#### A Lost Friend.

BY RICHARD M'HALE.

A time piece was the gift a cherished friend Once gave me, saying, when I cessed to care, For twould show my love had run its end. And I received the present and did swear That while its hands my own had power to

move, The gift would be to me most fondly dear, That e'en in tais I would my friendship

I gave the pledge and felt no tinge of fear. The time-piece for a while it was my pride,
To keep as I had vowed it would be kept.
And like my tongus, thus far, it never lied,
And like my torgus, thus far, it never slept.
But richer friends soon stole my heart away,
And the vile treachery it seemed to know,
For in its cold, regiected piace one day
It gave a mournful tick and cessed to go,

And then corroded by long gathering rust,
The once prized token of affection stayed,
Till I had power the new friends all to trust,
And find thatevery one the trust betrayed;
Teo late then all my zealous care returned,
For though a deep remorse had filled my
heart,
The little clock my fond advances spurned,
It stopped just after I had made it start.

And when affection beaming from his eyes, It pleased God that my olden friend should come
And see the gift that I had grown to prize;
So voiceful of my vow and yet so cumb,
He turned from me as he would turn from
crime,
And slowly sad: "I may not trust sgain,
For though my gift cannot record the time,
It can the treachery of faithless men."

I pleaded hard that my neglect was brief,
And to forgive me begged him o'er, and
c'er,
I thought his love would come to my relief,
And make us triends as we had been before,
But though it seemed so for a little while,
Alas! it was not as my heart desired,
Distruct e'er mingled with his sunniest
saule. The love chords of his heart seemed worn and tired.

And thus we drif ed on apart till now, Of all our love there lives no single ray, And when we meet a civil word or how Tells of a friendship lightly thrown away, And it will ever, ever be the same. For friendship is, as all mankind doth

A fragile mechanism in a fragile frame,
That stops if not kept active by the oil of

THE PASSION PLAY.

DECENNIAL PERFORMANCE OF THE PASSION PLAY AT OBERAMMER-GAU THIS MONTH.

Boston Pilot.
Berlin, May 18—The "Passion Play" at Oberammergau promises to be a great success. In the dress rehearsal the tableaux were excellent. Mayer was marvelous as Christ, and the other actors were skilful, with the exception of the

the famous village of Oberammergau, where, in accordance with a vow made by the inhabitants of the place over two centuries and a half ago, a decommial perform strangers and to ask if it is well with turies and a half ago, a deccennial perform ance of the Passions spiel, or Passion Play, is to take place this month, the first representation to be given on Whit-Sunday,
May 26 The railroad that takes the generations absorbed has made them May 26 The railroad that takes the Oberammergau pilgrim from Munich to Sturnberg, a modern-built town on the northern extremity of the Wurm See, runs through a succession of pretty and picturesque hamlets, whose names will be vainly locked for on the ordinary maps of the kingdom, but which are all redolent of romance and rich in legendary lore.

At Planck for instance, one of the first all redolent in the hanging scene—that may have been impressing the property of the devil who followed Judas about, and the black raven, typical of his soul, which flew out of his mouth in the hanging scene—that may have been impressing the property of the devil who followed Judas about, and them over to its own image and likeness.

The Passion Play has undergone several alterations in the lapse of years. Our taken the figure of the devil who followed Judas about, and the property of the devil who followed Judas about, and the property of the devil who followed Judas about, and the black raven, typical of his soul, which flew out of his mouth in the hanging the property of the devil who followed Judas about, and the property of the devil who followed Judas about, and the black raven, typical of his soul, which flew out of his mouth in the hanging the property of the devil who followed Judas about, and the black raven, typical of his soul, which flew out of his mouth in the hanging the property of the devil who followed Judas about, and the black raven, typical of his soul, which flew out of his mouth in the hanging the property of the devil who followed Judas about, and the black raven, typical of his soul, which flew out of his mouth in the hanging the property of the devil who followed Judas about, and the property of the devil who followed Judas about, and the property of the devil who followed Judas about, and the property of the devil who followed Judas about, and the property of the devil who followed Judas about, and the property of the devil who followed Judas about, and the property of the devil who followed Judas about, ward lies Petersbrunn, renowned for its mineral springs, associated with all of which are pious tales descriptive of the ways the waters acquired their healing

At Sturnberg, already mentioned, the visitor to Oberammergau exchanges his visitor to Oberanimergau exchanges his railway carriage for a boat, which conveys him over the Wurm Sees twelve miles of length to Seeshaupt, on its scuthern border. The greatest width of this lake does not exceed four miles, and charming villes the summer residences of the Bavarian Court and nobility, dot its either above and delight the eve of the traveler. shore and delight the eye of the traveler.
At Seeshaupt another change of conveyance becomes necessary, this time to stages, comfortably scated in one of which vehicles the passenger is carried some thirty-five or forty miles still farther southward, over roads that run by flowering fields—if the journey be made in the springtime—by quaint old made in the springtime—by quaint old houses whose fronts are decorated with queer ornamentations illustrative of scriptural subjects ; past little churches, which lift curiously shaped steeples to the skies, and up the slopes of the moun-tains until, Ettal with its massive Benedictine monastery passed, the journey ends at Oberammergau, that new Jerusalem in the Byarian Alps, whither thousands of people flock every tenth year to witness those dramatic representations of the life of the Man of Sorrows, which have made the place famous throughout the whole Christian world,

The origin of the Passion Play is generally ascribed to a vow made by the Oberammergauers in 1633, when a dedramatically represented in their village chant is an explanation of the scene every tenth year; and he will hardly that is to follow. Heretofore the

causes of such important events as the Oberammergau performances have become, contend that the Passion Play had its origin in certain pagan rites which the ancient Teutons were wont to observe; and Mr. Karl Blind, the distinguished Gorman antiquarian, in an effort he made a number of years ago to trace a similarity between the Oberammergau performances, and the chanted dances of the Teutons, said: "There was in those dances an allegory about the Expulsion of Winter," who is killed and buried with regular pageatry, and the 'Expulsion of Winter," who is killed and buried with regular pageatry, and the 'Expulsion of Summer, who comes with garlands of flowers triumphing over 'Death in Nature'—a play which I my, self have seen enacted by German children, and young village folk with a considerable amount of emblems and typical and manumeries—customery to this day about midsummer time among some of the Gorman peasantry, seem to have a strange analogy, albeit of indubitable heathen origin, to Catholic rites and semi-dirental continuous character, is far preferable to this derivation, however, and it is, moreover, better attested. There is certainly nothing in the representations, as they are now enacted, that is suggestive of pagan practices or heathen or proposed the Gorman peasantry, seem to have a strange analogy. The performances are essentially religious acts, and all who have witnessed them at Oberammers, and bear testimony to the impressiveness of the Easion Play an origin in keeping with its sacred character, is far preferable to this derivation, however, and it is, moreover, better attested. There is certainly nothing in the representations, as they are now enacted, that is suggestive of pagan practices or heathen of the control o

bear testimony to the impressiveness of the tableaux and the deep devotional feelings they awaken. An American who visited the place some years ago, on the occasion of one of the decennial rerepresentations, wrote thus of the influence of the play on the villsgers: "The Jewish mother of old hardly looked forward with more awe and hope to the possibility that the real Messiah might be born in her home than the Ammer gau mother to the vision of a dramatic were skilful, with the exception of the Unrist or Madonna being born in her impersonator of Judas, who overacted household. The persons who are to his part. The play lasts eight and a represent the various characters are half hours. Eight hundred English and selected by the voice of the community, American visitors were present. The dates of the performances are May 25, 26; most pious man for the Christ and on June 1, 8, 15, 16, 22, 25, 29; July 6, 13, 20, 23, 27; August 3, 6, 10, 17, 20, 24, 31; September 3, 7, 14, 21 and 28.

Some twenty-five miles to the south east of Munich, the capital of Bavaria, lies convinced. There is about the Ammer gauers a gentle and plous air, a Samari them; a religious tone in every day

the kingdom, but which are all redolent of romance and rich in legendary lore. At Planeck, for instance, one of the first stations cutside of the capital, the little chapel that stands enshrined in an ancient grove there holds a miraculous statue of the Blessed Virgin, before which the children of the village have met to pray on festival days for upwards of one hundred and fifty years. At Ganting, the next stopping place, King Pepin of France is alleged to have wooed the maid who subsequently became his wife and the mother of Charlemagne. In the parish church at Lepistettin, next in order, is preserved a wooderful representation of Christ and the Twelve Apostles, carved, so it is said, from a single piece of wood by three saintly sisters who formerly dwelt here. Muhithal smalles at you next from the depths of a beautiful valley, and a little farther to the southward lies Petersbrunn, renowned for its mouth in the hang. In the hand have been impressioned to modern eyes, have been eliminated, and art has been invoked to add to the impressiveness of the tableaux. The venerable Father Auton Aloysius Daisenberger, whose death cocurred quite recently, and who subsequently became his wife and the mother of Charlemagne. In the parish church at Lepistettin, next in order, is preserved a woonderful representation of Christ and the Twelve Apostles, carved, so it is said, from a single piece of wood by three saintly sisters who formerly dwelt here. Muhithal smalles at you next from the depths of a beautiful valley, and a little farther to the southward lies and spiritual affairs. He regards it and urgent duty on the part of Christians to promote the right relation between capital text was the work of the monks of the monks of the monks of the work of the monks of the play in the venture of the monks of the play in the play in the benedictines of the monks of the play at the formation of christ and the Twelve Apostles and the more death of the monks of the play in the play in the play in the benedictines of Ettal Mon as the setery, again revised the text, and a few years later another revision, which left the play in its present form, was made by Father Daisenberger, a pupil of Dr. Weiss and the resident pastor of Oberammergau. Speaking of his revision, this divine said at the time he completed it: "I undertook the labor with the best will, for the love of my Divine Radeeners and with only one chiest in Redeemer, and with only one object in view, namely, the education of the Chris-tian world." And he outlined the plan on which he worked by remarking that "our main object is to represent the story of Christ's Passion, not by a mere statement of facts, but in its connection with the types and figures and pro-phecies of the Old Testament." The musical portions of the play were re-modelled in 1860 by Herr Plarrer, of Operammergau, who retained all the old themes, but altered and improved their composition. Tae first performance at Oberammergau was held in the year 1634, the one succeeding the visitation of the place by the plague; the decadal period was fixed in 1680, since which time the representations have been given, with various interruptions, every tenth year. The last interruption oc-curred in 1870, when, owing to the Franco-Prussian war, the play was not performed until the following year.

The Oberammergau theatre, where-in the Passion Play is represented, is an immense, though unpreten-tious, structure of wood. The large number of characters in the cast 350, necessitates a stage whose width is 150 feet, and The origin of the Passion Play is generally secribed to a vow made by the Oberammergauers in 1633 when a devastating plague threatened to depopulate the country. The Oberammergauer of to day will tell you the story how, in the year mentioned, a stranger who visited the mountain hamlet fell ill there of a contageous disease, which spread so rapidly that before many days every house was in mourning for its dead. He will tell you, furthermore, how the sflicted peasants came together and solemnly vowed that, if the plague were abated, they would cause the scored mysteries of the Saviour's Passion to be dramatically represented in their village chant is an explanation of the scene fully 6,000 people can be accommodated

fail to call your attention to the fact that this yow was no sooner made than the dread visitant disappeared, and all who lay iil recovered their health.

This year, however, a new arrangement. Sceptical people, who are never satisfied when religious motives are alleged as causes of such important events as the Oberammergau performances have become, contend that the Passion Play had the original people whose previous personifications of Caristian Content of the Original Play had the Oberammergau performances have become, contend that the Passion Play had the Original Play had the Original Play had the Oberammergau performances have become, contend that the Passion Play had the Original Play

> the Passion Play at all these places is now given only once in ten years, gener-ally on a different year from the Ober-ammergau date, and when the time for the decennial performance approaches, the villagers talk of nothing else than the candidates and their chances of being chosen for the principal parts. WILLIAM D. KELLY.

THE POWER OF THE CHURCH.

The Protestant periodical, the Homiletic Review, has in its May number some inter-esting remarks concerning Catholicism in Germany. The remarks are the more in a teresting from the fact of their being in-dications of the growing tendency among educated Protestant writers to lay acide prejudice when dealing with Catholic sub-

"The socialistic problems," says the rethe socialistic proteins, says the re-viewer, "are at present the weightiest in the internal affairs of Germany. The Emperor has not only called an inter-national congress to consider the problems of labor and the protection of laborers, but he is also intent on securing the best means for meeting the just demands of the workingmen. It is almitted that they have just grievances, and that these give them their strength. From the Emperor through all classes of society the accial questions are now studied as never before.

in the Church remedial agencies; but

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