A COMPARISON OF THE STAGING OF THE PASSION PLAYS OF OBERAMMERGAU, GERMANY, AND MOUNT OBERAMMERGAU, U.S.A.

THESIS

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The purpose of this study is to compare the staging of the Passion Play of Oberammergau, Germany, with the staging of The Great Passion Play on Mount Oberammergau, Eureka Springs, Arkansas. Source material includes literary writings of the twentieth century concerning Passion plays, interviews with the directors of both productions, and eyewitness accounts of the 1970 production in Germany and the 1970, 1971 productions in Eureka Springs, Arkansas, U.S.A. Photographs of actors and scenes from both productions are used throughout the thesis.

Chapter One, the historical background, shows that in 1632-1633, over eighty Oberammergauers died from the Black Plague. The village elders vowed to perform the Passion every ten years if the plague would cease. It is recorded that no one died from the plague in Oberammergau following the vow. The first performance of the Passion play was held in 1634. In 1680, the performance date was moved to the beginning of each decade. In 1970, from May through October, a total of 100 performances were given. All the actors in the Passion play must be citizens of Oberammergau, and many

of the people of the village spend their entire life preparing for a particular role.

In Eureka Springs, Arkansas, U.S.A., a similar, yet unique, presentation of the Passion play is emerging. Like the German production, The Great Passion Play on Mount Oberammergau is a community effort, presenting the 2,000-year-old story of Christ's Passion via twentieth century technology.

The presentation is unique in that it takes place in the open-air on the side of a mountain. Between $40,000 and $60,000 worth of stereophonic projection and lighting equipment is used. The script is taped, and the actors pantomime the two and one-half-hour production. From Memorial Day through October, 100 productions are given.

The first performance of The Great Passion Play was given in 1968. The necessary funds needed to build the amphitheatre and to produce the play were given as a gift to humanity by Gerald L. K. Smith.

Chapter Two compares the staging of Part One in each production: Christ's entry into Jerusalem to His arrest in the garden of Gethsemane. The staging of the six acts, twenty-five scenes, of the Oberammergau Passion Play are compared with the staging of the one act, eight scenes, of The Great Passion Play.

Chapter Three compares the staging of Part Two of The Great Passion Play and Parts Two and Three in the Passion Play of Oberammergau, Germany: Christ's arrest in Gethsemane

to His ascension into heaven. The staging of the five acts, twenty-nine scenes of Part Two, and the three acts, ten scenes, of Part Three of the Oberammergau Passion Play are compared with the staging of the one act, ten scenes, of Part Two of The Great Passion Play.

Chapter Four is an evaluation of the staging of the two Passion plays in the twentieth century. Because of the anti-Semitic charges hurled at the Eureka Springs production, the full text is not available to the public. The conclusion drawn is that for community theatre, the amateur actors in both productions, stage effective and moving performances of the Passion.

The appendix contains a review of Religious Drama during the Middle Ages which gave birth to the staging of the Passion. Also included in the appendix are examples of publicity of the Passion play productions, and letters relative to the Eureka Springs production.

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CHAPTER I

HISTORICAL DEVELOPMENT OF THE PASSION PLAY IN OBERAMMERGAU, GERMANY, AND MOUNT OBERAMMERGAU, U.S.A.

The Oberammergau Play

> Some centuries ago, within the sphere of Christendom, the modern drama was anticipated by numerous symbolical representations of religious subjects. These were at different times called "Miracle," "Mystery," and "Passion" plays. In a remote Bavarian valley the last of all these mediaeval dramas still exists. It has, for special reasons, long outlived its kindred, and now upon a solitary altar burns this sacred fire, still kept alive by the breath of simple piety (63, p. 229).

"In the old days that village made the Passion Play famous; in recent times the Play has made the village famous" (23, p. 1). This Bavarian village, Oberammergau, has become a household word throughout the civilized world, much as Bethlehem and Calvary have been for nineteen centuries. "Literally, the word means the 'ober' or upper of two villages, situated in the 'gau' or region of the river Ammer" (65, p. 18). A mile away is the village of Unter--lower--Ammergau. The region has played an important part in German history since the days of the Romans. The valley is also rich in legend, dating back to the era of the mythical Prince Ethiko, who sought to save his soul in the remote

valley when the Roman Empire was falling apart. The legend states the "Prince Ethiko was the King Arthur, or the Parsifal, of the Bavarian highlands. He is reported to have disdained to pay homage to the Carlovingian kings, to whom he was related, and to have died at Oberammergau in the year 910" (62, p. 180).

German folk drama has persisted, with variations, since the ninth century. Usually Bible themes were presented or themes growing out of old pagan beliefs and customs. In Bavaria, especially, religious plays were the natural outlet of the artistic bent of the children of nature dwelling in the mountain villages of Europe. Religion and art are closely akin to people who live near to the soil and to such people natural phenomena constitute an expression of the ideal and beautiful. The outward expression of the ideal and beautiful spells art--the artistic work of their hands, their music, and their drama. In the eleventh century the Crusades aroused the religious fervor of Europe and stimulated the production of religious plays; the soul-stirring story of the Lord's Passion appealed to the people in a degree not attained by any other subject, and it was widely presented (65, pp. 63-64).

During the fourteenth century, when the Venetian merchants wished to transport their wares, newly arrived from the Far East, to the cities of southern Germany, they were forced, like the Romans before them, to go over the Brenner

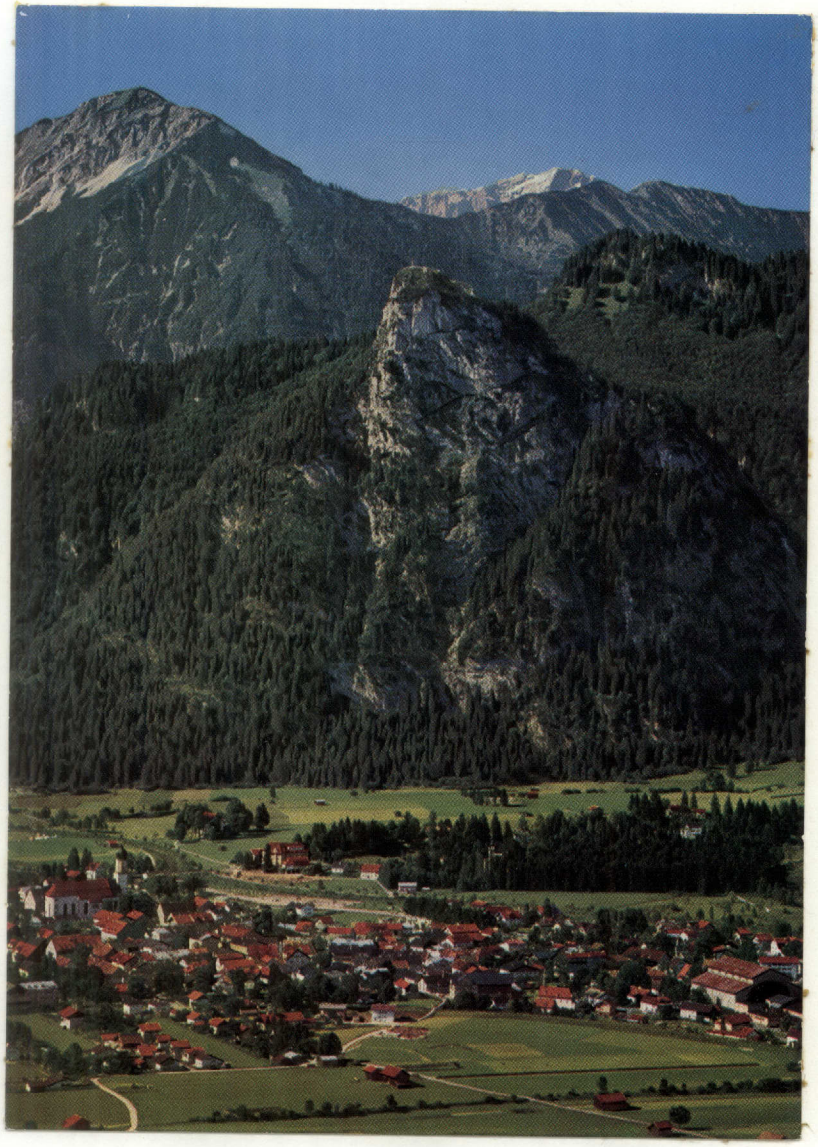

Plate 1--The village of Oberammergau, Germany

Pass, through the Wipptal over Innsbruck, over the Porta Claudia, and finally on through the valley of the Ammer River, which opens into the important trading center of Augsburg. Oberammergau is located halfway up this valley. The villagers of Oberammergau used to help the Venetians carry their merchandise through the valley, for the narrowness of the valley prevented all but the minimum of agriculture. During the winter months, when the snow made travel impossible, the villagers spent the time carving pieces of wood from the abundant pine forests of the area. Later, when they were deprived of their jobs as packmen because of improved means of transportation, the Oberammergauers dedicated themselves more completely to the art of wood carving which today is the chief occupation of the villagers (35, p. 41).

Playing an important role in the history of Oberammergau is the Benedictine monastery of Ettal which is located in the Ammer valley, an hours walking distance from Oberammergau.

> In 1327 King Ludwig the Bavarian went to Rome to secure for himself the Imperial crown. There he met with bitter need and poverty and, in this desperation, took refuge in prayer. There appeared to him, the ancient legend relates, a grey monk who promised aid if he, in his turn, would vow to build a monastery to the glory of God and Our Lady at the "Ampferang." The Emperor expressed his willingness and the monk handed over to him a statue of Cararra marble. Financial aid of 50,000 guilders, came "from a Guelph."
>
> Not knowing the whereabouts of Ampferang the Emperor, on his journey back, asked the

> huntsman Fendt of Partenkirchen to guide him there. The latter brought his master through the Vale of the Loisach, up the steep mountain road to the high valley through which the river Ammer flows, bounded today by Ettal, Linderhof and Oberammergau. Entering this valley, the legend continues, the Emperor's horse knelt down three times before a great fir-tree and refused to go further. Ludwig took this as a sign from heaven that here was the place to build the promised monastery (31, pp. 3-4).

After having the forest cleared around this tree, the emperor laid the foundation stone of the church and monastery of Ettal. This date, April 28, 1330, is an important one for the people of Oberammergau because they received an imperial message when they arrived for the dedication of Ettal. This message "was a charter, signed in Munich on April 21st, 1330, announcing that they were no longer the vassals of the Bavarian dukes, but of the monastery of Ettal" (69, p. 32). Ettal was a notable monastery in its way, for it accommodated not merely twenty-two Benedictine monks, but thirteen knights with their ladies and their retinue" (62, p. 181). Under the spiritual and temporal guidance of the monastery, Oberammergauers lived in peace.

Shortly after the turn of the seventeenth century, however, the Thirty Years' War was raging across Europe; the village of Oberammergau was not involved until 1632 when "the Swedish troops under Oxenstjern plundered Ettal monastery, and only spared Oberammergau on the payment of ransom" (62, p. 181). Traveling with the troops across Europe was another deadly enemy--the plague.

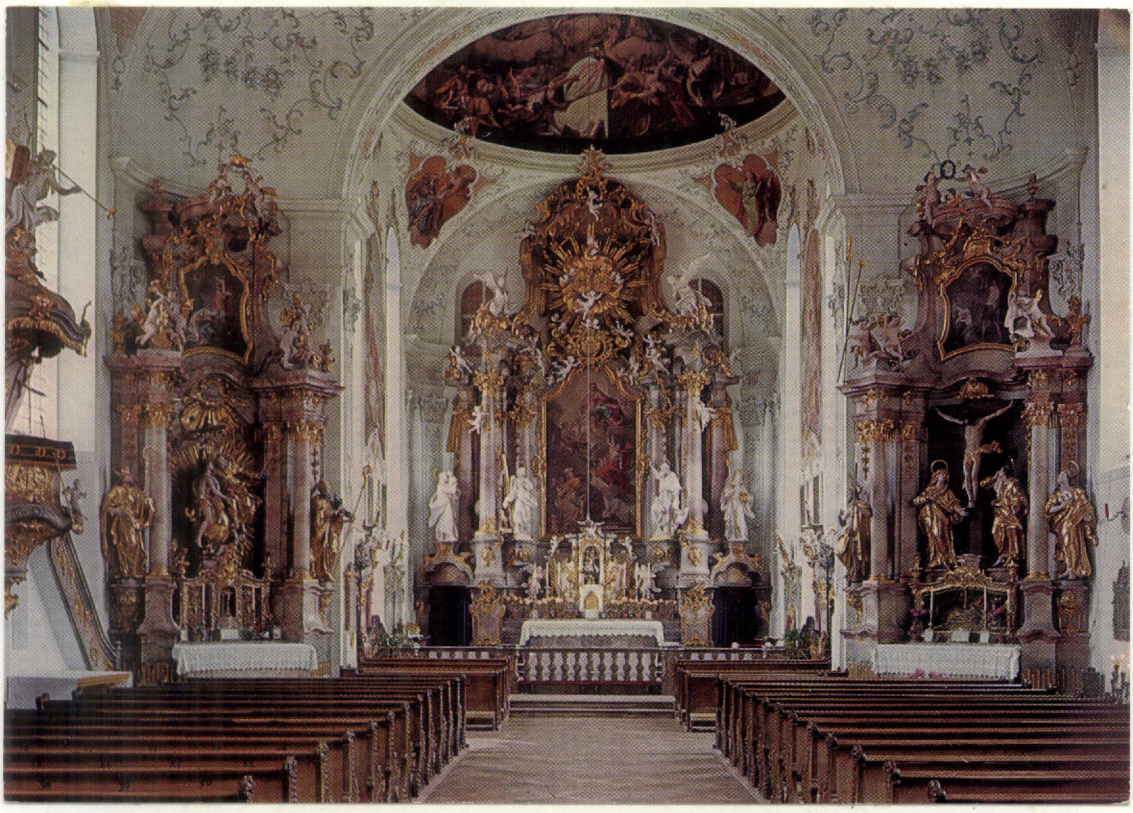

Plate 2--Parish church of Oberammergau, Germany

> . . . Even the remotest mountain valleys were infected. In Partenkirchen and Eschenlohe the Black Death had emptied many houses; in the Parish of Bobing everyone had died, and in Kohlgrub only two families were spared. Even today so-called Rochus Chapels outside the villages recall those places where the dead were buried; they are given this name because St. Rochus was the patron saint against the plague (37, p. 15).

From 1632 to 1633 the Oberammergauers kept a strict guard around the village so as to keep out all visitors who might unknowingly bring the plague into Oberammergau. It was October 16, 1633, the feast of the dedication of the church in Oberammergau, and Kaspar Schiessler, who was working in nearby Eschenlohe, felt depressed. Thinking that he was merely suffering from homesickness due to the fact that he was missing the great feast of his parish in Oberammergau, Schiessler stole his way homeward with the help of the night's darkness. With his knowledge of the village paths, he evaded the guards and entered the city unnoticed and, unknowingly, brought the plague to Oberammergau. Three days later he died, and within three weeks, eighty-four other people in the village died of the terrible disease. At this time the population of Oberammergau was only 600 inhabitants.

Vitus Schiessler, a son of the first victim, reported to the town council that his father had a vision before he died, and this vision told him that the Oberammergauers would be saved if they erected in the village a crucifix that "cried to heaven" (35, p. 42). The council, after some

discussion of what the vision meant, decided that their crucifix crying to heaven would be a Passion play similar to the mystery plays held in Europe at this time. They vowed in the name of the entire community and their descendants, that they would perform the Passion of our Lord every ten years "for the comfort of all the suffering, the conversion of all the Presumptuous, and as penance for all sinners" (69, p. 14), if the village should be delivered from the plague. Although many of the people had been infected with the disease, the town chronicler of the time reports that from the day of the vow no one died of the Black Death. Accordingly, it is believed that the local authorities of Oberammergau took the vow to perform the Passion play on October 27, 1633, the eve of the feast of St. Simon and St. Jude. The "vow has some strange connection with an event from ancient history; the Roman historian Livy (59 B.C.--17 A.D.) mentions (Ab urbe condita, VII, 2) that in ancient Rome plays were performed to avert the plague" (37, p. 15). The Oberammergauers gave their first performance of the Passion play in the spring of 1634 over the graves of the plagues' victims.

During the plague, other villages vowed to hold votive services, to undertake pilgrimages, or to erect churches or chapels dedicated to St. Rochus or St. Coloman; Oberammergau vowed to enact the Passion of Jesus Christ (3, p. 17). "After the first performance in 1634, the decennial sequence continued until 1674. Then it was decided to hold the next in

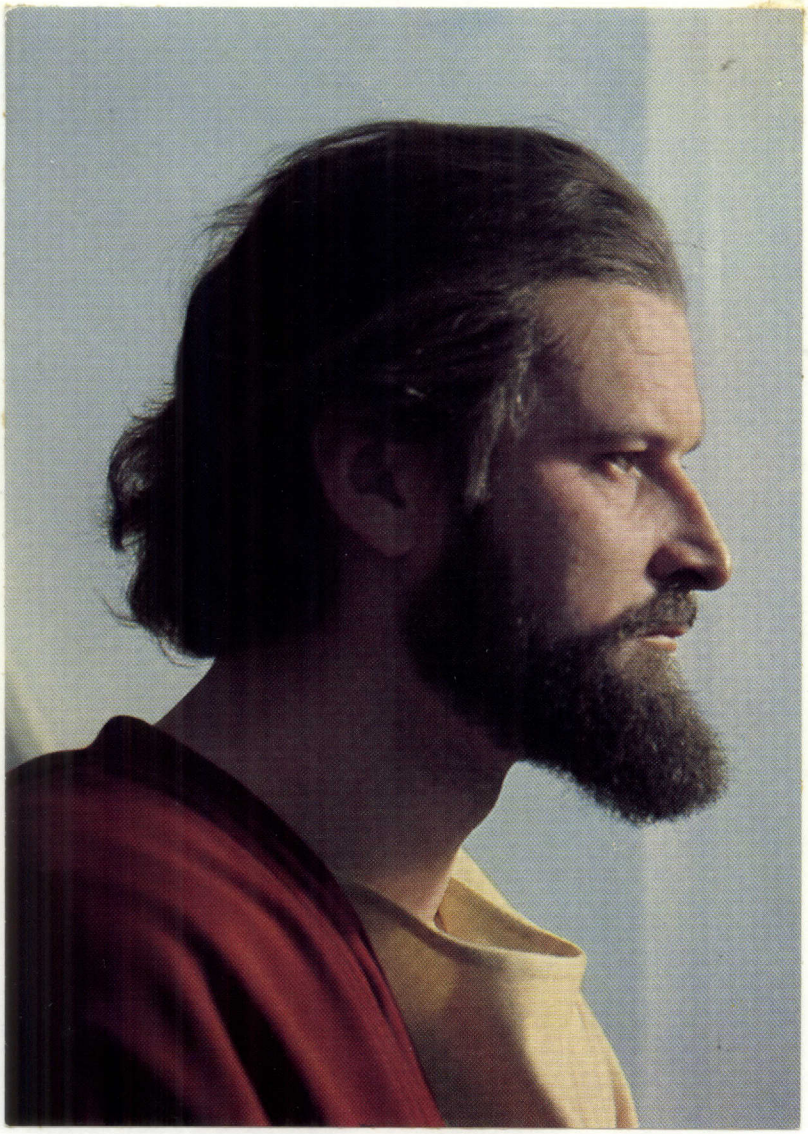

Plate 3--Christ in the 1970 production: Dr. Helmut Fischer

1680, and subsequently on the even decade" (29, p. 60). The villagers continue to follow this procedure in the twentieth century.

> When, under the influence of the Renaissance and Reformation, the wave of passion-plays had abated in other places, the plays in the "Appenvorland," i.e. the country north of the alps, nevertheless retained their importance. Even from this narrow geographical point of view Oberammergau was not one of the first, but one of the last communities to achieve "its" passion-play; and whether this vow deserves the admiration it demands remains to be seen. All over the country passion-plays were being performed, in Aibling, in Rosenheim, in Kohlgrub, in Weilheim, in Kietersfelden, in Meesbach, in Mittenwald, in Rott, in Tolz, in Schoneau, in Wasserburg, all over the Tyrol and not least in Munich. Only a few of these religious tragedies and comedies were performed under the compulsion of a vow, and yet at much shorter intervals, to the honour of God and from the pleasure of performing. These circumstances make the later vow of Oberammergau, which provides a ten-year cycle, appear even at the time of its origin as the result of anxiety, as a deal with God--as many critics think--with Whose image the people of Oberammergau still trade today.
>
> Sacrifice had for centuries been a legal form of dealing with God in order to avert His anger. It remains a question for theologians whether after that sacrifice on Golgatha, which is the content of the passion-play, human offerings still make any sense or have any effect (21, pp. 18-19).

"The Oberammergau Passion Play is a survival rather than a revival; its history is almost continuous from the period of the early religious dramas of mediaeval times, and it retains, however faintly, some of the characteristic features of its prototype" (38, p. xxxi). The "German traditions of community drama are strong," and "these mountain communities

have a peculiar corporate spirit of their own and its chief expression is drama" (66, p. xiii). And "in any other place the Passion Play would be offensive. Like a wild mountain flower, it would not bear transplanting to another soil. But in Ober-Ammergau, with an historical background as striking and unique as that of its encircling mountains, it seems appropriate and natural" (63, p. 230).

For 200 years the Oberammergauers performed the Passion play without the world at large taking cognizance of it. The monks of the nearby monastery of Ettal helped the villagers adapt their play to the requirements of the times during these two centuries. The villagers themselves probably never considered whether, or to what extent, they were giving expression to any specific style of art. However, by the second half of the nineteenth century, when world fame came their way, the villagers were drawn into the discussions initiated by outsiders on the aesthetic appraisal of their artistic performance. The first, Sulpiz Boisserre, who loved the splendor of Cologne Cathedral and was also a collector of old German paintings, attended a performance of the Passion play in 1820. After seeing the play, he wrote to Goethe:

> " . . . One very soon realizes that, with some modifications, the conception is borrowed from ancient Greek drama, and when one sees the performance beginning with a Prologue and a Chorus, who file out of the wings of the forestage, clad in classical costumes, one cannot but conclude

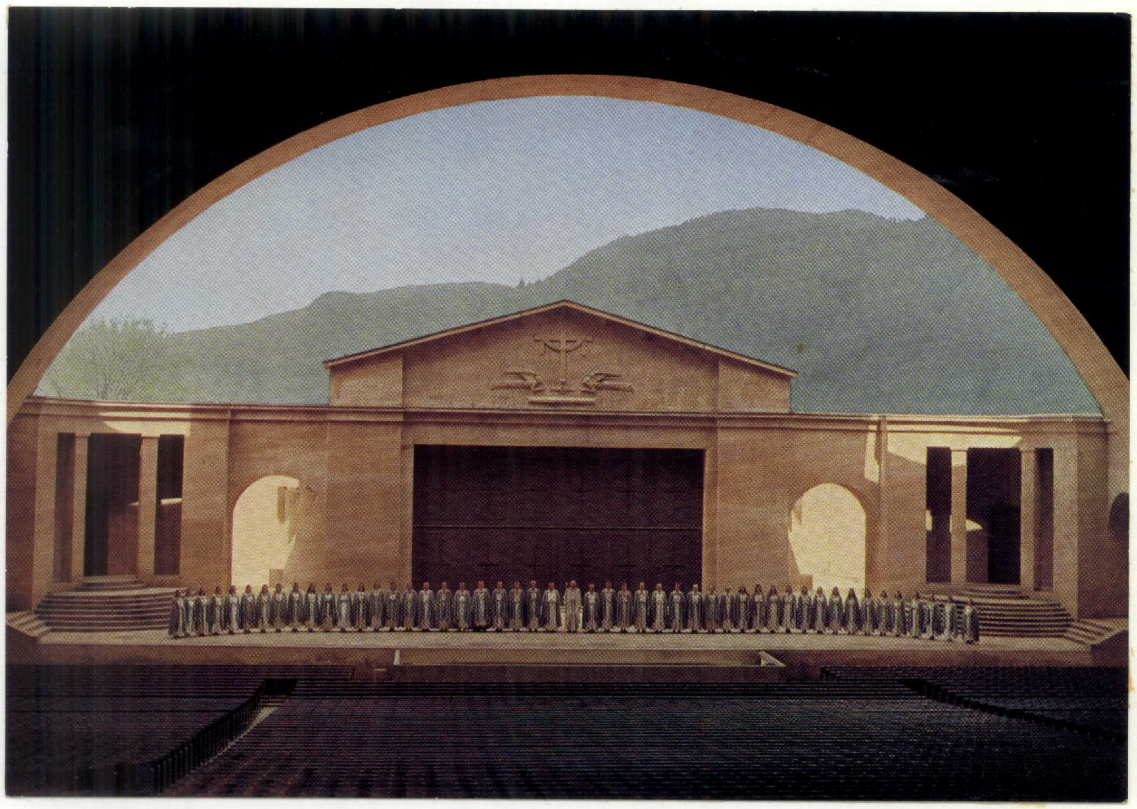

Plate 4-- The chorus in the 1970 production

> that the good villagers have received the active help and counsel of some student of Antiquity" (5, p. 51).

Boisserre believed that the arrangement of the stage, the use of a chorus, and the costumes indicated an art form with a prototype in Antiquity. He did not realize that he was witnessing a play with roots in the same period as had brought forth the old German paintings that he loved.

A completely different verdict was given thirty years later by Eduard Devrient, the Nestor of German dramatic historians. He saw the play as the last surviving instance of medieval religious drama. As an adherent of the nineteenth century historical shool, Devrient regarded the play as the expression of a "folk-spirit," which he claimed had continued intact ever since the Middle Ages. Later writers have repeatedly represented the Oberammergau Passion Play as being all that is left in Germany of the medieval mystery plays, and they feel that the play should be revised in keeping with the spirit of the Middle Ages. However, both views as expressed by Boisserre and Devrient, originated at a time when the style and character of German baroque art were yet unknown. It is true, of course, that the chorus, as an accompaniment to the action of the drama, has its origin in Antiquity, but the chorus was not, as Boisserre imagined, borrowed directly from Greek tragedy and woven into the play in the manner of eighteenth century neo-classicism. The chorus was introduced in 1680 under the influence of baroque

monastic drama. It is also true that the Oberammergau Passion Play originates from a fourteenth century Augsburg play--the only later medieval drama to show really dramatic characteristics within a brief compass of 2,000 verses, but the present text is essentially one conceived in the period around 1810. And after the transition from baroque and rococo through the subsequent period of austerity to the classicism and realism of the nineteenth century there is little left of the text of the medieval Augsburg Passion Play (5, pp. 52-53).

Even less has the form of the Oberammergau stage any connection with medieval drama because in the Middle Ages the German theatre used only the open stage, with the various structures scattered over the area of a market place. Performances were not concentrated on a raised stage, with the spectators sitting or standing on one side, until the sixteenth century. Even the second source of the Oberammergau Passion Play, namely, the sixteenth century Passion play by the Augsburg meistersinger Sebastian Wild, which clearly displayed the influence of humanistic school drama, was written for a platform stage on the lines of the Renaissance style. In Weilheim, where the Augsburg play moved in around 1600 and from whence the Oberammergau villagers derived their text, the fourteenth and sixteenth century Augsburg plays were combined into one play whose manner of presentation was undoubtedly determined by Jesuit drama in the nearby city of Munich.

Two peculiarities of the Oberammergau stage are reminiscent of the Middle Ages. First, the center-stage and the houses of Pilate and Annas are arranged side by side with an open view into the side streets. The second peculiarity is the simultaneous juxtaposition of all the scenes required as opposed to their appearance in succession in the modern theatre. However, this very principle of simultaneity was passed on, particularly in Jesuit drama of the late baroque era, and survived on a shallow stage well into the seventeenth century. This was the shape of the theatre used by the Jesuits for their performances in Munich.

> In the fields of theatre architecture and stagecraft, the Order followed, on the whole, contemporary developments, first using the picture-frame stage forms peculiar to Jesuit practices. The first combines the medieval principle of simultaneous setting with that of the picture-frame stage, showing a large platform backed by one or more curtained cubicles which could be equipped with wings and backdrops. This type has survived to our own day in the stage used at the Oberammergau Passion Play (54, p. 290).

The houses of Annas and Pilate did not become independent architectural structures, flanking the backstage, until 1890. Artistic reasons, no doubt, were just as important for this development as any deliberate intention to stress a connection with the medieval stage. In all events, the form of the Oberammergau stage is in all essentials an early baroque creation. The present monumental aspect of the stage, utterly devoid of all petty ornament, is the work of the

late Georg Johann Lang, the sculptor who was for many years the director of the play. He was also responsible for the simplified decoration which has supplanted the realistic scenery of the nineteenth century, as well as for the modernization of the back stage. This modernization has in no way detracted from the baroque style of the stage. The reconstruction undertaken in the early twentieth century is exemplary (5, p. 54).

With the building of the stage in 1830, plans were also made to set definite limits to the auditorium, and by 1880 a roof was completed over one section of seats. By 1900 a new auditorium was built, and it was enlarged for the 1930 production. The interior of the auditorium "suggests a railroad terminus." However, "the acoustic qualities are strong enough to enable every word of the German text to be heard" (16, pp. 660-661) by the audience.

> . . . Six mighty iron arches with a span of 164 feet and a length of 82 feet carry the roof. Originally the hall had a seating capacity of 4,200. When the stage was rebuilt in 1930, the hall was extended by one bay towards the stage, which increased the seating capacity to 5,200. For the 1960 season the interior walls of the auditorium were panelled with special fire-preventive material. This was not applied to the ties of the arches so as not to impair the excellent natural accoustics. The main entrance on the south side of the theatre was also remodelled for the 1960 season. Visitors now pass through a spacious vestibule, from which broad stone stairways lead to the auditorium (43, p. 13).

And the long tiers of seats descend in a gentle slope through the hall towards the stage, where, behind a projecting stone breastwall, is the orchestral well. In the depression which it forms, and running on heavy iron rails, is a mobile platform, which can be backed under and behind the floor of the proscenium to provide shelter from inclement weather. Regardless of weather conditions, the action on the proscenium itself always takes place under the open sky.

> The core of the whole stage complex is the centre stage. It is here that the "tableaux vivants" and the many scenes of spoken drama are staged. The scene has to be shifted forty times during one performance. The roof and side walls of the central stage are of glass, so that here too the action takes place in daylight, as on the open-air stage. The use of artificial lighting is banned. The often rapid changes from one scene to another require well-designed technical equipment. This includes a movable stage and a drop-stage 98 feet wide by 10 feet deep. The machinery is housed in the basement below the stage. The electrically driven scene cloths sink rapidly below the stage floor and are rolled up on huge steel rollers.
>
> . . . A panoramic horizon encloses the central stage. Behind this is the props room (preparatory stage). Here, during the Play, the following scene can be built up on the movable stage and then rolled forward without effort behind the drop curtain (43, p. 16).

Staging and direction of the play have none of the characteristics of a spectacle, but rather the characteristics of a religious service (35, p. 43). Nevertheless, the director of the Passion play is faced with exceptional difficulties because the drama unites three fundamentally heterogenous elements: the singing choir, which is an operatic element

and serves to interpret the tableaux vivants; a narrative drama which represents the Passion of Christ with a wealth of descriptive detail, sometimes narrowed down on the vast stage to monologues and dialogues and sometimes extended to embrace hugh crowds of up to 700 persons; and scenes like the Last Supper or the Crucifixion, which center around Christ Himself and thus call for quite a different style. The director must possess a great deal of intuition and tact, and he must have a strong personality to unite these heterogeneous elements and to impart to amateur actors by word, gesture, and facial expression an inward experience which they can demonstrate in a natural manner (5, pp. 54-55).

"It is not our aim to shine in the art of acting; that would be presumptuous and ridiculous in simple country people; but it must be the earnest desire of each one to try and represent worthily this most holy mystery" (49, p. 1260), said Pastor Josef Daisenberger in his sermon to the peasant actors of Oberammergau before the production of the Passion play in 1870. He continued:

> "Let nothing go on either within or without the theatre, in the streets, in your houses, or in the church, which can give occasion for offense. The eyes of many strangers will be fixt, not only on our play, but on ourselves. Let us so live that we may have nothing to fear from the all-searching eye of God, and the scrutinizing gaze of our fellow men. Let us from this time show by increased zeal for our holy religion, by our deep reverence for holy things, by our greater love for our Redeemer, by our pure morals, by our avoidance of sin, and our renewal of virtues, that the representation of the Passion is

> not only of spiritual benefit to others, but to ourselves as well. Let us pray fervently that the Spirit may assist us in the task we have undertaken. May he ever be with us and in us. Amen." (49, pp. 1260-1261).

Only one performance of the play was given in each decade from 1634 until 1760; a repeat performance was probably given in 1760 since there is mention of some 10,000 visitors that year. All religious plays were forbidden by the government during the age of Enlightenment and the Oberammergauers had a difficult time in getting permission to stage the play in 1780. Permission was finally granted for the 1780 production and again it was granted for the 1790 production. Two performances were given in 1800 before the play was suspended due to the war between Austria and France. In 1801, after the war troops had moved out of the area, four additional performances of the Passion play were given.

The nineteenth century brought with it the age of secularization so that by 1810 the Oberammergau play was banned. After the text of the play was redrafted, the king granted permission for the play to be staged in 1811. Five performances were given. In addition to the regular decade performances, eleven presentations were given in 1815 due to the fact that Father Ottmar Weis had written a new text which was set to music by Rochus Dedler. Eleven performances were given in 1820, and the number of presentations continued to increase so that by 1850, fourteen performances were given. In 1860, twenty-one performances were staged. Sixteen

presentations were given in 1870 before the play had to be suspended due to the Franco-Prussian War; nineteen more performances followed the peace settlement in 1871. In 1880, there were thirty-nine performances and thirty-eight in 1890; forty-six in 1900, and fifty-six in 1910.

The aftermath of World War I caused the 1920 production to be cancelled until 1922. By 1930 the number of performances was on the increase with eighty presentations. In the tercentenary year of the vow, 1934, eighty-four performances were given. World War II cancelled all plans for the 1940 producion. For the 1950 production eighty-three performances were held. One and one-half million people had to be turned down in 1960 due to the overflow of ticket requests by people throughout the world (43, pp. 3-7).

One hundred performances were given in 1970. Requests for two million tickets had to be refused due to the overflow crowds.

> . . . About 50 per cent of the tickets are sold abroad. The English--this has become a traditon in Oberammergau--provide about half the international guests. A quarter comes from the U.S.A., the remaining quarter is shared by European countries, by South America, Asia, and Australia. The Romance countries, Italy, Spain and Portugal, surprisingly find little peasure in the Oberammergau presentation of the Death and Sufferings of the Lord. These three countries did not even reach a half per cent of the total of visitors in 1960; from Ireland, however, there were four times as many. To Anglicans and Protestants the Biblical play has retained its attraction undiminished. Even two years before the passion season the Tourist

> Office could have sold out the season twice, i.e. one million tickets, to Great Britain alone . . . (21, p. 103).

In the early part of the twentieth century the Passion Play of Oberammergau was often the object of criticism in that the play had lost the characteristics of ingenious peasant drama, such as survive in many parts of Bavaria and the Tyrol. During this time the criticism was justified, for from 1890 on, the Oberammergau play was not able to escape the influence of the Munich Court, whose style was in the tradition of Meiningen. The Duke of Saxe-Meiningen "made every important European director conscious that scenery must be designed to fit the movements of actors; that costumes, properties, and lighting must contribute to the creation of the mood and atmosphere of the stage picture" (30, p. xi). Oberammergauers were also following this style. However, since 1930, this trend has been non-existent. Historically speaking, it is true that the Oberammergau Passion Play is to be aligned with Bavarian peasant drama, but unlike other village Passion plays, it came under the cultural influence of the Benedictine monks of Ettal and was raised to a high artistic standard which can impart a purely aesthetic experience. This special standing of the Passion Play of Oberammergau among Bavarian peasant plays is due in great part to the fact that since time immemorial the folk of this village have been tillers of the soil only in the second play, and have primarily been wood carvers--and thus

artists. It is for this reason that they have a profound understanding for monumental effects and for the large-scale representation of character. And by the same token, they themselves are material which can be shaped by a gifted director into characters with remarkable profile. It was Georg Johann Lang who in 1930 overcame the nineteenth century traditions of realism; he evolved a style of acting which lends even grandeur to the amature performance of wood carvers, but does not clash with the players' unspoiled dialect. The work of these actors is not only the religious fulfillment of a great act of atonement, but it is also a work of art which, rooted in the soil of Bavaria, can well bear comparison with the crowning achievements of German culture and the arts (5, pp. 55-56).

> The oldest extant text of the Oberammergau Passion Play was written in the 16th century and was compounded of a passion play from the Benedictine monastery of St. Ulrich and Afra in Augsburg and a work by the Augsburg master-singer Sebastian Wild. This text, with only a few amendments, was used until the middle of the 18th century. From then onwards, a large part was played by the nearby Benedictine monastery of Ettal in the writing of the text. Father Ferdinand Rosner clothed in new verse the somewhat antiquated text of 1750. He thus produced one of the most valuable Passion Play texts. That a revision was necessary as soon at 1780 is due to the spirit of the age of Enlightenment. The ban pronounced at that time on religious plays was fatal to many Bavarian Passion Plays. Its influence was felt at Oberammergau too. In 1811, Father Ottmar Weis of Ettal again revised the text and re-wrote it entirely in 1815 (43, pp. 8-9).

" . . . The original music was lost in a fire in 1817, and the present score was written to replace it by Rochus Dedler, who was the schoolmaster at Oberammergau during the second decade of the nineteenth century . . ." (47, p. 30).

> During the period from 1850 to 1860, the great village priest, Alois Daisenberger, a pupil of Ottmar Weis, was the last person to revise the text. He carried out his task with that nicety of religious feeling and appreciation which was one of the characteristics of his patient and venerable character. This is the version which has been used up to the present time, with certain amendments (43, p. 9).

It is evident that evolution has deprived Oberammergau of much of its agreement with medievalism; Sebastian Wild's devil is no longer used; evil spirits, which once were accustomed to carry Judas from the stage in much the same manner as they dominated in the early Prophets of Christ or the Adam play, have disappeared. The death-shriek of Judas, which once rent the stillness, is no longer allowed, nor has he, since 1890, climbed the tree before his hanging, for fear unnecessary mirth from any groundlings might destroy the conscious humanizing which stamps every role (38, pp. xxxii-xxxv).

> " . . . Even in Oberammergau in 1840 the following drastic representation of Judas's death agonies is said to have taken place.
>
> Despair speaks to Judas:
>
> "No more of mercy shall you see,
> But hang yourself upon this tree,
> For to fulfill this dreadful deed,
> Your courage and your strength you'll need."
>
> Judas acts upon these words, he mounts the tree. Supported by the devil he places the rope round his neck, blasphemes God once more and cries:

"See, Devil, see, I'm coming now!"

> He pushes the ladder away and dangles in the air. The princes of Hell pull on his legs and Satan who has climbed the tree, wrings his neck. While doing so, he praises Judas as an heroic son who will find his laurels waiting in Hell. Beelzibub now "drags Judas's guts away, to pass away the time of day." These hang down on the stage where they are greedily devoured by a hoard of little imps, Satan's offsprings. There now ensued a regular brawl which might well have appeased a nervous audience paralysed by terror, for the little boys on the stage were heart and soul in their parts and had longingly been awaiting Judas's entrails. These, it should be said, consisted of a favourite delicacy of the village children, "Strauben," a pancake dough, drawn into long strips and fried in fat (69, pp. 19-20).

Unlike the large medieval dramas which stretched over a period of several days in performing, the Oberammergau production occupies only one day (38, p. xxxv). "For anyone who wants to understand the origin of modern drama in Church ceremonial, which developed into the mystery plays in the middle-ages, the secret is here" (67, p. 404). This original inspiration has guided the play from the beginning, and in the strictist sense, it is not a play at all, but a religious ritual, the decennial redemption of a sacred pledge to God to perform as a drama the Passion of His Son. Thus, its great power and dramatic fervor lie in being a sacred survival, rather than a theatrical revival (29, p. 60). "The peasants of Ober-Ammergau have the gifts of dignity and simplicity as a birthright" (1, p. 276), and the tremendous thoughts with which they live and in which they live and in which they have their being have passed into the faces of

the men (9, p. 617). They live and think the Passion which is often their own passion as well because many men renounce fame and fortune, and resign themselves to a modest living so that they can stay in the village and take part in the Passion plays (37, p. 16).

"In all the elaborate performance there is as little self-consciousness, as little self-display, as little sophistication as can be conceived to exist in human beings who are very superior and gifted in a way which is not the way of the great world" (56, p. 1013). Christ " . . . has always laid hold of the souls of men and shaken them with a sense of the tragic solemnity of our sinful life and of his divine life. The sin of the world is no trifle. It killed Jesus"(17, p. 588). "The Passion of the Lord cannot be understood without the existence of sin. If there were no sin God's son would not have had to suffer" (12, p. 22). Thus, to portray the role of Christ in the Passion play is the private destiny of many in Oberammergau. "Whoever has been selected for this part is never quite a private person again, not even in the years between the Passion Plays. His whole life long he is, as it were, marked by Him who died on the Cross. The burden of the part moulds each man whose lot it has ever been to bear it" (37, p. 16).

From one point of view, the Passion play is a baroque production which is rich in pageantry, depicting beautiful incidents in the life of Christ. "But seen from another it

is a simple, stark retelling of the story of Christ's Passion, done with a realism which makes one grip the seat and say to oneself, 'All this really happened!'" (55, p. 69).

> " . . . The Christ must remain fastened to the Cross for twenty minutes, during which time the blood can not circulate freely. There is imminent danger of heart failure each time an actor essays this scene, and one single false movement during the impressive Descent from the Cross, whereby the blood would rush to the head too suddenly, would cost him his life" (22, p. 30).

Three outstanding features about the Passion play are: first, the tableaux vivants which are "the most remarkable part of the spectacle;" second "the marvelous art of crowd-management and crowd-arrangement;" and third, "the calm dignity and simplicity of all the players . . . " (51, pp. 412-413). The tableaux vivants are "a valuable remnant of a very ancient element in medieval religious drama, for it is they which remind us that the original conception of the Mystery was the working-out of the whole plan of God's dealings with man, from the Fall to the triumph over the Fall . . . " (68, p. 525). The tableaux vivants are given on the middle stage and they have all the subdued beauty and color of old paintings. These living pictures, in which hundreds of people take part, represent those events of the Old Testament which symbolize or prefigure events in the life of Christ, i.e. the manna from heaven prefiguring the Last Supper, and Joseph being sold into Egypt prefiguring Judas selling Christ for thirty pieces of silver. The tableaux

vivants "were first introduced into the Oberammergau play by Rosner in the eighteenth century" (7, p. 401).

> . . . It is an interesting fact that there used to be given in Oberammergau at ten year intervals midway between the Passion Play years a play called the Kreuzschule, or School of the Cross, in which the events of the Old Testament were given in dramatic form, while the New Testament events which they prefigure were presented in the form of tableaux. It was last given in 1825 (7, p. 401).

The second outstanding feature of the play, crowd-management and crowd-arrangement, has impressed audiences for decades. Edward Devrient, director of the Meiningen troups at the turn of the twentieth century said:

> "The grouping of dense masses of the populace as here accomplished is a truly marvellous achievement. When the great difficulty of producing such effects with the well-drilled corps of our court-theatres is considered, even the most skillful manager cannot but stand abashed before the artistic sense, indefatigable diligence, and unity of effort characterizing the performances of these simple country folk" (14, p. 554).

No theatrical producer in the world could "put upon the stage a crowd of 500 people of both sexes and of all ages, every member of which is utterly and completely wrapped up in his part. It is not in mortals to command success of that kind" (11, p. 90). The scene of the entry into Jerusalem has no dialogue.

> . . . Through the various entries pours a throng of people, singing hosannas and waving palm branches. They flood the huge stage with sound and colour, and in their midst Christ is seen riding by into the city. That is all. But for the moment you forget the theatre, and only know that you are taking part in a magnificent service of adoration (11, p. 91).

The third outstanding feature of the production is the dignity and simplicity of the actors. The play "could only be achieved by a community held up by fine ancient traditions, by vigorous everyday piety, by widespread artistic training, by simple, natural, quiet life, taken in with every breath from infancy" (18, p. 208). Infants are "carried on in the performances before they can walk; and as soon as they are able to lips a few words they have speaking parts allotted to them. 'Stage fright' is a thing unknown" (2, p. 550). For " . . . years, a lifetime, do these people patiently wait for the roles they have dreamed of and aspired to with a longing of which we can have only a faint conception" (45, p. 88). Sometimes a man becomes so attached to a particular role that his will to live is broken when he is not cast in the same part again or if for reasons of old age he is forced to give it up. Thus, to be born in Oberammergau is to inherit a task which is considered a proud privilege; despite the ten-year gap between performances, the play affects the life of the village ten years out of ten (27, pp. 194-196).

In preparing for the Passion play, "the Oberammergauer does not regard his part as a vain presentation of himself, but lives in his role, looking upon it as a noble obligation, especially when, as in many cases, it has been in the same family for generations" (37, p. 16).

> . . . The Passion Play is not acted by untrained, self-conscious citizens. They prepare for their roles in pieces sacred and profane, with a

> diligence beyond the belief of even our own amateur theatrical societies; in secret declamations, at which the rocks in remote glens hereabouts must often have groaned; in secret pantomimic rehearsals of gestures; in daily mental performances; in technical scrutiny of the best actors in the large cities. There are families here with traditions of the stage which the last of the Booths might envy (52, p. 606).

In their book, Everlasting Passion: The Phenomenon of Oberammergau, Roman Fink and Horst Schwarzer point out the characteristics of human nature when they state that "the personal animosities created by the casting, revived every ten years, are left to the imagination of the individual reader. We have been assured on good authority that family feuds of this kind have been kept alight for generations" (21, p. 127).

"The Passion Play of Oberammergau may be cited as one of the very curious instances of sudden celebrity brought to an otherwise unknown corner of the globe" (32, p. 22). Oberammergau has the largest theatre play of amateurs, attracting 5,200 people for each performance. Around 1,800 people perform in the play out of the whole population of the village, numbering 5,000 (10, p. 5). The longest run in dramatic history must be awarded to the Oberammergau Passion Play--not in number, but in extent of time (41, p. 18).

> " . . . These Bavarian peasants have the artistry that springs from ancient tradition; from a long desired ideal realized at last, and artistry diverted from the daily labor of carving, of pottery, of bookbinding, of innkeeping, of typewriting, into a highly

> expressive channel. It is this spirit which alone makes the play possible" (25, p. 15).

"The acting is on the whole, quite good," and "the present-day player in Oberammergau approaches his role with the same general goals which Stanislavsky put forth as acting requisites: truth and sincerity of portrayal, the communication of that truth, and unstinting practice" (26, p. 30).

> " . . . Where have they learned their stage craft? Whence comes their ease? There are no anachronisms. The mob is a mob, and each performer, down to the smallest, plays his or her part calmly and naturally. How do they do it? It is in the air of Oberammergau. Half the village takes part in every production. The whole village talks and analyzes the play from the moment they begin to speak. It has done so for centuries. It has become bred in their blood and bones" (40, p. 84).

" . . . In order to train actors and to keep alive the interest in the play, both secular and religious plays are performed regularly" (19, p. 26). And "two years before the Passion Play the Parish of Oberammergau performs a ceremony in which the plague vow is renewed. On this occasion a play by Leo Weismantel 'Die Pestnot' (The Plague) is performed" (37, p. 15). This play "dramatizes the Thirty Years' War and the ensuing appaling days of the Black Plague, a pestilence of boils" (8, p. 482). As training plays for the actors of the village, the following plays were staged from 1951 to 1964:

> "Daughter of Jephta" by Lissauer; "Peartree and Elder-Bush" by Lutz; "The Home-Coming of Matthias Bruck" by Graff; "Dance of Death" by Lippl; "The Harvest" by Hugin; "The Pentacost

> Organ" by Lippl; "The Town" by Hahn; "Lies for a Cuckoo's Egg" by Semikowitsch; "Hiob" by Lauckner; "The Worm of Conscience" by Anzengruber; "Slaughter Day" by Hinrich (21, p. 54).

There were no training plays in 1965 or 1966, but in 1967 Ludwig Thoma's The Local Train was performed. And in 1968, two years before the Passion play, Weismantel's The Plague was performed. In preparation for the 1970 production, reading and reciting rehearsals were also conducted. Selections were taken from Shaw's Saint Joan, and Schiller's Maria Stuart (21, pp. 54-55).

There is an evangelizing element in all Passion plays performed out of living faith in the Gospel. And if this function is especially pronounced in the Oberammergau Passion Play, it is because of the illustrative tableaux vivants from the Old Testament and the interpretations sung by the chorus; these not only revive the dormant religious knowledge of many spectators and remind them most convincingly of the indissoluble unity of the two Testaments, but they also point the way to the conclusions which are to be drawn from the experience of the sacred drama. The main intention of the great Greek tragedies was to arouse fear and compassion among the spectators; fear of the jealousy of the gods and the inescapable power of fate, and compassion for the mortals thus stricken. Even more ambitious were the religious mystery plays of the Middle Ages and the baroque period (59, pp. 59-60).

> . . . More ambitious, too, is the Oberammergau Play about the fate of Jesus Christ. When the

> actors project it into the present, it is also intended to be a guide and an admonition for the future. Its message merges into a claim by God on Man--including modern Man--who is summoned, as it were as a witness to the first Good Friday. Many who follow the play in a spirit of belief will recognize themselves in one of the roles; as Peter or Judas, as a Pharisee or a soldier, as Magdalen or Pilate, or at least as one of the ungrateful multitude whose memory of the good deeds performed by Jesus of Nazareth evaporated in the confrontation with Caiaphas in the breath-taking scene before Pilate. Oberammergau reminds us that Christianity consists not only in doctrines, but also in concrete commitments and commandments . . . (59, p. 60).

For instance, the Passion play opens with the exhortation to "bow down in holy wonder" as though the author of the text had the dictum of the ancient Greek philosopher Plato in mind to the effect that astonishment is the beginning of all wisdom, or the words of a contemporary thinker who claims that those who have forgotten how to wonder have lost contact with life. Through the language of its images and voices of its chorus, the play calls to the spectators to submit to God's guidance, to partake of the bread and the wine in communion with the Lord, and to beware of the kiss of the betrayer. The play calls for compassion with the martyred Son of God, for contrition and gratitude on the way to Golgotha, and the final chorus encourages faith and joyful hope (59, p. 60). Regarding Christian doctrine, "there is no single passage or episode that need jar upon Protestant onlookers" (36, p. 856). Indeed, Oberammergau is an unabridged manifestation of faith (59, p. 60).

> In the preface to the textbook of the Passion Play in 1780 A. D., we read these words:
>
> "A critic may criticise it (the Play) as much as he likes--but he must not look for art or artistic rules in it. The play does not consist of any carefully developed acting; it is a simple performance of devotion. It aims to move the heart and to create a love for the dying Saviour, as the guiding spirit of this Play explains in the introduction--pay attention--look and take it to heart--it will be to your advantage--nothing is as beneficial as the thought of what and how much God Incarnate has suffered for us."
>
> Almost two-hundred years after these words were written, we cannot find any better way of expression (60, p. 10).

"Goethe once wrote that really no further judgment should be passed on a famous work which has already made its way in the world, and this can be applied not least to Oberammergau and its Passion-play . . ." (53, p. 69). However, "since enlightened times the sceptics have also come, prepared to sit on the mockers' bench: 'what do these Oberammergauers think they can offer the hardened theatre-goer?' And their voices have been silenced by the tremendous spiritual force of this play" (53, p. 69). There are, however, those who feel that "the production is a poor piece of work if it represents as it claims to do the thought and labour of three centuries of artists" (24, p. 70).

> . . . The Ettal monk wrote his play, not for dramatic critics, but for worshippers of Christ. His aim when writing his dialogue was rather to make sure that he had got everything in then to leave anything out. He had none of the usual aims of the playwright before him. He had neither to invent incident nor to create

> character. Even the words of his dialogue were to a great extent predetermined. His play was written, not according to the needs of the ordinary theatre, but in a special form for a special purpose; its appeal to us therefore lies, not in its purely dramatic quality, but in its suitability to its special purpose. It was written as a vehicle, not for art, but for religion. If you insist on regarding it as a work of art, its quality is not fine enough to move you. But if you regard it in its true light as a great declaration of faith, then, whether you yourself happen to be religious or not, it can hardly fail to move you profoundly (11, p. 88).

"Anyone who analyses the mystery play will notice that passion-plays have become institutions in many places in Europe and in America. Today the bible story finds its audience in all strata of society. Roles such as Christ or Judas have become vocations in their own right" (21, p. 66).

"Decades ago Cecil B. DeMille went to Oberammergau, saw the Passion Play, and left with a vision of all the great celluloid saint-and-sinner-ramas that he hoped to produce" (50, p. 56). In 1960, visitors crowded into Oberammergau in order to see the Passion play.

> . . . As the play went on and on and on, lids closed over once reverent eyes; what everyone had come to see--from seats of softest oak--was nothing less than DeMille squared, a seven-hour pseudo-Biblical presentation with a cast of 1,600 painful amateurs. As a "Variety" headline cried out: OBERAMMERGAU MEIN ACHING BACK (50, p. 56).

For centuries Oberammergauers "have lived by their carving and their pottery, with the aid of the money spent among the pensions by summer and winter visitors, and with the

assistance of money left over after the expenses of the Passion Play have been met . . . " (42, p. 287). However, "the play, symbolizing love, peace, and good will" had to be cancelled in 1920 and 1940 "when the men of good faith were occupied fighting wars or recovering from their wounds" (64, p. 36). Writing to a friend in the United States in 1919, Mrs. Anton Lang said: " . . . We have gone through terrible, sorrowful, and trying years, we learned to know much what hunger is like . . . . The year 1920 is to be the year of our beloved Passion-play, but it will be impossible to have it; as we scarcely have enough food for ourselves, how could we feed so many outsiders?" (2, p. 36). By 1922 the Oberammergauers were able to schedule their play again. During this depression era they received an offer from an American firm to film the play for one million dollars but the cast "shaved their beards and cut their hair immediately after the last performance to demonstrate their total unwillingness even to consider the proposal" (35, p. 42). For the Oberammergauers "the religious tradition is more important than money" (61, p. 115). According to Alois Lang, "Our play is more than money; it is a vow, a consecration, a living ideal" (15, p. 5-T). But "during the Thirties some villagers got to calling those connected with the play 'Oberammergauners.' A 'gauner' is a swindler. A Berlin newspaper chimed in by suggesting that the play be moved to New York and Al Jolson given the lead" (64, p. 36).

In 1934, the 300-year-anniversary of the Passion play was celebrated. The play was performed in 1930 as well as in 1934, and Adolf Hitler attended the 1934 production. However, by 1940 Hitler had plunged Germany into war and the men who were preparing for the 1940 production of the Passion play had to give it up and go to war instead.

> The zeal of the people of Ammergau for the 1940 season seemed unbroken; Christ had not yet been elected. The local party leader handed Ammergau families the first reports of their sons killed in action in the name of "Fuhrer, people, and fatherland." The year 1940 started, but the plays did not take place. War had devoured the passion-plays, too. Instead of visitors from abroad, their pockets full of foreign currency, 1,240 South-Tyrolean emigres returned to take up quarters in the village. The bells of the parish went to the front (21, p. 164).

During the years of World War II, people throughout the world were wondering what would become of the village of Oberammergau and its Passion play. Would the Nazi regime destroy the 300-year-old vow of this village?

> The Passion Play has its Judas and its rabble; perhaps the Passion village is living its famous drama in its daily life. That village once so peaceful, so Catholic in the full sense of the word, is being drawn closer to its Lord along the road He traveled, the road of cross-bearing.
>
> . . . So it is, that while I grieve for them I do not fear for them. I know their faith, I know their love for the cross. And when this trial has passed, and the pagan swastika has been relegated to its proper pagan place, the cross will still look down from Kofel, and the Crucifixion Group will stand out against its background of fir-trees.
>
> Oberammergau will more than ever be the Village of the Passion! (4, p. 515).

"The 'legal' rule of National-Socialism lasted for twelve years, two months and 29 days in Oberammergau, then American tanks rolled in" (21, p. 154). After World War II, the de-Nazification tribunals brought to light the activities of the Oberammergauers from 1933 to 1945. Out of 714 cast members of the 1934 Passion play production, 151 "were members in good standing of the nazi party" (33, p. 1469). About fifty male actors in the 1930 and 1934 productions were killed or captured by the Allies. The producer of the play in 1930 and 1934, Georg Johann Lang, was "in a detention camp in Garmisch for having been active in the Gobbels propaganda machine" (33, p. 1469). He said:

> " . . . I was a Nazi, and I was jailed for it for two years after the war. I hoped that the Nazis would bring order into the political and moral chaos that was Germany. Besides, one of the reasons I did the Passion play in 1934 under Hitler was because if I refused, the Nazis themselves would use Oberammergau for their own version of the Passion Play" (48, p. 64).

Alois Lang, the Christus of 1930 and 1934, was left off lightly by a de-Nazification court in 1947 "after he had protested that the Nazis had bullied him into joining the party" (39, p. 49).

> Much has been written about Alois Lang's membership in the Nazi Party and of the paradoxical fact that Hans Zwink, who played Judas, was the only main actor who was not a Nazi. Burgemeister Lang, classified in denazification proceedings as group 4 (follower), says that about 120 Oberammergauers were party members but only one minor actor was in group 2 (major offender) (46, p. 72).

"It is hardly necessary to discuss the way in which the Nazis used the idea of the Jew created by modern anti-Semitism. It served to provoke and justify scourgings, murders, blood-guilt on a scale never before known in history . . . " (13, p. 199). Whether one German village should bear the blame for the Nazi atrocities more than another is a matter of conjecture. However, to say that Oberammergauers are anti-Semitic today simply because they stage a Passion play is hardly plausible in the light of its history--a fulfillment of a 300-year-old vow.

The Great Passion Play on Mount Oberammergau, Eureka Springs, Arkansas

> The General Motors Corporation made a survey and came up with a little booklet which they call a "Passport" listing the 15 most interesting places to visit in America, including Niagara Falls, Yosemite, the Redwood Forests, etc. In listing these 15 places they include Eureka Springs because of its sacred projects (57, p. 4).

Eureka Springs, Arkansas, has long been known nationwide as "the Little Switzerland of America" because the town is built on the steep side of a mountain. Within the town there are 221 streets with no cross streets or stop signs and some streets form a large circle; sixteen form S's and fifty-one are V shaped. The town also has an eight-story hotel, with each floor having a ground-level exit. Circuses, until recently, bypassed the town because there wasn't a level spot large enough to put up a three ring tent. Even the "Hatchet

Lady," Carrie Nation, once lived in retirement in Eureka Springs (6, pp. 37-40).

The curative properties of Basin Spring were long known to the Osage Indians who came in the area to hunt. Chief White Hair brought his daughter here for treatment of an eye ailment, and after her cure the word spread throughout the nation. Dr. Alvah Jackson came to investigate in the 1850's. He was convinced of the healing power of the springs and for many years thereafter he travelled about selling this spring water in bottles labeled "Dr. Jackson's Magic Eye Water."

In 1879, Judge J. B. Saunders heard about the healing springs. He was suffering from a leg ailment resulting from wounds received during the Civil War and so he came to try the healing waters of Eureka Springs. Within a short time his leg healed so he moved his family to Eureka Springs and built the first permanent dwelling. His son, C. Burton Saunders, named the town "Eureka," meaning "I have found it." Today, it is still the only Eureka Springs in the United States.

In 1880, the town was incorporated and within three years the population was approximately 9,000, mostly invalids. Building sites were cleared out of an almost impenetrable wilderness and lots forty feet by forty feet--considered large enough for a team, a wagon, and a tent--were sold by the government for one dollar each, with a maximum of two lots allowed per person. A mule-drawn street car line

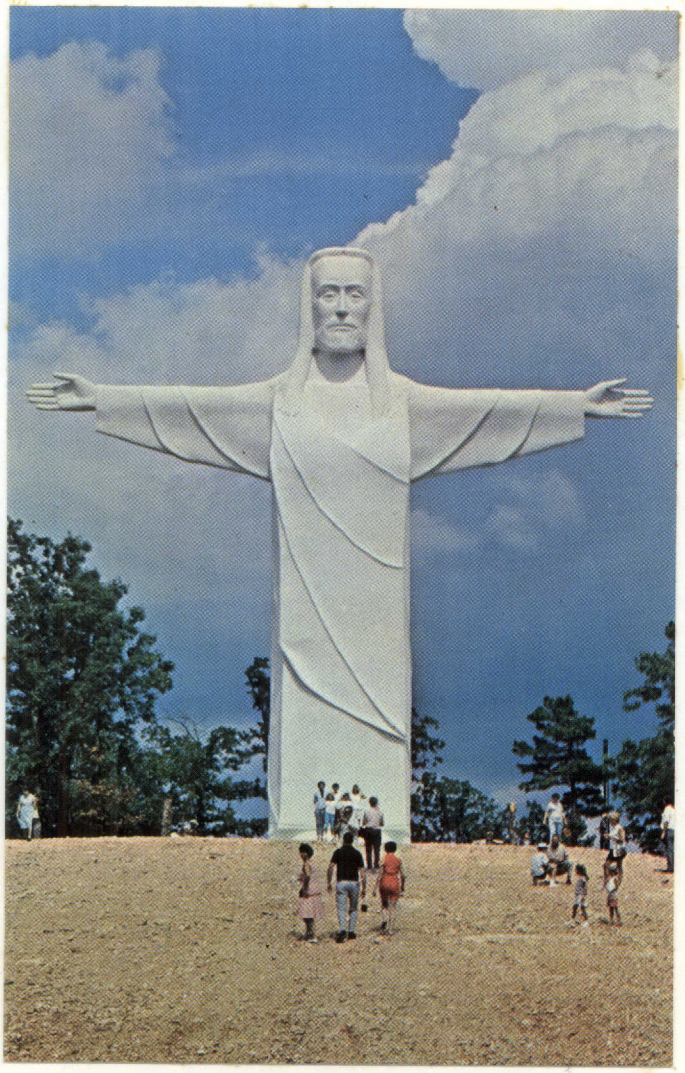

Plate 5--The Christ of the Ozarks, Eureka Springs, Arkansas

was soon set up as a means of transportation. The line was only three miles long but considering the tortuous route and the grading involved, it was a remarkable engineering feat. By 1923, however, the automobile crowded the trolley out of existence since the streets were too narrow to provide room for auto and trolley. Around this time, also, more people came to Eureka Springs as sight-seers rather than health-seekers and the large trend toward health resorts began to change (28, p. 20).

> It's pretty hard to drink anything but spring water here. There are 63 flowing springs within a mile of the post office--and 1,200 more in a radius of 7 miles.
>
> The water in these springs is purity itself. This isn't an ad for the town, or a cure-all for the nation's ills. But the fact remains: Eureka Springs water is so pure, so free of mineral content, that when placed in a bottle and sealed, it can be kept for years without sedimentation forming in the bottom of the container (6, p. 38).

Located atop Magnetic Mountain in Eureka Springs stands the white mortar statue of Christ of the Ozarks, the only giant figure of Christ in the Northern Hemisphere. The seven-story-high statue was built by the Elna M. Smith Foundation with Emmet Sullivan and Adrian Forrette as the sculptors who completed work on the statue in 1958. Built to withstand 500 mile an hour winds or more, the statue stands atop the mountain at an altitude of 1,500 feet; the armspread of the statue from fingertip to fingertip is sixty-five feet. The statue weighs over one million pounds. In addition to

this weight, the hidden foundation contains 320 tons of concrete, not counting the reinforcing steel. Illumination of the statue by night was engineered by the General Electric Company. The statue is completely isolated from commercial encroachment on 167 acres of land, and seven of these acres are within the city limits of Eureka Springs (58, pp. 3-4).

Magnetic Mountain's twin mountain was named Mount Oberammergau in the 1960's when Gerald L. K. Smith and his wife Elna initiated the idea of presenting the Passion play in Eureka Springs.

> . . . During the construction of the giant statue, I expressed my desire to Mr. Forette, the associate sculptor, to see the compassion of our Lord portrayed on one of the mountain slopes. He revealed to me that one of his best friends was considered the greatest outdoor dramatic artist-director in America. This brought Mr. Hyde and myself together, and as our inspirations matured, it seemed in the will of God for us to commission Mr. Hyde and fulfill our dreams, although when we first thought of it, it seemed almost impossible.
>
> In the early days when people would ask how we happened to do it, I would summarize logic and reason and impulses, etc., but now I make the answer short. We were compelled by the Holy Spirit to establish these sacred projects (57, p. 2).

Robert A. Hyde, director of the play, is a native of South Dakota. He has been keenly interested in outdoor drama since he received his M. A. degree from the University of Houston, Houston, Texas, where he majored in the theatre and its related subjects. Mr. Hyde has experienced a successful background in TV and motion pictures in Hollywood where

Plate 6--Christ in The Great Passion Play: Robert Hyde

he directed the production of a great outdoor drama portraying the activities of General Custer and the Indian Wars involving the famous Indian known as "Crazy Horse." The revision of "Old Tucson" in Arizona and the production there of a number of movies having to do with the development of the Old West was the second of Robert Hyde's projects.

However, Robert Hyde's dream was to do the one outdoor drama that would surpass all others, namely the Passion of Jesus Christ. Through a mutual friend, Adrian Forrette, sculptor and artist, Robert Hyde was able to meet Gerald and Elna Smith. Since they also had a deep yearning to see the Passion of Jesus Christ presented properly on a grand scale, there was a meeting of the minds, with the result that a scenario was written by Robert Hyde, a detailed blue-print drawn, and soon work was begun in 1967 in preparation for The Great Passion Play in Eureka Springs (28, p. 1).

> The site was chosen after Mr. Hyde had surveyed the whole mountain area of 167 acres owned by the Foundation. The amphi-theatre was built by God Almighty thousands and thousands of years ago. It would have cost us nearly a half-million dollars to have scooped it out if it had been necessary so to do what had already been done by Mother Nature. It fulfilled several miracles. We have no acoustical problems. We have no echoes nor roars, and of course it is unbelievable that we have no mosquitoes . . . .
>
> The buildings were designed and supervised in their construction by Mr. Hyde.
>
> Future plans involve the refinement of the property--167 acres--such as shrines, walks, the reproduction of the sepulcher, the village

> of Nazareth, the village of Bethlehem. There is a wide variety of dreams which will be fufilled as the plans unfold (57, p. 3).

On the slopes of Mount Oberammergau the ancient streets of Jerusalem have been reproduced as accurately as history can sketch the picture for there are neither minatures nor painted backdrops--it's all real, lifesize, and the buildings and performance areas are neatly arranged on the mountain side. From stage right to stage left are the Garden of Gethsemane, Herod's Military Court, Simon's House, Pilate's Judgment Porch, the Tomb, the Temple, Golgotha, the Upper Room, Court of the Sanhedrin, and the Place of Ascension.

The amphitheatre which overlooks four states--Arkansas, Oklahoma, Kansas, and Missouri--has a stereophonic installation that is one of the most intricate ever staged for a dramatic producion.

The amplification, sound effects, and lighting equipment which is housed in the control room beneath the seating facilities was engineered by W. Grant Hafley. He not only assembles, organizes, and operates the conventional equipment, but he has introduced original techniques and built special equipment which saved the Elna M. Smith Foundation thousands of dollars. The estimated value of this equipment is between $40,000 and $60,000.

Mr. Hafley is completely dedicated to the sacred production; he works in the control room where the audience is unaware of his unique role in the production of the play.

The natural amphitheatre on what is now called Mount Oberammergau, presented unique challenges in the realm of sound amplification, lighting necessities, and stereophonic projection. To buy the necessary equipment, thousands of dollars were needed and there was the possibility that even if the equipment were purchased, it might prove to be inadequate. Instead of requesting the extra funds, W. Grant Hafley designed and manufactured one of the most important pieces of equipment in the control room at one-fifth the cost. With this unique equipment, sound and speaking voices can be projected to any spot in the staging area, which is 500 feet long.

Hafley has also developed a self-pulsated sequencel lighting display. He developed the formula for the display a few years ago when he won a contest among professionals in a Christmas street lighting demonstration involving timing, coordination, and syncronization. This unique formula is used in the Great Passion Play for signal lights--red, blue, green, and amber--timing the entrance and exits of cast members, even to the point of directing the grooms and the animal handlers as to the exact moment the camels, horses, and the sheep leave the stable. (Plates 7-16).

Thus, the movement of every person and every animal, the projection of every note of music, and the sound effects are controlled by the equipment engineered by Hafley. The harmony and dramatic timing of the lighting and sound effects

ACTION CARD NO.: 2 A POINT VALUE M_____ F_____ C_____
CHARACTER: ANNAS
SCENE: FIRST DAY
ACTION: Enter GATE 16 or ____ on BLUE or _____ and go to Temple, talk with money changer. Enter Temple-wait for 10-15 seconds and re-enter, go back toward Palace, stay active in street until Christ entry.
SCENE: SECOND DAY
ACTION: Enter GATE 15 or ____ on RED GREEN or _____ _____ and go with Jew to Temple and enter. Then on GREEN AMBER or _____ enter GATE 8 with Jew and go to edge of Terrace. Then after Jew Points to GATE 1 dismiss him and then return to Palace. Then enter again when Christ enters.

Plate 7--Action card: Annas

ACTION CARD NO.: 5 A POINT VALUE M_____ F_____ C_____
CHARACTER: NATHANIAL AND UNDERSTUDY
SCENE: FIRST DAY
ACTION: Enter GATE 12 or ____ on GREEN AMBER or _____ _____ and visit tent maker briefly and go to food stand briefly then go to Temple terrace and enter Temple. UNDERSTUDY-stay on Terrace and converse with sheepman. NATHANIAL- Enter from 8 to deliver lines to Christ.
SCENE: SECOND DAY
ACTION: Enter GATE 16 or ____ on RED AMBER BLUE or _____ and go to Temple-visit with Dove Merchant. Enter Temple and come out when Christ enters and get in position for Dialogue.

Plate 8--Action card: Nathanial and understudy

ACTION CARD NO.: C 15 POINT VALUE M____ F____ C____
CHARACTER: PILATE SERVING GIRL
SCENE: FIRST DAY
ACTION: Enter GATE 7 or _____ on RED GREEN AMBER or _____ and go with Claudia until she sends you to baker to get bread. Do so then rejoin her. Stay on porch for Christ dialogue.
SCENE: SECOND DAY
ACTION: Enter GATE 7 with Pilate on _____ or _____ and go to well area. Pilate and Claudia will continue down street. Rejoin after getting drink. YOU WILL BE MOURNER LATER.

Plate 9--Action card: Pilate's serving girl

ACTION CARD NO.: D 9 POINT VALUE M_____ F____ C_____
CHARACTER: HORSEMAN
SCENE: FIRST DAY
ACTION: On GREEN AMBER BLUE or _____ ride down Via Delorosa to well-Centurian signals 2 men to left and they ride out GATE 20. The rest go up to courtyard and Centurian signals and leads them back down street to exit GATE 17.
SCENE: SECOND DAY
ACTION: On RED GREEN AMBER or _____ enter GATE 20 and go up street and ride into Herod's courtyard-then back down the street to exit up the Via Delorosa. Centurian exits GATE 17 where he enters later in play for the cross scene.

Plate 10--Action card: horseman

ACTION CARD NO.: 6 E POINT VALUE M_____ F_____ C_____
CHARACTER: CHICKEN MERCHANT:
SCENE: FIRST DAY
ACTION: Enter from GATE 2 on BLUE or _____
with the Rug Weaver who will assist you
carry out the crate. Set up your crate, reach
in and pull out chicken and try to sell it
to customers who pass by.
SCENE: SECOND DAY
ACTION: Enter from GATE 3 or ____ on AMBER or
_____ and set up shop again
and deal with the customers. Join the Christ
crowd as it gathers to meet Christ.

Plate 11--Action card: chicken merchant

ACTION CARD NO.: 1 F POINT VALUE M_____ F_____ C_____
CHARACTER: RUG WEAVER
SCENE: FIRST DAY
ACTION: Enter GATE 4 or ____ on RED or _____
and go up the ladder to the weaver's roof.
Set up the shop and do the weaving. Wave as
Christ enters and go down the ladder to
join the crowd.
SCENE: SECOND DAY
ACTION: Enter GATE 6 or ____ on RED GREEN or
_____ and go to the weaver's
roof and begin the weaving , wave as Christ
enters from the roof and then go down and
join the crowd.

Plate 12--Action card: rug weaver

ACTION CARD NO.: 4 F POINT VALUE M_____ F_____ C____
CHARACTER: PASTRIES SHOPPER (CHILD) CRIPPLED
SCENE: FIRST DAY
ACTION: Enter GATE 2 or ____ on RED BLUE or _____ and go to Pastries shop to be served. Drag yourself to the well-get drink- and meet Christ at Temple to be cured.
SCENE: SECOND DAY
ACTION: Enter from GATE 19 or ____ on GREEN AMBER or _____ and walk up street pausing briefly as you pass various merchant shops until you come to the rug sales. Stay there until Christ enters and join crowd.

Plate 13--Action card: pastries shopper

ACTION CARD NO.: 2 G POINT VALUE M_____ F_____ C_____
CHARACTER: FRUIT MERCHANT
SCENE: FIRST DAY
ACTION: Enter GATE 11 or ____ on AMBER or _____ pushing your cart of fruit--be sure to take a wide turn at the well area--then push back to position of your shop area and set up the shop. Deal with the customers as they come by and run to meet with Christ when he enters.
SCENE: SECOND DAY
ACTION: Enter GATE 17 or ____ on BLUE or _____ and go to shop and set up wares, deal with customers, etc. Join the throng of people as they run to greet Christ.

Plate 14--Action card: fruit merchant

ACTION CARD NO.: 8 G POINT VALUE M_____ F_____ C_____
CHARACTER: WOMAN AT WELL WITH WATER JUG
SCENE: FIRST DAY
ACTION: Enter from gate 10 or ____ on RED or _____ and go down Via Delorosa to the well, take water and exit GATE 2. Re-enter from GATE 8 or ____ and go to dove merchant and then join the Christ crowd.
SCENE: SECOND DAY
ACTION: Enter GATE 2 or ____ on GREEN or _____ and go to well, fill water jar and exit GATE 17 and put the jar in the wardrobe room. Re-enter GATE 12 or ____ and go to the candle shop. Then join the street crowd running to greet Christ.

Plate 15--Action card: woman at well

ACTION CARD NO.: H 10 POINT VALUE M_____ F_____ C_____
CHARACTER: SEED SHOPPER
SCENE: FIRST DAY
ACTION: Enter GATE 11 or ___ on RED BLUE or _____ and go to the seed shop stopping only briefly at other shops along the way. Join the rest of the street people to greet Christ as he enters.
SCENE: SECOND DAY
ACTION: ENTER GATE 11 or ___ on GREEN BLUE or _____ _____ and go to seed shop and barter and again join the street crowds as Christ enters.

Plate 16--Action card: seed shopper

were completed under the direction of Robert Hyde, director of the play. The quipment is so scientifically assembled that with the exception of two or three coordinated projects the whole operation can be controlled by one person (20, p. 1).

> . . . The control room includes an Ampex 400-4 four-track tape machine that uses special one-half inch professional audio tape; a custom-designed audio console used not only to place the sound on the set, but also to keep the level at a point where everyone in the audience can hear with ease and clarity. Six Altec 200-watt amplifiers are used to power the speakers creating a total of 1200 watts audio power. The six Altec "Voice of the Theatre" speaker systems used stand over eight feet high, yet even for their enormous size they are inconspicuously placed within the set. Four more tape decks, back-up amplifiers, speakers and paging equipment continues the list of audio equipment. Lighting is accomplished with the use of 30 Century Solid State dimmers involving numerous circuits on the set totaling over 70,000 watts of power. These units make possible such special effects as the impressive lighting on Calvary and the fire in the Ascension.
>
> Numerous other miscellaneous circuits are used in order to supplement the operation bringing the total required watts of power up to nearly 200,000 (20, p. 1).

Through the years, Gerald and Elna Smith have collected portrayals of Christ which have included everything from carvings in ivory to oil on canvas, with a wide variety of examples in between, including oil painting on copper, oil painting on tin, mosaics, icons, French enamel portraits, wood carvings, etchings, marquetry wood inlays, needlepoint, etc. After the statue of Christ of the Osarks was built, the Smiths decided to bring their collection of portrayals

of Christ to Eureka Springs and establish an art gallery where these portrayals could be shown (58, p. 56).

Located at the front entrance of the amphitheatre today is the Christ Only Art Gallery.

> I write this postscript to emphasize the importance of the Christ Only Art Gallery, which represents a lifetime collection of the portrayals of Christ by Mrs. Smith and myself. We have over 400 portrayals of Christ in every known art form, from wax to carved wood, from carved ivory to oil on canvas, including terre cotta, porcelain, French enamel, marquetry inlay, oil on tin, etc. One portrayal of the Last Supper four feet deep and six feet long, the artist used a very rare collection of butterfly wings for the color instead of oil paints. We have six different guides during the season and as high as 500 people per day visit the Gallery. A Jesuit Priest who recently toured Europe and visited all the important art galleries pronounced it as positively unique and superior to anything of its kind. In fact, he said, there is nothing of its kind in the world. Of course, this does not imply that we have the million dollar masterpieces, but the thing which makes this Gallery unique is that every art form is represented and that no place can be found with the variety of portrayals that we have in this Gallery.
>
> A Christian young man in Czechoslovakia, who was in college and was a leader among young people, took a vow with four of his college mates that if the Communists invaded Czechoslovakia, they would consume themselves with fire. This they did, and an important citizen, married to a Princess, the daughter of King Ferdinand, presented a wood statue of the Sacred Heart carved out of a raw long in memory of this young man who voluntarily gave his life to demonstrate his opposition to Communism (57, p. 7).

Yearly, thousands of people find this hidden mountain town of Eureka Springs for they come to see the statue of Christ on the mountain, to attend the Passion play, to visit the Christ Only Art Gallery, and simply to drink the spring

water. The permanent mountain outdoor theatre brings a great religious drama within reach of millions of people of the central United States area. "There are more people within a thousand miles of Eureka Springs than there are within one thousand miles of New York City. The radius includes Chicago, Houston, New Orleans, Kansas City, St. Louis, Memphis, etc., whereas that radius in the New York zone is half ocean" (58, p. 55).

"Sophisticated visitors that come in the spirit of patronage to view this Passion Play extravaganza expecting to see something nice and piously done are completely swept off their feet and insist that it is the greatest production of its kind ever attempted anywhere in the world" (6, p. 37).

> P. S. In paying tribute to the artists who have functioned in the fulfillment of our dream, I would emphasize the fact that no individual in the whole enterprise has been more important than Mr. Charles F. Robertson, who is like our son and who has been with us more than 25 years. He has been the Coordinator from the beginning. His dedication and devotion and intelligent application is responsible for the over-all management of the entire enterprise. He continues in this position of authority. Nothing that has been done could have been done without him. The beautiful miracle of it all has been the compatibility between Mr. Robertson, the Coordinator, and Mr. Hyde, the Director, and Mr. Sullivan and Mr. Forrette, the sculptors. During the development there was never any problem of compatibility. No ultimatums were issued. Everyone concerned with the responsibility even down to the artisans seemed to feel that the ground on which they stood was holy ground.
>
> It is generally understood that in the event of my passing, which of course is inevitable, Mr. Robertson will be the man in charge. My nephew, Mr. R. L. Morgan, who is now in Los Angeles

> running my office, will be the next in line. He and Mr. Robertson will carry the executive responsibility in days to come. In fact, they are doing it now. I have very little to do with the detail of the operation. Mr. Robertson turns to me for advice and decisions at times, but fundamentally he carries the full load in the execution of the operations in Eureka Springs. Mr. Hyde, of course, is in complete charge of the dramatic phase, and we have complete confidence in him. In fact we think of him as a genius, dedicated to his Lord (57, pp. 6-7).

Many people who have attended the Passion play in Oberammergau, Germany, have also attended the Eureka Springs production and they speak highly of both productions. The play in Oberammergau makes an overwhelming impression since it goes so deep into time and tradition. The Oberammergau play is, of course, in the German language. For the American audience, the Eureka Springs production is especially effective since they can hear the Passion of Christ related in their own language (57, p. 1).

> There is no envy nor competitive mood as far as we are concerned, but we do believe that there are only two places in the world now where the true unblemished story of our Lord's last week is being told effectively in public drama. Naturally, there is some fine work being done on a more amateurish basis in several places; but in certain conspicuous instances, Jewish pressure has effected the wording of the text even though it meant removing statements that originated in the Gospels of the New Testment (57, pp. 1-2).

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CHAPTER II

COMPARISONS OF PART ONE OF THE TWO PRODUCTIONS

The Oberammergau Play, Part One

From Christ's Entry into Jerusalem to His Arrest in the Garden of Gethsemane

> The Prologue, accompanied by a band of guardian spirits in waving robes, has stepped out onto the enormous stage and recites the first words of the play before the silent multitude of five thousand spectators. He promises peace to "all whom love hath united here around the Saviour, to follow him sorrowing on the path of his Passion, to his resting place in the grave."
>
> It is a simple man from a Bavarian mountain village who speaks the words, in much the same way as they were spoken by his forefathers. Only men of utter simplicity of heart and deepest piety could and can still today dare to impersonate themselves the divine mystery. And the Prologue who offers peace and good will to the visitors who come from all over Christendom is simply fulfilling a vow made amongst themselves by peasants, hunters and craftsmen more than three hundred years ago.
>
> However, the people who have come by the thousands from a world without peace accept these words as a divine message, for they feel now as ever before that this representation of the Passion is far more than just a play (14, pp. 5-6).

The text of the Oberammergau Passion Play as well as the stage are hybrid forms and far removed from medieval prototypes. However, the spirit in which the Passion play is presented is still in the medieval tradition which demands

Plate 17--Prologue in the 1970 production: Franz Zwink

that an entire community become involved in the undertaking of the play for the glory of God and the edification of the faithful (10, p. 820).

> Daisenberger studied the Greek and Latin dramas whose forms had been revived in Germany by Goethe and Schiller. Then he introduced the custom of beginning each act with an explanatory prologue, and cast the verses of the chorus in the strophe and antistrophe of Aeschylus and Sophocles (9, p. 69).

The Passion Play of Oberammergau depicts on stage the central elements of the Christian faith, the sufferings, death, and resurrection of the Son of God. The play makes full use of Old Testament models and a description of the events constituting the content of the play is from the Gospels of Matthew, twenty-six, twenty-seven, and twenty-nine; Mark, eleven to nineteen; Luke, nineteen, twenty-two to twenty-four; and John, eleven to twenty (6, pp. 24-25). The text is from the Gospels of the Vulgate.

"The character of their performance is deeply affected by the fact that the play is given by daylight and in the open air . . . . " (13, p. 689). No stage lighting is used and the actors "wear costumes of the Biblical period but no wigs or make-up . . . (12, p. 391).

The present text of the play, 1970 edition, is divided into three parts: Part One is from Christ's entry into Jerusalem to His arrest in the garden of Gethsemane; there are six acts with twenty-five scenes plus nine tableaux vivants. Part Two is from the arrest in the garden of Gethsemane to the

condemnation by Pilate; there are five acts with twenty-nine scenes plus six tableaux vivants. Part Three is from the condemnation by Pilate to the glorious resurrection of the Lord; there are three acts with ten scenes plus three tableaux vivants.

Each presentation of the play is introduced by the Prologue who delivers a contemplation in classical, mostly sapphic strophes. After the Prologue, introductions of the scenes to follow are presented as tableaux vivants; altogether eighteen tableaux vivants of incidents from the Old Testament prefiguring the New Testament are portrayed. The choir, describing these scenes with vocal music, points out the interrelations between the Old and the New Testament. Then, the Passion of Christ begins to unfold only to be relieved by the Prologue and the tableaux vivants again. Following this technique the play runs for five and one-half hours, beginning at eight thirty a.m. and continuing until eleven a.m. There is a three-hour lunch break and the play resumes at two p.m. and runs until five p.m.

For the play the stage is divided into three parts; the proscenium is bounded to the rear by the middle-stage, which contains the whole technical apparatus of a large theatre; to the left and right side, two symmetrical concrete constructions with semicircular steps and columns--abstract porticos as it were--form two houses, one for Annas and Caiphas, the other for Pilate. Between the two houses and the center

stage, two arch-like passages form streets. The stage and props date from the 1930's. "A completely covered auditorium seating upwards of 5200, faces a vast open-air stage, which uses the tree-clad mountain countryside as its backdrop" (11, p. 149).

The play is performed in historically stylized costumes and the script quotes by name twenty-three actors on the side of Christ and thirty-seven against Him. There are over 700 extras on stage for the mass-scenes, and these actors are exposed to every possible inclemency of the weather. Thus, the Passion play in its present form remains in respect of costumes and stage, libretto and music, actors, musicians, and props a home grown product of Oberammergau. The people "are not stupid and uneducated as we are led to suppose simply because they are spoken of as peasants" (2, p. 490), but "everywhere in Oberammergau one feels a sense of high intelligence and a pious enthusiasm for life" (1, p. 36). Johann Wolfgang von Goethe summed up the Passion play when he said: "For this kind of thing southern Germany is more fertile than the north; a modicum of innocence is necessary for something like this to emerge" (6, pp. 24-25).

In the Passion Play of Oberammergau, Germany, there are six acts with twenty-five scenes in Part One. There are also nine tableaux vivants which tie the Old Testament to the New Testament. The play begins as a chorus of forty-eight singers and one Prologue enter in single file into the open-air

proscenium from either side of the wings, forming a large semi-circle with the Prologue in the center. The chorus is composed of forty-eight men and women and one male Prologue. "Their dress, for men and girls alike, is Greek in design though destinctly Teutonic in execution, and consists of a flowing white garment under a long grey-blue cloak. They are bareheaded except for metal circlets, and the girls all have long hair flowing loose over their shoulders" (4, p. 85). The prelude to the production is sung by the bass solo:

> Bow ye down in holy wonder
> By god's curse oppressed race;
> Peace to thee! From Zion's grace once more.
> Not for ever does His anger last,
> The Offended One.--His wrath is for ever just!
> "I demand not," thus speaks the Lord,
> "The sinner's death! I will
> Forgive him,--he shall live.
> My Son's own blood shall now atone for him."
> Adoration! Praise! Tears of joy to Thee,
> Eternal One! (3, p. 13).

Members of the chorus divide in the middle and the two halves swing back like the two halves of a double door (4, p. 84) as the curtains on the central stage simultaneously open on the first still-life scene: a tableaux vivant: the expulsion from paradise. In the scene, Adam and Eve are being driven forth from the garden by an angel with a flaming sword (8, p. 26). With this scene one is reminded that here is where all sorrow came into the world due to the sin of disobedience. Thus, the sin of Adam and Eve and what ensued from this sin, is placed at the beginning of the Passion play. How appropriate an introduction because without the

Plate 18--The chorus in the 170 production: single file

Plate 19--The chorus during a tableaux vivant

existence of sin, the Passion would never have had to be endured by Jesus Christ (5, p. 22).

Members of the chorus swing back to the center of the stage forming a single line as the central curtains are drawn shut on the first tableaux vivant. The Prologue, in the center of the chorus, welcomes the audience:

> Welcome, welcome to all whom here the tender love
> Of the Saviour unites, mourning, to follow Him
> On His journey of suffering
> To the place of His burial-rest.
> Who from afar and near all here have come today,
> They all feel themselves now joined in Brotherhood
> As disciples of the Lord
> Who has suffered death for all.
> Who gave Himself for us, with compassion and love
> Even unto bitter death. To Him let us lift up
> Our gaze, and our hearts too,
> With love unfeigned and gratitude.
> To Him let us turn our thoughts and our souls!
> Pray with us, yea, with us pray, as the hour comes,
> When the debt of our sacred vow
> We pay to the Supreme God (3, pp. 13-14).

Members of the chorus again separate into two groups, taking their places on either side of the stage as the curtains open on the second tableaux vivant: veneration of the cross. In this scene, twenty-three people are shown venerating the cross of Christ. It is a scene that aptly follows the first in that Adam and Eve sinned and Christ atoned for the sin of our first parents, redeeming mankind through His Passion and death on the cross (5, p. 24).

As the curtains close on the second tableaux vivant, members of the chorus walk back to the center of the stage to sing the Hosanna, prefacing Christ's entry into Jerusalem the Sunday before His death. After the song, the members of the

chorus separate, and in double ranks, they file to either side, leaving the stage. Following this musical introduction, Act One, Scene One, begins. Christ rides a donkey onto the open-air stage as more than 700 men, women, and children sing the praises of Christ. A number of the people have branches in their hands as Christ enters the city of Jerusalem; the people hail Christ as their king (Plate 20).

In Scene Two, Christ finds the people selling animals in the Temple. This scene does not follow chronologically in Holy Scripture, but the author places the scene in the last week of Christ's life to show the three years of Christ's public life in relation to His Passion. The author also gives names and dialogue to the men buying and selling things in the Temple. They are: Moses, Booz, Peter, Ephraim, Joshua, Sadoc, Esekial, Rabbi, Kore, Dathan, Albion, Amon, Rabinth, Dariabas, Nathaniel, and Oziel. The children and many of the adults continue to shout their Hosannas to Christ as Scene Three shows Nathaniel, Ptolomy, Rabbi, Joshua, Sadoc, and a few members of the crowd discussing Christ as an enemy of Abraham and Moses. Scene Four also takes place on the open-air stage as the traders from the Temple seek revenge of their loss suffered at the hands of Christ. Members of this scene include the traders: Booz, Moses, Dathan, Nathaniel, Joshua, Albion, as well as Priests and a few followers.

Scenes Five, Six, and Seven take place on the steps of the palace of Annas and Caiphas. The palace of Annas and

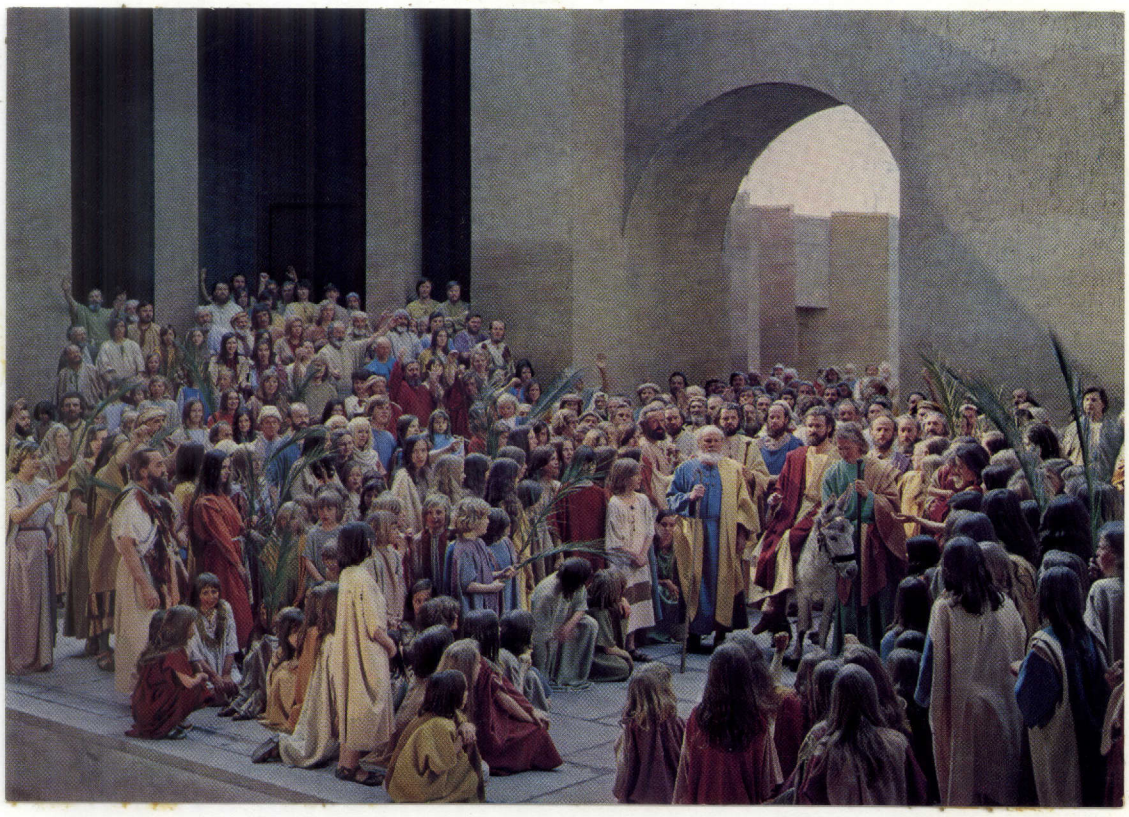

Plate 20--Christ's entry into Jerusalem: 1970

Caiphas is located on the left of the center stage while the residence of Pilate is to the right of the center stage. In Scene Five, Nathaniel, Ezekiel, Rabbi, Gerson, and Oziel tell Annas and Caiphas that Christ has broken their laws. In Scene Six, the traders enter--Dathan, Kore, Albion, Moses, Esron, and Ephraim--and along with Nathaniel continue to plead their cause before Annas and Caiphas. Both Caiphas and Annas voice their secret joy of having Christ punished. Before this short Scene Seven ends, the traders and their cohorts shout praise to the God of Abraham, Isaac, and Jacob (3, pp. 15-23).

Act Two begins as the chorus and Prologue enter the open-air proscenium. The Prologue describes the third tableaux vivant; members of the chorus separate into two groups, taking their places on either side of the central stage as the curtains open on the third tableaux vivant: young Tobias takes leave of his parents.

> When Tobit who with all his people had been carried captive into Assyria believed his life to be drawing near the end he sent his son, who was called Tobias after him from Nineveh, the capital of Assyria where he lived, to Rages in Media in order to bring back from Gabael, a member of his tribe, a large sum of money he had lent him quite some time ago. As a travelling-companion on the long and hazardous journey the holy archangel Raphael offered himself in the disquise of a good-looking young man. After many a good advice they soon took leave of his parents with his father's blessing.
>
> Tobias and his companion had hardly left his home when his mother Anna began bewailing her son in moving tones: "Father, why has thou

> let Tobias go? Thou has taken the comfort of our old age away from us." The father comforted her: "Do not weep! Our son will safely return to us and thine eyes will feast on him again."
>
> Just as Tobias took leave of his parents so did Jesus at Bethany, bidding a fond farewell to his mother before he went to meet his sorrows. He, too was able to comfort her as Tobit had comforted his wife by telling her that in a few days hence she was to see him again in a bliss beyond words (5, p. 34).

There are ten characters in the tableaux vivant: Tobias is kneeling at the feet of his father, surrounded by his relatives and friends.

Members of the chorus walk back to the center of the stage forming a single line as the central curtains are drawn shut on the third tableaux vivant. The Prologue introduces the fourth tableaux vivant and the members of the chorus again take their places on either side of the central stage. The curtains open on the Song of Solomon: the loving bride bewails the loss of her bridegroom.

> . . . The Church has always considered this song as referring to the love of God for his people. But the song also refers to the love of God for every single soul, and in particular to the Lord's love for his mother Mary and to her love for the Lord God, her Son.
>
> . . . Like the bride in the Song of Solomon, the mother of God may have bewailed the parting of her son from Bethany. She knows, though, too, and this is her comfort, that she will see her son again in a few days, after his resurrection (5, p. 36).

The tableaux vivant pictures the weeping bride rising from her bed; nineteen maidens try to comfort her as the chorus sings the Song of Solomon. Following the tableaux

vivant, the chorus members leave the stage and Act Two of the Passion play begins.

Scene One takes place on the proscenium stage as Christ, Philip, John, Thaddeus, Simon, Andrew, and Thomas walk toward Simon's home. Upon arrival at Simon's home, Scene Two, Christ speaks to Simon, Lazarus, Magdalene, and Martha. While in the home, Scene Three, Christ speaks to the group concerning His Passion. Magdalene washes the feet of Christ while in Simon's home; the home is located on the center stage. In Scene Four, Christ bids farewell to His mother and friends as He and His apostles leave for Jerusalem (3, pp. 26-31).

Act Three is announced as members of the chorus walk to the center of the stage. The Prologue describes the fifth tableaux vivant: King Ahasuerus rejects Vashti and Esther is made queen.

> . . . The marriage-bond between Ahasuerus and queen Esther is in the Passion Play considered as the archetype of the "Marriage contract" that God has concluded with the people of Israel and with the holy city of Jerusalem. Despite all exhortations of the prophets the people were again and again unfaithful to God. At last, God sent his own Son but even he was not acknowledged by the people of Israel. The leaders of the people did not rest until they had him crucified . . . . In their stead, Christ chose a new people from the heathen--the Church--for his bride.
>
> The fifth tableau vivant represents the wedding, celebrated with great pomp, of king Ahasuerus and the beautiful Esther. Self-confident, the powerful king of Persia, Ahasuerus, is standing before his throne. Esther, the new queen of the empire, is kneeling in front of him, her head bowed in humbleness.

> The proud former queen Vashti, now ousted by the king, is seen standing a little apart to the right of the throne (5, p. 42).

Scene One is enacted on the central stage. Christ goes with His apostles to Jerusalem; speaking to Him are John, Matthew, Peter, Andrew, James the Elder, and Philip. Scene Two continues as Judas requests Christ to leave the apostles some provisions for the future. Christ and the apostles continue their journey to Jerusalem with Judas lagging behind. In Scene Three, Judas is alone on the stage delivering his soliloquy regarding his own livelihood. Scene Four, begins as the group of traders--Dathan, Kore, Albion, Moses, Booz, and Ephrim--approach Judas and request him to betray Christ. Judas tells them to see him again in about three hours (3, pp. 33-38).

Act Four begins as the members of the chorus enter the open-air proscenium and the Prologue describes the sixth tableaux vivant: the Lord gives manna unto His people.

> Soon after the exodus from Egypt the people of Israel arrived at the desert of Sin reaching as far as the Sinai mountains . . . .
>
> . . . This manna foretold of the bread that Christ was going to give his disciples at his last supper. In the form of bread he offered them his own body for the nourishment of their souls. He said: "Take and eat! This is my body, which is given for you; this do in remembrance of me!"
>
> . . . The miracle in the desert is shown by the sixth tableau vivant: Moses, known by the two rays protruding from his head, and his brother Aaron comfort the despondent people by speaking of the miraculous bread God has

Plate 21--The Last Supper: 1970

> promised them. Many of the people look hopefully towards heaven (5, p. 46).

A total of fifty-two people make up this tableaux vivant. The curtains are closed and then reopened for the seventh tableaux vivant: the Lord gives grapes from Canaan to His people.

> After the Lord had offered his holy body to the disciples in the form of the host he also gave them his holy blood in the form of wine and said: "This cup is the New Covenant in my blood; this do ye, as oft as ye drink it, in remembrance of me! . . .
>
> In the Old Testament, the grapes Moses's men brought back to the Israelites from Canaan, refer to this cup of the Lord.
>
> . . . In the seventh tableau vivant (like in the previous scene) we observe the Israelites in the wilderness bordering upon the land of Canaan. Two men, probably Joshua and Caleb, carry a giant cluster of grapes from Canaan between them on a staff. Two other spies carry pomegranades from the promised land. Moses and Aaron encourage the people to set forth on the conquest of this so fertile land (5, p. 48). (Plate 23).

A total of fifty-two people also make up this tableaux vivant. The curtains close, and the chorus leaves the stage.

Scenes One and Two are enacted on the central stage. In Scene One, Christ washes the feet of His twelve apostles; in Scene Two, Peter tells Christ that he will never betray his Master (3, pp. 40-44). The curtains close and the members of the chorus return to the open-air proscenium as the Prologue introduces the eighth tableaux vivant: the sons of Jacob sell their brother Joseph for twenty pieces of silver.

> . . . This scene is represented in the eighth tableau vivant. Several of the brothers

Plate 22--Soldiers' weapons: 1970

Plate 23--Production Props: 1970

> are still undecided about what to do with their brother while the merchants are already paying the sum agreed upon to others (in the centre). Joseph, with his eyes lifted up toward heaven, is praying for his rescue.
>
> The "Egyptian Joseph" who upon the service of his brother Judah was sold for twenty pieces of silver to the foreign merchants offers a convincing comparison with the fate of our Saviour who was sold by his own disciple Judas (the same name!) to the high priests for thirty pieces of silver (5, p. 54).

Nineteen people make up this tableaux vivant. The curtains close and the chorus leaves the stage.

The curtains open on Act Five, Scene One--center stage--the meeting place of the Sanhedrin. Caiphas announces to the Sanhedrin that Dathan is bringing Judas to speak to them. In Scene Two, Dathan presents Judas to the Sanhedrin and they--Caiphas, Nathaniel, Ezekiel, Nicodemus, Joshua, Rabbi, Saras, Annas, Nathan, Josaphat, Solomon, Ptolomy, and Rabinth--question Judas. The Sanhedrin agree to give Judas thirty pieces of silver for delivery of Christ into their hands. Only Nicodemus voices his refusal to accept the Sanhedrin's proposal. Judas leaves the room as Scene Three begins. The Sanhedrin begin discussion of what to do with Christ once He is in their hands. Caiphas, Sadoc, Rabbi, Nathaniel, Annas, Joshua, and Ezekiel agree that Christ must be put to death. Only two members of the Sanhedrin, Nicodemus and Joseph of Arimathea, refuse to take part in the death of Christ. Both men rise and leave the Sanhedrin. Scene Four continues in the meeting place of the Sanhedrin where Caiphas, Joshua,

Plate 24-Scene from the Last Supper: 1970

Rabbi, Samuel, Dariabas, and Nathaniel make final plans to condemn Christ to death (3, pp. 45-52). And the curtains close upon the meeting place of the Sanhedrin.

Act Six is announced as members of the chorus walk to the center of the stage. The Prologue describes the ninth tableaux vivant: Adam must eat his bread in the sweat of his brow. Members of the chorus separate into two groups, and take their places on either side of the central stage as the curtains open on the tableaux vivant.

> Adam, driven out of Paradise because of his disobedience (cf. the first tableau vivant) must struggle hard to get a living for himself and his family by toilsomely labouring the ground that has been cursed for his sake. In the sweat of his face he must now eat his bread.
>
> This is represented in the ninth tableau vivant. We observe how he is laboriously tilling the soil while two of his sons are ploughing. Others (in the background) are likewise working wearily. Eve, our first mother, is looking after her smaller children in fulfillment of her mother's duties which since the fall of man have become a misery to her.
>
> Adam, our first father, who must laboriously fight the sterility of the soil cursed for his sake and wet the ground with his sweat may be compared to Christ when in his agony on the Mount of Olives his sweat fell down to the ground like big drops of blood . . . (5, p. 60).

Fourteen people make up this tableaux vivant. As the curtains close, the members of the chorus move back to the center of the stage and introduce the tenth tableaux vivant: Joab, pretending to give Amasa a kiss of friendship, murders him with a sword. Members of the chorus again separate into two groups, taking their places on either side of the stage as

the curtains open on the tenth tableaux vivant with twenty-seven people characterizing the scene.

> Joab, a nephew of king David, had killed the king's disloyal son Absalom against David's express wish . . . . David deprived him of the command over his army in order to punish him and gave the command to Amasa, another of his nephews.
>
> Joab was very much offended and tried to revenge himself. When he saw Amasa coming toward him near the great stone of Gibeon (cf. the song of the chorus!) he asked him with a dissembling mien: "Art thou in health, my brother?" And he took Amasa by his beard as if to kiss him and with his left hand smote him with his sword in the fifth rib so that Amasa died.
>
> In just as hypocritical a manner Judas abused the kiss of friendship on the Mount of Olives to betray his Lord and master to his worst enemies. The hypocritical kiss of Judas was like the thrust of a sword into the soul of his Lord . . . (5, p. 62).

The curtains close as the members of the chorus walk back to the center stage and exit on either side.

Scene One opens as Judas walks down the street, entering the proscenium stage with Solomon, Josaphat, Kore, Ptolomy, and a Temple guard. Judas tells the men that he will betray Christ with a kiss. The curtains open on the center stage as Scene Two begins. Christ is in the garden of Gethsemane along with His eleven apostles. Christ upbraids them for sleeping instead of praying with Him. In Scene Three, an angel appears to Christ, encouraging Christ to fulfill His mission on earth. In Scene Four, Judas enters the garden followed by Selpha, Malchus, Nathan, Albion, Booz, Dathan, Josaphat, Solomon,

Plate 25--The betrayal: 1970

Ptolomy, and a number of Temple guards. Judas walks toward Christ and kisses Him. In defense of Christ against the mob, Peter takes a sword and cuts off the ear of Malchus; Christ rebukes Peter for his outburst of anger. The guards take Christ and lead Him from the garden, followed by the band of men (3, pp. 55-60). Thus, ends Part One of the Passion Play of Oberammergau, Germany. A three-hour intermission ensues.

The Great Passion Play, Eureka Springs, Part One

Like its predecessor in Oberammergau, Germany, The Great Passion Play on Mount Oberammergau in Eureka Springs, Arkansas, bases its plot on the writing of Matthew, Mark, Luke, and John. This play, however, is based on the King James edition of the Bible. The text of the play is divided into two parts: Part One is from Christ's teaching on the mountain and His entry into Jerusalem to His arrest in the garden of Gethsemane. There is only one act with eight scenes. Part Two begins with Judas returning the thirty pieces of silver and the play ends with Christ's ascension into heaven. There is one act with ten scenes (7, pp. 10-11).

The play is strictly from the New Testament with no Old Testament tableaux vivants as in the German production. The play is a Christian presentation of Christ's Passion, death, and resurrection with no stress on any particular Christian denominational teaching as compared with the German production which solely teaches the doctrines of the Catholic faith.

The greatest contrast between the two plays is the fact that the German play is actually being acted out on stage whereas the Arkansas production is a pantomime, performed on the side of a mountain. The actors in Eureka Springs do perform the movements, gestures, etc., as the German actors do, but they do not speak the words. The entire dialogue of the script is played from a tape recorder and the actors simply perform the actions, mouthing the words. The play is presented at night beginning at eight-thirty and continues without interruption until ten-fifty p.m. The production makes full use of colorful lighting effects as opposed to the German production which is presented during the daylight hours with no lighting effects.

Each presentation of the Eureka Springs production begins with the singing of "The Lord's Prayer" as Christ and His apostles walk down the mountain side. This first scene is called "On the Road to Destiny" (7, pp. 10-11). While Christ and the apostles stand on the mountain side, the action of the play switches to the opposite end of the staging area as the doors of the Court of the Sanhedrin open. An informer tells the members of the Sanhedrin about Christ's recent actions, namely the raising of Lazarus from the dead. Caiphas thanks the man for the information and tells him to keep an eye on Christ and to continue to inform the members of the Sanhedrin about Christ's actions. The story of the play then swings back to Christ and the apostles on the mountain side.

Plate 26--The Great Passion Play cast

The scene depicts Christ addressing the twelve apostles, in pantomime, as the taped narration has Judas questioning Christ concerning the feasibility of His entry into Jerusalem. Spotlights are used to enhance the scene.

Scene Two, the "Triumphal Entry into Jerusalem" (7, pp. 10-11), immediately follows without interruption as Christ and the apostles descend the mountain side. Before entering the gates of Jerusalem, Christ mounts a mule and rides into the city, accompanied by His apostles. On entering the city, Christ is cheered by groups of people and many wave palm branches on His arrival. Approximately 150 men, women, and children are in the streets at this time. They actually talk to one another, but their voices are not heard by the audience since the script is voiced via tape. The cast is much smaller than the cast in Oberammergau, Germany; however, the scene of the play is similar in that Christ immediately goes to the Temple where He finds men buying and selling on the steps of the Temple. As in the German production so, too, here He upsets the cages of the doves and these doves fly about the stage, alighting on the roof of the Temple. Christ continues to speak to the assembled crowd concerning His mission on earth; then He and the apostles enter the Temple. From the Temple they make their way up the mountain side to Simon's house while Caiphas and the other members of the Sanhedrin discuss Christ's actions with the traders, agreeing that Christ's actions are against the law of their religion.

Scene Three, "Costly Oil" (7, pp. 10-11), begins as Christ and the apostles are gathered in Simon's home. Like the Oberammergau production, Mary Magdalen begins to wash the feet of Christ and Judas begins to question the reason for the apparent waste of the costly oil. Christ repremands Judas for his misjudgment of Mary Magdalene's action; in anger, Judas grabs the money on the table and leaves. Judas walks down the mountain side and enters the street between the Temple and the Court of the Sanhedrin. Here Judas delivers his first soliloquy, sulking over Christ's words of praise toward the prostitute, Mary Magdalene, and His reprimand of Judas' actions. Judas decides to force a showdown between Christ and the members of the Sanhedrin as he walks to the Court of the Sanhedrin and knocks at the door.

Scene Four, "At the Temple" (7, pp. 10-11), begins as a street scene. A shepherd leads his herd of sheep through the streets; merchants are selling their wares along the streets; a Roman soldier rides his horse down the street and runs into a blind man who is standing in front of the Temple. The old man is knocked to the ground and some of the people help him to his feet. Christ and His apostles walk up to the Temple where Christ cures the blind man.

Various questions are asked of Christ by the people gathered at the Temple steps. A Roman soldier asks if it is lawful to pay tribute to Caesar; a Sadducee asks about the resurrection on the last day; and another asks to know the

Plate 27--The Last Supper: The Great Passion Play

greatest of the commandments. Christ tells the people to beware of the Pharisees; to obey their laws but not to follow their example. Christ continues to upbraid the Pharisees as He and His apostles leave the Temple steps. The Apostle John speaks to Christ concerning the beauty of the Temple, and Christ replies that the Temple will someday be destroyed.

Caiphas and the other members of the Sanhedrin remain on the Temple steps for Scene Five, "Money?--How Much?" (7, pp. 10-11). Caiphas tells the group that Judas is willing to betray Christ into their hands. The members agree that thirty pieces of silver--the price of a slave--should be given to Judas when he delivers Christ to them. Having completed their plans, the members of the Sanhedrin leave the Temple and walk toward their court as the lights come up on the scene in Simon's house. Christ and the apostles are waiting to celebrate the Passover. Christ sends Peter and John to the Upper Room to prepare for the Passover.

"The Last Supper" (7, p. 10-11), Scene Six, is staged in the Upper Room. The scene opens as a servant girl lights two lamps on the table. Peter and John arrive to see that everything is ready for the meal. Christ and the other apostles soon arrive, and Christ begins washing their feet as the apostles argue with one another about who will have the highest throne in Christ's kingdom.

In this production, all the apostles sit on either side of Christ, but all are seated on the same side of the table.

The apostles sit astride a bench, facing Christ; Judas sits next to Christ, on His left. In the German production in Oberammergau, the apostles are seated on individual stools, arranged about the table; Judas sits near the door. The scene stressed the institution of the Sacrament of the Holy Eucharist; Christ distributes the bread to each individual apostle and He hands the cup to each. In the Eureka Springs production, a simple commemoration of this act is made as Christ tears an unleavened piece of bread into two pieces and hands the bread to the apostles on either side of Him. The apostles tear off a small piece and pass the rest to the next apostle. Christ then hands the cup to one apostle, and the apostles pass the cup to one another.

Christ speaks of a new commandment of love, and He asks for the peace of God on the apostles. He then tells the group of His pending Passion; Peter offers to lay down his life for Christ, but Christ tells Peter that he will deny Him. Christ also tells Judas to go quickly and perform what he has to do. Christ and the apostles leave the Upper Room and walk to the garden of Gethsemane as the lights dim out on the scene. Immediately members of the Sanhedrin run down the dark streets, shouting for the people to assemble. Carrying torches, the people soon gather into large groups. The panoramic view of the staging area is revealed as the mob of people, carrying flaming torches, goes across the mountain toward the garden of Gethsemane.

Simultaneously, a dim light is shown on the silver cup in the center of the table in the Upper Room where the Last Supper took place. As the shouts of the mob increase, the light becomes brighter and brighter on the cup, symbolical of the blood of Christ soon to be shed.

With the beautiful trees on the mountain as the background, "The Garden of Gethsemane," Scene Seven (7, pp. 10-11), has one of the most beautiful natural backgrounds in the entire play. Christ takes Peter, James, and John with Him into the garden. Peter again voices his desire to lay down his life for the Master, but Christ tells him that before the cock crows, Peter will deny Him. Christ then kneels and prays to His Father. Walking back toward the apostles, Christ finds them asleep. Christ upbraids them for their failure to stay awake and pray with Him. Christ then kneels and prays to His Father. Discovering the apostles asleep once more, Christ reproaches them for their laxity.

"Arrest the Nazarene," Scene Eight (7, pp. 10-11), begins as the soldiers and the mob of people arrive with Judas leading them. Judas walks up to Christ and kisses Him. In defense of his Master, Peter cuts off an ear of one of the soldiers with his sword. Christ heals the ear and the soldiers arrest Christ. As Christ is led from the garden of Gethsemane, Part One of the Great Passion Play is concluded.

At this point in the play, both Oberammergau and Eureka Springs end Part One. The Oberammergau play has a three-hour

break while the Eureka Springs production continues the story of the Passion without interruption.

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CHAPTER III

COMPARISONS OF PART TWO (PART THREE) OF THE TWO PRODUCTIONS

The Oberammergau Play, Parts Two and Three

From the Arrest in the Garden of Gethsemane to the Glorious Resurrection of the Lord

Part Two of the Passion Play of Oberammergau begins with Act Seven: Jesus before Annas. The afternoon performance is introduced as the chorus and the Prologue walk into the open-air proscenium and the Prologue begins:

> Oh! dread night! Oh! behold the Saviour
> Dragged about from tribunal to tribunal!
> Meeting with insult and
> Ill-treatment on every side.
>
> For a freely spoken word, addressed to Annas,
> A miscreant rewards Him with a blow from his
> Brutal fist
> In His divine face
> In order to gain favour.
>
> The same ignominious reward received Micaiah also,
> For revealing the truth unto Ahab the King;
> One of the lying Prophets
> Gives Him a blow on the cheek.
>
> Truth reaps oftentimes hatred and persecution:
> Yet though ye may either see or avoid its light,
> Finally it will triumph
> And break through the darkness (2, p. 61).

Members of the chorus separate into two groups, and take their places on either side of the central stage as the curtains open on the eleventh tableaux vivant: Micaiah, the prophet, receives a blow on the cheek for telling King Ahab

the truth. In this tableaux vivant, King Ahab is standing before his throne, and on his left, stands his ally, King Jehoshaphat of Judah. The prophet Micaiah is standing in the foreground, saying with dignity to King Ahab: "'The Lord hath spoken evil concerning thee!' The lying prophet Zedekiah then slaps him across the face" (3, p. 68).

> Ahab, king of Israel (873-854 B. C.) wanted to go to battle against king Benhadat of Aram with king Jehoshaphat in order to take the city of Ramoth in Gilead. Before they set out on their venture king Ahab asked four hundred prophets of Baal whether or not he should begin this war. They all prophesied that Ramoth would be delivered into his hands. Only the prophet Micaiah prophesied his failure and his death in case he went to battle to Ramoth. When he told the king: "The Lord hath put a lying spirit in the mouth of all these thy prophets in order to bring evil on to thee", Zedekiah, the leader of the false prophets, smote him on his cheek. With dignity, Micaiah answered back to the king: "If thou return at all in peace the Lord has not spoken by Me!" Actually, the king was slain in the battle of Ramoth. Micaiah, whom Zedkiah smote on his cheek because he courageously told king Ahab the truth might be compared to Christ who was struck in his face with the palm of an officer's hand because he had dared to give Annas, the high priest, a fearless answer. With divine dignity Christ answered the officer: "If I have spoken evil bear witness of the evil: but if well, why smitest thou me?" (3, p. 68).

Thirteen persons make up this tableaux vivant. The curtains are closed and the chorus and Prologue leave the stage, and Act Two of the Passion takes place.

Scene One takes place on the steps of the palace of Annas and Caiphas where Annas is rejoicing at the news of the capture of Christ. With him are Esdras, Misael, and Sidrach.

Plate 28--Christ before the High Council: 1970

Scene Two continues on the steps of the palace where four Pharisees and Nathan, Ptolomy, and Annas praise Judas for betraying Christ. Annas tells Judas that Christ will die, but Judas tells Annas that he did not intend Christ's death when he betrayed Christ into their hands.

Scene Three continues on the steps of the palace as Esdras, Selpha, Balbus, and Malchus bring Christ before Annas for questioning. Balbus slaps Christ across the face when Christ speaks the truth to Annas. In disgust, Annas orders the men to take Christ before the High Council.

In Scene Four, the soldiers lead Christ through the streets on their way to the High Council. Selpha, Balbus, and a Temple guard hurry Christ onward as they laugh about Christ's kingdom.

Scene Five shows two of the apostles, Peter and John, gazing down the street. They meet Esdras who informs them that a man has just been taken captive. Esdras does not recognize the two apostles, but he advises them to leave the area or be arrested for disturbing the peace. As the apostles and Esdras leave the stage, Act Seven is concluded.

Act Eight: Christ is condemned to death by the High Council and Judas comes as a penitent into the assembly begins as the chorus and Prologue enter the open-air proscenium (2, p. 67). The Prologue describes the next tableaux vivant, and members of the chorus separate into two groups, taking their places on either side of the central stage as

the curtains open on the twelfth tableaux vivant: the innocent Naboth is condemned to death by false witnesses:

> Naboth, an Israelite citizen, owned a vineyard situated in Jezreel hard by king Ahab's palace. The king proposed to Naboth to give him the vineyard in exchange for another. Naboth, though, refused to let the king have the inheritance of his fathers since this would have been against the law of Moses. Ahab was much displeased. Upon learning of this incident the wicked queen Jezebel wrote letters in Ahab's name and sent them unto the elders and to the nobles of the city: "Proclaim a fast, and set Naboth on high among the people. And set two men, sons of Belial, before him to bear witness against him saying 'Thou didst blaspheme God and the king!' Then carry him out and stone him." The nobles did as they were bidden. Naboth was sentenced to death by the people for blasphemy due to the false testimony of the two lying witnesses and was stoned at once.
>
> The legal murder of Naboth in the Old Testament has repeated itself with Jesus in the New Testament. Jesus was also sentenced to death due to the testimony of false witnesses (3, p. 74).

Thirty-three people make up the twelfth tableaux vivant in which the innocent Naboth is kneeling in the foreground, his eyes lifted to heaven, awaiting the imminent hailing of stones. Several men are raising their fist with a stone to fling at Naboth while others are bending down to gather stones. In the background, queen Jezebel looks triumphantly at the stoning.

The curtains close on the central stage as the chorus sings the introduction to the thirteenth tableaux vivant: Job suffers many insults from his wife and friends (2, p. 68).

Plate 29--Soldiers guarding Christ: 1970

Plate 30--Christ awaits trial: 1970

The bass solo of the chorus sings the introduction as the curtains are opened on the tableaux vivant:

> Job, the man of sorrow, is smote by God with the loss of his children, of all that he possesses and then covered with sore boils from the sole of his foot unto his crown. Yet he still puts his trust in God. His wife rails him for this and says: "Dost thou still retain thine integrity? Curse God, and die!" But he said unto her: "Thou speakest as one of the foolish women speaketh! What? Shall we receive good at the hand of God, and shall we not receive evil?"
>
> His friends, too railed him and said that his sins were the cause of his misfortune. Job, this suffering man, is like Christ in his Passion, insulted and spitted upon because he truthfully admitted to be the Son of the Lord God. Silently, he suffered all injury (3, p. 76).

Ten people compose the tableaux vivant showing the pious suffer, Job, on his bed of sorrow. His face is turned heavenward and his faith is unshaken as his wife and friends, standing at his left, are mocking him instead of comforting him. The curtains are closed and the chorus leaves the stage.

In Passion plays throughout the centuries, the part of Judas has been sought after second only to the part of Christ. In the Oberammergau play, too, Judas is on stage alone for three soliloquies. In Scene One, Act Eight, Judas delivers his second soliloquy:

> Sinister forebodings persecute me! The word of Annas: He must die--this word torments me wherever I go and stand! It would be terrible--terrible, if they would--my Master-- --and I the cause of it!-- -- --If the Master wished to save Himself, He would have let

> them feel His power a second time in the Garden of Olives. As He did it not then, He will not do so now. And what can I do for Him, I most miserable man, that have delivered Him into their hands?--They shall have back the money, the bloodmoney, and they must give me back my Master. I will go and put in my claim. But--will He be saved by that? Oh vain and foolish hope! They will mock at my offer--Accursed Pharisees!--I will torment you with bitter reproaches, ye unjust judges! I will not hear of your devilish resolution! I will have no share in the blood of the innocent.--Oh infernal pains torment my soul! (2, p. 69).

Scene Two takes place on the central stage. As the curtains open on the meeting of the High Council, Annas and Caiphas demand the death of Christ. Rabbi voices his accent to the death sentence and Nathaniel urges immediate execution of the sentence. Caiphas orders Samuel to bring in the necessary witnesses, and he orders Solomon to see that Christ is brought before the High Council.

In Scene Three, Selpha presents Christ to the High Council. Caiphas and Annas question Christ as each witness--Eliab, Nun, Gad, and Eliezer--bring charges of blasphemy against Christ. Joshua, Ezekiel, and Nathaniel read aloud from the holy law, citing the death penalty for blasphemy. The scene ends as the assembly voices approval of the death sentence.

Judas, in Scene Four, enters the assembly and demands the release of Christ. Caiphas, Annas, Rabbi, and Josaphat refuse to release Christ so Judas throws the thirty pieces of silver onto the floor and says to the assembly before he

Plate 31--Peter's denial: 1970

takes his leave: "You all shall sink into the lowest hell with me!" (2, p. 74).

In Scene Five the High Council speaks of Judas as being a madman. All members of the council once again agree to carry out the death sentence of Christ. Caiphas orders Dariabas, Rabbi, and Rabinth to bring their death proposal before Pilate. The curtains close on the center stage and Scene Six begins as Rabinth, Rabbi, and Dariabas walk down the street toward Pilate's residence. They question how they will be able to speak to Pilate since they are not allowed to enter the house of a gentile without becoming unclean, thus forfeiting their right to eat the Paschal lamb. As they reach the palace, Rabbi knocks at the gate and a servant, Quintus, welcomes them. Rabbi asks the servant to relay their message to Pilate and the servant returns with the announcement that Pilate will hear the petition of the High Council. The trio returns to the assembly to relay Pilate's message.

Scene Seven takes place in the center of the open-air proscenium; it is the courtyard where the guards are keeping watch. Two servant girls, Agar and Sara, bring wood for a fire. The Temple guard and Melchi, Panther, and Arphazad stand about the fire discussing Christ's trial. One of the apostles, John, walks up to the fire to warm himself and asks if Peter can join them at the fire, and the men agree. Agar recognizes Peter as one of the apostles, but Peter denies it. Sara also recognizes Peter as an apostle, but again Peter

denies it. Levi and Abdias also state that Peter was with Christ, but Peter denies it a third time. Melchi and others recognize Peter, but Peter swears that he does not know Christ. The Temple guard announces that Christ is about to be brought into the courtyard; Selpha tells the people in the courtyard that Christ has been condemned to death. The scene ends as Christ's and Peter's eyes meet (2, pp. 75-77).

Scene Eight also takes place in the center of the open-air proscenium where Peter throws himself to his knees and delivers his moving soliloquy:

> O best of Masters! How low have I fallen! Alas, I am a weak, miserable wretch! Thee, my loving friend and Master, have I denied! Denied three times! Thee, for whom I promised to die. Cursed be my infamous unfaithfulness! My heart shall be eternally tormented by this contemtible cowardice, Lord! My kind Lord! If thou still mercy hast for me, mercy for an unfaithful servant, then give it to me, give it to me! This time listen to the voice of a penitent.
>
> Alas, the sin has been done, I cannot undo it, for ever I shall weep over it and do pennance for it. Never, never more will I leave Thee! O Thou kindest of men! Thou wilt not cast me out? Nor despise my bitter repentance? No, the soft, compassionate look that Thou gavest me, Thy deeply sunk disciple, telleth me that Thou wilt forgive me. This hope I have, best of Masters. And the whole love of my heart shall from henceforth be Thine, to cling to Thee truly and firmly. And nothing, nothing shall ever separate me again from Thee! (2, p. 78). (Plate 35)

Scene Nine takes place on the center stage. The soldiers are guarding Christ in prison for the night, and to wile away the time, they mock Christ as king. Levi, Melchi, and Abdias

Plate 32--People gather at Pilate's palace: 1970

Plate 33--Crowd awaits Christ's Conviction: 1970

strike Christ, asking Him to prophesy who it was who struck Him. Dan comes in with the message from Caiphas to bring Christ before Pilate. Selpha takes Christ from the prison and the guards follow behind.

Members of the chorus and the Prologue enter the open-air proscenium. Act Nine begins as the Prologue speaks of the despair of Judas. The members of the chorus separate into two groups, taking their places on either side of the central stage, as the curtains open on the fourteenth tableaux vivant: the fratricide Cain, tortured by his conscience, wanders about the earth (2, p. 80).

> Abel and Cain, sons of our first parents once were bringing offerings to God, Cain brought the offerings of the fruit of the ground and Abel brought of the firstlings of his flock. The Lord had respect unto Abel and to his offering. But to Cain and his offering he had no respect. And Cain was very wroth and his countenance fell. One day, when they were in the field Cain rose up against Abel his brother and slew him. And the Lord said unto him: "What hast thou done? The voice of thy brother's blood crieth unto me from the ground. Thou art cursed from the earth. When thou tillest the ground, it shall not henceforth yield unto thee her strength. A fugitive and a vagabond shalt thou be in the earth!" And Cain said unto the Lord: "My punishment is greater than I can bear!" He went out from the presence of the Lord and dwelt in the Land of Nod on the east of Eden.
>
> Like Cain, Judas said, after he had given Jesus into the hands of his enemies for thirty pieces of silver: "I have sinned in that I have betrayed the innocent blood!" . . . He repented and went and hanged himself.

> Abel who was murdered out of jealousy suffered a fate similar to that of Jesus whose enemies sentenced him to death out of envy (3, p. 80).

Only the two characters, Cain and Abel, are pictured in the tableaux vivant. Beside the sacrifical altar from which smoke rises from the dead lamb, lies the slain body of the innocent man, Abel. In the foreground is Cain's sacrifical altar with the fruits of the field from which a black smoke emerges (3, p. 80).

Only one scene comprises Act Nine. It is the third soliloquy of Judas. In final desparation, Judas runs about the proscenium stage seeking relief from his gnawing conscience.

> Where can I go to hide my fearful shame, to get rid of the tortures of my conscience?--Earth, open thou and swallow me! I cannot live! My Master, the best of men, have I sold, given Him up to ill-treatment and to the tortures of a martyr's death--I, detestable betrayer! Oh, where is there a man on whom such guilt rests? How good He always was to me! How sweetly did He comfort me when dark gloom lay on my soul! How wonderously happy I felt when I sat at His feet, and heavenly teachings flowed from His mouth! How sweetly He admonished, ever warned me, as I brooded over the scandalous treachery. --And I--I have repaid Him thus!--Accursed avarice!--thou only hast led me astray, thou hast made me blind and deaf. No more a disciple, I can never look one of my brethren in the face again. An outcast, hated everywhere, everywhere despised, even by those who led me astray, branded as a traitor, erring, I wander, with this Hell fire burning within me! Yes, there is still One! Oh! if I might see His face once more! I would cling to Him, my only, only hope and anchor. But this One--lies in prison, is perhaps already murdered by wrathful enemies--by me! I, I am the outcast who has brought

Plate 34--Judas prepares to hang himself: 1970

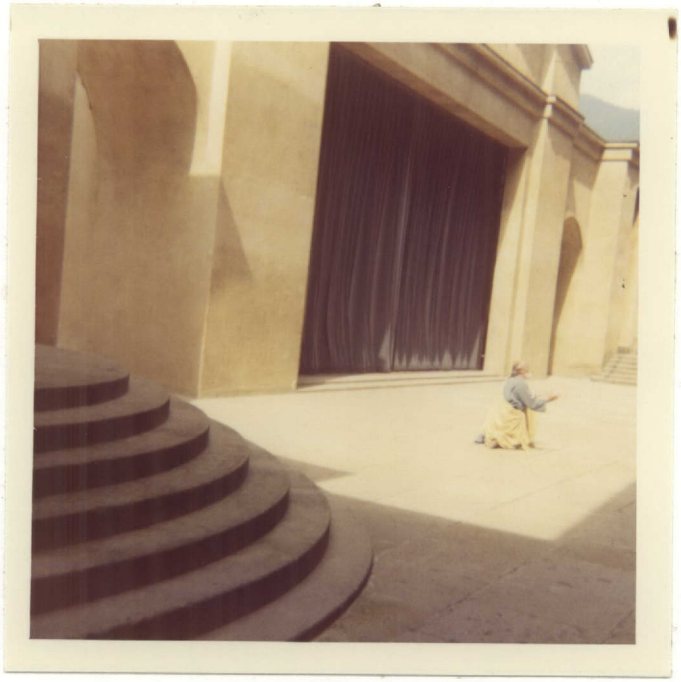

Plate 35--Peter delivers his soliloquy: 1970

> Him to prison and to death, Oh! woe is me! Scum of mankind! There is no help for me, there is no hope. My crime is too great--no penance can make it good--He is dead and I am His murderer! Unhappy hour in which my mother brought me into the world--shall I still longer drag out this wretched life? Bear these tortures within me? As one pest-stricken, fleeing from men, shunned, despised by all the world! No--not one step further--I can bear no more!--Here accursed life will I end thee. On this tree will hang the most wretched fruit. --Ha, come, thou serpent; wind about my neck and strangle the betrayer! (2, pp. 81-82).

Toward the end of the soliloquy, Judas goes up to a tree on the center stage where he prepares to hang himself as the curtains close on the scene. Thus, the hanging of Judas is not staged.

Act Ten, Scene One, follows immediately as Christ is led down the street by a Temple guard and Abdias, Selpha, Melchi, Levi, and Caiphas. Leaders of the Sanhedrin also assemble at the steps of Pilate's residence.

Arrived at Pilate's palace--Scene Two--the group await Pilate's entry onto the balcony. Quintus, the servant, tells Rabbi that he will announce their arrival as Caiphas tells the assembled members of the Sanhedrin to persevere in their resolution for the death penalty.

In Scene Three, Pilate appears on the steps; Caiphas and the others hail him. Pilate asks for the accusation against Christ and Caiphas tries to give a satisfactory reply. The other council members shout for the death penalty. Rabbi, Caiphas, Amiel, Annas, Nathaniel, Ezekiel, and Joshua plead

with Pilate to sentence Christ to death. Pilate sends the group away so that he can question Christ alone.

In Scene Four, Pilate asks Christ from whence He came? He asks Him if He is a king? Christ says that He is a king and that He has come to bear witness to the truth. Pilate then asks: "What is truth?" (2, p. 87).

Scenes Five and Six continue on the steps of the palace. Two soldiers, Quintus and Claudius, tell Pilate that his wife has had a dream concerning the accused man. Pilate wishes to free Christ and he asks the opinion of two of his men--Mela and Sylvus--who agree that Christ should be set free.

The members of the High Council return to Pilate's residence in Scene Seven. Pilate informs them that he finds no fault in Christ. Annas, Caiphas, Nathaniel, Rabbi, and a group of other priests argue with Pilate about the Galilean. Pilate then realizes that Christ is not under his jurisdiction so he orders the High Council to take Christ to King Herod who is visiting in Jerusalem for the feast.

Scene Eight takes place on the central stage. King Herod is seated on his throne as Caiphas, Nathaniel, Annas, Naason, Sadoc, Manasses, and Rabbi enter with Christ. Herod asks Christ a few questions; Christ does not reply so Herod concludes that Christ is a fool and not guilty of the charges brought against Him. Scene Nine continues as Caiphas, Annas, and Rabbi plead with Herod to sentence Christ to death. Herod refuses and orders them to take Christ back to Pilate.

Plate 36--Christ before Pilate: 1970

Plate 37--Rock in the garden of Gethsemane: 1970

In Scene Ten, Caiphas, Annas, Rabbi, and a group of Pharisees walk down the street toward Pilate's residence. They reaffirm their resolution to have Christ convicted.

Pilate returns to the balcony steps in Scene Eleven, and asks for Herod's decison. Caiphas, Annas, Joshua, Amiel, and the other council members still plead with Pilate to execute Christ since Herod refused. Pilate suggests scourging Christ, but the chief priests refuse to accept anything less than death. Pilate reminds them of the custom of releasing a prisoner at the time of the Passover so he decides to put the choice before the people rather than the High Council; Pilate believes that it is the members of the High Council who want Christ convicted.

Scene Twelve continues at the steps as Caiphas, Annas, Gerson, and Rabbi as well as the other council members agree to gather crowds of people together and bring them to Pilate's door to demand the death of Christ.

The curtains open on the central stage for Scene Thirteen where the soldiers have just finished scourging Christ. The soldiers sit Christ down and continue to mock Him as king, pressing a crown of thorns into His head, and putting a reed in His hand for a sceptor. The curtains are closed on the scene as the soldiers prepare to take Christ back to Pilate (2, pp. 87-96).

For Act Eleven the members of the chorus file onto the open-air proscenium where the Prologue speaks of the Passion

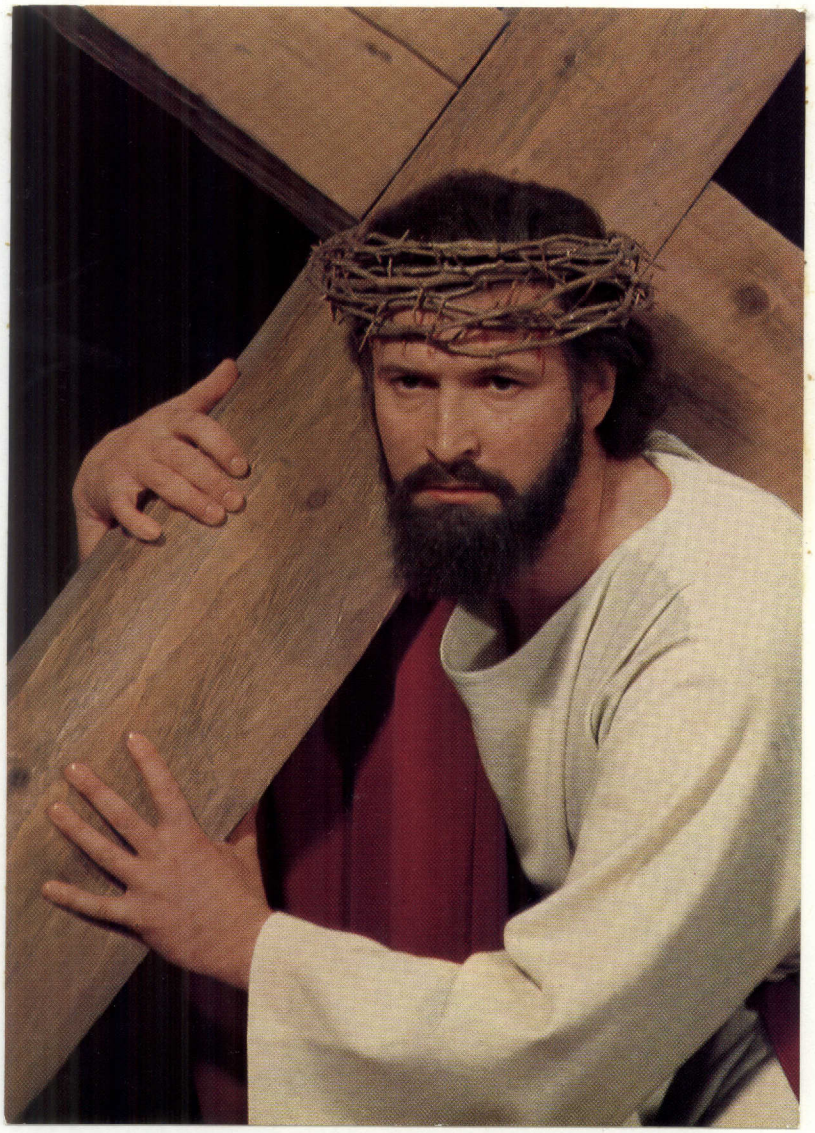

Plate 38--Christ with the cross: 1970

of Christ and he introduces the fifteenth tableaux vivant which is the most colorful and artistic of the entire sequence of tableaux vivants: Joseph is presented to the Egyptians by the Pharaoh as the father to his people (3, p. 96). Approximately 100 men, women, and children make up this scene of the triumphal procession of Joseph in a royal chariot as he is led through the land of Egypt. The procession is preceded by young men blowing trumpets, announcing the approach of the savior of Egypt. The people hail him as the saver of their land. It shows what the people of Israel should have done on Good Friday, and serves as a contrast to what they allowed to happen (3, p. 96).

> Pharaoh, the king of the Egyptians, once dreamed a strange dream. He saw first seven fat cows and then seven lean cows feeding by the river Nile. The seven lean cows ate up the seven fat cows. Nobody could interpret his dream. Whereupon he asked for Joseph who, although innocent, had been put into the dungeon. He interpreted the king's dream correctly and suggested suitable measures to overcome the expected famine. Therefore, the king set him over his house and over all the land of Egypt so that he could save it. Joseph was honoured and praised by all the people of Egypt.
>
> In the same manner the people of Israel should have greeted their deliverer just as they had done when Jesus entered into Jerusalem. The people had then cried: "Hosanna unto the son of David!" However, a few days later, the Saviour stood in fetters and with the crown of thorns pressed upon his head. Instead of honouring him they cried in their utmost blindness: "Away with this person!" and "Crucify him!" (3, p. 96).

Immediately following the tableaux vivant, the alto solo sings the introduction of the sixteenth tableaux vivant: the

lot is cast over two rams of which one goes free and the other is sacrificed to atone for the sins of mankind (3, p. 98).

> On the solemn day of atonement the high priest received two rams from the people. The lot was cast over them to decide which of the two was going to be killed for the sacrifice. The ram upon which fell the lot "For the Lord" was offered by the high priest to atone for the sins of the people.
>
> The high priest put both his hands on the head of the other ram upon which the lot had fallen "For Asasel" (probably this was the name of a desert deomon) and confessed the sins of the people. Thus, loaden with the sins of all, the "scapegoat" was sent into the wilderness by an Israelite (3, p. 98).

Thirty-five people make up this tableaux vivant which compares Barabbas, the murderer, to the ram sent into the wilderness; the ram that was sacrificed as an offering of atonement for sin represents Christ sacrificed on the cross for the sins of men. "He truly is the lamb--as said John the Baptist--taking away the sins of the world." (3, p. 98).

The curtains are closed and the members of the chorus leave the stage as Scene One begins with 600 people coming down the streets to gather at Pilate's residence. Annas, Caiphas, Nathaniel, and Ezekiel urge the people to remember the teachings of Moses and to condemn Christ. Soon the priests and Pharisees have the people so enraged that their tremendous shouts bring forth the Roman soldiers from Pilate's palace.

In Scene Two, Pilate presents Christ to the people, but they continue to shout for His death. Pilate releases

Barabbas and washes his hands of the affair. But the Pharisees and people still shout for Pilate's approval of the death sentence for Christ. At last, Pilate relents to the demands of the mob and he has Aurelius, the scribe, read aloud the death sentence of Christ:

> I Pontius Pilate, Viceroy of the mighty Claudius Tiberius Caesar, in Judea, at the desire of the High Priests, the Sanhedrin, and the whole people of Jerusalem pronounce the sentence of death upon Jesus of Nazareth, who is accused of having incited the people to revolt and forbidden them to pay tribute to Caesar and of having proclaimed himself King of the Jews. The same shall be taken outside the city walls and there shall be nailed to a cross, between two malefactors, who have been also condemned to death for many robberies and murders, and be brought from life to death. Issued in Jerusalem on the evening before the Passover (2, p. 105).

Pilate releases Christ to the Jews, and He is lead away to be crucified.

Part Three of the Passion play begins as the members of the chorus and the Prologue, dressed in black tunics, file into the open-air proscenium. The Prologue introduces the sixteenth tableaux vivant: Isaac bearing the wood up Mount Moriah (2, p. 107). The members of the chorus separate into two groups, taking their places on either side of the central stage as the curtains open on the tableaux vivant.

> God had put the obedicence of Abraham, the patriarch of the people of Israel, to a cruel test by demanding of him to sacrifice his only and beloved son on the mountain of Moriah. Abraham obeyed at once, saddled his ass, took his son and two of his men with him, the wood for the burnt offering, fire and a big knife.

Plate 39--The crucifixion: 1970

> When, with Isaac and his men, he had reached the foot of the mountain he took the wood and laid it upon Isaac to carry it up the mountain. Isaac went willingly with his father to the top of the mountain.
>
> When they had arrived at the mountain top Abraham built an altar, bound his son and laid him upon the altar to offer him. God, though, did not want the bloody sacrifice, he only demanded the spiritual offering of obedience. An angel called unto him and asked him to offer a ram instead of Isaac who was allowed to return home safe and sound with his father (3, p. 104).

Five people make up the sixteenth tableaux vivant which represents Abraham's march to the mountain as his son Isaac, walking before his father laden with wood, turns to his father to inquire about the lamb for the offering. In the shade of some trees, three of Abraham's men await the return of their master.

Isaac is the noblest prefiguration of Christ the Savior who obeyed God His Father and carried the cross Himself to Calvary on which He sacrificed His life for us. Abraham's spiritual sacrifice has always been regarded as the prefiguration of Christ's sacrifice of Himself, and of the host in the divine sacrifice of the Mass (3, p. 104).

The curtains close on the tableaux vivant and the members of the chorus leave the stage as Act Twelve, Scene One, begins. The Mother of Christ, John, Magdalene, Kleopha, Joseph, and Salome are walking down the street when they see in the distance, a crowd of people coming down the street. Simon walks from the central stage--Scene Three--onto the street

where he, too sees the mob of people. The soldiers grab Simon to assist Christ in carrying the cross. A woman, Veronica, wipes the face of Jesus with her veil and Jesus speaks to her and a group of women of Jerusalem.

In Scene Four, the soldiers continue to push Christ through the streets of Jerusalem as they make their way to Golgotha (2, pp. 108-113).

Act Thirteen begins as the members of the chorus and the Prologue enter the open-air proscenium wearing black cloaks. With musical accompaniment, the Prologue pleads with the audience to realize what Christ has done for mankind through His Passion and death on the cross. The chorus concludes the message through song after which they leave the stage and Scene One begins.

The scene takes place on the center stage. As the curtains open, the two thieves are already crucified. A soldier loudly hammers the inscription, I.N.R.I.--Jesus Christ, King of the Jews--on the cross of Christ. Then the crucified Christ is raised between the two thieves. Annas and Caiphas and the Pharisees rejoice at having Christ crucified. However, they are angry when they see the inscription nailed above the head of Christ. Caiphas orders Rabbi and Saras to go to Pilate to get the inscription changed and to request of Pilate that the bones of the crucified be broken before evening and their bodies taken down. The soldiers cast lots for Christ's cloak. Other soldiers and Pharisees mock Christ,

Plate 40--Christ on the cross: 1970

Plate 41--Christ speaks from the cross: 1970

but Christ asks His Father to forgive them. Gesmas, the thief on the left, suggests that Christ save Himself as well as they, but Dismas, the thief on the right, rebukes his companion, and begs Christ to remember him when He comes into His kingdom. Christ assures Dismas that he, too, will enter the kingdom of God. Christ continues to speak His last words: "Mother, behold thy son. Son, behold thy Mother." Then He cries out, "I thirst." A soldier soaks a sponge in liquid and places it on a lance, raising it to Christ's lips. Christ cries out: "My God, my God, why hast Thou forsaken Me?" Shortly, He cries out for the last time, "It is finished! Father, into Thy hands I commend my spirit." (2, pp. 115-118).

There is a loud thunder clap and the people are frightened; many ask for God's forgiveness. Zorobabel comes running to the High Priests, announcing that the veil of the Tempel has been torn. the priests and Pharisees curse Christ, and Caiphas leaves in order to go to the Temple.

In Scene Three, Joseph of Arimathea tells Nocodemus that he will go to Pilate and ask for the body of Christ so that Christ's body will not be thrown into the pit of the malefactors. The Mother of Christ and Magdalene come closer to the cross. The servant of Pilate arrives and announces that the bones of the victims are to be broken and that the bodies are to be taken down before the eve of the feast. Ladders are placed in the front of the crosses of the thieves; a soldier climbs the ladder and beats the body with a rubber club. The

body of the victim slumps forward. Magdalene, kneeling at the foot of the cross of Christ, begs the soldier not to break the bones of Christ since He is already dead. A soldier takes a lance and pierces the heart of Christ (2, pp. 118-120).

> When the soldier pierces the blood-smeared Christ on the cross with his lance, satisfaction is granted to sensation-seekers. After the piercing, blood runs from the wound in Christ's side, the tight cotton tricot is coloured dark red. The tip of the lance contains red dye in a sponge, just as it did 300 years ago; the thrust squeezes it out. The crucifixion demands realism (4, p. 133).

The captain orders the bodies of the victims to be taken down. One soldier climbs each ladder, removes the body and descends the ladder as the corpse hangs over the shoulder of the soldier. The captain orders that the bodies of the two thieves be taken to the pit of the malefactors. Mary, the Mother of Christ, and Magdalene are saddened at the thought of Christ's body being thrown into the pit, also.

In Scene Three, Caiphas returns to Calvary, bemoaning the desolation of the Temple. He is comforted by the fact that Christ's body will be thrown into the pit of the malefactors. Quintus, the messanger of Pilate, arrives and announces to the captain that Pilate has agreed that the body of Christ be given to Joseph of Arimathea. Caiphas, Annas, and Rabbi are outraged at this news. They are agreed, however, that they will go to Pilate and ask for a guard to keep vigil at the tomb of Christ for three days so that His disciples cannot come to the tomb and steal the body, claiming

Plate 42--Christ taken down from the cross: 1970

Plate 43--Christ laid in the arms of Mary: 1970

that Christ arose from the dead. Thus, all leave Golgotha except the friends of Christ. Joseph of Arimathea and Nicodemus place a short ladder in front of the cross of Christ and a taller ladder behind the cross. They place a long white cloth over the arms of the cross for lowering the body to the ground. The nails are removed, placed in the folds of the cloth which allow the nails to silently slide to the ground. The arms of Christ are placed over the shoulders of the man on the smaller ladder as the waist belt around Christ's body is unhooked from the cross. Slowly, the man descends the ladder, bringing the body of Christ down from the cross as other men assist by holding the cloth in position. When the body reaches the ground, the crown of thorns is removed by one of the men. They then place the body of Christ in the arms of His Mother. (Plate 43).

Magdalene and John comfort Mary as she holds her Son for the last time. Then the curtains close on the scene of Golgotha (2, pp. 120-123).

The members of the chorus and the Prologue return to the open-air proscenium for Act Fourteen. They are again dressed in their blue-gray cloaks and they sing the introduction to the resurrection scene. The members of the chorus separate into two groups, taking their places on either side of the central stage as the curtains open on Scene One. The soldiers are guarding the tomb when suddenly a flash of light startles them and they realize that the tomb is open and that Christ is

risen. They hurry from the scene to report the phenomenon. As the soldiers leave the tomb, Scene Two begins with Magdalene, Salome, and John walking toward the tomb. An angel speaks to them from the tomb saying that Christ has risen. Magdalene, walking from the tomb, meets the risen Christ who is standing nearby. He addresses her and she realizes that it is He. Magdalene walks from the center stage onto the open-air proscenium where she delivers her soliloquy to the audience:

> Oh, my Teacher! He has disappeared, I see Him no more. But I have seen Him. I have heard the gentle voice. He, the God-like, the merciful friend of sinners, has come back to this life--the Saviour of all who believe in Him. O would that I could send my voice throughout the world that mountains and rocks, Heaven and earth, might give back their echo--Hallelujah! He is risen! (2, p. 125).

Magdalene then walks back onto the center stage. The curtains close and the members of the chorus move back to the center stage where the Prologue delivers the joyful message of Christ's resurrection and His ascension into heaven (2, p. 126).

The members of the chorus separate for the last time, taking their places on either side of the central stage as the curtains open on the eighteenth tableaux vivant: the triumph and glorification of Christ: (Plate 44).

> The life and Passion of the Saviour could not end with his burial; his glorification began immediately upon his death. Not death and

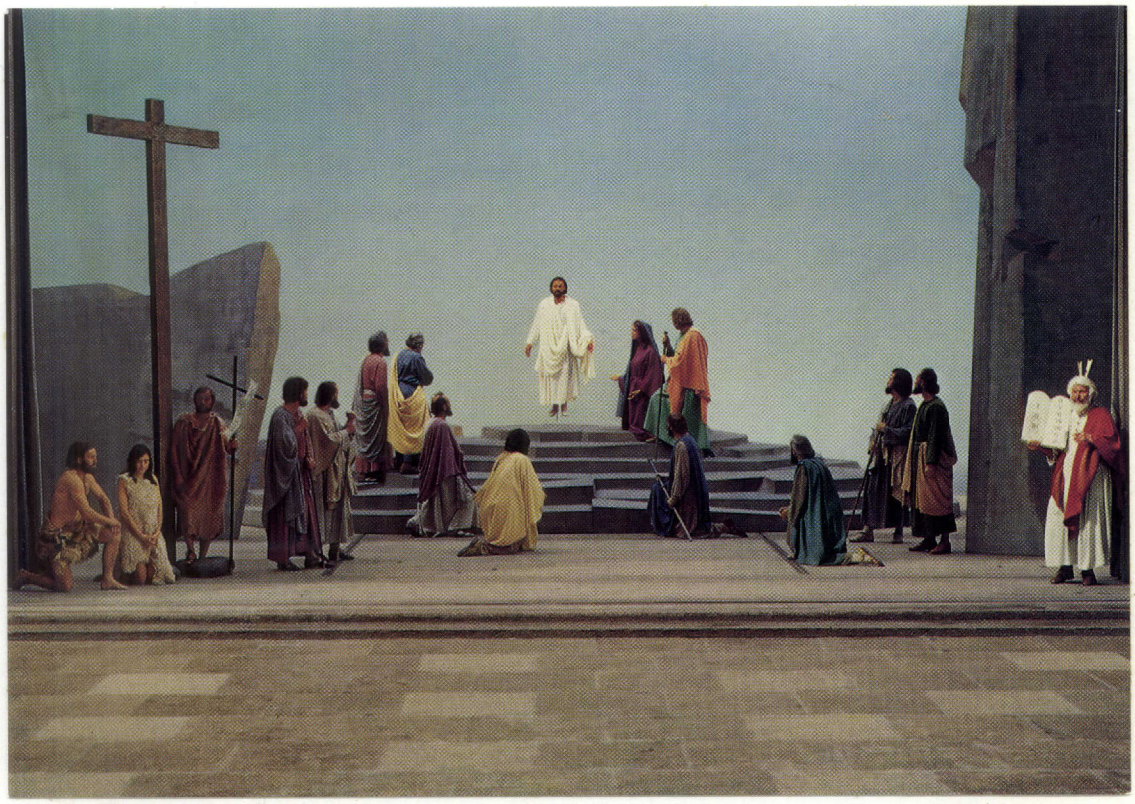

Plate 44--The glorification of Christ: 1970

> ruin but Life, and the victory over hell, sin and death are the result of this unique life, sealed and crowned by the glorious resurrection and--after forty more days--by the miraculous ascent to heaven and the return to God the Father.
>
> Therefore, the Passion Play justly does not end with the burial but with the resurrection and glorification of the Saviour. The closing scene is a most impressive representation of the glorification of the Lord. The powerful symphonic apotheosis in the magnificent music by Rochus Dedler lends a worthy ending to the play of Christ's Passion for the redemption of man. Adam and Eve, our first parents, whose sin is now atoned for by Christ's death on the Cross; Moses, the first and greatest prophet, as the representative of the Old Covenant; John, the Baptist, the herald of Christ; Mary, his mother, and, above all, the apostles of the Lord; they all may now behold the glory of the victor over death and hell and listen to the rejoicing of the heavenly hosts:
>
> "Halleluja! Praise, glory, adoration, might and magnificence be Thine, Redeemer, for all eternity!" (3, p. 120).

Seventeen people make up this final tableaux vivant representing the glorified Christ. As Christ appears to be ready to ascend to His Father in heaven, Adam and Eve, John the Baptist, the eleven apostles, the Mother of God, and Moses all give testimony to Christ, the Son of God.

As the curtains close on this last tableaux vivant, the members of the chorus return to the center of the stage where they sing the finale of the production:

> Praise to Thee, Thou Conqueror of death,
> Once condemned on Golgotha!
> Praise to Thee, Thou Saint amidst sinners,
> Who for us on Calvary died.

Praise to Thee Who on the altar
Gavest Thy blessed life for us!
Thou hast purchased our salvation;
After death--Eternal Life!

Hallelujah
Praise, Renown, Adoration, Power and
Glory be Thine for ever and ever (2, p. 127).

Silently, the members of the chorus leave the stage and the Passion Play of Oberammergau, Germany, is accomplished. Silently, too, the audience leaves the auditorium. No ovation is given the cast. They have not performed; they have lived the Passion.

The Great Passion Play, Part Two

Part Two of The Great Passion Play on Mount Oberammergau, Eureka Springs, Arkansas, begins with "Returning the Silver Pieces," Scene One (5, pp. 10-11). This scene takes place on the Temple steps. The members of the Sanhedrin come out of the Temple where they meet Judas. He approaches them, asking for the release of Christ but the Sanhedrin members only laugh at Judas. In desperation, Judas slings the money on the Temple steps and runs down the street screaming "Set Him free!" This is the final scene for Judas in this production. His act of suicide is not staged in The Great Passion Play. The members of the Sanhedrin agree that Judas is a madman and that the money he has returned is blood money which they cannot put into the treasury. They agree to bury the money in Potter's Field. The Sanhedrin members leave the Temple steps and walk to their court.

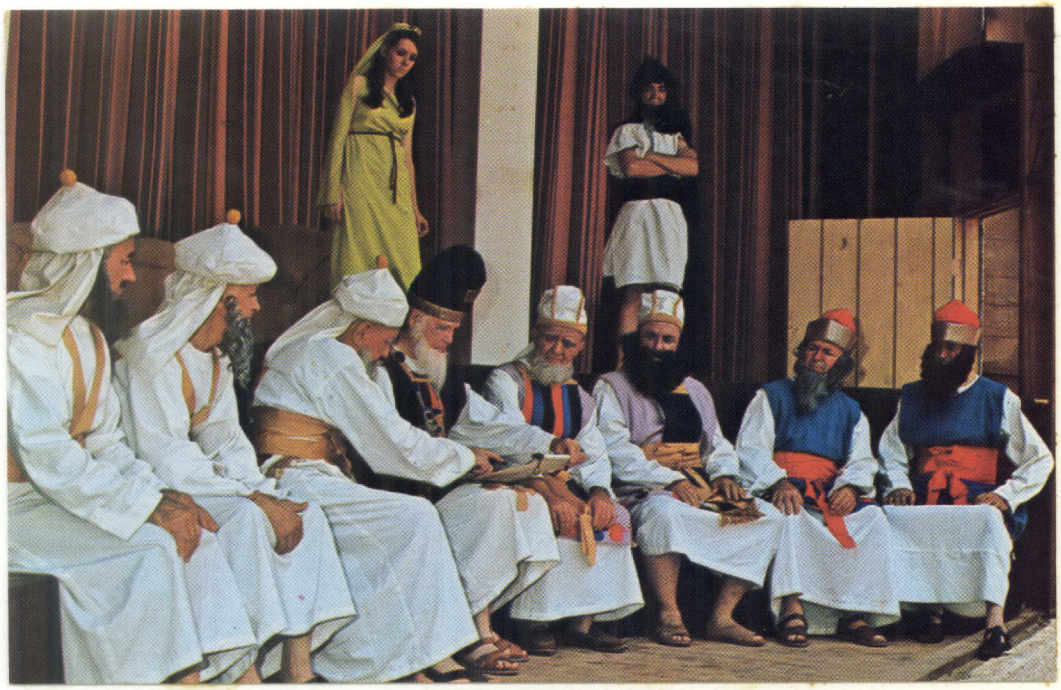

Plate 45--The Sanhedrin: The Great Passion Play

The part of Judas is a much sought after role in this production as the role is in most Passion plays. In this scene of the production, Judas has an opportunity for dramatic action, even though his actions are pantomimed and he must conform to the dialogue being voiced over the sound system.

"Trial by Sanhedrin," Scene Two (5, pp. 10-11). takes place in the court of the Sanhedrin. The front doors of the court swing open as a crowd of people push Christ down the street toward the Court of the Sanhedrin. Caiphas tells the crowd to leave Christ at the court, and that they should meet at Pilate's porch early in the morning. The people leave and the Sanhedrin members accuse Christ of sedition, blasphemy, rebellion, and being an enemy of the state.

Peter is standing in the courtyard, which is located to the left of the Sanhedrin Court. Christ can see and hear Peter each time that he denies knowing Christ. After the third denial, Peter leaves the courtyard, swearing that he doesn't know Christ.

The members of the Sanhedrin continue to question Christ. One member quotes the scriptures concerning blasphemy, and that the penalty of such an act is death. The members of the Sanhedrin agree that Christ must die. Christ is then blindfolded and the guards and Sanhedrin members kick and shove Christ around, asking Him to prophesy who it was who hit Him. They continue to harass Christ until morning; then they take Him to Pilate.

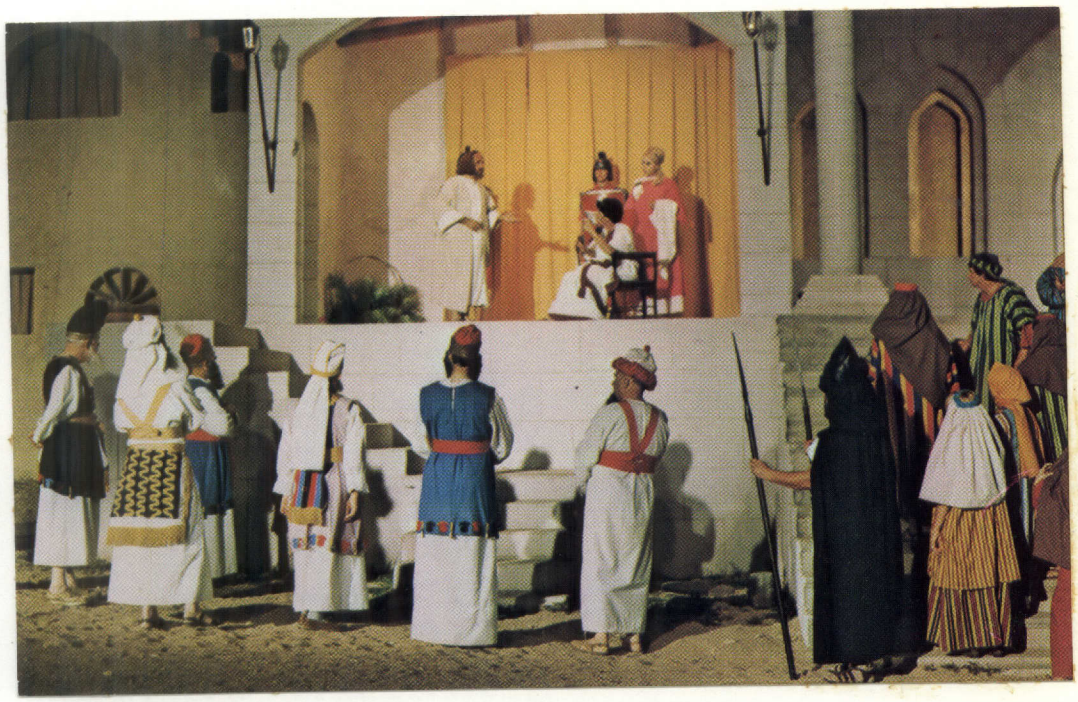

Plate 46--Christ before Pilate: The Great Passion Play

"Interview by Pilate," Scene Three (5, pp. 10-11), takes place on Pilate's judgment porch. Pilate and his retinue are on the porch; Christ is placed on the steps for questioning, and the members of the Sanhedrin and their followers stand in the courtyard. The people begin to come in large numbers to see the trial. The proceedings of the trial follow the New Testament writings conerning the Passion of Christ. Pilate refuses to pass the death sentence on Christ. Caiphas hands a scroll to Pilate which contains the charges that they have filed against Christ. They tell Pilate that Christ told the people not to pay taxes to Caesar, and that He said He was the king of the Jews.

Pilate has Christ brought up the steps to the balcony where Pilate shows the list of charges to Christ. Christ simply speaks the truth and states that His kingdom is not a worldly kingdom. And Pilate asks: "What is truth?"

Realizing that Christ is not guilty of the charges of His accusers, Pilate tells the people that he will have Christ flogged and then set free. Pilate asks if Christ is a Galilean and the people say that He is. Then Pilate tells the people to take Christ to Herod since Christ is under Herod's jurisdiction.

The role of Pilate is also a well sought after position in this production. Throughout the history of Passion plays, this role has been an important portrayal due to the tremendous part that Pilate played in the death of Christ.

Scene Four takes place in the courtyard of Herod's military court. Entitled "Flogged by Herod" (5, pp. 10-11), this scene is staged quite differently from that of the German production. In the German play, Pilate is the one who has Christ scourged although the scene is not portrayed on stage, and the Roman soldiers put the crown of thorns on the head of Christ. In the Eureka Springs production, it is Herod who has Christ flogged and this scene is staged before the audience; it is Herod's soldiers who put the crown of thorns on the head of Christ. In this production, Herod is portrayed as a more despicable character than he is in the German production. Herod asks the crowd, as he looks at Christ, whether John the Baptist has come back to life? Salome comes up to Christ and touches His cloak and beard. Herod continues to harass Christ, begging Him to perform a miracle for him. Christ remains silent so Herod orders his soldiers to strip Christ to the waist; Herod places his own purple robe arond Christ's shoulders, and Herod and the soldiers mock Christ, hailing Him as a king. A soldier pushes the crown of thorns on His head; another puts a reed in Christ's hand and spits in His face. The soldiers throw Christ to the ground and kick Him. Herod then orders Christ to be flogged. The sounds of the whips for the flogging are tape recorded and the audience hears the sounds of the lashes as the soldiers flog Christ. Christ's hands are tied to a post. The audience can see Christ flinch from the pain of

the whips. The scene calls for exact timing of the pantomimed action with the taped sound of the whips. The scene could be turned into a farce if the sounds and actions were not well timed since the sounds of the crowd voicing approval are also used in this scene.

From Herod's Court, Christ is taken back to Pilate. "Release Barabbas," Scene Five (5, pp. 10-11), again follows the New Testament writings of the four evangelists. The members of the Sanhedrin and their followers standing in front of Pilate's residence, continue to cry out for Christ's death. A servant tells Pilate that his wife asks him not to have anything to do with Christ because she had a dream concerning Him. Caiphas reminds Pilate of the custom of releasing a criminal during the days of the Passover. Pilate suggests releasing Christ but the people cry for Barabbas instead. Pilate washes his hands, releases Barabbas, and gives Christ into the hands of the mob who cry for His death.

In the Eureka Springs production, Barabbas does not appear on stage as he does in the German production in Oberammergau.

In Scene Six, "Way of the Cross" (5, pp. 10-11), Christ is taken from Pilate's porch to the court of the Sanhedrin where He is made to carry a heavy cross. Since the entire play is staged on a mountain side and the streets are actually "dirt" streets, this scene is extremely realistic. With Christ sweating due to the strenuous acting, when He falls into the

dirt with the cross, He is covered with dust and dirt. This is in direct contrast to the scene in the German production where Christ wears a flesh-colored tricot over his body, except for His face, head, and hands. Although Christ undergoes the Passion in the German play, He is always a very clean and neat looking Christ. The flesh-colored tricot gives a beautiful complection to the body and it serves to cover the hair on the body, birthmarks, scars, etc., that might be offensive to the audience. The two thieves in the German play also wear flesh-colored tricots in the crucifixion scene.

Also in the German production, Simon of Cyrene assists Christ in carrying the cross. In the Eureka Springs production Christ carries the cross through the streets. Then the soldiers make Simon of Cyrene carry the cross alone up the mountain to Golgotha as Christ, dragging Himself up from the dirt, speaks to the women of Jerusalem. The woman Veronica does not wipe the face of Christ with her veil as she does in the German production. Then, in the Eureka Springs production, the soldiers drag Christ from the streets and lead Him up the mountain to Golgotha.

Thus, Scene Seven in the Eureka Springs production, "Golgotha--'Thy will be done'" (5, pp. 10-11), begins as Christ arrives at the destination of His death. The death sentence issued by Pilate is read aloud by a Roman soldier. In the German production, the reading of the death sentence by a servant of Pilate takes place at Pilate's residence

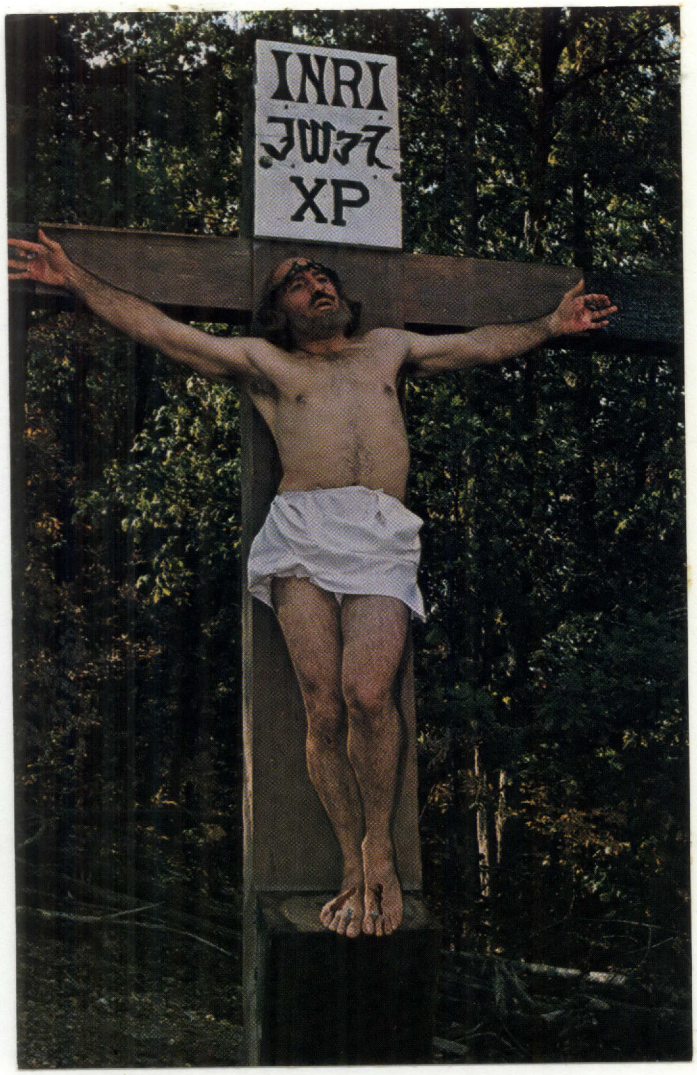

Plate 47--Christ on the cross: The Great Passion Play

before Christ is handed over to the mob. Following the reading of the death sentence in the Eureka Springs production, Christ is nailed to the cross. The sounds of the hammer hitting the nails is heard as the soldier pantomimes the actions.

This scene, like the crucifixion scene in the Oberammergau play, is the highlight of the Passion. With a natural background of trees, the use of colorful spotlights, and the sound of a strong wind, the raising of the crucified thieves and the crucified Christ, is a dramatic feat.

In the Oberammergau production in Germany, the two thieves are already crucified when the curtains open and only the crucified Christ is raised in front of the audience. All three victims face the audience:

> Behind all this, Nature itself forms the most imposing background, made up of green and partly wooded hills, the arching sky, and the ceaseless train of clouds.
>
> Could there be a more overwhelming spectacle than the rolling thunder in the distance and flashes of lightning shooting across the heavens during the scene of the Crucifixion? Yet this has happened time and time again (6, p. 768).

In the Eureka Springs production all the victims are raised in full view of the audience. The crucified thief on the right hand of Christ is raised first; then the second crucified thief is raised on the left side of Christ; the crucified Christ is raised last, and He faces the audience. The placement of the crosses of the two thieves are at an

angle, and the victims can look at one another when they are speaking. The taped dialogue of Christ is based on the New Testament.

In the Eureka Springs Passion Play, Robert Hyde strives for realism in the crucifixion scene just as the Oberammergau director does. In addition, Robert Hyde attempts to voice the suffering that Christ is enduring on the cross. This is accomplished through gasping breaths while speaking.

> The pain suffered by one crucified was extreme. The four nails in the hands and feet cut the central nerve, and the constant pressure of weight on the nerve ensured a continuous barrage of pain as long as the victim remained conscious. Moreover, the position of the arms made it impossible to breathe properly. The lungs, unable to throw off carbon dioxide, became congested, and breathing became increasingly difficult. The result was a slow and painful suffocation. To obtain a full breath, the crucified one would have to pull and push himself up, intensifying the pain in his hands and feet (1, p. 337).

The soldiers cast lots for Christ's clothing. Mary, the Mother of Christ, and the Apostle John approach the cross as Christ speaks to them. They stand facing the cross, with their backs to the audience. In the Oberammergau production Mary and John move about the stage so that part of the time they are facing Christ on the cross and part of the time they are facing the audience.

Caiphas is angry about the inscription on the cross, and he goes to Pilate and tells him that he should not have written "King of the Jews," but rather should have written

Plate 48--Christ taken down from cross: The Great Passion Play

"that He said He was the King of the Jews." Pilate angrily retorts: "What I have written, I have written."

Although not biblically recorded, a soliloquy of Peter's repentance is staged in both the Oberammergau and Eureka Springs productions. In the Oberammergau play, the scene takes place on the open-air proscenium. Peter is alone and he falls to his knees, facing the audience, as he begins the soliloquy. In the Eureka Springs production, Peter comes to Golgotha while Christ is on the cross. Peter kneels in front of the crucified Christ, and begs forgiveness. Thus, his soliloquy is delivered with his back to the audience. However, both soliloquies begin with the same words: "O best of Masters!" (2, p. 78). Both soliloquies give the character an opportunity to portray dramatic feeling.

In the Eureka Springs production, when Christ dies, the thunder and the effective lighting used for lightning--as well as the fact that one is in an open-air theatre--is about the closest thing to an actual earthquake. The bodies of the dead appear to rise from graves on the mountain side. These people walk down the mountain, adding a scene that the Oberammergau production in Germany does not stage. Some of the actors who play the roles of apostles also take the roles of the resurrected men.

Pilate orders the legs of the victims to be broken and then the bodies to be taken down before the Passover feast begins. Joseph of Arimathea goes to Pilate and tells him

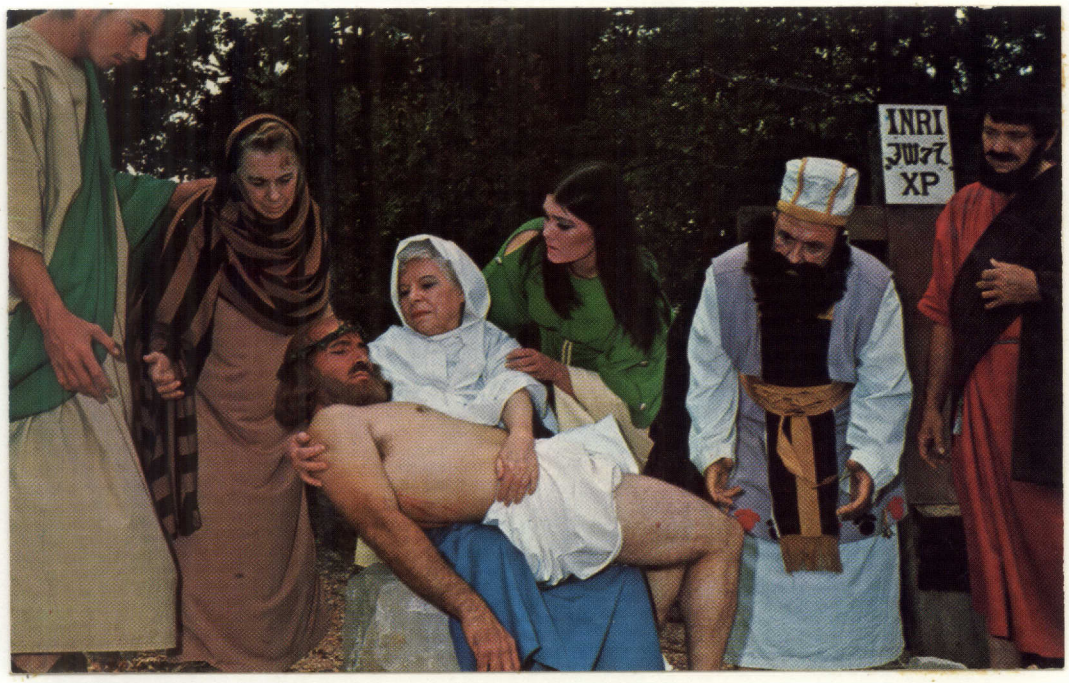

Plate 49--Christ laid in arms of Mary: The Great Passion Play

that Christ is already dead. He asks Pilate's permission to take the body of Christ from the cross for burial. Pilate gives his permission provided that Christ is truly dead. This scene is not staged in the Oberammergau production.

On Golgotha, the soldiers carry out Pilate's order to break the bones of the victims. A soldier places the rod of his lance between the legs of each victim and turns the rod, breaking the legs. A soldier attempts to break the legs of Christ, but the captain orders him not to break the legs since Christ is already dead. Instead, the soldier takes his lance and thrusts it into the side of Christ. There is a slight difference in the staging of this scene in the German production. The soldiers take clubs and beat the chest of the victim rather than the legs. Also when Christ's side is pierced with the lance, blood gushes forth. In the Eureka Springs production, Christ's body simply lunges upward as the lance is pushed into His side.

The removal of the body of Christ from the cross is staged differently from that of the Oberammergau production. A ladder is placed behind the cross, and one of Christ's disciples ascends the ladder with a long white cloth. He places the cloth under the arms of Christ and over the beam of the cross so that he can hold the body after he unfastens Christ's hands from the cross. Another disciple unfastens the feet of Christ from the cross; then he takes Christ by the ankles and removes the body from the cross as the other

Plate 50--Roman soldiers: The Great Passion Play

disciple assists in lowering Christ's head and shoulders by means of the long white cloth. The body of Christ is placed in the arms of His Mother before being taken by His disciples and placed in the tomb. The bodies of the two thieves remain on the cross; they are not taken down in front of the audience; during a blackout of the Golgotha scene the two crosses are lowered.

In the Oberammergau production, the body of Christ is placed over the shoulder of one disciple, who alone carries Him down from the cross. The two thieves are taken down from the cross in the same manner. The scene ends with Christ in the arms of His Mother; the burial is not staged.

In the Eureka Springs production Caiphas returns to Pilate's porch when he learns that Joseph of Arimathea has permission to bury the body of Christ. Caiphas urges Pilate to have soldiers guard the tomb of Christ so that the apostles cannot steal the body, and claim that Christ rose from the dead. Flabbergasted at the thought of guarding a dead body, Pilate laughs at the thought. Caiphas continues to argue the cause until Pilate orders soldiers to guard the tomb.

Scene Eight, "Guard the Tomb," and Scene Nine, "Victory over Death" (5, pp. 10-11), takes place at the tomb. The soldiers are guarding the tomb; the resurrection of Christ from the tomb is not staged; an empty tomb is revealed. The women coming to anoint the body of Christ discover that Christ has risen as He said. Mary Magdalene goes into the tomb where

an angel tells her that Christ is risen; as she leaves the tomb she meets Christ coming down the mountain side. Overjoyed, she runs down the mountain into the streets of the city where she meets three of the apostles. Peter and John run toward the tomb as the other apostle goes to find the other members of their group.

The eleven apostles are gathered in the place of the "Ascension," Scene Ten (5, pp. 10-11). In the Eureka Springs production, the ascension takes place within a building. As the scene opens, Peter is telling Thomas that he has seen the Lord; Thomas refuses to believe. Peter also tells the apostles how Christ questioned him three times concerning whether Peter loved Him. John reminds the group of the spirit that Christ promised to send them. And another apostle speaks of the command that Christ gave them concerning their mission of teaching all nations and baptising the people. Suddenly, red lights are flashed on the scrim in front of the scene and the fore stage is flooded with a fiery red light which hides the apostles from the vision of the audience. When the red lights are turned off, Christ is standing in the midst of the group. He asks Thomas to put his finger into His hands and side; He speaks to the apostles about their task of forgiving sin; and He reminds them of the Holy Spirit's guidance. And while speaking, "Peace be with you," Christ ascends heavenward, out of sight of the audience. As the lights dim out on the scene, a red light shines on the cross on Golgotha, and the words of

Christ are voiced over the sound system: "And if I be lifted up from the earth, I will draw all things to myself." This is immediately followed by a taped instrumental recording of the "Hallelujah Chorus" from Handel's Messiah. The audience does not applaud, but quietly leaves the amphitheatre as the music of Handel continues and the light on the cross fades away.

Thus, like its predecessor in Germany, The Great Passion Play of Mount Oberammergau, Eureka Springs, Arkansas, ends with the ascension of Christ. However, the Oberammergau production in Germany uses a tableaux vivant of the glorification of Christ rather than having Christ actually raised heavenward.

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CHAPTER IV

EVALUATION OF BOTH PRODUCTIONS

The Oberammergau Play

"Through the years, Oberammergau's re-enactment of the Passion and Death of Christ has evolved into the world's most moving and dramatic production, attracting hundreds of thousands of visitors from all over the world" (38, p. 40), and "only Shakespeare's round dozen of triumphs, Faust, and a few of the perennial pieces of Aristophanes, Aeschylus and Euripides hold equal vitality in Western literature" (9, p. 24).

Traditionally the roles of the Passion are cast with amateur actors from Oberammergau. "In a collection of old playbills, one can see the same names appearing over half a century" (24, pp. 11-12). Entitlement to take part in the play is a privilege that most of the actors are granted at birth. Whoever wishes to perform must, whether male or female, have been born in the village. " . . . According to an old custom all men appearing in the Passion Play are asked a year previously to let their hair and beards grow" (1, p. 10). Women must not be older than thirty-five on December thirty-first of the year preceding the performance year. Any woman who marries before this key-date is disqualified. " . . . By tradition wives are not allowed to take part in the play itself. It is their task to look after the well-being of

Plate 51--Members of the Passion Play: Oberammergau, Germany

of the guests who attend the play and who live in their homes . . ." (1, p. 10). Widows are forbidden to take part, but anyone who is indispensible for the play or choir, may obtain special permission. Children must attend the local primary school and their parents must live in Oberammergau. For adolescents under eighteen years of age, one parent should have been born in Oberammergau or have been living in the village for at least ten years. Besides the hereditary right of the Oberammergau-born, new settlers likewise have the right of participation after living in the village for twenty years without interruption. Any new settler who marries the daughter of a citizen or a widow born in the village or a resident of twenty years, need wait for only ten years. The village of Oberammergau is located "in Upper Bavaria, in the southern part of the Federal Republic of Germany (West Germany), 45 miles southwest of Munich" (13, p. 41). The final decision about participation by members of the community who are in public service rests with their local authority. Anyone who has already been permitted to take part in the play once, but has temporarily left the village, must return two years before the season. Old people brought back by nostalgia are dispensed from this clause by the municipality; they are allowed to walk in the crowd through Jerusalem and to Golgotha. The intelligentsia is granted no special rights, and students must come back to Oberammergau one year before the season. "But who can afford to interrupt

Plate 52--Mary, Beatrix Lang: 1970

his studies for a year--including the period of rehearsals--the more so as the pay is not enticing?" (7, p. 47).

Criticism of the Passion Play of Oberammergau is nothing new, but following the 1960 production, a great out-cry was leveled at Oberammergau regarding its Passion text. From cries of anti-Semitic lines to out-dated linguistic material, Oberammergauers struggled to keep the text above reproach. However, even among the Oberammergauers two camps were established--those favoring the present Daisenberger text with some revision, and those favoring a return to the Rosner text.

One of the leading contenders in Oberammergau for reviving the Rosner text was Hans Schwaighofer, a wood carver, who played the part of Judas in the 1960 production and who was supposed to direct the 1970 production. He handed in his resignation as director when the committee failed to approve his plan. Schwaighofer did not want a revision of the Daisenberger play but wanted instead to revise the Rosner play, and for this purpose he prepared a series of sketches of stage sets and designed masks for the allegorical figures Avarice, Death, Despair, and for Hell Fire. These masks hang along the wall of his wood carving studio in Oberammergau. His plan for the play was to perform the first part in the afternoon and close at dusk as Christ celebrates the Last Supper with His apostles. The intermission would last until nightfall and then the second part of the play with the scene on the Mount of Olives, the stations of the cross, and

Plate 53--Magdalene, Christl Rutz: 1970

the crucifixion would take place. The play would end with the death of Christ.

Schwaighofer's plan called for the use of spotlights and abstract settings, getting rid of cardboard realism. He wanted to keep the tableaux vivants of the Old Testament since it was Rosner who composed them in the eighteenth century. The Rosner play could not be performed in its original form simply because it is more than 9,000 lines. Thus, Schwaighofer felt that Rosner would be worth the effort of rewriting rather than Daisenberger since Schwaighofer felt that Daisenberger's text could not be improved much anyway. His feeling in this regard was not out of hatred for Daisenberger's own writing, but the fact that through the years correctors have tinkered with the text and thus have lost Daisenberger's original style (7, pp. 42-44).

> Hans Schwaighofer proposed a public rehearsal of one scene of the new play and then have all the actors themselves decide whether to accept or reject the new Rosner-play. This proposal was eloquently and frankly supported by the delegate of Cardinal Dopfner of Munich, Prelate Dr. Michael Hock, a versatile and frank speaker. Nevertheless the municipal council in the end turned down the suggestion of a rehearsal-performance of Rosner's play after one reading of the text--with a vote of 9 to 8. In 1962 already Schwaighofer had brought forward his motion which then, under Burgomaster Raimund Lang, had been accepted by the municipal council. 1,400 actors were asked their opinion; 296 declared they would cooperate, 200 were against, the rest abstained. Under these circumstances the municipal council voted once again on March 8, 1964. In this new vote, Anton Presinger, the present director, also voted against carrying on the rehearsal of the Rosner-text (7, pp. 43-44).

Plate 54 Pilate, Martin Magold: 1970

Schwaighofer's demand to perform a religious folk-drama was denied. Perhaps "this passion-play might have become again what its founders had made it: a play of Oberammergau for the people in their time, in honour of God and in gratitude to God, for the devotion and mediation of the spectator" (7, p. 43).

With the rejection of the Rosner text, Hans Schwaighofer resigned and Oberammergau lost its stage director, who after the death of George Johann Lang, had brought the highest qualifications to the position. Advocates of the revised Rosner text feel that Oberammergau has betrayed the living tradition of the play because from 1634 to 1860, each generation of the village had presented its own new drama of the Passion (7, p. 44). " . . . There is no doubt that Rosner differentiates the characters in a clearer manner than Daisenberger. But like Daisenberger, Rosner, too, accuses the Jewish people of having murdered a God" (7, p. 61).

"Daisenberger himself was obviously not satisfied with his prose text. After 1860 he put the passion-play into iambic pentameters. Although it had been his heart's desire to see this version enacted on stage, the people of Oberammergau never fulfilled this wish of his" (7, p. 26). "Almost unaltered except for a few amendations the Passion play has been presented in the Weis-Daisenberger version for a hundred years now" (33, p. 15). Thus, "the play which we have been witnessing is the Gospel according to St. Daisenberger" (36, p. 19).

Plate 55--Caiphas, Arthur Haser: 1970

> Oberammergau should decide either for a passion-play text in verse, which would give not easier but more exact linguistic guidance to the amateur actors, or for a play in every-day language. The pathos of the present text forces the actor to be over-theatrical. Thus the passion-play actor has to perform against the text in order to remain credible (7, p. 55).

"Cardinal Dopfner plainly wants the script rewritten. And younger villagers like Rolf Zigon, who plays the Apostle John, find their roles difficult to act out with conviction. 'The play,' Zigon says quietly, 'simply doesn't fit in with our times'" (27, p. 82).

Father Dr. Stephan Schaller, O. S. B., of Ettal monastery, a German scholar who took his Ph.D. with a thesis on his co-friar Ferdinand Rosner and his Passion play, was commissioned by the village of Oberammergau at the insistence of Julius Cardinal Dopfner, of the Archdiocese of Munich, "to tighten up the text and perge it of antisemitism" (7, p. 28).

> What Shaller himself once called his "set exercise" consisted of three main tasks: to improve the style of the text with special attention given to "the development of our mother-tongue", to examine the antisemitisms and to shorten the play by one hour. In addition he was conceded the right--Father Stephan called this his "free exercise"--to modify individual introductions and scenes. At the request of Oberammergau the general structure of the play as well as the music of Dedler and the plot was--in spite of all love of reform--to be retained. The community was not bound by any contract to accept the Benedictine reforms; neither the "set exercise nor the "free exercise". Thus Stephan Schaller as an intellectual acrobat dances between the heaven of Ettal and the solid earth of Ammergau on the tight-rope of good will, which the

Plate 56--Annas, Melchior Breitsamter: 1970

> committee of the passion-play either does show--or does not (7, pp. 41-42).

Although the committee did not accept any major changes in the text for 1970, two tableaux vivants were dropped and a few scenes were shortened which cut the time length to five and one-half hours. "'The Oberammergauers don't want to be anti-semitic,' says Schaller, 'but the development of history has passed them by.' In an attempt to catch up, the townspeople have already decided on a special committee to look into further revisons for the 1980 performances . . ." (26, p. 79).

In the Daisenberger text, the evil Jews are very evil and the good Jews are very good. The enemies of Christ are meant where the Jews are called Jews, and His Jewish friends are called pious women, apostles, and friends of the Lord. The text contains a number of formulations, mainly in the prologue and the tableaux vivants, which are a provocation to the Jews, such as "the envious serpent brood, the sinful wretches, the wicked villains, the brood of blasphemers, the murderous horde, the horde of blasphemers, the band of murderers . . ." (7, p. 56). The attempts of the High Council to obtain the death-warrant for Christ from Pilate in the Daisenberger text "are not based upon human deficiency, lack of insight or true responsibility for the 'State of God', but upon hate and envy . . . " (7, p. 58).

Born in 1799 and ordained a priest in 1821, Daisenberger was closer to the Old Testament than the Catholic Church

Plate 57--Herod, Benedikt Stuckl: 1970

of today after the Second Vatican Council. The world "should not be astonsihed that he, in accordance with the Holy Scriptures, used the impenitent Israel, upon which the God of the Old Testament pours the fire of His wrath and the waters of propitiation, as a metaphor for the relationship of the sinner to God" (7, p. 58).

> It is difficult to tell the story of Jesus without revealing the fact that He and some Jews were on opposite sides of the tragic inssue which resulted in His death.
>
> When a controversy goes to the point of crucifying a man, somebody is wrong. Was He in the wrong in that controversy? If not, who was? Jesus and Judas were both Jews.
>
> Is it an offense to the whole Jewish race to think that Jesus makes a better religious and moral showing in that tragedy than Judas does?
>
> The Christian who, on the basis of the story of Jesus, invokes perpetual hatred against the Jewish people does an unspeakably mean thing. A normal Christian believes that the telling of the story of Jesus as winsomely as possible is perfectly compatible with wholehearted appreciation and good-will toward the Jews as a people. He discriminates carefully between those Jews who were responsible for the death of Jesus and those who are not. He cannot conceive that in trying to persuade everybody to follow the spirit and teachings of Jesus, the finest product of the Jewish race, he is doing anything to wound the sensibilities of a reasonable Jew (14, p. 21).

An official of the American Jewish Congress and one of the country's most persistent critics of anti-Semitism is Dr. Joachim Printz who was expelled from Germany for anti-Hitler activities. He feels that Passion plays tend to spread

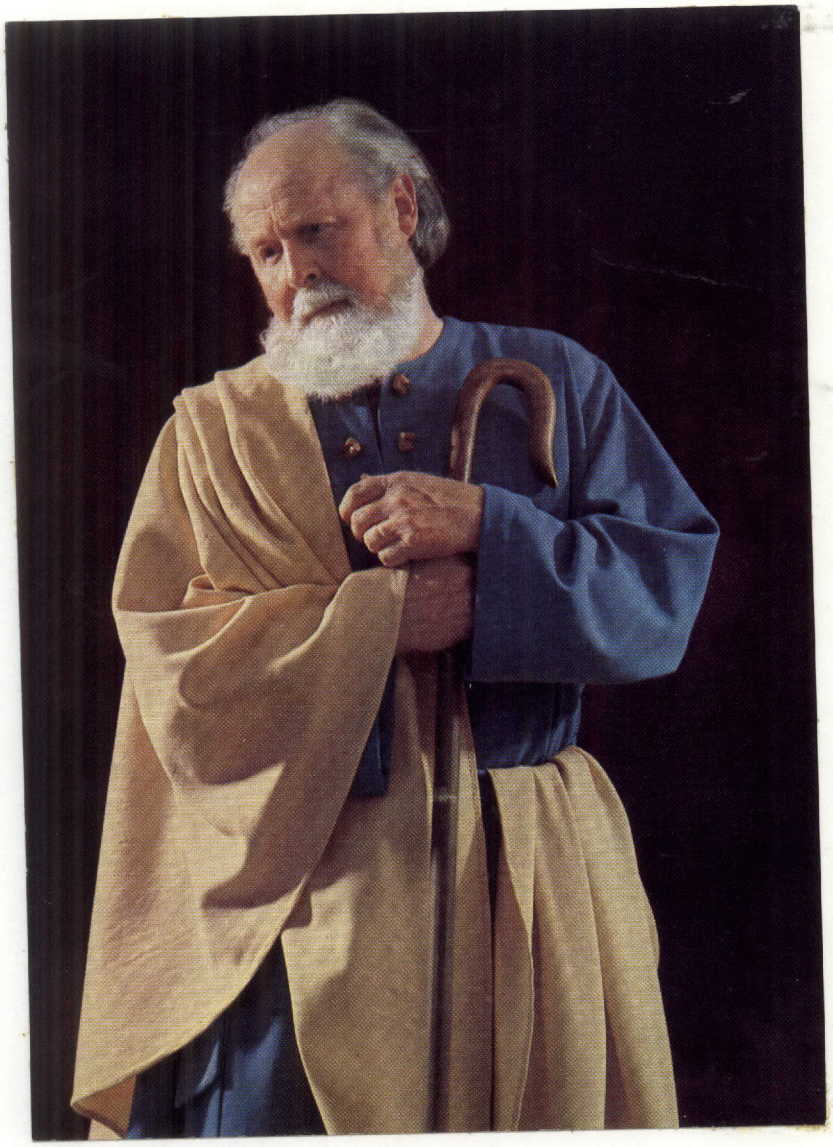

Plate 58--Peter, Hermann Haser: 1970

hatred of the Jews by falsifying the story of Christ's Passion and death. He said:

> "Passion plays tend to spread hatred by falsifying the story of the crucifixion. It is historically untrue that all the Jews of Christ's time were guilty, and it is unfair to think that contemporary Jews bear any of this guilt. Jews have been called Christ-killers for more than a thousand years, and this accusation is at the root of anti-Semitism" (20, p. 25).

"It is clear that everybody brings to such a performance his own point of view" (32, p. 25).

> . . . What Oberammergau should realize but probably will not, is that its anti-Jewish play today serves to propagate anti-Semitism, a modern disease as loathsome as the 17th century plague which struck such fear into the hearts of the Oberammergau forefathers. Delivered from one plague, they have, unwittingly or not, become the carriers of another (5, p. 1018).

Some people feel that the play is made up of actors dressed as the "good" guys--those who follow Christ--and the "bad" guys--those Jews who reject Christ--and that "nowhere is there any mention that Jesus and every single one of His followers were Jews themselves" (11, p. 15).

> The fact that parts of the Jewish people are shown to have been incited appears to us neither antisemitic nor irreverent. Can the Jewish people be the only exception among all the other peoples of history? Can it really have been a people which never brought forth any demagogues or which was at least immune to their power? . . . The passion-play is not a documentary . . . As a passion-play it has the right to distribute guilt and innocence in such a way that innocence abides in the Crucified Christ. As a drama, which takes place among Jews, it must take its villans from the people of Israel, just as it takes its hero from this people. Finally as a Christian

Plate 59--John, Rolf Zigon: 1970

> play in cannot omit to declare Christ the Messiah.
>
> It is nonsense to reproach the play for this. A performance of one of the royal dramas of Shakespeare ought not be viewed as an anti-British act, even if British murderers slay British kings . . . .
>
> . . . Anyone who takes the trouble to study the Old Testament will notice how rigorously Jahwe treats His people, that again and again breaks the alliance with Him that Moses had entered into on Mount Sinai. In comparison to the words of Jahwe and His prophets, Daisenberger's diction is mild.
>
> . . . The Jews strive for a new theological understanding of the phenomenon of the Messiah. Let us remember that the man of Nazareth does not appear in the passion-play claiming to establish a Christian Church but to be the Messiah of the Jews . . . (7, pp. 57-59).

The blame for Christ's death is "against the leaders of the church, against the ecclesiasticisms, the corruptions and injustices and the obvious weaknesses of the religion of that time, rather than against the Jews as Jews" (28, p. 1476). But "so long as the Passion remains the Passion, there will be those ready to raise their finger at anyone attempting to portray the historical event that redeemed mankind" (16, p. 42). It is the story of Christ being crucified by His own people, yet forgiving them, "that makes the crucifixion a story of the greatest love ever manifested on earth and not a drama to incite anti-Semitism" (8, p. 1184). In bearing the guilt of Christ's death "we are all involved" (23, p. 374).

After seeing a performance of the play in 1960, C. Witton-Davis, Archdeacon of Oxford and executive chairman of the

Plate 60--Stage hands arrange scenery backstage: 1970

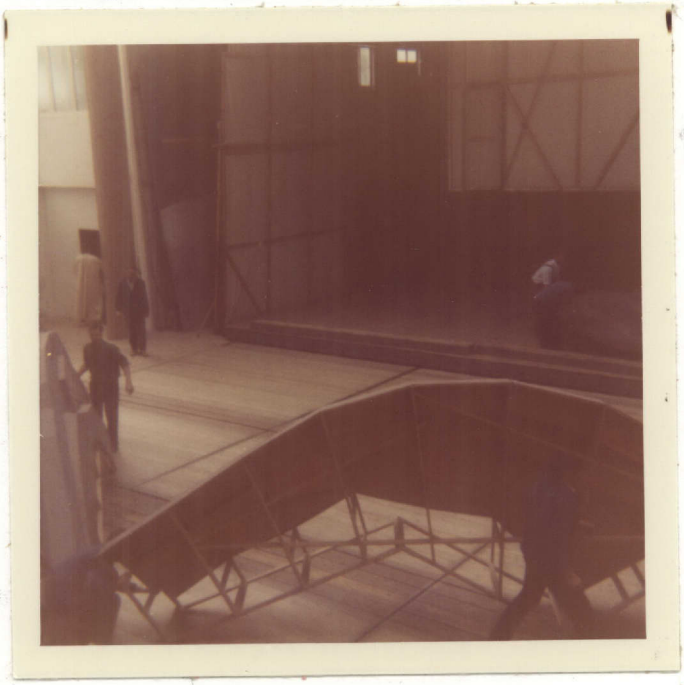

Plate 61--Set put into place backstage: 1970

Council of Christian and Jews, could see no reason for any anti-Semitic charges against the play. He said:

> "The text of the play continues to be revised, and some recent modifications have been made in the light of the criticism of anti-Semitism. I must admit that, although I was on the lookout for this bias, I did not feel that there was serious ground for complaint in what, after all, is an attempt to represent the story as recorded in the Gospels" (25, p. 567).

In speaking of past performances of the play, Georg Johann Lang said in 1960 that the people of Oberammergau "were always impressed how deeply it moved the spectators" (30, p. 113). And the present mayor of Oberammergau, Ernst Zwink, in speaking of the Passion play said that his village despises anti-Semitism. According to Mayor Zwink "the Bible was written like this. We can't change it" (22, p. 3).

> No one would wish to question the sincerity and good intentions of those who in 1633 made the vow to perform the Passion Play at Oberammergau, nor of their descendants who have continued, often under different conditions, to do so until now. Nevertheless, in this time of renewal of the whole Church the text of the play should be carefully studied (10, p. 1167).

The statement on the Jews as made by the Second Vatican Council Fathers re-echoes St. Paul's admonition: "Now as before, God holds Jews most dear for the sake of their father." This statement continues: "In consequence, the Jews should not be presented as rejected or accursed by God, as if this followed from the Holy Scriptures. The Church has always held, and holds now, that Christ underwent His passion and death freely because of the sins of man and out of infinite

love . . . " (35, p. 10). "Attacks that preceded the May (1970) opening were made by Catholic theologians and Protestant scholars who supported charges made by the American Jewish Congress that the play is anti-Semitic" (21, p. 1).

> The group, which sent a letter of protest to the pastor of Oberammergau, includes Dr. W.R. Farmer, professor of the Perkins School of Theology, Southern Methodist University, Dallas; Markus Barth of Pittsburgh Theological Seminary, Pittsburg, Pa.; Father Raymond Brown of St. Mary's Seminary, Baltimore, Md.; W. D. Davies, Duke Divinity School at Durham, N. C.; James Sanders, Union Theological Seminary in New York and Dean Krister Stehdahl of Harvard Divinity School, Cambridge, Mass (4, p. 1).

The purpose of the Oberammergau Passion Play is not to arouse anti-Jewish sentiments in the spectators, but rather to convey to them the message of Christ's crucifixion and resurrection.

> . . . It is only those who ignore this message, which is stated and restated with unmistakable clarity throughout the Play, and who assess one scene or the other out of its context, that can arrive at anti-Semitic ideas. It is well known, however, that the story of Christ's Passion was never safe from misinterpretations of this kind (31, p. 96).

> . . . Do not come to Oberammergau, I repeat, looking for great theatre. The Oberammergauers are simple village folk trying their best to portray, as reverently and realistically as they can, what is to them and most of their audience the most important event in history. They do not intend their play to be a spectacle. They regard it as the fulfillment of a vow, as a religious act, almost as a divine service. Do not come looking for anything other. Come to understand the Passion, come to live what Christ went through, or do not come at all. The village does not need your money, but wants your heart.

> Only if you give it to them will you understand Oberammergau, its mission and its play (16, p. 43).

The Great Passion Play

> I don't think I need to tell you that the same elements of organized Jewry who boycotted the Oberammergau Play have also worked on us. The American Jewish Committee was able to intercede with the Transportation Department of the United States Government to prevent the building of a relief road that would by-pass Eureka Springs and go near the statue. The campaign to cancel the building of this road was led by the American Jewish Committee even though the road had been endorsed by four Governors, including our Governor, our entire Congressional delegation, the County Highway Commission, the State Highway Commission and the Federal Transportation Department.
>
> The Jews refer to the Passion Play, as we present it and as it is presented in Oberammergau, as anti-Semitic, and therefore they opposed the road and they also compelled the airlines flying near Oberammergau to remove all advertisements and announcements concerning the play in Bavaria . . . (34, pp. 5-6).

The road near the sacred enterprises in Eureka Springs, Arkansas, was approved by the Bureau of Public Roads, The Osark Regional Commission, and Carroll County Arkansas. United States Secretary of Commerce, Maurice H. Stans, reversed the authorization of the road building funds after requests to do so were received from the American Civil Liberties Union; The American Jewish Committee; The American Jewish Congress; B'nai B'rith; The Jewish Labor Committee; The Jewish War Veterans; The National Council of Jewish Women; The union of American Hebrew Congregations; The Union of

Orthodox Jewish Congregations; The United Synagogue of America; five United States Congressmen from Philadelphia, Pennsylvania, and two residents of Eureka Springs, Arkansas (18, p. 8).

It is difficult to tell whether that anti-Semitic charges hurled at the Eureka Springs enterprises are aimed at the Passion play text or at the organizer of the projects, Gerald L. K. Smith. A protestant minister, Gerald L. K. Smith, is well known throughout the United States. He delivered the funeral address for Huey Long in 1933. In 1944 and 1948 he was the presidential candidate for the American First party which he founded. Presently he is the publisher of a magazine, The Cross and the Flag, the official organ of the Christian Nationalist Crusade, a national political committee (18, p. 20). The first of the Ten High Principals of this crusade is to "Preserve America as a Christian Nation, being conscious of the fact that there is a highly organized campaign to substitute Jewish tradition for Christian tradition" (2, p. 31).

> When we decided to build these sacred enterprises, we were waited on by friends and relatives who thought we were exercising bad judgment and would jeopardize the security of our old age; but we ignored all these conservative and sincere exercises of "sabotage." We have been rewarded for our faith, and I would to God that I could write a handbook of instructions on how to be happy in one's elder years. I have begun a little handbook entitled "Life Begins at 65," because everything we have attempted to do in Eureka Springs has been done since Mrs. Smith and I were 65.

> When I look around and see the behaviour of people who have accumulated money and see how unhappy most of them are, I would to God that I could give them the magic formula for happiness. Our happiness did not come just because we paid tribute to Jesus Christ. It came because we risked our whole lives in order to do so. If the play had been mediocre instead of a masterpiece, if the Art Gallery had proved to be just another museum instead of the most sensational variety of portrayals of Christ in the world, and if the statue had been a monster instead of a work of art, we could have lost everything, we could have been made the objects of ridicule, we could have died in grief. At no time did we worry, or were we upset. At all times we had the sweet comfort of the Holy Spirit which convinced us that we had done the right thing. Nothing has happened since the beginning to contradict that impression.
>
> Some people ask us how we happened to do it. It represents an inspirational evolution. First a prayer. Then an idea. Then an undertaking, and out of it grew the three magnificent projects. They could have all, but for the power of God, been failures. The statue could have been a monstrosity, but the National Directory of Shrines put out for Catholics in America devotes one full page to the giant statue. Critical visitors from all over the world have pronounced it the greatest giant figure of Christ ever produced in the Christian era.
>
> These sacred enterprises, the giant statue The Christ of the Ozarks, the Great Passion Play, and the Christ Only Art Gallery do not constitute a business. They constitute a gift to humanity made by Mrs. Smith and myself and a handful of our friends, although the bulk of the contributions were made by us. Regardless of how many people come to the Passion Play, the Art Gallery, and regardless of how many tickets are sold, not one penny will ever be returned to the Smiths as a profit, or as a dividend (34, pp. 4-5).

The directorship of the play is to be hereditary. That is, the original director who has guided the play since its

beginning performance in 1968, Robert Hyde, will continue as director until his retirement. His young daughter, Bobbi Hyde, will be his successor. Besides being director of the play, Robert Hyde continues to play the part of Christ in the production as he has done since the first performance.

"The staging of the production is a sophisticated, professional project, perfectly timed and regulated by a complex lighting system beyond the imagination of the ordinary layman," and "the reproductions of the Jerusalem buildings are accurate. This is perhaps the only place in the world where a dramatic production is carried on in the reproduced streets of the City of Jerusalem" (34, pp. 2-3). It is Gerald Smith's plan to recreate the "Holy Land" on the grounds owned by the Elna M. Smith Foundation. Regarding this, Gerald Smith said:

> " . . . Ominous circumstances in the Middle East indicate that the Holy places in Palestine are eroding and face the risk of destruction. Commercialized housing projects are being planned for Jerusalem and in case of a military outbreak the sacred Shrines might be greatly damaged. Therefore, we propose to begin the plans for the construction of accurate replicas involving Nazareth, Bethlehem, the Church of the Nativity and the Tomb of Christ. Walks and shrines will be developed and the same quality of perfection that characterizes the giant statue The Christ of the Ozarks, the staging area and amphitheatre for The Great Passion Play, The Christ Only Art Gallery and the Bible Museum will characterize every plan made for what will eventually be referred to as The New Jerusalem.
>
> There will be no sectarian implications. There will be no doctrinal presentations that will alienate any believer in the Saviourhood

> of Jesus Christ, but the construction of this rebuilding of these Holy symbols will make it possible for millions of people who could never visit the Holy Land, even though the circumstances were peaceful and normal--it will make it possible for them to increase their knowledge concerning the birth and childhood and home life of our Blessed Lord.
>
> It will require some time for the landscapes and designers to draw up the sketches portraying the potential construction and it is reasonable to believe that the beginnings cannot start sooner than the Summer of 1972.
>
> Imagine the inspiring experience of visitors taking a walk through well-developed paths and down ancient-type streets to see exact replicas, architecturally perfect, portraying the sacred shrines of the original Holy Land.
>
> It is my belief that when the project is complete, millions of people from all over the world will want to see 'The New Jerusalem'."
>
> In commenting further on the project, Mr. Smith expressed the opinion that war could break out in the Middle East at any moment and the sacred shrines could be destroyed overnight.
>
> Mr. Robert Hyde, who designed the staging area of the Passion Play as well as the Christ Only Art Gallery, will be invited to fly to Jerusalem and make sketches of the more sacred shrines to the end that they may be perfectly reproduced in full or in segments.
>
> It is the opinion of Mr. Smith that the project will require between five and ten years to complete . . . (6, p. 1).

"The cast was selected by interviews with Mr. Hyde. Not one person appears in the cast without his consent and approval. An annual dinner is given at which time bronze trophies are handed out to people for meritorious performances, steady attendance, etc.," and "the morale of the cast is so high

that we have a waiting list of people who want to appear next year" (34, p. 2). Approximately seventy-five to eighty per cent of the original 1968 cast are still in the Passion play. "Due to the sacred nature of the production, and because they are aware of human frailities in relation to the Divine personage of their portrayals, all cast members wish to remain anonymous" (12, pp. 10-11).

"The responsibility for directing the cast is with Mr. Hyde, who coaches and instructs subordinate directors who fulfill well divided responsibilities" (34, pp. 2-3). Practice for The Great Passion Play begins in mid-May. Robert Hyde practices with eight separate groups before he combines the entire cast for two or three ensemble rehearsals before opening night on Memorial Day. Each cast member is assigned to a group leader, and for each performance the actor must sign in with his group leader for a particular role, costumes, and props. No credit for the performance is listed on the card until the costumes and props are returned following the performance.

"The costumes were all historically researched. They were drawn in water colors by Mrs. Hyde. They were designed by Mr. Hyde. Then he typed a description of the costumes for the tailors and dressmakers. These were all filed and then made under careful direction" (34, p. 3). A wardrobe woman goes over the costumes daily--mending, cleaning, and pressing--so that the costumes are ready for each performance.

A good deal of money is invested in the costumes as well as the wigs for the twelve apostles. Each wig is valued at $500. New props are added yearly and Robert Hyde is working on the idea of scenting the air with the aroma of food for the street market scene as the merchants bake bread and sell their wares.

Members of the cast live in the Eureka Springs area. However, anyone who has a desire to work in theatre, and is willing todevote five months to the production, may apply.

There are 150 people who play the 250 parts. There are never over 150 people in any one scene so many of the actors play more than one role. There are thirty-two taped speaking parts; twenty-five different voices are used on the tape with some voices speaking more than one character's lines.

Twenty per cent of the ticket sales from each performance goes to the cast and they are paid on a weekly basis. The pay fluctuates according to the ticket sales. A six point system of payment is used with the highest points going to the leading roles of Judas, Peter, Herod, Pilate, etc., on down to the sixth point level of a child under six years of age. Thus, a person who plays a leading role is paid more than a person who simply takes part in a street scene.

The text of the Eureka Springs production parallels the German text. Save for a few scenes and the tableaux vivants of the Oberammergau production, the Eureka Springs play follows the same biblical story of the New Testament. Christ's

diction and actions are very similar. In the Oberammergau production prompters are stationed on and off the stage. The prompters begin the lines and the actors pick up the words, keeping the dialogue moving. To the audience, of course, the prompters are not noticable. In the Eureka Springs production the actors use cue cards for personal instructions.

Both productions have authentic costumes. However, the costumes of the High Priests in the Oberammergau play are much more elaborate.

Personal Evaluation After Attending Both Productions

The Oberammergau Play

I visited the village of Oberammergau, Germany, in August, 1969, and I was there on the eve of the feast of St. Louis, August 24:

> A very special day for the village is the 24th August, the eve of Ludwig's Day. On this day Oberammergau pays its respects to the unforgotten, unfortunate King Ludwig II, who presented the village with the Crucifixion Group. The boys from the village collect piles of wood from the dangerous mountain paths and construct a great cross in a green, seemingly inaccessible spot on the sheer face of the Kofel. This cross is then set alight as darkness falls and musicians from the village play solemn music, closing with the Bavarian National Anthem. On the peak of the Kofel, however, rockets shoot into the air, and a crown flames up weirdly into the night sky. Fires burn on the surrounding mountains, and on the Kircheck a great letter "L" lights up the summer sky.
>
> There are anxious moments as the "firemakers" descend the Kofel wall--their movements can be followed by the flashing lights. Once they are safely back in the valley, they enter the village covered in smoke and soot and

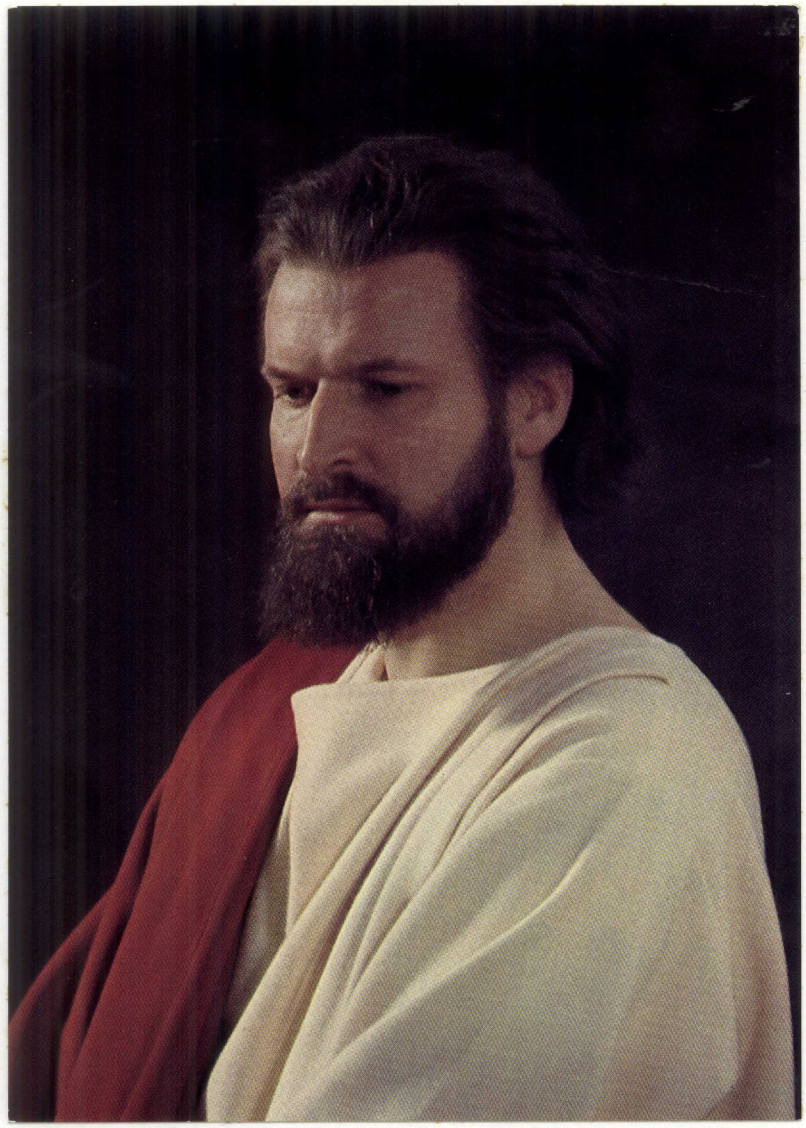

Plate 62--Christ in the 1970 production: Dr. Helmut Fischer

> accompanied by the sound of music and the light of torches, and are entertained in an inn (17, pp. 10-11).

On the rainy morning of August 26, 1969, the principal actors were selected by the Passion Play Committee and their names were posted on a bulletin board outside the election hall. "The rehearsals of the Play itself commenced in pursuance of an old tradition on the 'Feast of Stephen' (26th December) in the year preceding the performance (37, p. 39).

It was an honor to be in Oberammergau the following summer to attend the 1970 production of the Passion play during the months of June and July. I attended four performances, three of which I was a spectator in the audience; the fourth performance I attended backstage after receiving permission to do so from Anton Presinger, the director of the 1970 production and the former "Christus" in the 1950 and 1960 productions. I met Dr. Helmut Fischer who played the part of Christ in the 1970 production; I also met a number of the other actors. Dr. Fischer not only had the facial features of Christ, but he also seemed to possess the charity and patience of Christ as he performed the strenuous role of the Passion of our Lord. Off stage, too, he seemed to possess this same patience as he encountered people.

Seeing the production performed was an unforgettable experience. To think that this play was being staged by the people of only one village--no superstars from the capitals of the world--was unbelievable. The sincerity of the actors

in their roles was refreshing. Each character, in the greatest or the smallest role, seemed to be living the part rather than acting the part. Truly, the villagers have lived these roles in their hearts and minds since early childhood. And since impressions of childhood are not easily erased, it is understandable why the Oberammergauers make good actors.

The author of the text, Josef Alois Daisenberger, must have been well versed with Christopher Marlowe's Dr. Faustus and Johann Wolfgang von Goethe's Faust because some of the lines in the soliloquy of the despair of Judas in the Passion play, sound like the words of despair of Dr. Faustus. For instance, Judas says: "Where can I go to hide my fearful shame, to get rid of the tortures of my conscience?--Earth open thou and swallow me!" . . . "Oh! if I might see His face once more! I would cling to Him, my only, only hope and anchor." . . . "Unhappy hour in which my mother brought me into the world--shall I still longer drag out this wretched life?" . . . "Scum of mankind! There is no help for me, there is no hope. My crime is too great--no penance can make it good . . . " (3, p. 81). Similarily Dr. Faustus says: " . . . But Faustus' offense can ne'er be pardoned; the Serpent that tempted Eve may be saved, but not Faustus." . . . "O I'll leap up to my God! Who pulls me down? See, see where Christ's blood streams in the firmament! One drop would save my soul--half a drop! ah, my Christ!" . . . "Mountains and hills, come, come and fall on me, and hide me

Plate 63--Judas, Martin Wagner: 1970

from the heavy wrath of God!" . . . "Earth gape! O no, it will not harbor me!" . . . "Cursed be the parents that engendered me! . . . " (19, pp. 234-237).

The Passion play, of course, is staged in the German language, but English scripts are obtainable at the doors and one can easily follow the play because of its biblical material. Not being able to speak the German language was a handicap for me when I wanted to interview Oberammergauers; however, many of the people could speak English as well as German so I did not find the language problem to be an insurmountable barrier in gathering material on the production.

I believe that the spectator can read into the play whatever he wants. Unless he listens to the opening lines which tell him that this Passion and death of Christ was endured for him, the spectator really fails to understand the play. Thus, he fails to see that the finger of guilt is not pointed at anyone on stage, but rather it is pointed at each individual spectator who must bear the guilt of Christ's death.

However, as long as the Oberammergauers must perform for audiences of human beings, the villagers can expect to hear the cries of human praise as well as the cries of human hatred. The audience must remember that they are attending the play by freedom of choice; they are not a captive audience. "If no outsiders came to view it, the play would still be given . . . " (29, p. 737).

I do not think the people of Oberammergau would have to change a thing on the stage or change the text in order to

have an overflow attendance in 1980; I think the people of the world would still flock to Oberammergau. However, since this decade is one of the greatest eras of change in every field of endeavor and every walk of life, I feel that Oberammergau, too, will be swept into this whirlwind of change. I expect the 1980 text to be revised and I feel that with the guiding hands of the monks of Ettal and the good will of the people of Oberammergau, the Passion Play of Oberammergau 1980 will still be the living decennial vow of the villagers of 1634. The play will still be presented for the comfort of the suffering, the conversion of the presumptuous, and as penance for sinners.

The Great Passion Play

Another unforgettable experience for me was attending The Great Passion Play on Mount Oberammergau, Eureka Springs, Arkansas, in June of 1970 and in June of 1971. I was permitted by the director, Robert Hyde, to be one of the actors in the play in 1970, after I attended the production the previous evening. Since the actors pantomime the actions in the play, it was not difficult to step into the role of one of the twelve apostles. Having seen the production the evening before, I knew where the apostles were stationed during the performance. Instructions were also voiced among the actors; the instructions were not audible to the audience, of course, Under the professional leadership of Robert Hyde, the amateur

Plate 64--Camel drivers; The Great Passion Play

actors are able to give a professional presentation. Eureka Springs, like its predecessor in Germany, is a community dedicated to the presentation of the Passion play. In its fourth year of presenting the play, Eureka Springs can boast of increasing numbers in ints annual attendance.

Unfortunately, due to the severe charges of anti-Semitism hurled at the enterprises of the Elna M. Smith Foundation, it was impossible to obtain the text of The Great Passion Play in Eureka Springs, Arkansas. I had to rely on my memory after seeing the productions of The Great Passion Play in order to compare the staging of it with the staging of the German play. However, Gerald L. K. Smith and Robert Hyde did cooperate by sending materials and granting me interviews.

> We have not published the script and it is not available for distribution nor for loaning. There are two or three little changes that will be made which do not involve the authentic meaning of the text, but will serve to improve the rhetoric. It will perhaps be two or three years before the text is published. We want to make sure that all the refinements that experience can give us have been made before we release the text. Naturally, numerous people have come and taken the text down in shorthand, so it is no military secret (34, p. 2).

Through the use of poetic license the Passion of Christ, one of the greatest tragedies of all times, is staged. The Oberammergau production in Germany has already won world wide acclaim for its endeavors. The staff of the Elna M. Smith Foundation of Mount Oberammergau, Eureka Springs, Arkansas,

is working toward this same goal of world wide acclaim; they are making great strides in this regard.

In my evaluation, both productions are an asset to the world of the theatre, and for community theatre, the amateur actors in both productions, stage a professional performance. "The theatre can charm the spirit . . ." and "it can also raise the spirit to the highest exaltation . . . ." But "an even more exalted mood is created when the audience makes a special pilgrimage to see the play . . ." (15, p. 151).

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APPENDIX

RELIGIOUS DRAMA OF THE MIDDLE AGES

"From the Fall of Rome in 476 A.D. until the Capture of Constantinople in 1453 is a generally dark cultural period called the Middle Ages. Continuing under the official censorship of the Church, the theatre as an organized institution all but disappeared during the early part of the Middle Ages" (1, p. 7). Early Christians found the Roman theatre in a deplorable state. They were not, however, alone in their opinion. Even the emperors complained about the lowly state to which it had fallen. For the theatre at this time was unspeakably vile, comedy having declined into vulgarity and drama replaced by the bloody encounters of the gladiatorial combats and animal games. But the Christians, especially those newly converted, were most violent in their opposition for a thousand years; councils were held and edicts proclaimed, yet some Christians still retained their love for the spectacle.

The darkest period in European theatrical history is listed from the sixth to the eleventh century for during this period no organized theatre existed, and only the slightest records of individual performers are to be found. However, from the Dark Ages emerged a composite type of entertainer--a combination of Roman mime and German scop. The mime was a

low comedian, a jugglar, a buffoon; the scop was a singer; from this blending came the minstrel. During the eleventh century a distinction was made between two kinds of minstrel--the composer and the interpreter. The composer of songs came to be known as a troubadour; the interpreter, who sang, recited, and played some instrument, a jongler. The vulgar comedian became the buffoon (10, pp. 99-89). Juggler, acrobats, animal trainers and the like continued to entertain the public at every opportunity. "The Church looked with disfavor on the activities of the minstrels, and the bishops were continually issuing orders prohibiting the clergy from welcoming or watching the performers" (7, p. 54). However, the clergy, nobility, and peasants welcomed them because of the news they carried and the entertainment they brought.

> While these professionals, however debased, were managing to carry on the ragged tradition of theatre, the same evolution of folk festivals which we have witnessed in primative man and in the very ancient Greeks was going on thru what is now Europe. There were seasonal festivities, plays and May games, sword dances, and mummers' plays. The Chruch first opposed, then compromised with all of these; and some they finally adopted and adapted to Christian practice. (Many of our Christmas, New Year's and Easter customs are of pagan origin)" (18, p. 80).

"The partial survival of the village ceremonies under Christianity will appear less surprising when it is borne in mind that the heathenism which Christianity combated was itself only the final term of a long process of evolution" (3, p. 99). The modern Christmas celebration is an

astonishing mixture of pagan and Christian elements. In pre-Christian days, the Germano-Keltic tribes of Central Europe had held mid-winter festivals, celebrating more than anything else the return of warriors from distant forays; cattle were killed, and great feasts were held around the hearth. The celebration took place in November, generally, and it was called Yule. With the introduction of Roman customs, other winter holidays were inaugurated: the feast of the Sun, November twenty-fourth; the feast of Saturn, December seventeenth; and Kalends, or the festival of the new year, January first. With the spread of Christianity, Christmas appeared as a rival holiday. During the fourth century Christmas had been fixed as December twenty-fifth and it was the desire of the Christian church that this be made the greatest of winter holidays. Thus, from the seventh century on, every effort was made to establish Christmas in popular favor, and to that end, many of the customs of pagan festivals were transferred to Christian festivals (10, pp. 92-93).

> It was in the Church itself that the most significant drama of medieval times had its birth and development. Thus, ironically, the great opponent of theatre over many centuries became its progenitor; once more a wondrous theatre found its beginning in religious ceremony, just as it had with the Greeks" (18, p. 80).

There are records from the tenth century onward that show the introduction of drama into Church services. The Mass was the most important service of the Church. It was

conducted in Latin and the ritual was fixed and rigid; the pattern of praying, reading, chanting, and singing was invariable, but took recognition of special events in the Church calendar. The celebration of the Easter Mass was the occasion that saw the beginning of drama. In this service four elements of drama are to be found: dialogue, scenic representation, impersonation, and translation into the vernacular.

Dialogue was first developed as sequences or tropes were formed; the choir would sing in dialogue form such scenes as the angels appearing to the shepherds, and the questions and answers when the angel appeared to the three Marys at Christ's tomb. Scenic representation, the second element, was already present as statues were in the church, and as priests gave pantomimes in order to instruct the parishioners in their faith and help them comprehend a language they didn't understand. The story of Christmas was made real by having the Baby Jesus and Mary in the stable, the appearance of the angels, and the arrival of the wise men. In the Good Friday services, the cross was taken down and placed in Christ's tomb; on Easter it was first brought back out. The next element, impersonation, soon followed. One of the most popular tropes was the Quem Quaeritis, sung at the Easter Mass. It was essentially a drama consisting of three parts: the questions of the angel at the tomb; the answer of the three Mary's and the angel's reply. Later the Quem Quaeritis was

transferred to the Matin service to correspond to the time that Christ arose. The new Easter Matin service then included "the Elevation of the Cross in dumb show; the traditional first, second, and third readings and responses; the Quem Quaeritis trope; and the Te Deum Laudamus" (18, p. 84). In the Concordia Regularis, drawn up between 965-975 by St. Ethelwood, Bishop of Winchester, we find specific instructions for the staging of the scene.

> While the third lesson is being chanted, let four brethern vest themselves. Let one of these, vested in an alb, enter as though to take part in the service, and let him approach the sepulchre without attracting attention and sit there quietly with a palm in his hand. While the third response is chanted, let the remaining three follow, and let them all, vested in copes, bearing in their hands thuribles with incense, and stepping delicately as those who seek something, approach the sepulchre. These things are done in imitation of the angel sitting in the monument, and the women with spices coming to anoint the body of Jesus. When therefore he who sits there beholds the three approach him like folk lost and seeking something, let him begin in a dulcet voice of medium pitch to sing Quem Quaeritis (Whom seek ye in the sepulchre, O Christian Women?). And when he has sung it to the end, let the three reply in unison Ihesum Nazarenum (Jesus of Nazareth, the crucified, O heavenly one). Non est hic, surrexit sicut praedixerat. Ite, nuntiate quia surrexit a mortuis (He is not here; He is risen, as He foretold. Go and announce that He is risen from the dead). At the word of his bidding let those three turn to the choir and say Alleluia! resurrexit Dominus! (Alleluia! The Lord is risen!) This said, let the one, still sitting there and as if recalling them, say the anthem Venite et videte locum (Come and see the place). And saying this, let him rise, and lift the veil, and show them the place bare of the cross, but only the cloths laid there in which the cross was wrapped. And when they have seen this, let them set down the thuribles which they bore in that same sepulchre, and take the cloth, and

> hold it up in the face of the clergy, and as if to demonstrate that the Lord has risen and is no longer wrapped therein, let them sing the anthem Surrexit Dominus de sepulchro (The Lord is risen from the sepulchre), and lay the cloth upon the altar. When the anthem is done, let the prior, sharing in their gladness at the triumph of our King, in that, having vanquished death, He rose again, begin the hymn Te Deum laudamus (We praise Thee, O God). And this begun, all the bells chime out together (14, pp. 39-41).

The worshippers warmly welcomed the innovation and it soon expanded. "The 'Twelve days' of the Christmas season are no less important than Easter itself in the evolution of the liturgical drama" (4, p. 41). The Christmas trope was soon given in a similar manner, and was known as the Praesepe, while the Easter play was named Sepulchrum. The Christmas Matins reveal the prophets testimony of Christ's coming. And drama made its entrance as monks played the parts of the prophets and they designed their own costumes for their part. The people soon demanded costumes in full and rivalry begot richness as other parts, such as Adam and Noah, were added and each monk tried to build up his part in the ceremony. The service soon developed into a series of little plays and was called the Procession of Prophets. In the Twelfth Day Matin service, known as the Epiphany play, the three wise men appeared, following the star, and bringing gifts. It was in this play that the first villain--Herod--was introduced, and what a popular character he turned out to be in the medieval plays. Thus, there came to be a "series of plays portraying the whole plan of salvation from the

original sin to the birth, death, resurrection, and ascension of Christ" (18, p. 86). The plays taught the people the history of their religion, and the churches were overcrowded on these feast days.

> . . . The eccleasiastical drama began with the elaboration of the Mass itself and seems to have come about first in France. There, liturgical dramas were called mysteres (mysteries); in Italy they were the sacre rappresentazioni; in England, miracle plays (sometimes called mystery plays); in Germany, Geistspiele. These plays were written in Latin and not until later were they set down in the language of the people (8, p. 50).

Gradually the fourth element was added; this was the immediate translation of the Latin dialogue into the vernacular. As incidents multiplied and expanded, singing disappeared, non-Biblical characters were added, larger casts were needed, and the laity was asked to help. The complex staging needed for these presentations soon caused them to be moved from the church into the churchyards.

> This expansion caused further additions to be made; the plays were finally removed from consecrated grounds, the clerics withdrew from the performances, and the dramas were secularized. This secularization is significant; from this point on the plays took on a definitely national growth and development (18, p. 86).

Dramatic literature of the Middle Ages can be divided into two main types; the cycle plays and the non-cycle plays. The first includes the Biblical plays, while the second type consists of the saint plays, moralities, folk plays, serious plays, and comedies. A German nun, Hrosvitha (935-1000)

composed six plays modeled on the comedies of Terence whom she had read and admired. She used for her characters such figures from Christian history as Abraham; she wrote to teach strict morality. If these plays were performed at the time, the audience was probably composed of her fellow nuns and benefactors of the convent. Other than these Christian literary efforts, the dramas of the period were based on the Holy Mysteries of the Bible, hence their name of mystery plays. The earliest cycles appear to have been performed in the eleventh century; these included The Pastoral Office and The Star from Rouen. They were written in Latin and performed in the sanctuary of the church.

In the twelfth century there were three innovations: "the first signed pieces by Hilarius of both French and English background (a Lazarus and a Daniel); the first play in the vernacular (the Beauvais Daniel), and the first play directed outdoors (the Anglo-Norman Mystery of Adam whose stage directions indicate production on the church Porch)" (18, p. 87).

> The first productions out-of-doors probably were given on the church steps. Although the auditorium was not all the audience might have desired, no finer outdoor stage could be imagined for religious plays. The towering church facade as a background doubtless intensified the dignity and spiritual effectiveness of the production; the music drifting out to the audience from the church itself must have been strangely appealing; and doubtless God was the more convincing when he came on the stage through the church doors. Probably it was the form of this stage on the church steps that served as a model for the platforms later

> erected against houses or in the open square, with the people crowding around on three sides (5, pp. 51-52).

The thirteenth and fourteenth centuries are the years of the great cycles or mystery plays which covered the entire plan of salvation. "The first cycle of mystery plays of which there is a definite mention is that of Chester. According to the proclamation of the Chester plays, the representation of this cycle dates in some form from the mayorality of John Arneway, who was the Mayor of Chester between 1268 and 1276" (21, pp. 240-241). The first English plays were probably given in the coastal cathedral towns, with the largest of these being the York Cycle, which was made up of forty-eight scenes. "A great open-air drama festival arose in the fourteenth century throughout Western Europe. It became the principal event of the Corpus Christi holiday, and no effort or expense was spared to insure its success by communities that prided themselves on their ingenuity and ostentation" (9, p. 119).

The thirteenth and fourteenth centuries were also the years of the so-called Passion plays which concerned the death and resurrection of Christ. Their popularity continued into the fifteenth century; it was at that time that the famous Mystery of the Passion by Arnoul Greban originated and is said to have taken forty days to perform. However, after 1550, these plays generally ceased to be produced.

> But even the cathedral-theatre can be desecrated. This time it is the Chruch itself that

> turns wild and matches the impressive use of drama at the altar, with ribald revelry and profane mockery at other moments. When the common people carried on their folk-customs in spite of prohibitions and occasional suppressions making heathenish glee at New Year's and May Day and Christmas, the lower clergy claimed their right to celebrate too.
>
> The New Year's "doings" of the Church underlings were variously known as the Feast of Fools, the Feast of Asses, etc.--sufficient indication of the irreverence involved (6, p. 147).

Just as the zealous Fathers once spent three centuries scourging the actors from the stages of Rome, they now spent three centuries ridding their own House of a semi-theatric desecration (6, p. 151). The ribald buffoonery of Plautus doubtless attracted the interest of the kind of young cleric who delighted in the Feast of the Fools. The other brothers preferred the more refined Terence, and they often adapted his plays for performance in the schools (11, p. 25).

> Like the Gothic cathedral, added to over many centuries by different artists in differing styles, the medieval cycle play was an accretion over a long period of various dramatic elements--serious and comic, tragic and grotesque--all blending into a unique whole which ran the gamut of human emotions (18, p. 88).

Having a deriviation from the cycle plays were the saint plays, or miracle plays; these had their start in the twelfth century. In England the miracle plays did not develop in the same way that they did on the Continent. Instead of having set stages around the marketplace, the scenes were built on wagons. "The players had to be ready by 4:30 a.m. As the whole cycle of plays lasted for two or three days, they must

have found it a very fatiguing business, especially as they had to repeat their performance at every stop on the route" (7, p. 64). For the most part, these plays used non-Biblical material.

> It was usually a simple tale of people in distress. Then an appropriate saint would enter, perform several miracles, and the play would end with everybody happy. From a dramatic point of view, these miracle plays were not very effective, for the people knew what to expect. The play always had a contrived ending, which did not proceed logically, in a cause-and-effect fashion, from the action and nature of the characters, but rather from the nature of the saint. It behooved him to do miraculous and wonderful things for the distressed and downtrodden (19, p. 138).

The text varied from what would be considered a normal playing time to several days. The most popular figures in these plays were St. Nicholas and the Virgin Mary.

"With the fifteenth century another type of play had made its appearance--a type less direct, and requiring more sophistication of its authors--the morality, or moral play. In this, abstractions took the place of characters" (20, pp. 64-65). The medieval age had an appetite for allegory, which gave rise to the morality play; it began in the middle of the fourteenth century and flourished through the sixteenth. This allegory originated in the Lord's Prayer; to make it more effective the clergy divided it into seven parts to combat the seven deadly sins. Like the cycle play, the morality play originally appeared only in the church sanctuary, then moved outdoors, and once again was taken

over by the laity. The most important surviving play today is Everyman, which "is a very moving exposition of the salvation of Everyman through the offices of Good Deeds, who accompanies him to his judgment" (18, p. 90). As the morality developed, it became more particularized in its formation and use and it was adapted for production in the schools. The Devil became a very popular figure and his attendant was named Vice, and the name soon developed into a type name becoming the prototype for many Falstaffian characters. "In the Scriptures a physical Devil does not often make his appearance but in the mystery cycles the Devil is continually being dragged in, even where he is not strictly required, and scenes of diablerie are introduced purely for their own merriment" (16, p. 187).

> The moralities varied greatly in length, the celebrated and beautiful Perseverance had 3,500 lines, Bien-Avise, Mal-Avise produced in 1439 had 8,000, and the giants, L'Homme Juste Pecheur with 22,000 and L'Homme Juste (both written in the reign of Louis XII) with 30,000 lines (8, p. 59).

The plays all had the moral purpose of edification. Not forthcoming from the clergy, the people had to dispose of this didatic element before drama could truly flourish. The germ for this came from the folk play; this is significant because it took drama out of its religious climate and created pleasure for pleasure's sake. Drama now took on the non-ecclesiastical elements of humor, or vivacious realism, of joyous gaity, even reckless vulgarity.

When the cycle plays became secularized they moved to pageants. Each separate play of the cycle had its own wagon; different stations were set up in the town to take care of all the people. The procession, headed by the clergy, went from station to station; Mass was celebrated, and the first pageant wagon arrived as the church group moved on to the next station. The play was given, and the actors moved on while the second wagon arrived to give its play. Grandstands were set up for the spectators and standing room was sold on the rooftops; about a thousand people saw the play at each station, and the number of stations varied from four to fourteen. The pageants were stored from year to year and refurbished as needed.

France and England were alive with dramatic endeavor, influencing the plays of Germany, Italy, and Spain. In Germany the mysteries and miracles were approximately like those of France and England. Several of these Passion plays continued until the present day. "The most famous is that given every ten years by the villagers at Oberammergau, Bavaria, which has been performed regularly since 1633" (17, p. 205). The most characteristic plays of the German stage were the Shrovetide-plays which centered in Nuremberg. These pieces were not unlike the French farces except that they were shorter. The greatest writer of this type of play was Hans Sachs (1494-1576). His best Shrovetide-play was The Wandering Scholar and Exorcist.

The theatre in Italy possessed a history not too dissimilar from that of France and England. The liturgical drama developed as early here as elsewhere but it is not definite at just what point the trope became sacre rappresentazioni. The performances in Italy were similar in technique to the French. There was a series of mansions, and Hell was located at one side and usually a little below the spectators. The plays themselves were based on the New Testament and the lives of the saints and martyrs, rather than on the Old Testament upon which both France and England largely depended.

In all probability the theatre in Spain persisted as late as the seventh century but the Arab invasions in 711 and the domination of the whole country by the Saracens effectively checked any dramatic effort. Later the establishment of the Christian kingdoms, however, provided a place where the theatre could be revived. The experience of Spain paralled that of France and England; the first plays were extensions of the Mass and were followed by nativity and Passion plays, performed by the clergy in the churches. The curious thing about the religious drama in Spain is that all physical evidence of its actual existence has entirely disappeared; not a vestige of a play survives as it does in all of the other principal countries of Western Europe (8, pp. 60-62).

In both the stationary or perambulatory play, the arrangements for the playing dictated the type of settings

to be used. The earliest plays, taking advantage of the Church, placed Hell down the crypt stairs, and Heaven up the rood-loft stairs. "The whole interior of the church was used, and short scenes were played in various parts of the building. The setting in each case symbolized a particular place or scene, and for certain scenes a permanent structure was built in the church" (7, p. 59). When platforms came into use, they were as lavishly furnished as possible; curtains of silk and velvet were hung, and in the Mystery of Adam, it was directed that there be fruit trees, fragrant flowers, and leaves. It was in the elaborate productions of France and Italy that very complicated settings and effects were developed; Italian writers speak of earthquakes, monuments opening, and heavenly beings descending from on high.

During the 1500's The Acts of the Apostles were always performed with much lavishness. "The 61,968-line manuscript contains so many added Miracles that it is said to have played through all the Sundays for seven months in Paris in 1545" (6, p. 159). Contemporary accounts speak of the mechanical contrivances used to produce thunder and dragons spouting fire; of camels, lions, and flying owls; of ships sailing; of the burning of saints. Notations tell of the technical effects used to show plants bear fruit a moment after planting; the Crucifixion is to seem meticulously real; and clouds descend during Christ's transfiguration. The staging of Hell and Devils was a favorite of the people.

> The mouth of Hell was of great importance to the medieval audience and far surpassed Heaven in interest. Mechanical devices were contrived that permitted the enormous jaws to open and close, emitting smoke and flame when the unfortunate wicked were prodded into it by shaggy, hairy, black devils with pitchforks. When the devils embarked on a foray into the world, the jaws opened and howls of the damned were heard as their tormentors leaped out to carry on their nefarious designs upon the blessed. It was here that many of the humorous and later obscenities were introduced (8, p. 52).

The Middle Ages cared little for symbolic representation, but strove for realism in even the supernatural, and the spectators were no doubt amazed and delighted, and surely proud of the unique achievements of their townsmen.

> There is a tremendous modern fascination in reading the lists of expenses for actors and production costs for we find there such items as: a rope for Judas 2 d., a girdle for God 3 d., an earthquake 3 s 4 d., 4 d. for attending to it and 2 d. for covering it, whatever the pillar device for "ye earthquakes" might be (8, p. 59).

Since the medieval populace had such a passion for seeming truth and reality, costumes were a necessity. Although the costumes made no attempt at historical accuracy, they were found to be more symbolic than realistic. Gloves were a sign of high rank. Angels wore sheepskin overlaid with gold leaf and had gilded wings and faces; the fallen angels wore black clothes, horrible masks, and the clubs to beat actors. Judas wore a red wig and yellow robe, and humble characters often wore the simple medieval dress. In the folk plays, the participants usually wore costumes and had appropriate props--the clown invariably having a bladder on a

stick to hit the spectators. The character of "The Vice" in the morality plays carried a similar instrument, a device which was later used by the Elizabethan fool.

In the early days of the cycle plays, costumes and properties were supplied by the Church and this source of supplies continued even when the plays were secularized. Otherwise, it seems to have been the general rule that each actor supplied his own costumes; special items were generally paid for by the general fund. Although the medieval costumes would not satisfy a modern audience, and were not attempted to be historically accurate, the results were invariably beautiful--or horrible--and effective; the producers were aware of the aid costumes gave to actors and the satisfaction they gave to the audience.

"The Middle Ages was the heyday of the amateur" (18, p. 100). The greatest number of parts fell to those whose means of livlihood was not acting, although various illusive records indicate that professionals were also performing. In the early stages, the cycle plays were completely dominated by the clergy, who both prepared and acted in the scripts, but as the play texts expanded and the casts increased, an invitation of participation was extended to the laymen. Directors remained in the hands of the clerical regisseur. As the plays became increasingly secular, however, the clergy withdrew from the acting assignments and then from that of director, so that the entire production fell to the managment

of the laity. "Normally in Medieval drama all parts were taken by men" (15, p. 79).

In England, the guilds, which by the twelfth century were powerful functioning units, took over production of the cycle plays; the assignment of the episodes to the guilds was usually made by the town council. They were traditionally distributed according to fields of work, with variances from town to town.

> The plays were performed by the craftsmen's guilds and seem to have been divided somewhat according to the type of work done by each guild. For instance, in Beverly and Lincoln, the cooks presented The Harrowing of Hell (that favorite of the mediaeval audience) because they were accustomed to baking, boiling, taking things out and putting things into the fire. There too, as might be expected, the watermen performed the Noah play and had one of the sure-fire comedy scenes which had great possibility of comic enlargement. At York with appropriate assignments, the shipmongers The Flood, the goldsmiths The Three Kings and the barbers The Baptism of Jesus. The priests at Beverly attended to The Coronation of the Virgin (8, p. 57).

"Two or three days before the performance of one of these cycles, heralds went through the town announcing the performance and describing the scenes to be played" (13, p. 122). Thus, a whole city was turned into a vast auditorium; mansions on wheels were moved through the principal streets of a city and brought to a halt at predestined stations where a scene of the play cycle was performed. And the production of religious plays was an undertaking which involved the entire community (14, p. 49). Each guild chose

a manager, who acted as a director; he headed the guild which appointed the actors, and presented its play in the sequence. The actors were paid from town funds, guild treasuries, or special levies and it was demanded the acting be good. Depending upon the demands of the parts and available supply of potential actors, actors might be members of the guild or not; they were paid according to the length of their parts or the amount of business in them. "Pilate was the best paid of the actors, Herod and Caiaphas next, with Jesus and Judas next in financial return" (8, p. 59).

> An often-quoted extract from the Coventry salary-list shows that the acting value of the part determined the reward:
>
> Impris to God, ijs.
> Itm to Cayphas, iijs, iiijd.
> Itm to Heroude, iij, iiid.
> Itm to the devyll and to Judas, xviijd.
>
> Three and threepence apiece for Caiaphas and Herod, two schillings for the Diety, eighteen pence apiece for Judas and the fiend (2, p. 34).

A high degree of skill was expected from the performers; in the huge cycle plays endurance was often a necessity, for stage effects such as the hanging of Judas and the crucifixion of Christ were frighteningly real. It was not deemed out of the ordinary for the actor portraying one of these to actually faint from the strain. In fact, "It is chronicled that at Metz in 1437 both the crucified Christ and the hanged Judas were cut down just in time to escape death" (6, p. 161). Various characters received stupendous amounts of lines, and it is easy to understand why the regisseur with his prompt

book was such a universal necessity; the actors had no idea of the entire play.

> The prompter was very important because there was only one complete copy of the play (in manuscript). The actors were given their own lines to learn, but they had no idea of the rest of the play, so it was necessary for the prompter to indicate, by pointing his stick, the actor whose turn it was to speak (7, p. 61).

The number of speaking parts grew tremendously; in the twelfth and thirteenth centuries, casts consisted of twenty-five to thirty persons. But in the next two to three centuries the casts soared up into the hundreds. "Great stages were erected to accommodate sometimes as many as five hundred actors who took the part of God, of angels, and of various other personages of the narrative" (12, p. 404). The deportment of the actors was strictly regulated; they were not to drink before, after, or during a performance; to eat only that which was provided; not to leave the theatre during the rehearsals or performances, and to pay fines for any infringement of the rules.

The style of delivery was declamatory, and actors had to be able to sing as songs were often required in the production. A high degree of pantomime was also necessary, and what we today term over-acting was looked upon with delight in such characters as Herod. "Herod shall rage on the pagond and also in the streets " (6, p. 165). In comedies, the emphasis was upon sparkling dialogue and farcical situations, requiring much skill from the performers; it was from this

tradition that acting companies of the succeeding period developed and flourished.

> But the guild plays died out during the sixteenth century, giving way to secular drama. Before their decay, they had themselves become so secular as to justify the charge often brought against them--that they were more profane than sacred. The church had started something which it could not control. The normal human desire for amusement had triumphed over religious feeling, and the theatre as an independent institution was emerging (10, p. 98).

The Middle Ages saw the theatre truly become an integral part of the life of the common man through his religion, beginning with the church services. And the proceeding mystery plays "lifted them out of themselves and their trivial round of life into the higher life of this great religious poetry" (21, p. 252).

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Sehr geehrter Gast!

Die Gemeinde Oberammergau bittet Sie höflichst im Hinblick auf die Durchführung der Passionsspiele umseitigen Fragebogen auszufüllen.

Wir wissen zwar, daß es für Sie eine Belastung bedeutet, ersuchen Sie aber trotzdem unserer Bitte nachzukommen.

Wir danken Ihnen im voraus für Ihre Mühe.

Mit freundlichen Grüßen

(Z w i n k) 1. Bürgermeister

Dear visitor,

the community of Oberammergau kindly asks you to answer the questions on the other page concerning the performance of the Passion Play 1970.

We know indeed very well that this means an additional effort for you, nevertheless we ask you to comply with our solicitation.

We thank you for your kindness.

Sincerely yours

(Z w i n k) 1. mayor

Cher visiteur,

à l'égard de la réalisation de la Passion 1970 la commune d'Oberammergau vous demande poliment de répondre aux questions au verso.

Sans doute nous savons que cela signifique une importunité pour vous, tout de même nous vous demandons de répondre à notre sollicitation.

Merci beaucoup pour votre amabilité.

Avec mes meilleurs compliments

(Z w i n k) 1. maire

Oberammergauer Passionsspiel 1970

Staatsangehörigkeit: _____

Beruf: _____

Geburtsdatum: _____

_____

1. Hat das Passionsspiel bei Ihnen einen guten Eindruck hinterlassen? ja / nein*
2. Finden Sie das Spiel antisemitisch? ja / nein*
3. Halten Sie das Passionsspiel für reformbedürftig? ja / nein*
4. Sie kennen die teilweise scharfe Kritik der Presse am Passionsspiel 1970: Ist diese Kritik berechtigt? ja / nein*

* Nichtzutreffendes bitte streichen

5. Bemerkungen: _____

_____

_____

_____

_____

The Oberammergau Passion Play 1970

Nationality: _____

Profession: _____

Age: _____

_____

1. Did you have a good impression of the Play? yes / no*
2. Do you think the Play is anti-Semitic? yes / no*
3. Do you think the Passion Play needs a reform? yes / no*
4. You know that the press criticized the Passion Play 1970 to some extent spitefully: Do you think this criticism is justified? yes / no*

* Strike out words not applicable

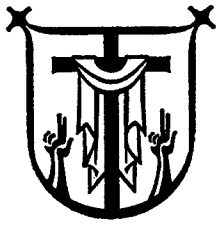
5. Remarks: _____

_____

_____

_____

_____



PASSION PLAY
1970
OBERAMMERGAU

CHRISTIAN SERVICES

Day	ANGLICAN	ROMAN CATHOLIC
Sunday	6.15 a.m. Holy Communion D 3 6.30 a.m. Holy Communion D 6.00 p.m. Evensong of preparation D	6.00 a.m. Solemn High Mass A 7.00 a.m. Mass A 9.00 a.m. Mass A 10.00 a.m. Children-Mass A 12.30 p.m. Mass A 7.30 p.m. Mass A 6.30 p.m. Tour of the church A 8.15 p.m. introduction to the Passion Play A
Monday	6.15 a.m. Holy Communion D 3 6.30 a.m. Holy Communion D 6.30 a.m. Holy Communion H 6.00 p.m. Evensong of thanksgiving D	6.00 a.m. High Mass A 7.00 a.m. Mass A 7.30 p.m. Mass A 8.00 p.m. Mass in English A 6.30 p.m. Tour of the church A
Tuesday	6.30 a.m. Holy Communion D 7.15 a.m. Holy Communion D 3 6.00 p.m. Evensong of preparation D	7.00 a.m. Mass A 8.00 a.m. Mass A 7.30 p.m. Mass A 6.30 p.m. Tour of the church A 8.15 p.m. introduction to the Passion Play A
Wednesday	As on Monday	As on Monday
Thursday	6.30 a.m. Holy Communion D 7.15 a.m. Holy Communion D 3 6.00 p.m. Evensong of preparation D	7.00 a.m. Mass A 8.00 a.m. Mass A 7.30 p.m. Mass A 6.30 p.m. Tour of the church A 8.15 p.m. introduction to the Passion Play A
Friday	As on Monday	As on Monday
Saturday	6.30 a.m. Holy Communion D 7.15 a.m. Holy Communion D 3 6.00 p.m. Evensong of preparation D	7.00 a.m. Mass A 8.00 a.m. Mass A 7.30 p.m. Mass A 6.30 p.m. Tour of the church A

For Departure Days, an early Roman Catholic Mass in English can be arranged. Consult the Inter Church Roman Catholic Chaplain.

For special services, consult the notices at the different churches and centers.

Open house from 7.00 p.m. to 10.00 p.m. at the Interchurch Centre Everyday except Saturday. H

The Services at the Catholic and Lutheran Churches might be multilingual, according to the need of the day.

How to get there: **MAP REFERENCES**

A Catholic Church, Dorfstrasse
D Lutheran Church, Theaterstrasse
H Interchurch Centre, Herculan-Schwaiger-Strasse
D3 Anglican Church, Turnerweg

PROTESTANT

Lutheran, Free-Churches and joint services

7.45 a.m. Morning Prayer D
9.30 a.m. Sunday Service (German) D
11.00 a.m. Organ Music D
1.15 p.m. Organ Music D
5.00 p.m. Organ Music D
7.30 p.m. Evening Service D
Spiritual Aspects of the Passion Play
9.00 p.m. Introduction to the Passion Play H

7.45 a.m. Morning Prayer D
11.00 a.m. Organ Music D
1.15 p.m. Organ Music D
5.00 p.m. Organ Music D
7.30 p.m. Holy Communion D
8.15 p.m. Ecumenical Worship D
9.00 p.m. Ecumenical Gathering D
7.30 p.m. Holy Communion H

5.00 p.m. Organ Music D
7.30 p.m. Evening Service D
Spiritual Aspects of the Passion Play
9.00 p.m. Introduction to the Passion Play H

As on Monday

7.45 a.m. Morning Prayer D
11.00 a.m. Organ Music D
1.15 p.m. Organ Music D
5.00 p.m. Organ Music D
7.30 p.m. Evening Service D
Spiritual Aspects of the Passion Play
9.00 p.m. Introduction to the Passion Play H

As on Monday

5.00 p.m. Organ Music D
7.30 p.m. Holy Communion D
8.15 p.m. Ecumenical Worship D
9.00 p.m. Ecumenical Gathering D

The Letters behind the Services indicate the Place where the services are held.

Robert A. Hyde
Box 386
Eureka Springs, Arkansas
October 3, 1970

Brother Thomas Moster
Sacred Heart Church
Muenster, Texas

Dear Brother Moster:

Please forgive this delay in answering your letter of August 30,1970. Permission is granted to use this play, "The Great Passion Play", in your thesis as requested. However, we have no manuscript, per se, available. Questions and other pertinent information will be forwarded on your request. I will endeavor to respond more promptly than I have been able to act during this season.

I understand that Mr. G.L.K. Smith has also sent some information to you regarding our production. Please let me know what additional information you may need.

Sincerely,

Robert Hyde

From the Desk of

GERALD L. K. SMITH

Post Office Box 27895
Los Angeles, California 90027

National Director, Christian Nationalist Crusade

Founder, Official Organ — The Cross and The Flag

Contributor of Research and Informative materials to more than 1700 right wing, patriotic, Christian organizations.

Director, Citizens Congressional Committee

Editor, The New Letter—
A News Supplement

September 29, 1970

Brother Thomas Moster
Sacred Heart Church
Muenster, Texas 76252

Dear Brother Moster:

This is to recognize your letter of September 22 containing the questionnaire. I shall prepare your answers in the near future and forward same to you.

God bless you for your intelligent inquiries and your inspiring encouragement. It will take some time to answer the questions, and this is dictated on the run merely to let you know that I am taking your inquiry very seriously.

Sincerely yours,

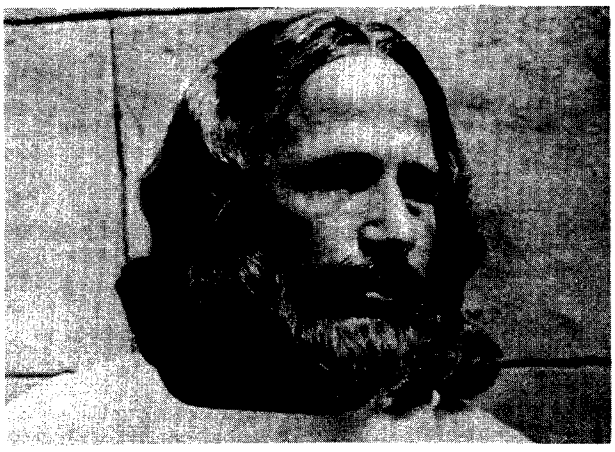
Gerald L. K. Smith

rlm

The Great Passion Play

MOUNT OBERAMMERGAU
EUREKA SPRINGS, ARKANSAS

100 Nights Every Summer
Beginning Fourth Friday in May



Christ

Portraying the life of Christ from Palm Sunday through the last week of His life on earth, concluding with the Ascension. Completely consistent with the accounts of Matthew, Mark, Luke and John.

Presented annually for approximately 100 days beginning the fourth Friday in May and continuing until the fourth Saturday in October, starting at 8:30 P.M.

Presented every night in the week with the exception of Monday and Thursday nights, beginning at 8:30.

General Admission $2.50. Children under 12 can be admitted to this section for $1.00. These seats are not reserved. First come, first served.

Regular Reserved Seats $3.00 for everyone, including children.

Box Seat Reservations $4.00. No price reduction for children in Reserved Seat section.

Important: All seats in the amphitheatre are individual, comfortable chairs. The voices of the cast can be heard and the presentation can be witnessed with ease and clarity from any seat in the amphitheatre.

FACTS CONCERNING THE GREAT PASSION PLAY

1. Between 500 and 600 hand tailored costumes made of the choicest fabrics in authentic colors characteristic of Bible times.

2. An enrolled cast of between 300 and 400.

3. Imported camels.

4. Donkeys, sheep, goats, doves.

5. The most complete stereophonic sound installation ever made for a dramatic production of any kind in the world. Between $40,000 and $50,000 worth of stereophonic projection and lighting equipment.

6. Certain of the buildings portrayed above open in the front and become stages for special presentations, such as the Last Supper, the trial of Christ before the Sanhedrin, etc.

7. On Golgotha's Hill near the area of the Cross, the graves open and the dead arise to testify concerning His Lordship.

8. Special lighting effects facilitate what appears to be an actual ascension.

9. Beneath and behind the buildings portraying the streets of Jerusalem are dressing rooms, wardrobes and places for assembling the cast.

10. Beautiful white horses are ridden by the accurately costumed Roman soldiers.

11. A specially chosen black steed is used by the Centurion who presides officially for the Roman Government over the crucifixion of Christ.

12. Some of the participants have grown actual beards, but the hair pieces involving wigs and beards for the leading characters have been made by the most important artisans known to the craft.

13. Every seat is amazingly comfortable. Each person has a separate chair of his own.

14. The accoustical properties and the sound presentation facilities are so perfect that every person, regardless of where he may be seated, can hear the words of the actors with complete and satisfactory clarity.

15. World travellers and professional travelogue photographers have pronounced the amphitheatre as the most beautiful amphitheatre in the world.

16. The Administration Building which is divided by an attractive patio and breezeway is built in the Mediterranean style of architecture.

17. During most of the season the red setting sun is presented to every visitor during the opening minutes of the play.

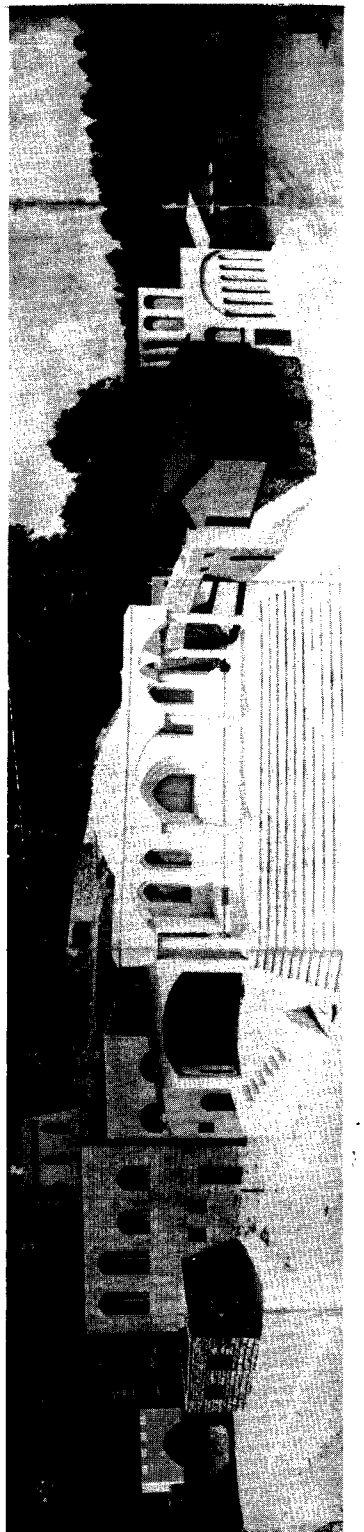
18. No profit can accrue to any individual or any corporation. The Christ of the Ozarks, the Christ Only Art Gallery and the Great Passion Play facilities have been financed by the Smith family and about 70 of their friends and relatives. Any surplus which may accrue from admission fees to the Art Gallery and to the Great Passion Play are deposited in trust and can be used only to improve the properties and continue the presentation and preservation of the sacred projects.

19. Every scene which is presented is based on historic and Scriptural realism to the point where it is not difficult to become lost completely in the theme to the point of actually feeling that one is in the City of Jerusalem at the time of Christ's appearing whether he be entering Jerusalem on a donkey on Palm Sunday, or suffering in the Garden of Gethsemane, or experiencing betrayal, or the judgment of the Sanhedrin, or the scourging at Herod's command, or the sentencing to death by the judgment of Pilate, or the expiration on the Cross, or the rising from the tomb, or the ascension out of sight after He has given the great commission.

20. One important daily newspaper reporter said that he almost felt the earth shake as the darkness of death enveloped the Cross and Golgotha's Hill.

CHRIST ONLY ART GALLERY

THIS GALLERY CONTAINS THE LIFETIME COLLECTION OF THE SMITH FAMILY WITH NEARLY 400 PORTRAYALS OF CHRIST IN EVERY KNOWN ART FORM. THE GALLERY, BUILT IN THE MEDITERRANEAN STYLE OF ARCHITECTURE, STANDS NEAR THE ENTRANCE TO THE GREAT PASSION PLAY AMPHITHEATRE LOCATED ON MOUNT OBERAMMERGAU. ADMISSION 50c.



Garden of Gethsemane — Herod's Military Court — Simon's House (Above) — Pilate's Judgment Porch — The Tomb (Above) — The Temple Golgotha (Above) — Upper Room — Court of the Sanhedrin — House of Ascension

THE NEW JERUSALEM. STREET SCENE FROM THE GREAT PASSION PLAY. MOUNT OBERAMMERGAU. EUREKA SPRINGS, ARK.

Christ of the Ozarks Statue

Seven stories high. Viewed each year by more than one million people. The only giant figure of Christ in the Northern Hemisphere. Weighs close to two million pounds. Designed and constructed under the direction of the sculptor, Emmet Sullivan; assisted by Adrian Forrette.

THE GREAT PASSION PLAY

Reservation Coupon

ELNA M. SMITH FOUNDATION
Mount Oberammergau Eureka Springs, Arkansas 72632
(located near the intersection of U.S. Highway 62 and Arkansas State Highway 23)

Please reserve.....seats as follows:

..... General Admission ..... Children

.....Reserved Seats .....Box Seats

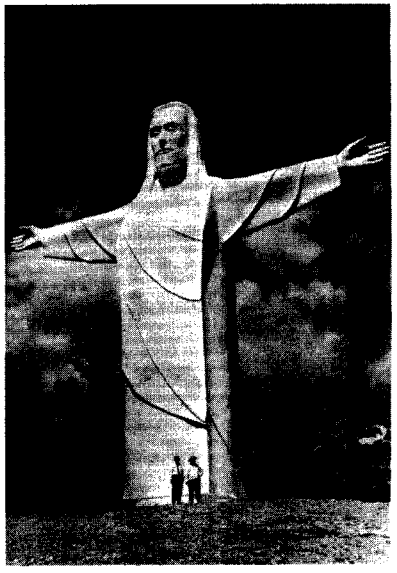
For Night of .....

Enclosed is $.....

Name .....

Address .....

City ..... State ..... Zip .....



"And I if I be lifted up will draw all men unto me."

Christ of the Ozarks

Magnetic Mountain at Eureka Springs, Arkansas.

Interesting Facts

1. Height — Seven stories
2. Sculptor — Emmet Sullivan
3. Associate Sculptor—Adrian Forrette
4. Coordinator—Charles F. Robertson
5. Structural Engineer—McKinley Weems
6. Consulting Engineers—Holway Associates, Tulsa, Okla.
7. Associated Craftsmen — A.C. McBride, Billy Myers, Earl Colvin, Larry Evans, Jack Wilson, Rex Martz.
8. Pictorial Historians — Michael Mountjoy, Wayne Brashear, Bob Wheeler, Dwight Nichols. Artist — Glenn Gant.
9. Located on Magnetic Mountain. Altitude 1500 feet.
10. Armspread from fingertip to fingertip — 65 feet.
11. Weight — Something over 1 million lbs.
12. In addition to the above indicated weight, the foundation which is hidden contains 320 tons of concrete, not counting the reinforcing steel.
13. Built by the Elna M. Smith Foundation.
14. Originated and instigated by Gerald L. K. Smith, husband of Elna M. Smith.
15. Built to withstand 500 mile an hour winds or more. An automobile could be suspended from either wrist without affecting the statue.
16. Illumination engineered by the General Electric Co.
17. Below the statue is a running spring near which is being built a shrine and a drinking fountain for hikers, the spring to be known as Living Water Spring, and the shrine to be located beneath an overhanging rock which has been named "The Rock of Ages."
18. The statue is completely isolated from commercial encroachment on 167 acres of land, seven acres of which are within the city limits of Eureka Springs.
19. It can be approached by two entrances, the most scenic of which turns off Main Street in the village at Magnetic Road which leads to a left turn onto Tucker Road. The other entrance turns off Highway 62 East of town 3 miles.
20. No charge for admission. Nothing can be sold on the grounds. No collections or hints for contributions will be indulged in.

    Warning! Anyone soliciting funds or selling merchandise on the grounds is in violation of the rules of the Foundation.

Constructive Suggestion

When you return to your hometown, please show this circular to your local newspaper and invite them to carry an item concerning it based on your report.

For further information and for the benefit of any who desire to correspond with the Foundation, letters may be addressed as follows: Elna M. Smith Foundation, Eureka Springs, Arkansas 72632.

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