

## **Mrs Eaves**

A typeface designed  
by Zuzana Licko.

*Introducing*

Mrs Eaves XL Regular  
and XL Narrow.

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Emigre.



## Mrs Eaves

**Originally designed in 1996**, Mrs Eaves was Zuzana Licko's first attempt at the design of a traditional typeface. It was styled after Baskerville, the famous transitional serif typeface designed in 1757 by John Baskerville in Birmingham, England. Mrs Eaves was named after Baskerville's live-in housekeeper, Sarah Eaves, whom he later married.

One of Baskerville's intents was to develop typefaces that pushed the contrast between thick and thin strokes, partially to show off the new printing and paper making techniques of his time. As a result his types were often criticized for being too perfect, stark, and difficult to read.

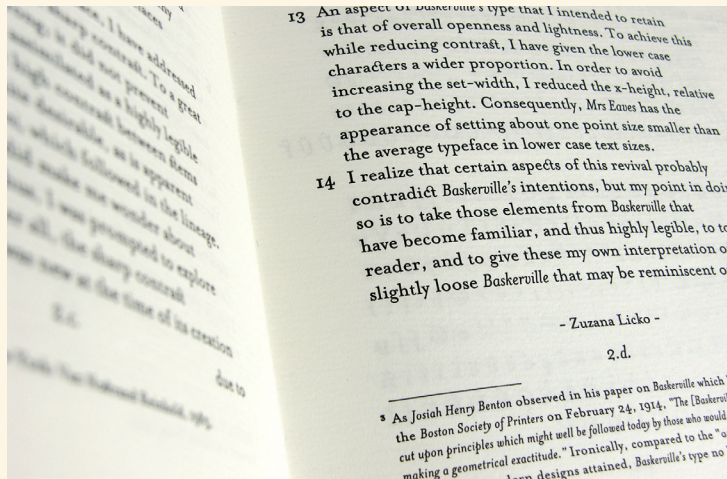
Licko noticed that subsequent revivals of Baskerville had continued along the same path of perfection, using as a model the qualities of the lead type itself, not the printed specimens. Upon studying books printed by Baskerville at the Bancroft Library in Berkeley, Licko decided to base her design on the printed samples which were heavier and had more character due to the imprint of lead type into paper and the resulting ink spread. She reduced the contrast while retaining the overall openness and lightness of Baskerville by giving the lower case characters a wider proportion. She then reduced the x-height relative to the cap height to avoid increasing the set width.

There is something unique about Mrs Eaves and it's difficult to define. Its individual characters are at times awkward looking—the W is somewhat narrow, the L uncommonly wide, the flare of the strokes leading into the serifs unusually pronounced. Taken individually, at first sight some of the characters don't seem to fit together. The spacing is generally too loose for large bodies of text, it sort of rambles along. Yet when used in the right circumstance it imparts a very particular feel that sets it clearly apart from many likeminded types. It has an undefined quality that resonates with people. This paradox (imperfect yet pleasing) is perhaps best illustrated by design critic and historian Robin Kinross who has pointed out the limitation of the "loose" spacing that Licko employed, among other things, yet simultaneously designated the Mrs Eaves type specimen with an honorable mention in the 1999 American Center for Design annual competition. Proof, perhaps, that type is best judged in the context of its usage.

Even with all its shortcomings, Mrs Eaves has outsold all Emigre fonts by twofold. On MyFonts.com, one of the largest on-line type sellers, Mrs Eaves has been among the 20 best selling types for years, listed

(OPPOSITE PAGE)  
Text set in Mrs Eaves XL Regular,  
9/12 point.

(THIS PAGE)  
Detail of the same text set in original  
Mrs Eaves Roman with discretionary  
ligatures, 19/24 point.



Detail from the award-winning, limited edition Mrs Eaves type specimen booklet, letterpress printed from polymer plates on a Heidelberg KSBA cylinder press by Peter Koch, Berkeley, California, 1996.

4

among such classics as Helvetica, Univers, Bodoni and Franklin Gothic. Due to its commercial and popular success it has come to define the Emigre type foundry.

While Licko initially set out to design a traditional text face, we never specified how Mrs Eaves could be best used. Typefaces will find their own way. But if there's one particular common usage that stands out, it must be literary—Mrs Eaves loves to adorn book covers and relishes short blurbs on the flaps and backs of dust covers. Trips to bookstores are always a treat for us as we find our Mrs Eaves staring out at us from dozens of book covers in the most elegant compositions, each time surprising us with her many talents.

And Mrs Eaves feels just as comfortable in a wide variety of other locales such as CD covers (Radiohead's *Hail to the Thief* being our personal favorite), restaurant menus, logos, and poetry books, where it gives an elegant presence to short texts.

One area where Mrs Eaves seems less comfortable is in the setting of long texts, particularly in environments such as the interiors of books, magazines, and newspapers. It seems to handle long texts well only if there is ample space. A good example is the book /CD/DVD release *The Band: A Musical History* published by Capitol Records. Here, Mrs Eaves was given appropriate set width and generous line spacing. In such

cases its wide proportions provide a luxurious and spacious feel which invites reading. Economy of space was not one of the goals behind the original Mrs Eaves design. With the introduction of Mrs Eaves XL, Licko addresses this issue.

Since Mrs Eaves is one of our most popular typefaces, it's not surprising that over the years we've received many suggestions for additions to the family. The predominant top three wishes are: greater space economy; the addition of a bold italic style; and the desire to pair it with a sans design. The XL series answers these requests with a comprehensive set of new fonts including a narrow, and a companion series of Mrs Eaves Sans styles to be released soon.

The main distinguishing features of Mrs Eaves XL are its larger x-height with proportionally shorter ascenders and descenders and overall tighter spacing. These additional fonts expand the Mrs Eaves family for a larger variety of uses, specifically those requiring space economy. The larger x-height also allows a smaller point size to be used while maintaining readability.

Mrs Eaves XL also has a narrow counterpart to the regular, with a set width of about 92 percent which fulfills even more compact uses. At first, this may not seem particularly narrow, but the goal was to provide an alternative to the regular that would work well as a compact text face while maintaining the full characteristics of the regular, rather than an extreme narrow which would be less suitable for text.

Four years in the making, we're excited to finally let Mrs Eaves XL find its way into the world and see where and how it will pop up next.

5

— [ MRS EAVES ROMAN — 24/31 POINT ] —

ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

— [ MRS EAVES XL REGULAR — 24/31 POINT ] —

ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

— [ MRS EAVES XL NARROW — 24/31 POINT ] —

ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()

— [ MRS EAVES ITALIC — 24/31 POINT ] —

*ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()*

— [ MRS EAVES XL REGULAR ITALIC — 24/31 POINT ] —

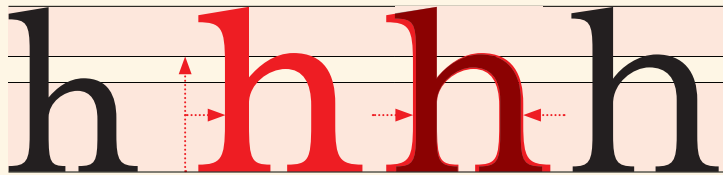
*ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()*

— [ MRS EAVES XL NARROW ITALIC — 24/31 POINT ] —

*ABCDEFGHJKLMNOPQ  
 RSTUVWXYZ0123456789  
 abcdefghijklmnopqrstuv  
 wxyz!?\$%&()*

## Design Process

## Mrs Eaves XL Regular



1.

**The Original Mrs Eaves Roman**

Mrs Eaves Roman was the starting point for both Mrs Eaves XL Regular and XL Narrow.

2.

**Mrs Eaves Roman scaled**

The first step was to scale the x-height up by 130% while maintaining the alignment of the ascenders and descenders.

3.

**Adjustments**

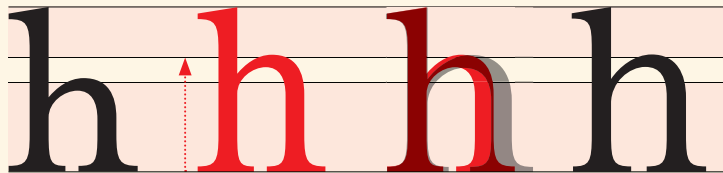
The stem and stroke weight of the scaled characters were then reduced to match the original Mrs Eaves Roman. The extra weight was removed primarily from the outside of the characters to preserve the width of the counters, resulting in a slightly narrower width.

4.

**Mrs Eaves XL Regular**

Final version with higher x-height than the original Mrs Eaves Roman, resulting in higher legibility at small sizes with increased space economy.

## Mrs Eaves XL Narrow



1.

**The Original Mrs Eaves Roman**

2.

**Mrs Eaves Roman stretched**

The Mrs Eaves Roman x-height was adjusted vertically to match the x-height of the XL Regular while preserving the width and stem weight of the original Roman.

3.

**Adjustments**

These results, being too condensed, were then interpolated with Mrs Eaves XL Regular to form the final narrow version.

4.

**Mrs Eaves XL Narrow**

Final version with a set width of about 92% of the Regular version for more compact text setting.

## Set Width Comparison

## Same Point Size

The quick brown fox jumps over the lazy dog <sup>14/18</sup>

The quick brown fox jumps over the lazy dog <sup>14/18</sup>

The quick brown fox jumps over the lazy dog <sup>14/18</sup>

**Top to bottom:** Original Mrs Eaves Roman, Mrs Eaves XL Regular, Mrs Eaves XL Narrow

The quick brown fox jumps over the lazy dog <sup>12/16</sup>

The quick brown fox jumps over the lazy dog <sup>12/16</sup>

The quick brown fox jumps over the lazy dog <sup>12/16</sup>

**Top to bottom:** Original Mrs Eaves Roman, Mrs Eaves XL Regular, Mrs Eaves XL Narrow

The quick brown fox jumps over the lazy dog <sup>10/14</sup>

The quick brown fox jumps over the lazy dog <sup>10/14</sup>

The quick brown fox jumps over the lazy dog <sup>10/14</sup>

**Top to bottom:** Original Mrs Eaves Roman, Mrs Eaves XL Regular, Mrs Eaves XL Narrow

## Same X-Height

The quick brown fox jumps over the lazy dog <sup>14/18</sup>

The quick brown fox jumps over the lazy dog <sup>11/18</sup>

The quick brown fox jumps over the lazy dog <sup>11/18</sup>

**Top to bottom:** Original Mrs Eaves Roman, Mrs Eaves XL Regular, Mrs Eaves XL Narrow

The quick brown fox jumps over the lazy dog <sup>12/16</sup>

The quick brown fox jumps over the lazy dog <sup>9.2/16</sup>

The quick brown fox jumps over the lazy dog <sup>9.2/16</sup>

**Top to bottom:** Original Mrs Eaves Roman, Mrs Eaves XL Regular, Mrs Eaves XL Narrow

The quick brown fox jumps over the lazy dog <sup>10/14</sup>

The quick brown fox jumps over the lazy dog <sup>7.7/14</sup>

The quick brown fox jumps over the lazy dog <sup>7.7/14</sup>

**Top to bottom:** Original Mrs Eaves Roman, Mrs Eaves XL Regular, Mrs Eaves XL Narrow

	MRS EAVES (ORIGINAL)	MRS EAVES XL REGULAR	MRS EAVES XL NARROW
Roman	Aa	Aa	Aa
Italic	<i>Aa</i>	<i>Aa</i>	<i>Aa</i>
Bold	<b>Aa</b>	<b>Aa</b>	<b>Aa</b>
Bold Italic	<b><i>Aa</i></b>	<b><i>Aa</i></b>	<b><i>Aa</i></b>
Heavy		<b>Aa</b>	<b>Aa</b>
Heavy Italic		<b><i>Aa</i></b>	<b><i>Aa</i></b>
Small Caps	AA	AA	AA
Small Caps Bold		<b>AA</b>	<b>AA</b>
Small Caps Heavy		<b>AA</b>	<b>AA</b>
Petite caps	AA		

**Classic Format (TYPE 1)**

**OpenType Format**

**Mrs Eaves Package (The Original)**

Roman, Italic, Bold, Small Caps, Fractions, Ornaments, and Petite Caps.

**\$95.00**

**Mrs Eaves Just Ligatures Package**

Roman, Italic, and Bold Ligatures.

**\$59.00**

**Mrs Eaves Bold Italic Package**

Bold Italic and Bold Italic Ligatures.

**\$59.00**

**Mrs Eaves XL Regular Package**

Regular, Regular Italic, Small Caps Regular, Bold, Bold Italic, and Small Caps Bold.

**\$95.00**

**Mrs Eaves XL Heavy Package**

Heavy, Heavy Italic, and Small Caps Heavy.

**\$65.00**

**Mrs Eaves XL Narrow Package**

Regular, Regular Italic, Small Caps Regular, Bold, Bold Italic, and Small Caps Bold.

**\$95.00**

**Mrs Eaves XL Narrow Heavy Package**

Heavy, Heavy Italic, and Small Caps Heavy.

**\$65.00**

**Mrs Eaves XL Volume Package**

Includes all 18 Mrs Eaves XL Regular and Narrow fonts in Classic format.

**\$260.00 (Save \$60)**

**Mrs Eaves OT**

Includes Mrs Eaves Roman, Italic, and Bold plus additional features.

**\$299.00**

**Mrs Eaves Bold Italic OT**

Includes Mrs Eaves Bold Italic plus additional features.

**\$50.00**

**Mrs Eaves XL Regular OT**

Includes all Mrs Eaves XL Regular fonts plus additional features.

**\$180.00**

**Mrs Eaves XL Narrow OT**

Includes all Mrs Eaves XL Narrow fonts plus additional features.

**\$180.00**

**Mrs Eaves XL OT Volume**

Includes all Mrs Eaves XL Narrow and Regular fonts plus additional features.

**\$299.00 (Save \$61)**

Mrs Eaves OpenType Character Set

Mrs Eaves Classic Format (TYPE 1) Character Set

ABCDEFGHIJKLMNOPQRSTUVWXYZ & abcdefghijklmnopqrstuvwxyz @ \$ % & ' ( ) \* + , - . / : ; < > [ \ ] ^ \_ ` { | } ~

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ABCDEFGH@ \$ 0123456789€%

ABCDEFGHIJKLMNOPQRSTUVWXYZ & ABCDEFGH@ \$ 0123456789€%

ABCDEFGHIJKLMN OPQRSTUVWXYZ @ \$ 0123456789€%

ABCDEFGHIJKLMN OPQRSTUVWXYZ @ \$ 0123456789€%

ABCDEFGHIJKLMN OPQRSTUVWXYZ @ \$ 0123456789€%

1st 2nd 3rd 4th Mlle Mme Dr No

1ST 2ND 3RD 4TH MLLE MME DR NO

AA MB CC MD ME HE NK OO ct gg gi it ky st ip py

0123456789

0123456789

0123456789

0123456789

0123456789 0123456789 2<sup>2</sup> H<sub>2</sub>O h<sup>2</sup>=a<sup>2</sup>+b<sup>2</sup>

0123456789 0123456789 Footnote<sup>36</sup>

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8 1/16 3/16 1/32 1/64 1/100

Ornaments (ROMAN ONLY, NO XL)

NOTE: Shown throughout this specimen booklet, the following alternate italic capitals are available only in the OpenType version of the XL fonts: KK NN YY TT ZZ pp zzz

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

0123456789 0123456789\*

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\* NUMERALS: Classic format Mrs Eaves Roman contains old style numerals only. Classic format Mrs Eaves XL Regular and XL Narrow contain lining numerals only.



shadow of her ears, and at their long and lofty top, she was resolved to quit the country, should I happen, said she, to give offense to my ears, my Ears may be construed with the horn-act. Her friend

drawn a Lottery, in which there were amongst a variety of other valuable prizes. It was Jupiter's command, that in this Lottery, some of the gods should also be employed to preside at the drawing. It happened that the best prize fell to Minerva: upon which a general murmur ran through the assembly, and hints were thrown out, that he might at once silence the clamours of the

both *punish* and *silence* these impious clamours of the human race, presented them with *Folly* in the place of *Wisdom*, with which they went away perfectly contented: at that time the *Greatest Fools* have always looked upon

of her friends, acquainted him with the horn-act. Her friend

give notice that he had established a Lottery, in which there were amongst a variety of other valuable chances, Wisdom was the highest prize. It was Jupiter's command, that in this Lottery, some of the gods should also be employed to preside at the drawing. It happened that the best prize fell to Minerva: upon which a general murmur ran through the assembly, and hints were thrown out, that he might at once silence the clamours of the

JUPITER, in order to please mankind, directed Mercury to give notice that he had established a Lottery, in which there were no blanks: and that, amongst a variety of other valuable chances, Wisdom was the highest prize. It was Jupiter's command, that in this Lottery, some of the gods should also be employed to preside at the drawing. It happened that the best prize fell to Minerva: upon which a general murmur ran through the assembly, and hints were thrown out, that he might at once silence the clamours of the

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TWO FRIENDS, setting out together through a dangerous forest, met another, if they should happen to proceed far, before they perceived with great rage. There were many being very active, sprung up and throwing himself flat on the ground, intended to be dead; remembering that this creature will not prey upon



FABLE XLVIII. **Jupiter's Lottery.**

— [ SET IN MRS EAVES — 8/10 POINT ] —

JUPITER, in order to please mankind, directed Mercury to give notice that he had established a Lottery, in which there were no blanks: and that, amongst a variety of other valuable chances, Wisdom was the highest prize. It was Jupiter's command, that in this Lottery, some of the gods should also become adventurers. The tickets were being disposed of, and the wheels placed. Mercury was employed to preside at the drawing. It happened that the best prize fell to Minerva: upon which a general murmur ran through the assembly, and hints were thrown out, that Jupiter used some unfair practices to secure this desirable lot to his daughter. Jupiter, that he might at once both *punish* and *silence* these impious clamours of the human race, presented them with *Folly* in the place of *Wisdom*; with which they went away perfectly contented: and from that time the *Greatest Fools* have always looked upon themselves as the *Wisest Men*.

FABLE XLVIII. **Jupiter's Lottery.**

— [ SET IN MRS EAVES XL REGULAR — 8/10 POINT ] —

JUPITER, in order to please mankind, directed Mercury to give notice that he had established a Lottery, in which there were no blanks: and that, amongst a variety of other valuable chances, Wisdom was the highest prize. It was Jupiter's command, that in this Lottery, some of the gods should also become adventurers. The tickets were being disposed of, and the wheels placed. Mercury was employed to preside at the drawing. It happened that the best prize fell to Minerva: upon which a general murmur ran through the assembly, and hints were thrown out, that Jupiter used some unfair practices to secure this desirable lot to his daughter. Jupiter, that he might at once both *punish* and *silence* these impious clamours of the human race, presented them with *Folly* in the place of *Wisdom*; with which they went away perfectly contented: and from that time the *Greatest Fools* have always looked upon themselves as the *Wisest Men*.

FABLE XLVIII. **Jupiter's Lottery.**

— [ SET IN MRS EAVES XL NARROW — 8/10 POINT ] —

JUPITER, in order to please mankind, directed Mercury to give notice that he had established a Lottery, in which there were no blanks: and that, amongst a variety of other valuable chances, Wisdom was the highest prize. It was Jupiter's command, that in this Lottery, some of the gods should also become adventurers. The tickets were being disposed of, and the wheels placed. Mercury was employed to preside at the drawing. It happened that the best prize fell to Minerva: upon which a general murmur ran through the assembly, and hints were thrown out, that Jupiter used some unfair practices to secure this desirable lot to his daughter. Jupiter, that he might at once both *punish* and *silence* these impious clamours of the human race, presented them with *Folly* in the place of *Wisdom*; with which they went away perfectly contented: and from that time the *Greatest Fools* have always looked upon themselves as the *Wisest Men*.

FABLE XXII. **The Elk and the Lion.**

— [ SET IN MRS EAVES with discretionary ligatures — 12/16 POINT ] —

AN ELK having accidentally gored a Lion, the monarch was so exasperated, that he sent forth an edict, commanding all horned beasts, on pain of death, to depart his dominions. A hare observed the shadow of her Ears, was much alarmed at their long and lofty appearance; and running to one of her friends, acquainted him that she was resolved to quit the country. For should I happen, said she, however undesignedly, to give offense to my superiors, my Ears may be construed to come with the horn-act. Her friend smiled at her apprehensions: and asked, how it was possible that Ears could be mistaken for horns? Had I no more Ears than an ostrich, replied the Hare, I would not trust them in the hands of an informer: for *truth* and *innocence* are arguments of little force, against the *logic* of *power* and *malice* in conjunction.

FABLE XXXIV. **The Boy and the Filberts.**

— [ SET IN MRS EAVES — 10/13 POINT ] —

A CERTAIN BOY, as Epictetus tells the fable, put his hand into a pitcher, where great plenty of Figs and Filberts were deposited: he grasped as many as his fist could possibly hold, but when he endeavoured to pull it out, the narrowness of the neck prevented him. Unwilling to lose any of them, but unable to draw out his hand, he burst into tears, and bitterly bemoaned his hard fortune. An honest fellow who stood by, gave him this wise and reasonable advice; Grasp only *half* the quantity, my Boy, and you will *easily* succeed.

FABLE XXXIV. ***The Elk and the Lion.***

— [ SET IN MRS EAVES XL REGULAR — 12/16 POINT ] —

AN ELK having accidentally gored a Lion, the monarch was so exasperated, that he sent forth an edict, commanding all horned beasts, on pain of death, to depart his dominions. A hare observed the shadow of her Ears, was much alarmed at their long and lofty appearance; and running to one of her friends, acquainted him that she was resolved to quit the country. For should I happen, said she, however undesignedly, to give offense to my superiors, my Ears may be construed to come with the horn-act. Her friend smiled at her apprehensions: and asked, how it was possible that Ears could be mistaken for horns? Had I no more Ears than an ostrich, replied the Hare, I would not trust them in the hands of an informer: for *truth* and *innocence* are arguments of little force, against the *logic* of *power* and *malice* in conjunction.

FABLE XXXIV. ***The Boy and the Filberts.***

— [ SET IN MRS EAVES XL REGULAR — 10/13 POINT ] —

A CERTAIN BOY, as Epictetus tells the fable, put his hand into a pitcher, where great plenty of Figs and Filberts were deposited: he grasped as many as his fist could possibly hold, but when he endeavoured to pull it out, the narrowness of the neck prevented him. Unwilling to lose any of them, but unable to draw out his hand, he burst into tears, and bitterly bemoaned his hard fortune. An honest fellow who stood by, gave him this wise and reasonable advice; Grasp only *half* the quantity, my Boy, and you will *easily succeed*.

FABLE XXXIV. ***The Elk and the Lion.***

— [ SET IN MRS EAVES XL NARROW — 12/16 POINT ] —

AN ELK having accidentally gored a Lion, the monarch was so exasperated that he sent forth an edict, commanding all horned beasts, on pain of death, to depart his dominions. A hare observed the shadow of her Ears, was much alarmed at their long and lofty appearance; and running to one of her friends, acquainted him that she was resolved to quit the country. For should I happen, said she, however undesignedly, to give offense to my superiors, my Ears may be construed to come with the horn-act. Her friend smiled at her apprehensions: and asked, how it was possible that Ears could be mistaken for horns? Had I no more Ears than an ostrich, replied the Hare, I would not trust them in the hands of an informer: for *truth* and *innocence* are arguments of little force, against the *logic* of *power* and *malice* in conjunction.

FABLE XXXIV. ***The Boy and the Filberts.***

— [ SET IN MRS EAVES XL NARROW — 10/13 POINT ] —

A CERTAIN BOY, as Epictetus tells the fable, put his hand into a pitcher, where great plenty of Figs and Filberts were deposited: he grasped as many as his fist could possibly hold, but when he endeavoured to pull it out, the narrowness of the neck prevented him. Unwilling to lose any of them, but unable to draw out his hand, he burst into tears, and bitterly bemoaned his hard fortune. An honest fellow who stood by, gave him this wise and reasonable advice; Grasp only *half* the quantity, my Boy, and you will *easily succeed*.

FABLE LII. *The Mock-bird.*

— [ SET IN MRS EAVES XL ] —

**There is a certain bird***in the West-Indies,*WHICH HAS THE *faculty* OF

MIMICKING THE NOTES

of *every* other songster,  
without being able himself to add *any* original strains to the concert.**As one of these Mock-birds was displaying**HIS TALENTS *of* RIDICULE*among the branches of a venerable wood:***'Tis very well,****SAID A LITTLE WARBLER,***speaking in the name of all the rest,*we grant you that our music  
is *not* without its faults:**but why will you not favour us***with a strain of*

YOUR OWN?

FABLE LIII. *The Trumpeter.*

— [ SET IN MRS EAVES XL NARROW ] —

A Trumpeter in a certain army happened to be taken prisoner.

HE WAS ORDERED *immediately* TO EXECUTIONbut pleaded **excuse** for**HIMSELF,**  
**that it was unjust**a person should suffer *death*, who, far from an intention  
of mischief, *did not even wear* an offensive weapon.**So much the rather,***replied one of the enemy***SHALT THOU DIE;***since without any design of fighting thyself,***THOU EXCITEST OTHERS TO THE****bloody business:***for he that is the abettor of a***BAD ACTION**

IS AT LEAST EQUALLY WITH HIM THAT

***commit it.***

and the shadow of  
much alarmed at  
sfty appearance;  
ne of her *friends*,  
im that she was  
quit the country.  
appen, said she,  
signedly, to give  
eriors, my Ears  
ed to come with

ous forest, mutually promised to  
y should happen to be assaulted.  
far, before they perceived a Bear  
great rage. There were no hopes  
em, being very active, sprung up  
the other, throwing himself flat  
eath, and pretended to be dead;  
ard it *asserted*, that this creature  
/carcase. The Bear came up, and  
ome time, left him, and went on.

lds with his gun, attended by an experienced  
ring a Snipe; and almost at the same instant,  
ed at the accident, and divided in his aim, he  
and by this means missed them *both*. Ah, my  
you should never have two aims at once. Had  
ced by the extravagant hope of Partridge, you

certain boy, as Epictetus tells the  
ut his hand into a pitcher, where  
at plenty of Figs and Filberts were  
osited: he grasped as many as his  
could possible hold, but when he  
red to pull it out, the narrowness  
neck prevented him. Unwilling to  
y of them, but unable to draw out  
, he burst into tears, and bitterly  
aned his hard fortune. An honest

the monarch was so exasperated  
he sent forth an edict, commanding  
all *horned* beasts, on pain of death  
to depart his dominions. A hunter  
observed the shadow of her shadow  
much *alarmed* at their long and  
appearance; and running to

A little boy playing in the fields, chanced to be stung by a Nettle, and came crying to his father: he told him, he had been hurt by that nasty weed several times before; that he was always afraid of it; and that now he did not but just touch it as lightly as possible, when he was so severely stung. Child said he, your touch is so gently and timorously is the very *reason* of its hurting you. A Nettle may be handled safely, if you do it with courage and resolution: if you seize it boldly, it griepe it fast, be assured it will never sting you; and you will meet many sorts of *persons*, as well as *things* in the world, which ought to be treated in the very same

a journey which led  
mised to assist each  
ulted. They had not  
ear making towards  
hopes in flight; but  
up into a tree; upon  
on the ground, held  
membering to have  
not prey upon a *dead*  
nelling to him some  
as fairly out of sight  
at— Well, my friend,  
per you very closely.  
ne this good piece of  
who in the hour of

certain bird in the west-indies,  
ty of *mimicking* the notes of every  
hout being able himself to accom  
ns to the concert. As one of them  
was displaying his talents of m  
ranches of a venerable wood  
ttle warbler, speaking in the  
t, we grant you that *our* music  
aults: but why will you not fa

FABLE XX. *The Sun and the Wind.*

— [ SET IN MRS EAVES XL REGULAR — 14/17 POINT ] —

PHOEBUS AND AEOLUS had once a dispute, which of them could soonest prevail with a certain traveler to part with his cloak. Aeolus began the attack, and assaulted him with great violence. But the man wrapping his cloak still closer about him, doubled his efforts to keep it, and went on his way. And now Phoebus darted his warm insinuating rays, which melting the traveler by degrees, at length obliged him to throw aside that cloak, which all the rage of Aeolus could not compel him to resign. Learn hence, said Phoebus to the blustering god, that *soft* and *gentle means* will often accomplish, what *force* and *fury* can never effect.

24

FABLE XXVI. *The Bear and the two Friends.*

— [ SET IN MRS EAVES XL REGULAR — 6/9 POINT ] —

TWO FRIENDS, setting out together upon a journey which led through a dangerous *forest*, mutually promised to assist each other, if they should happen to be assaulted. They had not proceeded far, before they perceived a Bear making towards them with great rage. There were no hopes in flight; but one of them, being very active, sprang up into a tree; upon which, the other, throwing himself flat on the ground, held his breath, and pretended to be dead; remembering to have heard it *asserted*, that this creature will not prey upon a *dead* carcass. The Bear came up, and after smelling to him some time, left him, and went on. When he was fairly out of sight and hearing, the hero from the tree calls out—Well, my friend, what said the Bear? He seemed to whisper you very closely. He did so, replied the other, and gave me this good piece of advice; never to associate with a *wretch*, who in the hour of *danger* will desert his Friend.

FABLE XX. *The Sun and the Wind.*

— [ SET IN MRS EAVES XL NARROW — 14/17 POINT ] —

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FABLE XXII. *The Snipe Shooter.*

— [ SET IN MRS EAVES — 11/13 POINT ] —

AS A SPORTSMAN ranged the fields with his gun, attended by an experienced old Spaniel, he happened to spring a Snipe; and almost at the same instant, a covey of Partridges. Surprised at the accident, and divided in his aim, he let fly too indeterminately, and by this means missed them *both*. Ah, my good Master, said the Spaniel, you should never have two aims at once. Had you not been dazzled and seduced by the extravagant hope of Partridge, you would most probably have secured your Snipe.

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FABLE XIX. *The Boy and the Nettle.*

— [ SET IN MRS EAVES ] —

A little boy playing in the fields,  
**CHANCED TO BE STUNG BY A**

# NETTLE

**AND CAME CRYING TO HIS FATHER:**

\*\*\*\*\*

**HE TOLD HIM**, he had been hurt by that nasty weed several times before; that he was *always* afraid of it; and that now he did not but just touch it, as lightly as possible, when he was so severely stung.

\*\*\*\*\*

**CHILD SAID HE**, your touching it so gently and timorously is the very *reason* of its hurting you. A Nettle may be handled safely, if you do it with *courage* and *resolution*: if you seize it *boldly*, and gripe it *fast*, be assured it will *never* sting you;

\*\*\*\*\*

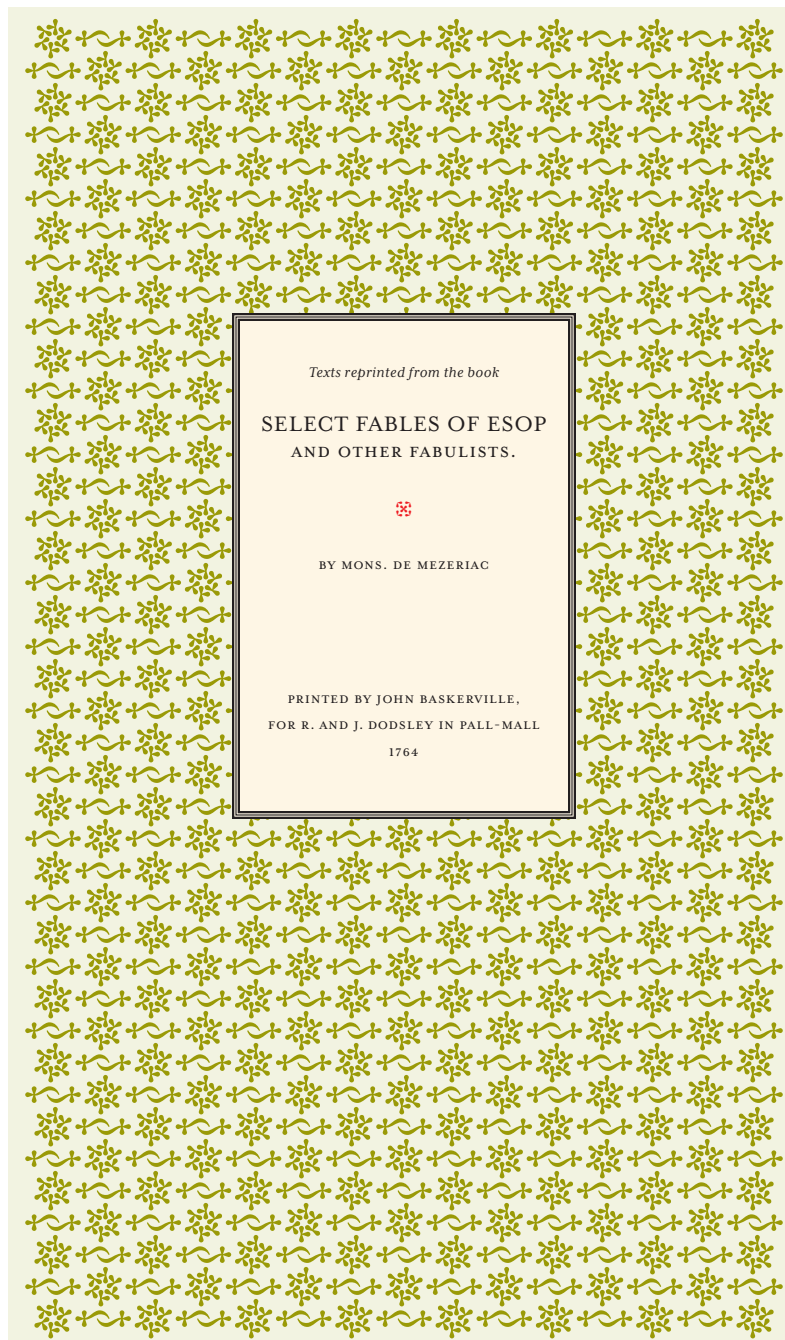
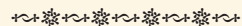
**AND YOU WILL MEET MANY SORTS OF**

# PERSONS

as well as *things* in the world

WHICH OUGHT *to be* TREATED *in the* VERY SAME

# MANNER



*Texts reprinted from the book*

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