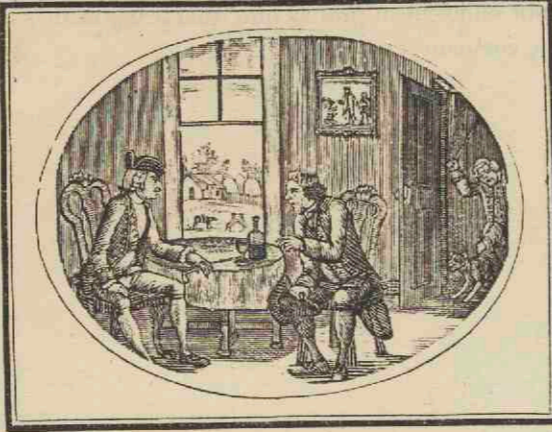
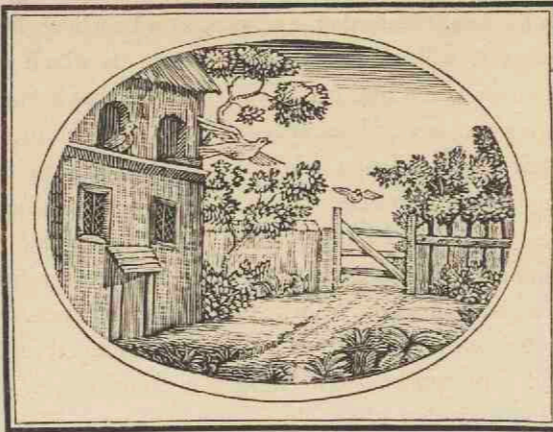




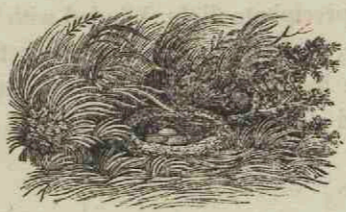
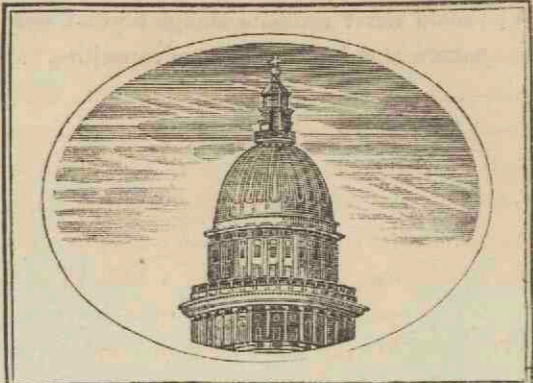


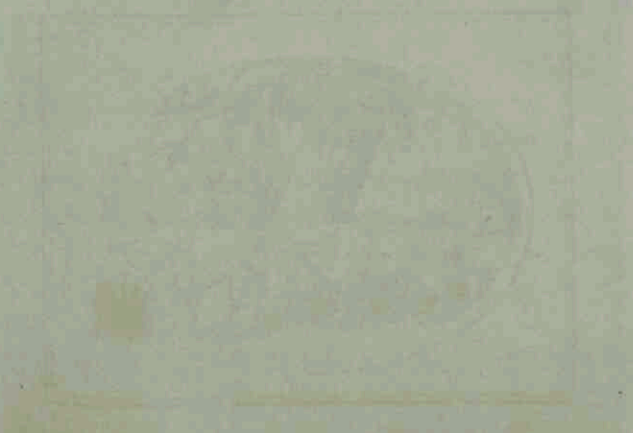
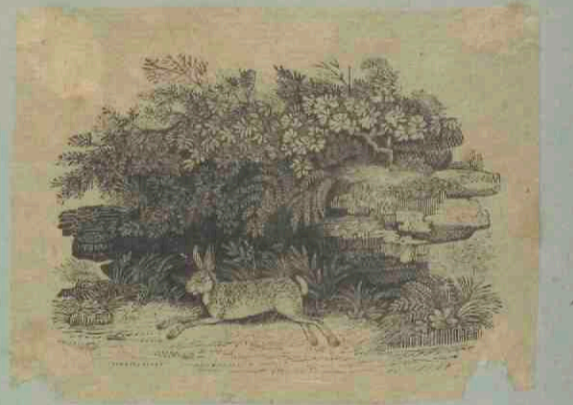


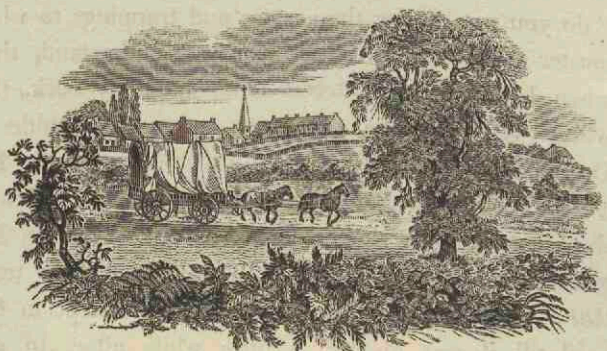
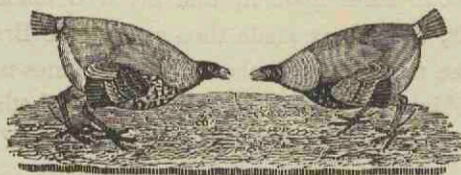
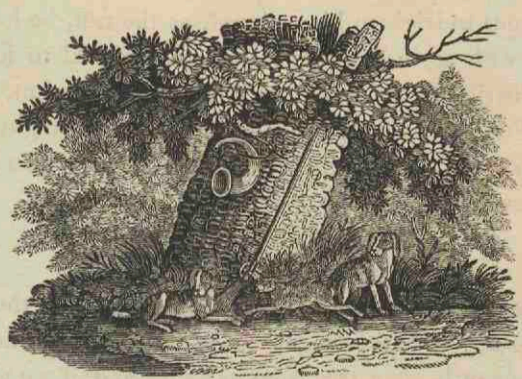
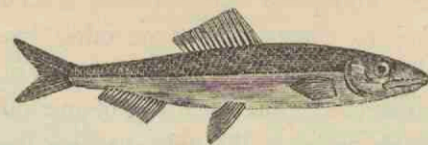
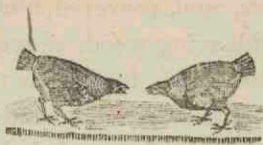
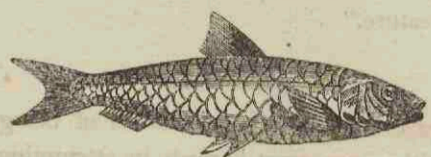
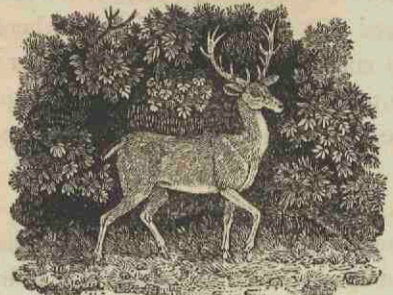
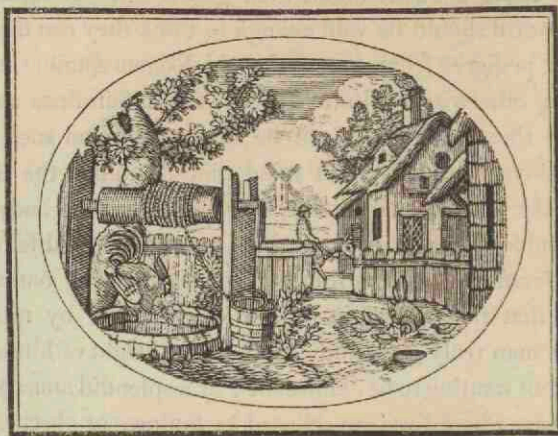


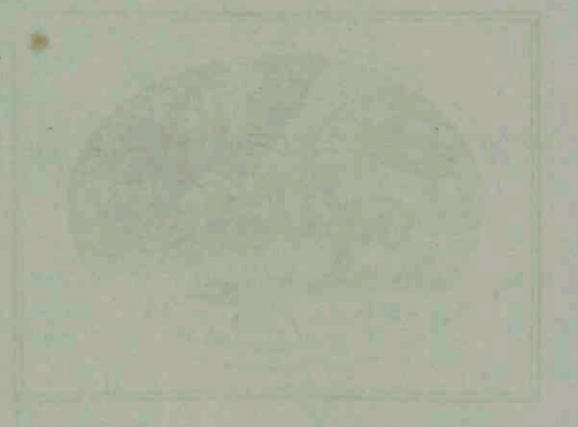


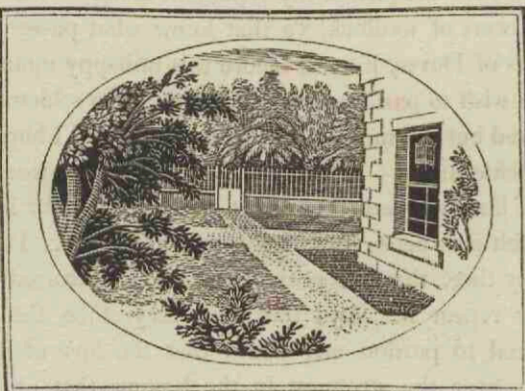
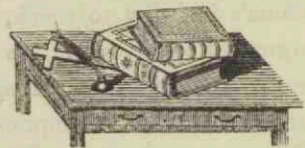


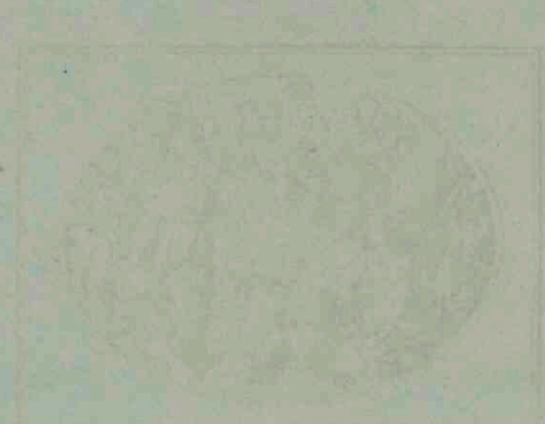


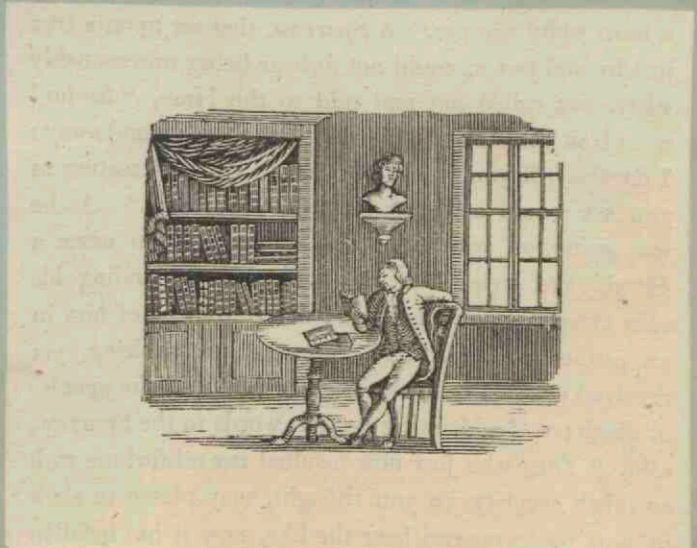
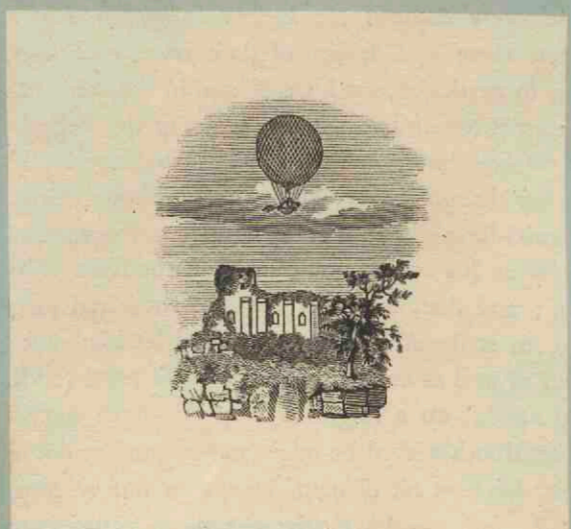
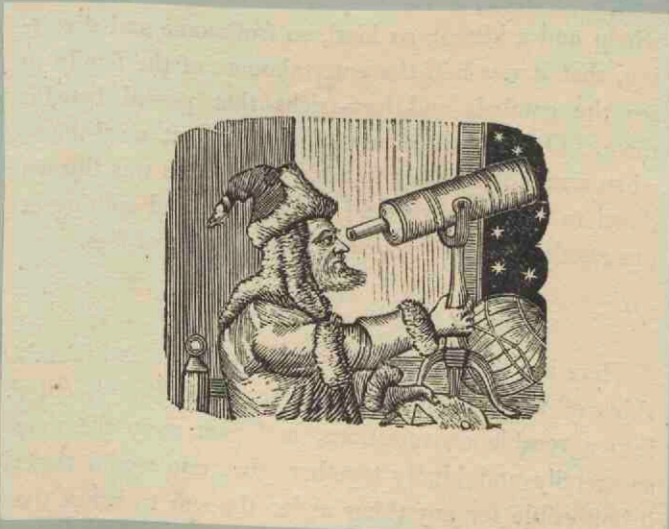
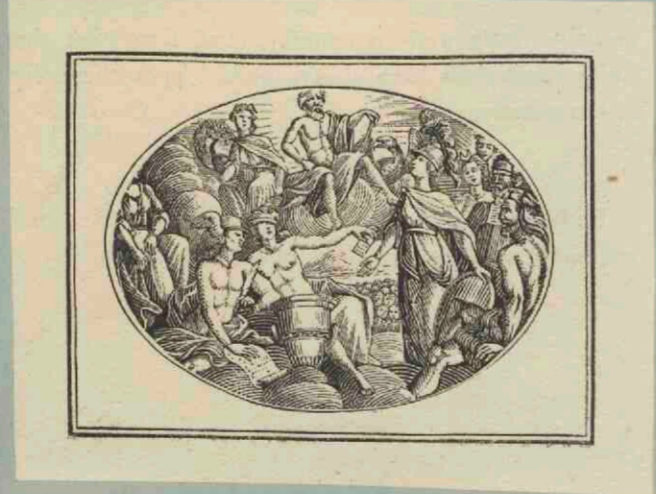
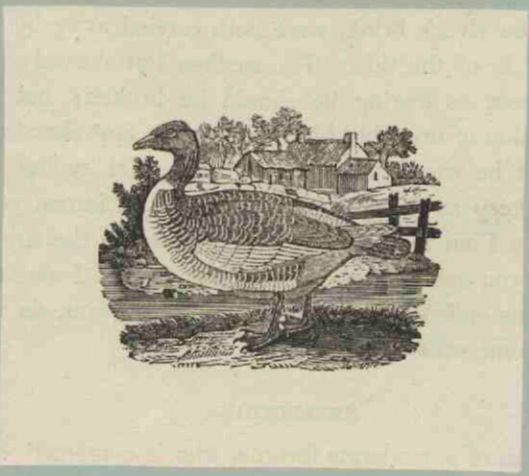
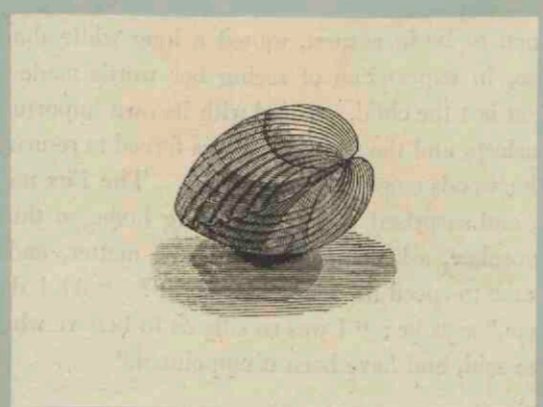
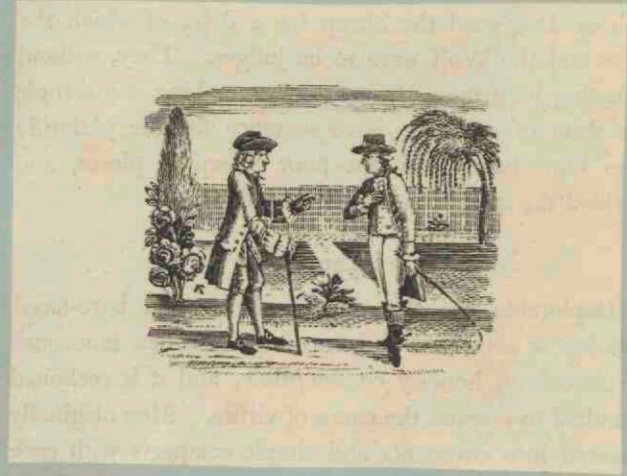
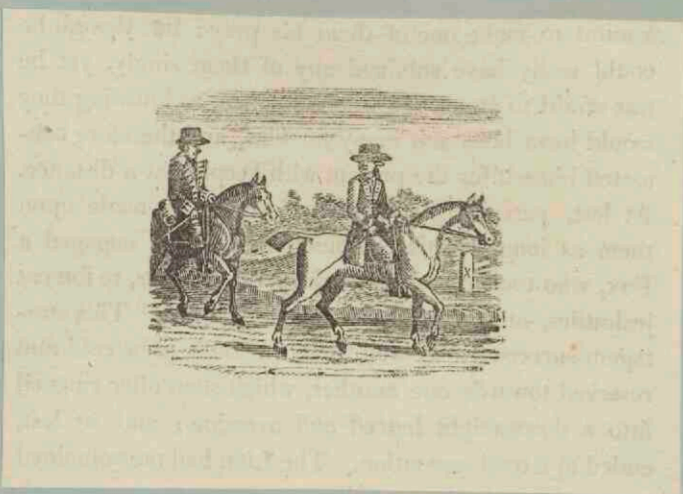
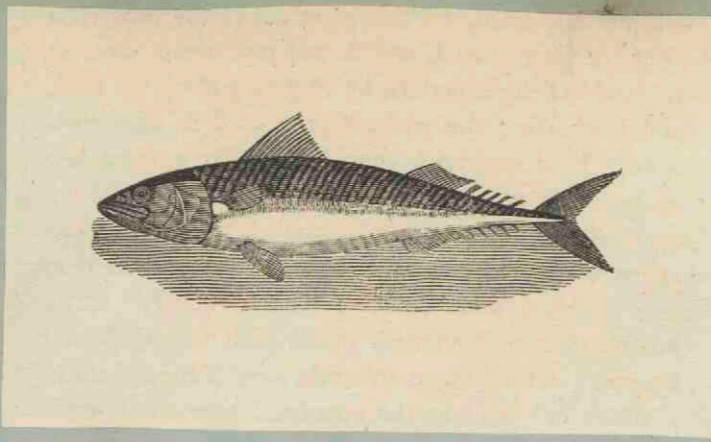


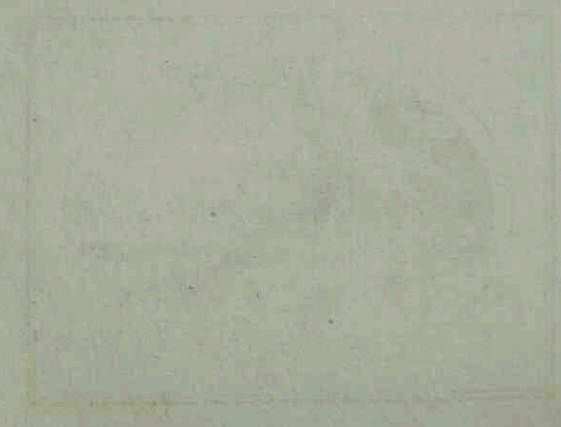


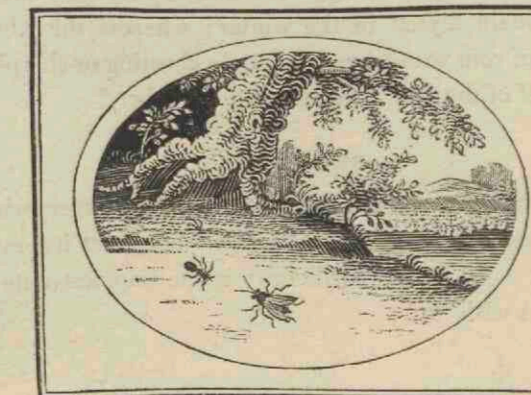
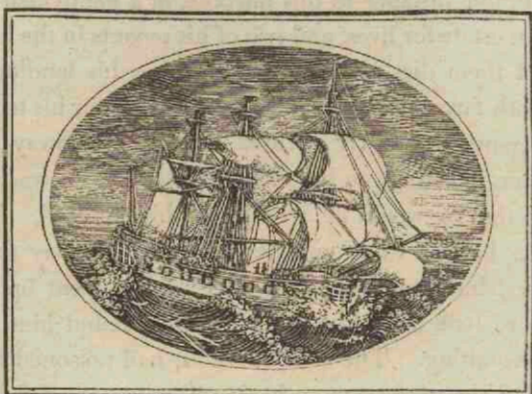
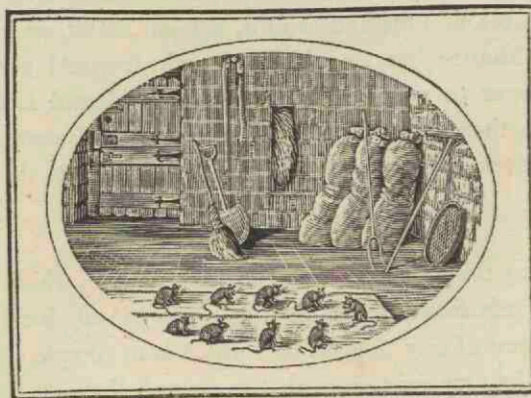
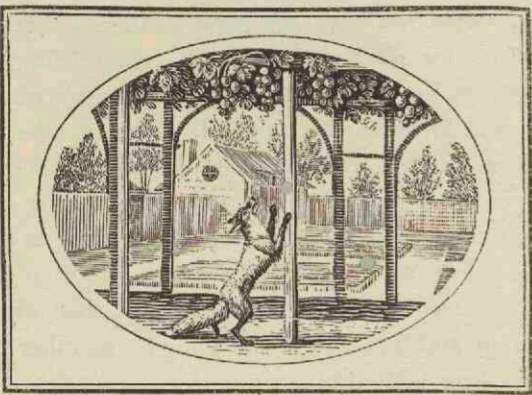




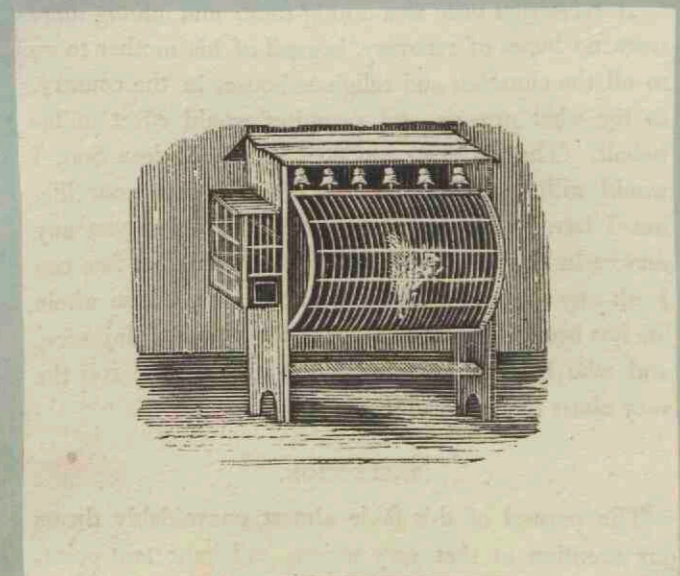
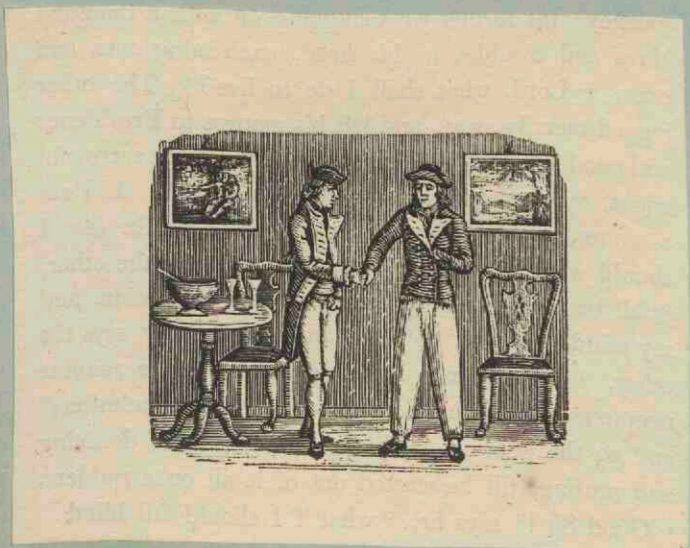
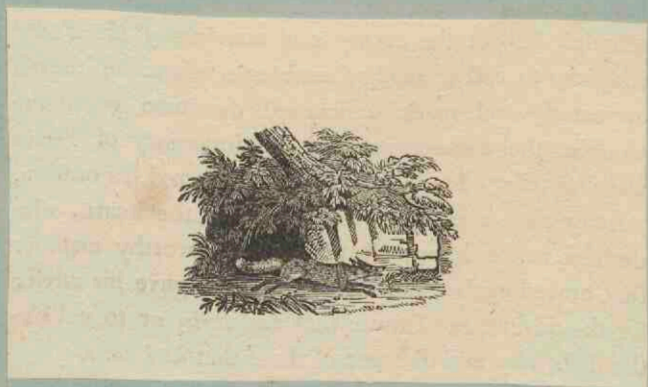
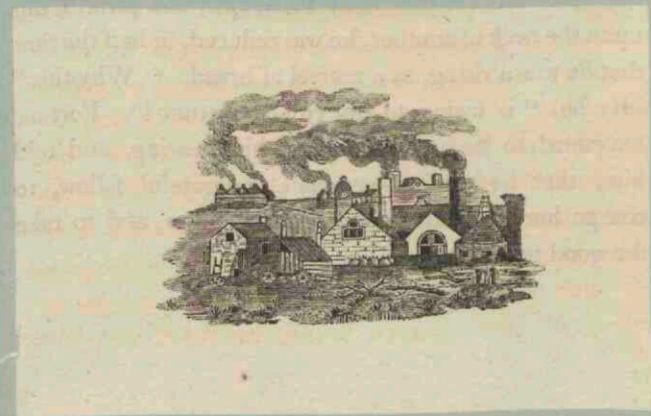
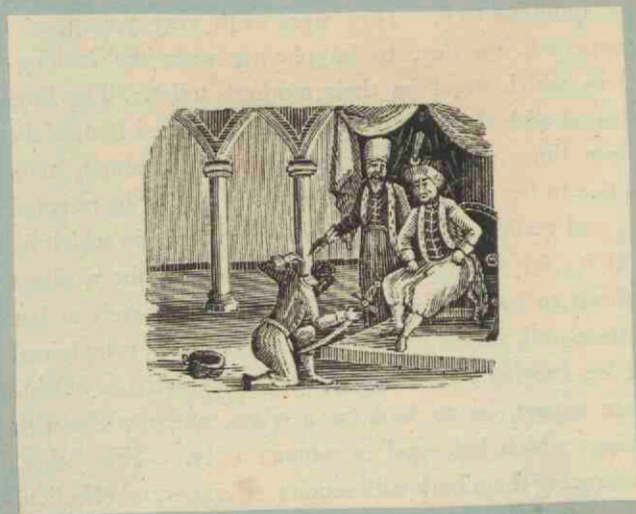
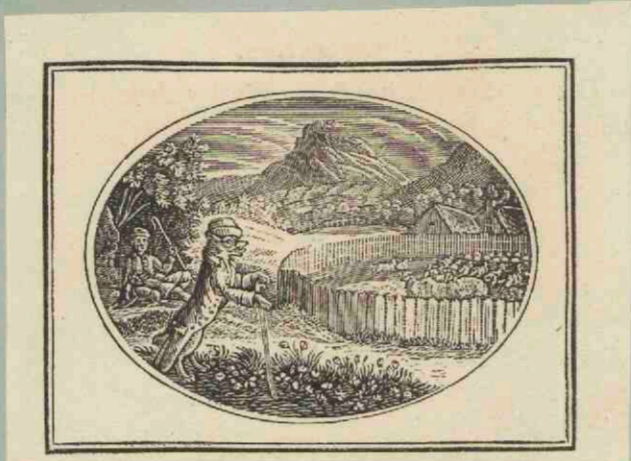
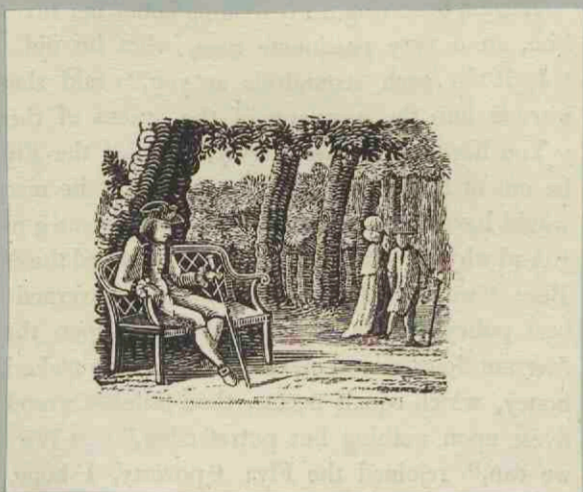
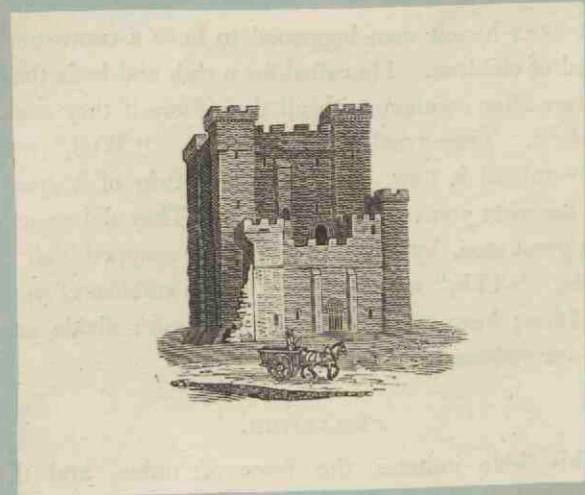
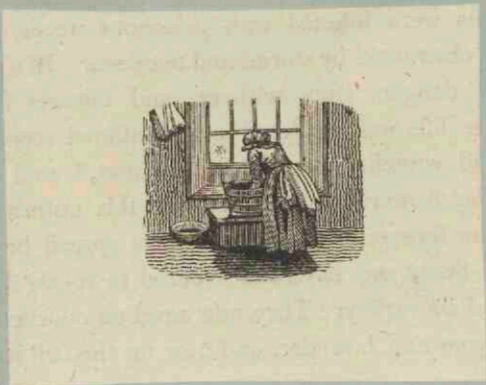
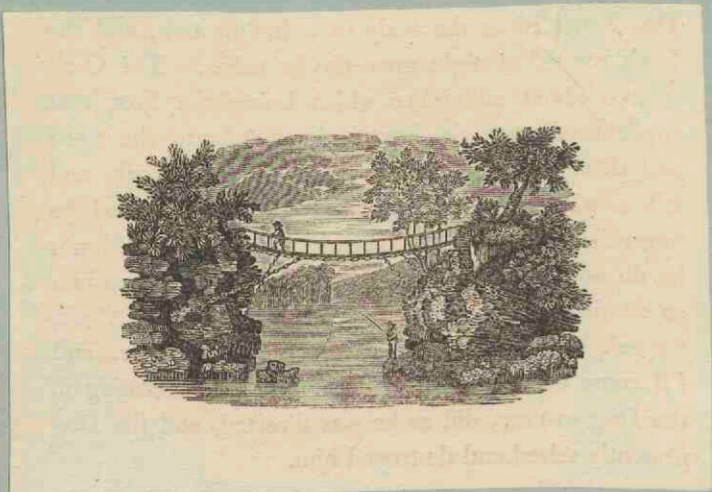


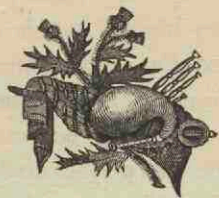
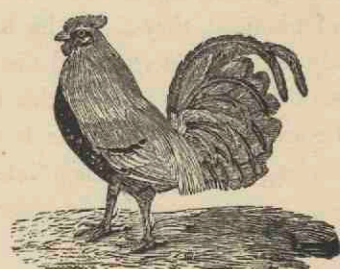
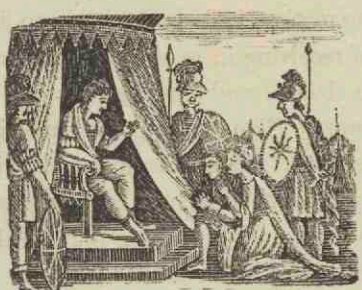
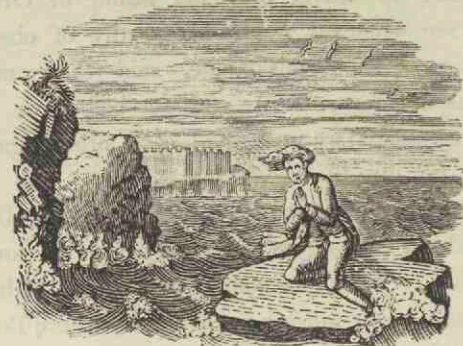


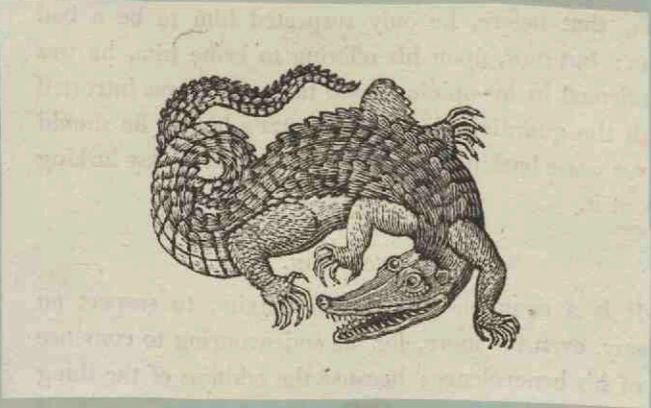
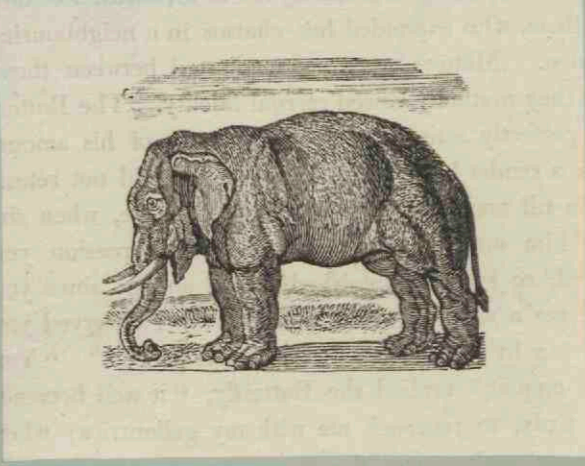
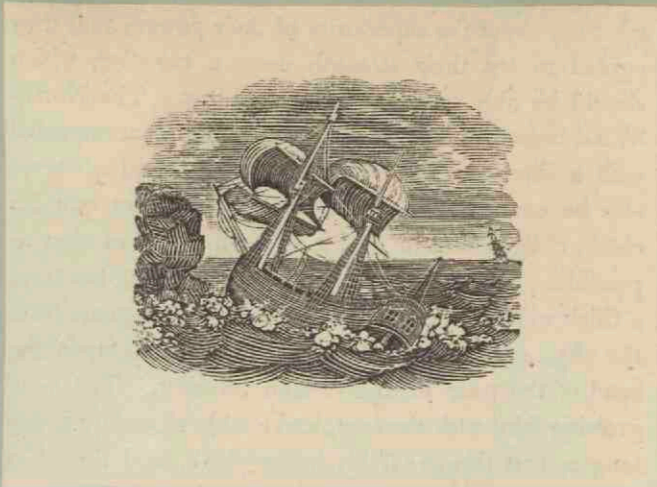
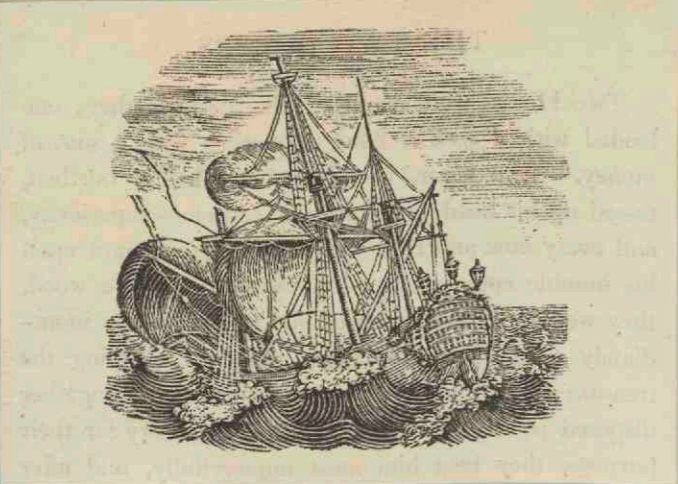


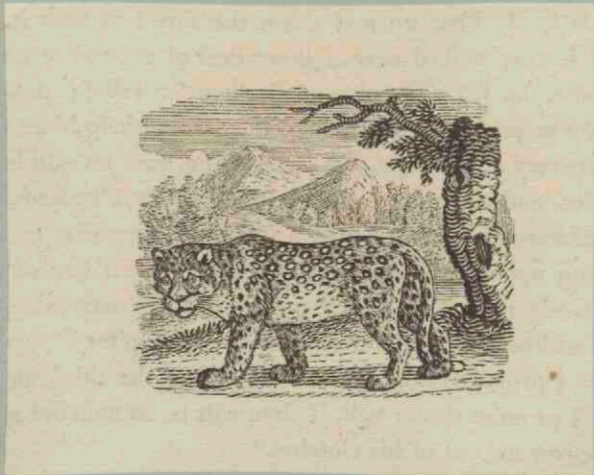


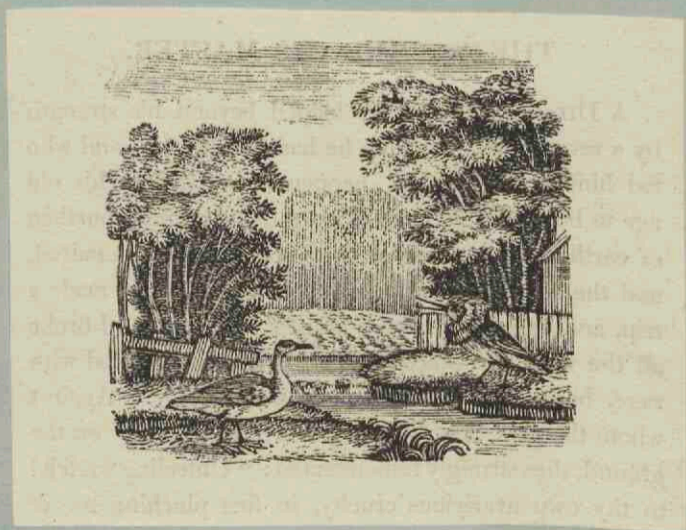
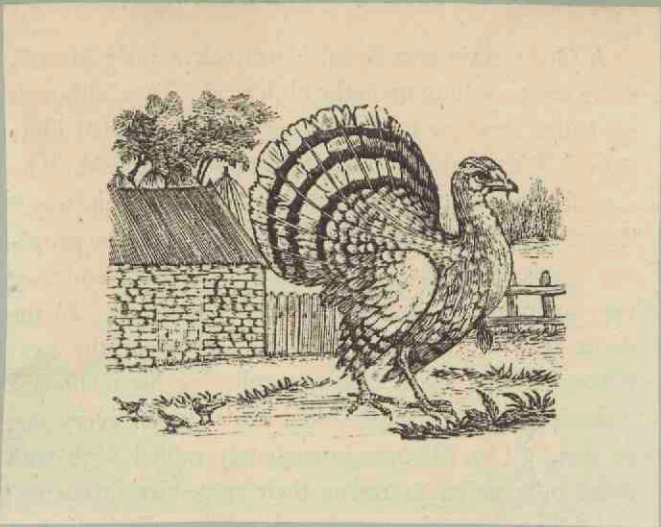














THE HISTORY OF THE
 UNITED STATES OF AMERICA
 FROM 1763 TO 1800
 BY J. B. HARRIS
 VOL. I
 PART I
 CHAPTER I



NOTICE

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FABLIAUX OR TALES,
ABRIDGED FROM FRENCH MANUSCRIPTS

OF THE
XIITH AND XIIIITH CENTURIES

BY M. LE GRAND,

SELECTED AND
TRANSLATED INTO ENGLISH VERSE,

BY THE LATE G. L. WAY, ESQ.

WITH

A Preface, Notes, and Appendix,

BY THE LATE G. ELLIS, ESQ.



A NEW EDITION, CORRECTED.

IN THREE VOLUMES.

VOL. II.

LONDON:

PRINTED FOR J. RODWELL, (SUCCESSOR TO MR. FAULDER,) NEW BOND STREET,

BY S. HAMILTON, WEYBRIDGE, SURREY.

1815.



THE LAND OF COKAIGNE.



THE LAY OF SIR GUGEMER.



THE MULE WITHOUT A BRIDLE.

NOTES

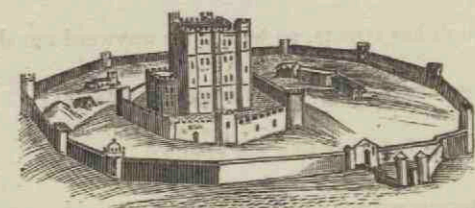
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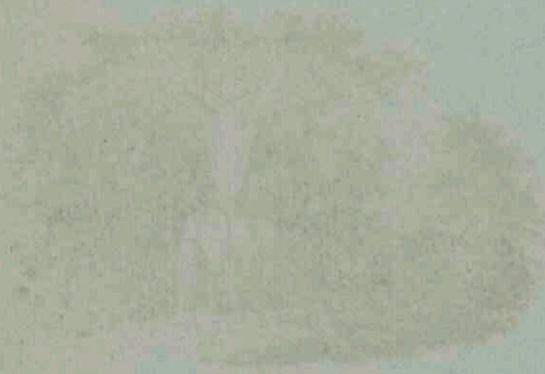
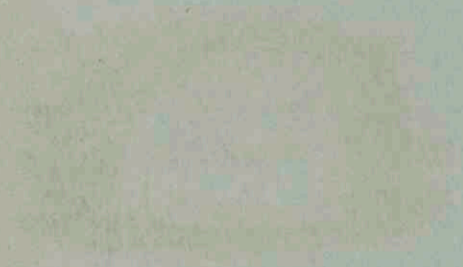
AUCASSIN AND NICOLETTE.

It may not be amiss to preface the following Notes by observing, that most of the head- and tail-pieces throughout the volumes are intended to be something more than mere ornaments, being composed with attention to the costume of the 12th and 13th centuries. They were executed, chiefly after the translator's sketches, by Messrs. Thomas and John Bewick of Newcastle-upon-Tyne; the younger of whom died while these pages were preparing for the press.



THE LAY OF SIR GRUÉLAN.







THE VALE OF FALSE LOVERS.



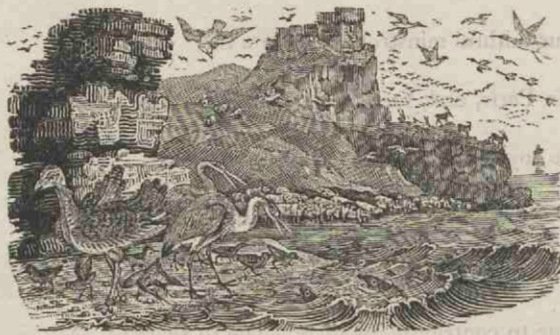
THE KNIGHT AND THE SWORD.



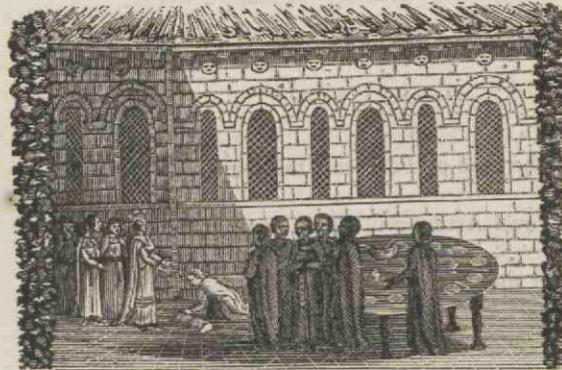
THE LAY OF ARISTOTLE.



THE ORDER OF KNIGHTHOOD.



THE BATTLE OF CARNIVAL AND LENT.



THE MANTLE MADE AMISS.



THE CANONESSES AND THE GRAY NUNS.



THE LAY OF NARCISSUS.

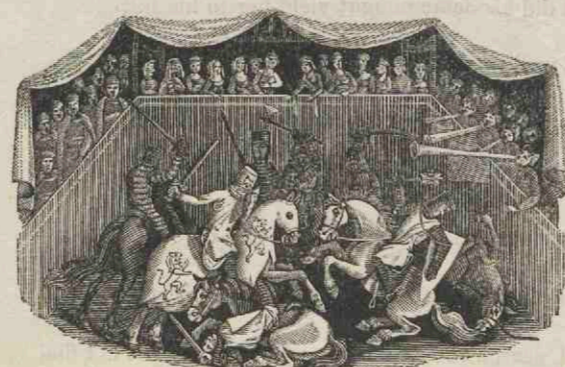
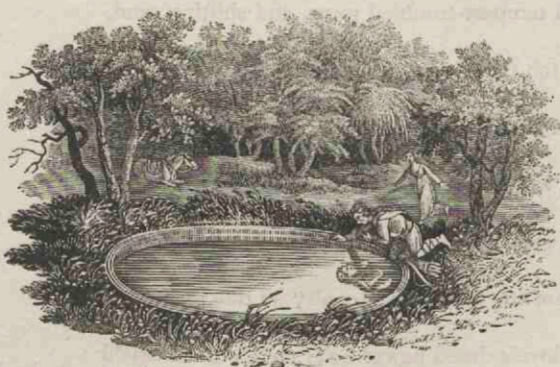


THE PRIEST WHO ATE MULBERRIES.



THE PRIEST

WHO HAD A MOTHER IN SPITE OF HIMSELF.



THE THREE KNIGHTS AND THE SMOCK.



HIPPOCRATES.





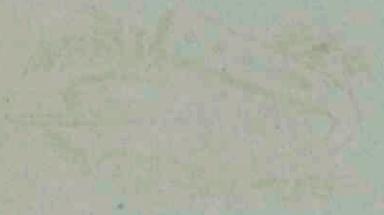
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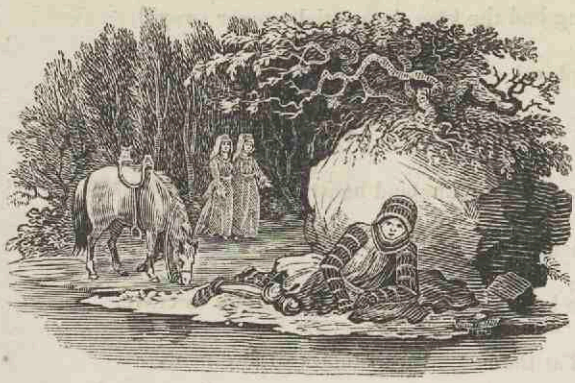


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THE LAY OF SIR LANVAL.



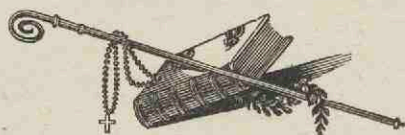
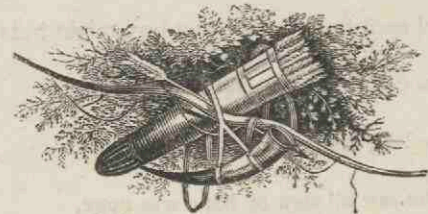
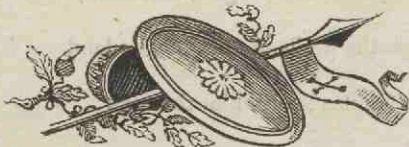
HUELINE AND EGLANTINE, &c.



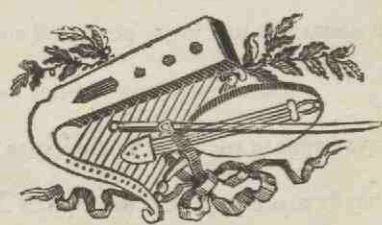
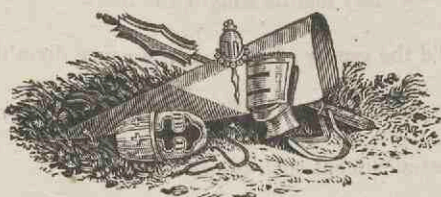
THE NORMAN BACHELOR.



THE COUNTESS OF VERGY.



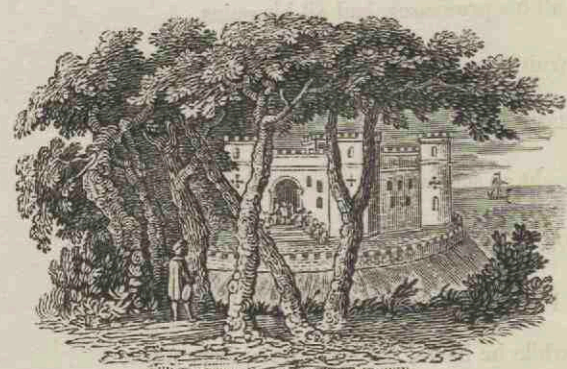
GRISELIDIS.



THE ROAD TO PARADISE.



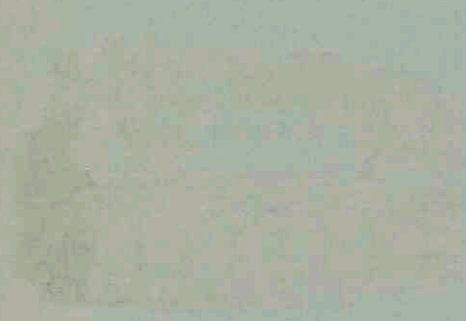
THE GENTLE BACHELOR.

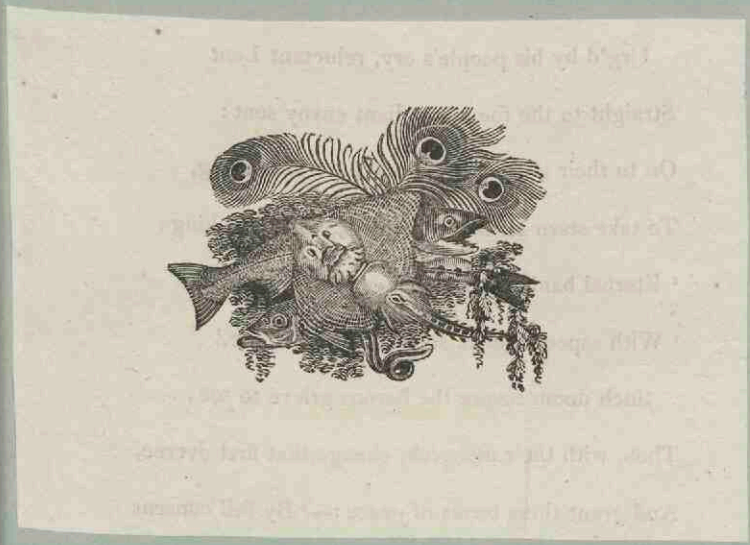
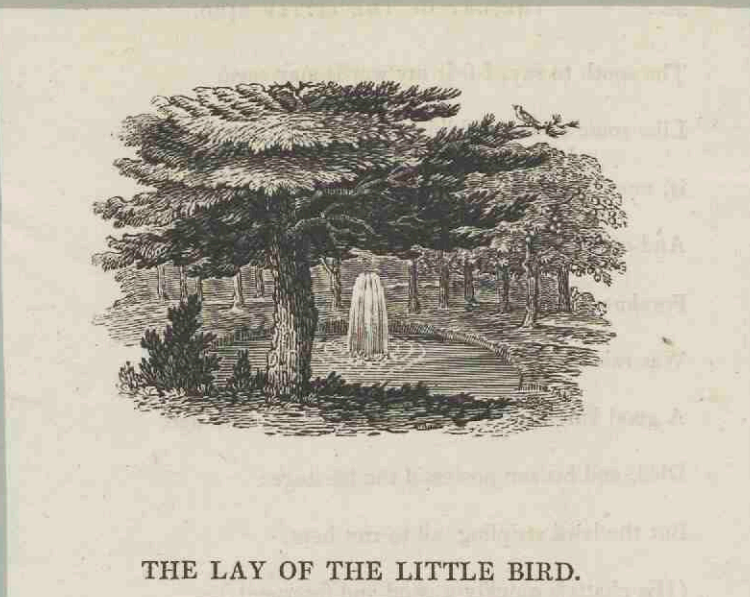


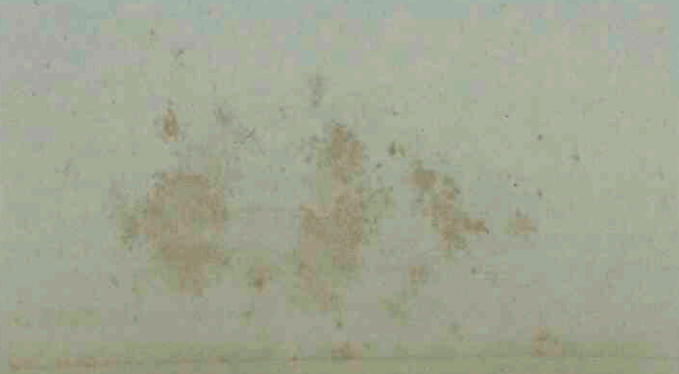
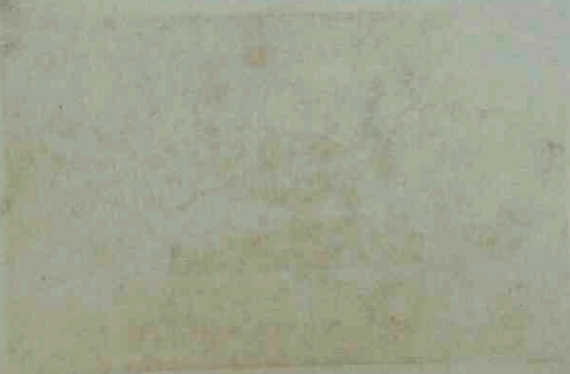
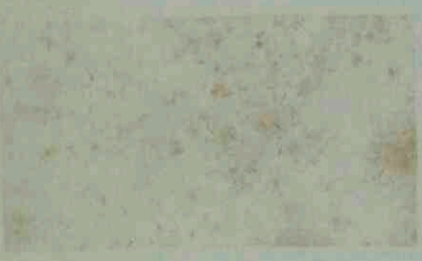
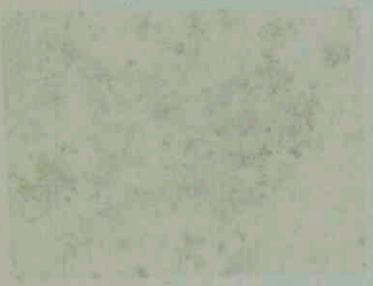
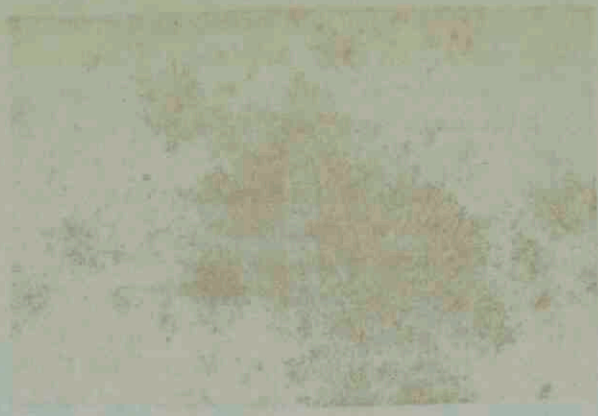
AUCASSIN AND NICOLETTE.

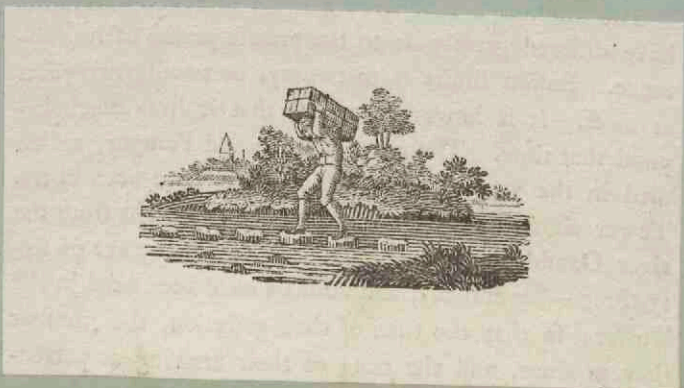
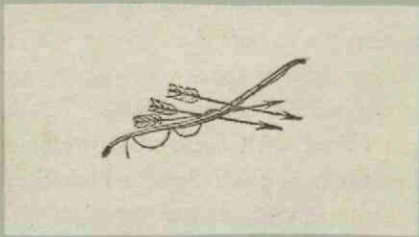


Faint, illegible text or a small stamp located below the top circular stamp.



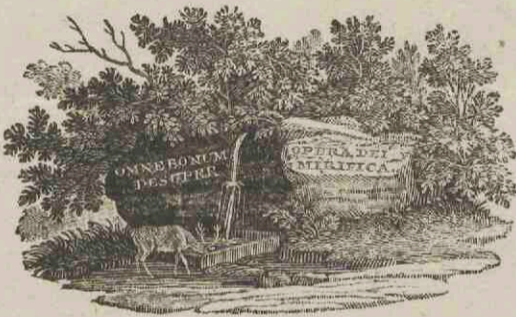






A GENERAL
HISTORY
OF
QUADRUPEDS.

THE FIGURES ENGRAVED ON WOOD BY T. BEWICK.

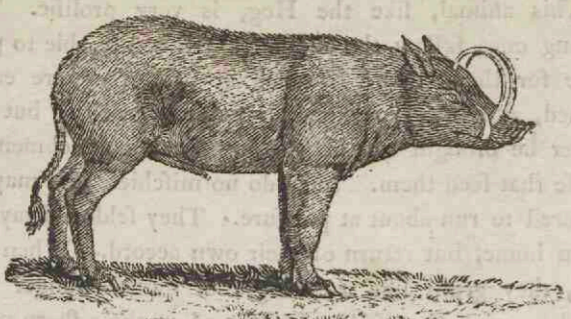


NEWCASTLE UPON TYNE:

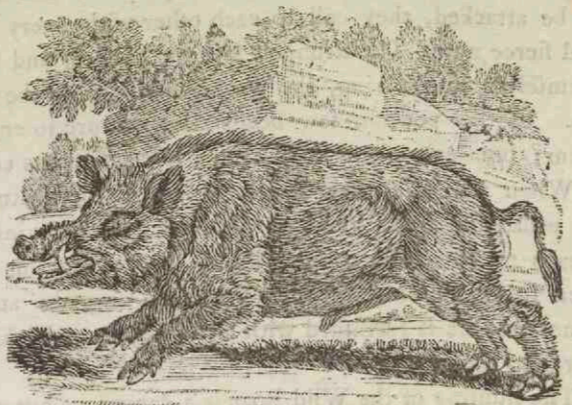
PRINTED BY AND FOR S. HODGSON, R. BEILBY, & T. BEWICK,
NEWCASTLE: SOLD BY THEM, BY G. G. J. &
J. ROBINSON, AND C. DILLY, LONDON.

1790.

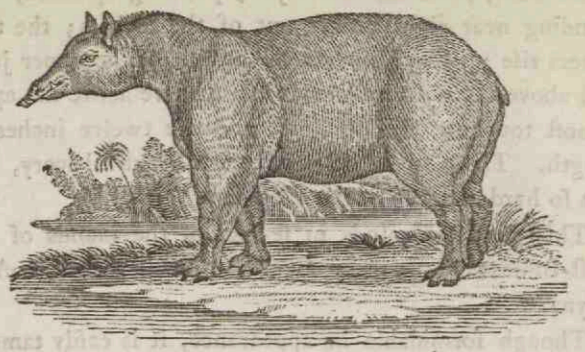




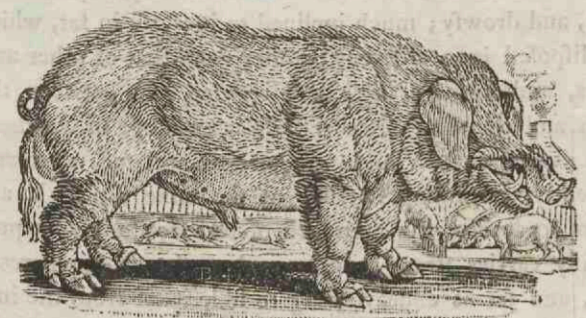
THE BABIROUSSA,



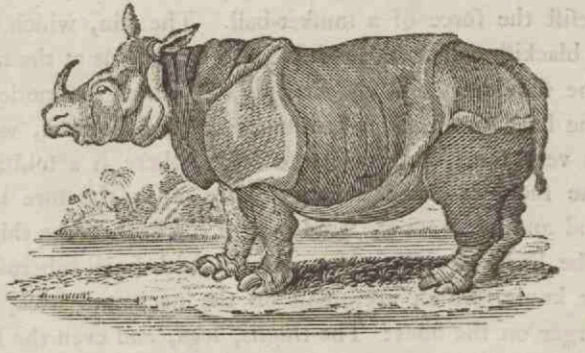
THE WILD BOAR,



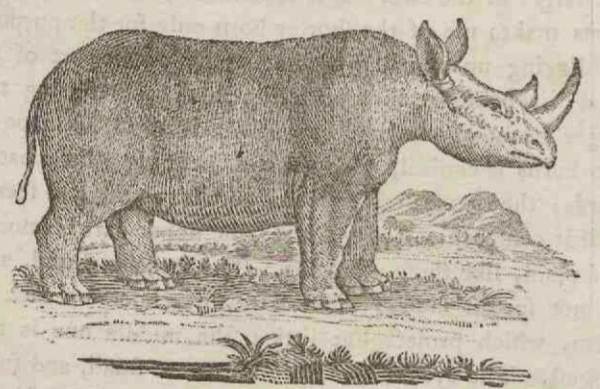
THE LONG-NOSED TAPIR



THE COMMON HOG



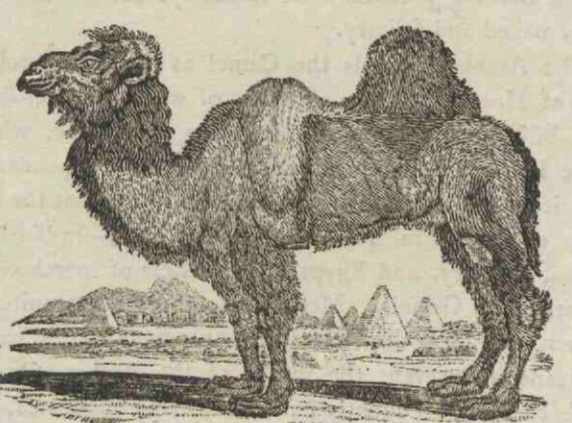
THE RHINOCEROS.



THE TWO-HORNED RHINOCEROS.



THE THICK-NOSED TAPIR



THE CAMEL



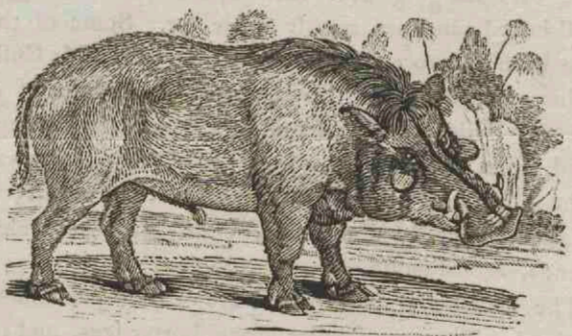
THE PECCARY, OR MEXICAN HOG,



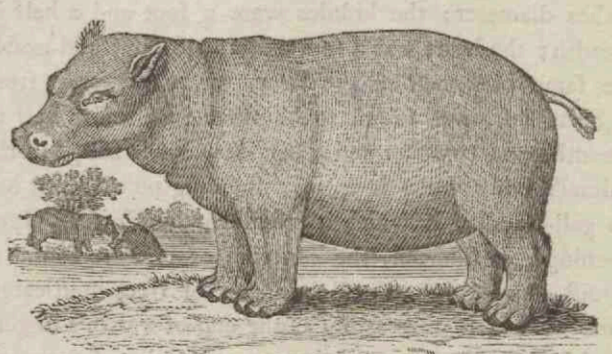
THE SKUNK.



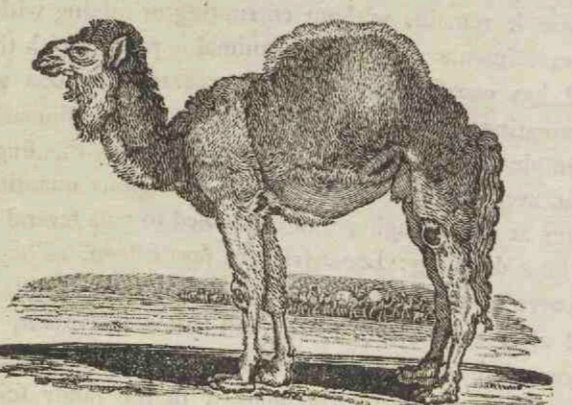
THE ICHNEUMON.



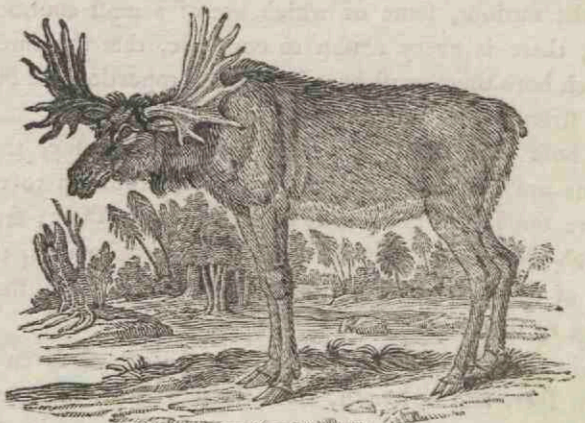
THE AFRICAN WILD BOAR, OR WOOD SWINE,



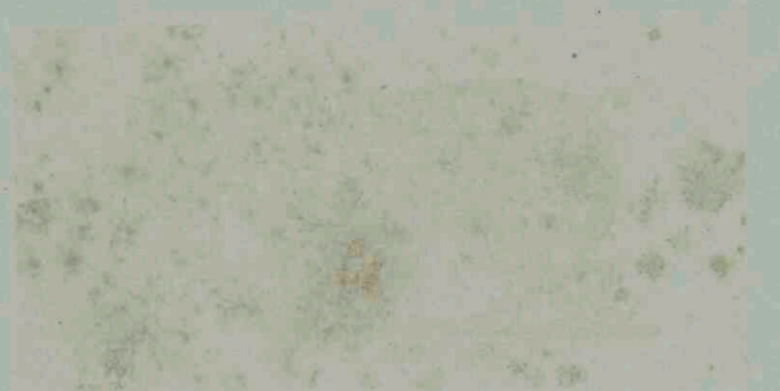
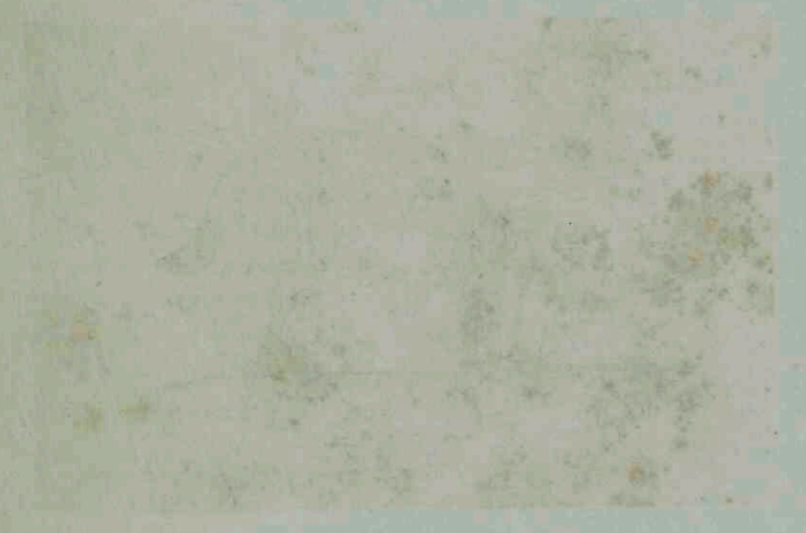
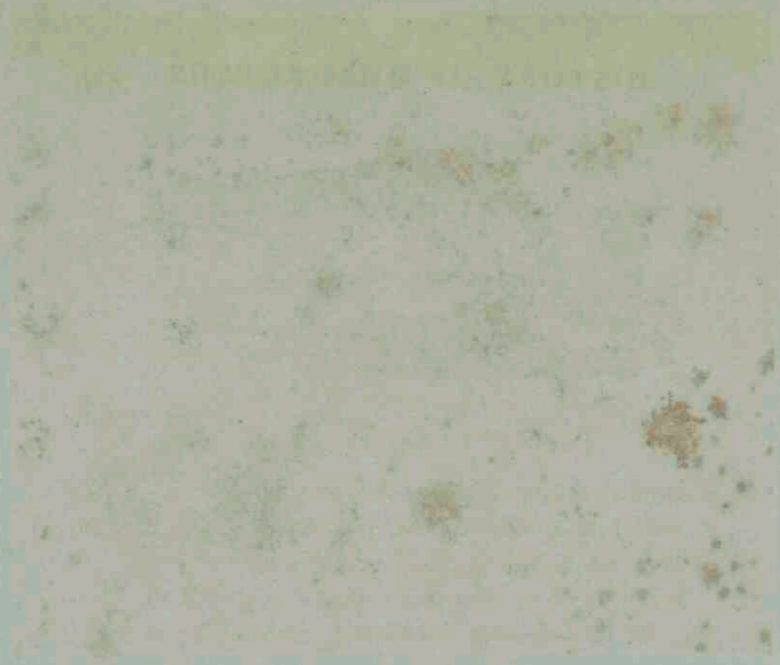
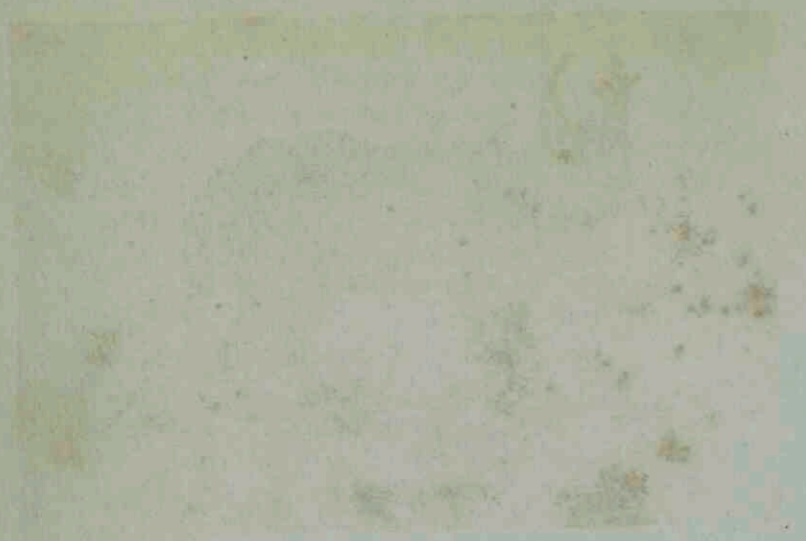
THE HIPPOPOTAMUS.

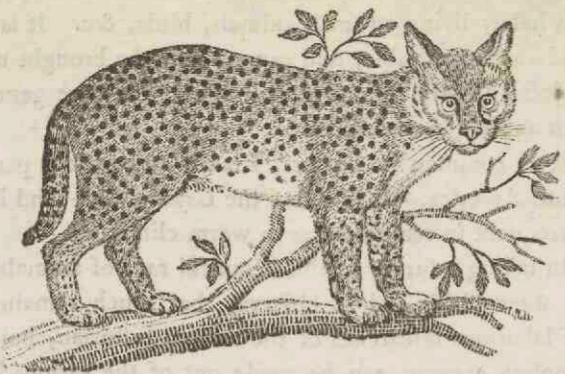


THE ARABIAN CAMEL, OR DROMEDARY,



THE ELK.





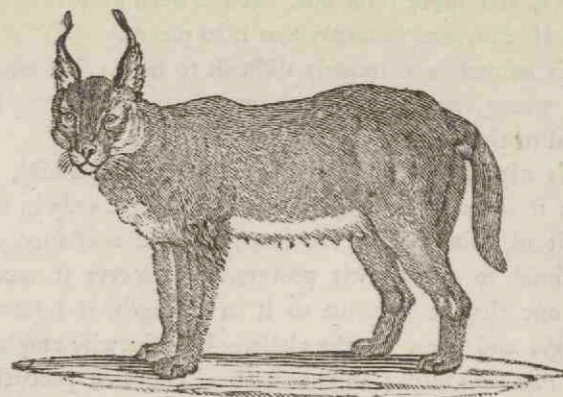
THE SERVAL.



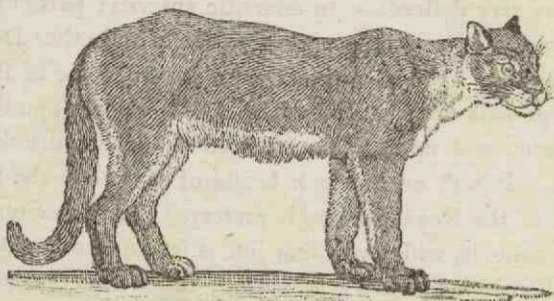
THE GENET

is as much distinguished for the agreeable perfume which it yields, as those we have just described are for the rankest and most disagreeable odour in nature.

The body of the Genet is longer than that of the Martin; its head is long and slender, with a sharp muzzle;



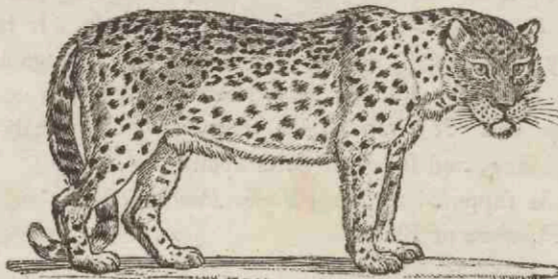
THE CARACAL



THE COUGUAR



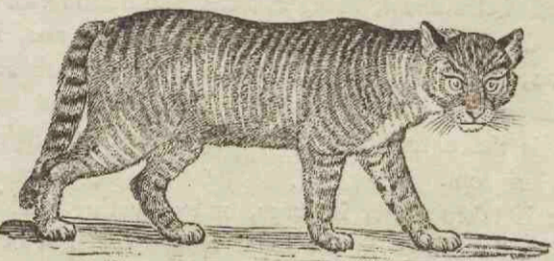
THE LYNX



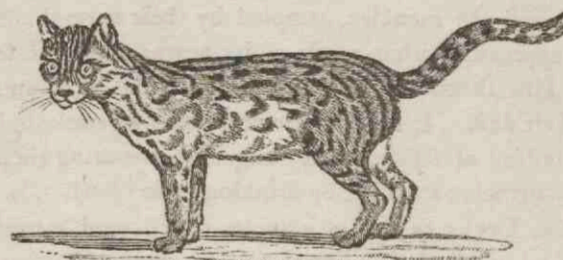
THE FOUMART,



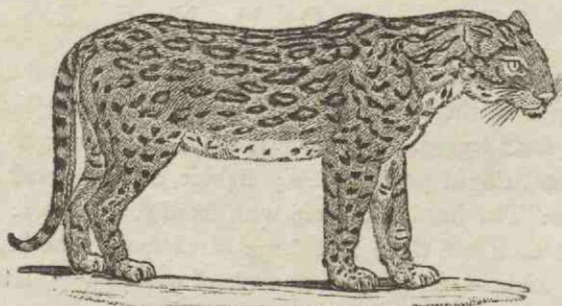
THE PINE WEASEL, OR YELLOW-BREASTED MARTIN,



THE WILD CAT.



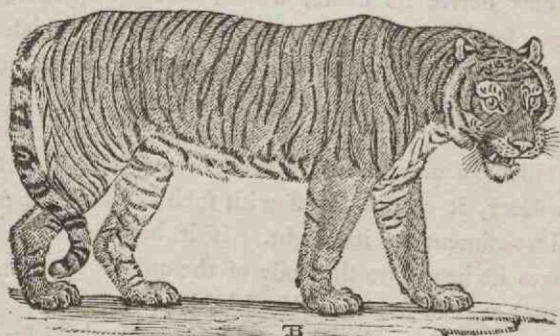
THE MARGAY



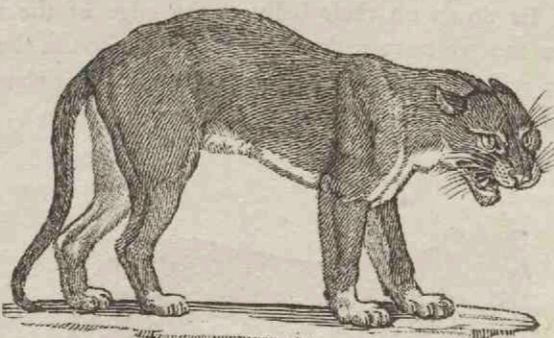
THE JAGUAR



THE DOMESTIC CAT

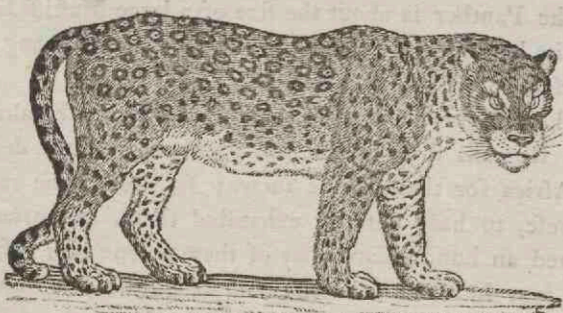


THE TIGER

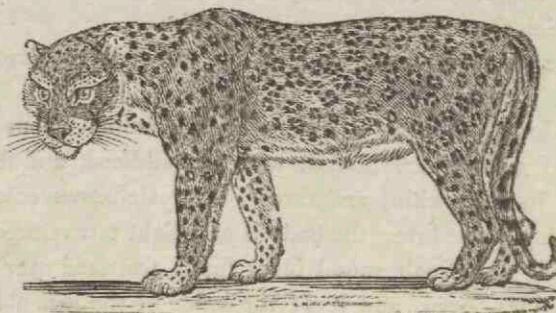


THE BLACK TIGER.

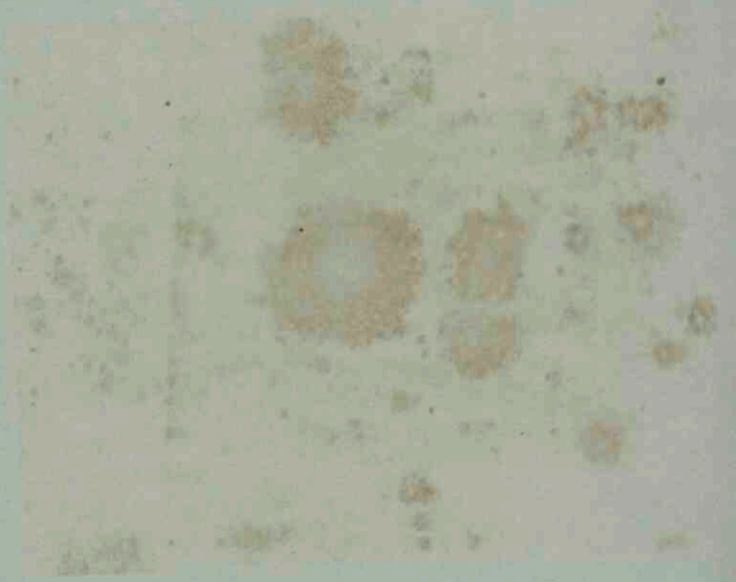
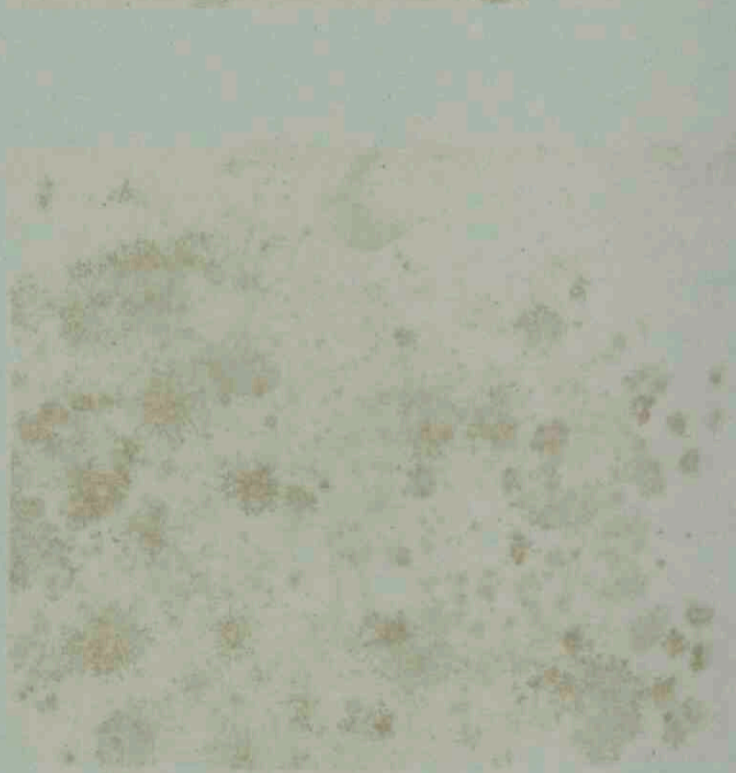
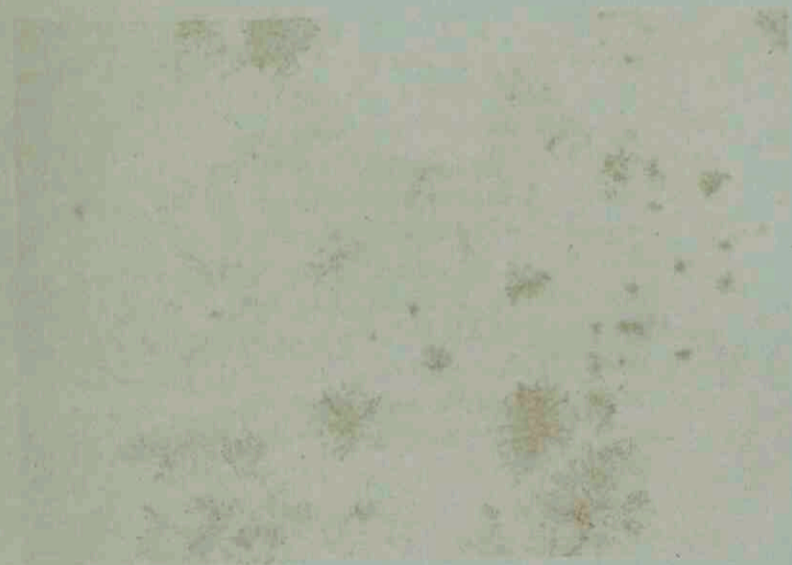
This animal seems to be only a variety of the former, differing chiefly in the colour, which is dusky, sometimes spotted with black, but generally plain. The throat, belly, and inside of the legs, are of a pale-ash colour: the upper lip white, covered with long whiskers.

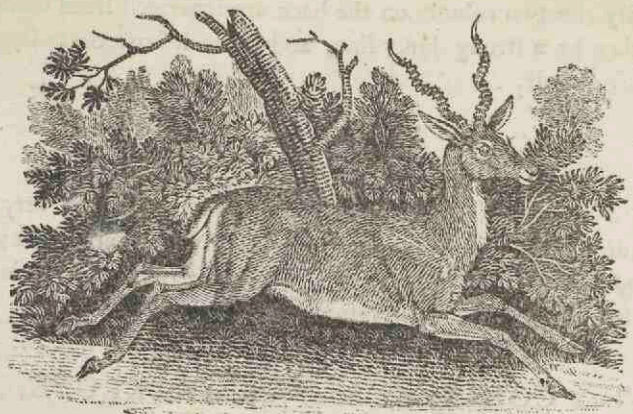


THE PANTHER

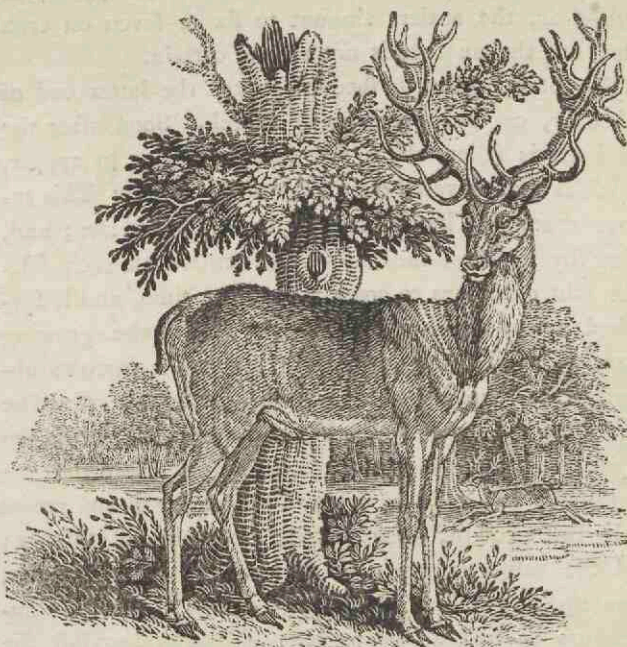


THE LEOPARD.





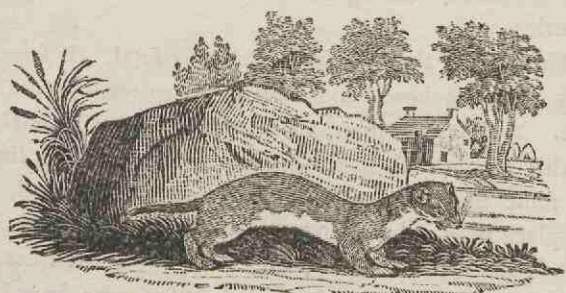
THE COMMON ANTELOPE.



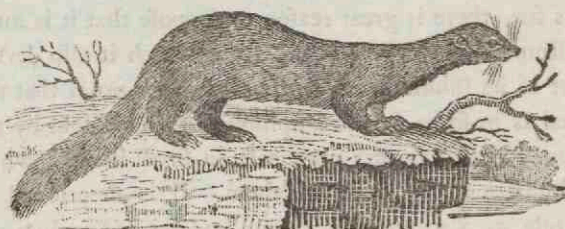
THE STAG, OR RED DEER,



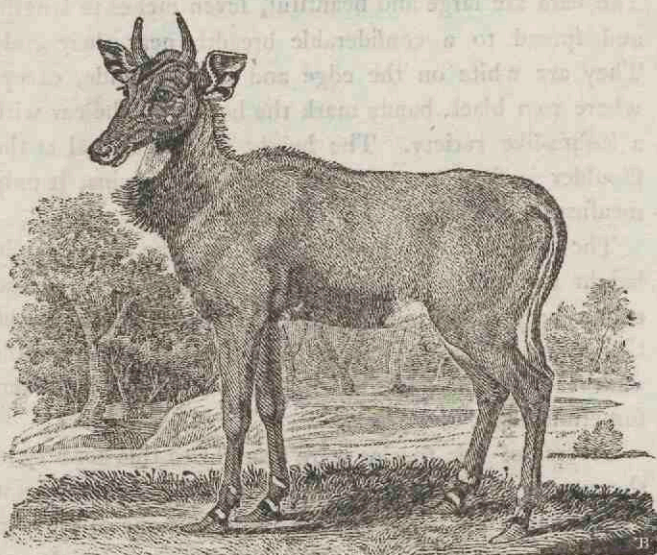
THE CHEVROTAIN AND MEMINNA.



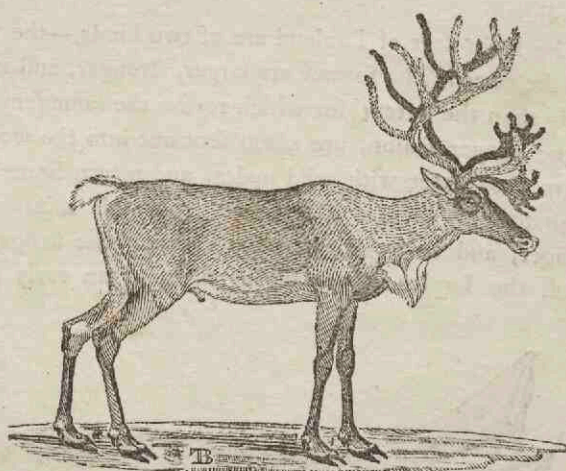
THE WEASEL.



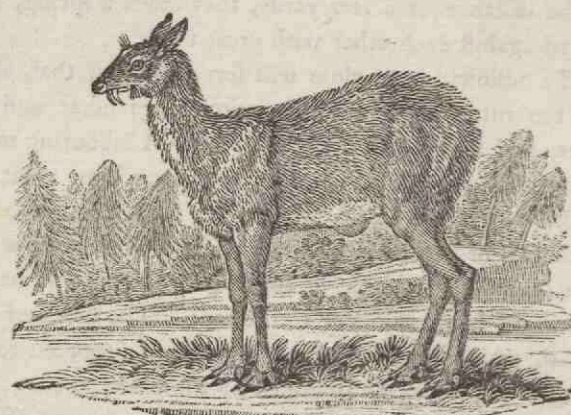
THE SABLE.



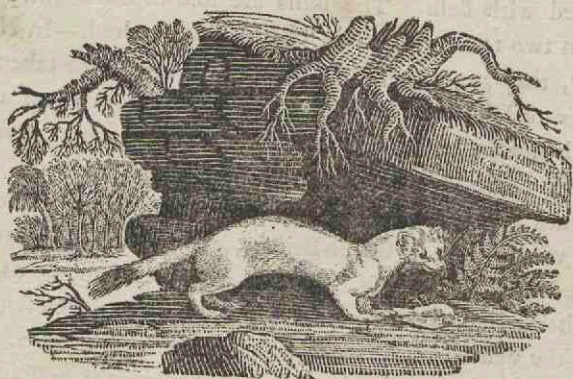
THE NYL-GHAU.



THE REIN-DEER.



THE MUSK.



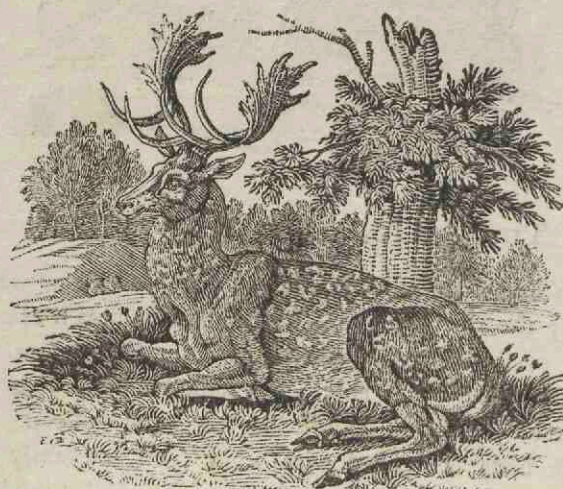
THE STOA T.



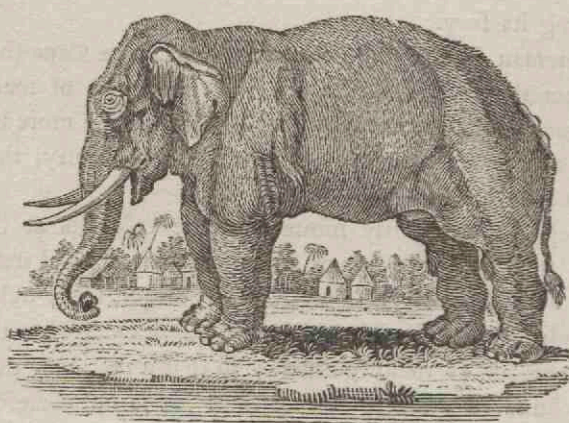
THE FERRET.

medicated them, and live chiefly upon the milk and cheese with which they supply them.

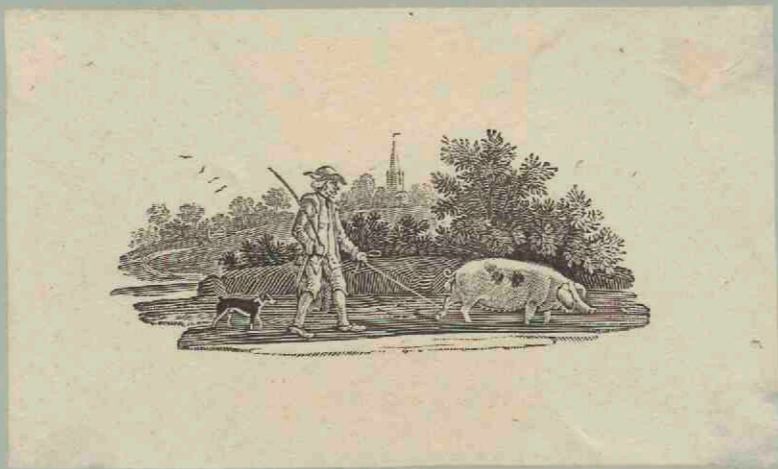
Thus we find, that the same animal which in some parts contributes only to the amusement of man, may in others be brought to supply his necessities. The stores of Nature are various and abundant: It is industry alone that draws them out to supply our wants, and contribute to our comforts.

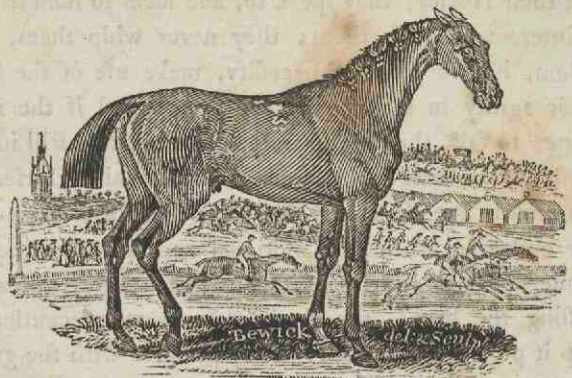


THE FALLOW-DEER.

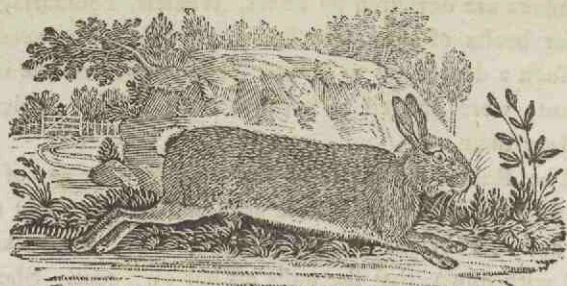


THE ELEPHANT.

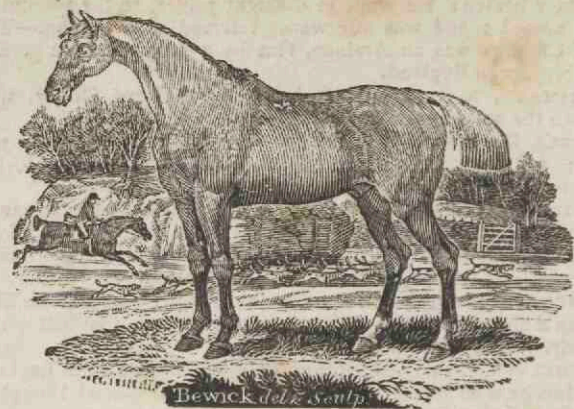




RACE-HORSE*



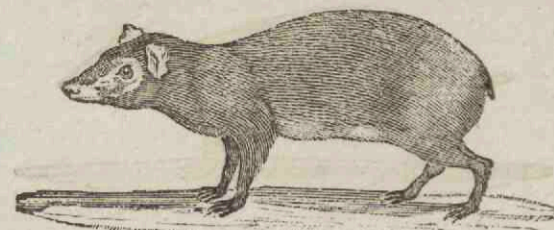
THE RABBIT.



THE HUNTER



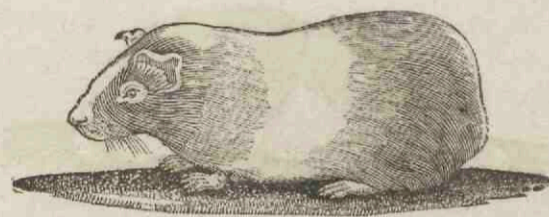
THE SPOTTED OPOSSUM OF NEW



THE AGOUTI, OR LONG-NOSED CAVY,



THE RADIATED MOLE,



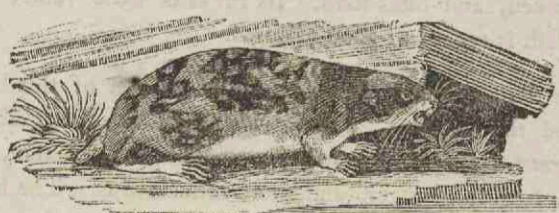
THE GUINEA-PIG, OR RESTLESS CAVY.



THE SQUIRREL.



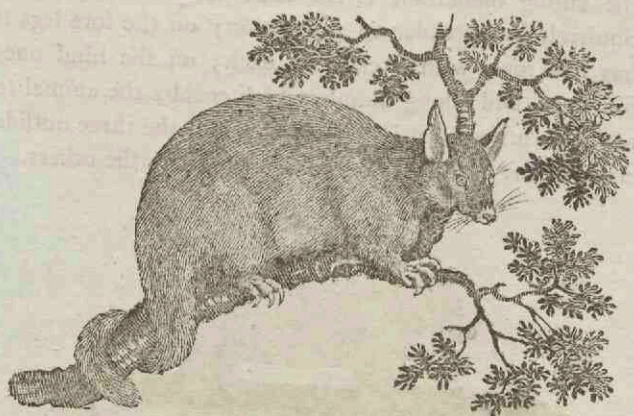
THE FLYING SQUIRREL



THE LEMING, OR LAPLAND MARMOT.



THE GROUND SQUIRREL

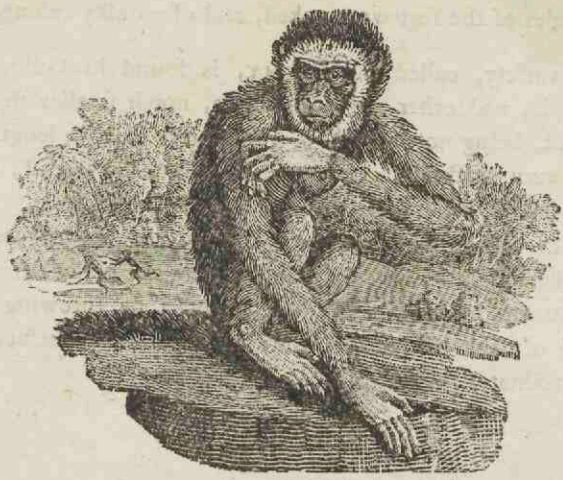


THE HARE.

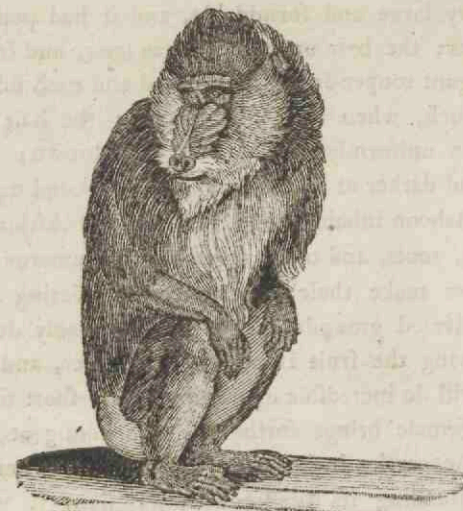


THE BARBARY SQUIRREL

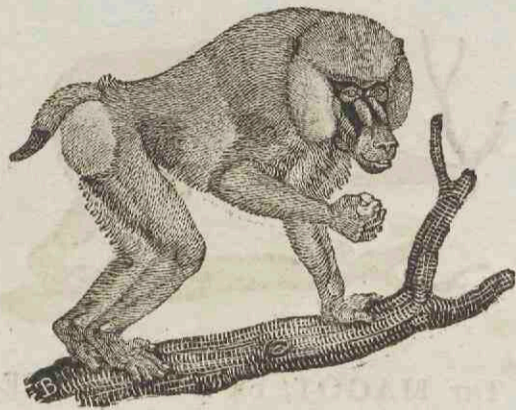




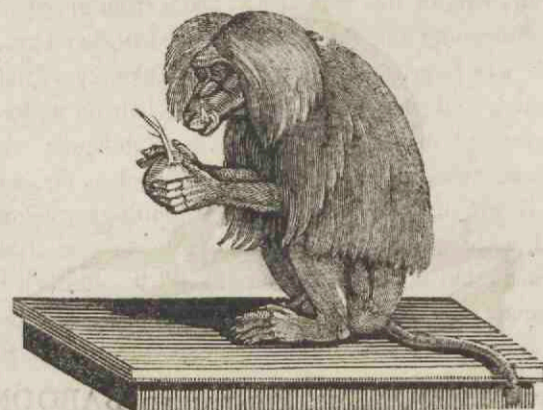
THE GIBBON



THE GREAT RIBBED-NOSE BABOON.



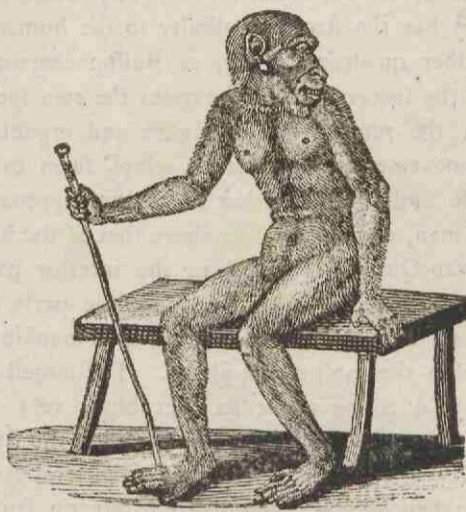
THE BABOON



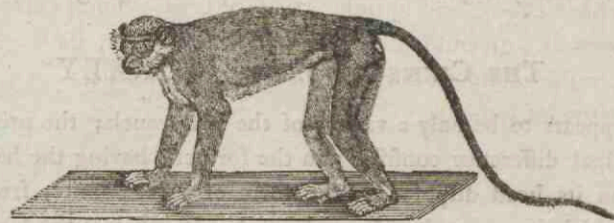
THE DOG-FACED BABOON



THE VARIED MONKEY, OR MONA,



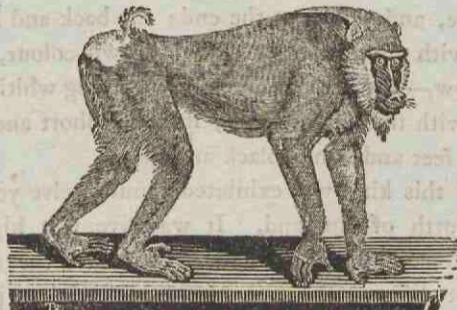
THE ORAN-OUTANG, OR WILD MAN OF THE WOODS,



THE CALLITRIX, OR GREEN MONKEY,



THE MICO, OR FAIR MONKEY,



THE SMALL RIBBED-NOSE BABOON.



THE QUISTITI, OR CAGVI,

THE TAIL-LESS MACAUO.

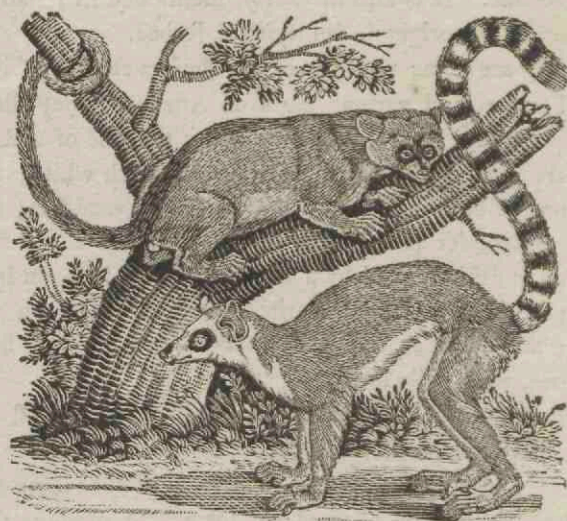


THE MONGOOZ.



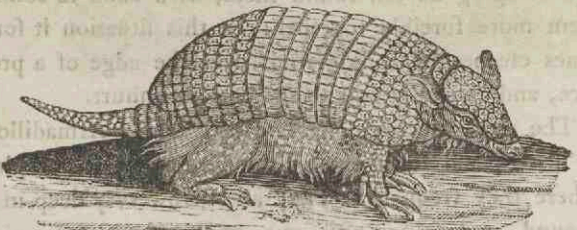
THE SLOTH,

THE YELLOW MACAUO.

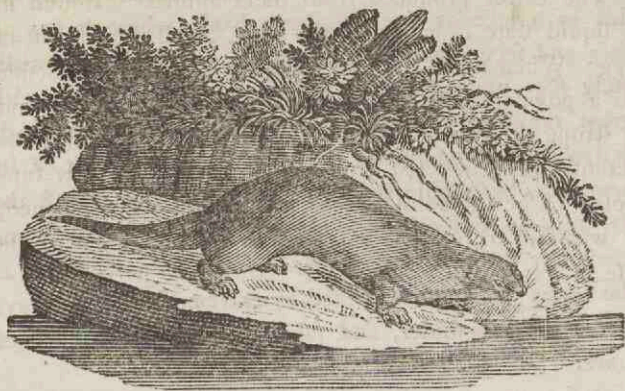


THE RING-TAILED MACAUO.

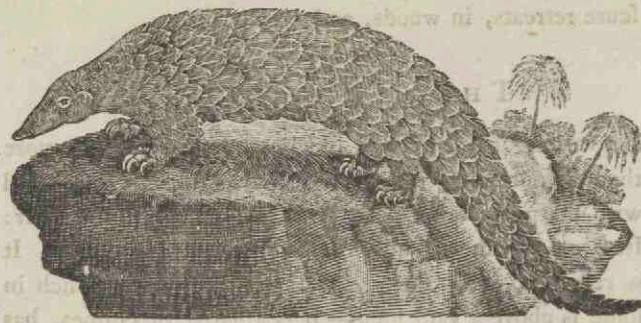




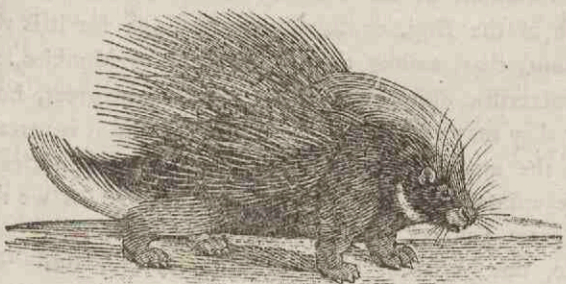
THE TATOOU, OR SIX-BANDED ARMADILLO,



THE OTTER.



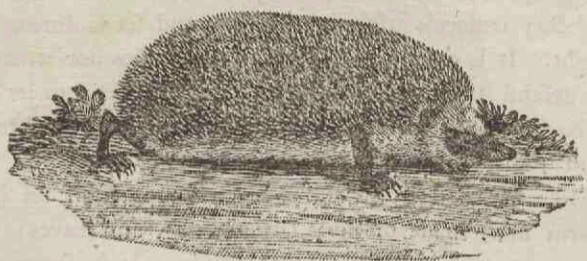
THE GREAT MANIS, OR PANGOLIN.



THE PORCUPINE.



THE NINE-BANDED ARMADILLO



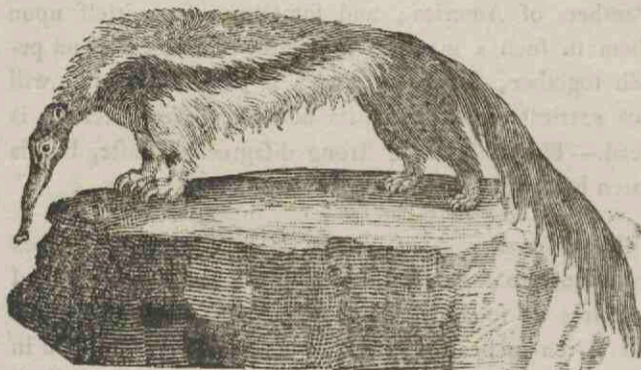
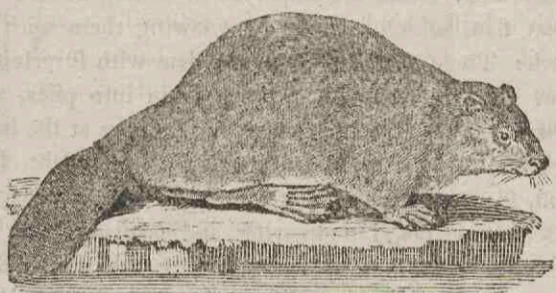
THE HEDGE-HOG, OR URCHIN,



THE BEAVER



THE KABASSOU



THE ANT-EATER.



THE QUEBEC MARMOT



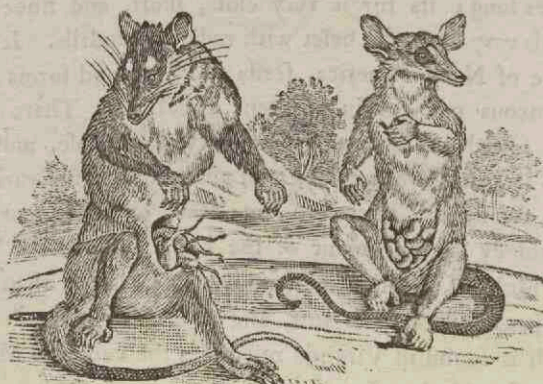
THE BRAZILIAN PORCUPINE



THE PHALANGER, OR SURINAM OPOSSUM,



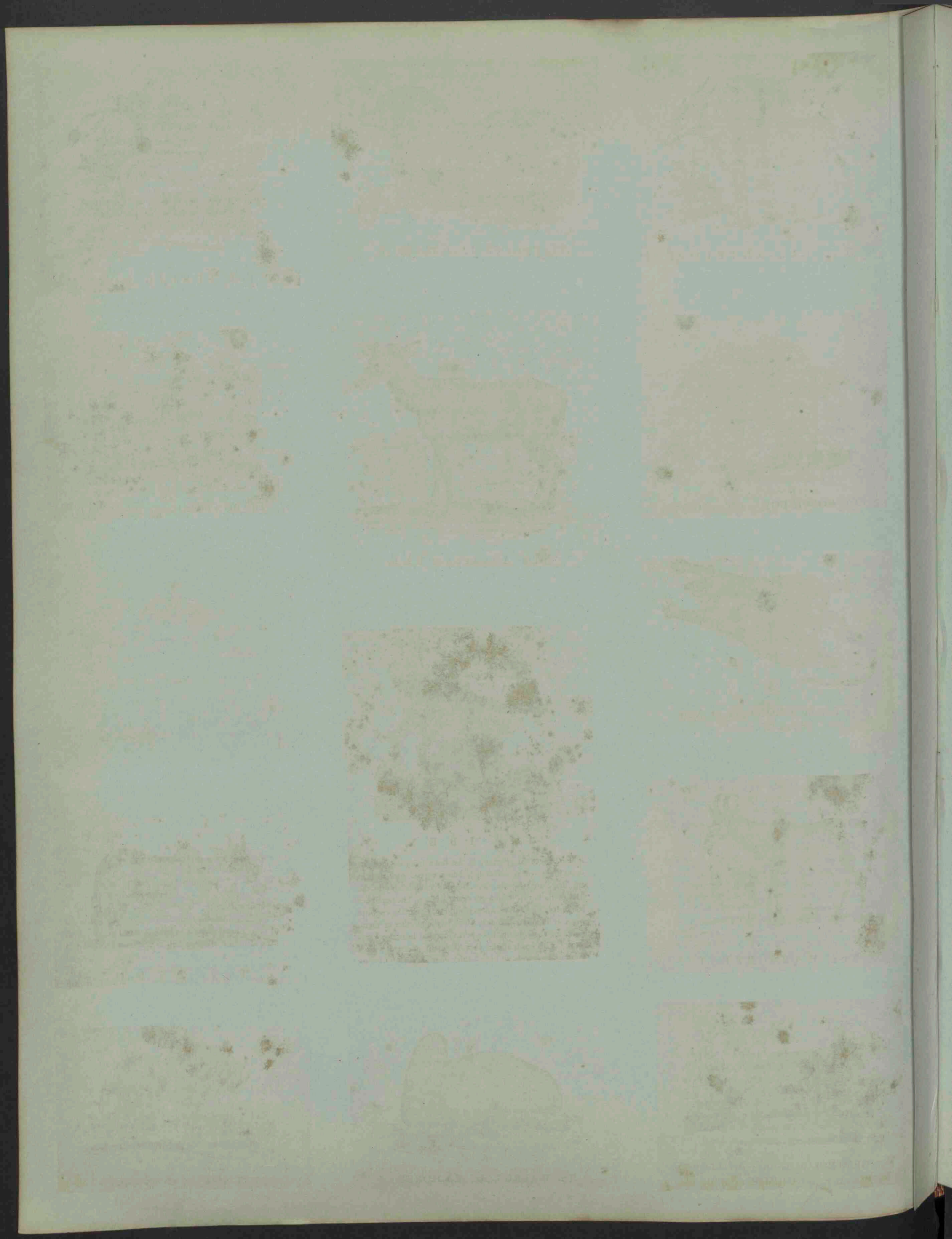
THE KANGUROO

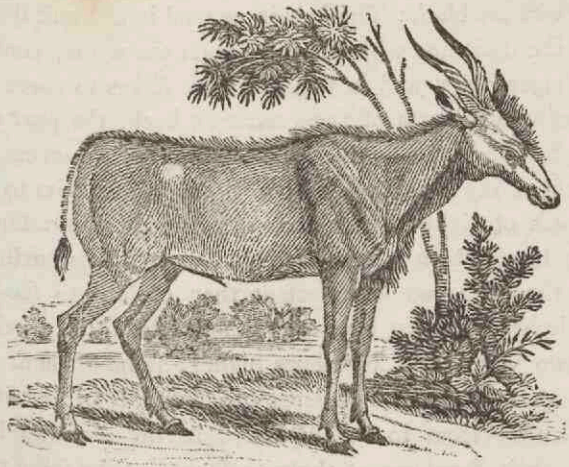


THE SARAGOY. THE MURINE.

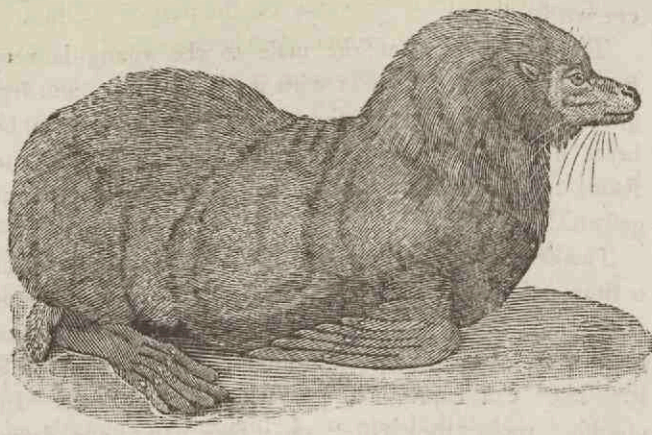


THE KANGUROO-RAT OF NEW SOUTH-WALES





THE ELK-ANTELOPE



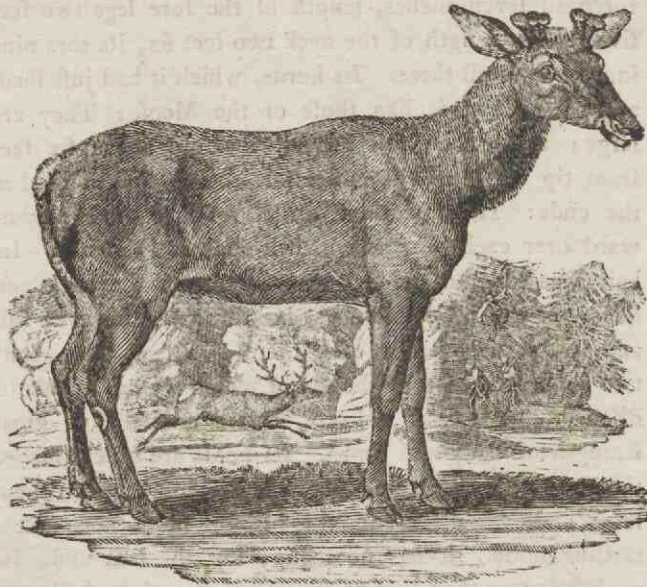
THE URSINE SEAL, OR SEA-BEAR,



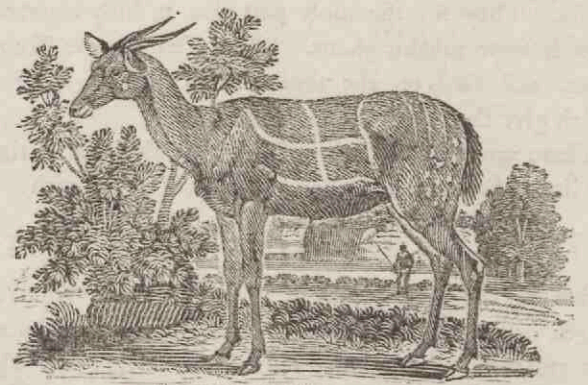
THE SPRING-BOK.



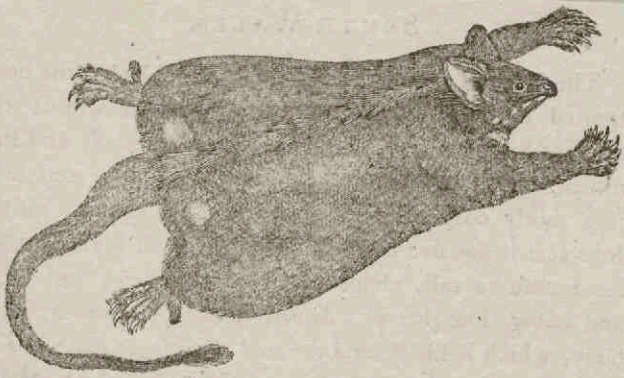
THE BOSCH-BOK, OR WOOD GOAT.



THE AMERICAN ELK,



THE BONTI-BOK, OR PIED GOAT,

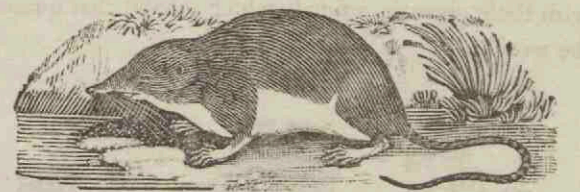


THE FLYING OPOSSUM OF NEW SOUTH-WALES.



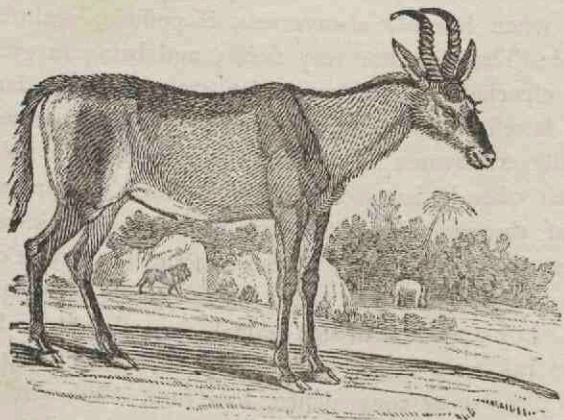
THE IBEX,

if we believe M. Buffon, is the stock from whence our domestic Goat is descended, being very similar to it in the shape of its body, but differing considerably in the size of its horns, which are much larger: They are bent backward, and full of knots; and every year the creature lives, it is asserted, one is added to the number of them. Some of these horns have been found at least two yards long. The head of the Ibex is small, adorned with a large dusky beard, and has a thick coat of hair of a tawny



THE WATER SHREW-MOUSE,

is larger than the last; the upper part of its body is black; the throat, breast, and belly of a light-ash colour. It is rarely to be seen; frequents the banks of rivulets and marshy places, where it burrows. It is very numerous in Lincolnshire, but was never observed there till about twenty years ago. It is called in that country the



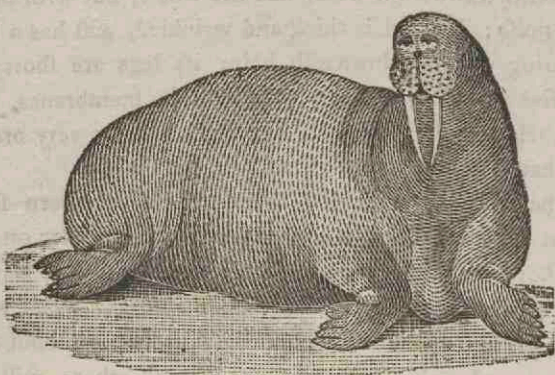
THE HART-BEEST



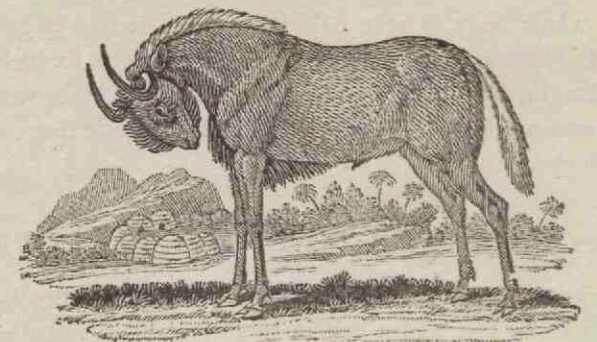
THE ZEBU.



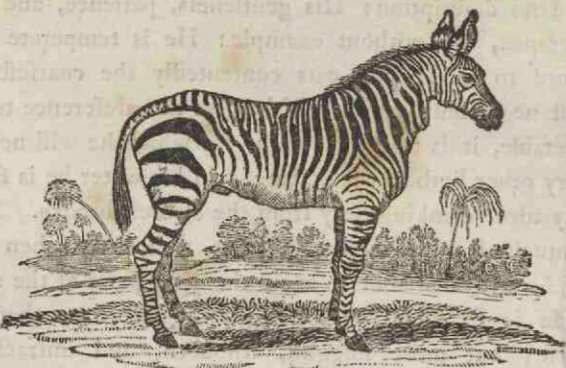
THE GRYS-BOK OR GUINEA ANTELOPE OF MR PENNANT, AND GRIMME OF M. BUFFON,



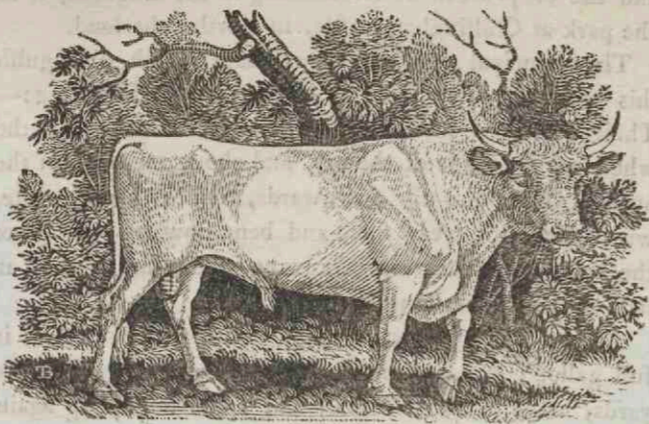
THE WALRUS, OR SEA-HORSE.



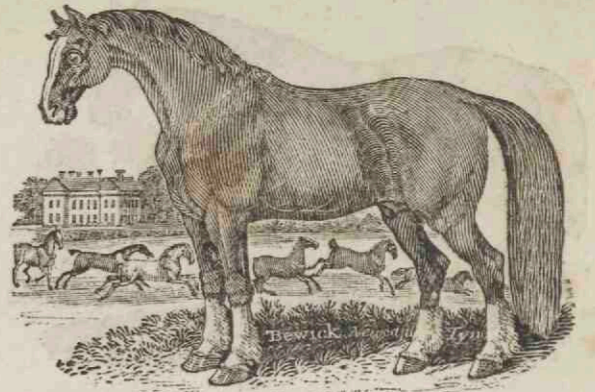
THE GNU.



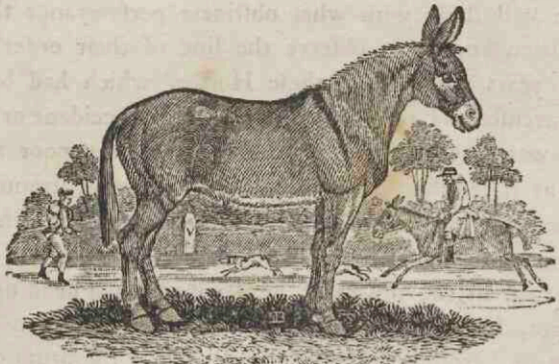
THE ZEBRA,



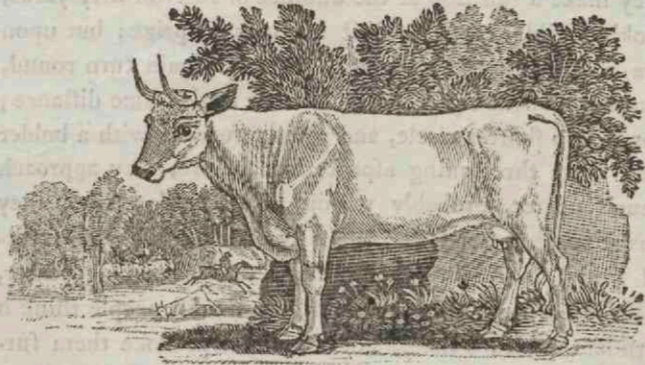
WILD CATTLE.



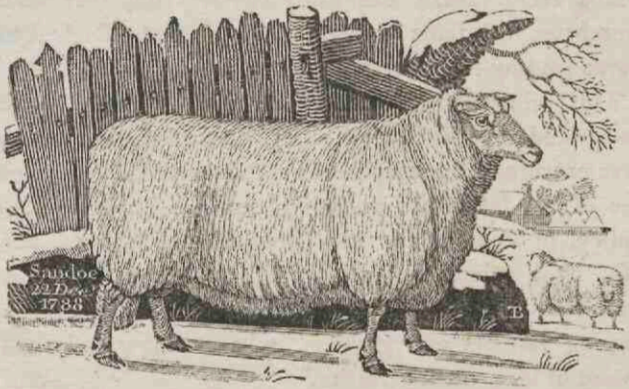
THE BLACK-HORSE.



THE MULE.



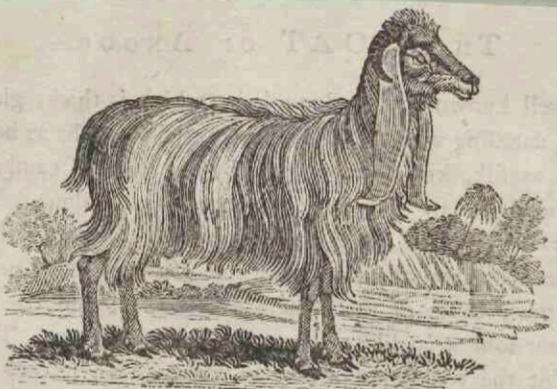
THE ASS.



THE LEICESTERSHIRE BREED.



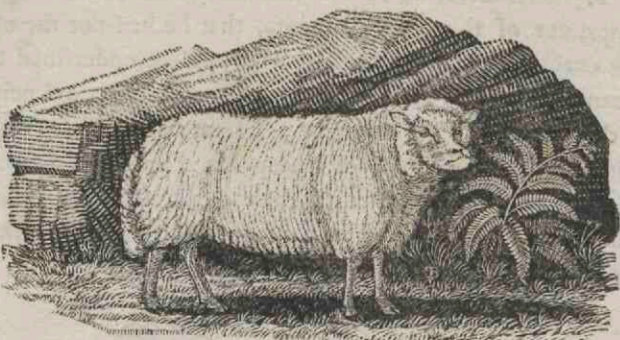
THE COMMON RAM.



THE SYRIAN GOAT,

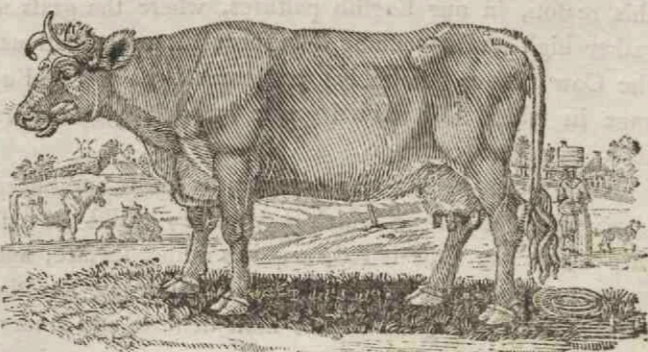
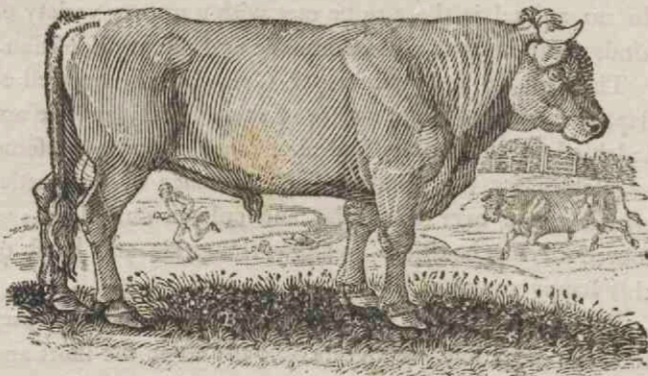


THE COMMON GOAT.

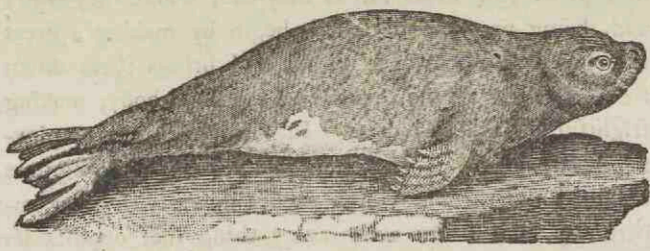


THE DUNKY, OR DWARF SHEEP,

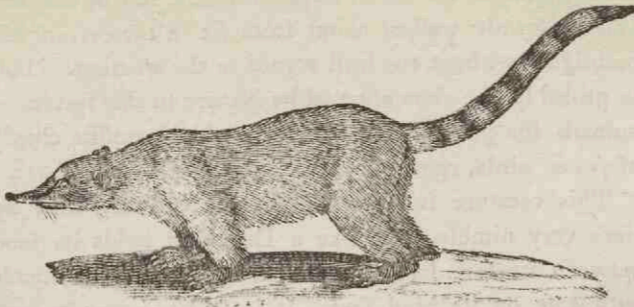
another variety of the Sheep kind, deserves to be noticed for the singular and grotesque formation of its features: The wool growing round its head, forms a kind of hood or ruff, before which stand its short erect ears; the uncommon protrusion of its under jaw considerably before the upper, by which the fore-teeth are left exposed; and the shortness of the nose, which lies under its high projecting forehead, altogether give it the appearance of de-



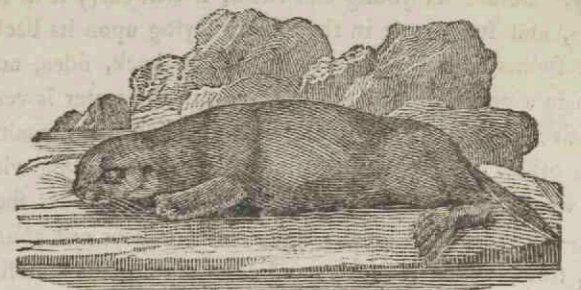
THE COMMON BULL AND COW.



THE SEAL



THE COATI, OR BRAZILIAN WEASEL.



THE SEA-OTTER.



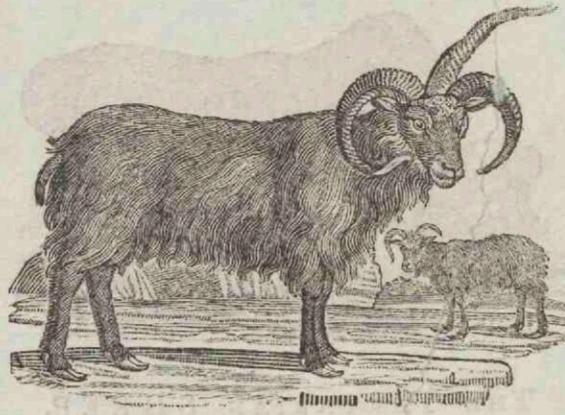
THE ZIBET



THE SURICATE, OR FOUR-TOED WEASEL,



THE HAMSTER.



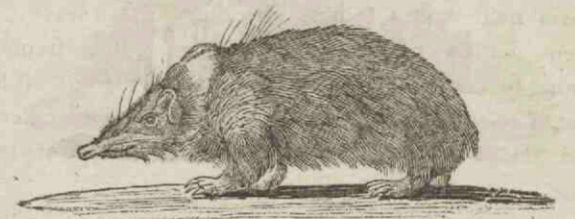
THE MANY-HORNED SHEEP.



THE RAT,



THE TENDRAC



THE TANREC,



THE MOLE.



THE WATER RAT



THE TAIL-LESS MARMOT.



THE CASAN,



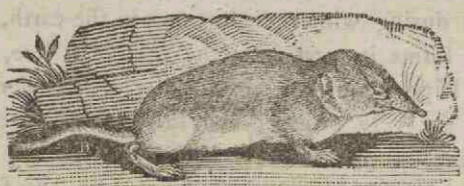
THE MARMOT

lean of the mutton: They generally weigh from twenty to fifty pounds each.

The Sheep, bred on the mountains of Thibet, produce wool of extraordinary length and fineness, of which is made the Indian shawl, frequently fold in this country for fifty pounds or upwards.



THE LESSER DORMOUSE



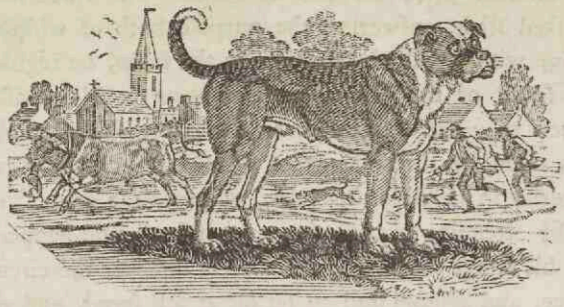
THE SHREW-MOUSE,



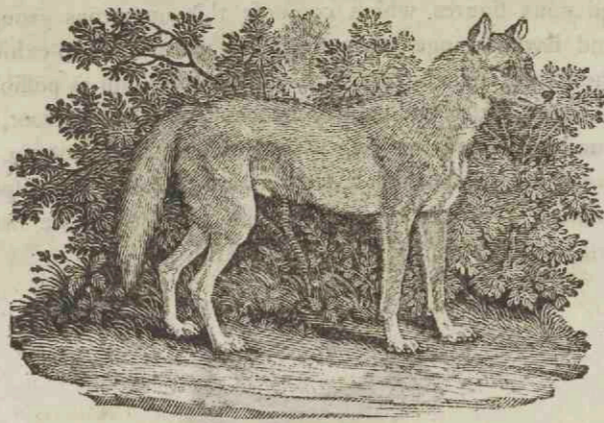
THE WALACHIAN SHEEP.



THE DWARF MOUSE,

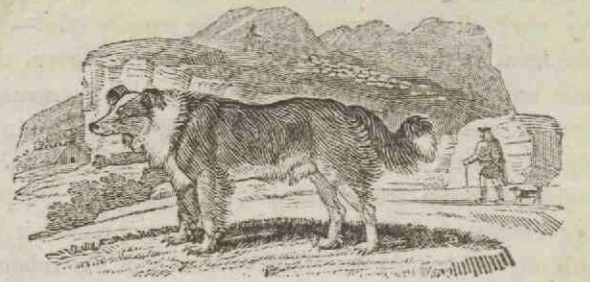


THE BULL DOG



THE NEW SOUTH-WALES DOG

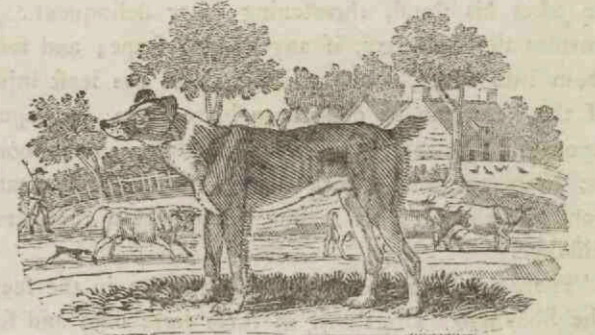
is of a very savage nature. It neither barks nor growls; but when vexed, erects the hairs of its whole body like bristles, and appears extremely furious.—It is fond of



THE SHEPHERD'S DOG.



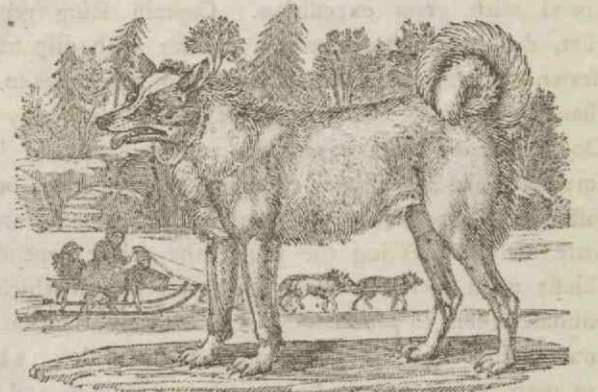
THE MASTIFF



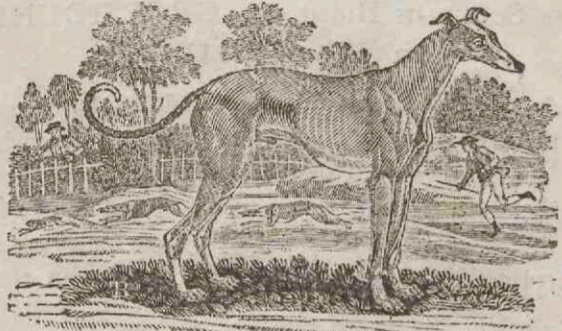
THE CUR DOG



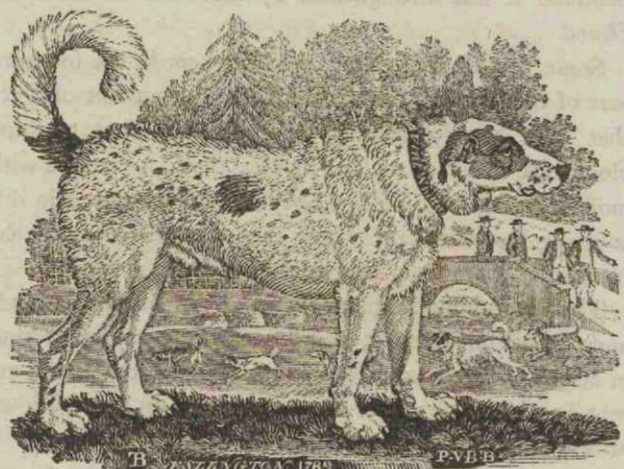
THE ROUGH WATER DOG.



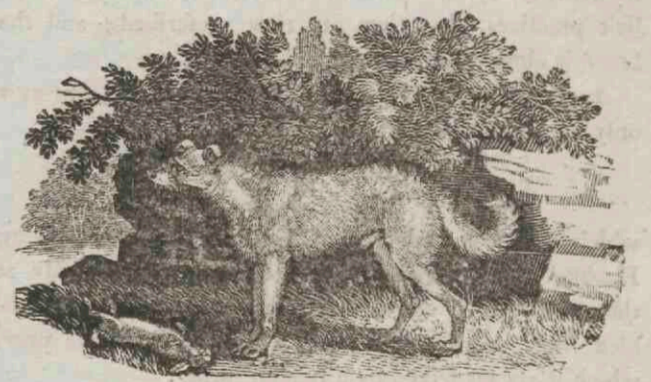
THE GREENLAND DOG.



THE GREYHOUND,



THE NEWFOUNDLAND DOG.



THE LURCHER



THE SPRINGER, OR COCKER,

is lively, active, and pleafant; an unwearied purfuer of its game, and very expert in raising woodcocks and

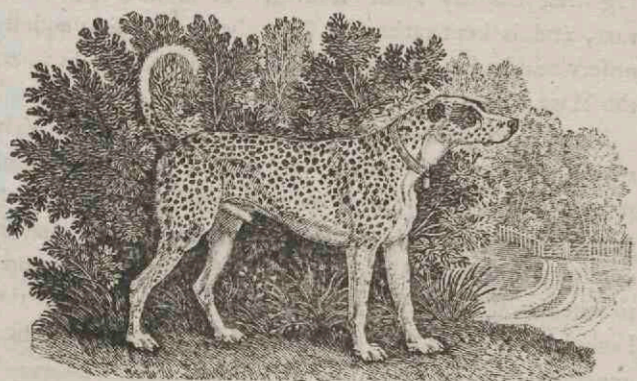


THE BEAGLE.

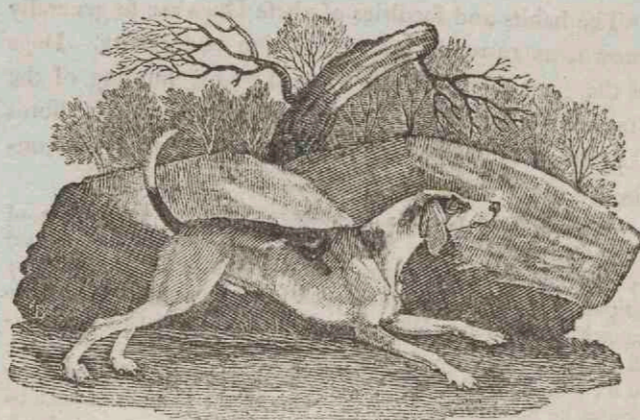
Of those Dogs that are kept for the bufinefs of the chafe, in this country, the Beagle is the fmallest, and is only used in hunting the Hare; although far inferior in



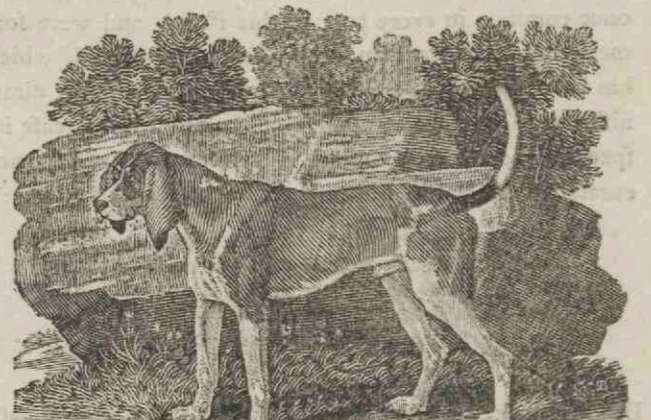
THE TERRIER



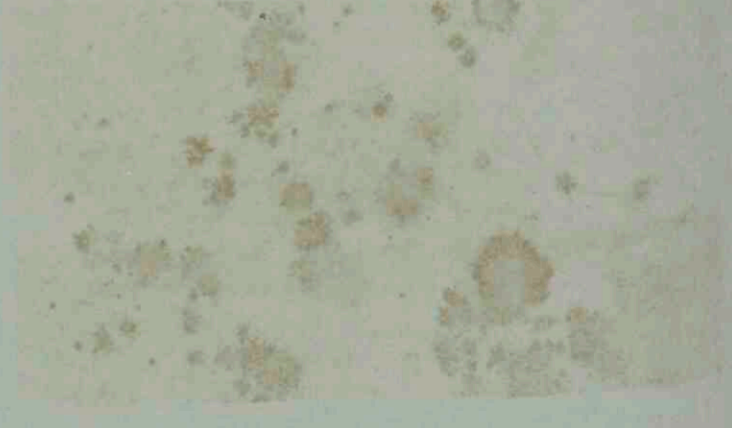
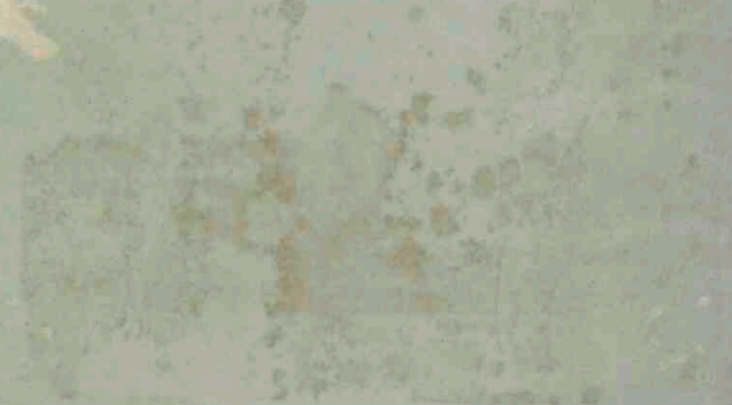
THE DALMATIAN OR COACH DOG

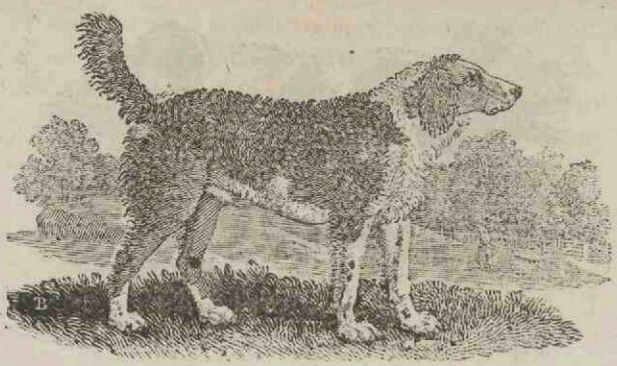


THE FOX HOUND.

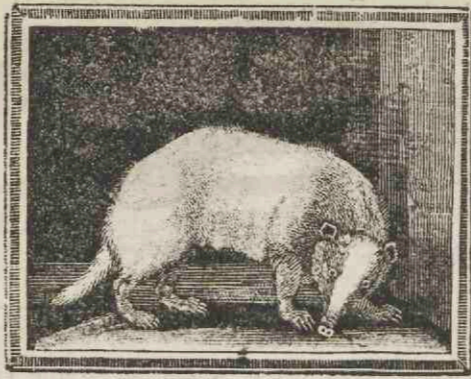


THE OLD ENGLISH HOUND

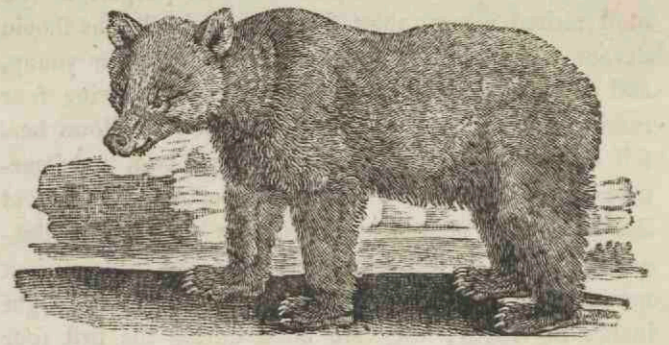




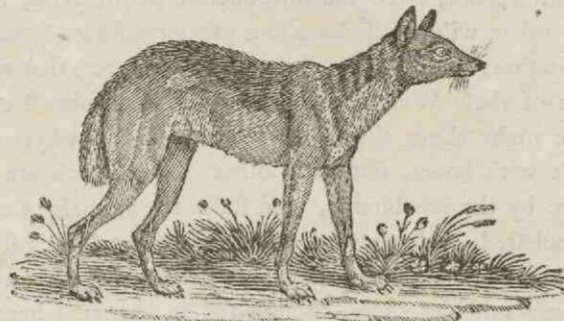
THE LARGE WATER SPANIEL.



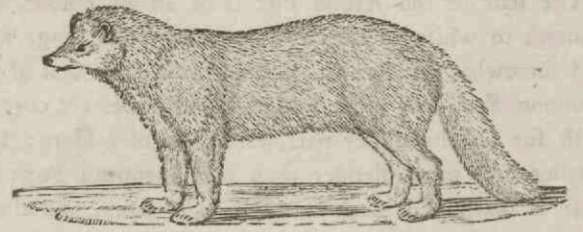
THE SAND BEAR.



THE BROWN BEAR.



THE JACKAL.



THE ARCTIC FOX



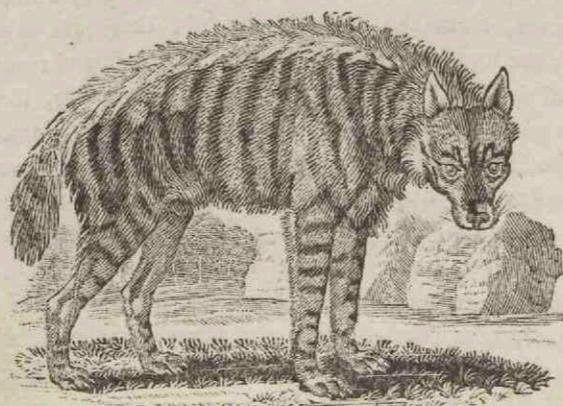
THE



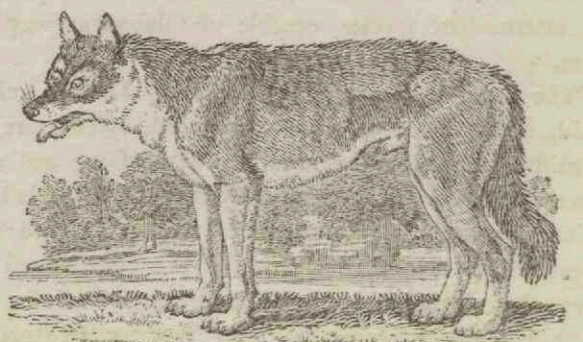
THE RATTLE,



THE RACCOON



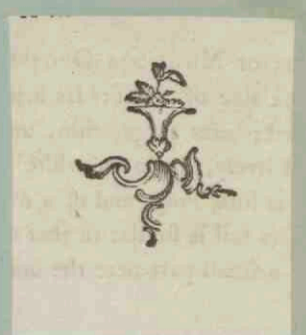
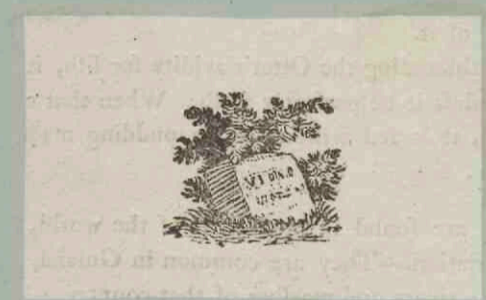
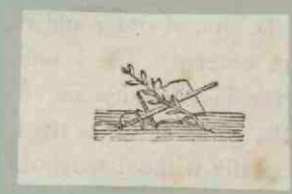
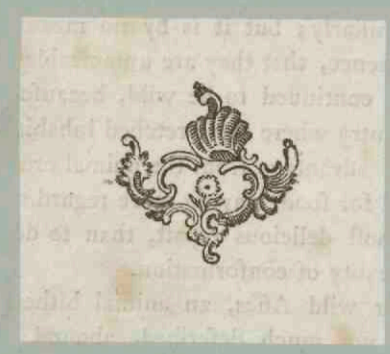
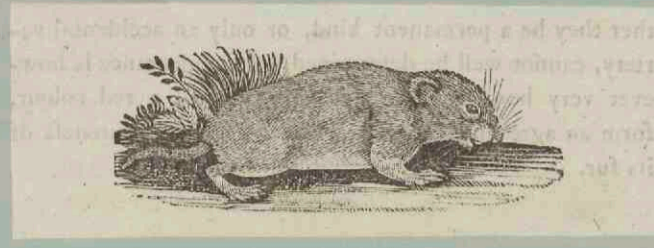
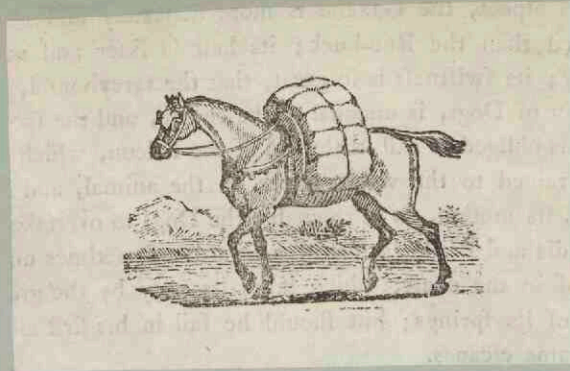
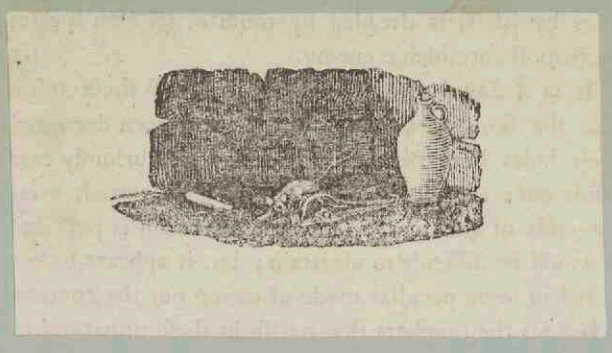
THE STRIPED HYENA.



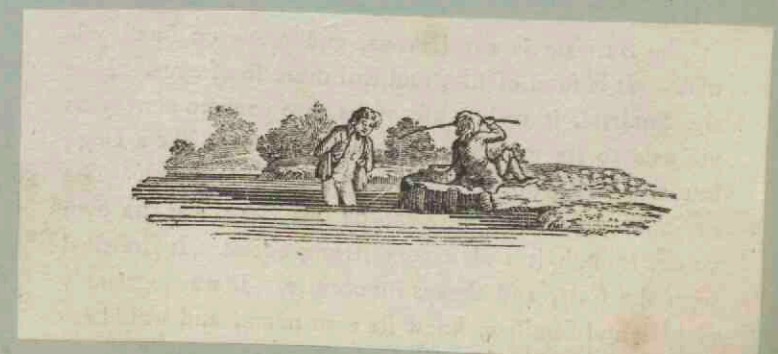
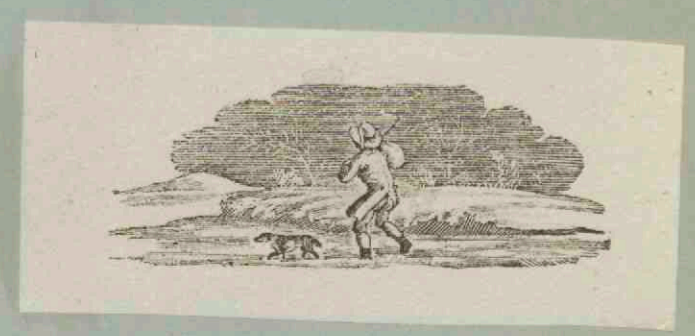
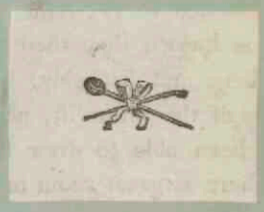
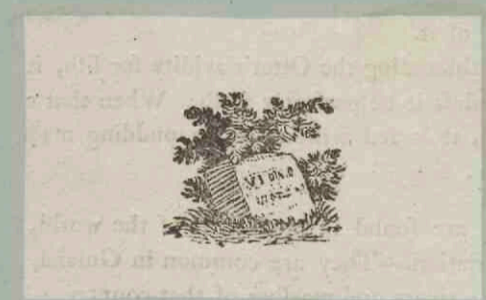
THE WOLF.



100



THE LONG-TAILED FIELD-MOUSE,

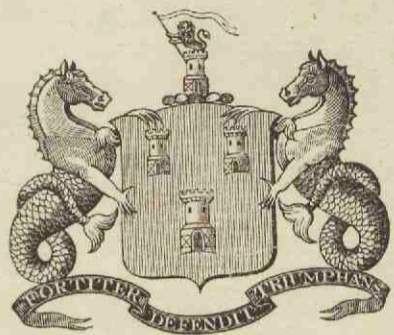




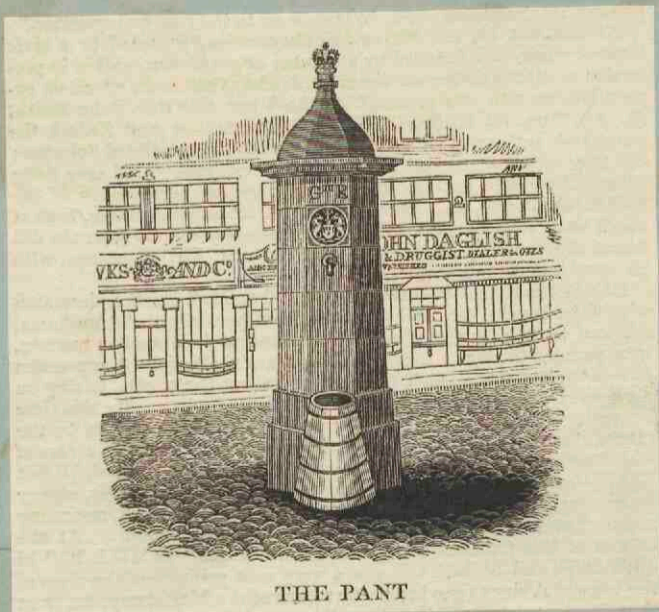
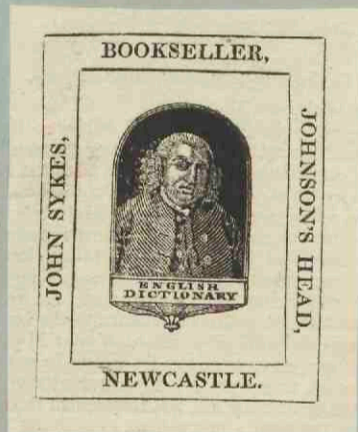
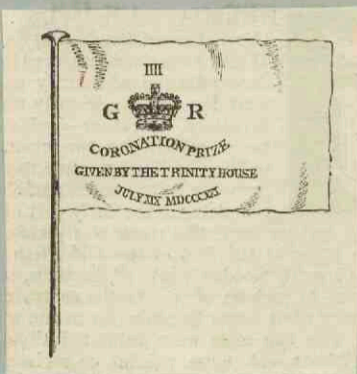
AN
ACCOUNT
OF THE
Rejoicings, Illuminations,
Ec. Ec.
THAT HAVE TAKEN PLACE IN
NEWCASTLE AND GATESHEAD,

ON THE FOLLOWING OCCASIONS:
THE PEACE OF AMIENS, IN 1801.
THE JUBILEE OF HIS MAJESTY GEORGE III. 1809.
THE GENERAL PEACE, IN 1814.
THE ABANDONMENT OF THE BILL AGAINST QUEEN CAROLINE, 1820.
CORONATION OF GEORGE III. AND QUEEN CHARLOTTE, 1761.
CORONATION OF HIS MAJESTY GEORGE IV. 1821.

With several Engravings on Wood.




NEWCASTLE:
PRINTED FOR JOHN SYKES, BOOKSELLER, JOHNSON'S
HEAD, PILGRIM STREET.
MDCCLXXI.



THE PANT

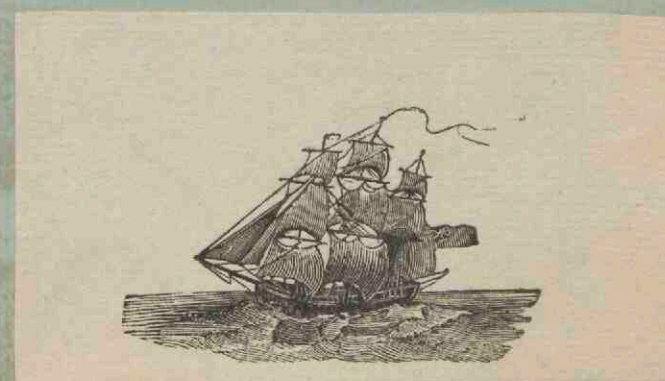
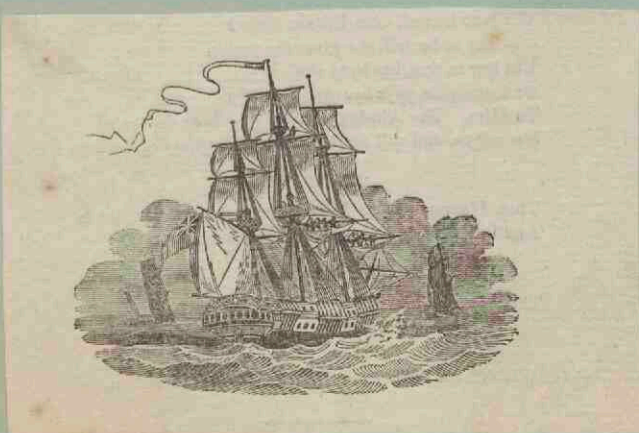
Splinters,
HISTORICAL, SACRED AND PROFANE;
PARTLY
FROM OFF THAT
Standard

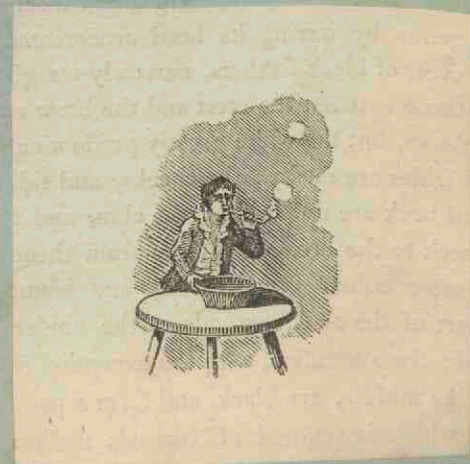
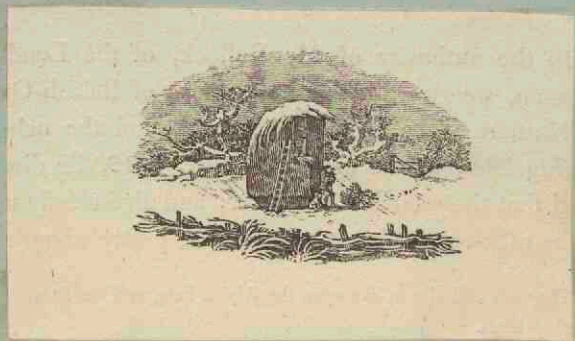
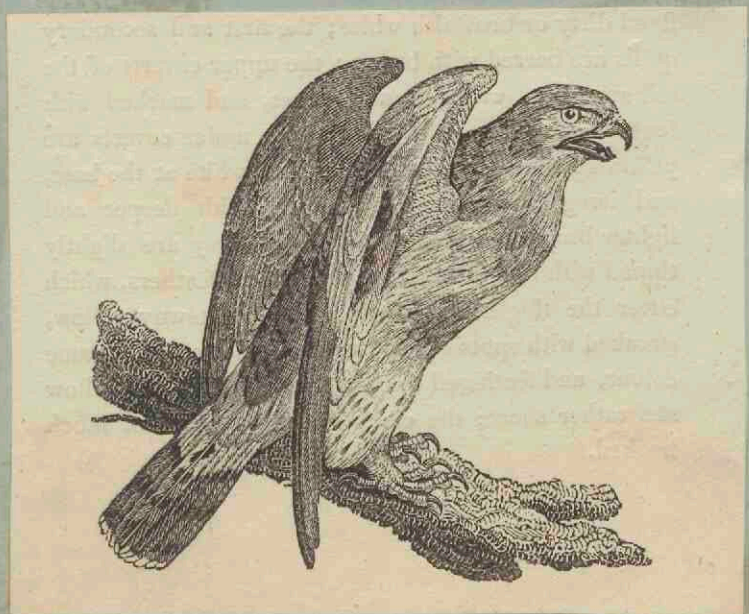
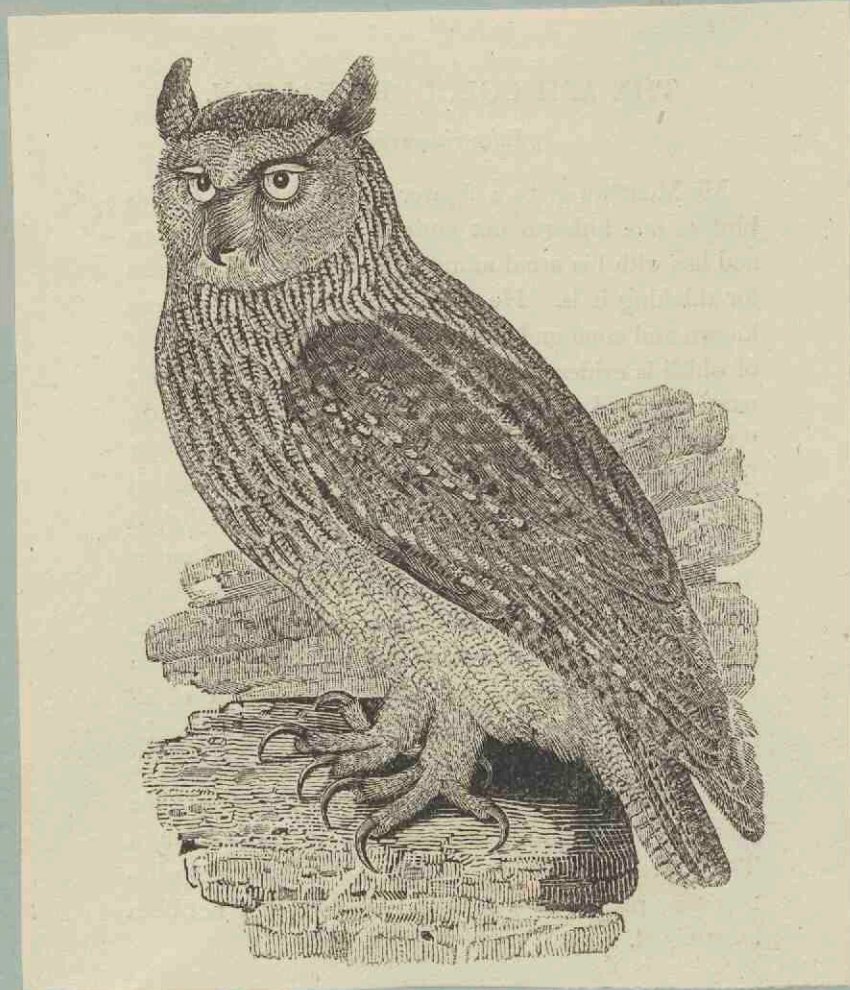


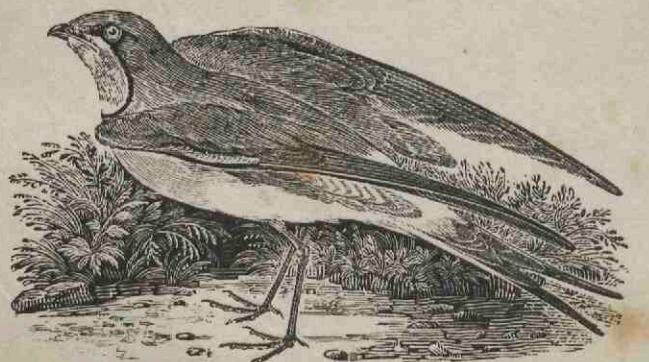
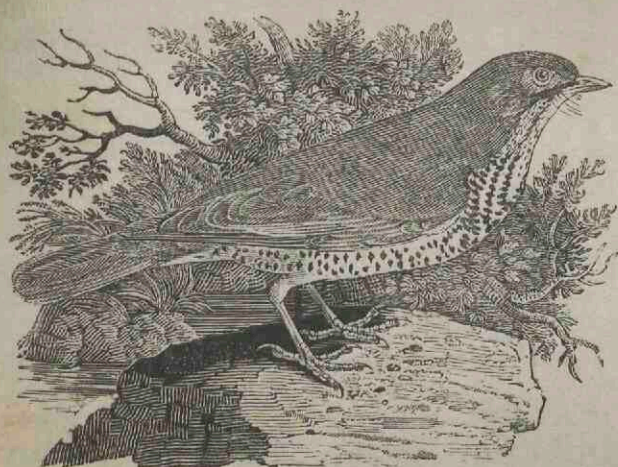
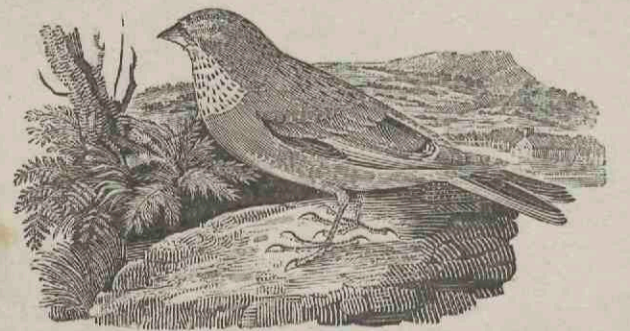
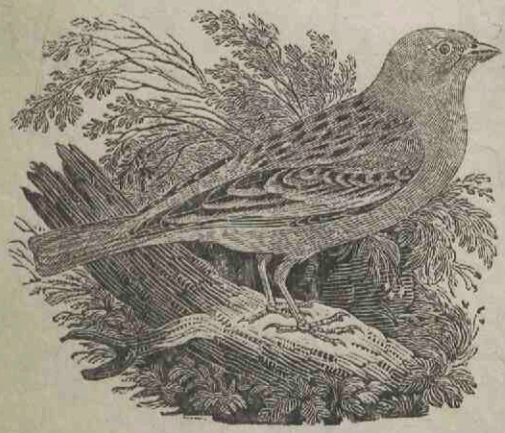
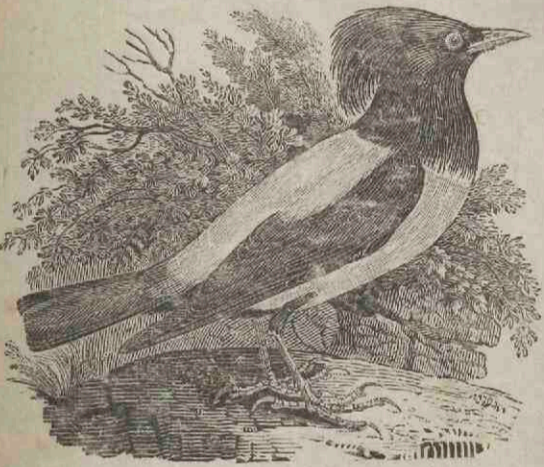
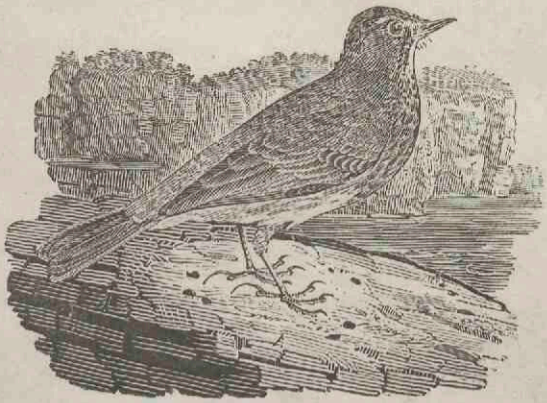
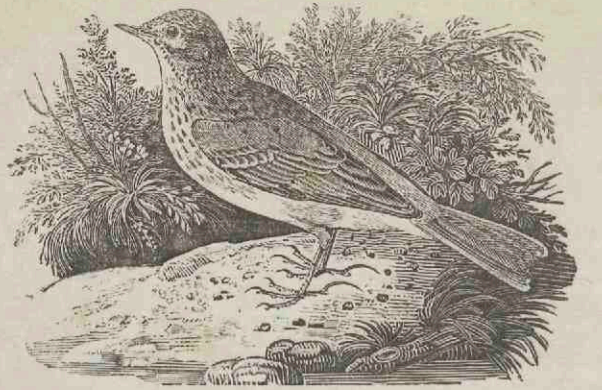
OUR BLESSED CONSTITUTION.
FIFTH, SIXTH, SEVENTH YEARS,
NINETEENTH CENTURY.

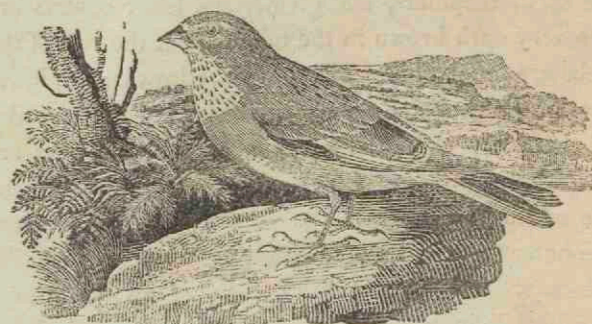
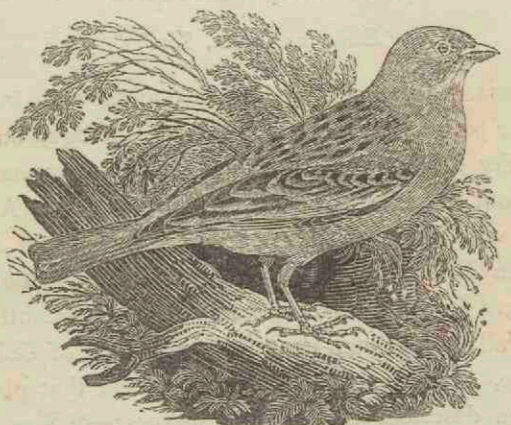
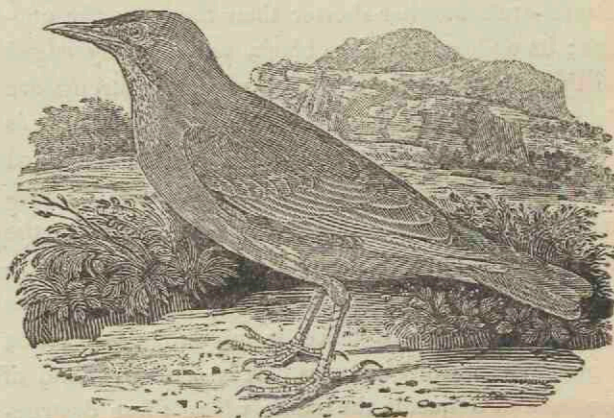
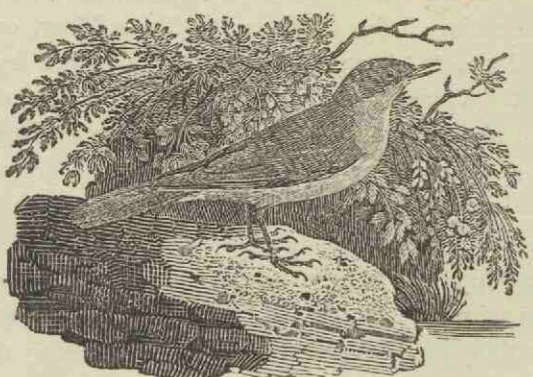
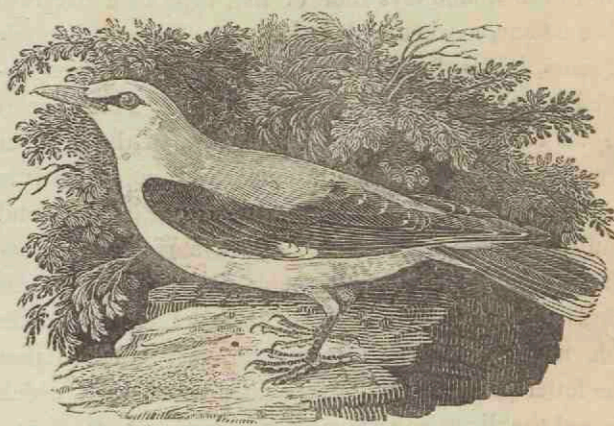
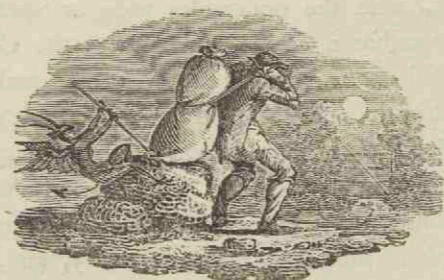
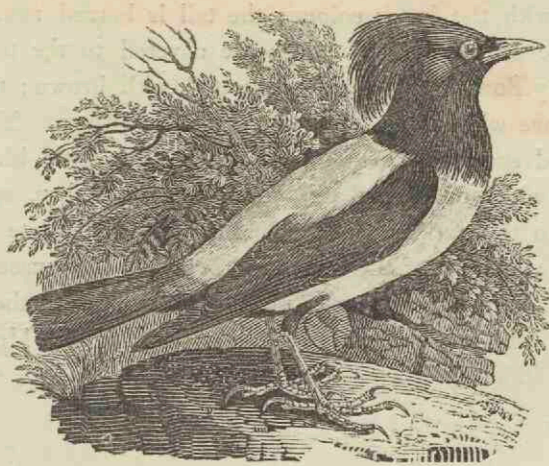
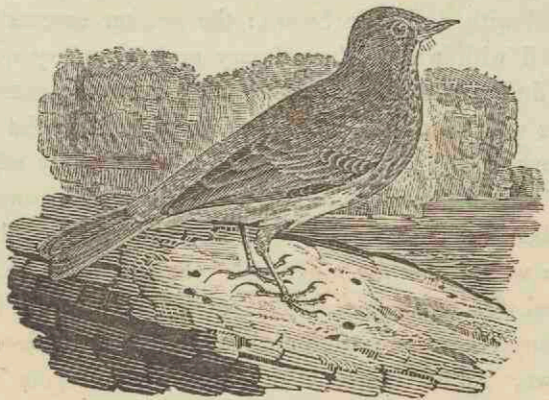
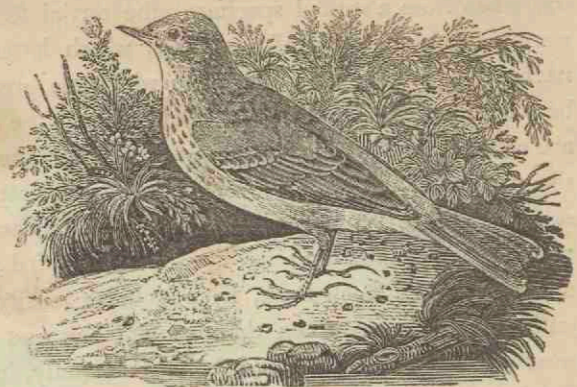
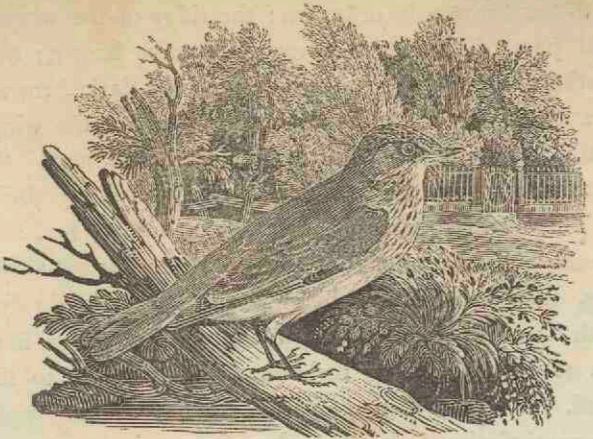
INQUIRY IS TO TRUTH, WHAT FRICTION IS TO THE DIAMOND: IT
PROVES ITS HARDNESS, ADDS TO ITS LUSTRE, AND EXCITES
NEW ADMIRATION.

NEWCASTLE:
PRINTED BY J. AND R. AKENHEAD.
MDCCLXXVII.

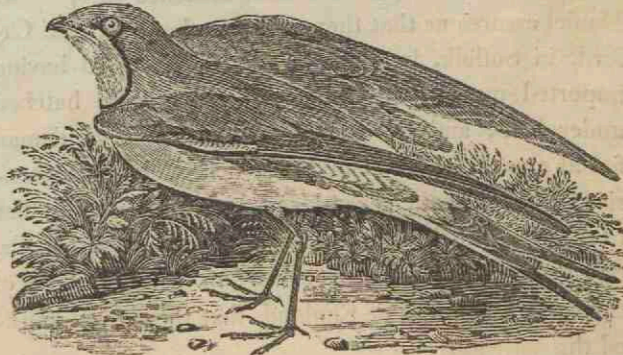
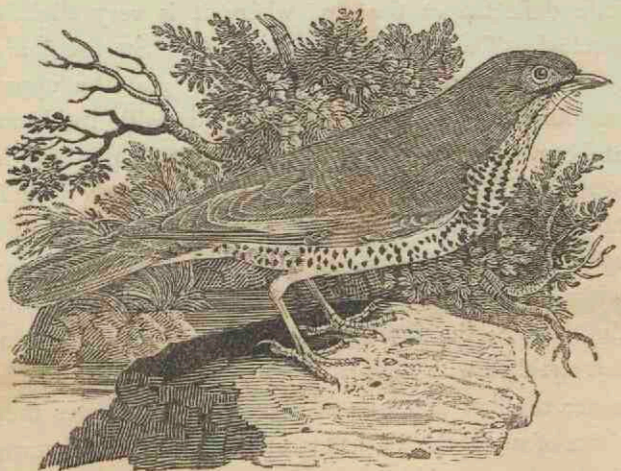


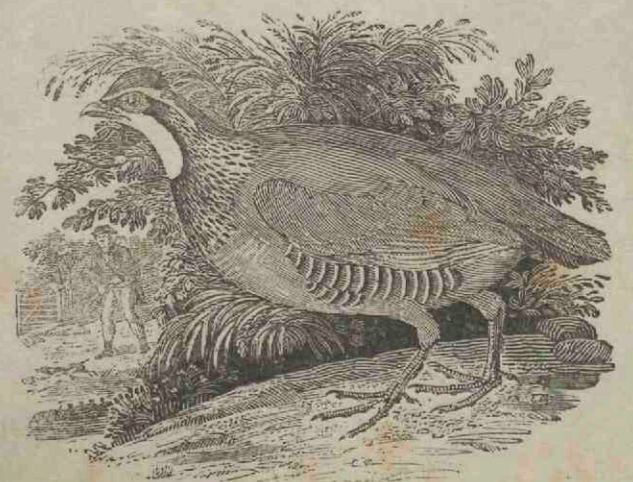
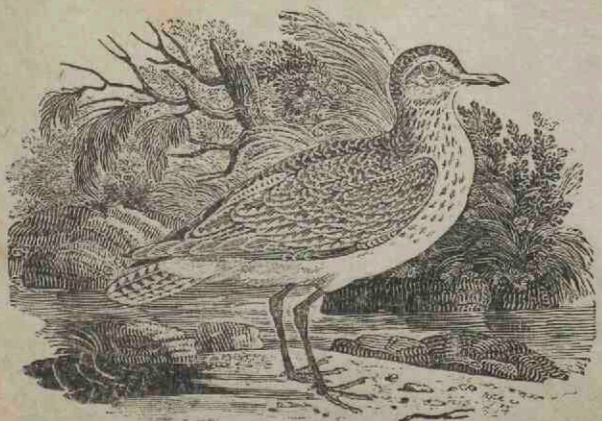
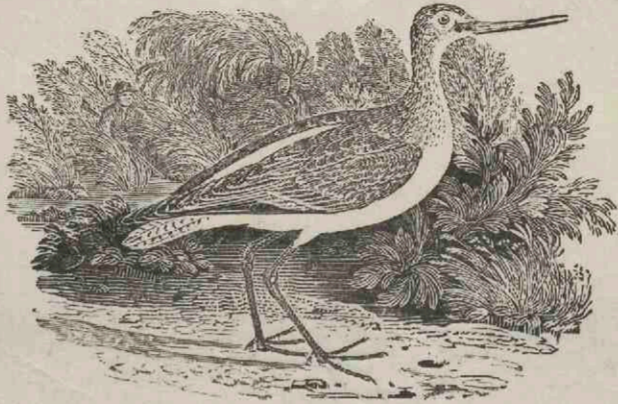


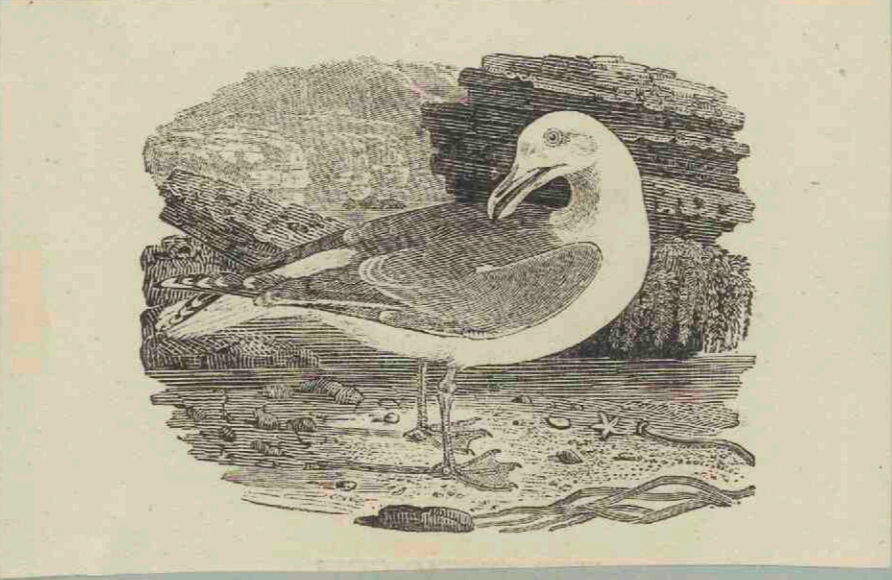
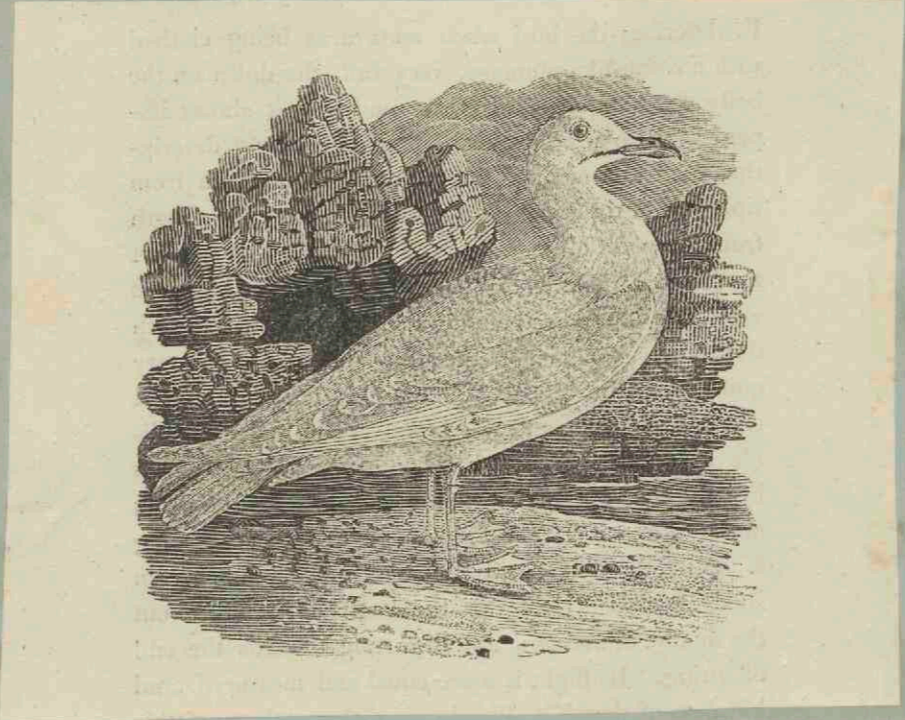




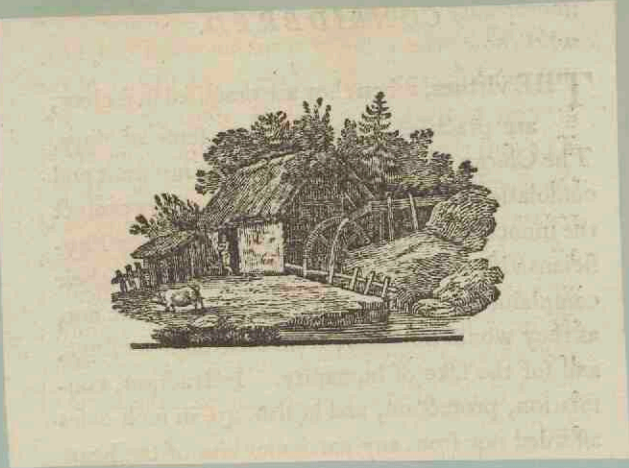
THE GREATER REDPOLE,









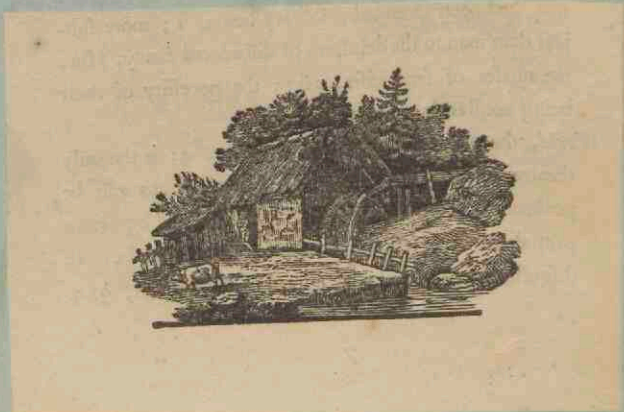
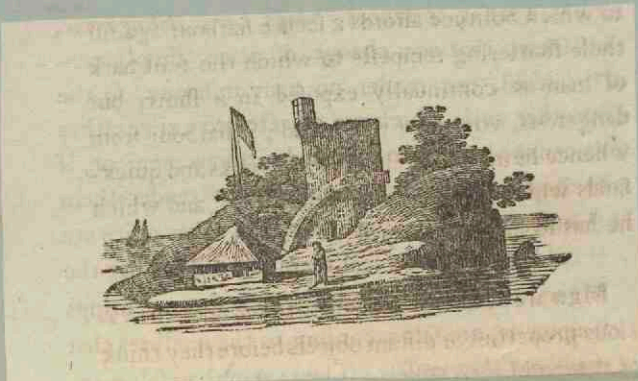
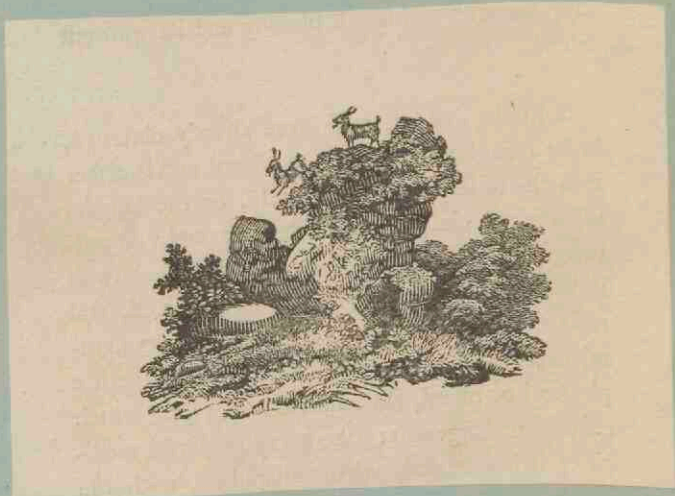
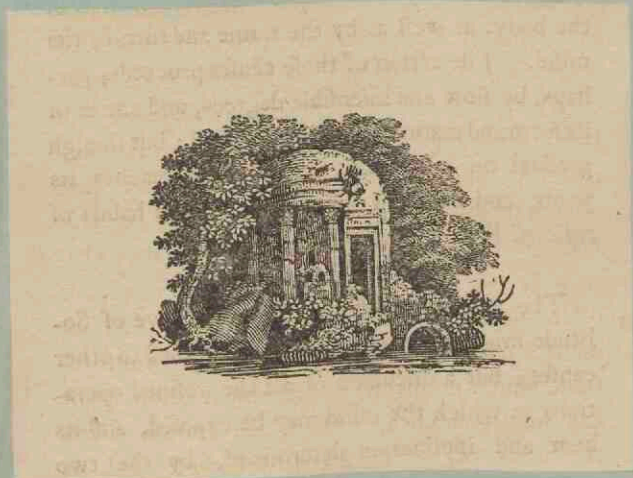
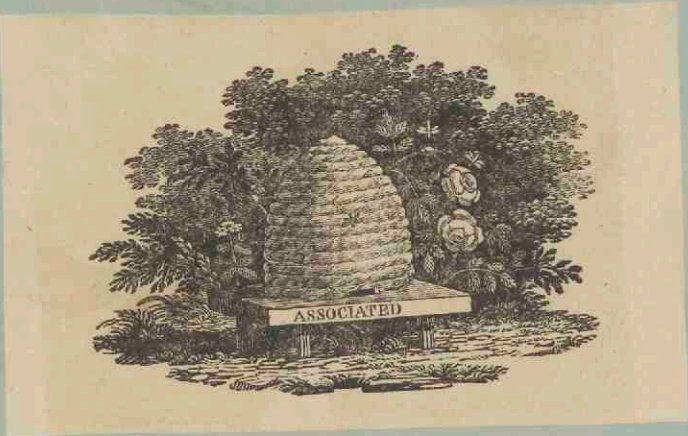


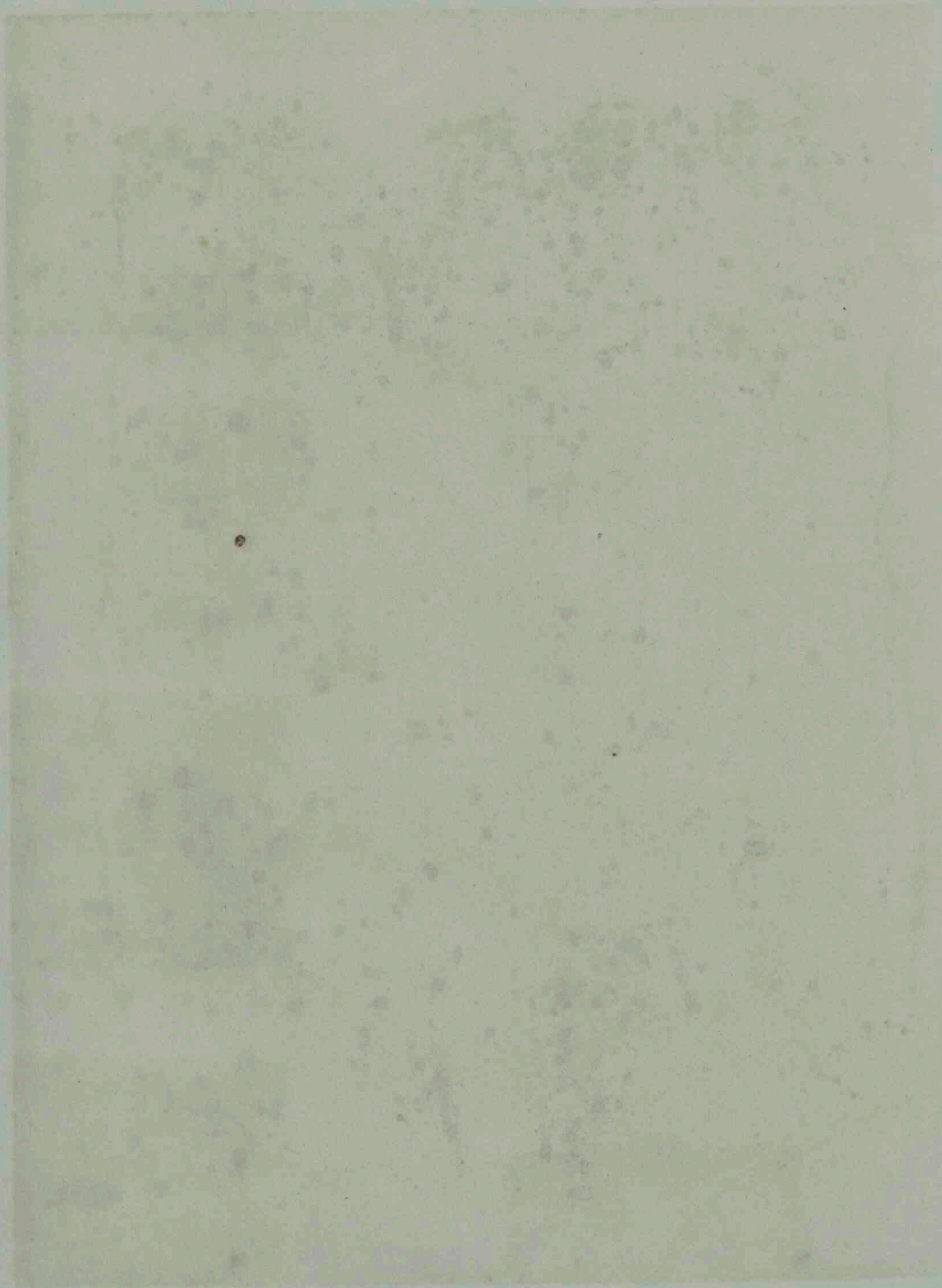
SOLITUDE,

WRITTEN ORIGINALLY BY
J. G. ZIMMERMAN.
To which are added,
THE LIFE OF THE AUTHOR;
NOTES HISTORICAL AND EXPLANATORY;
A COPIOUS INDEX;
AND
SEVEN BEAUTIFUL ENGRAVINGS
BY RIDLEY.



LONDON:
Printed by Thomas Maitland, Sherborne-Lane,
FOR VERNOR AND HOOD, J. CUTHELL, J. WALKER,
LACKINGTON, ALLEN, AND CO. J. NUNN,
OGILVY & SON, DARTON & HARVEY,
W. OTRIDGE AND SON, E. LEA,
AND J. SCATCHERD.
1800.



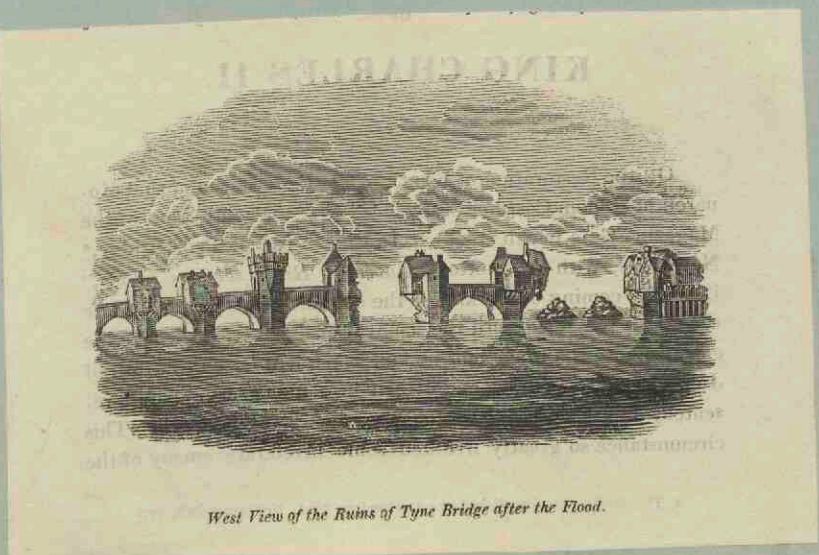
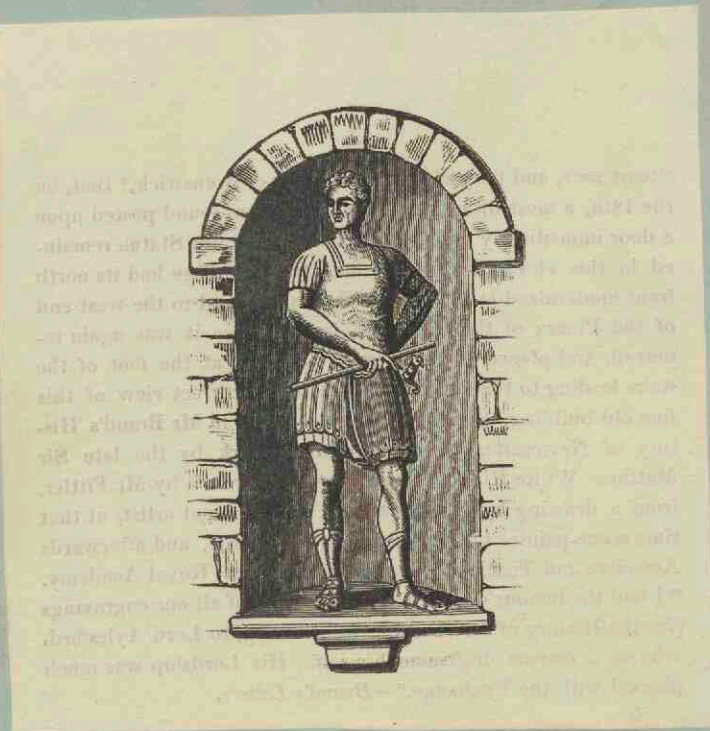








There, at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that bubbles by.
Gray's Elegy.



West View of the Ruins of Tyne Bridge after the Flood.

[Faint, illegible text at the top of the page, possibly a header or title area.]

[Faint, illegible text in the upper middle section of the page.]

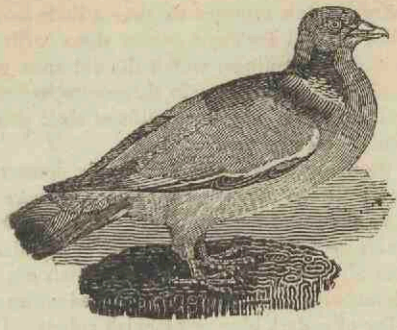
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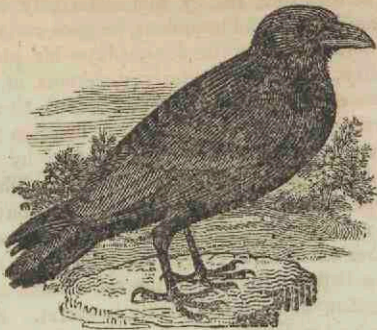
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[Faint, illegible text in the bottom section of the page.]

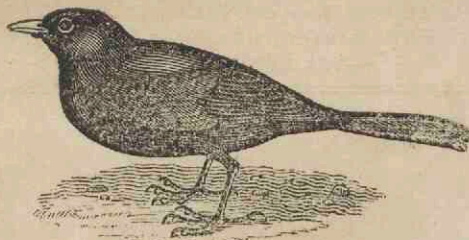
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THE RING DOVE.



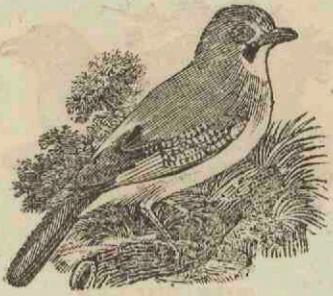
THE RAVEN.



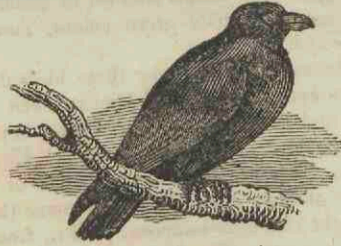
THE BLACKBIRD.



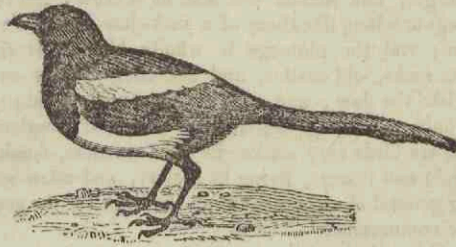
THE TURTLE DOVE.



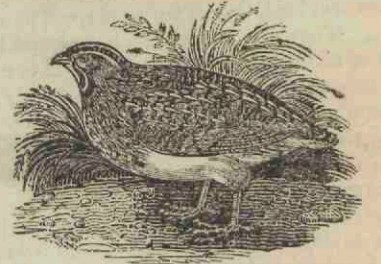
THE JAY.



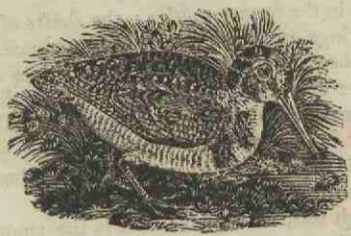
THE ROCK.



THE MAGPIE.



THE QUAIL.



THE COCK OF THE WOOD.



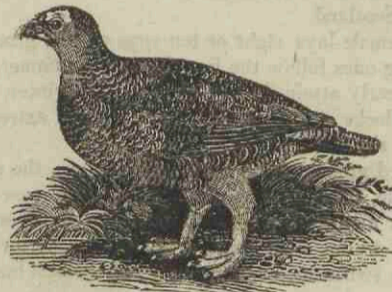
THE WHITE GROUSE.



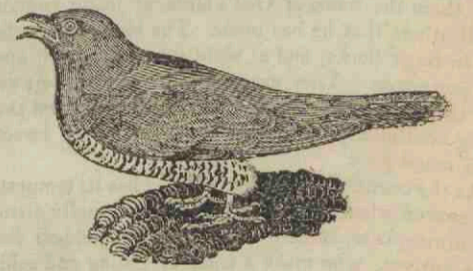
THE GREEN WOODPECKER.



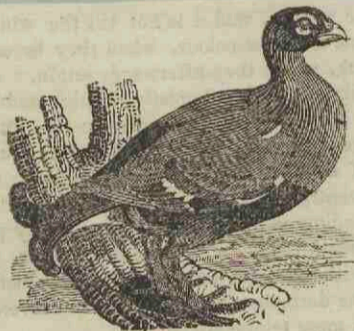
THE DOTTEL.



THE RED GROUSE.



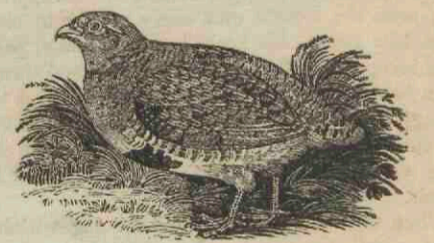
THE CUCKOO.



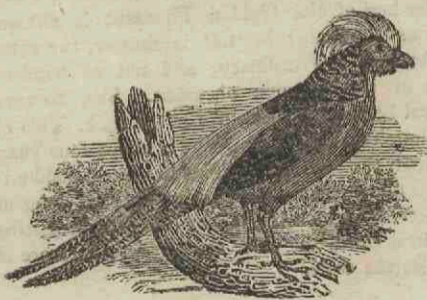
THE BLACK GROUSE.



THE TURKEY.



THE GREY PARTRIDGE.



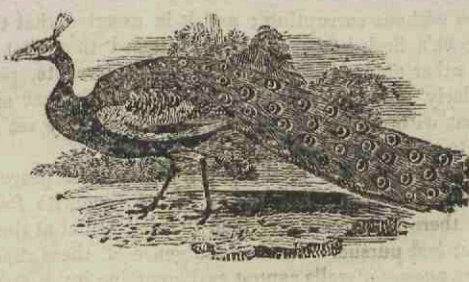
THE STARE OR STARLING.



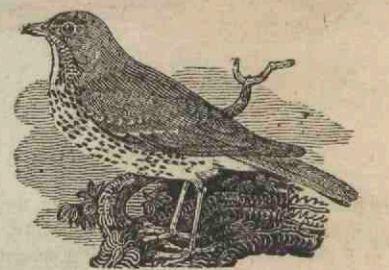
THE BUTCHER-BIRD.



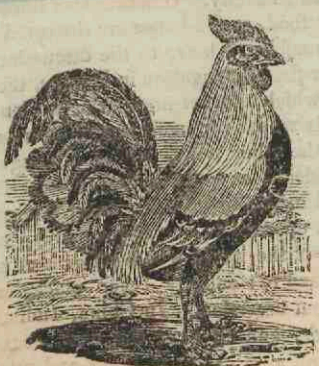
THE SILVER PHEASANT.



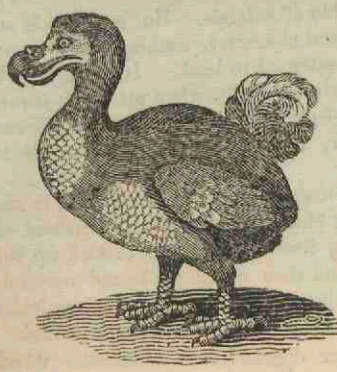
THE PEACOCK.



THE MISSEL-THRUSH.



THE COCK.



THE DODO.

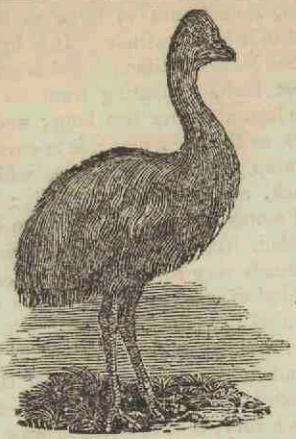


THE BIRD OF PARADISE.



The MAGNIFICENT BIRD OF PARADISE.

THE
SYSTEM
OF
NATURAL HISTORY,
WRITTEN BY
M. DE BUFFON,
Carefully Abridged :
AND THE
NATURAL HISTORY OF INSECTS;
COMPILED CHIEFLY FROM
SWAMMERDAM, BROOKES, GOLDSMITH, &c.
EMBELLISHED WITH
Elegant Engravings on Wood.
IN FOUR VOLUMES.
VOL. IV.
ALNWICK:
PRINTED BY AND FOR W. DAVISON,
1814.



THE CASSOWARY.

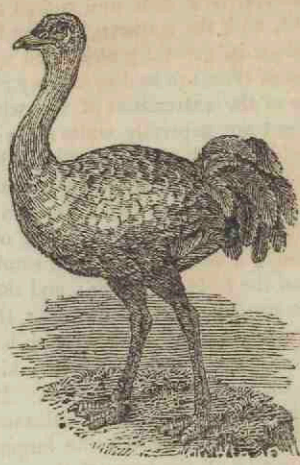


THE GOLDEN EAGLE.

The golden eagle is the largest and the noblest of all those birds that have received the name of eagle. It weighs about twelve pounds. It is three feet long; the extent of its wings are seven feet four inches; the bill is three inches long, and of a deep blue; and the eye is of a hazel colour; the sight, and sense of



THE SEA EAGLE.



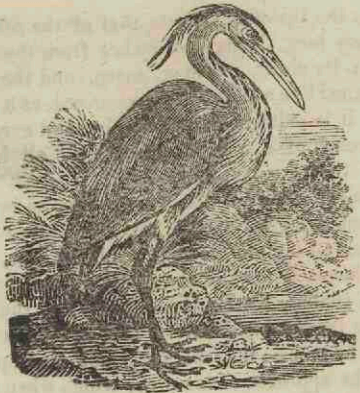
THE OSTRICH.



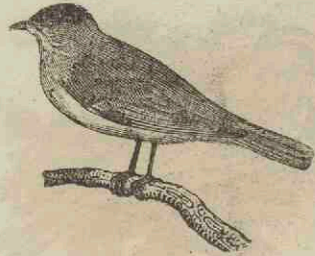
THE HOUSE SWALLOW.



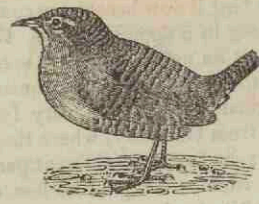
THE MARTIN.



THE HERON.



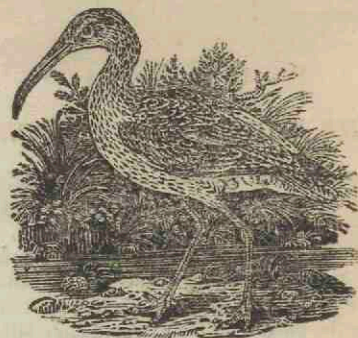
THE BLACK-CAP.



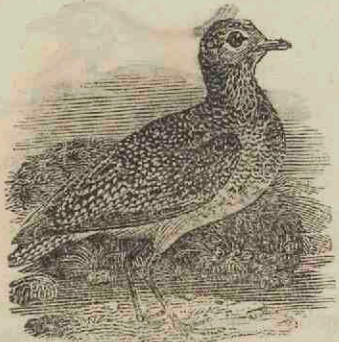
THE WREN.

is bay, and the other white. Below, near the belly, it is whitish: the tail has two white feathers, black at the extremities; and the upper part of the body is of the colour of rusty iron.

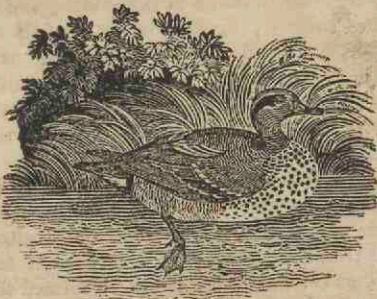
To these birds of the crane kind may be added, a numerous tribe of smaller fowls, which are distinguished by having their thighs partly bare. In this list are



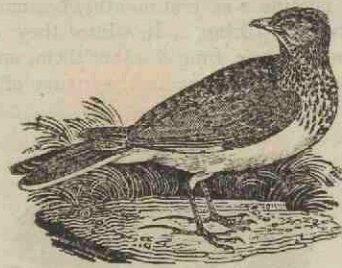
THE CURLEW.



THE GREY PLOVER.



THE TEAL.

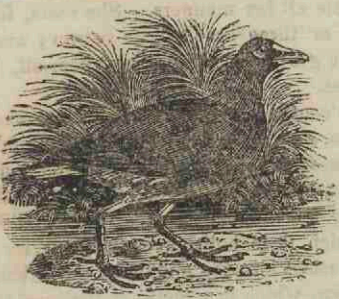


THE SKY LARK.

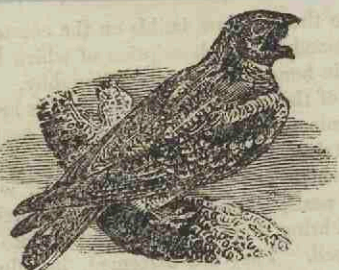
The lark, whether, the sky lark, the wood, or the fit-lark, being all distinguishable from other little birds by the length of their heel, are louder in their song than either of the former, but not so pleasing. Indeed, the music of every bird is



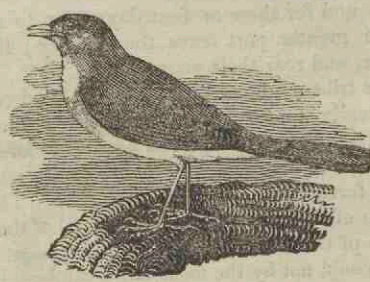
THE BALEARIC CRANE.



THE WATER-HEN.



THE GOAT-SUCKER.



THE NIGHTINGALE.



THE COMMON PHEASANT.



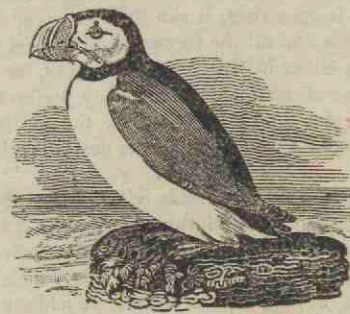
THE PELICAN.



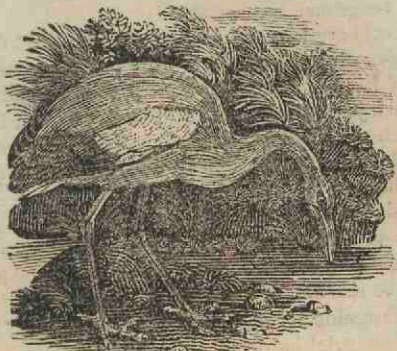
THE BITTERN, OR MIRE-DRUM.



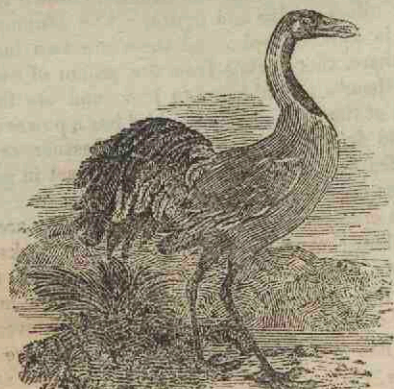
THE SPOONBILL.



THE PUFFIN OR COULTARNEB.



THE STORK.

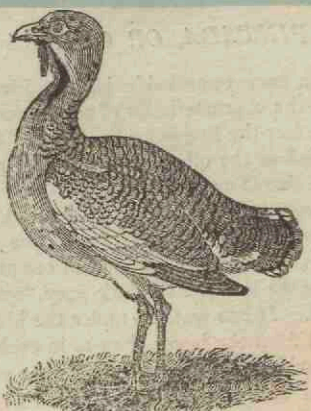


THE CRANE.

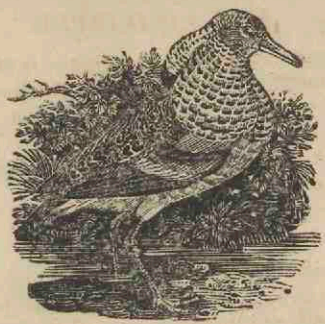


THE FLAMINGO.

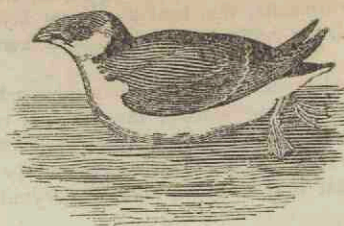
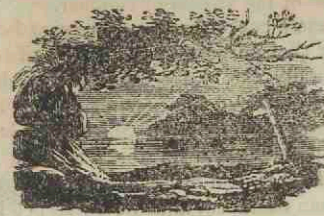
The flamingo is the most remarkable of all the crane kind, the tallest, largest, and the most beautiful: the body, which is of a beautiful scarlet, is no bigger than that of a swan; but its legs and neck are of such an



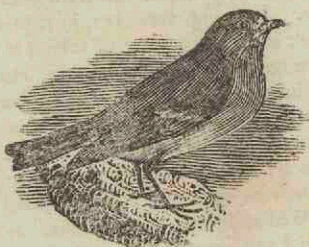
THE BUSTARD.



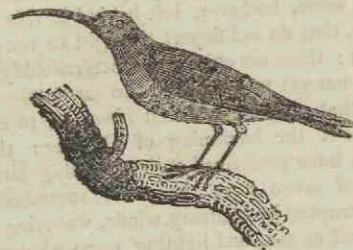
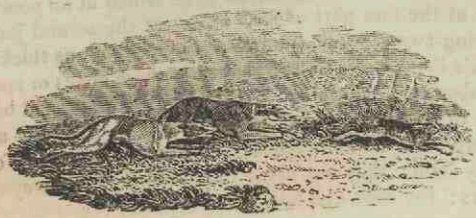
THE RUFF.



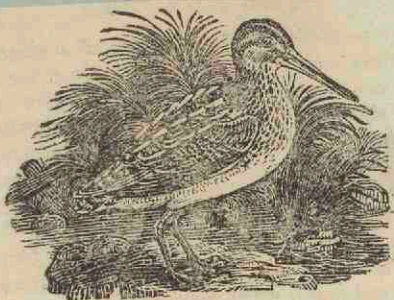
THE AUK.



THE REDBREAST.



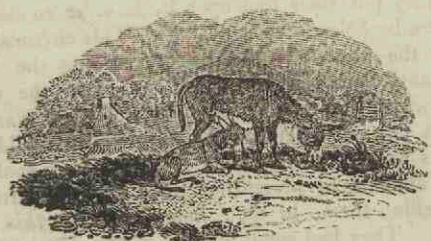
THE HUMMING BIRD.



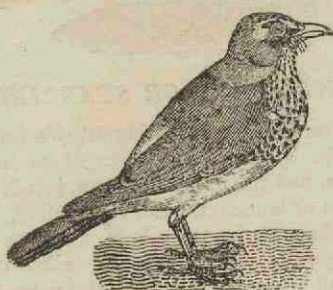
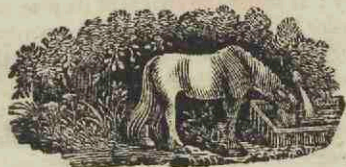
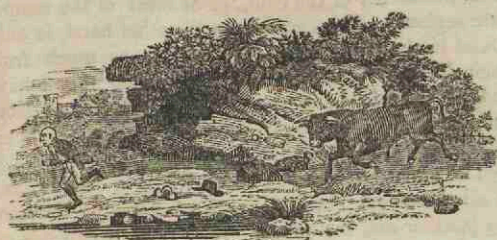
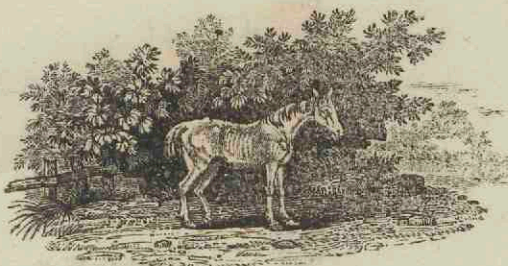
THE SNIPE.



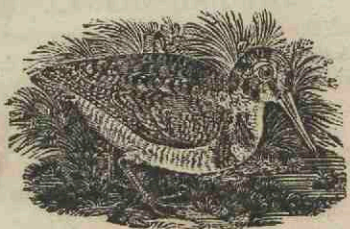
THE KING FISHER.



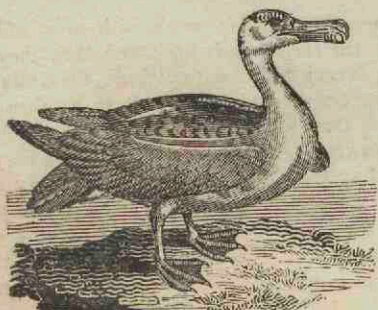
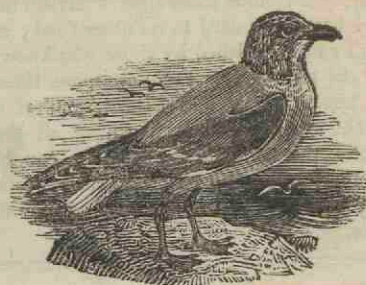
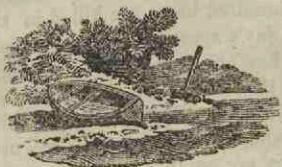
THE FIELDFARE.



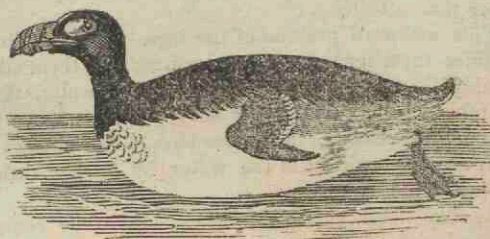
THE LINNET.



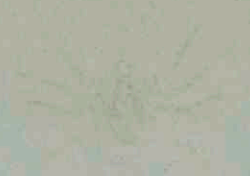
THE PETREL.



THE ALBATROSS.



THE PENGUIN.



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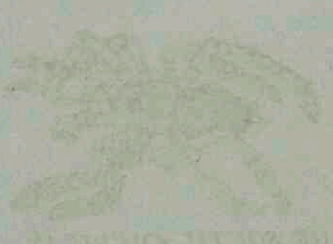
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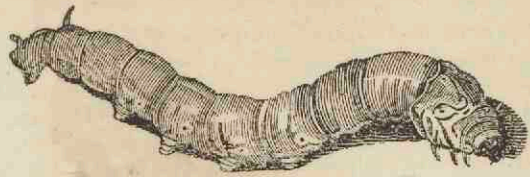


[Faint, illegible text]

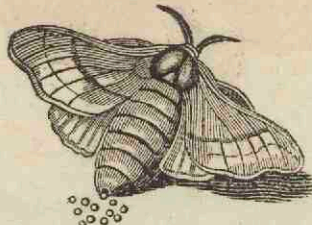


[Faint, illegible text]

[Faint, illegible text]

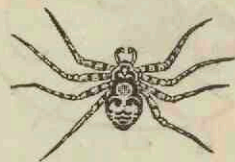


THE SILK-WORM.

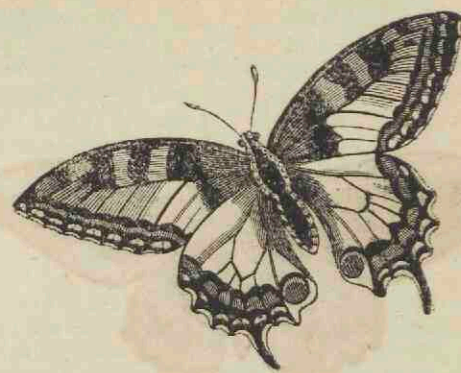


THE SILK-WORM MOTH.

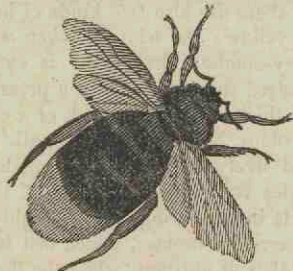
s, and the vent is of a quadrangular shape
ves a very rude sort of a web among the lea
l marjoram.



THE GREY WALL SPIDER.



PAPILIO MACHAON.



THE HUMBLE BEE.



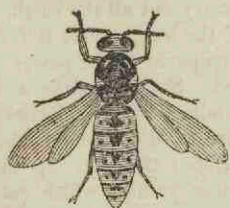
THE BERMUDAS SPIDER.



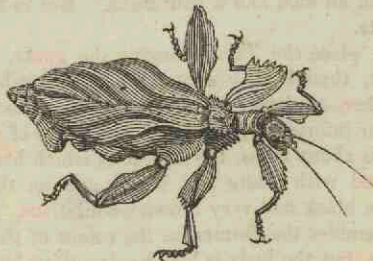
THE GAD-FLY.



THE COMMON WORKING BEE.



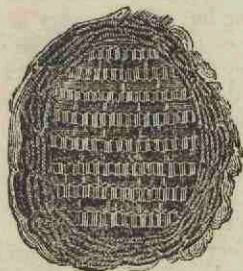
THE COMMON WASP.



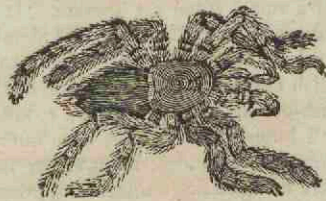
THE WALKING LEAF.



THE QUEEN BEE.



THE WASP'S NEST.



The LARGE SOUTH AMERICAN SPIDER.



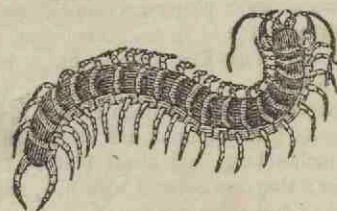
THE FIRE-FLY.



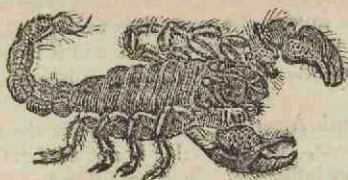
THE RAPHIDIA.



THE LIBELLULA.



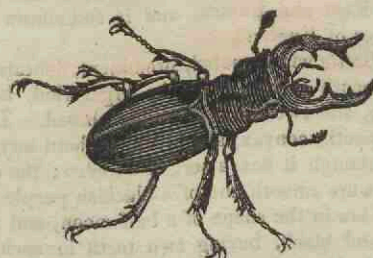
THE CENTIPEDE.



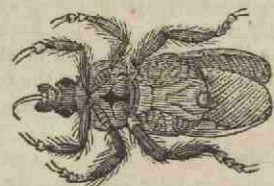
THE SCORPION.



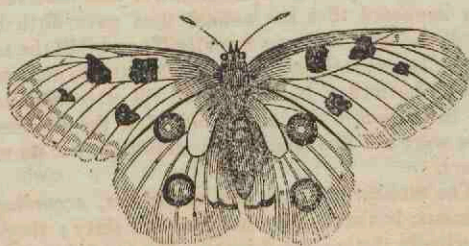
THE TARANTULA.



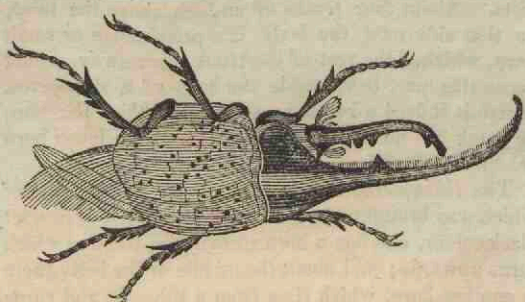
THE STAG BEETLE.



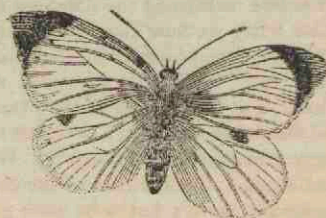
THE HORSE FLY.



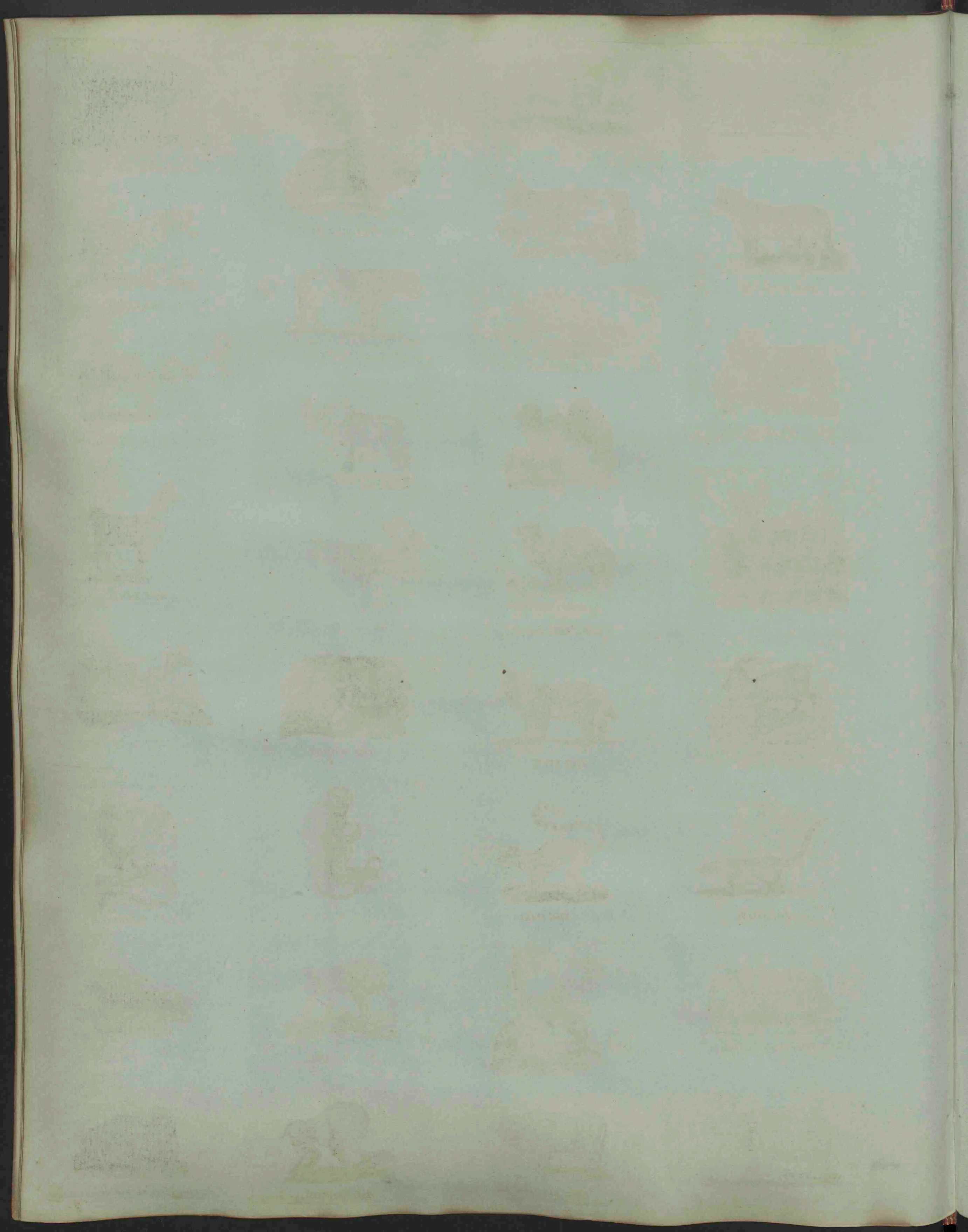
PAPILIO APOLLO.

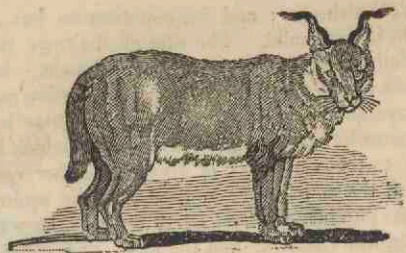


The ELEPHANT or HERCULIS BEETLE.

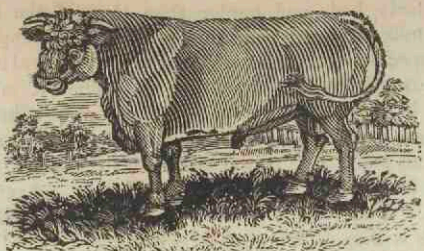


COMMON WHITE BUTTERFLY.





THE CARACAL, OR SYAGUSH.



THE BULL.

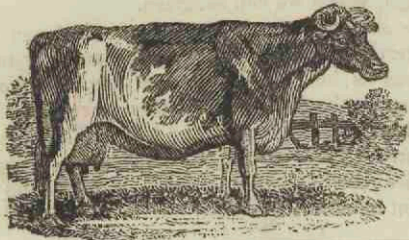
SOUSLIK—THE GOLDEN-COLOURED MOLE—THE WHITE WATER BAT—THE GUINEA HOG—THE WILD BOAR OF CAPE VERD—THE MEXICAN WOLF—THE ALCO—THE TAYRA—THE PHILANDER OF SURINAM—THE AKOUCHI—THE TUCAN—THE BRAZILIAN FIELD MOUSE—THE APEREA—THE TAPETI—A VIEW OF THE ANIMALS PECULIAR TO EACH CONTINENT.



THE HYENA.



THE WILD CAT.



THE TARTARIAN COW.



THE ZEBRA.



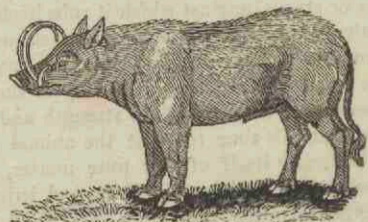
THE GOAT.



THE PANGOLIN.



THE JAGUAR.



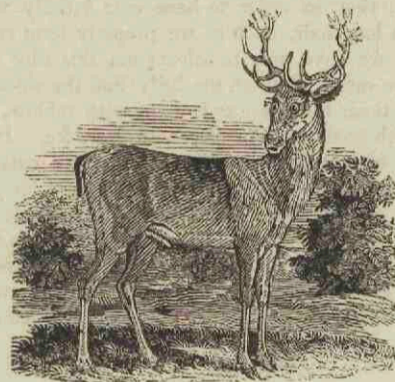
THE BABIROUSSA, OR INDIAN HOG.



THE CAMEL.



THE ELK.



THE DROMEDARY.



THE REIN-DEER.



THE LAMA,



THE IBEX,



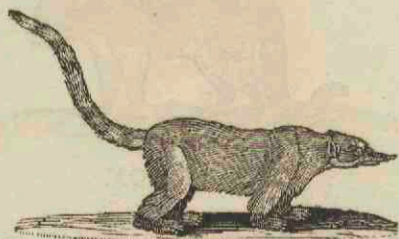
THE LYNX.



THE MAIMON.



THE ANTELOPE, OR GAZELLE.



THE COATI.



THE MAKI.

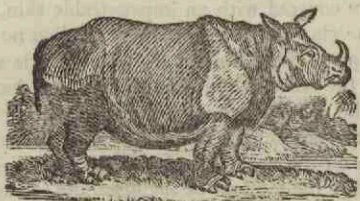


THE MACACO,

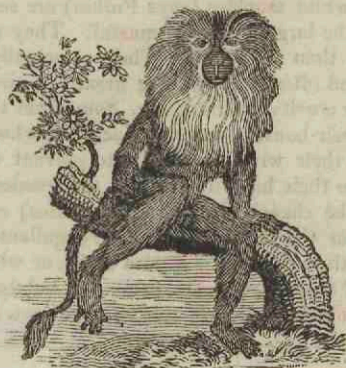
When she is weary of carrying them, she releases herself by rubbing against the wall.



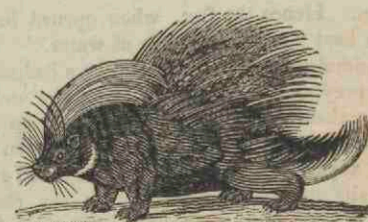
THE MARIKINE.



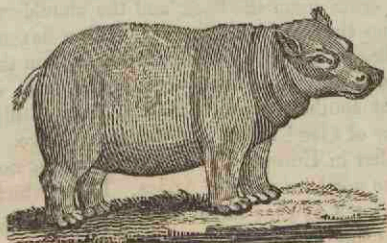
THE RHINOCEROS.



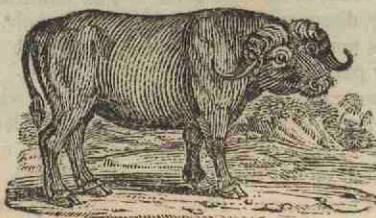
THE MANDRIL.



THE PORCUPINE.



THE HIPPOPOTAMUS.



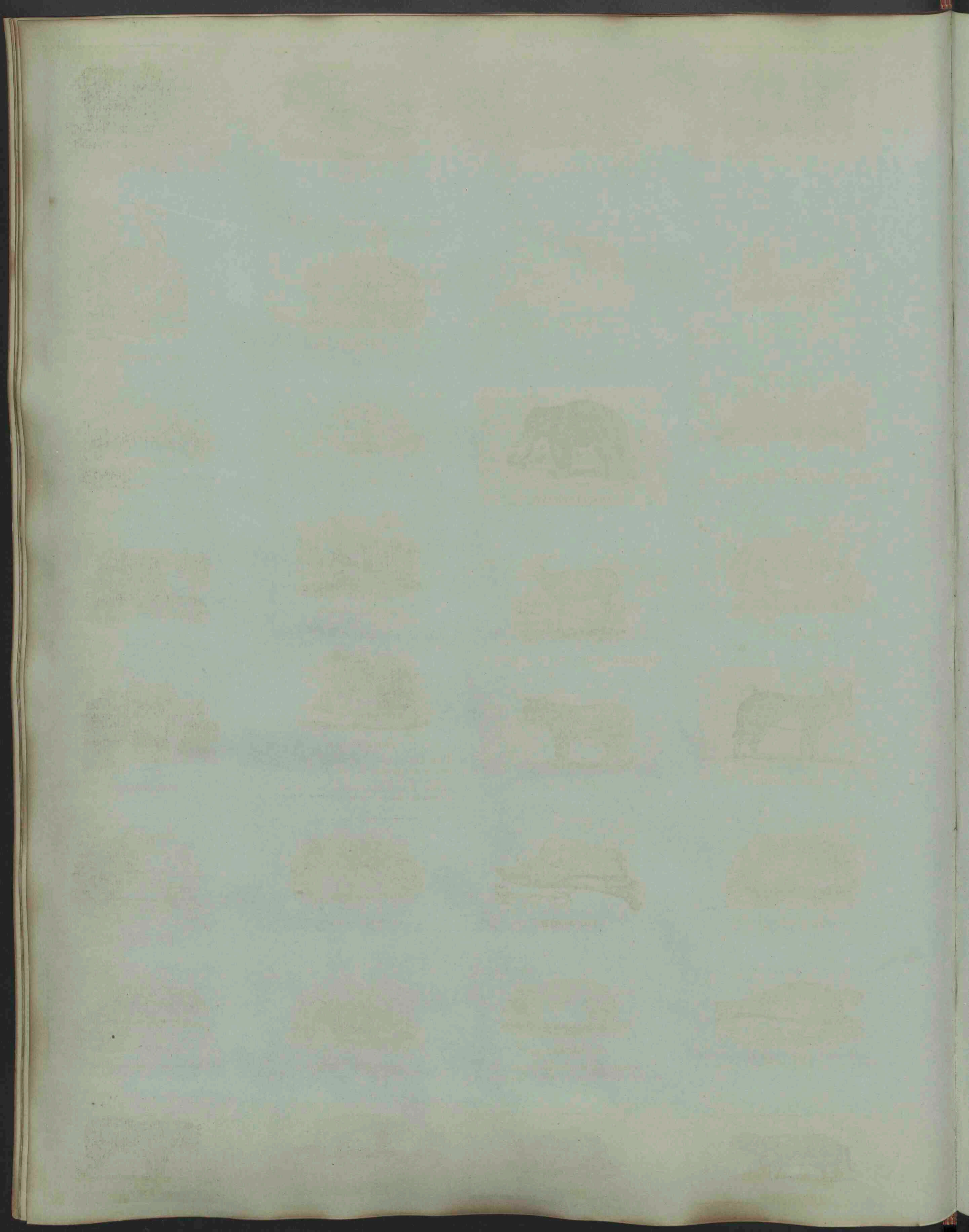
THE BUFFALO,

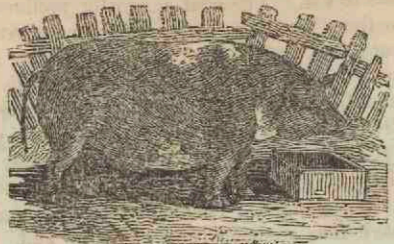


THE BABOON.

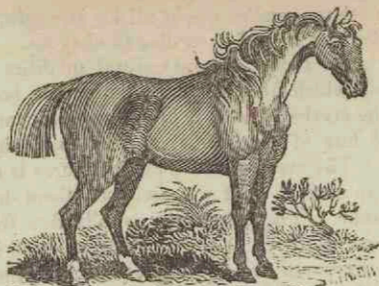


THE MORSE, OR SEA COW.

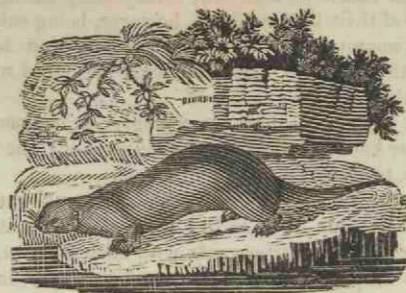




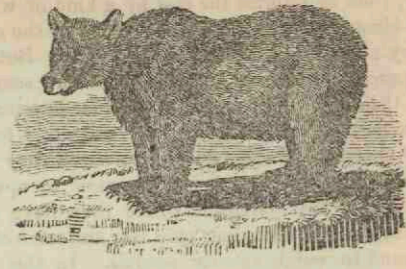
THE HOG.



THE HORSE.



THE OTTER.



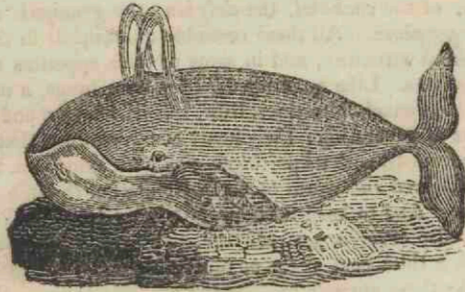
THE BEAR.



THE FALLOW-DEER.



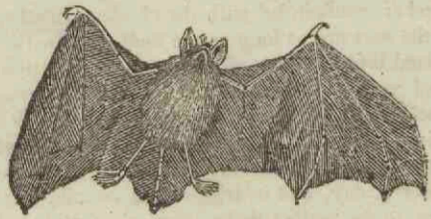
THE WEASEL.



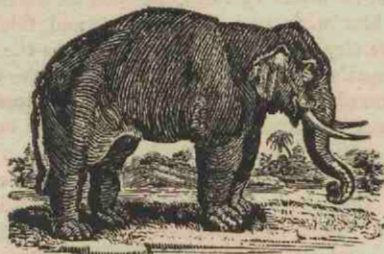
THE WHALE.



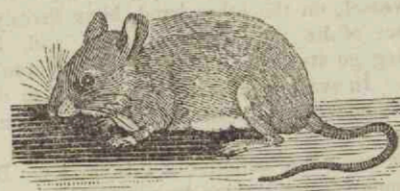
THE CAMELEOPARD.



THE BAT.



THE ELEPHANT.



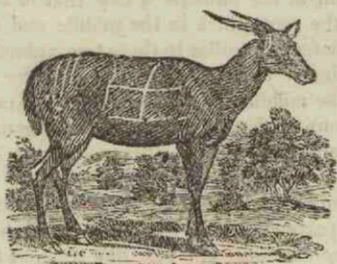
THE MOUSE.



THE HARE.



THE SQUIRREL.



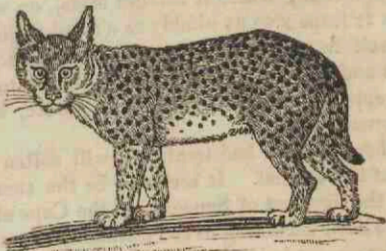
THE GUIB, OR HARNESSED ANTELOPE.



THE GREYHOUND.



THE FOX.



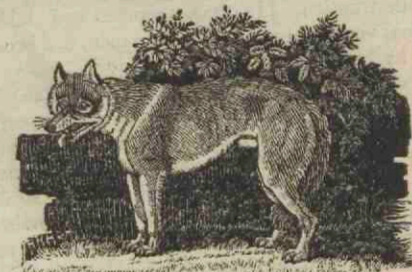
THE SERVAL.



THE OCELOT.



THE POINTER.



THE WOLF.

THE largeness of the make, the elegance of the form, the strength of the body, the freedom of the motions, and all the exterior qualities, are not the noblest properties of an animated being. As in mankind, understanding is preferred to force, courage to strength.



THE MARTIN.



THE SLOTH.



THE MOLE.



THE BADGER.



THE SEAL.



THE GUINEA PIG.

The Guinea pig, though originally a native of the warm climates of Brasil and Guinea, lives, however,



THE HEDGE-HOG.



THE BEAVER.



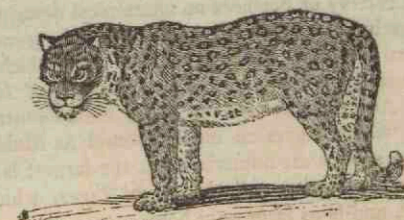
THE SOUSLIK.



THE RAT.



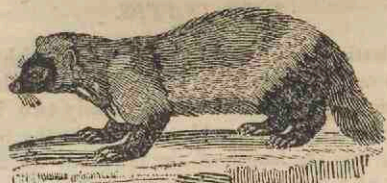
THE MARMOT.



THE PANTHER.



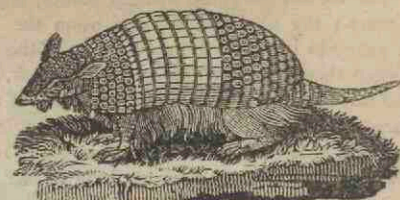
THE ICHNEUMON.



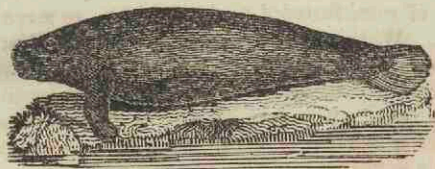
THE GLUTTON.



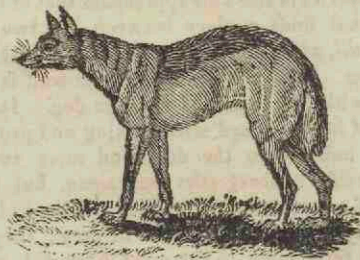
THE CIVET.



THE ARMADILLO.

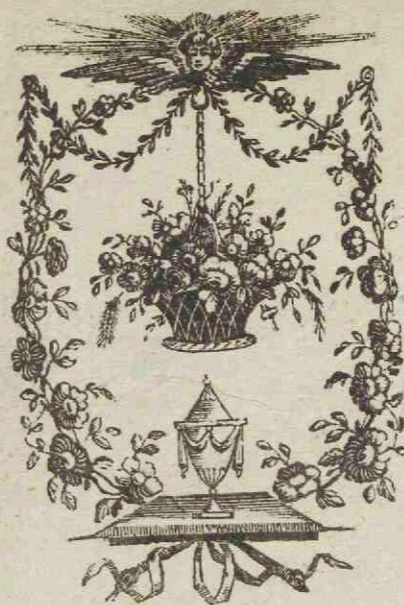


THE MANATI.



THE JACKAL.






THE
YOUNGSTER'S DIARY;
 OR,
Youth's Remembrancer
 OF
 NATURAL EVENTS,
 FOR
 EVERY MONTH IN THE YEAR.



ALNWICK:
 PRINTED AND SOLD WHOLESALE AND RETAIL
 BY W. DAVISON.

ELMINA;
 OR, THE
 Flower that never Fades.
 A TALE FOR
 YOUNG PEOPLE.
 London:
 PRINTED FOR J. HARRIS,
 AT THE CORNER OF ST. PAUL'S
 1815.
 [PRICE THREE PENCE.]



NOVEMBER. 33

 THE WOODMAN.*

36 DECEMBER.

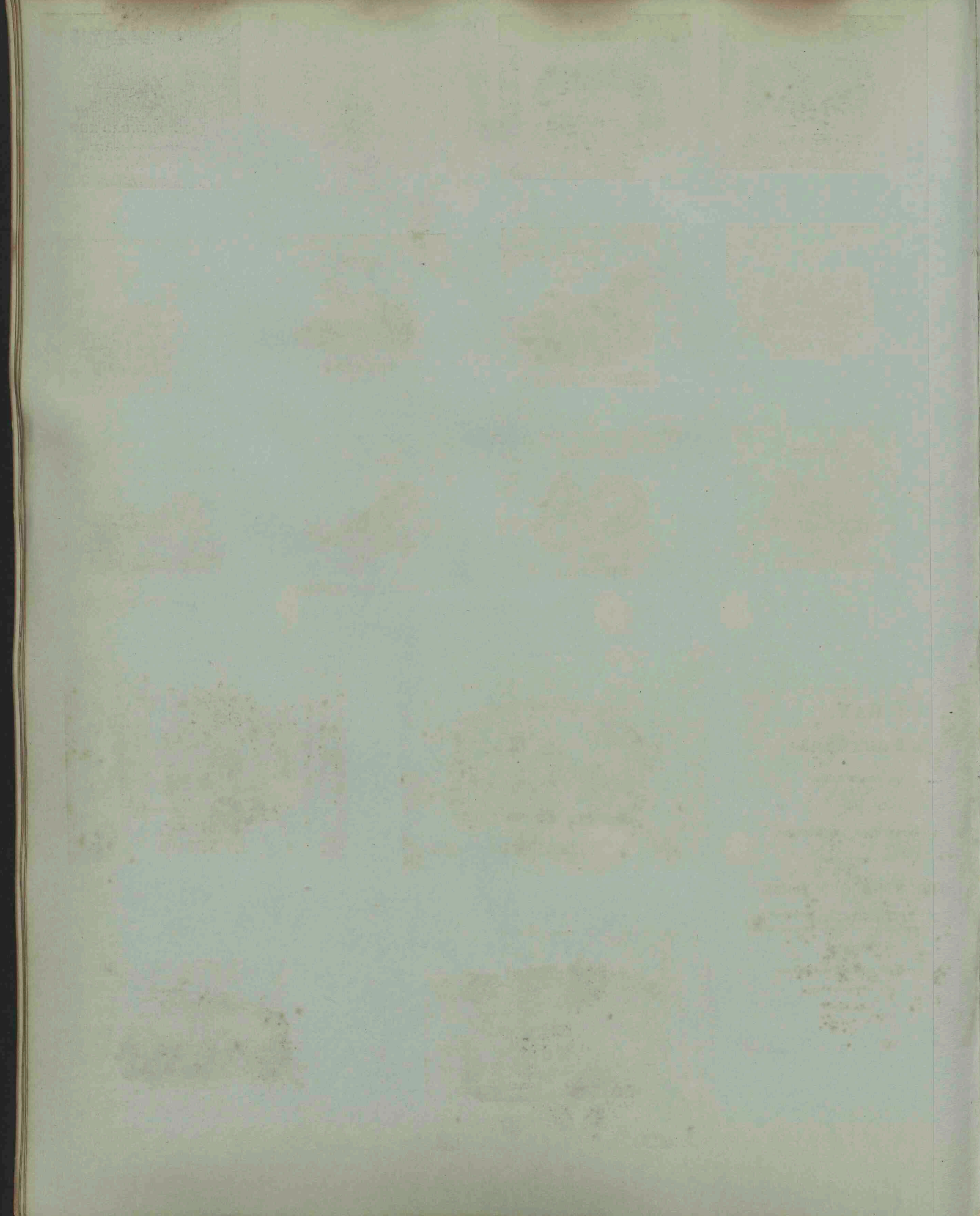
 WINTER'S DAY.

24 JULY.

 THE THUNDER STORM.


 MAY-DAY.

OCTOBER. 31

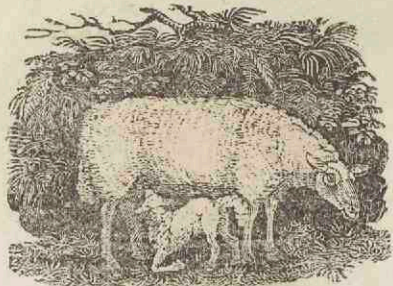



AUGUST. 27



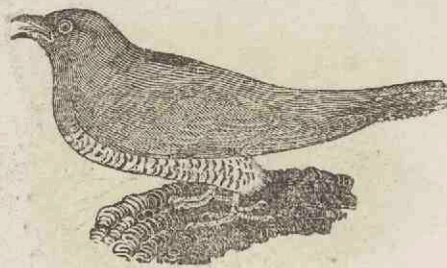
THE HARVEST.

JUNE. 20



THE SHEEP.*

JUNE. 21



THE CUCKOO.

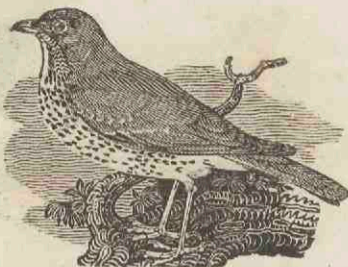
Hail, beauteous stranger of the grove,
Thou messenger of spring!
Now Heaven repairs thy rural seat,
And woods thy welcome sing.

MAY.



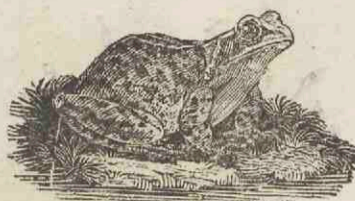
THE BEES.*

MARCH.



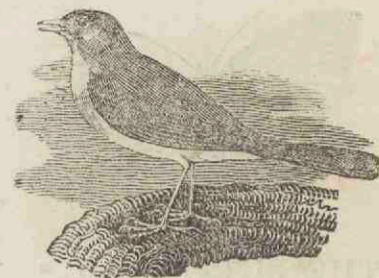
THE THRUSH.*

MARCH.



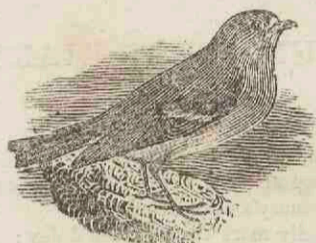
THE FROG.*

APRIL.



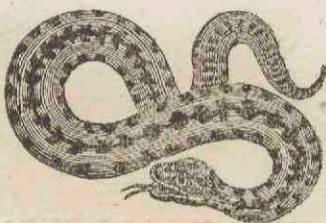
THE NIGHTINGALE.*

JANUARY.



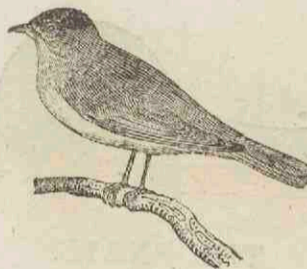
THE ROBIN.

SEPTEMBER. 29



THE SNAKE.

FEBRUARY.



THE YELLOWHAMMER.*

FEBRUARY.



THE MOLE.*

DAY,
A PASTORAL;

IN THREE PARTS,

VIZ.

MORNING, NOON, AND EVENING.

TO WHICH IS ADDED,

THE STUBBORN DAME.

THIRTY-TWO ENGRAVINGS.

Altdick :

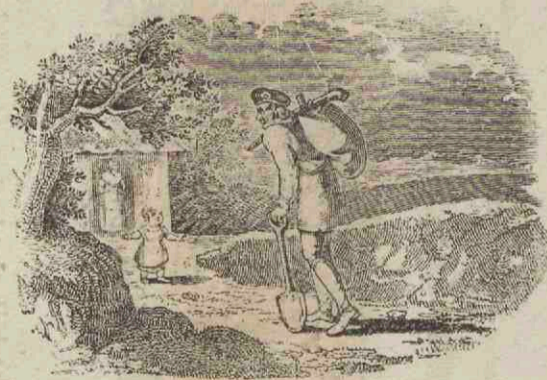
PRINTED AND PUBLISHED BY W. DAVISON,

Leisure and Circulating Library,

BORNGATE STREET.



MORNING.

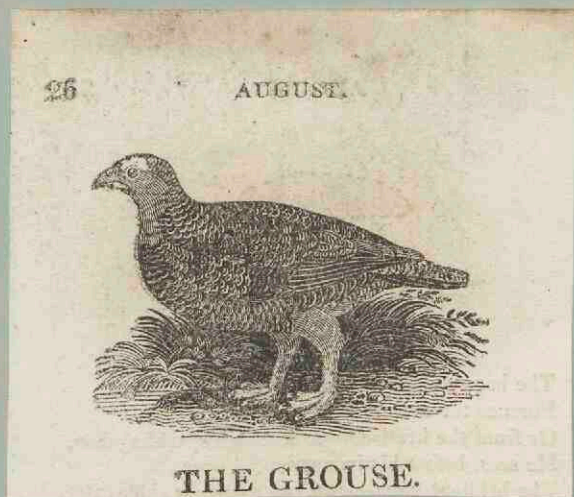
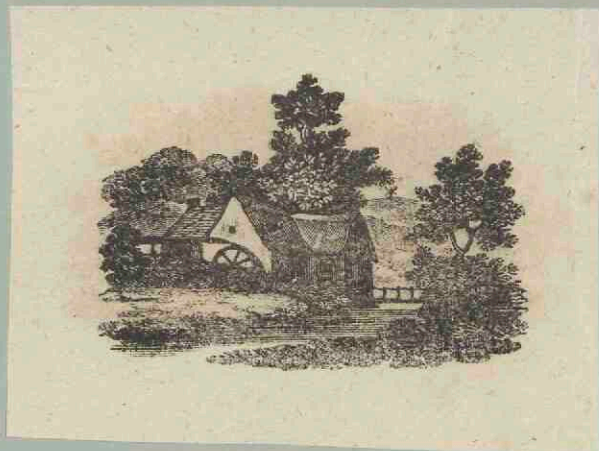
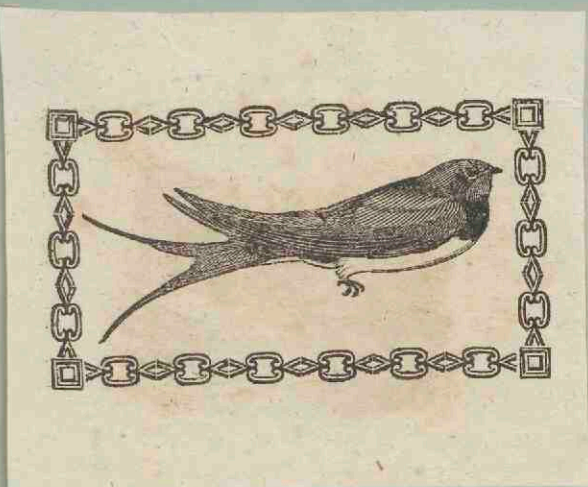
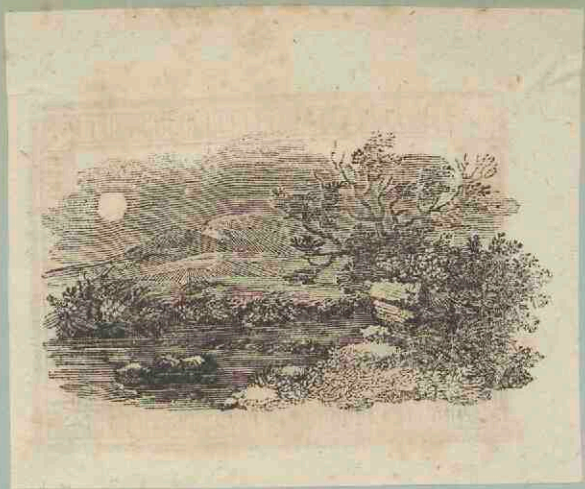


EVENING.



NOON.





James Lloyd-Crowley Howe
THE

LOOKING-GLASS

FOR THE

M I N D;

OR,

INTELLECTUAL MIRROR.

BEING

AN ELEGANT COLLECTION OF THE MOST
DELIGHTFUL LITTLE STORIES,
AND INTERESTING TALES,

Chiefly translated from that much admired Work,
L'AMI DES ENFANS.

A NEW EDITION,

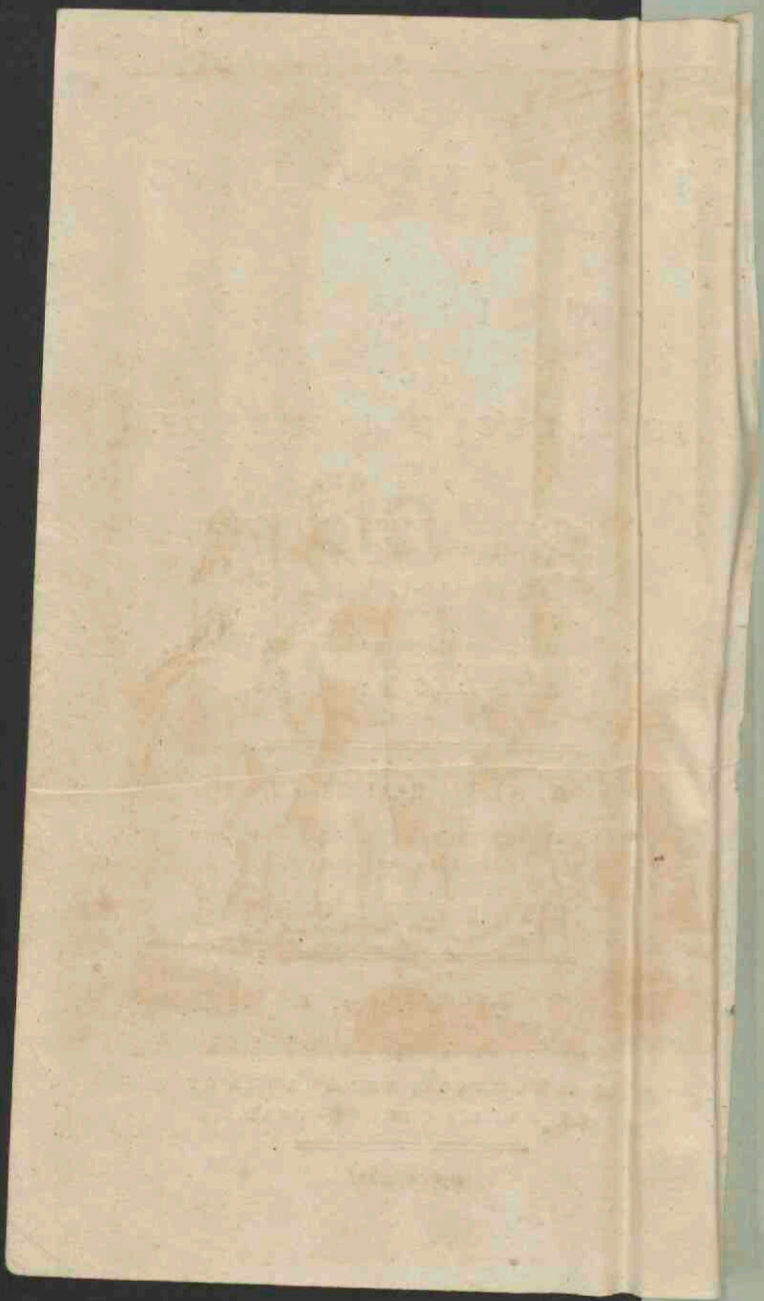
WITH SEVENTY-FOUR CUTS, DESIGNED AND
ENGRAVED ON WOOD

BY BEWICK.

LONDON:

PRINTED BY J. CROWDER,
FOR E. NEWBERRY, THE CORNER OF
ST. PAUL'S CHURCH-YARD.

M,DCC,XCIV.



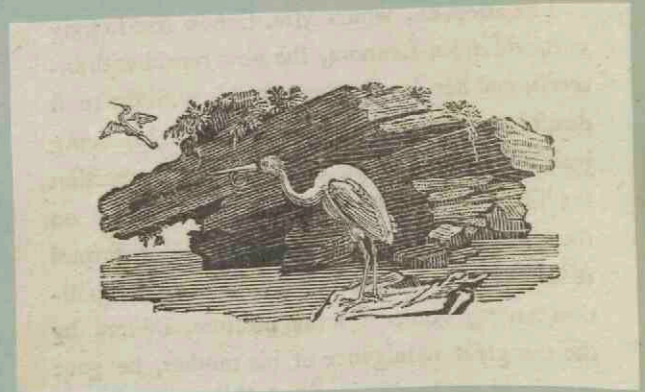
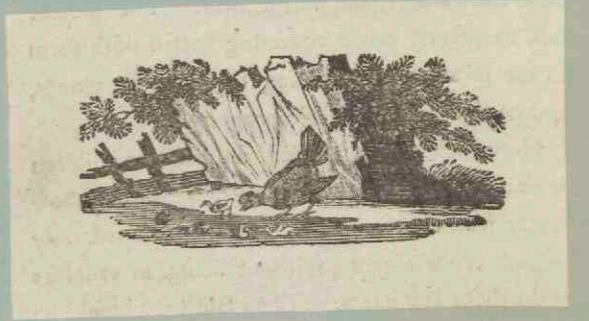


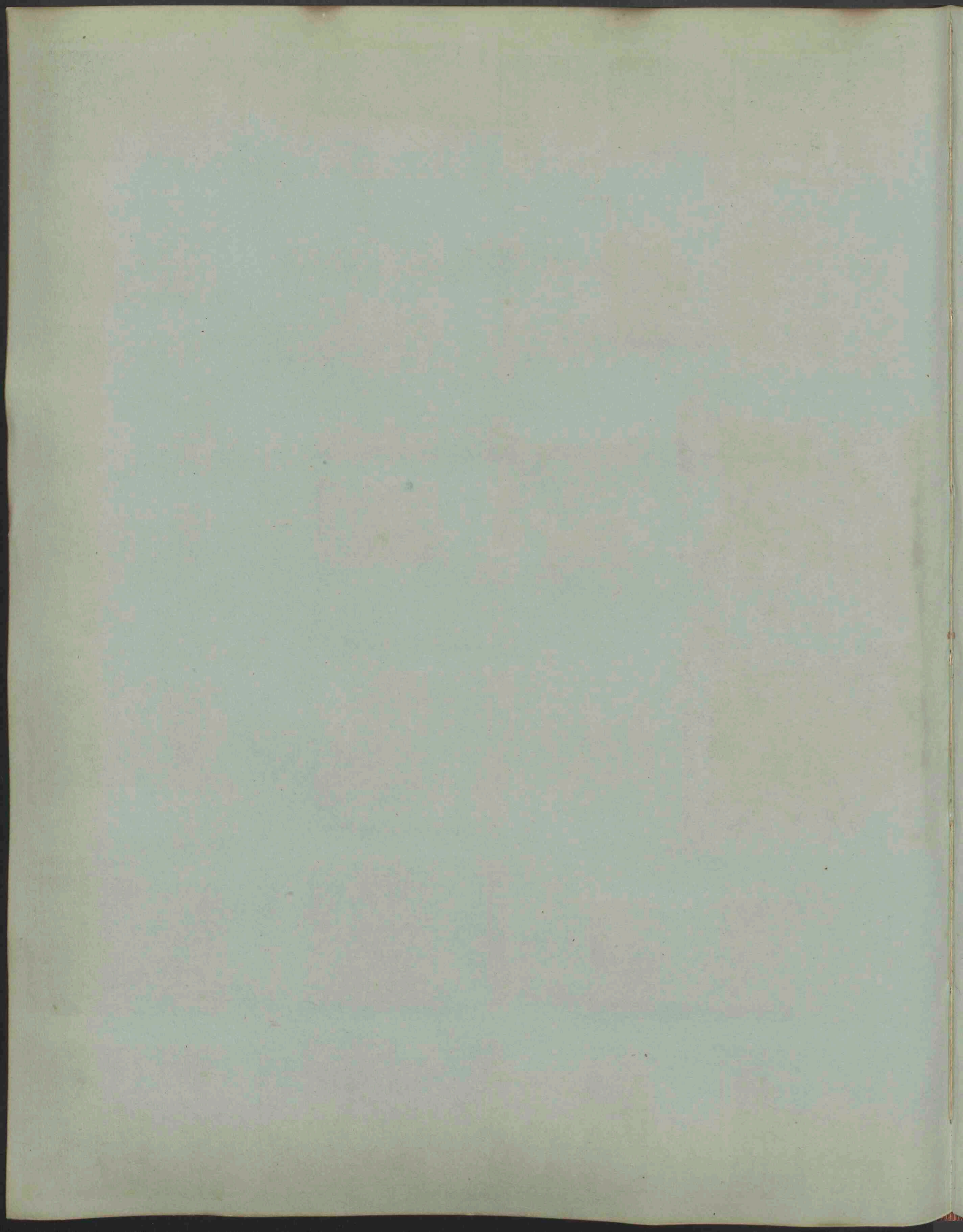
A Lady, attended by Virtue and Prudence, pre-
sented her Children to America, from whom they
are receiving the Looking Glass.

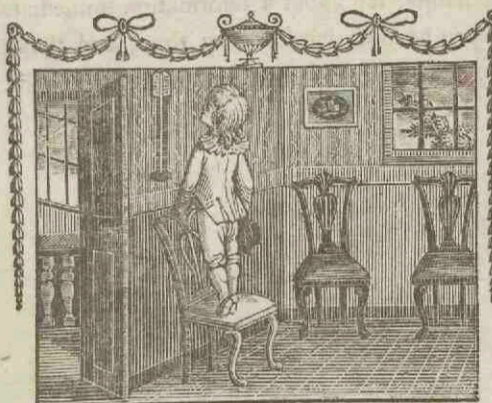


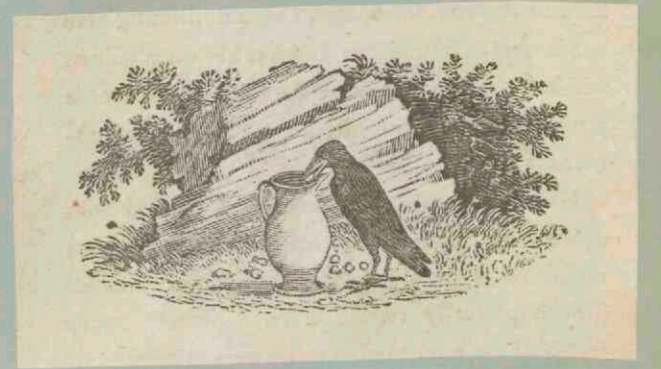
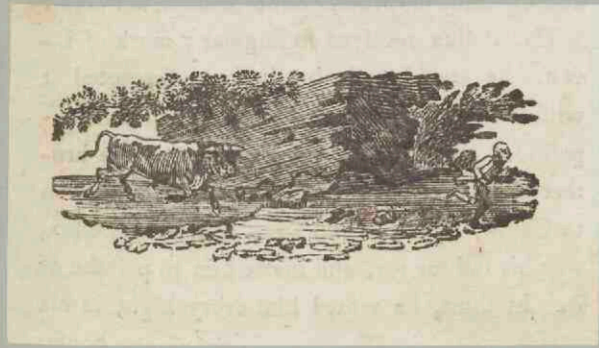


ALFRED AND DORINDA.
MR. Venables, one fine summer day, having promised his two children, Alfred and Dorinda, to treat them with a walk in a fine gar-



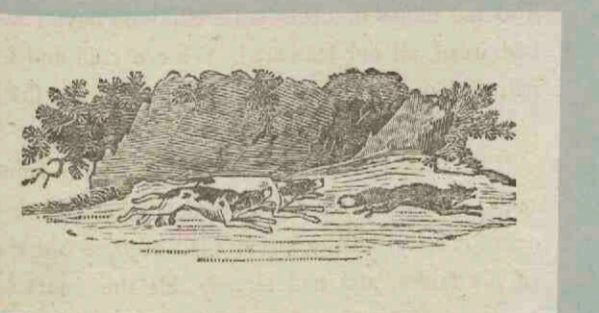






ANTONY AND AUGUSTUS; OR, A RATIONAL

THE FRUITFUL VINE.
It was in the beginning of the spring, when



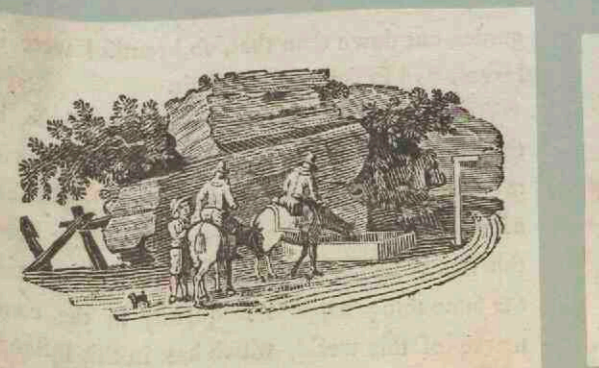
DISSIPATION - THE CERTAIN ROAD TO

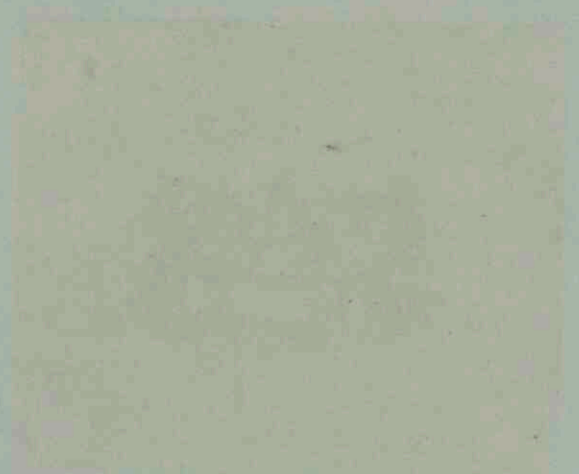
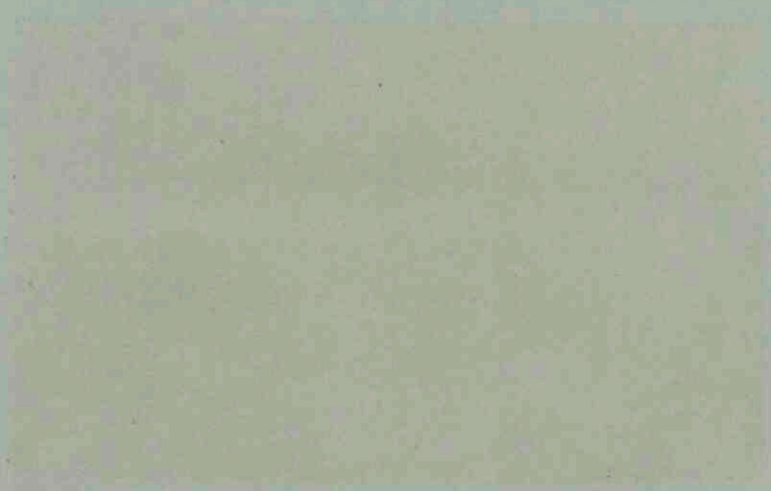
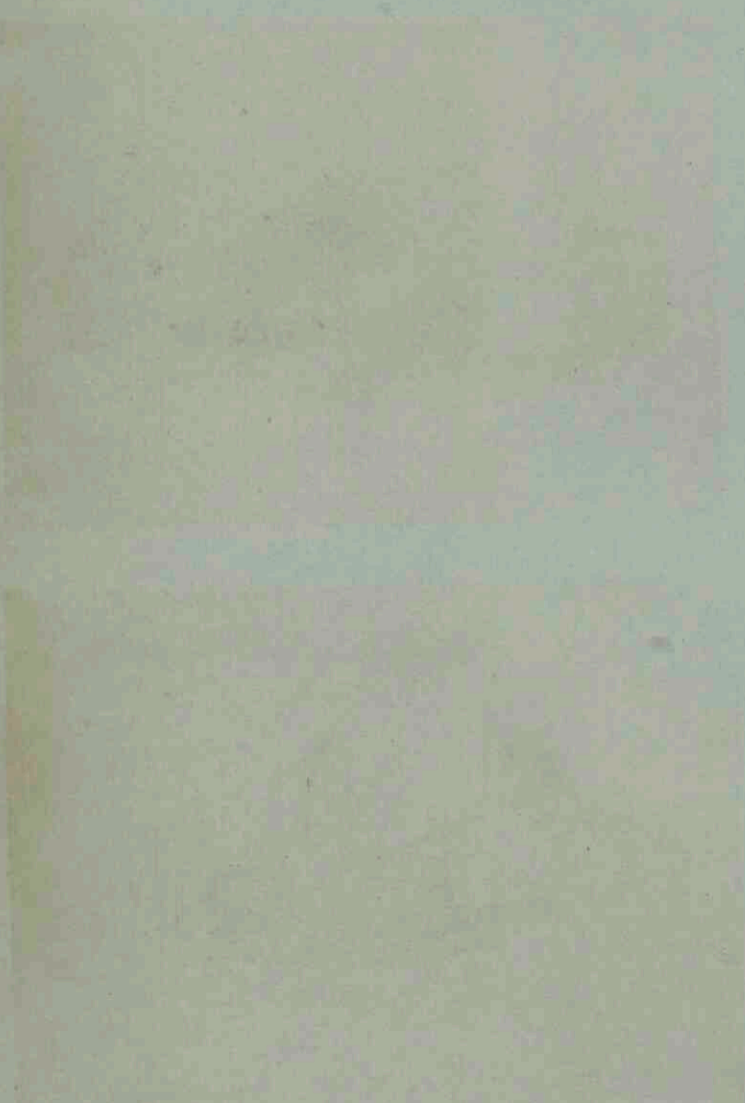
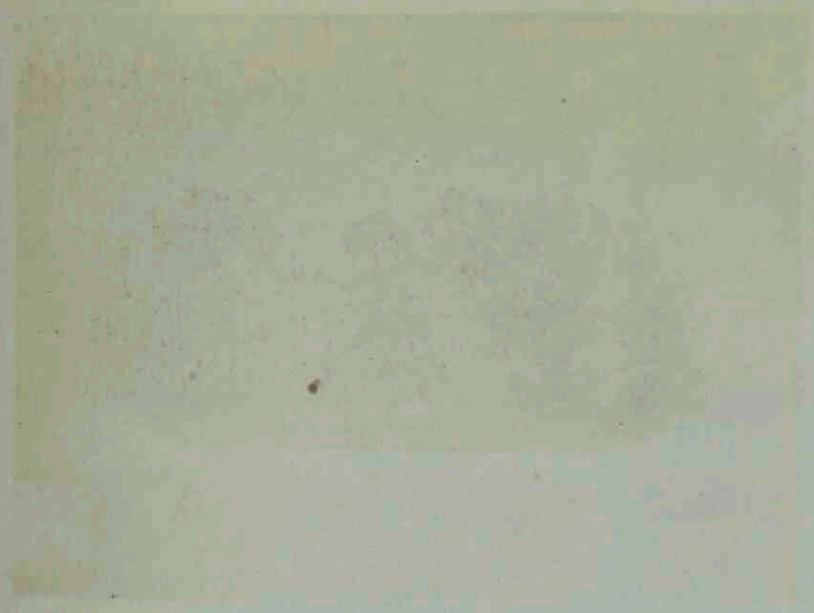


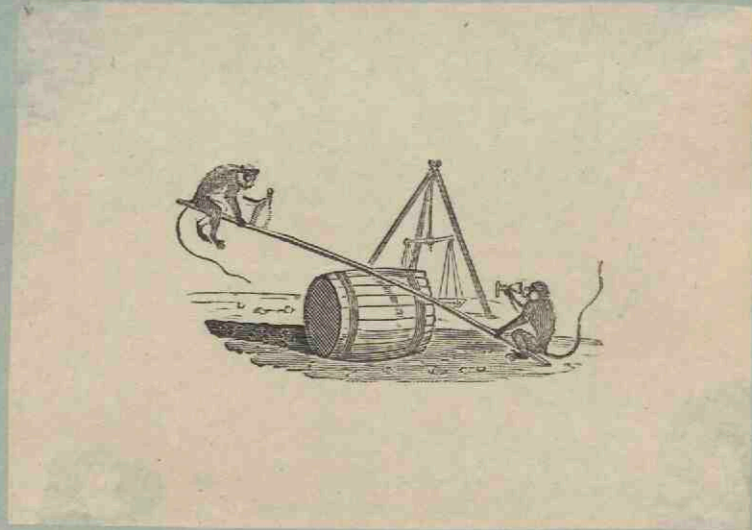
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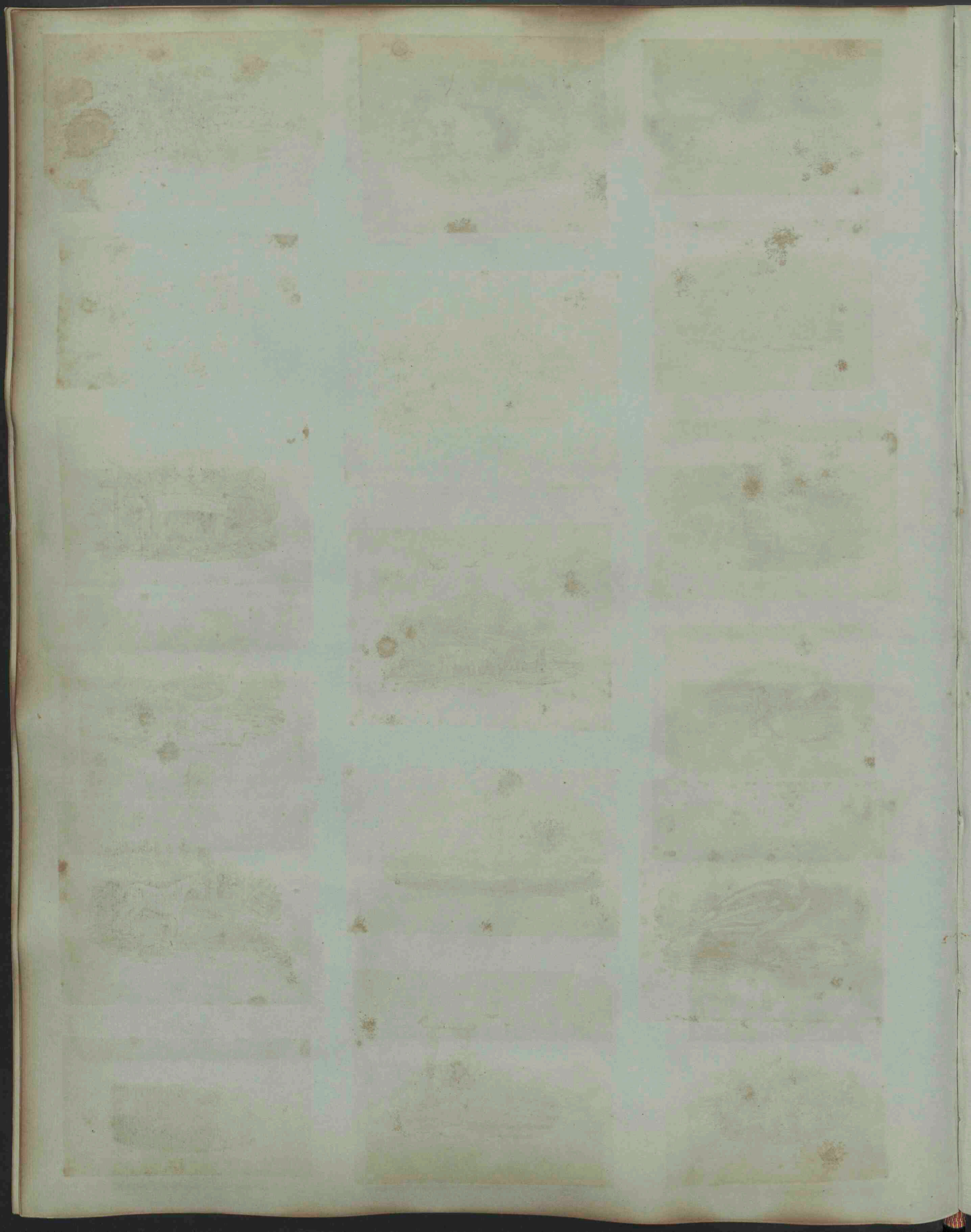


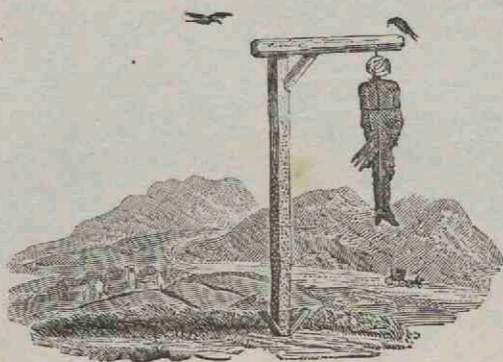
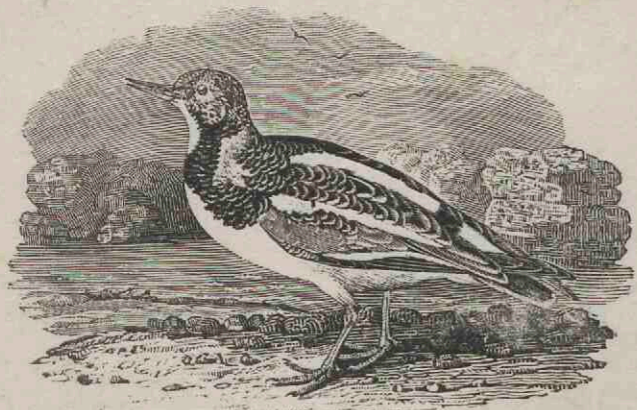
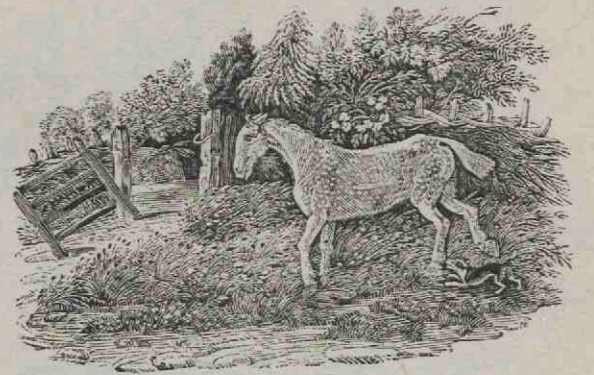
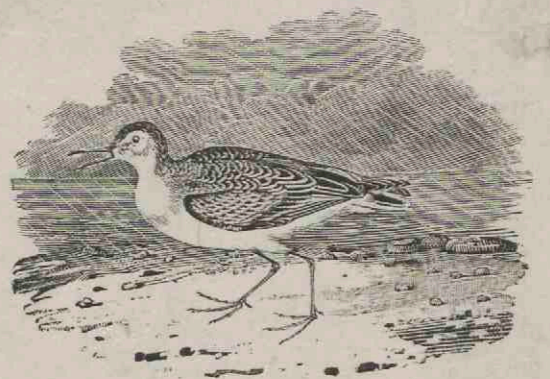
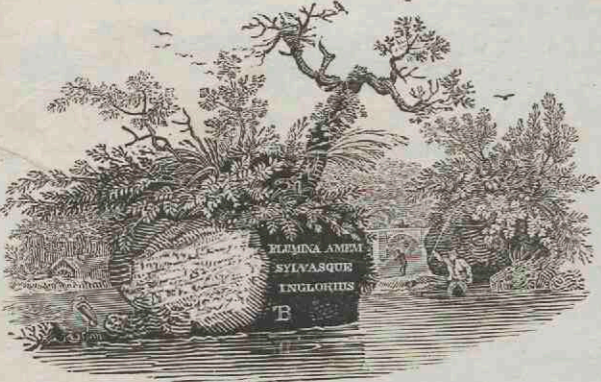
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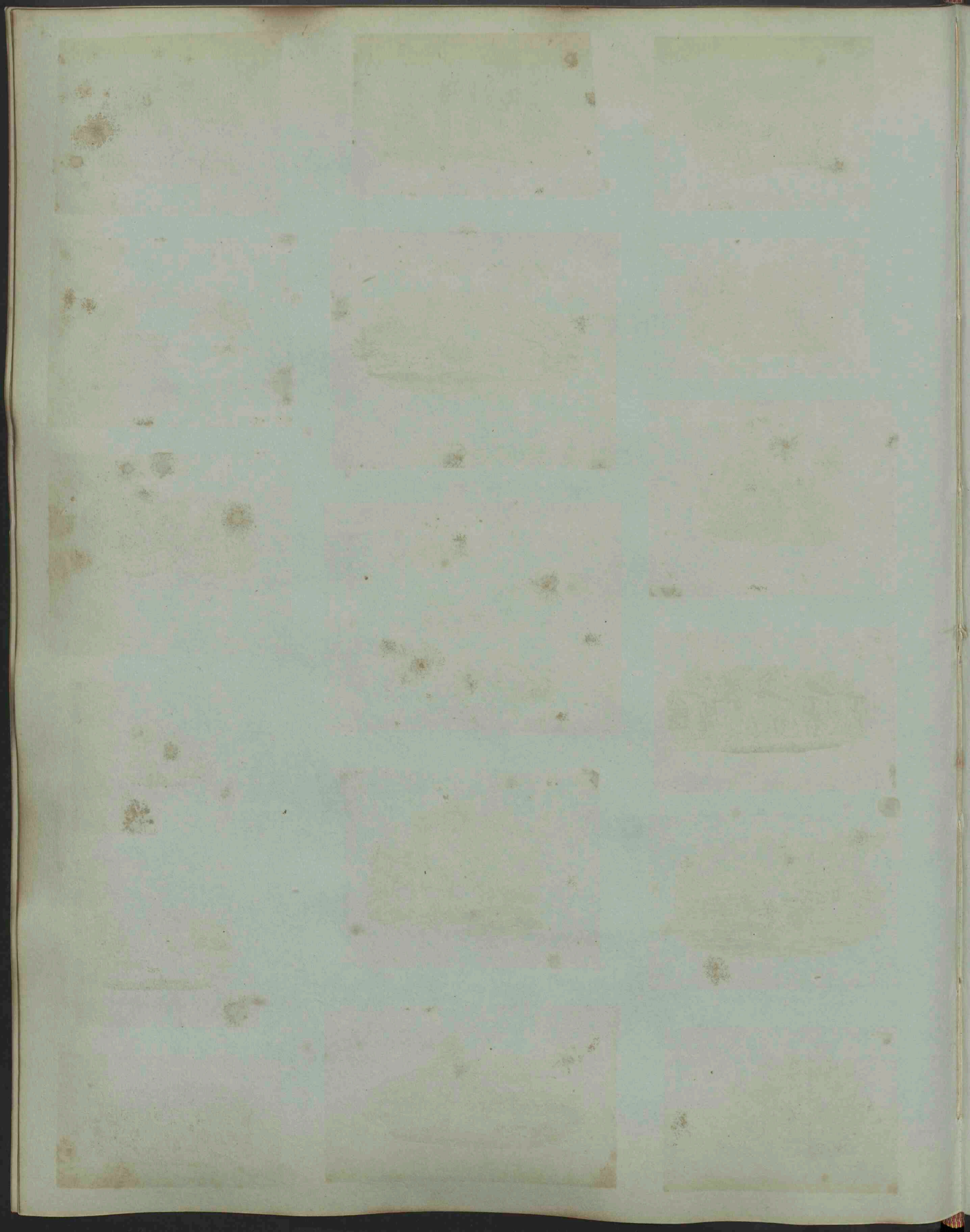


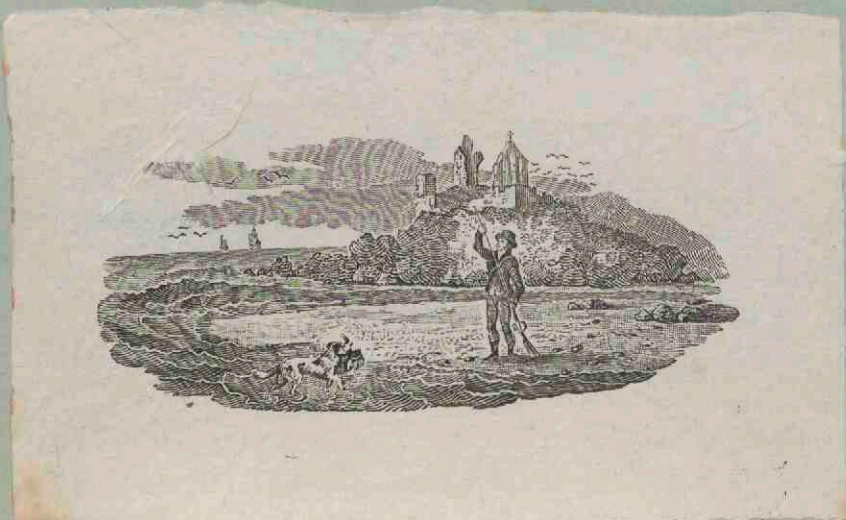
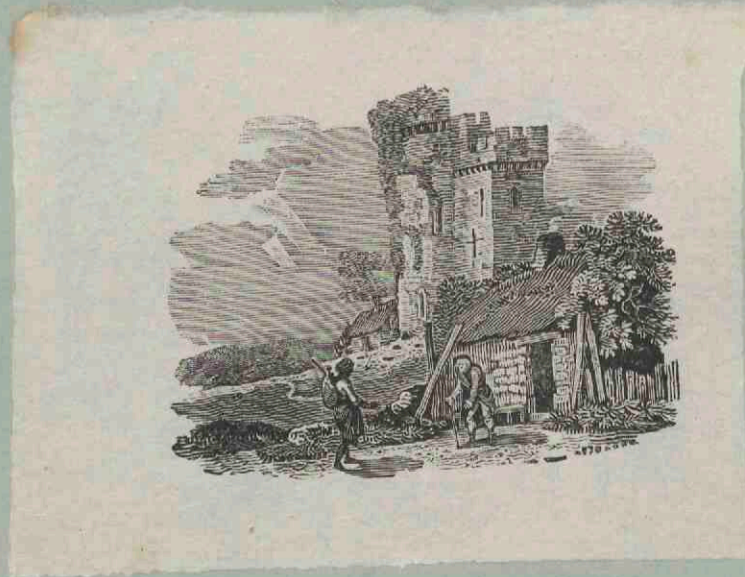
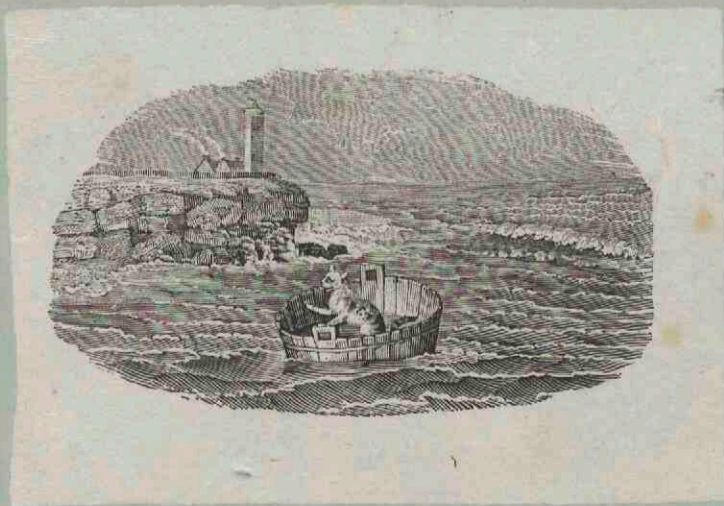
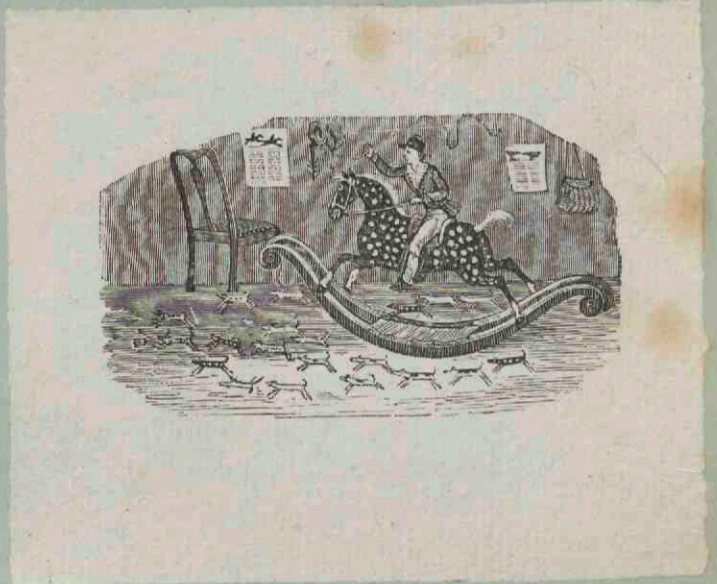
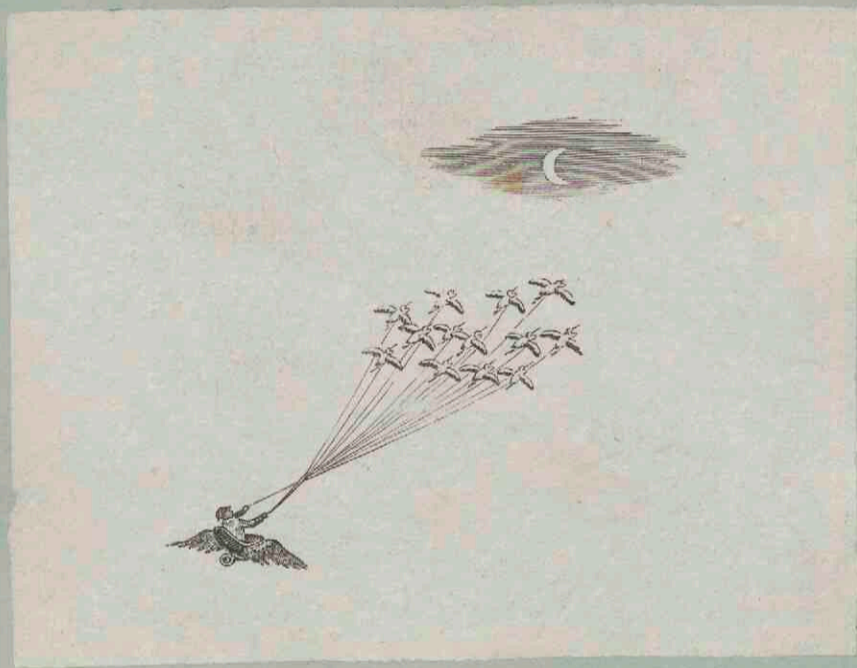
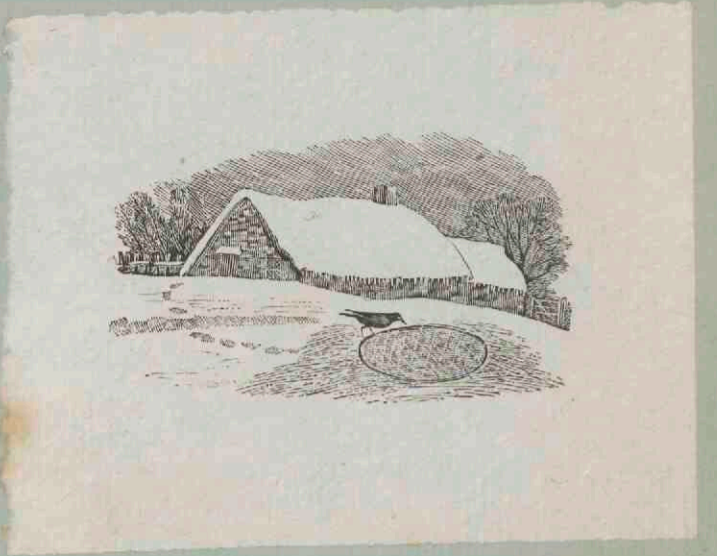
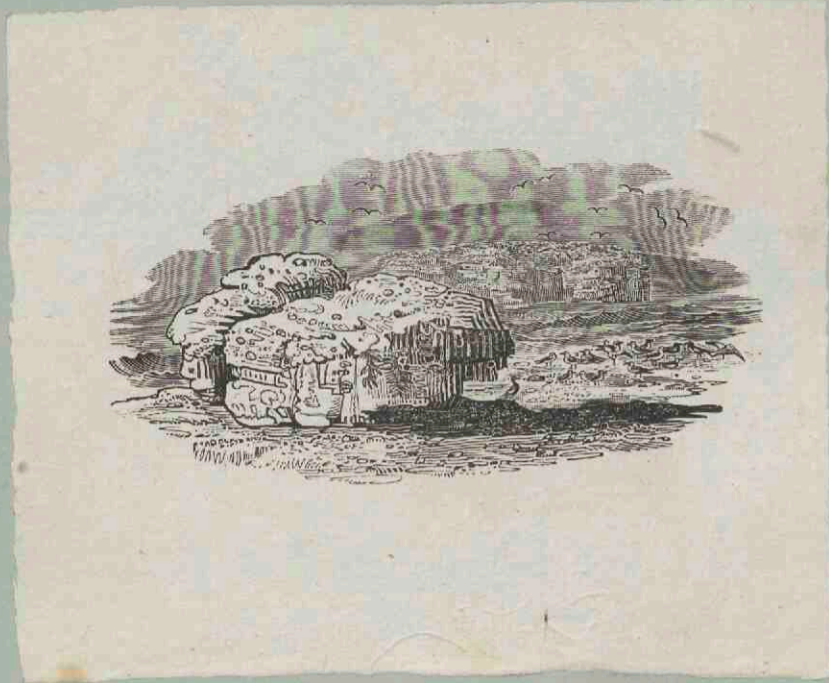
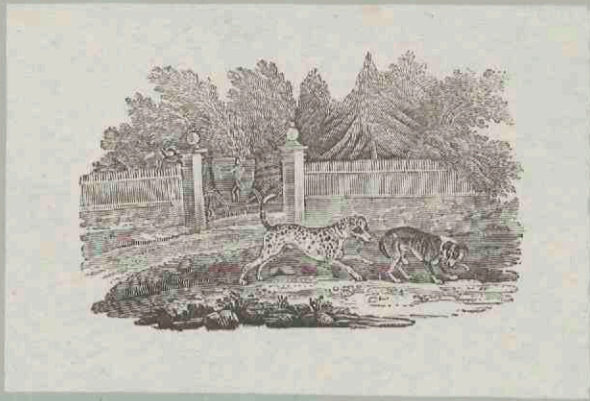


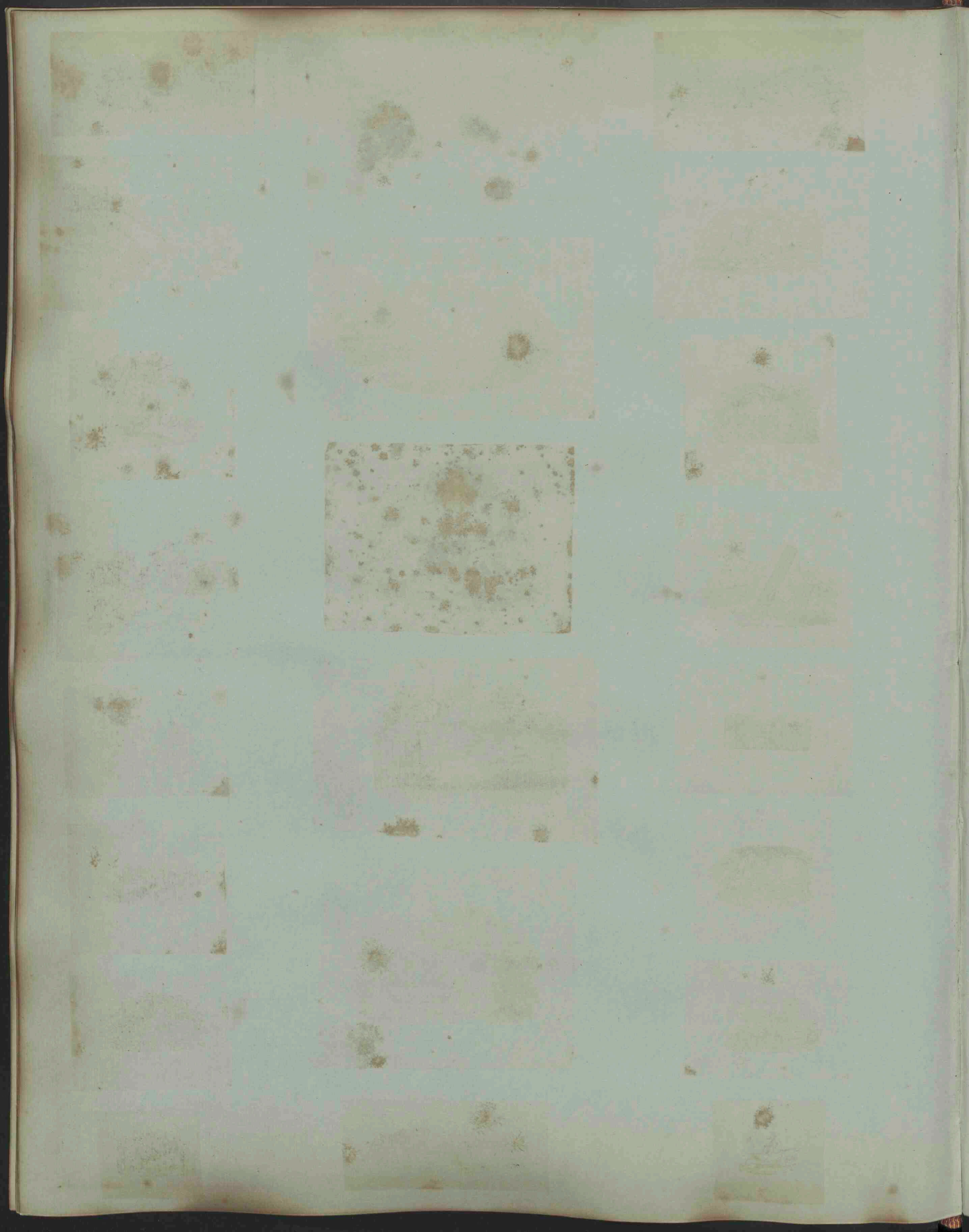


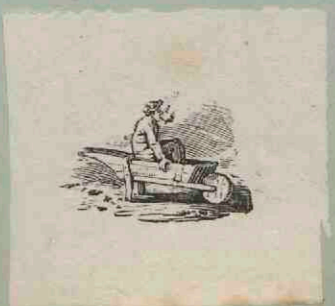
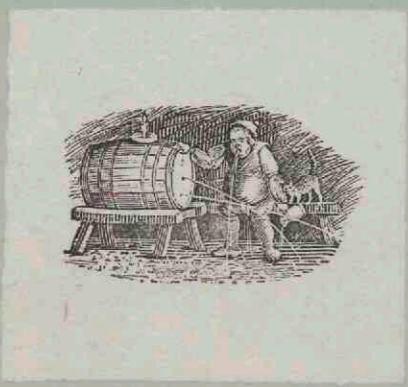
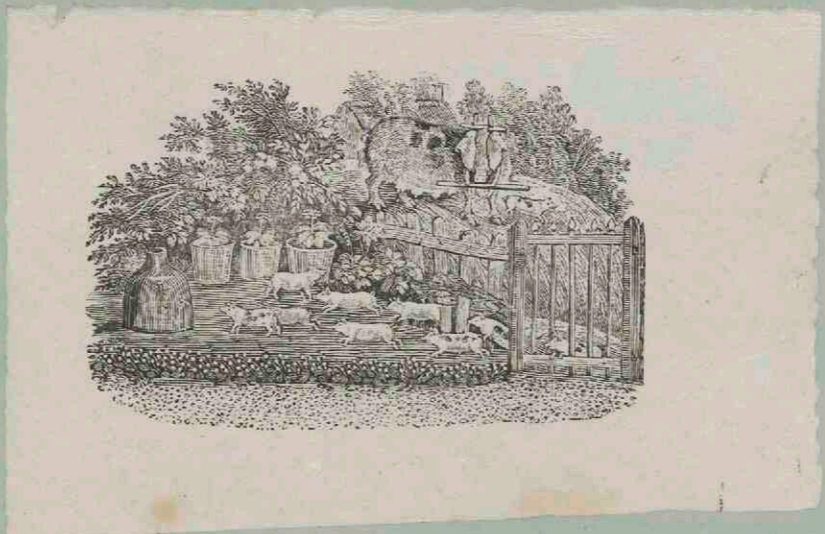
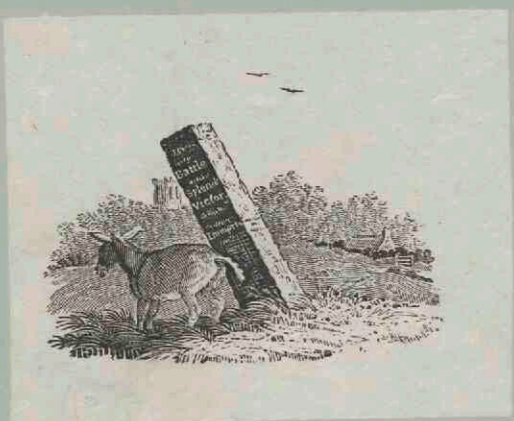
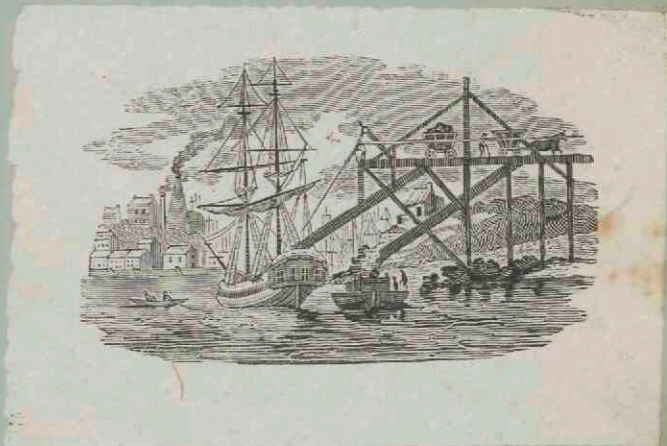
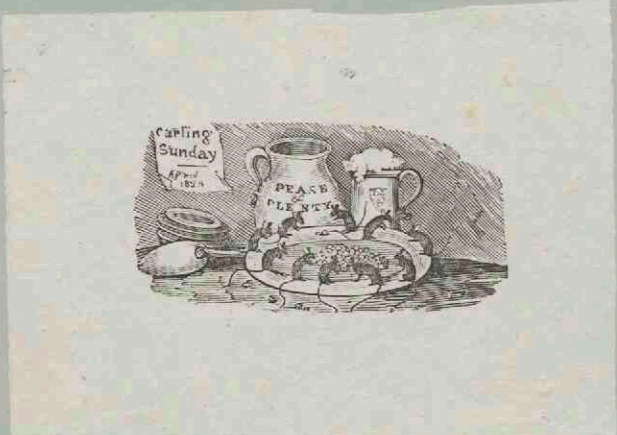
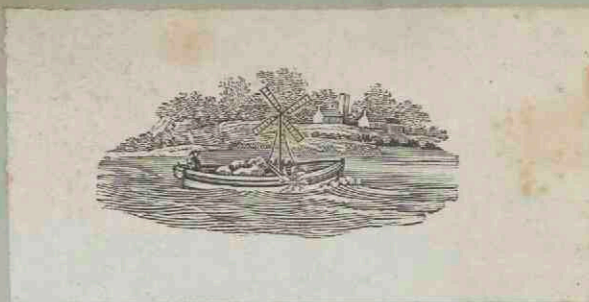
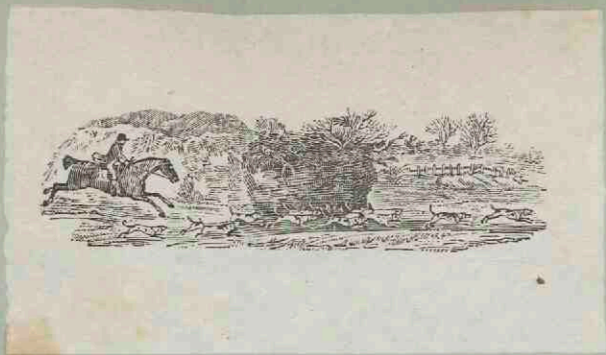


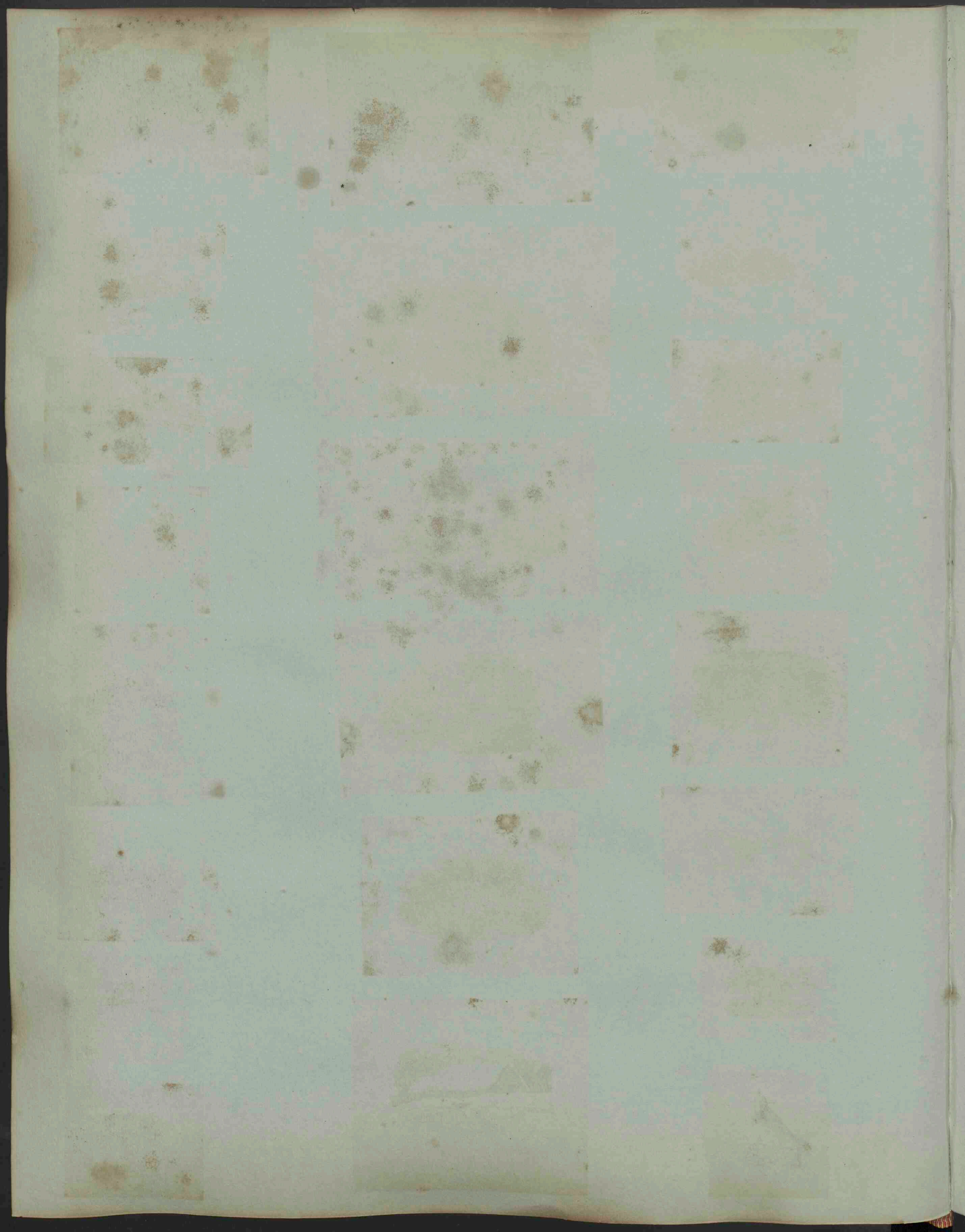


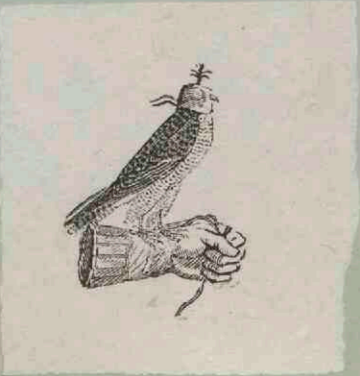
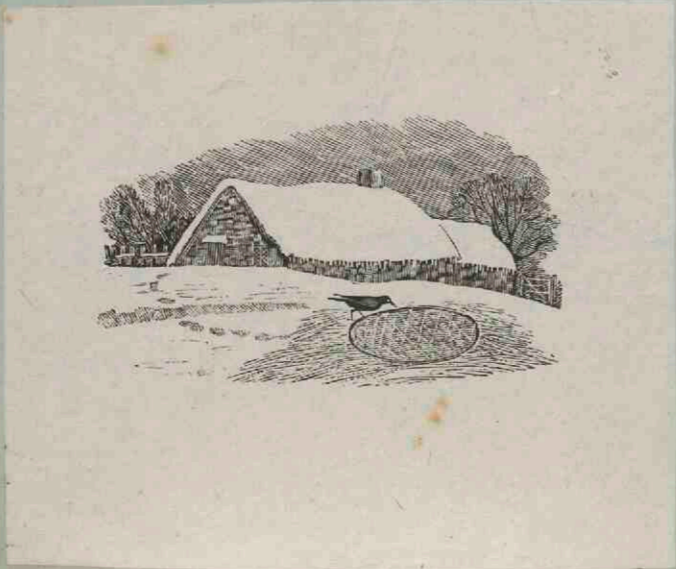
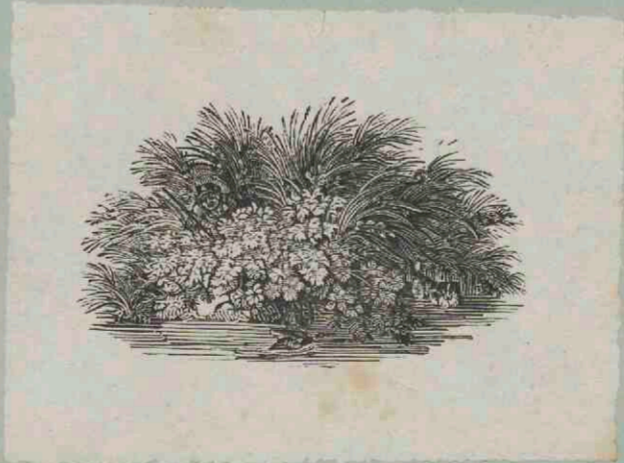
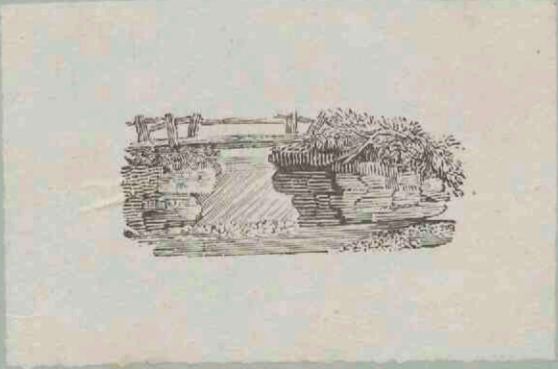
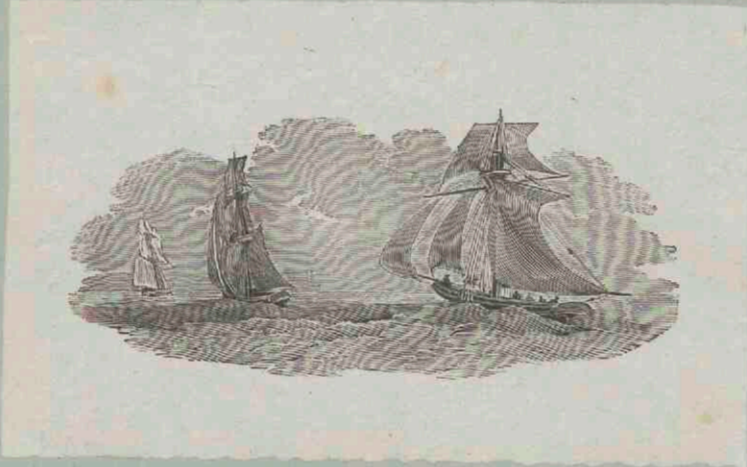
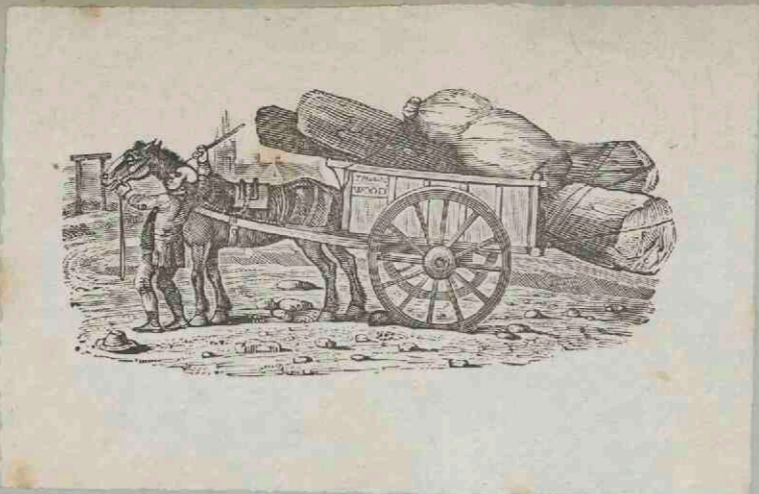








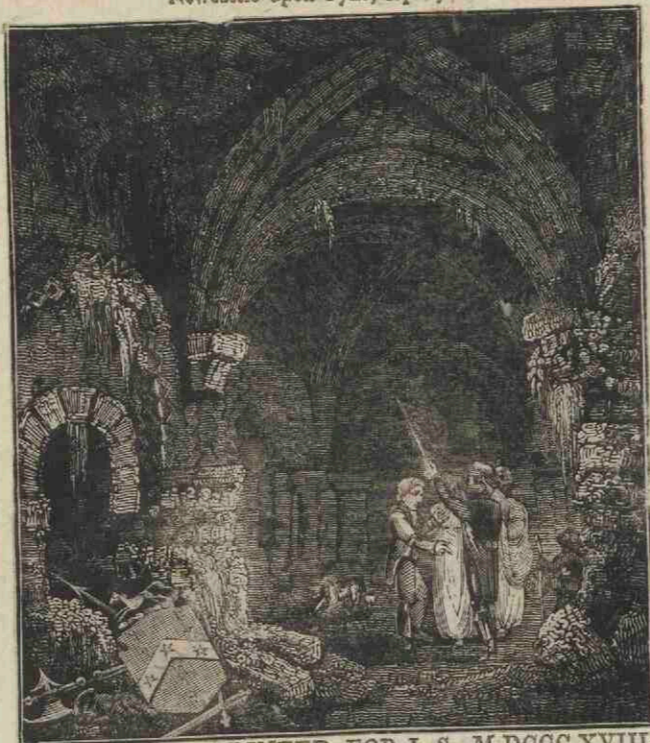






AN
ESSAY
ON THE
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AS
A PROPER OBJECT OF ATTENTION IN
THE EDUCATION OF YOUTH.
BY THE REV. WM. ENFIELD, L.L.D.

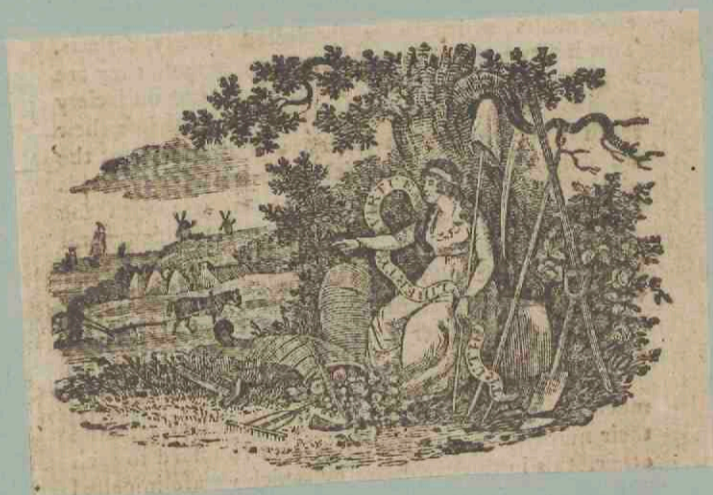
Read at a Meeting of the Literary and Philosophical Society in
Newcastle upon Tyne, April, 1793.

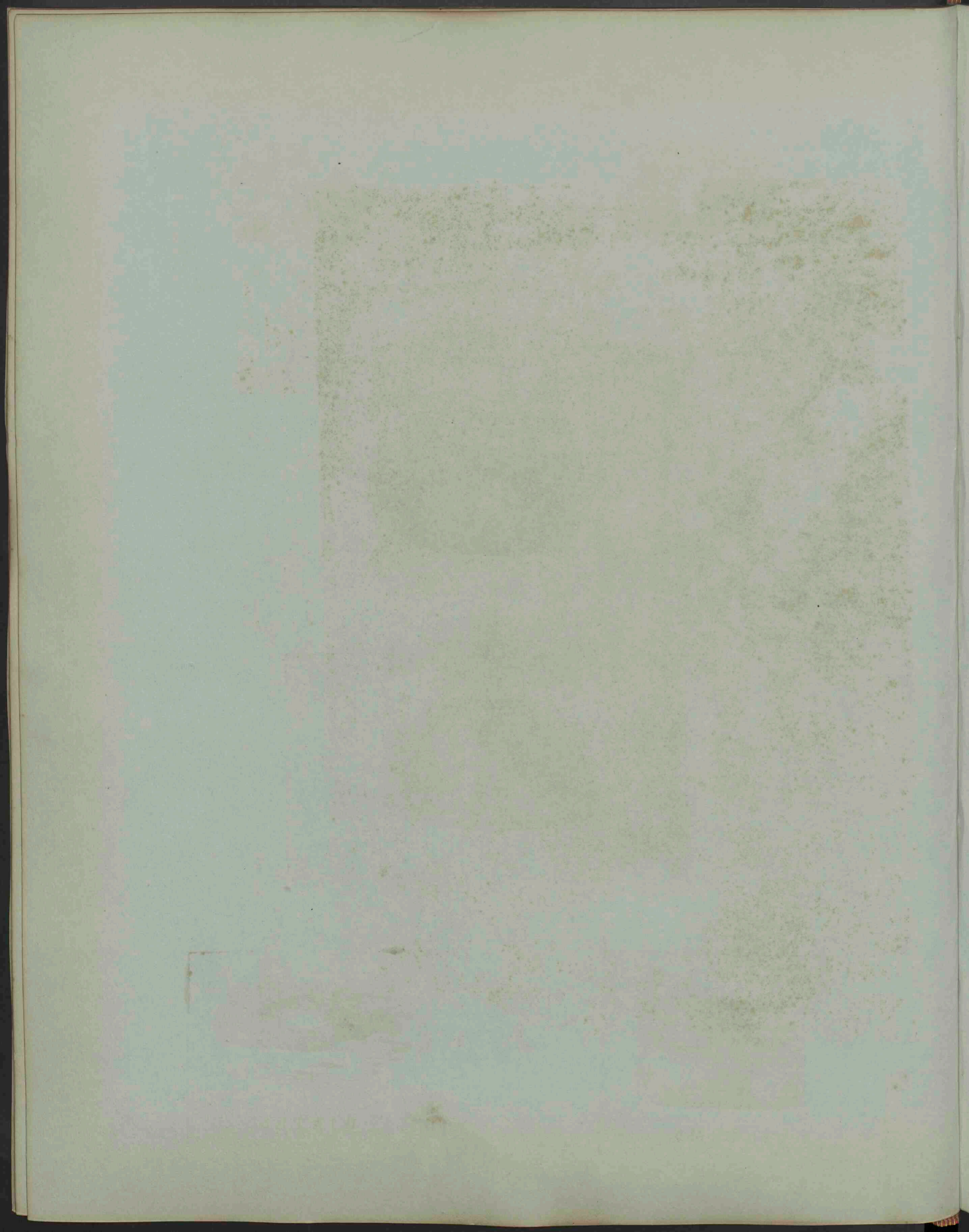


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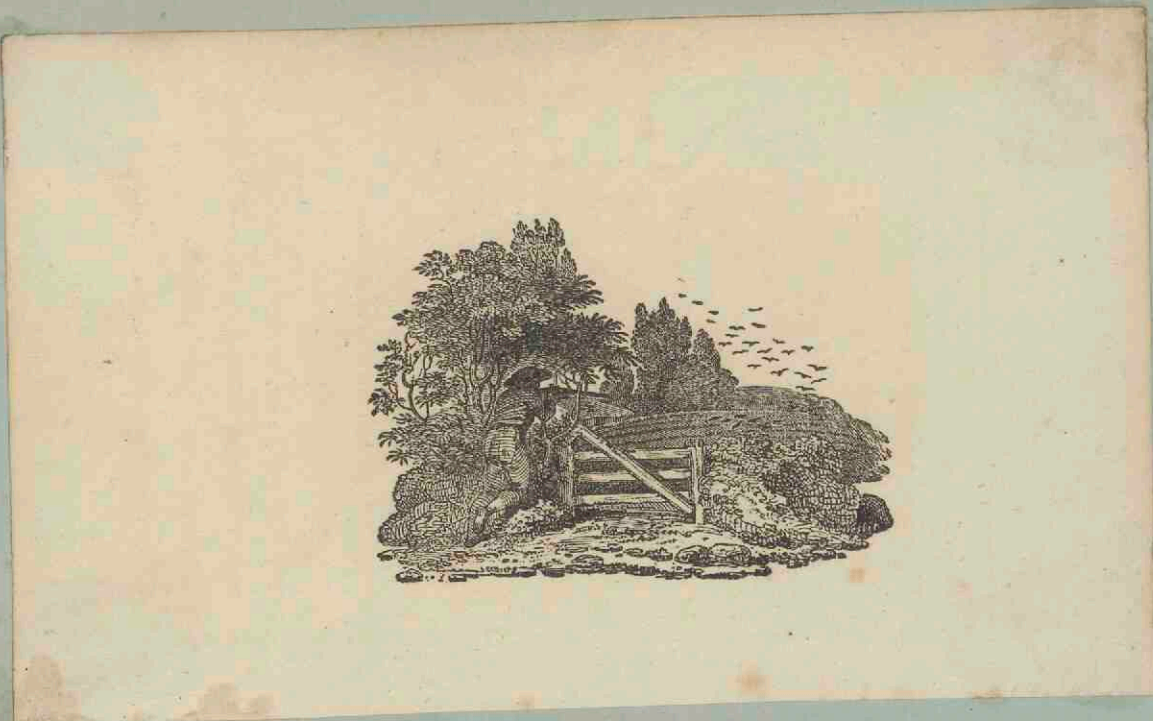


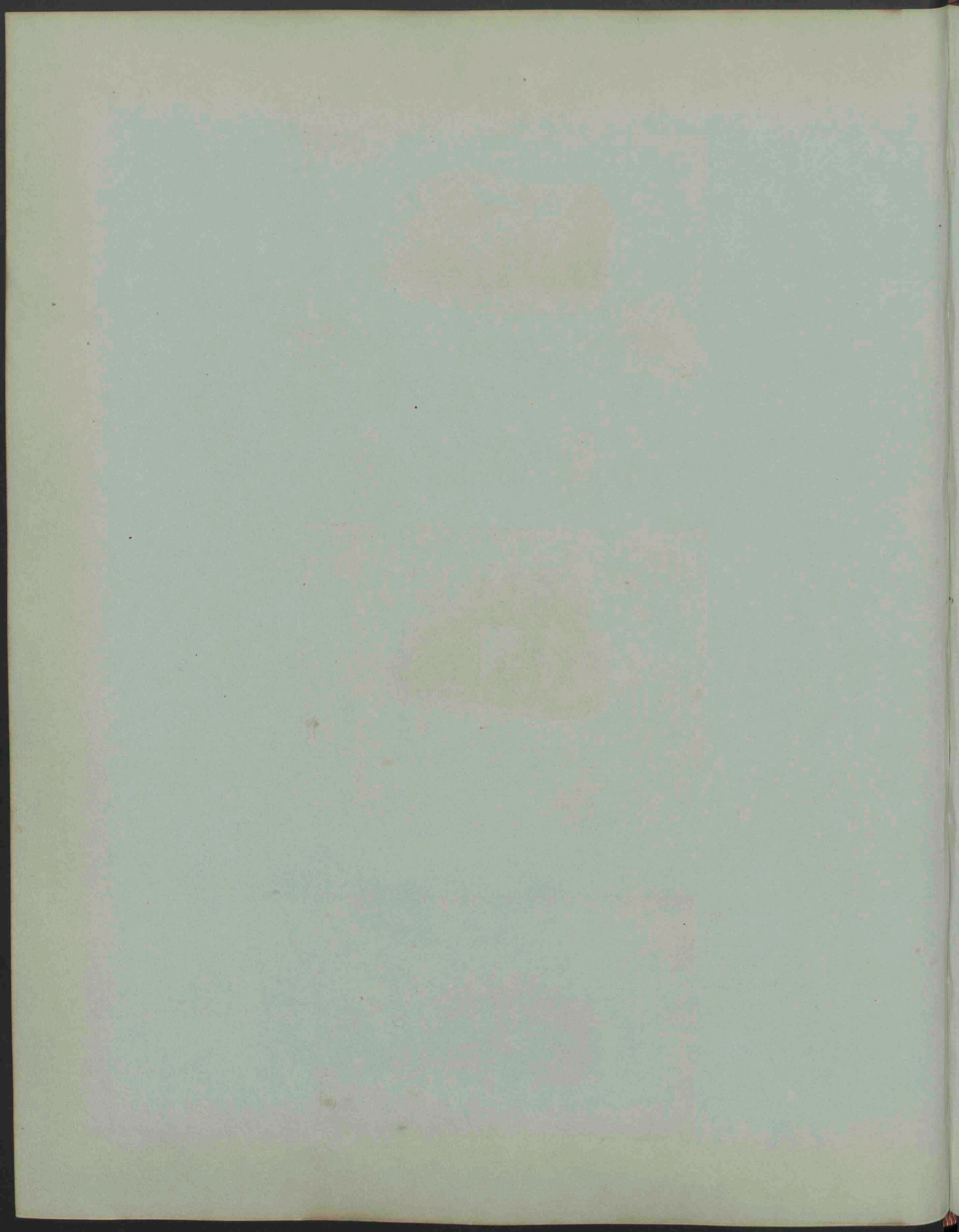
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WINTER.









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Page 10.



WILLIAM THE CONQUEROR.

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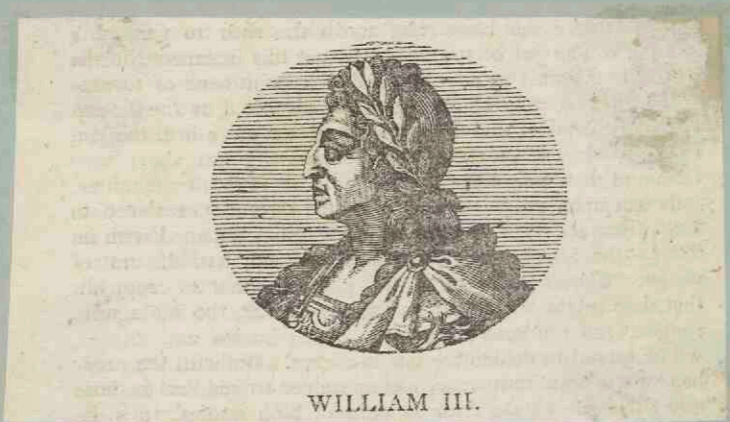


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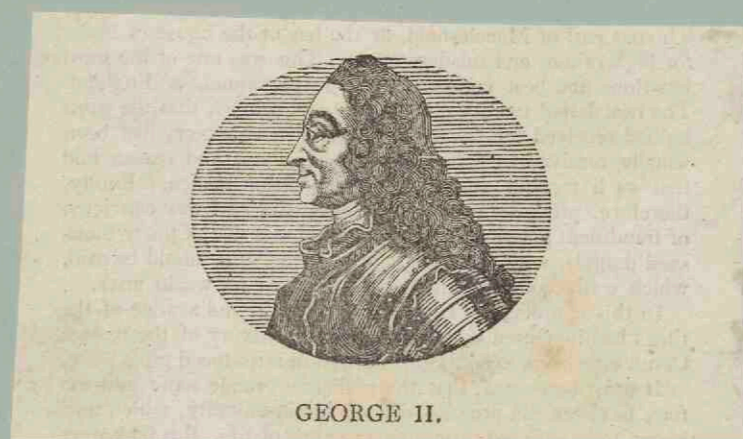
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ANNE.



GEORGE I.



GEORGE II.



GEORGE III.



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