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**A JESUIT SCHOOL DRAMA ABOUT THE BATTLE
OF VIENNA (1683)
AS AN EXAMPLE OF OCCASIONAL LITERATURE
AND ITS FUNCTION**

Over three hundred years ago, in 1683, Vienna saw one of the greatest historical events of the 17th century take place. The Battle of Vienna entered the history of Europe as a significant military encounter in which the future of the continent was decided – whether it would be Christian or Muslim. Its significance and impact were almost immediately so great and far-reaching that the topic of the siege and liberation of Vienna became a popular motif that could be seen in various art forms. It is no wonder, then, that this military conflict also inspired many works of literature. Our attention has been drawn to one that came out in print, in Vienna 1686, as a school drama, entitled *Vienna Austriae defensa et liberata*. Its author is registered by the Jesuit bibliographers as Gabriel Kapi,¹ a member of the Society of Jesus, although his name is not mentioned on the title page at all. But the title page immediately informs us of the occasion and reason why this play has originated. The motivation behind its writing and publication was the award of bachelor degrees to the students of philosophy at Vienna University during their graduation ceremony where Franciscus Rescalli, doctor and full professor of liberal arts and philosophy, officiated. Based on the circumstances of its origin and designation of this work we can include this

¹ Gabriel Kapi was born on 28th August 1658 in the Hungarian village of Kapi (today Kapušany in the Prešov district of Eastern Slovakia) into the local family of the Kapis which belonged among the old nobility. Contrary to his parents' wishes, as a 15-year-old boy he entered the Society of Jesus on 20th October 1673 in Košice (Kassa), and underwent his novitiate in Vienna. After two years of studying poetics and rhetoric he studied philosophy in Vienna and then taught humanities in Graz. In 1682 he returned to Vienna to study theology, but had to interrupt his studies after a year due to the Turkish threat. He thus moved from Vienna to Bologna and there continued to study theology, but in 1686, when his play on the Battle of Vienna was released, he was once again teaching in Vienna. He worked in Trnava (Nagyszombat) from 1688–1691 as a professor of philosophy and ethics, catechist, spiritual director, confessor, counsellor and prezes of the Marian Congregation. In the following years Kapi worked in several Hungarian towns, in Gyöngyös, Komárno (Komárom), Cluj (Kolozsvár), where he was the superior, the professor of disputed doctrinal issues and theology, and school prefect. He returned to Trnava between 1707–1709 and worked as the university chancellor and vice-rector; a few years later, apart from other important positions, he occupied the office of rector of Trnava University. After working in Bratislava (Pozsony) from 1717–1719 in the position of college rector he moved to Trnava, where he was the administrator of the university press and a counsellor. It was in this city that he died on 24th March 1728. SOMMERVOGEL – DE BACKER 1869–1876, col. 399–400; STOEGER 1855, 167–168; HOLOŠOVÁ 2009, 62.

play, on the siege and liberation of Vienna, into the group of publications for graduation which represent a unique collection of Baroque literature written in Latin,² and we can see the absence of the name of the author as confirmation of the habit of the Jesuits' of that time, who usually, in the spirit of the collective educational activity of the whole Jesuit order, kept this type of publication anonymous.³

Upon closer study of the dedication, which functions as a preface to Kapi's work, the signature *studiosissimi Poëtae Viennenses*,⁴ at the end of the dedication tells us that the work was dedicated to the new graduate bachelors of philosophy as a result of the collective efforts of their colleagues – the students of humanities. Specifically, it was a class of poets – referred to as *classis humanitatis* in most of Europe, and as *classis poetica*⁵ in the Austrian province – who under the pedagogical leadership of Gabriel Kapi were honing their skills of expression as the penultimate level of linguistic preparation. It is thus more correct to consider Gabriel Kapi to be the author of the work *Vienna Austriae defensa et liberata* rather than a group of less experienced students, especially as we know that it was mandatory for every Jesuit to undertake teaching practice at the beginning of his career; they mostly worked as teachers of poetics and rhetoric (*humaniora*). From this probably arose an obligation for them to write shorter or longer theatrical works, regardless of whether they had any talent for this kind of creative activity or not.⁶ In the case of Gabriel Kapi, however, it would be inappropriate to say that his school drama was merely the fulfilment of an obligatory task of the teacher. We are able to fully acquaint ourselves with the complete text of his play, as it has been preserved in full, and in addition to an excellent natural flair for poetic creation, its elaboration also displays the author's evident abilities in the art of rhetoric. In this context, our opinion is best supported by the written comments of his contemporaries. Besides his kind-hearted nature, Gabriel Kapi's necrologue specifically emphasised his poetic talent, which was already manifested at a young age. The short two-year period as a novitiate was enough for him to prove to all that through his innocence and kindness he would be an asset to the Company of Jesus. But far more significant was the fact that one of the most important 17th-century poets and playwrights, who wrote in Latin, Nicolaus Avancini⁷ conferred praise on Gabriel Kapi when he heard him recite a Greek text as a student.

² The research of graduation documents in the area of Neo-latinistics has become more intense in recent years. For more on the issue of their systematic research and importance in the ambience of the Vienna University see KLECKER 2008, 56–87.

³ RÄDLE 2013, 186.

⁴ KAPI 1686, A3v.

⁵ BOBKOVÁ–VALENTOVÁ 2006, 54–55.

⁶ JACKOVÁ 2011, 23–58.

⁷ RÄDLE 2013, 283–284, 288.

Despite his extraordinary talent for poetry and unlike Avancini's extensive drama oeuvre, from which Kapi undoubtedly drew a great amount of knowledge and inspiration as a student and later as a pedagogue, the dramatic poem about the siege and liberation of Vienna was the only one of its kind by Gabriel Kapi. It was the very first work he published but his subsequent works⁸ followed a different path, focusing principally on literature of a religious character.

As we have said above, Kapi's play *Vienna Austriae defensa et liberata* came out only three years after the Battle of Vienna, which means that within his work, Kapi processed a historical topic that was still current and present in people's memories and one that not only affected him existentially but also personally. In 1683 the young Kapi found himself in Vienna studying theology, when the Turkish army approached the city and he, under immediate military threat, had to abruptly interrupt his studies and leave the city for an uncertain amount of time. He could not have known at the time that the siege of Vienna would last several weeks and end through a short battle over the course of a single day. After his forced departure from Vienna he found refuge in Bologna, thanks to which he did not have to experience the dangers and horrors of the war first-hand. But the string of events which preceded the decisive battle, as well as the course of the battle itself and its consequences for the political and ecclesiastical levels of life did not leave him cold even after his return to Vienna in 1686. It is likely that at this point he had, for some time, already played with the idea of processing this important event in a poetic form, which, in Kapi's words, brought joint and eternal salvation to everyone (*quae communem omnibus perpetuamque salutem attulit*)⁹ and eventually meant the end of Turkish expansion into Central Europe. Thus he immediately carried out his intention when he could and the bachelors' graduation ceremony became a suitable occasion to present his experience and the efforts of his students.

In the introduction the author very briefly deals with the issue of the selection of the topic for his play as well as the form of its elaboration. Realising the attraction of the topic, especially for historiographers, and their preferences, he explains that he has intentionally chosen this type of poem which seemingly brings nothing new but he could not forfeit it in any way, because he knows that no one has dealt with this topic in a poetic form before now.

⁸ A selection from the works of Gabriel Kapi: *Allocutio salutatoria in ingressu solemnī Christiani* (Tyrnaviae 1713); *Institutiones christianae de sacrosancta et individua Trinitate* (Tyrnaviae 1720–24, 1732, 1764, 1774); *Institutiones christianae de analysi fidei* (Tyrnaviae 1737).

⁹ KAPI 1686, A2r.

“Tametsi ne nihil novi vobis afferre videamur; genus hoc poëmatis nondum, quod sciamus in hac materia a qua nos abstinere nullo modo potuimus, a quoquam usurpatum de industria delegimus ...”¹⁰

As shown by this quote, from Kapi’s point of view the topic of the Battle of Vienna itself was at least as important as the form in which he decided to produce his work. This is also clearly proven by the introductory thoughts in the prologue where the author expressed euphoric excitement over the recent events in Vienna, the seat of the Christian empire. In relation to the dreaded Turkish Crescent, he very skilfully reached for the symbolism of an astronomical lunar eclipse and directly compared the defeat of the Ottomans to this astonishing celestial phenomenon. For the recipient an even stronger message was carried by the statement that the Moon was retreating, not because of the interposition of the Earth, but because of the interposition of the Roman eagle, the symbol of imperial power. We thus cannot overlook the fact that the author’s rendition includes features typical of the political-religious thinking of the members of the Jesuit Order, reflected here in the emphasis given to the unique status of the Roman eagle, its extraordinary contribution to the achievement of a Christian victory as well as in the confirmation of its position as the queen and ruler of the entire world, since Kapi explicitly writes the following:

Eclipsim Lunae, qua nulla post hominum memoriam nobilior, nulla iucundior, nulla unquam visa est auditaque maior in hac urbe, sede, domicilio, arce christiani imperii, tres abhinc annos spectatam, vobis iterum exhibemus offerimusque... Quod si omnis Lunae defectus aliquid habet admirationis, quis non miretur eam non terrae, sed reginae imperatricisque orbis terrae, Romanae aquilae interposito defecisse?¹¹

When describing Kapi’s dramatic poem, we should certainly not pass over its remarkable full-page frontispiece without comment, it complements and decorates Kapi’s work in a visually appropriate way. It can be considered, so to speak, as a graphical representation of the main idea that is outlined in the prologue as well as a contemporary perception of the significance of the historical subject that is depicted. The image illustrates the siege, alongside the defence of Vienna, in the spirit of Post-Trident iconography, as the anti-Ottoman military theme here is aligned organically with the question of religion. The illustration consists of several compositional elements, which is why it probably gives an impression of the dichotomic portrayal of the subject. In other words, the observer sees the overall picture as if it consisted of two separately designed halves. On one hand, the bottom section shows a dynamic image of the reality – a representation of the actual state of war (the siege), on the other, the upper half of the illustration is defined by the intense language of symbols

¹⁰ Ibidem.

¹¹ KAPI 1686, A2v.

of power and religion – a clear interpretation of the victory of the Habsburgs over the Ottoman Empire and, most importantly, the victory of Christianity over Islam. The central part of the image is dominated by the three hills of the Vienna Woods that are known for their rounded forested hilltops. The mighty Kahlenberg hill¹² stands out, from which the cavalry of the liberator of Vienna, the Polish king John III Sobieski, is shown coming down to help the city. The imperial seat itself, with the most dominant religious building within its walls, St. Stephen's Cathedral, can be seen very clearly in the foothills, due to the contrastingly detailed depiction of Viennese churches and buildings in the middle of a vast empty space.¹³ The tents of the enemy camp, decorated with the Islamic crescent, and Turkish figures on the run are placed at the very bottom of the image.

The upper half of the illustration stands out in direct contrast to this realistic scene, it is full of iconographic symbols and attributes that represent much deeper ideas within this context. The author of the illustration placed a depiction of the Virgin Mary with the baby Jesus in her arms as a strong semantic opposition to the accumulation of dark clouds that symbolize the Muslim threat, literally hanging, above the city. The Madonna, situated in a radiant circle of sunlight in the upper right corner of the illustration, thus represents an antipode to the crescent/moon in the dual depiction of the symbols of celestial bodies. However, the most prominent graphical element of the upper half of the image is a large black female eagle with spread wings, hovering over the city. She is portrayed at the moment when she is struck by a bright ray of light coming from the radiant circle around the Mother of God, as if from a source of light. With regard to the introductory thoughts about the lunar eclipse that Kapi formulated in his prologue, the eagle is pictured in such a position that her body casts a shadow upon the inconspicuous crescent portrayed behind her, putting it completely into darkness. Hovering above the eagle in the top left hand corner is an angel holding a ribbon in his hands which contains the inscription, *In hoc signo vinces*. This encompasses the main message of both the image and Kapi's text. The inscription clearly alludes to the important distant historical event of 312 which had a significant impact on the legalization and emancipation of Christianity¹⁴ in

¹² This hill, at 484 metres, was originally called Sauberg or Schweinsberg, but in 1628 was renamed Josephsberg and finally was given the name Kahlenberg during the reign of Emperor Leopold I, taking it from the nearby Leopoldsberg hill.

¹³ The space, approximately 300 metres wide, along the city walls had a strategic significance during the battles against the Ottomans. The Turks were unable to defeat Vienna due to, among other things, this undeveloped area which made it easy to spot an approaching enemy.

¹⁴ It was a conflict between the emperors, Constantine the Great and Maxentius, in front of the gates of Rome. Constantine, who strived to become the sole ruler of the Roman Empire, had a vision the night before the decisive battle, in which Christ intervened. In the form of a dream or a sort of vision, soldiers and the future emperor saw a large cross with the inscription *In hoc signo vinces*, or "In this sign thou shalt conquer", appear in the sky. Constantine ordered the Christian symbol to be painted

the Roman Empire. The very frequent use and repetitive adoption of the motif of victory of the Christian emperor Constantine over his pagan enemy can be seen, not only in Christian iconography, but also in the literary output of Jesuits. This motif was popular and was used in Jesuit dramas that were aimed at the portrayal of an ideal Christian ruler. In the political and religious contexts of the Ottoman wars during the 16th and the 17th centuries, this motif also created a particular appropriate historical background for an update of the depicted theme. With regard to this, it seems fitting to mention probably the most popular example of a school drama based on the victory of Constantine – Avancini's drama *Pietas Victrix*.¹⁵ In a similar way to the striking parallel between Constantine's character and the emperor Leopold in Avancini's interpretation of the topic, we can also find a direct analogy between these two rulers in our illustration. We can simply set the well-known inscription that evokes the merits of the first Christian emperor into the current thematic framework which is best expressed by the broader name of Kapi's work, *Vienna Austriae defensa et liberata auspiciis augustissimi Romanorum imperatoris Leopoldi I*. We can clearly see the intention to intertwine the personalities and actions of Constantine with those of Leopold in order to express the legitimacy of the Austrian monarchy, which rests on Constantine's victory for the Christian faith, and thus openly supports the political interests of the Habsburgs.

Gabriel Kapi perfectly fulfilled his task to memorialize the Battle of Vienna in the form of a dramatic poem. He managed to transform his idea into a captivating and rhetorically elaborated work of 1095 verses, which not only corresponded with the demands placed on this type of literature at that time, but also fulfilled several other functions – didactic, educational, representative and, last but not least, propagandistic – in addition to the aesthetic-literary value. This multifunction and diverse uses of the work was achieved not only through Kapi's excellent pedagogical experience, but especially thanks to his thorough education and knowledge of the history and politics of his era. We do not know for sure what reference material Kapi had at his disposal while he worked on the piece and whether he actually had access to any historical sources related to the Battle of Vienna. However, the fact that Kapi composed his play entirely in accordance with the historical facts leads us to believe

on all the shields of his soldiers and the next day Maxentius suffered a fatal defeat in the battle against the legions bearing the symbol of Christ. Constantine entered Rome on 29th October 312 as the indisputable Western emperor. His success in battle against a more numerous enemy made him believe that he was under the protection of the Christian God.

¹⁵ Avancini's spectacular play *Pietas Victrix* was first performed in Vienna in 1659 at the coronation ceremony of Leopold, who became the Roman-German emperor. Emperor Leopold attended in person. For more on plays that celebrate the type of Christian ruler see RÄDLE 2013, 225–226; POLEHLA 2011, 95–100.

that his knowledge of the course of the war¹⁶ and its participants was grounded on reliable sources.

Kapi's drama, composed in iambic meter, consists of three acts, with each act further divided into five scenes. The author identifies the individual acts with the name of a particular person, who is then the central character of the act. The play is based on the three most important participants in the Battle of Vienna: the first act features the most famous of the defenders of Vienna, Ernst Rüdiger, Count von Starhemberg, the second act portrays the liberator of Vienna, the Polish king John III Sobieski, and in the final act, the commander of the Turkish army, the Grand Vizier Kara Mustafa, appears on stage. The introduction of the important players in the battle in this order is obviously not just a random arrangement, but rather a thoughtful approach, since this sequence allowed the author to preserve the chronology of the real events as well as compose a play with all the appropriate dramatic elements. While in the first two acts the author captured the moments of the last days of the siege prior to the decisive battle on 12th September 1683, the last act portrays events that took place much later, the execution of the Turkish commander, which took place at the end of 1683.

In addition to the main characters, a number of other significant historical personalities appear in Kapi's play, they gained the recognition not only from their contemporaries, but also from later generations through their participation in battles near Vienna and other anti-Ottoman battles. Among the most famous of them were Charles V, Duke of Lorraine, Maximilian II Emmanuel, the Elector of Bavaria or John George III, the Elector of Saxony. In his poem, Kapi paid also tribute to them especially in light of their military achievements, led by Rüdiger and John Sobieski. It is interesting to see how the author also managed, through both the main and supporting characters, to shape the image of emperor Leopold I, even though he was

¹⁶ In 1683 a huge Ottoman army appeared before Vienna's walls for the second time in the history of the city. Just as in 1529, it was not conquered in 1683. The Ottoman army arrived from Adrianople, today's Edirne in the European part of present-day Turkey, at the Austrian border at the beginning of July. At that time, the emperor, Leopold I, concluded that Vienna would not be able to resist the Turkish attack and decided to leave the city. He issued an order for the immediate departure of the imperial family and military council to safety in Linz. Those who stayed in the city prepared for the Ottoman attack. The Ottoman army besieged Vienna on 14th July and encircled the city in two days. According to the Ottoman plans, Vienna was to fall quickly and with minimal damage. In reality, however, the siege was constantly extended and the condition of Vienna's defenders as well as the situation in the attacking camp were getting worse. It took almost two months for the Ottomans to achieve their first major success. At that point, Vienna's defenders realized that they would not be able to do any more without immediate help. It came at almost the last moment in the form of Polish troops under the command of the Polish king John III Sobieski. The decisive battle for Vienna began early in the morning of 12th September and ended on the same day in huge confusion, but also a complete victory over the Ottomans.

not actively included in the play. This may be related to the fact that he decided to leave Vienna a week before the siege began and thus at the most critical moments he was not there for the city and its inhabitants. This along with his style of rule later led to harsh criticism.¹⁷ Despite everything, traces of Leopold's presence are clearly perceptible throughout the play thus everyone who hears or reads Kapi's piece will certainly notice the emperor's indirect, but expressive "participation" in the events, also through the individual appearances of the above-mentioned people. Of course, the verses of the Jesuit poet do not reflect in any critical way on the emperor or suggest any doubt or dissatisfaction related to his decision. On the contrary, they express powerful manifestations of unwavering devotion, support, praise and sincere gratitude towards Leopold, which clearly points to the fact that even Gabriel Kapi belonged to the majority of those Jesuit drama authors who saw the person of emperor Leopold I as a leading figure in the anti-Ottoman wars.¹⁸ This attitude of Kapi is most evident in places where the emperor's glorification as the saviour of the country and the Catholic faith is most loudly heard. This is best demonstrated by the monologue passages of the dukes, who, at an extremely important moment before the decisive encounter with the enemy and at a time when they are contemplating the seriousness and impact of the current situation in a wider context, are turning their thoughts to the emperor, who although physically distant, is clearly present in their minds and hearts as the embodiment of salvation and the hope for a Christian victory. Something more than just loyalty and devotion is reflected, for example, in the monologue of the elector, Maximilian II Emmanuel, who was linked to the emperor through family ties. Maximilian's first wife was the emperor's daughter, Maria Antonia, who bore him three sons. And it is also this connection with the Habsburg family to which Maximilian's speech about the many and strong bonds refers to in the third scene of the second act, when he is – following the example of John III Sobieski – encouraging himself to fight in a war and assuring the emperor of his love and devotion to him and his homeland:

Teque Leopolde Caesar o meus! Et mihi
tantis tot atque vinculis iunctissime!
Quisquamne non Germanus alienus magis
nobis te amabit?¹⁹

¹⁷ Quite often there is a contradictory assessment of emperor Leopold I and his era. Critics blame him for his extreme devotion to God and the Church, his politics of recatholisation, his political indecision and hesitation, and last but not least, for his escape from an endangered Vienna. The Italian-Polish historical film *The Day of the Siege: September Eleven 1683* (Bitwa pod Wiedniem), released in 2012 and directed by Renzo Martinelli, portrays Leopold I in a similarly unfavourable light.

¹⁸ TŰSKÉS–KNAPP 2007, 365.

¹⁹ KAPI 1686, B5v.

Maximilian's commitment to the emperor becomes even more obvious once he realizes that in his participation in the defence of Vienna and Austria, far from home, he is also defending his own Bavaria and Munich against the furious Ottoman enemy:

Te Austria an nostram domum
 Boiosque, te Vienna defendo an meum
 potius Monacum? Non mihi praestat foris
 arcere, quam repellere furentem domi
 hostem imminuentem? Utinam, utinam quanto tui
 Leopolde studio pectus hoc flagret, procul
 Bojoaria Austriaque, in Ungaria ultima
 docere possim!²⁰

The motif of a victorious battle of Vienna presented by Gabriel Kapi is more than suitable to mediate various propaganda ideas and had also become a perfect example of a topic with historical context handled in a less strict way. Kapi enriched the clear propaganda function of the play with a strong educational dimension. Therefore still up-to-date and important questions related to interpersonal relations, moral values and virtues as well as mistakes and deficiencies of human being appear on the scene. Without exaggeration Gabriel Kapi proved to be a real historiographer in terms of the factuality of this historical theme, as well as a great expert on human soul and actions in this dramatic poem. It becomes most apparent in the parts where a gloomy military context conjoins with the topics of friendship and child-parent relationship and vice-versa. The best example to be mentioned within this context is the character of the Polish king John III Sobieski, who altogether with the emperor Leopold played a key role in the victory of Christianity, and who was awarded a title *defensor fidei* – Defender of the Faith²¹ by the Pope Innocent XI in 1684 based on his merits. Whereas Kapi in his play rather reserves the position of a defender of the Christian faith for the emperor himself, John III Sobieski is depicted in a purely military context and enters the scene as *Viennae liberator*, i.e. liberator of Vienna. Kapi's depiction undoubtedly corresponds with history, considering John III Sobieski as the last of the great Polish kings and one of the most successful commanding officers in Turkish wars. However, after his introduction as a powerful monarch and warrior, Kapi confronts the reader with an utterly different picture, showing Sobieski as a tender and loving father. The scene is based on an intimate dialogue between John III Sobieski and his oldest son James, who accompanied him to the battle of Vienna. The dialog does not only have a strong emotional impact, but in the terms of Chris-

²⁰ KAPI 1686, B5r.

²¹ VONTORČÍK 2016, 502.

tian education and virtues, it also undoubtedly serves as a kind of a behavioural pattern for pupils who thus witness the themes of respect towards parents resulting in obedience as well as responsibility for one's actions. Nonetheless, even in this scene, Kapi does not divert from his initial military context, as the leitmotif of the whole dialog is James' wish to follow his father even to the battlefield and take part in real battles with the Turks. The prince fully realizes seriousness of his request. That is why he does not pose the question directly and only gradually "prepares" his father for it. However, once he expresses his request, the king-soldier becomes a worried father in a very poignant scene full of tenderness: showing parental love as well as respect and loyalty of the son towards his father. Of course, the father tries to argue his son out of his dangerous intention, but son's wise words and reasoning using examples from the king's own life persuade him at the last. Finally, he agrees that his son may accompany him to the battle, but the parent's apprehension for his child is fully shown in the words warning his son to keep at the side of his father, who, in case of any danger, is determined to die for him:

*Haec patria mandata tamen observes velim,
mea cura fili! a latere non pugnans patris
unquam recede, sequere me: non te prius
sagitta feriet ulla, quam nostri fibras
pectoris oberret.*²²

In the same manner, the son resolutely and with youthful zeal for fight promises, that should king's head or heart be endangered by a sword, he shall not hesitate and offer his own body as a modest shield:

*Certare tanto proximus aveo, ardeo
Tyro Magistro, miles ita claro Duci,
Gnatus Parenti: forte si capiti aliquem
Ensem minari, aut pectori advertam tuo;
Hoc tenue scutum, corpus obtendam meum.*²³

A similar didactic function is also characteristic of the initial act of the play, which spotlights topics such as unshakable love for one's country, ability to repress oneself or strong friendship and loyalty. The main character in this respect is a Vienna military commander Ernst Rüdiger, who entered into European history in 1683 as a defender of Vienna. According to Kapi's description, Rüdiger found himself in a very difficult situation in Vienna, as he had to face every-day attacks from Ottomans for two long months from the middle of July to the day of a decisive battle with a relatively small

²² KAPI 1686, B4r.

²³ KAPI 1686, B5v.

number of defenders. To hold out in such difficult task, he had to show a great deal of bravery in the course of the besiegement as well as to participate in fights carried out on the walls and to be a great support for his soldiers in crucial moments. These traits of an ideal soldier adorned the real Rüdiger and the character of a dauntless and hard-bitten Rüdiger brought to the scene as a wounded hero possesses the same characteristics. Due to his head injury suffered during the attack at Löbl bastion, he finds himself in an almost helpless state and is therefore confined to bed. While being eaten up for three days by his own reproaches that he cannot join battles, he is also seized by a feeling of being useless not only for his emperor, but also for his country. The following lines depict Rüdiger's inner anxiety and helplessness, underlined by a brief description of a critical state in Vienna from a defender's point of view:

Rudigere! turpi stertis ignavus thoro?
 Ferro Viennam et igne crudelis petit
 noctu dieque barbarus; iuvenis, senex
 atque omnis ordo, sexus in muros mori
 cupidus procurrit: solus an causa necem
 tam saepe pro minore contemptam times?
 Praeclarus Urbis creditae fidei tuae
 defensor! Haec est caesari, haec patriae fides
 iurata toties?²⁴

In fact, Rüdiger was well-known for the fact that he let himself be carried on stretchers along the walls even when injured. The author shows this typical trait of Rüdiger's to the full, when Rüdiger, despite a serious head injury, decides to come back on the walls and rather die there. However, after a long talk his friend Selleus manages to convince him to stay in bed and borrow him his weapons, thanks to which Selleus himself would be considered as a real Rüdiger. His intention is to outwit and make his enemies insecure as well as to encourage his own soldiers and citizens. Rüdiger hesitates to comply with his friend's request. He underestimates the seriousness of his own wounds and thus brings attention to an even greater wound which Vienna is suffering and which must be treated sooner than his own:

Est gravius meo
 vulnus Viennae ac potius est vulnus meum
 utrumque: maior plaga prae parva est mihi
 curanda.²⁵

²⁴ KAP I 1686, A3r–A4v.

²⁵ KAP I 1686, A4r.

At last, the friend's speech persuades him, so he entrusts his weapons to Selleus like famous Achilles, who handed over his equipment to his best friend Patroclus during the famous siege of Troy. The use of this well-known Homeric motif ending with Patroclus' dead also forebodes Selleus' sad fate: considered to be Rüdiger, he dies in ditches. The news of the death of the purported Rüdiger overwhelms not only citizens, but also soldiers who utterly lose their courage. Believing that all is lost, soldiers reproach themselves for not being by Rüdiger's side to protect him by their own bodies. However, the sheer desperation at the end of the first act turns into hope when Rüdiger decides to take revenge for his friend Selleus and let himself be carried on the walls. Thus everything becomes clear and revives fighting strengths of all defenders of Vienna. All the above show what is the additional ideological thread followed by the author alongside the main topic of the first act. By means of a dialog between Rüdiger and Selleus, the author deals with the topic of friendship which like love has been interesting for the mankind since the beginning of time. Friendship is a very important matter for everyone, especially at young age. Gabriel Kapi is fully aware of this fact and does not miss the chance to deal with Rüdiger's unfavourable position as a wounded soldier in the greatest detail in order to lecture his readers on the value and power of friendship. The beautiful example of Rüdiger and Selleus' friendship does not only depict an ordinary friendship of two people. The attention is brought to worth-of-following friendship, pure and genuine. Similar to that which Aristotle, one of the greatest European philosophers, called a friendship of virtue, as it stems and lives on virtue.

Publications for graduation as an example of occasional works created in the 17th and 18th century, closely related to Jesuit universities, represent a significant part of neo-Latin literature, which has become the object of intense research in last decades. In this light we have attempted to approach the dramatic poem *On the Besiegement and Liberation of Vienna* by an Hungarian Jesuit Gabriel Kapi. Apart from the literary and aesthetic aspect of the poem, we mainly intended to see into its functionality and utilization within as well as outside of the frame of Jesuit education. Kapi's play deals with historical theme and therefore mediates a great deal of historical knowledge to its readers. In the Jesuit perception of history, which had not been constituted as an individual school subject at Kapi's time, history as such and publications dealing with historical topics served mainly for various didactic, educational, moral, religious and political purposes. Our aim was to comprehend the term "didactic purposes" in its broader sense related to the personal and human development of an individual, rather than common acquisition of knowledge and training of Latin language skills or development of student's rhetoric skills. Furthermore, it is important to emphasize, that apart from the basic educational function, a typical characteristic of the Jesuit works of this kind was its clear propaganda purpose, as also seen in Kapi's work. So, should Kapi's play be perceived in its wholeness, it is a complex work

creating a thematically and didactically appropriate platform suitable for the mediation and dissemination of higher political and religious ideas, attitudes as well as the moral aspect and message of the Christian world-view. The author devotes his work to the service of these ideological intentions and that is why we find there a massive celebration of the emperor, the House of Habsburg and their politics,²⁶ promoted as the only guarantee of peace and liberty of the country. Nonetheless, the author chiefly disseminates and strengthens the Catholic faith as well as interconnection of human being with their Christian virtues.

²⁶ On the topic of the celebration works concerning the Habsburg dynasty see: JURÍKOVÁ 2014, 86–113.