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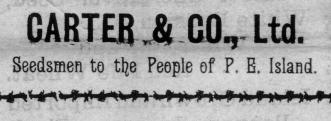
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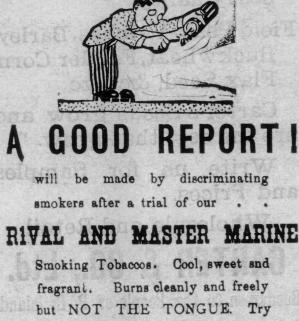
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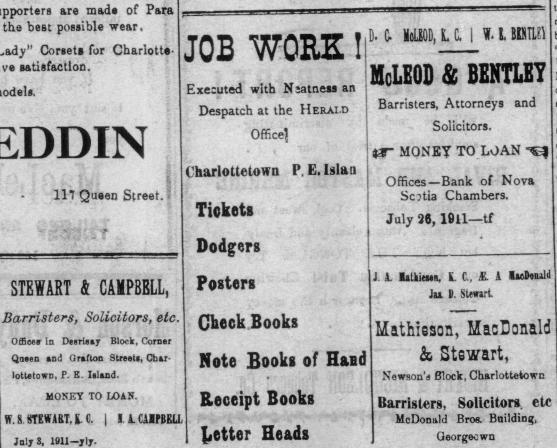


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There was a time when mystery sung reply. 'He is not here," He is existence. It was a cruel persecution plays and Passion Plays were com- risen as He said." Then the three Reform followed reform, but luckily mon enough, but that was prior to turned to the choir with the words : in spite of all these vexations the the so-called Reformation. No ec- 'Alleluia, the Lord is risen,' and the villagers remained firm and refused clesisstical feast was then fittingly choir responded. The angel showed to part with their treasurer. What celebrated without its dramatic festi- the sepulchre, 'the place where they the world admires today was previties, in which frequently the whole had laid Him,' the boly women took served to it by the Ostbolio pessants village took part. But the chilling the linen cloth and unfolded it before of former generations. The old Pas tmosphere of the new faith was not the people to show that Christ had sion Plays of Oberammargan, Erl ongenial to their existence and truly risen, and the Prior solemn- Brizlegg, Vordethiersee and other

growth. The Passion Plays and mys- ly intoned the Te Deum. This scene places have in consequence a venerery plays taught lessons of self-res- was often extended by the introduo- able history that gives them a charraint and sacrifice that could not tion of stanzas from the sequence aoter which one would regret to see please the apostate monks and nuns 'Victimae Paschali Laudes,' Though lost . Critics of these plays should bear

who decided to throw off all restrain'; in Latin, the people understood the this in mind and not demand rehey recalled memories of things too enacted scene perfectly.

forms and changes which the villagers listicotly Catholic that the enemies Similar o lebrations existed ir of everything Catbol's should further other countries, but chiefly in the would never make; in fact the oritio do you believe is a min'm um wage ?' therish them. The revolutions and Netherlands and in Germany. In the bimself is really a very privileged The Girl Worker - 'Why shouldn't general destruction that followed in ocuorsef time the original visitatio character, who is permitted to peep do Ain't I getting it ?' into the distant past and to see in be wake of the Reformers gave the sepulchri came to include other scenes

people other things to think about, also. In some places St. Peter and the actors their forefathers of cen-The preservation of the Passion Play St. John were represented running turies ago. Tradition is so strong that the very inflections, gestures is certainly not due to the new in- to the sepulchre, St John always firet ?' arriving before St Peter but premit. and even mistakes of former village fluence.

The Passion Play is not an adapta- ting him to enter the sepulohre first ; actors whom the present ones admirion, as has been asseried, of the old soon Mary Magdalen was added. She ed in their childhood are adhered to Roman and Greeian drama to a came weeping because : 'thay have with such tenacity that even pro-Obristian audience. In fact, at the taken away the Lord out of the fessional actors who undertook to time of their origin the Roman and sepulchre, and we know not where irect their rehersals found it im-Grecian plays were practically un- they have laid him,' but Obrist appossible to eradicate them. The known in the Christian world, if we pears to her and comforts her. privileged spectator must remember except a few classic dramas which Gradually Christ Himself becomes that originally the play was not inwere read by some bat never acted. the central figure of all these Easter tended for him ; it was intended for The degradation of the old pagan celebrations. He appears clad in pious peasants who bothered little stage had become so great that the brilliant white, carrying the banner about modern oritism. If he wishes, Church felt bound to suppress its ex- of the Cross as the victory over death to see professionals he makes a misand hell. By the thirteenth century take in coming to see the peasant hibitions whenever she could. The Passion Play takes its rise in the going to Emmans was added at actors. As soon as the villagers the liturgy of the Church; it is a de- the vespers of Easter Monday, and attempt to satisfy those who require velopment of the once favorite seq in the fourteenth century laymen professional acting their play will uences and tropes of the ninth century began to take part with songs in the be an utter failure. Never could the persons of Our Lord and His Mother Sequences were additions in verse to vernacular. be presented with becoming dignity the liturgical texts of the Mass and the As early as the twelfth century Office; their purpose was to enhance protest was made against these by professionals. As it is, the actors

are natural and they live their parts, the divine service. Some of them dramatic representations in ohuch, bat they do so as pessants would do were written by eminent and saintly as unbecoming in the house of God. it, and, moreover, as pessants of the men and gave evidence of remarkable Eventually, then, they were transparticular region in which they live ; piety. Their authors were generally ferred to the cemetery outside the for, as the Oberammergauers diffor ne monks of the monastery in whose oburch, and later, for the sake of from the Erlers and the Erlers from church they were sung. The same more space, to the market place, the people of Brizlegg, though all may be said of the authorship of the And now not only the resurrection, of them are near neighbors, so it is tropes. Pope Pius V reformed the but the saored Passion also was real with the inhabitants of the Passion missal in 1570 and limited the num- presented, and gradually laymen be ber of sequences to the following five: came the sole actors. A characterian Play villages, May the present continue to adher "Victimes paschali", composed by ic of the first Passion Plays is that to their sacred traditions and bewar Wipo, the court chaplain of Gourad the Ohristus always appeared in the of their oritics. "Timeo Danaos e

II and of Henry III, for the festivity vestments of the Mass. of Easter; "Veni Sancte Spiritus", The first complete Passion Plays supposedly written by King Robert of were written by monks; the sons o France, for Pentecost; for Corpus St. Benediot contributed not a few Christi the 'Lauda Sion', whose auth- to the literature of their times. The or was St. Thomas Aquinas; the oldest Passion Play on record is that 'Stabat Mater", by the Franciscan of Benediktbeuren. It was not long! Neuralgia. lames of Todi, for the feast of Our the exclusive privilege of the monks Lady's Sorrows, and the "Dies Irae". to write sacred dramas ; laymen also by another Franciscan, Thomas of composed not only miracle plays, but Celano, for the Masses of the dead. also the more difficult Passion Plays. The tropes, however, went much The original text of the Oberamfurther than the sequences; they in- mergan play was a composition of

ies. Our trade during 1912 vaded the sacred text itself. Almost two others, one of them a literary has been very satisfactory. every part of the Mass: the Introit, product of the Benedictine monks of Kyrio, Gloria, Credo, Sanctus and Sts. Ulrich and Alfra in Ausburg, We shall put forth every ef-Agous Del were lengthened by them. and the other a dramatic contribution fort during the present year As an example by a Kyrie trope or of the Ausburg tailor, soboolmaster 's'uffed Kyria,' may serve: 'Kyrie- and poet, Basti Wild. Augsburg to give our customers the best one bonitatis, a quo cuncta bona contributed not a few of the many possible service. - R. F. Madprocedunt-eleison, instead of the two Passion Plays and mystery plays words, 'Kyrie eleison.' Dr Emil that once flou ished in Bavaria and digan. Michael mentions a Gloria which the neighboring countries.

with its tropes covered one hundred The original text of these plays pages of manuscript. These tropes underwent frequent ohanges, often

and sequences sometimes lengthened leading to the insertion of unworthy Job Printing at the Herald the divine services considerably, four scenes that may bays pleased the Office.

He-Would you take a dare ? She-Er-this is so sudden.

Tightwad-'Were you out when he came to borrow that ten ?' Easymark-' No; but I was when

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Lady R former-'My good g 1?

Gibbs-' So you've boug' t a farm eb? What are you going to raise

Dibbe-' The money to work it?'

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. Yes, Jones gets the fuse and his wife the feathers,'

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