



JOHANN ZWINK.

Judas in the Passion Play. A sign painter by trade.

ANNA FLUNGER.

Mary in the Passion Play. She works in the fields.

ANTON LANG.

He is Christ in the Passion Play. A stovemaker by trade. His sister stands beside him.

a dozen of the other when it comes to trouble between a man an' his wife. Was your man a good pervider?"

No reply from behind the crêpe veil, but the woman talked on.

"My first was, but my second wasn't nothin' to brag of along that line, an' my third was just fair to middlin' as a pervider. He never bought flour an' sugar by the bar'l, like my first. He used to say that a woman would dip into it more freely if she had a hull bar'l o' sugar, an' yet he wa'n't what you might call mean. He liked good eatin', an' was like most men when it come to his stummick. I could git him to do about as I wanted him to if I had buck-wheat cakes brown an' hot for breakfast an' a real nice Irish stew with dumplin's for dinner, an' hot soddy biskits an' ham fried just right for supper. Was your late pardner like that?"

Gathering up her belongings, the woman in black took a vacant seat at the other end of the car, and the three times a widow philosopher leaned across the aisle and said to a man:

"Some folks are mighty techy an' unsociable. She'll marry ag'in, you see if she don't."

PREPARING FOR AN "EXAM."

At a dinner in Philadelphia of the Pennsylvania Society of the Sons of the Revolution George F. Baer, the president of the Reading Railroad, said:

"There is an old man up the State whom I can't help admiring. This old man, in a recent letter to our main office, asked for rates, distances, time and so forth for many important kinds of freight over our principal lines. The letter probed deep into our traffic business; it was indicative of a keen mind; plainly its writer, provided he got fair treatment, would become a valuable patron of the line.

"So we sent, post haste, one of our brightest young traffic agents to see him. The agent got off at his station, and had to walk five miles through the cold to reach his house. Arriving, with some disappointment, at a small farm, the agent took from his pocket the long list of rates that three clerks had spent half the night in compiling, and he said to the old man:

"I have come, sir, from the Reading offices to answer your recent letter in person. Here, on these papers, you will find each of your questions treated in detail. May we hope to do some business with you?"

"The farmer looked over the list of answers with a grunt of satisfaction.

"You're from the railroad, eh?" he said. "Well, you can't hope for no business from me, but I'm obliged to you just the same for all this information. It's for my son. You see, he's got to take an examination next month, and a lot of it will be about railroads, so I thought I'd get him some railroad facts first hand."

TIME FOR ALL THINGS.

Harry—I was just reading of a man up in New-Hampshire seventy years of age who recently dug twenty bushels of potatoes and put four and a half cords of wood in the shed in a single day.

Dick—Oh, well, when a man gets as old as that he might as well dig potatoes and tote wood as do nothing.—(Boston Transcript.)

THEN IT WAS TOMMY'S BEDTIME.

Tommy Figgjam—Paw, what th' Bible says is true, ain't it?

Paw Figgjam—Sure thing, my son.

Tommy Figgjam—Don't it say "All flesh is grass"?

Paw Figgjam—Yes, Tommy.

Tommy Figgjam—Then ain't dried beef hay?—(Baltimore American.)

YOKELS IN REAL LIFE, SAINTS UPON THE STAGE.

Odd Events at Oberammergau Arise Out of This Violent Contrast— Plans for an Old Testament Play.

(Illustrations from copyright photographs by Henry Ellsworth.)

Tranquil, secluded Oberammergau will be again invaded next year by the outside world. Yet the crowds will not come to see the Passion Play. It is only once in ten years that the peasants of this remote hamlet enact the holy tragedy, and they produced it last in 1900. In the year 1906, however, the villagers are to produce the "Kreuz Schule," or the "School of the Cross," which has not been performed in Oberammergau for forty years. Since their recent determination to stage the "Kreuz Schule" the inhabitants of this little Bavarian community have already begun to rehearse its various parts.

Even as the Passion Play portrays the divine purposes of the New Testament, so the "School of the Cross" interprets in dramatic form many a lesson from the Old Dispensation. The very beginning of the world is to be represented, and Adam will walk again with Eve in Eden. The evil serpent, the tree of life, the temptation of the Mother of Men and the final irretrievable exile from the garden will all be enacted.

In picturing dramatically Old Testament

scenes, however, the good people of Oberammergau have not lost sight of the Gospels. Between the acts of the "School of the Cross" there will be produced tableaux from the New Testament, just as in the Passion Play each act was linked with a tableau from the Old Testament. In a word, the tableaux of the Passion Play are to be enlarged into acts in the "School of the Cross," and the acts of the holy tragedy are to be abbreviated into mere pantomime pictures.

In the "Kreuz Schule" there is an act, for example, in which Cain and Abel prepare their altars with sacrifices. The brothers quarrel, and Cain commits murder. The tableau which is linked with this primeval tragedy represents Judas in the agonies of remorse after he has flung down at the feet of the priests the "price of blood." In another act, Joseph is sold by his brethren. They have stripped him of his many colored coat, thrust him into a pit, and then, yielding to Judah's plea, they barter him away for twenty pieces of silver to the company of

Ishmaelites. The tableau foreshadowing this act portrays Judas betraying Christ.

One of the most impressive tableaux of the Passion Play represented the rain of manna in the desert. Nearly five hundred men, women and children stood or knelt with faces turned imploringly toward heaven. The act with which this tableau was coupled was that of the Last Supper, in which Christ washed the feet of his apostles, and which ended with his seizure by the Roman soldiers.

In the "School of the Cross" the Last Supper will be pictured only in a tableau closely resembling the painting by Da Vinci. The falling of the manna, on the other hand, will be greatly amplified, and all the despair of the unbelieving followers of Moses contrasted with the trust of the faithful that God would preserve them from death from hunger will be expressed.

Other Old Testament scenes which will be enacted are those of Tobias leaving his parents, the rejection of Vashti by King Ahasuerus, with the choosing of Esther as queen, and the proclamation of Joseph as Grand Vizier of Egypt. A tableau representing the crucifixion of Christ, which will in all likelihood prove the most impressive feature of the play, even though only a stage picture, will be followed by the elevation of the brazen serpent in the wilderness before Moab. In the final scene of the "School of the Cross" prophets from the Old Testament, Apostles from the New Testament and all the other personages represented since the time of Adam will gather in a great pantomime portraying the Ascension. Here the only movement is in the heavenward flight of Christ.

Whether or not Oberammergau will be crowded with a host three times greater than its own population, as it was at the last performance of the Passion Play, the good villagers have already begun to talk about the strangers who will gather within their gates. There are no hotels in Oberammergau, and the peasants take their audience right into their own homes. To one of these villagers the foreigner is as much a curiosity as is the peasant to the visitor. The American girl from faraway New-York, with her high heels, her rustling skirts which she keeps tugging at so tightly, her enormous hat and, most of all, her walk, is studied with a closer scrutiny by the rural lassie than the American miss imagines.

Among the boarders in 1900 at the home of Anton Lang, who played the part of Christ, there was one young woman who said with a sort of drawl that she was from New-York. A pair of extremely high heels still more accentuated the weary style of walking which she had affected, and which especially attracted the attention of Anton's sister, who took no part in the play, but instead helped her mother care for the household of guests. After hearing and seeing the young woman from Manhattan talk and walk for a couple of days, the peasant girl took compassion upon her and asked:

"I am so sorry for you. Can none of the great doctors cure you?"

Fortunately, or unfortunately, Miss New-York could not understand the Mädchen's German.

When Henry Ellsworth, who is now delivering a series of illustrated lectures on the Passion Play in this city, was in Oberammergau, he asked Anton Lang and Anna Flunger, who played the part of Mary, if he might have their photographs in street dress. They said they had no such picture, but would be willing to have a photograph taken, should he want it. Mr. Lang finally suggested that the photographer take all three, and an appointment was made for the sitting.

"I was on my way to the studio," said Mr. Ellsworth, "and had half missed my way, when



ROCHUS LANG.

Caring Herod in the play. A farmer in real life.