

he is a lovely lady; then changes to a country fellow, speaking in the rustic idiom. Now he is an actor on the stage, or is transformed into a horrible-looking ghost. Indeed, he represents the various characters of life, and his wit and puns keep the audience in a continual state of hilarity. When the storyteller has concluded there is an interval of about thirty minutes, during which smokers call for fire boxes, the thirsty for tea, while hungry folks cry out for cakes and fruit. A lottery is also got up, and thus the people are occupied until an-

The next part of the performance is somewhat different. A large paper screen hangs down at the edge of the platform. Suddenly flutes are blown and drums beaten. Then five or six trunks of green pine trees appear on the paper screen, after which a man habited in ceremonial dress with a yeboshi on his head makes his appearance, holding a bell in his right hand and a fan in his left. He moves his eyes and eyebrows about, rings his bell, flourishes his fan, and dances so gracefully to the accompanying music that the spectators are misled into the belief that it is not real flesh and blood performing for their edification, but a ghost. In a moment the seeming phantom vanishes, and immediately after a variety of lovely plants and beautiful trees make their appearance. There are plum trees, peonies, chrysanthemums, and lotuses, all of which are made to produce buds and blossoms and charming flowers, to the astonishment of the beholders, who manifest their approbation by frequent and loud applause. The scene changes. The garden disappears, and in its place is a temple adorned with red and white flags and lighted by rows of small lanterns. Worshippers are visible passing to and fro, throwing their contributions into the box and praying. Bald-headed priests, apparelled in gorgeous-tinted garments, are seen, while the murmur of their monotonous prayer, 'Nama Budzu, nama Budzu' (My God, my God), is distinctly heard. At length the music stops, the temple drum ceases to beat, and the worshippers disappear as mysteriously as they came.

Again the scene changes. It is night—midnight. Hark! There breaks upon the ear the footman's cry of 'Wakiyore!' (give way.) It is a procession of foxes. They proceed very slowly. Some are carrying mats, others lighting the procession by torches held between their teeth, and more are carrying wooden sticks and bamboo poles. The procession is that of a lady fox who is on her way to be married, and as soon as it has passed through a gate all the foxes are transformed into men, the mats into boxes, torches into lanterns, bamboo poles to spears and the wooden sticks to Sedan chairs. The procession passes over the screen and vanishes. This scene is frequently followed by a tragedy known as the 'Ghost of Kasane.' Kasane was a woman who incurred the dis-

pleasure of her lord and husband and was brutally murdered by him. On the stage the murderer is seen sitting in a room which is only dimly lighted. Beside him is a shelf on which is a tablet in commemoration of the dead. He strikes a bell and repeats a prayer, after which the face of the ghost appears on the screen, from which emanate reproachful words. The face alternately changes from a deathly pallor to a healthy hue, from large to small, and so on. Anon it is of huge size.



DANJURO ICHIKAWA, THE LEADING ACTOR IN JAPAN, AS A WARRIOR.

other storyteller steps upon the stage. He is usually a superior actor and orator to the other; his eloquence is louder, his laughter admirable, and weeping wonderful, while his imitation of a drunken man is perfection itself.



REPRESENTATION OF THE EMPRESS OF JAPAN BY A MALE ACTOR.

From the mouth bursts forth a stream of blood, while the eyes flash forth angry glances. At this stage of the proceedings an eminent priest approaches, repeats a prayer, flourishes his rosary and the spirit vanishes.

