



FATHER—DO YOU EVER HAVE ANY DOUBTS ABOUT THE TRUTH OF WHAT YOUR HUSBAND TELLS YOU?  
DAUGHTER—NEVER! I KNOW HE COULDN'T TELL THE TRUTH IF HE TRIED!—(Illustrated His.

of the play is intended to expel all the old year evil spirits and devils from the land. Several hundred maskers, representing the various demon lords, fiends and evil spirits of the innumerable places of punishment of the other world, take part in the performance, which lasts a day. According to the Thibetan belief the soul of man, both on earth and after death, is surrounded by a vast number of malignant demons, who are constantly seeking to destroy and harass him with all sorts of tortures. Against the oppression of these hordes of evil

he himself can do nothing; only the prayers of the lamas can shield and save him from their attacks. In order to acquaint the people with the appearance of these misleading spirits of evil the lamas during a dance put on masks representing their faces and imitate their antics. In this way the people are made familiar with the looks and appearance of these tormentors.

Chief among these masked characters are Yama, King and Ruler of the Inferno, who is represented as being enveloped in fiery flames

SEVERE MOTHER—YOU NAUGHTY BOY! HOW DARE YOU TELL SUCH STORIES? AREN'T YOU ASHAMED OF YOURSELF FOR BEING A LITTLE LIAR?  
INJURED SON—WELL, MOTHER, 'T AIN'T MY FAULT. FATHER GAVE ME A AWFUL THRASHING THE OTHER DAY FOR HAVING SPOKEN THE TRUTH.  
MOTHER—WHAT DO YOU MEAN?  
SON—WHY, WHEN I TOLD YOU THAT FATHER HAD COME HOME DRUNK THE NIGHT BEFORE!—(Punch.



and girded by a belt of grinning skulls, aided by one of his minions, stag faced, with protruding horns and gaping mouth. These assist in marshalling and directing the hosts of masked devils. The latter rush and howl in a wild, frenzied manner, and upon the appearance of another set of goblins they pounce upon and beat them with long clubs. This is intended to depict the punishment inflicted upon the wicked in the under world, who refuse to obey the laws taught by the lamas. One of the chief acts of the play is the pantomime illustrating the assassination of the great enemy of lamanism, impersonated by a set of black hat dancers. A certain iconoclastic king in the ninth century began to persecute the lamas by burning and destroying the books and temples. In the third year of his reign he was shot through the head by a strolling dancer, whom he had commanded to dance before him. The assassin

wore a peculiar black hat. To commemorate this event a high hat, the top crowned with filigree work and ornamented with a skull of the Enemy King, is worn by the troop of black hat performers who represent this tableau.

Deaths and births cause the Thibetan mind to work exactly counter to the Caucasian. As soon as a man dies in Thibet there is rejoicing. His corpse is seated in a chair, in front of his house, so that the multitude may behold his nerveless face. He is dressed in all his finery, and his neighbors invade his house and eat their fill and drink his most pungent pundu. They pay the lifeless host all manner of compliments, such as:

"We wish we were dead like you."  
"How much happier you are than we."  
"May you live again in a holy lama."

At last the body is carried to the grave and unceremoniously dumped into the open pit. The



A PEACEMAKER.

FLAHERTY—FOIGHTIN' WITH DOOGAN, WUZ HE? AN' DID LITTLE DOOGAN DO ALL THAT DAMAGE TO 'UM?  
CAREY—NOT AT ALL! NOT AT ALL! THOT WUS DONE BY THE PLEECEMAN THOT SEPARATED THEM.

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HERR SHTINKELMUNZEN—'I! 'ULLO! 'ELP! DER CAR 'E GO TO SINK, UND 'E LOOSE ME FOUR T'OUSAND MARK! MINE VIFK, ALSO, SHE IS ON DER UNDERSIDE.—(The Sketch.