Japanese Shows at Home. The Boston Traveller has a correspondent in Nagasaki, Japan, who saw for himself a Japanese show, before a Japanese audience. We quote the following, which will prove of interest to those who attended the exhibitions of the rival Japanese troupes in this city, a couple of years ago: -

JUGGLERS. On the way from the castle in the morning we had passed a troupe of jugglers, much larger and apparently more skilful than common. When we stopped to look on, the native crowd was at once neglected, and the whole performance directed to us: So, not caring to stand long in the broiling sun, I had engaged them to come to the Sweetmeat Castle, with all their apparatus, and perform to us there. I suppose you have all seen "Hamai Kari Sadakitchi and his beautiful son 'All Right,'" and admired, as I did, their great dexterity and extraordinary equili-brium. But these strolling players went far beyond them. There was a clown, of course -what's a circus without a clown ?-a droll old fellow, his face twisted into most grotesque and innumerable wrinkles, who must have been excruciatingly witty, for the crowd of Japanese that soon collected were continually convulsed. Before the performance commenced, this funny man came forward and made us a speech, complimentary, no doubt, since he bowed low and frequently, and apologetic of the troupe. The wind was high, the sun in a bad quarter, would the princely visitors kindly consider these circumstances in criticizing the performances, etc. Proceeding to business, a strip of carpet was laid down in front, and an old woman, terribly decolletee, so that her skinny and wrinkled old breasts almost rested on her lap, sat on her heels in a corner of the fence, and played the samisen (guitar) with an ivory plectrum. Old Comue provided himself with two sticks, which he clapped together from time to time as he continued his oration, and the first two performers-two little scraps of boys-came forward and prostrated themselves on the carpet. In order to make the salute courteous, a la Japonaise, you first kneel, then sit back on your heels, keeping the knees on the ground; then stick your forehead to the ground, and stow head, elbows, hands, and feet out of sight like a turtle, so that only a square of back is presented. If you happen to have a handker-chief tied around your head, it is a terrible insult not to take it off. FEATS OF BOYS.

The salute completed, the little pigmies, with preternaturally grave faces, straightened up, spread their arms out to the fullest extent, and made the shrill, plaintive cry with which we became so familiar when "All Right" was with us. Then commenced such tumbling as you never conceived of-somersaults and handsprings, backward and forward, contortions, legs used as arms and arms as legs, until I must needs wonder what had become of their articulations and bones. Finally, one bent back until his hands touched the carpet, and became a horse, head hanging downward and breast and belly upward. The other mounted, and such trotting and cantering, and kicking, and screaming, and fear of being thrown, expressed in the solemn little faces as there was! At length the untamed charger became unmanageable; kicking and screaming, he bolted, cleared the pile of bamboo poles at a bound, and threw his rider headlong as naturally as possible. As quick as a thought both were on their feet. arms outstretched, with a grin carved on their stony little faces, and no more expression in their eyes than if they were a pair of bright black beads, as they closed this part of the performances with such a squeaking cry. THE CLOWN.

The clown's turn came next. Wearing only a loose robe, quite like an American dressing-gown, he came forward to explain what he was going to do. The gown was thrown off one naked brown shoulder, and with the degage air of a master performer, he exhibited to us a brass tobacco-pipe, with a short reed stem. After quite a little oration, which I should be most happy to translate, if I only had understood it, he proceeded to fill and light his pipe, and after a short smoke he swallowed it, stem and all, drank a cup of water, and vomited forth volumes of smoke like a chimney. Then he whistled and again became a chimney. We thought we had him after a quick motion of the hand from the mouth to his girdle, but he had sold us, and again the pipe appeared in his mouth, still burning. This sort of thing was kept up burning. long enough to make one sick, almost, with sympathy, and was given up for the still more marvellous eggs balancing. Four eggs are placed on the corners of a perfectly flat lacquered slab, which the performer holds in his hand. By an almost imperceptible oscillation of the slab, one of the eggs is just agitated, then greatly rotated. The motion becomes more rapid until one of the eggs is left spinning on its point, the other three remaining quietly in their places. A second is treated in the same way, the

first still spinning; then the third and the fourth, until all four eggs were rapidly spinning, each in its own corner, without having been touched by hand or instrument. I doubt if dexterity can go further than this. Had Columbus visited Japan he would have taken less pride in his little egg-standing feat. The performance continued quite a long while, and contained much that is better worth seeing than telling. Tops were made to run up a perpendicular cord into a lantern, which flew open and displayed banners and streamers, like the last scene in the Black Crook. The little boy risked his life terribly at the head of a long bamboo pole, held up by one of the men, and the slack-wire dancer went to sleep on his precarious perch as unconcernedly as if at home. But jugglery is one of those things which gave rise to the pro-verb, "Seein" is believin." So let us dismiss the performers with a nibu (about 60

The Cuttle-Fish.

Mr. L. L. Hartt, in his "Chapter on Cuttle Fishes" in the American Naturalist, describes his encounter with one of these octopods on the coast of Brazil, which wound its long arms, covered with numerous suckers, around his hands in such a way as to hold him prisoner for a short time. On relinquishing its hold it dropped on the sand, and, using its long slimy arms as legs, made its way towards the water, looking like a huge and very tipsy spider. The cuttle-fish be-longs to the mollusks, a branch of the animal kingdom distinguished for its members being built upon the plan of a sac, and to which Mr. Hyatt has applied the more appropriate name of Saccata. It is distinguished from all other mollusks, such as snails, clams, etc., by having a very large head, a pair of large eyes, and a mouth furnished with a pair of jaws, around which are arranged, in a circle, eightor ten arms furnished with snekers. In the common cuttle-fish or with suckers. In the common cuttle-fish or squid of our coast, the body, which is long and narrow, is wrapped in a muscular cloak or mantle, like a bag, fitting tightly to the back, but loose in front. It is closed up to the neck. where it is open like a loosely-fitting overcoat, buttoned up to the throat. Attached to its throat, by the middle, is a short tube, open at both ends. The tube or syphon can be moved

about in any direction. The animal breathes by means of gills, which are attached to the front of the body, inside the cloak, and look like the ruffles of a shirt bosom. By means of these gills the air contained in the water is breathed, and they answer the same purpose for the cuttle fish that our lungs do for us. In order to swim, the animal swells out the cloak in front, so that the animal swells out the cloak in front, so that the water flows in between it and the body. Then it closes the cloak tightly about the neck, so that the only way the water can get out is through the syphon. Then it contracts forcibly its coat, and the water is driven out in a jet from the syphon, and the body is propelled in an opposite direction like a rocket through the water. This syphon is flexible, like a water hose, and can be bent so as to direct the stream not only forward, but sideways and backward. not only forward, but sideways and backward, so that the animal can move in almost any direc-tion, and turn summersaults with perfect ease; and so rapidly do cuttle-fish swim that they are able to make long leaps out of the water. Usually, however, the animal swims backwards, with its long arms trailing behind. Our common cuttle-fish of this coast has, in addition to its eight arms, two long siender tentacles, which may be withdrawn into the body. The tail is pointed and furnished with a fin on each side. The octapods to which the Brazilian cuttle-fish belongs have round, purse-like bodies, and eight arms united at the base with a web, and they swim by opening and shutting their arms like an umbrella; in this mode of swimming they re-semble the jelly-fishes. The paper nautilus is nothing in the world but a female cuttle-fish that builds a shell. There was a very pretty story told of her habits by Aristotle, the old Greek naturalist, which everybody believed until quite lately. He said she rode on the top of the waves, seated in her boat-like shell, and spreading her broad arms to the winds for sails. unfortunately, the story has no foundation in fact. She either crawls about on the bottom of the sea, or swims quite like other cuttle-fish shell foremost, only occasionally coming to the surface. Strangely enough, she holds the two broad, hand-like extremities of the arms against her body, and it is the inside of these arms that secrete the paper-like shell, which is only a sort of cradle for her eggs. Not so with the pearly nautilus, which is furnished with a beautiful coiled-up, pearly shell, formed on the outside of the animal. The shell is divided into numerous chambers, and the ani-mal, living in the outer one, builds a partition across the back of it as the shell grows. Cuttle-fish are sometimes used for food by the Brazilians, and different species may be seen in the markets, where one frequently finds them still alive. Sometimes as we stoop to examine one, its body is suddenly suffused with a deep pinkish glow. Before we have time to recover our surprise this color fades, and a beautiful blue takes its place as rapidly as a blush some-times suffuses a delicate cheek. The blue, perhaps, is succeeded by a green, and then the whole body becomes pink again. One can hardly conceive anything more beautiful than this rapid play of colors, which is produced by the successive distention of sets of little sacks containing fluids of different colors which are situated under the skin. The cuttle-fish is also furnished with a bag containing an inky fluid which, when the animal is attacked or pursued. it ejects into the water, thus completely blinding its adversary and effectually covering its retreat. It is from this fluid that the color Sepia is made. Besides carrying an ink-bottle, some species of cuttle-fish are provided with a long, delicate, horny pen, which forms a sort of stiffener to the back. In some species the pen is hard, thick, and broad, and the cuttle-fish bone of commerce is of this kind. The species found in our waters is very small, and not at all dangerous, being barely large enough to draw the blood from the hand; but in the tropical seas they are very large powerful, and dangerous. The cuttle-fish is the original of Victor Hugo's devil-fish, so vividly described in the "Tollers of the Sea. devil-fish were a beneficent one, Mr. Hartt says he should be sorry to destroy our faith in it; but as it is, he believes it would be rather a relief than otherwise to know that in some important respects Victor Hugo's story of it is a fable The Kraken was a mythical cuttle-fish of fabu lous size. WINES AND LIQUORS.

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