

The Emergence of the Independent Prologue and Chorus in Jesuit School Theatre
c.1550–c.1700,
Derived from a Comparative Analysis of
Benedictine, Augustinian and Jesuit School Theatre, Lay Youth Confraternity Theatre
and the *Oratorio Vespertina* of the Congregation of the Oratory

3 Volumes

Volume II

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Chapter 1

Overview
Tables and Figures

TABLE 1.1 Number of schools in the study, by country A - Z

Country (Modern)	No. of Schools
Argentina	1
Austria	33
Belgium	23
Czech Republic	7
Denmark	1
France	19
Germany	63
Ireland	1
Italy	6
Lithuania	1
Luxembourg	1
The Netherlands	1
Portugal	2
Romania	1
Spain	5
Switzerland	4
Total:	169

TABLE 1.2 Archives and materials consulted, by country and city A - Z

Country	City	Archive	Documents/ Collections	Source ID*
Austria	Admont	Bibliothek Steiermark Admont - Benediktinerstift	1	23
	Augsburg	Universität Augsburg, Oettingen- Wallerstein Bibliothek	152	16
	Vienna	Österreichische Nationalbibliothek	36	17
Belgium	Antwerp	<i>Collège Notre Dame, Bibliothèque</i>	3	11
	Antwerp	Stadsbibliotheek Antwerpen	6	21
	Brussels	Bibliothèque Royale Albert 1.er	180	8
	Brussels	<i>Provincia Belgicæ Meridionalis (Bollardists)</i>	2	35
	Gent	<i>Augustijnklooster Archief</i>	3	34
	Gent	Universiteit Gent, Centraal Bibliotheek	77	5
	Leuven	Katholieke Universiteit van Leuven Bibliotheek	12	7
	Liège	Université de Liège, Bibliothèque	21	27
	Tournai	<i>Bibliothèque de Séminaire Tournai</i>	1	36
Germany	Aachen	Stadtbibliothek Aachen	1	22
	Munich	Bayerische Staatsbibliothek	8	15
	Ottobeuren	Benediktinerabtei Ottobeuren, Bibliothek	1	6
	Trier	Stadtarchiv/Stadtbibliothek Trier	1	20
United Kingdom	Cambridge	Cambridge University Library	2	10
	Hurst Green	<i>Stonyhurst College Library</i>	36	24
	London	British Library	123	9
United States	Boston	University of Harvard, Houghton Library	38	14
	New York	The Morgan Library and Museum	1	25
Total:			705	

* Source ID number in the Catholic School Theatre Database (CSTD)

TABLE 1.3 Primary source materials, by type of material and medium

Document	Type	No. Documents
Dramatic Text	Printed	132
	MS	92
	Total:	224
Programme	Printed	1,178
	MS	6
	Total:	1,184
Music	Printed	42
	MS	33
	Total:	75
Grand Total:		1,483

TABLE 1.4 Schools in the study, by country and city (A – Z)

Country (Modern)	School City (Modern)	Affiliation*	School ID†
Argentina	[Argentina]	SJ	137
Austria	Aachen	SJ	8
	Admont	SJ	4
	Andech	OSB; SJ	18; 17
	Feldkirch	SJ	46
	Garsten	OSB	180
	Göttwig	OSB	181
	Graz	SJ	56
	Hall	SJ	57
	Heiligenkreuz	OSB	175
	Heiligenstadt	SJ	199
	Innsbruck	OSB; SJ	61 & 62; 60
	Judenburg	SJ	216
	Klagenfurt	SJ	65
	Krems an der Donau	SJ	211
	Kremsmünster	OSB	176
	Leoben	SJ	72
	Linz	SJ	76
	Mehrerau	OSB	84
	Melk	OSB	182
	Michaelbeuren	OSB	177
Ossiach	OSB	178	
Rayserl	OSB	114	
Salzburg	OSB	124 & 1	
Seitenstetten	OSB	183	
Vienna	SJ	136	
Weingarten	OSB	169	
Wiener Neustadt	SJ	222	

(TABLE 1.4 Schools in the study, by country and city (A – Z), continued)

Country (Modern)	School City (Modern)	Affiliation*	School ID†
Belgium	Aalst/Alost	SJ	10
	Antwerp	OSA; SJ	12; 13 & 138
	Audenarde	SJ	139
	Bruges/Brugge	SJ	21
	Brussels/Bruxelles	SJ	24
	Diest	OSA	188
	Doornik/Tournai	SJ	192
	Gent/Gand	OSA; OSB; SJ	52; 54; 53
	Huy	OSB	191
	Leuven/Louvain	OSA	74
	Luik/Liège	SJ	75
	Maastricht	OSB	190
	Mechelen/Malines	SJ	82
	Menen	SJ	85
	Mons	SJ	93
	Namen/Namur	SJ	101
	Sint-Truiden	OSB	129
	Sint-Omaars/Saint-Omer	SJ	131
	Ieper/Ypres	SJ	171
Czech Republic	Břno	SJ	205
	Český Krumlov	SJ	203
	Chomutov	SJ	202
	Kuttenberg	SJ	68
	Olmütz	SJ	103
	Prague	OSA; SJ	111; 112
Denmark	Brunsgaard	SJ	22
France	Agen	SJ	5
	Aix	SJ	7
	Alençon	SJ	9
	Arras	SJ	15
	Brigue	SJ	221
	Caen	SJ	36
	Chalons-sur-Marne	SJ	27
	Dijon	SJ	34
	Dole	SJ	37
	Douai	SJ	140
	Dunkerque	SJ	39
	Ensisheim	SJ	210
	Haguenau	SJ	206
	La Flèche	SJ	69
	Lyon	SJ	80
	Molsheim	SJ	200
	Paris	SJ	108
	Rheims	SJ	185
Sélestat	SJ	213	

(TABLE 1.4 Schools in the study, by country and city (A – Z), continued)

Country (Modern)	School City (Modern)	Affiliation*	School ID†
Germany	Aachen	SJ	3
	Amberg	SJ	11
	Aschaffenburg	SJ	219
	Augsburg	OSB; SJ	184; 16
	Bamberg	SJ	207
	Bonn	SJ	223
	Bruntrut	SJ	23
	Burghausen	SJ	25
	Celle	OSB	174
	Cologne	SJ	30
	Constance	OSB; SJ	32; 31
	Dillingen	SJ	35
	Düren	SJ	218
	Düsseldorf	SJ	40
	Eichstätt	SJ	41
	Ellwangen	SJ	43
	Emmerich	SJ	201
	Erfurt	OSA; SJ	187; 226
	Essen	SJ	225
	Freiberg	SJ	47
	Freiburg im Breisgau	SJ	48
	Freising	OSB; SJ	49; 50
	Fulda	SJ	198
	Hildesheim	SJ	58
	Ingolstadt	SJ	59
	Jülich	SJ	63
	Kempten	OSB	64
	Koblenz	SJ	66
	Koesfeld	SJ	67
	Landsberg	SJ	70
	Landshut	SJ	71
	Mayence	SJ	195
	Meppen	SJ	220
	Mindelheim	SJ	87
	Munich	OSB; SJ	2 & 98; 95
	Münster	SJ	100
	Neuberg	SJ	102
	Neuburg an der Donau	SJ	209
	Neuhaus	SJ	204
	Neuss	SJ	212
	Osnabrück	SJ	214
	Ottobeuren	OSA; OSB	105; 104
	Paderborn	SJ	107
	Passau	SJ	208
	Regensburg	SJ	115
	Reinburg an der Donau	SJ	117
	Rothenburg	SJ	120
	Rottenbuch	OSA	121
	Rottweil	SJ	122

(TABLE 1.4 Schools in the study, by country and city (A – Z), continued)

Country (Modern)	School City (Modern)	Affiliation*	School ID†
(Germany)	Rottweil	SJ	122
	Schlettstadt	SJ	126
	Siegen	SJ	128
	Speyer	SJ	196
	Steyr	SJ	215
	Straubing	SJ	132
	Tegernsee	SJ	133
	Trier	SJ	135
	Tübingen	OSB	179
	Villingen	OSB	167
	Würzburg	SJ	197
Ireland	Kilkenny	SJ	186
Italy	Bologna	OSA; SJ	233, 19
	Braidense	SJ	20
	Goritia	SJ	55
	Messina	SJ	86
	Rome	SJ	119
	Trento	SJ	134
Lithuania	Roessel	SJ	118
Luxembourg	Luxembourg	SJ	79
The Netherlands	Ravenstein	SJ	113
Portugal	Coimbra	SJ	29
	Lisbon	SJ	77
Romania	Cluj	SJ	28
Spain	Córdoba	SJ	33
	Madrid	SJ	81
	Monterey	SJ	94
	Saragossa	SJ	125
	Seville	SJ	127
Switzerland	Fribourg	SJ	51
	Lucerne	SJ	78
	Porrentruy	SJ	110
	Solothurn	SJ	130
Total No. Schools:			166

* Affiliation: OSA (Order of St. Augustine, Augustinians); OSB (Order of St. Benedict, Benedictines); SJ (Society of Jesus, Jesuits)

† School ID number as it appears in the CSTD

TABLE 1.5 Augustinian schools in the study, by country and city (A – Z)

Country (Modern)	School City (Modern)	School ID†
Belgium	Antwerp	12
	Diest	188
	Gent/Gand	52
	Leuven/Louvain	74
Czech Republic	Prague	111
Germany	Erfurt	187
	Ottobeuren	105
	Rottenbuch	121
Total No. Schools:		8

† School ID number as it appears in the CSTD

TABLE 1.6 Benedictine schools in the study, by country and city (A – Z)

Country (Modern)	School City (Modern)	School ID†
Austria	Andech	18
	Garsten	180
	Göttwig	181
	Heiligenkreuz	175
	Innsbruck	61 & 62
	Kremsmünster	176
	Mehrerau	84
	Melk	182
	Michaelbeuren	177
	Ossiach	178
	Rayserl	114
	Salzburg	124 & 1
	Seitenstetten	183
	Weingarten	169
Belgium	Gent/Gand	54
	Huy	191
	Maastricht	190
	Sint-Truiden	129
Germany	Augsburg	184
	Celle	174
	Constanz	32
	Freising	49
	Kempten	64
	Munich	2 & 98
	Ottobeuren	104
	Tübingen	179
	Villingen	167
Total No. Schools:		30

† School ID number as it appears in the CSTD

TABLE 1.7 Jesuit schools in the study, by country and city (A – Z)

Country (Modern)	School City (Modern)	School ID†	Country (Modern)	School City (Modern)	School ID†	Country (Modern)	School City (Modern)	School ID†
Argentina	Argentina	137	(Belgium)	Gent/Gand	53	(France)	Chalons-sur-Marne	27
				Ieper/Ypres	171		Dijon	34
Austria	Aachen	8		Luik/Liège	75		Dole	37
	Admont	4		Mechelen/Malines	82		Douai	140
	Andech	17		Menen	85		Dunkerque	39
	Feldkirch	46		Mons	93		Ensisheim	210
	Graz	56		Namen/Namur	101		Hagenau	206
	Hall	57		Sint-Omaars/Saint-Omer	131		La Flèche	69
	Heiligenstadt	199					Lyon	80
	Innsbruck	60	Czech Republic	Břno	205		Molsheim	200
	Judenburg	216		Český Krumlov	203		Paris	108
	Klagenfurt	65		Chomutov	202		Rheims	185
	Krems an der Donau	211		Kuttenberg	68		Sélestat	213
	Leoben	72		Olmütz	103	Germany	Aachen	3
	Linz	76		Prague	112		Amberg	11
	Vienna	136	Denmark	Brunsgaard	22		Aschaffenburg	219
	Wiener Neustadt	222					Augsburg	16
Belgium	Aalst/Alost	10	France	Agen	5		Bamberg	207
	Antwerp	13 & 138		Aix	7		Bonn	223
	Audenarde	139		Alençon	9		Bruntrut	23
	Bruges/Brugge	21		Arras	15		Burghausen	25
	Brussels/Bruxelles	24		Brigue	221		Cologne	30
	Doornik/Tournai	192		Caen	36		Constanz	31

(TABLE 1.7 Jesuit schools in the study, by country and city (A – Z), continued)

Country (Modern)	School City (Modern)	School ID†	Country (Modern)	School City (Modern)	School ID†	Country (Modern)	School City (Modern)	School ID†
(Germany)	Dillingen	35	(Germany)	Neuss	212	Luxembourg	Luxembourg	79
	Düren	218		Osnabrück	214			
	Düsseldorf	40		Paderborn	107	Netherlands	Ravenstein	113
	Eichstätt	41		Passau	208			
	Ellwangen	43		Regensburg	115	Portugal	Coimbra	29
	Emmerich	201		Reinburg an der Donau	117		Lisbon	77
	Erfurt	226		Rothenburg	120			
	Essen	225		Rottweil	122	Romania	Cluj	28
	Freiberg	47		Schlettstadt	126			
	Freiburg im Breisgau	48		Siegen	128	Spain	Córdoba	33
	Freising	50		Speyer	196		Madrid	81
	Fulda	198		Steyr	215		Monterey	94
	Hildesheim	58		Straubing	132		Saragossa	125
	Ingolstadt	59		Tegernsee	133		Seville	127
	Jülich	63		Trier	135			
	Koblenz	66		Würzburg	197	Switzerland	Fribourg	51
	Koesfeld	67	Ireland	Kilkenny	186		Lucerne	78
	Landsberg	70					Porrentruy	110
	Landshut	71					Solothurn	130
	Mayence	195	Italy	Bologna	19			
	Meppen	220		Braidense	20			
	Mindelheim	87		Goritia	55			
	Munich	95		Messina	86			
	Münster	100		Rome	119			
	Neuberg	102		Trento	134			
	Neuburg an der Donau	209	Lithuania	Roessel	118			
	Neuhaus	204						
							Total No. Schools:	131

† School ID number as it appears in the CSTD

TABLE 1.8 Total number of schools in the study, by religious organisation

Religious Organisation	No. of Schools
Augustinian	8
Benedictine	30
Jesuit	131
Total:	169

Chapter 2

Benedictine School Theatre, c.1500 – c.1700

Tables and Figures

Benedictine School Theatrical Productions, c.1500–c.1599

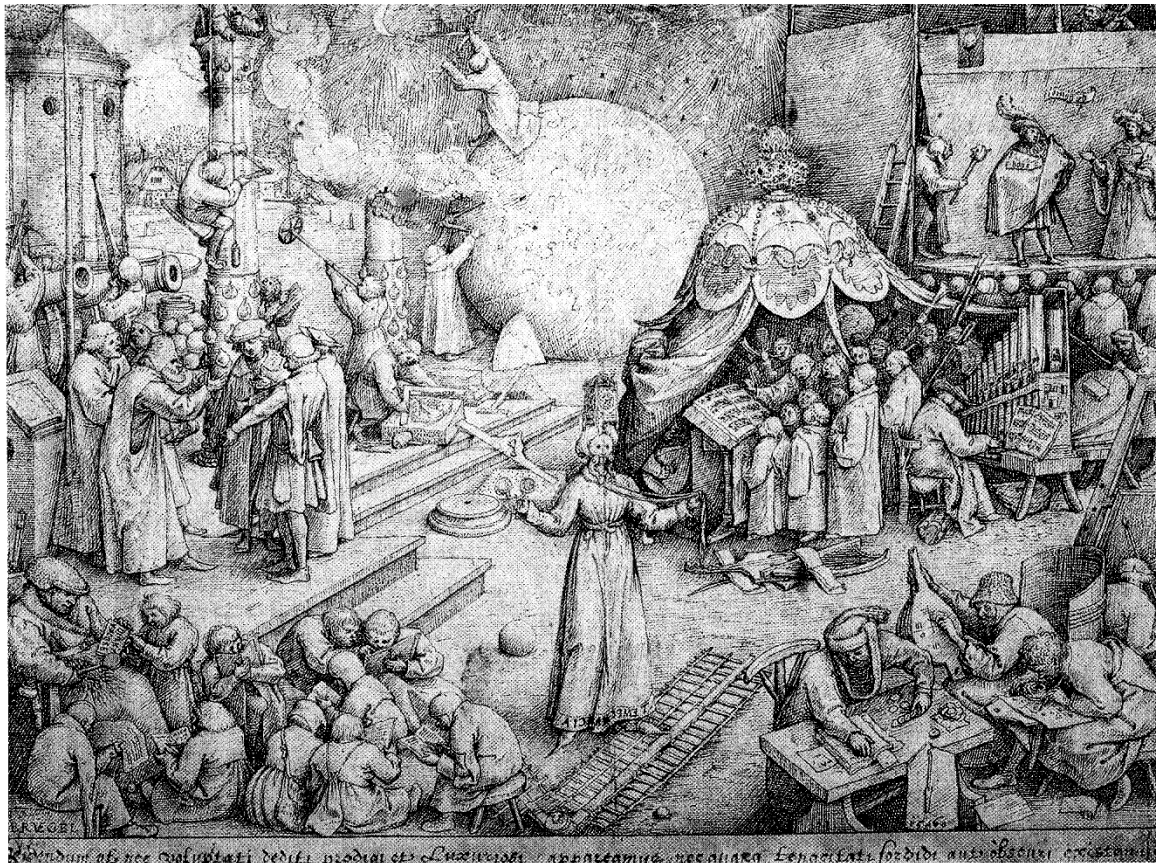


Fig. 2.1 Example of a mid-sixteenth-century Benedictine theatrical production, upper right quadrant. Pieter Brueghel the Elder, *De Matigheid* (Temperance), after 1559. Sketch. (Courtesy of http://www.chrisdenengelsman.nl/Kunst_kolom/Breughel_Pieter/Tekeningen/De_zeven_deugden/De_Matigheid_1560.jpg)

TABLE 2.1 Sixteenth-century Benedictine school theatre dataset

Ms. Date	Title	School	CSTD ID*
1516	Grisellis Comedia	Gent	1
1565	Vita seu comoedia divi Stephani Proto Martyris	Sint-Truiden	3
1565	Comedia una Vitam Sancti Trudonis Confessoris	Sint-Truiden	2286

* Catholic School Theatre Database (CSTD) Production ID number

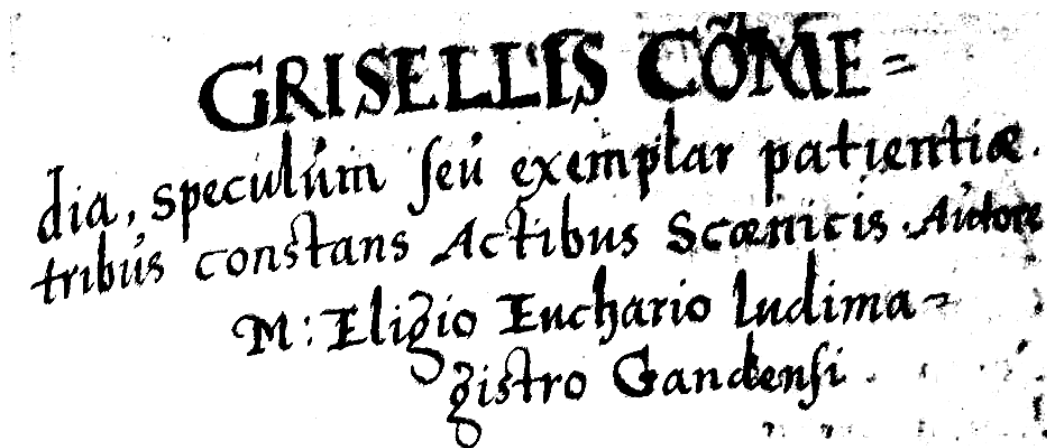


Fig. 2.2 Frontispiece, *Grisellis* (Eligius Eucharius, Gent, 1516). Pietro Cruls, 1600, BE-Lul Ms.325; CSTD ID 1

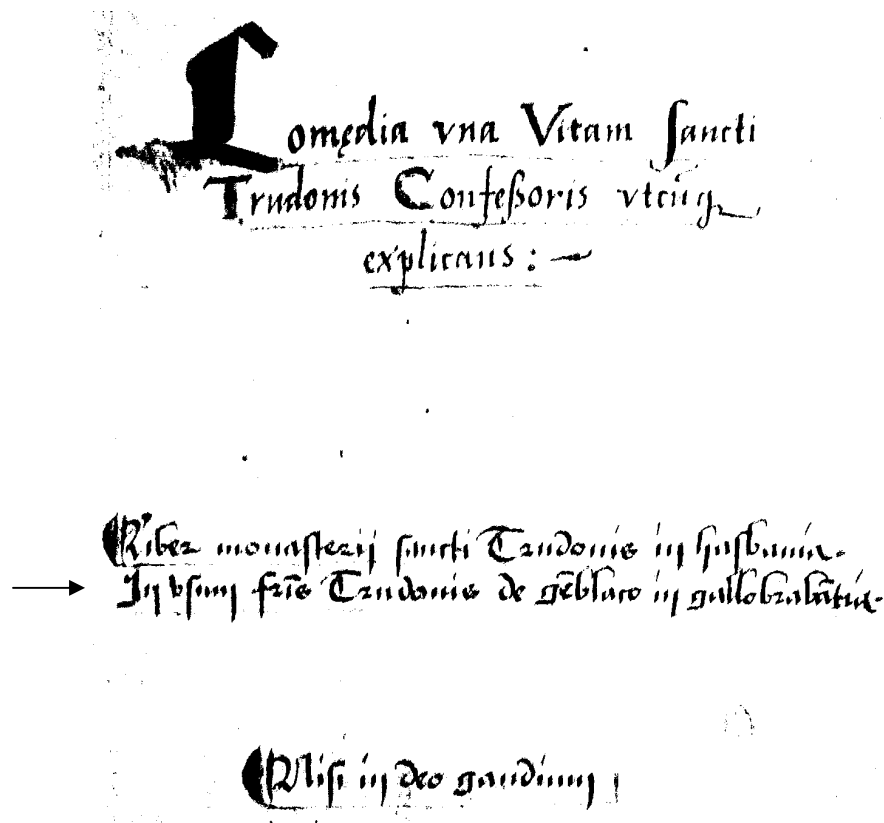


Fig. 2.3 Frontispiece, *Sancti Trudonis* (Pietro Cruls, Sint-Truiden, 1565), BE-Lul Ms.78B; CSTD ID 2286

Act I
Act II
Act III
[Act IV]
[Act V]
Chorus

Fig. 2.4 MCH production structure model in sixteenth-century Benedictine school theatrical productions

49

Vel parri vletum vlet, nec insonat auribus.
 Strimunt inuicemque esse raxam, in vitium
 Alerti mendicis artibus; strimunt vleo
 Flamma inposito seqm dunt inrendim.
 Quare paraminnd fomare vof tro in gto
 Epulad, ab omnibus alrentis pxtibus
 Quot Pythagoras illo esse vitandus dicit
 Speramnt itaque nos benignis auribus
 Placuisse, et agisse idoneam spectacula
 Commodiam. Parrite tepidat laboribus,
 Arctia si qua sit, tolerato aut mungite.
 Nos optimo maximo pra ratant
 Obsequia praestitisse, rura est omnium.
 Valere et plaudite rmy foris. Reuofui.
 Kinca audatulus cum suis adonys

Parrite mendit
 Candide ratant,
 Nullus obiquo
 Sicco fante
 Tranrit albm.
 Si nimis hpt
 Lufimnt vmoz,
 Parrite mendit

finis

Anno 1600 : $\frac{2}{12}$ P.T.C.

Fig. 2.5 Concluding summary, *Grisellis* (Eligius Eucharius, Gent, 1516), copy dated and initialled by Pietro Cruls. BE-Lul Ms.325, 49; CSTD 1

Et duros castro patientia des leniores
 Quos hand potest offugere.

Requiescunt Religi.

Quispirite Angelorum (quasi) q̄ gestiat agmen
 Quamq̄ suave canat.

Chorus

In fata dum concesserit
 Instans, refrigerabitur.
 Ab Angelis magni Dei
 In Abraxa vectus sum.
 Na militem ming decet
 Cui se probavit, a Duce
 Duntius distinguer.
 Sed perferri stipendio.

Musicae auctor o. d. f. v. b. d. v. a. m. l. e. r. a.

(a)

Requiescunt Religi.

Intra sua non perfolunt debita quae
 Appena quae manent.

Requiescunt Religi. Dama.

Stabilis id quamq̄ militib, nobis tanquam homib
 Stabilius parit.

Ver decet aut fido est longum illu fidei q̄le et
 Ponere nolle modu.

Quis duros castro patientia des leniores
 Quos hand potest offugere.

Requiescunt Religi.

Quispirite Angelorum (quasi) q̄ gestiat agmen
 Quamq̄ suave canat.

Chorus

In fata dum concesserit
 Instans, refrigerabitur.
 Ab Angelis magni Dei
 In Abraxa vectus sum.
 Na militem ming decet
 Cui se probavit, a Duce
 Duntius distinguer.
 Sed perferri stipendio.

(b)

Fig. 2.6 Two copies of the final chorus of *Sancti Trudonis* (Pietro Cruis, Sint-Truiden), CSTD ID 2286: (a) BE-Lul Ms.78B, 174 (1565) (b) BE-Lul MS 19B, 160 (1566)

The image displays four pages of handwritten musical notation, arranged in two columns and two rows. Each page contains multiple staves of music with Latin lyrics written below the notes. The lyrics include:

- Top-left page: *In facta dny concessit iustis re*, *refrigerabi*, *bi fine*
- Top-right page: *In facta dny concessit iustis*, *concessit iustis*, *refrigerabi*, *bi fine*
- Bottom-left page: *Ab angelis magni Dei*, *magni Dei*, *In abasce vestis sine*, *vestis sine*
- Bottom-right page: *Ab angelis magni Dei*, *In abasce vestis sine*, *Missa author. d. Joes. Sramtren? vestis sine*

Fig. 2.8 Part-books for the concluding chorus of *Sancti Trudonis* (Pietro Cruis, Sint-Truiden, 1565) by D. Joes. Sramtren?, OSB. BE-Lul MS 19B, 161a–163.

TABLE 2.2 Production forces in sixteenth-century Benedictine school theatre main title dramas

Ms Date	Title	No. of characters	CSTD ID*
1516	Grisellis Comedia	19	1
1565	Vita seu comoedia divi Stephani Proto Martyris	12	3
1565	Comedia una Vitam Sancti Trudonis Confessoris	14	2286

* CSTD Production ID number



Fig. 2.9 Example of stagecraft, actors and musicians in a Benedictine performance. Detail, Pieter Bruegel the Elder, *De Matigheid*, c. 1559. Sketch. Courtesy of http://www.chrisdenengelsman.nl/Kunst_kolom/Breughel_Pieter/Tekeningen/De_zeven_deugden/De_Matigheid_1560.jpg)

Benedictine School Theatrical Productions, c.1600–c.1700

TABLE 2.3 Benedictine schools active in theatre during the seventeenth century, by country and city, A–Z

Country (Modern)	School City (Modern)	No. of Productions	CSTD ID*
Austria	<i>Andech</i>		18
	<i>Garsten</i>		180
	Göttwig	1	181
	<i>Heiligenkreuz</i>		175
	<i>Innsbruck (University)</i>		61
	<i>Innsbruck (S. Nicolaus)</i>		62
	<i>Kremsmünster</i>		176
	<i>Mehrerau</i>		84
	<i>Melk</i>		182
	Michaelbeuren	1	177
	Ossiach	1	178
	Rayserl	2	114
	<i>Salzburg (S. Gall)</i>		1
	Salzburg (University)	313	124
	<i>Seitenstetten</i>		183
<i>Weingarten</i>		169	
Belgium	<i>Gent/Gand</i>		54
	Huy	1	191
	Maastricht	1	190
	<i>Sint-Truiden</i>		129
Germany	Augsburg	1	184
	Celle	1	174
	<i>Constanz</i>		32
	<i>Freising</i>		49
	Kempten	1	64
	Munich (S. Francis)	1	2
	<i>Munich (S. Georg)</i>		98
	Ottobeuren	1	104
	Tübingen	1	179
	Villingen	1	167
Total :		327	

* CSTD School ID number

TABLE 2.4 Seventeenth-century Benedictine school theatrical productions by century quarters

Period	Total No. of Productions	% of Sample
1600–1624	10	3%
1625–1649	67	20%
1650–1674	100	31%
1675–1700	121	37%
Undated	29	9%
Total:	327	

TABLE 2.5 Distribution of the data by the month of performance for seventeenth-century Benedictine school theatrical productions

Performance Month	Total No. of Productions	% of Sample
January	13	4%
February	19	6%
March	12	4%
April	60	18%
May	11	3%
June	4	1%
July	4	1%
August	9	3%
September	23	7%
October	27	8%
November	24	7%
December	71	22%
Not provided	50	15%
Total:	327	

TABLE 2.6 Seventeenth-century Benedictine school theatrical autumn productions associated with the distribution of class prizes, by century quarters and month

Period	Performance Month	No. of Productions
1600–1624	September	1
	October	4
	November	2
	Total:	7
1625–1649	September	1
	October	3
	November	15
	Total:	19
1650–1674	September	5
	October	14
	November	5
	Total:	24
1675–1700	September	16
	October	6
	November	2
	Total:	24
Grand Total:		52

TABLE 2.7 Multiple performances of seventeenth-century Benedictine school theatrical productions, by performance year

Performance Year	Performance Months	No. of Performances	Performance Occasion	CSTD ID*
1619	June	2	Unknown	2614
1624	November	2	Prize distribution	2621
1626	August, September	4	3 Sept., private performance	2622
1629	October, November	5	Prize distribution	2628
1634	November	2	28 Nov., prize distribution	2637
1635	November	2	9 Nov., prize distribution	2639
1641	November	2	Prize distribution	2649
1642	November	2	Prize distribution	2651
1643	November	2	Prize distribution	2655
1644	November	2	Prize distribution	2661
1645	November	3	10 Nov., Prize distribution	2665
1646	October, November	3	2 Oct.: in honor of Erzberzog Sigismund. 9 Nov., prize distribution	2669
1647	November	2	30 Nov., Prize distribution	2673
1648	October	2	15 Oct., prize distribution	2677
1648	August	2	18 Aug., Rhetoric class	2676
1653	April	2	Sepulchrum: Rhetoric class	2698
1653	April	2	Sepulchrum: Poetry class	2699
1654	September, October	2	28 Sept., consecration of Bishop Guidobald Thun; 6 Oct., prize distribution	2703
1656	September	2	Prize distribution	181
1667	November	2	Prize distribution	2744
1677	October	2	Prize distribution	2783
1681	December	2	Christmas season: Rhetoric class	2802
1682	October	2	'Jubilaum der Salzburger Kirche'	2804
1684	December	2	Christmas season: Poetry class	2813
1687	September	2	Prize distribution	380
1688	December	2	Prize distribution	2834
1694	September	2	Prize distribution	436
1697	July	2	Special occasion	463
1697	September	2	Prize distribution	461
1698	September	2	Prize distribution	469
Total No. of Productions:				30

* CSTD Production ID number

Tragödi

Jonh einem Doctor/
 der in dem Todtbeth mit dem bösen Geist
 von dem Glauben/vnd der heyligsten Dreyfaltigkeit
 vermessentlich / weil er sich seiner Geschicklichkeit zu vil erhebt/
 vnd darauff verlassen/ disputirt: Wie er hinder gangen
 vnd vberwunden/ endlich an Gott geweyßfe
 let/ also Todes verfahren vnd Vers
 dampft worden.

Jedermenniglich zu nutz / beuorab aber
 allen Hochgelehrten / Gelehrten zu lieb/
 vnnnd Warnung/

Gehalten

Als man den Ascens oder Enderung der Schulen
 fürgenommen vmb das Endt des Octobris:
 Bey den P.P. des Ordens S. BENE-
 DICTI zu Salzburg/



Getruckt bey Gregori Kürnberg/ im Jahr
 1623.

Fig. 2.10 Frontispiece, *Doctore Scientiae* (University of Salzburg, October, 1623).
 Reproduced from Heiner Boberski, *Das Theater der Benediktiner an der Alten
 Universität Salzburg (1617–1778)* *Theatregeschichte Österreichs VI:1* (Vienna:
 Österreichischen Akademie der Wissenschaften, 1978): 39; CSTD ID 2617

Trias
 Divorum Martyrum Romanorum
 BENEDICTI MODESTI, REPARATE;
 comicis honoribus excepta;
 & in ftimulum Christianae virtu-
 tis, etymologicé propofita
 á
 Mufis Sanct-Georgiano Bene-
 dictinis,
 Anno 1699. die 30. Augusti:
 cum
 Eorum Sacrae Reliquae folemn
 ac publicâ pompâ in Monafterium
 S. Georgij, Ord. S. Benedicti
 Villingae, inferrentur

Schuldige
 Ehre Begrüffang
 Der
 Drei HH. Römifchen Martyrer
 BENEDICTUS
 MODESTUS
 und
 REPARATA;
 mit welcher
 Sie
 Nach hochfeurlicher Uberbrin,
 gang in das Gotthaus St. Georgen
 St. Benedicti Ordens
 in der loeblichen allzeis Catholifch, Raenserlich-Vorder. Defter-reichischen Statt
 Villingen; von
 Dem Gymnafio bemelten Gotts.
 haufes
 in einem Schaufpihl
 fennd empfangen und umbfangen worden
 Den 30 Augstmonat
 dесс 1699 Jahr
 Getruckt zu Rottweil
 ben Hilario Fenre
 Anno 1699

Fig. 2.12 The text of the title page for the programme for *Trias Divorum Martyrum Romanorum* (Rayslerl, 30 August, 1699). GB–Lbl RB.23.a.25997, no.1; CSTD ID 486.

ARGUMENTVM

Damus mundi theatro verâ Dei felicitate viduo SS. Felicitatem Viduam & Martyrem sub M: Aur: Antonino Imperatore victricem, quae Romae maximè crefcit, cùm Filiorum numerus, sub martyrio, Matri Felicitati decrefcit; nunquam tamen felicior Felicitas orbi vixit, quàm cùm mundus infelix Felicitatem Gratis orbam vidit. Publius Praefectus hanc Romae invidet, quae invidia fidelis, hâc vice felix fuit, dum feptem Filios Felicitatis fuftulit virgis, vt faeces Felicitatis triumpho praeirent; fuftibus, quibus caninam Caefaris invidiam ac Poparum abigerent feliciores; praecipitio, vt ab altiori cafu ad maiorem caelitū felicitatem afcenderent; ferro, quo laurus fanguine tinctae rofeo magis purpurarent. Quid mirum? fi jam mundo Felicitas nulla foret, cùm coelum hac Felicitate fuam aeternū auxit.

PROLOGUS

Anima Christiana per muficam inquirat veram huius mundi felicitatem, cui Angelus Cuftos quietem & filentium fuadet, dum brevi in theatrum Felicitatem viduam & M: feptem cum filiis dandam effe revelat.

ACTUS I

Scena I. Sancta Felicitas docet feptem filios crucis felicitatem, quam vno pectore amplectuntur.

Scena II. Ianuarius natu maximus, cum aliquibus fuorum Fratrum jocos miros facit cum Idolo Veneris, quod domi oft endit.

Scena III. Summam felicitatem stare cum pauperie poffe docet vir multus filijs.

Scena IV. Venus, Mars, Saturnus vltimas moliuntur infidias in S. Felicitatis familiam.

Scena V. Manaffar & Pelio thura Dijs ferunt; contra fulmine illos feriunt Dij, reclamant Caefaris Victoriae, & evomunt omne malum.

Chorus. Anima Christiana iactat fuam inventam felicitatem, totique mundo vulgat.

ACTUS II

Scena I. Manaffar & Pelio iram Deorum Caefari Antonino pandunt, qui illicet furias in S. Felicitatem agit, omniq; vi ad thura litanda Dijs cogere illos decernit.

Scena II. Dolifax nova fratagemata in Christianos ad invidiam daemonum excogitat.

Scena III. Ianuarius, Philippus, Felix audaci ora tela Publij Praefecti promiffis aureis minifque illita contemnunt.

Scena IV. Mufica nihil fuavius, nil deterius.

Scena V. Silvanus dum fuam felicitatem cantu monftrat, proditur & vix manibus Publij Praefecti elabatur.

Chorus. Angelus Cuftos per faltum Faunorum, quibus leones, Iupi, vulpes, vrfi cheli ludunt, nullam effe mundi felicitatem, Anima Christianae probat.

ACTUS III

Scena I. Sancta Felicitas territos à Publio filios audit, quorum animofam indolem commendat Deo.

Scena II. Dolifax, vt quofdam Christianos iuvenes melius feduceret, fimulat fe Christianiffimum.

Scena III. Caefar Antoninus S. Felicitatem ergaftulo adjudicat.

Scena IV. A malo corvo malum ovum.

Scena V. Filij defolati animantur ad veram Dei Felicitatem à matre in ergaftulo.

Chorus. Animae fomnianti variae felicitatis fpecies offeruntur.

ACTUS IV

Scena I. Popae nituntur omni confilio S. Felicitatem à fide Chrifiti avertere, quae faniori mentre conftanter eludit.

Scena II. Similis fimili gauder.

Scena III. Aulici cun Caefari Antonino vnâ fententiâ SS. Felicitatem, & feptem, filios morti adiudicant.

Scena IV. Variae mundi felicitates infelicem exitum fortiuntur.

Scena V. Septem Felicitatis filij inter Echonis Iufus Publico Praefecto Iufum in ferium cedunt.

Chorus. Anima de vera Numinis felicitate dubitanti refimonio Angelus Cuftos fuccurrit.

ACTUS V

Scena I. Caefar Antoninus vltimo in iuventutem promiffis pugnat, fed incaffum ideo ad palum virgis caedi iubet, vique dum cedat anima.

Scena II. Mater inter tragicum fpectaculum ex ergaftulo revocatur, ad fortiter morientes pro Chrifto filios.

Scena III. Mater roborat reliquos ad novum Martyrij genus, qui fpontè tamen Caefari infultant.

Scena IV. Caefar Antoninus Alexandrum ipfa Matre aggreditur, fed cùm furdo canit, crudeli praecipitio perire cogitur.

Scena V. Furor tandem grandinat in natu minimum & ipfam Felicitatem demetijubet. Vah! nefas!

Chorus. Anima fibi cum fociis Felicitatem triumphantem, fimulque SS. Felicitati & feptem Filiis aeternam gratulatur.

Distributio Proemiorum

Caefar Antoninus laetatus bonis à felicitate relictis, qui feliciores Mufarum Affleclas convocari iubet, & annum illorum ftudium proemijs compenfatur.

NOMINA ACTORUM

Sancta Felicitas. Ioannes Victor Hisperti, Rhetor.

Filij.

Ianuarius. Nicolaus Roth, Rhetor.

Felix. Iannes Leonardus Compier, Hum.

Philippus. Ioan. Georgius Geir, Min. Synt.

Silvanus. Georgius Adamus Sulger, Minor Synt.

Martialis. Praenobilis Matthaeus à Pfumern, Gram.

Alexander. Ioan. Cafparus Mader, Minor Syntaxifta

Vitalis. Ioannes Conradus Roth, Rudimen.

Antoninus Caefar. Ioan. Georgius Weitkardt, Rhetor.

[etc.]

Fig. 2.13 The complete Latin text and partial *nomina actorum* from the printed programme for *SS. Felicitatis* (Munich, 5 September, 1661), GB-Lbl RB. 23. a. 25998, 2–7; CSTD ID 209

Argumentum.

Habe, Spectator! in nuce Iliadem. Claudit Europa Martio Furori scenam; nos aperimus; eò confultius quidem, quò arctius postmodum, feliciusque Paci occludendam. Ut & sic notae passim paroemiae a pertius subscribamus: Nulla falus bello, pacem depofcimus omnes. Vale; & si tibi dulce est meminisse laborum; veni, vide, memento.

Prologus

Europae ex inuitata Coeli constellatione attonitae nunciatur bellum, indeq; Pax Germaniae nascitura. Ipsa rei feriem gerendae paucis promit.

Actus I

Pax Amifsa

Scena i

Mars, evocatô ex inferis Dracone, discordiae ignem diffeminat; Pacis templum diruit; e cujus lapidibus Deucalionicè post terga jactis fuscitat Belli-Duces.

Personae. Mars. Praenob. D. Jo. Ignatius à Pflaumern Logicus. *Megara.* Jo. Guilielnus Sartor Rhetor. *Duces & Salii.* Jofephus Lan Rhetor, Franc. Jofephus Epple Poëta. Antonius Beck Poët. Christophorus Kremer Synt. *Ephebi.* Jofephus Mayr Poët. Joannes Beffon Synt.

Scena ii

Salu Pyrrhicô velitationem armorum exercent.

Scena iii

Fama Europae bellum nunciat.

Personae. Fama. Josephus Geiffer Rhet. *Germania.* Joannes Bueler Rhet. *Hifpania.* Jo. Conradus Fauler Poët. *Gallia.* Laur. Antonius Weiss Rhet. *Anglia.* Jofephus Gietinger Rhet.

Scen[es] iv – vi

Interludium

Murillus longa deliberatione fufpenfus, militiae dare noman ftatuit: Atriolo mago prius in cocnfilium vocato, qui falvus inter bombardarum tonitrua ftare poffit.

Personae. Murillus. D. Dominicus Herbert. Atriolus. D. Christianus Schmucker Phyci.

Scena vii Chorus

Compaffio Divinae Mifericordiae caufas belli fimulq; Christum tribus faggitis in Germaniam armatum oftendit.

Personae. Jo. Jacobus Guldin Rhet.

Actus II
Pax Quaefita

Scen[es] i –viii

Scene IX. Chorus.

Fortuna ftatuum a Gloria honori Ludovici XIV erectam fubruit; in confantia fua per figuras ad vivum depicta.

Actus III
Pax Reperta

Scen[es] i – iii

Interludium

Hanfum confilia ex infidiis fubodorata vehementius habent; amovendo igitur perpetuo militi (licet in vanum) extreme tentat.

Personae. Hanfus. Jo. Guilielmus Sartor Rhey. Miles. D. Dominicus Hueber Phyficus.

Scen[es] iv – ix

Epilogus

Dum Artes LL in chorum abeunt; per faltum erigitur Gloriam Imperatoris ftatua: & concordiam omnium plaufu dantur.

Personae. Gloria Imperat. Jo. Jacob Guldin Rhet. Europa. qui fuprae in Prologo. Iuftitia. Jofeph Umbhorer Rhet. Pax. Franc. Ant. Breülin Synt. Artes LL Muficae. D. Andr. Wolffgangus Vogel D. Henricus Mack D. Jofep. Fendt Logici. Joannes Schmidt Laur. Antonius Weifs: Rhetores. Francifcus Werrer, Daniel Ylin: Poetae. Salii. Jofephus Meyer Poet. Jo. Martinus Kremer: Joannes Beffon: Joannes Volz: Syntaxiftae. Franc. Ant. Bueler: Joannes Menne: Grammatiftae.

Soli Deo Honor, Virgini Matri sine labe Conceptae, cunctisq, coelitibus Gloriam & condigna Studiosae Iuventuti pro labore annuo Praemia.

Fig. 2.14 Dramatic structure and excerpts from the Latin synopses in the printed programme for *Pax Europae* (Rayserl, 3, 5, September, 1698), GB-Lbl RB.23.a.25999, 2–8; CSTD ID 469

PROLUSIO

Genius urbis Villinganae, iratos inter nubium fratres & fulgura pene naufragus, benigno trium siderum, recens è coelis emicantium, fulgore recreatus, eluctatur ad portum: Ubi Triadem Divorum **Benedicti, Modesti ac Reparatae**, ternis sub aetris delitefactem, intelligens, Genio Sanct-Georgiano ludos festivos, in tantorum Hospitum felicem/adventum, indicit.

VORFPIHL

Villingen so schon oft in großen Gefahren gestanden erfreulich herzlich der Antunft breven neuen heiligen Stats Beschüsseren: Verlange derowegen von ihrem verpflichtet und obligierten Sanct-Georgischen Gymnasio, dass solche mit einem Ehren-Spihlbewilltommet werden.

PARS I

HONORIS COMICI Apparatio DESS EHREN – SPIHLS VORbereitung.

EXHIBITIO I

Theologia, Gymnasio Sociabus evocatis, accepta Genij Sanct-Georgiani, in rem praefentem imperia, difpertitur.

EXHIBITIO II

Nonnulli pueriliter inter se de personarum distributione difeptant; quam futilem pugnam fuê ludibrio cummutat interveniens Simplicius.

EXHIBITIO III

Haereticis in Duliam exardefcit: eujus fatuos ignes Ecclesiae Genius exhibilat & conculcat.

EXHIBITIO IV

Jupiter, & reliqui Deaftri Planetae, coelo praecipites acti, melioribus Aetris, Divis fcilicet Hospitibus, locum cedere compelluntur.

CHORVS I

Theopronaea ter felicitis novorum Tutelarium in hanc urbem adventus causas etymologicè pandit.

PARS II

HONORIS COMICI Praestatio Schuldige Ehr-Beweifung

EXHIBITIO I

Theologia Duliana adverfus Haereticos acriter propugnat; quam pervicacitudo obgannientem in vincula/ compingit.

EXHIBITIO II

Urbis janitor capere non potest, quo demum modo, se profus infcior, Trias S. S. Hospitum Villiangam devenerit.

EXHIBITIO III

Festiva Trium Divorum Patronorumk Salutatio.

EXHIBITIO IV

Janitor, furtivus antè rei fpectator, honorem Divis exhibitum etiam ipfe, repentinâ fanctitatis fame ftimulatus, efurit: at experimenta martyrij parùm feliciter fuccedunt.

CHORVS II

Virtutis Christianae Genius viam ad aedem Honorisk regiam effe docet per templum Virtutis.

PARS III

STIMVLVS CHRISTIANae Virtutis etymologicus

EXHIBITIO I

Benedictio Divina, D. Benedicti neo-Patroni iuffu profpera quaeque denunciat & adpromittit; fe modò virtutes, Sanctorum Comitum Modefti ac Reparatae nominibus exprefsae, cordi futurae fint.

EXHIBITIO II

Modestia, D. Modefti nomine, rudi & incultae pueritiae leges fuas, fecuturae Benedictionis prodromas, inculcat.

EXHIBITIO III

Etiam Alastor ftygius, perfonatus Doctor, Scholam aperit, infelicis patientiae magiftram.

EXHIBITIO IV

Pulcherrimus Sanctorum terni. Quodvultdeus Deusdedit, ae Deogratias, heroicum Divae Reparatae nomen explanant; in quo inexhaustum Divinae Benedictionis fontem latere teftantur.

CHORVS III

Genius Sanct-Georgianus ac Villinganus, Domui ac Civitati fuae falutem factam animitus gaudent; mox patulo Divorum Trium Neo-Tutelarium Cordi fe fe, fuorùmque corda confecrant; à quibus amoris reciproci, ac patrociniij praefentiffimi promifsis exhilarantur.

Fig. 2.15 The complete Latin text and excerpts from the German text from the printed programme for *Trias Divorum Martyrum Romanorum* (Villingen, 30 August, 1699), GB-Lbl RB.23.a.25997, 2–8; CSTD ID 486

P	P	P
Act I	Act I	Part I
CH	I	CH
Act II	CH	Part II
CH	Act II	CH
Act III	CH	Part III
CH	Act III	CH
Act IV	I	
CH	E	
Act V		
CH		
(a) P5MCH	(b) P3MCHIE	(c) P3PtMCH

Fig. 2.16 Seventeenth-century Benedictine school production structural models
(a) P5MCH; (b) P3MCHIE; and (c) P3PtMCH

TABLE 2.8 Composition of the cast for *SS. Felicitatis* (Munich, 5 September, 1661),
CSTD ID 209

Character Types (in programme order)	No. in Cast
Sancta Felicitas	1
Filii	8
Filii Caesaris	10
Consilarii	4
Chorus (allegorical /mythological)	29
Ephaebi	9
Fauni	4
Instrumentistae	6
Syrenes	3
Lictores	5
Milites, Famuli & turma reliqua	Not specified
Total:	79

TABLE 2.9 Musicians and their year in school in the cast list for *SS. Felicitatis*
(Munich, 5 September, 1661), CSTD ID 209

Class	Vocalists	Instrumentalists
Humanist	6	
Rhetoric	5	4
Major Syntax	6	
Minor Syntax	10	2
Grammar	3	
No class identified	2	
Total:	32	6

TABLE 2.10 Academic class of the chorus members in *Pax Europae* (Rayserl, 3, 5,
September, 1698), CSTD ID 469

Class	Vocalists
Physics (Seminary)	3
Logic (Seminary)	4
Poetry	8
Rhetoric	8
Syntax	6
Grammar	2
Total:	31

TABLE 2.11 Dramatic genres of main title dramas in seventeenth-century Benedictine school theatrical productions, by century quarters

Year Period	Tragedy	Comedy	Tragi-Comedy	Comi-Tragedy	Drama Musicum	Other*	Total
1600–1624	5	4	0	0	0	0	9
1625–1649	43	10	1	1	0	3	58
1650–1674	24	14	1	0	1	19	59
1675–1699	47	7	0	0	1	6	61
Total:	119	35	2	1	2	28	187

* Other main title drama genres include ballets, dialogues and festivals

TABLE 2.12 Examples of typical formal divisions in seventeenth-century Benedictine school theatre main title dramas

Acts/Parts	Title (incipit)	Performance Year	CSTD ID*
5 Acts	S. Remy	1631	2904
5 Acts	Servatius Octavianus	1647	2903
5 Acts	SS. Felicitatis	1661	209
3 Acts	Pax Europae	1698	469
3 Parts	Trias Divorum Martyrum Romanorum	1699	486

* CSTD Production ID number

Prologue

Genius urbis Villinganae, iratos inter nubium fratores & fulgura pene naufragus, benignô trium siderum, recens è coelis emicantium, fulgore recreatus, eluctatur ad portum: Ubi *Triadem Divorum Benedicti, Modesti ac Reparatae*, ternis sub astris delitescentem, intelligens, *Genio Sanct-Georgiano* ludos festivos, in tantorum Hospitum felicem adventum, indicit.

Chorus I

Theopronaea ter felicitatis novorum *Tutelarium* in hanc urbem adventûs causas etymologicè pandit.

Chorus II

Virtutis Christianae Genius viam ad aedem *Honorisk* regiam esse docet per templum Virtutis

Chorus III

Genius Sanct-Georgianus ac Villinganus, Domui ac Civitati suae salutem factam animitus gaudent; mox patulo *Divorum Trium Neo-Tutelarium Cordi* se se, suorúmque corda consecrant; à quibus amoris reciproci, ac patrocinii praesentissimi promissis exhilarantur.

Fig. 2.17 Prologue and choruses, *Trias Divorum Martyrum Romanorum* (30 August, 1699), GB-Lbl RB.23.a.25997; CSTD ID 486.

Argument

Personae

Prologus

Fraus et Crudelitas aulam regum turbare contendunt, quibus fe opponunt Amor ac Virtus. Verùm ex Aula Macedonica cedere jubet Nemefis, eámque Fraudi confignat.

Act I

Scenes i – v

Chorus

Verfugia cum Candore de principatu jaculis contendit, et felici fuceffu coronam ferit. Aberrat Candor, ac configitur, quem Iuftitia caelo delapfa inter fidera refert.

Act II

Scenes i – vi

Chorus

Vmbrae interfectorum à Philippo poenas caedis repofcunt, et calamitem imminentem praefagiunt. Captivi et in carcere detenti occifos felices, fe miferos clamant, et vindictam à Dijs petunt.

Act III

Scenes i – viii

Chorus

Laetitia et Tranquillitas ad hilaritatem invitat aulicos, et cum ijs Demetrij laudes canit.

Act IV

Scenes i – vii

Chorus

Innocentia in fylvas fe abdit, cui Virtus diadema imponere conatur: quod ubi à fe amolitur, Tyrannis Terrore flipata per vim rapit. Quam Confcientia preffo pede fequitur, nec tamen perfuadet, et fceptra reddat.

Act V

Scenes i – x

Fig. 2.18 *Demetrius Philippi Macedonum regis filius* (University of Salzburg, 10 October, 1672), Flemming, 304–362; Boberski, 242; Boberski no. 188; CSTD ID 285

TABLE 2.13 Examples of *interludia* inserted in semi-annual seventeenth-century theatrical productions at the University of Salzburg

Year	Title	Composer	Boberski*	CSTD ID†
1643	Stoicus et herbarius		61, 62	2655
1644	Pantomimicus Choreuta et olea		68	2661
1651	Laetius operariorum observator		103	2689
1658	Poliphilus et Taxandra		131	2714
1662	Nictophilus		147	2727
1665	Haspellus		155	2734
1670	Oenophilus		179	2758
1676	Milites in cella vinaria		204	2782
1678	Plodrius et Plodria		211	2786
1679	Moriones praeparant sellas	Georg Muffat	216	2791
1679	Parasiti in cella vinaria	Georg Muffat	216	2791
1679	Parmeno	Georg Muffat	216	2791
1681	Septem planetae in cella vinaria		226	2801
1682	Dalion herbarius	Andreas Hofer	229	2804
1683	Caupo rex		234	2808
1683	De duobus libertis Caesaris		235	2812
1685	Fungilus		244	2817
1685	Tres Iudaei		244	2817
1686	Opfices ad vinum	D. Heinrich Ignaz Franz von Biber	249	2822
1687	Mercator et Charon	D. Heinrich Ignaz Franz von Biber	256	2826
1697	Potinus	Wolfgang Alexander Fellner	303	2871
1697	Potinus	Wolfgang Alexander Fellner	304	2869
1699	Potinus	Wolfgang Alexander Fellner	311	2880

* Heiner Boberski, *Das Theater der Benediktiner an der Alten Universität Salzburg (1617–1778)* Theatregeschichte Österreichs VI:1 (Vienna: Österreichischen Akademie der Wissenschaften, 1978), 219–259.

† CSTD Production ID number

TABLE 2.14 Sources of dramatic subjects in seventeenth-century Benedictine school theatrical dramatic works, by number of productions, greatest to least

Plot Source	Total No. of Productions
Hagiography	54
Allegory	36
Fiction	23
New Testament	17
History (Catholic Church)	17
Mythology	16
Old Testament	14
History (Ancient Rome)	5
History (Ancient Greece)	2
History (Regional)	0
Total:	184

TABLE 2.15 Sources of dramatic subjects in seventeenth-century Benedictine school theatre main title dramas

Source	Tragedy	Comedy	Drama Musicum	Tragi-Comedy	Comi-tragedy	Other	Total
Allegory	10	12	1			8	31
Fiction	3	6					9
Hagiography	47	4		2		1	54
History (Ancient Greece)	1	1					2
History (Ancient Rome)	4						4
History (Catholic Church)	15					1	16
History (Regional)							0
Mythology	5	7	1		1		14
New Testament	10	1				6	17
Old Testament	13					1	14
Total:	108	31	2	2	1	17	161

TABLE 2.16 Character sources in main title dramas in seventeenth-century Benedictine school theatrical productions

Source	Dramatic Subject/Character	No. Dramas	% of Sample
Allegory			
	1 Geographic Regions	8	26%
	2 Virtues	8	26%
	3 Christ	3	10%
	4 Divine Providence	3	10%
	5 Vices & Sin	3	10%
	Total:	25	81%
Fiction			
	1 Stock comic	8	89%
	2 N/A		
	Total:	8	89%
Hagiography			
	1 Conrad	6	11%
	2 St. Rupert	5	9%
	3 St. Anastasius	3	6%
	4 Agilbertus	2	4%
	5 St. Damascen	2	4%
	Total:	18	33%
History (Ancient Greece)			
	1 Agamemnon	1	50%
	2 Atys Croesus	1	50%
	3 N/A		
	Total:	2	100%
History (Ancient Rome)			
	1 Julius Caesar	2	50%
	2 Hortius	1	25%
	3 N/A		
	Total:	3	75%
History (Catholic Church)			
	1 Abdolonymous	2	13%
	2 Ferdinand	2	13%
	3 Alphonsus of Spain	2	13%
	4 Alphonsus	2	13%
	5 Gundeberto	1	6%
	Total:	9	56%
History (Regional)			
	1 N/A	1	100%
	Total:	1	100%
Mythology			
	1 Apollo	2	14%
	2 Bacchus	2	14%
	3 Pandora	2	14%
	4 Perseus	2	14%
	5 Achilles	1	7%
	Total:	9	64%

(TABLE 2.16 Character sources in main title dramas in seventeenth-century Benedictine school theatrical productions, continued)

Source	Dramatic Subject/Character	No. Dramas	% of Sample
New Testament			
	1 Christ (Birth)	8	47%
	2 Prodigal Son	2	12%
	3 Judas Iscariot	2	12%
	4 Ismeria	1	6%
	5 Pilate	1	6%
	Total:	14	82%
Old Testament			
	1 Jephthe	4	29%
	2 Holofernes	3	21%
	3 Abraham	1	7%
	4 Baltasar	1	7%
	5 Saul	1	7%
	Total:	10	71%

TABLE 2.17 Sources of dramatic subjects seventeenth-century Benedictine school theatre *interludia*

Plot Source	Total No. of Productions
Fiction	14
Allegory	5
Mythology	2
History (Catholic Church)	1
History (Ancient Rome)	1
Hagiography	1
Old Testament	0
New Testament	0
History (Ancient Greece)	0
History (Regional)	0
Total:	24

TABLE 2.18 Known authors of seventeenth-century Benedictine school dramas

Author Name	Number of Dramatic Works	Author ID*
Wolfgang Rinswenger (1658–1721)	32	8
Otto Aicher (1628–1705)	26	53
Otto von Guzinger (1641–1672)	26	27
Vitus Kaltenkrauter (1642–1699)	13	61
Thomas Weiss (?–1651)	10	62
Joseph Wallner (?, works 1679–1700)	8	63
Alexander Hueber (1613–1675)	7	64
Johann Jakob von Preysing (c. 1618–1645)	7	65
Virgil Guggenberger (1630–1683)	6	66
Petrus Hacker (1621–1686)	6	67
Ernest Leopold (1623–1689)	6	68
Odilo Ostermayr (?–1706)	6	11
Dominik Renner (c. 1634–1691)	6	73
Ludwig Clavenau (1647–1690)	5	69
Paris Gille (1622–1701)	5	70
Edmund Grabman (?, works 1683–1686)	5	71
Augustin Kendlinger (1647–1701)	5	72
Andreas Vogt (?–1633)	5	74
Paul Mezger (1637–1702)	4	75
Edmund Ruedorfer (1652–1707)	4	81
Placidus Rauber (1595–1660)	4	76
Engelmund Alt (?–1721)	3	77
Benedikt Heffter (?–1685)	3	78
Benedict Hölzl (c. 1649–1690?)	3	79
Volbert Motzl (c. 1648–1679)	3	80
Aegidius Ranbeck (1 w/ Thomas Weiss) (1608–1692)	3	88
Simon Rettenpacher (1634–1706)	3	9
Bernard Berger (?–1656)	2	82
Ildefons Hainzl (c. 1648–1712)	2	83
Willbald Lendlin (1599–1674)	2	84
Josef Mezger (1635–1683)	2	85
Alanus Pfeiffer (1669–1773)	2	86
Aemilian Pirkel (1605–1651)	2	87
Rupert Stockhamer (1651–1706)	2	89
Anselm Stör (?, works 1643–1644)	2	90
Benedikt Bruggmoser (1609–1686)	1	91
Bonifaz Dax (?–1663)	1	92
Benedikt Eisenhart (?–1669)	1	93
Berthold Lidl (?, work 1678)	1	94
Augustin Mayr (c. 1655–1711)	1	95
Friedrich Plank (1598–1634)	1	96
Francesco Maria Raffaelini (?, work 1687)	1	97
Melchior Ranbeck (w/Thomas Weiss) (?–1629)	1	101
Ulrich Schwaiger (1609–1673)	1	100
Placidus Seiz (1671–1736)	1	5
Ferdinand Wezl (?, work 1631)	1	60
Total:	241	

* CSTD Author ID number

TABLE 2.19 Known composers of *dramae musicae*, choruses, and *interludia* in seventeenth-century Benedictine school theatrical productions

Composer Name	No. of Compositions (Known)	Composer ID*
Steffano Bernardi, OSB (c. 1580– 1637?)	2	161
Heinrich Ignaz Franz von Biber (1644–1704)	20	14
Matthias Sigismund Biechteler (c. 1670–c. 1744)	2	15
Thomas Eisenhuet (1644–1702)	1	31
Wolfgang Alexander Fellner (?–1709)	3	162
Andreas Hofer, OSB (1629–1684)	8	163
Georg Muffat (1653–1704)	5	164
Matthog Pecher (?, work 1690s)	3	190
Friederich Plank, OSB (1598–1634)	1	165
Benjamin Ludwig Ramhaufski (?, work 1661–1665)	3	166
Simon Rettenpacher, OSB (1634–1706)	2	168
Alphonsus Stadlmayr, OSB (1610–1683)	1	169
Andreas Vogt, OSB (?–1633)	4	170
Ferdinand Wezl, OSB (?, work 1631)	1	171
Total:	56	

* CSTD Composer ID number



Fig. 2.19 Frontispiece, *Plutone* (Georg Muffat, University of Salzburg, 1687), *A-Sfr.* Boberski no. 259; CSTD ID 2829. Photo courtesy of the Music Archives of the Franciscan Monastery in Salzburg through the Institut für Tiroler Musikforschung Innsbruck, <http://www.musiklandtirol.at/images/rism0805.jpg>.

Chapter 3

Augustinian School Theatre, c.1500 – c.1700

Tables and Figures

Augustinian School Theatrical Productions, c.1600–c.1700

AUCTORES EXPONENDI APVD PP. AVGVSTINIANOS ANNO M. DC. XXXI.	
IN CLASSE RHETORICAE.	IN I. CLASSE GRAMMATICAE.
LATINI	LATINI
R hetorica Cornelij Valerij. Ciceronis de Oratore liber tertius. Ciceronis Oratio pro L. Murena. T. Liuij Histor. decadis primæ liber primus. Virgilij Georgicorum liber quartus. Horatius de arte poetica. Dialectica Isagoge P. M. Michaëlis Paludani.	Syntaxis Simonis Verepæi. Ciceronis Epist. lib. XV. M. Tullius Cicero de Senectute. Ouidij Tristium liber primus. Senecæ Philosophi Sententiæ faciliores. Profodia Simonis Verepæi.
GRÆCI	GRÆCI
Profodia Græca Nicolai Clenardi. Iocratidis Oratio ad Dæmonicum. Homæri Iliados.	Grammatica Græca Nicolai Clenardi. Chrysofostomus de orando Deum.
IN CLASSE II. CLASSE GRAMMATICAE.	IN II. CLASSE GRAMMATICAE.
LATINI	LATINI
Profodia Simonis Verepæi. Ciceronis Officiorum liber tertius. Ciceronis Oratio pro Rege Deiotaro. Horatij Odarum selectarum liber primus. Virgilij Æneidos liber sextus. L. Annæi Senecæ Troas. Rhetorica Cornelij Valerij.	Grammatica Simonis Verepæi. Ciceronis Epistolarum liber XIII. Colloquia Anthonij Symplicij. Catonis Disticha.
GRÆCI	GRÆCI
Syntaxis Græcæ Clenardi. Euangeliorum Dominicalium pars æstivalis. In omnibus Clafsibus Catechismus Petri Canisij.	Rudimenta Græca Nicolai Clenardi. Catechismus Græcus.
Singularum præterea Clafsium sunt exercitia varia compositionum, disputationum, declamationum, &c.	IN III. CLASSE GRAMMATICAE.
ΠΑΙΔΕΥΕ ΤΙΟΝ ΣΟΥ, ΚΑΙ ΑΝΑΠΑΥΣΕΙ ΣΕ, ΚΑΙ ΔΩΣΕΙ ΚΟΣΜΟΝ ΤΗΣ ΨΥΧΗΣ ΣΟΥ.	LATINI
CANDIDATÆ BONARVM ARTIVM IVENTVTI.	Rudimenta Simonis Verepæi. Epitome Colloquiorum Scholasticorum. Florum Terentij pars secunda. Grammatica Simonis Verepæi.
O quibus apta coli studijs melioribus aetas, Optima mens, tribulifera, carent, cui mundus agellus; Sedite pectoribus doctrina semina vestris. Nunc labor in pretio; non semper curæ erit annis. Mentiscola propensa: labor, sitis, algor, egestas, Grata laboranti sunt condimenta Minerva.	GRÆCI
	Rudimenta Græca Nicolai Clenardi. Catechismus Græcus.
	Et radice quidem Sapiensia constat amara, At fructus animi sapient quandoque palato, Ætatemq; ferent. Vires & forma fatiscunt, Luxu abis fluxu, verum datur orbis in Orbe; Mentis opes perstant: non illas stabra volantis Fortuna, rapidaq; manus auerere possunt.
ANTVERPIÆ, Ex Officina typographica Hieronymi Verdussij.	

Fig. 3.1 Academic prize distribution list, Augustinian college of Antwerp (1631), BE–Gaa Antwerp 7.7

TABLE 3.1 Seventeenth-century Augustinian school data sample

Country (Modern)	City (Modern)	No. of Productions	School ID*
Belgium	Antwerp	9	52
	Gent	14	12
	Leuven	3	74
	Total:	26	
Czech Republic	Prague	1	111
	Total:	1	
Italy	Bologna	1	233
	Unknown	7	227
	Total:	8	
Grand Total:		35	

* CSTD School ID number

TABLE 3.2 Seventeenth-century Augustinian school theatrical productions by century quarters

Year Period	Total No. of Productions	% of Sample
1600–1624	1	3%
1625–1649	3	9%
1650–1674	5	14%
1675–1700	26	74%
Total:	35	

TABLE 3.3 Distribution of the data by the month of performance for seventeenth-century Augustinian theatrical productions

Performance Month	Total No. of Productions
January	0
February	2
March	0
April	0
May	0
June	1
July	1
August	0
September	14
October	0
November	0
December	1
Not provided	16
Total:	35

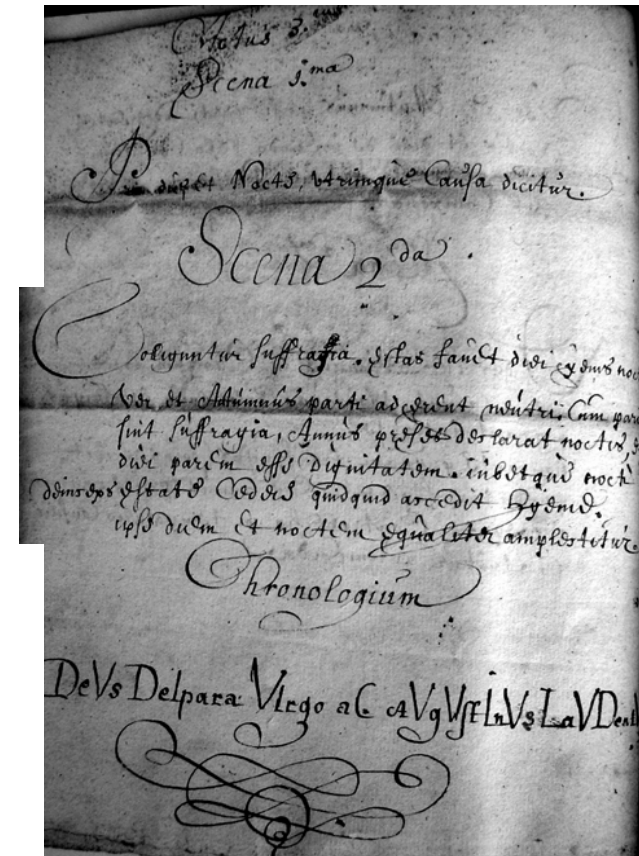
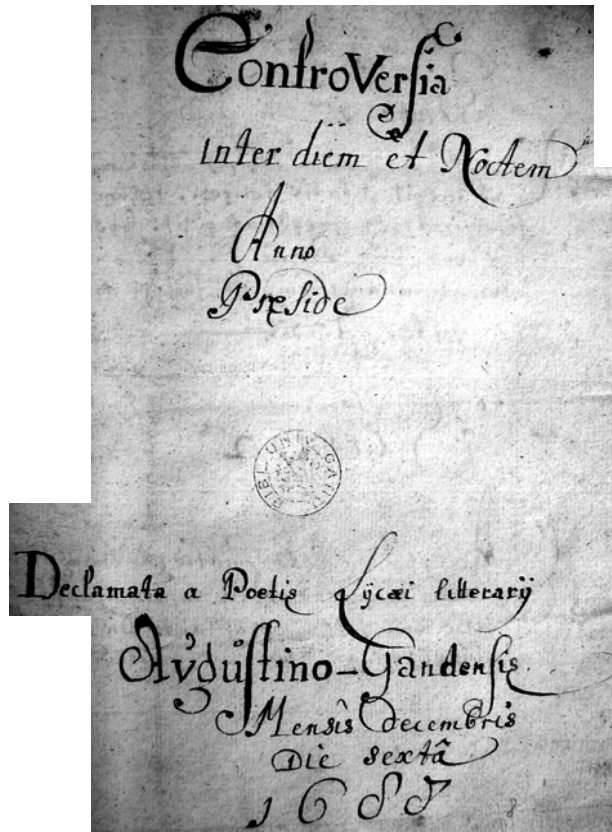


Fig. 3.3 First and last pages of the manuscript for *Controversia inter Diem et Noctem* (Poetry, Gent, 6 December, 1688?) BE–Gug B.G. 6597/8, CSTD ID 383

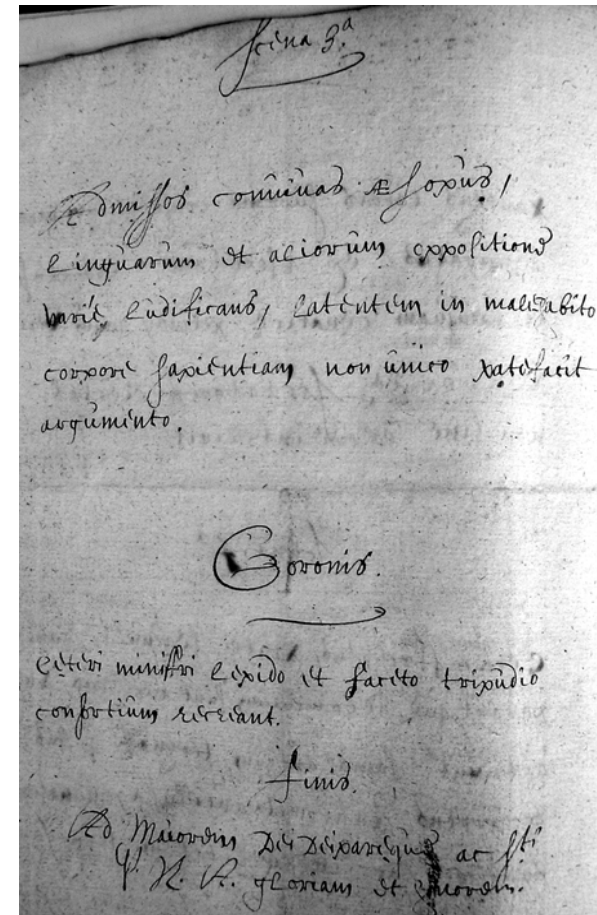
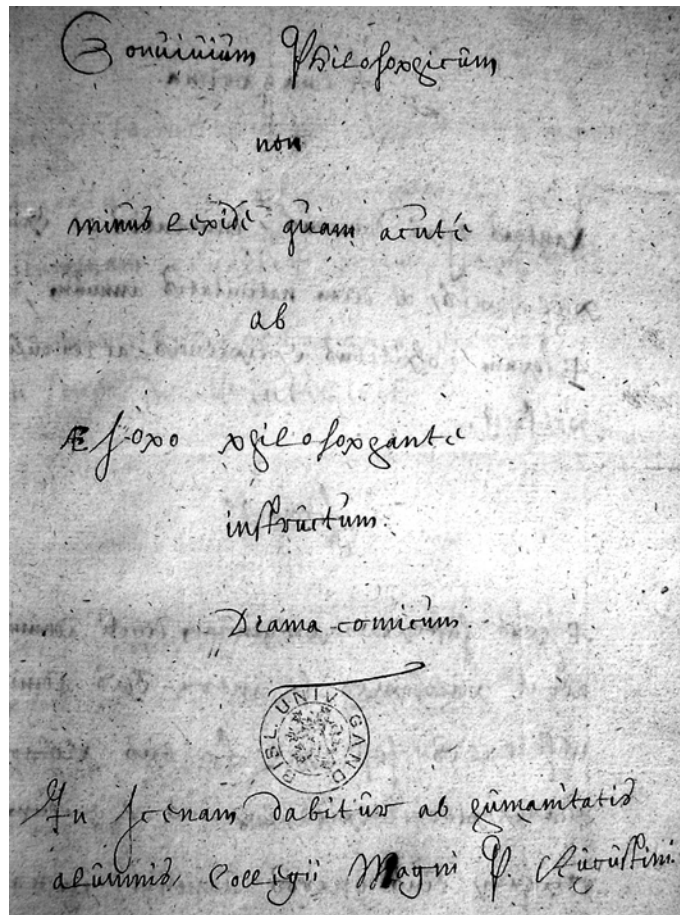


Fig. 3.4 The first and last pages of the manuscript for *Convivium Philosophicum* (Humanities, Gent, n.d., 1683) BE-Gug B.G. 6597/7, CSTD ID 355

TABLE 3.4 Multiple performances of seventeenth-century Augustinian school theatrical productions, by performance year

Performance Year	Performance Month	No. of Performances	Performance Occasion	CSTD ID*
1671	September	2	Prize distribution	273
1674	July	2	Unknown	294
1683	September	2	Prize distribution	356
1686	September	2	Prize distribution	369
1688	February	2	Single class	383
1689	September	2	Prize distribution	393
1695	September	2	Prize distribution	485
Total No. of Productions:				7

* CSTD Production ID number

[P]	[P]	[P]	[P]
Act I	Act I	Act I	Act I
Act II	I	CH	CH
[Act III]	Act II	Act II	I
[E]	I	CH	Act II
	[Act III]	Act III	CH
	I	CH	I
	[Act IV]	[Act IV]	[Act III]
	I	CH	[E]
	[Act V]	[Act V]	
	[E]	[E]	(d)
(a) [P]M[E]	(b) [P]MI[E]	(c) [P]MCH[E]	[P]MCHI[E]

Fig. 3.6 Structural models found in seventeenth-century Augustinian school theatre production: (a) [P]M[E] (b) [P]MI[E] (c) [P]MCH[E] (d) [P]MCHI[E]

TABLE 3.5 Number of examples per production structure model within the seventeenth-century Augustinian school theatre data sample

Model	Ref.in Fig. 3.5	No. of Productions	CSTD ID*
[P]M[E]	(a)	3	97, 369, 466
[P]MCH[E]	(b)	2	76, 64
[P]MI[E]	(c)	12	259, 273, 294, 318, 354 & 355, 356, 382 & 383, 406, 413, 422, 449, 485
[P]MCHI[E]	(d)	2	393, 467
Unknown		16	
Total:		35	

* CSTD Production ID number

TABLE 3.6 The cast list from the manuscript for *Adrianus* and *Sales* (Gent, 1 September, 1677), by student academic class

Academic Class	<i>Adrianus</i> Cast	<i>Sales</i> Cast
Poetry	1	
Rhetoric	1	
Syntax II	1	
Syntax I	3	2
Grammar	6	1
Figures Major	1	
Figures Minor	2	
Total:	15	3

TABLE 3.7 Number of characters in seventeenth-century Augustinian school productions, by increments

Cast Size (No. of Characters)	No. of Productions	% of Total Sample
1–4	2	6%
5–9	7	20%
10–14	4	11%
15–19	3	8%
20–24	2	6%
25–29	1	3%
30–34	0	0%
35–39	1	3%
40	1	3%
Unknown	14	40%
Grand Total:	35	

TABLE 3.8 Dramatic genres of main title dramas in seventeenth-century Augustinian school theatrical productions, by century quarters

Year Period	Tragedy	Comedy	Drama Musicum	Other*	Total
1600–1624				1	1
1625–1649	3				3
1650–1674	4		1		5
1675–1699	18	2	1	5	26
Total:	25	2	2	6	35

* Other main title drama genres include dialogues, oratorios and passions

TABLE 3.9 Formal dramatic structures within a sample of seventeenth-century Augustinian college main title dramas

Formal Dramatic Structure	Total No. of Productions	% of Sample
1 Act	1	3%
2 Acts	2	6%
2 Parts	2	6%
3 Acts	10	29%
5 Acts	5	14%
Unknown	15	42%
Total:	35	

TABLE 3.10 *Interludia* in select seventeenth-century Augustinian school theatrical productions, by performance year

Performance Year	Title (Incipit)	Dramatic Structure	CSTD ID*
1668	Die den Heere vreefte sal Benedictie vinden	1 Part	259
1674	<i>Interludium</i> : Unknown title	2 Parts	294
1677	Sales	2 Parts	318
1689	<i>Interludium</i> I: Unknown title	1 Part	393
1689	<i>Interludium</i> II: Unknown title	1 Part	393
1689	<i>Interludium</i> III: Unknown title	1 Part	393
1689	<i>Interludium</i> IV: Unknown title	1 Part	393
1691	<i>Interludium</i> I: Unknown title	1 Part	406
1691	<i>Interludium</i> II: Unknown title	1 Part	406
1691	<i>Interludium</i> III: Unknown title	1 Part	406
1692	<i>Interludium</i> : Unknown title	4 Parts	413
1693	Lingua...universitas iniquitatis	4 Parts	422
1696	<i>Interludium</i> I: Semper avarus eget	1 Part	449
1696	<i>Interludium</i> II: Divitiae suscitant vixas	1 Part	449
1696	<i>Interludium</i> III: Lachrymae diluunt crimina	1 Part	449
1699	<i>Interludium</i> I: Unknown title	1 Part	485
1699	<i>Interludium</i> II: Unknown title	1 Part	485
Total No. of Productions			9

* CSTD Production ID number

TABLE 3.11 Sources of dramatic subjects in seventeenth-century Augustinian school theatre dramatic works, by number of productions, greatest to least

Plot Source	Total No. of Productions
Old Testament	10
Hagiography	8
History (Ancient Rome)	3
History (Ancient Greece)	2
History (Catholic Church)	2
Mythology	2
New Testament	2
Allegory	1
History (Regional)	1
Fiction	0
Unknown	4
Total:	35

TABLE 3.12 Sources of dramatic subjects in seventeenth-century Augustinian school theatre main title dramas, by subject source A–Z

Source	Tragedy	Comedy	Drama Musicum	Other*	Total
Allegory	1				1
Fiction					0
Hagiography	4	2	2		8
History (Ancient Greece)	2				2
History (Ancient Rome)	3				3
History (Catholic Church)	3				2
History (Regional)					1
Mythology	2				2
New Testament	1			1	2
Old Testament	6			4	10
Unknown	4				4
Total:	26	2	2	5	35

* Other main title drama genres include dialogues, oratorios and passions

TABLE 3.13 Character sources in main title dramas in seventeenth-century Augustinian school theatrical productions

Source	Dramatic Subject/Character	No. Dramas	% of Sample
Allegory	1 Julius Caesar	1	100%
	2 N/A		
	Total:	1	100%
Fiction	1 N/A		
	Total:	N/A	
Hagiography	1 Clodoaldus	1	12.5%
	2 Henry	1	12.5%
	3 Humber	1	12.5%
	4 Ludovico I	1	12.5%
	5 N/A		
	Total:	4	50%
History (Ancient Greece)	1 Adrianus	1	50%
	2 Archimandrita	1	50%
	3 N/A		
	Total:	2	100%
History (Ancient Rome)	1 Julius Caesar	1	33.3%
	2 Tarquinius Superbus	1	33.3%
	3 Tullus Hostilius	1	33.3%
	4 N/A		
	Total:	3	100%
History (Catholic Church)	1 Andronicus	1	50%
	2 Cardinal Deughden	1	50%
	3 N/A		
	Total:	2	100%
History (Regional)	1 Turckeyn	1	100%
	2 N/A		
	Total:	1	100%
Mythology	1 Bellerophontes	1	50%
	2 Mars	1	50%
	3 N/A		
	Total:	2	100%
New Testament	1 Christ	1	100%
	2 N/A		
	Total:	1	100%

(TABLE 3.13 Character sources in main title dramas in seventeenth-century Augustinian school theatrical productions, continued)

Source	Dramatic Subject/Character	No. Dramas	% of Sample
Old Testament			
	1 Abel	1	10%
	2 Adam	1	10%
	3 David	1	10%
	4 Jonah	1	10%
	5 Manasses	1	10%
Total:		5	50%

TABLE 3.14 Identified authors of seventeenth-century Augustinian school theatre dramatic works

Author Name	No. of Dramatic Works	Author ID*
Joannes Maria Benassai, OSA	1	159
Thomas Cervioni, OSA	1	161
Hippolytus Ghezzi, OSA	4	188
Sebastianus Giacona, OSA	1	164
Present, illegible	2	22
Total:	9	

* CSTD Author ID number

Chapter 4

Jesuit School Theatre, c.1535 – c.1700

Tables and Figures

Jesuit School Theatrical Productions, c.1535–c.1599

TABLE 4.1 Source materials for the sixteenth-century Jesuit school theatre data sample

Document Type	Total No. of Documents
Music (Printed)	2
Programme (Printed)	7
Text (Printed)	13
Total:	22
Secondary Reference only	13
Grand Total:	35

TABLE 4.2 Geographic distribution of the productions within the sixteenth-century Jesuit school theatre data sample

School Country (Modern)	No. of Productions
Austria	4
Belgium	5
France	1
Germany	11
Italy	5
Romania	1
Spain	7
Switzerland	1
Total:	35

TABLE 4.3 Number of theatrical productions by country and school city in the sixteenth-century Jesuit school theatre data sample

School Country	School City	No. of Productions	School ID*
Austria	Aachen	1	8
	Vienna	3	136
	Total:	4	
Belgium	Aalst	3	10
	Tournai	2	192
	Total:	5	
France	Arras	1	15
	Total:	1	
Germany	Augsburg	1	16
	Dillingen	1	35
	Ingolstadt	2	59
	Koblenz	1	66
	Munich	6	95
	Total:	11	
Italy	Braidense	1	20
	Rome	4	119
	Total:	5	
Romania	Cluj	1	28
	Total:	1	
Spain	Córdoba	2	33
	Madrid	1	81
	Monterrey	1	94
	Seville	3	127
	Total:	7	
Switzerland	Fribourg	1	51
	Total:	1	
Total No. of Productions:		35	

* CSTD School ID number

TABLE 4.4 Sixteenth-century Jesuit school theatrical productions, counted by century quarters

Period	Total No. of Productions
1550–1574	17
1575–1599	18

TABLE 4.5 Performance dates for sixteenth-century Jesuit school theatrical productions

Performance Year	Performance Month	Performance Day	CSTD ID*
1555	June	24	1313
1555	September	N/A	1320
1558	October	N/A	1314
1559	March	26	1329
1559	July	9	1330
1564	October	18	1305
1567	December	8	4
1568	February	27	1317
1584	December	17	1316
1597	July	N/A	14

* CSTD Production ID number

TABLE 4.6 Performance months for sixteenth-century Jesuit school theatrical productions

Performance Month	No. of Productions: Data Sample	No. of Productions: Valentin*	Total No. of Productions	% of Total Productions
January		10	10	5%
February	1	17	18	9%
March	1	3	4	2%
April		4	4	2%
May		3	3	2%
June	1	7	8	4%
July	2	12	14	7%
August		4	4	2%
September	1	34	35	18%
October	2	50	52	26%
November		42	42	21%
December	2	4	6	3%
Total:	10	190	200	

* Jean-Marie Valentin, *Le Théâtre des Jésuites dans les pays de Langue Allemande* (Stuttgart: Anton Hiersemann, 1983), I:1–48.

TABLE 4.7 Evidence of repeat performances in sixteenth-century Jesuit school theatre

Performance Year	Performance Month	Performance Day	No. of Performances	Valentin Catalog No.*
1563	September	1	2	26
1565	Not provided	N/A	2	37
1567	Not provided	N/A	3	59
1576	April & November	N/A	2	122
1583	September & October	26, 27; 1	3	183
1585	October	27, 28	2	222
1587	September	9, 17	2	262
1588	September	25, 29	2	270
1588	June	22, 23	2	274
1590	October & November	19; 3	2	297
1598	February	2, et al.	3	403
1599	February	17, 18	2	407

* Jean-Marie Valentin, *Le Théâtre des Jésuites dans les pays de Langue Allemande* (Stuttgart: Anton Hiersemann, 1983), I:1–48.

TRIUMPHVS
DIVI MICHAELIS
ARCHANGELI
BAVARICI,

QUEM
IN DEDICATIONE AV-
GUSTISSIMI TEMPLI
TANQUAM PATRONO
TYTELARI,

ANTE
IPSAM AEDEM ET
COLLEGIUM EIVS-
DEM,

NONIS QVINCTILIBVS
GYMNASIVM MONACHI-
ENSE SOCIETATIS IESV
CELEBRANDVM DE-
CREVIT.

ANNO
M. D. XCVII

FACTVM EST PRÆLIVM
MAGNVM IN COELO,
MICHAEL ET ANGELI
EIVS PRÆLIABAN-
TUR CVM DRACONE

ET POST QVAM VIDIT
DRACO QVOD PROIECTVS ES-
SET IN TERRAM, PERSECV-
TVS EST MVLIEREM
APOC. XII.

ET APPREHENDIT AN-
gelus Draconem serpentem
antiquum, qui est Dia-
bolus & Satanas,
& ligavit eū,
Cap: 20.



AD-

AD LECTOREM

SANCTVS MICHAEL Archangelus non solum caelestis militiae Princeps, sed etiam Ecclesiae Catholicae in terris fortissimus propugnator semper est habitus: in cuius honorem, cum a Serenissimo Principe ac Domino Domino GUILIELMO Palatino Rheni utriusq; Bavariae Duce, &c. templum novum aedificatum magnifice & maxima solemnitate dedicatum sit: visum est siue ad grati animi significationem: siue ad sacrae celebritatem augendam, literarium hunc institueret triumphum: Quoniam vero in eadem Basilica S. MICHAELIS, toto orbe conquistae Diuorum hominum reliquiae, & imprimis aliquot illustrium sanctorum, integra corpora, honorificentissime asseruantur, putauimus, hinc potissimum sumendam materiam Dramatis. Id autem commodius fieri vix poterat, quam ut Ecclesiae status qualis diuersis etiam seculis fuit, representaretur. Itaque non fuit propositum vel histori-

A 2 as

as de D. MICHAELE, vel Sanctorum illorum, quorum mentio fiet, vitas exhibere, sed ita qua in pictura (cui poesis similem esse veteres voluerunt) militantis Ecclesiae nunc tristem nunc laetam faciem, virtutes, pugnas, & adiuuante Michaelis victorias spectandas praebere, sub ea figura qua Apoc. XII. describitur: quod, ut maiore cum utilitatis & voluptatis fructu fieret, haec periocha siue argumenta tum singulorum Actuum, tum etiam Scenarum omnium conscripta sunt: vnde facilius quibus animo intelligat, quod oculis in theatro spectabit.



PER-

PERSONÆ.

Ioannes Euangelista: Prologus,
 MICHAEL ARCHANGELVS,
 Angelus custos Bavarie,

1	Pietas,
2	Spes
3	Iustitia,
4	Zelus,
5	Exemplum,

Angeli, Qui &

6	Timor domini
7	Humilitas,
8	Constantia,
9	Misericordia,
10	Cognitio sui,
11	Abstinencia,
12	Conscientia,

Chorus Angelorum,

Caius Pont: Maximus,	}	Horum omnium corpora
Euphebius Episcopus,		
Ianuarius Diaconus,	}	in nouo templo seruantur
Saturinus,		
Crispinus,		
Crispianus		
Ioannes,		
Cyrus,		

Nobiles, Christiani,

Polycarpus presbyter,	}	ferē integra.
Ex horū re: Sebastianus prefectus pratorio,		
liquijs mul: Chromatius prefectus Vrbi,		

A 3 11-

ta ac nobi
 les partes
 in eadē ba
 silica habē
 tur.

Tiburtius eius filius,
 Mauritius dux militaris,
 Cyriacus,
 Puer Treuirensis,
 Catharina virgo regia,
 Ursula cum fodalibus,

Chorus Christianorum exulum,

ECCLESIA,
 Nuntius Apostolicus,
 Coetus fidelium,

Chorus Christianorum lugentium,

Chorus Beatorum,

Legati	Ex nouo Orbe,	}	Horum in- terpretes.
	Ab Ægypto,		
	Germaniæ,		
	Italiæ,		
	Hispaniæ,		
	Galliæ,		
	Hæreticorum conuersorum,		
	Pœnitentium,		

Lucifer
 qui &

Draco-
 Idololatria,
 Apostasia,
 Hæresis,
 Hypocritis,

Diaboli,	1	Iupiter	} Qui &	Fastus	
		2		Mercuri⁹	Auaritia
		3		Apollo	Respectus seu prudentia
		4		Mars	Licentia, (carnis)
		5		Bacchus	Intemperantia
		6		Vulcanus	Scandalum,

Alij plures

Periurium,
 Odium,
 Mendacium,
 Adulatio,
 Dolus,
 Securitas,

Tyranni q sanctos an- te memo- ratos sunt psecuti.	}	Nero	} Honorarij, Armigeri Satellites, Milites,
		Decius,	
		Diocletianus,	
		Maxentius,	
		Iulianus	
Atila,			

→	Præco	Deiphobus	} Idololatræ, Apostatæ & Hæretici,
	Furius dux Hæreticorum,	Democritus	
	Exercitus Hæreticorum,	Pseudolus	
	Tribunus	Oenophilus	
	Chorus militum	Plufius,	
	Thamyras & sacrificuli,	Endoxus,	
	Arianus } Ministri hæ-	Misoneltes,	
	Iconoclasta } retici.	Azygus,	
	Manichæus,	Macrobius	

Pro



PROLOGVS.

Anctus Ioannes Apostolus monetur ab
 Angelo, vt que in mentis excessu vidit, spectatoribus
 tandem enuntiet. Orditur ergo orationem à cap. 12.
 Apocalypsis suæ, cuius argumentum breuissimè ex-
 plicat, omnia referendo ad statum varium Ecclesiæ & persecuti-
 ones quas Lucifer celo deiectus excitauit ab ipso nascentis
 exordio, & in posterum excitaturus est siue per tyrannos, si-
 ue per Hæreses, siue per vitia Christiani populi: ita tamen vt
 Ecclesia semper auxilio diuino, & Michaelis Archangeli tan-
 quam Patroni singularis defensione protegatur, imo
 inter ipsas persecutionum procellas capiat incre-
 mentum. Hortatur demum ad imitatio-
 nem Sanctorum, quorum præclarè
 gesta hic breuiter pro loci &
 temporis ratione
 exprimentur.



Argu-

ARGVMENTVM ACT: I.
Vincitur à Michaele Draco: ciet agmina
victus
Ex Erebo: contra vires Ecclesia cogit.
Periocha singularum Scenarum.

Scena prima.
CHorus Angelorum DEI potentiam & bonitatem
celebrando extollit, omnemq; res creatas ad lau-
dandum ipsum inuitat.

Scena secunda.
Mulier amicta Sole, & Luna sub pedibus, partus do-
lore superato apparet cum infantulo. Contra v-
trumq; insurgit Draco. Puer rapitur in caelum: da-
tur alic mulieri ab angelo vt in Eremum fugiat pa-
scenda à Deo.

Scena tertia.
DRaco elatus hac victoria conscendere nititur cae-
lum similis futurus Altissimo. Committitur præ-
lium inter ipsum & Michaelem. Dejicitur victus in
barathrum.

Scena quarta.
Vltor exercitus Angelorum agit triumphum, &
insultat hosti ad ima Tartara detruso.

Scena quinta.
DRaco impatiens contumeliaz, contra ECCLESIAM
& prolem eius odium exponit, vltionemq; cogit

Scena prima.
DEMOCRITUS dubitat an sit omnino DEVS, vnus vel
plures. Quærit veritatē in puteo, sed in alto qua-
rere iubetur.

Scena secunda.
DRaco Veritatis habitum mētibus DEMOCRITŪ do-
cet, efficit DEOS. Dat Mendacio curam vt Demo-
critum seducat, ritumq; colendi Deos fufius explicat.
Idololatria gloriatur de fraude inuenta, & plures de-
ceptum abijt.

Scena tertia.
VERITAS, CHARITAS, PATIENTIA dicunt se cœlitus mi-
fas in auxilium ECCLESIAE, quod Draco iam men-
dacij orbem impleat. Occurrunt illis tres fluctuan-
tes circa opinionem fidei & superstitionis, quos pro-
pensos ad suscipienda mysteria ECCLESIAE sistunt.

Scena quarta.
TRES DEI Vulcanus seu Mulciber fabri cum ha-
bitu: Bacchus pororio cum cantharo, Mercurius
Caduceator & fur: missi ab Idololatria, collocant se
ipfos in sedibus vt honorentur. Idololatria Oenophi-
lum, Democritum, Deiphobum ad sacrificium per-
ducit, hi cuiq; Deorum propriam cedit victimam.

Scena quinta.
CAIUS Pontifex, Poly carpus sacerdos, Cyriacus de
Ecclesia exeunt vt CHRISTO aliquot lucentur a-
nimas. Idololatria impudētē conatur persuadere vt
Dijis reuerentiam exhibeant. Caius fugat omnes si-
gno

tat minitabundus. Aduocat igitur socios in auxilium
Prodeunt aliquot habitum Deorum eminenti, alij
alium: pollicentur omnes suam operam, foreq; reci-
piunt vt pro temporis varietate effingant varias sce-
lerum formas ad decipiendum fideles. Draco ostē-
dit illis signum per quod agnosci velit, etiam si aliam
atq; aliam personam sumat, aut tanquam mille ar-
tifex se transfiguret in Angelum lucis.

Scena sexta.
MICHAEL pauca præfat' de obtenta victoria, præ-
dicat persecutionem in ECCLESIAM, cuiq; au-
xilia maturè paranda. Interim egreditur ipsa ECCLE-
SIA cum fidelium cœtu, quorum numerus vel iam au-
ctus est. Admoniti ab illa de futuro periculo, omnes
pro CHRISTO extrema se passuros asseuerant. EC-
CLE SIA collaudata singulorum voluntate abire cō-
stituit, ne Draco aliquid moliat.

Scena septima.
MICHAEL trepidam reuocat, solatur, & fideles,
ne matrē deserant fracti difficultatibus, extimu-
lat. Monstrat ECCLESIAE subsidia quæ opportuno
tempore missurus sit contra Draconis violentiam,
scq; ipsum spondet ei adfuturum. Prædicat benefi-
cium ECCLESIAE, & cum fidelibus DEO agit gratias.

ARGVMENTVM ACT. II.
Idolis defertur honos urgente Dracone:
Colligit interea errantes Ecclesia Christo.
Scena

agno Crucis. Quod vbi animaduertit Deiphobus &
Oenophilus CHRISTO dare nomina constitunt. ve-
stem mutant. Lac & mel pro veteri consuetudine tã-
quam Christiani futuri prægustant.

Scena sexta.
OCCurrit Simplicitas, excipit illos cum gaudio, &
quantum satis est edoctos ECCLESIAE repræsentat,
Dolo frustra reuocante.

Scena septima.
IDololatria Martē tantum spectandum producit, iu-
betq; cum proficisci ad populos feroces vbi colatur.
Excitum Apollinem collocat in Tripode vt edotora-
cula adiuuante Mendacio.

Scena octaua.
ACCedunt responsa petitori ab Apolline Plusius,
Endoxus, Misonestus, Azygus, Macrobius, A-
pollo quicquid in buccā venit euomit interprete Mē-
dacio. Re infecta discedunt.

Scena nona.
CASu interuenit Euphebius Episcopus cum Satur-
nino, qui causam tristitiæ sciscitanti, Apollinem vr-
gent ad se manifestandum: capessit fugam, diabolum
professus, cum Mendatio. Tres ex prioribus conuer-
tuntur ad CHRISTVM, duo pertinaces seruiunt pug-
nis in reliquos.

Scena decima.
EUPhebius & Saturninus offerunt illos Disciplinæ
Cognitioni sui, & Abstinentiæ, quæ discendi cupi-
dos

dos ad ECCLESIAM comitantur.

Scena undecima

Idololatria Neronem, Decium, Diocletianum, Maxentium & Atilium tyrannos solos absq; comitantur. Quis ut satis faciant desiderio, coram Iove ieiunt fœdus. Gloriantem superbe Idololatriam MICHAEL fugat, significatq; futuram tempestatem ECCLESIAE.

ARGUMENTVM ACT. III.

Fingit Apostasiam Draco, Hypocrisin, Haresin, omnes

Exertatq; artes: captos Ecclesia luget.

Scena prima.

Iustitia, Pietas, Spes, Zelus, Exemplum, Timor DEI, quæsitam & inuentam ECCLESIAM erigunt ad spem melioris status, aiuntq; se laboraturos vt mali Christianorum quorundã mores corrigantur.

Scena secunda.

Apostasia execratur abeuntem ECCLESIAM, & minatur extrema. Quo autẽ facilius abstrahat multos ab eius sinu, Auaritiam, Peritium, & Adulationẽ in partem laboris assumit.

Scena tertia.

Interea Præco editum Diocletiani promulgat de Christianorum cæde, de instaurando cultu Deorũ Christianos vt

irreperunt. MICHAEL solatur eam, & attribuit comites Constantiam, Humilitatem, Misericordiam, quarum auxilio sulsa superet omnes difficultates. Ostendit illi in alto militiam caelestem, vt fiat plures esse pro se quam contra se.

Scena nona.

Caius Pontifex, Sebastianus, Chromatius, Polycarpus, Crispinus, Tiburtius, Crispinianus, Saturninus, Ianuarius & alij, deliberant quid hoc periculoso tempore suscipiendum: tandem concludunt vt ij Chromatium sequantur, quos martyrij acerbitas deterret. Oritur pia contentio inter Sebastianum & Polycarpum, vter eorum remanere debeat in vrbe. Iudicio Caij Pontificis Polycarpus cum Confessoribus mittitur. Valedicunt, & exilium petunt, reliquis martyrium sitientibus.

Scena decima.

Hypocrisis sicẽ Christianorum sortem deplorat, adiugit sc Castitati, Catharina, Ursula, & sodalib; quæ renouant votum virginitalis, Hypocrisis simulan- te sanctitatem. Agnosceitur à Castitate: illa gloriatur de successu, & Dolum suo loco substituit.

Scena undecima.

Dolus Christianis miscetur, capitur cum Tiburtio filio Praefecti Romæ à Tribuno qui statuis Deorũ Christianos inuolare cogit. Dolus cum videt re serio agi, prodit primũ iuuenem nobilissimũ Tiburtium, deinde Crispinum & Crispinianum, qui artem sutoriam, licet illustri genere nati, didicerant, vt Christianis

& reuocanda superstitione. Placet Apostasie & socijs, sedq; operi accingunt.

Scena quarta.

Sebastianus pratorio praefectus & Mauriti⁹ dux militaris deliberant quid factõ opus secundum hoc editum. Abijcit Mauriti⁹ & milites baltheum cum insignibus, sed resumunt suasu Sebastiani donec occasio melior offeratur, ne se ipsos videantur obijcere temere periculo.

Scena quinta.

Ilvianus Apostata baptismum sibi petit abluj, ingreditur specum imperio Sacrificuli, mutat vestem, & sanguine victimæ perpersus, indicit CHRISTO & Gallilæis, vt ipse vocat, bellum.

Scena sexta.

Hæresis piscatur homines, eca loco vitur pscu- deuangelio hamo infero. Hortatur Fastum, Licentiam, Intemperantiam vt egregiam nauent operam.

Scena septima.

Capit Hæresis primo Endoxum quem Fastus, deinde Misoneitum quem Intemperantia, postremo Azygum quem Licetia erudiendum suscipit: donat illis Pscudeuangelium vna cum hamo, & dimittit cum famulis.

Scena octaua.

Ecclesia conueritur de filiorum mala vita & moribus peruersis, quorum causã hæreses & alia mala

nis calceos gratis reficerent. Tandem Caium cum reliqua Christianorum turba Tribuno indicat, ex quorum numero Pseudolus & Oenophilus negant Christum. Hos graui oratione Sebastianus reuocare conatur; sed nec preces nec minæ proficiunt. Confringit statuas Sebastianus, & omnes in fide constantes abripiuntur in carcerem.

Scena duodecima.

Misericordia Cyriacum & alios Christianos in carcerem cibum & potum captius deferre persua- det. Elinguant illi donis custodes vt aditus pateat.

ARGUMENTVM ACT. IV.

Vertitur in formas omnes Draco, sanguine gaudet Christi adũ: exunias caesorũ Ecclesia quarit.

Scena prima.

Hæresis cum gaudio narrat belle procedere fraudes, maxime per hæresin, quam dicit esse mediũ præsentissimum ad auertendos quos ECCLESIA lucrificet. Quamobrem Scandalum & Securitatem eligit ex omnibus, ad quos, commode accedit Respect⁹ siue prudentia carnis.

Scena secunda.

ECCLESIA consultationem instituit, Patiẽtia, Charitas, Disciplina, Veritas, Castitas, Simplicitas, Humilitas, Pietas, Abstinencia, Spes, Timor DEI, Iustitia, Zelus, Misericordia, Conscientia, Constantia, Cog-

nitio sui, Exemplum, Euphebius dicunt sententiam. Venitur tandem ad severum iudicium Excommunicationis. Abscinduntur igitur à piorum consortio omnes heretici nisi resipiscant. MICHAEL laudat ECCLESIAE iustam Zelum, exempli quod Simonis Magi, Arii, Nestorij, Excommunicationis efficacitatem confirmat.

Excommuni-
catio diuina
Ecclesie cen-
sura. Terru in
Apo. c. 19.
Spiritalis gla-
dius. Cyprianus
epist. 62. Cyril.
Catech. 6. Acta
ep. ad Serap.
Eusg. l. 1. c. 7.

Scena tertia.

Idololatria exemplo ECCLESIAE suos etiam congregat, & quantum quisque haecenus effecerit requirit. Auditis omnibus subiicit Idololatria vnum superesse, ut se nimirum stulti mortales colant in forma Draconis & Christianum sanguinem propinent. Pollicetur ad hoc Mercurius suam operam.

Clemens Rom.
f. Recept. Ae-
gyptiorum.
Dij. A. p. 11. Hir-
cus, Fides, Ser-
pentes, Piscis,
Cepae, Cloacae

Scena quarta.

Diocletianus fremens ac frendens iubet sibi sisti captos, quos primo aggreditur lenibus verbis, & permistis inescat, sed Caius ipsius consobrinus, Deorum superstitione confutata, alios quoque ad mortem obendam roborat indignante Diocletiano. Abit cum stomacho concepturus vltimam sententiam. Orant fideles donec Praeco iudicium Caesaris promulget.

Lib. de Rom.
Pont. in Caio.

Vide Acta ho-
rum peculiaria

Fert mandatum Praeco ut eodem loco capite plectatur Caius, reliqui abducantur alio: Sebastianus quidem ut telis figuratur, Crispinianus & Crispinus & Ioannes, Ianuarius, Saturninus post acerbissimos cruciatus tandem panam capitis exsoluant. Tribuni iussu corpus Caii vincto trahitur, & in lacunam abijcitur.

Vt in Actis S.
Sebastiani.

D Furius

Scena nona.

ECCLESIA clamore inusitato permota, inuenit fractas cruces, calices, & alia ornamenta templis erepta. Misertatur sortem haereticorum, & colligi iubet sparsa symbola.

ARGUMENTVM ACT. V.

Omnia lata: Draco vinculis constringitur, omnes

Accurrunt pacem gratiam Ecclesiae alumni, Dona offert templo & Sanctorum gaudet honore.

Scena prima.

MICHAEL solus ait versum ordinem rerum, dignum esse ut ECCLESIA ex tanto luctu se recipiat, absentem monet, ut ad laetitiam se comparet mutato habitu.

Vide Th. Boz.
signo de decet
felicitate Ca-
tholicorum.

Scena secunda.

NVntius adfert noua, plerisque Tyrannos esse mortuos, & ex principibus palam CHRISTVM multos colere. Hunc sequitur Legatus Apostolicus, qui tanta dissidia inter haereticos asserit, ut paulatim se ipsas consumpturas videantur.

Th. Boz. de p-
paga. fid. & de
infelicitate &
postest. alien.
Luc. 11. Gal. 1.
Nicol. San. de
Protestant. dif-
fidij.

Scena tertia.

Legati ex nouo orbe quarunt ECCLESIAM, illa egressi hilarior solito, gratijs DEO actis conscendunt thronum, admittuntur ad pedum oscula legati li-

Legatio Japo-
nica. A. 8. p.
De antiquo fi-
tu osculandi pe-
dibus ceteri facer-
dot. Baron. in
act. Sufanna.

C 2 teraq;

Scena quinta.

FURIUS dux haereticorum exercitum contra ECCLESIAM educit, dat omnibus potestatem furandi, rapiendi, explandi templa. Fremunt omnes Martem, qui adest & se coniungit abituris.

Scena sexta.

DRACO quasi nouum numen collocat se in honorificum locum, duce Mercurio, cum magna pompa. Nero, Decius, Maxentius, Iulianus, Atila, Diocletianus venerabundi adueniunt. Mercurij instinctu vas sanguine Christiano plenum Draconi litant, ostendunt quodiuersa martyrum supplicia sciatica, quos quisque trucidauit, gloriantur verò potissimum Diocletianus, qui vno mense septendecim millia & amplius occidit. Atila ostendit Vrsulam cum sodalibus, alij alios. MICHAEL subito fulgore impiam turbam dissipat.

Aesculapius à
romanis quo-
q; forma serpe-
tis cultus & do-
ratus. Arno.
lib. 7. adu. ge-
tes. Val. Max.
lib. 1. c. 8.
Hac tempesta-
te omnis ser-
martyrū eruo.
re in lectus est
cubus. Sen. li. 1.
Simili terrore
dissipati iudi-
cū Maximiani
in quo Indes &
Doana sisteba
tur, vt patet ex
actis.

Scena septima.

ECCLESIA nuntio tristiti excita deplorat filiorum necem, solatur cum MICHAEL, iubetque Reliquias colligi. Orant ut inueniant. inuentas cum magna reuerentia osculantur, & partem quisque secum auferunt. Canitur nazna.

Ter. in Apol.
c. 41. Euf. lib.
4. c. 14. Hiero.
contra Vigil.
c. 1.

Scena octaua.

HAERESIS redit cum exercitu haereticorum victor dividunt spolia, exoritur contentio inter ipsos, met milites & ministros falsi Euangelij. MICHAEL suo aduentu exterrit omnes, & dissolutionem ait sequi extinguenda Haeresis sine ECCLESIAE labore.

Haereticor. Cf.
lib. 1. c. 1. Hiero.
contra Vigil.
c. 1.

Actus

Legatio Alex-
andrina. vide
Appendicem to-
mi 6. Baronij.

teratq; recitantur. Vix absoluunt, cum Alexandria-
lij veniunt à Schismate liberationem petitori. Beni-
gne excepti ad quiescendum dimittuntur donec fu-
sius cum singulis agat.

Scena quarta.

DVm lata sonat DEO laudes ECCLESIA, Draco ira inflammatus frendet ob incrementa aduersaria, & decremenda Idololatriae Haeresis. Impetum facere conatur in ECCLESIAM, cedit illa, operumque DEI & MICHAELIS implorat. Non cunctatur ARCHANGELVS, adest, ligat frementem Draconem, & clauibus referat, vincuntque projicit.

Apoc. 10.

Scena quinta.

LIBERATA metu ECCLESIA exultat rogatque quidnam MICHAELI pro tot beneficijs rependere possit, interim Angelus Bauariae à MICHAELI petit vt curam Bauariae singularem gerat propter templum nuper exstructum & consecratum, ab ECCLESIA vero Reliquias sanctorum in eadem nouam transferendas postulat. Annuuntque votis. Iubet igitur MICHAEL parari triumphum ab ECCLESIA qui deceat militantem, se paraturum qui deceat triumphantem.

De reliquijs in
Ecclesijs col-
locandis, Au-
gustin. ferm. 11
& 12. de diuer-
sis. Greg. lib. 3
epist. 10. Chry-
sost. homi. in
laud. Ignatij.

Scena sexta.

CONFUCIENTIA & COGNITIO sui adducunt Legatos ab haereticis quibusdam millos, qui derelictantur cum lacrimis errorem. Ad ECCLESIAM properant, animam addente cognitione sui.

Veniunt in co-
gitatione pec-
catorum suo-
rum timidi, &
tradunt illos
ex aduerso in-
quitates ipso-
rum. Sap. 4.

Scena septima.

Cha-

Charitas cōtra ex Germania, Italia, Hispania, Gallia adducit qui gratulentur pacem ECCLESIAE.

Scena octava.

Expectata ECCLESIA prodit comitantibus omnibus fidelibus & Angelis, qui Reliquias apportant. Exponunt Legati suam causam, quos ECCLESIA collaudatos subistere, & interesse triumpho iubet. Vocat Angelum Bauariae, ostendit thesaurum Reliquiarum templo nouo inferendum. Ille cum magna reuerentia & gratiarum actione agnoscit beneficium, commemorando felicissimam, quae & alibi & hictor Reliquijs sit ditata.

Scena nona.

Vocatus MICHAEL donum approbat templo suo collatum. Et vt intelligat ECCLESIA quantum minus Bauariae concesserit, monet eam sursum aspiciere. Apparent igitur in caelo praecipui sancti quorum reliquiae ab ECCLESIA donata.

Scena vltima.

Aperitur mandato MICHAELIS inferno, cuocatur tyranni Nero, Decius, Diocletianus, Maxentius, Iulianus, Atila, qui suis tormentis tantam gloriam Martyribus & Confessoribus pepererunt. Accusant suam caecitatem, iterumq; ad Tartara raptantur. ECCLESIA gaudio plena discedit: MICHAEL in medium progressus fatetur se patronum Bauariae futurum, & ad templum possidendum cum Lipsanophoris Angelis abit.

SANCTVM MICHAELIS
ELEM TRIVMPHATO-
REM IN TEMPLIS SIBI
DICATIS MVLTAPA-
TRARE MIRACVLA.

Ex Sozomeno. lib. 2. ca. 2.



Constantinus suo nomine appellatam civitatem & velut recens ad CHRISTI honorem extructam multis maximisq; Ecclesijs exornauit. Cuius propenso studio DEVS ipse opem tulit, & visceribus quibusdam confirmavit, Ecclesias in ea vrbe edificatas, sanctas & salutare esse.

Ex quibus eam, quae est in loco qui Veste sacer olim dicebatur, sita, in maximo honore tum à peregrinis, tum à civibus ex illo tempore habitam fuisse constat. Idem tamen locus iam MICHAELIVM nominatur. Loco vero istud nomen ideo impositum est, quod pro certo creditur D. Michaelis Archangelum ibi apparuisse. Quod etiam ipse equidem non paruum in eodem loco beneficium adeptus verissimum esse confiteor. Atq; id ita se habere, argumentopræterea esse possumus multa aliter, quas compertum est ibidem gestas esse.

Nam nonnulli in graues casus & pericula, è quibus nullo modo possent emergere, alij in morbos aut perturbationes corporis incognitas delapsi. simul ac in eo loco DEVM precati essent, clamitatus quibus precebantur penitus liberati sunt. Recenset deinde exempla Aquilini & Probiani, quorum posterius commemorat etiam Nicephorus his verbis. Grani Probianus correptus erat morbo, ex pedibus admodum laborans, iuncturis conuulsi-

Nominatus
& Solthenium

lib. 7. c. 50.

nibus

nibusq; eorum longo tempore distortis. Ceterum egritudine tali visione diuinam in eo templo prorsus est liberatus.

Hic porro quod Graeci superstitione imbutus, ad Christianam pietatem transferat, alta quidem religionis nostrae quodammodo credibilia esse dicebat: Crucem autem diuinam salutis causam esse, omnino non admittebat. Atq; in hac illi sententia periculose satis persequenti, Archangeli viso assistens, crucis signum, quod in sacro eius Ecclesiae altari collocatum fuerat, exhibuit: discretisq; verbis ostendit, ex quo tempore CHRISTVS sit crucifixus, nullam esse rem, qua opitulari generi humano priuatim & publice, sineq; debitum atq; effectum consequi, absq; augusti huius ligni virtute possit, neq; apud Angelos neq; apud pios sanctosq; homines, quicūq; veri in DEVM amoris testimonium obtineant. Quae per suasionem saniorum ille mentem recepit.

Fuit autem Probianus iste miles pratorianus in aula Constantini Magni Imperatoris, vt ijdem auctores testantur.



Triumph
vnd Freudenfest/
Zu Ehren dem Hei-
ligen Erzengel Michael/
Als
Schutzfürsten vnd Patron/der New-
geweychten Herrlichen Kirchen.



Vor vnd von dem Gymnasio der
Societet IESV angerichtet vnd ge-
halten / auff den Sibenden
Tag Julij.

Zu München/

Michael vnd seine Engel Stritten mit
dem Tracten. Apocal: 2.

M. D. XCVII.



S Er Heilige Erzengel Sane
Michael / ist nit allein der Him-
melischen Höscharen Obrister/
sonder auch der Christliche freit-
baren Kirchen sonderer Patron
vnd Beschützer gehalten worden.

Dieweil dann zu Gottes Lob / vnd zur ge-
dechnus ermelten desselbigen Himmelfürsten
S. Michaelis, von dem Durchlechtigsten Für-
sten vñ Herren/Herrn VVilhelmo, dem Fünff-
ten diß Namens / Pfalzgrauen bey Rhein/ Herr-
hogen in Obern vnd Nidern Bayernre. neben
einem schönen Collegio, vnd stattlichem Gym-
nasio, auch ein herrliche vnd köstliche Kirch er-
bauet/ vnd dise Tag geweychet / zugleich auch et-
liche ganze Leiber vnd vnzalbar vil Reliquia
der lieben Heiligen in eruanentem Gottshaus mit
gebürender Zier vund Ehr auffbehalten / ist für
rühfam angesehen worden/das von diesem Gym-
nasio

nasio, theils / wo nit schuldige/ doch mögliche
Danckbarkeit zuerzeigen / theils / die Freud der
Kirchweichung zu mehrer/ gleichsam ein Triumph/
oder wie man in neuen will / von eben demselbigen
höchsternantem Heiligen Erzengel Michael, vñ
denen Heiligen/ welscher Leiber in diesem Fürsili-
chen Stifftrasten / ihnen zu Lieb vnd Lob zu vor-
derst aber Gott zu Ehren angefielt wurde.

Diß hat aber füglicher nit mögen geschehen/
als wann man den manigfaltigen Standt der
Kirchen beschreibe vund für augen stellet : Haben
derowegen nit fürgenommen aintweder die Hi-
sterien von S. Michael, oder deren Heiligen Le-
ben / welscher hie meldung geschicht / zu profe-
quieren vñ weitläuffig außsichren / sonder gleich
als in einer gemalten Tafel der Streitbaren Kir-
chen ietz trawrige/ ietz fröliche gestalt / Tugenden/
Streit / vnd mit hilff des Heiligen Erzengels
offt erlangten Sieg fürzuhalten/ nach anleitung
des 12. cap: Apoc. Damit aber ein jeder leichter
fassen vnd versichn möchte/was auff dem Thea-
tro sūrgehet/vnd was jedes bedcuttet / so ist aller
Act: vnd ieder Scenen summarischer Inhalt fürz-
lich alhie verfasst worden.

Person

Personen dises Triumphs.

Ioannes der Euangelist/ Prologus
Der Heilige Erzengel Michael,
Schutzengel des Bayerlandts.

1	dise sein auch	Pietas	oder	Andacht
2		Spes		Hoffnung
3		Iustitia		Gerechtigkeit
4		Zelus		Eyfer
5		Exemplum		Gut Exempel
6		Timor Dñi		Furcht Gottes
7		Humilitas		Demut
8		Constantia		Beständigkeit
9		Misericordia		Barmherzigkeit
10		Cognitio sui		Erkant: sein selbs
11		Abstinencia		Reifigkeit
12		Conscientia		Bewissen

Chorus der Tugenden.	Patientia	Gedult
	Disciplina	Zucht
	Charitas	Liebe
	Veritas	Wahrheit
	Castitas	Keuschheit
	Simplicitas	Einfältigkeit

Christen vom Adel	Caius Papst	Aller diser Heiligen ganze Leiber werden herrlich in der Newen Kirchen auff behalten.
	Euphebius Bischoff	
	Ianuarius Leuit	
	Saturninus	
	Crispinus	
	Crispianus	
	Ioannes & Cyrus	

Polycarpus Priester
 Sebastianus Desz Keyfers Hoffmarschalck
 Chromatius Statthalter der Statt Rom
 Tiburtius Sein Sohn
 Mauritius Desz Keyfers Feldobristen
 Cyriacus
 Puer Treuerensis
 Ursula Mit ihrer Gesellschaft
 Catharina Die Königlische Jungfraw
 Chorus der Christen so in das Ellend verstor-
 sen worden.

Der Päpstliche Legat/
 Legaten auß der Newen Welt/
 Die Botschafft auß Egypto/
 Ihre Dolmetschen/
 Teutschlands
 Welschlands
 Hispanien
 des Franckreich
 Der bekehrten Keiser Metanaxus
 zer vnd Büßenden Theognostes
 Gesandte.

Lucifer welcher
 auch ist

1) Donnergott
 2) Götterbott
 3) Dotten Gott
 4) Kriegsgott
 5) Weingott
 6) Feurgott

Der Tract
 Die Abgötterey
 Keiserey
 Gleichney

Die vertret-
 ten auch die

Hoffart oder stolz
 Geizigkeit
 Wrige wig
 Freyheit
 Unmessenigkeit
 Ergernuß

Don disen alle
 seind in der new
 en Kirchen Heis-
 lighumb vers-
 handen.

Andere Teuffel

Falschhade
 Neid
 Lugen
 Schmeichlerey
 Betrug
 Sicherheit

Tyrannische
 Keyser vnd Kö-
 nig / welche für-
 nemlich obgeset-
 ze Heiligen ver-
 folgt vnd gemar-
 tirt.

Nero
 Decius
 Diocletianus
 Maxentius
 Iulianus
 Attila

Mit sampt
 ihrem gleiche
 vnd Hoffges-
 sindt.

Herold
 Der Keyser Hauptman
 Keiserlich Kriegsvolk
 Obrister Leitenampe
 Ein Chor von Soldaten
 Abgöttische Pfaffen/
 Keiserliche Wortsdienere
 Abgötter
 Mammalucken
 Keyser



PRO-

PROLOGVS,

Ant Joannes Euangelist / würde
 von einem Engel ermant / damit er / was
 ihme offenbaret / den zuhörern anzeigen/
 vnd nit so lang vmb sonst auff halte / hebt
 derhalben an zu erzehlen / was ihme offen-
 baret ist worden auß dem 12. Cap: Apoc:
 Welliches er deutet auß den Standt der Kirchen / vnd verfol-
 gung / es sey gleich durch Tyranny / Keiserey oder Mißbreuch
 vnd lästerliches Leben eitlicher Christen: Doch also das die
 Kirch allzeit mit beystande Sant Michaelis obsige / ja auch
 wachse vnd zuneme / mitten in Widerwertigkeit / vermähnet
 leistisch alle zur nachfolg der Heiligen / wellicher dapffere thas-
 tenallhie vermeldt werden.

Argument desz ersten Act:

Lucifer so wider **GOTT**
 Sich auffgeleint mit seiner Kott/
 Würde von Sant Michael verstorffen
 Welches den Teuffel so verdrossen/
 Das er die Kirchen ganz verfluecht
 Vnd sie zu stürzen mittel suecht/
 Darumben arck die Kirch bezzeit
 Hüß wider seine list bereit.

Scena

Scena I.

Der Engel Chor lobet vnd preiset Gott / erzeigt ihm
 höchste Ehr mit allerley Seitenpilen / rauchwerck/
 anbetten / ic. ermanen auch alle Creaturen / das sie
 mit sampt ihnen Gott loben vnd preisen.

Scena II.

In Weib / mit der Sonnen vmbgeben / vnd mit dem
 Mon vnder ihren Füßen / erscheint sampt dem Kinde
 welches sie mit großem Schmerzen geboren: Wider
 beyde wuctet der Tract vnd wil sie verschlinden. Das Kinde
 wirdt in Himmel verzuckt / ihr aber werden zwen Adlersfügel
 gegeben / damit sie in die wüsten fluch / vnd von Gott erneyt
 werde / Apocal: 12.

Scena III.

Nach dem Lucifer wider dieses Weib den Sieg erlange
 wirt er noch hochmüttiger / erhebt sich wider den aller-
 höchsten / vnd will ihm gleich werden / da entsethet der
 Krieg / zwischen ihm vnd dem Erckenangel Michael / mit sampt
 den guten Engeln. Lucifer vnd sein anhang wirdt verjagt auß
 dem Himmel vnd in abgrund gestürzt.

Scena IV.

Die Engel so nun obgesaget / halten ein fröhlichen Tri-
 umph / vnd verweisen dem Lucifer seinen hochmucht.

Scena V.

Der Tract oder Lucifer / kan dise Schmach nit gedul-
 den / erclart seinen grossen Neidt wider Ecclesiam,
 oder Catholische Christliche Kirchen / vnd gedencke
 sich

sich in allweg zurechen / rüfft derhalben vmb hilff / alsobald
kommen seine Gefellen / theils in der Götter gestalt / theils
wie halb Teufel / ic. versprechen alle geneigten willen vñ mög-
lichen fleiß / die Christglaubigen zubetrogen: Der Tract gibe
ihnen ein zeichen bey dem sie ihn zu erkennen wissen / wann er
sich schon als ein Laufft Künstler in ein Engel des Lichts
verkehre.

Scena VI.

Michael erstreckt sich wegen des vertribnen Luciferi / vñ
verkündiget die zukünftige verfolgung Ecclesiae: Weil er also redt / kumpt Ecclesia, mit ihren Kindern /
welche sich schon gemehrt thut ein schöne vermahnung / vnd
stärct sie alles vmb Christi willen zu leiden / welche dann sich
bereit erzeigen. Ecclesia lobt ihren guten willen / vnd stellt sich
gleichsam auff die flucht / damit sie der Tract nit etwan geßling
vberfalle.

Scena VII.

Michael mindert vñ lindert die forcht / berüfft vñ
tröst sie / mit ermahnung das die glaubigen von der
Mutter nit abweichn: Zeigt Ecclesia die hilff vñ
beystande so er zu bequemer zeit schicken wölle / vñ verheißt er
wölle sie selbst nie verlassen / Ecclesia sagt vmb erkandte gute
that höchsten dankt.

Argument des andern Act:

Der Tract bewirbt sich mit fleiß
Das man den Höhen Ehr beweiß
Die Christlich Kirch thut widerpil/
Sucht vñ gewant der Christen vil.

Scena

Ecclesia etliche zuführen. Idololatria wolt sie vberreden
den Göttern Ehr zubewisen: Caius veriaht sie allem mit dem
Creuzzeichen. Als diß Deiphobus vñ Oenophilus merck-
ten / nennen sie Milch vñ Hönig nach alten brauch / vñ wer-
den also vnder die Catechumenos, vñ gleichsam zu neuen
pflanzen des Glaubens zugerechnet / legen ahn das Kleyd
der Bischof.

Scena VI.

Sien zweyen begegnet Simplicitas oder Einfältig-
keit / empfängt sie mit Freuden / mercket wol / das sie
ein eyser zum glauben haben / süchet sie derowegen
vñ vberantwortet der Kirchen / wievol sie Dolus oder
der Detrug gern abwendig gemacht hette.

Scena VII.

Idololatria oder Abgötterey / zeige nun oben hin den Martē
Gott des Kriegs / welcher anders wo hin eyle / setet darnach
Apollinē den falschen Gott der wissenheit auff ein dreyfüßi-
gen Sitz / das er durch hilff Mendacij der Lugen den Mens-
chen wahr sagt.

Scena VIII.

Akommen gleich etliche / als Plusius, Endoxus,
Milonestus, Azygus, Macobius, welche von dem
Apolline, raht vñ hilff begeren / Apollo nach sei-
ner gewöheit gibe verschlagne andwordt / redt verdunkelte
Sprüche / vñ braucht Mendacium die Lugen zu einem Dols-
meischen / gehen derhalben die verblendte Leut vnuerichteter
sachen trawrig heim.

Scena IX.

In gefahr bekommet ihnen ein Bischoff Euphebius
mit Saturnino, die begeren vrsach ihrer Trawrigkeit /

Scena I.

Democritus wievol er sonst Weltweiß / doch kan er nit
ergründen ob ein Gott sey / oder nicht: Sucht die
Warheit in der tieffe / wirdt vermahnt dieselbig inn-
der höhe zu suchen.

Scena II.

Andwortet ihm Draco, der sich ick in Idolatriam oder
Abgötterey verendert / er sey Veritas die Warheit: Des
sücht Mendacio oder Lugen / das Democritus weiter
vom ihm vnderrichte werde in der Götter Dienst.

Scena III.

Veritas oder Warheit / Charitas oder Lieb / Patientia oder
Gedult kommen von Gott gesandt / damit sie Ecclesiae
hilff erzeigen / diewel Lucifer mit lugen die Welt erfüllt. Dar-
gegen kommen drey Jüngling so zweiffelhafftig / vñ in wi-
derwertigen meynungen von Gott / welche von Veritate,
Charitate vñ Patientia gnuessam vnderrichte / Ecclesiae vñ
bergeben werden.

Scena IV.

Drey Götter Vulcanus der Feurgott / Bacchus der
Weingott / vñ Mercurius Götterbott / von der Ab-
götterey darzu gesandt / wölle sich öffentlich anbet-
ten lassen / Idololatria süchet zum Opffer Oenophilum,
Democritum, Deiphobum, welche ein jeden ein besonders.
Opffer schlachten / als Baccho ein Bock / Mercurio ein Has-
nen / Vulcano ein Spähen.

Scena V.

Rommet Papp Caius, Polycarpus ein Priester / vñ
Cyriacus ahn statt Ecclesiae, welche Christen / vñ
Eccle-

verstehen das Apollo ihnen nichts rechts geandwortet / beger-
ren derhalben auch von ihm verborgene ding zu wissen / Apollo
andwort nichts: Letztlich sagt er gezwungen was er im Schilt
sucht / vñ das er vñ Mendacium Teufel seyn. Drey auß
den vorigen bekehren sich / zwen verharren im vnglauben / vñ
schlagen die andern mit säusten.

Scena X.

Evphēbius vñ Saturninus vbergeben die drey befehleten
Disciplinā oder Zucht / Cognitioni sui oder seiner selbst
erkandnuß / vñ Abstinētia oder Abruch / welche sie dann
Ecclesiae presentieren.

Scena XI.

Idololatria oder Abgötterey bringe mit sich nachfolgende
Keyser vñ Tyrannen / als nemlich Nerocem, Decium,
Diocletianum, Maxentium, vñ Atilam, reißt sie an zu
der Christen verfolgung / vñ das sonil desto freyer vñ frew-
diger / weil die Herzen jetzt kein Hoffgesind bey ihnen haben /
dise machen vor dem grossen Gott Iupiter einen Bundt auff
ihweiß / wegen jr herzlich that berümbt sich Idololatria nit
dem Iupiter, doch wirdt sie vertriben durch den Erzengel.

Argument des dritten Act.

Der Tract verstelt sich manigfalt /
Vnd erstlich in des Abfalls gestalt /
Wtritt darnach die Keyserey /
Wirdt letztlich auch die Gleisnerey
Vertilgen wil die Christenheit /
Das macht der Kirchen herrenteyde.

Scena I.

Iustit

Iustitia oder Gerechtigkeit/Andacht/Hoffnung/der Eysen-
Exempel vnd Forcht GOTTES/suchen Ecclesiam/stärcken:
vnd ermahnen sie zur tröstlicher Hoffnung der besserung/
wöllen auch fleiß ansehen/damit etlicher Christen ergetlich
Leben gebessert werde.

Scena II.

Der Tract ein Apostasia oder abtrünnigkeit/wünscht
Ecclesia alles vbel. Damit aber aber jhr mehr vnd
leichter von der Kirchen abfallen / wirdt beräffen
Anaritia Geisigkeit/Periurium Falscheydt vnd Adulatio
Schmeichlerey/durch welche mittel sie vermurdet die Christe
hauffen weiß zum fahl zubringen.

Scena III.

Sitzzwischen verlist des Keyfers Diocletiani Herold
ein scharpffes Mandat wider die Christen/ welches
den vorigen vber alle maß gefell.

Scena IIII.

Sebastianus Hoffmarschalck des Keyfers vnd Mauritius
ein Kriegs beuelchshaber/ beklagen sich des Edicts halber.
Mauritius mit seinen Soldaten legt ab die Kriegsgürtel vnd
andere zier/ den doch Sebastianus ermant es sey noch nit zeit
sich in die gefahr zubgeben/es werde baldt die gewünschte ge-
legenheit selbs thommen.

Scena V.

Iulianus der abtrünnige Mammaluckische Keyser/ laßt ihm
mit vngewonlichen Ceremonien den Tauff abwachen von
einem Hösen Bischoff/ gehet in ein Grub/ besprenget sich
mit des geschlachten Drenbluet / vnd sagt gleichsam Christo
ab/beut der gangen Christenheit ein Ewigen Krieg ahn.

Scena

Scena VI.

Der Tract so ich vnd Heretis oder Ketzerey sein will/
vischet Menschen/ braucht für das Feder oder Laß dz
vermeindte Euangelium an denn Angel gestekt:
Dringt mit sich Fastum den Stolz oder Obermuht/Intens
perantiam Graß vnd Willerey/ Licentiam oder Freyheyt.

Scena VII.

Angt erstlich Endoxum, den Ehrgeisigen / darnach
Milonclum, der Fasten feindt/ Azygum den Unge-
horsamen/ der Ketzerey geferten nemmen sich deren
fleißig ahn/nimpt jeder einen zu sich.

Scena VIII.

Eccllesia beweint etlicher Christen verkehrtes Leben / auß
welchem Ketzerey vnd andere vbel herüren: Michael trös-
tet sie/ vnd gibt jhr zugeschülfften Constantiam die Beständig-
keit/ Humilitat/ Demut/ Misericordiam Barmhertzigkeit/
zeigt jhr auch in der höhe das Himmelsche Kriegshör/welches
jhr in den nöthen beysehn solt.

Scena IX.

Papst Caius, Sebastianus, Chromatius, Polycarpus,
Crispinus vnd Crispinianus, Tiburtius, Satur-
nius, Ianuarius vnd andere berahschlagen / was sechund für
zunemmen. Caius schlägt diß mittel für/das die jenen/welche
die Verfolgung vnd Marter außschwachheit nit leyden könn-
den / sich mit dem gewissen Stattpfeger Chromatio in das
ellendt begeben: Entspringt ein löblicher Streit zwischen Se-
baltiano vñ Polycarpo welcher auß jnt zu Rom sol verbleib
dem Caio gefallt das Polycarpus der Priester mit den Christe
welche sie Confessores oder Bekennet nennen/als die/welche
Christum

Christum in dem willigen Ellendt bekennen wegz ziehen. Nes-
men also vrlaub von einandern auff beyden seyt.

Scena X.

Der Tract ist ich die Gleisnerey/ klagt sich betrüglis
Doch weiß vber der Christen Ellendt / stellt sich als
wolt sie gute werck thun: In dem thösten Chaltitas.
Keuschheit/ Catharina vnd Vrula mit jhren Gespilten/denen
gefellet sie sich zu/ vñ ernwert mit jnen das Gelübt der Jung-
frawschafft / wudt leztlich auß dem vbrigen geschwäg von
der Keuschheit erkent / berühmt sich derhalben dises lustigen
Woffens.

Scena XI.

Dolus oder Betrug an statt der Gleisnerey / bekennet sich
cinen Christen/damit er die selbige verachten känd: Laßt
sich von den Kriegsteuten welche den Christen kleine Hösen
fürgestellt/freywillig fangen. Gibt also auff die fleischbandt
Tiburtium des Stattpfegers Chromatij Sohn mit sampt
Cyro vnd Ioanne, darnach kommen auff den Markt die Er-
die Römer Crispinianus vñ Crispinus, wöllen Schuuech ver-
kauffen / (welches Handwerck sie gelernet / damit sie also den
Christen dienen) vnd das Geld den Armen geben: Dolus
oder der Betrug wudt als ein Christ von jhnen auch begabt/
verachtet sie darnach / werden gefändtlich angenommen. Lezt-
lich zeigt er auch den Papst Caium mit der gangen Schar
dem Hauptman/welcher sie zu Opffern nöthen wolt/ Zwen
neue Christen Pseudolus vnd Ocnophilus, fürchten die
Straff/verlaugnen Christum/welche Sebastianus ernstlich
mit Worten strafft / rieht aber nichts auß. S. Sebastianus
auff großem eyser vnd Gebett/zerbricht die Hösen darumb sie
alle gefangen vnd hingeführt.

Scena

Misericordia Barmhertzigkeit/geht mit dem Cyriaco vnd
anderem Christen zum Gefändnuß / bringt jhnen speiß
vnd andere notturfft / die Hütter nemmen von den Christen
gelt vnd lassen sie ein.

Argument des vierden Act.

Der Tract versuechet alle wegz/
Das er die Christen tödten mög/
Der Marter Kleyd/ Leib vnd Gebein/
Suchen die Christen in gemein/
Vnd bhaltens für ein grossen Schatz/
Christo zu Lob/dem Teufel ztraz.

Scena I.

Ketzerey kompt widerumb vol frowden/erzehlt den glück-
lichen fortgang jhrer sachen/lobt dises mittel vor allen/
durch welches schon allbereyt vil sich abgesehendt von
der Kirchen: Braucht ick vnder zu Helffern Scandalum die
Ergernuß vnd Securitatem Sicherheit/ zu welcher auch kömte
Respectus oder Prudentia carnis, die vbrige Müß / welche
niemandt von desß Glauben wegen betrüben darff.

Scena II.

Eccllesia halt ein gemeinen Raht / wie doch den gegenwer-
tigen gefahren zubegegnen: Ettliche probieren die Mil-
de vnd Gürtigkeit/ ettliche meinen es sey nit allzeyt nuß alles vns-
gestrafft vbersehen / wöllen derhalben das man die schärpffe
brauch/fürnemblich Zelus vnd Iustitia Eysen vnd Gerech-
tigkeit. Leztlich Excommuniciret vnd verbanit Ecclesia mit
gebürtlichen Ceremonien / alle so halstärck in der Ketzerey
verharren: MICHAEL lobt disen außspruch / vnd probiert mit
Exempeln die krafft der Excommunication oder desß Damns.

Scena

Scena

Scena III.

Idololatria oder Abgötterey / nach dem Exempel Ecclesiaz versamlet auch die jhngen / erforschet fürwisch was einies der wider die Kirchen außgericht: Die Götter selbs werden mit einandern außstößig in erzehlung irer Thaten. Die Abgötterey oder Lucifer sagt es sey noch vbrig das man ihn auch in gestalt eines Tracten anbette / weil die Welt so Nürrisch das sie auch den vnuernünftigen Thieren Ehr beweiset.

Scena IV.

Diolectianus wütendt vnd rasendt / befehlet die Gefangnen fürzustellen / welche er mit lieblichen Worten vnd Versicherungn erstlich wandelmüthig zumachen sich vnderstehet / aber Caius der Papsi sein Blutsverwandter vnangesehen des hohen standts / verschmächet die Götter vnd stärket die andern zu der Marter. Dioclectianus ergrumpt / gehet zu haus damie er das Urtheil vber sie aussprech. Die Heiligen erwarten den Sentenz mit freuden / betten vnd umfangen einandern zum zeichen der Lieb: Gleich darauff wirdt das Urtheil außgesprochen / das nemlich Caius als der Christen Hirt am selbigen ohrt enthauptet / den andern nach vil grausamer pein auch das Haupt abgeschlagen werden soll.

Scena V.

Furius Kriegsobristen der Ketz / sichtet mit sich etlich seiner mitgenossen / gibt ihnen Gewalt zu rauben / Brennen / Kirchen stürmen vnd was sie sonst vermögen wider Ecclesiam / rüffen alle Martern / welcher dann sich zu ihnen gesellet.

Scena VI.

Draco

Argument des fünfften Act:

Jegund ist Trawrigkeit vergangen
Nest soll der Kirchen Freudt anfangen /
Dann Lucifer wirdt überwunden
Von Michael hare gebunden /
Drumb thomanen auch auß fernem Lande
Vottschaften zu der Kirchen Gsandt /
Die sich der Kirchen vndergeben
Mit Guet / vnd Bluet / mit Leib vnd Leben /
Theils auch den Friden Gratulieren
Vnd mit jhr Frölich Jubilieren /
Die Martern in des Himmls Thron
Von Gott empfangen Königs Kron /
Keyser / König vngewer /
Brennen vnd praten in dem Feuer /
Also hat sich der Windt gewernt /
Darnit hat der Triumph ein endt /
Sant Michael die New Kirch nimpt ein /
Will jhr vnd vnser Schutzherr sein.

Scena I.

Sant Michael allein / sagt / es sey billich das Ecclesia nach so langem trawren auch einen Trost hab: Ermät sie derhalben in abwesen die klagleyder abzulegen / vnd Prolocten.

Scena II.

In Postbott bringet gute zeytung / das die Tyrannen meits theils gestorben vnd ein schröcklichs end genommen / hingegen seyen vil auß den Potentaten der welt / welche CHRISTUM öffentlich bekennen. *Wem volge nach*

Draco als ein Newer Gott / will sich öffentlich anbetten lassen / Mercurius wie zuvor abgehandlet / laufft denn Tyrannen vor / welche mit sonderm pomp vnd pracht kommen / Nero, Decius, Maxentius, Iulianus, Atila, Dioclectianus. ein jeder für das Opfer bringt mit sich ein Guldins geschier voll Christenbluet / vnd damit die Andacht desto grösser sey / zeigen sie an ein besondern ohrt / die fürs nemst Martirer also Todt / welche ein jeder den Göttern zu Ehren hingerecht. Dioclectianus bringt das lob darvon / welcher in einem Monat vber Sibenzehen Tausend erwürgen lassen: Michael erschrockt sie mit einem Pliß / schiehen alle darvon.

Scena VII.

Eccllesia beweint jhrer Kinder vndergang vnd grosse Martirer / wirt vom Erzengel getröst / vñ heist sie die Heyligthüb fleißig suechen / bitten dieselbigen jhnen gezeit zu werden: Ein jeder nimpt etwas von jhnen / vnd Singen ein klaglieb.

Scena VIII.

Heretic oder Ketzerey kompt Triumphierende mit dem verlossnem Kriegsvolk / Theilen den Raub auß / vnd durch anstiftung der Falschen Lehrer / von Worten kommens zu den Streichen / Michael zerstreuet sie alle / gibt auch zuversichn / dise zwotracht werde vnder jhnen selbs die Ketzerey außreytten.

Scena IX.

Eccllesia durch dises Gesehrey bewegt / findt die zerbrochne Ketz / Creuz / vnd andere zier der Kirchen entnommen / bittt Gott er soll doch dise blinden herren erleichten.

E 2

Argu

nach ein Päpstlicher Legat / der so grosse vneinigheit vnder den Seculischen gesehen / das er meint vnmöglich jhr thun lang bestehen könde / sonder werden selbs einandern auffressen.

Scena III.

Gesandten auß der Newen Welt suechen Ecclesiam / welche fröhlicher als zuvor sich sehen lasset: Saget erstlich Gott dank / nimpt sie mit freuden auß / vnd nach bewisner Ehr befehlet sie jhre Brieff zuverlesen: Wie dis endet / kommen andere auß Egypten von Alexandria / wöllen sich mit der Römischen Kirchen / von der sie bishero abtrinnig / vereinigen. Nach veracht sach / lasset Ecclesia sie heim besleiten / das sie außraffen / vnd nachher weiter mit jhnen zu handeln.

Scena IV.

Weil die Kirch also Gott lobt / laßt sich der Tract wisderumb mit grossen grünnen sehen / will öffentlich wider Ecclesiam Streitten / vnd sie verschlucken: Sie rüeffet hilff des Erzengels Michael welcher alsbald verhandt / überwundt den Feindt / bindet ihn mit ketten / vnd versperet ihn auff ein gewisse zeit in abgrunde der Höllen / damit also sein Gewalt gemindert werd.

Scena V.

Eccllesia der Feicht ickhumbt erbedigt / Proloctet / vnd fragt was sie doch S. Michael für Ehr vnd Dankbarkeit beweisen möge: kompt ohn gefahr darzu der Engel / so das Wap erlande beschützet als ein Thewrer Hüter / begert von Michaeler soll im dises Landt bewohnen lassen sein / fürnemlich weil ihme zu Ehren ein Schöne / Herliche Kirch in der Hauptstatt München erbawen vnd geweiht sey / von Ecclesia aber

E 3

begert

begert er Reliquias vnd Heilighumb dieselbige darmit zubes
gaken / Weyde so wol Michael als Ecclesia bewilligen gern.
Michael verschafft das Ecclesia einen der Streibaren Kir
chen gebährenden Triumph / er wölle einen bereiten / welcher der
Sighafften wol anstehet.

Scena VI.

Conscientia das Gewissen / vnd Cognitio sui, oder Er
kantnuß sein selbs / bringet mit sich etliche Rezer vnd büß
fende Sünder / welche sich bekehren wölten / werden zu Ecclesia
gesicht / damit sie huld vnd quad erlangen.

Scena VII.

Charitas oder Lieb Gutes / siehet mit sich Legaten auf
Teutsch vnd Welschlandt / Hispanien vnd Frankreich /
das sie Ecclesia den gewünschten Fridt vnd ruhe gratulieren
sollen.

Scena VIII.

Ecclesia mit der glaubigen Schar vnd Engeln / welche
Reliquias vnd Heilighumb tragen / gehet den Legaten
entgegen / die Legaten werden mit frewdt angehört / vnd ver
bleiben bey dem Triumph: Ecclesia zeigt dem Schutzengel
des Wayerlants den Schatz der Heilighumb / welchen er dañ
mit grosser Reuerenz besicht / vnd preysset das Wayerlandt /
welches so mit vilen vnd köstlichen Heilighumb mit allein all
da / sonder ahn vilen andern ohrtten begabet ist.

Scena IX.

Sant Michael lobt dise schenckung / so seiner Kirchen
mitgetheilt / vnd damit Ecclesia verseyhe / wie hoch sie
das Wayerlandt begabt / so lasset er dise Heiligen in der
Glory sehen / welcher Leiber vnd Heilighumb fürnemlich
seiner Kirchen geschencke. *Scena*

Scena X.

Wol beuelch S. Michaelis werden auf der Höll herfür
gebracht / Nero, Decius, Diocletianus, Maxentius,
Iulianus, Atila, welche den Martern durch grausame
pein zu solcher Glory vnd Kron vrsach geben: Dise Tyrans
nen klagen ihr eigne thoreit ahn / vnd eylen ihr Verdammnuß
zu. Sant Michael entlast Ecclesiam mit frewden erfüllet /
kehret sich darnach zu den andern Engeln / vnd beschleußt dise
Action / mit vermeiden / das er ein sonderer Patron des Wayer
landes sein wölle / verheisset auch dem gangen Landt Fridt vnd
Frewdt / so lang der Catholisch Glaub also darinn grünen vñ
blühen werd / versiegt sich in die Kirchen / dieselbige einzu
nehmen / vnd sie sampt der gangen Statt
vnd Landt / sonderlich aber dem Haus
Wayer / in Ewigkeit zu
beschützen.



Fig. 4.1 *Michaelis Archangeli Bavarici* (Munich, July, 1597), CSTD ID 13.

Reproduced from Szarota 3:1, 393–438

ARGUMENTVM

Dder

Inhalt der Comedi von

S. Benno zehenden Bischoff der Kir-
chen zu Meissen in Sach-

slandt

Welches heiliger Leib jegundt allhie in
vnsrer lieben Frawen Hauptkirchen
herzlich auffbehalten:Angestellt von dem Gymnasio Socie-
tatis I E S V.

Zu München.

ANNO

M. D. XCIX.

Personen der Comedi.

MOnachium oder Mönchen mit ihren zugehörigen.

Benno Bischoff.
München Schuzengel.
Meissen Schuzengel.
Pax/Frid mit den jugerhanen.
Chor der Engel.
Liebe Gottes.
Liebe des Nächsten.
Legat der Statt München.
Hartwinus } Thumbherrn
Erpfo }
Capellan des Bischoffs.
Walsführer in S. Benno Kirchen.
Wilhelmus Meissnischer Marggraff.
Fährndich.
Hauptman.
Allerley Kriegsknecht/Trabanten vnd Schiltjungen.
Zween Burgermeister von Meissen.
Burger vnd Cohz der Daurm.
Bellona, Kriegsgöttin mit ihrem Chor.
Impietas. Gottlosigkeit
Inuidia. Neid.
Pestis oder böse Krankheit.
Buchführer.
Lutheranismus, Lutherthumb.
Aude omnia, Wags alles.
Nihil cura, Frag nichts darnach.
Genius malus, Böser Engel.
Cariz, BögenPriester.
Siphu / Haydnische vnd Abarlitzge Slauen mit
Scalzo / dem Abgötterischen Chor.
Andere mehr dergleichen Personen.



BEnno von ansehlichen Eltern
Brauen in Sachsen geborn im Jar
nach Christi geburt M. vnnnd X. ist in
seinem kindlichen Alter Bernwardo
Bischoff zu Hildeshaim / als seinem
nächsten Blutsfreund in der Gotts-
sicht auffzuziehen vbergeben worden / welcher im darn
einen Praeceptorem zugeangnet / vnnnd in allen freyen
Künsten vnterrichten lassen. Nach des gemelten Bi-
schofs ableibē / hat er sich auß bewilligung seiner Fratr
Mutter Bekela inn das Closter zu Hildeshaim be-
geben / Priesterlichen standt angenommen / vnd zu einem
Abbt daselbs wegen seiner Tugend erwöhlet. Doch di-
ses Ampt mit grosser bitt abgeschlagen. Nachdem aber
Kayser Hainrich III. zu Goslarn ein Stifft auffge-
richtet / hat man ju dahin berufft / vnd zu einem vorsteher
aller Thumbherrn gesetzt. Allda Benno den Gotts-
dienst in beste ordnung gebracht / vnd mit seinem Exem-
pel meniglich zur andacht bewögt vnd gezogen. Von
dannen ist er wider seinen willen abgefördert / vnd Bi-
schoff zu Meissen in Sachsenlandt ordinirt worden.

A 2 Wie

Wie sorgfältig er aber diesem Bistumb vorgestanden/
was er wegen der lieb Christi gelitten / vñ wieviel Wun-
derzachen er gewürcket / wirdt thails inn der Comedi
repräsentirt / thails mit gelegenheit erzehlt. Im Jar
nach Christi geburt M. C. vj. seins alters im xvij. des
Bistumbs im xl. den xvj. tag Junij hat er seliglich in
gegenwürt seiner Clerischen Gott die vnbesleckte Seel
auffgebē. Ist erstlich / auß seinem befehl / an ein schlechts
ort der Kirchen begraben / darnach im Jar M. CCLxx.
von Bischoff Wittigone in ein herlichen vnd erhöbten
Sarch gelegt worden. Leuchtet mit vnzalbarn Wun-
derzachen / wie abzunehmen auß alten Schrifften / so
noch mit zeugnussen bekräftiget / vorhanden / wiewol
die Ketzer einen thail daruon geriffen. Difen hat her-
nach Papp Adrianus VI. der Heyligen zal zugeschri-
ben im Jar Christi M. D. xxij. Als aber des Luthers
Lehr außgebrochen vnnnd folgendts die Ehr der lieben
Heyligen Gottes bey vilen dardurch fast geschwächt /
vnd in etlichen gar erloschen / ist sein Heiliger Leichnam
auß sonder eysriger befürderung des Hochlöblichen
Fürsten Hertzog Albrechten in Bayern / des namens den
V. gehn Mönchen gebracht worden im Jar M. D.
Lxxvj. allda in der Fürstlichen HofCapellin auffbehal-
ten / darnach im Jar M. D. Lxxx. mit grossen Pomp
vnd geistlichem gebräng in vnsrer lieben Frawen Stifft

cran-

transferriert worden. Sein leben beschreib Hieron:
Emserus vnd wirdt den xvj. tag Junij in Tom: VII.
Suri gefunden. Wider dieses heiligen Vnnonis Ca-
nonization / welche von gemelten Papp Adriano ge-
schehen/hat Luther ein Büchlein geschriben/welches al-
so intitulirt: Wider den neuen Abgott vñ al-
ten Teufel, der zu Meissen soll erhaben werdē.

In diser gegenwertigen Comedi wirdt fürnemb-
lich Vnnonis ankunfft an dises ort begrif-
fen / sein leben aber wirdt durch
dise gelegenheit für-
gestellt.



A 3

PRO

PROLOGVS.

Monachium oder Mönchen erzalt ihz be-
girdt gegen der Heiligen Reliquien / fürnemblich gegen
dem Leib des h. Vnnonis / dessen gegenwertigkeit sie
hefftig begeret. Wirdt darumb billich von iren zugethonen gelobt/als
welche ihrem Wappen gemess / sich geistlicher sachen anneime. Vnd
weil ihz des gemelten Heiligen Bischofs geben sollen hieher geführet
werden / ist sie vorhaben ihren Inwohnern zu gutem sein ganzes
leben fürzufellen / damit alle verstehen / wie grossen schatz sie emps-
fangen werde. Vnd ob schon der Porten gesaj etwas vbergangen/
suche sie doch mehr den nutz/als die kunst. Lasset der halben durch eis-
nen andern den innhalt in Teutscher Sprach anzeigen/weil nit alle
Latein verstehen.

Der Erste Act.

Scena I.

Venno beklagt sich wegen auffertigten Bischofliche Ampts/
wolte solche büden gern ablegen/fürcht doch hierinnen Gott
zu beleidigen. Amor Dei & proximi, lieb Gottes vnd des
Nechsten verheissen jm trawlichen bestande/so er wie angefangen/
verharren werde.

Scena II.

Hartwin vnd Erpho zween Canonici loben den abwesenden
Bischoff / das er die Kirchen sachen in kurzer zeit so schön angeord-
net/vnd so wenig Diener an seinem Hof behalt/ damit er reichlicher
Almuesen ausspende. Eitliche entlassne Diener bewainen ihz elend/
vnd werbt vmb andere Herrn/darumb die zween vorgemelten Gott
danken.

Scena III.

Inuidia

Inuidia rathschlagt mit ihz selbs / wie Venno zu bezeugen
sey/vnd der glücklich wolstand der Kirchen verhindert werden mög-
ge. In dem kombt mit grossem schall Bellona die Kriegsgöttin:
sagt / wie ein Kriez zwischen dem Kayser Hainrich IV. vñnd den
Sachsen entstanden/dar auß Inuidia oder Neyd vermerck / es werz
de der Bischoff zu Meissen nit gar ohne schaden entrinnen.

Scena IV.

Siphu vnd Scalzo zween Handtliche vnd vom glauben Meis-
ande Slauen fragen Caris einen Gössen Pfaffen / warumb ihnen
alle sachen vnglücklich ergehen? welchen er antwort / das die Götter
Nadigast / Zerneck vnd Schwantewis sich erzürnen ober die/
so einmal Christen gewesen. Verjehweren den rechten glauben/vnd
wöllen opffern / aber Impietas vngottseligkeit verbeut ihnen den
eingang in die Kirchen/vnd heisset sie nach altem brauch einen Chri-
sten den Göttern opffern / welches sie versprochen.

Scena V.

Neyd des Nechsten bewegt S. Venno / das er sich vmb befeh-
rung der Slauen annemme/weil sie seinem Vñium vnterwoffen.
Venno besicht der Kirchen sorg Hartvmo / welcher ihn nit abhak-
ten mögen von so mühesamen verhaben.

Scena VI.

Neyd ermahnet Impietatem oder Gottlosigkeit / das Venno
kommen werde / vñnd den Gössern einen Raub entziehen wölle.
Impietas verjehet ihm nit Brüglen abjudanken.

Scena VII.

Siphu vñnd Scalzo mit Caris bringen ein getaufftes Kind/
welches Siphu Sohn gewest / wöllen dises den Göttern opffern.
Singen

Stuarn dem Schwantewis / Nadigast vnd Zerneck/als den für-
nemlichen Gössern Lobgesang. Weil man also den Knaben opffert/
so: die Venno dar zu entsetzt sich/strafft den Vatter vmb sein Tö-
heit. Wirdt mit sambt seinem Diacon auß anstiftung Impietatis
mit strachen abgetriben.

Der Ander Act.

Scena I.

Marggraff Wilhelm von Meissen schickt im namen des
Kayfers / dem er ihm Krieg beygestanden / ein Vottschaft/
welcher dem Volk verkündige die Bischofliche Statt
auffzugeben. Zween Burgermeister bringen dem Marggraffen
die Schlüssel / der sie nicht hulden wolte / ehe der Bischoff vbergeben
wurde. Weil er aber nit zu hauff/wartet er mit zorn vnd begier seiner
ankunfft.

Scena II.

Venno kombt widerum auf Slauonien in bedencken er nichts
fruchtbarliche außgericht. Hartwinus vnd Erpho gehen zugewen-
sagen ihm die trawige Vottschaft / vñnd raschen er soll entweichen.
Welches er keins wegs/als ein guter Hirt / bewilligt.

Scena III.

Duckhardus ein bluttriger Befelchhaber zwingt einen Bur-
ger den Kriegpleuten all sein gelt vnd reichthum anzuzatzen.

Scena IV.

Der Marggraff nimbt Vennonem an statt des Kayfers ge-
sändt zu. Der Bischoff erzalt sich ganz gehorsam vñnd vnters-
schwoeren: ermahnet doch denselbigen / er soll sich der Kirchengüter
ent

Staan dem Schwantewitz / Nadtgast vnd Zernebock / als den fünf-
nemstern Göttern Lobgesang. Weil man also den Knaben opffer-
te: obt Benno darzu / entsetzt sich / strafft den Vatter vmb sein Lou-
heit. Wirdt mit samdt seinem Diacon auß anstiftung Impietatus
mit strachen abgetrieben.

Der Ander Act.

Scena I.

Marggraff Wilhelm von Meissen schickt im namen des
Kaysers / dem er ihm Krieg beygestanden / ein Botschafft /
welcher dem Volk verkündige die Bischoffliche Statt
auffzugeben. Zween Burgermeister bringen dem Marggraffen
die Schlüssel / der sie nicht hulden wolt / ehe der Bischoff vbergeben
wurde. Weil er aber nit zu hauff wartet er mit zorn vnd begier seiner
ankunft.

Scena II.

Benno kombt widerum auß Slavonien in bedencken er nichts
fruchtbarlichs außgericht. Hartwinus vnd Erpho gehen zugegen /
sagen ihm die trawtze Botschafft / vnd raten er soll entweichen.
Welches er feins wegs / als ein guter Hirt / bewilligt.

Scena III.

Duchhardus ein blutgrieger Befelchshaber zwingt einen Bur-
ger den Kriegsheuten all sein gelt vnd reichthumb anzuzai-
gen.

Scena IV.

Der Marggraff nimbt Bennonem an statt des Kaysers zu
fändlich on. Der Bischoff ersatz sich ganz gehorsam vnd vnter-
schweygt: ermahnt doch denselbigen / er soll sich der Kirchengüter
ent-

entlassen / vnd die vnschuldigen nit also vntertrucken. Welche wort
dem Marggraffen also verschmacht / das er Bennonem einen Ba-
denstrach geben / der ihm vorgelegt / Gote werde es eben an diesem
tag nach einem Jar rechnen / das er Bischofflicher würden nit ver-
schont.

Scena V.

Nepd erfrewt sich der gefändlich vnd vnglück Bennonis /
wie sie vermanet. Lieb Gottes vnd des Nächsten preisen die bestän-
digkeit des Bischofs / vnd ermahnen der Engel Chor: Gott darumb
lob zu sprechen / welches geschieht.

Scena VI.

Die gefändlich hütter vertreiben die zeit mit spilen / werden
von dem Feindlich mit worten gestirafft / vnd gesandt den Bischoff
zurueffen. Welchem er Kayserlichen befehl waisst / vnd ledig
spricht.

Scena VII.

Zween Burgermeister der Statt Meissen / erzehlen den wol-
verdienten todt Duchhardi / welcher Bennonem allzeit verfolget /
vnd der Kirchengüter angriffen / bezeugen es werde der Marggraff
auch dergleichen erfahren müssen. Eynen haimb weil etliche Krieger
fnecht die Burger in ih: gegenwärt geplündert.

Scena IIX.

Benno in gefallt eines Pilgram / nimbt vrsach von Hartwin-
no vnd Erphone: befehlt ihnen seine Schlüssel / vnd haufft die
Kirchenschlüssel in das Wasser werffen / darmit den verbannten die
Thür versperr bleibe / nimbt also den weg auß Rom / weil dazumal
zwischen dem Päpstlichen Stul vnd Kaysers zwittracht gewesen.
Der Marggraff kombt alshald / Tröwet vnd wil mit gewalt die
Kirchen auffbrechen.

☉

Der

Der Dritte Act.

Scena I.

In Wirtz hat ohngefähr einen grossen Fisch im fluß Albi
gefangen. wil denselben für sonder Gasse behalten. Benno
als ein fremkding sucht bey ihm die Herberg.

Scena II.

Der Wirtz findet in dem auffgethanen Fisch die Schlüssel /
verwundert sich / zaiht Hartwino vnd Erpho Thumbherren / wel-
che sie erkennen / vnd führen mit grossen frolocken den Bischoff in
die Kirchen.

Scena III.

Lieb des Nächsten beklagt sich / das man so wenig findet / welche
sich vmb die Seelen annehmen / wil derhalben Bennonem wider-
rumb anrathen / das er das Slavonisch Volk von der blindheit er-
ledige. Siphu vnd Scalzo trawen wegen der vnbilde / so sie Bennonem
bewisen / ersuchen denselbigen / vnd begeren flehentlich verzehung.
Benno nimbt sie freundlich auß / vnd schaffet den Knaben die Ab-
götter zerbrech. Dinen nach verrecktem werck / bringts der Bischoff
ein Brunnen herfür / vnd ermahnt sie die Lauff anzunehmen / die
andere aber / so etwan Christen gewesen / zu würdcken.

Scena IV.

Impietas oder Gottlosigkeit schwächet den Götterpaffen Ca-
ris / das er so fahelässig die Götter verhüt / der Nepd sagt / Benno
hab diese Spil angericht / wil das man darzu stillschweig / vnd die
zerbrochne Götter bey dem Hafner ergänge.

Scena

Scena V.

Etliche Arbeiter oder Schnitter reden von ihrer armut vnd
hartem leben / den Benno auß Wasser Wein gemacht mit dem
zaichen des H. Creus. Geket in die Wüste / damit er nit von den
Menschen geeyt wurd.

Scena VI.

Lieb Gottes lobet den abwesenden Bischoff / welcher sein Tag-
zeit zubeten herfür gangen. Als ihn aber die Frösch mit dem geschrey
verhindert / hat er ihnen stillschweigen gebotten / welche alshald
gehorsamet / vnd von Benno wider gewalt erlangt / GOTT auß
ih: weiß zuloben. Der Diacon bekennt / wie er vermerckt / das geh-
ling der Benno hinweck geführt worden / vnd gleichsam vor den
augen verschwinden: seye ihm derhalben / sovil möglich / nachge-
folgt / vnd denselben zu Meissen in der Kirchen gefunden / darnach
widerumb denselben inn der Wüsten angetroffen. Wirdt seiner
fürwis wegen gestrafft / vnd gebotten / er soll es bey seiner Lebzeit nie-
mandt offenbarn.

Scena VII.

Zween Bauern erzehlen andere Wunder des heiligen Mians /
als von der Glocken / welche von ihm gewetcht alles Ungewitter
vertreibt / vnd wie er ober den fluß Albin mit trucknem Fuß ganz
gen / welchem einer mit einem fueder. Hov einseitig nachgefolgt / mit
gleichem außgang. Des Bischofs Kinab bringt ein Wasser / spricht
er wolle thun / was sein Herr gethan / macht das Creus zaichen / vnd
wirdt durch das verdienst des H. Mians vnd einfalt des Knabens /
Wasser in Wein verwandelt.

Scena IIX.

☉ 2

Benno

Benno vom Engel seines abschlechts bericht / lasset seine Bräuder oder Canonichen zusam̄ so deru/ denen er schöne vnterweisung gibe / vnd verspricht auch nach seinem End der Kirchen zu Meissen Schutz vnd bepfand. Gehet mit ihnen sich Christo zubefehlen vnd wegertig machen.

Scena IX.

Neyd / so dise weert hainblich gehdt / frolocket wegen des abge- sagten sendts Benno ablenkung / wil dieses ihrem Herrn dem bösen feinde anzeigen. Die Engel hertragen beruffen Benno nem mit gesang / stellen ihm herrliche Sigränze für augen / die er vilfaltiger Tugend halben verdient. Ein böser Engel trawet das er in XCVI. Jaren nichts bey jm außgericht / vnd zu keiner sünd lünden bewegt.

Der Vierdte Act.

Scena I.

Der Marggraff ist eben im anzug mit seinem hauffen Kriegerleut ein Schloss des Bischoffs einzunehmen / in dem veründigt ihm der Neyd in eines Votten gestalt Benno nts todt. Vermaint derhalben spöttlich des H. Mans weisagen seye falsch / das er eben an dem Tag gestrafft soll werden. Gehelung erscheint jm Benno im gesicht / auß welchem er also erschocken das kein zeichen des lebens an ihme geprürt / darumb er also von den Dienern vnuerriechter sacht todt hainbgetragen.

Scena II.

Impietas befumert sich wegen der Mirackel / welche bey Benno nts Grab geschehen. Etliche blinden sprechen sie vnwissend an / das sie ihnen des Heiligen Grab weise / stoffet sie vnd lauffet zornig darvon. Aber einer so zuuo: Lamb gewest / kombt eben von derselben Kirchen / priest Wort / vnd führt dieselbige auch dahin.

Scena III.

Der Fünffte Act.

Scena I.

Pestis oder böse Krankheit erzelet wie lang sie zu Mänchen einen guten Marekt gehabt / vnd vil hingericht / jetzt aber hab sie gehört / das Benno Leib soll ankommen / welchen sie auß hainblicher Krafft fürchten muß / vnd also wider ihren willen entweichen. Bellona oder Kriegsgöttin kombt eben darzu / wirdt von der Pestilenz abgeschreckt. Beschlüssen / sie wollen mehr ihres gleichen samlen / vnd hernach mit gewalt sich einbringen.

Scena II.

Mänchen verbeut dem vorigen Buchführer die Statt vnd das Wapland / vnd höret anderer mairung wider ihn. Bedencket auch weilauffig / was für grossen schaden bringen die verbottene vnd keyserliche Wäcker / darumb will sie alle mittel fürwenden / solcher gahz ihre Burger zuerledigen.

Scena III.

Bellona, Pestis, Impietas, Lutheranismus, wags alles / Frag nichts darnach / vnd Neyd kommen widerumb / wollen ihz hayl versuchen / vnd mit grösserer macht vber die Statt mair einsteigen / werden von dem Schutzengel der Statt Mänchen verjagt / welcher den Frid rufft / der alle solche vbel vertreiben soll.

Scena IV.

Pax oder Frid mit ihrem Choro sucht Mänchen / welche hertz für gehet die Præmia den vleissigen Knaben außzuhallen / che des Benno nts heilige Gebett ankommen. Verstehet vom Frid sie wer den vil lang außbleiben. Vnter derhalben Monachium den Frid sie wölle

Scena III.

Lutheranismus erfreuet sich / das Benno nts Leib gesund schon anders wehin geführt soll werden / Säubert das ort / da er bishero gelegen. Kommen zu ihm zween von Gottlosigkeit gefandte Aude omnia wags alles / vnd Nihil cura frag nichts darnach / welche Zubilliren vnd frolocken mit Lutheranismus wegen dieser That.

Scena IV.

Etliche Bauersleut nach altem brauch wölle ein Walfahrt verzichten zu S. Benno Grab / mit wächsinen geschenk vnd andern der Pilgram gewentliche dingen. Werden von den vorgemelten verlaucht / vnd verprechen das Benno nts Leib nit mehr zu Meissen trawen vnd klagen / wegen dis vnfalls.

Scena V.

Engel der Statt Meissen approbiert der einfältigen Klaglied streit mit dem Engel der Statt Mänchen vmb S. Benno nts Leib / diereit vor ihm vil Reliquien im Wapland zu finden / Nach dem er aber vberwunden wegen der schwebenden Keyser / lasst er jelsche geschehen mit angeheuchter warnung / das man sich von dem rechten glauben nit absondere.

Scena VI.

Impietas oder vngottseligkeit bringet mit sich einen Buchführer / welcher zu Mänchen das Lasterhafte Büchle Luthers von S. Benno nts Canonization gedicht verkauffen soll / Mänchen lasset in verwaren oder gefändlich einziehen. Zwitschen diesem kumbt der Legat / welcher die ankunft des Heiligen Leibs ankündt / vnd zeiget alle Schuffen in Pergament / darinnen die Wunderzachen / welche bey S. Benno nts Grab geschehen / begriffen werden / wiewol etliche blätter von Legern darauß griffen.

3

Der

wölle an jr statt dises werck verrichten. Monachium will sich gleichsam richten zu empfangung so hohen vnd angenehmen Gasts.

Scena V.

Nachdem die Præmia außgethailt / kombt Monachium mit ihrem Choro deren so Benno nem empfangen / vnd durch Symbola oder zachen seine Tugenden eröffnen sollen. Pax begert zwischen wie sich dieselbigen verhalten wölle. Monachium redt die zuhörer an / es sey nit von nöthen / das sie auff des Benno nts Leib warten / er sey vor längst in vnser lieben Frauen Kirchen. Schickt sie alle dahin / vnd ermahnt ihre Burger / das sie hinfüro dem

Heiligen Bischoff vnd Patronen grössere Ehre beweisen / als geschehen / welcher alle betrait diser Statt vil gute thaten erzaget.

E R D E.





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Im Jar

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Fig 4.2 *S. Benno* (Munich, 14 October, 1598), CSTD ID 16. Reproduced from Szarota 3:2, 1193–1208

TABLE 4.8 Examples of the use of concluding choruses in sixteenth-century Jesuit school theatrical productions

Performance Year	Title (Incipit)	Prologue	Act I	Act II	Act III	Act IV	Act V	CSTD ID*
1563	Lucifer Furens							1304
1564	Occasio		X			X	X	1305
1565	Charopus		X	X	X	X		1307
1567	Amphitheatrum	X						4
1568	Samson					X		1317
1583	Philautus							1306
1584	Lazarus			X		X		1316
1597	Crispus		X	X	X	X		12
1597	Triumphus							13, 14
1598	S. Benno						X	16

* CSTD Production ID number

TABLE 4.9 Examples of sixteenth-century Jesuit school theatrical productions that integrate the chorus into the dramatic action

Performance Year	Title (Incipit)	Prologue	Act I	Act II	Act III	Act IV	Act V	CSTD ID*
1563	Lucifer Furens							1304
1564	Occasio							1305
1565	Charopus							1307
1567	Amphitheatrum	X	X					4
1568	Samson							1317
1583	Philautus							1306
1584	Lazarus							1316
1597	Crispus			X		X	X	12
1597	Triumphus		X	X	X	X	X	13, 14
1598	S. Benno						X	16

* CSTD Production ID number

Act I

Act II

II.i Senex Faustae Moderator. Chorus. (*Chorus in dialogue*)

Senex (incipit): Dicit beatum quempiam vere vetat...
 Chorus (incipit): Quos his metus, quas narrat humanas vices?...

II.iii (*Chorus concludes the scene*)

Chorus (incipit): Omnia vereri provide, timidi est nimis:
 Nihil vereri provide, stupidi est nimis...

II.iv (*Chorus in dialogue*)

Chorus (first entrance): Accurre Roma; Consul en tandem tuus
 Adest Parentis Crispus accitu redux...

Act III

Act IV

IV.i Nuntius and Chorus (*Chorus in dialogue*)

Nuntius (incipit): Odvra femper iura famulatus mei?..
 Chorus (first entrance): Fare quid portas noui?...

IV.v Ablaius. Chorus (*Chorus in dialogue*)

Ablaius (incipit): Tybure relicto Confulum notum genus...
 Chorus (first Entrance): Heu quantas moues
 Romae querelas Ablai? Crispus tuus
 (Heu vulnus Auiæ) Crispus (heu faeuum piae
 Vulnus fororis) Cripus (infelix Soror)...

Act V

V.i Conftantinus Imp. Crifpus. Praefectus Urbis cum Iudicibus. Chorus. (*Chorus in dialogue*)

Conftantinus (incipit): Quem praefidere rebus humanis Deus...
 Chorus (first entrance): Vitalis effe Ductor infelix nequit
 Res act. Iuuenis praefidij quicquid fuit...

V.ii Ablaius. Eunuchus. Chorus. (*Chorus in dialogue*)

Ablaius (incipit): Simulata remoue verba quem fruftra paras...
 Chorus (first entrance): Ecce alia clades crimen in Faustam redit.

V.iv Nuntius alius. Conftantinus Imperator. Chorus. (*Chorus in dialogue*)

Nuntius (incipit): O Dira iuffa Regis, o Romae fides...
 Chorus (first entrance): Patris heu moeror, Patris heu luctus
 Puer infelix: miferande Puer...

Fig. 4.3 Integration of the chorus into the dramatic action in the production *Crispus* (Rome, 1597), US–Huh IC6.St322.601.c, CSTD ID 12

Act I	[Prologue]	Act I	Act I
Act II	Act I	CH	CH
Act III	CH	I	Act II
Act IV	Act II	Act II	CH
Act V	CH	CH	Act III
	Act III	I	CH
	CH	Act III	Act IV
	Act IV	CH	[CH]
	CH	[I]	
	Act V	Act IV	
	[CH]	CH	
		[I]	
		Act V	
		[CH]	
(a)	(b)	(c)	(d)

Fig. 4.4 Sixteenth-century Jesuit school production structural models: (a) 5M; (b) [P]5MCH; (c) 5MCHI; and (d) [P]4MCH[E]

TABLE 4.10 Number of examples per production structure model within the sixteenth-century Jesuit school theatre data sample

Model	Ref. in Fig. 4.5	No. of Productions	CSTD ID*
5M	(a)	3	1304, 1306, 1313
[P]5MCH	(b)	4	13, 16, 1305, 1316
5MCHI	(c)	1	1308/1309
[P]4MCH[E]	(d)	2	4, 1307
Total:		10	

* CSTD Production ID number

TABLE 4.11 Main title dramas within the sixteenth-century Jesuit theatre data sample, by dramatic genre

Dramatic Genre	No. of Works	% of Data
Comedy	7	18%
Dialogue	1	3%
Drama Musicum	1	3%
<i>Drama Paschale</i>	1	3%
Tragedy	29	74%
Total:	39	

TABLE 4.12 Main title dramas within the sixteenth-century Jesuit theatre data sample, by dramatic genre and century quarters

Period	Comedy	Dialogue	Drama Musicum	<i>Drama Paschale</i>	Tragedy	Total
1550–1574	5	1	0	1	16	22
1575–1600	2	0	1	0	13	17
Total:	7	1	1	1	29	39

TABLE 4.13 Formal dramatic structures within a sample of sixteenth-century Jesuit school main title dramas

Performance Year	Title (Incipit)	Dramatic Genre	Acts/Parts	CSTD ID*
1565	Charopus	Comedy	4 Acts	1307
1567	S. Elesbaani	Tragedy	4 Acts	4
1555	Acolastus	Comedy	5 Acts	1313
1563	Lucifer Furens	Tragedy	5 Acts	1304
1564	Occasio	Tragedy	5 Acts	1305
1583	Philautus	Comedy	5 Acts	1306
1584	Lazarus Resuscitatus	Tragedy	5 Acts	1316
1589	Maria Stuarthe	Tragedy	5 Acts	8
1597	Michaelis Archangeli	Tragedy	5 Acts	13, 14
1598	S. Benno	Tragedy	5 Acts	16
Total no of Productions:				10

* CSTD Production ID number

TABLE 4.14 Dependent theatrical components within the sixteenth-century Jesuit school theatre data sample

Theatrical Component	No. of Examples
Prologue	3
Epilogue	1
Chorus	10
Total:	14

TABLE 4.15 Sources of the dramatic subjects in sixteenth-century Jesuit school theatrical productions, by number of dramatic works, greatest to least

Source	Dramas	% of Sample
Allegory	11	32%
Old Testament	7	21%
Hagiography	6	18%
History (Ancient Rome)	3	9%
New Testament	3	9%
Fiction	1	3%
History (Ancient Greece)	1	3%
History (Catholic Church)	1	3%
Mythology	1	3%
History (Regional)	0	0%
Total:	34	

TABLE 4.16 Sources of the dramatic subjects in sixteenth-century Jesuit school theatre main title dramas, by dramatic genre

Source	Tragedy	Comedy	Other*	<i>Interludium</i>	Total
Allegory	6	3	2		11
Hagiography	6				6
History (Ancient Greece)	1				1
History (Ancient Rome)	1	2			3
History (Catholic Church)	1				1
Mythology				1	1
New Testament	1	1	1		3
Old Testament	7				7
Fiction	1				1
History (Regional)					0
Total:	24	6	3	1	34

* Other main title drama genres include dialogues, passions and festivals

TABLE 4.17 Dramatic subjects in sixteenth-century Jesuit school theatre dramatic works, by source, A–Z

Source	Dramatic Subject/Character	No. of Works	% of Total Sample
Allegory			
	1 Virtues	4	27%
	2 Catholic Church/True Religion	3	36%
	3 Angels	2	18%
	4 Christ	1	9%
	5 Souls	1	9%
	Total:	11	100%
Hagiography			
	1 Hermenegildus	1	17%
	2 Mary Stuart	1	17%
	3 St Augustine	1	17%
	4 St Benno	1	17%
	5 St Joseph	1	17%
	Total:	5	83%
History (Ancient Greece)			
	1 Philotimus	1	100%
	2 N/A		
	Total:	1	100%
History (Ancient Rome)			
	1 Charopus	1	33%
	2 Crispus	1	33%
	3 Philautus	1	33%
	4 N/A		
	Total:	3	100%
History (Catholic Church)			
	1 Ergastus	1	100%
	2 N/A		
	Total:	1	100%
History (Regional)			
	1 N/A		
Mythology			
	1 Hercules	1	100%
	2 N/A		
	Total:	1	100%
New Testament			
	1 Herod	1	25%
	2 Prodigal Son	1	25%
	3 Lazarus	1	25%
	4 Resurrection	1	25%
	5 N/A		
	Total:	4	100%

(TABLE 4.17 Dramatic subjects in sixteenth-century Jesuit school theatre dramatic works, by source, A–Z, continued)

Source	Dramatic Subject/Character	No. of Works	% of Total Sample
Old Testament			
	1 Saul	2	40%
	2 Jephthe	1	20%
	3 Lucifer	1	20%
	5 Samson	1	20%
	5 N/A		
Total:		5	86%
Fiction			
	1 Euryalus & Nisus (<i>Aeneid</i>)	1	100%
	2 N/A		
Total:		1	100%
Grand Total:		32	100%

TABLE 4.18 Religious affiliation and education for authors of select sixteenth-century Jesuit school theatrical productions, by author last name, A–Z

Author	Religious Affiliation	Education	No. of Works in Sample
Pedro Pablo de Acevedo (1522–1572)	S.J.	Jesuit	8
Hernando de Avila (1557/8–?)	S.J.	Jesuit	2
Jakob Bidermann (1557/8–1639)	S.J.	Jesuit	1
Jean de Bordes (1559–1620)	S.J.	Jesuit	1
Livinus Brecht (c.1503–c.1560)		Catholic, non-Jesuit	3
Andreas Fabricius (1520–1581)	S.J.	Jesuit	1
Jakob Gretser (1562–1625)	S.J.	Jesuit	3
Marcin Łaszcz (c.1551–1615)	S.J.	Jesuit	1
Georgius Macropedius (c.1487–1558)		Catholic, non-Jesuit	2
Bernadino Stefonio (1560–1620)	S.J.	Jesuit	2
Miguel Venegas (1531–1589)	S.J.	Jesuit	1
Total:			25

TABLE 4.19 Authors of select sixteenth-century Jesuit school theatrical productions, by author last name, A–Z, and year of performance/publication

Author ID	Author Title	Author Name	Title incipit	CSTD ID	Total No. of Works
40, 58	S.J.	Pedro Pablo de Acevedo			8
		1555	Acolastus	1313	
		1558	Bellum Virtutem et Vitiorum	1314	
		1562	Habita Hispali in festo Corporis Christi	2	
		1563	Lucifer Furens	1304	
		1563	Dialogo de la Penitencia	1315	
		1564	Occasio	1305	
		1565	Charopus	1307	
		1583	Philautus	1306	
39	S.J.	Hernando de Avila			2
		1580s	San Hermenegildo	1308	
		1580s	Hercules	1309	
45	S.J.	Jakob Bidermann			1
		1590s	Heroides	1311	
44	S.J.	Jean de Bordes			1
		1589	Maria Stuarde	8	
43		Livinus Brecht			3
		1555	S. Pelagius Martyr	1320	
		1555, 1559	Euripus	2917, 2916	
		1559	Nisus	1326	
36	S.J.	Andreas Fabricius			1
		1568	Samson	1317	
28	S.J.	Jakob Gretser			3
		1580s	Augustinus Conversus	1310	
		1584	Lazarus Resuscitatus	1316	
		1593	De Regno Humanitatis	11	
20	S.J.	Marcin Łaszcz			1
		1599	Jephte	17	
18		Georgius Macropedius			2
		1559	Patrocinium Sancti Josephi	1327	
		1559	Hecastus	2910, 2918	

(TABLE 4.19 Authors of select sixteenth-century Jesuit school theatrical productions, by author last name, A–Z, and year of performance/publication, continued)

Author ID	Author Title	Author Name	Title incipit	CSTD ID	Total No. of Works
4	S.J.	Bernadino Stefonio			2
		1591	Symphorosa	10	
		1597	Crispus	12	
3	S.J.	Miguel Venegas			2
		1559	Saul	1330	
Total Dramas:					25

Jesuit School Theatrical Productions, c.1600–c.1700

TABLE 4.20 Geographic distributions of the selected seventeenth-century Jesuit school theatrical productions

Country (Modern)	Total No. of Productions
Argentina	1
Austria	61
Belgium	54
Czech Republic	3
Denmark	1
France	23
Germany	303
Ireland	1
Italy	7
Lithuania	1
Switzerland	18
Not applicable*	13
Total:	486

* Published dramatic texts available to multiple schools in multiple countries

TABLE 4.21 Select seventeenth-century Jesuit school theatrical productions presented in alphabetical order modern country and school city

School Country	Standardised School Name	No. of Productions	School ID*
Argentina			
	Society of Jesus, Argentina	1	137
	Total:	1	
Austria			
	Society of Jesus, Aachen	2	8
	Society of Jesus, Feldkirch	2	46
	Society of Jesus, Graz	1	56
	Society of Jesus, Hall	11	57
	Society of Jesus, Innsbruck	12	60
	Society of Jesus, Klagenfurt	1	65
	Society of Jesus, Leoben	2	72
	Society of Jesus, Linz	3	76
	Society of Jesus, Vienna	20	136
	Total:	54	
Belgium			
	Society of Jesus, Aalst	26	10
	College de Notre Dame, Antwerp	1	13
	Society of Jesus, Ath	1	14
	Society of Jesus, Brussels	6	24
	Society of Jesus, Bruges	3	21
	Society of Jesus, Dunkerque	1	39
	Society of Jesus, Gent	2	53
	Society of Jesus, Liège	4	75
	Society of Jesus, Namur	1	101
	Society of Jesus, Mechelen	2	82
	Society of Jesus, Mons	1	89
	Society of Jesus, St Omers	2	131
	Total:	50	
Czech Republic			
	Society of Jesus, Kutná Hora	1	68
	Society of Jesus, Prague	1	112
	Total:	2	
Denmark			
	Society of Jesus, Brunsgaard	1	22
	Total:	1	
France			
	Society of Jesus, Agen	1	5
	Society of Jesus, Alençon	1	9
	Society of Jesus, Arras	1	15
	College Royal de Bourbon	3	7
	Society of Jesus, Douai	1	140
	College d'Henri Magnus, La Flèche	8	69
	Society of Jesus, Lyon	6	80
	College de Louis-le-Grand, Paris	2	108
	Total:	23	

(TABLE 4.21, continued)

School Country	Standardised School Name	No. of Productions	School ID*
Germany			
	Society of Jesus, Aachen	3	3
	Society of Jesus, Amberg	9	11
	Collegio S. Salvator, Augsburg	21	16
	Society of Jesus, Bruntrut	4	23
	Society of Jesus, Burghausen	18	25
	Society of Jesus, Cologne	2	30
	Society of Jesus, Constanz	18	31
	Collegio S. Jerome, Dillingen	18	35
	Society of Jesus, Eichstätt	11	41
	Society of Jesus, Ellwangen	5	43
	Society of Jesus, Freiburg im Breisgau	5	48
	Society of Jesus, Hildesheim	3	58
	Collegio S. Ignatius, Ingolstadt	40	59
	Jesuit Marian Congregation, Ingolstadt	1	193
	Society of Jesus, Jülich	2	63
	Society of Jesus, Koesfeld	1	67
	Society of Jesus, Landsberg	23	70
	Society of Jesus, Landshut	14	71
	Society of Jesus, Mindelheim	6	87
	Society of Jesus, Munich	52	95
	Society of Jesus, Münster	1	100
	Society of Jesus, Neuberg	11	102
	Society of Jesus, Paderborn	1	107
	Collegio S. Paul, Regensburg	20	115
	Society of Jesus, Rothenburg	2	120
	Society of Jesus, Siegen	1	128
	Society of Jesus, Straubing	9	132
	Society of Jesus, Trier	1	135
	Total:	302	
Ireland			
	Society of Jesus, Kilkenny	1	186
	Total:	1	
Italy			
	Society of Jesus, Goritia	1	55
	Society of Jesus, Rome	5	119
	Society of Jesus, Trento	1	134
	Total:	7	
Lithuania			
	Society of Jesus, Roessel	1	118
	Total:	1	
Switzerland			
	Society of Jesus, Fribourg	2	51
	Society of Jesus, Lucerne	11	78
	Society of Jesus, Solothurn	2	130
	Total:	18	
	Grand Total:	460	

* CSTD School ID

TABLE 4.22 Primary source materials examined from seventeenth-century Jesuit school theatrical productions

Document Type	Total No. of Documents
Music (MS)	11
Music (Printed)	6
Programme (Printed)	426
Text (MS)	13
Text (Printed)	40
Total:	496

TABLE 4.23 Select seventeenth-century Jesuit school theatrical productions, by century quarters

Period	Total No. of Productions
1600–1624	48
1625–1649	84
1650–1674	151
1675–1700	185
Undated	18
Total:	486

TABLE 4.24 Performances of seventeenth-century Jesuit theatrical productions, by the month of performance

Performance Month	Total No. of Productions	% of Sample
January	2	< 1%
February	14	3%
March	2	< 1%
April	3	1%
May	8	1%
June	6	1%
July	12	2%
August	12	2%
September	265	54%
October	34	7%
November	8	1%
December	7	1%
Not provided	113	24%
Total:	486	

TABLE 4.25 Number of performances seventeenth-century Jesuit theatrical productions received, presented by month of performance, where known

Performance Month	No. of Single Performance Productions	No. of Multiple Performance Productions	No. of Productions w/o Performance Date	Total No. of Productions in Sample	% of Total Productions with Multiple Performances
January	1	0	1	2	0%
February	11	1	2	14	7%
March	1	0	1	2	0%
April	1	0	2	3	0%
May	6	1	1	8	13%
June	2	1	3	6	17%
July	8	0	4	12	0%
August	7	2	3	12	17%
September	44	196	25	265	74%
October	17	7	10	34	21%
November	5	2	1	8	25%
December	6	0	1	7	0%
Unknown	0	0	113	113	0%
Total:	109	210	167	486	43%

TABLE 4.26 Seventeenth-century Jesuit theatrical productions counted by the total number of performances received

Period	Production Performances (Confirmed)				Total No. of Productions
	1x	2x	3x	4x	
1600–1624	47		1		48
1625–1649	74	10			84
1650–1674	73	76	2		151
1675–1700	65	118		1	185
Undated					18
Total:	259	206	3	1	486

TABLE 4.27 Repetition of select main title dramas among Jesuit schools in German-speaking regions during the early seventeenth-century

Author Name	Title (Incipit)	First Performance	First Repetition	Valentin Cat. No.*
Francesco Benci	<i>Philotimus</i>	Dillingen, 1589	Munich, 1601	279, 465
Edmund Campion	<i>Sanctus Ambrosius</i>	Prague, 1578	Ingoldstadt, 1601	139, 461
Gebhard Razenrieder	<i>Carolus S. Brigittae filius</i>	Munich, 1604	Ingoldstadt, 1610	531, 642
Jeremias Drexel	<i>Simon puer Tridentinius</i>	Augsbourg, 1605	Innsbruck, 1610	539, 643
Kaspar Rhey	<i>Eustachius</i>	Augsbourg, 1603	Fribourg en Suisse, 1617	497, 775

* Jean-Marie Valentin, *Le Théâtre des Jésuites dans les pays de Langue Allemande* (Stuttgart: Anton Hiersemann, 1983), I:16–88.

TABLE 4.28 The total number of dramatic works within Jesuit school theatrical productions 1600–1624

No. of Dramatic Works	Total No. of Productions	% of Sample
1	48	96%
2	2	4%
Total:	50	

TABLE 4.29 The total number of dramatic works within Jesuit school theatrical productions 1625–1649

No. of Dramatic Works	Total No. of Productions	% of Sample
1	75	94%
2	2	2%
3	1	1%
4	1	1%
5	1	1%
10	1	1%
Total:	81	

TABLE 4.30 The total number of dramatic works within Jesuit school theatrical productions 1650–1674

No. of Dramatic Works	Total No. of Productions	% of Sample
1	145	90%
2	8	5%
3	3	2%
4	2	1%
5	1	1%
6	1	1%
Total:	160	

TABLE 4.31 The total number of dramatic works within Jesuit school theatrical productions 1675–1699

No. of Dramatic Works	Total No. of Productions	% of Sample
1	170	87%
2	16	8%
3	6	3%
4	3	2%
Total:	195	

TABLE 4.32 The total number of seventeenth-century Jesuit school theatrical productions, organised by the number of dramatic works and by century quarter

No. of Dramatic Works	Period	Total No. of Productions	% of Sample
1	1600–1624	48	11%
	1625–1649	75	17%
	1650–1674	145	33%
	1675–1700	170	39%
Total:		438	
2	1600–1624	2	7%
	1625–1649	2	7%
	1650–1674	8	29%
	1675–1700	16	57%
Total:		28	
3	1600–1624	0	0%
	1625–1649	2	10%
	1650–1674	3	30%
	1675–1700	6	60%
Total:		10	
4	1600–1624	0	0%
	1625–1649	1	17%
	1650–1674	2	33%
	1675–1700	3	50%
Total:		6	
5	1600–1624	0	0%
	1625–1649	1	50%
	1650–1674	1	50%
	1675–1700	0	0%
Total:		2	
6	1600–1624	0	0%
	1625–1649	0	0%
	1650–1674	1	100%
	1675–1700	0	0%
Total:		1	
10	1600–1624	0	0%
	1625–1649	1	100%
	1650–1674	0	0%
	1675–1700	0	0%
Total:		1	
Total Productions:		486	

TABLE 4.33 Examples of seventeenth-century main title *dramae musica* performed by Austrian and German Jesuit schools

Performance Year	Title (Incipit)	Composer Name	Composer ID*	CSTD ID†
1679	Hermenegildus	Severinus Schwaighofer	121	332
1682	Hierosolyma	Severinus Schwaighofer	121	345
1683	Epulum Fortium	Johann Bernhard Staudt	130	359
1685	Patientis Christi Memoria	Johann Bernhard Staudt	130	368
1686	Reconciliatio Naturae	Johann Bernhard Staudt	130	374
1688	S. Paulinus Episcopus	Caspar Brenz (Prenz)	19	386
1691	Guillaume le Cuirasse	Christopher Jacober	60	408
1693	Caesar Caccabensis	Severinus Schwaighofer	121	424
1694	Julianus	Joannes D. X. Deichel	24	428
1694	Carolus Baquevillus	Caspar Brenz (Prenz)	19	430
1694	Ferale Vadimonium	Anton Spittaller	127	431
1695	Sacra Solitudo	Joannes Baptist Gerer	44	439
1696	Theodoricus Magno	Joannes Baptist Gerer	44	450
1697	S. Michael Archangelus	Joseph Anton Bernabei	10	458
1698	Irene Helvetiae	Benedictus	7	470
1698	Clodoaldus Daniae Princeps	Joannes Jacob Egenolf	30	471
1698	Felix in Captivitate Libertas	Rupert Ignatius Mayr	85	472
1699	Garzias Ramirez	Martin Martini	83	487
1700	Carolus I Magnae	Anton Deichel	23	504
1700	Heroica, Patriarchae Abrahami	Clemens Weiss	152	505

* CSTD Composer ID number

† CSTD Production ID number

TABLE 4.34 The incidence of prologues and epilogues in seventeenth-century Jesuit school theatrical productions

Dramatic Component	Total No. of Productions	% of Sample
No Prologue or Epilogue:	300	62%
Prologue only:	115	24%
Epilogue only:	6	1%
Prologue and Epilogue:	65	13%
Total:	486	

TABLE 4.35 Percentage of seventeenth-century Jesuit school theatrical productions with a prologue and/or epilogue, by century quarters

Period	Total No. of Productions	No. of Productions with Prologue/Epilogue	% of Total Productions
1600–1624	50	2	4%
1625–1649	81	11	14%
1650–1674	160	54	34%
1675–1700	195	119	61%
Total:	486	186	38%

TABLE 4.36 The presence of the chorus in the seventeenth-century Jesuit school theatrical production data sample

Dramatic Component	Total No. of Productions	% of Sample
No Chorus:	237	49%
At least 1 Chorus:	249	51%
Total:	486	

TABLE 4.37 Seventeenth-century Jesuit school theatrical productions from non-Francophone regions with at least one chorus, by century quarters

Period	No. of Productions	No. of Productions w/ Choruses	% of Period Productions
1600–1624	22	14	64%
1625–1649	63	44	70%
1650–1674	123	113	92%
1675–1700	128	125	98%
Total:	336	296	88%

TABLE 4.38 The presence of *interludia* in the seventeenth-century Jesuit school theatrical production data sample

Dramatic Component	Total No. of Productions	% of Sample
No <i>interludia</i>	468	96%
At least 1 <i>interludium</i>	18	4%
Total:	486	

TABLE 4.39 Seventeenth-century Jesuit school theatrical productions with at least one *interludium*, by century quarters

Period	No. of Productions	No. of Productions w/ <i>Interludia</i>	% of Total Productions
1600–1624	50	1	2%
1625–1649	81	3	4%
1650–1674	160	4	3%
1675–1700	195	10	5%
Total:	486	18	

TABLE 4.40 The presence of ballet in seventeenth-century Jesuit school theatrical productions from non-Francophone geographic regions

Dramatic Component	Total No. of Productions	% of Sample
No ballets	315	94%
At least 1 ballet	21	6%
Total:	336	

TABLE 4.41 Seventeenth-century Jesuit school theatrical productions from non-Francophone geographic regions with at least one ballet, by century quarters

Period	No. of Productions	No. of Productions w/ Ballet	% of Total Productions
1600–1624	50	0	0%
1625–1649	81	0	0%
1650–1674	160	10	6%
1675–1700	195	11	6%
Total:	486	21	

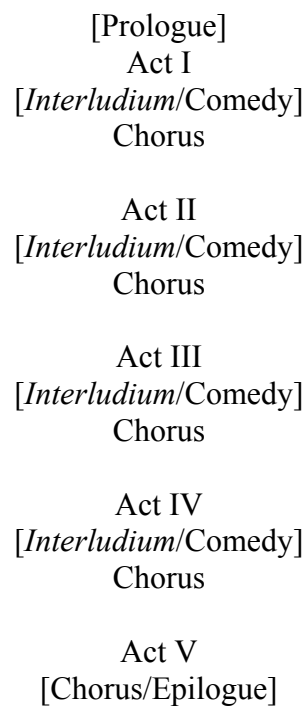


Fig. 4.5 [P]5MCH[I][E], or Italian model, of production structure in post-c.1650 Jesuit school theatrical productions

Act I: Propositio Parabolae
Chorus I: Applicatio Parabolae

Act II: Propositio Parabolae
Chorus II: Explicatio Parabolae

Act III: Propositio Parabolae
Episodium: Ad famam hostilis...
Chorus III: Expositio Parabolae

Act IV: Propositio Parabolae
Chorus IV: Applicatio Parabolae

Act V: Propositio Parabolae
Chorus V: Applicatio Parabolae

Fig. 4.6 Production structure of *Dei Admiranda Clementis* (Regensburg, 5 September, 1661), GB-Lbl 840.e.4, no. 9; CSTD ID 208

Act I

I.i – I.iii: Namaan

I.iv – vi: Susanna

Dependent Chorus I: Susanna

Act II

II.i – vi: Daniel and Evilmerodach

II.vii – xi: Joseph interprets Potiphar's dreams

Dependent Chorus II: Joseph and Potiphar

Act III

III.i – v: Selling of Joseph by his brothers

III.vi – viii: Joseph and Benjamin in Egypt

Dependent Chorus III: Joseph and Benjamin

Act IV

IV.i – v: Joshua and the walls of Jericho

IV.vi – xi: David and Saul

Dependent Chorus IV: David and Saul

Act V

V.i – v: St. Fridolinus

V.vi – ix: St. Bruno

Epilogue (dependent Chorus V): St. Bruno

Fig. 4.7 Formal divisions and internal organisation of *Nihil est Opertum* (Ingolstadt, 6 September, 1645), CSTD ID 121. Programme reproduced in Szarota 2:1, 1183–1196

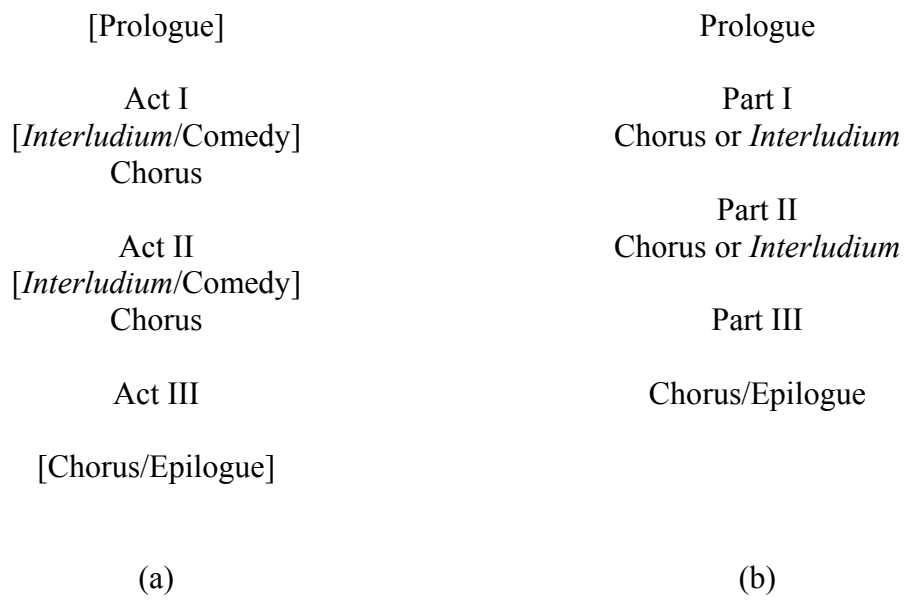


Fig. 4.8 (a) [P]3MCH[I][E], or three-act version of the Italian model for post-c.1650 Jesuit school theatrical productions. (b) P3Pt[CH][I][E], or variant of the three-act Italian model common in Austrian-German Jesuit schools after c.1650

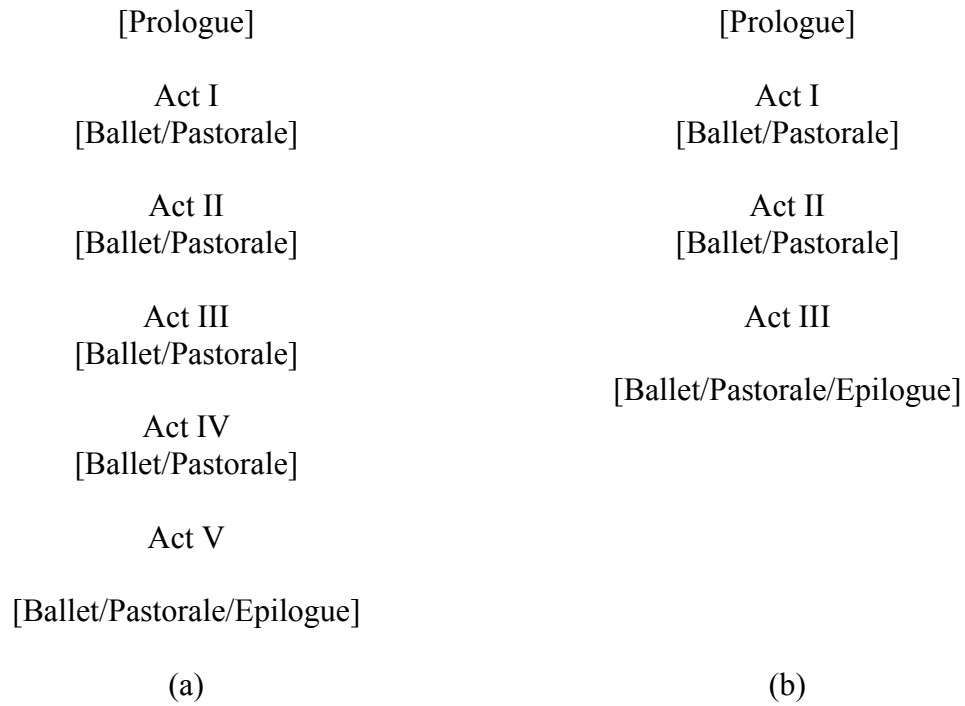


Fig. 4.9 (a) [P]5M[I][E], or five-act version of the French model of production structure for post-c.1650 Jesuit school theatrical productions. (b) [P]3M[I][E], or three-act version of the same

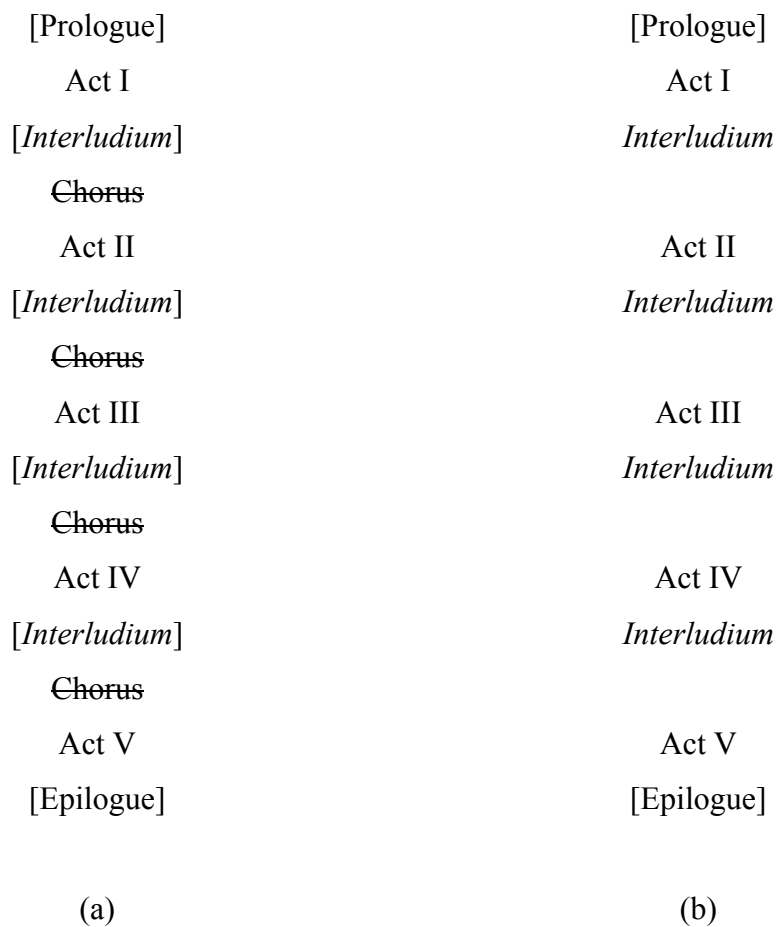


Fig. 4.10 Comparison of the five-act Italian model with the choruses removed to the five-act French model of Jesuit school theatrical production structures

TABLE 4.42 Seventeenth-century Jesuit theatrical productions with printed cast lists within the data sample, counted by century quarters

Year Period	No. of Productions w/ Cast Lists	No. of Productions in Data Sample	% of Productions w/ Cast Lists
1600–1624	3	48	6%
1625–1649	21	84	25%
1650–1674	87	151	58%
1675–1700	115	185	61%
Without date	0	18	0%
Total:	226	486	47%

NOMINA ACTORUM.	
<p>S. Gallicanus. Francibilis ac Strenuus D. Jodocus Goldiio Tiessenauv.</p> <p>S. Simeon. Ornatif. & Doctif. D. M. Joseph. Diepold. Theol. Mor. Stud.</p> <p>S. Michael. D. Joan. Rappista VVifer. Theol. Moral. Stud.</p> <p>Constantinus Imperator. Ornatif. & Doctif. D. M. Franc. Kalk Theol. Moral. Stud.</p> <p>Julianus Imperator. D. Jean. Georg. Schvvertle Theol. Moral. Stud.</p> <p>Theophrastus Rex Stytharum. D. Ignacius VVagner Legiste Stud.</p> <p>Theophrastus Thersphalis Filius. Franc. VVilhelm. Gobold à Tambach. Princip.</p> <p style="text-align: center;">Aulici Constantini.</p> <p>Alexander Aula Praef. Franc. Carol. ab Herstein. Pieta.</p> <p>S. Ioannes. Antonius Rudolphus Effiler ab Aitiff. Ioffen. Rhetor.</p> <p>S. Paulus. Jo. Ignat. Redölinger. Rhetor.</p> <p>Claudius. Ill. ac Gen. D. Franc. Xaverius Ignacius Josephus L. B. à Schönau. Poeta.</p> <p>Leo. Ill. ac Gen. D. Jo. Reinhard. L. B. à VVitenbach. Syn. Major.</p> <p>Martinus. Ill. ac Gen. D. Schweighardus Josephus L. B. à Schellenberg. Gram.</p> <p>Hannibal. Jo. Georg. Morlin. Rhetor.</p> <p style="text-align: center;">Aulici Iuliani.</p> <p>Hugo Aula Praef. Ill. ac Gen. D. Joseph. Antonius L. B. à Pratzberg. Poeta.</p> <p>Golo. Jo. Conradus Steigendesch. Poeta.</p> <p>Caes. Jo. Dominicus VVilman. Poeta.</p> <p>Nep. Simon Schöpfer. Poeta.</p> <p style="text-align: center;">Belli Duces & Centuriones Romani.</p> <p>Ablavius. D. Georg. Jacob. Fischer. Legatus.</p> <p>Fulvius. Christoph. Joseph. à Schwartach. Rhetor.</p> <p>Romulus. Jo. Leonhart. Hübner. Rhetor.</p> <p>Lucretius. Jo. Ant. Amard. à Stigendesch. Poeta.</p> <p>Comptus. Jo. Rulph. Huelin. Poeta.</p> <p>Albanus. Jo. Ignat. Becker. Poeta.</p> <p>Cambas. Ignat. Joseph. Storer. Syn. Min.</p> <p>Marius. VVazarius Jüng. Syn. Min.</p>	<p>Vezillifer. VVolf. Ernest. à Rudolph. Syn. Min.</p> <p style="text-align: center;">Belli Duces & Centuriones Scythae.</p> <p>Xerxes. D. Jo. Georg. Buoher. Legatus.</p> <p>Dromax. Sebastianus Harder. Rhetor.</p> <p>Marna. Martinus VVickh. Rhetor.</p> <p>Firma. Simon Schöpfer. Poeta.</p> <p style="text-align: center;">Ephedi Constantini & Salij.</p> <p>Ill. ac Gen. D. Ignacius Amardus L. B. à Pratzberg. Syn. Major.</p> <p>Ill. ac Gen. D. Christoph. Rudolph. L. B. à Pratzberg. Syn. Min.</p> <p>Jo. Michael. Reblin. Rhetor.</p> <p>Jo. Georg. Helin. Poeta.</p> <p>Jo. Georg. Leiner. Syn. Min.</p> <p>Jo. Michael. Lailb. Gram.</p> <p style="text-align: center;">Ephedi Iuliani.</p> <p>Ill. ac Gen. D. Carol. Ignat. L. B. à Schellenberg. Rudin.</p> <p>Franc. Joseph. Ludovic. Xav. Böz. Syn. Min.</p> <p>Franc. Joseph. Mohr. Syn. Min.</p> <p>Io. Casp. Joseph. Ant. à Liedtschlein. Syn. Min.</p> <p>Io. Erasmus. Schultes. Syn. Min.</p> <p>VVolf. Ernest. à Rudolph. Syn. Min.</p> <p style="text-align: center;">Crues Romani.</p> <p>Georg. Joseph. Egger. Rhetor. Jo. Gleitz. Jo. Jac. Maur. Jo. Michael Deitel. Poeta.</p> <p>Dominicus. Stöder. Jo. Michael Voggentanz. Joseph. David. Maur. Syn. Major.</p> <p>Ant. Leo. Carol. Joseph. Bernblöth. Syn. Min.</p> <p>Franc. Bernard. Abegg. Syn. Min.</p> <p>Fama parva. Franc. Leon. VVailbel. Gram.</p> <p>Fama Major. Franc. Geisler. Syn. Min.</p> <p>Fama maxima. Jacob. Fidelis Blaser à VVattenfsee. Syn. Major.</p> <p style="text-align: center;">Militis Romani & Custodia Corporis.</p> <p>Franc. Lang. Tympanarria. Jo. Koch. Jo. Leonard. VVilman. Poeta.</p> <p>Rhetores. Franc. David Herzog. Jo. Conrad. Stöcklin. Jo. Georg. Labhart. Matthias Heichele. Simon Lang. Poeta. Franc. Gröbeler. Jo. Rikch. Josephus Hermlin. Matthias Koch. Rudolph. VVil.</p>
<p>VVinterlin. Syn. Major. Aus. Ettino Sinter. Iac. Frideic. Heiler. Io. Georg. Bauhofer. Ioan. Reichlin. Maximilianus Kelle. Syn. Minor.</p> <p>Nicolaus VVailbel Tympanarria. Grammaticus.</p> <p style="text-align: center;">Militis Scythae, & Doriferi.</p> <p>Conrad VVailbel. Ioan. Udaltie. Stoffel. Joseph. Furtcher. Rhetores. Christoph. Harder. Henricus. Keller. Io. Beringer. Io. Georg. Scherer. Io. Leonard. Kempfer. Ioan. Marcus Kercher. Poeta. Anton. James. Io. Iac. Egger. Tympanarria. Io. Jacob. Schumki. Syn. Major. Andreus Maier. Andreus Furtcher. Tympanarria. Franc. Bernard. Gröschel. c. Dorfius. Io. Georg. Schvartz. Ioan. Ignacius Stadelman. Syn. Minor. Leand. German. Magius Harder Gram. Io. Conrad. Reiler Rud.</p> <p style="text-align: center;">Peregrini.</p> <p>Martinus VVickh. Rhet. Io. Conrad. Steigendesch. c. Dorfius. VVilman. Poeta.</p> <p>Edilis. D. Nicolaus Goll. Theol. Moral. Cand.</p> <p>Jandigalis Püver. Georg. Joseph. Egger. Rhetor.</p> <p>triniarius. Ant. Hannes Syn. Major.</p> <p>aber Lignarius. Io. Mich. Voggentanz Syn. Min.</p> <p>aber Ferrarius. Io. Dorfius. Syn. Min.</p> <p>Syngarus. D. Nicolaus Goll. Theol. Moral. Cand.</p> <p style="text-align: center;">Papa.</p> <p>Conrad VVailbel. Rhet. Io. Georg. Labhart. Poeta.</p> <p style="text-align: center;">Magi.</p> <p>Nicolaus Goll. Theol. Moral. Candid.</p> <p>o. Leon. VVilman. Joseph. Furtcher. Rhetores.</p> <p>o. Georg. Labhart. Poeta.</p> <p style="text-align: center;">Idola.</p> <p>o. Michael Deitel. Poeta. Io. Conrad. VVilman.</p> <p>o. Iac. Egger. Io. Ignat. Schnell. Syn. Major.</p> <p style="text-align: center;">Demonis & Salij.</p> <p>Franc. Lang. Rhetor. Ioan. Beringer. Poeta. Franc. Gröbeler. Io. Iac. Schumki. Syn. Major.</p> <p style="text-align: center;">Lanista & Salij.</p> <p>o. Franc. Scholl. Io. Leon. VVilman. Io. Michael. Sebaft. Harder. Rhetores.</p>	<p>Io. Georg. Helin. Poeta. Iac. Fidelis Blaser à VVattenfsee. Syn. Major. Io. Christoph. Matthies. Gram.</p> <p style="text-align: center;">Angeli.</p> <p>Ant. Döllinger. Franc. Ant. Ochling à Baltschka. Franc. Carol. de Romberg. Franc. Conrad. à Guldinath. Io. Caspar. Meier. Io. Christoph. à Rudolph. Joseph. Nicol. Ochling à Baltschka. Nicolaus Joseph. à Guldinath. Rudin. Franc. Dominicus Leinberger. Franc. Georg. Breen. Gram. Conrad. Hoffner. Franc. Gullihelm. Gobold à Tambach. Franc. Joseph. Ockhle. Fridericus Martini. Princip. Iac. Christoph. Becklin. Io. Iac. Bihler. Io. Mauri. VVailbel. Joseph. Albert. Hentel à Hertler. Joseph. Ant. Becklin. Rudolph. Mohr. Prin.</p> <p style="text-align: center;">Personae Musicae.</p> <p>Modulus Musicus Composuit. Ornatif. & Doctif. D. Dominicus Geiswein.</p> <p>Ornatif. & Doctif. D. M. Joseph. Diepold. Theol. Moral. Stud. Belli Dux. Inspitor. Galilath. Job. Morri. D. Jo. Bapt. VVifer. Theol. Moral. Stud. Providentia Divina. S. Michael.</p> <p>Franc. Carol. Storer. Rhetor. Patientia. Nomen. In Divina. Franc. Lang. Rhetor. Fortuna.</p> <p>Ignat. Joseph. Auland. Rhetor. Christus Mercator. Romulus. Io. Georg. Morlin. Rhet. In Triumpho. Josephus Nerer. Rhet. Samsen. Servus Iobi. In Triumpho. Franc. Diethelmus VVilman. Poeta.</p> <p>Persona Nobilis. Apollo.</p> <p>Io. Henricus Angfr. Poeta. Hercules. Iepheta. Servus Iobi Andreus Grob. Syn. Major. Bata. Virga. David. Comes Fortuna.</p> <p>Io. Conrad. Leitchin. Syn. Min. Mari. Servus Iobi. Persona Iustin. In Triumpho.</p> <p>Dominicus Martinides Syn. Minor. Comes S. Michaelis. & Providentia. In Triumpho.</p> <p>Io. Matt. Hofmar. Syn. Min. Comes S. Michaelis & Providentia. In Triumpho.</p> <p>Ehardus Leickart. Gram. Servus Iobi. Persona Impij. In Triumpho.</p> <p>Sigismundus Iosephus Geiswein. Rudin. Comes Fortuna. In Triumpho.</p>
<p>Omnia ad Maiorem Dei, Deiparag. Virgins Mariae & S. Gallicani Gloriam.</p> <p style="text-align: center;">F I N I S.</p>	

Fig. 4.11 Typical example of a seventeenth-century Jesuit school theatrical programme with the cast presented by performance medium: *nomina actorum*, with sub-groupings, and *personae musicae*. *Gallicanus* (Constanz, 3, 5, September, 1680), CSTD ID 335. Reproduced from Szarota 1:1, 165–166

NOMINA ACTORUM.

<i>Clodomirus.</i>	} <i>Nobiles Equites.</i>	D. Joannes Achatius Godefridus Wüchlinger, ab Au- Austriac. Lincenf. Provincialis, Physicus.
<i>Childericus.</i>		Joannes Antonius Lizlbaur, Austriacus Affaviensis, Civis Rhetor.
<i>Ludfridus Homeria.</i>		Antonius Posch, Austriacus Lincensis, Civis, Rhetor; Josephus Antonius Freyfaut à Neydegg, Prænobilis Salis- burgensis, Poëta.
<i>Sisigamba.</i>		Franciscus Antonius Sydlcr à Roseneegg, Nobilis Austria- cus Gmuntensis, Rhetor.
<i>Califus Sultanus.</i>	D. Joannes Paulus Renich à Weissenfels, Prænobilis Tyro- lensis Mediocroronensis, Logicus.	
<i>Misander Sulta- ni filius.</i>	Joannes Josephus Peiffer à Wertzenau, Prænobilis Austr. Lincensis, Poëta.	
<i>Arsavernus Dux Saracenorum.</i>	D. Joannes Georgius Koppenstainer, Civis Austriacus ex S. Georgio, Metaphysicus.	
<i>Lycamber Præse- tus Aula Sultani.</i>	Franciscus Josephus S. R. I. Comes de Cauriani, Austr. Lincensis, Poëta.	
<i>Sophenus Præfektus Militia.</i>	D. Joannes Adamus Schachermayr, Officialis, Austr. Lincensis, Logicus.	
<i>Cubalus, Præfektus Arcis Sisigamba.</i>	Franciscus Michael Pogner, Nobilis Austriacus Lincen- sis, Rhetor.	
<i>Proceres Sultani</i>	}	Gundomarus Josephus S. R. I. Comes de Starrhenberg, Austr. Lincenf. Rhetor.
		Wolfgangus Sigismundus Poltan, Prænobilis Austriac. Laureacensis, Poëta.
		Andreas Constantinus à Cronpichl Austriac. Grubensis, Provincialis, Syntaxista.
		Joannes Maximilianus L. B. à Wagnerech, Moravus, Brunenf. Grammaticista.
<i>Nobiles Aulici Misandri.</i>	}	Ottocarus Franciscus S. R. I. Comes de Starrhenberg, Austr. Lincenf. Rhetor.
		Franciscus Carolus S. R. I. Comes à Rödern, Moravus Seranabizensis, Syntaxista.
		Erasmus S. R. I. Comes à Starrhenberg, Austr. Lincenf. Principista.
		Franciscus Josephus S. R. I. Comes à Starrhenberg, Austr. Lincenf. Principista.

B ;

AUM-

<i>Avunculi Sifi- gamba.</i>	}	Conradus Quintinus S. R. I. Comes à Starrhenberg; Austr. Lincenf.
<i>B. Virgo.</i>		Joannes Weichardus Spindler L. B. à Wildenstein, Austr. Lincensis.
<i>Angelus, Nauta. & Astrologus.</i>		Franciscus Purscha, Nobilis Hungarus Carolensis, Prin- cipista, Seminarista.
<i>Morochus.</i>		D. Mathæus Kolman, Suevus Obergermaringenf. Logic.
<i>Armiger Morochi.</i>		Joannes Paulus Lakenbauer, Officialis, Austr. Lincensis Poëta.
<i>Angelus, Eremita. Nilus.</i>		D. Sebastianus Winkler Civis, Austr. Lincenf. Physicus, Joannes Henricus Reber Civis, Helvetus Hitzkirchensis, Syntaxista.
<i>Ephobi Saraceni.</i>	}	Ignatius Antonius Koller de Morensels, Prænobilis, Austr. Lincenf. Grammaticista.
		Joannes Albertus à Stibar, Provincialis, Austr. Lincensis, Principista.
		Joannes Constantinus Fieger ab Hiersberg, Provin. Austr. Lincenf. Principista.
		Joannes Casparus Filgraf de Schöndorff, Prænobilis Austr. Viennenf. Principista.
		Franciscus Josephus Rakowiz, Nobilis Austr. Lincensis, Principista.
		Josephus Mathias Käfer, Nobilis Austr. Viennenf. Princip. Josephus Antonius Bohr, Civis Austr. Lincenf. Princip.
		Joannes Georgius Peiffer à Wertzenau, Prænobilis Austr. Lincenf. Parvula.
<i>Ephobi Romani.</i>		Michael Wolfgangus Posch, Civis Austr. Linc. Parvula, Wolfgangus Casparus Fischer, Civis Austr. Welfensis, Parvula.
<i>Philibertus Gros,</i>	}	Austr. Lincenf. Nobilis.
<i>Franciscus Antonius Haag,</i>		Tyrolenf. Nobilis.
<i>Franciscus Josephus Schuppert,</i>		Austr. Lincenf. Officialis.
<i>Franciscus Xaverius Miller,</i>		Austr. Lincenf. Nobilis.
<i>Franciscus Walleger,</i>		Austr. Lincenf. Civis.
<i>Joannes Baptista Enderger,</i>		Austr. Lincenf. Civis.
<i>Theophilus Ambrosius Rexiten,</i>	Gmuntensis Officialis.	
<i>Josephus Carolus à Glanz,</i>	Prænobilis Austr. Gmuntenf. Principista.	

Grammaticista.

In Cho-

Ulysses, Thebens.
Isou seu Fortisindo. Dominus Joannes Josephus Albler, Civis Styrius Weizen-
Pietas Alarianus. sis, Logicus.
Pallas, Tyrannus. D. Jacobus Reichl, Officialis Austr. Cremifanenf.
Nepennus, Furor. D. Balthasar Baumgartner, Officialis Tyrolenf. Saturnenfis,
Consilium caeleste, Physicus, Seminarista.
Zeus. D. Joannes Michael Angerer, Civis Tyrolenf. Leontinus,
Constantia. Physicus.

Leucothoe, Aria. Andreas Widersperger, Plebejus, Austr. Amstadienfis,
dua, Somnus. Poeta, Seminarista.
Favor Alarianus. Joannes Georgius Zögger, Civis Austr. Rorbacenfis,
 Grammatista, Semin.

Siren, Amor, Ge. Antonius Schneider, Civis Austr. Greinensf, Discantista
nus Deputatorum. ex Walthausen.
Sven, Religio, Ge. Ferdinandus Nottmiller, Civis Austr. Königweiffenfis,
nus Gymnasti. Altitia ex Walthausen.

In Saltu Nobilium.

Gundomarus Josephus S. R. I. Comes de Starrhenberg, Austr. Linc. R. het.
 Ottocarus Franciscus S. R. I. Comes de Starrhenberg, Austr. Linc. R. het.
 Franciscus Josephus S. R. I. Comes de Cauriani Austr. Lincenf. Poeta.
 Joanne Josephus Peiffer à Wertenau, Prænobilis Austr. Lincenf. Poeta.
 Erasmus S. R. I. Comes à Starrhenberg, Austr. Lincenf. Principista.
 Franciscus Josephus S. R. I. Comes à Starrhenberg, Austr. Linc. Principista.

In Saltu Nili.

Andreas Gollia, Civis Italus Goritienf. }
 Franciscus Xaverius Salgari à Salgar, Nobilis Austr. Linc. } Rhetores.
 Joannes Christophorus Ferdinandus Kindsberg, ab Er-
 dorff, Prænobilis Italus Tergestinus. }
 Andreas Gasner Rhatus Plumeggensf. }
 Antonius Martinus Weils Offic, Aust. Sarningstainenfis. }
 Franciscus Antonius Matsko, Nobilis Ungarus Castovienf. }
 Franciscus Christophorus Ehrmann à Falkenau, Nobilis }
 Austr. Cammercensf. }
 Joannes Antonius Hoffitetter, Nobilis Austr. Lincenf. }
 Joannes Christianus Strolz, Civis Rhatus Clostertlenf. } Syntaxistæ.
 Joannes Franciscus L. B. à Gruenthal, Austr. Dießachenf. }
 Joannes Henricus Reber, Civis Helvetus, Hitzkirchenf. }
 Joannes Ignatius L. B. à Nürz, Austr. Wellenf. }
 Joannes Antonius Dießenthaller, Civis Austr. Lincenf. } Joan-

Josephus Carolus Vitsh, Nobilis Austr. Scyrenenf. }
 Mathias Gerardus Hilleprand à Prundau, Nobilis Bavarus } Syntaxista.
 Riedensf. }

In Saltu Phantasmorum.

Andreas Gollia, Civis Goritienf. Rhetor.
 Andreas Antonius Petermandl, Civis Austr. Lincenf.
 Antonius Ferner, Nobilis Austr. Vennensf.
 Antonius Weich, Civis Forojulienf, Tolminenf.
 Franciscus Carolus S. R. I. Comes à Rödern, Moravus Seranabizenf.
 Franciscus Christophorus Ehrman à Falkenau, Nobilis Austr. Cammercensf.
 Franciscus Ludovicus Schachermayr, Civis Austr. Lincenf.
 Georgius Ferdinandus Pofch, Civis Austr. Lincenf.
 Joannes Gabriel Pogner, Nobilis Austr. Lincenf.
 Joannes Henricus Reber, Civis Helvetus, Hitzkirchenf.
 Joannes Josephus Jermanubitsch à Macinka, Prænobilis Austr. Strumenf.
 Joannes Josephus Kiechel, Civis Austr. Lincenf.
 Joannes Leonardus Preslmayr, Civis Austr. Freystadienf.
 Joannes Philibertus à Schmidtauer, Provincialis Wellenf.
 Joannes Michael Ferdinandus Bombardi de Zuegg, & Aureni, Prænobilis
 Italus. Coredanus.
 Josephus Antonius Dießenthaller, Civis Austr. Lincenf.
 Michael Felix Bernardus Losy, à Losenau, Nobilis Austr. Lincenf.
 Simon Königmayr, Civis Austr. Grieskirchenf.
 Wolfgangus Conradus Gerhauser, Nobilis Austriacus Lincenfis.

His accedunt.

Satrapæ, Milites, Pastores, Furores, Monstræ.

O. A. M. D. G.



Fig. 4.12 Typical example of a seventeenth-century Jesuit school theatrical programme with the cast presented by performance medium in a production with ballets. *Ismeria ex Aegypti captivitate* (Linz, April, 1695), CSTD 443. Reproduced from Szarota 1:2, 1223–1226

regrinus hospes, cui de novo frustra obserantur fores.

Wider wachrender Mähzeit geben traurige Anzeichen sich herfür. Der eingeladene Gast lässt sich anmelden / deme aber Thür und Thor verschlossen werden.

INDUCTIO VLTIMA.

Perruptis foribus ingressus Leander Auus, Leontij latus occupat: Nepotem à Convivis omnibus desertum, & de altera vita edoctum ad inferos abstrahit.

Der unwerthe Gast erdffnet alle Schloß: verjagt bey seiner Ankunfft die Gäst / berichtet den ertatterten Graffen der Ewigkeit / und entführt ihn zur verdammlichen.

EPILOGVS.

Nemesis de Pseudopolitica triumphat, dum hæc sub pedibus Religionis, Leander verò, & Leontius in inferno gemunt.

Schluss.

Die falsche betrügliche Politic empfängt mit dem Nachfolgern verdienten Lohn.

CATALOGVS

ACTORVM.

Leontius. D. Joannes Conradus Eichorn Philosophiæ, & Institut. Juris Stud.

Leander

Franciscus Ignatius Adler. Philargus Collact. Leontij. S. Joannes Gualbertus. Amasæ Echo.

Franciscus Ignatius Rimmel. Cosmus Collact. Leontij. Joab. Fidicen nocturnus.

Georgius Vdalricus Gäisburger. Conscientia Leontij. Ar. Comes Orphei.

Joannes Georgius Deiser. Architriclinus.

Joannes Vdalricus Sigl. Architriclini filius Poëtafter.

Laurentius Winter. Versus.

Leonardus Schneller. Osinius. Salius in Lessomort. & saltu Fortune.

Matthias Dobl. Vigil nocturnus.

Michael Einegger. Geumonijs. Salius in Lessomort. & saltu Fortune.

MAIORES SYNTAXISTÆ.

Georgius Christophorus Carll. Aphius. Salius in Lessomort. & saltu Fortune.

Joannes Enzesperger. Christus Vinitor. Juventus Leontij. Comes Orphei.

Joannes Georgius Stigler. Menander. Terra. Mardocheus.

Joannes Michael Hoieldt. Amor Divinus.

Joan-

Leander Avus Leontij. D. Joan. Baptista Molitor J. U. Cand. Ducalis Cameræ Actuarus.

Machiavellus. D. Joannes Adamus Keller. Genius Turelaris Leontij, & Nemesis Divina.

D. Andreas Merz, Phil. & Theol. Moral. Cand.

Religio. D. Joan. Franc. Burckart, Theol. Moral. Stud.

RHETORES.

Joannes Möfner. Chiromantes. Fidicen nocturnus.

Joannes Röls. Cacophylax.

Philippus Jacobus Dietl. Sarcophilus collact. Leontij. Saul Rex.

POETÆ.

Adamus Selder. Voluptas. Fortuna. Judith. Panterpus Ephebus.

Andreas Fischer. Opsus. Venator. Fidicen nocturnus. Salius in Lessomort. & saltu Fortune.

Antonij Scheffer. Acroastus. Armiger Saulis. Salius in Lessomort. & saltu Fortune.

Carolus Achatius Wieland. Dolus. Panurgus Ephebus.

Fran-

Joannes Nicolaus Carll. Innocentia. Ignis. Josephus Ignatius Reinfeldt. Genius Nemesis, & Christi Vinitoris. Furor.

MINORES SYNTAXISTÆ.

Franciscus Xaverius Josephus Reicher. Genius Religionis.

Henricus Franciscus Xaverius Wiser. Orpheus.

Joannes Eberhardus Beck. Dapsilus. Anosus.

Joannes Martinus de Labrick. Tortor Stygius.

Josephus Fridericus Rimmel. Pseud-politica. Nox. Pamphilus.

Josephus Rimmel. Filius Chiromant. Desperatio.

Michael Ignatius Primus. Thraso.

GRAMMATISTÆ.

Christophorus Koler. Scholiarchus.

Georgius Andreas Schönauer. Therapius. Salius in Lessomort. & saltu Fortune.

Joannes Gasparus Obermair. Genius Juventutis.

Joannes Georgius Beck. Genius Religionis.

Joannes Georgius Polner. Filius Chiromant. Pusillanimitas.

Joannes Leonardus Röls. Discordia. Tortor Stygius.

Joan-

Joannes Matthias Primus. *Filius Chiromant.*
Gula.

Joannes Theoricus Hiller. *Christus. Filius*
Chiromant.

Michael Kirchbaur. *Genius Nemesis, & Chri-*
sti Vinitoris.

RVDIMENTISTÆ.

Franciscus Antonius Reiafeldt. *Filius Chiro-*
mant. Superbia.

Nicolaus Ignatius Hummel. *Filius Chiro-*
mant.

PRINCIPISTÆ.

Dominicus Fridericus Selder. *Ephebus Leontij.*
Ferdinandus Emmanuel Khuon. *Filius Chi-*
romant. Ira.

Franciscus Ludovicus Eberle. *Anima beata.*
Filius Chiromant.

Guilielmus Ignatius Pistorius. *Ephebus*
Leontij.

Joannes Franciscus Selder. *Filius Chiromant.*

Nicolaus Paulus Agricola. *Anima beata. Fili-*
us Chiromant.

Nicolaus Sigismundus Dietl. *Filius Chiromant.*

Petrus Franciscus Carll. *Invidia. Filius Chiro-*
mant.

Modulos Muficos fecit. Eximius & Spectatissimus
D. Leonardus Pancratius Reicher, Serenissimi
Princ. Neoburg. Secret. & in Templo Aulico
Muficæ Præfect.

O. A. M. D. G.

Fig. 4.13 An example of a seventeenth-century Jesuit school theatrical production in which the cast is presented by school class. *Leontius Comes Florentinus* (Neuberg, 3, 6 September, 1677), CSTD ID 321. Reproduced from Szarota 2:1, 1048–1052

ACTORES.

<i>Cælitæ.</i>		<i>Aulicæ.</i>		
<i>Theodoxus</i> , Nob. Ioh. Carolus à VVerten. Stein, Rhetor.	<i>Patricius</i> , Nob. Franc. Christoph. Fyll, Rhet.	<i>Nicephorus</i> , Michaël Dietl, Theol. mor. stud.	<i>Patroclus</i> , Andreas Scheffer, Theol. mor. stud.	
<i>Astruc</i> , Franciscus Holzapffel, Rhetor.	<i>Patricij famulæ.</i>			
<i>Franciscus</i> , Bartholomæus Götschel, Poëta.	<i>Basilus</i> , Dominicus Veregal, Poëta.	<i>Chryserates</i> , Io. Georgius Staudigl, Poëta.	<i>Monander</i> , Melchior Vend. Synt. major.	
<i>Inferiæ.</i>		<i>Adelphus</i> , Ioan. Buecher, Rudiment.	<i>Nicephori famulæ.</i>	
<i>Androdoxus</i> , Nob. Ignar. Franciscus à Wer. zeullein, Rhetor.	<i>Tentulus</i> , Io. Henricus Flächel, Principiff.	<i>Austrillus</i> , Wolffg. Ferdinan. Flächel, Principio.	<i>Pomophorus</i> , Sebält. VVager, Rhetor.	<i>Eumenes</i> , Andreas Zech, Rhetor.
<i>Eiusdem æphei 7.</i>		<i>Patrocli famulæ.</i>		
<i>Paraph.</i> Franciscus Gigl, Syntaxiffa minor.	<i>Conar.</i> Nob. Franc. Carolus Pemler, Synt. mi.	<i>Nimmanns</i> , Franciscus Rappl, Poëta.		
<i>Kunisa</i> , Ioan. Sebält. Pemler, Syntaxiff. mi.	<i>Maxim.</i> Io. Iacobus Schönhuber, Synt. mi.			
<i>Laron.</i> Io. Ignatius Schönhuber, Synt. min.	<i>Gramur.</i> Io. Ioachim. Schönhuber, Rudim.			
<i>Sander.</i> Ignatius Rotmair, Rudiment.				
<i>Stauffus</i> , Ioan. Bierman, Poëta.	<i>Faber</i> , Matthias Steiger, Rhetor.	<i>Arcularius</i> , Georgius Stigelmaier, Rhetor.	<i>Camentarius</i> , Ioan. Baptista Kraz, Synt. mi.	<i>Vitriarius</i> , Simon Mair, Poëta.
<i>Eubulus</i> , Io. Sigismundus Reitter, Synt. min.	<i>Alapius</i> , Andreas Dinn, Poëta.	<i>Restarius</i> , Georgius Gaultrapp, Poëta.	<i>Agriola</i> , Petrus Forstner, Syntax. maior.	<i>Piscator</i> , Simon Diringen, Rhetor.
<i>Gimbra</i> , Matthias Blalcher, Poëta.	<i>Lerops</i> , Andreas Agricola, Rhetor.	<i>Agriola</i> , Petrus Forstner, Syntax. maior.	<i>Piscator</i> , Simon Diringen, Rhetor.	<i>Sparulus eius filius</i> , Io. Ioach. Muzerhard, Grä.
<i>Cives Constantinopolitani.</i>		<i>Venator</i> , Sebastianus Scherer, Rhetor.	<i>Dromas eius filius</i> , Ignatius Genzinger, Synt.	<i>Mendicæ.</i> (maior)
<i>Managus</i> , Nicolaus Scheniger, Synt. minor.	<i>Agillus</i> , famulus eius, Bernardus Hörman.	<i>Lorander</i> , Ioannes Ott, Poëta. (Synt. min.		
<i>Eius filij.</i>		<i>Mastillus</i> , Ioannes Bierman, Poëta.	<i>Eubulus</i> , Io. Sigismundus Reitter, Synt. min.	<i>Artellus</i> , Nob. Io. Iacobus à Burgau, Princ.
<i>Alanus</i> , Matthias Guggemos, Poëta.	<i>Elpsander</i> , Georgius Braun, Poëta.	<i>Stalagmus</i> , Io. Georgius VVanger, Rhetor.	<i>Salarnus</i> , Tobias Hernle, Rhetor.	<i>Muramus</i> , Ioannes Strelmair, Rhetor.
<i>Laternus</i> , Georgius Zallinger, Rhetor.	<i>Labus</i> , Simon Erhard, Rhetor.	<i>Armita</i> , Benedictus Cæsar, Poëta.	<i>Qualranus</i> , Ioannes Ott, Poëta.	<i>Rivaldus</i> , Ioannes Mair, Syntaxiffa minor.
<i>Randegundus</i> , Andreas Dinn, Poëta.	<i>Ribellus</i> , Martinus Brensvvegler, Poëta.	<i>Dastylus</i> , Georgius VVörle, Syntaxiffa maior.	<i>Staplonus</i> , Matthæus Schlechtleitner, Gram.	<i>Laringus</i> , Andreas Heyland, Synt. maior.
<i>Malarus</i> , Georgius Hechelshmid, Rhetor.	<i>Pueri Constantinopolitani.</i>		<i>Trimillus</i> , Nob. Io. Ignatius Mändl, Princ.	<i>Gemellus</i> , Nob. Io. Franciscus Mändl, Princ.
<i>Rapillus</i> , Ioannes Hagenreiner, Principiffa.	<i>Mandulus</i> , Ioannes Eisvogel, Synt. maior.	<i>Sabillus</i> , Ioannes Iacobus Stolz, Synt. maior.		
<i>Militæ.</i>		<i>Seacola</i> , Andreas Lacher, Rhetor.	<i>Fabius</i> , Ioannes Bez, Poëta.	<i>Marcellus</i> , Ioannes Seiz, Poëta.
<i>Hermannus</i> , Michaël Kettel, Rhetor.	<i>Mutius</i> , Vitus Fichtl, Syntaxiff. minor.	<i>Aquitanus</i> , Sebastianus Schilcher, Rhetor.	<i>Zogarius</i> , Martinus Matheis, Rhetor.	<i>Aralus</i> , Zacharias Faber, Rhetor.
<i>Opifices.</i>		<i>Serius</i> , Iacobus Schvvarz, Poëta.	<i>Antor</i> , Ioannes Hammer, Poëta.	
		<i>Legati Europæ.</i>	<i>Georgius</i> Hechelshmid, Rhetor.	<i>Tobias</i> Hernle, Rhetor.
		<i>Legati Africa.</i>	<i>Ioan.</i> Schaller, Poëta. Ioan. Strelmair, Rhet.	<i>Legati Asia.</i>
		<i>Legati America.</i>	<i>Simō</i> Erhard, Rhet. Io. Georg. Wanger, Rhet.	<i>Christophorus</i> Isaac Steinhell, Rhetor.
		<i>Musici.</i>	<i>Georgius</i> Braun, Poëta.	
		<i>Theolog. mor. stud.</i>	<i>Andreas</i> Scheffler, VVollfg. Schnaderbuck.	<i>Rhet.</i>
		<i>Poëta.</i>	<i>Georgius</i> Gaukapp. Iacobus Schvvarz.	<i>Ioannes</i> Blum. Ioannes Ott. Simon Mair.
		<i>Syntax. majores.</i>	<i>Gregorius</i> Leyrer. Ioan. Erasmus Blaicher.	<i>Iosephus</i> Kornmesser. Marcus Gebhard.
		<i>Syntax. minores.</i>	<i>Benedictus</i> Zöpff. Bernardus Hörman.	<i>Ioanne</i> Alber. Ioannes Sigismundus Reitter.
		<i>Grammaticæ.</i>	<i>Nicolaus</i> Braun.	

Omnia ad Majorem DEI Gloriam.

Fig. 4.14 Example of a seventeenth-century Jesuit school theatrical programme in which the *Musici* cast, but not the cast for the main title drama, is organised by school class. *Basilius* (Landsberg, 3, 5 September, 1658), CSTD 185. Reproduced from Szarota 2:1, 473–474

NOMINA ACTORVM.	
<p>CASISTÆ. <i>Arbogastus Ringenbach. Popa. Nuntius. Moris.</i> <i>Ioannes Henricus Halsir, Palamon. Popa.</i> <i>Ioannes Theobaldus Schmidle. Neaniae.</i> <i>Ioannes Trütcher. Popa.</i></p> <p>LOGICI. <i>Henricus Iosephus Boisvin. Popa.</i> <i>Ioannes Franciscus Fouchard. Iustus.</i> <i>Ioannes Nicolaus Molitor. Diocletianus.</i></p>	<p>RHETORES. <i>Antonius Simon. Miles.</i> <i>Balthazarus Gaignera. Mactius. Moris.</i> <i>Conradus Ignatius Maichanguer. Theodosia.</i> <i>Fridericus Christianus Lybis. Theotimus. Pa-</i> <i>blicus. Iustus.</i> <i>Henricus des Bœufs. Confus. Prætor. Lucifer.</i> <i>Hugo Iosephus Tyaller. Miles.</i> <i>Io. Conrad. Eusebius Degelin à Wang. Marellus.</i></p>
<p><i>Ioannes Claudius Carer. Presbiter.</i> <i>Ioannes Georgius Châpuis. Fomicus.</i> <i>Ioannes Iacobus Arnald. Terentius.</i> <i>Ioannes Iacobus Menlin. Christus.</i> <i>Ioannes Iacobus Vogel. Marianus.</i> <i>Iosephus Verney. Mariander. Lucius. Pastor.</i> <i>Laurentius Romanus Hanner. Scriba. Marcus.</i> <i>Nicolaus Breton. Flaccus.</i></p> <p>HUMANISTÆ. <i>Adamus Franc. Philippus Nicolaus ab Hagen-</i> <i>bach. Leonius.</i> <i>Claudius Daigne. Lelaps. Civis.</i> <i>Christophorus Spegge. Corax.</i> <i>Franciscus Iosephus Delayelle. Fuscus. Genius</i> <i>Celestis.</i> <i>Francisc. Wilhelmus Nithart. Mars. Vulcanus.</i> <i>Ioannes Christophorus Knollenberg. Tribunus.</i> <i>Ioan. Conradus Schütz de Pfeilstatt. Tribunus.</i> <i>Ioannes Franciscus Iosephus Conradus Blarer</i> <i>de Wartensee. Flavius. Consiliarius. Philippus.</i> <i>Ioannes Fridericus Dietrich. Arbetio. Consilia-</i> <i>rius. Felix. Crispus.</i> <i>Ioannes Fridolinus Sprenger. Genius Celestis.</i> <i>Ioannes Henricus la Chaufse. Lentulus. Faunus.</i> <i>Ioannes Vameister. Popa.</i> <i>Ioannes Theobaldus Hugo. Popa.</i> <i>Ioannes Theobaldus Ruefch. Asmodaus.</i> <i>Iosephus Sichler. Idololatria. Genius Celestis.</i> <i>Ludovicus Nagler. Miles.</i></p> <p>MAIORES SYNTAXISTÆ. <i>Antonius Iosephus Kirchner. Miles.</i> <i>Ioannes Conradus Choullat. Narcissus.</i> <i>Ioannes Georgius Wallar. Stora. Civis.</i> <i>Ioannes Ignatius Reich à Reichenstein. Marius</i> <i>Consiliarius. Iantuarus.</i> <i>Ioannes Iosephus Borans. Merisus.</i> <i>Ioannes Ketter. Ecclesia. Genius Celestis.</i> <i>Ioannes Petrus Willin. Hinc.</i> <i>Ioannes Valentinus Widerspach. Miles.</i> <i>Iosephus Oesterlin. Genius Celestis.</i> <i>Matthias Wilhelm. Miles. Asterot.</i> <i>Nicolaus Iosephus Schvab. Miles.</i> <i>Petrus Moran. Miles.</i> <i>Vrius Schabot. Miles.</i> <i>Zacharias Hermannus L. Baro à Wangen. Con-</i> <i>stantius. Pancratius.</i></p>	<p>MINORES SYNTAXISTÆ. <i>Franciscus Ernestus Reich à Platz. Mari.</i> <i>Gerardus Froidevaux. Drama.</i> <i>Hugo Bouheliier. Harpax. Civis.</i> <i>Ioannes Conradus à Roggenbach. Crispulus.</i> <i>Ioannes Conradus à Meiler. Miles.</i> <i>Ioannes Germanus Molitor. Miles.</i> <i>Ioannes Iacobus Pfenning. Miles.</i> <i>Ioannes Petrus Münch à Münchenstein de Le-</i> <i>vvenburg. Iupiter.</i> <i>Iosephus Franciscus L. B. à Reinach. Amantius.</i> <i>Celsus.</i> <i>Iosephus Ernestus Schimpf. Angelus.</i> <i>Melchior Demougey. Sierops. Civis.</i> <i>Melchior Iosephus Choullat. Angelus.</i></p> <p>GRAMMATISTÆ. <i>Franc. Ioseph. Ignatius L. B. à Reinach. Cupido.</i> <i>Franciscus Pigenas. Felicitas. Mundus.</i> <i>Franciscus Sebastianus Zipper. Mariophilus.</i> <i>Franciscus Streng. Saturnus.</i> <i>Georgius Iosephus Eggs. Ephabus.</i> <i>Germanus Perunge. Schmitz.</i> <i>Ioannes Martinus Geiger. Ephabus. Situanus.</i> <i>Ioannes Franciscus de Beloufez. Bachus.</i> <i>Ioannes Iacobus Grieninger. Genius mortis.</i> <i>Ioannes Martinus Volpricht. Genius mortis.</i> <i>Mauritius Guelas. Marulus. Panurgus.</i></p> <p>RVDIMENTISTÆ. <i>Antonius Fridericus ah Antlau. Ephabus.</i> <i>Beatus Ludovicus à Roggenbach. Marinus.</i> <i>Francisc. Christophorus Hug. Ephabus. Vialis.</i> <i>Franciscus Iosephus Scherfmacher. Ephabus.</i> <i>Alexander.</i> <i>Franciscus Theubes. Anima Neania.</i> <i>Ludovicus Grand Richardt. Ephabus. Martialis.</i></p> <p>MUSICI. <i>Beatus Franc. Xaverius Ortstein. Cassius.</i> <i>Ioan. Casparus Grossman. Logicus.</i> <i>Nichael Reithausen. Logicus.</i> <i>Valentinus Iosephus Griesser. Logiens.</i> <i>Franciscus Richardus Hold. Maior Synh.</i> <i>Ioan. Baptista Vaide. Maior. Synh.</i> <i>Ioann. Iacobus Scherer. Maior. Synh.</i></p>
<p>Omnia ad Majorem DEI Deiparæque Virginis MARIAE gloriam.</p>	

Fig. 4.15 Example of a seventeenth-century Jesuit school theatrical programme in which the cast of the main title drama, but not the musical personnel, is organised by school class. *Neaniae* (Porrentruy, 2, 4 September, 1676), CSTD ID 316. Reproduced from Szarota 2:2, 1343 – 1344

Syllabus Actorum.

Prologus. Fidelis Baumann, Rhetor.	Isse Perchoffer, Rud.
Teletus puer. Ill. & Gen. D. Franciscus	Vitus Franciscus Gall, Rud.
Vadricus L. B. de Popen, Rudimentista.	Martinus Perchoffer, Rud.
Pueri spectatores duodecimi.	Ioannes Baptista Voltolinus, Rud.
Perill, D. Iacobus Fux comes à Leberberg, Pri.	Leonardus Ramblmair, Rud.
Ill. & Gen. D. Io: Iacobus Kien ab Auer, Prin.	Ioannes Franciscus Voltolinus, Rud.
Franciscus Pecinello, Principista.	Antonius Crostinus, Gram.
Ioan: Bapt. Walcker, Rud.	Franciscus Ignatius Felabrunner min. Synt.
CHRISTVS. Ferdinandus Marstaller,	Ellogimus Pater, Ill. & Gen. D. Ioannes Ia-
Poeta.	cobius Hendl, L. B. maior Synt.
Lucifer. Ioannes Baptista Camellus, Poeta.	Philronus filius natu maior.
Anima humana.	Ill. & Gen. D. Franciscus Hendl L. B. Synt. mai.
Ioannes Carolus à Wincklhofen, Rhetor.	Acharistus, filius natu minor.
	Illust. & Generf. D. Rembertus Hendl, L. B.
	Poeta.
Quinque sensus corporis.	Quinque Acharisti socij.
Tactus. Ioannes Iacobus Daser, Rhetor.	Manilius. Ioan. Paulus Kempter, Synt. mai.
Gustus. Rudolphus Englmor, Rhetor.	Guletus. Thomas Crostinus, Poeta.
Vilus. Ioannes Baptista Manzius, Syntax.	Libanius. Zacharias Laschartinger, Synt.
maior.	maior.
Auditus. Ioannes Iacobus Grassinger, Rhet.	Orescus. Casparus Maltchnig, Synt. maior.
Odoratus. Martinus Ram, Poeta.	Euphorbius. Michael Lauchmiller, Rhetor.
Familia Christi.	Familia Ellogimi.
Angelus Custos. Ioan. Bidemanus, Poeta.	Eusebius, Præfectus morum Acharisti.
Angelus 1. Io: Bapt. Casularius, Synt. maior.	Illustris & Gen. D. Georgius Sigismundus
2. Ioannes Pichler, Synt. maior.	L. B. à Trapp, Rhetor.
3. Iac. Sigismundus à Mamminger Syn. min.	Famuli
4. Leo Franciscus Bartholdus, Rhetor.	Justus. Zacharias Waidman, Poet.
5. Benedictus Englmor, Grammat.	Probus. Paulus Ramblmair,
6. Wilhelmus Knöringer, Rhetor.	Poeta.
7. Christophorus Goldegger, Rudiment.	Dromus, Franciscus Hohenhauser,
8. Ioannes Kindl, Synt. maior.	Poeta.
9. Christophorus Lager, Synt. minor.	Venulus, Ioannes Baptista Pellegrinus,
10. Ioannes Lager, Poeta.	Poeta.
11. Martinus Sargent, Gramm.	Dulus, Simon de Ioriis.
12. Adamus Aiglinger, Synt. minor.	Caupo. Franciscus Felix de Albertis,
Mundus. Perill, D. Christophorus Francis.	Poeta.
Comes à Wolckenstein & Rodenegg, &c.	
Grammatista.	

Famli

Familia Mundi.	Familia Cauponis.
Cupido. Ill. & Gen. D. Ferdinandus Ignatius L. B. de Poppen, Synt. maior.	Tranio. Michael Praunperger, Poeta.
Diabolus. Casparus Tarfesser, Poeta. Anni 4. Tempora.	Oenophorus. Carolus Pilati, Syntax. minor.
Ver. Franciscus Reinperger, Princip. Ætas. Thadeus Buogo, Synt. maior.	Fuscus. Ioannes Panciera, Synt. minor.
Autumnus. Michael Schwabl, Poeta.	Philogastrius. Iacobus Philippus Monte, Poeta.
Hyems. Fidelis Baumann, Rhetor.	Angeli 4.
Boricheus Civis. Ioannes Schwarkofer, Rh.	Christophorus Iäger, Synt. minor. Ioannes Iäger, Poeta.
Patrullus, & Montanus Rustici. Georgius Schweingrasser Poet. & Math. Egger, Rhd.	Martinus Sargent, Grammat. Adarius Aiglüger, Synt. minor.
Mendis. Ollarius. Leonardus Nonn, Sy. mi.	Principes orbis terrarum.
Scipax. Stephanus Brunner, Synt. maior.	D. Andreas Edenhauser. Fidelis Baumann Rhetor.
Centonus. Martinus Apfalterer, Synt. mai.	Michael Schwabl, Poeta. Thadeus Buogo, Synt. maior.
Morla. Ioannes Tiesenthaler, Synt. maior.	Alique qui supra in Choro Martyrum & hostium Ecclesie leguntur.
Chorus Musicus,	Chorus Comicus.
Ecclesie Romanæ propugnatores.	Agapitus Christianus. Io. Schwarkofer Rh. Eiusdem filiulus, Ferdinandus Aichorn, Pr.
S. Petrus. D. Andreas Edenhauser.	Imperator Ethnicus. Ill. & Gen. D. Geor- gius Sigismundus L. B. à Trapp, Rhetor.
S. Stephanus. Michael Sulzenpacher, S. ma.	Turca. Michael Praunperger, Poet.
Alij Martyres. Ioan. Raspickler, Michael Miller, Philippus Gebhart, Franciscus Rein- perger, Principista, Sebastianus Solderer, Gr.	Hæreticus. Franciscus Felix de Silberis, Rhetor.
Thadeus Buogo, S. maior, Ioannes Dörner, S. minor, Mathaus Raiffen Synt. minor.	Magister Bellus. Antonius Lucas, Poeta.
Hostes Ecclesie Romanæ.	Duo Cultores vineæ.
Caiphas. Fidelis Baumann, Rhetor.	Georgius Schweingrasser, Poeta. Mathias Egger, Rhd.
Alij. Michael Schwabl, Poeta. Nicolaus Resch, S. maior, Ioannes Panciera, Georgius Pizneiner, S. minores, Io. Bapt. de S. Joanne.	Puer cum avicula. Ioannes Husmann, Princip.
Tobias Kramer, Grammatista.	Vox Cœlestis. Fidelis Baumann, Rhetor. Nemesis Divina, Nicolaus Resch, Syntax. maior.
Michael Rapp, Martinus Luz, Georgius Ca- sar, Franciscus Baumann, Georgius Stiffler.	Omnia ad maiorem D.E.I. gloriam.
Wolfgangus Kammermair, Principista.	
Philol. Christianus. D. Andr. Edenhauser.	
Eiusdem duo discipuli. Mathaus Raiffen, Synt. minor, & Thadeus Buogo, Synt. maior.	
Mors. Fidelis Baumann, Rhetor.	
Sirenes. Franciscus Baumann, Michael Rapp, Georgius Casar, Martinus Luz, Principista.	
Sebastianus Solderer, Gram. Georgius Piz- neiner, Synt. minor.	

Fig. 4.16 Example of a rarely used format in seventeenth-century Jesuit school theatrical programmes. The musical and spoken roles are presented together in a single list. *Filio Prodigio Adumbratus* (Hall, 2, 5 September, 1659), CSTD ID 193. Reproduced from Szarota 1:1, 609–610

Syllabus Actorum.

<i>S. Franciscus Borgiat.</i> D. Antonius Walter, Philosophiz Candidatus.	<i>Adulatio.</i> D. Jo. Godefridus Schapperger <i>Theol. Moral.</i>
<i>Carolus Filius natu maximus.</i> Illust. & Gener. D. Ferd. Ernesti Maximil. Zeller, L. B. à Leiberstorff & Kleinfetten. <i>Rhetor.</i>	<i>Don Fernando Vulpidio.</i> Jo. Adamus Kleinmair. <i>Logicus.</i>
	<i>Don Pero Callidonio.</i> Hieronymus Wutzer. <i>Rhetor.</i>
Aulici.	Nobiles Barcinonenses.
<i>Præfektus Aulae.</i> D. Jo. Godefridus Schapperger, <i>Theol. Moral. & Controv. Stud.</i>	Joan. Urbanus Mohr. <i>Rhetor.</i>
Franciscus Laurentius de Saur in Schreihoff. <i>Logicus.</i>	Joan. Wolffg. Grundtner. <i>Rhetor.</i>
Jo. Ignatius Meixner. <i>Rhetor.</i>	Martinus Forster. <i>Rhetor.</i>
Franc. Ferdinandus Ertl.	Jo. Christophorus Stich. <i>Synt. Major.</i>
Jo. Nicolaus Schreier. <i>Poëta.</i>	Saltatores Afri.
Jo. Ant. Cobelli. <i>Synt. Major.</i> (<i>Moral.</i>)	Franc. Guilielmus Zeller. <i>Logicus.</i>
<i>Io. Avila.</i> R. D. Jo. Georgius Stoz. <i>Theol. Ephebi.</i>	Joannes Hoffmann. <i>Logicus.</i>
Illust. ac Gen. D. Jo. Guil. L. B. à Barberg. <i>Poëta.</i>	Jo. Jacobus Lang. <i>Rhetor.</i>
Illust. & Gen. D. Francisc. Josephus, L. B. de Stinglhaim. <i>Synt. Maj.</i>	Martinus Ulrich. <i>Rhetor.</i>
Illust. & Gen. D. Franc. Guilielmus L. B. de Stinglhaim. <i>Synt. Maj.</i>	Melchior Egglhueber. <i>Rhetor.</i>
Jo. Ernestus Ferdinandus Witzendorff. <i>Synt. Maj.</i> (<i>Gram.</i>)	Wolfgangus Raith. <i>Rhetor.</i>
Ferdin. Josephus Dürnitzl ab Hönhart.	Georg. August. Haizer <i>Poëta.</i>
Jo. Isaacus Bruno Scherer. <i>Gram.</i>	Michaël Leopold. Garttner. <i>Poëta.</i>
Ferd. Ignatius Camerlohr. <i>Rud.</i>	Venatores.
Joan. Jodocus Adamus de Sazenhoffen. <i>Rudim.</i>	Jo. Georg. Streidl. <i>Synt. Maj.</i>
In Parte prima.	Wolfg. Fischer. <i>Synt. Maj.</i>
<i>Vanitas.</i> Jo. Henr. Schiz à Pfeilstat. <i>Rhet.</i>	Jo. Traupinger. <i>Synt. Min.</i>
<i>Honor.</i> Illust. ac Gener. D. Fran. Adamus L. B. de & in Lerchenfeld. <i>Synt. Maj.</i>	<i>Mopius Rusticus.</i> Wolfg. Adam. Soyet. <i>Rhetor.</i>
<i>Delicia.</i> Joan. Ignatius Müller. <i>Poëta.</i>	In Parte secunda.
<i>Divitia.</i> Wolfg. Jacobus Förster. <i>Synt. Major.</i>	<i>Vrbs Toletana.</i> Illust. & Gener. D. Ferd. Ernest. Maximil. Zeller L. B. à Leiberstorff, & Kleinfetten. <i>Rhet.</i>
	Nobilis Toletana Juventus.
	<i>Signifer.</i> Illust. & Gen. D. Jo. Guil. L. B. à Barberg. <i>Poët.</i>
	Illust.

Illust. & Gen. D. Franc. Josephus L. B. de Stinglhaim. <i>Synt. Maj.</i>	<i>Catalaunia.</i> Wolfgangus Raith. <i>Rhetor.</i>
Illust. & Gen. D. Franc. Guiliel. L. B. de Stinglhaim. <i>Synt. Major.</i>	<i>Castilia.</i> Georg. Augustinus Haizer. <i>Poëta</i>
Illust. & Gen. D. Albertus Christianus, L. B. Herrstänski. <i>Synt. Minor.</i>	<i>Murcia.</i> Michaël Leopold. Garttner. <i>Poët.</i>
Illust. & Gen. D. Francis. Henricus L. B. de Rosenbusch. <i>Synt. Minor.</i>	Ephebi Regni Toletani.
Illust. & Gen. D. Franc. Ignatius L. B. de Rosenbusch. <i>Synt. Min.</i>	Christophorus Guilielmus de Widman in Prukberg. <i>Synt. Major.</i>
Joannes Ernestus Ferdinandus Witzendorff. <i>Synt. Major.</i>	Franc. Antonius Dürnitzl ab Hönhart. <i>Synt. Minor.</i>
Marquardus Leopoldus Schiz à Pfeilstat. <i>Synt. Minor.</i>	Georg. Augustinus Maji. <i>Synt. Min.</i>
Franc. Jacobus Fridl. <i>Synt. Major.</i>	Laurent. Erhardus Miller. <i>Synt. Min.</i>
Franc. Valentinus Fridl. <i>Synt. Min.</i>	<i>Isabella.</i> Joan. Jacobus Ertl. <i>Synt. Major.</i>
Wolfg. Michaël Helmer. <i>Synt. Minor.</i>	In Parte tertia.
Ferd. Josephus Dürnitzl ab Hönhart <i>Gram.</i>	<i>Amor Mundi.</i> Illust. & Gen. D. Ferd. Ernest. Maximil. Zeller, L. B. à Leiberstorff & Kleinfetten. <i>Rhetor.</i>
Jo. Isaacus Bruno Scherer. <i>Gram.</i>	<i>Amor Divinus.</i> Illust. & Gen. D. Francis. Adamus, L. B. de & in Lerchenfeld. <i>Synt. Maj.</i>
Jo. Paulus Stomer. <i>Gram.</i>	<i>Fama.</i> Francisc. Laurentius de Saur in Schreihoff. <i>Logicus.</i>
Ferd. Ignatius Camerlohr. <i>Rudim.</i>	<i>Ratio statüs.</i> Jo. Henricus Schiz à Pfeilstat. <i>Rhet.</i>
Joannes Guil. Rosner. <i>Rudim.</i>	<i>Politica.</i> Jo. Christoph. Stich <i>Synt. Maj.</i>
Joan. Jodocus Adamus de Sazenhoffen. <i>Rudim.</i>	Palatini Parasitæ.
Tympanotribæ.	<i>Lacerillo de Las Torres.</i> Wolfg. Adamus Soyet. <i>Rhet.</i>
Christoph. Ludovicus Schmetterer. <i>Synt. Major.</i>	<i>Diego de bona Speranza.</i> Joan. Adamus Kleinmayer. <i>Logicus.</i>
Wolfg. Emeramus Schmetterer. <i>Synt. Maj.</i>	<i>Prospero de Pasinos.</i> Joan. Sigismundus König. <i>Synt. Maj.</i>
<i>Tibicen.</i> Joan. Traupinger. <i>Synt. Min.</i>	Personæ Musicæ.
<i>Legatus.</i> Martinus Forster. <i>Rhetor.</i>	<i>Modos fecit Ornat.</i> D. Georgius Faber.
Regna Hispaniæ.	<i>Præfektus Musicæ.</i> ad S. Emeramum.
<i>Toletanum.</i> Melchior Egglhueber. <i>Rhetor.</i>	Pbi-
<i>Legio.</i> Franc. Guiliel. Zeller. <i>Logicus.</i>	
<i>Gallacia.</i> Joannes Hoffmann. <i>Logicus.</i>	
<i>Granata.</i> Joan. Jacob. Lang. <i>Rhetor.</i>	
<i>Aragonis.</i> Martinus Ulrich. <i>Rhetor.</i>	

<p><i>Philosophia sacra.</i> Melchior Egglhueber <i>Rhetor.</i> <i>Veritas.</i> Wolfg. Philip. Starck <i>Synt. Min</i> Cosmophili & Portitores Vanitatis. Martinus Ullrich. <i>Rhetor.</i> Wolfgangus Raith. <i>Rhetor.</i> Jo. Nicolaus Schrejer. <i>Poëta.</i> Genius S. Francisci. Jo. Adamus Weiffmayr. <i>Logicus.</i> Genij Vanitatum, & affectu amoris profani. Jo. Franciscus Kreill. <i>Rud.</i> Jo. Georgius Gotterer. <i>Rud.</i> Thomas Kistmüller. <i>Rud.</i> Pedisequi Philosophiæ sacræ. Jo. Augustinus Burckmair. <i>Gram.</i> Fridericus Ochs. <i>Rudim.</i></p>	<p>Affectu Amoris Divini. Jo. Adamus Weiffmayr. <i>Logicus.</i> Jo. Wolfg. Demleitner <i>Synt. Min.</i> Paulus Laurent. Mattig. <i>Gram.</i> Personæ mutæ Trophæa Vanitatis. <i>Amon.</i> Andreas Baldauf. <i>Rhetor.</i> <i>Salomon.</i> Georg. Balthafarus de Saurzapf in Schönhoven & Loch. <i>Rhetor.</i> <i>Abfalon.</i> Jo. Christoph. Stromer. <i>Poëta.</i> <i>Herodes.</i> Franc. Balthafarus Sackh <i>Poëta.</i> <i>Tarquinius.</i> Franc. Carolus Mor. <i>Poëta.</i> <i>Belisarius.</i> Franciscus Quirinus de Widman in Prukberg, <i>Synt. Maj.</i> Pedisequi Vanitatis. Jo. Antonius Aman. <i>Rudim.</i> Jo. Guil. Ableitner. <i>Rud.</i></p>
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F I N I S.



Fig. 4.17 Example of a seventeenth-century Jesuit school theatrical programme in which the main title drama cast list is organised by the formal divisions of the main title drama. *Borgia* (Regensburg, 1, 3 September, 1671), CSTD ID 275. Reproduced from Szarota 2:2, 2116–2118

SYLLABUS ACTORUM.

Alexander Carbonarius, Ioan. Gull. Koler, Logicus.
Philippus Parens, Ornatiss. & Doctiss. D. Georgius
 Dominicus Haindl, Musicus ad S. Michaelen.
S. Gregorius Thaumaturgus, R. D. Georgius Ho-
 chenbüchner.

Alexander Marlamna Reg. Filius, Perill. D. Ioan.
 Max. Iosephus Fugger, Comes à Kürchberg,
 & VVeissenhorn.

Alexander Magnus, & Saliorum Instrutor, Orna-
 tissimus & Doctissimus D. Georgius Melchior
 Knab I. V. Candidatus.

Rex Davius, Ioan. Carolus Ferdinandus Hundt à
 Lautterpach, Rhetor.

Amici Philippi.

Ioannes Hieron. Schuermacher, Logicus.

Georgius Matthæus Pöckh, Rhetor.

Proceres Comanenſes.

Perill. D. Ioan. Max. Ioseph. Fugger Comes à
 Kürchberg, Pöeta.

Adamus Christophorus Schampöckh, Cassita.

Ferd. Mich. VVidman à Peterfeking, Log.

Ioan. Hieron. Schuermacher, Log.

Georgius Barthol. VVischer, Log.

VVolfpangus Matthæus Scharter, Log.

Ioan. Carol. Ferd. Hundt à Lautterpach, Rhet.

Franciscus Casparus Schmid, Rhetor.

Georgius Matth. Pöckh, Rhetor.

Georgius Sigismundus Marquard, Rhetor.

Proceres S. Gregoris.

Ill: & Gen: D. Achatius Ludovicus Notthafft L.
 B. à VVeissenstein. Synt. ma.

Franciscus Leonardus VVischer, Rhetor.

Epheli Comanenſes.

Perilli D: Franc: Guidobaldus Fugger Comes à
 Kürchberg, Rud.

Ill: & Gen: D: Marq: Lud: Ferd: Notthafft L. B.
 à VVeissenstein, Synt: min.

Ioan: Franc: Servatius Hundt de & in Lautter-
 pach, Synt: min.

Max: Franc: Anton: Petrus Schrenckh ab Inkho-
 ven, Rud.

Geni & Sallj in Choro nti.

Genus Nobilitatis. Perilli D: Ioan: Max: Ioseph:
 Fugger Comes à Kürchberg, Pöeta.

Genus celestis gloria. Ant: Marq: im Hoff, Logic.

Genus Virginis. Sebasti Benno Ligſalz, Rhet.

Genus Sapientia. Georg: Felix Lueger, Rhet.

Genus Dignit. Pontif. Ioan: Mauriti: Schuch, Rhet.

Genus Martyris. Georgius Matth. Pöckh, Rhet.

Collegium Philosophicum.

Promotor. Andreas Gailler, Logicus.

Ioannes Casparus VVeinpuech, Cassita.

Ioannes Tektor, Cassita.

Simon Gerbi, Cassita.

Ferdinandus Mich. VVidman, Log.

Ioannes Arnold, Log.

Ioannes Franciscus Schinagl, Rhetor.

Sindiosi Philosophi.

Ioannes Mauritius Schuch, Rhetor.

Laurentius Abl, Rhetor.

Epheli Sallj.

Perill: D: Franc: Guidobaldus Fugger, Comes à
 Kürchberg, Rud.

Ioannes Franciscus Servatius Hundt, de & in
 Lautterpach, Synt. min.

Martinus Iosephus Schmid, Synt. Minor.

Franc. Iosephus Saylor, Synt. min.

Ferd. Felix Franc. Anton. de Massels, Grammat.

Iulius Franciscus Pöckh, Gram. (Rud.)

Max. Franc. Ant. Petrus Schrenckh ab Inkhoven,

Ignatius Iosephus Schobinger, Rud.

Max. Antonius Constantin, Rud.

VVolfpangus Iosephus Dimpf, Rud.

Bidellus. Academ. Adamus Christophorus Scham-
 pöckh, Caf.

Moralis. Sebastianus Auceps, Rhetor.

Præc. Iosephus Matthæus Mayr, Rhetor.

Epheli Philippi.

Franciscus Honoratus Ligſalz, Synt. min.

Ioannes Gull. Ertl, Synt. min.

Ejusdem Famula.

Iosephus Marianus Reischl, Rhetor.

Ioannes Petrus Eifenschmid, Pöeta.

Georgius Bernardus Auer, Pöeta.

Militis Gladiatorum.

Vitus Modelius Dalhoyer, Rhetor.

Iosephus Dominicus Reindl, Pöeta.

Rubellus sive Respellus humanus. Iosephus Ignat.

Leidl, Pöeta.

Fidicinium Antesignanus. Franc. Xav. Hölſtöckh.

Nobilis Adolescentia Moderat. Ioannes Casparus
 VVeinpuech, Cassita.

Nobilis Adolescentes.

Herman. Ioseph. Pfister, Synt. min.

Ferd. Fel. Franc. Ant. de Massels Gram.

Iulius Franciscus Pöckh, Gram.

Franciscus Damianus VVeller, Rud.

Iosephus Marianus Leidl, Rud.

Ioannes Miller, Rud. Petrus Paulus Hüszer, Rud.

Venantius Zambonini, Rud. Ign. Ioseph. Scho-
 binger, Rud. Max. Ant. Constantin, Rudim.

VVolfg. Ioseph. Dimpf, Rud. Ioannes Ioachi.
 Indestöcker, Rud.

Carbonarius.

Anthracinus Senior. Andreas Gailler, Log.

Ejus Filij. Ioannes Georgius Iohst, Synt. min.

Ioannes Sebastianus Iohst, Synt. min.

Tribus Carbonaria.

Sebastianus Magnes, Caf.

Ioannes Hieronymus Schuermacher, Log.

Andreas Gailler, Log.

Ioannes Mauritius Schuch, Rhetor.

Ioannes Valtricus Moser, Rhetor.

Iosephus Matthæus Mayr, Rhetor.

Sebej

Sebastianus Auceps, Rhetor.	Simon Salus, Andreas Fellerer, Rhet.
Georgius Gelles, Rhetor.	Matthaus Iteranus, Philip: Ioseph: Goller, Pöeta.
Ignarius Koler, Synt. min.	Macarius, Georgius Hundt, Synt. min.
Carbonarij Sall.	Genius Veritas, Ioan: Theoph: Steberl, Synt. min.
Ioan: Carol. Ferd: Hundt à Lauterpach, Rhet.	Mundus, Ioan. Guil. Mayr, Gramm.
Franciscus Casparus Schmid, Rhetor.	In <i>Actu III.</i>
Franciscus Leonardus Vischer, Rhetor.	Christus, Ioanes Guil: Mayr, Gramm.
Instrumentista Carbonarij.	Ecclesia, Iosephus VVinckler, Gramm.
Tobias Oetl, Rhet. Simon Schwab Rhet.	Genij Comites.
Ioannes Hödl, Synt. ma. Ignat: Mayr, Synt: ma.	Iosephus Schmalz, Synt: min. Sebast: Iosephus
Pueri Comanenses.	Faber, Gram. Ignatius Haas, Gram. Franciscus
Franc. Xav: Aloysius Leidl, Synt: ma.	Stainheit, Gram. Ioan: Frid: Baumaiter, Rud.
Felix Iosephus Plaz, Synt: ma.	Ioannes Erasmus Luz, Principista.
Franc: Pfister Synt. min. Henricus Keckh,	Otto Venti.
Synt. min. Ioan: Iacob: Dellinger, Synt. min.	Georgius Nagl, Caf. Ioan: Caspar: VVeinpuoch
Matthias Ostler, Synt. min. Iacob. Ant: Sedl-	Caf. Albertus Rorer, Log. Iosephus Daisl, Log.
mair, Synt. min. Ioan: Christoph. Franc. Miller	Ferdinandus Hueber, Log. Ioan: Christophorus
Synt. min. Anton. à Berchem, Grammatista.	Spiels, Rhet. VVolfgangus Hüger, Pöeta.
Cives & Opifices Comanenses.	Christus illusus, Ornatiss. & Doctiss. D. Georgius
Felix Ignat: Erlacher, Georgius Bernhardt. Io:	Dom. Haindl.
Casparus Khnöl, Ioan: Iacob: Riedl, Ioannes	Duo Angeli Fidicines, Sebast: & Ioan: Georgius
Georgius Bader, Ioannes Probst, Martinus Ni-	Iobst, Synt: Min.
dermayr, Guil: Härtl, Melchior Feilerl, Ioannes	In <i>Actu IV.</i>
Georg: Gebhardt, Petrus Perchamer, VVolfgang:	Celestis Auceps, Sigmundus Auer, Rhet.
Girbold, VVolfg: Föllner, VValterius Eder, Rhet.	Stygus Auceps, Ornatiss. & Doctiss. D. Georg
Ioan: VVinderholer, Simon Fischezrieder.	Dom: Haindl.
Franc: Reiffenstuel, Georgius Lonhueber, An-	Genij celestes.
dreas Frölich, Bartholomäus Drexl,	Stephanus Gütl, Pöeta, Ioseph: Schmalz, Synt:
Ioannes Sebatia: Merckh, Pöeta.	Min. Sebastian: Ioseph: Faber, Gramm. Ioann:
Ioannes Schaur, Synt. min.	Erasmus Luz, Princip. Balthaf. Hirsch, Princip:
Anima.	Genij Stygij.
Ioan: Ignat: Talhamer, Rud. Ioseph: Streitl,	Ioan: Christophorus Spiels, Rhet. Ioann: Rau-
Rud. Ioan: Casparus Heiß, Rud. Ioan: Anton:	schei, Pöet. Ioan: Theoph: Steberl, Synt: Min.
Scaguler, Rud. Philippus Ioseph: Fürchinger,	Iacobus Ertl, Syntaxista Minor.
Principist. Georg: Anton: Gugler à Zeilhoven,	Anima Alex. Carbon. Franc. Xav. Clauer Rud.
Princip. Franc: Ioseph: Beich, Princip. Francisi	Anima Musica, Ignatius Haas, Ferd. Schneid:
Hazi, Princip. Iosephus VValter, Princip:	Iosephus Faber, Gram. Ioannes Bonaventura
Egon Iosephus VVilhelm.	Haas, Rud.
Persona Musica. Madules Musicae fecit.	In <i>Actu V.</i>
Ornatiss. & Doctiss. D: Petrus Nidermayr, Cho-	Christus Ecclesia, & omnes qui in do-
riads, Michaëlem Vice-Præfectus.	sunt, Personæ jam supra notatæ.
In Prologo.	Chorus Instrumentis Musicis exor-
Sphinx, Sigmundus Auer, Rhet.	naturus.
Macedonius, Ioan: Christoph: Spiels, Rhet.	Sebastianus Lettl, Caf.
VVolfgang. Hüger, Pöeta.	Christianus Grofch, Caf.
Rabbi Daniel, Andreas Fellerer, Rhet.	Matthias Krombperger, Caf.
Christiani, Albertus Rorer, Log.	Ignatius Grofch, Rhetor.
Casparus VVinckler, Rhet.	Tobias Oetl, Rhetor.
In <i>Actu I.</i>	Ioannes Georgius Strasser, Pöeta.
Miles, Ioan: Caspar: VVeinpuoch, Caf.	Iosephus Vishaber, Syntaxista Maior.
Ymperator. Ioan: Christoph: Spiels, Rhet.	Michaël Koch, Synt. Maior.
Canonius, Ioan: Georg: Strasser, Pöeta.	Iosephus Schwaiger, Synt. Minor.
Director. Philipp: Ioseph: Goller, Pöeta.	Dominicus Gnadler, Synt. Minor.
Erasmus, Iacobus Ertl, Synt. min.	Gallus Gisl, Synt. Maior.
Hymen, Ioan: Frid: Baumaiter, Rud.	
Apollinist, Albert: Christoph: Steinhell, Gramm.	
Sapientia, Iosephus VVinckler, Gramm.	
Virginitas, Francisc: Xaver: Clauer, Rud.	
In <i>Actu II.</i>	
Eccepanus, Albertus Rorer, Logicus;	

Fig. 4.18 Example of a seventeenth-century Jesuit school theatrical programme in which the *Personae Musicae* cast is presented separately for the prologue and for each chorus. *Proteus Christianus* (Munich, 3, 6 September, 1674), CSTD 2914. Reproduced from Szarota 3:2, 1831–1832

<p><i>maie, mi. Synt.</i> Ioan. Iosephus Hiltz, <i>Grammat.</i> Ioan. Henricus VVimer, <i>Rudim.</i> Ioseph. Ferdin- andus Prativsch, <i>Rudiment.</i> Ioan. Henricus Seyringer, <i>Rudimentista</i> <i>Roma.</i> Georg. Carolus ab Ezdorff, <i>Poeta.</i> Cosmas Damlan. Hochholzer, <i>Princ.</i> <i>eius ipsebi</i> Franc. Ignatius Auer, <i>Principista.</i> Nicolaus Mayr, <i>min. Synt.</i> <i>Romani.</i> Ioan. Franc. Staudhaamer, <i>Christophorus Hofer.</i> Matthias VVeikhart, <i>Matthias Zeller,</i> Ioan. Richardus Khyricher, <i>Rhetores.</i> Ferdinandus Resch, <i>Andreas Lipp,</i> <i>Hum.</i> Christoph Klln- gensperger, <i>ma. Synt.</i> Ioa. Martinus Freinhue- ber, <i>Ferdinand.</i> Casparus Freinhueber, <i>Princip.</i> <i>Tradones.</i> <i>Fursantus,</i> Ioannes Gspan, <i>Rhetor.</i> <i>Cleptemus,</i> Franciscus Pleninger, <i>Rhetor.</i> <i>Rapsacer.</i> Andreas Tltan, <i>Rhetor.</i> <i>Furims.</i> Ioan. Adamus Pteringer, <i>Poeta.</i> <i>Persona Musica.</i> → <i>Deus Pater. Petrus & Iulianus. D.</i> Ioannes Settele <i>Cantor apud S. Iodocum.</i></p>	<p><i>Christus. Ecclesia. Paupertas. Genius.</i> Ioan. VVerze müller, <i>major Syntax.</i> <i>Clericus. Arrius. Sylvicola. Prado.</i> Antonius Seang, <i>Logicus.</i> <i>Clericus Henricus Sylvicola.</i> Ioannes Sigismundus. Riedmayr, <i>Rhetor.</i> <i>Anima. Virtus. Voluptas. Genius.</i> Henricus Ziegler, <i>Major Syntaxista.</i> <i>Nobilitas. Avaritia. Genius.</i> Christophorus Rott- mayr, <i>Poeta.</i> <i>Balderinus Sylvicola.</i> Nicolaus Neumayr, <i>Poeta.</i> <i>Clericus. Felbericus Prado.</i> Adamus Genseder, <i>major Syntaxista.</i> <i>Castitas. Genius.</i> Franc. Gulliel. Piller, <i>Grammat.</i> <i>Clericus.</i> Andreas Tltan, <i>Rhetor.</i> <i>Superbia. Genius Prado.</i> Adamus Cfreitmayr, <i>min.</i> <i>Syntaxista.</i> <i>Ribellus. Clericus.</i> Andreas Gall, <i>mi. Synt.</i> <i>Humilitas. Genius</i> Simon Schmaus, <i>Grammat.</i> <i>Clericus.</i> Gregorius Schnapper, <i>Gram.</i> <i>Prado.</i> Ioan. Casparus Knöl, <i>Rudiment.</i> <i>Prado.</i> Ioan. Mathzeus Kreslinger, <i>Rudiment.</i> <i>Prado.</i> Franciscus Pacher, <i>Principista.</i></p>
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Omnia ad Majorem DEI gloriam.



Fig. 4.20 Example of a seventeenth-century Jesuit school theatrical production in which a non-student (indicated) sang the leading musical roles. *Andracius* (Landsberg, 5, 6 September, 1667), CSTD ID 254. Reproduced from Szarota 2:2, 1392

NOMINA ACTORUM.	
INTERLOCUTORES.	
<i>Ansberta.</i> D. Franc. à Rosing, Nob. Vien. Physicus, A.A. & Phil. Baccal.	<i>Præf. illu. Aule.</i> D. Joannes Adam, Tyrolen. SS. Theol. Aud.
<i>Bertusius.</i> D. Paul. Richar. Freidenreich, Austr. J. U. Cand.	<i>Præf. illu. Prætorij.</i> D. Sigmundus Zerovich, Styr. Philos. Magister, nec non J. U. Studiosus.
<i>Kenz.</i> D. Henricus Heichel, Phil. Mag. J. U. Studiosus.	<i>Orator</i>
<i>Græcor.</i> D. Albertus Neiss, Venet. Metaphysicus.	<i>Grætilius.</i> Joannes Martinus Durs, Morav. Rhetor.
<i>Perficus.</i> Joan. Georg. Lec, Vien. Logic.	<i>Blandinus.</i> Ignatius Rubini Nob. Vien. Rhet.
<i>Brancellus.</i> Franc. Josephus Carolus Rasgalli Nob. Vien. Rhetor.	<i>Charinus.</i> Guilielm. Christian. Pickl, Nob. Vien. Rhetor.
CHORIMUSICI.	
<i>Duo Amatores.</i> { Wolfg. Schönauer, Austr. Poët. Joannes Georg. Wildt, Austr. Poëta.	<i>Æpello.</i> R. D. Adamus Henricus Pruner, <i>Præsidentia & Æternita.</i> { Joannes Wolfgangus Deimel.
<i>Falconus.</i> D. Tobias Nuspamer Vienn.	<i>Austria.</i> Wolfgangus Schönauer.
<i>Constitutum.</i> Bernardus Staud, Austr. Princip.	<i>Hispania.</i> Joannes Latchi.
<i>Industria.</i> Pancratius Sartorius, Austria. Principista.	{ R. D. Adamus Henricus Pruner, SS. Theol. Aud.
<i>Tempus.</i> Matthias Kramer, Austr. Poëta.	<i>Captivi.</i> Andreas Liechtenfunt, Austr. Poët.
<i>Pia.</i> Joannes Georgius Wildt, Austr. Poëta.	<i>Satyri.</i> Joannes Bapt. Haug, Austr. Log. Bernardus Staud, Principista.
<i>Affectus.</i> Wolfgangus Schönauer, Austr. Poëta.	{ Joannes Georgius Wildt, Poëta.
<i>Fides Cöjng.</i> Joannes Wolfg. Deimel, Austr. Grammatista.	<i>Furores.</i> D. Tobias Nuspamer, Vien. Jacobus Allio, Austr. Poëta.
<i>Discordia.</i> Joannes Casparus Reinpichl, Neustad. Rhetor.	<i>Opera.</i> Carolus Schader, Logicus. Laurentius Schöllinger, Austr. Gram.
CHORISALTATORUM.	
Dominicus Ventura, Nob. Vien. Rhetor.	Georgius Gulielm. Paul, Nob. Vien. Rhetor.
D. Joann. Georg. Frey, Nob. Vien. Metaph. absolutus.	Tobias Puecher, Nob. Vien. Rhetor.
D. Philippus Copper, Nob. Vien.	Adamus Franc. Puecher, Nob. Vien. Rhet.
D. Franciscus Fordi, Nob. Italus.	Joan. Maximilianus Sartorius, Nob. Vienn. Synt.
D. Bernardus Bichi, Nob. Italus.	Joan. Antonius Constans de Veitenburg, Nobil. Vien. Synt.
D. Francisc. Albertus Kaulfman, Nob. Vien.	Philippus Fridericus Kirchmair, Nob. Vien. Synt.
D. Valentinus Prickler, Carinthus.	Georg. Josephus Smelzer, Nob. Vien. Synt.
D. Andreas Rigler, Vien.	Antonius de Pozzis, Nob. Græcens. Gram.
D. Ignatius Ebner, Nob. Vien.	Franc. de Pozzis, Nob. Græcens. Gram.
D. Joann. Christophorus Aurek, Nob. Vien.	Christianus Polz Viennensis.
Joannes Josephus Constans de Veitenburg, Nob. Vien. Rhetor.	
VENATORES. MERCATORES. NAUTÆ.	
Balthasar Cort, Nob. Venet. Poëta.	Daniel Fleischer, Vien. Rhetor.
Hieronymus Joachimus Kenz, Austr. Synt.	Thomas Kopp, Vienn. Rhetor.
Dionysius Moscon, Italus Venetus, Poëta.	Joan. Ferdinand. Schilling, Austr. Rhetor.
Christoph. Bernardus Ziegler, Bavar. Poët.	Joannes Georgius Ostertag, Austr. Rhetor.
HIS ACCEDUNT	
Chori militia aëreæ Amorum & Furorum. Pomonæ & Gratiarum. Operarum.	

Fig. 4.21 Example of titled students performing in the *Chori Saltatorum* in *Ansberta* (Vienna, August, 1667), CSTD 258. Reproduced from Szarota 3:2, 1626–1627

SYLLABVS ACTORVM.

→ Nobilis D. Jacobus Ernestus à Tham. *Angelus Falco. JVS*
Ornatiff. & Doctiff. D. Eucharius Faber I. V. Cand. Examinatus *Angelus Custos.*

→ Nobilis D. Michael Ignatius Silbermann J. V. Stud. *Angelus Cusca*
personatus & Perillus Assessor.

→ Nobilis D. Raymundus ab Erckhenprechthausen, J. V. S. *Chryfogonus*
Falconis Pater & Salus Aethiops.

→ Nobilis D. Joan. Rudolphus Wämpf, I. V. S. *Prætor Bizantinus & Sa-*
lius Aethiops.

→ Ornatiff. & Doctiff. D. Georg. Christ. Michrel J V S. *Ma'chus Columb.*
Nobilis D. Simon Fridericus Brandtstetter J. V. S. *Columbinus Malchi*
Columbi Patrum.

→ Nobilis D. Ferdinandus Hörl I. V. S. *Orator Sodalitatis. Notar. Constantin.*
Nobilis D. Wolfgangus Ladislaus à Ruostorff, Philof. Stud. *Platobius*
& Salus Aethiops.

→ Ornatiff. & Doctiff. D. Magist. Sebastianus Fux, SS. Theol. S. *Tiburnus.*
Nobilis D. Franciscus Hupfauer, Philof. Stud. *Pertumnus demon, &*
Salus Aethiops.

→ Nobilis D. Adamus Franciscus Prändel, Philof. Stud. *Impietas & Sa-*
lius Aethiops.

→ Nobilis D. Ioann. Gundakerus ab Aurbach, Philof. Stud. *Heresis &*
Salus Aethiops.

→ Nobilis D. Ioan. Fortunatus Diez, Philof. Stud. *Falsitas, Sal. Aethiops.*
Nobilis D. Joan. Martinus Greimoldt, Phil. Stud. *Perfidia, Sal. Aethiops.*
Ornatus & Perdoct. D. Balthaf. Wolfgang. Neilinger, *Assessor Con-*
stantinopoli.

→ Ornatiff. & Perdoct. D. Casparus Hingrainer Phil. Stud. *Sodalitij pio-*
tatis Choriphæus.

→ Orn. & Perdoct. D. Ioannes Paur, Philof. Stud. *Fama.*
Orn. & Perdoct. D. Georg. Pallaster, Phil. Stud. *Phorbas Agricola.*
Orn. & Perdoct. D. Ignatius Glafer, Phil. Stud. *Dorylas famulus.*

Modos fecit.

→ Ornatiff. D. Leonardus Reicher Musicæ Præfatus in templo Anlico
Neoburgi.

Personæ Musicæ.

→ Ornatiff. & Doctiff. D. Eucharius Faber I. V. Stud. examina, *Iustitia di-*
uina & Angelus Custos. **Orn.**

→ Ornatiff. & Doctiff. D. Wolfgangus Sedlmair, I. V. S. *Judicium*
divinum.

→ Orn. & Doctiff. D. Christianus Iobst J. V. Cand. *Miles Teutonicus.*
Ornatiff. D. Iacobus Claus Coll. S. Georgij œconomus, *Comes fama*
& Præficus.

→ Ornat. & Perdoctus D. Paul. Nidermayr, Phil. Stud. *Præficus.*
Orn. & Perdoctus D. Dominicus Lader Philof. Stud. *Socius fama &*
Præficus.

→ Ornat. & perdoctus D. Marcus Krázl Philof. Stud. *Grassator.*
Orn. & Perdoctus D. Ioan. Baur Ph. St. *Fama & Præficus.*
Orn. & perdoct. D. Leonardus Steisl Phil. St. *Comes Iudicij divini*
& fama.

→ Nob. Ioan. Henricus Menradus Vorwaldner *Falconis Infantia.*
Simon Kössler *Potentia divina.*
Ioannes Brunner *Caupo & Fama Comes & Præficus.*
Ioannes Daxner *Iustitia & fama Comes.*
Ioan. Sigismundus Veslmayr *Fides, Iudicij & fama Comes.*
Paulus Nöstler, *Veritas & Sapientia divina.*
Ioan. Nicolaus Höckhmayr, *Socius fama & Præficus.*
Ioannes Steisl *Religio, & Comes Fama.*
Ioan. Guilielmus Heinrich *Bonitas divina & Veritatis Comes.*
Benedictus Kaindl *Pietas, Præficus.*
Georgius Matusch, *Socius fama.*

Fig. 4.22 Example of titled students (indicated) performing in *Falcone Bizantino Demonstratum* (Marian Congregation, Ingolstadt, 24 June, 1659), CSTD ID 192. Reproduced from Szarota 2:1, 565–566

<i>Syllabus Actorum.</i>	
<p>Exam. ac Doctiff. D. M. Joannes Hörmann, SS. Theol. Baccal. exam. & approb. <i>Dagobertus Pater.</i></p> <p>Ornatiff. & Doctiff. D. Franc. Nicolaus Marstaller Phil. M. <i>Sigebertus.</i></p> <p>Ornat. ac Perdoct. D. Iacobus Andreas Schmid, Phil. Baccal. ejusdémque Stud. <i>Theodoricus.</i></p> <p>Prænob. ac Perdoct. D. Joan. Georgius Vincent, Hueffnagl de Hilling, Phil. Baccal. ejusdémque Stud. <i>Arsenius Moderator.</i></p> <p>Ornat. ac Perdoct. D. Bernardinus Egger, Phil. Baccal. ejusdémque Stud. <i>Custos Carcerum.</i></p> <p style="text-align: center;"><i>Rhetores.</i></p> <p>Illust. ac Gen. D. Joan. Guil. Fridericus Tänzel, L. B. de Trazberg. <i>Elianus.</i></p> <p>Illust. ac Gen. D. Joannes Joseph. Christoph. Vöhlin L. B. à Frickenhausen, Illerdissen. & Neuburg. <i>Lucianus.</i></p> <p>Illust. ac Gen. D. Franc. Jacob. Anton. L. B. de Burgau. <i>Cleander.</i></p> <p>Illust. ac Gen. D. Joan. Bapt. Rafsler L. B. de Gammerschwang. <i>Alexander.</i></p> <p>Prænob. Thomas Ferdinand. Joseph. de Quentell. <i>Rufco.</i></p> <p>Aloysius Weigl. <i>Babylus.</i></p> <p>Nob. Franciscus Marquardus Schiefs. <i>Demetrius.</i></p> <p>Franc. Xaverius Salice. <i>Baldwinus.</i></p> <p>Georgius Schaich. <i>Fabius.</i></p> <p>Dominicus Mithholzer. } <i>Latrones.</i></p> <p>Joannes Stocker. } <i>Salij.</i></p> <p>Franciscus Schmid. } <i>Salij.</i></p> <p>Jacobus Ostertag. } <i>Salij.</i></p>	<p style="text-align: right;"><i>Poëta.</i></p> <p>Joann. Georg. Laur. } <i>Latrones.</i></p> <p>Adamus Hamp. } <i>Latrones.</i></p> <p>Andreas Joseph. Michl. } <i>Latrones.</i></p> <p>Casparus Stoll. } <i>Latrones.</i></p> <p>Christophorus Rueff. } <i>Latrones.</i></p> <p>Joan. Georg. Hieber. } <i>Latrones.</i></p> <p>Joan. Geor. Kurtz. } <i>Latrones.</i></p> <p>Joan. Wolfg. Davogt. } <i>Latrones.</i></p> <p>Jos. Anton. Zällinger. } <i>Latrones.</i></p> <p>Leon. Jos. Gebhard. Rieden. } <i>Latrones.</i></p> <p>Franc. Adam. Kneitl. <i>Veredarius.</i></p> <p>Georg. Jacob. Frye. <i>Atrienfis.</i></p> <p>Josephus Schmitter. <i>Marius.</i></p> <p>Franc. Michael. Wisinger. <i>Salius.</i></p> <p style="text-align: center;"><i>Syntaxista.</i></p> <p>Illust. ac Gen. D. Isaacus Frideric. Volmar L. B. de , & in Rieden. <i>Centurio.</i></p> <p>Illust. ac Gen. D. Christoph. Conradus Ferdinandus Tänzel L. B. de Trazberg.</p> <p>Illust. ac Gen. D. Georg. Sigismundus Pancrat. L. B. de Burgau. <i>Galienu. Studiosus.</i></p> <p>Joan. Geor. Deit. } <i>Salij.</i></p> <p>Ignatius Jeger. } <i>Salij.</i></p> <p>Antonius Kirchmayr. } <i>Salij.</i></p> <p>Franciscus Xaverius Blanckh. } <i>Salij.</i></p> <p>Joannes Baptista Salice. } <i>Salij.</i></p> <p>Joannes Christoph. Jost. } <i>Salij.</i></p> <p>Joannes Jacobus Holger. } <i>Salij.</i></p> <p>Joannes Georgius Thwinger. } <i>Salij.</i></p> <p>Joannes Henricus Thwinger. } <i>Salij.</i></p> <p>Antonius Icht. } <i>Famuli.</i></p> <p>David Siche. } <i>Famuli.</i></p> <p>Joan. Georg. Ritchez. } <i>Famuli.</i></p> <p style="text-align: right;"><i>Gramm.</i></p>
<p style="text-align: center;"><i>Grammatista.</i></p> <p>Illust. ac Gen. D. Joan. Gotthard. Dominic. Vöhlin L. B. à Frickenhausen, Illerdissen, & Neuburg.</p> <p>Illust. ac Gen. D. Adamus Marquardus Christoph. Anton. L. B. de Riedhaim, & Rettenbach.</p> <p>Prænob. Philipp. Ludovicus } <i>Ephebi.</i></p> <p>Handl de Laiblasperg. } <i>Ephebi.</i></p> <p>Joan. Casparus Mader. } <i>Ephebi.</i></p> <p>Joan. Christoph. Lechner, } <i>Ephebi.</i></p> <p>Jos. Anton. Seybold. } <i>Ephebi.</i></p> <p>Franc. Ferd. Pompeiati. } <i>Famulus.</i></p> <p style="text-align: center;"><i>Persona Musica.</i></p> <p>Modulos Musicos fecit Adm. Rev. & Doctiff. D. M. Joan. Baptista Gerer, Collegiata Ecclesiæ ad D. Petri Canonicus, Sereniss. & Reverendiss. Principis, & Episcopi Augustani Cappellæ Magister, Dilingæ.</p>	<p>Ornat. ac Perdoct. D. Joannes Georgius Hartmannsgrueber Phil. Baccal. ejusdémque Studios. <i>Genius Theodoricus.</i></p> <p>Georgius Sighardt. Rhetor. <i>Mundus.</i></p> <p>Georgius Jacobus Frye. Poëta. <i>Genius Mundi.</i></p> <p>Christoph. Rueff. } <i>Genij infernales.</i></p> <p>Poëta. } <i>Genij infernales.</i></p> <p>Josephus Schmitter. } <i>Genij infernales.</i></p> <p>Poëta. } <i>Genij infernales.</i></p> <p>Christianus Josephus } <i>Genij infernales.</i></p> <p>Brunner. Synt. } <i>Genij infernales.</i></p> <p>Joannes Antonius Hupertti. Syntaxista. <i>Christus.</i></p> <p>Josephus Obermiller. Synt. <i>Gratia.</i></p> <p>Matthæus Doser. Grammatista. <i>Creander.</i></p> <p>Franciscus Iosephus Schultheis. Rudimentista. <i>Conscientia.</i></p> <p>Georg. Guilielm. Goldbach. Rudim. <i>Natura.</i></p> <p>Ioan. Bapt. Steiger. Rudim. <i>Virtus.</i></p> <p style="text-align: center;"><i>Omnia ad maiorem DEI gloriam.</i></p>

Fig. 4.23 Principal roles performed by noble-born students (indicated) in *Theodoricus* (Dillingen, 4, 6 September, 1696), CSTD ID 450. Reproduced from Szarota 1:1, 473–474

SYLLABVS ACTORVM.	
Modulos Musicos composuit D. Rupertus Ignatius Mayr, Elect. Aulae & Camerae Musicus.	
<i>Rex.</i> D. Iosephus Donatus Klec,	<i>Magnus Mag. Equit. Melit.</i>
<i>Selimus Regis Aethi.</i> Frideticus Florianus Antonius Maraldt, Rhet.	D. Max. Jos. Cajet, Des Champs,
<i>Saladinus.</i> Franc. Xav. à Wolfvvisen, Rhet.	<i>Balthasar Mendez.</i> D. Joan. Rudolph. Pri. kner, I. V. C.
<i>Orcamus Papa.</i> Ios. Ignat. Stolz, Rhet.	<i>Sacerdos.</i> Georg. Kolb, Rhet.
<i>Legati Fessa & Marocci.</i>	<i>Equites Melitenses.</i>
Dominicus Haller, Rhet.	D. Ignatius S. R. I. Comes à Terring in Jetenbach, Rhet.
Maxim. Christian. à Geer, Rhet.	D. Joan. Franc. L. B. de Thor, Rhet.
<i>Comites Regij.</i>	D. Jos. Clem. Joach. L. B. ab Ovv, Hum. A.
Albertus Ignat. Mayr, Rhet.	D. Jos. Mathias L. B. à Camerlohr, Hum. A.
Gregorius Zaunstecken, Rhet.	D. Antonius L. B. de Lerchenfeld, Hum. B.
Tobias Fitcher, Rhet.	D. Joan. Georg. Wolfgang L. B. de Lerchenfeld, Synt. maj. A.
Dominicus Franc. à Schnegg, Hum. A.	D. Philip. Ignat. Zindr. L. B. à Keuzingen, Synt. ma. B.
Ioan. Franciscus Falser, Hum. A.	<i>Ephebi Melitenses.</i>
Michaël Wöstermayr, Hum. A.	D. Joan. Max. Eman. S. R. I. Comes de Preysing, Rud. B.
Ioan. Georg. Littich, Hum. B.	D. Max. Ferdin. L. B. ab Auer, Synt. maj. B.
Franc. Jos. Weinberger, Synt. maj. B.	D. Joannes Felix Adamus L. B. de Pfotten, Synt. min. A.
Albertus Sigismundus Weinberger, Synt. maj. B.	D. Joan. Frideticus Ant. L. B. de Gemel, Synt. min. B.
<i>Ephebi Regij.</i>	D. Max. Joan. Jos. Ant. L. B. de Peral, Gram. A.
D. Phil. Carol. Dom. S. R. I. Comes de Fugger, Synt. min. B.	
Joan. Jos. Brandt, Synt. maj. B.	
Joan. Georg. Rudolphus à Kriegeren, Synt. min. A.	
Joan. Andreas Schaki, Synt. min. A.	
Carolus Ant. Iosephus Barth, Synt. min. B.	
Franc. Xav. Stanis. de Giggebach, Gra. B.	
Max. Ferd. Ignat. Planck, Gram. B.	D. Max. Franc. Jos. L. B. de Ginsheimb, Gram. A.
Joan. Ignat. Buckler, Gram. B.	D. Marquard. Guilliel. Ignat. L. B. de Pfotten, Gram. A.
Franciscus Antonius Benno Gugler, Rud. A.	D. Ignatius L. B. de Gallenfels, Rud. A.
<i>Chorus Aethiopi.</i>	D. Joan. Franc. Maria Jos. L. B. de Neubausen, Rud. B.
Christianus Rheinländer, Rhet.	<i>Nobiles Melitenses.</i>
Franciscus Iosephus Atn, Rhet.	Albertus Antonius Lindmayr, Rhet.
Ioannes Iosephus Koch, Rhet.	Franciscus Xav. Amerlperger, Rhet.
Ioannes Wimmer, Rhet.	Franc. Cajet. Wilhelm, Rhet.
Martinus Kriner, Rhet.	Andreas Prosl, Synt. maj. A.
Blasius Miller, Hum. A.	Antonius Viscardi, Synt. maj. B.
Ioannes Michæl Lederer, Hum. A.	Joannes Esneftus. Antonius Haberschemel, Synt. maj. B.
Ioannes Valentinus Rorrer, Hum. A.	<i>Palmarum.</i> Jo. Georg. Daurer, Hum. A.
Sebastianus Philip. Haindl, Hum. B.	<i>Mymido.</i> Jo. Ant. Ränfil. Gram. B.
Zacharias Fux, Hum. B.	<i>Prasdiary.</i>
Mathias Koch, Synt. maj. A.	Bartholomæus Haag, Rhetores.
Michæl Geroldt, Synt. maj. A.	Franciscus Koffler,
Wilhelmus Oeggel, Synt. maj. B.	Franciscus Schloffer,
Mathias Kuchler, Synt. min. B.	Georgius Gloggnor,
Augustinus Werner, Gram. A.	Georgius Maurer,
Mathias Fitchhaber, Rud. A.	Georgius Philippus Rest,
Joseph. Postenschlager, Rud. B.	Georgius Hörman,
Ioan. Ioseph. Bonin, Rud. B.	Jacobus Brandt,
<i>Personae Musicae.</i>	Joannes Michæl Mayr,
<i>Machometismus.</i> D. Ioach. Kipfinger,	Iosephus Sedlmayr,
<i>Machomet.</i> Phil. Kipfinger, Rhet.	Leonardus Sutor,
<i>Religio.</i> Leonardus Maxim. Heille, Synt. maj. B.	Thomas Strobl,
<i>Fessa.</i> Ioseph. Ignat. VVallenberger, Synt. min. A.	
<i>Maroccum.</i> Balthas. Ios. VVinckler, Synt. min. A.	
<i>Genius Soc.</i> Franc. Ant. Lienhardt, Synt. min. B.	
<i>Gen. Regius.</i> Bartholomæus Steyter, Gram. A.	
<i>Venator.</i> Phil. Serzeder, Hum. B.	
Seb. Phil. Haindl, Hum. B.	
Omnia ad maiorem DEI Gloriam.	

Fig. 4.24 A late seventeenth-century Jesuit school theatrical production with a significant number of noble-born students in the cast (indicated). *Mulei Mahometi* (Munich, 3, 5 September, 1698), CSTD ID 472. Reproduced from Szarota 2:2: 1423–1424

een / laß zu diesem Ziel ein Todten Reihn führen / als er aber auff den Kranken
soß gehen will / wird Er von Göttlicher Vorsichtigkeit abgehalten / mit Befehl / er
solle über 140. Jahr sich widerumb anmelden.

S C E N A III.

Pergentes ad sterquilinum Vespillonnes vident, illud in floridum col-
lem conversum, ipsum quoque Jobum Angelorum operâ à sanie mundatum,
regalibus vestibus ornatum.

Die Todtengräber / als sie den außgeseelten Job in Misthauffen vergraben
wollen / erfahren / daß der Misthauffen in ein Blumenbüschlein verändert / und
Job von denen Englen gereinigt / mit Königlichem Kleidern gesterret.

S C E N A IV.

Uxor & Familia, dum sterquilinum iteratò parant accedere, ut Jobo
denudè illudant, intelligunt ex Vespillonibus, statum Jobi esse omnino, at-
que adedè in melius mutatum.

Die Hausfrau mit ihrem Anhang begiebt sich abermal zu Job / selben ärger
als jemalen zu verhönen; versteht aber unterwegs von den Todtengräbern / daß
sich das Bläulein gewendet / deme sie doch nit Glauben gibt.

S C E N A V.

Accedunt Jobum, eundemque felicissimum reperiunt, ferrum in reos
stringit divina Nemesis, interveniente tamen divinâ Providentiâ idem re-
condit.

Sie finden Job mit größter Verwunderung in einem sehr glücklichen Stand.
Die Göttliche Rache zucket das Schwerdt wider die Spötter / haltet doch inn auß
Befehl Göttlicher Vorsichtigkeit.

S C E N A VI.

Jobus à Providentiâ divina in Regiam reducitur, & ad veniam suis im-
petrandam sacrificare jubetur.

Job wird von Göttlicher Vorsichtigkeit wider in sein Pallast geführt / und die
Schnige mit Gott durch ein Dpffer zu versöhnen angemahnt.

S C E N A VII. Cum CHORO.

Jobo sacrificante à Choro laudatur divina circa homines Providentiâ.

Job offeret dem Allmächtigen / folget ein nöthiges Lob Göttlicher Guttha-
ten so den Menschen sonderlich durch sein Göttliche Vorsichtigkeit erwiesen werden.

S C E N A ULTIMA.

PRO ALTERA EXHIBITIONE.

Veniunt amici offerentes Jobo munera, quæ ille postmodum in proemia
distribuit. ←

Job wird mit vielen kostbarlichen Geschenken von seinen Freunden begabet /
welche er aber auß Anordnung Göttlicher Vorsichtigkeit / der studierenden Jugend
nach Verdienst aufsetzt.

S Y L

S C E N A III.

Scipio, Comitis Ruperti filius, occasione annuli signatorij, venit in suspi-
cionem, Parentis sui à milite occisi.

Scipio / deme der Pertzier-King seines Herrn Vatters von einem Solda-
ten gezeitigt wird/vermainet/sein Herr Vatter seye vmb das Leben kommen.

S C E N A IV.

Aulicorum de duobus Ducibus, Godefrido & Raimundo, judicium Ele-
storibus aperitur.

Die zur Königlichen Mah' bestellte Obersten/nemmen Urkunde ein von den
Bedienten Godefridi vnd Raimundi, wegen ihres Lebens vnd Sitten.

S C E N A V.

Pietas ad Regiam Coronam promovet Godefridum.

Herzog Godefridus wird Raimundo vorgezogen / eben beschwigen/wessen er
beschuldigt worden/das er nemlichen sich in der Kirchen verweile/vnd dadurch die
Speisen etwas ungeschmack werden.

C H O R U S.

Perversum sæculi nostri Genium deplorat, in muniorem distributione alia
omnia spectantem, quàm pietatem, quæ tamen ad omnia utilis est.

Die Göttliche Weißheit betrauret jetzigen Weltsauff/da man in Erhaltung der
Ehren-Aempter auff alles andere mehr / dann auff Frombheit/acht gibt/welche doch
zu allen Sachen dienet.

A C T V S Q V I N T V S.

S C E N A V N I C A.

Inter varia lætitiæ signa, Godefridus, auream Coronam tepudians, spinis redi-
mitur, milite Regis exemplum cum plausu imitante.

Godefridus/der new erwöhlte Jerosolymitanische König/durch Erledigung so
wol (1) Türckisch- als (2) Christlicher Gefangenen/vnter welchen auch (3) Scipionis
vnd (4) Mustaphæ Vatter sich befinden/wird von den seinigen (5) mit grosser Fro-
lockung begrüßt; der sich aber / auß gegen Christo tragender Ehrenbierigkeit / des
Königlichen Tituls/vnd guldnen Cron entschlagend / ein Fürsprecher des heiligen
Grabs genennt; vnd mit Öhrneren gekrönet zu seyn/begehret.

P R O D I S T R I B V T I O N E P R Æ M I O R V M.

Jerosolyma rursus dolet, se Turcico jugo subjectam, quam Austriæ ac
Lotharingiæ Genij solantur; ostenso nomine Leopoldi Secundo Geniti, qui ex
eo creditur Turcæ formidabilis, quod illo gravida Augustissima Parens, Regina
Hungariæ sit coronata. Gaudium hoc amplius ut demonstretur, præmia in Ju-
ventam litterariam distribuuntur.

SYL-

(b)

Fig. 4.25 Two examples of seventeenth-century Jesuit school productions in which the distribution of class prizes is incorporated into the final scene of the drama.

(a) *Jobo* (Dillingen, 4, 6 September, 1679), CSTD 330. Reproduced from Szarota 1:1, 402 (b) *Hierosolyma* (Ingolstadt, 1, 3 September, 1682), CSTD 345. Reproduced from Szarota 3:1, 704

er kempt / vnd springt auff den Berg etc. begrüß / auch angebeut / wie lieblich die
Fußstapffen seynd der jenigen / so das Evangelium Christi verkündigen.
Rom. 10. v. 15.

Scena V.

Die zween von Francisco getauffte / vnd mit der Marter geübte Indlaner
werden vom H. Petro auß dem Christlichen Reichem erkenne / in den Himmel ein-
gelassen.

Scena VI.

Der König zu Bungi empfange Franciscum sehr brächtilg / wird von einem
Knaben mit 7. Jahren begrüß / von Männiglich verehrt / außgenommen die
Bonzen / auß welchen ein gar vornehmer von Franc. in der disputation über-
wunden / bechehrt / vnd getaufft wird.

Scena VII.

Franciscus wird von den Höllischen Geistern im Gebete vberfallen / doch
aber von demselbigen nie abwendig gemacht / leidet grossen Bewalt / müssen doch
die höllische Geister vnderlicher Sachen abstehen.

Scena VIII.

Franciscus erweckt einen Todten / deswegen erstehe Bonzii entschliessen sich
mit einander in der stik auß dem Staub zumachen / vnd nehmen die Strich.

Scena IX.

Nach dem Francisco den König zu Bungi, vnd noch vil 1000. in Japan
getaufft / nimbt er Erlaub / schiffte mit grossen Trauren des Königs vnd Volcks
in Chinam.

Scena X.

Die Catholische Kirch verjagt die Abgötterey / Meyd / Tyranney / in die
Höll vnd bemächtiget sich der neuen Welt.

Scena XI.

Die Tugenden Franc. beratschen ihme den Weeg zu der Höllischen Cron.

Scena XII.

Franc. stirbt / vnd wird von Christo zu der ewigen Seeligkeit eingeladen.

Epilogus.

Die Seel Francisci wird mit grossen Triumph in die Höllische Glory ein-
geführt / Christus erhalte ihm die ewige Belehnung / Tröst auch sein Kirch/
daß sie an Franc. ein schönes Keynrod / Bier der Preustler / Ehr vnd Trost aber
Glaubigen habe / in dem mit der Zeit alle herrangre / so zu ihm ihr Verrewen se-
hen / sein Hülf erfahren werden / disien sich Ecclesia erstend vnd nimbt die actio
nach außhaltung der Praemien, wie Fremd das

E N D E.

A 3

ACTO-

Fig. 4.26 Example of a seventeenth-century Jesuit school production in which the prize distribution ceremony (*Praemien*, indicated) is incorporated into the epilogue. *S. Franciscus Xaverius* (Straubing, 4, 5 September, 1664), CSTD 226. Reproduced from Szarota 3:2, 1277

TABLE 4.43 Performance forces (known) in seventeenth-century Jesuit school dramatic works, by century quarter and increments

Cast Size (No. of Performers)	Year Period	Number of Productions	% of Total Period Sample
< 10	1600–1624	1	33%
	1625–1649	1	5%
	1650–1674	0	0%
	1675–1700	2	2%
Total:		4	
< 25	1600–1624	1	33%
	1625–1649	3	14%
	1650–1674	6	7%
	1675–1700	3	3%
Total:		13	
< 50	1600–1624	1	33%
	1625–1649	8	38%
	1650–1674	17	20%
	1675–1700	11	10%
Total:		37	
< 75	1600–1624	1	33%
	1625–1649	14	67%
	1650–1674	36	41%
	1675–1700	40	35%
Total:		91	
< 100	1600–1624	2	67%
	1625–1649	18	86%
	1650–1674	53	61%
	1675–1700	72	63%
Total:		145	
< 125	1600–1624	2	67%
	1625–1649	20	95%
	1650–1674	68	78%
	1675–1700	95	83%
Total:		185	
< 150	1600–1624	3	100%
	1625–1649	21	100%
	1650–1674	77	89%
	1675–1700	107	93%
Total:		208	

(TABLE 4.43 Performance forces (known) in seventeenth-century Jesuit school dramatic works, by century quarter and increments, continued)

Cast Size (No. of Performers)	Year Period	Number of Productions	% of Total Period Sample
< 175	1600–1624	3	100%
	1625–1649	21	100%
	1650–1674	81	93%
	1675–1700	113	98%
Total:		218	
< 200	1600–1624	3	100%
	1625–1649	21	100%
	1650–1674	83	95%
	1675–1700	114	99%
Total:		221	
< 225	1600–1624	3	100%
	1625–1649	21	100%
	1650–1674	85	98%
	1675–1700	115	100%
Total:		224	
< 250	1600–1624	3	100%
	1625–1649	21	100%
	1650–1674	87	100%
	1675–1700	115	100%
Grand Total:		226	

TABLE 4.44 Average number of performers in seventeenth-century Jesuit school productions by century quarters

Year Period	Average No. of Performers	Range in No. of Performers
1600–1624	N/A*	8 - 141
1625–1649	65	6 - 148
1650–1674	92	10 - 233
1675–1700	92	8 - 220
Century Average:	82	

* Not applicable due to the insignificant number of items currently available

TABLE 4.45 Number of performers in seventeenth-century Jesuit school productions, by increments

Cast Size (No. of Performers)	No. of Productions	% of Total Sample
1–9	4	2%
10–24	9	4%
25–49	24	11%
50–74	54	24%
75–99	54	24%
100–124	40	18%
125–149	23	10%
150–174	10	4%
175–199	3	1%
200–224	3	1%
225–250	2	1%
Grand Total:	226	

TABLE 4.46 Main title dramas within the seventeenth-century Jesuit theatre data sample by dramatic genre

Dramatic Genre	No. of Works	% of Data Sample
Comedy	35	7%
Comi-Tragedy	5	1%
Drama Musicum	19	4%
Festival	2	< 1%
Tragedy	409	84%
Tragi-comedy	8	2%
Unknown	8	2%
Total:	486	

TABLE 4.47 Main title dramas within the seventeenth-century Jesuit theatre data sample by dramatic genre and century quarters

Period	Comedy	Comi- Tragedy	Drama Musicum	Festival	Tragedy	Tragi- comedy	Total	% of Sample
1600–1624	4				44	1	49	10%
1625–1649	14	1	4		71	1	91	19%
1650–1674	7	4	7	1	130	3	152	32%
1675–1700	10		8	1	164	3	185	39%
Total:	35	5	19	2	409	8	478	

TABLE 4.48 Examples of *dramae musica* in seventeenth-century Jesuit school theatre

Year	Day 1	Day 2	Month	Programme Main Title (Incipit)	School City	CSTD ID
1636				Wencesslaus	Augsburg	88
1643	4	6	September	Theophilus	Munich	110
1643				Philothea	Munich	109
1645				Chrysostomus Redux	Cologne	122
1650	4	6	September	Philothee	Fribourg	144
1651	5		September	Mauritius	Hall	154
1652	3	5	September	Theodorus Sapiens	Ingolstadt	160
1658				Philothea	Munich	184
1659				Antonius Japon	Feldkirch	195
1660	11	12	October	S. Vitus Elvacensis	Ellwangen	202
1670				Apostasia Fortiter	Constanz	270
1679	4	6	September	Hermenegildus	Ingolstadt	332
1683	20		June	Epulum Fortium	Ingolstadt	359
1684				Ferdinandus Quintus Rex Hispaniae	Vienna	362
1685	21		April	Patientis Christi Memoria	Vienna	368
1686	13		April	Reconciliatio Naturae Humani Generis	Vienna	374
1688				Jefte	Ath	384
1690	28		May	Orbis Eucharisticus	Vienna	405
1698	3	5	September	Irene Helvetiae	Lucerne	470
1697				Tractatus Pacis inter Deum	Vienna	462
1700	3	6	September	Carolus I Magnae Britanniae Rex	Ingolstadt	504

TABLE 4.49 Formal dramatic structures among examples of seventeenth-century Jesuit school *dramae musica*

Year	Programme Main Title	Acts/Parts	CSTD ID
1690	Orbis eucharisticus	1 Act	405
1697	Tractatus Pacis inter Deum	1 Act	462
1645	Chrysostomus Redux	3 Acts	122
1636	Wenceslaus	3 Parts	88
1652	Theodorus Sapiens	3 Parts	160
1685	Patientis Christi Memoria	3 Parts	368
1686	Reconciliatio Naturae Humani Generis	3 Parts	374
1700	Carolus I Magnae Britanniae Rex	3 Parts	504
1650	Philothee	4 Parts	144
1643	Theophilus	5 Acts	110
1651	Mauritius	5 Acts	154
1659	Antonius Japon	5 Acts	195
1660	S. Vitus Elvacensis	5 Acts	202
1670	Apostasia Fortiter	5 Acts	270
1679	Hermenegildus	5 Acts	332
1684	Ferdinandus Quintus Rex Hispaniae	5 Acts	362
1698	Irene Helvetiae	5 Acts	470
1643	Philothea	5 Parts	109
1658	Philothea	5 Parts	184

TABLE 4.50 Formal dramatic structures within a sample of seventeenth-century Jesuit school main title dramas

Formal Dramatic Structure	Total No. of Productions	% of Sample
1 Act	13	5%
3 Acts	26	10%
3 Parts	104	39%
4 Acts	3	1%
4 Parts	5	2%
5 Acts	114	42%
5 Parts	2	1%
Total:	267	

Tratorisches Schawspil

Darinn

VVENCESLAVS

Dies Namens erster König in Böhem/ wegen des Christlichen Glaubens / von seinem eignen Bruder Boleslao, auf anstiftung vnd verhegung seiner leiblichen Mutter Drahomiræ jämmerlich entleibt:

Und

Mit dem Gottsfürchtigen König Dauid verglichen wirdt

Repräsentiert

In dem Academischen Gymnasio zu Ingolstatt.

Den 7. Septembris. Im Jahr 1647.



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PROLOGVS

Angelus Bohemix, Angelum Iudææ, regem ex ijs aliquem, quos sanctitate ac virtute præcipuos habuit, imitandum orat, & Dauidem exorat. Von des Jüdischen Landes Schutzengel begeret der Engel des Königreichs Böhems zur nachfolg den tugentreichsten König / vnd erlangte den H. Dauid.

ACTVS I.

VVenceslaus Bohemix gubernationem à Matre Drahomiræ ad se translata suscepit.

Wenceslaus nimbt die Regierung des Königreichs Böhem an/ nach absetzung seiner Frau Mutter Drahomiræ.

1. Paulus sacerdos VVenceslai moderator Principem suum à gubernaculis abhorrentem ad eadem accipienda extimulat.

Paulus ein Priester / Wenceslai Hofmeister / spricht ihm zu / ab der Regierung sam abschew juragen.

2. Milites Iussu Drahomiræ sacrilegam expeditionem in Dei sacerdotes Deiq; Duorumque templa parant.

Auf Drahomiræ gottlosem befehl rüsten sich die Soldaten wider die Gottgeweihte Priester vnd Gottshäuser.

3. Profugi, Sacerdos & ciuis queruntur de militum furore. Ein vertriebener Priester / vnd Burger / beklagen sich vber der Soldaten vngkümigkeit / vnd vbel haufen.

4. Milites in Dei Sacerdotes desauitunt. Die Soldaten gehn mit Christlichen Priestern gremlich vmb.

5. Quintinus Archiepiscopus ad VVenceslaum properat, contra impiam Drahomiræ sauitiam opem rogaturus.

Quintinus ein Erzpriester eyle vmb hilff zum Fürsten Wenceslao wider das Gottlose wüthen Drahomiræ.

6. VVenceslaus ab Archiepiscopo Quintino, exadulterio à Matre in Dei Sacerdotes exercita commouentibus, suscipit regni gubernacula adire.

Wenceslaus nach verstandner schuldigkeit seiner Mutter entschliesset sich / die Regierung anzutreten.

7. Cancellarius Bohemix & primi Senatorum Prouincix administrationem à Drahomiræ ad VVenceslaum transferunt.

Der Reichs Cantzler / vnd fürstliche Rath / nemmen die Regierung von Drahomiræ / vnd übertragen sie Wenceslao.

CHORVS.

Saul postquam Dei vni inobedientiam deseruit, à Deo reiecitur. Ei substituitur eius Regem Iudæix iungitur à Propheta Samuel, Dauid, vir

vir secundum eor. Dei, vt præliatur bella Domini. VVenceslaus amonit à Bohemix gubernatione Drahomiræ impia Matre Bohemix Dux renouatur pro Boleslao Fratre, bellumq; Domini aduersus Idololatriam suscipit.

König Saul wirdt von Gott wegen seines vnghehorhams / von dem Reich verlossen: an dessen statt vom Propheten Samuel zu einem König gesalbet wirdt Dauid, ein Mann nach dem wunsch Gottes. Wenceslaus, nach dem seiner gottlosen Mutter die Regierung benommen/ auch sein Bruder Boleslaus hindangefest / wirdt König in Böhem erklärt / vnd führt Krieg wider die Abgötterey.

ACTVS II.

Crudelissimæ Drahomiræ & Boleslai nequitia occiditur Ludmilla VVenceslai Auia sanctissimæq; nutrix & moderatrix.

Ludmilla Wenceslai Anfram vnd Ziehmutter kombt durch grausame bössheit Drahomiræ vnd Boleslai vmbes leben.

1. Boleslaus indignè serens inaugurat Bohemix Ducem VVenceslaum Fratrem, amonit, ab administratione prouincix, Matre, benè consulenti consilij consilia spernit.

Boleslaus vnweis vnd Zornig/das nit mehr sein Mutter/ sonder sein Bruder / regieren solle / veracht den gegebenen guten rath.

2. Boleslaus malè consulenti malum consilium sequitur. Boleslaus volgt eines andern bösem rath.

3. Genij aulæ exponunt Ludmillæ necem. Zween Gaffler des Königlichen Hofes beschreibet den Todt Ludmilla.

4. Sicarij de necè Ludmillæ illata gloriantur. Die Todtschläger behümen sich der Mordthat / so sie an Ludmilla verbracht.

5. VVenceslaus tristibus infornijis exeatatus ad Ludmillam Aniam properat, quam occisam reperit & plorat.

Wenceslaus, weil ihn / was nit was für gedanken / außm schlaff brachten / macht sich auff zu seiner Anfram Ludmilla. findt sie aber todt. vnd klagt gang betrübt dise that.

CHORVS.

Inducitur Dauid vt vindictæ necem, Abimelech Sacerdoti à Saulo illatam. Vindictam Domino Dauid relinquit. VVenceslaus vindictam parriedis Ludmillæ à Deo deprecatur.

Dauid wirdt beruffet zur rath des Todts Abimelech, welchen Saul ermorder, aber Dauid laßt Gott die rath. Wenceslaus bittert Götter wolle den Todt Ludmillæ an den thättern nit rächen.

ACTVS III.

Radislaus Garim/Princeps rebellis aduersus VVenceslaum infirmitate

Radislaus ein Fürst fällt ab von Wenceslao, vnd ist wider ihn auß rüchlich.

Radislaus ein Fürst fällt ab von Wenceslao, vnd ist wider ihn auß rüchlich.

1. Radislaus suos in VVenceslaum concitat. Radislaus verhetzt seine Vnderthanen wider Wenceslaum.

2. Ragisus Militix præfatus apud Radislaum, veterem militem cogi, & nouum scribi imperat. Radislai Kriegsoberster Ragisus befecht Dost zusammen zubringen.

3. Duorum militum fraus, qua rusticum inuitum ad militiam pertrahere conantur, ab eodem Rustico comice eluditur. Ein Bauer verlüstiget zween Soldaten / die ihn wolten in Krieg nützlich.

4. Exponitur comice insolentia militaris. Der Soldaten vnseidentliche Wermuth wirdt für augen gestellt.

5. Per Varios surfores nunciatur VVenceslao Rebellio Radislai. Wenceslao kommen vnderscheidliche Berichte zu / das Radislaus von ihm abgefallen / vnd wider ihn zu Feldt stehet.

6. VVenceslaus se ad bellum contra Radislaum parat. Wenceslaus rüestet sich zum Krieg wider Radislaum.

7. Educit Radislaus suos contra VVenceslaum. Radislaus ist im anzug wider Wenceslaum.

8. Nunciatur VVenceslao suum instruendum esse exercitum, & hostilem aduenire. Wenceslaus wirdt bericht / seine Völder seyen wol außgerüst: vnd die Feindt seyen albereit im anzug.

CHORVS.

Dauid pugnatorius aduersus Goliath Vestibus & armis Saulis abiectis instruit se baculo, funda, & quinque lapillis. VVenceslaus duellaturus cum Radisla, indutus cilicio, Lorica SS, Crucis munus se.

Dauid, vorhabens an streit zugehn wider Goliath, legt des Sauls rüstung von sich ab / bewaffnet sich mit seiner schüttingen / 5. steinen / vnd hirtenslab. Wenceslaus legt ein härnes klab an / vnd bewaffnet sich mit dem H. Creuz / in den Kampf wider Radislaum.

ACTVS IV.

Ope Angeli foperat VVenceslaus Radislaum. Triumphos sibi à suis decretos ad Deum transfert.

Wenceslaus durch hilff seines H. Engels / überwindt Radislaum / vñ stehet den Triumph / der ihm vermahnt war / an allain Ort zuehren.

1. VVenceslaus ab Angulo confortatur, & armatus contra Radislaum procedit, sanguinis suorum pareus statuit singulari cum eo certamine congre.

Wenceslaus vom D. Engel gestärkt / tritt bewaffnet auß den Thron / selbst in atzner Person mit Radislaw zuschicken / vnd eingang zu thun; alles anders Blutvergiessen der seinigen zuverhüten.

2. Nominē VVenceslai offeritur duellum Radislaw. Wenceslaus fordert durch ein Abgesandten / Radislaw herauf / er soll ihm erscheinen.

3. Angelus Radislaw cum VVenceslao duellaturum absterret, qui facinorosa veniam à VVenceslao precatur & accipit. Radislaw wirdt vom D. Engel abgeschreckt / mit Wenceslao in Kampff sich nit einzulassen. Begehrt von Wenceslao Verzeihung seiner mißhandlung / vnd erlangts.

4. Adolescentes Pragensis intellecta Victoria VVenceslai, comice salforum Deorum sacrificulum exagitant.

Nach verstandnem Sieg Wenceslai, wirdt von Pragerischer Jugend ein Bögenpaff darffter hergenommen.

5. Praefectus & senatores Urbis Pragensis VVenceslao Triumphum decernunt. Der Statthalter vñ Rath zu Prag wollen Wenceslao ein Triumph vñ herrlichen sigreichen Emitt halten.

6. Radislaw Ludo militari honorare VVenceslaumparat. Radislaw stellt Wenceslao puehren ein Krieg. vñ Witzerspielen.

7. VVenceslaus paratos sibi à suis Triumphos ad D. x. v. m. transfert, nobilissimo triumpho se & Radislaw triumphans.

Wenceslaus stuet allen ihm angestellten prächtlichen Triumph als sein Gott zumeßsen / ein herrlicher Dñiger seiner selbst so wol / als Radislaw.

CHORVS.

Dauid Triumphales laudes quas illi Filii Israel accinebant ad D. x. v. m. transfert: VVenceslaus Triumphos sibi à suis destinatos Dzo cani imperat. Von Dauid wirdt wegen des erhaltenen Siegs alles Lob vñ ihm angethane Ehr / G. D. allein zugemessen. - Wenceslaus gibt G. D. allein die Ehr vñ alles Lob / so man sonst wolt ihm Wenceslao anthuen.

ACTVS V.

VVenceslaus à Boleslao Fratre ad Natales recens nati sibi filij inuitatus occiditur.

Wenceslaus wirdt von seinem Bruder Boleslao auff seines Pringen geburtstag geladen / vñ da umgebracht.

1. Per Legatos à Boleslao Fratre ad Natales nati sibi filij inuitatur VVenceslaus.

Boleslaus ladet auff seines jungen Pringen geburtstag Wenceslaum durch ein Abgesandten.

2. Boleslaus audito ex idolorum sacrificio, omnem idololatriam ex Bohemia proferibi, falsos suos Dzos in Fratre vlcisici statuit.

Boleslaus als er vernomien / daß aller gögendiens in Königreich abgeschafft / will die gößen an seinem Bruder rechen.

3. VVenceslaus nequicus in Paulo moderatore suo obstante cum ex quo comitatu ad Fratrem proficiscitur.

Wenceslaus macht sich mit wenig Personen auff zu seinem Bruder / vngedacht es ihm sein Do. waltster Paulus widerstehen.

Chorus intermedius. Dauid postquam intellexit ex Ionacha, parari sibi certam necem, à saule fugit: VVenceslaus ubi gaudem sibi à Matre & Fratre parari ex Umbra Ludmillæ Aus. lux intelligit, ad certam mortem properat.

Als Dauid verstanden daß ihm Saul nachm Leben stelle; entflieht er. Als Wenceslaus verstanden / daß ihm sein Mutter vñ Bruder nachm Leben stellen / entet er doch in Tod hinein.

4. Boleslaus aduentum fratris operiens militum stationem ad sulam disponit.

Boleslaus in erwartung seines Bruder / besetzt seinen Hof mit etlich Wachten

5. Boleslaus fluctat in facinore aduersus Fratrem medicato, pugnantem impietate cum pietate. Sperat impietas.

Boleslaus steht stark an / hat mit sich selbst justretem / vñ irretet / ob der sürgenome Bruder mörder vorzunehmen oder nit. Endlich sezt er alle schuldige brüderliche Lieb vñ treu hindan.

6. Boleslaus aduentum fratrem excipit. Boleslaus empfängt seinen Bruder Wenceslaum.

7. Centurio Vigiliis circa Palatium Boleslai sollicitus ordinat. Der Wachtmeister führt an Boleslai Hof gute Wachten auff / vñ bestelt alles gar wol.

8. Praemissis aliquod fratricidij proliudij, occiditur à Fratre Boleslao VVenceslaus.

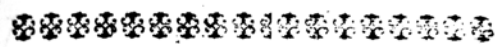
Boleslaus entseubt seinen Bruder Wenceslaum gang grausamb vñ jämterlich nach etlichen juuer für augen gestellten jämterliche Werdspaten.

CHORVS.

Aduersus impietatem vindicatur Pietas. Worte wirdt gerochen / treu vñ unschuldt belohnet.



NOMI-



Nomina Actorum.

Prologi. Angelus Bohemiae Principi. D. Georgius VVagner. Phil. Stud. Angelus Iudaea Principi. Casparus Pius Rhetor.

VVenceslaus. Nobilis D. Otto Franciscus Leu. ker. I. V. Stud.

Boleslaus. Nob. D. Ioannes Baptista VVelfer. Phil. Stud.

Radislaw. Nob. D. M. Ioannes VVolfgangus VV. i. f. s. I. V. Stud.

Paulus VVenceslai Moderator. D. Ioann. Ignatius à Zimmeren. I. V. Stud.

Praefectus Urbis Pragensis & regis Cancellarius. D. M. Ioannes Hartman. SS. Theol. Stud.

Praefectus militia VVenceslai. D. Ioannes Georgius Perger. I. V. Stud.

Praefectus militia Radislaw. D. Georgius Fleischman. Phil. Stud.

Consiliarij Boleslai. D. M. VVolfgangus Reichmair. I. V. Stud.

D. Ioannes Georgius Perger. I. V. Stud.

Senatores. D. Casparus Regler. Medic. Stud.

D. Ioannes Leonardus VVanner. Phil. Stud.

D. Henricus Plenagel. Iacobus Mair Rhetor. Georgius Richard. Ioannes Raedelmair. Poeta.

Principes VVenceslai. Ill. & Gen. D. Ioannes Christophorus L. B. de Springzenkein. Casparus Pius. Rhetores.

Aulici Boleslai. Ioannes Georgius Brottreis Poeta.

Melchior Mair minor Synt.

Tribuni Radislaw. Franciscus Höchel. Melchior Schrek. Martinus Haeber Rhetores. Michael Herenbeck. Mattheus Gebhart. Poeta.

Quintum Archipresbyter. D. Ioannes Leonardus VVanner. Phil. Stud.

Sacerdotes. Ioannes Friz. Sebastianus Nidermair. Thomas Schielle Poeta.

Groß Aul. Georgius Pius. Tobias Kienle Poeta.

Religio. Georgius Pius. Poeta.

Pueri Pragensis. Ambrosius Lotterbach Maior Synt. Ioannes Christophorus à Tullian. Casparus Lotterbah. minores Synt. Ioann. Zöpf. Franciscus Kymicher. Gramatistz. Ignatius Rath. Franciscus Sebastianus Rath. Rudimentistz.

Centurio. D. M. Ioannes Gerßmair SS. Theol. Stud.

Militis. Melchior Schreck. Martinus Haeber. Michael Marx. Ioannes Eusebius à Tullian. Franciscus Höchel. Rhetores. Michael Herenbeck. Matheus Gebhart. Thomas Schielle. Sebastianus Nidermair. Ioann. Friz. Ioann. Georg. Molitor. Humanistz.

Harrifolci. D. Georgius Fleischman. Phil. Stud. Ioann. Georgius Molitor. Thomas Schielle. Poeta. Drahomira. Ioann Zeller. Rhetor.

P E R-

PERSONÆ CHORL

Modes feist. D. Georgius Leitner. SS. Theol. Stud.

Dem. Ionathas. D. Christianus Jobst. I. V. Stud.

Sammuel. Absai. Vuditha. Nob. D. M. Ioannes VVolfgangus VV. i. f. s. I. V. Stud.

Dauid. Nob. D. M. Andreas Koler. SS. Theol. Stud.

Sani. Absalon. D. Henricus Penagl.

Abiathar. Abner. D. Casparus Regler. Phil. Stud.

Isak. D. Ioannes Leonardus VVanner. Phil. Stud.

Angelus Bohemia. D. Georgius VVagner. Phil. Stud.

Angeli & Filia Israel. Stephanus Sutor. Ioannes Michael Höckmair. maiores Synt.

Laurentius Stozinger. Ioann. Kaindl. Franciscus Scheffer Gramatistz.

Militis. D. Ioannes Ignatius à Zimmeren. I. V. Stud.

Ioannes Raedlmair. Ioannes Georgius Molitor Poeta. Michael Trischiz maior Synt. Ioannes VVerfcher Gramatistz.

Mira Ludmilla. Ioannes Michael Höckmair maior Syntaxista.

Abner. Laurentius Stozinger Grammatista.

Omnia ad Maiorem DEI gloriam.



Fig. 4.27 Wenceslaus (Ingolstadt, 5 September, 1647), CSTD ID 131. Reproduced from Szarota 3:2, 1015–1022

PROVIDENTIA DEI 4i.
 Ludens in rebus humanis
 Per varios casus Fortune

HENRICI

Filiij Comitis Caloviensis
 LVPOLDI
 Sub Imperatore Romano
 CONRADO II.

Leyd: vnd Freuden-Spil
Göttlicher Vorsichtigkeit
 Auffs der Welt Schauplatz/
 Mit
Heinrich dem Sohn Grafens von Kalu.
 Lupold oder Luithold/
 Vnter Regierung des Römisch: Teutschen Keyfers
 Conrad II.

Widerum auff die Schau-Bühne Spil-weis gebracht
 Von der Studirenden Jugend
 Desß Oesterreichisch: Keyserlichen Gymnasij der Societät
 I E S U zu Hall im Pfnthal/
 Den 2. vnd 4. Septembris, Im Jahr Ehrlich 1675.

Permissis Superiorum.
 Gedruckt zu Vnsprugg / bey Jacob Christoff Wagner,
 P. H. an des Keyser: Aeltern: Comptur.

Historischer Innhalt.

Herr Lupoldus Graf von Kalu / wegen einiger Frit-
 brüchigen Vnruhe beschuldiget / in Gefahr des Le-
 bens stunde / hat er die Flucht in den Schwarzwald
 genommen / allwo er als einig mit seiner Ehegemahlin
 in einem armen Häuslein gewohnt. Als ungeschick-
 Keyser Conrad II. anff der Jagt von der Nacht überfallen / allda
 Vnterschlauff zu nemmen gezwungen worden / hat eden in selbiger Nacht
 die stüchtige Gräfin ein junges Söhnlein geboren / vnd ist zu dem drit-
 ten mal diese Stüch von Himmel gehört worden: O Keyser / diese Kind
 wird dein Tochtermann vnd Erb werden. Solche Wort haben ver-
 ursachet / das gleich bey anbrechendem Tag der erzörnte Keyser so bald
 er seine Beferten gefunden / zweyen Dienern befohlen / das erst auff die
 Welt geborne Kind grausam vnd mörd: rischer weis vmbzubringen:
 vnd damit er der Mordthat vergewist wäre / hat er begehrt / das man
 ihm das vnmündige mit Blut vnd Milch rinnende Herz herbey bräch-
 te / an dessen statt doch ihme eines Hasen Herz gezeiget worden / vnd
 haben die Diener von Wilspecken der weynenden Witschuld bewöz-
 des Kindes Leben auff einem grünen Baum vnter den dicken Aesten
 erhalten. Dieses weynende Kind hat bald ein Herzog gefunden / vnd silt
 sein Leibliches Söhnlein auferzogen. Nach 15. Jahren / als Keyser
 Conrad zu selbigen Herzog als seinem Stieff-Sohn gerisset / hat er
 einen mit allen guten Gaben wohlgezierten Jüngling höflichst auff-
 wartend angetroffen / vnd geschwind gearwohnet / solcher möchte vil-
 leicht jeniges durch Betrug seiner Diener bey dem Leben erhaltene Kind
 seyn / begehrt ihn mit List von dem Herzog / schickt ihn auch schleunig
 zu der Keyserin mit einem Hand-Wiesflein / darinn er bey Lebensstraff
 gebietet / solchen gleich hinrichten zulassen. Vnter Weges hat den
 wegen Müde schlaffenden vnschuldigen Heinrich ein Deckant / auß
 Vorsichtigkeit Gottes / den Wirt erdriemet / vnd an statt des graus-
 men Welsch / gar meiserlich geschrieben / das man diesem bey Hof an-
 kommendem Jüngli. g ohne Verzug die Keyserliche Princessin ver-
 mählen solle / welches dann glücklich geschehen. *Inveniet Lector historiam
 hanc Latinè scriptam apud P. Georg. Stengel. S. I. de gubernatione Dei mundum
 regenti. Accipit ex Pantho Gulst. P. Viterbiensi.*

PRO-

PROLOGVS.

Providentia Divina in Iosepho Jacobi filio præludit, felicibus timorem, miseris spem injicit.
 Die Göttliche Vorsichtigkeit durch Exempel Iosephs des Sohns
 Jacobs machet denen zu glückseligen Menschen ein Furcht / den Armseeligen
 aber gute Hoffnung.

ACTVS I.
SCENA I.

Lupoldus in Sylva Hercynia exul, Jobi instar benedicit Deo, & in somnio videt historiam, quam Dei Providentia cum suo filio ludit, Lupoldus in dem Schwarzwald lobt Gt in seinem Elend / vnd silt in dem Schlaf das ganze Spil Göttlicher Vorsichtigkeit mit seinem Sohn.

SCENA II.

Henricus è venatione redux Lupoldum (Patrem incognitum) offendit hominiquè infelicitate teneris movetur.
 Heinrich irrt an in dem Wald seinen vnbekannten Vatter / wird ab seiner elenden Gestalt zu heiligem Wilspecken bewöz.

SCENA III.

Venantius parentem è Sylva reducem præsolatur, ab advena puero jactulandi magicam artem doctur.
 Venantius Herrm Obrist Jägermeisters Söhnlein / weil er in dem Wald auff seinen Herrn Vatter wartet / erlernet von einem fremden Knaben die schwarze Kunst / gewis zu schießen.

SCENA IV.

Præfectus Venationum quia palumbem cum epistola & annulo aquilæ unguibus ereptam attulit, felicissimas filius Henrico Caloviensi nuptias auguratur.
 Herr Obrist Jägermeister bringe auß dem Wald ein Taub mit einem Brief vnd Ring / darauff Venantius dem Heinrich einen guten Heyrath nachmalen will.

CHORUS I.

Genethliaci ex die & hora nativitate hominibus futuram fortunam prædicunt, inprimis Henrico celeste systema ponunt. Fortuna ab aliis adoratur.
 Die Sternseher vnd Jägermeister machen Heinrich ein Geburtselluna / lesen ihm den Planeten / vnd sagen andereß vns. Die Göttin Fortuna vnd andereß seyn von ihrgen auch angebetet.

A 2 ACTVS

ACTVS II.

SCENA I.

Hermannus gratulatur sibi Henricum filium virtutibus ac scientiis variis excellentem. Morio & ipse filium suum collaudat.
 Herzog Hermann erstreuet sich wegen seines Sohns Heinrichs vnsständigen Tugend vnd Wissenschaften.

SCENA II.

Hugo Henrico Patris donum ostendit, eiusque erga filium amorem celebrat: hic multa patri gaudia pollicetur, & ardentè pro genitore in Campaniam profecturo orat.
 Hugo zeigt seinem Discipel Heinrich die von Herzoglicher Hand erst empfangene goldene Enadens Ketten / anzeigend / wie herrlich er von seinem Herrn Vatter geliebt werde / für welchen dann zu betten er eysrig anfanger.

SCENA III.

Henricus à tota aula deprehenditur piè orans, eiusque Virtutes Imperij Genius, quæ mortem juvenis imminentem arcent, spectandas præbet.
 Heinrich wird von jedermann im Gebet verzeugt gefunden / werden entzweyischen von des Römischen Reichs Schutz-Engel seine Tugenden angestellt / von Todes-Gefahr ihne zu retten.

SCENA IV.

Morio Cesaris suos facetiis instruit ad salutandum Duce, & à Morione Principis in aulam ducitur.
 Der Keyserliche Hoff-Marz richtet seine ab / den Herzog höflichst zu complementiren / vnd wird von seines gleichen statlich nach Hoff eingeholet.

CHORUS II.

Vertumnus personatus Dæmon in Henrici perniciem cum suis consulat. Vertumnus in Hoff-Kleydung verummutter Ruffel halter Marz / den vnschuldigen Heinrich zu verrigen.

ACTVS III.

SCENA I.

Conradus Cesar dum de profectio in Campaniam Hermannò colloquitur, Henricum fixis contemplatur oculis, eiusque aspectu animo linquitur.
 Keyser Conrad / in dem er mit Herzog Hermann handel wegen der Verwilt in Campanien / erilt den Heinrich / vnd siltet in ein Ohnmacht.

SCENA II.

Redit tandem Cesari animus, qui, omnibus excedere loco iussus, solus cum Vertumno & filio alia ex aliis connectens, suppositam prolem censet, quam sceptro metuens tollere statuit.
 216

Als der Keyser widerumb genesen / hat er mit seinem Sohn auch Heinrich genannt / vnd mit Verzumno musmasser mit des Hersogs Sohn lauffen den Wegzug vnder / vnd setze sein Scepter in Befahr / wann er dieses Jindel Kind nit auffreiben lasse.

SCENA III.

Schurimurius cum Onomatapupapa nana, inter pocula Hymenaei festum celebrat.

Schurimuri hatet nasse Hochzeit mit der Zwergin.

SCENA IV.

Henricus Architeconice militaris specimen prabet Caesari. Heinrich batet dem Keyser zu Ehren ein Döpfung / so lustig gestürmet wird.

CHORUS III.

Manes majorum e stirpe Comitum de Kalu, Henricum emotuali chores lugent. Providentia Dei feretrum in thronum mutat.

Des jungen Heinrichs Todts-Gefahr wird mit einem Todten-Tanz behanret / wird doch die Todten-Wahr von Götlicher Vorsehung in einen kömlichen Thron verändert.

ACTVS IV.

SCENA I.

Caesar mortis suae bajulum Henricum, cum litteris Uriz ad Gislam Aquigranum mittit. Der Keyser schickt Heinrich nach Ach zur Keyserin / mit einem Brieff / Brieff seines Todes.

SCENA II.

Virtutes Henrici sub stela colludendo Henricum in bivio expectant. Die Tugend-Geister des Heinrichs / spüend vnder einer Watters-Sauten / erwarten desselben.

SCENA III.

Genius Imperij Henricum via regia Spiram ducit, Promptulus in bivio frustra eum abserret. Der gute Enael führt den frommen Heinrich auff sicherem Wegg zu einer auffgerichten Watter-Saut.

SCENA IV.

Decanus Spirensis dormienti Henrico epistolam e pera eminentem eximit, resignat, & furesco i theta scite meliora reponit. Den Decanus von Spire ziehet dem wegen Müde schlaffendem Heinrich einen Brieff auß dem Saack / ordinet und liest solcken / dar auff er dann die Wort auffgetragen / wichte ihn zu idren beschien / vnd dar für geschriben / man soll ihm ohwald die Keyserliche Tochter zur Ehe geben.

SCENA V.

Genius Imperij Henricum via regia Spiram ducit, Promptulus in bivio frustra eum abserret. Der gute Enael führt den frommen Heinrich auff sicherem Wegg zu einer auffgerichten Watter-Saut.

SCENA VI.

Decanus Spirensis dormienti Henrico epistolam e pera eminentem eximit, resignat, & furesco i theta scite meliora reponit. Den Decanus von Spire ziehet dem wegen Müde schlaffendem Heinrich einen Brieff auß dem Saack / ordinet und liest solcken / dar auff er dann die Wort auffgetragen / wichte ihn zu idren beschien / vnd dar für geschriben / man soll ihm ohwald die Keyserliche Tochter zur Ehe geben.

A 3 CHO-

CHORUS IV.

David e septem fratribus suis a Samuele in regem ungitur, & filiz Saulis desponsatur: Providentia Dei, loco Merob, Davidi annulum & Sceptum offert, quam admiratur & adorat.

David wird zu einem König gesalbet / vnd der Tochter Sauls versprochen: aber an statt der Tochter Merob / reichet ihme die Götliche Vorsehung den Gemähl-King samdt dem Scepter.

ACTVS V.

SCENA I.

Purpurati aulici concludunt augustam filiam Henrico despondendam. Anle Prefectus Ephebis interminat, ne Caesaris filiam sub virili schemate prodicaturam Henrico hospiti prodant.

Die Hoff-Räth beschliessen den Heurath zwischen Heinrich vnd der Keyserlichen Princessin; die Edel-Pasch werden beselzt / die Keyserliche Princessin dem fremden Jüngling nit zu verathen.

SCENA II.

Filia Caesaris virili habitu induta Henricum post suave colloquium in Sacellum aulicum ducit. Die Keyserliche Tochter / nach holdseligem Gespräch / führt den Heinrich in die Hoff-Capellen.

SCENA III.

Genius Imperij Anle nuntiat Hymenaeum; intervenit Caesar, & intellecto inexpectato facto furit. Inter hæc Henricus gener prodit, quo conspecto alternantium affectuum motus in pectore Imperatoris pugnant. Ut Deus prevaluit, amplectens generum Dei Providentiam laudat.

In dem die Hochzeit bey Hoff ruckbar wird / kommet der Keyser an / vnd nach verstandener unvorhoffter Sach ergummet er / den auch der leydige Anle seines Tochtermanns noch mehr entzündet / biß er endlich erkennet das Wunders werck Götlicher Vorsehung.

SCENA IV.

Aula saltando tripudiat. In Hoff wird ein Palet gehalten.

SCENA V.

Caesar in notitiam venit Henrici generis, Lupoldus vocatur. Keyser Conrat erkundtschafft das Gräßliche Herkommen seines Tochtermanns / Lupoldus wird genessen.

SCENA VI.

Lupoldus ad supplicium se timet vocatum, Caesari ad genua advoluit, sed mox surgere jubetur & confidere. Vocatur Henricus gener atque parentem salutare imperatur, qui filiali reverentia Hermannum amplectitur: hic dum nam pio affectui lacrymis respondet, audit Henricus Lupoldum patrem esse.

esse, & Lupoldus intelligit filium suum admirabili Dei Providentia Caesaris generum factum.

Lupoldus gang zierend fallet dem Keyser zu Füessen / welchem alsobald der Keyser festlich auffstehen / vnd zu siagen. Da dann Thro Keyserliche Majestät Tochter-Mann beruhen und ermahnet wird / seinen Herrn Watter zu grüssen / wie er auch gleich löblich zu verrichten gesinnet / aber er findet an Herzig Hermann seinen Watter mehr / denn nit leiblich / daß Lupoldus gegenwertiger Kofhören sein Watter seye / wendet dann seine kindliche Lieb-Affekt gegen diesem / vnd Lupoldus versethet mit Wunber / daß sein lieber Sohn noch lebe / vnd durch Gottes Vorsehung zu gegenwertigen höchsten Ehren-Stand erhebt worden.

DISTRIBUTIO PRÆMIORUM.

CATALOGUS PERSONARUM.

Rhetores.	Franciscus Antonius Canacius. Medicus. Saliu.
Bartholomæus Anhell. Ephebus Hermannii.	Franciscus Antonius Zepher. Aulicus Conradi.
Bartholomæus Gatterer. Conradus II.	Franciscus Grebner. Venator. Saliu.
Carolus Antonius Philippin à Thun. Hermannus.	Franciscus Glihner. Aulic. Hermannii.
Casparus Alphareider. Venator.	Joannes Chryostomus Waidt. Saliu. Mors.
Felix Antonius Malanottus. Henricus de Kalu.	Joannes Jacobus à Path. Elia Conradi. Ephebus Hermannii.
Franciscus Egger. Lupoldus.	Joannes Vescovi. Aulic. Imperatricis.
Franciscus Puchmayr. Aulicus Imperatricis.	Josephus Andreas Milanottus. Aulicus Imperatricis.
Franciscus Tsch. Conradi filius.	Majores Syntaxista.
Franciscus Vigilius Vescovi. Ephebus Hermannii.	Illustr. & Generof. D. Franciscus Sigismundus L. B. & Wicka. Genius Imperij.
Jacobus Vera. Telpelbachiu.	Andreas Carlonus. Saliu.
Joannes Bapt. Soratros. Schurimurius.	Christophorus Rorhofer. Aulicus Conradi. Decanus.
Joannes Jacobus de Alexandris. Hugo. Aulicus Imperatricis.	Franciscus Kircher. Aulic. Imperatricis.
Joannes Maria Balottus. Aulicus Hermannii.	Joannes Ferdinandus. Ephebus Hermannii.
Petrus de Morck. Aulicus Conradi.	Joannes Georgius Fölger. Saliu.
Petrus Mazer. Aulicus Conradi.	Josephus Hochenhäler. Schwarzfuss.
Stephanus Thaner. Aulicus Hermannii. Humanista.	Leonardus Zendronus. Aulicus Hermannii.
Christophorus de Kelleris. Aulicus Conradi.	

Sigismundus Franciscus Gervvig. Sapiens.	Personæ Musicae.
Minores Syntaxista.	Modulus Musicus composuit D. Bartholomæus Kogler. Organodus ad S. Nicolai.
Antonius Malinverius. Duxius.	Ornat. & perdoctus D. Martinus Kogler. Philosophiæ Studiatus. Frater Joseph & David.
Antonius Winckler. Promptulus.	Calparus Als Rhetor. Frater Joseph Ferdinandus Lörenz. Rhetor. Astrologus. Vertumnus. Jacob. Samuel.
Ferdinandus Tabarellus. Ephebus Imperatricis.	Franciscus Puchmayr. Rhetor. Frater Joseph Cygar. Crudelius. Isai.
Franciscus Georgius Kienperger. Ephebus Conradi.	Laurentius Faber. Rhetor. Frater Joseph Cygar. Dolus. Saut. Christophorus Mayr. Human. Frater Joseph & David.
Georgius König. Ephebus Imperatricis.	Andreas Scheffler. Frater Joseph & Isai.
Georgius Tanauer. Ephebus Henrici.	Dominicus Hueber. Frater Joseph.
Gregorius Kirchmayr. Gorius.	Franciscus Aigner. Joseph.
Joannes Hueber. Ephebus Imperatricis.	Joannes Vitscher. Frater Joseph.
Joannes Leopoldus Oerber. Penancius.	Joannes Burchlechner. Synt. Minor. Frater Joseph & David.
Josephus Fenner. Ephebus Imperatricis.	Joannes Georgius Stadler. Synt. Minor. Dei Providentia.
Josephus Walpach. Venator.	Josephus Spilman. Gramm. Timor. Fortuna.
Matthias Kogler. Ephebus Henrici.	Josephus Stadler. Rudimentista. Seta.
Raphaël Warath. Ephebus Conradi. Grammatista.	Balthasarus Hamerl. Fortitudo.
Dominic. Franciscus Sisti. Ephebus Conradi.	Carolus Piaz. Malafabula.
Dominicus Wenzl. Iustitia.	Christophorus Tsch. Pietas.
Franciscus Antonius Feigenpuz. Ephebus Conradi.	Ferdinandus Franciscus Kripp. Ephebus Conradi.
Franciscus Zalinger. Innocentia.	Franciscus Ignatius Gfasser. Ephebus Conradi.
Joan. Alexander ab Egen. Obedientia.	Joan. Ludov. Tanhamer. Ephebus Conradi.
Josephus Dorfner. Randiel.	Michael Haler. Franciscus.
Simon Vescovi. Onomatopupapa. Rudimentista.	
Balthasarus Hamerl. Fortitudo.	
Carolus Piaz. Malafabula.	
Christophorus Tsch. Pietas.	
Ferdinandus Franciscus Kripp. Ephebus Conradi.	
Franciscus Ignatius Gfasser. Ephebus Conradi.	
Joan. Ludov. Tanhamer. Ephebus Conradi.	
Michael Haler. Franciscus.	

Ad majorem DEI Gloriam.

Fig. 4.28 Fortune Henrici Filii Comitum Caloviensis Lupoldi (Hall, 2, 4 September, 1674), CSTD ID 306. Reproduced from Szarota 1:1, 215–222

TABLE 4.51 Cast size (number of performers) in seventeenth-century Jesuit school dramatic works by century quarter and increments

Cast Size (No. of Characters)	Year Period	No. of Main Title Dramas	% of Total Period Sample
< 10	1600–1624	1	33%
	1625–1649	1	4%
	1650–1674	1	1%
	1675–1700	3	3%
Total:		6	3%
< 25	1600–1624	0	0%
	1625–1649	6	25%
	1650–1674	9	10%
	1675–1700	9	8%
Total:		24	10%
< 50	1600–1624	2	67%
	1625–1649	13	54%
	1650–1674	25	28%
	1675–1700	27	23%
Total:		67	29%
< 75	1600–1624	3	100%
	1625–1649	17	71%
	1650–1674	48	55%
	1675–1700	63	53%
Total:		131	56%
< 100	1600–1624	3	100%
	1625–1649	22	92%
	1650–1674	66	75%
	1675–1700	100	85%
Total:		191	82%
< 125	1600–1624	3	100%
	1625–1649	24	100%
	1650–1674	76	86%
	1675–1700	111	94%
Total:		214	92%
< 150	1600–1624	3	100%
	1625–1649	24	100%
	1650–1674	86	98%
	1675–1700	118	100%
Total:		231	99%

(TABLE 4.51 Cast size (number of performers) in seventeenth-century Jesuit school dramatic works by century quarter and increments, continued)

Cast Size (No. of Characters)	Year Period	Number of Main Title Dramas	% of Total Period Sample
< 175	1600–1624	3	100%
	1625–1649	24	100%
	1650–1674	86	98%
	1675–1700	118	100%
Total:		231	99%
< 200	1600–1624	3	100%
	1625–1649	24	100%
	1650–1674	88	100%
	1675–1700	118	100%
Grand Total:		233	100%

TABLE 4.52 Average number of performers in seventeenth-century Jesuit school productions by century quarters

Year Period	No. of Main Title Dramas	Average No. of Characters	Range in No. of Characters
1600–1624	3	38	8–59
1625–1649	24	54	6–146
1650–1674	88	74	7–196
1675–1700	118	71	6–148
Century:	233	70	6–196

TABLE 4.53 Number of performers in seventeenth-century Jesuit school productions, by increments

Cast Size (No. of Characters)	No. of Main Title Dramas	% of Total Sample
1–10	6	3%
10–25	19	8%
25–49	42	18%
50–74	64	27%
75–99	60	26%
100–124	22	9%
125–149	18	8%
150–174	0	0%
175–200	2	1%
Grand Total:	233	

TABLE 4.54 Prologues and epilogues in seventeenth-century Jesuit theatre

Connection to Main Title Drama	No. of Productions
Dependent	176
Transitional	1
Independent	6
Total:	183

TABLE 4.55 Dependent theatrical components and compounds in seventeenth-century Jesuit theatre

Period	No. of Productions	P	PCH	PCHE	E
1600–1624	1	1	0	0	0
1625–1649	10	4	3	0	3
1650–1674	49	5	29	14	1
1675–1700	116	8	70	35	3
Total:	176	18	102	49	7

TABLE 4.56 Example of transitional theatrical components in a seventeenth-century Jesuit theatrical production

Performance Year	Structure	Performance Month	School City	CSTD ID*
1674	PCH	September	Burghausen	300

* CSTD Production ID number

ROMANUM
PAR NOBILE FRATRUM
DOMITIANVS, VESPASIANVS.

VERUS
INCONSTANTIS MUNDI GRATIÆ
DEI GRATIA CONTEMNENDÆ
TYPUS.

Wahrer Abriss

Wie der vnbeständige Weltzustand zu verachteen.

Durch

DOMITIANUM, VESPASIANUM
Zween Adeltichen Römischen Brüder
in einem Schauspil vorgestelt.

Von der studirenden Jugend des Churfürstlichen
Gymnasij der Societät Jesu zu Burghausen.
den 4. vnd 6. Septemb.



Getrucht/

In der Chur, Fürstl. Haupt- vnd Residenz Stadt München/
Vespasian Rauch / Im Jahr 1674.

Wenceslaus 4. 10. 1674. 1674.

PARS I. PROTASIS.

Imperator Clementis filios adoptat in Regni hæredes, applaudit aula, S. Ioannes Iuence Reges ad sceptrum Christianæ gerendum instituit, Apollonius Tyaneus odium contra Christum & Clementis familiam concipit.

Der Kayser außersöhlet ihme für seine Nachkömmling Clementis Sohn: der Hoff erfretet sich: damit diese junge Kayser Christlich regiereten/ vnterwerfete sie der S. Ioannes: Apollonius aber schöpft einen grimmigen Hoff wider Christum/ vnd Clementis Stammem vnd Namen.

PROLOGUS ALLEGORICUS.

Florentem Ecclesiæ Romanæ hortum, à Furore & morte devastatum Christiano sanguine rigandum & restaurandum docet Christus: cui Roma lubens suum offert sanguinem in perennantem Christiani floris sementem.

Nachdeme der erstblühende Garten der Römisch-Catholischen Kirchen durch Wüthen der Tyrannen/ vnd Grimmen des Todts verwüst: lehret Christus/ daß solcher durch Christliches Bluet müsse erfrischt werden: demnach dann Rom ihme sein Bluet anbietet/ zu einem beständigen Saamen der Christlichen Blüthe.

SCENA I.

Imperator adoptat Clementis filios in Regni successores, sceptrò & coronâ in Patris præsentis ornato.

Der Kayser ertwöhlet Clementis Sohn zu Nachkömmlingen in dem Reich/ begabt sie auch in Gegenwart des Vatters mit Scepter vnd Cron.

SCENA II.

Apollonius Tyaneus cum suis odium erga domum Clementis & Christi nomen concipit.

Apollonius mit den Böden Pfaffen vnd anderen Schwärzkünstlern schöpft einen Grimmem sowohl gegen Clementis Stammem/ als Christi Namen.

SCENA III.

Tota Aula in gratulatorios se effundit plausus: recessu optati Cæsares & filij, Imperatori & Patri suo grati, iudicis se exerceant. Imperatorem Patremque recreant.

Der ganze Hoffstab erfretet sich ob den jungen Kaysern: welche zu einem Zeichen der Dankbarkeit sich beissen den Kayser zu belustigen.

SCENA IV.

S. Ioannes & Clemens Pater in familiari cum novis Regibus colloquio de præcipuis Christiani Regis dotibus disserant.

Der S. Ioannes vnd Clemens der Vatter/ lassen sich in ein freundliches Gespräch ein mit den neuen Kaysern: allwo sonderbar von den Qualitäten eines wahren Christlichen Prinzen gemeldet wird.

SCENA V.

Tyaneus grave periculum Romæ imminens, sibi que à Diis reuelatum per duos, quos obuium habet, Consules rogat Imperatorem edoceri.

Tyaneus bittet/ man wolle ein großes Unheil/ welches von den ergrüneten Göttern über Rom ergehen solle/ vnd ihme bekant wäre durch dero selben Offenbarung/ dem Kayser anbeuten.

A 2


CHO-

PROLOGUS ALLEGORICUS.

Florentem Ecclesiæ Romanæ hortum, à Furore & morte devastatum Christiano sanguine rigandum & restaurandum docet Christus: cui Roma lubens suum offert sanguinem in perennantem Christiani floris sementem.

Nachdeme der erstblühende Garten der Römisch-Catholischen Kirchen durch Wüthen der Tyrannen/ vnd Grimmen des Todts verwüst: lehret Christus/ daß solcher durch Christliches Bluet müsse erfrischt werden; demnach dann Rom ihme sein Bluet anbietet/ zu einem beständigen Saamen der Christlichen Blüthe.

Fig. 4.29 Example of a transitional prologue in *Vespasianus* (Burghausen, 4, 6 September, 1674), CSTD ID 300. Reproduced from Szarota 3:2, 1721–1722

Mirabilis & suavis Dispositio 57.
 DIVINÆ PROVIDENTIÆ
 In
LUPOLDO
 Comite e Bavaria,
Ejusdemque Filio
HENRICO
Exhibita.
 Die wunderbarliche und liebliche Anordnung
 der Göttlichen Vorsichtigkeit
 In
LUPOLDO
 Einem Grafen auß Bayern
 Und
HENRICO seinem Sohn
Vorgestellte
 In einem öffentlichen Schaußpil von der studirenden Jugend
 des Churfürstlichen Academischen Gymnasij der Societät JESU
 Zu Ingolstadt.
 Antonius Bomer  Mel. Leop. Jheragus.
 Den 4. und 6. Herbst-Monat Anno 1696.
 In Verfallt / Gedruckt bey Thomas Gröb.

rasene Kind / häubt solches mit ihme / siehet es auff / als wänt es seit dergleichen könt.
 Da nun Henrico das 17. Jahr erreicht / wurde er vom Kayser Conrado, da diese
 einstem bey Ernesto angeführer / nach Hof beruffen / aber weiß nit durch was zu
 Ehrenblut oder Eingebung des heilighen Geists / schuffet Conradus den Argwohn
 Henrico jene eben derjenige / welchen er vor Jahren umzubringen befohlen. Er
 sagt dergleichen ihn ab an die Kayserin nachzudencken mit Send. Schreiben diese auß
 trüchlichen Inhalts. Sie solle ohne Verzug den Überbringer dieses Schreibens lassen
 händteln. Henrico machet sich also auff die Reiß / kehret aber unterwegs bey ei
 nem Geistlichen Herrn ein / welcher auß innerlichem Antrieß da Henrico Rühete / da
 Kayserliche Schreiben erkünnet / und nachdem er in selben den grauffamen Befehl
 gelesen / wurde er auß heilighen Mitleyden gegen Henrico bedrögt / den grauffamen
 Befehl außzufragen / und dafür hinein zusetzen / es seye der gänzlich Will und Kay
 serliche Befehl / daß man diesen Fürstlichen Prinzen des Ernesto mit der Kayserl. Prin
 cessin alsobald Vermähl / welcher Fund gerathen / und Henrico ein Tochter-Mann
 Conradi worden / deme diese seltsame und unvermuthe Zeitung erstens zwar großen
 Widerwillen verursachet / doch entlichen sich in die wunderbarliche Schicksung Gottes
 ergebend / Henricum für seinen Tochtermann erkünnet / und Lupoldum dessen Vatteren
 wider zu vorigen Gnaden aufgenommen.

PROLOGVS SYMBOLICVS.

A Mphitryon Princeps Thebanus dolore angitur ob Herculeum suum multis la
 boribus & periculis implicatum; dumque eundem suspirat, & sollicitè inquirat,
 tandem inter sidera relatum magno cum gaudio conspiciat.
 Es wird als ein Sinn-Bild vorgestellte Amphitryon ein Fürst zu Thebis, welcher
 nachdem Er lang gang sorgfältig seinen Sohn Hercules auff Erden gesucht / findet
 er ihn entlich versehet vnder die heilschimmerende Himmels-Lichter.

ACTVS PRIMVS.

SCENA I.
 Ernestus Dux Alemannia Conradum Casarem ad se in visentem cum plausu excep
 tit. Placet Casari Henrico, quem propterea sua aule adscribit.
 Conradus der Kayser lüchert heim den Fürsten Ernestus, und wird von ihme mit
 großen empfangen; also dem Kayser also gesche Henrico, daß Er ihn hinfüran
 haben wolte an seinem Hof.
 SCENA II.
 Manfredus, qui plurimum apud Casarem haecenus poterat, agere fere Henricum
 maximè amoris significatione à Casare aulæ ad. Cum, jamque illi perniciem incipit
 machinari, frustra dehortante Wolmari aulæ ministro.
 Manfredus, der bisher von dem Kayser vor andern mit Gnaden angesehen / siehet
 ansehe mit neidigen Augen an Henricum, wegen Kayserlicher Günst; daberu lüchert
 er ungeacht des abmahnen Wolmari eines Hof-Raths des selben Undergang.
 SCENA III.
 Lupoldus in sylva calamitatem suam, & filium sibi pridem ereptum deplorat.
 Lupoldus beklagt in dem Wald sein Jammer und Elend / und beklaget seinen
 Sohn.

PROLOGVS SYMBOLICVS.

A Mphitryon Princeps Thebanus dolore angitur ob Herculeum suum multis la
 boribus & periculis implicatum; dumque eundem suspirat, & sollicitè inquirat,
 tandem inter sidera relatum magno cum gaudio conspiciat.
 Es wird als ein Sinn-Bild vorgestellte Amphitryon ein Fürst zu Thebis, welcher
 nachdem Er lang gang sorgfältig seinen Sohn Hercules auff Erden gesucht / findet
 er ihn entlich versehet vnder die heilschimmerende Himmels-Lichter.

Fig. 4.30 The prologue *Thebes et Hercules* in the production *Lupoldo Comite*
 (Ingolstadt, 4, 6 September, 1696), CSTD 454. Reproduced from Szarota 1:1, 239,
 241

TABLE 4.57 Examples of independent prologues in seventeenth-century Jesuit school theatrical productions

Year	Month	Structure	Prologue Main Character or Incipit	Main Title Drama Main Character	School City	CSTD ID*
1643		P	David Rex Israel	St. Philothea	Munich	109
1658		P	David Rex Israel	St. Philothea	Munich	184
1675	September	P	Josepho Jacobi filio	Emperor Conrad II	Hall	306
1692	September	P	Susanna	King Sanctius	Innsbruck	415
1694		PCH	Phoebus et Phaeton	Sultan Bajazet	Siegen	435
1696	September	P	Thebes et Hercules	Henry of Bavaria	Ingolstadt	454

* CSTD Production ID number

TABLE 4.58 Independent dramatic works with a PCH and PCHE structure in eighteenth-century theatrical productions at the University of Salzburg

Year	Main character/ Title incipit	Structure	Composer	Boberski Cat. No.*	CSTD ID†
1720	Saxonia	PCHE	M. S. Biechteler	402	2393
1736	Abdonymous	PCHE	M. S. Biechteler	465	2447
1737	Adonias et Salomon	PCHE	M. S. Biechteler	472	2454
1738	Saxonia	PCH	M. S. Biechteler	482	2460
1738	Tobias	PCHE	G. Pinzger	479	2457
1742	Amnon et Absalon	PCHE	J. E. Eberlin	498	2477
1742	Iacobus et filii sui	PCHE	J. E. Eberlin	502	2475
1742	Ionas in Ninive	PCHE	J. E. Eberlin	497	2476
1743	Adonias	PCHE	J. E. Eberlin	506	2480
1743	Moyses	PCH	J. E. Eberlin	510	2484
1744	Sedecias	PCHE	J. E. Eberlin	515	2488
1746	Athalia	PCHE	J. E. Eberlin	530	2499
1748	Craesus	PCH	J. E. Eberlin	538	2504
1750	Athalia	PCHE	J. E. Eberlin	545	2509
1750	Athalia	PCHE	J. E. Eberlin	546	2511
1751	Iephte	PCH	J. E. Eberlin	548	2512
1751	Iuditha et Holofernes	PCHE	J. E. Eberlin	549	2513
1752	Absalon et Amnon	PCHE	J. E. Eberlin	550	2514
1752	Antiochus et Macchabaei	PCHE	J. E. Eberlin	551	2516
1752	Iosephus et Putiphar	PCHE	J. E. Eberlin	553	2515
1752	Sedecias	PCHE	J. E. Eberlin	552	2517
1752	Simon et filii sui	PCHE	J. E. Eberlin	554	2518
1753	Ionathas	PCHE	J. E. Eberlin	558, 559	2521
1753	Manasses	PCH	J. E. Eberlin	555	2520
1753	Salomon et Adonias	PCHE	J. E. Eberlin	556	2522
1753	Sedecias	PCHE	J. E. Eberlin	557	2523
1754	Esther	PCHE	J. E. Eberlin	560	2525

(TABLE 4.58 Independent dramatic works with a PCH and PCHE structure in eighteenth-century theatrical productions at the University of Salzburg, continued)

Year	Main character/ Title incipit	Structure	Composer	Boberski Cat. No.*	CSTD ID†
1754	Isobeth	PCHE	J. E. Eberlin	561, 562	2526
1755	Jonathas	PCHE	J. E. Eberlin	563	2528
1755	Eliacim	PCHE	J. E. Eberlin	564	2529
1756	Absalon	PCHE	J. E. Eberlin	568	2531
1756	Eleazarus	PCHE	J. E. Eberlin	569, 570	2532
1757	Die versöhnte Brüder (lat.)	PCH	J. E. Eberlin	517	2534
1757	Iosephus et Putiphar	PCHE	J. E. Eberlin	572, 573	2535
1758	Die Bestrafte Untreu (lat.)	PCHE	J. E. Eberlin	574	2537
1758	Salomon et Adonias	PCHE	J. E. Eberlin	575, 576	2538
1759	David, Absalon	PCHE	J. E. Eberlin	578	2546
1759	Joseph	PCHE	J. E. Eberlin	577	2541
1759	Susanna	PCHE	J. E. Eberlin	579	2544
1759	Saul et David	PCHE	J. E. Eberlin	580, 581	2542
1760	Priester Zacharias (lat.)	PCHE	J. E. Eberlin	584	2547
1760	Iacobus et Laban	PCHE	J. E. Eberlin	586, 587	2548
1761	Manasses I	PCHE	J. E. Eberlin	588	2550
1761	Tobias	PCHE	J. E. Eberlin	590, 591	2552
1762	Antiochus et Macchabaei	PCHE	A. C. Adlgasser	594	2556
1762	Daniel	PCHE	P. Scharl	595	2557
1762	Numitor	PCHE	P. Scharl	593	2555
1762	Samuel et Saul	PCHE	A. C. Adlgasser	596, 597	2554
1763	Baltasar Babylonis Rex	PCHE	P. Scharl	599	2562
1763	David et Saul	PCHE	A. C. Adlgasser	602, 603	2561
1763	Heli et Samuel	PCHE	A. C. Adlgasser	601	2564
1763	Iphigenia ad Tauros	PCHE	J. Meissner	600	2563
1764	Iosue domui Rahab	PCHE	P. Scharl	605	2572
1764	Iosue domui Rahab	PCHE	P. Scharl		2571
1764	Telemachus	PCHE	J. Meissner	604	2570
1764	Zamri Israelitici regni usurpator	PCHE	J. Meissner	606	2569
1765	Castor et Pollux	PCHE	P. Scharl	611	2577
1765	Iechonias, rex Iudae	PCHE	A. C. Adlgasser	612, 613	2573
1765	Lycurgus rex Thraciae	PCHE	J. Meissner	610	2579
1766	David Abigailis precibus	PCHE	P. Scharl	616	2582
1766	Iphigenia immolata	PCHE	A. C. Adlgasser	618	2585
1767	Apollo et Hyacinthus	PCH	W. A. Mozart	621	2589
1767	Odium Poenos inter	PCHE	A. C. Adlgasser	623	2586
1768	Seleucus et Arethusa	PCHE	A. C. Adlgasser	627, 629	2592

* Heiner Boberski, *Das Theater der Benediktiner an der Alten Universität Salzburg (1617–1778)* Theatregeschichte Österreichs VI:1 (Vienna: Österreichischen Akademie der Wissenschaften, 1978), 219–259


†CSTD Production ID number

TABLE 4.59 Examples of performance forces in seventeenth-century Jesuit school theatrical prologues, least to greatest

Year	Type of Prologue	Characters or Synopsis Incipit	Cast Size	CSTD ID*
1642	Dependent	Engel	1	104
1605	Dependent	Poenitentia	1 + Chorus	1275
1647	Dependent	Angelus Bohemia, Angelus Judae	2	131
1656	Dependent	N/A	2	177
1675	Independent	Josepho Jacobi filio praeludit	2	306
1699	Dependent	Roma, Pietas, Bellona	3	494
1687	Dependent	Gallus, Alsata	5	2310
1659	Dependent	Prologus, Teleotus puer, Udalricus	7	193
1648	Dependent	N/A	9	135
1660	Dependent	N/A	10	201
1692	Independent	Innocentia, Justitia Divina, Susanna	14	415
1696	Independent	Thebes et Hercules	19	454

* CSTD Production ID number

Unglückseliger Ausgang
 Der
Sorglosen Kinder-Zucht /
 Den Eltern vnd Kindern zu gutem
 In
CLOTARIO
 König in Franckreich
 Und
 Seinem Sohn
CHRAMNO
 Von
 Der studierenden Jugend des Chur-Fürstl.
 Gymnasij der Societet JESU zu Landspurg
 vorgehalten
 Den 1. vnd 3. Herbstmonats.
ANNO M. DC. LXXII



Augsburg / gedruckt bey Simon Derschneider / auf Unser Lieben
 J. Fridolins Buchhändlers König

Franciscus Achner. Synt. major.
 Dionysius Berchold. Synt. min.
 Perennis Bruggeberger. Synt. min.
 Joannes Schollter. Synt. min.
 Marthrus Leirer. Gram. Melchior Filfer. Gr.
Persona in Epifodio I.
 Magus Georgius Schröfl. Casista.
 Gessius Joannes Kistler. Hum.
 Eucherius Civi. Joan. Georg. Baudrexel. Rhet.
 Evodius Civi. Franciscus Kraxer. Rhet.
 Simplicius Civi. Joannes Bilgram. Hum.
 Cromatius Civi. Joannes Kaber. Rhetor.
 Levirius Civi. Georgius Mair. Log.
 Servus Civi. Simon Socher. Hum.
 Famulus Magi. Ignatius Bilgram. Synt. min.
In Epifodio I I.
 Magus. Georgius Schröfl. Casista.
 Mopsus. Georgius Mayr. Log.
 Menelcus. Joan. Franciscus Shueler. Synt. maj.
 Titurus. Laurentius Winterholer. Synt. maj.
 Tribunus. Christophorus Widman. Log.
 Miles 1. Petrus Leep. Synt. maj.
 Miles 2. Franciscus Achner. Synt. maj.
 Praeco. Joannes Bilgram. Hum.
 Lictor. Simon Socher. Hum.
 Puer 1. Ignatius Bilgram. Synt. min.
 Puer 2. Lucas Gasser. Synt. maj.
Persona Musica.
In Prologo.
 Divina Providentia. Jo. Portenschlager. Synt. mi.
 Vita hominis. Joan. Heorgius Se Weigle. Hum.
 Mors. Philippus Mayr. Casista.
 Pietas. Joan. Franc. Xav. Hagenreiner. Hum.
 Impietas. Antonius Höfs. Synt. min.
Menses.
 1. Franciscus Zellermaier. Rhetor.
 2. Sebastianus Storck. Rhetor.
 3. Franciscus Widman. Hum.
 4. Joannes Bilgram. Hum.
 5. Joannes Lang. Hum.
 6. Leonardus Seiz. Hum.
 7. Nicolaus Sevelder. Hum.
 8. Udalricus Kinck. Hum.
 9. Mattheus Hautadl. Synt. maj.
 10. Georgius Specker. Synt. min.
 11. Georgius Wagner. Synt. min.
 12. Vitus Schluifelder. Synt. min.
In Choro I.
 Nemesius ulticens peccata parentum. Antonius Höfs. Synt. min.
 David Rex. Joan. Udalricus Kinck. Hum.
 Rehobam Rex. Franciscus Widman. Hum.
 Ichu Rex. Georgius Schröfl. Casista.
 Nathan Prophetas. Philippus Mayr. Casista.
 Nuntius Regis David. Nicolaus Sevelder. Hum.
Populus Israeliticus.
 Franciscus Zellermaier. Rhetor.
 Georgius Se Weigle. Hum.
 Joan. Bilgram. Hum. Joannes Lang. Hum.
 Georgius Wagner. Synt. min.
 Georgius Specker. Synt. min.
Cives Urbis Samariae.
 Sebastianus Storck. Rhetor.
 Joann. Lang. Hum. Leonardus Seiz. Hum.
 Ignat. Holl. Synt. maj. Georg. Leis. Synt. min.
 Joannes Portenschlager. Synt. min.
In Choro II.
 Christus. Antonius Höfs. Synt. min.
Angeli Custodes.
 Georgius Specker. Synt. min.
 Joannes Portenschlager. Synt. min.
 Leonardus Riedl. Princ.
 Demon. Joannes Lang. Hum.
 Anima impij filij. Philippus Mayr. Cas.
 Anima impij filij. Nicolaus Sevelder. Hum.
In Choro III.
 Elucatio bona. Georgius Leis. Synt. min.
 Doctrina. Simon Weindl. Princ.
 Confectio. Joannes Portenschlager. Synt. mi.
 Praemium. Leonardus Riedl. Princ.
 Pena. Philippus Mayr. Casista.
 Spes. Nicolaus Sevelder. Hum.
 Desperatio. Antonius Höfs. Synt. min.
In Choro IV.
 Nemesius ulticens peccata filiorum. Georgius Specker. Synt. min.
 Bithum. Philippus Mayr. Casista.
Cyloptis.
 Georgius Schröfl. Casista.
 Franciscus Widman. Hum.
 Georg. Leis. Synt. min. Joan. Lang. Hum.
 Omnia ad majorem DEi. Gloriam.

Persona Musica.
In Prologo.
 Divina Providentia. Jo. Portenschlager. Synt. mi.
 Vita hominis. Joan. Heorgius Se Weigle. Hum.
 Mors. Philippus Mayr. Casista.
 Pietas. Joan. Franc. Xav. Hagenreiner. Hum.
 Impietas, Antonius Höfs. Synt. min.
Menses.
 1. Franciscus Zellermaier. Rhetor.
 2. Sebastianus Storck. Rhetor.
 3. Franciscus Widman. Hum.
 4. Joannes Bilgram. Hum.
 5. Joannes Lang. Hum.
 6. Leonardus Seiz. Hum.
 7. Nicolaus Sevelder. Hum.
 8. Udalricus Kinck. Hum.
 9. Mattheus Hautadl. Synt. maj.
 10. Georgius Specker. Synt. min.
 11. Georgius Wagner. Synt. min.

12. Vitus Schluifelder. Synt. min.

Fig. 4.31 Clotario König in Franckreich (Augsburg, 1, 3 September 1682), CSTD ID 349. Reproduced from Szarota 3:2, 1565, 1572

TABLE 4.60 Categories of choruses in seventeenth-century Jesuit school theatrical productions

Chorus Category	No. of Productions	% of Sample
Dependent	200	82%
Transitional	25	10%
Independent	19	8%
Total:	244	

TABLE 4.61 Types of choruses in select seventeenth-century Jesuit school theatrical productions, counted by century quarters

Period	Chorus Category	No. of Productions	% of Period Sample
1600–1624	Dependent	3	75%
	Transitional	1	25%
	Independent	0	0%
	Total:	4	
1625–1649	Dependent	13	76%
	Transitional	4	24%
	Independent	0	0%
	Total:	17	
1650–1674	Dependent	69	78%
	Transitional	10	11%
	Independent	9	10%
	Total:	88	
1675–1700	Dependent	115	85%
	Transitional	10	7%
	Independent	10	7%
	Total:	135	
Grand Total:		244	

TABLE 4.62 Musical forces specified in seventeenth-century Jesuit theatrical productions with categorised choruses, ordered by ensemble

Musical Forces Specified	No. of Productions
Solo/Characters	216
Choral Ensemble	79
Instrumentalists	23
None provided	28
Total:	346

TABLE 4.63 Performance forces for choruses from select seventeenth-century Jesuit school theatrical productions, ordered by the total number of specified musicians

Performance Year	Main Drama Title (Incipit or Key Word)	Chorus Type*	Total No. Musicians (specified)	Soloists	Choral Ensemble (specified)	Instrumental Ensemble (specified)	CSTD ID†
1694	Gosbertus	I	11	7	4		432
1648	S. Sigismundus	D	12	9		3	135
1670	Alphonsus Rex Congi	D	13	12		1 (org)	271
1653	Didacus Garzias	I	13	13			165
1700	Numantius	D	16	16			506
1666	Scena Demortuae Isabellae	D	18	17		1 (org)	247
1672	Minerval Cassiano	D	20	16		4	280
1605	Prodigus Appellata	D	20	20			1275
1699	Hermenegildus	D	21	13	8		488
1665	Fortitudo Iaponica	D	23	10	12	1 (org)	236
1667	Moyses	I	23	23			252
1692	Garsia Ferdinando	I	23	14	9		415
1688	Ovis Perdita et Reducta	D	25	25			388
1682	Clotario König	I	29	29			349
1671	S. Francisco Borgia	D	31	20		11	277
1677	Boetius	D	31	30		1 (org)	320
1643 & 1658	Philothea	D	32	17		15	109, 184
1678	Hedvinum	D	32	21		11	328
1659	Iulianus Apostata	D	33	5	19	9	194
1674	Quadbacondono	D	33	22		11	298
1667	Absolon	I	35	34		1 (org)	253
1697	Gerardus	D	35	6	29		459
1619	JünglingTeutscher Nation	T	36	28	8		43

* D = Dependent, T = Transitional and I = Independent

† CSTD Production ID number

TABLE 4.64 Solo, choral and instrumental forces in seventeenth-century Jesuit school theatrical choruses, ordered by total number of known musicians per production

No. of Musicians	No. of Productions	% of Sample
1–9	34	16%
10–14	55	25%
15–19	53	24%
20–29	35	16%
30–39	14	6%
40–49	13	6%
50–59	3	3%
60–69	1	< 1%
70–79	3	1%
80–89	3	1%
90–99	1	< 1%
Over 100 (137)	1	< 1%
Total:	216	

TABLE 4.65 The number of soloists in seventeenth-century Jesuit theatre choruses, presented by the number of soloists and century quarters

Period	No. of Soloists	No. of Productions
1600–1625	0*	0
	1–9	0
	10–19	1
	20–29	1
	30–39	0
	40–49	1
	50–59	0
	Total:	3
1625–1649	0*	1
	1–9	2
	10–19	7
	20–29	1
	30–39	0
	40–49	0
	50–59	0
	Total:	12
1650–1674	0*	7
	1–9	14
	10–19	43
	20–29	11
	30–39	3
	40–49	1
	50–59	2
	Total:	81
1675–1700	0*	0
	1–9	44
	10–19	57
	20–29	13
	30–39	4
	40–49	2
	50–59	0
	Total:	120
Grand Total:		216

* '0' indicates productions with choruses performed by ensemble only, no soloists

TABLE 4.66 Choral ensemble size in seventeenth-century Jesuit school theatrical choruses, ordered by century quarters and performances forces

Period	Choral Ensemble Size	No. of Productions
1600–1625	1–9	1
	10–19	0
	20–29	0
	30–39	0
	40–49	1
	50–59	0
	Total:	2
1625–1649	1–9	0
	10–19	0
	20–29	1
	30–39	0
	40–49	0
	50–59	0
	Total:	1
1650–1674	1–9	17
	10–19	12
	20–29	8
	30–39	1
	40–49	0
	50–59	1
	Total:	39
1675–1700	1–9	16
	10–19	14
	20–29	7
	30–39	0
	40–49	0
	50–59	0
	Total:	37
Grand Total:		79

TABLE 4.67 Instrumental ensembles in select examples of seventeenth-century Jesuit school theatrical choruses, by century quarters

Period	No. of Instrumentalists (specified)	No. of Productions
1650–1674		
	1	8
	2–9	2
	10–14	4
	15–19	2
	20–25	1
	Total:	17
1675–1700		
	1	5
	2–9	0
	10–14	1
	15–19	1
	20–25	0
	Total:	7
Grand Total:		24

TABLE 4.68 Details of instrumental ensembles in select examples of seventeenth-century Jesuit school theatrical choruses, ordered by performance year

Year	Chorus Category*	Instrumental Ensemble	CSTD ID†
1643 & 1658	D	15: 2 violino, 3 violetta, 1 violine, 1 cornettina, 1 cornettino, 3 trombone, 1 fagotto, 1 clavicimbalo, 1 arpacordo, 1 tiorba	109, 184
1651	D	15 Musici and Symphoniaci	151
1659	D	6 Symphoniaci	194
1660	D	1 (org., Jacob Lorenz, Poetry)	203
1663	D	1 (org., Jo. Balth. Achazmiller, Logic)	220
1665	I	23 Musici and Symphoniaci	235
1665	D	1 (org., Franciscus Schwepp, Rhetoric)	236
1666	D	1 (org., Joannes Rem, Poetry)	247
1666	D	1 (org.)	245
1667	I	1 (org., Joannes Rem, Rhetoric)	253
1670	D	1 (org., Georgius Scheck, Poetry)	271
1671	D	11 Musici Concinentes	277
1672	D	4 Symphoniaci	280
1672	I	1 (org, Jo. Georg. Widemann, Poetry)	282
1673	D	14 Symphoniaci	288
1674	D	11 Choros Instrumentis Musicis exornarum	2914

(TABLE 4.68 Details of instrumental ensembles in select examples of seventeenth-century Jesuit school theatrical choruses, ordered by performance year, continued)

Year	Chorus Category*	Instrumental Ensemble	CSTD ID†
1676	T	18: 1 organoedus, 1 oxyphonus I, 1 oxyphonus II, 2 cheltodi, 1 auloedus, 1 gingrio, 1 tibicin, 2 pandurius, 1 lyricen, 2 citharoedus, 1 tubicen, 1 buccinator, 1 sambucister, 1 pithaules, 1 hoptachordista	311
1677	D	1 (org., Georgius Schnevogl, composer)	320
1678	D	11 Symphoniaci	328
1686	D	1 (org., Joannes Carolus Treibler, composer)	372
1687	D	1 (org., D. Dominic Deuchl, composer)	376
1694	T	1 (org., Joannes Carolus Treibler, composer)	432
1698	D	1 (org., Joannes Carolus Treibler, composer)	475

* D = Dependent, T = Transitional and I = Independent

† CSTD Production ID number

TABLE 4.69 *Interludia* in seventeenth-century Jesuit school theatrical productions

Period	No. of Productions	No. of <i>Interludia</i>
1600–1625	1	1
1625–1649	2	5
1650–1674	7	11
1675–1700	12	17
Total:	22	34

TABLE 4.70 *Interludia* in select seventeenth-century Jesuit school theatrical productions, by performance year

Performance Year	Title (Incipit)	Dramatic Structure	CSTD ID*
1635	Untitled: Seven Planets, Machabaeus	1 Part	87
	Untitled: Book of Daniel, Chapter 8	1 Part	87
1644	Untitled: A Soldier Steals A Doctor's Purse	1 Part	2327
	Untitled: A Country Clown	1 Part	2327
	Untitled: Two Soldiers Rob a Boy's Mother	1 Part	2327
1656	Balet Des Siecles	1 Part	2323
	Entreieu De L'Echequier	1 Part	2323
	Tournoy De L'Espinette	1 Part	2323
	La Nuict Prognostique	1 Part	2323
1682	Untitled: Magus, Genesius	1 Part	349
	Untitled: Mopsus, Menalcus	1 Part	349
1697	Untitled, no characters or synopsis	1 Part	459
	Untitled, no characters or synopsis	1 Part	459

* CSTD Production ID number

Unglückseliger Ausgang

Der
Sorglosen Kinder = Lucht /
Den Eltern und Kindern zu gutem

CLOTARIO

König in Frankreich

Und
Seinem Sohn

CHRAMNO

Von
Der studierenden Jugend des Chur-Fürstl.
Gymnasij der Societät JESU zu Landspurg

vorgehalten
Den 1. und 3. Herbstmonats.

ANNO M. DC. LXXII



Ausspurg / gedruckt bey Simon Deschneider / auf Unsern Lieben
Frauen Thor.
J. Fridolind Schönbauer König

Clotarius König in Frankreich / seines Herrn Vorders Königs
Clodomiri Unerleibung / dessen drey Söhne / Theobaldum, Gon-
tarum, und Clodoaldum, seiner Frauen Mutter / der 3. Clotildis
zu erziehen / übergeben / Aber bald hernach sich ihres Vatters Gut /
und Reichs zu bemächtigen / solche von ihr wider abgefordert / auch
zween auß ihnen erschrocklicher Weis ermordet. Indem Clotildis
nicht verwilligen wollen / daß sie gezwungener Weis in ein Kloster ge-
stosfen wurden / welche sie dann auch in die Grabstatt ihres Ehem
mahlen Clodovxi zur Erden bestättet. Nach diesem hat Clotarius
best seinem Bruder Childeberto auß Begird eines neuen Reichs / mit
Theoberto einen Krieg angefangen / welcher aber durch Reichs / mit
3. Clotildis, und grossen entstandenen Ungewetters sich widerumb
hat geändert. Indessen ist Clotildis durch sinnliche Offenbarung
ihro herzunahenden Todes verständiget worden / welche dann ihre
zween Söhne Clotarium und Childebertum zu sich beruffen / und beyde /
vor ihrem Ableiben / zu allem Guten / bevorab aber zum Frid und Wis-
nigkeit hat anernahmet / und bald darauf in höchster Heiligkeit die
Welt gesegnet. Nach dem Ableiben Clotildis hat Clotarius seinen übel
erzogenen wechlichen Sohn Chramnum, Aquitanien zu regieren be-
stimmert / aber mit großer Belagung der Vnderthanen / welche er
ganz tyrannisch beherrscher / und absonderlich sein Grausamkeit an
Aultrapio einem Feld-Obristen hat erweisen / Deswegen dann Clotarius
sein Herr Vatter ihn widerumb zu sich beruffen. Aber Chramnus war
re nicht mehr gesonnen seinem Herrn Vatter zu gehorchen / sondern
machte ein Bündnuß mit Childeberto, der gleichfalls auch Clotarium zu
stürzen begunte / und schwore bey den Gebeinen der heiligen Gottes-
ein abgesetzter Feind seines Herrn Vatters je und allezeit zu verbleiben /
auch von der Beherrschung Aquitanien / die er ihme nun als Eigen-
thum anmaasste / keines Wegs mehr abzutreten. Nach dem Clotarius
solche Empörung seines Sohns vernommen / hat er seine andere Sohn
Charibertum und Guntranum mit Kriegs-Macht wider ihn außge-
schickt / welche auch Chramnum gefangen / und an Ketten gefesselt
Clotario haben zugeführt. Als aber ihme auf Anrufung des 3. Marti
ein die Ketten von Händen und Füßen gefallen / hat auch Clotarius ih
ne widerumb zu Gnaden aufgenommen. Aber Chramnus hat solch
ne widerumb bald vergessen / machte dero halben ein neuen Aufschlag /
seinen Herrn Vatter aufzureiben / welchem argem Beginnen als Clot-

nius vorzukommen gedachte / hat Chramnus seinem Herrn Vatter eine
Feld-Schlacht zu liefern / ihme vorgenommen / dessen sich dann Clot-
arius auch nicht gewaigert / Befahle demnach die Sach GOTT dem
Allerhöchsten / als dem gerechten Richter / sohe darauf seinem Sohn
entgegen / welches er sampt seinen Kindern gefangen / auch lebendig
hernach verbrennen lassen.

Nach genommen auß Baroio, Nicolao Casino, und Jo. de Bulliere, im Jahr Chri-
sti 504.

PROLOGUS

Allegoricus & Musicus.

Die göttliche Vorsichtigkeit zeigt / wie groß der Raum des Lebens
Chramni erwachsen wäre / im fall nicht sein arger Wandel solchen
vor der Zeit abgehauen hätte: Beydes den Kindern und Eltern zu
einem Unterrichts; Den Kindern zwar ihren Eltern zu gehorchen; Den El-
tern aber / ihre Kinder wohl zu erziehen.

ACTUS I.

Scena I.

Die H. Clotildis stellt ein geistliche Schul an mit ihren Enickeln / welche
indessen von Childeberto und Clotario ihren Söhnen / zu keinem guten
Zihl und Ende werden abgefordert.

Scena II. Clotildis muthmaasste nichts guts wegen solcher verpöhlischen Ab-
forderung / als ihr indessen Childebertus und Clotarius einen Dolchen und
Schärpe zuschicken / mit Befragung / was sie darauß erfsien wolte? Clotil-
dis erwöhlet vilmehr den Todt ihrer Enickeln / als daß sie wider ihren Will-
en zu einem Geistlichen Stand solten gezwungen werden.

Scena III. Theobaldus und Gontarus werden darauf von Clotario ermor-
det: Childebertus aber hat noch auf dißmahl seine Hand mit dem Befreunds-
ten Gebliut nicht bespöhet.

Scena IV. Clotildis der Weinung / die Kinder zu erretten / laufft hin-
zu / forcht aber zu spatz: Hat dero halben die entlebten Enickeln / in die
Grabstatt ihres Ehemahlen Clodovxi, nicht ohne grosses Klagen
und Tränen.

Scena V. Der Heiß Clotarius / hat dero halben die verunglückten Kinder be-
mühung Clotarium / nach dem Todt seiner Eltern / mit Gewalt von ihme seine Kinder / von
GOTT aber / ist ihm verweigert.

Chramnus / so die Sünden der Eltern strafft /

zeigt an / wie der gerechte und strenge GOTT die Sünden der Eltern in ihren
Kindern straffe; Und saget vor / daß es auch Clotario an seinem Sohn Chra-
mao also ergehen werde.

ACTUS II.

Scena I.

Theobertus der König beklagt den Todt seiner Enickeln; vilmehr aber
daß Clotarius und Childebertus auch ihn von seinem Reich zu verlossen /
begunten; Solchem aber vorzukommen / nachdem er mit Childeberto verthe-
net / macht er mit solchem eine Bündnuß wider Clotarium.

Scena II. Clotarius wegen dieses unverhofften Wunds ganz bestürzt / macht
sich flüchtig in einem Wald.

Scena III. Clotildis bemühet sich Frid zu machen / aber zu spatz / deswegen
sie GOTT anruuffet: Der dann ein grausames Ungewitter / die verbittrte
Herken zu erwachen / und von ihren kriegerischen Beginnen abzuschrecken /
schicket.

Scena IV. Childebertus und Theobertus machen ein Friden-Schluß mit
Clotario: Worauf die Soldaten beyder Theil ihre Waffen zu einem freunds-
lichen Schwert- und Freuden-Danz herfür nehmen.

Scena V. Clotildis voll der Freuden wegen des getroffenen Fridens / wird
indessen innerlich ihres herzunahenden Sterbstündleins vergewisset / worauf
sie dann Clotarium und Childebertum ihre Söhne beruffet / und nach guter
Mütterlicher Ermahnung / in GOTT selig entschlauffet.

Chorus Antistrophus. Die abgeleitete Geel Clotildis wird vor dem gött-
lichen Gericht wegen der Sünd ihrer Kinder beschuldiget / aber unschuldig be-
funden / und deswegen mit der Cron der Glory bekronet. Entgegen wird ein
Vatter und Sohn / deren ein jeder sein Schuld dem andern zumessen wolte /
beyde zur ewigen Pein verdammet.

ACTUS III.

Scena I.

Aultrapius der Feld-Obriste beklagt sich bey Chramno Clotarij Sohn / und
Niese-König in Aquitanien wegen übler Regierung / erzünet aber hie
mit demassen Chramnum, daß er zu entweichen / und in die Kirchen des heil-
gen Martini sich flüchtig zu machen gezwungen worden.

Scena II. Die Kinder Aultrapij, auß Muthmaasung / ihr Vatter möchte
auch in der Kirchen vor dem Wüthen Chramni nicht sicher verbleiben / rathen
ihne von dannen anderstrohin zu ziehen / welchen Aultrapius in der Kir-
chen verbliebend Christum den Verzeuigten an statt eines Vatters hinder-
lassen.

Epi-

Epifodium.

Scena III. Austrapius wird streng verwachet / damit ihm weder Speiß noch Trank in den Kirchen zukommen solte. Scena IV. Einer auß den Eöhnen Austrapij samlet das Allmosen / seinen Vatter zu eruchen. Scena V. Ein Burger Willens dem Austrapio einen Trunk Wasser zu bringen / wird von dem Befelchshaber abgetrieben. Der Befelchshaber herzu kommen mit vpleglicher schwerer Krankheit überfallen. Scena VI. Chramnus wird bey Clotario angeklagt wegen seiner tyrannischen Weis zu regieren / welchen deroßalben Clotarius zu sich beruffet / der Meinung ihn besser in die Schul zu führen. Chorus Symbolicus. Durch vnderßchiedene Vorbildungen und Gleichnußen wird vorgehalten / daß es vmbsonst seye / die Kinder / nachdeme sie schon erzochten / erst wollen ziehen / welche man zu allem Guten / weil sie noch jung seind / solle angewöhnen.

ACTUS IV.

Scena I.

Chramnus erzürnet über die Abrißung von der Beherrschung Aquitanien / macht vor den Vebenen der Heiligen Gottes eine Bündnuß mit Childeberto, den Vatter auß dem Reich zu verstossen / und sein ewiger Feind zu verbleiben.

Scena II. Chramnus begehret von einem Zauberer den Ausgang seiner Sünden zu erfahren / von deme er fälschlich alles Gutes vernimmet.

Epifodium.

Scena III. Clotarius verstopet den Mund seines Sohns Chramni, wider sich mit seinem Bruder Childeberto, deswegen er seine andere Eöhne Childebertum und Guntranum mit Kriegs-Macht wider ihn außschicket. Scena IV. Chramnus wird von seinen Brüdern überfallen / gefangen / und dem Herrn Vatter zugeführt. Scena V. Die Eöhne Chramni suchen ihren Vatter / und finden solchen nicht; Entschließen sich also ihn bis in den Tod zu suchen. Scena VI. Chramnus wird gebunden Clotario seinem Herrn Vatter übergeben / und nach vilen vergeblichen Bitten dem Dencr übergeben: Dieweil aber auf Vernehmung des H. Bischoffs Martini ihm die Ketten von Händen und Füßen gefallen / hat ihn auch Clotarius widerumb zu Gnaden aufzuheumen.

Chramnus erzürnet über die Abrißung von der Beherrschung Aquitanien / macht vor den Vebenen der Heiligen Gottes eine Bündnuß mit Childeberto, den Vatter auß dem Reich zu verstossen / und sein ewiger Feind zu verbleiben. Scena II. Chramnus begehret von einem Zauberer den Ausgang seiner Sünden zu erfahren / von deme er fälschlich alles Gutes vernimmet.

Chorus Prognosticus. Die Raach Gottes / so die Sünd der Kinder gegen ihren Eltern straffer / besicht dem Krieg / daß er Chramnus / so sich abermahln wider seinen Vatter empören wurde / demselbigen gefangen stelle: Andere aber ungerathene Kinder / die ihm disfalls nachfolgen / durch das Schwerdt und Nord selbst hinrichte.

ACTUS V.

Scena I.

Chramnus auf ein neues über seinen Herrn Vatter ergrimmet / machet die Gedanken / einen Vatter-Mord zu begehen.

Scena II. Indem Chramnus bey sich berathschlaget / was zu thun seye / wann die Mordthat übel gelingen solte / erschemet ihm der Geist / daß auch gegen seinem Vatter aufrührerischen Sohns Absalen / der ihm seinen erschrecklichen Undergang / beydes mit Worten / als auch mit einem trawerigen Todten-Dang anmeldet.

Scena III. Clotarius ergreiffet den von Chramno bestellten Meuchel-Mörder / und benimbt ihm das Leben. Erkennt auß dessen Waffen / die er einstens Chramno geschickt / daß er von Chramno zu solcher Mordthat müße seyn bedingt worden / deswegen er dann über seinen Sohn ergrimmet denfelbigen zu vertilgen / sich entschließet.

Scena IV. Chramnus frisset sich selber wider seinen Vatter an / und bereitet sich auf allen Fall / wann die Mordthat nicht gelungen wäre / dem Vatter mit einem Kriegs-Heer zu begegnen.

Scena V. Clotarius führet seine Soldaten auch zu Feld: Ruuffet Gott an / seiner gerechten Sach und Handel Beystand zu lassen: Fanget darauff behergt an / mit Chramno zu schlagen / besombt die Oberhand / und schlägt die Feind in die Flucht: Chramnus selber wird zu stichen gezwungen / Aber in wähdrender Flucht gefangen / und Clotario seinem Herrn Vatter zugeführt.

Scena VI. Chramnus nach vil vmbsonst angewendeten Bitten / wird mit seinen Kindern / auß Befelch seines Herrn Vatters / lebendig verbrannt: Wähdem Spectaculo die andere Eöhne Clotarii bewohnen müßen / insonden zu einer Wahrung / dergleichen Gottlosigkeit wider ihren Vatter nicht wagen zu begehn.

NOMINA ACTORUM. Table with 2 columns listing actor names and roles. Includes names like S. Clotildis, Joan. Ign. etc.

Table listing actors and their roles for Actus IV. Includes names like Franc. Kaufman, Joannes Georgius Baudrex, etc.

Table listing actors and their roles for Actus V. Includes names like Franciscus Achner, Dionysius Berthold, etc.

Fig. 4.32 Clotario König in Franckreich und seinem Sohn Chramno (Augsburg, 1, 3 September 1682), CSTD ID 349. Reproduced from Szarota 3:2, 1565-1572

TABLE 4.71 Sources for dramatic subjects in seventeenth-century Jesuit school theatrical productions, by number of dramas in the data sample, greatest to least

Source	No. of Dramas	% of Sample
Hagiography	156	38%
Old Testament	82	20%
History (Catholic Church)	57	14%
Allegory	42	10%
History (Ancient Rome)	20	5%
Mythology	16	4%
New Testament	13	3%
Fiction	12	3%
History (Ancient Greece)	8	2%
History (Regional)	5	1%
Total:	411	

TABLE 4.72 Sources for dramatic subjects of main title dramas in seventeenth-century Jesuit school theatrical productions, by dramatic genre

Source	Tragedy	Comedy	Drama Musicum	Tragi-Comedy	Comi-tragedy	Festivals	Total
Allegory	22	6	2			1	31
Fiction	2	1					3
Hagiography	126	10	12	2	2		152
History (Ancient Greece)	6			1			7
History (Ancient Rome)	15	1			1		17
History (Catholic Church)	50	1	2	1	1	1	56
History (Regional)		1					1
Mythology	5	2					7
New Testament	9	2		1			12
Old Testament	42	9	1	3	1		56
Total:	277	33	17	8	5	2	342

TABLE 4.73 Character sources in main title dramas in seventeenth-century Jesuit school theatrical productions

Source	Dramatic Subject/Character	No. of Dramas	% of Sample
Allegory			
1	Vices & Sin	7	23%
2	Divine Providence	6	19%
3	Christ	5	16%
4	Virtues	4	13%
5	Geographic Regions	4	13%
Total:		26	84%
Fiction			
1	Aeneid	2	100%
2	N/A		
Total:		2	100%
Hagiography			
1	Hermenegildus	6	4%
2	Sigismund	6	4%
3	Titus, Japanese Martyr	6	4%
4	Mauritius	5	3%
5	Wenceslaus	5	3%
Total:		28	19%
History (Ancient Greece)			
1	Basilus	2	33%
2	Adracius	1	17%
3	Adrianus	1	17%
4	Bajazet	1	17%
5	Croesus	1	17%
Total:		6	100%
History (Ancient Rome)			
1	Agathocles	2	12%
2	Crispus	2	12%
3	Julius Caesar	2	12%
4	Nero	2	12%
5	Flavia	1	6%
Total:		9	53%
History (Catholic Church)			
1	Emperor Theodoricus	7	11%
2	Alphonsus I of Portugal	6	10%
3	Charles I & Cromwell	5	8%
4	Ferdinand the Great	2	3%
5	Heraclius	2	3%
Total:		22	35%
History (Regional)			
1	Susanna (Belgium)	1	100%
2	N/A		
Total:		1	100%

(TABLE 4.73 Character sources in main title dramas in seventeenth-century Jesuit school theatrical productions, continued)

Source	Dramatic Subject/Character	No. Dramas	% of Sample
Mythology			
1	Mars	1	14%
2	Hercules	1	14%
3	Jason	1	14%
4	Iphigenia	1	14%
5	N/A		
Total:		4	57%
New Testament			
1	Prodigal Son (Parable)	6	35%
2	Virgin Mary	6	35%
3	Apronius	1	6%
4	N/A		
Total:		13	76%
Old Testament			
1	Jephte	15	28%
2	Daniel	6	11%
3	David	6	11%
4	Joseph	6	11%
5	Abraham	3	6%
Total:		36	67%

TABLE 4.74 Character sources in dependent theatrical components (prologues, epilogues and choruses) in seventeenth-century Jesuit school theatrical productions

Dramatic Subjects/Characters	No. Dependent Works	% of Sample
Vices & Sins	79	19%
Divine Providence/Justice	54	13%
Virtues	52	12%
Main Title Drama Characters	44	11%
Christ	43	10%
Mythology	38	9%
Geographic Regions	27	6%
Souls	19	5%
Catholic Church/True Religion	18	4%
Old Testament	16	4%
Angels	10	2%
God (Deus)	10	2%
Virgin Mary	5	1%
New Testament	4	1%
Total:	419	

TABLE 4.75 Sources of dramatic subjects in *interludia* and independent and transitional choruses and prologues in seventeenth-century Jesuit theatrical productions

Source	<i>Interludium</i>	CH (I)*	CH (T)†	P (I)*	PCH/E (T)†	Total
Allegory	2	2	3		4	11
Fiction	9					9
Hagiography	1		2		1	4
History (Ancient Greece)	1					1
History (Ancient Rome)	3					3
History (Catholic Church)		1				1
History (Regional)	4					4
Mythology	1	6		2		9
New Testament					1	1
Old Testament	1	8	12	4	1	26
Total:	22	17	17	6	7	69

* I = Independent

† T = Transitional

TABLE 4.76 Character sources in transitional and independent prologues and choruses inserted in seventeenth-century Jesuit school theatrical productions

Source		Dramatic Subject/Character	No. of T/I Prologue, Chorus*	% of Sample
Allegory	1	Christ	3	43%
	2	Virtue	2	29%
	3	Divine Providence	1	14%
	4	Virgin Mary	1	14%
	Total:			7
Hagiography	1	St. Paul	1	33%
	2	St. Peter	1	33%
	3	John the Baptist	1	33%
	4	N/A		
Total:			3	100%
History (Ancient Greece)	1	N/A		N/A
	Total:			0
History (Ancient Rome)	1	N/A		N/A
	Total:			0
History (Catholic Church)	1	Sparellus	1	100%
	Total:			1
History (Regional)	1	N/A		N/A
	Total:			0
Mythology	1	Adonis	1	14%
	2	Hercules	1	14%
	3	Phaeton	1	14%
	4	Perseus	1	14%
	5	Theseus	1	14%
Total:			5	71%
New Testament	1	Virgin Mary	1	100%
	Total:			1
Old Testament	1	David	9	41%
	2	Joseph	3	14%
	3	Cain	2	9%
	4	Solomon	2	9%
	5	Susanna	1	5%
Total:			17	77%
Fiction	1	Ulysses	1	100%
	Total:			1

* T = Transitional, I = Independent

TABLE 4.77 Character sources in *interludia* inserted in seventeenth-century Jesuit school theatrical productions

Source		Dramatic Subject/Character	No. <i>Interludia</i>	% of Sample
Allegory	1	Senses	2	67%
	2	Geographic Regions	1	33%
	3	N/A		
	Total:			3
Hagiography	1	St. Paul	1	100%
	2	N/A		
	Total:			1
History (Ancient Greece)	1	Diogenes	1	100%
	2	N/A		
	Total:			1
History (Ancient Rome)	1	Leontius	1	100%
	2	N/A		
	Total:			1
History (Catholic Church)	1	N/A		
	Total:			0
History (Regional)	1	N/A		
	Total:			0
Mythology	1	Bacchus	1	100%
	2	N/A		
	Total:			1
New Testament	1	N/A		
	Total:			0
Old Testament	1	Daniel	1	100%
	2	N/A		
	Total:			1
Secular	1	Rusticus	4	36%
	2	Military	4	36%
	3	Courtesan	1	9%
	4	Magus	1	9%
	5	Harlequin	1	9%
	Total:			11

TABLE 4.78 Religious affiliation and education for authors of select seventeenth-century Jesuit school dramas, by author last name, A–Z

Author ID*	Author	Author Title	Education	No. of Works in Sample
56	Jean-Baptiste Adolf	S.J.	Jesuit	11
52	Paul Aler	S.J.	Jesuit	1
2	Nicolaus von Avancinus	S.J.	Jesuit	1
185	Georg Bernardus	S.J.	Jesuit	1
45	Jakob Bidermann	S.J.	Jesuit	1
169	Nicolas Caussin	S.J.	Jesuit	1
104	Guillaume du Coudray	S.J.	Jesuit	1
41	Luís da Cruz	S.J.	Jesuit	6
176	Christoph Deiner	S.J.	Jesuit	1
186	Joseph Franck		Unknown	1
177	Leonhard Funck	M.	Jesuit	1
30	Pietro Giubilei		Unknown	1
29	Joannis Ignatius Glettl	D.	Jesuit	1
173	Christoph Greitter	S.J.	Jesuit	1
183	Balthasar Hämerle	S.J.	Jesuit	1
182	Ignatius Inderstorffer	S.J.	Jesuit	1
181	Tobias Kienle	S.J.	Jesuit	1
21	Franz Lang	S.J.	Jesuit	1
168	Joannes Maderegger	D.	Unknown	1
172	Georg Maendl	S.J.	Jesuit	1
171	Georgius Mändl	S.J.	Jesuit	2
184	Michael Mayr	S.J.	Jesuit	1
14	Pierre Musson	S.J.	Jesuit	8
174	Francisco Ruesch		Unknown	1
180	Wenceslaus Stadler	S.J.	Jesuit	3
4	Bernadino Stefonio	S.J.	Jesuit	1
179	Leopold Trestendorffer	S.J.	Jesuit	2
170	Ferdinand Troyer	S.J.	Jesuit	1
178	Vitus Wagner		Unknown	1
175	Wolfgang Yrsch	S.J.	Jesuit	1
Total:		30		56

* CSTD Author ID number

TABLE 4.79 Education of authors of select seventeenth-century Jesuit school dramas

Education	No. Authors	% of Sample
Jesuit	25	83%
Unknown	5	17%
Total:		30

TABLE 4.80 Authors of select seventeenth-century Jesuit school dramas, by author last name, A–Z, and year of performance/publication

Author ID*	Author Title	Author Name	Title incipit	CSTD ID†	Total No. of Works
56	S.J.	Jean-Baptiste Adolf			11
		1682	Conjugium cum benedictione repetitum	351	
		1683	Epulum Fortium	359	
		1684	Ferdinandus	362	
		1685	Patientis Christi Memoria	368	
		1685	Gloriosus de Tyrannide	367	
		1686	Reconciliatio Naturae Humani	374	
		1690	Orbis Eucharisticus	405	
		1690	Mansuetudo Principum	404	
		1692	Humilis Patientia	420	
		1697	Tractatus Pacis	462	
		1699	Eigh. Unterschrift	495	
52	S.J.	Paul Aler			1
		1684	Non est consilium	361	
2	S.J.	Nicolaus von Avancinus			1
		1630s, 1659	Pietas victrix	1312, 199	
185	S.J.	Georg Bernard			1
		1626	S. Thomas Cantuariensis	55	
45	S.J.	Jakob Bidermann			1
		1635	Cenodoxus	2885	
169	S.J.	Nicolas Caussin			1
		1626	Hermenegildus	56	
104	S.J.	Guillaume du Coudray			1
		1688	Heraclius	2324	
41	S.J.	Luis da Cruz			6
		1605	Prodigus Appellata	1275	
		1605	Vita-humana	1276	
		1605	Sedecias	1277	
		1605	Manasses	1278	
		1605	Josephus	1279	
		1605	Ecloga	1280	
176	S.J.	Christoph Deiner			1
		1692	Inga Amaro	416	
186		Joseph Franck			1
		1673	Justus Ucondonuss	291	

(TABLE 4.80 Authors of select seventeenth-century Jesuit school dramas, by author last name, A–Z, and year of performance/publication, continued)

Author ID*	Author Title	Author Name	Title incipit	CSTD ID†	Total No. of Works
177	M.	Leonhard Funck			1
		1693	Palatinatus Ab Haeresi	425	
30		Pietro Giubilei			1
		1688	Jefte	384	
29	D.	Joannis Ignatius Glettl			1
		1674	Symbola Hospitalis	302	
173	S.J.	Christoph Greitter			1
		1656	Fortunae Theatrum	178	
183	S.J.	Balthasar Hämerle			1
		1695	Theatrum Fidei	441	
182	S.J.	Ignatius Inderstorffer			1
		1688	S. Jacobus	387	
181	S.J.	Tobias Kienle			1
		1682	Maria, Refugium	346	
21	S.J.	Franz Lang			1
		1688	Vera Felicitas	391	
168	D.	Joannes Maderegger			1
		1662	Tragica Contemptae	214	
172	S.J.	Georg Maendl			1
		1651	Conversio Aurelii Augustini	156	
171	S.J.	Georgius Mändl			2
		1694	Litera Occidit	428	
		1695	Palmae Gloriosae	438	
184	S.J.	Michael Mayr			1
		1699	Amor in Filios	490	
14	S.J.	Pierre Musson			8
		1620s	Amanus Suspensus	1288	
		1620s	Antiochus Furens	1287	
		1620s	Alaricus Superatus	1286	
		1620s	Clodocus Unctus	1285	
		1621	Pompeius Magnus	1281	
		1621	Darius Productus	1284	
		1621	Croesus Liberatus	1282	
		1621	Cyrus Punitus	1283	

(TABLE 4.80 Authors of select seventeenth-century Jesuit school dramas, by author last name, A–Z, and year of performance/publication, continued)

Author ID*	Author Title	Author Name	Title incipit	CSTD ID†	Total No. of Works
174		Francisco Ruesch			1
		1662	Erschröckliches	216	
180	S.J.	Wenceslaus Stadler			3
		1674	Romanum	300	
		1675	Theophilus	308	
		1676	Filius Prodigus	314	
4	S.J.	Bernadino Stefonio			1
		1600	Flavia	18	
179	S.J.	Leopold Trestendorffer			2
		1671	Ulfadus	276	
		1672	Minerval Cassiano Martyri ferro	280	
170	S.J.	Ferdinand Troyer			1
		1689	Sigismundus	396	
178		Vitus Wagner			1
		1669	Sigismundus	268	
175	S.J.	Wolfgang Yrsch			1
		1690	Eutropii Malis	402	
Total Dramas:					56

* CSTD Author ID number

† CSTD Production ID number

TABLE 4.81 Percentage of dramatic works with identified composers within the seventeenth-century Jesuit theatre data sample, by dramatic genre

Dramatic Genre/Component*	No. of Works with Identified Composer	No. Works in Sample	% of Sample with Identified Composer
Drama Musicum	17	19	89%
<i>Interludia</i>	0	34	0%
Chorus (I/T) & P (I/T)	31	51	61%
(P)CH(E) - (D)	108	376	29%
Total:	156	480	33%

* CH=Chorus, P=Prologue, E=Epilogue; D=Dependent, T=Transitional, I=Independent

TABLE 4.82 Dramatic works with known composers within the seventeenth-century Jesuit theatre data sample, by performance year period

Period	No. of Works with Identified Composer	% of Works with Identified Composer
1600–1640	0	0%
1640–1649	7	4%
1650–1659	11	7%
1660–1669	8	5%
1670–1679	39	25%
1680–1689	28	18%
1690–1700	63	40%
Total	156	

TABLE 4.83 Religious affiliation and education for composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z

Composer ID *	Composer Name	Composer Title	Education	No. works in CSTD
1	Johann Conrad à Bingen	D.	Jesuit (seminary)	1
191	Johann Beer		Benedictine & Jesuit	1
6	Maximilian Bell	S.J.	Jesuit	1
7	Benedictus	R.D.	Jesuit (seminary)	1
10	Giuseppe Antonio Bernabei	D.	Unknown	1
13	Johann Christoph Bez (Pez)	D.	Jesuit (school)	1
138	Johann Georg Braun	P.	Catholic, non-Jesuit	1
19	Caspar Brenz (Prenz)	D.	Unknown	4
23	Anton Deichel	D.	Jesuit (university)	3
24	Johann Dominicus Deichel	D.	Jesuit (university)	1
25	Dominic Deuchl	D.	Unknown	2
30	Johann Jacob Egenolf	D.	Jesuit (seminary)	2
35	Christoph Faber	D.	Unknown	2
34	Georg Faber	D.	Unknown	2
41	Johann Michael Galley	D. M.	Jesuit (university)	7
43	Dominicus Gefswain		Unknown	3
44	Johann Baptista Gerer	D. M.	Unknown	6
189	Johan Ignaz Glettl	D.	Unknown	1
47	Andreas Halmheij	D.	Unknown	2
48	Ignaz Hardter		Jesuit (school)	1
50	Johann Jacob Hess	D. M.	Jesuit (seminary)	1
55	Johann Servilianus Holl	D.	Unknown	1
57	Sigismund Jacob	D.	Unknown	1
60	Christoph Jacober	D.	Jesuit (university?)	1
58	Johann Ferdinand Jele	D.	Jesuit (seminary)	5
62	Johann Matthaeus Kanheifer		Jesuit (university?)	1

(TABLE 4.83 Religious affiliation and education for composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, continued)

Composer ID *	Composer Name	Composer Title	Education	No. works in CSTD
63	Johann Georg Kirchenbaur	D.	Jesuit (seminary)	4
65	Bartholomaeus Kogler		Unknown	4
67	Johann Jacob Kölin		Student (school)	1
74	Georg Leitner	D.	Student (seminary)	6
77	Georg Christoph Leuttner	D.	Unknown	3
79	Johann Mageregger	D.	Unknown	1
83	Martinus Martini, Franciscan?	R.P.	Unknown	1
85	Rupert Ignaz Mayr	D.	Jesuit (school)	3
89	Willibald Micheler		Unknown	1
93	Balthasar Mitterstetter	D.	Unknown	1
96	Franz Xaver Anton Murschhauser		Catholic, not Jesuit.	1
97	Peter Nidermayr	D.	Unknown	10
106	Leonard Pancratius Reicher	D.	Unknown	5
107	Johann Conrad Reichwein		Jesuit (school)	1
110	Andreas Rochner	D.	Unknown	3
114	Rudolphus Ignatius Mayr Scherdinganus	D.	Unknown	1
116	Ferdinand Schlee		Unknown	1
117	Johann Baptista Schnapp		Jesuit (school)	1
115	Georg Schnevogl	D.	Jesuit (school)	3
121	Severinus Schweighofer	D.	Unknown	11
125	Andreas Sicherer	R. D.	Unknown	4
126	Jacob Spindler		Unknown	1
127	Anton Spittaller	D.	Unknown	1
130	Johann Bernhard Staudt		Jesuit (school)	11
131	Ignaz Gedcon? Franz Steinbach	D.	Jesuit (seminary)	2
132	Johann Georg Steingriessler	D.	Unknown	1
139	Johann Carol Treibler	D.	Unknown	7
147	Erasmus von der Mühl		Unknown	1
149	Johann Jacob Walter	R. D.	Unknown	6
150	Johann Leonard Wanner	D. M.	Jesuit (seminary)	1
153	Johann Paul Weiss	D.	Jesuit (seminary)	1
152	Clemens Weiss	D.M.	Unknown	1
157	Franz Zeiler	D.	Unknown	1
159	Joseph Zinckh	D.	Unknown	3
Total:	60			156

* CSTD Composer ID

TABLE 4.84 Education of composers of select seventeenth-century Jesuit school dramas

Education	No. Composers	% of Sample
Unknown	34	57%
Jesuit (seminary)	9	15%
Jesuit (school)	7	12%
Jesuit (university)	5	8%
Catholic, non-Jesuit	2	3%
Benedictine	1	2%
Jesuit Student (school)	1	2%
Jesuit Student (seminary)	1	2%
Total:	60	

TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
1	D.	Johann Conrad à Bingen			Total Works: 1
		1666		Vindicta Ioannis Gualberti	243
		CH	D	Oxycholus; Praefica	
191		Johann Beer			Total Works: 1
		1675		Mauritius Imperator	305
		PCHE	D	P + 3 CH + E. Nemesis	
6	S.J.	Maximilian Bell			Total Works: 1
		1658		Bamba Gothicus	183
		CH	D	5 CH. Neptune, Dux Saracens	
7	R.D.	Benedictus			Total Works: 1
		1698			470
		Drama Musicum	I	Irene Helvetiae	
10	D.	Giuseppe Antonio Bernabei			Total Works: 1
		1697		S. Michael Archangelus	458
		PCHE	T	P + 2 CH + E. Abraham, Cain	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
13	D.	Johann Christoph Pez			Total Works: 1
		1684		In Solo Deo Unica Quies	360
		PCH	D	P + 2 CH. Christus, Idololatria	
138	P.	Johann Georg Braun			Total Works: 1
		1695		Veremundus Legionis Rex	445
		PCHE	D	P + 2 CH + E. Perfidia	
19	D.	Caspar Brenz			Total Works: 4
		1667		Anicius Manlius	250
		CH	D	4 CH. Umbra, Furor	
		1673		Lapis Lydius Verae Amicitiae	289
		PCH	T	P + 3 CH. Amor Divina, Joab	
		1688		S. Paulinus Episcopus Nolanus	386
PCH	D	P + 3 CH. Amor, Genius Paulini			
23	D.	Anton Deichel			Total Works: 3
		1690		Amici Veri et Falsi Oppositio	399
		PCH	D	P + 3 CH. Mors, Justitiae	
		1700		Angelica Custodia	503
		PCHE	D	P + 4 CH + E. Providentia Divina	
24	D.	Johann Dominicus Deichel			Total Works: 1
		1694		Litera Occidit seu Julianus	428
		PCH	D	P + 3 CH. Justitia Divina	
25	D.	Dominic Deuchl			Total Works: 2
		1681		Sigismundusio e Parricida	339
		CH	T	3 CH. Christus, Cain	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
		1687		Ludovicus Grittus Ambitiosum	376
		PCH	D	P + 2 CH. Ambitio, Tyrannis	
30	D.	Johann Jacob Egenolf		Total Works:	2
		1695		Palmae Gloriosae Virtute Verae	438
		PCH	D	P + 3 CH. Mars, Idololatria	
		1698		Clodoaldus Daniae Princeps	471
		PCH	D	P + 3 CH. Divina Providentia	
35	D.	Christoph Faber		Total Works:	2
		1652		Ferdinandina Mexicana Insula	159
		PCHE	D	P + 4 CH + E. B. Virgo, Christus	
		1695		Sacra Solitudo a S. Maria	439
		PCH	D	P + 3 CH. Anima Magadalena	
34	D.	Georg Faber		Total Works:	2
		1671		Borgia Triumphans	275
		PCH	D	P + 3 CH. Veritas	
		1674		Martianus Miles, Virgo	296
		PCH	D	P + 5 CH. Mercurius, Nemesis	
41	D. M.	Johann Michael Galley		Total Works:	7
		1673		Sigericus	286
		CH	D	4 CH. Furor, Mors	
		1674		Solimannus Id est Immanis	297
		PCH	D	P + 4 CH. Ecclesia	
		1677		Deipara in Ernestoet Alberto	319
		PCH	D	P + 5 CH. Genius Saxoniae	
		1682		Alter Regius David Peccans	344
		PCHE	D	P + 2 CH + E. Justitia Divina	
		1686		George Castriot	371
		PCHE	D	P + 4 CH + E. Tyranni, Religio	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
		1689		Innocentia Novercali Odio	394
		PCH	D	P + 3 CH. Odium, Providentia Divina	
		1690		S. Marquardus	400
		PCH	D	P + 3 CH. Tyrannis, Bacchus	
43		Dominicus Gefswain		Total Works:	1
		1680		Gallicanus Idololatria Gloriosus	335
		CH	D	CH I, IV, V. Jupiter, Goliath	
		CH	T	CH II. Jephte, Samson	
		CH	T	CH III. Job	
44	D. M.	Johann Baptista Gerer		Total Works:	6
		1679		Divinae Providentiae Lusus	330
		PCH	D	P + 3 CH. Mors, Providentia Divina	
		1686		Laurea triumphalis Sancto Fideli	375
		PCH	D	P + CH.	
		1688		Animae a Deo Aversae & Denuo	390
		PCH	D	P + CH.	
		1689		Partharitus Italiae	395
		PCH	D	P + 5 CH. Providentia Divina	
		1691		Justitia Vapulans in Theatrum	407
		PCHE	D	P + 2 CH + E. Mars, Pecunia	
		1696		Theodoricus	450
		PCH	D	P + 2 CH. Genius Theodoricus	
189	D.	Johan Ignaz Glettl		Total Works:	1
		1674		Symbola Hospitalis	302
		PCH	D	P + 3 CH. Bartholus, Advocatus	
47	D.	Andreas Halmheij		Total Works:	2
		1664		Vinea Parabolica sive Parabola	225
		PCH	D	P + 3 CH. Josue	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
		1665		D. Adrianus e Maximiani Aulico	234
		CH	T	2 CH. Amor Divinus, D. Paulus	
48		Ignaz Hardter		Total Works:	1
		1662		Tragica Contemptae Vocationis	214
		PCH	D	P + 2 CH. Anima Sigismundus	
50	D. M.	Johann Jacob Hess		Total Works:	1
		1670			270
		Drama Musicum	I	Apostasia Fortiter Profuso	
55	D.	Johann Servilianus Holl		Total Works:	1
		1696		Arcumenus sive Sua Quisque	451
		PCHE	D	P + 2 CH + E. Providentia Divina	
57	D	Sigismund Jacob		Total Works:	1
		1671		Ulfadus Christianae Religionis	276
		PCH	D	P + 5 CH. Furor, Tyrannis	
60	D.	Christoph Jacober		Total Works:	1
		1691		Guillaume le Cuirasse Duc	408
		PCH	D	P + 3 CH. Christus, Justitia	
58	D.	Johann Ferdinand Jele		Total Works:	2
		1653		Didacus Garzias	165
		PCH	D	P + CH V. Angelus Bohemia	
		CH	I	CH I. Cain Fratridice	
		CH	I	CH III. Salomon, Samson	
		CH	I	CH IV. Lot and Sodom	
		1655		Finis Gloriosus S. Leonidis	173
		CH	D	5 CH. Christus, Aegypti Custos	
62	None	Johann Matthaëus Kanheifer		Total Works:	1
		1696		Theodosuis Constantis II Frater	452
		CH	T	Transitional: Cain	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
63	D.	Johann Georg Kirchenbaur		Total Works:	4
		1672		Grundliche adels Contraseh	279
		CH	D	4 CH. Christus, Religio	
		1676		Metamorphosis Favoris	311
		PCH	T	P + 2 CH. Christus, Mors	
		1677		Boetius Scientiarum Cultor	320
		PCH	D	P + 4 CH. Livor, Furor	
		1678		Ruina Monarchiae Babylonicae	326
		PCH	D	P + 4 CH. Daniel, Cellarius	
65		Bartholomaeus Kogler		Total Works:	2
		1675		Providentia Dei Ludens	306
		P	I	P. Providentia Divina, Joseph	
		CH	D	3 CH. Providentia Dei	
		CH	I	CH IV. David e septem fratribus	
		1695		Bisania Recens Christo	440
		PCHE	D	P + 1 CH + E. Idololatria	
67		Johann Jacob Kölin		Total Works:	1
		1660			202
		Drama Musicum	I	S. Vitus Elvacensis Patronus	
74	D.	Georg Leitner		Total Works:	3
		1644		Cordubaeus Tragoedia	114
		PCH	D	P + 5 CH. Christus, Mundus	
		1645		Nihil est Opertum Quod Non	121
		CH	D	CH I. Susanna, Daniel	
		CH	D	CH II. Joseph, Potiphar	
		CH	D	CH III. Joseph, Benjamin	
		CH	D	CH IV. David, Saul	
		E	D	E. St Bruno	
				1647	
		CH	T	CH II: David, Abimelech	
		CH	T	CH III: David, Goliath	
		CH	T	CH IV: David Triumphis	
		PCH	D	P + CH V. Angelus Bohemia	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
77	D.	Georg Christoph Leuttner		Total Works:	3
		1693		Cyrus Regium	423
		PCH	D	P + 2 CH. Providentia Divina	
		1694		Sven Deo ac Patri Perfidus	429
		PCHE	D	P + 2 CH + E. Pluto, Seelandia	
		1695		Theatrum Fidei & Perfidiae	441
		PCHE	D	P + 2 CH + E. Perfidia, Christus	
79	D.	Johann Mageregger		Total Works:	1
		1664		Gloria Sacerdotum S. Franciscus	226
		CHE	D	2 CH + E. Christus	
83	R.P.	Martinus Martini		Total Works:	1
		1699		Garzias Ramirez Felix Jephthe	487
		PCH	D	P + 3 CH. Hispaniae, Impietas	
85	D.	Rupert Ignaz Mayr		Total Works:	3
		1695		Orientis Imperium Graecorum	442
		PCH	D	P + 2 CH. Vis, Ratio-Status	
		1697		Gerardus Avesnatium Princeps	459
		CH	D	4 CH. Mercurius, Charon	
		1698		Felix in Captivitate Libertas	472
		PCH	D	P + 2 CH. Genius Societatis Jesu	
89		Willibald Micheler		Total Works:	1
		1690		Henricus Lupoldi Comitis Filius	401
		PCH	D	P + 4 CH. Providentia Divina	
93	D.	Balthasar Mitterstetter		Total Works:	1
		1673		Ernestus et Albertus Friderici II	287
		PCHE	D	P + 4 CH + E. Providentiae Dei	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
96		Franz Xaver Anton Murschhauser			Total Works: 1
		1688		S. Iacobus Ma. Ap. Burghusii	387
		PCHE	D	P + 3 CH + E. Genius Ecclesiae	
97	D.	Peter Nidermayr			Total Works: 8
		1663		Crispus Comico-Tragoedia	220
		PCH	D	P + 4 CH. Christus	
		1671		Borgia Deliberans inter Naturam	277
		PCH	D	P + 4 CH. Promethius	
		1672		Amor Paternus Ope Caelesti	281
		PCH	D	P + CH III. Crudelitas, Fauni	
		CH	I	CH I. Ludo vulgari oftenditur	
		CH	T	CH II. Welsonem in somnum forte	
		1673		S. Henricus ex Duce Bavariae	288
		PCH	D	P + 5 CH. Eremitia Paphnutius	
		1674		Proteus Christianus	2914
PCH	D	P + 5 CH. Sphinx, Christus			
1675		Vindicta Christiana	307		
PCH	D	P + 5 CH. Pater Cajestis			
1676		Balduinus Orientis Imperator	312		
PCH	D	P + 3 CH. Christus, Mors			
1678		Via Mirabilis	328		
PCH	D	P + 5 CH. Divina Providentia			
106	D.	Leonard Pancratius Reicher			Total Works: 5
		1659		Pretium Veritatis	192
		PCHE	D	P + 6 CH + E. Justitia Divina	
		1673		Justus und Pastor	290
CH	D	4 CH. Christus			
1674		Jephtias Jurata	299		
CH	D	4 CH. Providentia Divina			

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits/Structure/Main Character	Total Works/ CSTD ID‡
		1676		Sanctus Landelinus	313
		CH	D	4 CH. Hercules	
		1677		Leontius Comes Florentinus	321
		PCHE	D	P + 2 CH + E. Nemesis	
107	Unknown	Johann Conrad Reichwein		Total Works:	1
		1656		Fortunae Theatrum	178
		CH	D	4 CH: Honoris, Mars, Pluto	
110	D.	Andreas Rochner		Total Works:	1
		1695		Prodigiosus Deiparentis Favor	443
		PE	I	PE: Palladium	
		CH	I	CH I. Theseus	
		CH	I	CH II. Jason	
114	D.	Rudolphus Ignatius Mayr Scherdinganus		Total Works:	1
		1692		Victrix in Bello Pietas	414
		PCH	D	P + 3 CH. Mars, Mahometes	
116		Ferdinand Schlee		Total Works:	1
		1653		Raphael	166
		P	D	P. Raphael	
117		Johann Baptista Schnapp		Total Works:	1
		1698		Trebellus Rex Hungariae	473
		PCHE	D	P + 3 CH + E. Hercules	
115	D.	Georg Schnevogl		Total Works:	3
		1679		Victrix Fiducia Bethuliae	331
		PCH	D	P + 3 CH. S. Michael, Bethulia	
		1680		Felix Catastrophe Genesisii	336
		PCH	D	P + 3 CH. Tyrannis, Histrionia	
		1681		Cyrus Adoptatus Reguis	340
		PCH	D	P + 2 CH. Theophroneisis	

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits	CSTD ID‡
121	D.	Severinus Schweighofer		Total Works:	6
		1679			332
		Drama Musicum	I	Victimae Paschalis	
		1682		Laurea Christiano-Lotharingica	345
		PCHE	D	P + 3 CH + E. Perversum	
		CH	T	CH I. Judith	
		1688		Ovis Perdita et Reducta	388
		PCH	D	P + 3 CH. Pastor, Ecclesia	
		1692		Filiorum Ingratitudo Punita	415
		P	I	P: Justitia Divina, Susanna	
		CH	I	CH I. Justitia Divina, Joseph	
		CH	I	CH II. Justitia Divina, Absalon	
		E	D	Dependent upon PCH	
		1693		Caesar Caccabensis Ludio Ludo	424
PCH	D	P + 2 CH. Genius Caesar			
1698		Convivium Tragicum Harpago	474		
PCHE	D	P + 4 CH + E. Furor, Dux Trojan			
125	R. D.	Andreas Sicherer		Total Works:	4
		1672		Minerval Cassiano Martyri ferro	280
		PCHE	D	P + 3 CH + E. Divina Nemesis	
		1674		Romanum Par Nobile	300
		PCH	T	P + 2 CH. S. Joannes, Mors	
		1676		Filius Prodigus Animae Labentis	314
PCH	D	P + 3 CH. Christus, Anima			
1682		Maria, Refugium Peccatorum	346		
PCH	D	P + 3 CH. Christus, Pluto			
126		Jacob Spindler		Total Works:	1
		1646		Tragoedia de Gundeberto	127
CH	D	4 CH. Miles Facularius, Gracias			
127	D.	Anton Spittaller		Total Works:	1
		1694		Ferale Vadimonium Obitum	431
PCHE	D	P + 2 CH + E. Divina Justitia			

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits	CSTD ID‡
130		Johann Bernhard Staudt		Total Works:	11
		1682			351
		Drama Musicum	I	Conjugium cum benedictione	
		1683			359
		Drama Musicum	I	Epulum fortium	
		1684			362
		Drama Musicum	I	Ferdinandus Quintus	
		1685			367
		Drama Musicum	I	Gloriosus de tyrannide	
		1685			368
		Drama Musicum	I	Patientis Christi memoria	
1686			374		
Drama Musicum	I	Reconciliatio naturae humani			
1690			404		
Drama Musicum	I	Mansuetudo principum, laureata			
1690			405		
Drama Musicum	I	Orbis eucharisticus, instar			
1692			420		
Drama Musicum	I	Humilis patientia in b. Henrico			
1697			462		
Drama Musicum	I	Tractatus pacis inter Deum			
1699			495		
Drama Musicum	I	Wienn den letzten Decemb. ao 1699			
131	D.	Ignaz Gedcon? Franz Steinbach		Total Works:	2
		1692		Inga Amaro Rex Peruanus Mira	416
		PCH	D	P + 3 CH. Providentia Divina	
1693			425		
PCHE	D	P + 3 CH. Ecclesia Triumphans			

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits	CSTD ID‡
132	D.	Johann Georg Steingriebler		Total Works:	1
		1699		Victima Agni Paschalis	488
		PCHE	D	P + 2 CH + E. G. Hermenegildus	
139	D.	Johann Carol Treibler		Total Works:	4
		1677		Misothea Animae Deo	322
		CH	D	4 CH. Justitia, Ecclesia	
		1686		Joseramnus Liderici Principis	372
		PCH	D	P + 3 CH. Justitia	
		1694		Gosbertus, Franconiae Dux	432
		P	T	P. Samson, David, Solomon	
		CH	D	CH I: Gosbertus	
		CH	I	CH II: John the Baptist	
CH	I	CH III: Achab, Jezebel			
147		Erasmus von der Mühl		Total Works:	1
		1678		Orthodoxae Veritatis Prodigiosa	327
		PCH	D	P + 3 CH. Veritas Orthodoxa	
149	R. D.	Johann Jacob Walter		Total Works:	6
		1697		Aetas Favoris	460
		PCH	D	P + 2 CH. Constantia, Potentia	
		1698		Hirlanda Tragoedia	476
		PCHE	D	P + 2 CH + E. Innocentia	
		1699		Eulogius Pauper Bonus	491
		PCHE	D	P + 2 CH+ E. Pluto, Mammona	
1699		Amor in Filios Crudelis	490		
PCH	D	P + 4 CH. Asia, Pluto, Diana			
1699		Julianus Pseudo-Politicus	489		
PCH	D	P + 3 CH. Macedonius			

(TABLE 4.85 Composers of select seventeenth-century Jesuit school dramas, by composer last name, A–Z, and year of performance, continued)

Composer ID *	Composer Title	Composer Name/ Performance Year/ Genre	Type†	Title Incipits	CSTD ID‡
		1700 PCH	D	Ecclesia ejusque in populos P + 2 CH. Austriades	1325
150	D. M.	Johann Leonard Wanner		Total Works:	1
		1652 Drama Musicum	I	Theodorus Sapiens	160
153	D.	Johann Paul Weiss		Total Works:	1
		1694 PCH	D	Praemium Angelici Cultus P + 3 CH. Angelus Tutelariss	433
152	D.M.	Clemens Weiss		Total Works:	1
		1698 PCHE	D	Hiaromirius Tragoedia P + 4 CH + E. Ambitio, Justitia	477
		1700 PCH	D	Heroica, Patriarchae Abrahami P + 5 CH. Palaestinae Princeps	505
157	D.	Franz Zeiler		Total Works:	1
		1682 PCHE	D	Prodigiosa Tutela Innocentiae P + 3 CH+ E. Innocentia	347
159	D.	Joseph Zinckh		Total Works:	3
		1695 PCH	D	Ernestus et Albertus Saxoniae P + 3 CH. Germania, Vindicta	444
		1696 PCH	D	Suatocopius Rex Eremita P + 2 CH. Sapiencia Divina	453
		1698 PCH	D	Maria Secunda Principum P + 3 CH. Germania, Saxoniam	478
Grand Total No. of Works:					134

* CSTD Composer ID

† D=Dependent; T=Transitional; I=Independent

‡ CSTD Production ID number

Chapter 7

Development of Dramatic Elements in the Jesuit Theatre Prologue and Chorus and the
Congregation of the Oratory Service Music After the Death of Loyola,

c.1560–c.1595

Tables and Figures

Table 7.1 Generals of the Society of Jesus and their dates of office, c.1560–c.1595

Jesuit Generals	Dates of Office
Ignatius Loyola	1541–1556
Diego Lainez	1558–1565
Francis Borgia	1565–1572
Everard Mercurian	1573–1580
Claudius Aquaviva	1581–1615

Source: Thomas E. Zeyen, S.J., *Jesuit Generals: A Glance into a Forgotten Corner*.

(Scranton: University of Scranton Press, 2004)

Plu - te tu so - lus De - us es De - o - rum. Plu - te tu ter - ras re - gis ac pro - fun - das. Ae -

quo - ris flu - ctus, ae - quo - ris flu - ctus ni - ti - das - que cel _____

si. Ae - the - ris ar _____ ces. Ae - the - ris ar _____ ces.

si. Ae - the - ris ar - ces. Ae - the - ris ar _____ ces.

si. Ae - the - ris ar _____ ces.

si. Ae - the - ris ar _____ ces.

Fig. 7.1 Chorus, 'Plute tu solus' from *Timon* (Jakob Gretser, attr. Orlando di Lasso, Freiburg-an-Suisse, 1584), DE-Dsb Cod. XV 223 fols 73v-74r; CSTD ID 301

Discantus I
Ae - the - ris re - gem so - ci - i ca - na - mus. Ae -

Discantus II
Ae - the - ris re - gem so - ci - i ca - na - - mus.

Discantus III
Ae - the - ris re - gem so - ci - i ca - na - mus. Ae - the - ris

Discantus IV
Ae - the - ris re - gem so - ci - i ca - na - mus. Ae - the - ris

7
the - ris cel - si Do - mi - num po - sen - tem, qui su - o ter -
Ae - the - ris cel - si Do - mi - num po - sen - tem, qui su - o ter -
cel - si Do - mi - num po - sen - - tem, qui su - o
cel - - si Do - mi - num [po] - [sen] - tem, qui su - o ter -

13
ras pe - la - gus po - lum - que nu - mi - ne com - ples.
- ras pe - la - gus po - lum - que nu - mi - ne com - ples.
ter - ras pe - la - gus po - lum - que nu - mi - ne com - ples.
- - ras pe - la - gus po - lum - que nu - mi - ne com - - ples.

Fig. 7.2 Chor der Engels, ‘Aetheris regem socii canamus,’ from *Lazarus Resuscitatus* (Jakob Gretser, Orlando di Lasso, Freiburg-en-Suisse, 17 December, 1584), DE–Dsb Cod. XV 245 fols. 20v–21r; CSTD ID 1316

TABLE 7.2 Congregations of the Oratory established over the period c.1560–c.1595

Region	City/Town	Foundation Date
Roman States	Rome	1565
	San Severino	1586
	Fermo	1586
	Carmerino	1591
Kingdom of Naples	Naples	1586
	Palermo	1593
France	Cotignac	1592

Source: Alfonso Capecelatro, *The Life of Saint Philip Neri, Apostle of Rome*, trans. Thomas Alder Pope, C.O., 2nd ed. (London: Burns & Oates, Ltd., 1894), II:465–466.

Ferial days, Afternoon

2 ½ hour duration
 4 – 5 sermons on a single focus
 Concludes with congregational *laude*
 Open to the male public

Ferial days, Evening

Held at or hour before Angelus
 1 hour duration
 Self-flagellation three times a week
 Music limited to a concluding Marian antiphon
 For the Fathers of the Oratory

Sundays/Feast days, Morning

Duration slightly longer than an hour
 Self-flagellation three times a week
 Music limited to a concluding Marian antiphon
 For the Fathers of the Oratory

Sundays/Feast days, Evening

Held after vespers on Janiculum Hill in summer; in the Oratory in winter
 The service was known as the *oratorio vespertino*, consisting of:
 A *lauda*
 A boy reciting a sermon from memory
 A *lauda*
 1 – 2 sermons, preceded and followed by *laude*
 Concluding *lauda*
 Additional *laude* might be sung by either congregation or choir
 Open to the male public

Fig. 7.3 Characteristics of the four types of services held by the Roman Congregation of the Oratory beginning c.1570. Sources: Smither, I:50–53. Domenico Alaleona, *Storia dell'Oratorio Musicale in Italia* (1908; repr., Milan: Fratelli Bocca, 1945), 22–28. Louis Ponnelle and Louis Bordet, *Saint Philip Néri et la société romaine de son temps, 1551–1595 [St Philip Neri and the Roman Society of his times (1515–1595)]*, trans. Ralph Francis Kerr (London: Sheed & Ward, 1979), 202–3, 263–65, 389–402.

Chapter 8

Growth of the Dramatic Dialogue in the Jesuit Theatre Prologue and Chorus and the
Congregation of the Oratory Service Music After the Death of Neri, c.1596–c.1619

Tables and Figures

<i>Dramatis Personae.</i>		<i>Κατά τὴν ἰστένην</i>	
Gaudentius.	<i>Senex, pater Philandri.</i>	Nicholaus Machiavellus.	
Philander.	<i>Adolescens.</i>	<i>Aethiops.</i>	Loiola.
Dromo.	<i>Servus Gaudentii.</i>	<i>Tres baiuli.</i>	Xaverius.
Martinus.	<i>Senex, pater Musonii.</i>	<i>Chorus Jesuitarum.</i>	Mariana.
Mufonius.	<i>Adolescens, amator Calia.</i>		Aquaviva.
Nebbia.	<i>Puer.</i>		Personius.
Morus, seu Faustina, seu Lydia.	<i>Servus Musonii, filia Gaudentii.</i>	<i>Chorus virtutum Jesuitarum.</i>	Cæca obedientia.
Acheron.			Leno.
Laverna.	<i>Lena.</i>		Regicidium.
Scarabeus.	<i>Lenonis servus.</i>	Index expurgatorius.	
Calia.	<i>Filia Martini, auca illa Lavernæ.</i>	Aequivocatio.	
Loiola.	<i>Jesuita.</i>	Arrogantia.	
Iodocus.	<i>Frater Franciscanus.</i>	<i>Chorus Manachorum.</i>	
Monsieur Michael.	<i>Mercator Gallicus.</i>	Quorum fuit mentio.	
Capitano Vander Pons.	<i>Tribunus Militum.</i>	Baucta vidua, & caponatrix.	
		Rogrus, Diaconus, & Coriarius.	

(a)

Chorus Jesuitarum

Loiola -	Ignatius de Loyola. S.J.
Xaverius -	Francis Xavier. S.J.
Mariana -	Juan Mariana, S.J.
Aquaviva -	General Aquaviva
Personius -	Robert Parsons, S.J.
Campionus -	Edward Campion, S.J.

(b)

Chorus virtutum Jesuitarum

Caeca obendientia -	Blind Obedience
Pseudo-miraculum -	False-miracle
Regicidium -	Regicide
Index expurgatotius -	Sign of Purgatory
Aequivocatio -	Shiftiness
Arrogantia -	Arrogance

Fig 8.1 *Dramatis Personae* for *Loiola* by John Hacket, Bishop of Coventry and Lichfield (Cambridge, 28 February, 12 March for James I, 1623), IE–Dml Bishop Stearne Collection, H170, 2–3

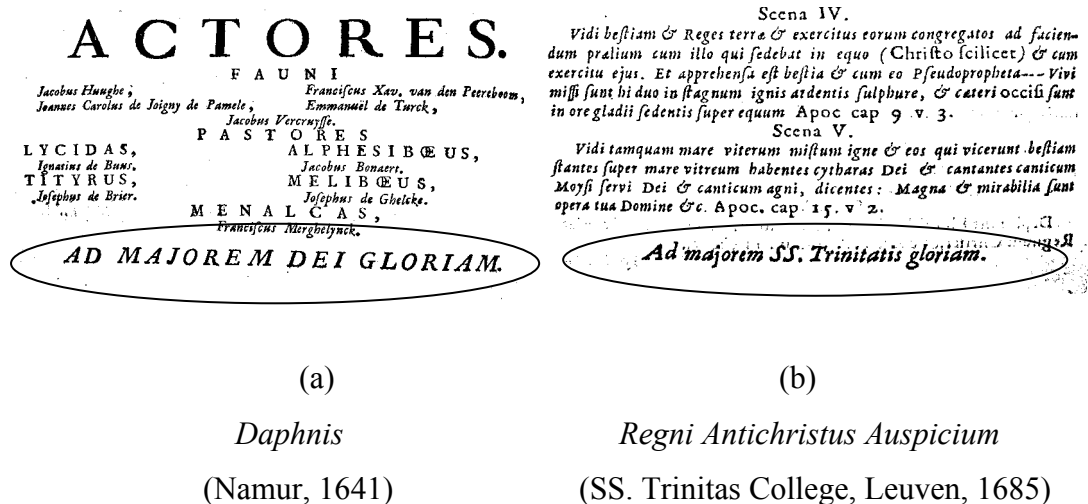


Fig. 8.2 Mockery of Jesuit emblemata in *Regni Antichristus Auspicium* (SS. Trinitas College, Leuven, 1685)

TABLE 8.1 Congregations of the Oratory established over the period c.1596–c.1619

Region	City/Town	Foundation Date
Roman States	Fano	1598
	Bologna	1615
	Perugia	1615
	Ripa Transona	1615
Venetia	Brescia	1598
Savoy and Piedmont	Thonon	1599
	Casale	1613
Kingdom of Naples	Aquila	1607
Sicily	Carmerata	1605
	Trapani	1608
	Neti	1614
	Corleone	1616

Source: Alfonso Capecelatro, *The Life of Saint Philip Neri, Apostle of Rome*, trans. Thomas Alder Pope, C.O., 2nd ed. (London: Burns & Oates, Ltd., 1894), II:465–466.

Chapter 9

The Transitional Prologue and Chorus in Jesuit Theatre and the Pre-Oratorio in the Congregation of the Oratory Services, c.1620–c.1639

Tables and Figures

Summarischer Inhalt
Der teutschēn Comoedi
 Von dem H. Apostel Fürsten Paulus/
 was sich in seiner Kindheit/Bekehrung vnd Leben/
 auch in seiner fürwesslichen Marter begeben vnd zgetragen/
 wie es auch zum thum selbiger zeit in Palestina sey
 beschaffen gewesen.

Gehalten.
 Von dem Sodalibus in ihrem Oratorio der
 Wohlthätlichen Bräderschaft **Mariae de Victoria**,
 in der Churfürstlichen Hauptstat vnd Festung Ingolstatt
 den 16. Februarii 1631.



ANNO Domini

M. DC. XXXI.

Getrockt zu Ingolstatt, Bey Wilhelm Eder.

Wird von dem Befehl Moses / daran kommen die Treen mit ihrem Sohn Saulo vnd ditzem / Gamallet wolle ihren Sohn auch im Befehl vnderstehen.

ACTVS II.

SCENA I.
 Creephas / Amos / Jeron / drey newgetauffte Christen loben die Apostel / vnd sonderlich aber den heiligen Diacon Stephanum / Saulus aber trawer ihnen / sie als Christen bey dem Hohen Priester anzugelen.

SCENA II.
 Der H. Stephan / auß Fürbit etlicher Christen / zihrt durch den Diakon Jeron / vnd vnderstehen / welche einen Teuffel auß / hiltz einem Lamen vnd Stunnen.

SCENA III.
 Discordia der Riege Teuffel / ist voritz vber den Amos / seinen Gefellen / das er sich von dem H. Stephan dar außreiben lassen / laßt ihn mit Nissu reiten / vnd laßt andern seinen Befehlen / wie sie sich voritz verhalten sollen / das sie nicht außgeriffen werden.

SCENA IV.
 Ditz Schriftschreier / Amos / Caspar / Simon / Gamallet / stellen falsche Zeugen wider Stephan für / Er aber krafft sie hart vnd ihre Harnack / sie aber stoßen ihn hinauß / vnd verstanten ihn / vnd die Thar Saulus loben.

SCENA V.
 Elton / Amos / Jeron / drey Christen / reden von den Durchaten Odices / werden ohn gefahr des werten Stephan innen / als sie ihn vber bewahren / vber den von ywen können verjagt.

SCENA VI.
 Gamallet neben seinem Sohn / sendt erawer vber den Todt Stephan / vnd schicket einen Diener nach etlichen Christen / mit beuelch Stephanum / hinauß auff sein Chur zu begraben.

SCENA VII.
 Saulus seigt Zerobael seinem Chutgesellen an / wie Gamallet sein Magler ein harnitlicher Christ / er deswischen wolle von ihm leben / Zerobael aber laßt ihn zu sich / vnd ihn etliche Diabolsche Ditzelien leben.

ACTVS

PROLOGVS.

Amos ein lutherischer Buchhändler / veracht vnter liebe Frau / auch derselben Bräderschaft / wird derenwegen vor vnter lieben Frauen mit einem Stral vom Himmel getroffen / vnd Blind gemacht.

ACTVS I.

SCENA I.
 A Sen der Marer / Nabel die Mutter des Pauli / die stehen mit ihrem Sohn von Africus auß / zarschen in / vnder wegen begangen ihnen eluater / Jüdischer Malt / vnd sagt ihnen wahr.

SCENA II.
 Discordia der Riege Teuffel mit seinem Geschwader / erswerer sich ob des Aiten wahrsagen / verhofft dadurch Saulum zu vberkommen / glet dem Geist Amos / den beuelch / in einen Nimmeln zuzubren / werden leucht von einem Christen durch das H. J. Ditzchen verjagt.

SCENA III.
 Der Schutzenael neben der Ritzschigstelt Cortes stellen für Augen die vnergründliche Dreheyl Cortes.

SCENA IV.
 Caspar Paul ein Landstnecht / beklagt sich / wie es ihm auff der Barer gängen / Saulus kombt vnd will auch ein Landstnecht werden / vnd lehren / Hennen fangen / so halter aber der Daur / kombt / laufft er davon. Hans Josch der Daur / sambt dem Landstnecht / werden in die Gefängnis geführ.

SCENA V.
 Kayser Claudius mit zween Landstnechten / als Felix vnd Festus / neben ywen Römischen Senatores / Saturnino vnd Pompeyos / hält den Malt / vnd laßt sich hören / wie er zum Kayserthum kommen / auch durch den Cansler etliche Diabolschlag fürbringen.

SCENA VI.
 Gamallet ein Schriftschreier / bespracht sich mit seinem Sohn

ACTVS III.

SCENA I.
 Das Widel / durch erschlung zwo Histort berichte sich selnes Ge. walt / Die Zeit aber schreibe ihr noch mehr zu / Werden aber bayde von der Fürschigstelt Cortes abgefertigt.

SCENA II.
 Saulus mit ihm vlt an sich abentzere / Landstnecht / laßt ihm die. selben schwören / führt sie mit zum Hohen Priester / aldorten Verleß / der die Christen auß / Damasco zunehmen.

SCENA III.
 Caspar Paul Landstnecht / vnd Hans Josch Daur / werden durch Michel Calfel den Ambrmann auß der Gefängnis / für den Ditzcher Ditz gestellt / welcher nach verhöre sie wider in Gefängnis geschafft / sie aber sich wider vom Ambrmann ledig machen.

SCENA IV.
 Saulus mit seinem Dausen / trawer den Christen / vnd zucht auß Damasco zu / wird aber vnder wegen mit einem Stral dardir geschla. gen / vnd von Christo zur bekehrung gewisn / aber blind gen Damasco geführ.

SCENA V.
 Ananias ein Jünger Christi zu Damasco / erucht einen wunderli. chen Traum / vnd wird auß dem Himmel von Christo vnderwilt / Saulum zuzufuchen / vnd im Wauben zu vnderweisen.

SCENA VI.
 Zwen Soldaten so bey Saulo gewesen / vnd entlossen / fagen was geschehen. Kommen zwen Dauen zu ihnen / haben einen Banck mit ein. ander / vnd werden doch leucht wider ein.

SCENA VII.
 Der Teuffel Amos / verwunder sich ab dem / so WDT dem Saulo gehan / citiert die Gerechtfert / welche neben der Warnungstelt erschene / vnd den Teuffel seiner Zalschelt straffen.

ACTVS IV.

Der blinde Saulus laßt sich herauß führen / laßt sein Kleid / vnder welchem Ananias kombt / ihn trosten vnd gehend mach / vnd mit ihm in Haus halts führen.

SCENA II.

Setzt Landpfleger lastt vnterschlagen / vnd ein Mandat verlesen / so die Juden bey eiten thut / beyde Zeugen so bey der Verstatzung gewesen / werden gefänglich angenommen.

SCENA III.

Die Thor werden zu Damasco verwacht / vnd Paulus vber die Mauern lassen / stehet auff Jerusalem / wirdt alldorten vom Barnaba aufgenommen.

SCENA IV.

Der Schyngeuel führt auff die Tugenden / als Glaub / Hoffnung / die Lieb / Stäuel / Keuschheit / Demut / die loben Paulum / daß er sie alle hat angenommen.

SCENA V.

Paulus mit Barnaba machen zu Efran einen Samen aerad / werden alsbald für Götter außgeruffen. Alldorten kommen gleich Juden von Antiochia darzu / die vberreden das Volck / daß sie Paulum vnd Barnabam verstatzten.

SCENA VI.

Eltmas der Zauberer zu Papho / vnderstehet sich / den Sergium Paulum Landpfleger selbst ortho / durch zauberey wider vom Christlichen Glauben abzuwenden / wirdt aber durch das Gebett des H. Pauli blind gemacht.

SCENA VII.

Barnabas erzeht Mareo / wo er allenthalcken mit Paulo gewest / will auch solche drey wider besuchen. Mareus bittet / ihn mit sich zuzunehmen.

SCENA VIII.

Paulus neben Timotheo vnd Silo / loben die Gurchat der Frauen Lidia in der Stadt Philippi / werden aber / von wegen das Paulus einen wahr sagenden Geist von einer Magd getrieben / angeklagt / vnd in Gefängniß gesetzt.

SCENA IX.

Nichon der Teuffel beklagt sich gar sehr / das er von der wahr sagenden Magd hat müssen weichen / zu welchem tomen noch drey andere Weiber / so bey dem Zauberer gewesen / vnd klagen auch / begehren alle Trost an Aniodro / er aber verspricht sie.

SCENA X.

Durch einen Erdbüdem wird die Gefängniß darinn Paulus mit seinen Gesellen gefangt / erdffnet. Darüber sich bey Hercken Maister will ansetzen /

entsetzen / wirdt aber von Paulo abgehalten / vnd zum Christlichen Glauben bekehrt.

SCENA XI.

Essach des Herckenmaisters Diener / verwundert sich was sein Herr mit den Gefangnen thut.

SCENA XII.

Paulus wird durch den Senaeder Gefängniß ledig erkandt / will aber nicht fortziehen / (A) die Herr der Stadt selbst kommen / vnd ihn bitten.

A C T V S V.

SCENA I.

Eitliche Bürger von Neben begehren neue Zeitrungen zu hören / Paulus verkündt ihm neue Zeitrungen von Christo / wirdt aber vom Wöffel außgelaßt. Dionysius ein Nachberr / vnd Damaris ein Edelrau / sambr andern / werden durch Pauli Lehr bekehrt.

SCENA II.

Eitliche Epheser Christen / weil sie nur von Noanne geaußt / vnd vom H. Geist nichts wissen / werden von Paulo vnderwisen / vnd macht auch sein Schwatzen einen Kranken gesund.

SCENA III.

Maaras / Lent / Maason / drey Brüder vnd Juden / weil sie von dem Paulo gesehen / daß er durch den Namen IESU die Teuffel außtreibet / vnderfangen sie solches hinhin zu thun / welches ihnen aber vbel gelungen.

SCENA IV.

Eitliche Epheser Christen bekehren Paulo / vnd verbrennen die Zauber Bücher. Demetrius ein Goldschmid macht ein Auffruhr / welche durch den Cansler wider gestillt wirdt.

SCENA V.

Timotheus erzeht zu Caesarea Aristarcho vnd Calo / wo er allenthalcken mit Paulo gewest / kombzt ihm Agabus ein Propheet vnd verkündt ihnen wie Paulus in Jerusalem soll gebunden werden.

SCENA VI.

Quirinus / Kaisers Neros Löwen Maister / klagt vber die Tyranny seines Herrn / man führt ihm einen Jungen stl / den er seine Löwen muß bereiffen lassen.

SCENA VII.

Belly Landpfleger / klagt vber der Juden hirtigkeit / vnd wirdt ihm Paulus

Paulus von Jerusalem durch Iulium Vnderhauptmann gefänglich
vberliefert. Er Feltr aber durch ein Post auff Rom citiert.

SCENA VIII.

Portius Festus, komet von Romgen Caesarem, vnd wled vom Kö-
nig Agrippa sambr der Königin Berenice halmbgesucht; Bezehren
Paulum zuhdren/ vnd nach gehaltenem Gespräch/ wirdt Paulus auff
Rom geschickt.

SCENA IX.

Neptunus der Wassergott berümbt sich/ wie er das Schiff/ darinn
Paulus auff Rom solt fahren/ ins Meer zu grund gestürzt hab/ wled aber
von dem Teuffel verspott/ daß er kein Menschen im Schiff ertränckt habe.

SCENA X.

Iulius Hauptmann komet mit Paulo dem Gefangnen zu Rom an/
vnd klagt wie es ihme auff dem Meer ergangen.

SCENA XI.

Kayser Nero der Tyrann/ schafft Paulum für die Löwen zuwerffen/
weil ihme aber Quintus der Römer widerbars hält/ schafft er denselben
ins Ellend/ vnd beultcht Paulum mit dem Schwerdt zurichten.

SCENA XII.

Paulus wird mit dem Schwerd gericht/ vnd wo sein heiliges Haupte
hinfällt/ entspringen drey Brunnnen. Die Christen bewatnen Paulum/
mit einem Klag Gesang/ vnd tragen das Heyligthumb herrlich hinein.

EPILOGVS.

Ihren blinden Paulum/ machet vnser liebe Frau durch fürbitte des
H. Apostels Pauli wider lebend/ vnd schickt ihn zu ihrer Brüderschafft/
sich vnderweisen zulassen/ wie er dann auch verspricht.

Der Brüderschafft Schutzengel machet den Beschluß/ vnd
lader die Spectatores noch in einer schönen
Musica.

E N D E.

Nomina Actorum.

Georg Mayr/ Wundarzt.	{	Wtr der Vatter. Kayser Claudt. Anantas ein Jüdischer Ratt. Ein Phylippinischer Rathsherr. Isaac ein klagender Christ.
Alexander Schind/ Schneemüller.	{	Paulus. Sanninius Römer.
Stephan Sumner/ Schulmeister.	{	Nser Sautus Vatter. Varnabas ein Jilinger Christ. Dionysi von Athen. Gamel ein Epheser Christ. Terullus Jüdischer Bedner.
Johann Wilhelm/ Wtrsh.	{	S. Stephanus. Secretarius bey Kayser Claudt. Landpfleger Feltr. König Agrippas.
Gaspar Stabel/ Staatsbalterer.	{	Necel ein Isiraner. Yerubam führt ein Veseffinen. Pomponius Römer. Caphas Christtaelhrer. Colus Antiochischer Jud. Naabus ein Prophet. Vestus Landpfleger.
Johan Erdman/ Schlagwandler.	{	Feltr Landpfleger. Phylippinischer Rathsherr. Dionus ein Kriegs Oberster.
Christoph Lehner/ Diener.	{	König Agrippas. Festus Landpfleger. Cicophas ein Christ.

Johann

Johann Hilend/Tratbmesser.	Varitabas ein neuer Christ. Hans Josch Bauer. Euctannus; Seltz Nach. Sergius Paulus Landpfleger. Aetel Anflager S. Pauli. Volach ein Befesner. Jacob ein klagernder Christ.
Wolfgang Hoffmeister/Buch- rucker.	Caspar Saul Landrofneger. Ein Verzauberter. Ein Abenteuerer Burger. Demerius Epheser Goldschmidt. Marschalek bey König Artypas. Normmeister so Paulusritche.
Johann Geng/Buchrucker.	Kayser Claudi Cangler. Yobar ein Eistraner. Kercker Matlier. Nepunnus Wasserzoger. Heber ein klagernder Christ.
Johann Wagner/Buchrucker.	Kayser Claudi Trawande. Maafon ein Jud. Soldat bey Sauls. Julius Hauptmann. Voz Abenteuerer. Miffael ein klagernder Christ.
Bartholomeus Ernstzramer/ Buchrucker.	Paulus Lutherscher Buchrucker. Ein Prologus vnd Epilogus.
Albrecht Buchberger/Buchrucker.	Yerron ein Christ. Cam ein Eistraner. Esso zuscher bey den Idiven. Artypas Trawande. Bombolus Römer.
Marcus Saller/Buchrucker.	Kayser Claudi Trawande. Zaran ein Jud. Soldat bey Sauls. Marcus ein Jünger. Achastel Epheser Christ. Waan Paulus Wachter.

Herr Valthasar Schelbmer/Rhetor.	Der Wunderschafft Schungengel. Die Varnubertigkeit Gottes. Chorus bey der Klag.
Herr Adam Roser/Logicus.	Frtz Carlottscher Buchrucker im Prologo vnd Epilogus. Abbas Gamattel Sohn. Fürsichtigkeit Gottes. Die Gerechtigkeit.
Herr Georg Angermüller Collegt- schreiber.	Joachim Sergz Pauli Diener. Ernst ein Abenteuerer. Vestus Secretari. Gamattel Schriftgelehrter. Artus Abenteuerer. Ephesischer Cangler.
Gonhart Wettnelsen.	Jungfraw Maria. Berenice Königin.
Herr Jacob Schmans Poeta.	Der Maub. Klagernde Chor.
Johann Schreiber.	Die Lieb. Berenice Jungfraw. Plautilla Römische Edelfraw.
Johann Georg Schwab.	Paulus. Damaris Edelfraw. Vestus Schildjung.
Johann Andre.	Wascht. Schildjung.
Eigmund Blucyp.	Zenssel Veltgebub. Artippas Schildjung.
Johann Probstatt Poeta.	Die Eräuel. Jungfraw.
Georg Sutor.	Die Hoffnung. Klagernder Chor.
Manthias Eysenbock Poeta.	Demuth. Wascht.
Sebastian Seyden.	Andreass.

Ambrosius Eysenboeck.

Klagender Chor.

Johann Ludovicus Groß.

Knechtschelt.
Wascht.
Berenice Jungfrau.

Carolus Hohenecker.
Stephan Gradner.

Teuffel Vidan.
Teuffel Damon.

Martinus Hieronymus Kmon.

Jachel Saulus Mutter.
Herobael Saulus Schützgeßel.
Steem zu den Löwen verdampft.

Johann Wayer.

Teuffel Discordia.
Teuffel Vidan.
Das Glück.
Klagender Christ.

Adam Wayer/ Tuchscherer.

Ein Summa.
Soldat bey Saulo.
Estimas ein Zauberer.
Estach Kerckermaiters Diener.
Nutrinus Löwenmaiter.
Festus Travandt.
Kaysar Nero Travandt.

Danz Schneider/ Traidmessen.

Ser ein klagender Christ.
Michel Saffel Ampman.
Hendi Prett Natur.
Darhan ein falscher Zeug.

Adam Sigel/ Kochgerber.

Imorheus Jünger.
Travandt bey Kaysar Claud.
Soldat bey Saulo.
Travandt bey Jeltz.
König Artippas Cammerhern
Travandt bey Kaysar Nero.

Georg Kürmayr/ Weck.

Simon ein Christ.
Feyel Jeltz Nach.
Gatus ein Jünger.
Antimus Diener.

Johann Plebinger/ Schneider.

Nero Kenser.
Orty Richter.
Abiron falscher Zeug.
Yuras Aibentenser.
Ephesischer Water.

Martinus Lotterbach/ Schneider.

Christus.
Simon Epheser Christ.

Johann Schldenberger Schneider.

Simon Schriftgelehrter.
Sint ein Teuffelansreiber.
Travandt Kaysar Claud.
Soldat bey Saulo.
Travandt bey Jeltz.
Ein Verzauberer.
Anantus Jüdischer Gesandt.

Andre Eysenboeck/ Spirelbader.

Kristarchus ein Jünger.
Travandt Kaysar Claud.
Jirel so Stephan steinigt.
Travandt bey Nesto.
Kaysar Nero Nach.

Georg Heneranger/ Schumacher.

Amos ein Christ.
Philippinischer Soldner.
König Artippas Travandt.
Kaysar Nero Travandt.

Paulus Schneider/ Schneider.

Teuffel Amodeus.
Maason ein Teuffelansreiber.
Wey Paulus außführung ein
Scherz.

Adam Writzel/ Schlachtwander.

Kaysar Claud Secretari.
Jeson Gamallet Dieners
Die Zeit.
Wol ein Aistraner.
Wol ein Aibentenser Christ.
Mobam Epheser Christ.
Kaysar Claud Travandt.

W III

Johann

Johann

Johann Doblinger/Seckler.	{ Kaysers Eandt Marschalck. Drummerschlagger. Philtippinischer Edlner. Nebentensischer Wiltobauer. Kaysers Nero Marschalck.;
Johann Grossfinger/ Schlach- giewander.	{ Krisis ein Lamer. Ein Edw. Ein Verzauberer. Martas ein Teuffel aufreißer. König Nigrippas Trawander.
Jacob Holdenrieder/Schumacher.	{ Dumbestun Soldat bey Saulo. Felix Trawand. Martas ein Krancker. Kunzel Paulus Verwacher.
Michael Wray/Traydmesser.	{ Ein Verzauberer. Führer eines Besessnen. Alos ein Jüdischer Gesand. Kaysers Nero Rath.
Hainrich Krauß/ Windenmacher.	{ Felix Trawand. Ein Verzauberer. Elab Philtippinischer Rathoblen. Kunzel Kaysers Nero Diener.
Michael Edßler Schrammendener.	{ Ein Wacher. Ein Edw. Ein Verzauberer.

**Alles zu grösserer Ehr Gottes / vnd der
Himmelkönigin M a r i a zu Lob.**

Fig. 9.1 *H. Apostel Fürsten Paulo* (Marian Congregation, Ingolstadt, 16 February, 1631), CSTD ID 73. Reproduced from Szarota Szarota 3:1, 143–156

Summarischer Inhalt:

Der Comedi von einem Jüngling Teütischer Nation/ welchen/ als er zu Paris mehr dem bösen Leben/ als den freyen Künsten abwartet/ Gott der Vatter vnd Sohn ewiger Straff schuldig erkennet/ der heilig Geist aber mit haysamer Buch begnadet hat.

gehalten:

Im Erzhertzogischen Gymnasio Societatis I E S V zu Insprugg.

Als der Hochwürdigst/ Durchleuchtigst Fürst vnd Herr/ Herr Leopoldus Erzhertzog zu Osterreich/ Herzog zu Burgund/ Steyr/ Kärnten/ Crain vnd Würtemberg/ Bischoff zu Strassburg vnd Basso. Administrator der Fürstlichen Stifft Murbach vnd Luder/ Landtgraff zu Elßß/ Graf zu Habsburg/ Tyrol vnd Görz/ vnser gnedigster Fürst vnd Herr/ an der Allerh: Dreyfaltigkeit Kirchen/ so von dem auch Hochdurchleuchtigsten Fürsten vnd Herrn/ Herrn Maximiliano III. Erzhertzogen zu Osterreich/ 18. hochseligster gedechtnuß/ miltereichlich angefangen/ den Ersten Statu mit gewonlicher Solennitet vnd Ceremonj/ in wehren dem Landtag/ gelegt hat.



Im Jahr Christi vnsers Seligmachers
1619. Mense Martio.

Personæ Comœdiæ

Tyrolis cum Musis	O Enipōtanis	Nosarch ⁹ Rex mor-
Nobiles Adolescentes	49.	borum cum 28.
Dilmax	Arifossores.	morbis.
Borith	Archo	Bidellus } Leonard ⁹ Kra
Strumo	Salisfossor.	Dropax } Liciores. ^{Cas. h}
Molpus	Vinitor.	Smilax } * Ambe ⁹
Liberius	fratres.	Confscientia.
Virginus	fratres.	Desperatio.
Libertas.		Pœnitentia.
Pietas.		Pœnitentes.
Eusebiolus puer Pietatis.		Hylas. Narcissus.
Cacodorus, Puer Liberij.		Hyazinthus. tres
Afotus.		iuuenculi.
Gaudentius	} Socij Liberij.	Euclio impœnitens
Autonomus		Senex.
Thrasymemnon		Vitus. Modestus.
Iuris consultus.		pauperes Studio-
Vernula.		si cum 4. alijs.
Ephedi 4. malorum Studioforum		Cleptes.
Ponirus, Sopor.		Mors. I
Dionysius.		Anima.
Cupido.		SSS. Trinitas.
Emporus mercator.		Misericordia.
Polyrus excubitor.		Iustitia.
Infamia cum costu ciuium.		Cœlites octo.

Eingang.

Tyrolis sambt den Musis, adeliche Jünglingen Salt: vund Vercknappen / Xebmann/ vund Barckunst/ empfangen Ihr Hoch Fürst. Durchl. mit aller Durchhängigkeit/ Hierauff die Barckunst den Inhalt vorkhabender Comedi von der allerheiligsten Dreyfaltigkeit fürstlich erzehlet.

Ersten Acts/ Scena I.

Libertas od'r Freiheit der Studenten Königin/ offenbaret ihr angeborne Art vnd Natur/ verspricht der selbigen aufbindige Probs/ sint an tag zubringen.

Liberius vnd Virginus teilsche vnd noch vnschuldige Brüder/ dencmen ihnen für zu dieser heiligen Fastenzeit/ an recreation idgen/ die Kirchen vund Gottshäuser zubesuchen / welche Libertas durch gleichnerische vnd verstellte Gesellen/ abzuhalten sich vnderfangt.

Libertas erzürnet vber Virginium den jüngern Bruder/ das er sie am verhofften Sig verhindert: er dacht ein listigen Fundt/ wie sie die Brüeder von einander möge absönderen.

Nachdem Libertas Liberium allein erwische/ beredt sie ihn/ das er sich wie andere Studenten in Kleideren her für strecke vnd auffseuge/ aignet ihm ihren fürnehmsten Diener zue: Dabero Liberius sich nit wenig erkelt/ vnd seinen Brüeder/ so ihn darumben straffet/ spötllich abfertigt.

Virginus ist vber sich selbst scheltig/ das er sich so leichtlich von seinem Brüeder absöndern lassen: entschleußt/ kain tritt mehr von ihm zue ziehen: gleichofals ehun auch Libertas/ würde aber von der Lere/ oder Andacht/ so vor des Liberii Haus für Wacht hielte/ abgeriben. Darauf beruefft Libertas Somnum oda Schlafswelt/ der Virginium gang vberfüllt. Enzwischen bewirbt sich Libertas vnd

vmb ein liebliche Music/ dardurch Liberius geflühet/ sein Haus der Freyheit geöffnet/ vnd die Pietet oder Andacht darauf verstoßet.

6.
Ein Kramer bringt auff den Morett allerley Instrument zuspülen. Andacht erweckt von dem Sclaff Virginium, der sie widerumb in das Haus einzubringen bemühet/ wirdt aber abgewisen/ vnd an ihr statt der Kramer eingelassen.

7.
Bachus begeret verstellter weiß seine Wahren (als nemlich Cupidinem mit sambt dem Bogen vnd Pfeil) zukauffen; wirdt auch durch Hülf der Libertet oder Freyheit in Liberii Haus eingeführt.

8.
Weil Virginio vnd der Pietet aller Zugang in Liberii Haus gesperrt/ erdencken sie einen List/ wie sie Liberium heraus locken.

9.
Nachdem Virginius seinen Bruder artlich auß dem Haus gelockt/ besetzt er sich mit allen Kräfften/ denselben wider auff gueten Weg zubringen. weil er aber nicht aufrichten kandt/ trohet vnd wünschet er ihm die Göttliche Raach/ welche alsbaldt cruolgt.

Des andern Acts Scena I.

Institia oder Gerechtigkeit/ nimbt ihr für Liberii Gottlosigkeit zu straffen/ thuet denselben in die Acht/ vnd vbergibt ihn Infamiz oder dem bösen Geschray.

2.
Infamia laufft behendt durch die ganze Stadt/ wiglet die Bürger auff/ welche Liberium alsbald wegen zuegefüeger Dnild vnd Schmach bey seinem Professore verklagen; dijer verspricht ihnen alle Hülf/ wider Liberium.

3.
Institia ist mit sollichem noch nit zufrieden/ sonder ersuecht auch Nosarchum oder Ersuecht/ vmb Beystand.

4.
Nosarchus oder Ersuecht/ hale vnder den Kranckheiten ein Wasserblas/ von dannen er die geringere abjachtet/ die schwäre aber in Grotz

Streck wider Liberium ansführet.

5.
Liberius gibt sich auß forcht der Befäncknuß/ in die Flucht/ wirdt darinn von den Kranckheiten ergriffen/ vnd niedergeworffen. von den Scherganten gefangen/ vnd in die Befäncknuß geführt.

6.
Iustitia wirdt noch mehr zur Rach erzündet/ bringt Conscientiam das Gewissen in den Harnisch Liberium zupeinigen.

7.
Conscientia verhet Liberio alle seine Buchenstuck/ vnd treibt ihn an zu der Verweisung.

8.
Iustitia schreyet abermal vmb Raach/ vnd erlangt sie von Gott dem Vatter.

9.
Gott der Vatter kombt von Himmell zu Liberio in die Befäncknuß/ vnd spricht ihn wegen seiner Unbußfertigkeit des ewigen Todis würdig.

10.
Liberius wirdt von Doctorn der Arzney/ wegen seiner Gottlosigkeit verlassen.

11.
Iustitia vnersättiget/ erfodert vnd erhaltet Raach von dem ewigen Sohn Gottes wider Liberium.

12.
Demnach Christus Jesus Liberio erzalgte Wohlthaten verweisen/ greiffet er in sein heilige Seiten/ vnd wirfft ein handvoll Blutes mit Vermaledeyung in das vnuerschambte Angesicht Liberii.

13.
Liberius wirdt von der Verweisung angefochten/ vnd vberwunden.

Dritten Acts. Scena I.

Liberius wirdt in höchster Noth von mädiglich verlassen. Allain sein Bruder Virginius nach freundlicher beruffung/ springt ihm mit Freuden zu. Wie er aber des ellenden Standes seines Bruders

ders ansichtig worden/ erzattert er darab/ vnd beklagt sich gegen Gott/ mit beschaidentlichem Vermelden/ daß er seines Bruders Befreyung vnd nit Verdammuß begeret hätte.

2.
Misericordia oder Göttliche Barmherzigkeit/ bringt das Gebett vnd Zäher Virginii dem heiligen Geist für/ Begeret Gnad dem Verzweiffeten. Solliches widerspricht die Gerechtigkeit. Der H. Geist erzagt sich mehr genalgt zur Barmherzigkeit/ Doch der gefalt/ daß durch wahre Buß ein genüegen geschehe der Gerechtigkeit.

3.
Misericordia suecht die rechte Buß lange zeit; findt aber dieselbige weder bey Jungen noch Alten/ sa auch vnder den Wüestnen/ den selbst nit. Endlich trifft sie dieselbig an in einer Wüestnen; darauff sie genommen/ vnd wider ihren willen zu Liberio in die Befäncknuß geführt worden.

4.
Virginius bringt seinen Bruder durch Hülf wahrer Buß/ zur Hoffnung Göttlicher Gnaden/ zu Verfluechung aller Tünder/ vnd der selben rechtgeschaffne Beicht vnd Buß.

5.
Virginius erfrewet sich sehr ab der Bekehrung seines Bruders/ sagt darumben Gott dem Herren grossen Danck/ vnd macht die Pietet seiner Freud auch thalhaltig.

6.
Misericordia vnd Iustitia werden mit einander vereintigt; Die Engel tödten Liberium mit einer lieblichen Music/ Der heilig Geist erquicket ihn mit seiner holdseligen Laimbusuechung/ vnd weil er vber degangene Sünd herrlichis Layd getraen/ versichert er ihn seiner Seligkeit/ mit Erinnerung/ daß er durch Gottselige Werck sich zum Lode bereite; so wölle er alsdann nach dreyen Tagen mit sambt Gott dem Vatter vnd Sohn zu ihm kommen/ vnd sein Seel zu dem ewigen Freudten aufnehmen.

7.
Liberius nimbt Pietatem/ welche Virginius zu ihm widerbracht mit Freuden auff/ vnd preiset bey seinem Bruder die Gütigkeit des heiligen Geists/ Endlich als er sich zum Lode bereitet/ ist er selb

er seinem Bruder vnd durch ihn andere vns Verzehrung/ wegen seiner Mißhandlung.

8.
Liberius thaltet auß seine Klader/ vnd andere Sachen vnder die Armen/ begert leßlich von seinem Bruder allain gelassen zuwerden/ damit er desto freyer mit G.D.E möge handeln/ welches er doch schwerlich erhalten/ Virginius gehet darauff in die Kirchen/ Gott für ihn zubitten/ in mainung alsbalde widerumb zu ihm zukommen.

9.
Der Todt komte gewaffnet mit einem doppelten Pfeil/ auß welchen einer mit Schwedel angefüllt/ die Gottlosen zerschleßten/ der ander mit Lorbeerblätter gezieret/ Liberium auß diesem Leben abzufordern.

10.
Liberius begert inbrünstig zu den ewigen Freuden aufgenommen zuwerden; Wirdt alsbalde erhört vnd stirbt. Die allerheiligst Dreysaltigkeit nimbt sein Seel auß/ vnd süchret sie mit Jubel vnd Trostloren zu den Himmlischen Freuden.

11.
Virginius finde vnuerhofft seinen Bruder gestorben/ bewaldet desselben Todt vnd klagt sich selbs an/ daß er von ihm Sterbenden were gewichen/ begert mit ihm begraben zuwerden/ Verehret zugleich daß verstorbenen Leychnamb.

Beschluß.

Penitens schrecket ab von Verlesung der Allerheiligsten Dreysaltigkeit; treibe an zu derselben hayßame Forcht/ innerste Reuerenz/ Andacht/ vnd Verehrung.

Omnia ad maiorem SSS. Triadis gloriam.

Getruckt zu Innsprugg/ bey Daniel Paur.

SYLLABVS PERSONARVM

Recitantium.	
D <i>Adalbero</i> , R.D. Ioan. Sebastianus Schwab.	<i>Eugenius</i> , Franciscus Ernst, Poëta.
<i>Leontius</i> , D. Franciscus Holzappell, Cand.	<i>Gilbertus</i> , Ioan. Georg. Lauter, Synt. Mai.
<i>Susanna</i> , Ioannes Eisenhuert, Rhetor.	<i>Rupertus</i> , Carol. Iosephus Cantonus Maior Synt.
<i>Josephus</i> , Ioan. Fran. Kechlinger ab Horgau Patr.	<i>Penthorus</i> .
Aug. Rhetor.	<i>Lucius</i> , D. Simon Iudas Neymair, Log.
<i>D. Paterius Nepes Adalbero</i> , Ioan. Franc. Rembold Patr. Aug. M. Synt.	<i>Euphorbus</i> , Caspar Bernardus Haim Rhetor.
<i>Saccharius</i> , D. Ioan. Georg. Fendt Phil. Candid.	<i>Turonus</i> , Andreas Bair, Rhetor.
<i>Clericus</i> .	<i>Callistus</i> , Conradus Bueb, Poëta.
D. Simon Iudas Neymair, Log.	<i>Famulus</i> .
D. Bartholomæus Götichel, Phys.	<i>Cognatus</i> , D. Marcus Gobhardt, Phys.
Ioan. Bapt. Lindner, Rhetor.	<i>Callarius</i> , D. Clemens Lampertinger, Log.
<i>Ephesi</i> .	<i>Philoramus</i> , Franciscus Köpffe, Rhetor.
Ioan. Michael Truckenmüller, Gramm.	<i>Attritus</i> , Ioannes Bueb, Rhetor.
Ioan. Matthias Luz, Synt. Maior.	<i>Fretius</i> , Ioannes Ieberlin, Rhetor.
<i>Filius Leonij</i> .	<i>Dianthus</i> , D. Clemens Lampertinger, Log.
<i>Florimundus</i> , Petrus Staudach, Rhetor. <i>Edmundus</i> , Ioan. Christ. Hising, <i>Rafimundus</i> , Felix Carolus Hising, Patrij Aug. à Conenberg, Grammatik.	<i>Famulus Iosephi & Cocqui</i> , Franc. Durr, Min. Synt.
<i>Stuardus</i> , Iosephus Adamus Däzl, Fr. acip.	<i>Famulus cellary & Circum</i> , Ioan. Hofer, Min. S.
<i>Minister</i> .	<i>Turba</i> .
<i>Deiphobus aula Prefectus</i> , D. Henricus Mar. Phil. Candidatus, Theol. Moral. Studiof.	<i>Lanista</i> , D. Marcus Göbhardt, Phys.
<i>Cancellarius</i> , D. Simon Iudas Neymair, Log.	<i>Circumforanens</i> , D. Clemens Lampertinger, Log.
<i>Comptarius</i> , D. Bartholomæus Götichel, Phys.	<i>Tabularius</i> , Caspar, Adamus Fyll, Rhetor.
<i>Turbilus</i> , Ioan. Georg. VVeimüller, Rhetor.	<i>Cirquius Zeleryus</i> , Ioan. Ieberlin, Rhetor.
<i>Nemesius</i> , D. Sebastianus Kotmair, Physicus.	<i>Pugile</i> , Sebastianus Philippus à Schellenberg, P. Aug.
<i>Ephesi</i> .	Ioan. Bapt. Gletle, Grammatik.
<i>Misus</i> , Franc. Fridericus Treftendorfer, Poëta.	<i>Cinnus</i> , Caspar Bernardus Haim, Rhetor.
	<i>Oppidus</i> , Ioannes Bueb, Rhetor.
	<i>Ruficus</i> , Andreas Bair, Rhetor.
	<i>Cingarus</i> , D. Clemens Lampertinger, Log.
	Cantantium.
<i>Bona Virgo</i> , Ioan. Matthias Luz, Mai, Synt.	<i>Honestus</i> , D. Martinus Hundperger, Log.
<i>Sapientia</i> , D. Benedictus Eberle, Phys.	<i>Plinius</i> , Iacobus Viol, Poëta.
<i>Nunci</i> .	<i>Agrestis</i> , Ioannes Bair, Rhetor.
<i>Arabianus</i> , Iacobus Viol, Poëta.	<i>Egenus</i> , Ioannes Michael Baummaister, Mai, Synt.
<i>Luflanus</i> , D. Marcus Göbhardt, Phys.	<i>Comites Patricius</i> .
<i>Chaldæus</i> , D. Nicolaus Lampertus, Log.	Ioan. Baptista Lintner, Rhetor.
<i>Rhenanus</i> , D. Iohan. Georg. Fendt, Phil. Cand.	Ioan. Georg. Lauter, Synt. Mai.
<i>Hadrianus</i> , D. Martinus Hundperger, Log.	Matthias Lutz, Syntax. Maior.
<i>Burgundus</i> , Franciscus Köpffe, Rhetor.	Ioan. Michael Niechter, Synt. Min.
<i>Ægyptius</i> , Ioannes Bair, Rhetor.	Ioan. Michael Truckenmüller, Gramm.
<i>Pariter St. Patris</i> .	Ioan. Georg. Rem, Gramm.
<i>Innocentia</i> , Laurentius Gramlinger, M. Synt.	<i>Figura</i> .
<i>Patricia</i> , Ioannes Carolus Treibler, M. Synt.	<i>Ioseph</i> , Ioan. Michael Baummaister, M. Synt.
<i>Thyppia</i> , Ioan. Michael Niechter, Min. Synt.	<i>Susanna</i> , Laurentius Gramlinger, M. Synt.
<i>Pharis</i> , D. Sebastianus Kotmair, Physicus.	<i>Iob</i> , D. Sebastianus Kotmair, Phys.
<i>Thymis</i> , D. Benedictus Eberle, Physicus.	<i>Anna</i> , Ioannes Carolus Treibler, M. Synt.
<i>Strophilus</i> , Georg. Lauter, Mai, Synt.	<i>David</i> , D. Marcus Göbhardt, Phys.
<i>Agrippa</i> , Carolus Iosephus Cantonus, M. Synt.	<i>Sara</i> , Ioannes Matthias Luz, M. Synt.
<i>Pythia Zelerys</i> .	<i>Minister Nemesij</i> .
<i>Misus</i> , D. Ioan. Georg. Fendt, Phil. Cand.	D. Ioan. Georg. Fendt, Phil. Cand.
<i>Hadrianus</i> , D. Martinus Hundperger, Phys.	D. Sebastianus Kotmair, Phys.

Fig. 9.2 Jüngling Teutscher Nation (Innsbruck, March, 1619), CSTD ID 43. Reproduced from Szarota, 2:2, 1455–1462

5.
 Virginius ist vber sich selbstien scheltig / daß er sich so leicht, leicht
 von seinem Bruder absondern lassen: entschleust/ kein tritt mehr von
 Ihm zuweihen: gleichofals thut auch Libertas/ wirdt aber von der
 Pietet: oder Andacht/ so vor des Liberii Haußthür Wacht htelte/ ab-
 getrieben. Darauff beruefft Libertas Somnum oder Schlaf/welche
 über Virginiuum ganz vberfüllt. Entzwischen bewirbt sich Libertas

umb ein liebliche Music / dardurch Liberius gefäset/ sein Hauß der
 Freyheit geöffnet/ vnd die Pietet oder Andacht darauß verstoffet. ←

(a) Act I:v

5.
 Liberius gibt sich auß forche der Gefäncknuß/ in die Fluchet/
 wirdt darinn von den Krankheiten ergriffen/ vnd niedergeworffen/ von
 den Scherganten gefangen/ vnd in die Gefäncknuß geführet. ←

(b) Act II:v

6.
 Misericordia vnd Iustitia werden mit einander vereynigt;
 Die Engel trösten Liberium mit ainer lieblichen Music / Der heilig
 Geist erquicket ihn mit seiner holdseligen Natimbsuechung/ vnd weil
 er vber begangne Sünd herrlichs Land getragen / versichert er ihn sei-
 ner Seligkeit / mit Erinnerung/ daß er durch Gottselige Werck sich
 zum Todt beraithe / so wolle er alsdann nach dreyn Tagen mit sambt
 Gott dem Vatter vnd Sohn zu ihm kommen/ vnd sein Seel zu den
 ewigen Freuden auffnehmen. ←

(b) Act III:vi

Fig. 9.3 Examples of three transitional choruses in *Jüngling Teutscher Nation* (Innsbruck, March, 1619), CSTD ID 43. Reproduced from Szarota, 2:2, 1457, 1459, 1460

Cantantium.

Bona Virgo. Ioan. Matthias Luz Mai. Synt.
Sapientia. D. Benedictus Eberle Phys.
Nuncia.
Brabantium. Iacobus Viol Poëta,
Lusitanus. D. Marcus Göbhardt Phys.
Chaldæus. D. Nicolaus Lampertus Log.
Rhenanus. D. Iohan. Georg Fendt Phil. Cand.
Italicus. D. Martinus Hundspurger Log.
Burgundus. Franciscus Köpffe, Rhetor.
Aegyptius. Ioannes Bair Rhetor.
Virtutes & Vicia.
Innocentia. Laurentius Gramlinger M. Synt.
Patientia. Ioannes Carolus Treibler M. Synt.
Zelotypia. Ioan. Michaël Niechter Min. Synt.
Terror. D. Sebastianus Kotmair Physic.
Nemesis. D. Benedictus Eberle Physic.
Suspicio. Ioan. Georg Lauter Mai. Synt.
Superbia. Carolus Iosephus Cantonus M. Synt.
Persona Zelotypæ.
Maestri. D. Ioan. Georg Fendt Phil. Cand.
Subiti. D. Marcus Göbhardt Phys.

Honestas. D. Martinus Hundspurger Log.
Plebs. Iacobus Viol Poëta.
Agrestis. Ioannes Bair Rhetor.
Egena. Ioannes Michaël Baumaister, Mai, Synt.
Comites Patientia.
 Ioan. Baptista Lintner Rhetor.
 Ioan. Georg. Lauter. Synt. Mai.
 Matthias Luz Syntax. Maior
 Ioan. Michaël Niechter. Synt. Min.
 Ioan. Michaël Truckenmiller, Gramm.
 Ioan. Georg Rem. Gramm.
Figura.
Ioseph. Ioan. Michaël Baumaister M. Synt.
Susanna. Laurentius Gramlinger M. Synt.
Iob. D. Sebastianus Kotmair Phys.
Anna. Ioannes Carolus Treibler M. Synt.
Dauid. D. Marcus Göbhardt Phys.
Sara. Ioannes Matthias Luz. M. Synt.
Ministri Nemesis.
 D. Ioan. Georg Fendt Phil. Cand.
 D. Sebastianus Kotmair Phys.

Fig. 9.4 'Cantantium' cast from *Jüngling Teutscher Nation* (Innsbruck, March, 1619),
 CSTD ID 43. Reproduced from Szarota, 2:2, 1462

TABLE 9.1 Congregations of the Oratory established over the period c.1620–c.1639

Region	City/Town	Foundation Date
Roman States	Fossombrone	1621
	Città di Castello	1622
	Fabriano	1632
	Pesano	1637
	Forlì	1637
	Urbino	1637
Tuscany	Florence	1632
Venetia	Padua	1624
Other States of Italy	Reggio in Lombardy	1629
Sicily	Patarma	1628
	Messina	1632
Flanders	Apremont	1620
	Douai	1626
Brabant	Montaigu	1620

Source: Alfonso Capecelatro, *The Life of Saint Philip Neri, Apostle of Rome*, trans. Thomas Alder Pope, C.O., 2nd ed. (London: Burns & Oates, Ltd., 1894), II:465–466.



Fig. 9.5 Collège de Juilly coat-of-arms, showing the emblemata of the French Congregation of the Oratory, the crown of thorns inside of which appears the text *Iesus Maria* (l) and the royal fleur-de-lis of France (r). Source: www.college-de-juilly.com (accessed 5 May, 2010)

TABLE 9.2 Examples of extended musical works performed in the Bologna Oratory, c.1620–c.1639

Date	Title	Author	Composer	Genre
1620	<i>Dialogo della coronatione dell B. Maria Vergine</i>	anon.	?	dialogo
1621	<i>La Guiditta</i>	F. Georgio	L. Righetti	rappresentazione spirituale
1621	<i>L'Assunzione della B.Vergine Maria</i>	anon.	anon.	rappresentazione spirituale
1622	<i>La benedizione di Jacob</i>	Giovanni Maria Cecchi, (rev. Giacinto Andrea Cicognini)	Jacopo Peri, Giovanni Battista da Gagliano	rappresentazione spirituale
1622	<i>Il gran natale di Christo salvator nostro</i>	Giacinto Andrea Cicognini	Jacopo Peri, Giovanni Battista da Gagliano	rappresentazione spirituale
1624	<i>La celeste guida, o vero L'arcangelo Raffaello</i>	Giacinto Andrea Cicognini	Jacopo Peri, Giovanni Battista da Gagliano	rappresentazione spirituale
1626	<i>Martirio di S. Orsola</i>	Gino Angelo Capponi	D. Benedetti	prologo, dialogo, intermedi
1630	<i>La fuga di Nostro Signore</i>	anon.	?	?
1636	<i>L'Annuntiata</i>	?	G. N. Boldoni	dramma
1638	<i>Il demonio schernito</i>	anon.	?	dialogo spirituale

Source: Crowther, 'Table 5.1, Religious Dramas in Bologna, 1615–1665,' in *Bologna*, 43

Chapter 10

Emergence of the Independent Prologue and Chorus in Jesuit Theatre and the
Early Oratorio in the Congregation of the Oratory Services, c.1640–c.1660

Tables and Figures

Table 10.1 Generals of the Society of Jesus and their dates of office, c.1640–c.1660

Generals of the Society	Dates of Office
Mutius Vitelleschi	1615–1645
Vincent Caraffa	1646–1649
Francis Piccolomini	1649–1651
Alexander Gottifredi	1652–1652
Goswin Nickel	1652–1664

Comico-Tragedia.
DIDACVS GARZIAS
 COMES DE VIRIDI VALLE,
 OB SACRILEGAM LIBIDINEM
 POST FREQUENTES DEI ADMONITIONES
 IMPOENITENS, A MOLOSSO TARTAREO
 DISCERPTVS,
 In Theatrum Academicum Societatis IESV
 Ingolstadij productus.
 Ex Antonio di Torquemada, & P. Ioan. Bisselij Exemplo
 tragico quarto.

Schimpff vnd ernstliches Spill
 Von einem Spanischen Graffen / Namens
DIDACVS GARZIAS.
 Ein fleischlicher Lieb gegen einer Gott verlobten Person
 verlossen / nach mancherley Göttlichen Ermahnungen vns
 busfertig / von einem höllischen Hundt zerissen
 gehalten / vnd getruet zu Ingolstatt den 9. Septembris
 ANNO M. DC. LIII.
 Bey Georgio Hänlin.

PROLOGVS.

S Anulus Iacobus Apollus cognominis sibi Comitum malis famis exciatus. Hispaniam suam reuoluit
 Eundem inter Mundi, Bacchi, & Cupidinis symposium tripudians, accipitum ad frigus
 reducere conatus, Nemisi diuina tradit, aut corrigendum, aut plendum.

Der S. Iosell Jacobus durch das böse geschrey von dem Graffen Didaco bezeugt / beschreibe
 widerumb das Land Hispanien. Weil er aber Didacum mitten in der N. hiehet / welche
 die Welt / Bacchus vnd Cupido zubereit hatten / gefunden / vnd ihne zum besten Leben zubereit
 gen omb sonsten sich bemühet / vbergibt er ihne leiblich der Göttlichen Gerechtigkeit / das
 von derselben einwedero gebessert / oder nach gebür gestrafft werde.

ACTVS I.

Scena I. Didacus consulat cum Praefecto aulae de duobus suis fratribus. Contra Alphonsum
 Onem maiorem in exilium a se eiecitum, arma decernit, Fernandum maiorem Praefectum
 minis, & blanditijs corripendum sibi sumit.

Didacus berathsclaget sich mit seinem Hoffmeister von seinen zweyen Brüdern. Beschick
 Alphonsum den älteren Brudern / welchen er schon zuuer in das Exilium gestossen hatte / um
 Waffen anzugreifen. Der Hoffmeister aber widerstehet sich Fernandum mit Trösten und
 Schmeicheln zuuertreten.

Scena II. Scholasticus quidam cum suis mancipijs e mari indico appulsi, genus suum,
 & scientias iactando offam, & Dominum, quarit. Reducit Alphonsum suspicionem Chironi,
 Fernandi Praefecto mouet.

Scholasticus mit seinen Dienern auß dem Indischen Meer angefangt / berührt sich
 seines Beschlechts vnd Wissenheit / hoffend durch solches mittel einen Heren zuuiberkommen.
 Darauf Chiron der Hoffmeister Fernandi ein Argwohn geschöpft / es werde Alphonsum in sein
 Datterland widerzuehren.

Scena III. Fernandum iuniorem Didaci fratrem, sortem suam suorum fratrum
 mentantem solatur Chiron aduentantis Alphonsum rumore.

Fernandus Didaci jüngere Bruder beweinete sein vnd seiner Brüder elenden Stand
 wirdt aber von seinem Hoffmeister durch das Geschrey von der ankunft seines Bruders
 Alphonsi getrostet.

Scena IV. Didacus eadem famam perturbatum tumultuarium manum colligit, quere
 sententiam e nauis fratri, Duce Praefecto aula Fortunato, prohibet, ubi Trepidantius malis
 timidis specimen edit.

Didacus durch gemeltes Geschrey verwirret / samlet eynendes eiliche Soldaten / welche
 durch anleitung des Hoffmeisters / den Bruder Alphonsum verhindern / das er nit auß dem
 Landt außsteigen fundt. Also Trepidantius sein jaghofftes Herz redlich vermercken lassen.

Scena V. Naua mercis e nauis exportant / quibus & Fernandus, & Aulici Didaci rem
 statum exquirunt.
 Die Schifflich fragen die Wahren auß dem Schiff auß welchen Fernandus vnd Didaci
 Hoffherren allerley Ambände des gegenwertigen Standes erzehren.

Scena VI. Chrysilus hero suo Trepidantio semianimis e praetio rapti commento illud.
 Chrysilus vnderlangt sich seinen Heren Trepidantium mit dem Gedicht eines halb redend /
 vnd auß dem Streit geruckten Menschen ein Wasen iudröhen.
 Scena VII. Nemesis Garziam Conscientiae proprix auxilio aggreditur, & a timore fra
 tris ad D. timorem frustra reuocare nititur.
 Die Göttliche Gerechtigkeit hebet an Garziam durch sein eigenes Gewissen zu bestreiten.
 vnd bemühet sich stark ihne von der Forcht des Bruders zu der forcht Gottes zubringen / wiet
 aber wenig von ihr außgericht.
 Chorus. Malis conscientiae terrores & furias, exemplo Caini Fratricidae oculis, & auri
 bus exponit.
 Erweilet durch das Exempel Caini, welcher seinen Bruder getödt / was grosse Forcht
 vnd Schrecken ein böses Gewissen erwidern vnd außstehen müsse.

ACTVS II.

Scena I. Fernandus queritur de falso frateri reditu rumore. Fortunatus palabun
 dum militem ad expugnationem patrii conuocat, miris animos, & vires adantem.

Fernandus beklaget sich wegen des falschen Beschrang von der ankunft seines Bruders
 Fortunatus ruffet zusamen die ihm vnd wider verströhte Soldaten / welche sich wegen ihrer
 besten Bemühts vnd Stärke nit wenig rühmen.

Scena II. Explorante ad portum Fortunato, exercitus interim Scholasticum Parasi
 tum inuadit non inuitum, sed ea occasione apud Aulicos inuadentem.

Wen Fortunatus bey dem Vestart alles außspicht / wirdt entywisshen Scholasticus de
 Schmarozer von dem Kreusboer angefallen / welcher doch solches nicht vngern gesehen / weil e
 vnsicht durch diese Gelegenheit bey den Hoffherren sich zu gumachen.

Scena III. Didacus inani tandem fratris metu liberatur, & a Parasito primam, comiti
 boligius narratione lepida, tum a Chrysilio etiam delusi Heri dolo exhilaratur, quem proind
 vna cum parasitatis illis, & Asinodoo Aethiopem induto in suam familiam adseleht.

Didacus wirdt einmal von aller Forcht seines Bruders erledigt / vnd darauff ihalls vo
 dem Schmarozer vnd seinen Besülen durch erzehlung einer lustigen Geschicht / ihells ab
 durch den Verang / mit welchen Chrysilus seinen Heren hindergangen / nicht wenig erlauffte
 Vernehmen er dain gemeltem Chrysilum sambt dem Schmarozer / vnd Asinodoo dem Truffel d
 Wolantretzer / welcher sich in die gestalt eines Wahren verstellte / zu seinen Diensten angemoht.

Scena IV. Fernandus, aulae licentiam deplorat.

Fernandus beweinete die grosse Freyheit des Hoff seines Bruders.

Scena V. Asinodoo furias in Didacum exorat, inter Gynaeceum posthas eidem fami
 liazum. Quibus Parasitum quoque Nemesis inuiazu se assueant, fata Iuueni acceleratur.

Die höllische Götyn werden von Asinodoo an Didacum gehet / vnd zu ihm d
 vber sein Brauensimmer gemischt / welchen auß beseld Göttlicher Gerechtigkeit auch d
 Götynen so dem Menschlichen leben vorstehen / sich zugesüet. Didaco dem Jüngling d
 Leben abzuführen.

Scena VI. Parasitus gomithum soqrum oomias, offisq; expliat.

Den abgemelten Schmarozer werden die Namen vnd Keytzer seiner Mitgesellen auß
 legt vnd erliet.
 Scena VII. Fernandus ob pietatem a fratre exagitatur. Ab eiusdem, & suo Praefecto ad
 moderandam feueritatem persuadetur.

Fernandus wirdt wegen seiner Gottsforcht von seinem Bruder gestrafft / vnd so wol von
 hme als seinem Hoffmeister vberredt / von seiner streng des Lebens etwas nachzulassen.
 Scena VIII. Semianolica. Didacus ope Aethiopsis sui a Sireniibus, Furijs, Venereq; Co
 mitibus Vitij inflammatur, sed vitro Cupidini triumphandum offert.

Didacus wirdt durch anstiftung seines Wahren von den Meersträuelen / Dämonen
 vnd allen der Göttin Venus zugehörten Lasteren zu vnzüchtiger Lieb angezeit / vnd leiblich
 betrunnen.

ACTVS III.

Scena I. Redit Nemesis. Fernandus a fraterna aula profugit, frustra reuocatur.
 Nach widerkunft der Göttlichen Gerechtigkeit flüchtet Fernandus von dem Hoff
 Brudern / vnd wirdt vns sonst widerumb zurück geruffen.

Scena II. Darius Scholasticus famulos lepido iure rusticis duobus dicto Comit recessu.
 Darius ein Diener des abgemelten Scholastici, vnderstehet sich über den Streite zweyer
 Daren einen schertlichen Ausspruch zugeben / dardurch der Graff Didacus nit wenig erlaufft
 werden.

Scena III. Idem cum suis ad Musicam conuiualem se exercere.
 Gemeltem Darius sambt seinen Besülen hebt an sich für einer lustigen Tischlust zu
 verhalten.

Scena IV. Comes hinc a Nemese, Talaris angelo, & Conscientia acrius obiurgatur: in
 le ab Adulatione, ceterisq; Vitij, & Furijs exagitatur.
 Didacus der Graff wirdt auß einer seiten von der Göttlichen Gerechtigkeit / seinem
 Schmarozer / vnd aigen Gewissen schartig gestrafft / auß der anderen seiten aber von der
 Schmeichlern vnd andern Lasteren vertribet.

Scena V. Chrysilus ob amissam munera ad Amasiam Didaci deferenda afficitus, a Tre
 didantio fure, Ablatio, & Aulicis ridetur.
 Chrysilus wegen der verlohrenen Schandungen / welche Didacus seiner Besüden zu
 ringen befohlen / nit wenig betrübt / wirdt von dem Dieb Trepidantio, Ablatio, vnd den
 Hoffherren redlich außgelacht.

Scena VI. Furit Didacus in fani amoris castro agitatus.
 Didacus von der vnnsinnigen Lieb angeziet / hebet an zuosen / vnd zuuerten.

Scena VII. Fernandus cum Praefecto suo Chirone expulsius, ob animi eius mollitiem
 Echiopem cum meris sui ariaria detestatur. Infamia deridendum proponit Garziam ab Af
 nodoo Cupidinis eorum inclusionem.

Fernandus strafft seinen Hoffmeister wegen seines wachen Gemühts / jagt von sich den
 Wahren mit seiner Dogmasse. Garzias von Asinodoo in ein Doghaus eingeschlossen / wirdt
 von dem Laster der Schmach höchstnützlich zuuertreten.

Chorus Salomonius perdidit amantium soliditatem, & periculis exemplo Samsonio de-
monstrat.
Erweiset durch das exempel Samsonis wie dorrecht handlen/ vnd wie großen Besessen
vnderwerffen seyn die jentze welche ihr Ders von vnsmillicher Lieb haben einnehmen lassen.
ACTVS IV.
Scena I. Maximus nati frater Alphonus talionem redditur Didaco, tandem ignotus
cum Thefeo Praefecto suo, & Achate amicorum intimo appellat. Illum sub specie nuntij ab in-
terempti Alphoni fectio in sinu palatium premittit.
Alphonus der ätteste vrunder kombt aus vnd bekant mit Thefeo seinem Hoffmeister/ vnd
Achate seinem besten Freund an/ willens sich an seinem vrunder Didaco zu rächen. Dohero
er dann Thecum vnder dem schein eines von dem Todtschläger Alphonis vberhöchten Wortens
in den Pallast vorher geschickt.
Scena II. Didacus Nemesios importunitatem & animi agritudinem Fortunato Praefec-
to suo concedit.
Didacus erndert seinem Hoffmeister wie fast er von der Obertlichen Berrchthgkeit/ vnd
inwendiger Traurigkeit des Vermiss zerschlagen werde.
Scena III. Reuerfus variis à suis inocularibus, & Machaone Medico.
Didacus wirdt von seinen Lieb Nischen/ vnd von seinem Lieb Ärgern Machaon auff vnder-
schidliche weis erluchtet/ vnd erquicket.
Scena IV. Circulator Germanus eundem in finem ab Æthiopo personatus adducitur.
Eben zu diesem Zeit wirdt ein tawischer Schreyer von dem Wölphen verumbrut/ vnd
Didaco zugesührt.
Scena V. Reuerfus ab Impij suis delictis Didacus, crudelium se erga pauperes exhibet;
nequiquam Nemesii, & bono Genio misericordiam suadente.
Didacus von seiner Verlesenen widerstehend/ erzeigt sich ganz vnformherzig gegen den
Arzt/ vnd gebt dabei von Obertlicher Berrchthgkeit/ vnd seinem Schutze Engel zur Warnher-
gheit rechtlich ermahnet werden.
Scena VI. Borunden, & Conscientia simulis posthabitis ad illicitos amores redit.
Das algut Obertlichen samt dem Schutze Engel kermiget sich fast Didaco von seiner vnt-
schidigen Lieb abwenig zu machen/ aber alles vns sonst/ weil Didacus von vngedultlicher Lieb
ganz eingenommen/ allen rath/ vnd alle einserchungen außgeschlagen.
Scena VII. Nuntius Comitis copiam querens ab Ephabo turpem absentia causam ex-
torquet.
Einem Boten/ welcher begreife für den Bräwen gelassen zu werden/ wirdt von einem
Ephaben die absentien schein bezeugt/ vnd zugleich solcher abwesend ein nicht rühmliche ver-
schick geschick.
Chorus. Infelitem Luxuriam exitum in arduis Sodomis sibi natus dormienti Garzia
Nemesii obiicit.
Garzia wirdt von der Obertlichen Berrchthgkeit die brennende Stadt Sodoma gestiget/ vnd
ermahnet auß diesem vberstöß den vnglückseligen außgang der vntrüchlichen Gemüter abzuwehren.
ACTVS

ACTVS V.
Scena I. Tonitru excitatus Garzia euigilat; rursus Fernandum vellicat. Theca feni-
gu frater Praefectus eiusdem interempti fabulam fingit; super quo Didacus & Fernandus
re affluunt.
Garzia wirdt durch ein Donnerstreich aufgeteckt/ machet sich widerums vber einen
vrunder Fernandum. Thecus erdicht das Alphonus der ätteste vrunder sehr vngedultig
worden; auß welcher Berrchthgkeit vndergeschidliche annumerungen in den Dörren Didaci vnt
Fernandi entstanden.
Scena II. Nemesius Garzia in castrum iterum vna cum Syntereti, & Caustode Angelo in-
sario opere desperatum dehortatur.
Die Obertliche Berrchthgkeit bemühet sich öftermals mit dem Obertlichen vnd D. Schutze
Engel Garzia, ihne von seinem bösen Wandel abzuhalten; aber widerums alles vns scheid.
Scena III. Fernandus occisum (vix credit) Alphonum loquens, nihil solati à Præfeco
admittit.
Fernandus wirdt ab dem vermeindten Tode seines vrunder Alphonis glücklich kermig
bahret dann sein Hoffmeister ihne auß vndergeschidliche weis zu trösten/ sich vnt/ scheid kermig.
Scena IV. Post Planctum suppositio capiti Alphonis à Fernando impensam. in mutua
deniq; agnitionem, & amplexus fratres ruunt.
Nach dem Fernandus das vermeinte Haupt seines vrunder Alphonis zu kermigen
meinet/ gibt sich ihne Alphonus leicht zu erkennen/ vnd wirdt von dem kermigen vrunder
fangen.
Scena V. Didaco per noctem à seclere domum reuertenti occurrit pompa funebri,
mortem ei, & sepulturam Tartaream denuncians.
Als Didacus zu Nacht nach vullbradtem koffer widerums nach Haus kehret/ wirdt
ihne von einer Schaar/ so einen Todten zu Grab begleitete/ der herzu nahende Todt vnt/ scheid
sich Begehrniss angefundet.
Scena VI. Impatiens Garzia à diuina tandem Nemesii, Afrodizy, Stygijsq; eua-
triditur; à quo, frustra seruatus opem incitans, miserè dilanatur.
Der vnbeherrschte Garzia wirdt leichtlich von der Obertlichen Berrchthgkeit/ Afrodizy vnt
seinem höchsten Duntz vbergeben/ von welcher kermig als fast er kermig/ kermig.
Scena VII. Interueniens Alphonus iustum Dæi iudicium; atq; à misericordie fratris
se praesertim prouidentiam veneratur. Fortunatum Didaci corruptorem ad suspitionem
Abrahæ iubet.
Alphonus, als er den trawrigen fall seines vrunder gesehen/ erkend das erdicht
sein vrunder/ vnd rühmet die sonderbare Fürsichtigkeit/ mit welcher ihne GOTTZ von hand
mit welcher kermig kermig hatte. Wehlich darauf Fortunatum, welcher Didacum als fast
vnt/ scheid kermig kermig kermig.
Chorus. Fernandus exemplo praesente Spectatores sapere iubet.
Ermahnet die Zuschauer sich ob dem vnglückseligen Tode Didaci zu besichtigen.
ACTVS

NOMINA

NOMINA ACTORVM.

Maxim. Garzia. D. Iacobus Scizalin Phil. & Medicinæ Cand.
Alphon. nati Didaci frater. D. Ioannes Höch-
letter. V. S.
Reuerfus nati frat. Geor. Franciscus Franz.
Nunt. Synt.
Ephab. D. Georgius Clostermair Phil. Magi-
str.
Achate. D. Iohannes Hen. I. V. Stud.
Thecus. Calpurnius Franc. Zöpfl. Rhet.
Machaon. D. Richardus Baummeister. Phil. Stud.
Didaco. D. Iacobus Sedlmair Theol. Mor. Stud.
Cyprius. Io. Sigismund Felsmair. Rud.
Germanus Praefectus Didaci. D. Io. Sigismund
Bull. V. Stud.
Alphon. Alphon. Praefectus. D. Thomas Her-
beckh. I. V. Stud.
Clara Fernandi Praefectus. D. Andreas Brey-
mair Iuris & Phil. Stud.
Machaon Praefectus. D. Ioannes Rädmaier,
Medicinae Stud.
PARASITI COMITES.
Eremiticus. D. Io. Michael Höckhmayr Phil.
Mag. & Iuris Stud.
Georgius. D. Mathias Bayr I. V. Studio Iuris.
Didaco. D. Michael Treischitz. Philo sophia
Cand.
Nemesius. D. Ioannes Adamus Dinstro. Phi-
losoph. Magister.
Phaon. D. Henricus Erlman. Phil. Stud.
Alphonus. Michael Oberdorffer. Rhetor.
AVIETI.
Nemesius. D. Ignatius Rath. Phil. Send.
Machaon. Franciscus Sebastianus. Rath. Rhetor.
Thecus. Iohannes Caspar Postlan. Rhetor.
Machaon. Franciscus Hupfauer. Poeta.
Rhetor.
Ephab. Geor. Christophorus. Gros.
Cand.
EPHABI.
Cand. Ignatius Franck. Rhetor.

Machaon. Ioan. Baptista Mourath. Rhet.
Eremiticus. Sebaldus Agricola. Poeta.
Didaco. Georgius Gigl. Rhet.
Machaon. Ioan. Iacobus Schueeller. Rhet.
Lavin. V. Wolfgangus Kaiser. Rhet.
Reuerfus. Georgius Christoph. Gros. Rhet.
Didaco. Paulus Stepperger. Rhet.
Phaon. Franciscus Kümlicher. Rhet.
Ephab. Christophorus Prant. Rhet.
Thecus. Laurentius Hanlin. Poeta.
Eremiticus. Georgius Perchmayr. Poeta.
Didaco. Michael Molitor. Poeta.
Phaon. Ioannes Molitor. Poeta.
Ephab. Ioannes Bartholomaeus Pöll. Poeta.
Reuerfus. Georgius Koch. Poeta.
Machaon. Georgius Burchmayr. Poeta.
Nemesius. Stephanus Milgarter. Poeta.
Phaon. Franciscus Kümlicher. Rhetor.
N. A. V. T. A. E.
Didaco. V. Wolfgangus Kaiser. Rhetor.
Machaon. Thomas Vellermayr. Rhetor.
Machaon. Georgius Gigl. Rhetor.
Eremiticus. Georgius Koch. Poeta.
Nemesius. Michael Molitor. Poeta.
Machaon. Iosephus Mayr. Rhetor.
GENII PROLOGI.
Adamus Franciscus Prandl. Grammat.
Ioan. Iacobus Schueeller. Grammat.
COMPOSTELLANI PEREGRINI.
Christophorus Prant. Rhetor.
Ioan. Christophorus Schmidtmayr. Rhetor.
Iosephus Mair. Rhetor.

MENDICI

Taurinus. V. Wolfgangus Kaiser. I. Rhetor.
Machon. Paulus Stepperger. Rhetor.
R. V. S. T. I. C. I.
Lirigim. Adamus Hueber. Poeta.
Eremiticus. Christophorus Prant. Rhetor.
Machaon. Andreas Hofmeister. Minor Syn.
Machaon. Franciscus Mourath. Rhetor.
PERSONAE MVSICAE.
Machaon. D. Ferdinandus Iose. I. V. Stud.
Didaco. Luth. Dux Philippus. D. Albertus Luth
ad D. V. Superioria Parochia Choro Regni.
Cand. Salomon. Praesidentia diuina. D. Stephanus
Sutor. I. V. Stud.
Machaon. D. Iacobus Sedlmair. Theolog. No-
talia Studio Iuris.
Machaon. D. Richardus Baummeister. Phil. Stud.
Machaon. D. Ioannes Rädmaier. Med. Stud.
Philosophus & Geor. Luth. D. Ioannes Michael
Höckhmayr. Philol. Magister. & I. V. Stud.
Philosophus & Geor. D. Ioannes Adamus Dinstro.
Philol. Magister.
Philosophus & Geor. D. Henricus Erlman. Phi-
lologiae Stud.
Philosophus & Geor. D. Michael Treischitz.
Philosophus & Geor. D. Mathias Bayr. I. V.
Studio Iuris.
Philosophus & Geor. D. Michael Treischitz.
Philosophus & Geor. D. Mathias Bayr. I. V.
Studio Iuris.
Philosophus & Geor. D. Michael Treischitz.
Philosophus & Geor. D. Mathias Bayr. I. V.
Studio Iuris.
Philosophus & Geor. D. Michael Treischitz.
Philosophus & Geor. D. Mathias Bayr. I. V.
Studio Iuris.

Omnia ad Maiorem DEI, DEI paræque gloriam.

Fig. 10.1 Didacus Garzias (Ingolstadt, 9 September, 1653), CSTD ID 165. Reproduced from Szarota 2:1, 1267–1274

SUTOR.

P E R S O N A E M U S I C A E;

Modos fecit. D. Ferdinandus Iele I. V. Stud;

Dem. Loth. Dux Philistham. D. Albertus Lothi
ad D. V. Superioris Parochiae Chori Regens.

Cant. Salomon. Providentia divina. D. Stephanus
Sutor. I. V. Stud.

Bacchus. D. Iacobus Sedlmair. Theolog. Mo-
ralis Studiosus.

Mundus. D. Richardus Baumister. Phil. Stud.

Samsan D. Ioannes Rädlmair. Med. Stud.

Philistham & Gener Lothi D. Ioannes Michael
Höckmayr. Philos. Magister, & I. V. Stud.

Philist. & Gener. D. Ioannes Adamus Dintro,
Philos. Magister.

Philisth. & Gener. D. Henricus Erisman. Phil-
Studiosus.

Philisth. & Circumforaneus. D. Michael Tri-
schiz. Phil. Cand.

Philisth. & Interpres. D. Matthias Bayr. I. V.
Studiosus.

Anzeli. Serenes. Ephabi Salomonis. Franciscus
Loth. Grammatista.

Iacobus Kaindl. Maior Synt.

Turia & Parca. Idem qui supra.

Fig. 10.2 *Personae Musicae* from *Didacus Garzias* (Ingolstadt, 9 September, 1653),
CSTD ID 165. Reproduced from Szarota 2:1, 1274

TABLE 10.2 Congregations of the Oratory established over the period c.1640–c.1660

Region	City/Town	Foundation Date
Roman States		
	Spoletto	1640
	Montecchio	1644
	Cesena	1644
	Jesi	1644
	Matelica	1644
	Montecchio	1645
	Montefiore	1645
	Nocera	1645
	Macerata	1645
	Gubbio	1649
	Ferrara	1645
	Acona	1654
	Ascoli	1660
Venetia		
	Pirano in Istria	1645
	Udine	1650
Savoy and Piedmont		
	Murazano	1646
	Turin	1649
	Fossano	1649
	Chieri	1658
Duchy of Milan		
	Lodi	1640
Other States of Italy		
	Genoa	1646
Kingdom of Naples		
	Tursi	1652
Spain		
	Valencia	1645
India		
	Bicciolim	1650
	Banda	1655

Source: Alfonso Capecelatro, *The Life of Saint Philip Neri, Apostle of Rome*, trans. Thomas Alder Pope, C.O., 2nd ed. (London: Burns & Oates, Ltd., 1894), II:465–466

Appendix 1

Institutions and Archives Consulted

Abbreviation Name of Institution/Archive

Austria

AU – Abs Admont, Bibliothek Steiermark Admont – Benediktinerstift
 AU – Von Vienna, Österreichische Nationalbibliothek

Belgium

BE – Acn Antwerp, Collège Notre Dame, Bibliothèque
 BE – Amp Antwerp, Museum Plantin Moretus
 BE – Asa Antwerp, Stadsbibliotheek Antwerpen
 BE – Aua Antwerp, Universiteit Antwerpen
 BE – Bpb Brussels, Provincia Belgicæ Meridionalis
 BE – Bbr Brussels, Bibliothèque Royale Albert 1.er
 BE – Gaa Gent, Augustijnklooster Archief
 BE – Gug Gent, Universiteit Gent, Centraal Bibliotheek
 BE – Lku Leuven, Katholieke Universiteit van Leuven
 BE – Lul Liège, Université de Liège, Bibliothèque
 BE – Tst Tournai, Bibliothèque de Séminaire Tournai

Germany

DE – Asa Aachen, Stadtbibliothek Aachen
 DE – Aua Augsburg, Universität Augsburg, Oettingen-Wallerstein Bibliothek
 DE – Dsb Dillingen, Studienbibliothek
 DE – Mbs Munich, Bayerische Staatsbibliothek
 DE – Obo Ottobeuren, Benediktinerabtei Ottobeuren, Bibliothek
 DE – Tst Trier, Stadtarchiv/Stadtbibliothek Trier

Abbreviation Name of Institution/Archive

Ireland

IE – Dml Dublin, Marsh’s Library

IE – Dtc Dublin, Trinity College, University Library

Italy

It – Rbn Rome, Biblioteca nazionale centrale di Roma

It – Rug Rome, Archivio della Pontificia, Università Gregoriana

United Kingdom

GB – Ccu Cambridge, Cambridge University, University Library

GB – Lbl London, British Library

GB – Hsc Hurst Green, Lancashire, Stonyhurst College

United States of America

US – Buh Boston, Massachusetts, University of Harvard, Houghton Library

US – Wlc Washington, D.C., Library of Congress

US – Nml New York, The Morgan Library and Museum

Appendix 2

Catholic School Theatre Database (CSTD) User Manual

The Catholic School Theatre Database (CSTD) is an electronic resource that does not require specialist knowledge of database operation. The following quick-start guide, FAQ, brief description, annotated outline of the database search menu, and database design are intended to supplement the basic instructions for users provided within the menus of the database.

The theatrical productions in the Catholic School Theatre Database at this time are chiefly those from Jesuit, Augustinian, and Benedictine colleges, universities, seminaries and those institutions' associated Marian Congregations. The database also includes a small number of productions by Capuchin and Oratorian schools together with a few works by Anglican and Belgian Protestant colleges found among the Catholic dramas' primary documents.

The entries in the CSTD remain dynamic, with information added as new source materials continue to be found. Therefore, the contents and schematic details laid out in this document should be viewed as a snapshot in time of an active project. Scholars consulting this database are strongly encouraged to contact the author for updated details and materials.

Quick-Start Operation Guide

1. *Minimum System Requirements:* Microsoft Office Access 2003, Windows XP. NOTE: No previous experience with Access 2003 or other database applications is required to operate the database.
2. *To Load and Open Database:* Open Access 2003 and insert the CSTD Database CD in the CD-Rom drive. The database may open automatically. If not, from the menu bar in Access click in succession **FILE – OPEN**. In the OPEN

window, double-click (2x) My Computer and then double-click the CD drive. Click the 'Catholic School Theatre Database' file once (1x) to select it and then click **OPEN**. Depending upon the anti-virus software installed on your computer, a security warning may appear: 'This file may not be safe if it contains code that was intended to harm your computer. Do you want to open this file or cancel the operation?' Click **OPEN** to open the database. The Main Search Menu of the database appears automatically.

3. *To Search:* Click once (1x) on any menu/search button to display the contents of the menu or perform a search. Brief instructions and information are provided under each menu/search button to assist the user. Certain searches provide the user with a list of available options as a further aid.
4. *Viewing Search Results:* When the search opens, click on the left-hand + sign to reveal further information about that production. To display the composer name, click on the second + sign. Note: if there is no composer, an empty record will appear. To hide the composer information, click the + sign again. To return to the original view, click the + sign again to close the subsheet. NOTE: All search results are displayed as Read-Only in order to protect the integrity of the data.
5. *Close a Search/Return to Menu:* To close search results and return to a menu, click (1x) the small black X in the upper right-hand corner. Note: Clicking the large red X closes the database.
6. *Navigating the Database:* Navigation buttons are located on the far right of all menus and submenus. Clicking the red QUIT button will close the database and the Access application from any menu. The navigation buttons in black type return the user back to a previous menu; these buttons are arranged, top to bottom, by the number of steps back through the database. Clicking the black type navigation button closest to the top moves the user back one menu, and so forth. Clicking MAIN SEARCH MENU returns the user to the opening page of the

database. Navigation buttons in blue type indicate that an advanced search or a print menu is available.

7. *Printing Results:* Pre-programmed reports are available for PERFORMANCE SEARCH – SEARCH BY RELIGIOUS ORDER for the Search by Religious Order Menu and the Advanced Search by Religious Order Menu options and PERFORMANCE SEARCH MENU – DATE OPTIONS MENU options. For all other searches, it is recommended that the results be exported to Microsoft Excel (see below for instructions) in order to set print margins, etc., rather than printing the search directly. NOTE: Except for the pre-programmed reports, the information that will print/be exported will not include the subdatasheets (those opened by clicking the left-hand + sign) due to the limitations of the Access application.

8. *Exporting the Results of a Search to Microsoft Excel:* Once the results of the search are displayed, click FILE – EXPORT. The Export Form window opens. At the bottom of the window, find the Save As Type (currently displaying Microsoft Office Access (*.mdb, *.adp)), and click the blue down arrow/chevron. From the list displayed, locate and click to select the appropriate version of Excel (typically Microsoft Excel 97 – 2003). Next, edit the file name and save location if desired and click the Export All button on the bottom right of the window. Once the export is completed, open the file in Excel, make the desired changes, and print. NOTE: This is a temporary measure to be replaced by a pre-programmed report for every search option in the database.

The Database at a Glance

The Main Search Menu offers six search menu options:

1. Performance Search Menu

Search by Religious Order, Performance Date, School, Jesuit Province, City, Country, Audience Gender.

2. Source Search Menu

Search by Archive, Shelfmark/Call Number, Publisher, Type of Document (programme, etc), Language of Document.

3. Drama Search Menu

Search by Author, Composer, Drama Type, Ensemble Size, Cast, Plot, Main Characters, Dramatic Structure (i.e., Acts/Parts)

4. ID Search Menu

Search by Author ID, Composer ID, Plot ID, Production ID, School ID, and Source ID numbers. (This menu is intended for advanced users who already know the desired ID number.)

5. Browse Menu

Browse the entire database contents, ordered by Religious Order, Year, Number of Performances, Title A-Z, Plot, Dramatic Structure, Total Works per Performance, Ensemble Size, School, City, Jesuit Province, Country.

6. Count Totals Search Menu

Includes four submenus. Dramatic Options returns total counts of dramatic works according to plot, acts/parts, drama genre, total dramatic works p/production, total number of performances per production. The Date Options, Geographic Options, and Document Options menus total the number of theatrical productions (NOT

dramatic works) by one hundred, fifty, and twenty-five year increments, month (counts Month 1 only), day of month (counts only Performance Day 1), school, city, Jesuit province (Jesuit theatrical productions only), country, publisher, archive/source, and document type.

FAQ

1. *What are the ID numbers – Production, Composer, School, etc., and how are they assigned?*

Each theatrical production, author, composer, plot, school, publisher and archive/library source is assigned a unique identification number in order to reduce user error in searching. The user is less likely to make a mistake entering an ID number than a long name, especially those including diacritical marks. These ID numbers are assigned in the order in which the production, author, etc. is entered into the database. The Production ID number is subsequently assigned to each of the individual dramatic works within the production.

2. *I wish to sort my search results by a different field (for example, Month 1 instead of Year).*

You are able to sort the search results by any single field. To sort by a different field, first select a field column, such as Performance Month 1, Plot ID, etc. To select the field column, move the mouse over the field name label (in grey) at the top of the results; when the mouse icon changes to a black down arrow, click once (1x) to select the column. Once the field column is selected, click either the A-Z or the Z-A shortcut button located in the middle of the Access programme's format menu bar to sort the results. Alternately, with the field column selected, on the Access file menu bar, click RECORDS – SORT – SORT ASCENDING or SORT DESCENDING. (For advanced users, the Filter by Selection and Filter by Form tools, located next to the A-Z/Z-A shortcut buttons,

are also available. As a courtesy to other users, please clear your filters before closing the search results.)

3. *Why do 'Unknown,' 'Blank,' or 'None' appear in some fields and what do these terms indicate? What does an empty field mean?*

The term 'Unknown' is used as a placeholder, indicating that the information is available in the primary materials, but that the record entry is incomplete pending receipt of a reproduction of the item or a return visit to the archive. The term 'Blank,' found primarily in the performance date fields, indicates that the only programme identified to date is a printer's blank, that is, a proof rather than one of the programmes printed for the actual performance and is missing the date(s) of the performance. The term 'None' in a field indicates that the primary documents of that particular dramatic work have been fully examined and the dramatic work does not possess that particular characteristic or value. An empty field indicates that that information is not known for that dramatic work. This might be the case due to the type of primary source materials found. For example, performance date information is typically not found in printed collections of dramatic texts.

4. *I searched, but without any results, even when I checked that I entered the information correctly.*

No results indicates that at this time no works in the database meet your search parameters, that is, the particular information you entered at a prompt or chose from a series of pre-set searches. The information in the source lists provided look to the future of the database, and therefore do not necessarily indicate that the current database contains a dramatic work with those specifications. For examples, the Jesuit Province source list contains all of the Jesuit provinces although not of all these provinces are represented in the database at this time. It is suggested that you request an updated copy of the database or consult the author about your search.

5. *I searched, but I see in the results that the Production ID numbers appear two or more times in the list. What does this mean?*

Most searches examine individual dramatic works rather than being restricted to productions only. As most dramatic productions are comprised of multiple dramatic works, it is possible that all of the dramatic works for a particular production meet the criteria of the search, and thus the Production ID number will appear multiple times in the results.

6. *I searched, but when I click on the + sign to display the subdatasheet, I cannot view all the information or the information suddenly disappears without my clicking the + sign again.*

For subdatasheet results longer than the length of the screen, click anywhere inside the subdatasheet. A second set of navigation bars will appear on the right-hand side and, depending upon the width of the subdatasheet, also on the bottom of the screen. Use these to navigate the subdatasheet.

7. *How do I display field contents longer than the viewing area provided?*

There are two ways to view information not completely visible in the viewing area. One way is to click in the field and use the keyboard down arrow to move line by line through the field's contents; this is suggested for viewing an extensive entry in the Notes field, as the second viewing option is not available for the Notes field. For any other field, such as Programme Main Title, a second viewing method is to change the width of the column or the height of the row using the directions given in FAQ #8.

8. *Am I able to change the width of the columns and the height of the row for my viewing convenience?*

The widths of the columns can be changed by placing the mouse between two column headings (the grey labels), and when the double-headed arrow appears, clicking

and dragging the column wider or narrower. To modify the height of the rows, similarly move the mouse between two of the grey row tiles on the left, and when the double-headed arrow appears, clicking and dragging the row to the desired width. NOTE: If a row or column is selected (black with white text), you will need click once in any field/any row to deselect before you will be able to modify column and/or row properties.

CSTD Database Structural Outline with Annotations

Main Search Menu – *Presents six search menus*

I. Performance Search Menu – *Includes a Print Menu*

A. Search by Religious Order – *Ordered by performance year*

1. Augustinian
2. Benedictine
3. Jesuit
4. Capuchin
5. Congregation of the Oratory – *French Oratorian colleges only*
6. Benedictine Marian Congregation
7. Jesuit Marian Congregation
8. Secular – *Includes (for now) Protestant school plays*

9. Religious Order Advanced Search – *Includes a Print Menu*

- a. Religious Order & Year – *List provided*
- b. Religious Order & Month – *List provided*
- c. Religious Order & Acts/Parts – *List provided*
- d. Religious Order and Audience Gender
- e. Religious Order and Composer ID – *List provided*
- f. Religious Order and Plot ID – *List provided*
- g. Religious Order and School ID – *List provided*
- h. Religious Order and Source ID – *List provided*

B. Search by School

1. School Name – *List provided*
2. School City – *List provided*
3. Jesuit Province - *Jesuit institutions only; List provided*
4. School Country – *List provided.*

C. Search by Date – *Includes a Print Menu*

1. Single Year – *Type year in format YYYY*
2. Range of Years – *linear search, i.e. 1600 and 1625 returns 1600 – 1625, inclusive*
3. Multiple Years (up to 5) – *non-linear search, i.e. 1600 and 1625 returns only productions performed in 1600 or 1625*
4. Single Month – *Type the month in full; no abbreviations*
5. Range of Months
 - a. January – June (6 Mos.)
 - b. July – December (6 Mos.)
 - c. January – March (3 Mos.)
 - d. April – June (3 Mos.)
 - e. July – September (3 Mos.)
 - f. October – December (3 Mos.)
6. Multiple Months (up to 5) – *Non-linear search, i.e. April and August returns only productions performed in April or August*
7. Single Day
8. Range of Days – *linear search, i.e. 5 and 7 returns performances given on the 5th and 7th of all months. Type in the start day and end day 3 times to return results from Performance Day 1, Performance Day 2, and Performance Day 3 fields. Isolate the first, second or third performance by leaving the start and end day prompts blank for all but the desired performance. That is, to return all 2nd performances given on the 6th of the month, leave the first and third start and end day prompts blank.*

9. Multiple Days (up to 5) – *non-linear search, i.e. 1600 and 1625 returns only those productions performed in 1600 or 1625*

D. Search by Audience Gender

1. Male Audience – *Male Audience only for any Performance*
2. Female Audience – *Female Audience only for any Performance*

II. Drama Search Menu – *Menus for Music, Spoken, Dance, All Dramas*

A. Music Drama – *Includes Chorus, Drama Musicum, Prologue/Epilogue, Interludium, Melodrama, Pantomime, Passion, Pastorale*

1. Composer

- a. All Composers, A-Z – *Click + sign to display works*
- b. School – *Click + sign to display any music dramas performed by these schools. An empty record indicates no known music dramas.*
- c. Country – *Click + to display works; only music dramas are displayed*
- d. Composer: Total Works – *Click the + sign to display individual drama information*
- e. Composer: Individual Works – *Click the + sign to display more information about each drama.*

2. Author - *Click + sign to display any music dramas libretti by these authors. An empty record indicates no known music dramas libretti.*

3. Genre

- a. Drama Musicum – *Drama Musicum includes Operas, Singspiels, and Oratorios as identified on the title page of the source document.*
- b. Chorus (Includes CH, PCH, PCHE, and CHE constructs)
- c. Interludium
- d. Passion
- e. Pastorale
- f. Pantomime

- g. All Music Genres – *Click + sign to display more information about each drama or composer.*
 - 1. Composer – *A – Z*
 - 2. Author – *A – Z*
 - 3. Plot – *By plot name, A – Z, by year*
 - 4. Year – *Earliest to latest*
 - 5. Month – *Name of month, A – Z, by year*
 - 6. Jesuit Province – *A – Z, by year, Jesuit only*
 - 7. School – *A – Z by name, by year*
 - 8. City – *A – Z by name, by year*
 - 9. Country – *A – Z by name, by city, by year*
 - h. Prologue/Epilogue – *At the prompt, enter P for Prologue or E for Epilogue. NOTE: Includes only prologues and epilogues identified as sung in the source. For others, see SPOKEN DRAMA MENU*
 - i. Melodrama – *Works recited to music*
4. Ensemble Size – *Ordered by Size and Production ID*
- a. All Works by Ensemble Size
 - b. Total Count by Size
 - c. Size: 1 – 10
 - d. Size: 10 – 20
 - e. Size: 20 – 30
 - f. Size: 40 – 50
 - g. Size: 50 – 75
 - h. Size: 75 – 100
 - i. Size: 100 – 125
 - j. Size: 125 – 150
 - k. Size: Over 150
 - l. Size: 1 – 25
 - m. Size: 1 – 50
 - n. Size: 1 – 75

- o. Size: 1 – 100
 - p. Size: 1 – 150
5. Acts/Parts – *Sorted by year. Click the + sign to display all the dramatic works in that production*
- a. 1 Act
 - b. 2 Acts
 - c. 3 Acts
 - d. 1 Part
 - e. 2 Parts
 - f. 3 Parts
 - g. 4 Parts
 - h. 5 Acts
 - i. 5 Parts
 - j. 6 Acts
 - k. Other – *Includes works whose dramatic structure is not known.*
6. Plot – *List of plots/Plot ID numbers provided, A – Z by plot.*
- Searching by Multiple Plots allows more comprehensive results. For example, plots involving David, King of Israel may also be found under his son, Absolon, and his predecessor, Saul, and Jonathan, Saul's son. Determine how many plot IDs are appropriate for your search from the provided list, click the appropriate button, and enter the Plot ID numbers one by one, hitting Enter/Return after each number. You may leave any extra prompts blank by hitting Enter/Return).*
- a. Single Plot
 - b. Multiple Plots (to 3)
 - c. Multiple Plots (to 5)
 - d. Multiple Plots (to 10)
 - e. Multiple Plots (to 15)

7. Main Character - *Find the character(s) in the list provided and then click the appropriate search button. At the prompt, type the Character Name exactly as it appears in the list once for Main Character 1, hit Enter/Return, and then enter the same Character Name again for Main Character 2 for a more comprehensive return of data. Follow the same procedure for searching up to 4 Characters. To ensure an accurate return, it is recommended to search on all relevant characters. For example, for dramas involving Abraham, search also for Isaac, Sarah, and Hagar.*
- a. Main Character (1)
 - b. Main Characters (2)
 - c. Main Characters (3)
 - d. Main Characters (4)

B. Spoken Drama – *Note: The Spoken Drama category includes a few sung works identified by secondary sources as tragedies or comedies. These items will be re-labelled after the primary documents are examined.*

1. Authors, A – Z – *Totals the number of spoken plays by author last name, A – Z. Click the + sign to display the details of the drama; click the second + sign to display any known performance dates of that play.*
2. Acts/Parts – *Displays performance date, sorted by year; click the + sign to display details of the drama as well as the other dramatic works in that production (if any).*
 - a. 1 Act
 - b. 2 Acts
 - c. 3 Acts
 - d. 1 Part
 - e. 2 Parts
 - f. 3 Parts
 - g. 4 Parts
 - h. 5 Acts

- i. 5 Parts
- j. 6 Acts
- k. Other

3. Genre – *Results sorted by year of performance*

- a. Tragedy
- b. Comedy
- c. Dialogue
- d. Tragi-Comedy
- e. Comi-Tragedy
- f. Other

g. All Spoken Drama – *Ordered by Year within each search.*

Click the + sign to display all of the spoken dramas for any category in a search. The CountOf totals display the database totals for the aspect searched (i.e., Genre, Author, etc.) and do not necessarily represent the total number of spoken dramas. To see the total number of spoken dramas only, click the + sign and 'x' of 'total' is displayed in the lower left hand corner. If a number appears in the CountOf totals column, but no records appear when the + sign is clicked, this indicates that those dramas are not spoken dramas.

- 1. Genre
- 2. Author
- 3. Plot ID – *Sorted by Plot Name*
- 4. Year
- 5. Month – *Sorted by name of month, A - Z*
- 6. Jesuit Province – *Jesuit college productions only*
- 7. School – *Sorted by School Name*
- 8. City – *Subsorted by School Name and Year*
- 9. Country – *Subsorted by City, School Name, and Year*

4. Ensemble Size – *Ordered by Size and Production ID*

- a. All Works by Ensemble Size
- b. Total Count by Size
- c. Size: 1 – 10
- d. Size: 10 – 20
- e. Size: 20 – 30
- f. Size: 40 – 50
- g. Size: 50 – 75
- h. Size: 75 – 100
- i. Size: 100 – 125
- j. Size: 125 – 150
- k. Size: Over 150
- l. Size: 1 – 25
- m. Size: 1 – 50
- n. Size: 1 – 75
- o. Size: 1 – 100
- p. Size: 1 – 150

5. Plot – *List of plots/Plot ID numbers provided, A – Z by plot.*

Searching by Multiple Plots allows more comprehensive results. For example, plots involving David, King of Israel may also be found under his son, Absolon, and his predecessor, Saul, and Jonathan, Saul's son. Determine how many plot IDs are appropriate for your search from the provided list, click the appropriate button, and enter the Plot ID numbers one by one, hitting Enter/Return after each number. You may leave any extra prompts blank by hitting Enter/Return).

- a. Single Plot
- b. Multiple Plot (2)
- c. Multiple Plot (3)
- d. Multiple Plot (4)

6. Main Character – *Find the character(s) in the list provided and then click the appropriate search button. At the prompt, type the Character Name exactly as it appears in the list once for Main Character 1, hit Enter/Return, and then enter the same Character Name again for Main Character 2 for a more comprehensive return of data. Follow the same procedure for searching up to 4 Characters. To ensure an accurate return, it is recommended to search on all relevant characters. For example, for dramas involving Abraham, search also for Isaac, Sarah, and Hagar. Click the + sign to display all of the dramatic works associated with each production.*
- a. Single Character
 - b. Multiple Character (2)
 - c. Multiple Character (3)
 - d. Multiple Character (4)

C. Dance

1. Composers, A – Z – *Click + sign to display drama details*
2. Authors, A – Z *Click + sign to display drama details*
3. Genre
 - a. Ballet – *Sorted by Year; click + sign to display composers*
 - b. Pantomime – *Sorted by Year; click + to display composers*
 - c. Pastorale– *Sorted by Year; click + sign to display composers*
 - d. All Dance Genres – *Ordered by Year within each search.*
Click the + sign to display all of the spoken dramas for any category in a search. The CountOf totals display the database totals for the aspect searched (i.e., Genre, Author, etc.) and do not necessary represent the total number of spoken dramas. To see the total number of spoken dramas only, click the + sign and 'x' of 'total' is displayed in the lower left hand corner. If a number appears in the

CountOf totals column, but no records appear when the + sign is clicked, this indicates that those dramas are not spoken dramas.

1. Composer
2. Author
3. Plot ID – *Sorted by Plot Name*
4. Year
5. Month – *Sorted by name of month, A - Z*
6. Jesuit Province – *Jesuit college productions only*
7. School – *Sorted by School Name*
8. City – *Subsorted by School Name and Year*
9. Country – *Subsorted by City, School Name, and Year*

4. Ensemble Size – *Ordered by Size and Production ID*

- a. All Works by Ensemble Size
- b. Total Count by Size
- c. Size: 1 – 10
- d. Size: 10 – 20
- e. Size: 20 – 30
- f. Size: 40 – 50
- g. Size: 50 – 75
- h. Size: 75 – 100
- i. Size: 100 – 125
- j. Size: 125 – 150
- k. Size: Over 150
- l. Size: 1 – 25
- m. Size: 1 – 50
- n. Size: 1 – 75
- o. Size: 1 – 100
- p. Size: 1 – 150

5. Acts/Parts– *Displays performance date, sorted by year; click the + sign to display details of the drama as well as the other dramatic works in that production (if any).*
- a. 1 Act
 - b. 2 Acts
 - c. 3 Acts
 - d. 1 Part
 - e. 2 Parts
 - f. 3 Parts
 - g. 4 Parts
 - h. 5 Acts
 - i. 5 Parts
 - j. 6 Acts
 - k. Other
6. Plot – *List of plots/Plot ID numbers provided, A – Z by plot. Searching by Multiple Plots allows more comprehensive results. For example, plots involving David, King of Israel may also be found under his son, Absolon, and his predecessor, Saul, and Jonathan, Saul’s son. Determine how many plot IDs are appropriate for your search from the provided list, click the appropriate button, and enter the Plot ID numbers one by one, hitting Enter/Return after each number. You may leave any extra prompts blank by hitting Enter/Return).*
- a. Single Plot
 - b. Multiple Plot (2)
 - c. Multiple Plot (3)
 - d. Multiple Plot (4)
7. Main Character – *Find the character(s) in the list provided and then click the appropriate search button. At the prompt, type the Character Name exactly as it appears in the list once for Main Character 1, hit Enter/Return, and then enter the same Character*

Name again for Main Character 2 for a more comprehensive return of data. Follow the same procedure for searching up to 4 Characters. To ensure an accurate return, it is recommended to search on all relevant characters. For example, for dramas involving Daphnis, search also for Aminth, Damon, and Tityrus. Click the + sign to display all of the dramatic works associated with each production.

- a. Single Character
- b. Multiple Character (2)
- c. Multiple Character (3)
- d. Multiple Character (4)

D. All Drama Genres

1. Composers, A – Z – *Click + sign to composer details*
2. Authors, A – Z – *Click + sign to display all works by that author*
3. Ensemble Size – *For the specific ensemble size searches, e.g. 10 – 20, click the + sign to display performance date and source information*
 - a. All Works by Ensemble Size – *Click + to display performance date and source information*
 - b. Total Count by Size – *Total Count displays total number of works by cast size. Click the + sign to display all of the dramatic productions of each cast size.*
 - c. Size: 1 – 10
 - d. Size: 10 – 20
 - e. Size: 20 – 30
 - f. Size: 40 – 50
 - g. Size: 50 – 75
 - h. Size: 75 – 100
 - i. Size: 100 – 125
 - j. Size: 125 – 150
 - k. Size: Over 150

- l. Size: 1 – 25
 - m. Size: 1 – 50
 - n. Size: 1 – 75
 - o. Size: 1 – 100
 - p. Size: 1 – 150
4. Acts/Parts – *Click the + sign to display dramatic work and source information*
- a. 1 Act
 - b. 2 Acts
 - c. 3 Acts
 - d. 1 Part
 - e. 2 Parts
 - f. 3 Parts
 - g. 4 Parts
 - h. 5 Acts
 - i. 5 Parts
 - j. 6 Acts
 - k. Other
5. Plot – *List of plots/Plot ID numbers provided, A – Z by plot.*
- Searching by Multiple Plots allows more comprehensive results. For example, plots involving David, King of Israel may also be found under his son, Absolon, and his predecessor, Saul, and Jonathan, Saul's son. Determine how many plot IDs are appropriate for your search from the provided list, click the appropriate button, and enter the Plot ID numbers one by one, hitting Enter/Return after each number. You may leave any extra prompts blank by hitting Enter/Return).*
- a. Single Plot
 - b. Multiple Plot (2)
 - c. Multiple Plot (3)
 - d. Multiple Plot (4)

6. Main Character – *Find the character(s) in the list provided and then click the appropriate search button. At the prompt, type the Character Name exactly as it appears in the list once for Main Character 1, hit Enter/Return, and then enter the same Character Name again for Main Character 2 for a more comprehensive return of data. Follow the same procedure for searching up to 4 Characters. To ensure an accurate return, it is recommended to search on all relevant characters. For example, for dramas involving Daphnis, search also for Aminth, Damon, and Tityrus. Click the + sign to display all of the dramatic works associated with each production.*
- a. Single Character
 - b. Multiple Characters (2)
 - c. Multiple Characters (3)
 - d. Multiple Characters (4)

III. Source Search Menu

- A. Archive – *List provided. Click the + sign to display all items located in the archive*
- B. Publisher Name – *List provided. Click the + sign to display all items published by the requested publisher.*
- C. Shelfmark – *Note: No source list is provided; this is an advanced search option. To display all the shelfmarks in the database, choose Browse All Menu – Shelfmark.*
- D. Document Type – *Click + sign to display full dramatic, date, and source information. Click the second + sign to display the composer information (if any).*
 1. Programme (Printed)
 2. Programme (MS)
 3. All Programmes
 4. Text (Printed)
 5. Text (MS)

- 6. All Texts
- 7. Score (Printed)
- 8. Score (MS)
- 9. All Scores

E. Document Language (1) – *Searches for documents in a single language.*

Note: The languages provided in the source list are a master list rather than reflecting the current contents of the database. See Browse All Menu – Document Language to view all the current documents' languages.

F. Document Language (2) – *Searches for documents in two languages (such as a theatrical programme in both German and Latin). Note: The languages provided in the source list are a master list rather than reflecting the current contents of the database. See Browse All Menu – Document Language to view all the current documents' languages.*

G. Browse All, Ordered By – *Click the + sign to display details of each dramatic work*

- a. Source
- b. Shelfmark/Call Number
- c. Language – *Click the second + sign to display composer information (if any)*
- d. Publisher Name
- e. Publisher City
- f. Publisher Country
- g. Document Type

IV. ID Search Menu (For Advanced Users) – *Source lists are not provided.*

- A. Search by Composer ID
- B. Search by Author ID
- C. Search by Plot ID
- D. Search by Production ID
- E. Search by School ID
- F. Search by Source ID

V. Browse Menu – *All dramatic works in the database, ordered by:*

- A. Religious Order
- B. Plot, A – Z
- C. School, A – Z
- D. Year
- E. Acts/Parts
- F. Title, A- Z
- G. Number of Performances
- H. Total Dramatic Works per Production
- I. Ensemble Size
- J. City
- K. Jesuit Province
- L. Country

VI. Count Totals Menu

A. Date Options Menu

1. Year Menu

- a. 1500–1599
- b. 1500– 549
- c. 1550–1599
- d. 1500–1524
- e. 1525 – 1549
- f. 1550–1574
- g. 1575–1599
- h. 1600–1699
- i. 1600–1649
- j. 1650–1699
- k. 1600–1624
- l. 1625–1649
- m.1650–1674
- n. 1675–1699
- o. 1700–1799

p. 1700–1749

q. 1750–1799

r. 1700–1724

s. 1725–1749

t. 1750–1774

u. 1775–1799

2. Month

3. Day of Month

B. Dramatic Options Menu

1. Plot

2. Acts/Parts

3. Total Dramatic Works p/Production

4. Total Performances p/Production

5. Drama Type

6. Document Type

a. Programme (Printed)

b. Programme (MS)

c. All Programmes

d. Text (Printed)

e. Text (MS)

f. All Texts

g. Score (Printed)

h. Score (MS)

i. All Scores

C. Geographic Options Menu

1. School Name (A-Z)

2. City (A – Z)

3. Jesuit Province (A – Z)

4. Country (A – Z)

D. Document Options Menu

1. Publisher

- 2. Archive Source
- 3. Document Type
 - a. Programme (Printed)
 - b. Programme (MS)
 - c. All Programmes
 - d. Text (Printed)
 - e. Text (MS)
 - f. All Texts
 - g. Score (Printed)
 - h. Score (MS)
 - i. All Scores
- E. Religious Order
- F. Composer (A – Z)
- G. Author (A – Z)

CSTD Design Schematics: Database Tables and Fields

Below are listed the tables comprising the Catholic School Theatre Database, together with all of the fields for each table. The tables fall into three categories. In the first category are the two main tables, the Drama Main Table and the Performance Main Table. The second category contains the source tables, listed in alphabetical order. The primary function of the source tables is to provide standardised information for the two main tables, such as the names of schools, or to provide additional information for a field within the main tables. The Archive/Library Source Table is an example of the latter, for although only the Source ID number is stored in the main tables, the Archive/Library Source Table contains the details of each archive or library.

The third and final category is made up of tables currently being populated as the depth of information collected in the database continues to expand. The titles of these tables are italicised in the list below. Two of these are the *Director Source Table* and the *Performers Source Table*. In the future, the *Director Source Table* and the *Performers Source Table* will be merged with the *Composer* and *Author Source Tables* to create a

third main table, Personnel Main Table. Such a merge allows more a comprehensive collection of information about those persons active in multiple areas of religious school theatre; that is, they acted in the plays as students as well as later writing, composing, or directing productions. Another table under construction is the Character Source Table. This table will serve as a master list of all the characters found in the productions together with performance practise information from individual productions.

In the tables below, the key field (the field that contains a unique identifier for that record) is underlined. Field names in italics indicate fields that are being retrospectively populated. Due to the preliminary stage of this work, the database menus do not provide search options for these fields at this time.

Drama Main Table

[This table collects information for individual dramatic works within a production]

Record Number [Number automatically assigned by the database]

Production ID Number

Religious Order

Drama Type

Programme Title Page

Translated Title (English)

Main Title

Plot ID

Main Character 1

Main Character 2

Synopsis/Argument

Translated Synopsis (English)

Acts/Parts

Dramatic Work Language

Instrumental Musicians

Vocal Musicians

Dancers

Instrumental Ensemble Size

Vocal Ensemble Size

Dance Troupe Size

Cast Size

Music Composition ID Number

Composer ID Number

Director/Prefect/Maestri ID Number

Play Text ID Number

Author ID Number

School ID Number

Publisher ID Number

Source/Archive/Library ID Number

Performance Referenced In

Notes

Performance Main Table [This table collects information for each theatrical production]

Record Number

Production ID Number

Religious Order

Performance Day 1

Performance Day 1 Gender

Performance Day 1 Language

Performance Day 2

Performance Day 2 Gender

Performance Day 2 Language

Performance Day 3

Performance Day 3 Gender

Performance Day 3 Language

Performance Day 4

Performance Day 4 Gender

Performance Day 4 Language

Month 1

Month 2

Performance Year

Dedication To

Performance Start Time

Performance Venue

Performance Occasion

Total Number of Performances

Total Dramatic Works [Total number within each production]

Text (Printed)

Text (MS)

Programme (Printed)

Programme (MS)

Score (Printed)

Score (MS)

Playbill (Printed)

Playbill (MS)

Document Language 1

Document Language 2

School ID Number

Publisher ID Number

Source/Archive/Library ID Number

Source/Archive/Library Shelfmark

Number of Item in Volume

Item Extant (Yes/No)

Performance Referenced In

Notes

Archive/Library Source Table

Source/Archive/Library ID Number

Source/Archive/Library Name

Source/Archive/Library Sigla

Author Source Table

Record Number

Play Text ID Number

Author ID Number

Author Title

Author First Name

Author Middle Name(s)

Author Last Name

Notes on Author

Composer Source Table

Record Number

Score ID Number

Composer ID Number

Composer Title

Composer First Name

Composer Middle Name(s)

Composer Last Name

Composer Alternate Names

Notes on the Composer

Country Source Table

Record Number

Country [Modern]

Jesuit Province Cities Source Table

Record Number

Jesuit Province ID Number

Jesuit Province Cities ID Number

Jesuit Province Cities Modern

Jesuit Province Cities Alternate Names

Jesuit Province Source Table

Record Number

Jesuit Province ID Number

Jesuit Province Name

Language Source Table

Record Number

Language

Number of Acts/Parts Source Table

Record Number

Number of Acts/Parts

Performance Month Source Table

Record Number

Month

Plot Source Table

Record Number

Plot ID Number

Plot, Standardised

Plot, Alternate Names

Notes on the Plot

Publisher Source Table

Record Number

Publisher ID Number

Regularised Publisher Name

Alternate Publisher Name(s)

Publisher Address(es)

Publisher City (Modern)

Publisher City (Document)

Publisher Country (Modern)

Religious Order Source Table

Record Number

Religious Order

School Source Table

Record Number

School ID Number

Religious Order

Regularised School Name

Alternate School Name(s)

School Address

School City ID

School City

Jesuit Province

School Country

Director Source Table

Record Number

Production ID Number

Director/Prefect/Maestri ID Number

Director Type

Director School ID

Director/Prefect/Maestri Title

Director/Prefect/Maestri First Name

Director/Prefect/Maestri Middle Name(s)

Director/Prefect/Maestri Last Name

Director/Prefect/Maestri Alternate Names

Notes on the Director/Prefect/Maestri

Performers Source Table

Record Number

Production ID Number

Dramatic Work ID Number

School ID

Performer Type

Performer Role 1

Performer Role 2

Performer Role 3

Performer Instrument/Voice Part

Performers ID Number

Performers Title

Performers First Name

Performers Middle Name(s)

Performers Last Name

Performers Alternate Names

Notes on the Performers

Characters Source Table

Record Number

Character ID Number

Character Name, Regularised

Character, Alternate Names

Notes on the Character

Appendix 3

Daphnis, Pastorale (Anonymous, Jesuit College of Namur, 1728)Re-constructing Jesuit Theatre for the Modern Stage: *Daphnis, Pastorale*¹

Creating a historically informed re-construction of a Jesuit drama on a modern stage is not simply a matter of primary research and scholarly understanding of the theatrical history of the Society of Jesus.² Rather, it is an interrelated process among primary research, academic study and informed experimentation. The small but significant media collection of modern performances of Jesuit music-dramas provides visual results of this process. Four genres of Jesuit music-drama – a Passion, an oratorio, a pastorale and an opera – have been revived in performance in the past few years.³ A detailed inquiry into performance issues for all four productions would be an immense

¹ Portions of this essay appear in “Re-constructing Jesuit Theatre for the Modern Stage: *Daphnis, Pastorale*, an Eighteenth-Century Belgian Jesuit College Music-Drama.” In *Music and the Jesuits III: Rituals of Persuasion, The Jesuits and Musical Communities*, general editor, John O’Malley, Ashgate (forthcoming; projected publication date October 2010).

² See Nigel Griffin, *Jesuit school drama: a checklist of critical literature*, rev. ed. (London: Grant and Cutler, 1986) for an index of published literature concerning Jesuit drama. Important recent publications include Jean Marie Valentin’s studies of Austrian and German Jesuit theatre, *Les Jesuites et le theatre (1554-1680): contribution e l’histoire culturelle du monde catholique dans le Saint-Empire romain germanique* (Paris: Desjonqueres, 2001) and *Theatrum Catholicum: Les jesuites et la scene en Allemagne au XVIe et au XVIIe siecles* (Presses Universitaires de Nancy: Nancy, 1990), a study of Stefano Tuccio’s plays by Mirella Saulini in *Il teatro di un gesuita siciliano: Stefano Tuccio*. (Roma: Bulzoni, 2002), Giovanna Zanlonghi’s investigation of Jesuit theatre in Milan, *Teatri di Formazione: Actio, parola e immagine nella scena gesuitica del Sei-Settecento a Milano* (Milan: Vita e Pensiero, 2002) and the collection of essays on Spanish Jesuit theatre edited by Ignacio Arellano, *Paraninfos, segundones y epigonos de la comedia del Siglo de Oro* (Barcelona: Anthropos Editorial, 2004).

³ Marc-Antoine Charpentier, ‘David et Jonathas’ (performance, Georgetown University, Georgetown, Washington, D.C., 2009); Anonymous, ‘Daphnis, Pastorale’ (performance, University of York, York, U.K., 2008); Marc-Antoine Charpentier, ‘Mors Saülis et Jonathae’ (performance, University of Missouri-Columbia, Columbia, Missouri, 2003); and Johann Bernhard Staudt, ‘Patientis Christi memoria’ (performance, Boston College, Boston, Massachusetts, 2002). Regarding this last, see also T. Frank Kennedy’s essay, ‘Jesuit Opera in Seventeenth-Century Vienna: *Patientis Christi memoria* by Johann Bernhard Staudt (1654 – 1712),’ Kennedy’s edition of the text, and DVD of the performance in John W. O’Malley, ed., *The Jesuits II: cultures, sciences, and the arts, 1540 – 1773* (Toronto: University of Toronto Press, Inc., 2006).

task. Therefore, this essay examines a discreet selection of the practical processes involved in the modern production of a single work, *Daphnis, Pastorale*, MS 357.c.⁴

The recent production of *Daphnis, Pastorale* was the result of a historically informed creative process and did not purport to duplicate the original performance by the Jesuit college of Namur on May 19, 1728.⁵ Its contemporary representation necessitated new approaches to the design, especially the stage and action, as well as contemporary solutions for the casting and linguistic content. Moreover, the absence of practical production information in MS. 357.c and the disappearance during the World Wars of the only known printed programme from the original performance left certain essential performance factors unknown, such as the inclusion of dramatic insertions.⁶ Therefore, to reconstruct a possible rendition of the 1728 *Daphnis* pastorale, programmes from eighteenth-century *Daphnis* plays staged by other Belgian Jesuit colleges were consulted for performance information not present in the manuscript.⁷ In those areas in which these programmes yielded multiple options, the 1741 *Daphnis* performance by the Namur Jesuit college was usually preferred as a source above the other programme. This choice of preference was not only due to the fact that the 1741 programme is nearest in date to the 1728 performance, but also because both productions were staged by the Jesuit college of Namur. These primary sources were supplemented by recent scholarly

⁴ *Daphnis, Pastorale*, 19 May 1728, MS 357.c, Manuscrits et Fonds anciens, Bibliothèque générale des Philosophie et Lettres, University of Liège. 4°, pp.88, gilt-edged with vellum binding. This MS. appears in the *Bibliothèque de la Compagnie de Jésus* (rev. ed. Carlos Sommervogel, S. J, Paris: A. Picard, 1890-99), s.vv. 'Namur, Collège de,' Vol. V: 1561, no. 89, note) as MS. 667. The anonymous music manuscript, laid out in full score and written in a single clear hand, is a fair-hand copy with no deletions. The 2008 production was made possible through the Arthur Ramsden Award through the Society of Theatre Research, London.

⁵ The Jesuit college of Namur was located in modern-day Walloon Province in Belgium, a francophone region. The college was founded in 1610, the eleventh Jesuit college established in the Gallo-Belgian Jesuit Province. Those colleges which preceded Namur in the Province were Aire (1576), Cambrai (1563), Douai (1568), Liège – Belgian (1582), Lille (1606), Luxembourg (1555), Mons (1583), Saint-Omer – Belgian (1567), Tournai (1553) and Valenciennes (1565).

⁶ *Bibliothèque de la Compagnie de Jésus*, rev. ed. Carlos Sommervogel, S. J (Paris: A. Picard, 1890-99), s.vv. 'Namur, Collège de,' Vol. V: 1561, no. 89. (Hereafter, Sommervogel.) 'Daphnis pastorale présentée à Monseigneur Monseigneur Thomas Jean Franç. Strickland de Sizerge eveque de Namur Abbé Seculier de la Collégiale de Nôtre Dame, et de St. Pierre de Preaux en Normandie, etc. Par le College de la Compagnie de Jesus de la même Ville. Représentée par les Escolliers dudit College la (19) May 1728. A Namur, Chez Oger Lahaye, 1728.' 4°, pp. 8.

⁷ *Daphnis* (Brugis: Francisci Beernaerts, 1754), F.137/3. *Daphnis, Pastorale* (Namur: Jean François La Fontaine, 1741), F.149/1. Referenced in Sommervogel, V: 1562, 96. *Galateae Daphnidis* (Ipris: Jacobum Franciscum Moerman, 1762), F.137/2. *Tityrus* (Ipris: Jacobum Franciscum Moerman, n.d.), F.137/1. All documents located in 'Caecus' Library, Stonyhurst College, Hurst Green, Lancashire, U.K.

literature investigating pastoral ballets and dances in Jesuit and court theatres in France; at the time of writing, a study of Jesuit theatrical productions in Belgium has yet to be published. The following recreates the conditions encountered and resolutions ventured in the November 27, 2008 performance of *Daphnis*.

Solo Ensemble

Although MS.357.c does not contain a cast list, the manuscript identifies each role as they enter. Five solo roles appear in the original manuscript: la Nymphé de la Sambre, Aminth, Damon, la Déesse des Flores, and les Echos.⁸ Except for Aminth, an haute-contre, the roles are written for the dessus (soprano) voice. No evidence has been found to suggest that castrati took part in the Namur Jesuit college theatrical productions. Therefore, the soprano characters were most likely performed by students with unchanged voices or in falsetto. It is a generally accepted practice in modern performances to cast women in roles originally sung by boys when boys are not obtainable, and this practice was extended to the casting decisions for the 2008 performance. In that performance, women sang the soprano roles and Damon cross-dressed as a shepherd. However, the role of Aminth was performed, as in the 1728 production, by an haute-contre.

⁸ The 2008 costumes for the soloists: The Nymphé wore a long-sleeved A-line blue velvet gown, sleeveless gold velvet over-robe with a train, blue glass jewellery, and white stockings. The Spirit of Spring wore the same blue gown and white stockings as the Nymph, to which were added a green taffeta sash, wreaths of flowering vines, and a necklace of carved green leaves. Echo also wore the same dress but with a red taffeta sash and white stockings. Aminth wore a red peasant blouse, blue waistcoat, blue knee-breeches, black stockings and black shoes. Damon was dressed in a blue blouse, an embroidered waistcoat, black knee-breeches, black stockings and black shoes.

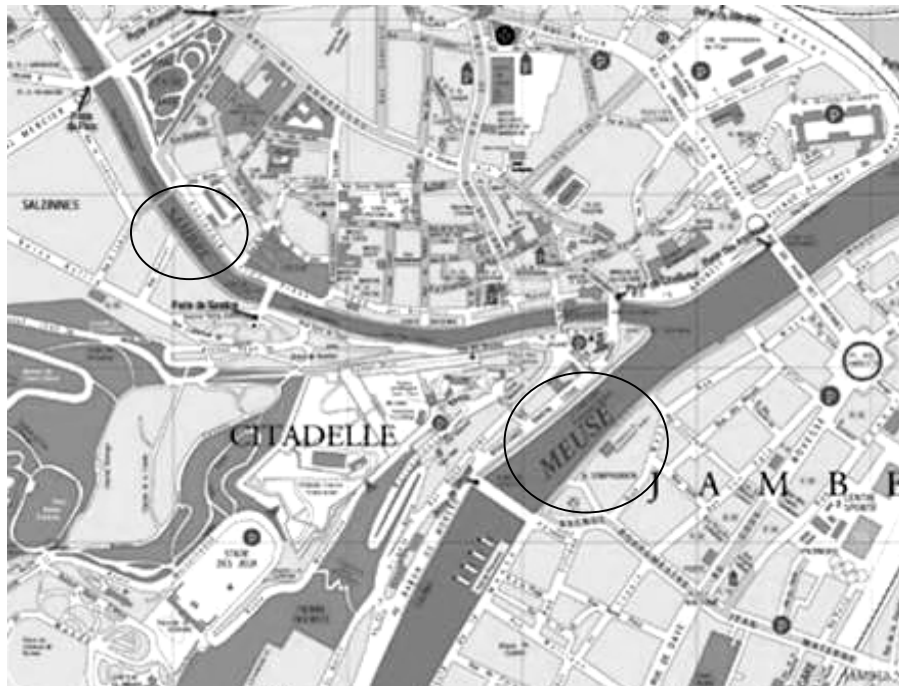


Fig. 1 A modern map of the city of Namur showing the geography of the region. The Sambre River, represented by La Nympe de la Sambre in *Daphnis*, is indicated by the top left circle. The lower central circle indicates the Meuse River, one of the symbolic metaphors applied to the character of *Daphnis*. Map Source: <http://www.visitbelgium.com/maps/namurmap.htm>

The *Daphnis* manuscript does not specify the allegorical symbolism attached to the main characters, elements crucial to the performance of these roles. However, the allegorical symbolism of the Nymph, the Spirit, and Echoes is evident from their names. The Nymph represents the Sambre River, the smaller of the two rivers bordering the city of Namur (see fig. 1 above); the Spirit of Spring and Echoes require no explanation.⁹ For Aminth and Damon, more information than provided in the manuscript is needed. Damon could be either the celebrated Athenian musician who taught Pericles or the legendary friend of Phintias who assumed Phintias' punishment in order that his friend might right

⁹ Belgian Tourist Office, 'Namur City Map,' Namur, <http://www.visitbelgium.com/maps/namurmap.htm>. This is a modern map of Namur showing the Sambre and Meuse Rivers bordering the city centre.

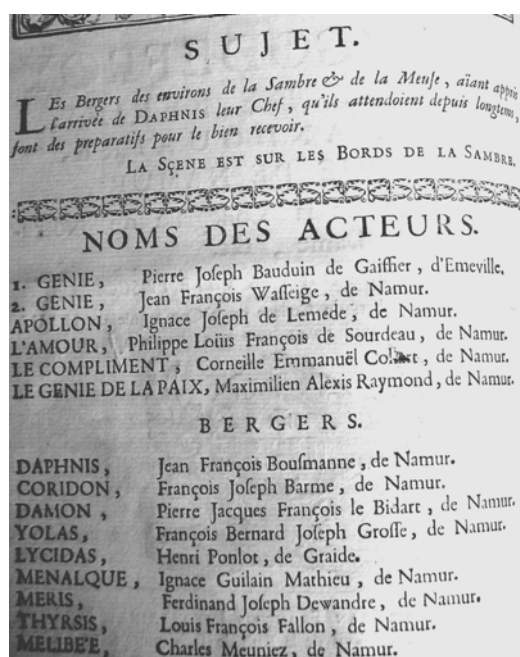
his affairs before his death sentence was carried out.¹⁰ Similarly, Aminth could represent Aminth, an Etruscan winged genius similar in appearance to Cupid, or be an alternate spelling of Amyntas, the musician-shepherd and lover of the shepherdess Phyllis.¹¹ An examination of the cast lists from the 1741 Namur and the 1762 Ypres *Daphnis* plays reveals a shepherd named Damon and both Damon and Amyntas as shepherds, respectively (fig. 2). Based upon the information from these programmes, for the recent performance Aminth was a shepherd symbolizing music and Damon, also a shepherd, symbolized friendship, trust and loyalty.

The musical hierarchy of the solo characters was a factor in assigning the roles for the 2008 performance. Although there are five named roles in the 1728 *Daphnis* manuscript, only four have a significant amount of music to perform. Aminth, Damon, and the Nymph are onstage throughout the work. However, the Spirit and the Echoes appear only in the second half. In fact, the Echoes add aural spectacle to only a single *air de cour* by Damon, ‘Shepherds, let us hear the sound of your pipes.’¹² Table 1 presents the total number of measures of music sung by the four major soloists in each formal division. As seen in the data in the table as well as her central role in the dramatic action, it is obvious that the Nymph is the starring role of the pastorale, a role for which an experienced performer would be preferred. Not only does the Nymph have the most music to learn, but she is also entrusted with the two *da capo* Italianate arias in the work, one in each partition. Aminth, whose dramatic role is chiefly that of dialogue with the Nymph or Damon, bears the second greatest musical responsibility. Damon is the equal of Aminth in the first half, but becomes the least prominent of the four in both dramatic action and solo time in part two. The Spirit and Damon’s performance time in the second partition are roughly equal in terms of the amount of music sung, but dramatically the Spirit is more important than Damon to the unfolding of the plot in the second half.

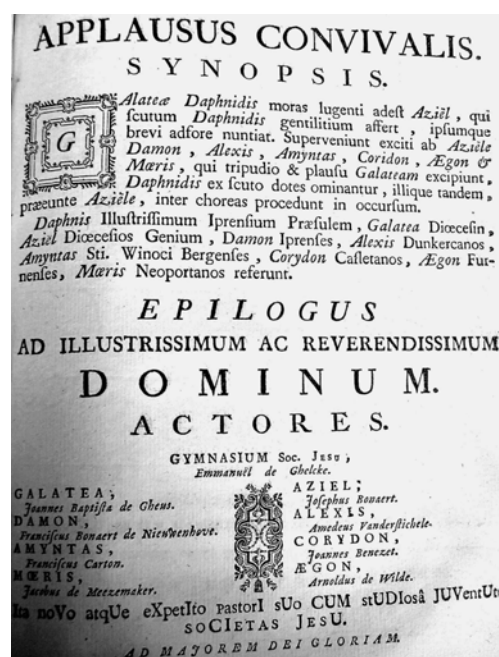
¹⁰ Christopher Riedweg. *Pythagoras: his life, teaching and influence*. (Steven Rendall, trans., Munich: C. H. Beck, 2002), 40 – 41. Phintias is also written as Pythias.

¹¹ Guiliano Bonfante and Larissa Bonfante. *The Etruscan Language: An Introduction*. (Rev. ed., Manchester: Manchester University Press, 2002), 78.

¹² *Daphnis, Pastorale*, (MS 357.c, Manuscrits et Fonds anciens, Bibliothèque générale des Philosophie et Lettres, University of Liège, Liège BE.), 53 – 56. *Daphnis, Pastorale*, Elizabeth Dyer, ed., mm.734 – 782. «Qu’on entende, Bergers le son de vos musettes.» Hereafter, libretto and score citations are given in page number(s) for MS 357.c and measure numbers for the modern edition, referred to as Dyer.



(a)



(b)

Fig. 2 Examples of cast lists from two *Daphnis* plays. (a) *Daphnis, Pastorale*, Jesuit College of Namur, 10 April 1741. F.149/1, p.2. (b) *Galateae Daphnidis*, Jesuit College of Ypres, 1762. F.137/2, p.8. 'Caecus' Library, Stonyhurst College, U.K.

TABLE 1 The four major roles in *Daphnis, Pastorale* (1728)

(Total number of bars)	Part I	Part II
Nymph	130	162
Aminth	119	86
Damon	119	33
Spirit	—	48

Source: *Daphnis, Pastorale*. 1728. MS 357.c, Manucrits et Fonds anciens, Bibliothèque générale des Philosophie et Lettres, University of Liège, Liège BE.

Instrumental Ensemble

The instrumental ensemble of the 1728 production is not specified in MS 357.c and few details about the instrumental forces in French and Belgian Jesuit college performances have come to light.¹³ The *Daphnis* score consists of two unnamed dessus parts, an alto line, and continuo with figured bass. In the 2008 performance, the instrumental parts were realized by a conservative ensemble of two violins, viola, bass viol and chamber organ with a pair of flutes occasionally doubling the violins.¹⁴ The two treble parts might have been increased for the 1728 production by additional violins or doubling by oboes. These practices are consistent with what is known of the performances of *histoire sacrées* by Charpentier at the Louis-le-Grand/Collège de Clermont Jesuit college in Paris during the 1680s. For example, Jean Duron writes in his preface to Charpentier's *Mors Saülis* and Catherine Cessar writes in her notes to the critical edition of Charpentier's *Sacrificium Abrahæ* that Charpentier might have used in performance only flutes or doubled the treble lines with flutes and violins.¹⁵ However, it was proven during rehearsals for the 2008 performance that flutes and recorders were not as suitable as substitutes for the oboe in *Daphnis*, as the melodic range frequently exceeds that of the flute and recorder while remaining within that of the oboe. The flutes were thus restricted in the 2008 performance to the concluding chorus and imitating bird-song in response to text in an earlier *air de cour* and chorus:

May everything interest him; may everything impress him.
Come, little birds
Under this tender foliage,
Join your song

¹³ John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650 – 1815* (New York: Oxford University Press, 2004), 205 – 206.

¹⁴ Period instruments and bows were used in performance. The pitch selected for the production was A=415. The pitch was chosen for the practical reason that the strings maintained their tuning best at this pitch. The instrumental ensemble was in costume for the 2008 production: neutral peasant blouses, neutral knee-breeches, black stockings and black shoes, and matching dark red vests.

¹⁵ Marc-Antoine Charpentier, *Mors Saülis et Jonathæ*, (Jean Duron, ed., Eng. trans. Mary Creswick, Versailles: Éditions du Centre de Musique Baroque e Versailles, 1992), IX – XI. Ibid., *Sacrificium Abrahæ*, (Catherine Cessar, ed., Eng. trans. Mary Creswick, Versailles: Éditions du Centre de Musique Baroque e Versailles, 1995), XVII – XXVII.

To the noise of these waters.¹⁶

The decision to select bass viol rather than the cello for the continuo part was similarly based upon Charpentier's compositions for Louis-le-Grand/Collège de Clermont.¹⁷ The use of chamber organ or harpsichord or both instruments all are equally possible within Jesuit theatre performance practice.¹⁸ Judging from pictorial evidence beginning as early as the mid-sixteenth century, the chamber organ appears to have been the preferred keyboard instrument for open air performances.¹⁹ The original performance of *Daphnis* might have taken place in the garden of the Bishop's palace or on a stage erected in college courtyard; it is not known whether the Namur Jesuit college had its own indoors theatre by 1728. Therefore, the 2008 performance sought to simulate the ensemble for an outdoor performance, and chamber organ was chosen to complete the continuo section.²⁰

Chorus

The vocal forces required by the *Daphnis* manuscript include a choral ensemble in addition to the five solo roles. The nine choruses found within the pastorale are scored for a four-part choir, soprano, haute-contre, tenor, and bass. Therefore, in order for the six

¹⁶ MS 357.c, 58 – 66. Dyer, 808 – 894. «Que tout l'intéresse; que tout l'empresse./Venez petits oiseaux/Sous ce tendre feuillage,/Mêlez votre ramage/Au bruit de ces eaux.» The flutes were hidden backstage, one on each side, for their role as birds and their part in the transformation scenes, discussed below.

¹⁷ Marc-Antoine Charpentier, *Mors Saülis et Jonathae*, (Jean Duron, ed., Eng. trans. Mary Creswick, Versailles: Éditions du Centre de Musique Baroque e Versailles, 1992), IX – XI. Ibid., *Sacrificium Abrahae*, (Catherine Cessac, ed., Eng. trans. Mary Criswick, Versailles: Éditions du Centre de Musique Baroque e Versailles, 1995), XVII – XXVII.

¹⁸ Jan Dismas Zelenka, *Sub Olea Pacis* (Rev. Vratislav Bělský, ed., Praha: Musica Antiqua Bohemica, 1987), II, 12. Johann Bernard Staudt, *Ferdinandus Quintus*. (Walter Pass and Karl Plepelits, ed., Graz: Denkmäler der Tonkunst in Österreich, 1981), Vol 132. *Theophilus* (Anon., Munich, 1647), in Szarota, I, 1, p. 689 – 704. *Philothea* (Anon., Munich, 1643) in Szarota, I, 1, pp. 649 – 652.

¹⁹ Jan Bloemendal, *Spiegel van het dagelijks leven?: Latijnse school en toneel in de noordelijke Nederlanden in de zestiende en de zeventiende eeuw*. (Hilversum: Verloren, 2003), 40. For example, see Pieter Brueghel the Elder (c. 1525 – 1569), 'De Matigheid' (Temperance), after 1559. However, Bloemendal identifies the date of this sketch as 1500. A full copy of Brueghel's sketch is available at http://www.chrisdenengelsman.nl/Kunst_kolom/Breughel_Pieter/Breughel_Pieter_tekeningen.htm

²⁰ The 2008 decision to place the instruments on a raised platform was governed primarily by the needs of the transformation scenes in part two. The angle of the platform allowed the musicians to follow the action onstage, a necessary arrangement as this performance was not conducted.

soloists (at least two singers sang the role of Echo) to perform the choruses without additional personnel, two of the soprano roles would have to have been sung by falsettists who reverted to their changed voice for the choruses.²¹ Although the frequency with which falsettists performed soprano roles in French and Belgian Jesuit theatrical productions is not known, it was accepted practice in the French court and theatres.²² If falsettists sang both soprano roles and the lower voices of the chorus in the 1728 performance, the music manuscript offers no clues. Neither does the score provide information regarding the identity or size of the choral ensemble. Similarly, an examination of four mid-eighteenth century *Daphnis* programme shows that only the names of the characters figure in the cast list (fig 2, above, and fig 3, below). There is no indication in any of these programmes of a separate choral ensemble.

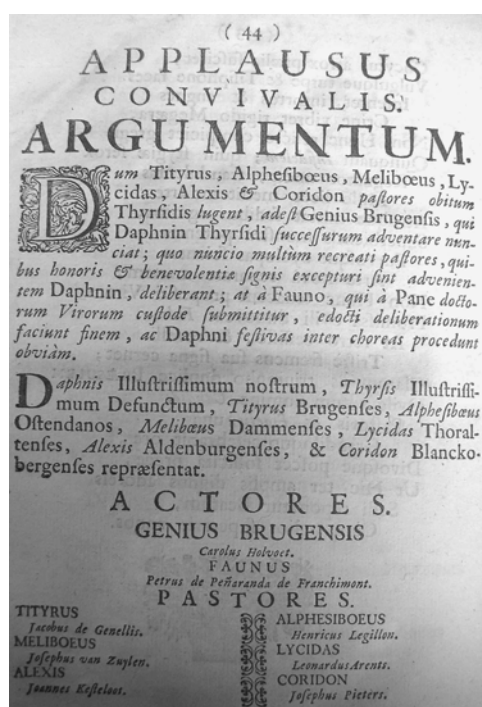
However, the absence of a choral ensemble in these four programmes does not necessarily mean that such an ensemble was not present in performance. A study of contemporary Jesuit theatre programmes for music-dramas reveals it was common practice not to include chorus members in the printed cast lists even when synopses of choruses appear in the programme.²³ Those programmes that did print the names of the chorus reveal the wide variation in ensemble size at this time (table 2). As seen in the table, the size of the chorus generally falls between ten and thirty singers, although productions with choruses of over one hundred singers were occasionally staged.²⁴ The information in table 2 provides general parameters for the number of musicians who might have sung the choruses in the 1728 production of *Daphnis*, and therefore similarly informs any modern reconstruction of the pastorate.

²¹ There is no evidence found in the recovered primary documents for Belgian Jesuit theatre to support the proposition that falsettists performed in both voices within a single production. However, in order to investigate whether such a performance scenario was even feasible for *Daphnis*, an experiment was conducted in which a tenor and a bass falsettist sang the role the Spirit and Damon, respectively, and their corresponding changed voice parts in the chorus. (As the Echoes are off-stage for the duration of Part II, the Spirit of Spring and Damon became the logical choices if falsettists were used in this manner.) Upon trial, this performance practice proved uncomfortable for both singers, especially for choruses immediately following their solos.

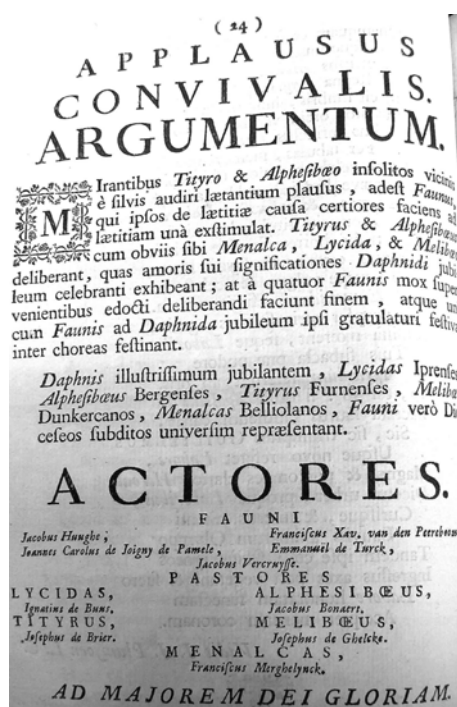
²² Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practice* (New Haven, CT: Yale University Press, 2007), 42 – 43. James Stark, *Bel canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press, Inc., 1999), 206 – 212.

²³ Elizabeth Dyer, ‘Voices in the Jesuit Theatre c.1660 – c.1730’ (paper, National Early Music Association Annual Conference, York, U.K., 7 July, 2009).

²⁴ Jan Dismas Zelenka. *Sub Olea Pacis*. (Vratislav Bělský, ed. *Musica Antiqua Bohemica*, 1987), II:12. Performed by the Jesuit college in Prague in 1723, one hundred and forty-two singers formed the chorus for *Sub Olea Pacis*. The work also requires eight solo roles and an instrumental ensemble of at least twenty.



(a)



(b)

Fig. 3 Cast lists from two mid-eighteenth century *Daphnis* plays showing no evidence of a choral ensemble. (a) *Daphnis*, Jesuit College of Bruges, 1754. F.137/3, p.2. (b) *Tityrus*, Jesuit College of Ypres, n.d., probably after 1762. F.137/1, p.14. 'Caecus' Library, Stonyhurst College, U.K.

TABLE 2 Choral ensemble size in eight select contemporary Jesuit theatre productions

Year	Title (Key words)	Chorus	School	Sources
1727	Innocentia Victrix	30	Mindelheim	Szarota 3:2, 1665 – 1672
1727	Thomae Mori	12	Olmutz	GB-Lbl T.1857, 6
1728	Dolus Bonus	31	Ratisbon	GB-Lbl 840.e.5, 13
1728	Volubilis Fortunae	11	Olmutz	GB-Lbl T.1857, 7
1729	Ludovicus XII	29	Freiburg	Szarota 3:2, 863 – 870
1729	Chanté à le fête	10+	Dijon	BE-ULg 43.921.1, 42:1
1730	Aaron a Moyse	14	Munich	GB-Lbl 840.e.5, 17
1730	Cyrus	24	Amberg	Szarota 1:1, 335 – 342

There are numerous allusions in the text of *Daphnis* indicating that pastoral characters were present on the stage and sang in the choruses. The Nymph, for example, calls together an ensemble of nymphs, gods, and shepherds, singing:

Naiads, Gods of the woods, Shepherds, let all come together.
 Let us prepare songs after so many sighs,
 Let Daphnis bring together joy and pleasures.²⁵

In their récits and airs the other soloists similarly interact with pastoral characters not specified in the music manuscript. Damon commands shepherds to make music:

Shepherds, let us hear the sound of your pipes.²⁶

²⁵ MS 357.c, 49. Dyer, 634 – 639. «Naiades, Dieux des bois, Bergers, que tout l'assemble./Qu'on prépare des chants après tant des soupirs./Daphnis rameine ensemble la joie et les plaisirs.»

²⁶ MS 357.c, 54 – 56. Dyer, 743 – 745. «Qu'on entende, Bergers le son de vos musettes.»

The Spirit of Spring directs the shepherds to dance. The text of the Spirit's *air de cour* also intimates that shepherds sang the choruses:

In your gentle choruses, Shepherds, lead the dance.²⁷

The presence of shepherdesses as well as shepherds in the cast is suggested by the Nymph in her final recitative:

Happy Shepherds, overjoyed Shepherdesses,
Sing hundreds and hundreds times
Seated upon the tender fern,
'Generous Daphnis, pupil of Pallas,
Gracious Daphnis, the honour of our Prelates.'²⁸

Thus, although MS 357.c and the programmes of other *Daphnis* plays do not include choral singers, an examination of the 1728 libretto reveals the possibility that several types of pastoral characters were included in the production together with the soloists. The text of the pastorale also implies that at least one sub-group of these characters, the shepherds, functioned as a choral ensemble.

Based upon this textual and programmatic evidence, four additional singers in the guise of shepherds were added to the 2008 production cast.²⁹ Also, the Spirit of Spring and the Echoes, who otherwise appear only in the second half, were double-cast as

²⁷ MS 357.c, 69. Dyer, 934 – 938. «A vos tendres concerts, Bergers, mêlez la danse. »

²⁸ MS 357.c, 76. Dyer, 1041 – 1057. «Heureux Bergers, trop heureuses Bergères/Chantez cens es cens fois./Assis sur la tendre fougère,/Le généreux Daphnis, Élève de Pallas,/Le gracieux Daphnis l'honneur de nos prélats.»

²⁹ The performance space did not permit a large cast, and therefore the nymphs, wood-gods and shepherdesses referenced in the libretto were not included in the 2008 production. The choral ensemble were costumed as shepherds in cream-colored peasant blouses, matching yellow waistcoats, blue, brown, or black knee-breeches in matched pairs, black stockings and black shoes. The shepherds were arranged in 4 dancing pairs, and these were indicated by the colour of their breeches and their arm-ribbons. Partners were assigned by the actors' heights, with the shortest performers at the front of the stage in order for all the actors to be clearly seen by the audience.

shepherds in part one of the pastorale.³⁰ The soloists joined in singing the choral numbers with the ensemble of shepherds. The choral forces for the 2008 production thus totalled ten singers, a conservative decision placing the production among the smallest of those presented in table 2, yet large enough to permit the vocal imbalance issues previously discussed to be addressed.³¹

Reconstructing Additional Characters

Having established the validity of adding choral singers by means of historical Jesuit theatre practice and references in the source libretto, a comparison of the 1728 music manuscript and the programmes from the four *Daphnis* productions reveals that the 1728 production might have had a significantly larger character cast than found in MS 357.c. (table 3). Compared to the five solo roles identified in the 1728 *Daphnis* score, the number of roles listed in the four programmes range from twenty-four (1741, Namur) to ten (1762, Ypres). Immediately noticeable in the cast lists are a number of additional shepherd roles.³² Principal among these is the title role of Daphnis, who is not accorded a role in the 1728 music manuscript. Also absent in the manuscript are mythological characters such as Apollo, who appears in the 1741 performance, and Pan, present in the Bruges and most likely also in the undated Ypres programmes. A ballet of nine religious virtues, Apollo and shepherds concludes the 1741 Namur production, a dramatic insertion not present in MS 357.c. Several of the programme cast lists include a ‘spirit of the school’ character, the ‘Genius Brugensis’ of the 1754 Bruges play and ‘Gymnasium Soc. Jesu’ of the 1762 Ypres play. This type of character might be viewed as equivalent to the ‘Nymph de la Sambre’ role in the 1728 production in the same way that the role of ‘La Déesse des Flores’ is similar to ‘Le Genie de la Paix’ in the Namur *Daphnis* pastorale of 1741.

³⁰ Szarota, I:1, 649 – 652. Double-casting was not uncommon in Jesuit theatre music-dramas. For example, seminary student George Pröll sang the role of *David* in the second music-drama and *Orcus*, the god of the underworld, in the third music-drama inserted in the tragedy *Philothea*, performed in Munich in 1643.

³¹ Ten, with the entrance of Daphnis in the second half. The total vocal forces in the 2008 production were four sopranos, two altos, two tenors, and two basses.

³² In the 2008 production, the six additional chorus members assumed the names of the shepherds found in the 1741 Namur performance: Coridon, Menalque, Meris, Thyrsis, Lycidas, and Yolas.

The eight character roles added to the ensemble of 2008 were selected for inclusion based upon the information in the cast lists of these programmes, with preference given to the 1741 programme, as well as textual clues in the libretto. For example, the goddess Minerva, symbolizing wisdom and learning, is referenced in three times in part one alone in the 1728 *Daphnis* text, such as in this exchange between Aminth and Damon:

Aminth

In the remote country as in the Pays-Bas
Daphnis in his tender youth
Gave proof of wisdom
Under the auspices of Pallas.

Damon

Yes, Minerva the wise
Led him by the hand along learned paths,
And in response to our expectations
Caused it to be seen in him that for which
Namur could hope for support.³³

The name of the goddess also appears in conjunction with Daphnis in pastore's final choral paean of praise:

Generous Daphnis, pupil of Pallas,
Gracious Daphnis, the honour of our Prelates.³⁴

³³ MS 357.c, 28 – 29. Dyer, 309 - 321. *Aminth* «Ausi pays éloigné ainsi qu'au Pays-Bas/ Daphnis en sa tendre jeunesse/Donna des preuves de sagesse/Sous les auspices de Pallas.» *Damon* «Oui, Minerve la savante/ Par les doctes sentiers de la main,/L'a conduit et pour répondre à notre attente/Des lors fit voir en lui ce que devait/Namur en espérer d'appui.» The curious fact that she is called by both her Greek and Roman names in the libretto appears to be only a matter of poetic meter and stress.

³⁴ MS 357.c, 82 – 87. Dyer, 1143 – 1168. «Le généreux Daphnis, Élève de Pallas,/Le gracieux Daphnis l'honneur de nos prélats.»

TABLE 3 Comparison of the Casts in Five Eighteenth-Century *Daphnis* Jesuit Programmes

1728 (Namur)	1741 (Namur)	1754 (Bruges)	1762 (Ypres)	n.d. (Ypres)
La Nympe de la Sambre	Genie (2) Apollon	Genius Brugensis Faunus (Pan)	Daphnis Gymnasium Soc.	Daphnis Fauns (5)
La Déesse des Flores	L'Amour Le Compliment	Daphnis Thyrsis	Jesu Galatea	Lycidas Tityrus
Les Echoes	Le Genie de la Paix	Tityrus Melibœus	Damon Amyntas	Alphesibœus Melibœus
Aminth	Daphnis	Alexis	Mœris	Menalcus
Damon	Coridon	Alphesibœus	Aziel	
Choeur	Damon	Lycidas	Alexis	
Dessus I	Yolas	Coridon	Corydon	
Dessus II	Lycidas		Aegon	
Alto	Menalque			
b.c.	Meris			
	Thyrsis			
	Melabée			
	<i>Ballet</i>			
	La Renommée			
	L'Amour			
	Le Zele			
	Le Merite			
	La Religion			
	La Force			
	La Temperance			
	La Prudence			
	La Paix			
	Apollon			
	Les Bergers			

Sources: *Daphnis*, Pastorale (1728), MS 357.c; *Daphnis* (Brugis: Francisci Beernaerts, 1754), F.137/3; *Daphnis*, Pastorale (Namur: Jean François La Fontaine, 1741), F.149/1; *Galateae Daphnidis* (Ipris: Jacobum Franciscum Moerman, 1762), F.137/2; *Tityrus* (Ipris: Jacobum Franciscum Moerman, n.d.), F.137/1.

Minerva does not appear among the characters listed in table 3, but Apollo, representing music, is not only in the 1741 play but also takes part in the concluding ballet. Apollo is not, however, mentioned in the 1728 libretto, although he and Minerva (as Athena) are often paired in classical Greek tragedies.³⁵ On the strength of her presence in the libretto, Minerva was added to the 2008 cast, and Apollo, too, became part of the production as Minerva's dance partner based upon the his presence in the 1741 performance at the Jesuit college of Namur.³⁶

The Greco-Roman god Pan was another character added to the 2008 cast.³⁷ In the same manner as Minerva, he, too, is invoked in the text of MS 357.c. For example, the Spirit of Spring sings in an *air de cour* towards the end of *pastorale*:

In your gentle choruses, Shepherds, lead the dance;
The God Pan calls you to the shade of the elms.
He himself promises to keep the time
With the soft sounds of his pipes.³⁸

In this scene, the Spirit suggests that Pan plays an important role in the stage action, performing as onstage musician for the dancing shepherds. Not only does the character of Pan appear in the 1728 libretto, but he also figures among the cast of the Bruges

³⁵ Euripides, *Ion*, ed. and trans. Robin Waterfield (New York: Oxford University Press, 2001). Aeschylus, *Eumenides*, ed. and trans. Anthony J. Podlecki (Warminster, England: Aris & Phillips, 1989).

³⁶ The actors portraying Minerva and Apollo were the tallest of the cast in order to show their divine nature. To create the illusion of Apollo and Minerva possessing even greater height, their two attendants were the shortest members of the ensemble. Minerva's costume was a gold-edged white tunic, a twisted red cord sash, a sword, and a crown of laurels. Apollo's costume consisted of a sleeveless cream tunic with a hem decorated with abstract patterns in brown with a long-sleeve gold lamé undershirt, gold cloth drape, and a twisted red cord sash.

³⁷ Pan's costume, created and donated by Grace Smith and Mark Burghagen for the 2008 production, was a sleeveless faux deer-skin jacket hung with strands of ivy and ribbons of cloth on the sleeves and on the body of the jacket, contoured knee-breeches in a black furry material, leggings with painted hooves, and pan-pipes.

³⁸ MS 357.c 69 – 70. Dyer, 934 – 956 «A vos tendres concerts, Bergers, mêlez la danse;/Le Dieu Pan vous invite à l'ombre des ormeaux./Il s'engage lui même à marquer la cadence/Par les doux sons de ses pipeaux.»

production of 1754 (fig. 3a) under an alternate name, *Faunus*, making his inclusion plausible in a reconstruction of *Daphnis, Pastorale*.³⁹

The Character of Daphnis

The absence of the character of Daphnis in the 1728 musical score together with his implied importance as the title role of the play presents one of the greatest challenges in constructing a modern performance of *Daphnis, Pastorale*. His arrival is the goal of the dramatic action of the pastorate, as shown in this dialogue between the Nymph and the Spirit of Spring in the opening scene of part two:

Nymph

What Divinity presents herself here?
 How sweet and charming is her voice!
 But, to make me even more content,
 Tell me, is not Daphnis coming?⁴⁰

Spirit of Spring

Nymph, take comfort, for I precede him.⁴¹

In fact, Daphnis' arrival is the awaited conclusion for all of the *Daphnis* plays examined here. He appears in all of the programmemes in figures 2 and 3, but only among the cast members in the 1741 production at the Namur Jesuit college. In the Bruges and Ypres programmemes his name is, however, found in both the synopses and the brief explanations of the allegorical significance of the dramatic characters. In the 1754 play, Daphnis stood for the most illustrious of 'our people,' presumably the bishop and/or the local nobles.⁴² Similarly, the statement in the 1762 Ypres programme shows

³⁹ Antoine Furetière, *Dictionnaire universel* (The Hague and Rotterdam, 1691), cited in Judith Rock, *Terpsichore at Louis-le-Grand. Baroque dance on the Jesuit stage in Paris* (St. Louis: The Institute of Jesuit Sources, 1996), 195.

⁴⁰ MS 357.c, 41. Dyer, 556 – 560. «Quelle Divinité se présente ici bas/Que sa voix est douce et charmante!/Mais, pour me rendre plus contente/Dismoi Daphnis ne viens il pas?»

⁴¹ MS 357.c, 41. Dyer, 560 – 561. «Nymphé, consolez vous, je devance ses pas.»

⁴² *Daphnis* (Brugis: Francisci Beernaerts, 1754), 44. 'Daphnis Illustrissimum nostrum.'

that the character of Daphnis represented the most excellent bishop of Ypres.⁴³ For the undated production in Ypres, Daphnis represented joy and rejoicing.⁴⁴ The programme for Namur 1741 alone did not specify the allegorical significance of the character of Daphnis in the production.

Although not identifying the Daphnis character with a person, virtue, or emotion, the synopsis for the 1741 programme does indicate that the character enters towards the end of the action: ‘The shepherds from the banks of the Sambre and Meuse rivers gather to await the arrival Daphnis, their chief, who had been a long time away, and make preparations for the celebration of his return.’⁴⁵ The 1728 pastorale appears to have employed the same dramatic structure; the absence of the title character in the play itself implies that Daphnis enters after the conclusion of the music drama. Daphnis’ arrival is eminent at the end of MS 357.c, for the Spirit, spying Daphnis from afar, says to the Nymph:

Haste, leave your bank,
Come, gentle Nymph, before Daphnis.
There he is, I see him at your border; he arrives
Followed by Graces and laughter.⁴⁶

This correlates with the synopses found in the Bruges and Ypres plays (fig. 2b and fig. 3 a and b), in which Daphnis likewise enters at the conclusion of the pastorale.

The observed performance practice in the Daphnis play documents explains why the title character is not found within the 1728 pastorale score. A further examination of these programmemes, interpreted in light of research conducted by William H. McCabe and Judith Rock, reveals that the most probable manner of Daphnis’ arrival onstage was in the form of a ballet. In his chapter ‘Substitutions for the Chorus,’ McCabe

⁴³ *Galateae Daphnidism* (Ipris: Jacobum Franciscum Moerman, 1762), 8. ‘Daphnis Illustrissimum Iprensium Praesulem.’

⁴⁴ *Tityrus* (Ipris: Jacobum Franciscum Moerman, n.d.), 14. ‘Daphnis illustrissimum jubilantem.’

⁴⁵ *Daphnis, Pastorale* (Namur: Jean François La Fontaine, 1741), 2. My translation. «Les Bergers des environs de la Sambre & de la Meuse, aiant appris l’arrivée de Daphnis leur Chef, qu’ils attendoient depuis longtem, font des preparatifs pour le bien recevoir.»

⁴⁶ MS 357.c, 48 – 49. Dyer, 626 – 631. «Hatez vous, quittez votre rive,/Venez aimable Nymphé au devant de Daphnis/Le voici, je le vois, sur vos bords; il arrive/Suivi des Graces et des ris.»

demonstrates how ballet in some cases replaced the inserted choruses in Jesuit theatrical productions.⁴⁷ Although McCabe mentions a single instance of this practice in Spanish, Portuguese, German, and Italian Jesuit colleges, his focus centres upon the tradition of ballet in the English Jesuit college of St. Omers as well as a brief introduction to the ballets by Gabriel François Le Jay for the Jesuit Collège Louis-le-Grand/Collège de Clermont in Paris. Rock's monograph on the ballets performed by the Collège Louis-le-Grand/Collège de Clermont from 1660 to 1762 builds upon previous research conducted by scholars Régine Astier, Ernest Boyssse, and Robert Lowe.⁴⁸ The work by these scholars reveals it was common practice to conclude pastorales such as *Daphnis* with a ballet. Typically, these ballets enacted an allegory and employed mythological and pastoral characters.⁴⁹ The evidence of a ballet with a cast of allegorical characters in the 1741 programme from the Jesuit college at Namur supports the findings of Rock, Astier, etc. While the cast lists for the Bruges and Ypres productions do not identify a ballet, the synopses relate a celebration of Daphnis' arrival with a striking similarity of phrase.⁵⁰

With sufficient evidence from both primary and secondary sources, it is not unreasonable to believe that a ballet featuring or led by Daphnis concluded the 1728 production by the Namur Jesuit college. Featured in the cast of the ballet were probably Agaia, Euphrosyne, and Thalia, the Graces mentioned by the Spirit in the quote above as the companions of Daphnis. The ballet might also have included characters from the pastorale, as happened in the 1741 ballet. With no other information in the libretto or manuscript, a reconstruction of the ballet presented in 1728 would be chiefly a matter of conjecture or an adoption of the ballet cast from the 1741 performance.

⁴⁷ William H. McCabe, S. J., *An Introduction to the Jesuit Theatre* (St. Louis: The Institute of Jesuit Sources, 1983), 203 – 213.

⁴⁸ Judith Rock, *Terpsichore at Louis-le-Grand: Baroque dance on the Jesuit stage in Paris* (St. Louis: The Institute of Jesuit Sources, 1996). Régine Astier, 'Pierre Beauchamps and the Ballets de Collège,' *Dance Chronicle* 6 (1983): 139 – 63. Ernest Boyssse, *Le théâtre de jésuites* (Paris: H. Vaton, 1880), 31 – 58, Appendix. Robert Lowe, *Marc Antoine Charpentier et l'opéra de collège* (Paris: Maisonneuve et Larose, 1966), 175 – 95.

⁴⁹ *Ibid.*, 187. Three examples of ballets performed at Louis-le-Grand contemporary to the performance of MS 357.c were *L'Ambition* (1727), *Les Voeux de la France* (1728), and *Les Aventures d'Ulysses ou la Génie vainquer des obstacles* (1729).

⁵⁰ *Daphnis* (Brugis: Francisci Beernaerts, 1754), 44. '...ac Daphni festivas inter choreas procedunt obviàm.' *Galateae Daphnidism* (Ipris: Jacobum Franciscum Moerman, 1762), 8. '...Daphnidis ex scuto dotes ominantur, illique tandem, præeunte Azièle, inter choreas procedunt in occursum.' *Tityrus* (Ipris: Jacobum Franciscum Moerman, n.d.), 14. '...atque unà cum *Faunis* ad *Daphnida* jubilem ipsi gratulaturi festivas inter choreas festinant.'

The lack of music in MS 357.c for a ballet presents less of a difficulty for a modern construction of 1728 performance. A suite of dances could quite easily be constructed from extant collections of early eighteenth-century French dance music. It would also be possible to build a suite using excerpts from the original score or to adapt a ballet from another Jesuit college, such as Louis-le-Grand, to suit the *Daphnis* pastorale. The absence of ballet music in the manuscript suggests that not only was the concluding ballet of a pastorale less of a formal construct than the pastorale drama itself but also assumes that the performance practice was so familiar to the manuscript recipients as to require no directions in the score.

A Substitute for Ballet: The Creation of the *Daphnis* Pageant

Although it is hoped that a future production of the 1728 *Daphnis* will conclude with a ballet as historical practice indicates, several factors, chief among them a dearth of available trained dancers, rendered it not feasible to end the 2008 production of *Daphnis* with a ballet. Therefore, for the 2008 reconstruction it was necessary to create an alternate form of conclusion that expressed the dramatic climax of the manuscript score in a manner with historical precedence within the French and Belgian Jesuit theatre oeuvre. The solution decided upon for this production was a ceremonial pageant in which the arrival of *Daphnis* was developed into a spectacle summarizing, in mimed action and with greatly simplified dances, the multiple symbolic metaphors represented by the character of *Daphnis* in the 1728 libretto.⁵¹

Central to the creation of this pageant is determining who or what *Daphnis* represented in the 1728 pastorale. A detailed study of MS 357.c reveals not one but three metaphors for *Daphnis* within the pastorale.⁵² One of these is the representation by *Daphnis* of the newly elected Bishop of Namur, a metaphor similar to that found in the 1762 Ypres production. This proposed allegorical symbolism is consistent with the information known about the circumstances of the 1728 performance. The frontispiece of

⁵¹ *Daphnis*' costume consisted of a peasant blouse, neutral-coloured breeches, and embroidered cloak.

⁵² Elizabeth Dyer. 'Practicing What You Preach: Portraying the Ideal in Jesuit College Stage Productions, 1551–1773' (paper, Image, Music, Identity: Constructing and Experiencing Identities through Music within Visual Culture, University of Nottingham, Nottingham, U.K., June 6, 2009).

the MS 357.c states that the 1728 pastorage was presented in honour of Thomas John Francis Strickland (c.1682 – 1740), an English Dominican priest, three days after he celebrated his first mass as Bishop of Namur in the Saint-Aubain Cathedral (fig. 4).⁵³

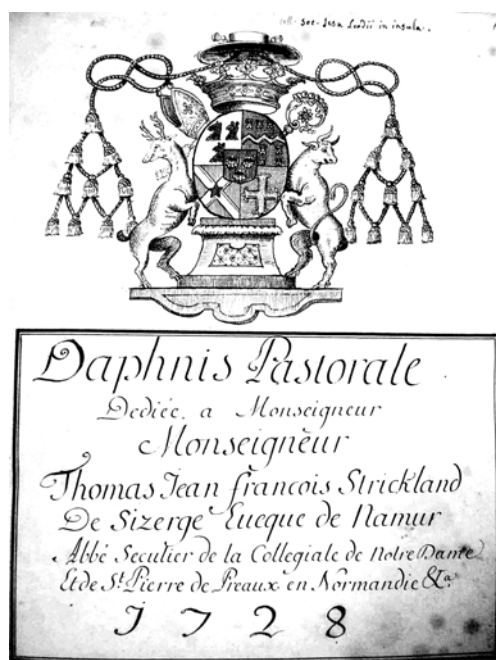


Fig. 4 *Daphnis, Pastorale*, Jesuit College of Namur, 1728 – Frontispiece. University of Liège, MS. 357.c, p.1⁵⁴

⁵³ John Callow, 'Strickland, Thomas John Francis (c.1682–1740),' in *Oxford Dictionary of National Biography*, gen. ed. Lawrence Goldman (Oxford: Oxford University Press, 2004), <http://www.oxforddnb.com/view/article/26668> (accessed 5 May 2009).

⁵⁴ Among the possible routes MS 357.c travelled from Namur to Liège, there are two that are the most probable in light of a handwritten inscription of unknown date, *Coll. Soc. Jesu Leodii in insula*, which appears in the upper right-hand corner of the manuscript frontispiece. *Leodii* is the Latinized form of Liège and the phrase *in insula*, meaning 'from the island,' was commonly used among Jesuits to specify English Jesuits. It is not possible to determine whether this inscription was added before or after the suppression of the Jesuit order. Thus, it is also not possible to determine whether the manuscript was the possession of the English college of Saint-Omer or the English college of Liège as, following the suppression, the assets and faculty of the Saint-Omer and Liège English Jesuit colleges were combined by Prince-Bishop Velbruck into a new English educational institution in Liège directed by secular clergy, the Grand Collège en Ile (Sommervogel, *Bibliothèque*, IV: 1810). The revolutionary war forced the closure of the Grand Collège en Ile in 1794. In 1817, King Wilhelm I of the Netherlands founded the University of Liège, establishing the new University in the old Jesuit college/Grand Collège en Ile buildings. (Sir John Edwin Sandys, *A History of Classical Scholarship*, Vol. III. New York: G. P. Putnam's Sons, 1908: 292). Therefore, this manuscript might have been a gift to Bishop Strickland's English compatriots at the English Jesuit college of Saint-Omer that was then brought to Liège following the suppression (William H. McCabe, *An Introduction to the Jesuit Theatre*, St. Louis: The Institute of Jesuit Sources 1983: 71). Or, the college of Namur might

The symbol of Daphnis for Bishop Strickland is first presented in an *air de cour* in part one sung by Aminth. In this passage, the bishop is portrayed as a good priest who discharges his religious duties seriously and because of this is well-known by and popular with the people of the region:

Many villages, knowing his zeal,
Call for Daphnis as we do.
Should he prefer us above the others,
We shall live happily under this faithful guide.⁵⁵

The profession of the love of Namur for the bishop continues in an exchange between Damon and Aminth:

Damon

Ha! How heaven is good and favourable to us!
This village would perish sooner than this kind Shepherd
Be not loved by his flock.

Aminth

Ah! That we had the voice of those war trumpets
To make our villages and our woods ring
With the clamour of his sacred exploits!⁵⁶

The image of the Shepherd in the above passage is an example of a symbolic linkage that appears throughout the work. The pastoral figure of Daphnis simultaneously signifies Christ the Good Shepherd and, as a representative of Christ in the Church, the bishop. The image of the bishop as a servant to the Roman Catholic Church through the metaphor of Daphnis forms the main thrust of the Nymph's first *da capo* aria:

have sent the manuscript to the English Jesuit college in Liège. It is even possible that both English colleges received a copy of *Daphnis* and only the Liège manuscript survived.

⁵⁵ MS 357.c, 24. Dyer, 272 – 276. «Maint hameux, connoissant son zèle,/Demande Daphnis comme nous./S'il nous préfère à tous,/Nous allons vivre heureux sous ce guide fidèle.»

⁵⁶ MS 357.c, 73 – 74. Dyer, 979 – 988. *Damon* «Ha! que le ciel nous est propice et secourable/ Perise ce hameau plutôt que ce Pasteur aimable/Ne soit aimé de son troupeau.» *Aminth* «Ah! que n'est la voix des guerrières trompettes/Pour faire retentir nos hameaux et nos bois/Du bruit de ses sacrés exploits!»

Prince...
 I will have all my joy
 If your goodness desires that I see
 Daphnis serve the Church and State in these places.⁵⁷

The bishop is expected to serve the Church not only well but with fervour. His ‘sacred exploits’ are mentioned in the previous passage while an earlier excerpt praised ‘his zeal.’ Thus, Bishop Strickland’s dedication to the Roman Catholic Church is emphasized in the pastorale as much as Namur’s joy in securing him as their bishop.

Daphnis is also drawn in the text to represent the local ruling noble, the ‘State’ mentioned in the Nymph’s aria above. By itself this single intimation would be insufficient evidence to propose an additional symbolic layer to the Daphnis, and indeed, the symbolic link between Daphnis and the count of Namur is not as strong as that of Daphnis and the bishop. However, the count is charged with his responsibility to protect and secure the region of Namur multiple times within the pastorale. As demonstrated below by two separate examples from the libretto, the count’s duty is consistently announced via the same shepherd metaphor of Daphnis-as-Christ similar to those passages alluding to the bishop:

It is a wise Shepherd whose strong and tender love
 For the well-being of his flock
 Will ensure the security of the town and village.⁵⁸

Sheltered from frost, protected from storm,
 No longer fearing the fury and rage of the wolves;
 Graze, flock, for Daphnis watches over you.⁵⁹

⁵⁷ MS 357.c, 31 – 33. Dyer, 370 – 465. «Prince... /J’aurai toute ma joie/Si ta bonté veut que je voie/Daphnis servir l’Eglise et l’Etat en ces lieux.»

⁵⁸ MS 357.c, 29 – 30. Dyer, 322 – 347. *Aminth* «C’est un sage Pasteur dont l’amour vis et tendre/Pour l’intérêt de son troupeau/Fera la sureté du Bourg et du hameau.»

⁵⁹ MS 357.c, 52. Dyer, 730 – 733. *Aminth* «A l’abri des frimats, à couvert de l’orage,/Sans plus craindre des loups la fureur ni la ragé;/Paissez, troupeaux, Daphnis veille pour vous.»

There are other allusions to this ruler in the text, of which the most notable is the concluding chorus of part one. Although the performance of 1728 honoured a Catholic bishop, the chorus sings:

Thus amidst the goods that heaven sends to you
 May you, for the sake of the august house
 Before the days of old age
 Amidst joy and felicity
 Soon see the birth of a noble offspring.⁶⁰

It seems much more probable that these wishes of fecundity were offered to an important noble than to the celibate Bishop Strickland.

Thus, the final choruses of each half of the pastorale were addressed to two different influential persons; the noble in the first half and the bishop in the second half.⁶¹ To realize this in performance, the generic characters of the Count and Contessa of Namur were created and seated in a private box at the side of the stage in the 2008 performance.⁶² The function of these noble characters was not merely one of stage-dressing, for they played an important role in the inserted pageant as well as providing an active recipient for the praises, admonitions, and good wishes directed to them by the onstage ensemble. The presence of the Count and the Contessa in the production became all the more important to the pageant because the means available were insufficient to allow the Bishop Strickland to be similarly portrayed in this performance.⁶³

⁶⁰ MS 357.c, 34 – 38. Dyer, 466 – 515. «Ainsi parmi les biens qu'ici le ciel t'en voie/Puisse tu pour l'appui de l'auguste maison/Avant les jours de le viellesse/Parmi la joie et l'allégresse/Te voir naitre bientôt un noble rejetton.»

⁶¹ MS 357.c, 77 – 87. Dyer, 1090 – 1168. Final chorus, part two: 'We shall never cease to unite our voices/To the soft sound of the oboes./Happy Shepherd, overjoyed Shepherdesses,/Sing hundreds and hundreds times/Seated upon the tender ferns/'Generous Daphnis, pupil of Pallas,/Gracious Daphnis, the honour of our Prelates.' «Ne cessons point d'unis nos voix/Au doux son des hautbois./ Heureux Berger, trop heureuses Bergères/Chantez cens es cens fois,/Assis sur la tendre fougère/Le généreux Daphnis, Élève de Pallas,/Le gracieux Daphnis l'honneur de nos prélats.»

⁶² At the opening of the performance, the Count and Contessa were formally announced and escorted to their seats accompanied by the opening section of the purely instrumental *Musette* number from the MS.

⁶³ Although the character of Bishop Strickland was part of the original plans for the 2008 performance, the high costume hire resulted in the character having to be cut from the production. The donation of costumes

A study of the plot as a whole reveals an over-arching spiritual allegory that centres upon the third and final significance of the character of Daphnis in *Daphnis, Pastorale*. In this one possible interpretation of the plot, Daphnis is a metaphor for Christ, a concept briefly introduced above.⁶⁴ The allegorical symbolism between Daphnis and Christ is, however, more elaborately crafted than those passages that merely employ the extended metaphor to the bishop and the nobleman. As well as the character of Daphnis, the Nymph and the Spirit of Spring are central to this proposed spiritual allegory

The secular plot of the pastoral is a vehicle for the metaphorical symbolism of the spiritual allegory. On the surface of all of the *Daphnis* plays examined in this essay, the plot concerns a group of mythological characters awaiting the arrival of Daphnis, the son of Hermes and a Sicilian nymph. This basic plot is refined in the 1728 *Daphnis* to be specific to Namur. The plot of MS 357.c provides a mythological explanation for and spring celebration of the annual breaking up of the river-ice and the subsequent return of prosperity to Namur, a city that depended upon the river traffic for its economy. In part one of *Daphnis*, the Nymph laments that Namur remains under the spell of winter, leaving her river frozen and still:

My flowing waves, now unhappy and lamenting,
Halt upon their bank,
And seeing how Summer delays its beautiful days,
Refuse without Daphnis to resume their course.⁶⁵

and actors for the Count and Contessa by the Lords of Misrule is hereby gratefully acknowledged. The Count's costume consisted of an embroidered blouse, breeches, a crimson coat trimmed with fur, black stockings, black shoes, and rings. The Contessa wore an A-line embroidered white gown with white stockings and white shoes. Their heads were bare in preparation for their role in the pageant.

⁶⁴ Elizabeth Dyer, 'Christ, Minerva, and la Noblesse Oblige in a Unique Eighteenth-Century Franco-Belgian Jesuit Music Drama' (paper, Music and Morality, The Institute of Musical Research & Institute of Philosophy, London, U.K., June 17, 2009).

⁶⁵ MS 357.c, 12. Dyer, 152 – 160. «Mon onde en ce moment mécontente et es plaintive,/Vient de s'ar-rêter sur sa rive,/Et voiant de l'Etê différer les beaux jours,/Refuse sans Daphnis de reprendre son cours.»

Only Daphnis has the power to bring summer to Namur, and he has delayed his customary appearance. After the Spirit of Spring announces the imminent arrival of Daphnis, the Nymph joyfully heralds the arrival of spring at the end of part two:

To favour Daphnis, fertile
 Nature adorns herself with a thousand decorations.
 I hear the waters, which flow with a soft murmur;
 The meadows are sewn with flowers and covered with
 green...⁶⁶

The remainder of the pastorale celebrates pastoral activities and games in preparation for Daphnis' entrance following the conclusion of the pastorale.

The single brief statements found at the beginning of each formal division, the only non-musical information provided in the manuscript, outline the spiritual allegory: 'The Nymph of the Sambre [River] sighs for the arrival of Daphnis' and 'The Spirit of Spring comes to announce the arrival of Daphnis,' respectively.⁶⁷ The Nymph's character and actions throughout part one consistently project the metaphor of the Soul lamenting its sinful state and anxiously awaiting the arrival of the prophesied Christ, as shown in this excerpt from the opening scene:

Nymph

Shall I be always listless,
 Forever waiting sadly?
 Will Daphnis ever appear?

Aminth

Tell us, Nymph, tell us the cause of your sorrow
 That we might soothe your pain.

⁶⁶ MS 357.c, 66 – 67. Dyer, 895 – 902. «En faveur de Daphnis la feconde/Nature se pare de mille agréments./J'entens l'onde qui coule avec un doux murmure;/Les prés semes de fleurs et couverts de verdure.»

⁶⁷ MS 357.c, 5. Dyer, 1. «Première entrée la Nymphé de la Sambre soupire après l'arrivée de Daphnis». MS 357.c, 39. Dyer, 516 «Déesse de Flores Vient Annoncer l'arrivée de Daphnis» My translation.

Nymph

No, no, only Daphnis could release me from
The thousand horrible fears brought on by his absence.⁶⁸

Here, the ‘thousand horrible fears’ could be interpreted as the unforgiven sins burdening the Soul. The Nymph continues in the character of her moral metaphor in part two in a state of increasing anticipation of Daphnis’ arrival. Once the Spirit of Spring convinces her that Daphnis is indeed coming and that he is expected very soon, the Nymph rejoices:

What pleasant news
You bring to these places!
And may it be that today my eyes
Will bear witness to your faithful tale.⁶⁹

In this récit, the Nymph’s reaction to the good news brought by the Spirit of Spring is expressed in a turn of phrase that is reminiscent of Simeon at Christ’s presentation at the temple in Jerusalem. In his blessing of the Christ-child, Simeon says ‘For mine eyes have seen thy salvation,’ a phrase to which the Nymph’s final two lines in this passage might refer.⁷⁰

The Spirit of Spring appears to symbolize John the Baptist within the spiritual allegory of MS 357.c. The metaphor of the Spirit as John the Baptist is introduced in the very first exchange of dialogue in part two of the pastorale:

⁶⁸ MS 357.c, 6 – 8. Dyer, 26 – 49. *Nymph* «Serai je toujours languissante,/Dans une triste et longue attente?/Daphnis enfin ne paroîtra t’il pas?»...*Aminth* «Dis-nous, Nymphé, dis nous le sujet de ta peine/Ne pourroit-on la soulager.» *Nymph* «Non, non, le seul Daphnis pouroit me dégager/Des mille affreux soucis que son absence entraine.»

⁶⁹ MS 357.c, 42 – 43. Dyer, 578 – 582. «L’agréable nouvelle/Que tu viens porter en ces lieux!/Et puissent aujourd’hui mes yeux/Être témoins de ton récit fidèle.»

⁷⁰ Luke 2:30 (KJV).

Spirit

Nymph, make an end to your mortal fears;
 ... the heavens at last give way
 To the excess of your tears.

Nymphe

...Tell me, is not Daphnis coming?

Spirit

Nymph, take comfort, for I precede him.

Nymph

Shall I see him soon? Can I hope? Alas!

Spirit

Put an end to your cruel pain...
 I bring him to you, a sweet sight for your eyes.
 Now think of nothing but the preparation of games.⁷¹

The Spirit of Spring's part in the above dialogue is notably similar to the sacred mission of John the Baptist, described in these two verses from the gospel of Luke:

‘And [John] shall go before [Christ] ... to make ready a people prepared for the Lord.’

‘And thou, child [John], shalt be called the prophet of the Highest, for thou shalt go before the face of the Lord to prepare his ways: to give knowledge of salvation unto his people by the remission of their sins through the tender mercy of our God.’⁷²

⁷¹ MS 357.c, 40 – 41. Dyer, 552 – 561. *Spirit* «Nymph, faites cesser vos mortelles alarmes;/... le ciel enfin se rend/À l'excès de vos larmes.» *Nymphe* «...Dismoi Daphnis ne viens il pas?» *Spirit* «Nymph, consolez vous, je devance ses pas.» *Nymph* «Le verrai je bientôt? Puis je'espérer? hélas!» *Spirit* «Faites cesser votre cruelle peine,/... /Je vous l'amené pour ce doux objet de vos vœux./ Ne songer plus qu'à préparer des jeux.»

⁷² Luke 1:17; Luke 1:76 – 77 (KJV). See also Isaiah 40:3, ‘The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.’

Just as John the Baptist preceded Christ, so does the Spirit of Spring precede Daphnis, whose symbolic association with Christ has previously been established.⁷³ The Spirit proclaims the coming of Daphnis, similar to John, ‘the prophet of the Highest.’ John is to prepare the people for the coming of the Christ, and Spirit calls for the ‘preparation of games’ by the Nymph and shepherds to receive Daphnis. The description of Daphnis as a ‘sweet sight for your eyes’ by the Spirit might be interpreted as the Nymph/Soul’s salvation through the remission of sins, if eyes may be considered the window of the soul.

The ‘mortal fears’ the Spirit speaks of above refer to an earlier moment in the pastorelle when the Nymph/Soul cries out in anguish:

What is the use for me to be immortal?

If I do not see Daphnis, I wish for my own demise.⁷⁴

The nature of the Nymph is thus portrayed in the pastorelle as both mortal and immortal, indicative of the dual symbolism attached to the character. Most nymphs in classical mythology are immortal, and thus the mortal aspects of the Nymph might be interpreted to belong to her representation of the Soul.⁷⁵ Within this metaphor, the Nymph’s ‘excess of tears’ that caused the heavens ‘to at last give way’ might represent the Christian perception of the damned condition of human Soul from the time after the fall of Adam to Christ’s crucifixion and resurrection.

The pageant inserted the 2008 production in lieu of a concluding ballet was designed to simultaneously illustrate Daphnis as a triple metaphor for the bishop, the count, and Christ, as well as fulfilling the dramatic purpose of the pastoral and spiritual plots. The pageant involved the entire vocal and instrumental cast, including the on stage audience of the Count and the Contessa. Not only was the entire ensemble involved in the spectacle but also the stage set underwent a seasonal change in preparation for the

⁷³ This metaphor is enacted in the Spirit’s first entrance, in which the Spirit walks on the cloth Meuse River; Daphnis follows the same action in his entrance for the pageant.

⁷⁴ MS 357.c, 7 – 8. Dyer, 41 – 43. «Que me sent-il, hélas! d’être immortelle?/Si je ne vois Daphnis, j’aime autans le trépas.»

⁷⁵ William F. Hansen, *Classical Mythology: A Guide to the Mythical World of the Greeks and Romans* (New York: Oxford University Press, 2005), 40 – 42. Hansen writes that not all nymphs are immortal, some live only ‘ten times as long as a phoenix.’ (ibid., 41)

Daphnis' arrival in the pageant. During the course of the pastorale, and in response to specific cues in the text, the stage was transformed by the ensemble from winter to spring.

The Transformation Scenes

The stage design for the 2008 performance was based upon the description printed in the 1741 *Daphnis* programme from Namur, 'The scene is set on the banks at the meeting of the Sambre and the Meuse.'⁷⁶ The libretto indicates that the scenic background included deciduous trees as the Nymph calls for the trees to put forth their leaves in part two:

Solemn forests, laughing groves
Cover these places with your shades.⁷⁷

There is additional evidence in the libretto to indicate that part one of the pastorale is set in winter-time:

Damon

The saddened foliage of our wood
Offers no more its charming shade.

Aminth

In our vast meadows
Once so full of flowers,
One can no longer see the innocent flocks leaping
To the sound of the shepherd's pipe.

⁷⁶ *Daphnis, Pastorale* (Namur: Jean François La Fontaine, 1741, F.149/1), 2. «La scène est sur le jonction de la Sambre & de la Meuse.» The representations of the Sambre and Meuse Rivers, each 35x3', were of blue satin with an overlayer of dark blue gauze. To add more spectacle to the performance as well as signal the beginning of each act, Minerva and Apollo laid down a river on the stage during the instrumental overture of each partition, the Sambre in part one and the Meuse in part two.

⁷⁷ MS 357.c, 51 – 52. Dyer, 640 – 709. «Sombres forêts, rians bocages/Couvrez ces lieux de vos ombrages.»

Damon

And this flowing water, once so pure,
Denies to our sweet sleep its pleasant murmur,
Which lulled us in lieu of poppies.⁷⁸

In this passage, Damon calls attention to the bare branches of the trees and the frozen rivers, while Aminth mourns the barren fields and meadows. Based upon this evidence from the libretto and the programme from the 1741 Namur performance, the stage for part one and the first half of part two was set in winter at the meeting of the Meuse and Sambre rivers (see fig. 5).⁷⁹

The transformation of the stage from winter to spring during the second half of part in preparation for the pageant was effected in three incremental stages; these stages were integrated into the dramatic action in response to specific cues in the text.⁸⁰ The first stage of the transformation was the melting of the snow and river-ice in response to the Nymph's *da capo* aria 'Solemn forests,' the first passage in the libretto to signal a change of season.⁸¹ Aminth's air following the Nymph's aria indicates what changes to the stage have taken place:

⁷⁸ MS 357.c, 12 – 15. Dyer, 160 – 210. *Damon* «De nos bois le triste feuillage/N'offre plus de charmant ombrage.» *Aminth* «Dans nos vastes prairies/Autre fois si fleuries/L'on ne voit plus bon, dir les innocents troupeaux/Au son des chalumeaux.» *Damon* «Et cette onde autre fois si pure/Refuse au doux sommeil l'agréable murmure, /Qui nos tenoit lieu de pavots.»

⁷⁹ The 2008 production constructed a forest of evergreens instead. The impression of winter was created by 'banks of snow,' white satin with overlays of white and sparkling tulle placed about the stage area. The simple but effective visual of the snow melting in part two was created by attaching a string (invisible to the audience) to the corner of each snowbank, the ends of which were distributed among the organist and the hidden flautists. These strings, when pulled, caused the 'snow' to appear to run and melt as the cloths disappeared backstage.

⁸⁰ The concert hall for the 2008 performance was without a scenic apparatus, and therefore the stage layout, sets, and set changes were designed as if the play were performed on an outdoor stage without curtains. The set changes were kept as simple as possible, as these were carried out by the cast in full view of the audience. Therefore, all of the properties necessary to complete the transformation were concealed on the stage to allow the cast members to effect the changes in the smallest amount of time.

⁸¹ At a signal given by the Spirit of Spring during the ritornello of the Nymph's aria, the flautists and organist pulled their respective hidden strings, causing the 'snow' to suddenly 'melt' and reveal bare ground, i.e. the natural wood floor of the stage.

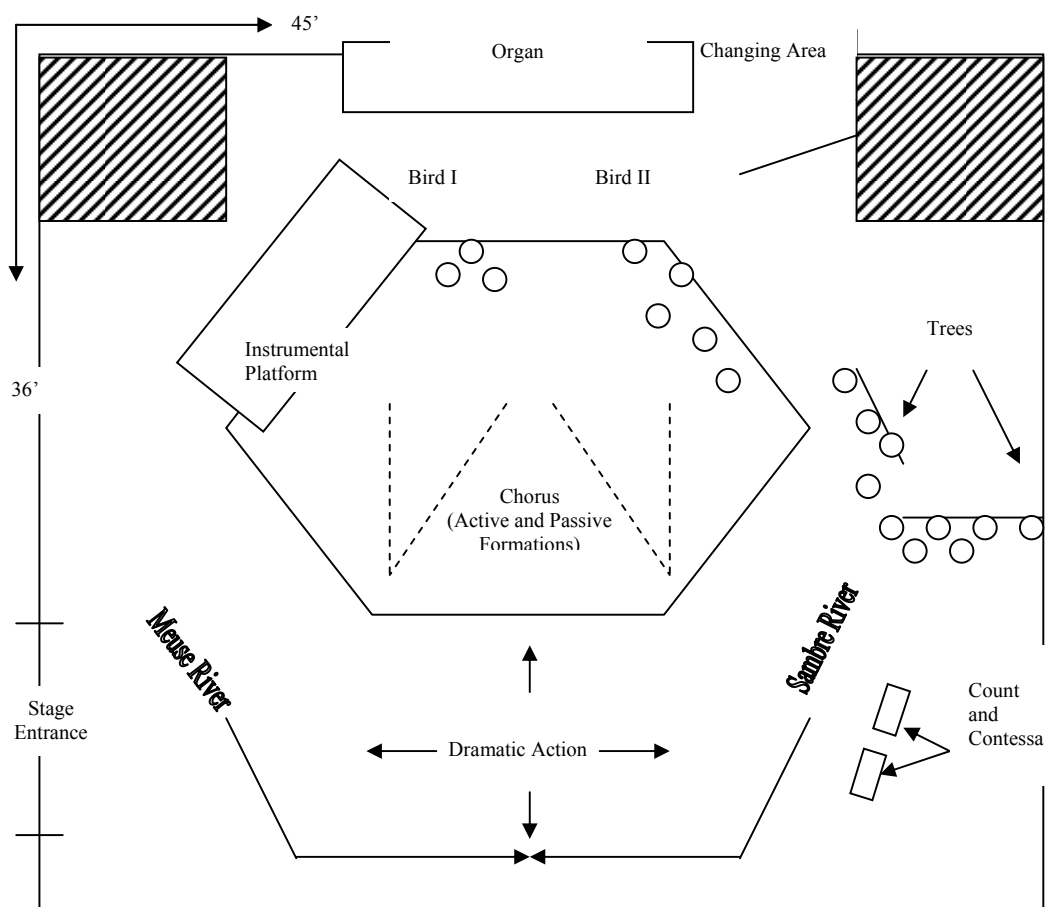


Fig. 5 Stage design for November 27, 2008 performance of *Daphnis, Pastorale*, Sir Jack Lyons Concert Hall, University of York, York, U.K.

Come, little birds
 Under this tender foliage,
 Join your song
 To the noise of these waters.⁸²

Although the evergreen trees used in the production could not produce the ‘tender foliage’ to which Aminth refers, the ‘noise of these waters’ reveals to the audience that

⁸² MS 357.c, 59 – 60. Dyer, 828 – 850. «Venez petits oiseaux/Sous ce tendre feuillage/Mêlez votre ramage/Au bruit de ces eaux.»

the river-ice has melted at last. The last vestiges of winter having been removed from the stage, the second stage of the transformation began the process of re-dressing of the stage for the pageant in obedience to the Nymph's instructions:

Zephyrs, which reign in our plains,
Revive the supple reeds
Which skirt our peaceful waters,
And with your gentlest breaths
Make them for Daphnis into many flutes.⁸³

In answer to the Nymph, grassy banks appeared and flutes and recorders were added to the ensemble.⁸⁴ The third and last part of the set transformation took place shortly before the beginning of the pageant. Once again, it is the Nymph who reveals the changes occurring in the scenery:

To favour Daphnis, fertile
Nature adorns herself with a thousand decorations...
The meadows are sewn with flowers and covered with green.⁸⁵

Based upon this imagery in the Nymph's récit, a multi-coloured profusion of flowers and flowering vines blossomed on the grassy areas onstage.⁸⁶

⁸³ MS 357.c, 56 – 57. Dyer, 783 – 789. «Zéphirs qui régnez dans nos plaines/Ranimez les souples roseaux/Qui bordent nos paisibles eaux/Et par vos plus douces haleines/Faites en pour Daphnis autant de chalumeaux.»

⁸⁴ In the 2008 production, the shepherds with their recorders represented the Zephyrs. The flutes were the 'little birds' backstage.

⁸⁵ MS 357.c, 66 – 67. Dyer, 895 – 902. «En faveur de Daphnis la feconde/Nature se pare de mille agréments.../Les prés semes de fleurs et couverts de verdure.»

⁸⁶ The flowers and vines were hidden from audience view under burlap sacking covering banks of floral foam. The cast members reached under the burlap, pulled out the pre-arranged bunches of flowers and pushed them through the burlap into the underlying foam, creating clumps of flowers.

The Arrival of Daphnis

With the transformation from winter to spring complete, the stage was set to welcome Daphnis. The pageant of Daphnis' arrival was conceived as a sequence of four events, actions which expressed all of the metaphors attached to his character and to the pastorate. For example, the first event, Minerva and Apollo crowning Daphnis with a wreath of laurels represented the new bishop's prominence among his peers in eloquence and learning, as Damon stated in part one:

From his tender years, we saw Daphnis shine
 In the ranks of beautiful spirits;
 And when with her beautiful laurels the learned Goddess
 Crowned her most favoured ones,
 Daphnis, amidst all of the eloquent ones,
 Won the prize.⁸⁷

This passage could be interpreted to apply to the count of Namur in the same manner; the count was raised in excellence above his peers. Also, in having the gods crown Daphnis, the divine origin of the count's right to rule Namur was portrayed. Daphnis' laurel wreath also symbolized Christ's crown of thorns and Christ's assumption of the sins of humanity. By accepting the wreath from the gods, Daphnis/Christ signified his acceptance of his death by crucifixion in order bring salvation.⁸⁸ For Daphnis the chief of the shepherds, the coronation was merely a re-enactment of Minerva's past esteem for him (see fig. 6).

⁸⁷ MS 357.c, 25. Dyer, 277 – 295. «Dés ses plus tendres ans l'on vit briller Daphnis/Dans la lice des beaux esprits;/Et quand de ses lauriers le Déesse savante/Couronnoit ses plus favoris,/Daphnis sur la troupe éloquente/En remportoit le prix.»

⁸⁸ Matthew 36:39, Mark 14:36, Luke 22:42 (KJV)



Fig. 6 The Coronation of Daphnis. *Daphnis, Pastorale*, (Anon., Jesuit College of Namur, Belgium, 1728). In the foreground, from l – r: *Echo* (Elizabeth Marshall), *Daphnis* (Jon Hughes), and *Apollo* (Ward van Laatum).© 2008 Crim Dell Media Productions. Reproduced with permission.

Once crowned, Daphnis then raised the kneeling Nymph, and in his turn crowned her with a wreath consisting of a triple ring of pure white flowers.⁸⁹ In terms of the plot of the pastorale, in choosing to crown the Nymph among the other characters on the stage, Daphnis demonstrated that the Nymph is his chosen partner, his other half, in the pastorale.⁹⁰ For the metaphor of the bishop, Daphnis' action symbolized his dedication to the Roman Catholic Church; the crowned Nymph now represented the Christ's Church, sanctified by the Trinity. The crowning of the Nymph and her wreath symbolized Contessa's purity and dedication to the Church, a metaphor which is made more apparent in the next event of the pageant. In the spiritual allegory, Daphnis' raising of the Nymph/Soul portrayed Christ's forgiveness of sins as well as the promise of resurrection. Her coronation by Daphnis not only represents the establishment of Christ's church (the triple crown) but also symbolizes the place of the Soul in the kingdom of heaven.

⁸⁹ While Daphnis approaches the Nymph, Minerva and Apollo move to take up positions at each side of the back of the performing area.

⁹⁰ All of the other characters were arranged in pairs for the dances within the pastorale; the Nymph alone had no dance partner until the arrival of Daphnis.

In the third event, the crowning of the count and contessa by Daphnis and the Nymph, the metaphors in the characters of Daphnis and Nymph were translated to the count and contessa (and the bishop in absentia), completing the symbolic journey of the pastorale drama. Daphnis and the Nymph, accompanied by the entire ensemble, approached the box of the count and contessa. After the party knelt in homage, Daphnis offered his laurel wreath to the Count, thus establishing, as had been suggested throughout the drama, that the character of Daphnis was a metaphor for the count and bishop. This offering also established a link among the count, bishop and Christ, a link supported by evidence from the libretto that was produced earlier. At the same time as Daphnis, the Nympe offers her crown of flowers to the contessa, transferring the metaphor of purity and dedication to the Roman Catholic Church. Her flowers, as a promise of future fruit, also represent the wish expressed in the final chorus of part one, that the count and contessa will 'soon see the birth of a noble offspring.'⁹¹ In return for his wreath and Daphnis' homage, the count gifts Daphnis with a flute, the traditional instrument of shepherds that all onstage have except him, thus making the Daphnis pastoral character complete. Within the spiritual allegory, the gift of the flute was intended to represent the gift of salvation from God for Christ to share with all humanity. Such a gift from the bishop to Daphnis as a representation of the count symbolizes the bishop's support of the count; similarly, a gift from the count to Daphnis as a representation of the bishop signifies the count's fealty to the Roman Catholic Church and a sign of support for the bishop. The presentation of the flute is followed by a second acknowledgement of the count and contessa by the assembled cast. This ensemble bow concludes the pageant.

Reconciling the *Ratio Studiorum* and *Daphnis*

As well as illustrating through action the multiple layers of metaphor in MS 357.c, the plan of the pageant was also designed to follow the regulations regarding Jesuit theatre. The rule was published in the *Ratio atque Institutio Studiorum Societatis Iesu*, the

⁹¹ MS 357.c, 37 – 38. Dyer, 507 – 151. «Te voir naitre bientôt un noble rejetton.»

official book of rules and regulations for Jesuit colleges and seminaries.⁹² The thirteenth rule of the Rector concerns the college dramatic productions:

The subject matter of the tragedies and comedies, which ought to be only in Latin and extremely rare, should be holy and devotional. And nothing that is not in Latin and proper should be inserted into the action, nor should any female character or clothing be introduced.⁹³

Although not a comedy or tragedy, the pageant inserted in the 2008 production avoids the language constraint, as the pageant has no text, and its actions contain nothing improper. However, as two female characters, Minerva and the Nymph, participate in the action, the pageant falls foul of the final phrase of the guideline. The argument for their inclusion in the pageant was that as the Nymph and Minerva took part in the preceding drama, neither they nor their female attire were ‘introduced’ during the pageant, and are included in the pageant only because of they are necessary to the allegories written into the attached pasturale.

While the pageant was constructed with rules of *Ratio Studiorum* in mind, the 1728 *Daphnis* contravenes nearly every part of the thirteenth rule of the Rector. Although it is possible to argue that the play is ‘holy and devotional’ through the presence of a spiritual allegory within the drama and, moreover, it is technically neither a tragedy nor a comedy, *Daphnis, Pastorale* breaks the remaining three strictures of the rule. The language of the libretto, rather than the Latin required by the *Ratio*, is a compound of both early and eighteenth-century French with local dialectic variants.⁹⁴ Regarding the

⁹² *Ratio atque Institutio Studiorum Societatis Iesu* (Rome, Tarquini Longi, 1599).

⁹³ Claude Pavur, S.J., trans. and ed., *The Ratio Studiorum: The Official Plan for Jesuit Education*. (St Louis: The Institute of Jesuit Sources, 2005), 35. ‘Tragoediarum et comoediarum, quas non nisi latinus ac rarissimas esse oportet, argumentum sacrum sit ac pium; neque quicquam actibus interponatur, quod non latinum sit et decorum, nec persona ulla muliebris vel habitus introducator.’

⁹⁴ Elizabeth Dyer, ‘Implications of Linguistic Strata in a Rare Jesuit Drama.’ *Ars Lyrica* 18 (forthcoming). Id., ‘A Unique Eighteenth-Century Walloonian Music-Drama Re-discovered,’ (paper, The Harvard Dialogues/The Lyrica Society for Word-Music Relations and American Comparative Literature Association Annual Conference, Harvard University Boston, MA., March 26, 2009). In order to better communicate with the audience, the original linguistic mixture in the libretto was translated into and

prohibition of female characters, not only does the cast include multiple female characters (presumably in female costume), but it also features a nymph as the central character.⁹⁵ The rule ‘nothing that is not in Latin and proper should be inserted into the action’ was also probably broken in the 1728 performance by the addition of a ballet at the conclusion of the drama.

The components of MS 357.c and the newly-composed inserted pageant that do not conform to the *Ratio* are justified by contemporary practice.⁹⁶ Moreover, in the francophone Jesuit theatre the presence of female characters was not considered to be an infraction of the *Ratio Studiorum* but rather a practice specially permitted by the Society of Jesus. In 1600, the year after the formal publication of the *Ratio*, the French Jesuit colleges requested and received a special dispensation from Claudius Aquaviva, the General of the Society, similar to one granted earlier to the German Jesuit colleges.⁹⁷ Rome permitted the French and German colleges to include female characters as long as the practice was limited and the characters were of solemn and modest bearing.⁹⁸ While the Society’s caution concerning the type of female character appears to have been honoured, the limitation on their use was generally ignored, for by the end of the seventeenth century, Jesuit colleges were performing plays with female characters more and more frequently. For example, a large number of tragedies about the martyrdom of Mary Stuart were performed from the end of the seventeenth century well into the eighteenth century by Jesuit colleges in Belgium; there is even a late sixteenth-century

performed in modern French for the 2008 production. For a similar reason, the libretto excerpts presented in this essay are taken from the modern French edition of the libretto.

⁹⁵ James R. Farr, ‘The Pure and Disciplined Body: Hierarchy, Morality, and Symbolism in France during the Catholic Reformation.’ *Journal of Interdisciplinary History* 21:3 (Winter 1991): 391–414.

In the 2008 production, the hair of the female characters was closely plaited and pinned to reflect the contemporary association of women’s loose hair with political and social disorder.

⁹⁶ Elizabeth Dyer, ‘From Page to Stage: Reviving a Rare Jesuit Drama’ (paper, Royal Music Association Research Students Conference, London, January 10, 2009).

⁹⁷ Henri Fouqueray, S.J. *Histoire de la Compagnie de Jésus en France des origines à la suppression (1528 – 1762)* (Paris: Alphonse Picard, 1913), II, 717. Also cited in William H. McCabe, S. J. *An Introduction to the Jesuit Theatre: A Posthumous Work*. (St. Louis: The Institute of Jesuit Sources, 1983), 180.

⁹⁸ George Michael Pachtler, S.J., *Ratio studiorum et Institutiones scholasticae Societatis Jesu per Germaniam olim vigens*, vol 2 of *Monumenta Germaniae Paedagogica*, ed. Karl Kehrbach (Reprint, Osnabrück: Biblio, 1986), II: 488. ‘...dummodo id rarius et parcius fiat, gravesque et modestae sint personae quae producentur.’ Also see McCabe’s chapter on female roles in Jesuit theatre in *An Introduction to the Jesuit Theatre*, 178–197.

example of a Mary Stuart tragedy from the Braidense Jesuit college in Milan, Italy.⁹⁹ This is in keeping with Judith Rock's findings in Paris. Rock reports that after 1699 female characters were included in nearly all of the comedies and tragedies performed by the college of Louis-le-Grand. Similarly, female roles appear in the intermedes and ballets at the college's theatrical productions beginning in the 1650, the same period in which the use of the vernacular for these inserted forms became commonplace.¹⁰⁰ The 1728 *Daphnis*, with its starring female roles and its use of the vernacular, is thus consistent with its historical precedents, while the characters of the Nymph and the Spirit of Spring, as 'grave' and 'modest' roles, are in compliance with the spirit of the special license granted to Jesuit colleges in French-speaking areas.

The design of the pageant as a visual depiction of this production's interpretation of the layers of symbolism within MS 357.c also required a decision regarding the placement of the pageant in the production.¹⁰¹ The placement of the pageant was important, for it needed to fulfil the dramatic purpose of the play while appearing to arise naturally in the same manner as the missing ballet. The obvious solution was to have the pageant follow immediately after the conclusion of the MS 357.c score, thus replicating historical practices. When tried in this position, however, the result proved an unsatisfactory ending to the pastorelle. The relatively brief pageant seemed anticlimactic after an hour's building of anticipation for Daphnis' arrival.¹⁰²

Expanding the pageant was not an option for the 2008 production, and therefore a place was sought within the existing score that would fulfil the dramatic purpose of the

⁹⁹ *Maria Stuarta, Tragoedia* (The Morgan Library and Museum, New York, MS MA 0022, 1589). Three examples of late seventeenth-century/early eighteenth-century Mary Stuart plays: *Maria Stuarta Alost 1694* (Sommervogel), I, 200:9 *Maria Stuarta Koninginne van Schotland Alost 1699* (Sommervogel), I, 201:15. *Maria Stuarta Scotiae Regina, Tragoedia Eichstadt 1709* (Eichstadt: Francisco Strauss, 1709). For a recent study of cross-dressing and cross-casting in the theatre productions of the college of Louis-le-Grand/Collège de Clermont, see Julia Prest, *Theatre under Louis XIV Cross-Casting and the Performance of Gender in Drama, Ballet, and Opera* (New York: Palgrave Macmillan, 2006), 43 – 55.

¹⁰⁰ Judith Rock, *Terpsichore at Louis-le-Grand: Baroque dance on the Jesuit stage in Paris* (St. Louis: The Institute of Jesuit Sources, 1996), 12.

¹⁰¹ The musical accompaniment chosen for the inserted pageant in the 2008 performance was the opening symphony of part two, an allemande. It was selected from the score for its regal nature and because it also appears in MS 357.c immediately before the Spirit of Spring announces Daphnis' imminent arrival, creating an aural association between the opening music and Daphnis.

¹⁰² In the 2008 production, the duration of the pageant was approximately seven minutes. This was time enough for the accompanying allemande to be played three times through without pause. The description in this essay highlights only the four main points of arrival within the spectacle.

pastorale while not interfering with the plot.¹⁰³ After trials in several locations, the pageant was inserted between the two sections of the pastorale's final chorus, as shown here:

A

We shall never cease to unite our voices
To the soft sound of the oboes.

[*Pageant*]

B

Happy Shepherd, overjoyed Shepherdesses,
Sing hundreds and hundreds times
Seated upon the tender ferns
'Generous Daphnis, pupil of Pallas,
Gracious Daphnis, the honour of our prelates.'¹⁰⁴

The pageant was inserted in the chorus after the final cadence of 'We shall never cease' and before 'Happy Shepherds' (fig. 7, below).¹⁰⁵ This decision allowed the 'Generous Daphnis' section of the chorus to fulfil its original function as the concluding number of the pastorale, and as the dramatic action of the plot was completed by this point in piece, the insertion of the pageant before the second half of the chorus did not impede the drama. The bi-partite structure of the final chorus rendered it ideal for this purpose, as

¹⁰³ The chief factor preventing an expansion of the pageant was the unavailability of dancers for this production. Although the pageant was entirely danced in the performance, as were all the instrumental passages in the pastorale, the singers' inexperience in eighteenth-century French dances required that all the dances be greatly simplified. The dances, not labelled in the manuscript, were identified using reference sources such as Betty Band Mather, *Dance rhythms of the French Baroque: a handbook for performance* (Bloomington: Indiana University Press, 1987). The dances were modified and taught to the ensemble by Mark Burghagen, a member of the cast with extensive dancing experience. Rebecca Harris-Warrick, 'Magnificence in Motion: Stage Musicians in Lully's Ballets and Operas,' *Cambridge Opera Journal* 6:3 (November 1994):189 – 203 and Françoise Carter, 'Number Symbolism and Renaissance Choreography,' *Dance Research: The Journal of the Society for Dance Research* 10:1 (Spring 1992): 21–39 were two important resources in designing a choreography consistent with contemporary and historical practices.

¹⁰⁴ MS 357.c, 75 – 87. Dyer, 1090 – 1168. «Ne cessons point d'unis nos voix/Au doux son des hautbois./Heureux Berger, trop heureuses Bergères/Chantez cens es cens fois,/Assis sur la tendre fougère./Le généreux Daphnis, Élève de Pallas,/Le gracieux Daphnis l'honneur de nos prélats.»

¹⁰⁵ The first downbeat of the second section is required to complete the final cadence of 'We shall never cease.' The downbeat is repeated when the second section of the chorus began.

both sections of music are self-contained and composed in contrasting musical styles. ‘We shall never cease,’ for example, is an instrumental gavotte punctuated by periods of solo and choral singing while the second section is a homophonic chorus in the meter and style of a pavane enlivened by fanfare-like arpeggios in the instrument parts.¹⁰⁶ When placed between these two significant sections of music, one hundred twelve and forty-seven measures, respectively, it was found in performance that the pageant was sufficiently near to the end to make the timing of Daphnis’ arrival onstage appear genuine. The brevity of the pageant was also thus mitigated by following the symbolic pantomime with a choral anthem in praise of Daphnis.

Conclusion

Table 4 displays the ensembles of the 1728, 1741 and the 2008 productions of *Daphnis*. A comparison of the three performances reveals that the 2008 performance, while utilizing the entire ensemble of the 1728 manuscript, assembled the necessary additional cast based partly upon the cast of the 1741 production, the surviving primary source closest in year to the 1728 *Daphnis* and performed by the same Jesuit college. The libretto of MS 357.c provided the evidence to support the creation for the 2008 performance of those cast members not found in the musical score or in the surviving theatrical programmemes. By incorporating the characters referenced in the libretto and adding a chorus of shepherds, the 2008 ensemble made the cast of MS.357c comparable in size to the casts listed in the Namur, Bruges, and Ypres programmes.

¹⁰⁶ The opening symphony of the pastorale is also a pavane.

81

Sois assis sur la tendre foye... re

Sois assis sur la tendre foye... re

Sois assis sur la tendre foye... re

Sois assis sur la tendre foye... re

76

82

Heureux Berger trop heureuse Bergere chantez cent et cent

Heureux Berger trop heureuse Bergere chantez cent et cent

Heureux Berger trop heureuse Bergere chantez cent et cent

Heureux Berger trop heureuse Bergere chantez cent et cent

85

Fig. 7 The point of insertion for the newly constructed pageant in the final chorus is after the final cadence of 'We shall never cease,' the first measure and downbeat of the second measure on page 82. *Daphnis Pastorale*, Jesuit College of Namur, 1728. University of Liège, MS. 357.c, 81–82.

The characters in the 1728 and 1741 productions, such as the Spirit of Peace in the 1741 *Daphnis*, illustrate the basic allegorical nature of the pastoral dramatic genre.¹⁰⁷ The elements of the ballet that contemporary evidence suggests was attached to MS 357.c are not known. Fortunately, the cast of the ballet concluding the 1741 production has survived, and from this information it is possible to determine the function and purpose of the ‘Ballet of Virtues’ in the 1741 pastore. A pageant, whose design was informed by a study of the libretto and an understanding of the history of ballet in French Jesuit theatre, substituted for the traditional ballet in the 2008 production. Although only a substitute form, the newly created pageant successfully accomplished in the modern performance the same allegorical and dramatic purpose as the 1741 ballet.

This essay examined in detail a selection of the processes involved in the 2008 reconstruction of the 1728 Jesuit pastore, *Daphnis*. This modern production was not designed with the purpose of recreating a precise copy of the original 1728 performance, but rather as the result of a historically-informed creative process. For example, this method was employed in assembling a possible ensemble, formulating an interpretation of the metaphors and symbols within the libretto, and creating a dramatic insertion resembling contemporary practices as closely as circumstances allowed. Thus the 2008 performance incorporated data from the manuscript, programmemes from Belgian Jesuit performances of *Daphnis* plays, and the research of Jesuit theatre scholars in order to generate innovative yet historically plausible solutions to the issues inherent in re-enacting a Jesuit college drama on the modern stage.

¹⁰⁷ Le Genie de la Paix

TABLE 4 Comparison of the 1728, 1741, and 2008 *Daphnis* Productions

1728 (Namur)	1741 (Namur)	2008 (York)
La Nymphé de la Sambre	Genie (2)	La Nymphé de la Sambre
La Déesse des Flores	Apollon	Déesse des Flores
Les Echoes	L'Amour	Echo
<i>Shepherds</i>	Le Compliment	Minerve/Pallas Athena
Damon	Le Genie de la Paix	Apollon
Aminth	<i>Shepherds</i>	Pan
Choeur	Daphnis	Comte de Namur
<i>Instruments</i>	Coridon	Comtesse de Namur
Instrument I	Damon	<i>Shepherds</i>
Instrument II	Yolas	Daphnis
Alto instrument	Lycidas	Damon
Basso continuo	Menalque	Aminth
<i>Ballet</i>	Meris	Coridon
Unknown	Thyrsis	Yolas
	Melabée	Lycidas
	<i>Instruments</i>	Menalque
	Unknown	Meris
	<i>Ballet</i>	Thyrsis
	La Renommée	<i>Instruments</i>
	L'Amour	Violin I
	Le Zele	Violin II
	Le Merite	Viola
	La Religion	Bass Viol
	La Force	Chamber organ
	La Temperance	Flute I (Bird I)
	La Prudence	Flute II (Bird II)
	La Paix	<i>Ballet</i>
	Apollo	Replaced by Pageant
	Les Bergers	

Sources: Data from *Daphnis, Pastorale* (1728), MS 357.c; *Daphnis, Pastorale* (Namur: Jean François La Fontaine, 1741), F.149/1.

A Brief Investigation of the Linguistic Strata in *Daphnis, Pastorale* (1728)¹⁰⁸

The results of an examination of the libretto of the 1728 version of *Daphnis* strongly supports the proposition that this text has undergone numerous revisions over such a long period of time that the gradual changes in the regional language have been encapsulated within the libretto. The text is a mixture of old and modern French lingual forms, with the old French scattered throughout the entire libretto in such a way as to give rise to the notion that the text is the 1728 revisions of earlier revisions of a pre-existing play.¹⁰⁹ To add to the confusion, some words are spelled phonetically or mis-spelled altogether, and these must be distinguished from the Namur dialect loan words. The presence of old French words and poetic structures in the libretto, the inclusion of words from the local dialect, the use of the upper-class vernacular rather than Latin, and a plot and cast central to the city of Namur together suggest that *Daphnis* originated as the spring ritual of the town of Namur, later adopted and adapted by the Namur Jesuit college.

The opening récit by the Nymph in Part I is not only essentially a summary of the plot of the first half of the piece but also a fair representation of the text as a whole. Therefore, the examples for the following discussion of the text of the 1728 *Daphnis* are taken from this récit. The autograph text is given in fig. 8, to which have been added the alexandrine line divisions and standard capitalisation. The words appearing in boldface are those that are not in modern French. It can therefore be seen that the old French and dialectic variants appear throughout this single except, similar to the remainder of the libretto.

¹⁰⁸ Portions of the following essay appear in ‘Implications of Linguistic Strata in a Rare Jesuit Drama.’ *Ars Lyrica* 18 (forthcoming). Id., ‘A Unique Eighteenth-Century Walloonian Music-Drama Rediscovered,’ (paper, The Harvard Dialogues/The Lyrica Society for Word-Music Relations and American Comparative Literature Association Annual Conference, Harvard University Boston, MA., March 26, 2009).

¹⁰⁹ For a similar case, see Kevin Croxen’s recent article, ‘Thematic and Generic Medievalism in the Polish Neo-Latin Drama of the Renaissance and Baroque,’ *The Slavic and East European Journal* 43:2 [Summer 1999]: 265–298.

La Nÿmphe

Seraÿ je toujours languissante,
 Dans une triste et longue attente?
 Daphnis enfin ne **paroitra** t'il pas?
 Son absence a changé ces fortunes climats:
 Je n'entends plus **d'oÿseaux** qui chante,
 Je ne vois plus de fleurs **écloire soús me** pas
 C'est **toÿ** Seine fiere et cruelle
 Qui retiens mon Daphnis pas tes charmants appas:
 Que me sent-il hélas! d'être **immortele**?
 Si **ze** ne vois Daphnis j'aime autans le **trepas**.

Fig. 8 First récit in *Daphnis*, showing non-modern French lingual forms.

Source: MS 357.c, pp. 6–8, Dyer, m. 26–43.

Old French: Diacritical Markings

The Old French words in the *Daphnis* libretto fall into three general categories. The first of these categories concerns diacritical markings. Table 5 represents a brief illustration of the five diacritical marks employed by the modern French language: the *accent aigu*, the *accent grave*, the *cédille*, the *accent circonflexe*, and the *diaeresis*.

TABLE 5 Review of modern French diacritical marks

Diacritical Marks	Name	Examples
(´)	Accent aigu	Café
(`)	Accent grave	Liège
(,)	Cédille	Française
(^)	Accent circonflexe	Être
(¨)	Diaeresis	Nÿmphe

Four words in the opening recitative demonstrate an older practice of diacritical marks (see table 6). The word ‘nÿmphe’ merely loses the *diaeresis* marking above the ‘y’. The last three words in table 6 may also be used to illustrate diacritical usage in the remainder of the text, for some markings are entirely missing in the text, some are consistently present throughout the entire work, and others are either consistently absent or present only within certain passages of the libretto. It is this uneven use of marks, particularly within entire passages, which indicates a text developed over multiple lingual time periods. In the second word, the missing *accent circonflexe*, which in the word ‘paroïtra’ appears above the ‘i’ in modern French, does not appear in the entire text. Neither does the *accent grave*. The *accent aigu*, here seen in the modern equivalent of the fourth example, ‘trépas’, is not used consistently, reflecting the flux of diacritical usage in the French language. The fifth and final diacritical marking, the *cédille*, is used within the libretto, but rather as a means of phonetic spelling.

TABLE 6 Old French diacritical usage in the first récit of *Daphnis*

<i>Old French, Daphnis (1728)</i>	<i>Modern French</i>
Nÿmphe	Nymphe
Paroïtra	Paroïtra
Soús	Sous
Trepas	Trépas

A Consistent Substitution: ÿ for I

TABLE 7 The ‘ÿ’ for ‘i’ substitution vocabulary in *Daphnis*

<i>Daphnis</i>	<i>Modern</i>	<i>Daphnis</i>	<i>Modern</i>
Auraÿ	Aurai	Seraÿ	Serai
Joÿe	Joie	Toÿ	Toi
Nayades	Naiades	Voÿant	Voiant
Oÿseaux	Oiseau	Voÿe	Voi
Ouÿ	Oui		

An instance of early French language usage found throughout the libretto is the presence of diaeresis ‘ÿ’ in place of the modern ‘i.’ As shown in table 7, the total vocabulary in the *Daphnis* libretto affected by this character substitution is limited to only nine words. However, thanks to the subject of the pastorale, these nine words frequently appear in the text. These words also appear only in the archaic spelling. Three of the nine ‘ÿ’ words occur in the opening récit: nÿmph, serayÿ, and oÿseaux. Two excerpts from the manuscript showing ‘serayÿ’, and ‘oÿseaux,’ respectively, are shown in fig. 9, below.

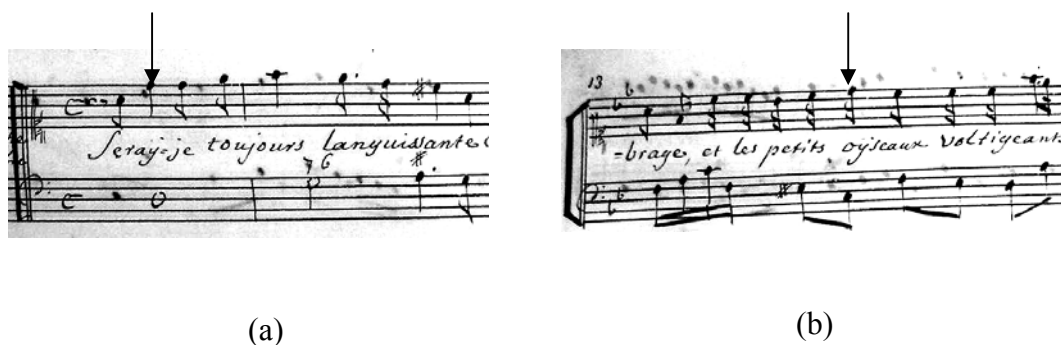


Fig. 9 Examples of substitutions of ‘ÿ’ for ‘i’ (a) MS 357.c p. 6, Dyer m.26, ‘Serayÿ.’
 (b) MS. 357.c p. 13, Dyer m.162, ‘oÿseaux.’

Old French: Archaic and Phonetic Spelling

The first récit also contains two examples of the many archaic word-spellings in the libretto. The single ‘l’ in ‘immortele’ in line nine is an example of the Old French spelling of ‘immortelle.’ The custom of affixing an ‘x’ to nouns ending in –eau to create the plural is yet another Old French practice. Other words ending in –eau in the libretto frequently have the ‘x’ affixed to the plural: hameaux, chalumeaux, etc., but the usage is not consistent in the libretto.

The third and final category of Old French usage in *Daphnis* concerns phonetic spelling. The excerpted lines from the first récit in Fig. 10 highlight an example of phonetic spelling, the use of ‘ze’ for the French first person singular pronoun, ‘je.’ Unlike the ‘ÿ’ for ‘i’ substitutions quoted earlier, the use of ‘z’ for ‘j’ is

not consistent throughout the text. For example, in the first récit of *Daphnis*, ‘je’ appears three times before ‘ze’ is used in the final line of the récit:

Seray **je** toujours languissante...
Je n’entends plus d’oyseaux qui chante,
Je ne vois plus de fleurs éclore sous me pas...
 Si **ze** ne vois Daphnis j’aime autans le trepas.

Fig. 10 Excerpt from the first récit of *Daphnis* showing inconsistent spelling of ‘je’

As the uses of the ‘z’ and ‘j’ versions of the pronoun are never found in the same sentence, it would seem likely that they were the work of two different writers from two different linguistic time periods. Lest there be a doubt of interpretation of the handwriting of the 1728 copyist, the relevant passage from the autograph in fig. 11a clearly shows a ‘z’ and not a ‘j’ character. One can see an example of the copyist’s ‘j’ in the final word of this excerpt, ‘j’aime,’ indicated by the arrow. This variance of usage appears throughout the libretto.

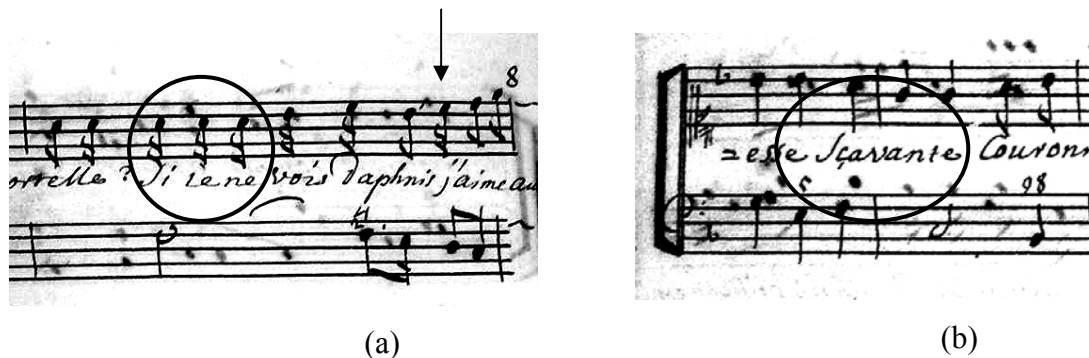


Fig. 11 Two examples of phonetic spelling in MS 357.c. (a) ‘ze,’ MS 357.c p. 8, Dyer m. 42 (b) ‘sçavante,’ MS 357.c p. 25, Dyer m. 288 – 89.

The second chief type of phonetic spelling does not appear in the first recitative. These words are those beginning (in modern French) with ‘sa-,’ such as ‘savante,’ illustrated in fig 10b, above. Unlike the case of ze/je, the use of the initial s-cédille spelling is consistent throughout the libretto. Another example is the word *sçu*, which in modern French is simply *su*. Are these and similar uses of the *cedille* for the

sibilant sound a local variant spelling or a remnant from the lingual past? The case is stronger for the latter choice after taking into consideration the use of the old French ‘ze,’ the number of times these sibilant spellings appear in the text (very seldom) and the age of the other words surrounding the s-cédille spelling (old French).

Mis-spelling and Dialectic Variants

There is at least one mis-spelling in the first recitative, the word ‘me,’ which appears in the sixth line. In this case, the copyist most likely left off the final ‘s’ of the word ‘mes.’ Given that this theatrical piece is a production from a Jesuit college whose daily activities were conducted in Latin, it is equally possible that the copyist unintentionally wrote the Latin ‘me’ in place of ‘mes.’ However, the word ‘écloire,’ also found in line six, is probably a regional variant of the word ‘éclore,’ meaning literally ‘to hatch,’ but in context of the pastoral translated as ‘sprout’ or ‘bloom.’ Another example of a dialectic loan word is ‘frimats,’ which appears later in the libretto. ‘Frimas,’ meaning *frost*, is used in the modernised libretto as the modern French equivalent of ‘frimats.’ It makes perfect sense in the context of the poetry, for the translation of the relevant passage would then read:

Sheltered from *frost*, protected from storm,
No longer fearing the fury and rage of the wolves;
Graze, flock, for Daphnis watches over you.¹¹⁰

Similar to ‘écloire,’ the word ‘frimats’ is very clearly written in that spelling in the autograph, as are the other loan words. A mis-spelling leaving out letters is more likely than an instance when letters were added, such as the ‘i’ in ‘écloire’ and the ‘t’ in ‘frimats.’ Yet it is curious to discover that the dialectic variants in *Daphnis* are not part of the recorded vocabulary of the Central Walloonian lingual region, in which Namur squarely lies.¹¹¹ It is difficult to determine either the linguistic source or

¹¹⁰ My italics. Dyer m.760 – 764.

¹¹¹ The following two resources provide more detailed information of the Walloon language and its regional dialects: *Lîmês I. Les langues régionales romanes en Wallonie*, Traditions et parlers populaires, No. 4–5, 2 vols, Wallonie-Bruxelles, Bruxelles, 1992; and *Langues régionales de Wallonie*, Coqs d'Awousse, Charleroi, 1990. A general Walloonian dictionary is not yet available, but the

historical date of these words because the historical philology of the Walloonian language is currently undergoing a complete revision. Studies of Walloonian dialectology in the past are rooted in the theory of scriptology, the study of the medieval languages known as *scripta* from the Walloon region. However, this theory was disproven by scholars Anthonij Dees and Louis Remacle during the late 1980s.¹¹² At this time, therefore, it would be false scholarship to state the origins of the dialectic variant found in *Daphnis* with any more certainty than that, according to the publications of Remacle and Dees, these words were probably in circulation after the thirteenth century and before the seventeenth century.¹¹³

Conclusion

The remnants of Old French and medieval dialects within passages otherwise in eighteenth-century French show that whatever else it may be, the 1728 *Daphnis* is not a newly composed play. Even without a definitive time period for the dialect words in the *Daphnis* libretto, their very presence in the text, together with medieval usages and spellings, supports the proposition that the Namur *Daphnis* play is a much-revised traditional text originating before 1600. As the Namur Jesuit college was founded shortly after 1600 (1610), it is credible that the Namur Jesuits shouldered the responsibility of producing the Namur traditional spring ritual soon after, thereby unintentionally preserving in their revisions evidence indicating the play's probable medieval origin. There is an established precedent for Jesuits adopting and adapting traditional rituals and ceremonies, for at turn of the seventeenth century the Roman

following are useful regional dictionaries: Lucien Léonard, ed., *Lexique namurois*, Société de Langue et de Littérature wallonne, Liège, 1989 (Central dialect); Jean Haust, ed., *Dictionnaire liégeois*, Vaillant-Carmane, Liège, 1933 (Eastern dialect); Arille Carlier and Willy Bal, ed., *Dictionnaire de l'ouest-wallon*, 3 vols, Editions de l'Association royale littéraire wallonne de Charleroi, Charleroi, 1985 – 1991 (Western dialect); and Michel Francard, ed., *Dictionnaire des parlers wallons du pays de Bastogne*, DeBoeck Université & Musée de la Parole au Pays de Bastogne, 1994 (Southern dialect).

¹¹² Antonij Dees, 'Towards a dialectology of spoken Old French: the analysis of rhymes.' In: Historical Linguistics and Philology: International Conference on Historical Linguistics and Philology held at Błażejewko, Poland, Apr. 20 – 23, 1988, general editor Jacek Fisiak. The Hague: Mouton de Gruyter, 1990. See also Antonij Dees, 'Atlas des formes et des chartes françaises du 13e siècle.' In: Beihefte zur Zeitschrift für romanische Philologie, Tübingen, Niemeyer, 1980, 178. Id., 'Dialectes et scriptae à l'époque de l'ancien français.' *Revue de Linguistique Romaine* 49 [1985]: 87 – 117. Id., 'Atlas des formes linguistiques des textes littéraires de l'ancien français.' In: Beihefte zur Zeitschrift für romanische Philologie, Tübingen, Niemeyer, 1987, 212.

¹¹³ Louis Remacle. 'La différenciation dialectale en Belgique romane avant 1600.' No. 256, Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège, Liège, 1992. See also Remacle's numerous other publications on this subject.

and Viennese Jesuits began transforming the traditional Forty Hours' devotional service into semi-dramatic *visitatio sepulchri*. As scholars continue to revise the developmental history of the regional dialects of Wallonia, it is hoped their future research continues to support the conclusions of this brief initial examination of the linguistic strata in the libretto of the 1728 pastorale *Daphnis*.

Source

Manuscrits et Fonds anciens, Bibliothèque générale des Philosophie et Lettres, Bibliothèque de l'Université de Liège, Liège, Belgium, MS 357.c. 4^o, pp.88, gilt-edged with vellum binding. This complete autograph score is laid out in full score, dated 1728 on the title page and at the foot of the final page.

Referenced in:

Bibliothèque de la Compagnie de Jésus (rev. ed. Carlos Sommervogel, S. J, Paris: A. Picard, 1890-99, s.vv. 'Namur, Collège de,' Vol. V: 1561, no. 89, note), MS. 667.

Daphnis, pastorale, avec musique. Cette pièce dédiée à Thomas Joseph François Strickland, évêque de Namur, abbé séculier de la collégiale de Notre-Dame et de St-Pierre de Preaux en Normandie. La dédicace, la pièce fut représenté en présence de l'évêque sur la théâtre des pères Jésuites de Namur. Elle porte la date de 1728. Couvent des Jésuites de Liège. Catalogue des Manuscrits, Bibliothèque de l'Université de Liège. Liège: Imprimerie H. Vaillant-Carmanne, 1875. 336, No. 677.

Editorial Practice

Accidentals

Naturals are indicated in the manuscript by the addition of a sharp or flat to cancel the action of the key signature; in this edition, modern practices replace this earlier tradition.

Beams, slurs, and barlines

Beams follow the autograph with no changes. Slurs indicated by solid lines are found in the manuscript, while slurs indicated by dashed lines are added. The added slurs are chiefly employed to clarify text underlay in neumatic and melismatic passages in the vocal parts. Vocals slurs have not been applied to doubling instrumental parts, as the authenticity of this practice remains unsubstantiated. All repeat signs and double barlines are as found in the autograph.

Text

The libretto was created from MS 357.c, as the original libretto is not yet found. Following standard practices, immediate repetitions of text in the manuscript are not included in the resulting libretto.

Original Libretto

The original text appears below, set side-by-side with a version in modern French for easy comparison. In the autograph, the text, with a few exceptions, appears as prose rather than poetry. Therefore, to reveal the pastorale's poetic form of alexandrine lines of six, eight, ten, or twelve syllables, the poetic line divisions are added and standard capitalisation conventions applied. The spellings, internal line capitalisations, and punctuations are as found in the manuscript, except for the addition of any absent final stops at the conclusion of a passage. This version of the libretto was created from the music manuscript by Elizabeth Dyer and the poetic divisions edited by Dr. Paulene Aspel.

Modernised Libretto

A version of the libretto in modern French with a side-by-side English translation follows the original text libretto below. The modernisation processes

include replacing antique forms and spellings as well as Namur dialectic variants. Also, the diacritical marks and punctuation now conform to modern usage. In the accompanying English translation, the passages are translated to as close a line-by-line meaning as possible while simultaneously striving to achieve natural English discourse. The modernised libretto is by Elizabeth Dyer, assisted by Dr. Paulene Aspel. The English translation below is by Dr. Paulene Aspel and Elizabeth Dyer, edited by Robin Bier and Elizabeth Dyer.

Underlay

With the single exception of ‘puissent’ in bar 580, detailed in the critical notes section, the underlay is unambiguous thanks to the syllabic nature of the music. In the choruses, text is provided only for the soprano part in the homophonic sections. However, whenever imitation or other devices are present in the choruses, text is provided for all relevant voices in the autograph.

Forms

The labels ‘Ritornelle,’ ‘da capo,’ ‘Entrée,’ and ‘Musette’ present in this edition are as in the autograph. However, for modern accessibility, the ritornellos are fully incorporated into the verses; originally, the ritornellos appear only as single statements at the conclusion of the verses. The *dal segno* signs in the three da capo arias are from the manuscript, as are the titles and brief descriptions found at the head of Part I and Part II.

The dance forms provided in parentheses, with the exception of the purely instrumental Musette beginning in bar 907, are editorial suggestions based upon the examination and comparison of the meter and rhythmic characteristics to dance forms previously identified by Baroque dance scholars such as Betty Band Mather’s *Dance rhythms of the French Baroque: a handbook for performance*.¹¹⁴ These identifications are intended primarily for use by directors of future productions of the pastorale. Those passages without an identified dance form are those for which many dances would be appropriate, such as bar 277 ‘Dés ses plus tendres.’ The tempo suggestions for these passages are those used in the 2008 production.

¹¹⁴ Betty Band Mather, *Dance rhythms of the French Baroque: a handbook for performance*, Bloomington: Indiana University Press, 1987.

Tempo

The tempo markings provided in parentheses are editorial suggestions only, and are placed at the beginning of each change in musical style. The choices of tempo are based upon performance practises established in the relevant literature of the various dance and récit styles of the period.

Meter and Rhythm

The metric and rhythmic notations appear as in the autograph, including all rests, upbeats, and dotted notation. The few rhythmic corrections are listed below in the critical notes section.

Ornaments

The autograph contains two ornaments notations, ‘x’ and ‘tr.’ In addition to the ornaments found in the manuscript, a few have been added. These editorial additions appear in parentheses above the affected note head. The added ornaments occur only in homophonic instrumental and choral passages where the same ornament appears in two or more related or doubled parts in the autograph and is furthermore supported by the text imagery, such as in bars 843 – 847.

Basso Continuo

Regarding the performance of those portions of the basso continuo part written in tenor clef, directions are not provided in the autograph. The suggestions provided in parentheses reflect the performance choices for the 2008 production.

Figured Bass

The figures supplied are those from the autograph without changes or additions.

Clefs

The soprano, alto, and vocal tenor c-clefs in the autograph have been changed to modern vocal clefs.

Facsimile Score

As the editing necessary to produce a black and white printed facsimile of the MS would result in the loss of many musical details due to ink seepage and the low lighting conditions available in the source archive, a facsimile in photographs is provided on the accompanying CD, located in the folder entitled 'Daphnis Pastorale MS 357.c.' The electronic facsimile format also permits viewers to apply various magnification levels to examine manuscript details. The edges of the photographs are trimmed to centre the manuscript page and an identifying label is affixed to the bottom of each photograph. The label is in the format x.x.x, such as 8.4.4a. The first number indicates the number of the photograph (1 – 89); the second number is the ms.'s page number in the hand of the composer, which appears on the top system of each side of the page (1 – 87); and the third number, which appears in the upper right-hand corner of facing pages only, is the page number added later in a different hand. As the third number appears only on the facing pages and the manuscript is double-sides, the suffix 'a' is assigned to the third number to indicate the other side of the page.

Acknowledgements

I am grateful to David Knight and the staff of Stonyhurst College in Hurst Green, Lancashire, U.K., and to the faculty and staff of the University of Liège for their extraordinary kindnesses and assistance with my research. My thanks to Dr. Paulene Aspel of the University of Iowa (retired) for her invaluable gift of not only knowledge but also time. Many thanks also to fellow colleague Robin Bier for her assistance in polishing the English translation.

Cast

La Nymphé de la Sambre	Soprano
La Déesse des Flores	Soprano
Damon	Soprano
Aminth	Alto
Les Echoes	Sopranos (2)
Choeur	SATB

Orchestra

Dessus I
Dessus II
Alto
Basso continuo

Original and Modernised Language Libretto

*Original Text**Modernised Text*

Chant Première

 *Première Entrée la Nymphé de la Sambre Soupire Après l'Arrivée de Daphnis**La Nÿmphe de la Sambre*

Seraÿ-je toujours languissante	Serai je toujours languissante,
Dans une triste et longue attente?	Dans une triste et longue attente?
Daphnis enfin ne paroitra t'il pas?	Daphnis enfin ne paroîtra t'il pas?
Son absence a changé ces fortunes	Son absence a changé ces fortunes
climats	climats:
Je n'entends plus d'oÿseau qui chante,	Je n'entends plus d'oiseau qui chante,
Je ne vois plus de fleurs éclore	Je ne vois plus de fleurs éclore
soús mes pas.	soús mes pas.
C'est toÿ Seine fiere et cruelle	C'est toi Seine fiere et cruelle
Qui retiens mon Daphnis par tes	Qui retiens mon Daphnis par tes
charmants appas	charmants appas:
Que me sen il, hélas! d'être immortelle?	Que me sent-il, hélas! d'être immortele?
Si ze ne vois Daphnis, j'aime autans	Si je ne vois Daphnis, j'aime autans
le trépas.	le trépas.

Aminth

Dis nous, Nÿmphe, dis nous le sujet	Dis-nous, Nymphé, dis-nous le sujet
de ta peine	de ta peine
Ne pouroit-on la soulager.	Ne pouroit-on la soulager.

La Nÿmphe

Non non le seul Daphnis pouroit	Non, non, le seul Daphnis pouroit
me dégager	me dégager
Des mille affreux soucis que	Des mille affreux soucis que
son absence entraine.	son absence entraine.

Damon

Le meme sujet nous amene.

Le même sujet nous amenè.

Damon

Nous sortons pour jamais
de ces funestes lieux

Si Daphnis notre aimable maitre

Par son aspect ne fait renaitre

Tous ce que ce sejour avait de gracieux.

Nous sortons [sortirons-nous] pour
jamais de ces funestes lieux

Si Daphnis, notre aimable maitre

Par son aspect ne fait renaitre

Tous ce que ce séjour avait de gracieux.

Trio: La Nÿmphe, Damon, Aminth

Nous sortons pour jamais
de ces funestes lieux

Si Daphnis notre aimable maitre

Par son aspect ne fait renaitre

Tous ce que ce sejour avait de gracieux.

Nous sortons [sortirons-nous] pour
jamais de ces funestes lieux

Si Daphnis, notre aimable maitre

Par son aspect ne fait renaitre

Tous ce que ce séjour avait de gracieux.

Aminth

Déjà Ceres nous abandonne,
Et malgré les fleurs du printems

Nous ne gouterons pas

Les douceurs de l'autonne

Si Daphnis tarde plus longtems.

Déjà Cérès nous abandonne,

Et malgré les fleurs du printemps

Nous ne goûterons pas

Les douceurs de l'autonne,

Si Daphnis tarde plus longtemps.

La Nÿmphe

Mon onde en ce moment mécontente
et plaintive,

Vient de s'ar-reter sur sa rive

Et voyant de l'Etê differer les beaux jours,
jours,

Refuse sans Daphnis de reprendre son
cours.

Mon onde en ce moment mécontente
et plaintive,

Vient de s'ar-rêter sur sa rive,

Et voiant de l'Etê différer les beaux
jours,

Refuse sans Daphnis de reprendre son
cours.

Damon

De nos bois le triste feuillage
 N'offre plus de charmant ombrage,
 Et les petits oÿseaux
 Voltigeants a regret parmi ces
 arbrisseaux
 Semblent vouloir deserter ce bocage.
 Et s'ils font encore aux Echos
 Entendre un reste de Ramage,
 C'est pour se plaindre, en leur langage
 De l'excès de leurs maux.

De nos bois le triste feuillage
 N'offre plus de charmant ombrage,
 Et les petits oiseaux,
 Voltigeants a regret parmi ces
 arbrisseaux,
 Semblent vouloir désertter ce bocage.
 Et s'il font encore aux Echos
 Entendre un reste de Ramage,
 C'est pour se plaindre, en leur langag
 De l'excès de leurs maux.

Aminth

Dans nos vastes prairies
 Autre fois si fleuries,
 L'on ne voit plus bon dir les innocents
 troupeaux
 Au son des chalumeaux.

Dans nos vastes prairies
 Autre fois si fleuries,
 L'on ne voit plus bon dir les innocents
 troupeaux
 Au son des chalumeaux.

Damon

La terre par tout alteréé
 Ne fait plus éclater cette moisson doree
 Le doux espoir de nos travaux.
 Et cette onde autre fois si pure
 Refuse au doux sommeil l'agreable
 murmure,
 Qui nos tenoit lieu de pavots.

La terre par tout altérée
 Ne fait plus éclater cette moisson dorée
 Les doux espoir de nos travaux.
 Et cette onde autre fois si pure
 Refuse au doux sommeil l'agréable
 murmure,
 Qui nos tenoit lieu de pavots.

Choeur

La terre par tout alteréé
 Ne fait plus éclater cette moisson doree
 Le doux espoir de nos travaux.
 Et cette onde autre fois si pure

La terre par tout altérée
 Ne fait plus éclater cette moisson dorée
 Les doux espoir de nos travaux.
 Et cette onde autre fois si pure

Refuse au doux sommeil l'agréable
 murmure,
 Qui nos tenoit lieu de pavots.

Refuse au doux sommeil l'agréable
 murmure,
 Qui nos tenoit lieu de pavots.

Aminth

Nymphe, essuici ces pleurs qui te
 missent vos charmes.
 Ne poussez point au ciel d'inutiles
 soupirs
 Ce qui fait a present le sujet de vos
 l'armes
 Peut être dès ce jour va combler
 vos desirs.
 Maint hameux, connoissant son zele
 Demande Daphnis comme nous,
 S'il nous prefere a tous
 Nous allons vivre heureux sous ce
 guide fidele.

Nymphe, essuice ces pleurs qui te
 missent vos charmes.
 Ne poussez point au ciel d'inutiles
 soupirs
 Ce qui fait à présent le sujet de vos
 larmes.
 Peut être dès ce jour va combler
 vos desirs.
 Maint hameux, connoissant son zèle,
 Demande Daphnis comme nous.
 S'il nous préfère à tous,
 Nous allons vivre heureux sous ce
 guide fidèle.

Damon

Dés ses plus tendres ans l'on vit
 briller Daphnis
 Dans la lice des beaux esprits
 Et quand de ses lauriers le Deesse
 sçavante
 Couronnoit ses plus favoris
 Daphnis sur la troupe éloquente
 En remportoit le prix.

Dés ses plus tendres ans l'on vit
 briller Daphnis
 Dans la lice des beaux esprits;
 Et quand de ses lauriers le Déesse
 savante
 Couronnoit ses plus favoris,
 Daphnis sur la troupe éloquente
 En remportoit le prix.

La Nymphe

Juiver, le feu qui vous anime
 Les talents de Daphnis brillent en mille
 endroits

Hiver, le feu qui vous anime,
 Les talents de Daphnis brillent en mille
 endroits

A la cour en la ville ainsi que dans nos
bois
On vante de Daphnis le merite sublime.

À la cour en la ville ainsi que dans nos
bois;
On vante de Daphnis le mérite sublime.

Choeur

Juiver, le feu qui nous anime
Les talents de Daphnis brillent en mille
endroits
A la cour en la ville ainsi que dans nos
bois
On vante de Daphnis le merite sublime.

Hiver, le feu qui nous anime,
Les talents de Daphnis brillent en mille
endroits
À la cour en la ville ainsi que dans nos
bois;
On vante de Daphnis le mérite sublime.

Aminth

Ausi païs éloignez ainsi qu'au païs bas
Daphnis en sa tendre jeunesse
Donna des preuves de sagesse
Sous les auspices de Pallas.

Ausi pays éloignéz ainsi qu'au Pays-Bas
Daphnis en sa tendre jeunesse
Donna des preuves de sagesse
Sous les auspices de Pallas.

Damon

Ouÿ, Minerve La Sçavante
Par les doctes sentiers de la main,
L'a conduit et pour repondre a notre
attente
Dés lors fit voir en lui ce que devoit
Namur en esperer d'appui.

Oui, Minerve La Savante
Par les doctes sentiers de la main,
L'a conduit et pour répondre à
attente
Des lors fit voir en lui ce que devait
Namur en espérer d'appui.

Aminth

C'est un sage Pasteur dont l'amour vis
et tendre
Pour l'interet de son troupeau
Fera la sureté du Bourg et du hameau.
Que n'en devons nous point attendre
Si le ciel prolonge le cours
De les saints et tranquilles jours.

C'est un sage Pasteur dont l'amour vis
et tendre
Pour l'intérêt de son troupeau
Fera la sureté du Bourg et du hameau
Que n'en de voir nous point attendre
Si le ciel prolonge le cours
De les saints et tranquilles jours.

Damon

A Cesar, Daphnis a sçu plaire,
 Rome apres le choix de Cesar.
 Voulant a ses vertus donner quelque
 salaire
 Nous en fait a son tout
 Un present de la part.

A César, Daphnis a seu plaire
 Rome après le choix de Cèsar.
 Voulant à ses vertus donner quelque
 salaire
 Nous en fait à son tout
 Un présent de la part.

La Njymphe

Mais Daphnis l'etenu
 Peut etre en d'autre lieux
 Ne viendra t-il donc point faire tatir nos
 larmes
 Et calmer nos alarmes.

Mais Daphnis l'étenu
 Peut être en d'autre lieux
 Ne viendra t'il donc point faire tatir nos
 larmes
 Et calmer nos alarmes.

La Njymphe

Prince, l'amour de tes sujets
 Heureux fait partir mon Daphnis
 J'auray toute ma joye.
 Si ta bonté veut que je voÿe
 Daphnis servir l'Eglise et l'Etat en
 ces lieux
 Et mettre le comble a nos voeux.

Prince, l'amour de tes sujets
 Heureux fait partir mon Daphnis.
 J'aurai toute ma joie
 Si ta bonté veut que je voie
 Daphnis servir l'Eglissée et l'Etat en
 ces lieux
 Et mettre le comble à nos voeux.

Aminth

Ainsi parmi les biens qu'ici le ciel t'en
 voÿe
 Puisse tu pour l'appui de l'auguste
 maisson
 Avant les jours de le viellesse
 Parmi la joye et l'allegresse.
 Te voir naitre bientot un noble rejetton.

Ainsi parmi les biens qu'ici le ciel t'en
 voie
 Puisse tu pour l'appui de l'auguste
 maisson
 Avant les jours de le viellesse
 Parmi la joie et l'allégresse.
 Te voir naitre bientôt un noble rejetton.

Choeur

Ainsi parmi les biens qu'ici le ciel t'en voÿe	Ainsi parmi les biens qu'ici le ciel t'en voie
Puisse tu pour l'appui de l'auguste maisson	Puisse tu pour l'appui de l'auguste maisson
Avant les jours de le viellesse	Avant les jours de le viellesse
Parmi la joÿe et l'allegresse.	Parmi la joie et l'allégresse.
Te voir naitre bientot un noble rejetton.	Te voir naitre bientôt un noble rejetton.

Chant Deuxième

La Deesse Flores Vient Annoncer l'Arrivée de Daphnis

La deesse des Flores

Nÿmphe, faites cesser vos mortelles alarmes;	Nymphe, faites cesser vos morteles alarmes;
Reprenez vos appas le ciel enfin se rend A l'excès de vos larmes.	Reprenez vos appas; le ciel enfin se rend À l'excès de vos larmes.

La Nÿmphe

Quelle Divinité se présente ici bas	Quelle Divinité se présente ici bas
Que sa voix est douce et charmante!	Que sa voix est douce et charmante!
Mais pour me rendre plus contente	Mais, pour me rendre plus contente
Dis-moÿ Daphnis ne viens-il pas?	Dismoi Daphnis ne viens il pas?

La deesse des Flores

Nÿmphe, consolez vous, je devance ses pas.	Nymphe, consolez vous, je devance ses pas.
---	---

La Nÿmphe

Le verraï e bientot? Puis-je esperer? helas!	Le verrai je bientôt? Puis je espérer? hélas!
---	--

La deesse des Flores

Faites cesser votre cruelle peine	Faites cesser votre cruelle peine,
Reprenez vos appas dés aujourd'hui	Reprenez vos appas dés aujourd'hui.
Je vous l'amene pour ce doux objet de vos vœux	Je vous l'amené pour ce doux objet de vos vœux.
Ne songer plus qu'à préparer des jeux.	Ne songer plus qu'à préparer des jeux.

Duet, La Nympe, La deesse des Flores

Pour ce doux objet de nos vœux.	Pour ce doux objet de nos vœux.
Ne songeons plus qu'à préparer des jeux.	Ne songeons plus qu'à préparer des jeux.

La Nympe

L'agréable nouvelle	L'agréable nouvelle
Que tu viens porter en ces lieux	Que tu viens porter en ces lieux!
Et puissent aujourd'hui mes yeux	Et puissent aujourd'hui mes yeux
Etre temoins de ton recit fidele.	Être témoins de ton récit fidèle.

Aminth

Tu bannis de nos coeurs	Tu bannis de nos coeurs
La crainte et la tristesse.	La crainte et la tristesse.
La joye et l'allegresse.	La joie et l'allégresse
Vont succeder aux pleurs.	Vont succéder aux pleurs.

Choeur

Tu bannis de nos coeurs	Tu bannis de nos coeurs
La crainte et la tristesse.	La crainte et la tristesse.
La joye et l'allegresse.	La joie et l'allégresse
Vont succeder aux pleurs.	Vont succéder aux pleurs.

La deesse des Flores

Hatez vous, quittez votre rive,	Hatez vous, quittez votre rive,
Venez aimable Nymphé au devant de	Venez aimable Nymphé au devant de
Daphnis	Daphnis.
Le voici je le vois, sur vos bords il arrive	Le voici, je le vois, sur vos bords; il
arrive	arrive
Suivi des graces et des ris.	Suivi des graces et des ris.

La Nymphé

Le ciel, le juste ciel, seconde mes desirs.	Le ciel, le juste ciel, seconde mes désirs.
Nayades, Dieux des bois Bergers	Naiades, Dieux des bois, Bergers,
que tout l'assemble	que tout l'assemble.
Qu'on prepare des chants apres tant	Qu'on prépare des chants après tant
des soupirs,	des soupirs,
Daphnis rameine ensemble la joye et les	Daphnis rameine ensemble la joie et
plaisirs.	plaisirs.

La Nymphé

Sombres Forêts, rians Bocages	Sombres forêts, rians bocages
Couvrez ces lieux de vos ombrages	Couvrez ces lieux de vos ombrages.
Et vous jardins delicieux,	Et vous, jardins délicieux,
Parfumez l'air d'un encens precieux.	Parfumez l'air d'un encens précieux.

Aminth

A l'abri des frimats, à couvert de l'orage,	A l'abri des frimas, à couvert de l'orage,
Sans plus craindre des loups la fureur ni	Sans plus craindre des loups la fureur; ni
la rage	la ragé;
Paissez troupeaux, Daphnis veille pour	Paissez, troupeaux, Daphnis veille
vous.	vous.

Damon

Qu'on entende, Bergers le son de vos	Qu'on entende, Bergers le son de vos
musettes.	musettes.
Les Echoes	Les Echoes

Les Echos

Les Echoes

Les Echoes

Damon

Repondront de leurs grottes secrettes

Répondront de leurs grottes secrètes

Les Echos

De leurs grottes secrettes

De leurs grottes secrètes

Damon

Daphnis a rempli nos desirs

Daphnis a rempli nos désirs

Les Echos

Nos desirs

Nos désirs

*Damon*Il ramene avec joye les jeux et les
plaisirs.Il ramène avec joie les jeux et les
plaisirs.*Les Echos*

Les plaisirs.

Les plaisirs.

*La Nympe*Zephirs qui regnez dans nos plaines
Ranimez les souples roseaux
Qui bordent nos paisibles eaux
Et par vos plus douces haleines
Faites en pour Daphnis autant de
chalumeaux.Zéphirs qui régnez dans nos plaines
Ranimez les souples roseaux
Qui bordent nos paisibles eaux
Et par vos plus douces haleines
Faites en pour Daphnis autant de
chalumeaux.

Damon

Et vous, troupeau, témoin de nos allarmes	Et vous, troupeau, tèmoin de nos alarmes
Joiezle aussi de nos plus doux	Sauvez-le aussi de nos plus doux
accents.	accents.
Après avoir versé des larmes	Après avoir versé des larmes,
Partagez avec nous nos plaisirs	Partagez avec nous nos plaisirs
innocents.	innocents.

Aminth

Que tout l'interesse que tout l'empresse.	Que tout l'intéresse; que tout l'empresse.
Venez petits oÿseaux	Venez petits oiseaux
Sous ce tendre feüillage,	Sous ce tendre feüillage,
Mélez votre ramage	Mélez votre ramage
Au bruit de ces eaux.	Au bruit de ces eaux.

Choeur

Que tout l'interesse que tout l'empresse.	Que tout l'intéresse; que tout l'empresse.
Venez petits oÿseaux	Venez petits oiseaux
Sous ce tendre feüillage,	Sous ce tendre feüillage,
Mélez votre ramage	Mélez votre ramage
Au bruit de ces eaux.	Au bruit de ces eaux.

La Nÿmphe

En faveur de Daphnis la feconde Nature	En faveur de Daphnis la feconde Nature
Se pare de mille agrements	Se pare de mille agréments.
J'entens l'onde qui coule avec un doux	J'entens l'onde qui coule avec un doux
murmure	murmure;
Les prez semez de fleurs et couvers de	Les prés semes de fleurs de
verdure	verdure,
Font briller a nos yeux de pompeux	Font briller à nos yeux de pompeux
ornaments	ornaments,
Qui ramdnents ici les charmes du	Qui ramènents ici les charmes du
printems.	printemps.

La deesse des Flores

A vos tendres concerts, Bergers,
 melez la danse
 Le Dieu Pan vous invite a l'ombre
 des ormeaux.
 Il s'engage lui meme a marquer la
 cadence
 Par les doux sons de ses pipeaux.

A vos tendres concerts, Bergers,
 mêlez la danse;
 Le Dieu Pan vous invite à l'ombre
 des ormeaux.
 Il s'engage lui même à marquer la
 cadence
 Par les doux sons de ses pipeaux.

Choeur

A nos tendres concerts, Bergers,
 melez la danse
 Le Dieu Pan vous invite a l'ombre
 des ormeaux.
 Il s'engage lui meme a marquer la
 cadence
 Par les doux sons de ses pipeaux.

A nos tendres concerts, Bergers,
 mêlez la danse;
 Le Dieu Pan vous invite à l'ombre
 des ormeaux.
 Il s'engage lui même à marquer la
 cadence
 Par les doux sons de ses pipeaux.

Damon

Ha! que le ciel nous est propice
 et secourable
 Perise ce hameau plutot que ce
 Pasteur aimable
 Ne soit aimé de son troupeau.

Ha! que le ciel nous est propice
 et secourable.
 Perise ce hameau plutôt que ce
 Pasteur aimable
 Ne soit aimé de son troupeau.

Aminth

Ah! que n'ayie la voix des guerrieres
 trompettes
 Pour faire retentir nos hameaux et nos
 bois
 Du bruit de ses sacrez exploits!
 Mais nos foibles musettes ne sçavents dire
 hélas!
 Que quelques chansonnettes.

Ah! que n'est la voix des guerrières
 trompettes
 Pour faire retentir nos hameaux nos
 bois
 Du bruit de ses sacrés exploits!
 Mais nos foibles musettes ne savants dire
 hélas!
 Que quelques chansonnettes.

La Nymphé

Ne cessez point d'unis vos voix
 Au doux son des hautbois.

Ne cessez point d'unis vos voix
 Au doux son des hautbois.

La Nymphé

Heureux Berger, trop heureuses Bergeres
 Chantez cens et cens fois
 Assis sur la tendre fougere.
 Le genereux Daphnis, Éleve de Pallas
 Le gracieux Daphnis l'honneur de nos
 Prelats.

Heureux Berger, trop heureuses Bergères
 Chantez cens et cens fois,
 Assis sur la tendre fougère.
 Le généreux Daphnis, Élève de Pallas,
 Le gracieux Daphnis l'honneur de nos
 Prélats.

Choeur

Ne cessez point d'unis nos voix
 Au doux son des hautbois.
 Heureux Berger, trop heureuses Bergeres
 Chantez cens et cens fois
 Assis sur la tendre fougere.
 Le genereux Daphnis, Éleve de Pallas
 Le gracieux Daphnis l'honneur de nos
 Prelats.

Ne cessez point d'unis nos voix
 Au doux son des hautbois.
 Heureux Berger, trop heureuses Bergères
 Chantez cens et cens fois,
 Assis sur la tendre fougère.
 Le généreux Daphnis, Élève de Pallas,
 Le gracieux Daphnis l'honneur de nos
 Prélats.

Modernised Text with English Translation

Part I

*First Entrance of the Nymph of the Sambre [River],
Sighing for the Arrival of Daphnis*

La Nymphé

Serai je toujours languissante,	Shall I be always listless,
Dans une triste et longue attente?	Forever waiting sadly?
Daphnis enfin ne paroîtra t'il pas?	Will Daphnis ever appear?
Son absence a changé ces	His absence has changed these
fortunes climats:	fortunate climates:
Je n'entends plus d'oiseau qui chante,	I no longer hear any birds singing,
Je ne vois plus de fleurs	I no longer see the flowers
éclore sous mes pas.	blooming under my feet.
C'est toi Seine fiere et cruelle	It is you, proud and cruel Seine,
Qui retiens mon Daphnis par	Who retains my Daphnis with
tes charmants appas:	your charming wiles:
Que me sent-il, hélas! d'être immortele?	What use is it for me to be immortal?
Si je ne vois Daphnis, j'aime	If I do not see Daphnis [soon], I wish
autans le trépas.	for my own death.

Aminth

Dis-nous, Nymphé, dis-nous le sujet	Tell us, Nymph, tell us the cause
de ta peine	of your sorrow
Ne pourroit-on la soulager.	That we might soothe your pain.

La Nymphé

Non, non, le seul Daphnis pourroit	No, no, only Daphnis can release
me dégager	me from
Des mille affreux soucis que	The thousand horrible worries caused
son absence entraine.	by his absence.

Damon

De nos bois le triste feuillage	The saddened foliage of our wood
N'offre plus de charmant ombrage,	Offers no more charming shade,
Et les petits oiseaux,	And the little birds,
Voltigeants a regret parmi	Fluttering reluctantly among
ces arbrisseaux,	these bushes,
Semblent vouloir désertier ce bocage.	Seem to desire to leave this grove.
Et s'il font encore aux Echos	And if they invite the Echoes
Entendre un reste de Ramage,	To hear a little bird-song,
C'est pour se plaindre, en leur	It is to complain, in their own
langage,	language,
De l'excès de leurs maux.	Of the excess of their troubles.

Aminth

Dans nos vastes prairies	In our vast meadows
Autre fois si fleuries,	Once so full of flowers,
L'on ne voit plus bon dir les innocents	One can no longer see the innocent
troupeaux	flocks leaping
Au son des chalumeaux.	To the sound of the shepherd's pipe.

Damon

La terre par tout altérée	The land, which is everywhere
	damaged
Ne fait plus éclater cette moisson dorée	Will not burst forth with a golden
	harvest,
Les doux espoir de nos travaux.	The sweet hopes of our work.
Et cette onde autre fois si pure	And this flowing water, once so pure,
Refuse au doux sommeil l'agréable	Denies to our sweet sleep its pleasant
murmure,	murmur,
Qui nos tenoit lieu de pavots.	Which lulled us in lieu of poppies.

Choeur

La terre par tout altérée	The land, which is everywhere changed,
Ne fait plus éclater cette moisson dorée	Will not burst forth with a golden harvest,
Les doux espoir de nos travaux.	The sweet hopes of our work.
Et cette onde autre fois si pure	And this flowing water, once so pure,
Refuse au doux sommeil l'agréable murmure,	Denies to our sweet sleep its pleasant murmur,
Qui nos tenoit lieu de pavots.	Which lulled us in lieu of poppies.

Aminth

Nymphé, essuice ces pleurs qui te missent vos charmes.	Nymph, dry these tears which hide your charms.
Ne poussez point au ciel d'inutiles soupirs	Do not send up to heaven needless sighs,
Ce qui fait à présent le sujet de vos larmes.	That which is now the cause of your weeping.
Peut être dès ce jour va combler vos désirs.	Perhaps even today will be fulfilled your desires.
Maint hameux, connoissant son zèle, Demande Daphnis comme nous.	Many villages, knowing his zeal, Call for Daphnis as we do.
S'il nous préfère à tous,	Should he prefer us above the others,
Nous allons vivre heureux sous ce guide fidèle.	We shall live happily under this faithful guide.

Damon

Dés ses plus tendres ans l'on vit briller Daphnis	From his tenderest years, we saw Daphnis shine
Dans la lice des beaux esprits;	In the ranks of beautiful spirits;
Et quand de ses lauriers le Déesse savante	And when with her beautiful laurels the learned Goddess
Couronnoit ses plus favoris,	Crowned her most favored ones,
Daphnis sur la troupe éloquente	Daphnis, amidst the eloquent group,

En remportoir le prix.

Recieved the prize.

La Nymphé

Hiver, le feu qui vous anime,

[Just as] Winter, the fire which
enlivens you,

Les talents de Daphnis brillent
en mille endroits

Daphnis' talents shine in
thousands of places

À la cour en la ville ainsi que
dans nos bois;

In the court and city as well as
in our woods [rural villages];

On vante de Daphnis le mérite sublime.

In other words, we praise the sublime
merit of Daphnis.

Choeur

Hiver, le feu qui nous anime,

[Just as] Winter, the fire which
enlivens us,

Les talents de Daphnis brillent
en mille endroits

Daphnis' talents shine in
thousands of places

À la cour en la ville ainsi que
dans nos bois;

In the court and city as well as
in our woods [rural villages];

On vante de Daphnis le mérite sublime.

In other words, we praise the sublime
merit of Daphnis.

Aminth

Ausi pays éloigné ainsi qu'au
Pays-Bas

In the remote country as in the
Pays-Bas

Daphnis en sa tendre jeunesse

Daphnis in his tender youth

Donna des preuves de sagesse

Gave proof of wisdom

Sous les auspices de Pallas.

Under the auspices of Pallas.

Damon

Oui, Minerve La Savante

Yes, Minerve the Wise

Par les doctes sentiers de
la main,

Led him along learned paths by
the hand,

L'a conduit et pour répondre à

And in response to

notre attente
Des lors fit voir en lui ce que
devait
Namur en espérer d'appui.

our expectation
Caused it to be seen in him that
for which
Namur could hope for support.

Aminth

C'est un sage Pasteur dont l'amour vis
et tendre
Pour l'intérêt de son troupeau
Fera la sureté du Bourg et du hameau.

Que n'en de voir nous point attendre
Si le ciel prolonge le cours
De les saints et tranquilles jours.

It is a wise Shepherd whose strong and
tender love
For the well-being of his flock
Will ensure the security of the small
town and village.

What should we not expect
If the heavens prolong the course
Of these holy and tranquil days.

Damon

A César, Daphnis a seu plaire

Rome après le choix de Cèsar.
Voulant à ses vertus donner
quelque salaire
Nous en fait à son tout
Un présent de la part.

To Caesar, Daphnis knew how to
please
Rome following the choice of Caesar.
Wishing to give his virtue
some acknowledgement
He gave to us in turn
A gift on his behalf.

La Nymphé

Mais Daphnis l'étenu
Peut être en d'autre lieux
Ne viendra t'il donc point faire tahir
nos larmes
Et calmer nos alarmes.

But Daphnis took that gift
Perhaps to other places
Is he not then coming to dry
our tears
And calm our fears?

La Nymphe

Prince, l'amour de tes	Prince, the love of your happy
sujets	subjects
Heureux fait partir mon Daphnis.	Causes my Daphnis to leave.
J'aurai toute ma joie	I will have all my joy
Si ta bonté veut que je voie	If your goodness desires that I see
Daphnis servir l'Eglissée et l'Etat	Daphis serve the Church and State
en ces lieux	in these places
Et mettre le comble à nos voeux.	And thus completely fulfil our wishes.

Aminth

Ainsi parmi les biens qu'ici le ciel	Thus, amidst the goods that heaven
t'en voie	sends you,
Puisse tu pour l'appui de l'auguste	May you, for the sake of the great
maison	house
Avant les jours de le viellesse	[And] before the days of old age,
Parmi la joie et l'allégresse.	Amidst joy and felicity,
Te voir naitre bientôt un noble rejetton.	Soon see the birth of a noble heir.

Choeur

Ainsi parmi les biens qu'ici le ciel	Thus, amidst the goods that heaven
t'en voie	sends you,
Puisse tu pour l'appui de l'auguste	May you, for the sake of the great
maison	house
Avant les jours de le viellesse	[And] before the days of old age,
Parmi la joie et l'allégresse.	Amidst joy and felicity,
Te voir naitre bientôt un noble rejetton.	Soon see the birth of a noble heir.

Part II

*The Goddess of Spring Comes to Announce the Arrival of Daphnis**La déesse des Flores*

Nymph, faites cesser vos mortelles alarmes;	Nymph, put an end to your mortal fears;
Reprenez vos appas; le ciel enfin se rend	Reclaim your charms; the heavens at last give way
À l'excès de vos larmes.	To the excess of your tears.

La Nymph

Quelle Divinité se présente ici bas	What Divinity presents herself here?
Que sa voix est douce et charmante!	How sweet and charming is her voice!
Mais, pour me rendre plus contente	But, to make me even more content,
Dismoi Daphnis ne viens il pas?	Tell me, is not Daphnis coming?

La déesse des Flores

Nymph, consolez vous, je devance ses pas.	Nymph, take comfort, for I precede him.
--	--

La Nymph

Le verrai je bientôt? Puis je espérer? hélas!	Shall I see him soon? Can I hope? alas!
--	--

La déesse des Flores

Faites cesser votre cruelle peine, Reprenez vos appas dès aujourd'hui.	Put an end to your cruel pain, Reclaim your beauty today.
Je vous l'amené pour ce doux objet de vos voeux.	I bring him to you, a sweet sight for your eyes.
Ne songer plus qu'à préparer des jeux.	Now think of nothing but the preparation of games.

Duet, La Nymphé, La déesse des Flores

Pour ce doux objet de nos vœux.	For this sweet sight for our eyes.
Ne songeons plus qu'à	We will think of nothing but the
préparer des jeux.	preparation of games.

La Nymphé

L'agréable nouvelle	What pleasant news
Que tu viens porter en ces lieux!	You bring to these places!
Et puissent aujourd'hui mes yeux	And may it be that today my eyes
Être témoins de ton récit fidèle.	Will bear witness to your faithful tale.

Aminth

Tu bannis de nos cœurs	You banish from our hearts
La crainte et la tristesse.	Fear and sadness.
La joie et l'allégresse	Joy and felicity
Vont succéder aux pleurs.	Will succeed tears.

Chœur

Tu bannis de nos cœurs	You banish from our hearts
La crainte et la tristesse.	Fear and sadness.
La joie et l'allégresse	Joy and felicity
Vont succéder aux pleurs.	Will succeed tears.

La déesse des Flores

Hatez vous, quittez votre rive,	Haste, leave your bank,
Venez aimable Nymphé au devant	Come, gentle Nymph
de Daphnis.	before Daphnis.
Le voici, je le vois, sur vos bords;	There he is, I see him at your border;
il arrive	he arrives
Suivi des grâces et des ris.	Followed by graces and laughter.

La Nymphe

Le ciel, le juste ciel, seconde mes désirs.	The heavens, the fair heavens, yield my desires.
Naiades, Dieux des bois, Bergers, que tout l'assemble.	Naiads, Gods of the woods, Shepherds, let all come together.
Qu'on prépare des chants après tant des soupirs,	Let us prepare songs after so many sighs,
Daphnis rameine ensemble la joie et les plaisirs.	Let Daphnis bring together joy and pleasures.

La Nymphe

Sombres forêts, rians bocages	Solemn forests, laughing groves
Couvrez ces lieux de vos ombrages.	Cover these places with your shades.
Et vous, jardins délicieux,	And you, delightful gardens,
Parfumez l'air d'un encens précieux.	Perfume the air with a precious incense.

Aminth

A l'abri des frimas, à couvert de l'orage,	Sheltered from frost, protected from storm,
Sans plus craindre des loups la fureur; ni la ragé;	No longer fearing the fury and rage of the wolves;
Paissez, troupeaux, Daphnis veille vous.	Graze, flock, for Daphnis watches pour over you.

Damon

Qu'on entende, Bergers le son de. vos musettes.	Shepherds, let us hear the sound of your pipes.
Les Echoes	The Echoes

Les Echos

Les Echoes	The Echoes
------------	------------

Damon

Répondront de leurs grottes secrètes Will answer from their secret grottoes

Les Echos

De leurs grottes secrètes From their secret grottoes

Damon

Daphnis a rempli nos désirs Daphnis has fulfilled our desires

Les Echos

Nos désirs Our desires

Damon

Il ramène avec joie les jeux et He brings back with joy the games and
les plaisirs. pleasures.

Les Echos

Les plaisirs. Pleasures

La Nymphé

Zéphirs qui régnez dans nos plaines Zephyrs, which reign in our plains,
Ranimez les souples roseaux Revive the supple reeds
Qui bordent nos paisibles eaux Which skirt our peaceful waters
Et par vos plus douces haleines And with your gentlest breaths
Faites en pour Daphnis autant de Make them for Daphnis into many
chalumeaux. flutes.

Damon

Et vous, troupeau, tèmoin de nos alarmes And you, flock, witness to our fears
Sauvez-le aussi de nos plus doux accents. Follow now our sweetest notes.
Après avoir versé des larmes, After having shed so many tears,
Partagez avec nous nos plaisirs innocents. Share with us our innocent pleasures.

Aminth

Que tout l'intéresse;	May everything interest him;
que tout l'empresse.	may everything impress him.
Venez petits oiseaux	Come, little birds
Sous ce tendre feuillage,	Under this tender foliage,
Mêlez votre ramage	Join your song
Au bruit de ces eaux.	To the noise of these waters.

Choeur

Que tout l'intéresse;	May everything interest him;
que tout l'empresse.	may everything impress him.
Venez petits oiseaux	Come, little birds
Sous ce tendre feuillage,	Under this tender foliage,
Mêlez votre ramage	Join your song
Au bruit de ces eaux.	To the noise of these waters.

La Nymphé

En faveur de Daphnis la féconde Nature	To favour Daphnis, fertile Nature
Se pare de mille agréments.	Adorns herself with a thousand decorations.
J'entens l'onde qui coule avec	I hear the waters which flow with a
un doux murmure;	soft murmur;
Les prés semés de fleurs	The meadows, sown with flowers
et couverts de verdure,	and covered with green,
Font briller à nos yeux de	Cause to shine in our eyes
pompeux ornements,	these magnificent ornaments
Qui ramènent ici les charmes du.	That bring back the charms of
printemps	spring.

La déesse des Flores

A vos tendres concerts, Bergers,	In your gentle choruses, Shepherds,
mêlez la danse;	lead the dance;
Le Dieu Pan vous invite à l'ombre	The God Pan calls you to the shade
des ormeaux.	of the elms.

Il s'engage lui même à marquer
 la cadence
 Par les doux sons de ses pipeaux.

He himself promises to keep
 the time
 With the soft sounds of his pipes.

Choeur

A vos tendres concerts, Bergers,
 mêlez la danse;
 Le Dieu Pan vous invite à l'ombre
 des ormeaux.
 Il s'engage lui même à marquer
 la cadence
 Par les doux sons de ses pipeaux.

In your gentle choruses, Shepherds,
 lead the dance;
 The God Pan calls you to the shade
 of the elms.
 He himself promises to keep
 the time
 With the soft sounds of his pipes.

Damon

Ha! que le ciel nous est propice
 et secourable.
 Perise ce hameau plutôt que
 ce Pasteur aimable
 Ne soit aimé de son troupeau.

Ha! how heaven is good and favorable
 to us.
 This village would perish sooner than
 this kind Shepherd
 Be not loved by his flock.

Aminth

Ah! que n'est la voix
 des guerrières trompettes
 Pour faire retentir nos hameaux
 et nos bois
 Du bruit de ses sacrés
 exploits!
 Mais nos foibles musettes ne savent
 dire hélas!
 Que quelques chansonnettes.

Ah! That [if only] we had the voice of
 those war trumpets
 To make resound our villages
 and our woods
 With the clamour of his sacred
 exploits!
 But our feeble flutes know only how to
 say, alas!
 A few little songs.

La Nymphé

Ne cessez point d'unir vos voix
 Au doux son des hautbois.

Never cease to unite your voices
 To the soft sound of the oboes.

La Nymphe

Heureux Berger, trop heureuses	Happy Shepherd, overjoyed
Bergères	Shepherdesses,
Chantez cens et cens fois,	Sing hundreds and hundreds of times
Assis sur la tendre fougère.	Seated upon the tender fern.
Le généreux Daphnis, Élève de Pallas,	‘Generous Daphnis, pupil of Pallas,
Le gracieux Daphnis l’honneur	Gracious Daphnis, the honour
de nos Prélats.	of our Prelates.’

Choeur

Ne cessons point d’unis nos	We shall never cease to unite our
voix	voices
Au doux son des hautbois.	To the soft sound of the oboes.
Heureux Berger, trop heureuses	Happy Shepherd, overjoyed
Bergères	Shepherdesses,
Chantez cens es cens fois,	Sing hundreds and hundreds of times
Assis sur la tendre fougère.	Seated upon the tender fern.
Le généreux Daphnis, Élève de Pallas,	‘Generous Daphnis, pupil of Pallas,
Le gracieux Daphnis l’honneur	Gracious Daphnis, the honour
de nos Prélats.	of our Prelates.’

Critical Notes

No. 4 *Non, non le seul* (bar 46 – 48)

47 In the MS, this bar is short by a semiquaver. The rhythms established in the bar now continue in the fourth crotchet by changing the original three semiquavers to a quaver followed by two semiquavers.

No. 6 *Nous sortons pour* (51 – 135)

76 Figured bass in brackets at second crotchet added to match first crotchet

106 MS is in 3 staves, the third staff labelled ‘Aminth’ and ‘B.C.’

112 Figured bass in brackets at second crotchet added to match first crotchet

No. 9 *De nos bois* (160 – 169)

168 Illegible figured bass in MS for the second quaver of the third crotchet.

No. 12 *La terre par tout* (198 – 262)

226 In the MS, the second crotchet in the soprano part was originally written as a quaver, but the flag has been scraped until very faint. The soprano part in this bar now matches the rhythmic pattern of the instrumental and choral alto parts.

239 B-flat accidental added to the first crotchet of the choral bass and basso continuo parts to match the corresponding B-flat in the choral tenor part. B-flat accidental added to the third crotchet of the choral bass part to match the MS basso continuo accidental.

No. 19 *C'est un sage Pasteur* (322 – 347)

335 Final quaver in Aminth's part in the MS is without an accidental

No. 24 *Ainsi parmi les biens* (490 – 515)

493 The soprano vocal line is modified from B-B-B in the MS to A-A-B to avoid a double dissonance with the dessus I and the instrumental alto parts.

512 A dash over the dotted crotchet in the instrumental alto part is not included in this score. As such a marking is unique to the entire document, it appears to be an accidental pen-stroke.

514 Dessus I is corrected from G-G-G to A-G-G because of the A minor chord.

No. 25 *Entrée* (516 – 551)

540 The accidental in the MS Dessus II part is an extra marking, reflecting the B natural in the Dessus I part.

545 Dotted semibreve in instrumental alto part changed from A to G to reflect the C major chord.

No. 26 *Nymphe, faites cesser* (552 – 555)

554 – 555 Rests in the basso continuo part added (empty in the MS).

555 Tenor clef added because of the bass clef in bar 556 in the MS.

No. 32 *L'agréable nouvelle* (578 – 582)

580 MS crotchet for 'puissent' made into two quavers to facilitate singing, as the indicated text underlay for the remainder of the bar does not allow for the two syllables of the word.

No. 34 *Tu bannis de nos coeurs* (601 – 625)

616 Sharp accidental added to third quaver and final quaver of dessus I to conform to the choral soprano and Dessus II parts.

No. 39 *Qu'on entende, Bergers* (734 – 782)

742 The dot on the crotchet is missing in the dessus II and instrumental alto parts in the MS.

782 A G-clef appears in Damon's part at the 'da capo' in the MS.

No. 43 *Que tout l'intéresse* (858 – 894)

861 The first crotchet B in the MS choral tenor part is changed to C sharp in consideration of simultaneous C sharp in the choral soprano part.

882 A sharp accidental is added to the second quaver in the Dessus II part to reflect the underlying harmony.

887 The D sharp in Dessus II, matching the same pitch present in both the choral soprano and Dessus I parts, is absent in the MS.

No. 44 *En faveur de Daphnis* (895 – 906)

896 Figured bass for first semibreve is indistinct, believed to be a 2.

No. 45 *Musette* (907 – 932)

919 Accidental added to the instrumental alto part to match the simultaneous D sharp in Dessus I.

No. 47 *A vos tendres concerts* (957 – 978)

970 First crotchet in choral tenor part changed from MS E to F to dissonance with all other parts.

971 Final quaver in the choral soprano part is changed from E to D to reflect the harmony.

No. 51 *Ne cessons point* (1090 – *fin*)

1122 The two quavers in the third pulse in Dessus II, G, in the MS, are changed to A to avoid a double dissonance. Final two quavers in Dessus II, E in the MS, are changed to F sharps to reflect the B major

chord and the harmonic pattern with the Dessus I part. The dot after the semibreve in the choral alto part in the MS, which created an extra crotchet, is removed.

- 1136 Sharp accidentals added Es in the Dessus I, choral alto, and basso continuo to prevent cross relations.
- 1148 A sharp accidental is added to the choral soprano part D to match the simultaneous D sharp in the Dessus II part.
- 1159 Sharp accidentals are added to the third pulse quavers in the Dessus I part and the final two quavers of Dessus II to correspond with the D sharp in the choral tenor part.
- 1159 Alto instrumental part original dotted crotchet is changed from E to D sharp, the leading tone, for resolution to E on the subsequent beat and to avoid dissonance with the Dessus I, Dessus II, and choral tenor parts.

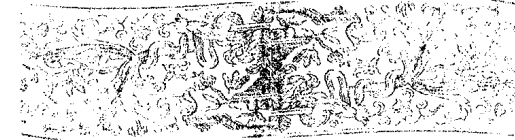
DAPHNIS, PASTORALE

Représentée par les Ecoliers d'Université de York,
à York le 27. Novembre 2008
vers les 7.5 heures après midy au Sir Jack Lyons Concert Hall

*Represented by Students from the University of York,
at York on the 27. November 2008
at the seventh and a half hours after noon in the Sir Jack Lyons Concert Hall*



In York, by Elizabeth Dyer, Printed at the University of York, 2008



SUJET

Les Bergers des environs de la Sambre & de la Meuse, aiant apprix l'arrivée de DAPHNIS leur Chef, qu'ils attendoient depuis longtem, font des preparatifs pour le bien recevoir.

The shepherds from the area of the Sambre and Meuse rivers gather to await the arrival of Daphnis, their chief, who had been a long time away, and make preparations for the celebration of his return.

La Scène Est Sur Le Jonction De La Sambre & De La Meuse
The setting is on the banks at the meeting of the Sambre and Meuse Rivers



NOMS DES ACTEURS

La Nympe de la Sambre,
Deesse des Flores,
Echo,
Minerve/Pallas Athena,
Apollon,
Les Petits Oiseaux
Le Comte de Namur
La Comtesse de Namur

Rosamund Cole, de York
Peeye Chen, de Taipei, Taiwan
Elizabeth Marshall, de London
Rosanna Leithall, de Norwich
Ward van Laatum, de Velp, The Netherlands
Zoë Stones, de London; Joanna Watson, de Northumberland
Ehren Mierau, de America
Lindsey Smith, de Hobart, Tasmaia, Australia

LES BERGERS

Daphnis, Chef de Bergers,
Damon,
Aminth,

Jon Hughes, de York
Robin Biers, de Fairbanks, Alaska
Graham Biers, de Sarver, Pennsylvania

Coridon/Pan,
Menalque,
Meris,
Thyrsis,

Mark Burghagen, de Hessen, Germany
Tom Chapman, de Beckenham
Anna Camilla Goldbeck-Wood, de Cambridge
John Goldie-Scot, de Basingstoke

ORCHESTRE

Violin I,
Violin II,
Viola,
Bass Viol,
Chamber organ,

Bianca Brajuha, de Rijeka, Croatia
Mieczyslaw Posmyk, de York
Victoria Bernath, de Ontario, Canada
Sam Stadien, de London
Shaun Pirttijarvi, de Lancaster

Directeur

Elizabeth Dyer, de Austin, Texas

Chant Première

La Nymphé de Sambre est découverte par les bergers Damon et Aminth. La nymphé se désespère à cause de la longue absence de Daphnis; parce qu'il n'est pas arrivé, la terre est encore sous l'emprise de l'hiver. Damon et Aminth disent à la Nymphé qu'ils y sont venus aussi à attendre l'arrivée de Daphnis, le chef des bergers. Ils expliquent à la Nymphé que Daphnis seul possède le pouvoir de porter le printemps à la terre et à faire fondre la glace des fleuves. Damon et Aminth songent à la jeunesse de Daphnis, quand il a été couronné de la couronne de laurier par la déesse Pallas Athéna pour sa poésie exquise, et récompensé par César pour son éloquence. La Nymphé et le chœur exaltent les mérites sublimes de Daphnis. Tous honorent le seigneur de la ville et lui souhaitent la joie, la richesse, et un héritier.

Part One

The Nymph of the Sambre River is discovered by the shepherds Damon and Aminth. The Nymph is in despair due to the long absence of Daphnis; because he has not come, the land is still held in the grip of winter. Damon and Aminth tell the Nymph that they, too, have come to await the arrival of Daphnis, the chief of the shepherds. They tell the Nymph that Daphnis alone has the power to bring forth spring to the land and melt the ice of the rivers. Damon and Aminth reflect on the youth of Daphnis, when he was crowned by the goddess Pallas Athena with the laurel wreath for his exquisite poetry and rewarded by Caesar for his eloquence. The Nymph and Chorus praise the sublime merits of Daphnis. All honor the Lord of the city and wish him joy, wealth, and an heir.

Chant Deuxième

La déesse des fleurs (Flores) entre, la Nymphé reconfortant parce que la déesse est venu d'annoncer l'arrivée de Daphnis. La Nymphé, Damon, et Aminth demandent qu'on prépare des divertissements pour Daphnis. La Nymphé supplie les bois de fleurir et de mettre en avant des feuilles, et les jardins de produire des fleurs avec leur parfum doux. Damon réveille l'Echo avec des nouvelles de l'arrivée éminente de Daphnis. La Nymphé appelle aux vents de respirer leur souffle chaud et doux. Aminth appelle les oiseaux à mêler leur chant aux eaux fraîchement débordantes. Tous demandent de la musique appropriée pour Daphnis, mais ils déplorant que leurs talents ne suffisent pas à la tâche. Daphnis arrive, reçoit ses lauriers de Pallas Athéna, et soulève le Nymphé soulagée. Ensemble ils dirigent les bergers dans un dernier chant d'éloge.

Part Two

The Goddess of the Flowers enters, comforting the Nymph, for the Goddess has come to announce the arrival of Daphnis. The Nymph, Damon, and Aminth call for the preparation of entertainments for Daphnis. The Nymph entreats the woods to blossom and put forth leaves and the gardens to bring forth flowers with their sweet fragrance. Damon awakens the Echo with the news of Daphnis' eminent arrival. The Nymph calls for the winds to breathe their gentlest warm breath. Aminth calls the birds to add their song to the newly-flowing waters. All call for music appropriate for Daphnis, but lament that their talents are not equal to the task. Daphnis arrives, receives his laurels from Pallas Athena, and raises the comforted Nymph. Together they lead the shepherds in a final paean of praise.

Part I*The Nymph*

Shall I be always listless,
Forever waiting sadly?
Will Daphnis ever appear?
His absence has changed these fortunate
climates:
I no longer hear any birds singing,
I no longer see flowers blooming under my
feet.

It is you, proud and cruel Seine,
Who retains my Daphnis with your charming
wiles:

What is the use for me to be immortal?
If I do not see Daphnis, I wish for my own
demise.

Aminth

Tell us, Nymph, tell us the cause of your
sorrow
That we might soothe your pain.

The Nymph

No, no, only Daphnis could release me from
The thousand horrible concerns brought on
by his absence.

Damon

The same concern leads us here.
Shall we ever leave these deadly places?
Should not Daphnis, our kind master,
renew with his appearance
All in this place that is graceful.

Trio: The Nymph, Damon, Aminth

Shall we ever leave these deadly places?
Should not Daphnis, our kind master,
renew with his appearance
All in this place that is graceful.

Aminth

Already Ceres abandons us,
And despite the spring flowers
We will not savour
The sweetness of autumn
If Daphnis delays any longer.

The Nymph

My flowing waves, now unhappy and
lamenting,
Halt upon their bank,
And seeing how summer delays its beautiful
days,
Refuse without Daphnis to resume their
course.

Damon

The saddened foliage of our wood
Offers no more charming shade,
And the little birds,
Fluttering reluctantly among these bushes,
Seem to desire to leave this grove.
And if they invite the Echoes
To hear a little bird-song,
It is to complain, in their own language,
Of the excess of their troubles.

Aminth

In our vast meadows
Once so full of flowers,
One can no longer see the innocent flocks
leaping
To the sound of the shepherd's pipe.

Damon

The land which is everywhere damaged
Will not burst forth that golden harvest,
The sweet hope of our work.
And this flowing water once so pure
Denies to our sweet sleep its pleasant
murmur,
Which lulled us in lieu of poppies.

Chorus

The land which is everywhere damaged
Will not burst forth that golden harvest,
The sweet hope of our work.
And this flowing water once so pure
Denies to our sweet sleep its pleasant
murmur,
Which lulled us in lieu of poppies.

Aminth

Nymph, dry these tears which hide your charms.

Do not force to heaven needless sighs,
That which is now the cause of your weeping.

Perhaps even today your desires will be fulfilled.

Many villages, knowing his zeal,
Call for Daphnis as we do.
Should he prefer us above the others,
We shall live happily under this faithful guide.

Damon

From his tender years, we saw Daphnis shine
In the ranks of beautiful spirits;
And when with her beautiful laurels the learned Goddess

Crowned her most favoured ones,
Daphnis, amidst the eloquent group,
Won the prize.

The Nymph

Winter, the fire which enlivens you,
Daphnis' talents shine in thousands of places
In the court and city as well as in our woods;
In other words, we praise the sublime merit
of Daphnis

Chorus

Winter, the fire which enlivens you,
Daphnis' talents shine in thousands of places
In the court and city as well as in our woods;
In other words, we praise the sublime merit
of Daphnis

Aminth

In the remote country as in the Pays-Bas
Daphnis in his tender youth
Gave proof of wisdom
Under the auspices of Pallas.

Damon

Yes, Minerve the wise
Led him by the hand along learned paths,
And to respond to our expectation
Caused it to be seen in him that for which
Namur could hope for support.

Aminth

It is a wise Shepherd whose strong and tender love

For the well-being of his flock
Will ensure the security of the small town
and village.

What should we not expect
If the heavens prolong the course
Of these holy and tranquil days.

Damon

To Caesar, Daphnis knew how to please
Rome following the choice of Caesar.

Wishing to give his virtue some acknowledgement
He gave to us in turn
A gift on his behalf.

Nymph

But Daphnis took that gift
But Daphnis took that gift
Perhaps to other places
Is he not then coming to dry our tears
And calm our fears?

Nymph

Prince, if the love of your happy subjects
Causes my Daphnis to leave,
I will have all my joy.
If your goodness desires that I see
Daphnis serve the Church and State in these
places
And thus utterly fulfil our wishes.

Aminth

Thus amidst the goods that heaven sends you
May you, for the sake of the august house
Before the days of old age
Amidst joy and felicity
Soon see the birth of a noble offspring

Chorus

Thus amidst the goods that heaven sends you
May you, for the sake of the august house
Before the days of old age
Amidst joy and felicity
Soon see the birth of a noble offspring

PART II

The Goddess of Flowers

Nymph, put an end to your mortal fears;
Reclaim your charms; the heavens at last
give way
To the excess of your tears.

Nymph

What Divinity presents itself here?
How sweet and charming is her voice!
But, to make me even more content,
Tell me, is not Daphnis coming?

The Goddess of Flowers

Nymph, take comfort, for I precede him.

Nymph

Shall I see him soon? Can I hope? Alas!

The Goddess of Flowers

Put an end to your cruel pain,
Reclaim your beauty today.
I bring him to you, a sweet sight for your
eyes.
Now think of nothing but the preparation of
games.

Duet, Nymph, The Goddess of Flowers

For this sweet sight for our eyes.
We will think of nothing but the preparation
of games.

Nymph

What pleasant news
You bring to these places!
And may it be that today my eyes
Will bear witness to your faithful tale.

Aminth

You banish from our hearts
Fear and sadness.
Joy and felicity
Will succeed tears.

Chorus

You banish from our hearts
Fear and sadness.
Joy and felicity
Will succeed tears.

The Goddess of Flowers

Haste, leave your bank,
Come, gentle Nymph, before Daphnis.
There he is, I see him at your border; he
arrives
Followed by graces and laughter.

Nymph

The heavens, the fair heavens, aide my
desires.

Naiads, Gods of the woods, Shepherds,
let all come together.

Let us prepare songs after so many sighs,
Let Daphnis bring together joy and
pleasures.

Nymph

Solemn forests, laughing groves
Cover these places with your shades.
And you, delightful gardens,
Perfume the air with a precious incense.

Amintas

Sheltered from weather, protected from
storm,
No longer fearing the fury and rage of the
wolves;
Graze, flock, for Daphnis watches over you.

Damon

Shepherds, let us hear the sound of your
pipes.
The Echoes will answer from their secret
grottoes
Daphnis has fulfilled our desires
He brings back with joy the games and
pleasures.

Nymph

Zephyrs, which reign in our plains
Revive the supple reeds
Which skirt our peaceful waters
And with your gentlest breaths
Make them for Daphnis into many flutes.

Damon

And you, flock, witness to our fears
Follow now our sweetest notes.
After having shed so many tears,
Share with us our innocent pleasures.

Aminth

May everything interest him; may everything
impress him.
Come, little birds
Under this tender foliage,
Join your song
To the noise of these waters.

Chorus

May everything interest him; may everything
impress him.
Come, little birds
Under this tender foliage,
Join your song
To the noise of these waters.

Nymph

To favor Daphnis, fertile
Nature adorns herself with a thousand
decorations.
I hear the waters which flow with a soft
murmur;
The meadows sewn with flowers and
covered with green;
Cause the pompous ornaments to shine in
our eyes,
Which brought back the charms of spring.

The Goddess of Flowers

In your gentle choruses, Shepherds, lead the
dance;

The God Pan calls you to the shade of the
elms.

He himself promises to keep the time
With the soft sounds of his pipes.

Chorus

In your gentle choruses, Shepherds, lead the
dance;

The God Pan calls you to the shade of the
elms.

He himself promises to keep the time
With the soft sounds of his pipes.

Damon

Ha! how heaven is good and favorable to us!
This village would perish sooner than this
kind Shepherd
Be not loved by his flock.

Aminth

Ah! That we had the voice of those war
trumpets
To make our villages and our woods ring
With the clamour of his sacred exploits!
But our feeble flutes know only how to say,
alas!
A few little songs.

Nymph

Happy Shepherd, overjoyed Shepherdesses,
Sing hundreds and hundreds times
Seated upon the tender fern.
Generous Daphnis, pupil of Pallas,
Gracious Daphnis, the honour of our
Prelates.

Chorus

We shall never cease to unite our voices
To the soft sound of the oboes.
Happy Shepherd, overjoyed Shepherdesses,
Sing hundreds and hundreds times
Seated upon the tender ferns
Generous Daphnis, pupil of Pallas,
Gracious Daphnis, the honour of our
Prelates.

PERFORMER BIOGRAPHIES

Victoria Bernath (*Viola*) is in her final year of undergraduate studies at the University of York where she is reading Music Performance. Born in Arizona, U.S.A. but grown in Ontario, Canada, Vicky is now based in the U.K. and will be appearing as the soloist with the University of York Symphony Orchestra for William Walton's *Viola Concerto*

Graham Bier (*Aminth*) is currently studying with Dr. John Potter for the Vocal Studies MA at the University of York. After graduating from Oberlin College in 2005 he spent several years based in Sarasota, Florida, studying conducting with Daniel Moe and working as a freelance soloist and choral section leader. Recent US performances as a bass soloist include Handel's *Messiah*, Brahms's *Neue Liebeslieder* and Stainer's *Crucifixion*. In the UK, Graham has appeared as the Armiger in *Herod and the Slaughter of the Innocents* and as Diabolus in *Ordo Virtutum* with Viriditas Opera. This is his debut as an alto soloist.

Robin Bier (*Damon*) received her undergraduate degree in vocal performance from the Oberlin Conservatory of Music and currently pursues an MA in Vocal Studies with Dr. John Potter at the University of York. Recent appearances include the role of Humilitas in the Viriditas Opera production of *Ordo Virtutum*, Rachel in Viriditas' *Herod and the Slaughter of the Innocents*, soprano solo in Mendelssohn's *Hear My Prayer*, alto solos in Handel's *Messiah*, Elgar's *Sea Pictures* with the Cleveland Heights Chamber Orchestra, and a performance as ensemble Bright Cecilia for the 2008 Conference on Medieval and Renaissance Studies hosted by New College of Florida.

Bianca Brajuha (*Violin I*) is in her third year as an undergraduate music student at York. She was born in Orkney, of Croatian/English heritage, and is still unsure about where she comes from! She converted to the Baroque violin almost as soon as she arrived in York, studying under Daniel Edgar, and by sheer coincidence now plays the treble, tenor and bass viols, learning with Susanna Pell. She plays in the University Baroque Ensemble under Peter Seymour, Leeds Baroque, various modern orchestras and ensembles, and is in the process of setting up a viol consort! In her first year Bianca played for various medieval dramas and recordings, and is once again being let loose with Medieval instruments in Mary Larew's *Ordo Virtutum*! Bianca is passionate about seventeenth-century music, particularly Italian, and would love to spend the rest of her life trying to improvise as musicians then may have done.

Mark Burghagen (*Coridon/Pan*) was born in Hessen, Germany and has been living in England since February 2005. He read music in Aachen, Germany, where he studied singing with Alastair Thompson (King's Singers) and Drama in Cologne with Bettina Dorn and Christoph Hilgers. During his Music and Drama studies he performed as an actor on various stages throughout Germany and the UK. As a singer (Countertenor), he has sung a wide range of repertoire specialising in Early Music vocal ensembles. After his first degree, he moved to Cornwall to work at Truro Cathedral as a Lay Vicar and for Duchy Opera as assistant director. Mark has just moved to York where he gained a scholarship for a Masters Degree in Vocal Studies at the University of York.

Tom Chapman (*Menalque*) is currently in his second year at the University of York reading music and he has recently been appointed chairman of the opera society. In the past he has performed as Moth at Glyndebourne Opera House in a production of *A Midsummer Night's Dream* and also as the second boy in Mozart's *Die Zauberflöte*.

Peyee Chen (*Deesse de Flores*) received her BM in opera performance and voice in 2008 from Northwestern University in Evanston, Illinois, studying under Sunny Joy Langton and Kurt Hansen, and coaching with Alan Darling and Richard Boldrey. Peyee has been a regular soloist for the Northwestern University Baroque Music Ensemble, and has worked with student composers for the university's Contemporary Music Ensemble concerts and master classes with Oliver Knussen. She has also performed with the Chicago-based ensemble *dal niente*. A recipient of the Dixon Scholarship from University of York, she is now pursuing an MA in vocal studies.

Rosamund Cole (*La Nymphe*) trained at the Royal Northern College of Music and the National Opera Studio participating in masterclasses with Emma Kirkby, Elizabeth Schwarzkopf and Jonathan Miller and studying with Ileana Cotrubas. Her debut was with Opera North in *Le Nozze di Figaro*. Her engagements include roles such as Susanna, Ännchen, Despina, Zerlina, Joanna (Sweeney Todd), and Gretel working with conductors such as Marc Albrecht, Stefan Blunier, James Conlon, Richard Farnes, Nicholas Kraemer and Graham Jackson at the Bühnen der Stadt Köln, Staatstheater Darmstadt, Stadttheater Heidelberg and Theater Erfurt singing in the opening production at the brand new opera. Her work also includes solo concerts, Lieder recitals and recordings at the Wigmore Hall, London; the Kölner Oper; the Kölner Philharmonie; the Tetbury Music Festival and the Alte Oper, Frankfurt. In December she sings at the Oper Leipzig in *Jenufa*. Since 2002 she has sung regularly at Theater Erfurt.

Elizabeth Dyer (*Director*) is in the final year of a PhD in musicology with Dr John Potter at the University of York where her thesis investigates the relationship and influence between the development of the oratorio and Benedictine, Augustinian, and Jesuit college drama. In 2008 she was named co-winner of the Ramsden Award for Theatre Research from the Society of Theatre Research for her proposal for this performance; she also received a Fulbright Scholarship in 2005 to research Jesuit drama in Ireland. Currently she is the Music Director of the vocal ensemble *Cor Musica* based in Iowa City, Iowa. Elizabeth holds an MM in Choral Conducting from the University of Missouri in Columbia and an MM in Music Composition from the University of Houston, and received her undergraduate degrees in Music Composition and English from the College of William and Mary in Williamsburg, Virginia. Her other honours include an ORSAS Scholarship from the University of York, the Michael Deppe Scholarship, the Serophim Prize in Composition, the Aurelia B. Walford Scholarship in Classical Music and multiple recordings, radio, and television performances. In the UK, Elizabeth recently appeared as Contempt of the World in *Ordo Virtutum* with Viriditas Opera. *Daphnis* is her directorial debut.

Anna Camilla Goldbeck-Wood (*Meris*) is an undergraduate at the University of York reading Music and is both a singer and a violinist. As a vocalist she has trained with Felicity Cook, and has had a long history of choral singing, most recently including the Choir of Sidney Sussex College Cambridge, the Chapter House Choir, the National Youth Choir of Great Britain and Pezzetini with which she has worked with directors including David Skinner, Stephen Williams, Michael Brewer and Harry Christophers. As a violinist she trained with the Suzuki method and later under Christopher Hirons and most enjoys chamber and early music performance. Her eclectic musical and artistic appreciation has led her into arts writing for *The Yorker*, for whom she is currently Culture and Deputy Arts' editor. When not involved in one of the above, she enjoys cooking, travelling and the outdoors.

John Goldie-Scot (*Thyrsis*) started learning piano at the age of eight and in 2005 was awarded a place at St Mary's Music School in Edinburgh to study piano, trombone and composition under Margaret Wakeford, John Kenny and Tom Wilson, respectively. In 2007 he won the Classical Section of the Edinburgh Competition Festival for Piano and the Izobel Dunlop Prize for Composition, judged by James MacMillan, for his Trombone Concerto. In 2008 he started studying voice under Margaret Aronson and gained a place in the National Youth Choir of Scotland. This year, he enrolled at the University of York for a BA degree in music and is currently studying voice with Jason Darnell.

Jon Hughes (*Daphnis*) is a first year MA student studying composition at York. His recent work includes *Antigone*, an opera for string ensemble, Javanese gamelan orchestra and electronics performed at the National Centre for Early Music May 2008. He recently performed the role of Salerio in *The Merchant of Venice*, and is also musical director in a performance for the York Shakespeare projects production at the Monkgate Theatre.

Rosanna Leithall (*Minerva/Pallas Athena*) is a masters student in the Cultural Heritage Management programme in the Archeology department at the King's Manor campus of the University of York. This production is her stage debut.

Elizabeth Marshall (*Echo*) is a second year undergraduate in the Music Department at the University of York where she studies voice with Yvonne Seymour. Her second study is bassoon. She was awarded a double music bursary at the Forest School. In addition to her participation in the Chamber Choir, University Choir, Chamber Orchestra, and Symphony Orchestra, her recent performances credits include Patience in the November 2008 performance of Hildegard von Bingen's *Ordo Virtutum* with Viriditas Opera and the soprano solo in the *St John Passion*.

Ehren Mierau (*Le Comte de Namur*)—medievalist, administrator, all-around good guy—is apparently the Music Department's Latinist and non-speaking-role-for-hire. Because he is extremely susceptible to peer pressure, he has been talked into singing roles in several productions with Viriditas Opera, including the Third Robber in *The Image of Saint Nicholas*, the Guard in *Antigone* and a Prophet in *Ordo Virtutum*. When he's not playing a productive member of society, Ehren indulges his love of amateur theatre as an actor and director with the Lords of Misrule, a medieval drama group based at the Centre for Medieval Studies at the University of York.

Shaun Pirttjarvi (*Chamber organ*) is a second-year undergraduate at the University of York reading Music, and receives tuition on the organ from Dr Roger Tebbet. Previously, he held the post of Organ Scholar at Lancaster Priory and continues to undertake such duties during University vacations. A second-study singer, last year Shaun was a member of the University Chamber Choir and a Choral Scholar at Leeds Cathedral, and this year he continues to sing with department vocal ensemble The 24. Shaun's musical interests lie predominately in the music of the Renaissance and Baroque, and he was part of the continuo team for the department production of J.S. Bach's *St John Passion* earlier this term.

Mieczyslaw Posmyk (*Violin II*) is currently in his third year studying Music at the University of York. He has been highly involved in many different ensembles, from baroque to contemporary, and is currently focusing on conducting and playing in chamber groups such as string quartets.

Lindsey Smith (*La Comtesse de Namur*) is a first year MA in Medieval Studies at the University of York, focusing on late medieval history and literature. She is also a member of Lords of

Misrule, and is the First Athenian Women in the forthcoming production of Chaucer's *The Knight's Tale*, directed by Ehren Mierau, this December. Previously she has played street urchins, 1920s party guests and ugly step-sisters, and is delighted to be a Lady.

Sam Stadlen (*Bass Viol*) is currently in the first year of a PhD investigating the links between French and Italian language and Baroque rhetorical performance during the seventeenth and eighteenth centuries. He studies the bass viol with Susanna Pell and Alison Crum, baroque cello with Rachel Gray, and modern cello with Sue Lowe.

Zoe Stones (*Petit Oiseau*) is a second year music student at the University of York. She studied flute at London's Centre for Musicians for three years, and was principal flautist of the London School Symphony Orchestra from 2005-2007.

Ward van Laatum (*Apollon*) is currently working on his masters in Cultural Heritage Management in York. Before coming to York he studied Civil Engineering (University of Arnhem), Religion (University of Leiden) and Architecture (University of Delft). This production will be his first real experience on stage.

Joanna Watson (*Petit Oiseau*) is a third year music student at the University of York, studying flute with Edwina Smith. She teaches the flute to a wide range of abilities and ages. With a passion for musical theatre, she has played in a number of productions. She particularly enjoys playing in small ensembles, including the 'Bella Musica' flute quartet and previously, the Northumberland wind octet.

PROGRAMME NOTES

Daphnis, by an unknown composer, is a unique example of a Baroque Jesuit drama. The Jesuits, or more properly The Society of Jesus, are a religious order founded in 1540 in Rome, suppressed by Papal order in 1773, fully re-instated in 1814 and remain active to the present day. Developing during the sixteenth century into one of the chief educational arms of the Roman Catholic Church, the Jesuits established over seven hundred colleges and seminaries in Europe, Asia and the New World. With no charge for tuition and open to the entire male social strata, the students' instruction included music and dance in addition to theology, philosophy, and classical literature. Soon after Society's founding, dramatic performances in Latin were staged by the Jesuit schools. These sung or spoken plays, written by the Jesuits themselves, chiefly derived from humanist theatre, the Benedictine college dramatic tradition, and local pageants and mystery plays. Biblical and hagiographic subjects served as the most common source material, but plots based upon secular or local subjects were not uncommon, invariably with a strong emphasis on the allegorical and symbolic; music frequently had an important role. The performance of Jesuit dramas was widespread by 1555 in Europe, and by 1625 Jesuit drama was a well-established body of works with a history of performance style and traditions.

Daphnis is the sole musical work known to survive from the Jesuit college of Namur, Belgium. The author of the text, although most likely a Jesuit father, has not been preserved; the composer is unknown, his name physically excised from the dedication pages with a knife. Although the music manuscript, a gift from the Belgian Jesuit college of Namur to the English Jesuit college in Liège, is dated 1728, the stylistic characteristics of the music are more typical of the late seventeenth century than the first quarter of the eighteenth century. The program for this evening's performance is laid out in imitation of the 1741 program, chosen as it is the surviving program nearest to 1728. I prepared and edited a modern edition of the score for this performance

and received a grant from the Society of Theatre Research to fund the production in addition to support from the University of York.

Typically, a Jesuit college staged at least two performances a year as part of the semi-annual distribution of academic prizes. However, many Jesuit colleges performed more than two productions a year; the Roman Jesuit colleges, for example, also produced dramas during the Carnival season as a Christian alternative to the wild excesses of Carnival. In the southern Belgian town of Namur, the Jesuit college adopted and adapted the town's annual spring pageant. From the surviving body of evidence, it appears that the text and music were newly composed each year, as the synopses and characters amongst the surviving programs and manuscripts, while similar, are not identical. The mixture of Old and Modern French in the texts suggests that the source was a medieval pageant. The Roman mythological characters are perhaps the legacy of Namur's occupation by Roman forces; a tourist attraction today, the Roman Fortress of Namur is a tremendous structure some miles long and commands a view of the Meuse and Sambre rivers. Alternatively, the mythological characters could have been interpolated by the Jesuits, as is almost certainly the case with the multi-layered symbolism surrounding the character of Daphnis.

Namur is the meeting-point of the Meuse and Sambre rivers, a town whose commercial life in the seventeenth and eighteenth century depended upon river traffic. The basis of the slender plot of the pastorale is a mythological explanation and celebration of the annual breaking up of the river-ice and the subsequent return of prosperity to Namur. These two rivers are presented as part of the opening spectacle for each of the two parts of the pastorale. In the first part of the work, the smaller Sambre, the home of the Nymph, is laid out; in the second part, the larger Meuse, the pathway of Daphnis, appears.

These spectacles of Apollo and Pallas Athena with their Pages laying the rivers, the pageant of Daphnis' arrival near the end of Part II, and the transformation of the stage from winter to spring are not in the source manuscript, which contains neither stage directions nor any other performance information. Notably, the title role of Daphnis is not included in the music of the pastorale. The specific elements of these spectacles and pageants are taken from existing information about the ballets which concluded the *Daphnis* productions. However, the source manuscript included no ballet music, a common practice, and, as many limiting factors precluded creating, choreographing, and performing a full ballet in conclusion to the pastorale, elements from the known *Daphnis* ballets were taken and performed within the pastorale itself. The text of the pastorale itself provides the clues for the tableaux and transformation scenes; for example, the Nymph's *da capo* aria "Sombres Fôrets" calls for the reappearance of grassy meadows. These and similar prompts within the text formed the basis for the stage directions for this performance. Other stage directions, scenery, costumes, etc. were derived from observations of the performance practice of this and other Belgian Jesuit colleges, based upon programs dated 1675–1750.

The music of *Daphnis*, scored for three instruments, basso continuo, four-voice chorus, and soprano and alto soloists, is a mixture of French and Italian forms. Although much of the work is in the French style, there are two full *da capo* arias in the work, one in each partition. As it is most likely that *Daphnis* was performed in a courtyard or another out-of-doors location, the chamber organ probably would have been used rather than harpsichord, although it is equally possible that the continuo group included both instruments. The vocal forces typically seen in this type of Jesuit drama are often small, usually between nine and twelve singers. In the Jesuit colleges of French-speaking regions, boys, not castrati, sang the treble part.

Elizabeth Dyer

ACKNOWLEDGEMENTS

I gratefully thank the following persons for their part in bringing this project to fruition: The University of York Concert Series, Celia Frisby, and Rosemary Carlton-Willis for preparing the posters and programs, and the University of York Music Department staff; the Society of Theatre Research for their funding which made staging tonight's production possible; Dr John Potter, my advisor; the Fulbright Association, especially the staff of the Irish Fulbright Commission; Dr Paulene Aspel, poet and professor, for her invaluable assistance in editing and translating this very difficult text; the Lords of Misrule for supplying the Lord and Lady of Namur, the cast for their exceptional dedication and hard work, especially Robin Bier, for editing the English translation, Mark Burghagen, for teaching the dance movements, and Rosamund Cole, for her assistance with publicity. These friends also deserve special mention for their unwavering support: Dr. Marion Doherty, Dr Mary O'Flynn, Derek and Rosemary Seymour, Mary Larew, Dr Sarah Vick, Cor Musica, my family, and most especially my husband, Dr Christopher Dyer.



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Daphnis, Pastorale

Anonymous, Jesuit College of Namur, 1728

DAPHNIS, PASTORALE

(Jesuit College of Namur, 19 May 1728)

Anonymous

Elizabeth Dyer, ed.

CHANT PRÉMIERE:

PRÉMIERE ENTRÉE LA NYMPHE DE LA SAMBRE SOUPIRE APRÈS L'ARRIVÉE DE DAPHNIS

[First Entrance of the Nymph of the Sambre River, sighing for the arrival of Daphnis]

(♩ = 60, *Pavane*)

Dessus I

Dessus II

Alto Instrument

La Nymph de la Sambre

Echos (tacet to m.743)

Damon

La Déesse des Flores (tacet to m.537)

Aminth

Soprano

Alto

Tenor

Bass

Continuo

(♩ = 60, *Pavane*)

6 7-6

7

Ds. I

Ds. II

Alt Instr.

Cont.

6 5

12

Ds. I

Ds. II

Alt Instr.

Cont.

18

Ds. I

Ds. II

Alt Instr.

Cont.

#6 6 b6

22

Ds. I

Ds. II

Alt Instr.

Cont.

1. 2. 5

1. 2.

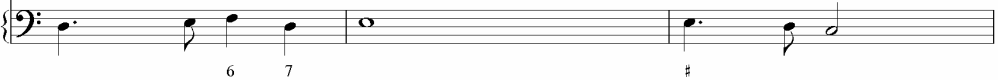
26 (♩=80)

La Nympe

Cont.

Se - rai je tou - jours lan - guis - san - te, Dans une tri - ste et longue at -

7-6 # 3-4b 7-6 5


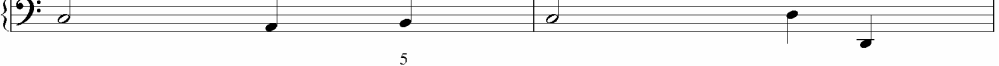
29
La Nymphe 
- ten - te? Daph - nis en - fin ne pa - roi - tra t'il pas? Son ab - sence a chan -
Cont. 
6 7 #

32
La Nymphe 
gé ces for - tu - nes cli - mats: Je n'en - tends plus d'oi - seau qui chan -
Cont. 
4 #3 3-4 b6

35
La Nymphe 
- - te, Je ne vois plus de fleurs é - clo - re sous mes pas. C'est
Cont. 
3-4b b6 b5

38
La Nymphe 
toi Sei - ne fie-re'et cru - el - le Qui re - tiens mon Daph - nis par tes char - mants ap - pas: Que
Cont. 
4

41
La Nymphe 
me sen - t'il, hé - las! d'être im - mor - te - le? Si je ne vois Daph - nis, j'ai - me'au - tans le tré - pas.
Aminth 
Dis -
Cont. 
6 4
5 2

44
Aminth 
nous, Nym - phe, dis - nous le su - jet de ta pei - ne Ne pou - roit - on la sou - la -
Cont. 
5

46
La Nymphe 
Non, non, le seul Daph - nis pou - roit me dé - ga - ger Des mille af - freux sou -
Aminth 
ger.
Cont. 
6

48

La Nympe  cis que son ab - sen - ce'en - trai - ne.


Damon  Le mê - me su - jet nous a - me - nè.


Cont. 


==


Ritornelle

51 (♩ = 120, Courante)

Ds. I 

Ds. II 

Alt Instr. 

Cont.  (♩ = 120, Courante)

==

59

Ds. I 

Ds. II 

Alt Instr. 

Cont. 

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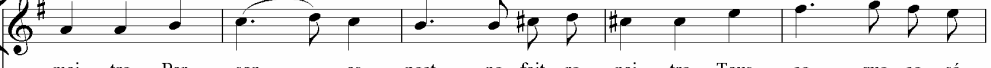
67


Damon  Nous sor - tons pour ja - mais de ces fu - nes - tes lieux? Si Daph - nis, no-tre'ai-ma-ble

Cont. 

==

73

Damon  mai - tre Par son as - pect ne fait re - nai - tre Tous ce que ce sé -

Cont. 

==

78

Damon  jour a - vait de gra - ci - eux, Si Daph - nis no-tre'ai-ma-ble mai - tre

Cont. 

83

Damon

Par son as - pect ne fait re - nai - tre Tous ce que ce sé - jour a - vait de gra - ci - eux.

Cont.

6 6 6

90 *Ritornelle*

Ds. I

Ds. II

Alt Instr.

Cont.

5
3

98

Ds. I

Ds. II

Alt Instr.

Cont.

106

La Nymphe

Nous sor - tons pour ja - mais de ces fu - nes - tes lieux? Si Daph -

Damon

Nous sor - tons pour ja - mais de ces fu - nes - tes lieux? Si Daph -

Aminth

Nous sor - tons pour ja - mais de ces fu - ne - stes lieux? Si Daph -

Cont.

5 6

111

La Nymphe

nis, no - tre'ai - ma - ble mai - tre Par son as - pect ne fait re - nai - tre Tous

Damon

nis, no - tre'ai - ma - ble mai - tre Par son as - pect ne fait re - nai - tre Tous

Aminth

nis, no - tre'ai - ma - ble mai - tre Par son as - pect ne fait re - nai - tre Tous

Cont.

(#) 6 45

116

La Nymphe

Damon

Aminth

Cont.

ce que ce sé - jour a - vait de gra - ci - eux.

ce que ce sé - jour a - vait de gra - ci - eux.

ce que ce sé - jour a - vait de gra - ci - eux.

120 *Ritornelle*

Ds. I

Ds. II

Alt Instr.

Cont.

5
3

128

Ds. I

Ds. II

Alt Instr.

Cont.

136

Aminth

Cont.

Dé - ja Cé - rès nous a - ban - don - ne, Et mal - gré les fleurs

6 6 5 5-6

141

Aminth

Cont.

du prin - temps Nous ne goû - te - rons pas Les dou - ceurs de l'au -

7 5 4-5

146
Aminth
ton - ne, Si Daph - nis tar - de plus long - temps.

Cont.

152 (♩=80)
La Nympe
Mon on - de'en ce mo - ment mé - con - ten - te et plain - tive Vient de s'ar - rê -

Cont.

155
La Nympe
ter sur sa ri - ve, Et vo - iant de l'É têt dif - fé - rer les beau

Cont.

158
La Nympe
jours, Re - fu - se sans Daph - nis de re - pren - dre son

Cont.

160
La Nympe
cours.

Damon
De nos bois le tri - ste fœu - lla - ge N'of - fre plus de char mant om -

Cont.

162
Damon
bra - ge, Et les pe - tits oi - seaux, Vol - ti - geants a re - gret par -

Cont.

164
Damon
mi ces ar - bris - seaux, Sem - blent vou - loir dé - ser - ter ce bo - ca - ge. Et s'il font en -

Cont.

166
Damon
core aux E - chos En - ten - dre'un re - ste de Ra - ma - ge,

Cont.

168

Damon

C'est pour se plain - dre, en leur lan - gage, De l'ex - cés de leurs maux.

Cont.

#6 ♯ ♯ ♯

170 (♩=120, Courante)

Aminth

Dans nos va - stes prai - ri - es Au - tre fois si fleu - ri - es, L'on ne voit plus bon

Cont.

♯

178

Aminth

dir les in - no - cents trou - peaux Au son des cha - lu -

Cont.

7-6

185

Damon

La ter - re par tout al - té - ré - e Ne fait plus é - cla - ter cette mois - son do -

Aminth

meaux.

Cont.

192

Damon

ré - e Le doux es - poir de nos tra - vaux. Et cet - te'on -

Cont.

6 6

198

Damon

de'au - tre fois si pu - re Re - fu - se'au doux som - meil l'a - gré - a - ble mur -

Cont.

7 ♭5 9-8 6 5

204

Damon

mu - re, Qui nous te noit lieu de pa - vots.

Cont.

198 Choeur

Ds. I

Ds. II

Alt Instr.

Cont.

206

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

La ter - re par tout al - té - ré - e ne fait plus é - cla - ter cet - te mois - son do -

La ter - re par tout al - té - ré - e ne fait plus é - cla - ter cet - te mois - son do -

La ter - re par tout al - té - ré - e ne fait plus é - cla - ter cet - te mois - son do -

La ter - re par tout al - té - ré - e ne fait plus é - cla - ter cet - te mois - son do -

213

Ds. I

Ds. II

Alt Instr.

S.
ré - e Les doux es - poir de nos tra - vauX, Les doux es - poir de nos tra - vauX. Et cet -

A.
ré - e Les doux es - poir de nos tra - vauX, Les doux es - poir de nos tra - vauX. Et cet -

T.
ré - e Les doux es - poir de nos tra - vauX, Les doux es - poir de nos tra - vauX. Et cet -

B.
ré - e Les doux es - poir de nos tra - vauX, Les doux es - poir de nos tra - vauX. Et cet -

Cont.

7
4



220

Ds. I

Ds. II

Alt Instr.

S.
te'on-de'au-tre fois si pu - re Re - fu-se'au doux som-meil l'a-gré - a - ble mur - mu - re, l'a-gré

A.
te'on-de'au-tre fois si pu - re Re - fu-se'au doux som-meil l'a-gré - a - ble mur - mu - re, l'a-gré

T.
te'on-de'au-tre fois si pu - re Re - fu-se'au doux som-meil l'a-gré - a - ble mur - mu -

B.
te'on-de'au-tre fois si pu - re Re - fu-se'au doux som-meil l'a-gré - a - ble mur - mu

Cont.

#

227

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

a - ble mur - mu - re, Qui nous te noir lieu de pa - vots.

a - ble mur - mu - re, Qui nous te noir lieu de pa - vots.

- re, Qui nous te noir lieu de pa - vots.

- re, Qui nous te noir lieu de pa - vots.

- re, Qui nous te noir lieu de pa - vots.

7



234

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

La ter-re par tout al-té-ré - e Ne

La ter-re par tout al-té-ré - e Ne

La ter-re par tout al-té-ré - e Ne

La ter-re par tout al-té-ré - e Ne

La ter-re par tout al-té-ré - e Ne

6 7-6

242

Ds. I

Ds. II

Alt Instr.

S.
fait plus é-cla - ter cette mois-son do - ré - e Le doux es - poir de nos tra -

A.
fait plus é-cla - ter cette mois-son do - ré - e Le doux es - poir de nos tra -

T.
fait plus é-cla - ter cette mois-son do - ré - e Le doux es - poir de nos tra -

B.
fait plus é-cla - ter cette mois-son do - ré - e Le doux es - poir de nos tra -

Cont.

#



249

Ds. I

Ds. II

Alt Instr.

S.
vaux. Et cet - te'on - de'au - tre fois si pu - re Re - fu - se'au doux som - meil l'a - gré -

A.
vaux. Et cet - te'on - de'au - tre fois si pu - re Re - fu - se'au doux som - meil l'a - gré -

T.
vaux. Et cet - te'on - de'au - tre fois si pu - re Re - fu - se'au doux som - meil l'a - gré -

B.
vaux. Et cet - te'on - de'au - tre fois si pu - re Re - fu - se'au doux som - meil l'a - gré -

Cont.

6

255

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

a-ble mur - mu - - - re, Qui nous te - noit lieu de pa - vots.

a-ble mur - mu - - re, mur - mu - re, Qui nous te - noit lieu de pa - vots.

a-ble mur - mu - re, mur - mu - - - re, Qui nous te - noit lieu de pa - vots.

a-ble mur - mu - - - re, Qui nous te - noit lieu de pa - vots.

5 6 5 6 # 6 5
3# 4 #3 4

263 (♩ = 92)

Aminth

Cont.

Nym - phe's - sui - ce ces pleurs qui te mis - sent vos char - mes. Ne pous - sez point au

266

Aminth

Cont.

ciel d'i - nu - ti - les sou - pirs Ce qui fait à pré - sent le su - jet de vos

6 b5 7-6

269

Aminth

Cont.

lar mes Peut ê - tre dès cé jour va com - bler vos de - sirs.

b6 6

272

Aminth

Cont.

Maint ha - meaux, con - nois - sant son zè - le, de - man - de Daph - nis com - me

5 b6 # 6 7 6 6

274
Aminth
Cont.
nous. S'il nous pré - fè - re'à tous, Nous al - lons vi - vre heu - reux sous ce guide fi - dè - le.

277 (♩ = 144)
Damon
Cont.
Dés ses plus ten - dres ans l'on vit bri - ller Daph - nis Dans la

283
Damon
Cont.
li - ce des beaux e - sprits; prits; Et quand de ses lau -

287
Damon
Cont.
riers la Dé - es - se sa - van - te cou - ron - noit ses plus fa - vo - ris, Daph -

292
Damon
Cont.
nis sur la trou - pe' é - lo - quen - te' En rem - por - toir le prix. Et prix.

296 (♩ = 80)
La Nympe
Cont.
Hi - ver, le feu qui vous a - ni - me, Les ta - lents de Daph - nis brillent en

298
La Nympe
Cont.
mille en - droits À la cour en la ville ain - si que dans nos

300
La Nympe
Cont.
bois; On van - te de Daph - nis le mé - ri - te su - bli - me.

303 Choeur

Ds. I

Ds. II

Alt Instr.

S.
Hi - ver, le feu qui nous a - ni - me, les ta - lents de Daph - nis brillent en

A.
Hi - ver, le feu qui nous a - ni - me, les ta - lents de Daph - nis brillent en

T.
Hi - ver, le feu qui nous a - ni - me, les ta - lents de Daph - nis brillent en

B.
Hi - ver, le feu qui nous a - ni - me, les ta - lents de Daph - nis brillent en

Cont.



305

Ds. I

Ds. II

Alt Instr.

S.
mille en - droits À la cour en la ville ain - si que dans nos

A.
mille en - droits À la cour en la ville ain - si que dans nos

T.
mille en - droits À la cour en la ville ain - si que dans nos

B.
mille en - droits À la cour en la ville ain - si que dans nos

Cont.

307

Ds. I

Ds. II

Alt Instr.

S.
bois; On van - te de Daph - nis le mé - ri - te su - bli - me.

A.
bois; On van - te de Daph - nis le mé - ri - te su - bli - me.

T.
bois; On van - te de Daph - nis le mé - ri - te su - bli - me.

B.
bois; On van - te de Daph - nis le mé - ri - te su - bli - me.

Cont.

309

Aminth

Cont.

Au - si pays e - loig - néz ain - si qu'au Pays - Bas Daph - nis en sa

6-5

312

Aminth

Cont.

ten - dre jeu - nes - se Don - na des preu - ves de sa - ges - se Sous les au - spi - ces de Pal -

#

315

Damon

Aminth

Cont.

Oui, Mi - ner - ve La Sa - van - te Par les do - ctes sen - tiers de la main, L'a con -
las.

318

Damon

Cont.

duit et pour ré - pon - dre à notre at - ten - te Des lors fit voir en

3-4 #6 # 7-6

320

Damon

lui ce que de - vait Na - mur en e - spé - rer d'ap - pui.

Cont.

322 (♩ = 129, *Muet*)

Aminth

C'est un sa - ge Pas - steur dont l'a - mour vis et ten - dre Pour l'in - te -

Cont.

327

Aminth

ret de son trou - peau Fe - ra la sure - tê du Bourg es du ha - meau

Cont.

333

Aminth

meau. Que n'en de - voir nous point at - ten - dre Si le ciel pro - lon - ge le

Cont.

338

Aminth

cours De les saints es tran - qui - lles jours. Si le

Cont.

343

Aminth

ciel pro - lon - ge le cours De les saints es tran - qui - lles jours.

Cont.

348 (♩ = 96, *Gavotte*)

Damon

A Cé - sar, Daph - nis a seu plai - re Rome a -

Cont.

353

Damon

près le choix de Cé - sar. Vou - lant à ses ver - tus don - ner quel - que sa -

Cont.

359

Damon

lai - re Nous en fait à son tous Un pré - sent de la part.

Cont.

366 (♩ = 80)

La Nympe

Mais Daph - nis l'é - te - nu Peut ê - tre'en d'au - tre lieux Ne vien - dra t'il donc point fai - re ta -

Cont.

2

368

La Nympe

tir nos lar - mes Et cal - mer nos al - lar - mes.

Cont.

Ritornelle

370 (♩ = 96, Gavotte)

Ds. I

Ds. II

Alt Instr.

(♩ = 96, Gavotte)

Cont.

378

Ds. I

Ds. II

Alt Instr.

Cont.

386

Cont.

(v.c. solus)

396

La Nympe

Prin - ce, l'a - mour de tes su - jets Heu - reux

Cont.

(b.c. tutti)

401

La Nympe

Cont.

Prin - ce, l'a - mour de

408

La Nympe

Cont.

tes su-jets Heu -reux fait par - tir mon Daph - nis J'au - rai tou - te ma

414

La Nympe

Cont.

joie, fait par - tir mon Daph - nis J'au - rai tou-te ma

421

La Nympe

Cont.

joie, J'au - rai, j'au - rai tou-te ma joie.

(v.c. solus)

428

Cont.

[fin]

437 *Ritornelle*

Ds. I

Ds. II

Alt Instr.

Cont.

(b.c. tutti)

446

Ds. I

Ds. II

Alt Instr.

Cont.

453

La Nympe

Cont.

Si ta bon - té veut que je voie Daph - nis ser - vir l'E - glis - sée et

459

La Nympe

Cont.

Da capo

l'E - tat en ces lieux Et met - tre le com - ble à nos vœux. Prin - ce, l'a

466 (♩ = 129, Menuet)

Aminth

Cont.

Ain - si par - mi les biens qu'i-ci le ciel t'en - voie Puis - se tu pour l'ap -

6 6-5 6 6

473

Aminth

Cont.

pui de l'au - gus - te mais - son. A - vant les jours de le viel - les - se Par mi la

#6 # 6

479

Aminth

Cont.

joie et l'al - lé - gres - se. Te voir nai - tre bien - tôt un no - ble re - jet -

#5-6

485

Aminth

Cont.

ton, Te voir nai - tre bien - tôt un no - ble re - jet - ton.

490 *Choeur*

Ds. I

Ds. II

Alt Instr.

S.
Ain - si par - mi les biens qu'i - ci le ciel l'en voie Puis - se tu pour l'ap -

A.
Ain - si par - mi les biens qu'i - ci le ciel l'en voie

T.
Ain - si par - mi les biens qu'i - ci le ciel l'en voie Puis - se tu pour l'ap -

B.
Ain - si par - mi les biens qu'i - ci le ciel l'en voie Puis - se tu pour l'ap -

Cont.

496

Ds. I

Ds. II

Alt Instr.

S.
pui, Puis - se tu pour l'ap - pui de l'au - gu - ste mais - son.

A.
Puis - se tu pour l'ap - pui, pour l'ap - pui de l'au - gu - ste mais - son.

T.
pui, Puis - se tu pour l'ap - pui de l'au - gu - ste mais - son.

B.
pui, Puis - se tu pour l'ap - pui de l'au - gu - ste mais - son.

Cont.

501

Ds. I

Ds. II

Alt Instr.

S.
A - vant les jours de la vieil - les - se Par - mi la joie et l'al -

A.
A - vant les jours de la vieil - les - se Par - mi la joie et l'al -

T.
A - vant les jours de la vieil - les - se Par - mi la joie et l'al -

B.
A - vant les jours de la vieil - les - se Par - mi la joie et l'al -

Cont.



506

Ds. I

Ds. II

Alt Instr.

S.
lé - gres - se. Te voir nai - tre bien - tôt un no - ble re - jet -

A.
lé - gres - se. Te voir nai - tre bien - tôt un no - ble re - jet -

T.
lé - gres - se. Te voir nai - tre bien - tôt un no - ble re - jet -

B.
lé - gres - se. Te voir nai - tre bien - tôt un no - ble re - jet -

Cont.

511

Ds. I

Ds. II

Alt Instr.

S.
ton, Te voir nai - tre bien - tôt un no - ble re - jet - ton.

A.
ton, Te voir nai - tre bien - tôt un no - ble re - jet - ton.

T.
ton, Te voir nai - tre bien - tôt un no - ble re - jet - ton.

B.
ton, Te voir nai - tre bien - tôt un no - ble re - jet - ton.

Cont.

CHANT DEUXIÈME

25

FLORE VIENT ANNONCER L'ARRIVÉE DE DAPHNIS

[Flores Comes to Announce the Arrival of Daphnis]

516 *Entrée*
(♩ = 52, *Allemande*)

Ds. I

Ds. II

Alt Instr.

Cont. (♩ = 52, *Allemande*)

522

Ds. I

Ds. II

Alt Instr.

Cont.

528

Ds. I

Ds. II

Alt Instr.

Cont.

535

Ds. I

Ds. II

Alt Instr.

Cont.

541

Ds. I

Ds. II

Alt Instr.

Cont.

547

Ds. I

Ds. II

Alt Instr.

Cont.

552 (♩ = 80)

Flores

Nym - phe, fai - tes ces - ser vos mor - te - les al - lar - mes; Re - pre - nez vos ap - pas; le

Cont.

4 h

554

Flores

ciel en - fin se rend À l'ex - cés de vos lar - mes.

Cont.

x

556

La Nymph

Quel - le Di - vi - ni - té se pré sen - te'i - ci bas Que sa voix est

Cont.


558


La Nymph

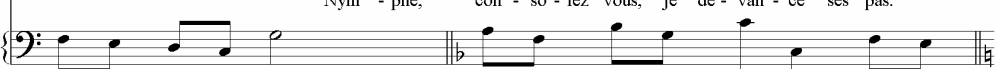
dou - ce't char - man - te! Mais pour me ren - dre plus con - ten - te Dis moi Daph -

Cont.

560


La Nymphe  nis ne viens il pas?

Flores  Nym - phe, con - so - lez vous, je de - van - ce ses pas.

Cont. 

6

562

La Nymphe  Le ver - rai je bien - tôt? Puis - je'e - spér - er? hé - las!

Cont. 

6 4 #6


564

Flores  Fai - tes ces - ser vo - tre cru - el - le pei - ne re - pre - nez vos ap - pas

Cont. 

4

566

Flores  dés au - jour' - lui. Je vous l'a - me - né

Cont. 

4 #6


568


Flores  pour ce doux ob - jet de vos vœux Ne son - ger plus qu'à pré - pa - rer des jeux.

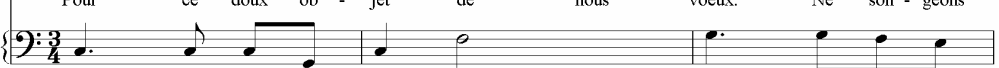
Cont. 

6 5


571 ($\text{♩} = 129$, *Mouvet*)

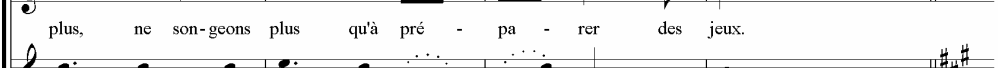
La Nymphe  Pour ce doux ob - jet de nous vœux. Ne son - geons

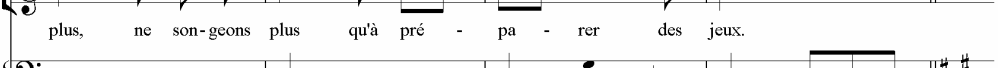
Flores  Pour ce doux ob - jet de nous vœux. Ne son - geons

Cont. 

574

La Nymphe  plus, ne son - geons plus qu'à pré - pa - rer des jeux.

Flores  plus, ne son - geons plus qu'à pré - pa - rer des jeux.

Cont. 

578 (♩ = 80)

La Nymphe

L'a - gré - a - ble nou - vel - le Que tu viens por - ter en ces

Cont.

2

580

La Nymphe

lieux! Et puis-sent au-jour' hui mes yeux Ê - tre té-moins de ton ré - cit fi - dè - le.

Cont.

583 (♩ = 52)

Aminth

Tu ban - nis de nos coeurs La crain - te'et la tris -

Cont.

586

Aminth

tes - se. La joie et l'al - lé - gres - se Vont suc - cé - der aux

Cont.

591

Aminth

pleurs. Tu ban - nis de nos coeurs La crain - te'et la tris - tes - se. La

Cont.

596

Aminth

joie et l'al - lé - gres - se Vont suc - cé - der aux pleurs.

Cont.

7 6 6

601 Choeur

Ds. I

Ds. II

Alt Instr.

S.
Tu ban-nis de nos coeurs La crain - te'et la tris - tes - se. La joie et l'al-lé - gres - se

A.
Tu ban-nis de nos coeurs La crain - te'et la tris - tes - se. La joie et l'al-lé - gres - se

T.
Tu ban-nis de nos coeur La crain - te'et la tris - tes - se. La joie et l'al-lé - gres - se

B.
Tu ban-nis de nos coeur La crain - te'et la tris - tes - se. La joie et l'al-lé - gres - se

Cont.

#



607

Ds. I

Ds. II

Alt Instr.

S.
Vont suc - cé - der aux pleurs. Tu ban - nis de nos coeurs La crain - te'et la tris - tes - se. La

A.
Vont suc - cé - der aux pleurs. Tu ban - nis de nos coeurs La crain - te'et la tris - tes - se. La

T.
Vont suc - cé - der aux pleurs. Tu ban - nis de nos coeurs La crain - te'et la tris - tes - se. La

B.
Vont suc - cé - der aux pleurs. Tu ban - nis de nos coeurs La crain - te'et la tris - tes - se. La

Cont.

#

614

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

joie et l'al-lé - gres - se Vont suc - cé - der aux pleurs, La joie et l'al-lé -

joie et l'al-lé - gres - se Vont suc - cé - der aux pleurs, La joie et l'al-lé -

joie et l'al-lé - gres - se Vont suc - cé - der aux pleurs, La joie et l'al-lé -

joie et l'al-lé - gres - se Vont suc - cé - der aux pleurs, La joie et l'al-lé -

620

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

gres - se Vont suc - cé - der aux pleurs, Vont suc - cé - der aux pleurs.

gres - se Vont suc - cé - der aux pleurs, Vont suc - cé - der aux pleurs.

gres - se Vont suc - cé - der aux pleurs, Vont suc - cé - der aux pleurs.

gres - se Vont suc - cé - der aux pleurs, Vont suc - cé - der aux pleurs.

5-6 7-6
3-4 5-4

626 $\text{♩} = 80$

Flores

Cont.

Ha - tez vous, quit - tez vo - tre ri - ve, Ve - nez ai - ma - ble Nym - phe au de - vant de Daph - nis. Le voi -

629

La Nympe

Flores

Cont.

Le
ci, je le vois; sur vos bords, il ar - ri - ve Sui - vi des graces et des ris.

632

La Nympe

Cont.

ciel, le ju - ste ciel se - con - de mes dé - sirs. Na - ia - des, Dieux des bois, Ber -

635

La Nympe

Cont.

gers, que tout l'as - sem ble Qu'on pré - pa - re des chants a - près tant des sou - pirs, Daph -

638

La Nympe

Cont.

nis ra - meine en - sem - ble la joie et les plai - sirs.

Ritornelle

640 (♩ = 144)

Ds. I

Ds. II

Alt Instr.

Cont.

647

Ds. I

Ds. II

Alt Instr.

Cont.

(v.c. solus)

655

Cont.

663

La Nymphe
Som - bres fo - rêts, ri - ants bo - ca - ges,

Cont.
(*b.c. tutti*) 7

669

La Nymphe
Som - bres fo - rêts, ri - ants bo - ca - ges Couv - rez ces

Cont.
9-8 7

676

La Nymphe
lieux de vos om - bra - ges, couv - rez ces lieux, Couv - rez ces lieux de vos om -

Cont.
6 5 5 #

683

La Nymphe
bra - ges. Som - bres fo - rêts, ri - ants bo - ca - ges Couv - rez ces

Cont.
6

689

La Nymphe
lieux de vos om - bra - ges, Couv - rez ces lieux de vos om - bra - ges.

Cont.
6 5

696 *Ritornelle*

Ds. I

Ds. II

Alt Instr.

Cont.

702

Ds. I

Ds. II

Alt Instr.

Cont.

709

Cont. (v.c. solus)

718

La Nympe

Et vous, jar - dins dé - li - ci - eux, Par - fu - mez l'air d'un en - cens pré - ci -

Cont. (b.c. tutti) # 5-6 # 5

725

La Nympe

eux, Par - fu - mez l'air d'un n - cens pré - ci - eux. *Da capo*

Cont.

730 (♩ = 80)

Aminth

A l'a - bri des fri - mas, à cou - vert de l'o - ra - ge, Sans plus crain - dre des

Cont.

4 6 7-6

732

Aminth

louis la fu - reur ni la ra - gé; Pais - sez, trou - peaux, Daph - nis veil - le pour vous.

Cont.

734 *Musette* (♩ = 60)

Ds. I

Ds. II

Alt Instr.

Cont. (♩ = 60)

740

Ds. I

Ds. II

Alt Instr.

Damon

Cont.

Qu'on en-ten-de, Ber-gers, le son de vos mu-set - tes.



746

Ds. I

Ds. II

Alt Instr.

Damon

Cont.

Qu'on en - ten - de, Ber-gers le son de vos mu-



751

Ds. I

Ds. II

Alt Instr.

Damon

Cont.

set - tes, Qu'on en - ten - de, Ber-gers le son de vos mu - set - tes, Qu'on en - ten - de Ber-gers le

756

Ds. I

Ds. II

Alt Instr.

Damon

Cont.

son de vos mu - set - tes, le son, le son de vos mu - set - tes.

7 5

761

Ds. I

Ds. II

Alt Instr.

Cont.

768 *Fin*

Ds. I

Ds. II

Alt Instr.

Echos

Damon

Cont.

Les E - chos

Les E - chos Les E -

771

Echos

Damon

Cont.

Les E - chos de leurs

chos Ré - pon - dront de leurs grot - tes se - crè - tes

774

Echos
grot - tes se - crè - tes nos dé - sirs

Damon
Daph - nis a rem - pli nos dé - sirs Il ra mè - ne'a - vec

Cont.

779

Echos
1. les plai - sirs 2. les plai - sirs *Da capo*

Damon
joie les jeux es les plai - sirs Les E Qu'on en

Cont.

783 (♩ = 80)

La Nymphe
Zé - phirs qui rég - nez dans nos plai - nes Ra - ni - mez les sou - ples ro -

Cont.

786

La Nymphe
seaux Qui bor - dent nos pai - si - bles eaux Et par vos plus dou - ces ha -

Cont.

(6) 6 6 6

788

La Nymphe
- lei - nes Fai - tes en pour Daph - nis au - tant de cha - lu - meaux.

Cont.

790 (♩ = 129, *Muet*)

Damon
Et vous, trou - peau, tè - moin de nos al - lar - mes Sauvez - le aus - si de nos

Cont.

5 7

796

Damon
1. plus doux ac - cents. 2. cents. A - près a - voir ver - sé des

Cont.

1. 2.

801

Damon

lar - mes, Par - ta - gez a - vec nous nos plai - sirs in - no - cents.

Cont.

1. 2.

[Ritornelle]

808 (♩ = 60)

Ds. I

Ds. II

Alt Instr.

Cont.

(♩ = 60)

9-8
7-6

816

Ds. I

Ds. II

Alt Instr.

Aminth

Que tout l'in - té - res - se, Que tout l'in - té -

Cont.

822

Ds. I

Ds. II

Alt Instr.

Aminth

res - se; que tout l'em - pres - se; que tout l'in - té - re - se; Que tout l'im -

Cont.

7-6

828

Ds. I

Ds. II

Alt Instr.

Aminth

Cont.

pres - se. Ve - nez pe - tits oi - seaux Sous ce ten - dre feüi - lla - ge,

6

834

Ds. I

Ds. II

Alt Instr.

Aminth

Cont.

Ve - nez pe - tits oi - seaux Sous ce

7 6

840

Ds. I

Ds. II

Alt Instr.

Aminth

Cont.

ten - dre feüi - lla - ge Mé - lez vo - tre ra - mà

7 6 7

846

Ds. I

Ds. II

Alt Instr.

Aminth

Cont.

- ge Au bruit de ces eaux.

851

Ds. I

Ds. II

Alt Instr.

Cont.

858 *Choeur*

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

Que tout l'in-té-res-se; que tout l'em-pres-se. Ve-

Que tout l'in-té-res-se; que tout l'em-pres-se. Ve-

Que tout l'in-té-res-se; que tout l'em-pres-se. Ve-

Que tout l'in-té-res-se; que tout l'em-pres-se. Ve-

863

Ds. I

Ds. II

Alt Instr.

S.
nez pe - tits oi - seaux Sous ce ten - dre fetü - lla - ge. Que tout l'in - té -

A.
nez pe - tits oi - seaux Sous ce ten - dre fetü - lla - ge. Que tout l'in - té -

T.
nez pe - tits oi - seaux Sous ce ten - dre fetü - lla - ge. Que tout l'in - té -

B.
nez pe - tits oi - seaux Sous ce ten - dre fetü - lla - ge. Que tout l'in - té -

Cont.



868

Ds. I

Ds. II

Alt Instr.

S.
res - se; que tout l'em - pres - se. Ve - nez pe-tits oi - seaux Sous ce

A.
res - se; que tout l'em - pres - se. Ve - nez pe-tits oi - seaux Sous ce

T.
res - se; que tout l'em - pres - se. Ve - nez pe-tits oi - seaux Sous ce

B.
res - se; que tout l'em - pres - se. Ve - nez pe-tits oi - seaux Sous ce

Cont.

873

Ds. I

Ds. II

Alt Instr.

S.
ten - dre feüi - lla - ge. Mê - lez vo-tre ra - ma - ge, mê - lez vo-tre ra -

A.
ten - dre feüi - lla - ge. Mê - lez vo-tre ra - ma - ge, vo-tre ra -

T.
ten - dre feüi - lla - ge. Mê - lez vo-tre ra - ma - ge, vo-tre ra -

B.
ten - dre feüi - lla - ge. Mê - lez vo-tre ra - ma - ge, mê - lez vo-tre ra -

Cont.



878

Ds. I

Ds. II

Alt Instr.

S.
ma - ge Au bruit des eaux, mê-lez vo-tre ra - ma - ge,

A.
ma - ge Au bruit des eaux, mê-lez vo-tre ra - ma - ge,

T.
ma - ge Au bruit des eaux, Au bruit des eaux,

B.
ma - ge Au bruit des eaux,

Cont.

5-6 7-6 #
#3-4 5-4

883

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

mê - lez vo-tre ra - ma - ge Au bruit des eaux, Au bruit des

mê - lez vo-tre ra - ma - ge Au bruit des eaux, Au bruit des

mê - lez vo-tre ra - ma - ge Au bruit des eaux, Au bruit des

mê - lez vo-tre ra - ma - ge Au bruit des eaux, Au bruit des

mê - lez vo-tre ra - ma - ge Au bruit des eaux, Au bruit des

888

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

eaux, Au bruit des eaux.

eaux, Au bruit des eaux.

eaux, Au bruit des eaux.

eaux, Au bruit des eaux.

eaux, Au bruit des eaux.

895 (♩ = 80)

La Nymphe

Cont.

En fa - veur de Daph - nis la fe - con - de Na -

2 5

897

La Nymphe

tur - re se pa - re de mil - le'a - gré - ments J'en - tens l'on - de qui cou -

Cont.

899

La Nymphe

- le a - vec un doux mur - mu - - - - -

Cont.

901

La Nymphe

- re, Les près se - mes de fleurs et cou - vents de ver - du - re;

Cont.

903

La Nymphe

Font bri - ller à nos yeux de pom - peux or - na -

Cont.

905

La Nymphe

ments, Qui ra - mè - nents ici les char - mes du prin - temps.

Cont.

907

Musette
(♩ = 108)

Ds. I

Ds. II

Alt Instr.

Cont.

(♩ = 108)

913

Ds. I

Ds. II

Alt Instr.

Cont.

918

Ds. I

Ds. II

Alt Instr.

Cont.

923

Ds. I

Ds. II

Alt Instr.

Cont.

928

Ds. I

Ds. II

Alt Instr.

Cont.

934 (♩ = 72, Courante)

Flores

Cont.

A vos ten-dres con-certs, Ber-gers, mê-lez la dan-se; Le Dieu Pan vous in-

940

Flores 1. 2.

Cont. 1. 2.

945

Flores 1. 2.

Cont. 1. 2.

950

Flores 1. 2.

Cont. 1. 2.

957 *Choeur*

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

963

Ds. I

Ds. II

Alt Instr.

S.
vi - te à l'om - bre des or - meaux. Il s'en - ga - ge lui même à

A.
vi - te à l'om - bre des or - meaux. Il s'en - ga - ge lui même à

T.
vi - te à l'om - bre des or - meaux. Il s'en - ga - ge lui même à

B.
vi - te à l'om - bre des or - meaux. Il s'en - ga - ge lui même à

Cont.



968

Ds. I

Ds. II

Alt Instr.

S.
mar - quer la ca - den - ce Par les doux sons de ses pi - peaux. Il s'en - ga - ge lui

A.
mar - quer la ca - den - ce Par les doux sons de ses pi - peaux. Il s'en - ga - ge lui

T.
mar - quer la ca - den - ce Par les doux sons de ses pi - peaux. Il s'en - ga - ge lui

B.
mar - quer la ca - den - ce Par les doux sons de ses pi - peaux. Il s'en - ga - ge lui

Cont.

973

Ds. I

Ds. II

Alt Instr.

S.
même à mar-quer la ca - den - ce Par les doux sons de ses pi - peaux.

A.
même à mar-quer la ca - den - ce Par les doux sons de ses pi - peaux.

T.
même à mar-quer la ca - den - ce Par les doux sons de ses... pi - peaux.

B.
même à mar-quer la ca - den - ce Par les doux sons de ses pi - peaux.

Cont.

979 (♩ = 80)

Damon
Ha! que le ciel nous est pro - pi - ce'et se - cou - ra - ble Pe -

Cont.

981

Damon
ri - se ce ha - meau plu - tôt que ce Pa - steur ai - ma - ble Ne soit ai - mé de son trou -

Cont.

6

983

Damon
peau.

Aminth
Ah! que n'est la voix des guer - riè - res trom - pet - tes Pour fai - re re - ten - tir nos ha -

Cont.

986

Aminth
meaux et nos bois Du bruit de ses sa - crés ex - ploits! Mais nos foi - bles mu -

Cont.

989

Aminth

set - tes ne sa - vents dire hé - las! Que quel - ques chan - son net - tes.

Cont.

993

Symphoniae
(♩ = 96, Gavotte)

Ds. I

Ds. II

Alt Instr.

Cont.

(♩ = 96, Gavotte)

1001

Ds. I

Ds. II

Alt Instr.

Cont.

1009

La Nympe

Ne ces - sez points d'u - nis vos voix Au doux son des haut - bois.

Cont.

7

1017

on reprend la symphoniae avec l'air
[One takes again the Symphoniae with the air]

Ds. I

La Nympe

Ne ces - sez point d'u - nis vos voix Au doux son des haut - bois.

Cont.

1025 *Symphoniae [Gavotte]*

Ds. I

Ds. II

Alt Instr.

Cont.

1033

Ds. I

Ds. II

Alt Instr.

Cont.

1041 $\text{♩} = 72$

La Nympe

Heu - reux Ber - ger, trop heu - reuses Ber - gé - res Chan - tez cens et cens

Cont.

6 4 5

1046

La Nympe

fois, As - sis sur la ten - dre fou - gè - re. Le gé - né - reux Daph - nis, É -

Cont.

1052

La Nympe

lè - ve de Pal - las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré - lats.

Cont.

4

Symphoniac
1058 (♩ = 96, Gavotte)

Ds. I

Ds. II

Alt Instr.

Cont.

(♩ = 96, Gavotte)



1066

Ds. I

Ds. II

Alt Instr.

Cont.



1074

La Nympe

Ne ces-sez points d'u - nis vos voix Au doux son des haut - bois.

Cont.

7



1082

La Nympe

Ne ces-sez point d'u - nis vos voix Au doux son des haut - bois.

Cont.

1106

Ds. I

Ds. II

Alt Instr.

Cont.

1114

Ds. I

Ds. II

Alt Instr.

Cont.

Choeur

1122 ♩ = 60

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

Heu - reux Ber - ger, trop heu - reuses Ber - ge - - res Chan -

Heu - reux Ber - ger, trop heu - reuses Ber - ge - - res Chan -

Heu - reux Ber - ger, trop heu - reuses Ber - ge - - res Chan -

Heu - reux Ber - ger, trop heu - reuses Ber - ge - - res Chan -

1127

Ds. I

Ds. II

Alt Instr.

S.
tez cens et cens fois, As - sis sur la ten - dre fou - gè -

A.
tez cens et cens fois, As - sis sur la ten - dre fou - gè - (x)

T.
tez cens et cens fois, As - sis sur la ten - dre fou - gè -

B.
tez cens et cens fois, As - sis sur la ten - dre fou - gè -

Cont.

7 6



1132

Ds. I

Ds. II

Alt Instr.

S.
re. Heu - reux Ber - ger, trop

A.
- re. Heu - reux Ber - ger, trop

T.
re. Heu - reux Ber - ger, trop

B.
re. Heu - reux Ber - ger, trop

Cont.

7-6 # #

1138

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

heu - reuses Ber - ge - res Chan - tez cens et cens fois As - sis sur la ten -

heu - reuses Ber - ge - res Chan - tez cens et cens fois As - sis sur la ten -

heu - reuses Ber - ge - res Chan - tez cens et cens fois As - sis sur la ten -

heu - reuses Ber - ge - res Chan - tez cens et cens fois As - sis sur la ten -

heu - reuses Ber - ge - res Chan - tez cens et cens fois As - sis sur la ten -

#5



1143

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

dre fou - ge - re. Le gé - né-reux Daph - nis É - lè - ve de Pal -

dre fou - ge - re. Le gé - né-reux Daph - nis É - lè - ve de Pal -

dre fou - ge - re. Le gé - né-reux Daph - nis É - lè - ve de Pal -

dre fou - ge - re. Le gé - né-reux Daph - nis É - lè - ve de Pal -

dre fou - ge - re. Le gé - né-reux Daph - nis É - lè - ve de Pal -

1148

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré - lats. Le

las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré - lats, Le

las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré - lats, Le

las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré - lats, Le

las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré - lats, Le



1153

Ds. I

Ds. II

Alt Instr.

S.

A.

T.

B.

Cont.

gé - né reux Daph - nis É - lè - ve de Pal - las, Le gra - ci - eux Daph - nis l'hon

gé - né reux Daph - nis É - lè - ve de Pal - las, Le gra - ci - eux Daph - nis l'hon

gé - né reux Daph - nis É - lè - ve de Pal - las, Le gra - ci - eux Daph - nis l'hon

gé - né reux Daph - nis É - lè - ve de Pal - las, Le gra - ci - eux Daph - nis l'hon

gé - né reux Daph - nis É - lè - ve de Pal - las, Le gra - ci - eux Daph - nis l'hon

#

1159

Ds. I

Ds. II

Alt Instr.

S.
neur de nos Pré-lats. Le gé - né-reux Daph - nis É - lè - ve de Pal -

A.
neur de nos Pré-lats. Le gé - né-reux Daph - nis É - lè - ve de Pal -

T.
neur de nos Pré-lats. Le gé - né-reux Daph - nis É - lè - ve de Pal -

B.
neur de nos Pré-lats. Le gé - né-reux Daph - nis É - lè - ve de Pal -

Cont.



1164

Ds. I

Ds. II

Alt Instr.

S.
las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré-lats.

A.
las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré-lats.

T.
las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré-lats.

B.
las, Le gra - ci-eux Daph - nis l'hon - neur de nos Pré-lats.

Cont.