to carry triple the weight; and as we shall have occasion to refer to this Bridge again more particularly in another part of this work, for the purpose of exposing the insolence of certain sceptics, we shall for the present decline any further observations thereon.

REMARKS*

ON THE BRIDGE IN CHINA WITH A SINGLE ARC.—PAGE 52.

* The account of this wonderful production of art, at first sight, exceeds what may be termed the human probability of the day. The immense span, the awful height of this unexampled arc, must, of necessity, produce a grandeur in appearance somewhat resembling the great Builder’s Rainbow. And it being built with stone must at once stagger the unintelligent sceptic, and add one more to the number on the list of his impossibilities. But the author hopes to improve the subject of this Bridge also to his advantage in another part of this work.

REMARKS†

ON THE RUSSIAN PEASANT’S BRIDGE MODEL.—PAGE 55.

† Whether, in the year 1789, there existed so many half taught theorists and pretenders to science as now infest society, we know not; but it seems evidently proved, by those who undertook to describe the Russian peasant’s model of a Bridge, that there was at least a sample to be found in those days. Hence, we observe nearly two pages of an octavo volume taken up with a professed intention to describe the Russian peasant’s ingenuity; but, alas! all that can be understood by the relation is, that the man made a Bridge Model. This circumstance tends to prove the fact that many tourists, and others, who set about describing works of art, by the non-descripts they produce, very much resemble the conduct of three kinds of characters, viz. a boy of dull capacity sent to a col-