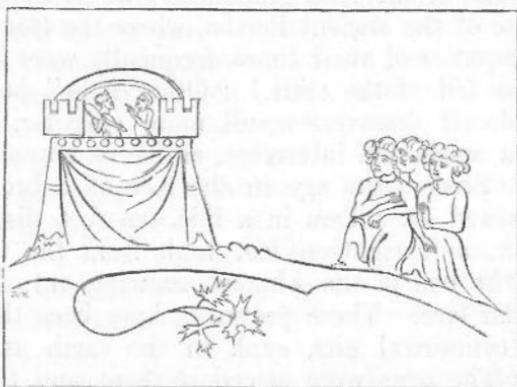


fragments of urns. These funebrious vessels have been found here of different sizes; one of very uncommon dimensions as well as materials, being of fine clay only half an inch thick, and entirely plated in the inside with brass. It was capable of containing ten gallons, and was filled with ashes^f.”

The soil of Cadbury hill is chiefly of the red sand and marl prevalent in that part of Devon. Quite at the base of the hill, and very considerably below the level of the bottom of the shaft described, a spring bursts forth so copiously as to turn a mill not far from the source.

C. TUCKER.

NOTICE OF A MEDIEVAL MIMIC ENTERTAINMENT RESEMBLING THE MODERN PUNCH AND JUDY.



THE representation here submitted to the readers of the *Archæological Journal* is taken from an outline delineation at the foot of one of the pages of the celebrated MS. of the *Roman d'Alexandre*, preserved in the Bodleian Library at Oxford, and executed between the years 1338 and 1344^a.

^f *Tour in Scotland*, vol. iii. p. 109.

^a At the close of this fine MS., which is known by the class-mark, 2464, Bod. 264, the date of completion of the scribe's portion of the work is thus recorded—"Romans du boin Roi Alixandre, qui fu perezcript le xvij. jor de Decembre, l'an M.CCC.xxxviij." The illumination of the

volume was not completed until six years later, as thus stated—"Che livre fu per-fais de le enluminure au xvij. jour d'Avril, per Johan de Guse, l'an de grace, M.CCC.xliij." The artist was possibly a native of *Guise*, in Picardy, on the confines of the Netherlands.

It represents an exhibition precisely similar in its arrangement to that of Punch and Judy of modern times; the small theatre having all the lower part covered with drapery, whilst the upper parts only of the figures appear above the stage, being evidently moved by the performer within the theatre, who held them by their legs. The two figures represented in this sketch seem, indeed, to be no other than Punch and Judy, the latter being in the act of remonstrating with her husband, who has evidently an enlarged paunch, and holds a club in his hands, if, indeed, what I take to be the top of the club be not intended for his hunch. It is hardly necessary here to speak of the antiquity of puppet-shows as a means of popular amusement; the early notices of them have led to the idea that they were figures moved in the manner of the modern street *fantoccini*, which now seem to be quite gone out of fashion, namely by wires, with which they were suspended, and which were held by a person above their heads, so as to allow their whole figures to be seen. Puppets were originally called in England,—Motions. Warton states that puppet-shows were the most ancient amusement in this country. Horace alludes to the puppets of antiquity, as—

“Nervis alienis mobile lignum,”

and the author “De Mundo,” translated by Apuleius, says that they moved the eyes, neck, arms, &c., by pulling strings. Such was evidently the plan adopted in the puppets, both religious and secular, described by Strutt^b, Fosbroke^c, and Hone^d. The latest instance of such puppet plays in England was, I believe, those performed by a company about twenty years ago, at the Argyll Rooms, in Regent street. They were very dexterously put in motion by wires, by which they were suspended from above the stage, and I recollect one of the best feats was by one which drew a cork, and drank of the contents of a bottle of wine. These were a foreign importation, and the dialogue which accompanied the movements was spoken, behind the scene, in broken English.

An inferior kind of puppets still to be seen are the little dolls dressed up as man and wife, suspended by a string through their waists, one end of which is fastened at the end of a long foot board, and the other to the knee of one

^b Sports, book iii. chap. ii. § xvii—xxii.

^c Encyclop. of Antiquities, p. 671.

^d Ancient Mysteries, pp. 189, 229; Every-day Book, vol. ii. p. 500.

of the Savoyard lads, visitors of our metropolis, who accompany their movements (which he produces by twitching the string with his knee) with a rude tabor and fife. The knocking together of these two figures is possibly intended as a rude illustration of the matrimonial jars of Punch and Judy.

Of the origin of Punch much has been written. The anonymous author of "Punch and Judy," with illustrations by George Cruikshank, London, 1828, (8vo. pp. 141,) has collected much interesting information on the subject. Strutt observes that a facetious performer, well known by the name of Punchinello, supplied the place of the Vice or mirth-maker, a favourite character in the ancient moralities. Fosbroke makes him descended from a character well known in the theatres of ancient Rome, whilst an anonymous writer in the *Literary Gazette* (December 25, 1847) derives him from a famous Italian buffoon, named Paol Cinella, about the year 1600, whence the name Pulcinella was immediately derived. The origin of the names Punch, Punchinello, Polichinello or Pulcinella, or that of his hunch-backed figure, is not perhaps so important as his character, and we see the latter plainly represented in the sketch here given, which is two hundred and fifty years older than the date of the supposed origin of his name.

It is surprising that Strutt should have omitted this design, as the volume from which it is taken was greatly used by him in his "Sports and Pastimes," and contains another nearly similar representation of the same subject.

J. O. WESTWOOD.