

**ART IN THE MOUNTAINS:
THE STORY OF THE
PASSION PLAY**

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Art in the Mountains: The Story of the Passion Play by Henry Blackburn

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HENRY BLACKBURN

**ART IN THE MOUNTAINS:
THE STORY OF THE
PASSION PLAY**



"And whilst they sang, our hearts were strangely touched, and our eyes wandered away from those singular peasant-angels and their peasant audience, up to the deep cloudless sky; we heard the rustle of the trees, and caught glimpses of the mountains, and all seemed a strange, poetical dream."—ANNA MARY HOWITT.

The Passion Play at Oberammergau.

ART IN THE MOUNTAINS

The Story of the Passion Play.

BY

HENRY BLACKBURN,

EDITOR OF 'ACADEMY NOTES,' AUTHOR OF 'BRETON FOLK,'
'MEMOIR OF R. CALDECOTT,' ETC.

WITH NUMEROUS ILLUSTRATIONS,

AND

INFORMATION FOR TRAVELLERS

IN

1890.

LONDON:

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,
LIMITED,

ST. DUNSTON'S HOUSE, FETTER LANE, FLEET STREET, E.C.

1890.

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1918



PREFACE.

MANY English and American travellers who wend their way to the Bavarian Tyrol in the summer of 1890 will be interested in the following pages.

'ART IN THE MOUNTAINS' is a picture of the 'Passion Play' at, what was probably, its culminating point of excellence in 1870.

The changes which time has caused in the distribution of the parts amongst the villagers, in each decennial performance, is shown overleaf. Once more the interest centres in the reverent performance of the Christ by Joseph Mair (whose portrait is engraved on page 77), who takes this part for the third time by wish of the people. "If I impersonate the Saviour again," he writes in the summer of 1889, "it is because I am cast for it; if one more suitable were found, I should have to give way like anyone else." Several of the children who took part in the tableaux in 1870 and 1880, are now prominent members of the company. The youthful St. John, the beloved disciple in 1870, is now cast for the rôle of Judas, which was filled with great ability in previous years by Gregor Lechner.

Other changes in 1890, such as a new inner stage, improved scenery, and better accommodation both for visitors and for the peasant audience, will not, we are assured, take from the simple religious character of the Passion Play as it has been handed down from father to son for representation, once every ten years, in the village of Oberammergau.

London: *March*, 1890.

* * * For information for Travellers in 1890, see p. 168.

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LIST OF THE PRINCIPAL PERFORMERS.

	1870.	1880.	1890.
THE CHRISTUS ...	<i>Joseph Mair.</i>	<i>Joseph Mair.</i>	<i>Joseph Mair.</i>
PETER	<i>Jacob Hett.</i>	<i>Jacob Hett.</i>	<i>Jacob Hett.</i>
JOHN	<i>Johannes Zwink.</i>	<i>Johannes Zwink.</i>	<i>Peter Rendl.</i>
JUDAS	<i>Gregor Lechner.</i>	<i>Gregor Lechner.</i>	<i>Johannes Zwink.</i>
CAIAPHAS... ..	<i>Johann Lang.</i>	<i>Johann Lang.</i>	<i>Johann Lang.</i>
PILATE	<i>Tobias Flunger.</i>	<i>Thomas Rendl.</i>	<i>Thomas Rendl.</i>
HEROD	<i>Franz Paul Lang.</i>	<i>Johann Rutz.</i>	<i>Johann Diemer.</i>
ANNAS	<i>Gregor Stadler.</i>	<i>Sebastian Deschler.</i>	<i>Franz Rutz.</i>
NATHANIEL	<i>Paul Fröchl.</i>	<i>Sebastian Lang.</i>	<i>Sebastian Lang.</i>
THE MARIA	<i>Franziska Flunger.</i>	<i>Anastasia Krach.</i>	<i>Rosa Lang.</i>
MARY MAGDALENE	<i>Joseph Lang.</i>	<i>Maria Lang.</i>	<i>Amalia Duchler.</i>

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The following table shows the results of the experiment. The first column is the number of trials, the second column is the number of correct responses, and the third column is the percentage of correct responses. The fourth column is the number of errors, and the fifth column is the percentage of errors. The sixth column is the number of omissions, and the seventh column is the percentage of omissions. The eighth column is the number of correct responses per trial, and the ninth column is the percentage of correct responses per trial. The tenth column is the number of errors per trial, and the eleventh column is the percentage of errors per trial. The twelfth column is the number of omissions per trial, and the thirteenth column is the percentage of omissions per trial.

Trial	Correct	% Correct	Errors	% Errors	Omissions	% Omissions	Correct/Trial	% Correct/Trial	Errors/Trial	% Errors/Trial	Omissions/Trial	% Omissions/Trial
1	1	100	0	0	0	0	1	100	0	0	0	0
2	1	100	0	0	0	0	1	100	0	0	0	0
3	1	100	0	0	0	0	1	100	0	0	0	0
4	1	100	0	0	0	0	1	100	0	0	0	0
5	1	100	0	0	0	0	1	100	0	0	0	0
6	1	100	0	0	0	0	1	100	0	0	0	0
7	1	100	0	0	0	0	1	100	0	0	0	0
8	1	100	0	0	0	0	1	100	0	0	0	0
9	1	100	0	0	0	0	1	100	0	0	0	0
10	1	100	0	0	0	0	1	100	0	0	0	0
11	1	100	0	0	0	0	1	100	0	0	0	0
12	1	100	0	0	0	0	1	100	0	0	0	0
13	1	100	0	0	0	0	1	100	0	0	0	0
14	1	100	0	0	0	0	1	100	0	0	0	0
15	1	100	0	0	0	0	1	100	0	0	0	0
16	1	100	0	0	0	0	1	100	0	0	0	0
17	1	100	0	0	0	0	1	100	0	0	0	0
18	1	100	0	0	0	0	1	100	0	0	0	0
19	1	100	0	0	0	0	1	100	0	0	0	0
20	1	100	0	0	0	0	1	100	0	0	0	0
21	1	100	0	0	0	0	1	100	0	0	0	0
22	1	100	0	0	0	0	1	100	0	0	0	0
23	1	100	0	0	0	0	1	100	0	0	0	0
24	1	100	0	0	0	0	1	100	0	0	0	0
25	1	100	0	0	0	0	1	100	0	0	0	0
26	1	100	0	0	0	0	1	100	0	0	0	0
27	1	100	0	0	0	0	1	100	0	0	0	0
28	1	100	0	0	0	0	1	100	0	0	0	0
29	1	100	0	0	0	0	1	100	0	0	0	0
30	1	100	0	0	0	0	1	100	0	0	0	0
31	1	100	0	0	0	0	1	100	0	0	0	0
32	1	100	0	0	0	0	1	100	0	0	0	0
33	1	100	0	0	0	0	1	100	0	0	0	0
34	1	100	0	0	0	0	1	100	0	0	0	0
35	1	100	0	0	0	0	1	100	0	0	0	0
36	1	100	0	0	0	0	1	100	0	0	0	0
37	1	100	0	0	0	0	1	100	0	0	0	0
38	1	100	0	0	0	0	1	100	0	0	0	0
39	1	100	0	0	0	0	1	100	0	0	0	0
40	1	100	0	0	0	0	1	100	0	0	0	0
41	1	100	0	0	0	0	1	100	0	0	0	0
42	1	100	0	0	0	0	1	100	0	0	0	0
43	1	100	0	0	0	0	1	100	0	0	0	0
44	1	100	0	0	0	0	1	100	0	0	0	0
45	1	100	0	0	0	0	1	100	0	0	0	0
46	1	100	0	0	0	0	1	100	0	0	0	0
47	1	100	0	0	0	0	1	100	0	0	0	0
48	1	100	0	0	0	0	1	100	0	0	0	0
49	1	100	0	0	0	0	1	100	0	0	0	0
50	1	100	0	0	0	0	1	100	0	0	0	0