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long periods required for the recitation of the verses.

Finally the play proper began with the arrival of Christ in Jerusalem amidst the waving of palm branches by the people. The court of the Temple filled with money-changers, "those who sold doves," and their customers, was in the covered center of the stage; and into this company Christ and his followers passed. Pharisees and Hebrew dignitaries walked about, chatting with the worshippers. Then followed the dramatic scene in which Christ purges his Father's house. It was not a violent spectacle, as might have been feared in a peasant play. All was quiet and dignified. A pretty touch came when, with a gesture of his foot, Christ overturned the cages that held the doves, and these white innocents flew joyously out into the auditorium, and then up into the free sunshine. Of course, the Pharisees objected, and the familiar discussion took place; and finally the money-changers and their friends went away, vowing vengeance.

This delicacy of feeling was shown, indeed, throughout the entire play. There was never a moment when it jarred, or when the pathetic, the tragic or the sublime was marred by a false note. I felt a little nervous myself, for instance, in the scene after Peter's triple denial of his Master. The tension was tremendous. The audience had seen the bound Christ led off by the brutal soldiers, amidst all the circumstances of humiliation and suffering; and then it had heard Peter, at the twitting of a laughing servant wench, deny Him thrice, the last time with blasphemous emphasis. Now, if at that point the essentially ludicrous sound of a cock's crow had resounded throughout the building it would have seemed a profanation. But nothing of the sort happened. As Peter turned to leave the scene of his cowardice he met the bound Christ being marched back again, and the Master merely paused and looked at him. That was the accusation, and nothing could have been more effective.

Of course, I shall not attempt to go through all the scenes of that eight-hour drama. The peasant-authors have had to give the actors much more to say than is recorded in the Scriptures, but it has been done with an artless frankness that does not offend. Much more is made of the anger of the money exchangers than the Sunday School Union is accustomed to do, and the meeting of the great Hebrew Council, with the two High Priests presiding, have been naively imagined. It is all a little like a mediaeval sacred painting, and that is precisely what it is—a mediaeval Passion Play.

Judas has the reputation of being the best actor. It would be truer to say that Judas has the part which demands the greatest histrionic effort. The other parts are comparatively plain and straightforward. Judas dresses in yellow and leaves his hair unkempt and generally looks the villain. No sane "Twelve" would ever have trusted such a Judas with the purse. Yet he makes a deep impress on the audience. His sinister yellow figure outlined against the grey city of Jerusalem in the background as he communes with himself after he has made his bargain with the rulers will not soon be forgotten by any who saw it.

Anton Lang is a much better Christ than any of us have any right to expect. It is a tremendous role for a village potter to essay. His neighbors say that he lives it as far as he may. He refused a very large offer to come to America and play "The Servant in the House," and I think that you may disregard any rumors that the Oberammergau people will reproduce their spectacle in any place in the world outside of their mountain village. All who play, we are told, must live good lives, and they all take communion at their little village church in the early morning before each representation of the Passion. Anton Lang looks not unlike the mediaeval pictures of Christ, though he is a little too full in the face. Still it is "a good face"—to quote the universal verdict—and his voice is sympathetic and appealing.

Undoubtedly he is most effective during the visit to Bethany. His farewell to his mother and to Mary and

Martha left many of the audience in tears. Even men showed a suspicious tendency to blow their noses. During the last tragic acts he says so little and is so passive in the hands of his captors that he seems more like an automaton. This softens the poignancy of the crucifixion scene, though the ghastly realism of the piercing of the side startles and horrifies the entire audience. That is one point at which an artist would prune the play; but, unfortunately, the villagers appear to be quite proud of the mechanical trick by which it is done.

Upon none of the other participants is much burden in the way of acting thrown. They are all adequate; but little play of the emotions is required of them. In fact, it impressed me more as a spectacle than as a play. Something of this was due to the fact that it is written in German; but I had the German and English texts before me in parallel columns, and, so slow was the action, I followed it without difficulty. But as a series of stage pictures it is beyond praise. The eye is constantly delighted with the groupings, the colors, the graceful movements, the impressive processions. It would tell the mighty story in vivid tones to a deaf man.

The effect on the audience is perhaps the highest praise the performance

can receive. Every last man stayed through the entire eight hours of constant action; and some of them looked like men who might have forgotten how the story was going to end. The comment "before and after taking" was even more striking. Before, there was lots of chaff and jocose self-condemnation for "following the crowd" and coming to see this "freak" performance; after, there was one universal note of admiration and self-congratulation.

The effect on the villagers has certainly been to vastly increase their self-respect and to raise their educational standard. Every child grows up hoping to find a place in the great village achievement, and seeks to fit himself for it. Among other attainments he must convince his neighbors that he lives such a life as will not bring scandal to the play. Whether the marvellous popularity of the play of late will be good for these "simple villagers" remains to be seen. Flowing gold is a mighty corruptor. But there is said to be little for the individual participants, much going for the enormous expenses and a third of the profits for village purposes. However, even if the play banishes poverty from this upper meadow of the Ammer, who dares say that this will be a bad thing?—Toronto Globe.

The Ingle Nook

SOME WAYS OF COOKING THE CHEAPER CUTS

Flank Steak.—Have the dealer peel off the fat and outer tissues, and cut the surface of the meat diagonally in both directions. Lay the steak on a board, spread over it a thin layer of bread dressing, roll up very compactly and sew the side and ends up. Cut one or two slices of fat pork or bacon in bits, and let cook until the fat is out; dredge the roll of meat with flour and rub it in thoroughly, then brown it in the fat on all sides. Set the meat in a dish that can be tightly closed; put in, also, an onion sliced very thin, half a carrot cut in thin slices, and a cup of canned or stewed tomatoes. Rinse the frying-pan with a cup of boiling water, turn this also into the dish, cover, and let cook, three hours or longer, in the oven, in a very moderate heat. When cooked, put the roll on a platter, thicken the gravy with two tablespoons flour, and pour over the roll. Set boiled onions around the dish. The roll may also be sliced cold.

Dressing for Above.—One large cup soft bread crumbs seasoned with salt, and herbs to taste. Add also a Chili pepper and a slice of onion chopped fine, and one-fourth cup melted butter or bacon-fat.

Hamburg Roast (to be made from pieces of flank, bits of round, neck, or any scraps of the cheaper portions).—For four or five people, two pounds is enough. Put the meat, two branches parsley, a slice of onion, and a piece of red or green pepper, through the food-chopper. Add one-fourth cup bread crumbs which have been soaked in cold water and squeezed dry, one egg beaten light, and salt to season. Mix all together and press into a compact roll. Set in a baking-pan and put a slice of fat salt pork above. Put into a hot oven, and after ten minutes reduce the heat. Baste often with the fat in the pan. Cook from thirty to forty minutes. Serve with brown gravy or tomato sauce.

Hungarian Dish.—Cut two pounds meat from the chuck ribs or neck near the chuck ribs, into inch cubes. Put these into a granite dish, pour over them two tablespoons vinegar and let stand an hour or two. Heat two tablespoons beef dripping in a pan, add two tablespoons chopped onion, and cook until yellow. Add the meat, one-quarter teaspoon each of caraway seed and sweet marjoram (these may be omitted), and cover close. Let simmer slowly for an hour. Thicken with a tablespoon flour blended in a little cold water. Let all simmer until the meat is tender, then add salt, paprika or pepper, and one half cup cream.

Beef Curry.—Cut two pounds of neck,

chuck ribs, flank, or round, into two-inch bits. Mix four tablespoons flour with one teaspoon curry powder; in this roll the meat. Cook an onion, sliced thin, in one-quarter cup beef drippings until well browned, then skim out the onion and cook the meat in the fat until browned on both sides. Put the meat in an earthen dish, return the onion to the frying-pan, add a pint boiling water and stir until smooth, then strain over the meat. Cover the dish tightly and let cook in a very moderate oven five or six hours. Before serving add salt, a tablespoon vinegar or lemon juice and two tablespoons fruit jelly. Serve with boiled rice. (In summer, this dish may be made on ironing day, and reheated for use).

Beef and Macaroni.—Cook one cup macaroni, in inch lengths, in boiling salted water until tender, drain, rinse in cold water and drain again. In the meanwhile cook one pint canned tomatoes, three-quarters cup sliced onion, and one-half teaspoon salt until the onion is tender. Stir one pound finely-chopped beef in a very hot frying-pan until it turns brown, then add the macaroni, one-quarter cup marrow or butter beaten to a cream, one-half cup grated cheese, herbs if liked, and the hot tomato and onion. Toss the whole with a fork and spoon until well mixed, then serve at once.—Boston Cooking School.

CARE OF THE HAIR

Have your own brush and comb and keep them clean and free from dust. Ammonia in warm water is splendid for cleaning brushes.

A good shampoo is made by rubbing in the yolk of an egg, with or without bay rum. Rinse in moderately warm soft water.

A hair wash for oily hair is made from one-half ounce powdered camphor, one-half ounce powdered borax to a quart of soft water. Use a teacupful in warm water and some good soap. Rinse well.

For sick people or those who catch cold when taking the ordinary water shampoo, a good cleanser is odorless paraffine. Moisten a piece of cashmere (it has no lint) with the paraffine. Divide the hair in strands and rub the scalp well. Then comb gently with a fine comb.

Sage wash made by putting a tablespoon of powdered sage and a teaspoon of borax in the first water, is strengthening to the hair.

Handle the hair carefully. If full of tangles moisten lightly with odorless paraffine. Always begin to comb at the ends, not at the roots and comb gently.—S. E. M. A.

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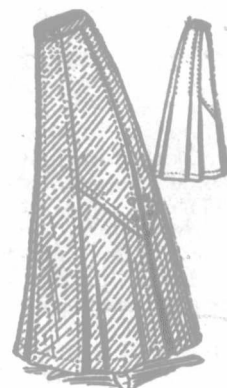
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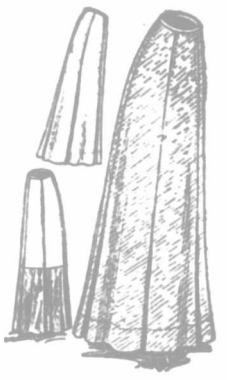
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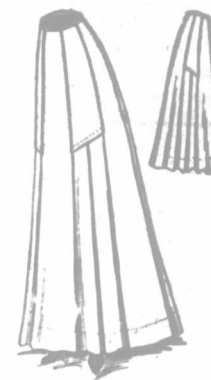
6652 Eight Gored Skirt, 22 to 32 waist.



6641 Circular Petticoat, 22 to 30 waist.



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6203 Men's Night Shirt, 34 to 44 breast.