was reciting in Chinook the story of Jesus before his judge, as the tribesmen had halted before the vivid picture, and were drinking in the recital as they gazed at the scene portrayed before them. Between two soldiers, whose wide Roman swords were held in readiness, a tall fine looking Indian was standing, representing the Christ. He stood with inclined head facing the throne on which sat the Indian Pontius Pilate, with his raven black hair bared to the sun, and the wind toying with his red and blue robes, while Pilate gazing sternly at him as he sat up on the dais with a crown upon his head and his heavy flowing robes drawn about him. On either side stood soldiers, Pharisees and Sadducees, and the other characters of that court of nearly two thousand years ago, all clad in flowing garments of the brightest hue, one wrinkled old man having an incongrous appearance, however, in a helmet of pith, but as the wearing of this helmet, although inimical to the artistic appearance of the tableau delighted the heart of the wearer, the kind hearted Father Chirouse had included it—a gift from a traveller—in the scene.

There was a momentary lull in the chanting as the procession wended its way along past this tableau, and the voice of Father Collins of the Mission school, could be heard telling the story of Pilate's desire to free the Saviour to his boys in English, being the only English tongue heard along the line of procession. "The Saviour was condemned to be crucified, boys, remember this picture of his condemnation, and whenever the thoughts of sin enter your minds, put them out and think of these sufferings of our Lord. It was because of our sins that he suffered, and when you sin you are causing him to suffer again. See, boys, how cruelly he suffered." Impressively the Father was impressing upon his scholars the story of the Passion. They had fronted the picture of the Scourging of Jesus, and here was seen an older Indian representing the Christ, standing with loose garments, bent forward from a post firmly imbedded in the ground, to which he was tied with ropes, and on either side behind him stood soldiers with the heavily knotted scourges poised in readiness for the cruel blows on the back of the Saviour. "See, boys," the father was saying, "see how Jesus suffered for our sins."

"Look, boys, at this picture," continued Father Collins, as his scholars faced the portrayal of the Crown of Thorns. A wonderfully realistic picture. "See the scourging was only a small part of the awful suffering which our Saviour underwent for us. Look, boys, on this awful picture of our Lord with the cruel crown of thorns pressed down upon his head and think of what our sins caused him to suffer." With reverently bowed heads, the boys, and the girls and women immediately following them, silent for a moment in their chant, were gazing at the spectacle of Christ with the soldiers on either side pressing down the emblem of disdain until the blood trickled copiously down his cheeks as the Romans had done when in mockery the Christ had been crowned and derisively proclaimed "King of the Jews." A well built and strong boned brave was acting the role of Jesus, and seated in his red and blue robes, with the flying blue shawl drawn over his shoulders soiled with the blood from his brow, he suffered in silence as, with a heavy sapling the soldiers in motley garb, pressed the thorns upon his brow, while kneeling in derision on one knee and holding a sapling out as a sceptre a soldier was mocking the seated Saviour. The tableau was realistic in the extreme and with the wierd melody of the chants and the recitative of the Latin prayers, now soft as a moan and again like the cry of a wounded animal, the effect was thrilling.

From the agony of the Crown of Thorns the Saviour had been hurried in before Pilate, and but a few steps from where the soldiers were seen pressing that thorny crown upon his head, the tableau was portrayed in which Pilate was shown pointing the suffering Saviour to the Jews, thinking that their vengeance had been cloyed. "Ecce Homo"—Behold the Man, Pilate had said, but the crowd only cried "crucify him" the more. With bowed head the Indian representing the Christ stood between the soldiers, one holding him on either side, before the Jews who clamored for his death. Pilate, clad in all his robes of state and with his crown upon his head, a crown which marked the contrast between that cruel thorny circlet upon the Saviour's brow, was pointing with his outstretched hand towards the condemned Saviour, and so vivid was the portrayal that imagination almost pictured the words "Ecce Homo" coming from his lips. "And the Jews only cried 'crucify him' the more"—thus in its appealing tones the voice of Father Collins could be heard completing the story of the incident of the Passion to his boys. "Remember, boys, the Father said," that when we sin we are like those Jews, crying 'crucify him, for it was because of our sin that he suffered, remember this picture, and keep it always in your hearts, boys." With those appealing words of the priest and the impressive picture the incident would surely be graven on their memories and doubtless on their hearts as well.

On the wending procession marched, across the square to where another impressive tableau was grouped, the actors in which although they had been posed for over an hour remaining as though carved in stone. Here was seen a dusky Indian, round limbed and strong looking, clad in the garb of Jesus, lying on the greensward beneath the heavy cross, having fallen beneath its weight. Standing by apathetically endeavoring to raise the fallen Saviour, one holding a rope which had been attached to his waist, and the other leaning on the cross, were the cruel soldiers of Rome, their spears cast aside for the nonce.

"O Cross, Our Only Hope," still sang the Indians, and the priests lead the chanting in the intervals when they were not reciting the story of the tableau. Singing and praying the devotees went slowly on, from where Mary, Mother of Jesus is seen weeping in front of her suffering son, who is staggering beneath the cross, while the other Mary is standing by, are seen with their heads bowed in sorrow. Close by too are the soldiers gazing unconcernedly at the sufferers. Thence the worshippers passed on to where the kneeling St. Veronica was seen offering her kerchief to wipe the bloody face of the Saviour, and on to where the actor of the Christ was seen standing with the great cross leaning on his shoulders as he exhorted the daughters of Jerusalem, who, with the soldiery mixed among them, stood grouped before the Christ. The weeping women were seen in their multi-colored garments, and as he leaned beneath the cross the Saviour was telling them not to weep for him, but for their children, because of the days that were to come when the prophecies he then made concerning the fall of the Jews should be fulfilled. Impatiently the soldiers were listening as though eager for the journey to Calvary to commence.

All these events of biblical history carefully explained by the ministering fathers as the procession wends its way along from these sad scenes to the sadder scenes that were to follow. There in the next group reached by the worshippers were seen the soldiers stripping the clothing from his back, while one of their number is seated nearby engaged in casting lots. "And for his garments they cast lots"—one of the fathers was saying in the guttural accents of the Chinook—"and thus was the prophecy fulfilled." Nearer and nearer the procession was drawing to Calvary. It had reached the foot of the Cross where the soldiers were seen nailing the prostrate Christ to the Cross. The actor who took the role of the Christ in this striking spectacle—a sub-chief of the Seechelts—was a fine brawny looking Indian buck, whose thick set muscles stood out as he lay outstretched on the leaning cross, while the soldiers were seemingly driving the huge spikes through the quivering flesh before raising the cross to its upright position. The great thorns were still pressing into his brow and blood was streaming over the bronzed features and down the breast of the prostrate Indian, as kneeling on one knee the Roman soldier was seen with his arm uplifted and huge hammer poised in air in the attitude of driving the great spike through the palm. Another soldier was crouching at his feet, which were shown cruelly spiked with the great iron nails, and at the far side, a soldier was seen unwinding his vesture, while the two Marys stood weeping bitterly a short distance away. The sun shone brilliantly on the whole scene, and lighting up the faces of the actors, as it did, the fervor that shone in them showed how deep was their religious spirit. And so it was with all that lengthy procession which was slowly forming at the foot of Calvary, where raised on that platform which had been erected and garnished about with pine branches, the last sad scene was to be portrayed—the Crucifixion. All were intensely solemn and their fervor could not fail but impress inspiration.

In this last tableau which was the climax of the Passion Play, there were a large number of figures. Mounted high upon a cross was a figure representing the Christ, a figure modelled with artistic exactness and gathered about the foot of the cross were twenty or more actors. The Roman soldier could be seen with his spear poised ready to wound the Saviour's side and another with a sponge fastened to his spear shaft was offering gall to the dying Saviour. There at the foot of the cross Mary Magdalene was kneeling weeping because of the sufferings of her Lord, and at one side stood with bowed head, Mary the Mother of Jesus, and the other women, and grouped on either sides were the other characters who took part in this sad ending to Christ's life on earth. Romans and Jews all mixed together at the foot of the cross.

The Indians had massed themselves before this vividly realistic picture, and were kneeling in silence. A hush had fallen on the multitude gathered before this portrayal. There in the foreground were the several thousand kneeling Indians intently engaged in their devotions and in the background was the figure of Christ upon the cross, Mary Magdalene at his feet, Mary, His mother, at His side and the soldiers surrounding. Suddenly from the wounds in his hands, feet and side, blood began to flow for to such ends the true pictorial production had been carried. Slowly the blood dripped down His breast and side, and upon the red robe of the weeping Mary Magdalene at his feet—the picture was complete and was awful in its impressive-realism. The chant of the Indians was renewed several times and then after prayers had been recited Father Rohr mounted the platform with his interpreter and addressed the kneeling siwashes, the priest speaking in the Chinook, and the interpreter rendering his speech in the native tongue. From the story of Christ's birth in the lowly manger, incident after incident of His life was depicted until the sad days of the Passion and death. "The Son of Man, Jesus," said the father, had no place to lay his head. You have your homes, you have places to rest, but He had no place to sleep, no place to call his home"—and so in simple words the story was told, while the listening Indians still bowed on their knees silently to the end and then the chant went on again.

After Father Rohr had concluded his address and another chant had been sung the benediction was given and the great throng dispersed and the Indians went to the church and pavilions to pray. At length as the sun went down they wandered off to their encampments to prepare the evening meal and the Passion Play at Skwa was a memory.

After darkness had fallen a grand torchlight procession was held by the Indians in honor of the visit of their Bishop. Messengers had brought out fireworks and candles to be used in the grand march, and when darkness fell dark forms scurried from tent and house, and the lights on the open air altars and the evergreen arches were lit. The Indians in their thousands came forth and each man and woman carrying a Chinese lantern, lamp, or flare, started off in slow march around their village, the windows of whose houses were illuminated with candles. The chanting of the afternoon was repeated. For an hour the scene went on, until about 11 p.m. the four cannon boomed and then after a short concert had been given by the massed bands, and rockets exploded in the centre of the square the Indians retired for the night. On the morrow they again celebrated Corpus Christi, and then the tents were folded up, and they drifted away to their various tribal villages, their week of religious celebration being at an end, and their impressive Passion Play a memory.

HEAD OF THE PROCESSION BEHIND THE VILLAGE.

THE PASSION PLAY AT OBERAMMERGAU.

A generation ago there were but few people outside of the kingdom of Bavaria who were aware of the fact that a "Passion Play" was regularly produced anywhere in the world and still fewer had any definite idea of the character of the production. In the last few years, however, Oberammergau and its unique religious dramatic performance, the latter serving to introduce both, have become more or less familiar to the reading public of the Christian world.

High up in the Bavarian Alps, near the head of the Ammer river, far out of reach of the line of travel and not easily reached over the hardly passable mountain roads, the quaint little old village of Unter and Ober Ammergau have had little part in history and no place at all on most maps. And such would still undoubtedly be the case but for the "Passion Play" which has for nearly three centuries past been produced at regular intervals at the last named place.

Until quite recently a few visitors from Munich and other cities of Southern Germany, with the inhabitants of the neighboring mountain villages, formed devout audiences before which were rendered with pious fervor and devotion the picturesque scenes and impersonations of the "Passions-Spiel." A few years have wrought great changes. Until 1850 the world at large knew nothing of Oberammergau and its "Passions-Spiel." Then Edward Devrient witnessed the performance and on his return to the world published an account of it. Others followed him, and in 1880 a number of magazines and journals of both America and Europe were represented at the performance. Then the place was made more accessible by modern conveyance. Now the visitors are numbered by the hundred thousand, and what was for 200 years performed as a sacred duty and at some considerable cost to the community, has become a source of large revenue to the village. In 1890 some 200,000 people found their way to the Passion Play village, and the receipts for admission were over 700,000 marks, or nearly $175,000 and in 1900 these figures were increased by nearly 70 per cent, the visitors including devotees and tourists from nearly every nationality in the world. Oberammegau lies forty-five miles southwest of Munich and by railroad and trolley line can now be reached in three hours' time. Unterammergau, six miles below, and the old monastery of Extal, nearly as far above, are its only near neighbors. It stands 2,600 feet above the level of the sea and is overlooked by the cross-surmounted Kofel Peak on the west, giving it a close and wild background. It has a population of some 2,000 souls from which all the actors and participants in the sacred drama—some 700 in number—are drawn.

From this remote spot the real "Passion Play" has been brought to the notice of the world at large. Several other German and Swiss villages have plays and representations of a religious nature but they are only survivals of the "mysteries" or miracle plays common in continental Europe and parts of England between the ninth and fourteenth centuries. The Oberammergau performance it is claimed has no such derivation. It dates from 1634, when it was instituted in accordance with a vow made by the village in council in 1633, on account of the pestilence caused by the wars of Gustavus Adolphus, which prevailed over Central Europe at the time. Caspar Sshuchler, a native of the village, who had gone back to the low country to work, brought back the plague, which threatened to depopulate the village, as it had done elsewhere. The villagers met in council and made a vow that if the scourge was stayed they would every ten years forever perform the play "for thankful remembrance and edifying contemplation, and by the help of the Almighty, of the sufferings of Jesus, the Savior of the world."

From fathers to sons the obligation on the community has been recognized, and the vow faithfully accomplished, with few interruptions. And as the generation coming has assumed the sacred duty of the one passing so in many cases the son has been chosen for the particular part performed on several successive decennials by the father, who perhaps, in like manner, followed the grand-father. While there is a redistribution of the parts on each occasion, and there are in no sense considered hereditary or belonging to any one family more than another, yet as the son derives from his father by birth and constant association his excelling skill as a musician, sculptor, wood-carver or terra-cotta worker, so in many instances fitner of bearing and speech and special cast of disposition, with a happy comprehension of the character in question, seems to go down from the one to the other for several successive generations. Thus Johann Lang, the Burgomeister, who played the part of Christ on three occasions, and then that of the High Priest Caiaphas three times, up to 1890, in 1900 retired from the cast while his son Sebastian, took the latter part and his son Anton that of Christ, which had been held the three previous occasions by his relative Joseph Mayr. Another brother, Rochus Lang, in 1900 took the part of Herod, before played by an uncle. So Peter and Thomas Rendl had the parts of St. John and St. Peter, following after their fathers, and Rosa Lang the part of Mary, the Mother of Jesus, following the other side of her house. Johann Zwink, said to be the most impressive actor of the whole group took the part of Judas, which had frequently before fallen to the Zwinks. And so it is with most of the other characters.

While the Ammergauer is a deeply religious man, he is still human, and the "Germinde" with the committee of six advisers, at the head of which is the schoolmaster, have to exercise the greatest tact in allotting the parts in the play. They receive the numerous offers of services, discuss and sift and vote upon them several times maybe and then after a special service in the church the cast is made. The result is not always satisfactory to every one, and both during the deliberations and after the allottments the human in the Ammergauer is sometimes made very manifest.

For a long time the whole affair was out in the open air; then the auditorium was parlty roofed over, but for the last play the village community erected a covered hall capable of seating 4,000 persons, at a cost of $50,000. The stage and proscenium are still open, however, and the sky and valleys and mountains still furnish an appropriate background to the most impressively devotional ceremony that is to be seen in the world.

Over $80,000 were spent in producing the last play, but the returns were proportionately large. Besides the admission fees, the amounts received for entertainment of visitors, sale of souvenirs, etc., ran well up into seven figures.

The performances began on May 24th and continued twice or thrice a week until September 30, twenty-seven in all. They begin at 8 in the morning and it lasts until 5.30 in the afternoon, with an hour and a half intermission.

The play covers the whole of the sacred story both of the Old and New Testament, including the Apocrypha, and is constructed on the basis of the typology of the Scriptures, type and anti-type being brought before the spectators in each scene in the tableau, word and music. There are many instructive and suggestive hints in the texts, the oldest of which comes down from 1662, having been arranged by the holy monks of Extol, the monastery just above.

These were modified somewhat in the early part of the last century to meet the demands of the Bavarian government. It had issued a decree for the suppression of all miracle and religious plays throughout the kingdom. The Passion Play at Oberammergau, however, secured exemption from compliance with the decree on condition that certain features of interpretation be left out.

The villagers regard the play as a most devout and appropriate form of worship and the performance is a revelation of reverence associated with the histrionic art. Every word and gesture is true to the spirit of the story and the Ammergauers at least do indeed worship in following the performance. From the first to last, from Eden to Calvary and the Mount of Ascension, as one visitor puts it, as the "Life of Lives" is depicted so realistically the spectator will inevitably get the rest which comes from entire self-forgetfulness. The interest is most intense from the moment when the prologue calls all "to the holy wonder" at the thought of God's anger turned away to that ecstatic one when at the Resurrection the choir breaks forth in singing "Praise Him! Praise Him! Hosts of Heaven." And immediately follows the Ascension scene. It takes one from the earth.

SCHOONER WHITE WINGS.

Tacoma Fears Some Disaster Has Happened Vessel.

Tacoma, Wash., June 17.—It is almost certain that the fishing schooner White Wings, Capt. John Johnson, owned by the Icy Strait Packing Co. has gone to the bottom with her crew of 30, somewhere between the north end of Vancouver island and Moresby island. The chooner sailed from Seattle just a month ago, and has not been reported since. It ordinarily requires five days to make the trip up the coast from the Sound to the canneries. Of the men on the White Wings about half were from Tacoma, the others being Seattle fishermen.

MONTREAL'S CHIEF OF POLICE.

New One Appointed to Take Place of Colonel Hughes.

Montreal, June 17.—The city council today appointed Chief Legault, of the provincial police, chief of the city force with a salary of $3,500 per annum. The other applicants were Lt.-Col. Delfausse

Meeting of City Council

Sunday Band Concerts Abandoned to Oblige the Federated Societies.

Finance Committee Decline to Assume Expense of Burial of Claude Maltby.

His Worship Mayor Hayward and the all board of aldermen were in attendance t last night's meeting of the city council. The business was principally of a routine nature, nothing of any great importance coming up for discussion.

The grading of Birdcage Walk was recommended. The Federated Fraternal societies requested the use of the city band for Memorial Day, next Sunday, which was granted, the societies paying expenses.

COMMUNICATIONS.

The following communications were received:

From Mr. Barnard, complaining of the condition of a drain on Belcher avenue. Referred to city engineer and health inspector for report.

G. P. Johnson, secretary J. B. A. A., for permission to erect an arch during the visit of Prince George. Granted, subject to approval of city engineer.

J. Cooksley, James street, complaining of the state of the sidewalk. Referred to the city engineer.

Mr. Heatherbell, complaining of the Spring Ridge milk ranche as a public nuisance.

In answer to Ald. Beckwith, the city clerk stated that none of the dairymen in the city had applied for permission to carry on business within the city limits.

Ald. Beckwith then moved that the complaint be referred to the police commissioner.

Ald. Williams and Kinsman referred to the number of hogs being kept within the city limits in defiance of the law. The motion was carried.

The treasurer and collector wrote in reference to Messrs. Jones, Crane & Co.'s letter (referred to him by the council for report) complaining of a certain auctioneer being in default of payment of license for the current half year; also suggesting to council that payment of all license fees should be enforced.

Ald. Stewart said the license by-law should be enforced, and steps be taken to collect the licenses. If the fees were too high the by-law might be amended, but so long as it remained as at present it should not be allowed to be a dead letter.

Ald. Kinsman, seconded by Ald. Hall, moved that the report be laid on the table for one week. Carried.

REPORT.

From the city engineer, submitting plans and specifications for the caretaker's house at the pumping station.

The finance committee reported as follows on water works matters:

His Worship the Mayor and Board of Aldermen:

Gentlemen: Your finance committee beg to report on the various waterworks matters referred to them, as also on the application of Mr. Anderson for a pipe on Duchess street and the application of the Hon. Mr. Justice Martin, addressed to the water commissioner, for the substitution of a 4 inch pipe on St. Charles street as far as St. George street for the present 2 inch pipe which is too small for the present requirements.

By laying a 2 inch pipe on Landsdowne road instead of a 4 inch pipe, and by using a quantity of old 2 inch pipe on hand, the mains on Landsdowne road and Oak and Duchess streets, together with the alteration asked for by Judge Martin, may be put in for the sum of $500. The latter would entail the purchasing of some 300 feet of 4 inch pipe. We would therefore recommend that the water commissioner be instructed to have the work done at once.

W. G. CAMERON,
R. T. WILLIAMS,
J. L. BECKWITH,
Finance Committee.

Received and adopted.

The streets, bridges and sewers committee presented the following report, which was adopted:

To His Worship the Mayor and Board of Aldermen:

Gentlemen: Your streets, bridges and sewers committee having considered the undermentioned subjects, beg to report and recommend as follows:

Re communication from the local manager of the B. C. Electric Railway company, in regard to the double tracking of Birdcage Walk and Superior street, and the grading of a portion of Birdcage Walk, your committee would recommend that the work of grading Birdcage Walk requested, be carried out.

With regard to the proposal of the same company in respect to an exchange of rock expected to be removed from between the rails of the company's track on Government street, during the progress of the proposed work of Government street paving, your committee cannot see its way clear to recommend that the tramway company's suggestion be adopted.

With respect to the application of Chas. Newman et al., for a new drain on Gamma street, the expense involved precludes the possibility of the council undertaking this work at present.

JOHN KINSMAN,
R. T. WILLIAMS,
W. G. CAMERON,
THOS. A. BRYDON,
J. L. BECKWITH,
A. STEWART,
H. COOLEY,
JOHN HALL.

The finance committee presented the following special report, which was adopted:

To His Worship the Mayor and Board of Aldermen:

Gentlemen: Your finance committee having considered the undermentioned subject, beg to report as follows:

That in answer to a letter received from Mr. W. J. Hanna, enclosing an account for the burial of Mr. Maltby's child, we cannot recommend the payment of this account, as from information received from Mr. Wilson, sanitary officer, we are of opinion that the council is not liable for the claim.

W. G. CAMERON,
R. T. WILLIAMS,
J. L. BECKWITH.

The finance committee recommended payment of accounts aggregating $1,320 including $850 to cover expenses of submitting the improvement by-laws on June 24.

Ald. Brydon objected to an item of $75 for a bathing house at Horseshoe Bay, Beacon Hill Park. He held that the procedure was irregular.

Ald. Beckwith agreed with Ald. Brydon.

Ald. Hall and Yates defended the appropriation. They contended that this small expenditure would be a great convenience to ladies and children.

Ald. Cameron would like some further explanation from the park committee.

The item was dropped from the report and the remainder adopted.

In regard to the caretaker's house at the pumping station, the plans were approved, and it was ordered that tenders be called for the erection of the building.

MEMORIAL DAY.

A deputation consisting of Messrs. Fullerton, Bragg and Taylor, from the Federated Fraternal societies, appeared before the council, with a request that the city band, which is under contract to give a concert in the park on next Sunday afternoon, be allowed to take part in the union memorial ceremonies of the societies.

After some discussion the request was granted, subject to arrangement with the band.

REMOVAL OF EYE-SORES.

Ald. Cameron moved, seconded by Ald. Williams, and it was resolved, that a special committee, together with the city solicitor, wait upon the owners of property on Government street, between Humboldt and Courtney streets, opposite the post office, to arrange about the removal of the high sidewalk.

Ald. Beckwith drew attention to the "shacks" on the corner of Johnson and Broad streets, and said it was high time they were removed.

The council then adjourned.

Health and Vitality For the Old People.

Wasted muscles, shattered nerves and failing strength may result from old age as well as from disease. As old age creeps on, vitality is lowered, the heart beats more slowly, the blood becomes thin and watery, and the power of resistance is lessened. It is the old people above all others who require the new life and energy which comes with the use of Dr. Chase's Nerve Food.

Scores and hundreds of old people depend on Dr. Chase's Nerve Food to restore their exhausted nerve force and replace their wasted tissues. It calms and quiets the nerves, gradually and certainly enriches the blood and builds up the system, and makes old people feel again the thrill of new life and vigor in their shrivelled arteries. From childhood to old age this famous food cure is the greatest blessing which medical science has bestowed on mankind.

Dr. Chase's Nerve Food

50 cents a box, 6 boxes for $2.50, at all dealers, or Edmanson, Bates & Co., Toronto.

Agents wanted for Dr. Chase's Last and Complete Receipt Book.

COLONIAL HOUSE

MONTREAL.

To the Members of

Strathcona's Horse

Through the kindness of Lord Strathcona we have for distribution amongst the members of the above force a quantity of our **Patriotic Calenders for 1901.** A copy of which will be sent with his Lordship's compliments to each member on application to us.

This calendar is a very fine example of what Montreal can do in the way of color-printing, etc., and has been greatly appreciated by the members of other Canadian contingents who received a copy from us on their return from South Africa.

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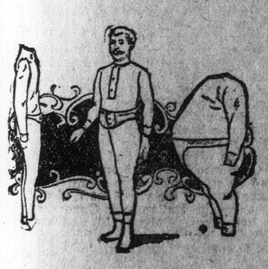

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