

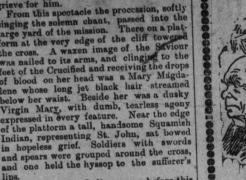
INDIAN PASSION PLAY. AN IMPRESSIVELY DRAMATIC POR

TRAYAL OF THE CRUCIFIXION.

n place in West-

ans have but little naries have had them the variat difficulty in teaching them the vari-Bible stories. The plan of presenting 'assion Play was finally adopted a few trea ago as the best means of giving the tives a conception of the leading events the life of the Saviour. Several times Indians at the various missions have yed to present the play or parts of it, never have they given so complete and istic a production as on this occasion, it is doubtful if the play has ever been rell presented on this continent. party of distinguished Roman Catholic sts is now visiting the missions of rish Columbia, and the play was given refer to show them the advance which Indians of the Province have made. visitors were Archbishop Duhamel of twa, Bishop La Fleche of Three Rivers, stories. The

his of the Archbishop Duhamel of Bishop La Fleche of Three Rivers, Lorgeine of Pembroke, Bishop mell of Alexandria, Bishop Brondel can. Vicar-General Hamel of Que-car-General Maréchel of Montreal, any other well-known members of esthood. The Indian tribes which esthon the conclave were the Shushenry oblications in the second secon



arter the last man han howed, and the crowd was slowly scattering, the sky grew dark again, and the rain began to fall.— Seattle Correspondence New York Sun.

THE WIFE OF A GENIUS.

ARE THE BEST.

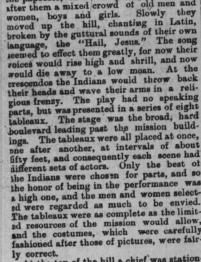
EVERYBODY SMOKE

KES THEM

may have robust

minds. Our treat-

ment makes such



Christ had been drilled until he seemed to have an unusually good conception of the part, for he threw his whole soul into the pression of suffering and intercession. Dur-ing the forty minutes while the spectators were walking past, he appeared to be in a state almost hypnotic, for not a muscle of The second

his body moved. The second scene was Christ seized by the soldiers. An Indian, about the same in stature as in the first tableau and wear-ing exactly the same dress, took the part of the Saviour. Other natives with the shields, spears, helmets, and jerkins of Ro-man soldiers were binding the unresisting man Lord.

In the third tableau Christ appeared before Pilate. The Roman Governor was seated on a dais spread with scarlet, while seated on a dais spread with scarlet, while his chair of state was covered with a robe of the same gorgeous color. Before him a slave held a basin and pitcher with which he was about to wash his hands, disclaim-ing all part in the crime which the Jews wished to have committed. Before the Governor stood Christ with downcast eyes and bound with chains. Near by was a group of sullen and angry Jews watching the proceedings of the trial. The fourth picture, the flagellation, was horrible in its realism. Christ was bound to a post, and two savage soldiers were standing over him, with bloody knouts up-raised. The Saviour, from whose back the blood was pouring, bent forward, ht face his chair of state was covered with a robe of the same gorgeous color. Before him as alave held a basin and pitcker with which he was about to wash his hands, disclaim-ing all part in the crime which the Jews wished to have committed. Before the Governor stood Christ with downcast eyes and bound with chains. Near by was a group of sullen and angry Jews watching the proceedings of the trial. The fourth picture, the flagellation, was horrible in its realism. Christ was bound to a post, and two savage soldiers were ratading over him, with bloody knouts up raised. The Saviour, from whose back the blood was pouring, bent forward, ha face nhowing both anguish and spiritual deter-mination.

raised. The Saviour, from whose back the blood was pouring, bent forward, há face invition. In the fifth picture Christ sat in a rough chair, and soldiers with spears in their hands stood about him. One of them was placing on his head a crown of thorns, while the blood from his brow trickled down his face and stained his white gar-ments. So true was the scene that the poetator could hardly rid himself of the lides that the blood was real. Thly as real was the next tableau, the borden of the cross. Overcome by the spinned to the ground by the heavy weight. The crown of thorns still pierced his brow, and his countenance was obscured by dust and blood. An Indian woman, as St. Vero-nica, stooped forward, to wipe his face, and two soldiers with blows were urging him to rise to bis feet. rise to his feet. In the seventh scene Christ was meeting such conditions.

the weeping women of Jerusalem, and with

THEY HAVE NO RIVALS BEA 1

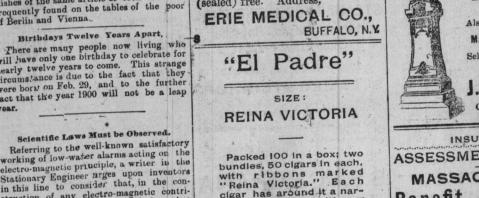
I are our own exclusively, and where anything is left to build upon, the

other. As they marched along, the Indians still sang their weird chant, and at each tableau or stage of the cross every one in the procession made, a profound obeisance and crossed himself. The first group, or tableau, contained a stalwart Indian, roped in a white surplica-tion, while six red-gowned natives lay on the ground behind him feigning sleep. The scene was the agony in the Garden of Gethsemane. The Indian representing Christ had been drilled until he seemed to have an unusually good conception of the

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