THE MAY MAGAZINES.

"HARPER'S."

From T. B. Peterson & Brothers we receive the May number of Harper's Magazine, which contains the following articles:-

"The Westover Estate," J. R. Chapin, with seven illustrations; "Disillusion," Elizabeth Akers Allen; "The Monarch of Mountains," Lyman Abbott, with nine illustrations; "Along the Florida Reef" (fourth paper), Dr. J. B. Holder, with seven illustrations; "The Story of Punch and Judy," with an introduc-tion by S. S. Conant, with twenty-eight illustrations by George Cruikshank; "A Song in Gold," W. S. Newell; "Archie Hutchington," D. R. Castleton; "The American Baron," chapters xii-xiv, by the author of "The Dodge Club," "The Cryptogram," etc., with three illustrations; "The Three Ships," Julia C. R. Dorr; "Frederick the Great," concluded-Life's Closing Scenes-with five il-Instrations; "Anne Furness," by the author of "Mabel's Progress," "Aunt Margaret's Trou-ble," "Veronica," etc : "Religious Relics in London," M. D. Conway; "Anteros," by the London," M. D. Conway; Att., "The author of "Guy Livingstone," etc.; "The McCarthy; "Dead-Nobler Love," Justin McCarthy; "Dead-Headed," Miss S. C. Woolsey; "The Chimney Sweeper's Idyl," Mrs. R. H. Stoddard; "Editor's Easy Chair;" "Editor's Literary Record;" "Editor's Scientific Record:" "Editor's

From the story of "Punch and Judy," by S. S. Conant, we take the following account

of the origin of the famous puppet show:-One pleasant summer day, a few years ago, the writer of this article was standing with an officer of the Bavarian army in the Odeon Platz, at Munich, watching the entertaining performance of Punch and Judy. At the most thrilling moment of the mimic tragedy a slight movement among the spectators caused us both to look round; and to my amusement, and my military friend's dismay, we encountered the kindly eyes of old King Louis. Noticing the officer's confusion at being caught amusing himself in this rather unfashionable manner, the genial old gentieman pleasantly bade him be at ease. "You need not feel ashamed to be seen here, Herr Lieutenant," said he; "I often stop myself to see the performance, and find it very amusing." He remained a few moments, laughing like the rest of the crowd at the droll mimicry of life exhibited in the little playhouse, and then, with a pleasant smile and word, withdrew. The incident was characteristic of the man and the people. While he stood there no one took more notice of him than if he had been a private gentleman. There was none of the rude staring to which persons of exalted rank are always subjected by Englishmen and Americans. Every one quietly attended to the play until the King took his leave, when those immediately about him raised their hats with every mark of that esteem and affection which even his unfortunate infatuation for Lola Montez could not eradicate from the hearts of the Bavarian

The performance which old King Louis found so amusing has not been nationalized in this country. It was exhibited for a short time at a popular place of amusement in this city about a year ago, but did not take sufficiently with the audience to induce the manager to go on with it. It was considered silly and stupid; and yet, as we shall show, with the assistance of Mr. Cruikshank's admirable illustrations, it may be made the medium of the most amusing whimsicalities. In Europe its popularity is unbounded. Even royalty, as just related, unbends to enjoy it; and we are told that so grave and dignified a personage as an English Secretary of State is certain to be, once paused on his way from Downing street to the House of Commons, on a night of important debate, to witness the whole performance.

To Acerra, an ancient Italian city, in the neighborhood of Naples, belongs the high honor of being the birthplace of Mr. Punch, whose family name is thought to have been Pulcinella. The date of his birth is differently stated by authors who have incidentally mentioned him. The most particular statements in regard to this important event are made by Gimma, who in his "Italia Letterata" says: -

"Silvio Fiorillo, comedian, who procured himself to be called the Captain Matamoros, invented the Neapolitan Pulcinella; ito which Andrea Calcese, who had the surname of Cinecio, by study and natural grace added much. Calcese was a tailor, and died in the plague of the year 1656; he imitated the peasants of Acerra, a very ancient city of Terra di Lavoro, not far from Naples." Signorelli, in his history of the stage, expressly calls Punch un buffone dell' Acerra; and of the Neapolitans in general he remarks that, "from a certain national vivacity and disposition, they have been at all times distinguished for their talent in imitating the ridiculous on their stages.' Hence more than one of the amusing personages in their impromptu comedies have had their origin in that lively and luxurious

capital. In order to give a notion of the species of dramatic entertainment in which these various characters, and among them Pulcinella, were engaged, a further short quotation from Signorelli's work will be useful: he is referring to the state of the Italian comedy in the beginning of the seventeenth century. "In general," he says, "the public comedians trawelled over Italy, representing certain theatrical performances called comedies of art, in contradistinction to comedies of learning, recited in the academies and in private dwellings by well-bred actors for their pleasure and exercise. The plot of the fables was noted down, as well as the substance and distribution of each scene, while the dialogue was left to the will of the representers. Such histrionic farces contained various trivial buffooneries, and different masks were employed in them." These performances, in which the actor was left to his own talents and discretion in furnishing the dialogue, were once extremely popular throughout Italy; but from the very nature of the representation it unluckily happens that not a single specimen has been handed down to our time.

We take it for granted that Silvio Fiorillo invented Pulcinella, and first introduced him as a variety in the list of buffoons required to represent the impromptu comedies of Naples; but although he may date his separate existence from about the year 1600, it is a matter of much doubt whether he was not. in fact, only a branch of a family of far greater antiquity. The discovery in the year 1727 of a bronze statue of a mime, called by the Romans Maccus, has indeed left same antiquaries to the conclusion that he was, in fact, Puloinella under a different name, but with the same attributes, and among them a humpback and a large nose. But that the figure was meant for Maccus at all seems mere speculation, and that Pulcinella and Maccus had anything in common but hump and nose is at least as into a broad and open valley, skirted by a questionable. The Vice, as he was called, of level upland for several miles. Here an ob-

prehend, to the early theatrical representa- | than a casual notice. It was two parallel vertions of most countries; his business was to relieve the weightier part of the performance by his ridiculous actions, jests, and buffooneries. He was unquestionably the original of the Clown, or Fool, of the old English drama; and we think that the conjecture is at least plausible that he was the original also of Harlequin and his near relative, Pulcinella. The chief appendage of the Vice was a gilt wooden sword, and this also belonged to the old Clown, or Fool, in all na-tions. Rabelais, speaking of certain presents made by Panurge to the fool Triboullet, says: -"Panurge, on his arrival, gave him a pig's bladder, well inflated, and resounding by reason of the pease that were within it; moreover, a wooden sword, well gilt; moreover, a small pouch, made of a shell of a tortoise." Those who consult Mr. Douce's essay on the "Clowns and Fools of Shakespeare," will find that the bladder at the end of a stick, the gilt wooden sword, and the pouch, or budget, formed part of the equipment of that personage in England.

The wooden sword directly connect Harlequin with the ancient Vice and more modern Fool, although we have now enjoined him to silence, and have converted the instrument with which of old he cudgeled the devil into a talisman to raise him.

Concluding, then, that Punch is one of the familia Harlequini, and that their common parent was the Vice of the old Moralities, the uestion arises to what circumstance he owes the deformity of his figure, and why his nose, by its length, is rendered so obtrusive a feature. We can only answer that it pleased his inventor, Silvio Fiorillo, to make him so; and perhaps he did it in some degree with a view of rendering him more ridiculous, and to distinguish him more effectually from other characters of not dissimilar habits and propensities in the impromptu comedies. One striking characteristic of Punch is his amorous inclination; and it is generally supposed that individuals with the personal defect for which he is remarkable are peculiarly "given to the femi-nines." According to Quadrio, in his "Steria d'ogni Poesia," the name of our hero has re-lation to the length of his nose; he would spell it Pullicinello, from Pulliceno, which Mr. Disraeli translates "turkey-cock," an allusion to the beak of that bird. Baretti has it Pulcinella, because that word in Italian means a hen-chicken, whose cry the voice of Punch is said to resemble. Pollicinello, as it has also been written, in its etymology from pollice, "the thumb," goes upon the mistaken presumption that his size was always diminutive. The French Ponche has been fancifully derived from no less a personage than Pontius Pilate of the old Mysteries, whom, in barbarous times, the Christians wished to abuse and ridicule. If we cannot settle the disputed point, it is very evident that in future ingenuity and learning will be thrown away in attempting further elucidation.

At what time and in what country Punch became a mere puppet as well as a living performer we have no distinct information; but it is to be inferred, perhaps, that the transmigration first took place in the land of his birth, and after his popularity had been fully established. The pleasure derived by the lower orders from his performances might lead to the imitation of his manners and actions in little, in the same way that the most applanded representations of the English stage, in the reigns of Elizabeth and James, were very soon made the subjects of "motions" or puppet-plays. One man could thus, by a little ingenuity and at a very cheap rate, represent half a dozen or more characters, and the delusion was sided by the peculiar voice given to Punch by artificial means. Ere long he became the hero of the exhibition; and other characters, such as Harlequin and Scaramouch, by degrees sunk into insignificance.

The dialogue of the plays in which Pulcinella originally performed in the early days of his existence can not now be distinctly ascertained. As already mentioned, only the general outlines of the farces performed by the early itinerant comedians were noted down, while the dialogue was always improvised; but it is probable that actors of this class, accustomed repeatedly to perform together, would ere long come to a perfect un-derstanding with each other, and the interlocutions thus acquire a certain degree of permanence, until some change took place in the company. At different places the same plot would be represented, and of course the same dialogue would be sufficient as far as it could be remembered. No doubt the dramas consisted of "gross buffooneries," because the actors were buffoone; but there was room for the display of ready talent; and if a few of the pieces had been left upon record, we should most likely have found that they had something else to recommend them besides the coarseness of their jokes, delivered in the dialect of Italy peculiar to each of the characters.

Many distinguished authors who lived about the opening of the last century were not ashamed to be known as the writers of puppet-plays. It is well known how popular this species of entertainment was, and still is, in Germany; and its dignity will receive a considerable accession from the fact that the greatest poet of that country, Goethe, did not scruple to write one on the sacred story of Esther and Ahasuerus. He calls it "Neueroffnetes moralisch-politisches Puppenspiel;' and "Hanns Wurst," or Jack Pudding, is employed to amuse the spectators between the acts.

"SCRIBNER'S."

The May number of Scribner's Monthly contains the following: --

"The Wonders of the Yellowstone," illustrated, N. P. Langford; "Unreconciled," poem, Hiram Rich; "Reminiscences of Charotte Bronte," illustrated, A Schoolfellow: The Moabite Stone," illustrated, W. L. Gage "Aye-Aye!" illustrated, Burt G. Wilder; "Through the Cloud and the Sea," poem, H. E. Warner; "Living American Artists," illustrated, D. O'C. Townley; "Norah—The Story of a Wild Irish Girl," Mrs. Oliphant; "Our Labor System and the Chinese," Frank H. Norton: "Unfledged," poem, Samuel Duffield; "Ben-A Story for May-day," Edward Eggleston; "What the Devil Said to the Young Man," poem, Roswell C. Smith; "Wilfrid Cumbermede," chapters xxiv-xxvi, George MacDonald; "Topics of the Time;" The Old Cabinet;" "Home and Society; "Culture and Progress Abroad;" "Culture and Progress at Home;" Etchings, "Five Minutes for Refreshments!" illustrated, C.

From the article entitled "The Wonders of the Yellowstone," which gives a glimpse of a great region about to be opened to civilization by the Northern Pacific Railroad, we take the following:-

After travelling six miles over the mountains above the canon, we again descended into a broad and open valley, skirted by a the ancient Moralities was common, we ap- 'ject met our attention which deserves more

tical walls of rock, projecting from the side of a mountain to the height of 125 feet, traversing the mountain from base to summit, a distance of 1500 feet. These walls were not to exceed thirty feet in width, and their tops for the whole length were crowned with a growth of pines. The sides were as even as if they had been worked by line and plumbthe whole space between, and on either side of them, having been completely eroded and washed away. We had seen many of the capricious works wrought by erosion upon the friable rocks of Montana, but never before upon so majestic a scale. Here an entire mountain-side, by wind and water, had been removed, leaving as the evidences of their protracted toil these vertical projections, which, but for their immensity, might as readily be mis-taken for works of art as of nature. Their smooth sides, uniform width and height, and great length, considered in connection with the causes which had wrought their insulation, excited our wonder and admiration. They were all the more curious because of their dissimilarity to any other striking objects in natural scenery that we had ever seen or heard of. In future years, when the wonders of the Yellowstone are incorporated into the family of fashionable resorts, there will be few of its attractions surpassing in interest this marvellous freak of the elements. For some reason, best understood by himself, one of our companions gave to these rocks

the name of the "Devil's Slide." * *

The Great Falls are at the head of one of

the most remarkable canons in the worlda gorge through volcanic rocks fifty miles long, and varying from one thousand to nearly five thousand feet in depth. In its descent through this wonderful chasm the river falls almost three thousand feet. At one point, where the passage has been worn through a mountain range, our hunters assured us it was more than a vertical mile in depth, and the river, broken into rapids and cascades, appeared no wider than a ribbon. The brain reels as we gaze into this profound and solemn solitude. We shrink from the dizzy verge appalled, glad to feel the solid earth under our feet, and venture no more, except with forms extended, and faces barely protruding over the edge of the precipice. The stillness is horrible. Down, down, down, we see the river attenuated to a thread, tossing its miniature waves, and dashing, with puny strength, the massive walls which imprison it. All access to its margin is denied, and the dark gray rocks hold it in dismal shadow. Even the voice of its waters in their convulsive agony cannot be heard. Uncheered by plant or shrub, obstructed with massive boulders and by jutting points, it rushes madly on its solitary course, deeper and deeper into the bowels of the rocky firmament. The solemn grandeur of the scene surpasses description. It must be seen to be felt. The sense of danger with which it impresses you is harrowing in the extreme. You feel the absence of sound, the oppression of absolute silence. If you could only hear that gurgling river, if you could see a living tree in the depth beneath you, if a bird would fly past, if the wind would move any object in the awful chasm, to break for a moment the solemn glance that reigns there, it would relieve that tension of the nerves which the scene has excited, and you would rise from your prostrate condition and thank God that He had permitted you to gaze unharmed upon As it is, sympathizing in spirit with the deep gloom of the scene, you crawl from the dread ful verge, scared lest the firm rock give way beneath and precipitate you into the horrid

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The first examination for admission to Harvard College will begin June 29, at S A. M. The second examination for admission to Harvard College, and the examinations for admission to the Scientific and Mining Schools," will begin September 28. The requisites for admission to the College have been changed this year. There is now a mathematical a'ternative for a portion of the classics. A circular describing the new requisites and recent examination papers will be mailed on application.

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CITY ORDINANCES.

R ESOLUTION
To Lay Water-pipe on McClellan and other streets. Resolved, By the Select and Common Councils of the City of Philadelphia, That the Chief Engineer of the Water Department be and he is hereby authorized to lay water-pipe on the following streets:-

McClellan street and Warder street, from Montgomery avenue to Vienna street, in the highteenth ward. Dauphin street, from Gaul to Thompson streets. Taggert street, from Dauphin to Norris

Hope street, from Norris to Berks streets. Leithgow street, north from Dauphin street. Rainbow street, from Blair street to Trenton Wreekin street, from Memphis to Cedar

streets. Adams street, from Cedar to Almond streets, in the Nineteenth ward.

Marshall street, from Berks street to Germantown avenue, in the Twentieth ward. Adams street, from Rittenhouse to Harvey Price street, from and of pipe, a distance of

one hundred and twenty-eight feet eastward, in the Twenty-second ward. Penn street, from Sellers to Unity streets, in the Twenty-third ward. Tenth and Eleventh streets, from Tioga to Ontario streets. Ontario street, from Tenth to Eleventh Tuscullum street, from Kensington avenue to Front street, in the Twenty-fifth ward. Latona and Titan streets, from Seventeenth to Eighteenth streets. McCurdy street, from Twenty-sixth to

Twenty-seventh streets, in the Twenty-sixth And on a street from Twenty-third to-Twenty-fourth street, in the Twenty-ninth Thirty-ninth street, from Spruce street to Woodland street. Pine street, from Thirty-ninth street to-Fortieth street, in the Twenty-seventh And on Stewart street, from Twenty-second to Twenty-third street.

HENRY HUHN, President of Common Council. Attest-BENJAMIN H. HAINES. Clerk of Select Council. SAMUEL W. CAFTELL, President of Select Council. Approved this seventeenth day of April, Anno Domini one thousand eight hundred Anno Domini ous and seventy-one (A. D. 1871).

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