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**PROLOGUES, CHORUSES AND EPILOGUES
IN JESUIT SCHOOL PLAYS
FROM PROVINCIA BOHEMIA SJ¹**

Jesuit drama constituted a substantial part of Neolatin drama and as such it is widely discussed in professional literature.² However, researchers usually concentrate only on the most important authors and works; timewise their interest lies mainly in dramas from the 16th and 17th centuries. This study will be, on the contrary, devoted to phenomena that are slightly overlooked. First, its subject are not Jesuit plays as such, but only their secondary parts, that means prologues, choruses, interludes and epilogues.³ Further, the texts in question date back to the last third of the 17th century and the first half of the 18th century; that is, they come from a period, which is not as popular among researchers as the previous ones. Finally, practically unknown type of materials will be used, namely the set of about 300 complete texts of school plays from Bohemian Lands, specifically from Prague's New Town College,⁴ and from schools in Český Krumlov (South Bohemia),⁵ Uherské Hradiště (South Moravia)⁶ and Kłodzko,⁷ which was at that time part of the Bohemian Province. These plays, written by Jesuit teachers for their students, represent the most numerous type of Jesuit drama. However, their authors wrote them out of duty without larger artistic ambitions. Since these texts were not meant to be printed, we nowadays know mostly only their titles and synopses. All the more valuable is the set of plays from the Bohemian Province, which were, thanks to sheer luck, preserved in their entirety.

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2 For the review of the literature, see the studies by Alena Bočková and Kateřina Bobková-Valentová in this volume.

3 For more about this issue, see also JANNING 2005.

4 Národní archiv Praha (NA Praha), fund SM, J 20/17/18, box 998, 999, 1000.

5 Český Krumlov, Státní okresní archiv Třeboň, fund Velkostatek Český Krumlov, I 3 Sa 3, I 3 Sa 4.

6 NA Praha, fund JS, IIIo-446-8, box 175-7.

7 Wrocław, Biblioteka Uniwersytecka (BUW), Akc. 1949 KN 125, Akc. 1949 KN 180, Akc. 1949 KN 238.

Secondary parts of dramas in theoretical treatises

In the first part of my study, I will shortly outline the ways the secondary parts have been defined by dramatic theorists. The focus on classical education within the Jesuit order is reflected in their approach to drama as well. This can be observed in numerous treatises on dramatic theory. Similarly to other literary theorists, Jesuits frequently referred to ancient authors, especially Aristotle, and adopted the complete system of ancient dramatic theory. At the same time, however, their works are firmly anchored in the baroque context – the authors were well aware of mixed genres such as tragicomedy, as well as the newest genres (such as declamation); the rule of three unities of the renaissance and classicist era was applied very loosely or entirely rejected, etc.

According to theoretical handbooks, a **prologue** may constitute a part of the story of the play. Alexander Donatus e.g. (1584–1640) defines the prologue as a coherent part of a tragedy, which takes place before the arrival of the chorus. It takes up the whole first act and outlines the content of the play.⁸ Alternatively, the prologue can involve a separate performance, a preface to the first act. In this case, it is designed to acquaint the audience with the content of the play. Most Jesuit literary theories understand the prologue in this latter way. “A prologue is a speech delivered to the audience before the story actually starts,” says Jacob Pontanus (1542–1626).⁹ A similar definition can be found in the works of Jacob Masenius (1606–1681) who regarded a prologue as the part “which presents a summary or rather the essence of the play, without disclosing the conclusion.”¹⁰ Franz Neumayr (1697–1765) takes a very similar view as well, saying that a prologue explains the author’s intent and helps him win the attention and favour of his audience.¹¹

Following the example of late ancient grammarians, some authors distinguish different types of prologues. For instance, Jacob Pontanus recognizes the same four types of prologues about which Aelius Donatus wrote in his commentary on Terence in the 4th century: Within the prologue,

8 *Prologus igitur est pars integra tragoediae ante ingressum chori [...] primum totum actum complectitur [...] et in eo series rerum gerendarum adumbratur.* DONATUS 1684, 319.

9 *Prologus est oratio, quae ante fabulam legitimam habetur ad spectatores.* PONTANUS 1594, 101.

10 *Prologus est, in qua summa, seu potius fundamentum rei gerendae proponitur, exitu dramaticis dissimulato.* MASENIUS 1654, 19.

11 *Prologus explicat scopum choragi instar exordii, per quod spectatores attenti, benevoli et dociles fiant.* NEUMAYR 1755, 182.

the poet may recommend his work or respond to assaults by “rivals and evildoers” or else, pay them back in their own coin. The content of the play may be outlined in the prologue and finally, the prologue can also include all of the above mentioned elements.¹²

When defining **choruses**, Jesuit theorists often resorted to ancient examples. Alexander Donatus agrees with Aristotle that the chorus is a chanted part of a tragedy that is inserted between two acts. Choruses were generally not considered a part of the story and they often featured allegorical characters.

The last of the secondary parts, **the epilogue**, can be viewed as a good example of a fusion of the humanist theory and baroque practice. Although it was unknown in Antiquity, and therefore Jesuit theories never recognised it, it was a customary part of Jesuit school plays. It could be loosely associated with the lamentation (κῶμμος or *lamentatio*) performed by all actors after the end of the last act of the play.

Secondary parts in Jesuit school plays

The number of secondary parts in school plays of the 18th century varies, but we can generally say that most plays contained a prologue, one or two choruses and an epilogue. In cases when these parts are missing in the manuscript, we should not automatically presume that they were not included in the play. It is very probable that they were simply not recorded by the scribe. Sometimes we learn about them from a synopsis, but in some cases, the question of their presence in the play remains a mystery for us.

Some manuscripts record the complete text of all the secondary parts or at least some of them, but most records only provide brief information about the secondary parts. Usually it is a description of the content of the given scene, sometimes only in one sentence: “Unruly Youth celebrate its victory, but Obedience dethrones them and hands it over to Death”,¹³

12 [...] *vel poeta commendatur, vel obtrectatorum malevolorumque criminibus respondetur, aut etiam crimina regeruntur, vel argumentum fabulae enarratur, vel haec omnia simul praestantur.* PONTANUS 1594, 101–102.

13 *Victrix Stesimbroti inobedientia*, f. 309r: *Inobediens Juventus ob secundiores victoriae successus triumphans, ab Obedientia e solio dejecta Libitinae mancipatur.*

or even in a more brief manner: “The bird rejoices over regaining his freedom”.¹⁴ In some cases, the description merely mentions that the prologue outlines the story of the play.

Sometimes, we can find a very detailed description covering the content of the whole play in an allegoric way. This is the case of the play *Gratiosus Matris pulchrae dilectionis lusus*, which describes the content of the prologue in this way: “Muhammadanism invites Christian Innocence and tries to seduce it using a Siren from his family. The Siren, however, spots a picture of Virgin Mary, gets overwhelmed by love for Virgin Mary, and runs away from Muhammadanism together with Christian Innocence.”¹⁵

In most cases, however, we have to suffice with a quotation or a fragment of a poem, etc. The prologue to the play *Romulus et Remus* tells us that it is based on a quotation from Livy’s History “Faultily taken, faultily led and faultily managed government will collapse”.¹⁶ The synopsis to the play *Prudens optio* says that the chorus “cautions” (*monet*) the audience with a verse from Ovid’s *Heroides*: “Alas, hopes often disappoint expectations”.¹⁷

The manner of recording provokes many questions, such as: did the quotation really appear in the text? And if yes, in what way was it presented? To what extent was it modified? Let us look at some plays that include both the description and the text of the secondary parts, which can tell us a lot about the way the scenes were presented on stage.

The quotation could be inserted in the text completely and without modification, as in the epilogue to the play *Richardus per Matrem viventium a morte aeterna vindicatus*. The synopsis says the epilogue “emphasises” the words of St. Bernard of Clairvaux: “If there is any hope, if there is any mercy, if there is any salvation with us, we believe it all comes from her (that is Virgin Mary).”¹⁸ The text includes the full wording of the epilogue, which

14 *S. Stanislaus Kostka in fuga victor*, f. 114r: *Avis restituta libertati plausus canit*.

15 *Gratiosus Matris pulchrae dilectionis lusus*, epilogus: *Mahometismus Christianam Innocentiam domesticae ad se invitat Syrenulae lenocinio. Sed haec objectum Mariae ectypon intuita, mox Prototypi amore capta, Mahometismum una cum Christiana fugit Innocentia*. JACKOVÁ 2016, 192.

16 *Romulus et Remus*, f. 397r: *Prolusio ejusdem Livii innititur sensui lib. 9 dec. 1. Imperia male parta, male gesta, male retenta obruuntur*.

17 *Prudens optio*, f. 250v: 16. *Heroid. Hem! Fallit augurio spes bona saepe suo*.

18 *Richardus*, epilogus. *Epilogus illud D. Bernardi sermo[nis] De Nativitate B. V. Mariae. De aquaeductu de Magna Matre Gratiarum extollit: Si quid spei, si quid gratiae, si quid salutis in nobis est, ab Ea noverimus redundare*. JACKOVÁ 2016, 68.

indicates that the protagonist, saved from death through the intercession by Virgin Mary, sings the initial quotation as a recitative with only minor modifications:

RICHARD

Be thus aware, you, who love the Virgin!
If there is any hope, if there is any mercy,
if there is any salvation with us, we believe it all comes from Mary.

ALL

Oh, you, who love the Virgin, have always in mind
the favourable, friendly agreement between us and Mary.
Hope for her,
never despair.
Do you yearn for heavenly homeland?
Strive for Mary's favour!¹⁹

The extant plays show that the quotations were usually used only for inspiration or to define the theme of the relevant scene. This is the case of the epilogue to the play *Adulta in teneris fortitudo* about a 6-year-old boy who becomes a martyr. The description quotes Paul's second Letter to Timothy: "He praises the winner and sings to him: An athlete cannot receive the winner's crown except by competing according to the rules."²⁰ In the text of the epilogue, however, the quotation is paraphrased: "You will become the winner, you will triumph and receive eternal fame. This immortal laurel will decorate you with green leaves and flowers."²¹

19 Ibid., 122: *Richardus: Jam scito, parthenophile! Si quid spei, si quid gratiae, si quid salutis in nobis est / id totum a Maria noverimus redundare. Tutti: O parthenophile, revolve prospera / Amica Matris inter nos foedera. / In istam spera, / Nunquam despera. / Aspiras Caeli patriam? / Quaere Mariae gratiam!*

20 *Adulta in teneris fortitudo*, f. 328v : *Epilogus victori poeana parat ac illo accinnit: Nemo coronatur, nisi legitime certaverit. 2 ad Tim., c. 2, v. 5.*

21 Ibid.: *Victor stabis, triumphabis perenni adorea. Hac virebis, hac florebis immortalis laurea.*

In what way were these secondary parts of theatre plays presented? Some researchers believed that they were performed as *tableaux vivants* or pantomime with musical accompaniment. Although these forms might have been common, some plays prove that they were certainly not applied universally. Let us go back again and look at the play *Prudens optio*. Its synopsis describes the prologue as follows: “Royal Providence spurns Bravery and Noble Face who rival over the royal apple, and hands it over to Prudence who wishes to have it.”²² If we did not have more than this note, we could safely imagine the prologue as a wordless performance, perhaps accompanied by music, but one glimpse in the text tells us that the passage was chanted.

RECITATIVE

Prudence is the sole and most proper virtue of a ruler. One wise mind surmounts hands of many and moderate power will be elevated even by gods.

ARIA

The ruler’s wisdom is the happiness of the kingdom. It saves nations from arms, lances and shields. If Prudence is seated on the throne, this beautiful adviser and even stronger helper, the Justice, Piety and Moderation stand by it too.²³

The prelude to the play *Talio in Perseo* indicates that the actors might have chanted even the parts that summarised the story. The periocha says that the prelude “shows the course of the story” (*seriem actionis indicat*), the type of verse and the use of the word *aria* indicate that the performance was chanted.²⁴

22 *Prudens optio*, f. 244r: *Regia Providentia, contemptis Fortitudine et Vultus Majestate pro se pomum regale contendentibus, defert illud votis Prudentiae in haereditatem.*

23 *Ibid.*, f. 245r: *Recitativus: Prudentia imperantis propria et unica virtus. Mens una sapiens plurium vincit manus et vim temperatam dii quoque provehant in majus.*

Aria: Regnorum est felicitas imperantis sagacitas. Haec absque armis, hastis et parmis adfert salutem populis. Adstat throno Justitia, Pietas atque Clementia, decora consilio, fortior auxilio, si hunc tenet Prudentia.

24 *Talio in Perseo*, f. 42v.

Since almost all the extant secondary parts have the same form, we can presume that in the first half of the 18th century, these passages were predominantly written in rhymed tonic verse and chanted. Preludes and choruses were composed mainly of arias and duets with recitatives included in between, while epilogues were usually reserved for the choir. Yet it cannot be perceived as a binding rule. For instance in the prelude of the play *Ingratitudo* there was chorus singing, and the epilogue of this play constitutes an even more complicated example: metrically the text is divided into two parts – ten verses in an iambic trimeter and eight syllabic rhymed verses. It is possible that the part in the iambic trimeter was recited, while the second one was sung. This would correspond not only to the chosen form but also to the fact that the second part is introduced by the word *occinere*, to sing; the last quantitative verse goes as follows: *occinere tristem noeniam ingrato libet*, that is “a sad elegy will be sung to the ungrateful one”.²⁵

The last question this study strives to address is: What role do the secondary parts play with respect to the plot? The initial scene is usually labelled *prolusio* or *proludium*, that is a prelude. As the name indicates, it usually features characters that really “play”, demonstrating the dramatic story. In addition to the prelude, some texts also feature a foreword (*prologus*), a short text written in prose which should provide the audience with information about the topic of the play and request their favour. Although forewords have been found in only several plays, it is possible that all plays originally contained a foreword, but few of them survived. The prelude usually summarises the topic or the main idea, using allegorical depiction. It could briefly outline the story, disclosing even selected details, as we have seen in the play *Gratiosus Matris pulchrae dilectionis lusus*. Other preludes focus on explaining the main message of the play. *Amor Astraeae victima* is one of many Jesuit dramatic adaptations of the story of Joseramnus, son of the ruler Lideric, who brought about the death of a poor farmer’s children. Lideric has to choose between justice on one hand and his love for his son on the other. Eventually, he chooses justice and has his son executed. In the prelude to *Amor Astraeae victima*, Love (*Amor*) ignites Fatherly Heart (*Cor paternum*), but Justice (*Astraea*) kills it with a spear. The prelude does not summarise

²⁵ *Ingratitudo*, f. 531r.

the whole play, it only indicates its main message – victory of justice over love, and duty over emotion, metaphorically shown as the dilemma faced by one of the characters.²⁶

Choruses mostly provided lyrical commentary on the story, but there is also some evidence of choruses involving dramatic action in which allegorical characters really act, instead of merely commenting on the story. Similarly to preludes and epilogues, the allegorical figures in choruses often represent the individual characters in the play itself, shifting the content of the play to a more general and abstract level. Choruses often summarised the story of the previous part and suggested the future development of the story, serving actually as a prelude to the next part of the play. This can be seen in the two-act play *Talio in Perseo* about the treacherous Perseus who falsely accused his brother Demetrius of treason, hoping it would help him seize the power. The first act is introduced by a *prolusio*, which shows the whole plot: Impiety (*Impietas*) – representing Perseus – speaks first, proclaiming its wish to dethrone his rival. Deception (*Dolus*) supports its plans. The prelude concludes with the chant by Innocence (*Innocentia*) – Demetrius, which warns Impiety against the consequences of its actions and predicts its fall.²⁷ The second act is preceded by a part labelled *chorus praeliminaris* which introduces its story. After the first act ended with the execution of the innocent Demetrius, the chorus begins with Impiety's celebration over the destruction of Innocence, but is interrupted by Justice (*Justitia*) who comes to revenge Innocence, indicating that Perseus shall face his deserved punishment in the second act.²⁸

Besides choruses, Jesuit plays feature other kinds of interludes (called *intermedium*, *interludium*, *interscenium*, *intercidens*, etc.) written in diverse forms and with varying connections to the main plot. Some are associated with the play through a particular figure or place; some seem completely independent of the content of the play, forming a sort of “play within a play.”

Such interludes are rare in the extant plays from the Bohemian Province. They often employed music, as suggested by the words *musicum* or *melo-musicum* added to their titles. Most of these interludes resemble choruses, and some are even difficult to distinguish from a chorus. Non-musical

26 *Amor Astraeae victima*, f. 285r.

27 *Talio in Perseo*, f. 42v.

28 *Ibid.*, f. 54v.

intermedia or intermedia of unspecified nature are, similarly to prologues, more frequently found in the set of plays from the Kłodzko college: they are mentioned in 14 texts out of 41, of which 9 texts include the full text. They usually involve short scenes, predominantly in prose, which form a digression from the main story line, although there is always at least slight connection. For instance, the play *Rara est concordia fratrum* about St. Stanislaus Kostka features a scene called *appertiens*, in which Exuberance (*Libertas*) and Piousness (*Pietas*) quarrel about who is going to possess Stanislaus.²⁹

Most interludes, however, feature figures from lower social classes: servants, villagers, shepherds, etc. The *incidens* in the play *Majales gemini duo* is a typical example of an interlude, which seems wholly unrelated to the play itself, although to some extent, it can be considered a comical paraphrase of the previous scene. It follows a scene in which one of the figures boasts about the large amount of money he has won. In the interlude, we can see a villager named Coridon who sees a sleeping hare and plans on catching it, selling it, and getting rich. In the end, the hare runs away.³⁰

Epilogues were mostly designed to communicate the moral and summarise the message of the play. It teaches, admonishes or recommends. In *Gratiosus Matris pulchrae dilectionis lusus*, the epilogue “teaches” that Christian innocence can be suppressed, but never subdued;³¹ in *Nomen proprium Floris Nazaraei*, the epilogue “admonishes” (*monet*) the youth to try to imitate Christ by leading a chaste and innocent life;³² and the epilogue to *Amicitia* “recommends” (*commendat*) faithful friendship.³³ An epilogue could also celebrate or praise the main character, declare his specific virtues, and establish him as an example.

29 *Rara est concordia fratrum*, f. 171v.

30 *Majales gemini duo*, f. 319r–v.

31 *Epilogus docet premi quidem posse, sed non solum non opprimi Innocentiam Christianam, verum sub Mariae praesidio evadere gloriosiore*. JACKOVÁ 2016, 274.

32 *Epilogus monet juventutem, ut si de Divinae cum Flore Nazaraeo amicitiae fructu participare desiderat, rubore verecundiae (qui e sententia Aristotelis pulcherrimus color est et e mente Diogenis virtutis color) et candore innocentiae concolor esse manereque studeat*. Ibid., 184.

33 *Epilogus fidam et constantem in aequis amicitiam commendat*. Ibid., 392.

In some plays, the epilogue is a short address to the audience, written in prose and rather similar to the prologue. It is designed to bid the audience farewell and thank them for their support. The highest number of these epilogues can be found in the set of plays from the Kłodzko college. As an example, we can list the epilogue of the play *Regnum non patitur duos*:

“Spectators! Our shadows [i.e. probably the seamy sides – Author’s note] fell down in front of your nobility; our mistakes came out in face of your great presence, yet they will turn out to be happy and minuscule if your nobility hides them, your lovely shadows, if the light of your kind favour illuminates them. Do so and maintain your favour to us.”³⁴

Occasionally, we can find an epilogue that illustrates the dénouement or conclusion of the story and features dramatic characters. Some do that directly – for instance in *Regnum ob vitae solitariae amorem contemptum*, the epilogue “shows” (*exhibet*) the three main heroes, one in the seclusion of his hermitage, one in prison, and one on the throne – other plays resort to allegory – for example in the play *Marcida florum gratia* about two brothers who renounced earthly pleasures to devote their lives to God, the epilogue highlights Faith (*Religio*) which celebrates its victory over Vanity (*Vanitas*).³⁵

In this study, the form and the function of the secondary parts of the Jesuit school drama were discussed only briefly, moreover in a manner limited only to a certain type of plays. However, even this allowed us to observe a phenomenon that was mentioned above: despite the fact that the authors of theoretical treatises on drama refer to ancient examples, they differ from them in many respects. Even greater differences can be found between the theory and the actual texts of the plays. The study of the secondary parts of the dramas thus confirms that although the Jesuit drama in many respects followed the ancient drama, it also absorbed influences from the contemporary theatre, and thanks to this combination it evolved into a distinctive remarkable structure.

34 *Regnum non patitur duos*, f. 35r: *Spectatores! Umbrae nostrae cecidere ad Vestram magnitudinem; errores nostri apparuere ad illustrem praesentiam; felices et parvos errores, si magnitudine vestra obtegantur, amabiles umbras, si bona favoris vestri luce illustrentur. Id agite et favete.*

35 *Marcida florum gratia*, f. 128v.

List of plays

Swoboda, Joannes,

Adulta in teneris fortitudo, nondum idonea poenae, matura victoriae, sive Thomas Michaelis, sexennio non major, fortis juxta ac constans pro fide Christi athleta. In scena exhibitus a media grammatices classe academici gymnasii Societatis Jesu Neo-Pragae ad S. Ignatii, anno 1727, mense Junio, die 10. NA Praha, SM, J 20/17/18, box 998, f. 320r– 326v.

[Besnecker, Adamus],

AMICITIA VsqVe aD aras neCIs non InterrVpta, olim in Damone et Pythia coram Siciliae tyranno Dionysio, hodie in theatro exhibita ac scenice representata agente Perillustri, Nobili et Ingenua supremae classis grammaticae juventute in Caesareo Regioque Soc. Jesu collegio Glacii anno 1720, mense Junio, die ... Edition in JACKOVÁ 2016, 344–392.

[Kuziel, Wenceslaus],

Amor Astraeae victima, seu Joseramnus, Rutheniae principis primogenitus, paterno justitiae rigore mulctatus. Hodie ab Illustrissima, Perillustri, Praenobili ac Nobili supremae classis grammatices juventute Pragae ad Sanctum Ignatium theatraliter exhibitus, mense Majo, die 22, anno 1724. NA Praha, SM, J 20/17/18, box 998, f. 285r–292r.

[Sexstetter, Josephus],

Gratiosus Matris pulchrae dilectionis lusus, olim Ismeriam, Aegypti Regis filiam, Christo lucratus. Hodie ludo dramatico exhibitus ab Illustrissima, Perillustri, Praenobili, Nobili ac Ingenua mediae classis grammatices juventute academici gymnasii Societatis Jesu Pragae ad Sanctum Ignatium 1729, mense Majo, die 17. Edition in JACKOVÁ 2016, 192–275.

Czizek, Antonius,

Ingratitudo sive Claudius Nero Caesar, cum plurimis etiam fideli Institutori suo Annaeo Senecae factus tyrannus. Pro ludo theatri assumptus ab supremae classis grammatices juventute anno 1727, mense Junio. NA Praha, SM, J 20/17/18, box 999, f. 520r – 531r.

Salomon, Paulus,

Majales gemini duo, plus amoris, quam sanguinis concordia fratres, ex vere amoris in mortis autumnum ad pomum discordiae lapsi. In scenam dati ab infima grammatices classe in gymnasio Societatis Jesu Glacii 1697, mense Majo, die 10. BUW, sign. Akc 1949 KN 125, f. 313r–320v.

Zastiera, Henricus,

Marcida florum gratia, Carolo et Gerardo melioris vitae occasio. Pro theatro exhibita a Perillustri, Praenobili ac Ingenua mediae classis grammaticae juventute in academico Societatis Jesu gymnasio Neo-Pragae ad S. Ignatium, anno 1745, mense Junio, die ...

[Jenisch, Antonius],

Prudens optio, sui in regnum adoptio, oratoriae facultatis Neo-Pragae anno 1735, mense ..., die ... scenicum argumentum. NA Praha, SM, J 20/17/18, box 998, f. 244r–254v.

Sommer, Andreas,

Rara est concordia fratrum seu Stanislaus et Paulus Kostka, germani fratres, nobilitate pares, genio et moribus quondam dispares. A tenerioribus rudimentorum Muis Glacii in scenam dati anno 1689, die 12 Augusti. BUW, sign. Akc 1949 KN 125, f. 168v–174r.

Januschke, Daniel,

Regnum non patitur duos seu Gundebertus et Partharitus, fratres reges, tragico-comoedia a principistis Glacensibus in scenam dati anno 1683, 5 Augusti. BUW, sign. Akc 1949 KN 125, f. 11v–35r.

Kleinhampl, Joannes,

Richardus per Matrem viventium a morte aeterna vindicatus, hodie pro theatro propositus ab Illustrissima, Perillustri, Praenobili ac Ingenua rudimentorum schola in academico gymnasio S. J. Pragae ad S. Ignatium, 1735, NA Praha, SM, sign. J 20/17/18, box 998, f. 198r–209v. Edition in JACKOVÁ 2016, 59–124.

[Fleischer, Joannes],

Romulus et Remus, olim Numitoris adversus Amulium pro throno vindices, hodie academice syntaxeos pro theatro thema. Pragae ad S. Ignatium 1729, mense Junio, die 9. NA Praha, SM, J 20/17/18, box 998, f. 397r–409v.

Hirt, Joannes,

S. Stanislaus Kostka in fuga victor, dramatice illustratus a Nobili, Praenobili ac Ingenua rudimentorum juventute Neo-Pragae in academico Societatis Jesu collegio ad S. Ignatium, anno 1745, mense Majo, die... NA Praha, SM, J 20/17/18, box 998, f. 114r–126v.

Swoboda, Joannes,

Talio in Perseo, Philippi Macedonum regis filio, scenice adumbrata ab Illustrissima, Perillustri, Praenobili ac academica humanitate Neo-Pragena anno 1728, mense Junio, diebus 17 et 18. NA Praha, SM, J 20/17/18, box 998, f. 41r–62v.

[Pelletius, Joannes],

Victrix Stesimbroti inobedientia, justo Epaminondae patris ferro vindicata, juventuti in documentum scenice proposita a Poësi Neo-Pragena Societatis Jesu anno 1725, mense ..., die ... NA Praha, SM, sign. J 20/17/18, box 998, f. 309r–316v.

**Prologus, chorus és epilogus a bohémiai jezsuita
provincia iskolai színjátékaiban**

A neo-latin drámairodalom egyik alcsoportját képező jezsuita iskolai színjátékokról bőszeges szakirodalom áll rendelkezésre. A dolgozat a jezsuita drámák másodlagos részeivel foglalkozik: a prologussal, chorussal, interludiummal és az epilogussal. A vizsgálat alapja egy nagyrészt ismeretlen korpusz, a Bohémiában fennmaradt mintegy 300 teljes drámaszöveg. Mivel a korban e szövegeket nem kiadásra szánták, soknak csak címe és szinopszisa maradt fenn; ezért különösen értékes a bohémiai provincia kéziratosa anyaga, amely teljes egészében megőrződött.

A jezsuita tanárok által diákjaiknak készített művek a jezsuita dráma számos típusát tartalmazzák.

A dolgozat röviden áttekinti, hogyan definiálták a drámák másodlagos szerkezeti részeit a korban használt elméleti munkák. Más elméletírókhöz hasonlóan a jezsuiták is gyakran hivatkoztak antik szerzőkre, főleg Arisztotelészre, és teljes drámaelméleteket kölcsönöztek az antikvitásból. Az antik előírások követése mellett ugyanakkor erősen hatott a kor színpadára a barokk szellemiség is. Mindez a jezsuita színjátékokra is érvényes, sőt e komplex hatás következtében alakult ki a jellegzetes jezsuita drámaszerkezet, melyre a dolgozat számos példát hoz.