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The WAPSIE VALLEY FARMS are cooperating to make it possible for us to furnish their Poultry for Church, Lodge, Club and special Dinner Parties, at special prices on short notice. Consult our Manager.

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Famous Wapsie Valley  
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Iowa Farms, lb.

**49c**

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Boneless, genuine  
Spring Lamb—  
juicy and flavorful, lb.

**32c**

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Native Beef—  
tender cuts, lb.

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meat for your evening  
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Boneless—no waste—  
all meat from  
select porkers, lb.

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**SLICED BACON** Has the country season and  
taste—sugar cured and hickory  
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First of the spring—a roast  
you'll enjoy. Excellent when  
sliced cold. 5 to 8 lbs., lb.

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ROAST**

Tender, juicy, not the stringy  
kind—BUT strictly select from  
native steer, lb.

**29c**

**FRESH  
EGGS**

Strictly fresh—white shells,  
plump yolks—right from the  
country. 3 dozen for

**\$1.00**

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## Historic Passion Play to Be Given in Oberammergau, Bavaria, May 12

Winnetkan Pens Account of Dramatic Performance Representing  
Passion and Death of Christ as Presented in 1922;  
Play Outgrowth of Community Vow

(Editor's Note: The Passion Play, an impressive dramatic performance, representing the passion and death of Christ and presented each decade by the people of Oberammergau, Bavaria, Germany, will again be offered on May 12. The first installment of an article written by Mrs. John Vennema of 849 Willow road, Winnetka, dealing with the inception, and history of the production and giving an account of the 1922 performance is appended. It is believed that it will be of special interest at this time.)

By Mrs. John Vennema

I HAVE not tried to follow any regular form in these, my written experiences in the little town of Oberammergau situated on the Ammer river in Bavaria, Germany, during the last Passion Play there. These incidents and the old, old story I have recorded as I remember them and from notes taken at the time that it was my privilege to attend the Passion Play at Oberammergau.

Before we visit that revered spot it is well to know a bit about the history of the Passion Play, how it came to be played there and why. The question of the morality of this type of play comes up, its good influence or evil (if any) upon the people there and elsewhere. Many people have stated that they would not care to see such a spectacle as the passion of Christ and incidents from our Bible acted after the manner of the presentation at Oberammergau every ten years. I had feelings akin to theirs before I went to see the play. I went out to that little town because it was the thing for travelers to do and a part of my program while in Eastern Europe that year. I have been thankful for having witnessed it, thankful that the privilege came to me, and I count it one of the big things of my life.

I cannot feel otherwise than that such a celebration of the passion of Christ as presented every ten years at Oberammergau is most reverent and inspiring, and leaves one with the feeling that those simple people lead holy lives. One comes away with a better understanding of events biblical, and spiritually uplifted, besides being deeply affected by it. The effect upon the visiting world must have been profound.

Those sincere, good Oberammergauers—some 685 in number, men, women, and children acting out the incidents in Christ's life, with the events and scenes from the Old Testament as well as the new in that masterful manner, amidst such settings that no painter, musician, or dramatist ever dreamed of, was indeed most eventful.

In the future the play may be commercialized—of course it is the target toward which the transportation companies steer their travelers in those years when it is presented, but it was given successfully generations before there were such companies. Too, in the future there is the chance that the younger generations may not in the same spirit carry on the great event because of contact with the outside world. Who knows but that the World War may have affected the youth—with its bloodshed and hypocrisies to such an extent that their relations to the holy may be changed.

Along with the spread of education over Europe in the thirteenth and fourteenth centuries developed religion. It was the stimulus from which blossomed architecture, art, music, drama, and literature. The desire to present the Christian religion before the people was growing on every hand. It had to take some form, and so plays repre-

sented the Passion of our Lord, Jesus, were very popular from about 1200 A. D., to 1700. What that meant then is identical with the meaning today—namely, the passing incidents or episodes in the increasing martyrdom of one man—The Christ.

Titus condemned to be crucified 30,000 Jews in and about Jerusalem forty or so years after Christ's crucifixion. Those men, too, must have had distracted mothers to mourn them—some Marys who swooned at their crosses. They were Jews—He was a Jew. Their self-sacrifice, because they were followers of Him, did not save even their names from oblivion. Why then did the death of one Jew—Jesus of Nazareth—transform the world? It was the Great Divine and Natural law behind all, that brought about the crucifixion of that one man. Civilizations and empires have gone down into oblivion, but the kingdom that Christ established has gone on. The light of civilization has followed where His teachings have endured.

These teachings in their humble way have been represented over the centuries in the form of plays—in their effort to impress upon the heart of man that Divine story. There came into being then all that was distinctly Catholic. In its efforts to leave the pagan ideals behind and set before the world the great truth, the church at that time made understanding of the truth possible. That the people might see and comprehend, he taught by symbols, spoke through the eye as well as the ear; every human element of pathos, of tragedy, of awe, that would touch the heart or impress the imagination was used. As the light of the new religion went farther into distant places, away from Rome the tendency grew to represent all this too often in larger and coarser ways, often defeating the cause in its efforts to reach all the people. As one play failed, another was tried and in these various manners the story was presented. Then, as it is today, it was hard to find anything powerful enough to soften the hearts of the people or inspire imagination. However, symbols were found to be the most successful method of inciting meditation and of particularly impressing people with an idea.

Representations of the Passion Play occurred in Spain, Germany, the Netherlands, and England very early. None but the one at Oberammergau, Bavaria, has survived. The others became irreverent, insincere, and non-inspiring.

One such early play attracted the people by great posters announcing "La Passion de N. L. Jesus Christ" with sensational pictures of clowns, harlequins, columbines and conjurers all accomplishing wonderful miracles. In Spain we read of one along the same nature and in Germany in such plays there were parts that created much hilarity. In those times the devil was often introduced as ripping open the bowels of Judas and drawing out a string of sausages to the merriment of the crowds, and the damnation of the wicked.

However, the presentation of the Passion Play at Oberammergau became justified. That sincere little group of people developed it into a splendid and worthwhile spectacle.

(Continued Next Week)