

Project Gutenberg's Punchinello, Vol. 1, No. 3, April 16, 1870, by Various

Copyright laws are changing all over the world. Be sure to check the copyright laws for your country before downloading or redistributing this or any other Project Gutenberg eBook.

This header should be the first thing seen when viewing this Project Gutenberg file. Please do not remove it. Do not change or edit the header without written permission.

Please read the "legal small print," and other information about the eBook and Project Gutenberg at the bottom of this file. Included is important information about your specific rights and restrictions in how the file may be used. You can also find out about how to make a donation to Project Gutenberg, and how to get involved.

**\*\*Welcome To The World of Free Plain Vanilla Electronic Texts\*\***

**\*\*eBooks Readable By Both Humans and By Computers, Since 1971\*\***

**\*\*\*\*\*These eBooks Were Prepared By Thousands of Volunteers!\*\*\*\*\***

Title: Punchinello, Vol. 1, No. 3, April 16, 1870

Author: Various

Release Date: December, 2005 [EBook #9481]  
[Yes, we are more than one year ahead of schedule]  
[This file was first posted on October 4, 2003]

Edition: 10

Language: English

Character set encoding: ASCII

**\*\*\* START OF THE PROJECT GUTENBERG EBOOK PUNCHINELLO, V1, N3 \*\*\***

Produced by Cornell University, Joshua Hutchinson,  
Marvin A. Hodges and the Online Distributed Proofreaders

"The Printing House of the United States,"

GEO. F. NESBITT & CO.,

General JOB PRINTERS,  
BLANK BOOK Manufacturers,  
STATIONERS, Wholesale and Retail,  
LITHOGRAPHIC Engravers and Printers,  
COPPER-PLATE Engravers and Printers,  
CARD Manufacturers,  
ENVELOPE Manufacturers,  
FINE CUT and COLOR Printers.

163, 165, 167, and 169 PEARL ST.,  
73, 75, 77, and 79 PINE ST., New-York.

ADVANTAGES. All on the same premises, and under the immediate supervision of the proprietors.

\* \* \* \* \*

WALTHAM WATCHES.

3-4 PLATE.

\_16 and 30 Sizes.\_

To the manufacture of these fine Watches the Company have devoted all the science and skill in the art at their command, and confidently claim that, for fineness and beauty, no less than for the greater excellences of mechanical and scientific correctness of design and execution, these watches are unsurpassed anywhere.

In this country the manufacture of this fine grade of Watches is not even attempted except at Waltham.

FOR SALE BY ALL LEADING JEWELLERS.

\* \* \* \* \*

MOLLER'S PUREST NORWEGIAN

COD-LIVER OIL.

"Of late years it has become almost impossible to get any Cod-Liver Oil that patients can digest, owing to the objectionable mode of procuring and preparing the livers....Moller, of Christiana, Norway, prepares an oil which is perfectly pure, and in every respect all that can be wished."--  
DR. L. A. SAYRE, before Academy of Medicine. See Medical Record,  
December, 1869, p. 447.

SOLD BY DRUGGISTS,

W. H. SCHIEFFELIN & CO.,

Sole Agents for the United States and Canada.

\* \* \* \* \*

[Illustration: Vol. 1. No. 2.]

PUNCHINELLO

SATURDAY, APRIL 9, 1870.

PUBLISHED BY THE

PUNCHINELLO PUBLISHING COMPANY,

83 NASSAU STREET, NEW-YORK.

\* \* \* \* \*

PUNCHINELLO April 9, 1870

APPLICATIONS FOR ADVERTISING IN

"PUNCHINELLO"

Should be addressed to

J. NICKINSON,

Room No. 4,

83 NASSAU STREET.

\* \* \* \* \*

THE "BREWSTER WAGON,"

The Standard for Style and Quality.

BREWSTER & COMPANY,

of Broome Street.

WAREROOMS,

Fifth Avenue, corner of Fourteenth Street.

ELEGANT CARRIAGES,

\_In all the fashionable Varieties, \_

EXCLUSIVELY OF OUR OWN BUILD.

\* \* \* \* \*

Thomas J. Rayner & Co.,

29 LIBERTY STREET,

New-York,

MANUFACTURERS OF THE

\_Finest Cigars made in the United States.\_

All sizes and styles. Prices very moderate. Samples sent to any responsible house. Also importers of the

\_"FUSBOS" BRAND, \_

Equal in quality to the best of the Havana market, and for ten to twenty per cent cheaper.

Restaurant, Bar, Hotel, and Saloon trade will save money by calling at

29 LIBERTY STREET.

\* \* \* \* \*

GEO. BOWLEND,

ARTIST,

Room No. 11,

No. 160 FULTON STREET,

NEW-YORK.

\* \* \* \* \*

WEVILL & HAMMAR,

Wood Engravers,

No. 208 BROADWAY,

NEW-YORK.

\* \* \* \* \*

PUNCHINELLO.

\* \* \* \* \*

With a large and varied experience in the management and publication of a paper of the class herewith submitted, and with the still more positive advantage of an Ample Capital to justify the undertaking, the

PUNCHINELLO PUBLISHING CO.

OF THE CITY OF NEW YORK

Presents to the public for approval, the

NEW ILLUSTRATED HUMOROUS AND SATIRICAL

WEEKLY PAPER,

PUNCHINELLO,

The first number of which will be Issued under date of April 2, 1870, and thereafter weekly.

PUNCHINELLO will be \_National\_, and not \_local\_; and will endeavour to become a household word in all parts of the country; and to that end has secured a

VALUABLE CORPS OF CONTRIBUTORS

in various sections of the Union, while its columns will always be open to appropriate first-class literary and artistic talent.

PUNCHINELLO will be entirely original; humorous and witty, without vulgarity, and satirical without malice. It will be printed on a superior tinted paper of sixteen pages, size 13 by 9, and will be for sale by all respectable newsdealers who have the judgment to know a good thing when they see it, or by subscription from this office.

The Artistic department will be in charge of Henry L. Stephens, whose celebrated cartoons in VANITY FAIR placed him in the front rank of humorous artists, assisted by leading artists in their respective specialties.

The management of the paper will be in the hands of WILLIAM A. STEPHENS, with whom is associated CHARLES DAWSON SHANLY, both of whom were identified with VANITY FAIR.

ORIGINAL ARTICLES,

Suitable for the paper, and Original Designs, or suggestive ideas or

sketches for Illustrations, upon the topics of the day, are always acceptable, and will be paid for liberally.

Rejected communications can not be returned, unless postage stamps are inclosed.

Terms:

One copy, per year, in advance..... \$4.00

Single copies, ten cents.

A specimen copy will be mailed free upon the receipt of ten cents.

One copy, with the Riverside Magazine, or any other magazine or paper price, \$2.50, for..... 5.50

One copy, with any magazine or paper price, \$4, for.... 7.00

\* \* \* \* \*

All communications, remittances, etc., to be addressed to

PUNCHINELLO PUBLISHING CO.,

No. 83 Nassau Street,

NEW-YORK,

P.O. Box 2783.

(\_For terms to Clubs, see 16th page.\_)

\* \* \* \* \*

Mercantile Library

Clinton Hall, Astor Place

NEW-YORK.

This is now the largest circulating Library In America, the number of volumes on its shelves being 114,000. About 1000 volumes are added each month; and very large purchases are made of all new and popular works.

Books are delivered at members' residences for five cents each delivery.

TERMS OF MEMBERSHIP:

TO CLERKS,

\$1 Initiation, \$3 Annual Dues.

TO OTHERS, \$5 a year.

SUBSCRIPTIONS TAKEN FOR SIX MONTHS.

BRANCH OFFICES

AT

NO. 76 CEDAR STREET, NEW-YORK,

and at

Yonkers, Norwalk, Stamford, and Elizabeth.

\* \* \* \* \*

AMERICAN

BUTTONHOLE, OVERSEAMING

AND

SEWING-MACHINE CO.,

563 Broadway, New-York.

This great combination machine is the last and greatest improvement on all former machines, making, in addition to all the work done on best Lock-Stitch machines, beautiful

BUTTON AND EYELET HOLES:

in all fabrics.

Machine, with finely finished

OILED WALNUT TABLE AND COVER

complete, \$75. Same machine, without the buttonhole parts, \$60. This last is beyond all question the simplest, easiest to manage and to keep in order, of any machine in the market. Machines warranted, and full instruction given to purchasers.

\* \* \* \* \*

HENRY SPEAR

STATIONER, PRINTER

AND

BLANK BOOK MANUFACTURER,

ACCOUNT BOOKS

MADE TO ORDER.

PRINTING OF EVERY DESCRIPTION.

82 Wall Street

NEW-YORK.

\* \* \* \* \*

THE UMBRELLA. A VIEW OF THE SHADY SIDE OF LIFE.

A ripe pippin falling upon the head of Sir ISAAC NEWTON (a clear case of hard cider on the brain) suggested the laws of gravitation. An elderly countryman passing my window this clear bright day, attended by his faithful umbrella, suggested the following reflections.

The term Umbrella comes from the Latin \_umbra\_, a shade--the whole signifying "keep shady."

This definition well describes the nature of the article; for, as it undoubtedly "keeps shady" in fine weather when the sun is fervent, so it is apt to "keep shady" in rainy weather, when most wanted.

It is as difficult to say when the umbrella came, or where it came from, as it is to tell where it goes to. Rumor hath it, however, that it came in (that is, out of the rain) with NOAH. The story (as given us by an antiquarian relative) says that when the Ark was built the camelopard was forgotten, and it was found necessary to cut a hole in the roof to accommodate the animal's neck. This done, SHEM sat upon the roof and held an umbrella. SHEM thus \_raised\_ the umbrella. Then our further question follows, Where did he raise it? Evidently he raised the umbrella on the Ark.

These theories seem to us to be entitled to serious consideration; and certainly it is a reasonable belief that, as the present suffering from the high price of clothing is due to the sin of our first parents, so the umbrella is the curse entailed by royalty, coming in with the First Reign spoken of in history.

The umbrella appears again in ancient time in connection with DANIEL, who, it is said, carried one into the lions' den. The authority for this is a historical painting that has fallen into the hands of an itinerant showman. A curious fact is stated with reference to this picture, namely, that DANIEL so closely resembled the lions in personal appearance that it was necessary for the showman to state that "DANIEL might easily be distinguished from the lions on account of the blue cotton umbrella under his right arm."

For what purpose this umbrella may have been carried we can only surmise.



The most probable theory is, that it was to be used there to intimidate the lions, as it has since been used toward mad bulls and other ferocious beasts.

We have now taken hold pretty firmly of what may be called the handle of the umbrella. We have learned that, as ADAM raised CAIN, NOAH raised the umbrella, and DANIEL carried one.

We have learned further that the umbrella carried by DANIEL was a blue cotton umbrella--undoubtedly the most primitive type of the umbrella.

It is one of this class that your country friend brings down with him, that darkeneth the heavens as with a canopy and maketh you ashamed of your company. It is such an umbrella as this that is to be found or might have been found, in ancient days, in every old farm-house--one that covered the whole household when it went to church, occupying as much room when closed as would the tent of an Arab.

We have heard it said that it was the impossibility of two umbrellas of this nature passing each other on a narrow road which led to the invention of covered wagons.

There is nothing lovely about a blue cotton umbrella, though there may have been \_under\_ it at times and seasons. Skeletons of the species, much faded as to color, much weakened as to whalebone, may still be found here and there in backwoods settlements, where they are known as "umbrells;" there are but few perfect specimens in existence.

The present style of the umbrella is varied, and sometimes elegant. The cover is of silk; the ribs are of steel oftener than of bone, and the handle is wrought into divers quaint and beautiful shapes. The most common kind is the \_hooked umbrella\_. Most people have hooked umbrellas--or, if this statement be offensive to any one, we will say that most people have had umbrellas hooked. The chance resemblance of this expression to one signifying to obstruct illegally that which properly belongs to another, reminds us to speak of the singular fact that the umbrella is not property. This is important. It rests on judicial decision, and becomes more important when we remember that by similar decision the negro is property, and that, therefore, until emancipation, the umbrella was superior to the negro. The judicial decision cited will be found reported in \_Vanity Fair\_, liber 3, page 265, and was on this wise: A man being arraigned for stealing an umbrella, pleaded that it rained at the time, and he had no umbrella. On these grounds he was discharged, and the judge took the umbrella. (We may notice here how closely this decision has been followed, even down to modern times, and touching other matters than umbrellas.)

This established the fact that the umbrella was not property that could be bought, sold, and stolen, but a free gift of the manufacturer to universal creation. The right of ownership in umbrellas ranked henceforward with our right to own the American continent, being merely a right by discovery.

(TO BE CONTINUED.)

\* \* \* \* \*

Depressing for Chicago.

The Chicago press has given up all hopes of the PRINCE OF WALES since he has proved his innocence in regard to Lady MORDAUNT. Chicago had begun to look upon him with mildly patronizing favor, when he was accused of a share in a really first-class divorce case; but now that his innocence is established, there is no longer any extenuating circumstance which can induce Chicago to overlook the infamous crime of his royal birth.

\* \* \* \* \*

Latest from the Isthmus of Suez.

Of all men, the followers of MOHAMMED are the most candid; since no matter of what you accuse them, they always acknowledge the Koran.

\* \* \* \* \*

Right and Left.

Because the P. & O. Directors have suspended their EYRE, we are not called upon to suspend our anger. We decline to believe that he can justify himself in leaving the Oneida, however blameless he may have been in the matter of the collision. Because the Oneida was Left it does not follow that the Bombay was Right.

[ILLUSTRATION: \_Mr. Pugsby\_. "I THINK, MY DEAR, WE'VE GIVEN HIM LAUDANUM ENOUGH. SUPPOSE WE TRY A LITTLE STRYCHNINE?"

\_Mrs. Pugsby\_. "BUT MIGHTN'T THAT HURT HIM?"]

\* \* \* \* \*

THE PLAYS AND SHOWS.

[Illustration]

Mr. BOUCICAULT might properly be called the author of the elementary Drama. Not because his plays, like elementary lessons in French, are peculiarly aggravating to the well-regulated mind, but because of his fondness for employing one of the elements of nature--fire, water, or golden hair--in the production of the sensation which invariably takes place in the fourth or fifth act of each of his popular dramas. In the \_Streets of New-York\_, he made a hit by firing a building at the spectacularly disposed audience. In \_Formosa\_, he gave us a boat-race; and in \_Lost at Sea\_, now running at WALLACK'S, he has renewed his former

fondness for playing with fire. The following condensed version of this play is offered to the readers of PUNCHINELLO, with the assurance that, though it may be a little more coherent than the unabridged edition, it is a faithful picture of the sort of thing that Mr. BOUCICAULT, aided and abetted by Mr. WALLACK, thinks proper to offer to the public.

\* \* \* \* \*

LOST AT SEA.

ACT I. \_Scene\_ 1. \_Enter Virtuous Banker\_. "I have embezzled WALTER CORAM'S money, and he is coming from India to claim it. I am a ruined man."

\_Enter Unprincipled Clerk\_. "Not so. WALTER CORAM is lost at sea, and we will keep the money."

\_Virtuous Banker\_. "Thank heaven! I am not found out, and can remain an honest man as usual."

\_Scene\_ 2. \_Enter Comic Villain\_. "I am just released from prison and must soon meet my wife." (\_Swears and smashes in his hat\_)

\_Enter Unprincipled Clerk\_. "Not so. WALTER, CORAM is lost at sea. Personate him, draw his money, and share it with me."

\_Comic Villain\_. "I will." (\_Swears and smashes in his hat\_)

\_Scene\_ 3. \_Enter Miss Effie Germon\_. (Aside.) "I am supposed to be a virtuous and vagabond boy. I hate to show my ankles in ragged trowsers, but I must." (\_Shows them. Applause\_)

\_Enter Daughter of Comic Villain\_. "I love the unprincipled clerk; but there is a sick stranger up-stairs who pokes the fire in a way that I can hardly resist. Be firm, my heart. Shall I be untrue to my own unprincipled ----"

\_Enter Unprincipled Clerk\_. "Not so. WALTER CORAM is lost at sea, and I must leave these valuable boxes in your hands for safe-keeping." (\_Leaves the boxes, and then leaves himself\_)

\_Enter Sick Stranger\_. "I am WALTER CORAM. Those are my boxes. Somebody is personating me. Big thing on somebody. Let him go ahead." (\_Curtain\_)

\* \* \* \* \*

\_Young Lady in the Audience\_. "Isn't EFFIE GERMON perfectly lovely?"

\_Accompanying Bostonian Youth\_. "Yes; but you should see RISTORI in \_Marie Antoinette\_. There is a sweetness and light about the great tragedienne which ----"

\_Heavy old Party, to contiguous Young Man\_. "Don't think much of this; do you? Now, in TOM PLACIDS's day----" \_Contiguous and aggrieved Young Man pleads an engagement and hastily goes out\_.

ACT II. \_Scene\_ 1. \_Virtuous Banker's Villa, Comic Villain, Unprincipled Clerk, and Wealthy Heroine dining with the Banker\_.

\_Enter Original Coram\_. "I am WALTER CORAM; but I can't prove it, the villains having stolen my bootjack."

\_Enter Comic Villain, who smashes in his hat, and swears\_.

\_Original Coram. (Approaching him\_) "This is WALTER CORAM, I believe? I knew you in India. We boarded together. Don't you remember old FUTTYGHUR ALLAHABAD, and the rest of our set?"

\_Comic Villain, in great mental torture\_. "Certainly; of course: I said so at the time." (\_Swears and smashes in his hat\_) (\_Exeunt omnes, in search of Virtuous Banker\_)

\_Scene\_ 2. \_Enter Miss Effie Germon, by climbing over the wall\_. "I hate to climb over the wall and show my ankles in these nasty trowsers, but I must." (\_Shows them. Applause\_)

\_Enter Daughter of Comic Villain\_. "Great Heavings! What do I see? My beloved clerk offering himself to the wealthy heroine? I must faint!" (\_Faints\_)

\_Enter aristocratic lover of wealthy heroine, and catches the faintress in his arms. Wealthy heroine catches him in the act. Tableau of virtuous indignation\_. (\_Curtain\_)

\* \* \* \* \*

\_Young Lady before-named\_. "Isn't EFFIE GERMON perfectly sweet?"

\_Bostonian Youth\_. "Yes; but RISTORI----"

\_Mighty Young Men\_. "Let's go out for drinks."

ACT III. \_Scene\_ 1. \_Enter Daughter of Comic Villain\_. "My clerk is false, and I don't care a straw for him. Consequently, I will drown myself."

\_Enter Original Coram\_. "I am WALTER CORAM; but I can't prove it, the villains having stolen my Calcutta latch-key. Better not drown yourself, my dear. You'll find it beastly wet. Don't do it." (\_She doesn't do it\_) (\_Curtain\_)

\* \* \* \* \*

\_Young Lady before-named\_. "Isn't EFFIE GERMON perfectly beautiful?"

\_Bostonian Youth\_. "Yes. But at her age RISTORI----"

\_Heavy old Party murmurs in his sleep of ELLEN TREE. More young men go out to get drinks\_.

ACT IV. \_Scene\_ 1. \_Enter Virtuous Banker\_. "All is lost. There is a run on the bank ----"

\_Enter Unprincipled Clerk\_. "WALTER CORAM presents check for L7 4 S. We have no funds. Shall we pay it?"

\_Enter Original Coram\_. (\_Aside\_.) "I am WALTER CORAM; but I can't prove it, the villains having taken my other handkerchief. (\_To the Banker\_.) Sir, you once gave me a penny, and you have since embezzled my fortune. How can I repay such noble conduct? Here is a bag of gold. Take it and pay your creditors."

\_Scene\_ 2. \_Enter Unprincipled Clerk and Comic Villain\_.

\_Unprincipled Clerk\_. "The original CORAM has turned up. We must turn him down again. I will burn him in his bed to-night."

\_Comic Villain\_. "Burn him; but don't attempt any violence." (\_Swears and smashes in his hat\_.)

\_Scene\_ 4. \_Enter Original Coram\_. "I am WALTER COHAM; but I can't prove it--I forget precisely why. What is this in my coffee? Opium! It is, by SIVA, VISHNU, and others! They would fain drug my drink. Ha! Ha! I have drank, eaten, smoked, chewed, and snuffed opium for ninety years. I like it. So did my parents. I am, so to speak, the child of poppy. Ha! What do I see? Flames twenty feet high all around me! Can this be fire? The wretches mean to burn me alive! (\_Aside\_--And they'll do it too, some night, if Moss don't keep a sharp look-out after those lazy carpenters.)"

\_Enter Miss Effie German\_. (\_Aside\_.) "I must get on the roof and drag CORAM out. I hate to do it; for I shall have to show my ankles in these horrid trowsers. But I suppose I must." (\_Gets on the roof with Comic Villain's Daughter, shows ankles, lifts up roof and saves Coram, amid whirlwinds of applause and smoke.--Curtain\_)

\* \* \* \* \*

\_Young Lady before-named\_. "Isn't EFFIE GERMON \_too\_ lovely?"

\_Bostonian Youth\_. "Yes. RISTORI is, however ----"

\_Heavy old Party\_. "This fire business is dangerous, sir. Never saw it done at the old Park. EDMUND KEAN would ----"

ACT V. \_Enter Original Coram\_. "I am WALTER CORAM. I can now prove it

by simply mentioning the fact. I love the daughter of the Comic Villain, and will marry her."

\_Unprincipled Clerk\_. "All is lost except WALTER CORAM, who ought to be. I will go to Australia, at once." (\_He goes\_.)

\_Comic Villain\_, (\_smashes his hat over his eyes and swears\_).

\_Virtuous Banker\_. "Bless you, my children. I forgive you all the injuries I have done you." (\_Curtain\_.)

\* \* \* \* \*

\_Every body in the audience\_. "How do you like--Real fire; STODDART'S faces are--Real fire; EFFIE GERMON is--Real fire; Come and take--Real fire; JIM WALLACK is always at home in--Real fire; There is nothing in the play but--Real fire."

\_Misanthropic Critic, to gentlemanly Treasurer\_. "Can I have two seats for to-morrow night?"

\_Treasurer\_. "All sold, sir. Play draws better than \_Ours\_!"

\_Misanthropic Critic\_. Well! no matter. I only wanted to send my mother-in-law, knowing that the house must take fire some night. However, I'll read the play to her instead; if she survives that, she isn't mortal.

\* \* \* \* \*

\_Suggestion kindly made to Manager Moss\_.--Have the fire scene take place in the first act, and let all the \_dramatis personae\_ perish in the flames. Thus shall the audience be spared the vulgar profanity of STODDART'S "Comic Villain," the absurdity of WALLACK'S "Coram," the twaddle of HIELD'S "Virtuous Banker," and the impossible imbecility of FISHER'S "Unprincipled Clerk." Miss GERMON in trowsers, and Miss HENRIQUES in tears, are very nice; but they do not quite redeem the wretchedness of the play. The sooner Mr. Moss gives up his present flame and returns to his early love--legitimate comedy--the better.

MATADOR.

\* \* \* \* \*

HOW TO BEHAVE AT A THEATRE.

MR. PUNCHINELLO: I take it you are willing to receive useful information. Of course you are--Why? Because, while you may be humorous, you intend also to be sensible. I have in my day been to the theatre not a little. I have seen many plays and many audiences. I know--or, at least, think I do--what is good acting, and--what good manners. Suffer me, then, briefly to give you a few hints as to how an audience should behave. I shall charge nothing for the information, though I am frank to insinuate that it is worth a

deal--of the value, perhaps, of a great deal table.

First. Always take a lady with you to the play. It will please her, whatever the bother to you. Besides, you will then be talked to. If you make a mess of it in trying to unravel the plot, she will essentially aid you in that direction. Nothing like a woman for a plot--especially if you desire to plunge head foremost into one.

Second. If you have any loud conversation to indulge in, do it while the play is going on. Possibly it may disturb your neighbors; but you do not ask them to hear it. Hail Columbia! isn't this a free country? If you have any private and confidential affairs to talk over, the theatre is the place in which to do it. Possibly strangers may not comprehend all the bearings; but that is not your fault. You do your best--who can do better?

Third. If you have an overcoat or any other garment, throw it across the adjoining or front seat. Never mind any protests of frown or word. Should not people be willing to accommodate? Of course they should. Prove it by putting your dripping umbrella against the lady with the nice moire antique silk. It may ruffle her temper; but that's her business, not yours; she shouldn't be ridiculous because well dressed.

Fourth. Try and drop your opera-glass half a dozen times of an evening. If it makes a great racket--as of course it will--and rolls a score of seats off, hasten at once to obtain possession of the frisky instrument. Let these little episodes be done at a crisis in the play where the finest points are being evolved.

Fifth. Of course you carry a cane--a very ponderous cane. What for? To use it, obviously. Contrive to do so when every body is silent. What's the use in being demonstrative in a crowd? It don't pay. Besides, you dog, you know your *\_forte\_* is in being odd. Odd fellow-you. See it in your brain--only half of one. Make a point to bring down your cane when there is none, (point, not cane,) and shout out "Good!" or "Bravo!" when you have reason to believe other people are going to be quiet.

Sixth. Never go in till after a play begins, and invariably leave in the middle of an act, and in the most engaging scene.

These are but a few hints. However, I trust they are good as far as they go. I may send you a half-dozen more. In the mean time I remain

Yours, truly,

O. FOGY.

\* \* \* \* \*

[Illustration]

PROSPECTUS,

It shall be our highest ambition to realize our own wishes and to fulfil our own predictions.

Our principles are moral to--the last degree.

Our politics defy competition; and it shall be our constant endeavor to make them more so.

Our literary and scientific articles are our own, and consequently above criticism.

#### OUR ILLUSTRATIONS

Will include drawings on wood by our most

#### PROMISING YOUNG ARTISTS.

Besides the usual agricultural, shipping, and market reports, we shall publish

#### THE BEST BON MOTS OF THE PULPIT.

[Illustration]

\* \* \* \* \*

Soon to appear in our columns,

A SERIAL, ENTITLED, "IMPRESSIONS OF MODERN TRAVEL."

Also,

ILLUSTRATIONS OF ART-ANATOMY;

Exclusively for beginners.

Together with

"RESEARCHES IN THE POCKETS OF OUR SUBSCRIBERS;"

With appropriate-(ing) views.

[Illustration: (\_Faithful Preceptress\_) "Now you know where the gluteal muscle is?"]

In order to insure the widest possible influence, and consequently usefulness, we are prepared to offer the most

#### LIBERAL TERMS.

Any one sending us full subscription price, and ten dollars additional,



will be entitled to

ONE OF OUR AUTOGRAPH ESSAYS.

Any one sending us the names of thirty new subscribers will receive by mail, post-paid,

OUR PHOTOGRAPH;

Or, if preferred, Luther's wedding-ring and mug; or, our own wedding-ring, with the mugs of our wife and children.

For Club Rates, refer to a Justice of the Peace.

Answer to Correspondents: Sketch not available.

\* \* \* \* \*

V. H. to Punchinello.

The following letter, received by the French cable, explains itself. After the perusal of it, America warms toward France:

HAUTEVILLE PARK, March 25, 1870.

To THE EDITOR OF THE PUNCHINELLO:

MONSIEUR: The advance copy of your journal has stormed my heart. I owe it one happy day.

Europe trembles. They light their torches sinister, those trans-alpine vacillationists. The church, already less tranquil, dis-segregates itself. We laugh.

To your journal there is a future, and there will be a past.

The age has its pulsations, and it never forgets.

I, too, remember.

There is also blood. Upon it already glitters the dust of glory.

Monsieur! I salute you and your confreres!

Accept my homage and my emotion.

VICTOR HUGO.

THE HABITS OF GREAT MEN.

"Lives of great men all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time."

Almost since the world began, people have been interested in and entertained by gossip respecting the personal habits and individual idiosyncrasies of popular writers and orators. It is a universal and undying characteristic of human nature. No age has been exempt from it from PLINY'S time down to BEECHER'S. It may suitably be called the scarlet-fever of curiosity, and rash indeed must be the writer who refuses or neglects to furnish any food for the scandal-monger's maw. While we deprecate in the strongest terms the custom which persists in lifting the veil of personality from the forehead of the great, respect for traditional usages and obligation to the present, as well as veneration for the future, impels us to reveal some things that are not generally known concerning the men who are playing "leading business" on the world's great stage of to-day.

For instance, mankind is generally ignorant of the fact that Mr. SUMNER bathes twice a day in a compound, two thirds of which is water and one third milk, and that he dictates most of his speeches to a stenographer while reclining in the bath-tub. WENDELL PHILLIPS is said to have written the greater portion of his famous lecture on "The Lost Arts" on the backs of old envelopes while waiting for a train in the Boston depot. Mr. GEORGE W. CURTIS prepares his mind for writing by sleeping with his head encased in a nightcap lined with leaves of lavender and rose. GRANT, it is said, accomplishes most of his writing while under the influence of either opium or chloroform, which will account for the soothing character of his state papers. WALT WHITMAN writes most of his poetry in the dissecting-room of the Medical College, where he has a desk fitted up in close proximity to the operating table. Mr. DANA is said to write most of his editorials in one of the parlors of the Manhattan Club, arrayed in black broadcloth from the sole of his head to the crown of his foot, his hands encased in corn-colored kids, a piece of chewing-gum in his mouth, and a bottle of Cherry Pectoral by his side. The report that he eats fish every morning for his breakfast is untrue: he rejects FISH. COLFAX writes all his speeches and lectures with his feet in hot water, and his head wrapped in a moist towel. His greatest vice, next to being Vice-President, is to insist upon having his writing desk in front of a mirror. BUTLER accomplishes most of his literary labor over a dish of soup, which he absorbs through the medium of two of his favorite weapons, thus keeping both his hands employed, and dictating to an amanuensis every time his mouth enjoys a vacation. BEECHER has several methods by which he prepares his mind to write a sermon: By riding up and down Broadway on the top of a stage; visiting the Academy of Anatomy, or spending a few hours at the Bloomingdale Retreat. Neither HOLMES nor WHITTIER are able to write a line of poetry until they are brought in contact with the blood of freshly-slain animals; while, on the other hand, LONGFELLOW'S only dissipation previous to poetic effort, is a dish of baked beans. FORNEY vexes his gigantic intellect with iced water and tobacco, (of the latter, "two papers, both daily.") Mr. TILTON composes as he reposes in his night-dress, with his hair powdered and "a strawberry mark upon his left arm." Mr. PARTON writes with his toes, his hands being

employed meanwhile knitting hoods for the destitute children of Alaska. Mr. P. is a philanthropist. BAYARD TAYLOR writes only in his sleep or while in a trance state--notwithstanding the fact that he lives in the State of Pennsylvania. He will then dictate enough to require the services of three or four stenographers, and in the morning is ready to attend to the laborious and exacting duties attached to the position of stockholder in the New-York \_Tribune\_. Mr. GREELEY conceives some of his most brilliant editorial articles while churning the mercurial milk of the Chappaqua farm into butter; or vexing the gracious grain with the flying flail; or listening to the pensive murmurings of the plaintive pigs, and the whispered cadences of the kindly cattle. RICHARD GRANT WHITE can't write, it is said, until a towel moistened with Cologne water is applied to his nostrils. Sometimes, however, he varies the monotony of this method by riding several miles in a Third Avenue car, which produces a similar effect. OAKEY HALL writes his best things while riding on horseback in Central Park; his saddle being arranged with a writing-desk accompaniment; and while OAKEY dashes off the sentences, his horse furnishes the Stops. And just here we propose to stop furnishing further revelations concerning the men whose deeds have made their names famous in current national and local history.

\* \* \* \* \*

[Illustration: GOSSIP IN A SCHOOL-HOUSE.

\_Teacher\_. "WELL, MINNIE, HAVE YOU ANY THING NEW AT HOME?"

\_Interesting Scholar\_. "OH! YES; WE'VE SMALL-POX, AND 'LAPSING FEVER, AN MEASLES, AND WHOOPING-COUGH."

(\_Tableau expressive of consternation\_.)]

\* \* \* \* \*

Taking the Cue.

There is a strong disposition among those of our diplomats who may be able to talk a little "pigeon English," to obtain the Chinese position left vacant by Mr. BURLINGAME. Most of these gentlemen can point the Moral of the matter--the sixty thousand dollars a year--but whether any of them would adorn the Tail, is quite another affair.

\* \* \* \* \*

Questions for H.G.

Is not the \_Tribune\_ influenced by its negrophilism in denouncing PIERRE BONAPARTE as an assassin? Had the victim been a BLANC instead of a NOIR, would Mr. GREELEY have felt quite as much sympathy for him?

\* \* \* \* \*

APROPOS OF THE "ONEIDA."--The windiest excuses of the day are those of EYRE.

\* \* \* \* \*

ARRAH WHAT DOES HE MANE AT ALL?

\_Scene. The White House\_.

ULYSSES ASLEEP. CUBA, ROONEY, AND FISH OUTSIDE ON THE LOBBY.

ROONEY \_Loquitur\_.

ULYSSES asthore! Good lord, don't he snore!  
ULYSSES! ULYSSES, my boy!  
There's company here, must see you, me dear,  
In spite of this Spanish kill-joy.  
This Minister FISH, who, had he his wish,  
Wud put your ould ROONEY down-stairs.  
Ay, faith if he dar, but bettther by far  
The sinner was sayin' his pray'rs.  
Arrah what does he mane at all?

Now, ULICK S. GRANT, it's your own self I want,  
To patiently listen, mavrone,  
To what I've to say, in a fatherly way,  
As if you wor child ov my own.  
For shure is it time, in prose or in rhyme,  
That somebody spoke up, who dar'.  
ULYSSES awake! for Liberty's sake,  
It's braykin our hearts you are.  
Arrah what do you mane at all?

Och, wirrasthruve vo! it's bitter to know  
The work that goes an in your name;  
The murdher an' ruin, that others are doin'  
Whilst you have to showlder the shame!  
The grief that is ours, whin you, by the Pow'rs,  
Seem traytin it all like a joke,  
Like NAYRO, the thief, whin Room was in grief,  
That fiddled away in the smoke!  
Arrah what do you mane at all?

Och, wake up, ochone! Your innimies groan  
The words that cut deep as a sword:  
"He's greedy for goold, an by its slaves rooled  
ULYSSES is false to his word.

See poor Cuba there, all tattered and bare;  
For months at his doore she has stud;  
Not a word he replies to her sobs or her sighs,  
Nor cares for her tears or her blood!  
Arrah what does he mane at all?"

Musha, what's that you say? "Sind the ould fool away."  
I'm disturbin' your rest wid my prate;  
There's Minister FISH, to consult if I wish,  
Who attinds to all matthers of state.  
An' Cuba, she too, wid her hulabaloo,  
May just as well bundle an' go;  
You won't hear us now, wid our murtherin row,  
You'll sleep it out whether or no!  
Arrah what do we mane at all?

Ah! then, by my sowl, this thratemint is foul--  
To put your best frinds to the blush;  
An' wor you sinsare, in what you sed there  
We'd tie up your whistle, my thrush!  
But ULICK, machree, you can't desave me,  
By sayin' the word you don't mane;  
Or make her beleeve who stands at me sleeve,  
In FISH an' his Castles in Spane.  
Arrah what do you mane at all?

'Tis late in the day to talk in that way;  
We've had ministhers dishes galore,  
An' laste to my taste, at the blundherin faste,  
The sauce ov that fish one, asthore.  
No, ULICK, alan! the work that's in han'  
Must be done by yourself, if at all.  
Your cooks, by my troth, are burnin' the broth,  
We smell it out here in the hall!  
Arrah what do you mane at all?

No, ULICK, my boy, rise up to our joy,  
An' make a clane sweep ov the crowd  
Of tinkerin tools, an' blundherin fools,  
That put your wits undher a cloud.  
Rise up in your might, an' sthrike for the right!  
Let England an' Spain hear us talk;  
Give FISH his conjay, an' ROONEY will stay;  
You'll then see who's cock ov the walk!  
Arrah what do you mane at all?

Lave Britain alone; if she won't pay, mavrone,  
She's puttin' her head into debt.  
If I know the books, the way the thing looks,  
She'll pay us, wid intherest, yet!  
Ay, faith he did say, so wise in his day--  
That noble ould Graycian, PHILANDER--  
That sauce for the goose, if well kept for use,

Was just as good sauce for the gander!  
Arrah what did he mane at all?

But Spain, the ould wulf, for her tricks in the Gulf,  
Her robbery, murder, and worse,  
\_Her\_ debt, she must see, is put down C.O.D.,  
Wid Cuba relayed from her curse.  
Ay, FISH, you may sweat, an' SUMNER may threat,  
An' burst his crack'd head in the row;  
The People have spoke, that's fire an' not smoke!  
An' this must be finished, an' now.  
Arrah what do you mane at all?

Och! ULICK, awake, for Liberty's sake!  
If not for your ROONEY, ashore;  
The Godiss is here, but thrimbles wid fear  
Ov the cowld-blooded Thing at the doore.  
She sez that your name a by-word of shame  
Will be to the nations onborn,  
If you lie there anmov'd whilst the flag that you lov'd  
Is flouted by Spaniards wid scorn.  
Arrah what do you mane at all?

She sez, an' wid grief, her love for the chief,  
That fought neath her bannir so long,  
Will turn into hate, that will cling to the fate  
Ov him who now sides wid the wrong.  
She sez ov all woes that misery knows,  
The grief ov the wronger's the worst  
Who houlds back his ban' from a sufferin' lan'  
An' laves her to tyrants accurs'd!  
Arrah what do you mane at all?

Ah! \_that\_ stirs your blood; I thought that it wud.  
Your rizin', me bouchal; it's done!  
Go on wid your pray'rs! I'm kickin' down-stairs  
This ould Spanish mack'rel, for fun.  
Sweet Liberty here, and Cuba, my dear!  
You'll stay for the bite an' the sup?  
An' pardon my joy; since I've woke up the boy  
I don't know what ind ov me's up!  
Arrah what did he mane at all?

\* \* \* \* \*

Travellers' Tales.

No one now believes that DR. LIVINGSTONE was burnt for sorcery. The originator of the report could have made a more plausible story by

asserting that LIVINGSTONE refused to marry the daughter of an African chief, and was consequently put to death. This would have been strictly in accordance with the customs of the African aristocracy, and would also have called forth general admiration for the man who preferred to burn rather than to marry.

\* \* \* \* \*

City Hamlets vs. Rural Ditto.

The leading cities of late have grown almost wild with excitement over their HAMLETS; but in country localities, the hamlets are marked for quietude, and a refreshing freedom from all that is stagey, except, perhaps, stage-coaches.

\* \* \* \* \*

[Illustration: THE NEW-YORK ANTI-ORANGE-PEEL AND BANANA-SKIN ASSOCIATION, AS THEY APPEAR IN THEIR GREAT HUMANITARIAN FEAT OF CLEARING THE SIDE-WALKS.]

ORANGE-PEEL, ET. CETERA.

PUNCHINELLO, ever ready to hail with acclamation all that is for the welfare of his fellow-men, is delighted to learn that an "Anti-Orange-peel-and-Banana-skin Association" has been organized in the city of New-York. The great number of severe accidents annually caused by the idiotic custom of casting orange-peel and such other lubricious integuments recklessly about the side-walks, has long furnished a topic for public animadversion. Some of our leading citizens have taken the matter in hand--or, to speak more correctly, on foot. The picture at the top of this page gives a life-like representation of the Association referred to, engaged in their benevolent work of removing from the side-walk with their Boots all such fragments as might tend to the development of Slippers. The Association has PUNCHINELLO'S best wishes. The Orange-Outangs who render the side-walks dangerous have his worst.

\* \* \* \* \*

HAMLET FROM A RURAL POINT.

The Great FECHTER as HAMLET has given us another proof of the brilliant imagination of Mr. DICKENS. The play is so well known that a synopsis of it is unnecessary. Yet a few words on the subject.

An economical mother in high society permits baked meats left from a funeral festival to be served at a subsequent entertainment. Her son takes umbrage at this; becomes morose and sullen; affects spiritualism and private theatricals. This leads to serious family difficulties, culminating in a domestic broil of unusual violence. The intellectual aim of the piece is to show the extraordinary loquacity of a Danish Prince. The moral inculcated by it is, "Spare the rod and spoil the child." It is replete with quotations from the best authors, and contains many passages of marked ability. Its literary merit is unquestionable, though it lacks the vivacity of BOUCICAULT, and possesses no situation of such intense interest as the scene in ROSINA MEADOWS where the heroine starts for Boston.

Mr. FECHTER presents HAMLET as a perfect "flaxy;" partly in deference to the present popularity of the tint, and partly to show a marked contrast with his OTHELLO, which character he always makes up as a male brunette. His countenance is of great breadth and flexibility, ranging in its full compass from the Placid Babe to the Outraged Congressman. His voice extends from B flat *\_profundo\_* to the *\_ut de poitrine piccolo\_*. The emotional nature of HAMLET gives him opportunity to exhibit both of these wonderful organs, and in *\_tutta forza\_* passages, where he forces them to their utmost power, the effect is exhilarating.

Mr. FECHTER is polished. He does not hesitate to correct the sometimes rude and occasionally offensive remarks of HAMLET. Mr. FECHTER is refined. He permits "no maggots in a dead dog." He substitutes "trichinae in prospective pork." Fashionable patrons will appreciate this. They cherish poodles, particularly post-mortem; they disdain swine. Mr. FECHTER is polite. He excludes "the insolence of office," and "the cutpurse of the empire and the rule." Collector BAILEY'S "fetch" sits in front. Mr. FECHTER is fastidious. He omits the prefatory remarks to "assume a virtue," but urges his mother to seek relief in Chicago. Considering her frivolous conduct and the acrid colloquy consequent upon the comparison of photographs, this is filial as well as affectionate.

Minor actors must, of course, be precluded from liberties with the text; but presuming the alterations in question to be the result of a consultation with Mr. DICKENS, we must rejoice that SHAKESPEARE is being toned to good society. We commend the improved readings to the delicate susceptibilities of the community.

Mr. FECHTER is a great genius. Distinguished talent is occasionally needed to elevate the national taste. How we have outraged theatrical proprieties by applauding WALLACK and BOOTH and DAVENPORT! FORREST, forget us. FECHTER, forgive us.

\* \* \* \* \*

Epitaph on a Defunct Boarding-House.

Peace to its Hashes!

\* \* \* \* \*



Apropos of Small-salaried Husbands, who have Extravagant Wives.

"A little earning is a dangerous thing."

\* \* \* \* \*

The Mormon's Motto

Bring 'em Young.

\* \* \* \* \*

[Illustration: OUR EFFICIENT NAVY DEPARTMENT.

\_Admiral Porter\_. The Queen has taken your Jack. You never  
\_could\_ protect your Jack, Mr. Secretary.

(And they go on with their little game, never heeding the signal of  
distress from the Oneida.)]

\* \* \* \* \*

[blank page]

JUMBLES.

[Illustration]

Truth to tell, I \_don't\_ like neighbors. I \_do\_ like  
civilization. The trouble is, neighbors are not always civilized.  
PUNCHINELLO will be impressed with the fact before becoming a single  
weekling. The first floor may be ever so nice, quiet, well-dressed, proper  
folks--but those dreadful musical people in the attic! I hate musical  
people; that is, when in the chrysalis state of learning. Practice makes  
perfect, indeed; but practice also makes a great deal of noise. Noise is  
another of my constitutional dislikes. If these matters must be divided,  
give me the melody, and whoever else will, may take the noise. The truth  
is, my dear PUNCHINELLO--and I may as well begin calling you what the  
public will do one of these early days--there is nothing like notes. But  
bank-notes are my weakness. My weakness in that direction is, I may  
confidently state, very strong. The ladies are not the only greenbacks that  
are accepted at sight; and acceptable to it. The bank on which I should  
like to dwell--do you not guess it?--is the auriferous National. Those  
musical neighbors--how they do play, though! But, to borrow from Mr. SLANG,  
my queer neighbor opposite, they have about played out. Our gentlemanly  
landlord--all landlords are so very gentlemanly, kind, good, and  
considerate--Mr. GRABB, says it don't pay to keep such tenants.

"Mr. GRABB, pay--pray, why don't it pay?"

"Why, Mr. TODD, why, sir--because \_they\_ don't pay. D'ye see it, Mr. TODD?"

Mr. TODD did see it.

"Music hath charms," and all that fine thing; but it can't evidently charm a landlord, as at present constructed, into the faith that the notes of a fiddle, a clarinet, a bugle, or a trombone are negotiable at the corner grocery, or in Wall and State streets.

Going from bars to banks is a distance. But when I go anywhere, I like to have it distant. The enjoyment is invariably greater. It saves my tailors, hatters, restaurant keepers, and some others, the expense and trouble of too much correspondence. Such isn't good for the brain--especially where it is small, and easily overtaxed. "Distance lends enchantment to the view." May I ask, is or was distance in the brokerage line that it lent enchantment to the view? and what might possibly have been the conditions on which the loan was made? The man who leaves his country for its (and his) good has an especial fondness for the distant. The further off the nearer he feels like home. Australia is an El Dorado--the antipodes a celestial region. The intervening sea is one over which the most penetrating of argus-eyed policemen or sheriffs, can not see. Australia--is it not the land of gold? Who that has poached a pile does not gravitate there, as the needle to the pole? Of course, I do not mean the sewing-machine needle.

Some people think California greater. I don't. The greatness of a country does not in all cases turn on its great rogues. New-York and Washington may not assent; but, Mr. PUNCHINELLO, isn't it so? These may give it character, but of the sort nobody is anxious to carry in his pocket as a wedge by which to enter good, genteel society. "Character," says a leading mind, "is every thing." Quite true; and if of the right sort, will take a man speedily to the noose. Bidly can get the most stunning of characters at the first corner for half a week's wages or--stealings. As a general thing, I don't believe in characters, and for the reason that a large portion of my acquaintances--I go into society a great deal--do not appear to have a bit of the article. They say it is unnecessary; that "society" don't demand it; and that to have it is like travelling with baggage which is mere rubbish. My elastic but excellent friend JENKINS says the only sense that can be put on society market to practical advantage is the uncommon scamp. Common sense, so-called, is a drug. Old Mr. MATTEROFACT--who heeds him or his? He's always pushed into the corner, or crowded to the back seat. Sensible people, the world being judges, are a mistake. They were born and educated that way. They don't definitely belong anywhere. Trespassers, interlopers, impertinents--why should they be tolerated? Doesn't CONGRESSMAN SURFACE, of the Forty-fourth District, rule the roast? Isn't Mrs. SIMPLE the pattern Woman of the Swell-Front avenue? Who so charming as Widow MILKWATER? Common sense might have done once, but that was when the world was younger and yet more old-fashioned. It isn't available now. Rust never shines. Out upon it, or let it get out. The best place, I would suggest, is out of town--and in the woods. Strangers always make people feel uncomfortable.

Need I hint just now that it is Lent? Lent is suggestive. It suggests some

of my best books. Books are the best of friends. They are honest. They say what they feel, and feel what they say. Like other blessings, too, they often take to wings and fly; and it proves to be a fly that never returns. A good book is a joy forever. The only sad thing about it is, that it keeps lent all the time--not so much piously as profanely. Am I my brother's keeper? No. But my brother is quite too often a keeper of mine--of mine own choice authors. The best of friends are, of course--like the best of steaks--rather rare. Like honest men they count only one in ten thousand--an extremely small per cent in a commercial point of view. Books--what should we do without them? What may we not do with them, if it were not for the season of Lent?

I am something of a politician. My friends do not think I am. But they are prejudiced--friends always are. I go, on principle, for the greatest good of the greatest number. You know that humble, initial figure. I confess to a love of loaves and fishes. A nice French loaf, and a delicious salmon in the suburbs of green peas--who wouldn't be a politician about that time? I have run for office--and at least half a dozen times. But, bless you, I never caught it. Some big, burly, brainless cur of a fellow was always ahead of me. Very queer in politics--the less the head the more one gets ahead. A head is little or nothing; but face, cheek, assurance--such is much; is every thing. What are politics but audacity? what professions of public good but pretences for private pap? I like politics. Politics, however, don't seem to like me. I call myself a patriot; but, strangely enough, or otherwise, I have never been called to fill a patriot's office--say for \$5000 and upward per year. As for a patriot's grave--it's a fine thing, no doubt, but I have never regarded it as my "mission" to fill that. It affects one's activity and usefulness, and cuts off going to FECHTER BOOTH, \_Frou-Frou\_, the \_Twelve Temptations\_, and opera. I declined all such honors during the war, and on principle; the principal thing being that I had no taste for lead and iron. Iron, I know, is good for the blood; but taken in bullets, it lessens instead of increases the circulation. These metals are quite too much for a delicate stomach. Shells as a drink I like; shells as bombs I do \_not\_ like. They are unhealthy. As a beverage I can surround it several times a day, and bless the climate that grows it, and the cask that makes it. But of shells, as of company, I prefer to make my choice. I, too, have my choice of office. I am strong and can draw well. My \_forte\_ is drawing salary. That may not be the highest form of art, but it is unquestionably artful. Moreover, it is the one mankind, if it could, would cultivate with the most assiduity. It is the plaster every man would put to his back.

As a politician I believe in myself first, my pocket second, my country third. This platform is strong and satisfactory--at least to your friend,

TIMOTHY TODD.

\* \* \* \* \*

ALBANY COCK-ROBINS.

Who killed the Charter?  
I, says the \_Herald\_,

With wit \_a la\_ JERROLD.  
As Assemblymen I ferruled,  
And I killed the Charter.

Who killed the Charter?  
I, says the \_World\_,  
With my blunders hurled  
And black flag unfurled,  
And I killed the Charter.

Who killed the Charter?  
I, says the \_Sun\_,  
With my sensation fun,  
Or my Sol-ferino gun,  
And I killed the Charter.

Who killed the Charter?  
I, says PUNCHINELLO,  
With my wit so mellow,  
I was the very fellow  
Who killed off the Charter.

\* \* \* \* \*

#### THE DWARF DEJECTED.

A pathetic recital for the benefit of you, or me, or any other snail who  
may want a tortoise-shell.

In what year, or under what king Bezoman, lived he, no matter. Suffice it  
to know he still survives.

Once he was happy!

Once, when'er the eventide flooded the earth with effulgent glory, and  
each little star began to wonder who I was, to the loftiest turret of his  
quite commodious castle this dwarf would climb, and muse upon sciology and  
the cosmic forces.

[Illustration]

"Oh! Life is joy--is peace to me!" would he cry, ever and anon.

And ever an anonymous owl would scream, "To whoo? To whoo?"

Upon one eventful eve he sat upon his turret.

Gazing around, he sprang upon his feet.

"What, ho!" he cried, as a glimmer of light shot across the surface of the

lake, "What, ho! A light in the ship-house! Tis the red light of danger! I forbode."

Glancing around and beneath him, he perceived that the stucco was peeling from his favorite turret. "Here is danger, indeed!" he said; and loudly shouted for his ah! too dilatory servant to bring the ladder by which he ascended and descended his lofty pinnacle. At last the servant came, and he was a new and somewhat weighty waiter youth.

"Ah! big lad--!" then said the dwarf.

"I am glad, good sir," replied the boy.

"I would have the big ladder!" cried his master.

"I can't be gladder," said the boy.

The dwarf looked pityingly down upon the youth for several moments.

"Are you a natural-born fool?" said he.

The boy advanced to the edge of the roof, made a bow, placed one arm at right angles before him, while the other hung by his side, and thus he sang his song:

"I've never been to public school,  
My vaccination did not take.  
Perhaps I will grow up a fool;  
But that my heart will never break.

I would not win in learning's race,  
Nor e'er be rich and lose my looks;  
I think that a small-pocked face  
Is worse than e'en small pocket-books.  
Then, didy fol, la, la, la, la!--"

"Stop!" cried the now enraged dwarf. "Begone! ere I, base boy! shall heave the turret down."

"Certainly," replied the youth. "Big, ornary, base boy shall leave thee to rot down. Oh! yes; of course, of course!" And away he went.

The Court fool came at last and let his master down.

"Oh! ho!" said he of the motley, as the dwarf came slowly down the ladder. "Thou art now the first descendant of thy house."

The dwarf laughed, and fell the rest of the way. "No matter!" he cried, rubbing his shins. "My house shall follow me. It shall come down too. I am going to have it all built up anew."

"Bravo!" said the clown. "I thought you were too happy."

On the next day the door-bell of the castle rang, and soon a varlet came to fast inform my lord the dwarf that in the parlor waited now a giant, and on the card he gave his name was written, "S.T. Mate." The dwarf unto his parlor quick repaired, and there, upon some dozen chairs the giant sat, smiling benign.

"Hail to thee! good Sir Dwarf," spake the mammoth, and rising and folding his arms across his breast, he sang, in royal bass, his song:

"I hear that thou, O neighbor brave!  
Thy edifice anew would build.  
I come to much vain labor save.  
If thou to hear me now art willed."

"Proceed," said the dwarf, seating himself upon a piano-stool, and screwing himself up until he was near the ceiling and on a level with the singer's head. The giant proceeded:

"If thou shouldst build thy house thyself,  
The cost thou surely ne'er would know;  
But if I take the job, my friend.  
You'll see where every cent will go."

"I like that," said the dwarf. "Pray sing some more."

"I'll tell you just what it will cost;  
And all that you will have to do  
Will be to travel for a time,  
Whilst I your castle build anew."

"That's capital!" cried the delighted dwarf. "It would suit me exactly. Warble me yet other wood notes wild."

The giant sang on:

"A castle such as you will want  
Will cost you eighty pounds--or so.  
I'll charge you nothing for my time;  
You'll see where every cent will go."

[Illustration]

The dwarf revolved himself rapidly, and quickly reached the floor.

"The concert's over!" he cried, "and here's a check for eighty pounds. Proceed! Tear down; construct! I leave tonight for foreign parts. Write me when all is done. Adieu."

The interview terminated.

The clown, who had overheard this fair discourse, now left the castle; and retiring to a secluded spot, where--a willow drooped sadly o'er the brook, he laid him down and died.

The dwarf to foreign parts now hied, and when twelve months had passed, and he had had no news of his grand castle, he returned home.

He found the castle finished--all but the roof and walls. The deep cellars, with their marble copings just peeping 'neath the heavy mass of weeds that clustered to their very edge, were dark and solemn. The sly fox slunk along their passages, and grim serpents reared their heads from many a gloomy corner.

The dwarf, he gazed in silence!

By heavy sighs his breast was heaven, and black thoughts made his soul like Hades!

Anon he mounted in hot haste, and rode unto the giant's castle on the distant hills. By sundown, the dwarf he saw on the horizon a great blue mass, the sight of which did move his inmost being.

"It is his castle!" quoth he, and he gave his steed free rein.

The interview was terrible!

All the domestics fled and hid themselves in distant dells.

At last the dwarf, exhausted by vituperation, sank upon the flagstones of the court-yard. Then folded the giant his arms and sang his song:

"Oh! hear me now, misguided dwarf,  
Eight thousand pound more I must ask.  
Materials, and labor too,  
All rose since I began my task.

Among the things we can't divine.  
Are values of such terms as 'so;'  
But I've all items entered straight,  
Where all the money goes you'll know."

The dwarf gave one quick savage glance at the pocket of the giant, S.T. MATE, and then, without a word, he proudly crossed the drawbridge.

But he had not long left the castle at his back ere dejection crept upon him and never left him more.

The dwarf he did his cellar reach, fainting, almost bereft of speech; and as his men he staggered by, with panting breast and haggard eye,

"Minstrel!" he cried, "O laggard! I for deepest depths of Lethe long. Get thy guitar and sing a song!"

The minstrel sang:

"O Estimate!

Thy name is great,  
MEDUSA's head thou sure must own.  
Do as we will,  
Thy coming still  
Turns all our hard-earned cash to stone."

The dwarf, now sunk in Lethe's mud, did snore; knowing the sign, the  
minstrel then forbore.

[Illustration]

\* \* \* \* \*

ODE TO THE MISSING COLLECTOR.

BY REGALIA REYNA.

Where are \_you now\_, MR. BAILEY?  
We've been looking for you daily,  
Sometimes sadly, sometimes gayly,  
Ever since the week begun.  
Loving you so dear as we do,  
Doting on you, doubting for you,  
Looking for you, longing for you,  
Waiting for you, watching for you,  
Fearing you have cut and run,  
Ere your heavy task was done  
In cigars, and snuff, and rum;  
Spoiling for us lots of fun,  
And racy items for \_The Sun\_,  
In the seizure rows begun,  
And the heavy raids to come.  
Think of poor, forsaken KIRBY,  
Think of honest-scented HARVEY!  
Your desertion, J. F. BAILEY,  
"Busts" our glorious Trinity;  
Robs the law of subtlety,  
Knocks our look for \_moietie\_,  
Knocks that Jersey property!  
So much whisky all set free:  
Where is SHIELDS to get his fee?  
Think of melancholy PUFFER,  
What the aged CHILDS must suffer!  
JOSHUA F., the noble buffer,  
"Lost to sight, to memory dear,"  
Think of energetic VAIL  
Looking round to get his bail,  
While you're riding on a rail,  
Or on ocean gayly sail  
For UNCLE BULL'S dominion!  
How could you thus fly the track



With so many stores to "crack,"  
And COLUMBUS at your back  
To defy the whiskey pack  
And popular opinion?  
Whiskey "fellers" feeling badly,  
Cigar-sellers smoking madly,  
Bondsmen looking sorely, sadly,  
If their signatures are clear,  
If you will not cost them dear,  
If in court they must appear  
Mournfully, in doubt and fear.  
Oh! you weak, unfeeling cuss,  
To get them in this shocking muss;  
How their pocket-books will rue it!  
J.F.B., how \_could\_ you do it?  
Are you putting for the West,  
Did you take French leave for Brest,  
Have you feathered well your nest,  
Do you sweetly take your rest;  
Say, whom \_do\_ you like the best--  
COOK, or JENKS, or FULLERTON?  
Would you, JOSH, believe it true,  
At the moment, sir, when you  
Waited for that verdict blue,  
O'er the wires the message flew,  
Paid or franked by BOUTWELL through:  
"The gig is up; the cuss won't do.  
Put the district Thirty-two  
Under General PLEASANTON."  
Oh! the vile ingratitude;  
Of Statesmen in this latitude;  
Worse than DELANO'S attitude.  
Say, what is your longitude,  
East or West from Washington?

\* \* \* \* \*

"Fox"-y.

FECHTER'S wig in HAMLET.

\* \* \* \* \*

"Echoes of the Clubs."

SOUND of the policemen's \_batons\_ on the sidewalk.

\* \* \* \* \*

Over and Under.

INDIANA is said to be "going over" her divorce laws. She has certainly gone

long enough under them.

\* \* \* \* \*

Our Bullet-in.

THE government has so many bad guns on hand that it deserves to be called,  
"A snapper-up of unconsidered Rifles."

\* \* \* \* \*

Every Little Helps.

THE British newspapers say that ARTHUR HELPS writes the PRINCE OF WALES'S  
speeches. Now, if ARTHUR HELPS the Prince, who helps ARTHUR?

CONDENSED CONGRESS.

SENATE.

By particular request, the Georgia bill came up. So did Senator SCHURZ. He approved of almost all propositions which tended to complicate questions, because the more complication the more offices, the more offices the more patronage, and the more patronage the more fees. He knew that it was an alluring precedent which was offered them in the action of the legislature of Georgia, retaining itself for double the term it was elected to serve. But it was the duty of Congress to resist temptation. He used the word duty advisedly. Gentlemen might sneer; but he could tell them that the public would not stand the infliction of such a Senate as that which he saw before him for a day longer than it was obliged to by law. By disregarding law, he wished to know whether the laws would not be greater than the profits. He admitted that this was a pun; but appealed to PUNCHINELLO upon the point of the propriety of puns. Reform, he would say, was a "plant" of slow growth. He had sown it; and his colleague, Mr. ----, had watered it; but it did not seem to thrive in Missouri.

Mr. DRAKE, who has been studying elocution under a graduate of the Old Bowery, and has acquired a most tragic croak, which, with a little rouge and burnt cork, and haggard hair, gives him a truly awful aspect, remarked that the soil of the South was clotted with blood by fiends in human shape, (sensation in the diplomatic gallery.) The metaphor might be meaningless; but it struck him it was strong. These fiends were doubly protected by midnight and the mask. In his own State the Ku-Klux ranged together with the fierce whang-doodle. His own life had been threatened. (Faint applause.) He had received an express package marked in large letters, "D.H." The President of the United States, an expert in express packages, had told him this meant "Dead Head." Was this right? Hah! Bellud!! Gore was henceforth his little game. He would die in his seat. (Great cheering,

which rendered the remainder of the senator's remarks inaudible.)

The case of the admission of General AMES as a senator from Mississippi came up. Senator CONKLING said that he had no objection to AMES in particular; but in Brigadier-General, he considered the principle of letting in men who elected themselves to be bad. Notoriously, General AMES did not live in Mississippi. He considered this rather creditable to General AMES'S good sense than otherwise. But did it not operate as a trivial disqualification against his coming here to represent Mississippi? Besides, if generals were allowed to elect themselves, where would it end? General AUGUR, he believed, commanded the Indian district. He would send himself to the Senate from that region, and be howling about the Piegan massacre and such outrages upon his constituents, with which the Senate had been sickened already. In that case AUGUR, he grieved to say, would be a Bore. Then there is CANBY, who commands in Virginia. CANBY would like to be a senator, no doubt, like other people who never tried it; and he will be if he CANBY. A distinguished friend of his in the other house, whom it would be detrimental to the public service for him to name, if this military representation were to be recognized, instead of sitting for a district in Massachusetts, would represent Dutch Gap. They had already, in his friend from Missouri, a representative of the German Flats; and he submitted that a member from Dutch Gap would be two tonic for the body politic.

Mr. HOWARD was in favor of the admission of AMES. He considered the arguments of the last speaker paltry, and his puns beneath contempt. What difference did it make whether AMES represented Mississippi or not? Mississippi was disloyal, and didn't deserve to have any representative. AMES was a good fellow, and a good officer. Besides, he had been through West-Point and knew something. He understood he played a very fair game of billiards, and he would be an ornament to the Senate. Let us let him in. The Senate had already let in REVELS, who had been sent by AMES; and it was absurd to keep out AMES, who was the master of the REVELS. He considered that, in the language of a manly sport with which senators were familiar, he "saw" Senator CONKLING'S puns, and went several better, though he did not wish to be considered a better himself.

All this time, singular to say, Senator SUMNER remained silent.

HOUSE.

The House had a little amusement over polygamy in Utah. That institution shocks Mr. WARD, of New-York, and naturally also Mr. BUTLER, of Massachusetts. Mr. WARD was astonished to see any member standing up in defence of polygamy in the nineteenth century. If some member should stand up in any other century and defend it, it would not astonish him at all. It was sheer inhumanity to refuse to come to the rescue of our suffering brethren in Utah. How a man who had one wife could consent to see fellow-creatures writhing under the infliction of two or three each, was what, Mr. WARD remarked, got over him. Mr. BUTLER pointed out how much money the Mormons had made.

Mr. Cox did not see why we should interfere by force to prevent a man's marrying as many wives as he chose. Such a man was his own worst enemy; and his crime carried its own punishment.

Mr. HOOPER, of Utah, said the bill was an outrage. By all the wives that he held most sacred, he felt impelled to resent it. MOSES was a polygamist; hence his meekness. If this sort of thing was continued, no man's wives would be safe. His own partners would be torn from him, and turned out upon the world. He scorned to select from among them. Take all or none.

\* \* \* \* \*

#### THE MARRIAGE MARKET IN ROME.

The business of catching impecunious counts, of magnetizing bankrupt marquises, and of plucking penniless princes, as practised by American women, appears to absorb all the attention in Rome at present. The rage for titles is said to be so great among some classes of Americans resident in the Holy City, that the only song one hears at evening parties and receptions is the one commencing,

"When I can read my title clear."

We should not be surprised any day to hear that a marriage market had been opened on one of the plazas of Rome, the quotations of which would read something after this fashion: Husbands dull and declining; American beauties more active; foreign mammas less firm; American securities in great demand; the market in princes somewhat stronger; holders of titles much sought after; brains without money a drug in the market; "bogus" counts at a discount; the genealogy market panicky and falling; the stock of nobility rapidly depreciating; the pedigree exchange market flat and declining, etc., etc. This traffic in titles, this barter in dowries, this swapping of "blood" for dollars, is an offense too rank for words to embody it. The trade in cadetships is mild in comparison with it, because in these commercial transactions with counts, while one party may be the purchaser, both parties are inevitably seen to be sold. The business may only be excusable on the theory that "an even exchange is no robbery." But so long as brains are not bartered for a title, or beauty sacrificed for a pedigree, we should not complain. Of money, there is plenty in America; and, while marquises are in the market, let Shoddy continue to pipe for its own. A fig for Macbeth's philosophy that "blood will have blood." We modify it in these degenerate days to "blood will have money:"

"Maidens, like moths, are ever caught by glare;  
And Mammon wins his way where Seraphs might despair."

\* \* \* \* \*

"The Lay of the Last Minstrel."

"SHOO FLY, don't bodder me."

\* \* \* \* \*

"Benedict's Time."

THE honeymoon.

\* \* \* \* \*

Homoeopathic Cure for Hydrophobia.

BARK.

\* \* \* \* \*

Ode to my Washerwoman.

\$2 50.

A.T. STEWART & CO.

ARE MAKING

\_GREAT REDUCTIONS,\_

In the Prices of the Goods

IN ALL THE DEPARTMENTS

OF THEIR

Retail Establishment,

NAMELY

SILKS, SATINS, VELVETS,

Dress Goods, Laces, Embroideries,

REAL INDIA CAMEL'S HAIR SHAWLS,

Ladies', Misses', and Children's

Walking-Suits, Reception-Dresses,

Morning-Robes, Undergarments,

INFANT'S WARDROBES,

Gentlemen's Furnishing Goods of every Description,

HOUSEKEEPING AND HOUSE-FURNISHING GOODS,

Linens, Sheetings, Damasks,

Damask Table-Cloths, Napkins,

Towels, Towelings,

Blankets. Flannels,

Quilts, Counterpanes, Carpets, Mats, Rugs,

ENGLISH AND AMERICAN OIL-CLOTHS

Upholstery Goods in Brocatelles,

Silk Terrys, Plain Satins, Figured

Cotelaines, Striped Reps,

Furniture Chintzes,

Etc., Etc., Etc.,

AT EXTREMELY LOW PRICES.

\* \* \* \* \*

BROADWAY,

Fourth Avenue, Ninth and Tenth Streets,

\* \* \* \* \*

The two great objects of a learner's ambition ought to be to speak a foreign language idiomatically, and to pronounce it correctly; and these are the objects which are most carefully provided for in the MASTERY SYSTEM.

The Mastery of Languages;

OR

THE ART OF SPEAKING LANGUAGES

IDIOMATICALLY.

BY THOMAS PRENDERGAST.

I. Hand-Book of The Mastery Series.

II. The Mastery Series. French.

III. The Mastery Series. German.

IV. The Mastery Series. Spanish.

PRICE 50 CENTS EACH.

From Professor E.M. Gallaudet, of the National Deaf Mute College.

"The results which crowned the labor of the first week were so astonishing that he fears to detail them fully lest doubts should be raised as to his credibility. But this much he does not hesitate to claim, that, after a study of less than two weeks, he was able to sustain conversation in the newly-acquired language on a great variety of subjects."

FROM THE ENGLISH PRESS.

"The principle may be explained in a line--it is first learning the language, and then studying the grammar, and then learning (or trying to learn) the language."--\_Morning Star\_.

"We know that there are some who have given Mr. Prendergast's plan a trial, and discovered that in a few weeks its results had surpassed all their expectations."--\_Record\_.

"A week's patient trial of the French Manual has convinced that the method is sound."--\_Papers for the Schoolmaster\_.

"The simplicity and naturalness of the system are obvious."--\_Herald\_ (Birmingham.)

"We know of no other plan which will infallibly lead to the result in a reasonable time."--\_Norfolk News\_.

FROM THE AMERICAN PRESS.

"The system is as near as can be to the one in which a child learns to talk."--\_Troy Whig\_.

"We would advise all who are about to begin the study of languages to give it a trial."--\_Rochester Democrat\_.

"For European travellers this volume is invaluable."--\_Worcester Spy\_.

Either of the above volumes sent by mail free to any part of the United

States on receipt of price.

D. APPLETON & CO., Publishers,

90, 92, and 94 Grand Street, New-York.

\* \* \* \* \*

RED AS A ROSE IS SHE.

\_Third Edition.\_

D. APPLETON & CO.,

90, 92, and 94 Grand Street,

Have now ready the Third Edition of

RED AS A ROSE IS SHE.

By the Author of "Cometh up as a Flower."

1 vol. 8vo. Paper Covers, 60 cents.

From the New-York \_Evening Express\_.

"This is truly a charming novel; for half its contents breathe the very odor of the flower it takes as its title."

From the Philadelphia \_Inquirer\_.

"The author can and does write well; the descriptions of scenery are particularly effective, always graphic, and never overstrained."

D.A. & Co. have just published:

A SEARCH FOR WINTER SUNBEAMS IN THE

RIVIERA, CORSICA, ALGIERS, AND SPAIN.

By Hon. S.S. Cox. Illustrated. Price, \$3.

REPTILES AND BIRDS: A POPULAR ACCOUNT OF THEIR VARIOUS ORDERS, WITH A DESCRIPTION OF THE HABITS AND ECONOMY OF THE MOST INTERESTING.

by Louis Figuier. Illustrated with 907 wood-cuts. 1 vol. 8vo, \$6.

HEREDITARY GENIUS: AN INQUIRY INTO ITS LAWS AND CONSEQUENCES.

By Francis Galton. 1 vol. 8vo. \$3.50.



HAND-BOOK OF THE MASTERY SERIES OF  
LEARNING LANGUAGES.

I. THE HAND-BOOK OF THE MASTERY SERIES.

II. THE MASTERY SERIES, FRENCH.

III. THE MASTERY SERIES, GERMAN,

IV. THE MASTERY SERIES, SPANISH.

Price, 50 cents each.

Either of the above sent free by mail to any address on receipt of the price.

\* \* \* \* \*

\_An Absolutely Pure Article\_.

THE

KNICKERBOCKER

Gin Company's

WORLD-RENOWNED

Double Distilled

B. & V.'s "ANCHOR" BRAND

OF

PURE

HOLLAND GIN,

FROM THEIR OWN DISTILLERY AT

LEIDEN. NEAR SCHIEDAM, HOLLAND.

This brand of liquor has obtained a great reputation, not only in Holland but throughout Europe where it has been tested

IN THE MOST CELEBRATED

Chemical Institutions.

MILLIONS OF GALLONS

Have been sent to all parts of the world, and principally to the

EAST AND WEST INDIES, AUSTRALIA, AND

AFRICA,

Where it is used

In Preference to any other Brand known.

\* \* \* \* \*

Orders will be received at their office,

No. 15 William Street,

For the above, and also for their other importations of

WINES,

BRANDIES,

CIGARS, Etc.,

Which they guarantee as to

PURITY AND GENUINENESS.

KNICKERBOCKER GIN CO.,

15 William Street,

NEW-YORK.

\* \* \* \* \*

[Illustration: DAT'S WHAT'S DE MATTER. \_Melodramatic Tonsor\_. "Boss,  
WHAT'S DE MATTER? WHAT DE BITTER CAUSE OF DAT PENSIB LEMENCHOLY?"

\_Boss, (gloomily.)\_ "AH! CAUSE 'NUFF. DE RIGHTS OB DE CULLID PUSSON IS  
FORGOT, AND DE SIXTEENTH 'MENDMENT AND SUFFERIN' WOMAN RULES DE ROOST!"]

\* \* \* \* \*

Harper's Periodicals.

Magazine. Weekly. Bazar.

\_Subscription Price, \$4 per year each. \$10 for the three.\_

An Extra Copy of either the MAGAZINE, WEEKLY, or BAZAR will be supplied gratis for every Club of Five Subscribers at \$4 each, in one remittance; or, Six Copies for \$20.

\* \* \* \* \*

#### HARPER'S CATALOGUE

May be obtained gratuitously on application to Harper & Brothers personally, or by letter, inclosing six cents in postage-stamps.

\_HARPER & BROTHERS, New-York.\_

\* \* \* \* \*

HENRY L. STEPHENS,

ARTIST,

No. 160 Fulton Street,

NEW-YORK.

Important to Newsdealers!

ALL ORDERS FOR

PUNCHINELLO

Will be supplied by

OUR SOLE ANB EXCLUSIVE AGENTS,

American News Co.

NEW-YORK.

\* \* \* \* \*

PUNCHINELLO:

TERMS TO CLUBS.

\* \* \* \* \*

WE OFFER AS PREMIUMS FOR CLUBS

FIRST:

\_DANA BICKFORD'S PATENT FAMILY SPINNER\_,

The most complete and desirable machine ever yet introduced for spinning purposes.

SECOND:

\_BICKFORD'S CROCHET AND FANCY WORK MACHINES\_.

These beautiful little machines are very fascinating, as well as useful; and every lady should have one, as they can make every conceivable kind of crochet or fancy work upon them.

THIRD:

\_BICKFORD'S AUTOMATIC FAMILY KNITTER\_.

This is the most perfect and complete machine in the world. It knits every thing.

FOURTH:

\_AMERICAN BUTTONHOLE, OVERSEAMING, AND SEWING-MACHINE\_.

This great combination machine is the last and greatest improvement on all former machines. No. 1, with finely finished Oiled Walnut Table and Cover, complete, price, \$75. No. 2, same machine without the buttonhole parts, etc., price, \$60.

WE WILL SEND THE

Family Spinner, price, \$8, for 4 subscribers and \$16.  
No. 1 Crochet, price, 8, for 4 subscribers and 16.  
No. 2 Crochet, price, 15, for 6 subscribers and 24.  
No. 1 Automatic Knitter, 72 needles, price, 30, for 12 subscribers and 48.  
No. 2 Automatic Knitter, 84 needles, price, 33, for 13 subscribers and 52.  
No. 3 Automatic Knitter, 100 needles, price, 37, for 15 subscribers and 60.  
No. 4 Automatic Knitter, 2 cylinders }  
1 72 needles}price, 40, for 16 subscribers and 64.  
1 100 needles}

No. 1 American Buttonhole and Overseaming Machine, price, \$75, for 30 subscribers and L120.  
No. 2 American Buttonhole and Overseaming Machine, without buttonhole parts, etc. price, 60, for 25 subscribers and 100.

#### Descriptive Circulars

Of all these machines will be sent upon application to this office, and full instructions for working them will be sent to purchasers.

Parties getting up Clubs preferring cash to premiums, may deduct seventy-five cents upon each full subscription sent for four subscribers and upward, and after the first remittance for four subscribers may send single names as they obtain they them, deducting the commission.

Remittances should be made in Post-Office Orders, Bank Checks, or Drafts on New-York City; or if these can not be obtained, then by Registered Letters, which any post-master will furnish. Charges on money sent by express must be prepaid, or the net amount only will be credited.

Directions for shipping machines must be full and explicit to prevent error. In sending subscriptions give address, with Town, County, and State.

The postage on this paper will be twenty cents per year, payable quarterly in advance, at the place where it was received. Subscribers in the British Provinces will remit twenty cents in addition to subscription.

All communications, remittances, etc., to be addressed to

PUNCHINELLO PUBLISHING COMPANY P. O. Box 2783. No. 83 Nassau Street,  
NEW-YORK

\*\*\* END OF THE PROJECT GUTENBERG EBOOK PUNCHINELLO, V1, N3 \*\*\*

This file should be named 7p10310.txt or 7p10310.zip

Corrected EDITIONS of our eBooks get a new NUMBER, 7p10311.txt  
VERSIONS based on separate sources get new LETTER, 7p10310a.txt

Produced by Cornell University, Joshua Hutchinson,  
Marvin A. Hodges and the Online Distributed Proofreaders

Project Gutenberg eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the US unless a copyright notice is included. Thus, we usually do not keep eBooks in compliance with any particular paper edition.

We are now trying to release all our eBooks one year in advance of the official release dates, leaving time for better editing. Please be encouraged to tell us about any error or corrections, even years after the official publication date.

Please note neither this listing nor its contents are final til midnight of the last day of the month of any such announcement. The official release date of all Project Gutenberg eBooks is at Midnight, Central Time, of the last day of the stated month. A preliminary version may often be posted for suggestion, comment and editing by those who wish to do so.

Most people start at our Web sites at:  
<http://gutenberg.net> or  
<http://promo.net/pg>

These Web sites include award-winning information about Project Gutenberg, including how to donate, how to help produce our new eBooks, and how to subscribe to our email newsletter (free!).

Those of you who want to download any eBook before announcement can get to them as follows, and just download by date. This is also a good way to get them instantly upon announcement, as the indexes our cataloguers produce obviously take a while after an announcement goes out in the Project Gutenberg Newsletter.

<http://www.ibiblio.org/gutenberg/etext03> or  
<ftp://ftp.ibiblio.org/pub/docs/books/gutenberg/etext03>

Or /etext02, 01, 00, 99, 98, 97, 96, 95, 94, 93, 92, 91 or 90

Just search by the first five letters of the filename you want, as it appears in our Newsletters.

Information about Project Gutenberg (one page)

We produce about two million dollars for each hour we work. The

time it takes us, a rather conservative estimate, is fifty hours to get any eBook selected, entered, proofread, edited, copyright searched and analyzed, the copyright letters written, etc. Our projected audience is one hundred million readers. If the value per text is nominally estimated at one dollar then we produce \$2 million dollars per hour in 2002 as we release over 100 new text files per month: 1240 more eBooks in 2001 for a total of 4000+ We are already on our way to trying for 2000 more eBooks in 2002 If they reach just 1-2% of the world's population then the total will reach over half a trillion eBooks given away by year's end.

The Goal of Project Gutenberg is to Give Away 1 Trillion eBooks! This is ten thousand titles each to one hundred million readers, which is only about 4% of the present number of computer users.

Here is the briefest record of our progress (\* means estimated):

eBooks Year Month

1	1971	July
10	1991	January
100	1994	January
1000	1997	August
1500	1998	October
2000	1999	December
2500	2000	December
3000	2001	November
4000	2001	October/November
6000	2002	December*
9000	2003	November*
10000	2004	January*

The Project Gutenberg Literary Archive Foundation has been created to secure a future for Project Gutenberg into the next millennium.

We need your donations more than ever!

As of February, 2002, contributions are being solicited from people and organizations in: Alabama, Alaska, Arkansas, Connecticut, Delaware, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, and Wyoming.

We have filed in all 50 states now, but these are the only ones that have responded.

As the requirements for other states are met, additions to this list will be made and fund raising will begin in the additional states.

Please feel free to ask to check the status of your state.

In answer to various questions we have received on this:

We are constantly working on finishing the paperwork to legally request donations in all 50 states. If your state is not listed and you would like to know if we have added it since the list you have, just ask.

While we cannot solicit donations from people in states where we are not yet registered, we know of no prohibition against accepting donations from donors in these states who approach us with an offer to donate.

International donations are accepted, but we don't know ANYTHING about how to make them tax-deductible, or even if they CAN be made deductible, and don't have the staff to handle it even if there are ways.

Donations by check or money order may be sent to:

Project Gutenberg Literary Archive Foundation  
PMB 113  
1739 University Ave.  
Oxford, MS 38655-4109

Contact us if you want to arrange for a wire transfer or payment method other than by check or money order.

The Project Gutenberg Literary Archive Foundation has been approved by the US Internal Revenue Service as a 501(c)(3) organization with EIN [Employee Identification Number] 64-622154. Donations are tax-deductible to the maximum extent permitted by law. As fund-raising requirements for other states are met, additions to this list will be made and fund-raising will begin in the additional states.

We need your donations more than ever!

You can get up to date donation information online at:

<http://www.gutenberg.net/donation.html>

\*\*\*

If you can't reach Project Gutenberg,  
you can always email directly to:

Michael S. Hart <[hart@pobox.com](mailto:hart@pobox.com)>

Prof. Hart will answer or forward your message.

We would prefer to send you information by email.



## **\*\*The Legal Small Print\*\***

(Three Pages)

**\*\*\*START\*\*THE SMALL PRINT!\*\*FOR PUBLIC DOMAIN EBOOKS\*\*START\*\*\***

Why is this "Small Print!" statement here? You know: lawyers. They tell us you might sue us if there is something wrong with your copy of this eBook, even if you got it for free from someone other than us, and even if what's wrong is not our fault. So, among other things, this "Small Print!" statement disclaims most of our liability to you. It also tells you how you may distribute copies of this eBook if you want to.

### **\*BEFORE!\* YOU USE OR READ THIS EBOOK**

By using or reading any part of this PROJECT GUTENBERG-tm eBook, you indicate that you understand, agree to and accept this "Small Print!" statement. If you do not, you can receive a refund of the money (if any) you paid for this eBook by sending a request within 30 days of receiving it to the person you got it from. If you received this eBook on a physical medium (such as a disk), you must return it with your request.

### **ABOUT PROJECT GUTENBERG-TM EBOOKS**

This PROJECT GUTENBERG-tm eBook, like most PROJECT GUTENBERG-tm eBooks, is a "public domain" work distributed by Professor Michael S. Hart through the Project Gutenberg Association (the "Project"). Among other things, this means that no one owns a United States copyright on or for this work, so the Project (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth below, apply if you wish to copy and distribute this eBook under the "PROJECT GUTENBERG" trademark.

Please do not use the "PROJECT GUTENBERG" trademark to market any commercial products without permission.

To create these eBooks, the Project expends considerable efforts to identify, transcribe and proofread public domain works. Despite these efforts, the Project's eBooks and any medium they may be on may contain "Defects". Among other things, Defects may take the form of incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other eBook medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

### **LIMITED WARRANTY; DISCLAIMER OF DAMAGES**

But for the "Right of Replacement or Refund" described below, [1] Michael Hart and the Foundation (and any other party you may receive this eBook from as a PROJECT GUTENBERG-tm eBook) disclaims

all liability to you for damages, costs and expenses, including legal fees, and [2] YOU HAVE NO REMEDIES FOR NEGLIGENCE OR UNDER STRICT LIABILITY, OR FOR BREACH OF WARRANTY OR CONTRACT, INCLUDING BUT NOT LIMITED TO INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES, EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGES.

If you discover a Defect in this eBook within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending an explanatory note within that time to the person you received it from. If you received it on a physical medium, you must return it with your note, and such person may choose to alternatively give you a replacement copy. If you received it electronically, such person may choose to alternatively give you a second opportunity to receive it electronically.

THIS EBOOK IS OTHERWISE PROVIDED TO YOU "AS-IS". NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, ARE MADE TO YOU AS TO THE EBOOK OR ANY MEDIUM IT MAY BE ON, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE.

Some states do not allow disclaimers of implied warranties or the exclusion or limitation of consequential damages, so the above disclaimers and exclusions may not apply to you, and you may have other legal rights.

#### INDEMNITY

You will indemnify and hold Michael Hart, the Foundation, and its trustees and agents, and any volunteers associated with the production and distribution of Project Gutenberg-tm texts harmless, from all liability, cost and expense, including legal fees, that arise directly or indirectly from any of the following that you do or cause: [1] distribution of this eBook, [2] alteration, modification, or addition to the eBook, or [3] any Defect.

#### DISTRIBUTION UNDER "PROJECT GUTENBERG-tm"

You may distribute copies of this eBook electronically, or by disk, book or any other medium if you either delete this "Small Print!" and all other references to Project Gutenberg, or:

[1] Only give exact copies of it. Among other things, this requires that you do not remove, alter or modify the eBook or this "small print!" statement. You may however, if you wish, distribute this eBook in machine readable binary, compressed, mark-up, or proprietary form, including any form resulting from conversion by word processing or hypertext software, but only so long as \*EITHER\*:

[\*] The eBook, when displayed, is clearly readable, and does \*not\* contain characters other than those intended by the author of the work, although tilde (~), asterisk (\*) and underline ( ) characters may be used to convey punctuation intended by the author, and additional characters may be used to indicate hypertext links; OR

[\*] The eBook may be readily converted by the reader at no expense into plain ASCII, EBCDIC or equivalent form by the program that displays the eBook (as is the case, for instance, with most word processors); OR

[\*] You provide, or agree to also provide on request at no additional cost, fee or expense, a copy of the eBook in its original plain ASCII form (or in EBCDIC or other equivalent proprietary form).

[2] Honor the eBook refund and replacement provisions of this "Small Print!" statement.

[3] Pay a trademark license fee to the Foundation of 20% of the gross profits you derive calculated using the method you already use to calculate your applicable taxes. If you don't derive profits, no royalty is due. Royalties are payable to "Project Gutenberg Literary Archive Foundation" the 60 days following each date you prepare (or were legally required to prepare) your annual (or equivalent periodic) tax return. Please contact us beforehand to let us know your plans and to work out the details.

WHAT IF YOU \*WANT\* TO SEND MONEY EVEN IF YOU DON'T HAVE TO?

Project Gutenberg is dedicated to increasing the number of public domain and licensed works that can be freely distributed in machine readable form.

The Project gratefully accepts contributions of money, time, public domain materials, or royalty free copyright licenses.

Money should be paid to the:

"Project Gutenberg Literary Archive Foundation."

If you are interested in contributing scanning equipment or software or other items, please contact Michael Hart at:  
hart@pobox.com

[Portions of this eBook's header and trailer may be reprinted only when distributed free of all fees. Copyright (C) 2001, 2002 by Michael S. Hart. Project Gutenberg is a TradeMark and may not be used in any sales of Project Gutenberg eBooks or other materials be they hardware or software or any other related product without express permission.]

\*END THE SMALL PRINT! FOR PUBLIC DOMAIN EBOOKS\*Ver.02/11/02\*END\*

\*END THE SMALL PRINT! FOR PUBLIC DOMAIN EBOOKS\*Ver.02/11/02\*END\*