

**THE END OF SCHOOL YEAR ON THE STAGE
OF JESUIT SCHOOLS IN THE BOHEMIAN PROVINCE***

MAGDALÉNA JACKOVÁ

ABSTRACT

The study deals with 17th and 18th century Jesuit school dramas from Bohemian lands that were played in Jesuit colleges at the end of the school year. This event was initially connected with awarding the best students and staging one play, performed by selected students from all the classes. By the 1670s, another practice prevailed in Bohemian, Austrian and Hungarian province: thenceforth, each class rehearsed a piece of their own. The main purpose of this article is to compare three tragedies written in the 50s of the 17th century by Arnold Engel (1620–1690) with some plays from the 18th century and to show, if and how the mentioned change is reflected in the structure of the dramas and in their style.

Keywords: Jesuit school theatre; Arnoldus Engel; Neo-Latin drama

Unlike other countries, e.g. France or England, until the 18th century the Bohemian lands lacked a professional theatre that was open to the general public and performed regularly in the same place. For almost two hundred years, the most significant operators of theatre were Jesuits, who staged Latin plays with their pupils. Therefore, we can say, that their theatre, even if not really professional, was the only “regular” theatre in Bohemia at the time.

The majority of Jesuit school plays were played at the end of the school year. Initially, this event was connected with awarding the best students and staging one play, performed by selected students from all the classes. By the 1670s, another practice prevailed: thenceforth, each class rehearsed a piece of their own. The main purpose of this article is to compare three tragedies written in the 50s of the 17th century by Arnold Engel with some plays from the 18th century and to show, how this change is reflected in the structure of the plays and in their style.

* This paper was created with the financial support of the Czech Science Foundation (GA ČR), as a part of postdoctoral project no. P406/12/P823. The topic of the article draws from a paper read at the international conference *Theatrum mundi: Latin Drama in Renaissance Europe*, held by the *Society of Neo-Latin Studies & Centre for Early Modern Studies* on September 12–14, 2013 in Oxford.

Prize-giving Ceremonies at Jesuit Colleges

The mentioned celebration was not originally held at the end of a school year but at its beginning or more precisely beginning of each term. To be even more accurate, it is necessary to state the school year of those days lasted until September. The main holidays at Jesuit grammar schools were not two months long as they are now. In July and August the students still attended school and did not leave for holidays sooner than in autumn. Apart from that their free time was not so long and the length of holidays differed in every class. According to *Ratio studiorum*, the set of rules of Jesuit educational system, older students were supposed to relax for a month while the youngest ones had to be content with one week.¹ The terms when holidays began and students came back to school rather differed at various Jesuit provinces and sometimes even at individual colleges. However, schools in the Bohemian Province closed approximately between 20th and 27th September and the students gradually returned to school from 18th October on. The official opening of a school year was held at the beginning of November.² An integral part of the celebration was producing a theatre play, usually written by a professor of rhetoric and performed by selected students from all the classes.

Award and theatre performance connected to the celebration was, however, later postponed to the end of a school year. According to Jan Poplatek this was principally the consequence of Thirty Year's War, which caused the return to school to be more and more fragmented. The celebration therefore lost its original meaning.³ There were perhaps also other reasons for this change: It was definitely easier to practice the theatre play at the time when all the students were present and did not return from holidays one by one, not to mention the risk of the students forgetting everything they had diligently practiced before their holidays. In any case, from around the middle of 17th century the school year started with festive services, welcoming new students of philosophy and theology, lectures of new professors, feasts for professors etc. Theatre and award ceremony, however, was usually not a part of these celebrations;⁴ they took place at the end of the school year.

Arnold Engel and His Three Plays for Prize-giving Ceremonies

There have been three plays verifiably written for celebration on the occasion of the end of a school year preserved in the Bohemian Province. They are tragedies written by Arnold Engel (8. 10. 1620 Utrecht – 26. 4. 1690 Chomutov).⁵ Although he was born in

¹ *Ratio atque institutio studiorum* (1635: 20): *Anniversariae vacationes generales classium superiorum breviores non sint uno mense, nec longiores duobus. Rhetorica, nisi mos universitatis aliud exigat, mense vacet. Humanitas tribus hebdomadis. Suprema Grammaticae duabus; una tantum reliquae.*

² Bobková-Valentová (2006: 184–187).

³ Poplatek (1957: 37).

⁴ For more about the organization of the school year at Jesuit colleges see Bobková-Valentová (2006: 186–187).

⁵ For more about this author, see Jacková (2006; 2011b); *Theater in Böhmen* (2013: 6–8 [s.v. Arnoldus Angelus by M. Jacková]). See also Bio-bibliographical Database of Monks and Nuns in the Czech Lands in the Early Modern Period, item: Angel, Arnoldus SJ, 1620/1622–1690, <http://reholnici.hiu.cas.cz/katalog/l.dll?hal~1000099734> [16 September 2015].

the Netherlands, Engel and his family soon moved to Bohemia, where he also entered the Jesuit Order. He spent practically all his life in the Bohemian Province, and, as was usual with the Jesuits, passed through a wide range of places – apart from three Prague colleges he also taught in Jihlava, Český Krumlov, Chomutov, Kladsko, Litoměřice, Olomouc etc.; he was a missionary and preacher, too. Engel had undoubtedly great literary ambitions, beside other works he left behind manuscripts of several plays he wrote for his students. He long endeavoured to obtain permission to publish them but he never succeeded. Nevertheless, the prepared manuscripts, as well as his introduction to a complete publication of plays have been preserved.⁶ Our thanks go to Engel for his considerable help when getting to know Jesuit theatre of 17th century. He is the only “Czech” Jesuit of those days by whom we know more than just one drama. There are six plays by Engel that have been completely preserved, and we also know names or synopses of several others. Engel supplied his plays with unusually extensive and accurate notes recording not only scenic changes, pitch of voice of sung roles etc., but also commenting on the contents of the play (e.g. they comment on customs of foreign nations). Music, choir singing and scenic effects play a significant role in all his plays.

Three of those six plays were according to the data preserved on the front page performed “during autumn trial of studies” (*sub autumnale studiorum justitium, ineunte autumnalium feriarum iustitio*).⁷ They are *Calliopius martyr* (Chomutov, 1653),⁸ *Laurentius Justinianus* (Chomutov, 1654)⁹ and *Protasius, rex Arimae* (Český Krumlov, 1655).¹⁰

The oldest of the plays, *Calliopius Martyr*, represents a typical martyr’s play. It speaks about a young Christian who disdains pagan deity in public and his faith is shaken neither by a promise to marry the daughter of Maxim the emperor nor by cruel torture. Heaven helps him bear the suffering: an angel extinguishes the torch Calliopius is to be burnt with and stops the breaking wheel. Calliopius is finally supported by his mother and dies as a martyr; he follows Christ even in the way he dies: he is crucified on Good Friday (his head down, by which he imitates Saint Peter) and even his mother stands by the crucifix.

In the second play *Laurentius Justinianus* the protagonist first fights against temptations and intrigues of Freedom or rather Self-indulgence (*Libertas*), Senses (*Sensus*), Cupid, Venus etc. They attract young Justinianus and his friend *Cosmophilus* (i.e. the one who loves the world) to join their side. The play is in these parts based on the principle of psychomachy, fight for soul. Since Justinianus prefers a pious life far from mundane futilities, to be more accurate life in his “sacred dwelling” built by Bravery (*Fortitudo*), Moderation (*Temperantia*) and other Virtues, but World (*Mundus*), Mars and Marriage (*Hymenaeus*) try to penetrate it. They do not succeed, however, and under Justinianus’s influence even *Cosmophilus* turns to a pious life and accepts name *Theophilus* (the one who loves God).

⁶ *Arnoldi Angeli S. J. Mosae-Trajectini Elegiarum libri X – tragoediae sive dramatum pars I*. SK, sign. DE IV 13; *Arnoldi Angeli S. J. Tragoediae*. NK ČR, sign. XI E 8.

⁷ For more about these plays see Jacková (2006).

⁸ SK, sign. DE IV 13, f. 73r–106v; NK ČR, sign. XI E VIII.

⁹ SK, sign. DE IV 13, f. 171r–234v; NK ČR, sign. XI E VIII.

¹⁰ SK, sign. DE IV 13, f. 3r–72v; NK ČR, sign. XI E VIII. For more about this play, see also Weber (1997).

In the two following acts Justinianus, now under name of Laurentius, is elected the Bishop of Venice. Cupid, Venus, Urban Luxury (*Luxus Urbis*) and other vices, however, conspire against him, and Venice (*Venetia*), under their influence, expels Laurentius. Due to this Venice is pursued by different disasters which Laurentius relieves it of by his prayers and dies as a saint man in the last scene.

The third play, *Protasius, Arimae rex*, depicts destiny of Protasius, monarch of a Japanese province of Arima. Protasius ascends the throne after his Christian father dies. However, he does not follow his faith, on the contrary: being induced by his mother he persecutes Christians. The spirit of his father sends rebellion and war on Arima as punishment. When Protasius finds out the reason for this misfortune, he arranges himself, his mother and their courtiers get baptized and turns into an eager Christian. Later, however, his faith simmers down. Vices make use of this situation to expel Virtues from the empire and take up their place. Deceived by clever arguments of the Vices, Protasius follows emperor's orders and, although his belief is still Christian, he expels other Christians from Japan. After some time, however, he loses the emperor's favour, becomes accused of betrayal and is exiled. Nevertheless, this is not the end of his suffering. The emperor sends to him messengers asking him to end his life voluntarily. In the last scenes Protasius repents of his sins, reaches forgiveness, and since committing a suicide is forbidden to him as a Christian, he dies at his own request by hand of his dearest servant.

We can see then the author in his choice of topics did not consider the occasion he was writing his plays for as they are not anyhow connected neither with school life nor with the prize-giving ceremony.¹¹ It is contrary in prologues and epilogues of the mentioned plays. These passages have, for a change, no relation with the theme of the play, and their purpose is: to remind us how important education is, prepare the situation for the awards ceremony held after the performance, and, last but not least, to properly celebrate the most important guest – patron of the college, who arranged for the celebration and awards financially. Frequent motifs are therefore autumn, harvesting and also the presence of some Ancient gods symbolizing education.

In the prologue of *Calliopijs Martyr* first comes Autumn (*Autumnus*) with his retinue, created by several boys (*ephebi*), Goddesses and nymphs associated with harvest, fertility etc.: Pomona, Mellona, Melissa and Amalthea. They collect fruit and rejoice in a rich crop. Then they call on Apollo, who acts here as a ruler and guardian of studies (*studiorum praeses*), and reminds him the school "autumn" along with the time to harvest fruit has come:

Autumnus: Quid ergo tardas, Phoebe? Festina, tuus
Etiam in lycaeo celebrat autumnum labor.¹²

It is followed by a welcome the present patron, count Jan Adam Hrzán (1625–1681). A helmet and sieve¹³ decorated by feathers – a family coat of arms of the Hrzán family –

¹¹ We can find a certain relation only in *Laurentius* – protagonist of this play has the same name like the present patron of the college as it will be mentioned later.

¹² "Autumn: Why do you delay, Phoebe? / Hurry up, even your labour at our school celebrates autumn." F. 77v.

¹³ In heraldry a sieve symbolizes diligence, generosity and foresight.

are shown on the stage. In the epilogue these objects are used by Autumn with Pomona and Mellona when they “sieve” through names of students and (by this) choose those who will be awarded.

In the play *Laurentius Justinianus* the person of the patron is included in the plot in a more sophisticated way. That year patron was the general vicar of the Bohemian Province of the Order of Cistercians and the abbot of the monastery in Osek Laurenz Knittel (1611–1691), that is Laurentius Scipio in Latin. Engel uses his name for different puns. The principal “requisite” in the prologue is a laurel tree heavy with fruits. When Pallas, a symbol of wisdom and education, sees it, she calls the Muses, pupils (*alumni*) and Poetry and Grammar (which allegorically represent the classes of the Jesuit school) to pick up the fruits. But the tree is too high, those present try to reach the fruit in vain, the branches dodge them. Not even Euclid, a famous Greek mathematician, knows what to do. Pallas finally has the idea to call Labour (Labor) and Persistence (Constantia) for help. Fortuitously, they are just coming bringing along a figure called Genius Praesulis “with a bishop’s crosier” (*cum pedo episcopi, sive scipione*), thanks to which the branches can be bent:

Genius Praesulis: Hoc scipione dabitur ad palmam via.
Hoc flectet unco brachia et lauri attrahet
Baccas honoras.¹⁴

First, however, it is necessary to give space to the Muses. This means to the theatre play itself, whose main hero is a namesake of the abbot. The epilogue starts with an allusion to this name sameness and comparing both Laurences.

Mercurius: [...] Vivit etiamnum sacrum
In Scipione nomen et virtus, honor
Et liberale mentis ingenium viget.
Omnes: Iustinianus vivit in Laurentio,
In Scipione vivit hoc Laurentius.¹⁵

After further praise of the abbot comes the moment of the prize award:

Genius Praesulis: Adeste, meritis Scipio inclino comas.
Capite minerval annum, mentis diu
Exercitatae pignus, extremum decus.¹⁶

¹⁴ “Genius Praesulis: This staff will clear the way for the palm of victory. It will bend the branches and draw closer the honourable fruits of the laurel tree with its hook.” F. 177r.

¹⁵ “Mercurius: [...] the saint name and virtue are still alive in Scipio, he has a noble character of soul in him that is in blossom.

All: Justinian lives in Laurentius / Laurentius lives in this Scipio.” F. 234v.

¹⁶ “Genius Scipionis: Come here, I, Scipio, will deservedly bend branches for you. Take your yearly reward, a proof that you practised your mind for a long time, the greatest honour.” F. 234v.

The abbot bends the tree, in which “grow” the rewards that can be by this way “picked” and distributed easily.¹⁷ At the end Pallas gives a short talk. The laurel tree, which the abbot had bent, is unbent with a hope that it grows up to heaven and a crosier is placed on its top. This part probably came after the award – the text itself does not say it. However, the placement of a scenic note and the change of meter imply it (Pallas uses hexameters instead of the usual iambic senarius).

Although we do not find any connection with autumn and harvest in the prologue and epilogue of the third play *Protasius Arimae rex*, a celebration of patron and education is not missing here either. At the beginning, the goddess Flora sees a rose in the middle of the stage (a generic emblem of Vilém from Rožmberk, a founder of Krumlov College), out of which Pallas, a symbol of Jesuit school in Český Krumlov, is born “under exultation of trumpets” (*inter tubarum plausus*). Flora, Vltava (Moldau) and a group of Naiads extol both the Rose and Pallas but at the same time express their concern about their future. Their fears are dispersed by Favonius, a favourable wind representing the patron on the stage – Urban Weber (1599–1658), abbot of a renowned Benedictine Monastery in Admont (Austria), who came from Český Krumlov. Favonius promises to look after Pallas:

Favonius: Dum spiro, fovebo.¹⁸

At the end of the prologue Pallas takes synopses out of the helmet and distributes them to the spectators.

Performances of Individual Classes

Engel’s plays prove that in the 1650s in the Bohemian lands a practise similar to that in other countries still existed; this means that at the end of the school year selected students from all the classes staged a long play written by a teacher of rhetoric. However, at that time, or even before then, the theatre developed in performances of individual classes as well. So called *consuetudines*, collections of rules for running particular communities of order reveal that it was possible, at least in some provinces, to play theatre even in lower classes from the 1630s at the latest. According to the consuetudinary of the Austrian Province from 1631 each of the so called grammar classes (that are four lower classes) was allowed to play a drama about 45 minutes long, written in prose with just a few verses, using modest scenic equipment. The audience was supposed to be created by the best students from other classes.¹⁹ A similar kind of performance is mentioned in the consuetudinary of Franco-Belgian Province from 1640. It says that each of the

¹⁷ *Pedo suo Abbas arborem praemiorum feracem inclinat, unde faute carpuntur et dividuntur emeritis.* F. 234v.

¹⁸ “Favonius: As far as I breathe, I will take care of her.” The note in the text confirms that Urban really participated in financing final celebrations at Český Krumlov college till the end of his life: *Favonius sive Praesulis Admontensis Genius, qui dum vixit, praemia quotannis dedit huic gymnasio.* F. 7r.

¹⁹ *In qualibet classe grammaticae permittitur semel drama aliquod per annum, tribus circiter quadrantibus, stylo libero (paucis tamen versibus intermixto) cum moderato scenico apparatu, invitatis etiam aliarum scholarum primis.* Bobková-Valentová (2011: 236).

grammar classes is to show a dialogue or a thirty-minute long drama without music once a year and invites the pupils of other grammar classes or at least the best of them as spectators.²⁰

The oldest evidence that also in the Bohemian Province the grammar classes gave individual performances is the synopsis of play *Liliati Beati Aloysii Gonzagae virginitas*, staged by the highest grammar class at the college of Clementinum in 1656.²¹ In 1675 the Jesuit Nicolaus Avancini (1611–1686) made a journey through the Bohemian province and his report indicates that “dramas of the Masters” (*magistrorum drama*), this means teachers of lower classes, were a deep-rooted custom those days and that the idea deviated from the original concept of a short production not even requiring a stage organized for students from other classes – this can be derived from Avancini’s remark these productions should last one hour at most using modest scenic “equipment”, without music and dance.²²

Despite Avancini’s recommendations, performances of individual classes flourished in the years after his visit.²³ It is proved by preserved plays and regular remarks on performances of particular classes in *Litterae annuae*, annual reports of individual colleges. It is still a question whether and to which extent these performances replaced theatre during ceremonial awarding at the end of the school year. The report of Avancini’s visit states the theatre performances connected with this ceremony were held only in a few places in 1675, and he thinks the reason was either negligence and inattention or reluctance to look for a patron.²⁴ The preserved material seems to prove his words: there are only several play synopses preserved from the first half of 18th century, staged in autumn, attended by the “whole school”, so it could have been dramas written on this occasion. Ceremonies are mentioned in some reports in *Litterae annuae*. For example in the New Town in Prague this ceremony was definitely held in 1724 and included a theatre performance (*actio*); on this occasion the auditorium was also newly decorated and the theatre obtained new “scenic equipment”.²⁵

²⁰ *Et cum semel in anno in singulis classibus grammaticae exhibetur dialogus vel drama mediae horae sine musica, nec invitatis externis et in ipsa schola, aliis duobus invitatis, si locus ferat, vel saltem decem primis.* Bobková-Valentová (2011: 141).

²¹ *Liliata Beati Aloysii Gonzagae virginitas.* NK ČR, sign. 52 B 44, adl. 2.

²² *Monita Nicolai Avancini, par. 17: Magistrorum drama, quod singulum semel per annum, tam ex usu et consuetudine, quam ex provincialium ordinatione exhibere debet, horam non excedat; [...] sit cum modico apparatu, nec (etsi a saecularibus haberi possit) excessus admittatur, sit sine musica et sine choreis.* See also Bobková-Valentová (2009).

²³ There was a similar situation in the Austrian Province. Performances of particular classes appear in Konstanz roughly from 1680, in Steyr from 1686, in Linz from 1697, in Krems in 18th century. See Seidenfaden (1963); Fröhler (1955; 1958); Wlczek (1952). Géza Staud also records frequent performances of individual grammar classes in the list of repertoire of the Hungarian Province. See Staud (1984–1994).

²⁴ *Monita Nicolai Avancini, par. 17: Tragodiae aut comoediae, quae ad annuam praemiorum distributionem magna cum laude Societatis et juventutis excitemento fieri solebant, jam vero (exceptis paucis collegiis) sive praefectorum neglecto, sive superiorum dissimulatione, aut, quod verius est, nimia parsimonia et moecenatem quaerendi taedio a plurimis annis passim non sunt habitae.* See Bobková-Valentová (2009: 421).

²⁵ *Litterae annuae 1724, f. 257r: Et praecipue sub anni scholastici terminum, quando actio pro praemiis Amplissimi Magistratus honori dedicata cum magna ornatissimorum spectatorum satisfactione et admurmuratione est producta. Distributa sunt in ea septuaginta septem competitoribus elegantia praemia, non modicis collegii sumptibus comparata. Pro eadem etiam auditorium recenti pictura adornatum, ipsum theatrum novo scenico apparatu copiose auctum.*

Although the custom to show one rather longer play performed by students from different classes at the end of a school year probably did not disappear completely, collections of preserved plays from college in the New Town in Prague,²⁶ Český Krumlov, Uherské Hradiště and Kladsko²⁷ prove that from the end of the 17th century another way became absolutely predominant in the Bohemian province: each class produced its own play from about the end of Easter holiday to July. In the summer term spectators could thus see up to six shorter plays defined for individual classes instead of one long. Contrary to the rules the theatre production of Jesuit plays was therefore in the Bohemian province much more extensive and involved more pupils from lower classes.

Comparison of Engel's Dramas and Plays for Particular Classes

We can find a range of differences in Engel's texts and plays from the 1st half of the 18th century. Some are probably connected with the given change, that is with the transition from one whole-school performance to performances of individual classes. Engel's plays were destined to be played by a large number of students from different classes – the cast is not stated as a specific class but “academic youth” (*juventus academica*), i.e. students in general. That is why these plays are extensive – the shortest piece, *Calliopi*, has 1736 verses, *Laurentius* and *Protasius* over 3000 – and rich in scenic effects. We are informed of these by notes, which Engel supplied his texts with and which most often concern scene changes and scenic effects the texts abound in. A stage changes into sea, Vulcan's blacksmith's workshop, there are impressive scenes of forecasting and invoking spirits. In one act of *Protasius* they invoke from the Hades apart from Medea, Medusa and similar monsters also Famine with a pot full of mice which it releases so that they could destroy the crop. Plays defined for individual classes are on the contrary much shorter (approximately about 600–700 verses) and considering the minimal number of scenic notes we can say they were more modest and regarding scenic effects more simple.

Like with Engel not even here are the topics anyhow connected with the end of the school year. The difference, however, is that in plays from the 18th century this connection can be found neither in prologues nor in epilogues. These passages no longer speak about harvesting fruits, awarding or patrons, which provides other evidence that in that epoch a theatre performance was not a part of celebration held at the end of a school year.

Prologues, epilogues and choirs (acts dividing individual parts of drama) have in general in the 18th century quite a different role and form than in Engel's times. This fact is probably more connected with the change of style than with the discussed transition from one play to several performances. This change of style would deserve a detailed research, but in this article we will only mention some features. We have already mentioned the function of prologues and epilogues in Engel's plays. What concerns the choirs, they

²⁶ See Jacková (2011a).

²⁷ NA ČR, SM, sign. J 20/17/18, box 998, 999, 1000 (Prague-New Town); NA ČR, JS, sign. IIIo-446, box 175, IIIo-447, box 176, IIIo-448, box 178 (Uherské Hradiště); SOA Třeboň/ČK, fund Velkostatek Český Krumlov, sign. I 3Sa3, 4 (Český Krumlov); Wydział Rękopisów Biblioteki Uniwersytetu Wrocławskiego, sign. Akc 1949 KN 125, Akc 1949 KN 180, Akc 1949 KN 238 (Kladsko).

can be added also during the act, not only at its end, and the author uses mostly Ancient metres in them and alternates spoken word and singing. Their role is rather different than in later plays: the story in them either continues or stops but we do not find in them any summary of the previous plot or hints for further development. E.g. in one choir in *Protasius* Virtues come to Arima and expel Rebellion and Betrayal etc. The author does not want to tell us by this that in the next part of the play Protasius will become a wise Christian ruler, but he wants to show through allegorical characters what is happening right now. Choirs further illustrate some quality or thesis. E.g. in one choir in *Calliopi* we can see how useful it is to fast and prey in times of danger and prosecution.²⁸

If texts of prologues, epilogues and choirs in plays from 18th century are preserved, they are, except in few cases, sung parts. They can have the form of recitatives and arias, or choirs. The authors no longer use Ancient metres but a verse in rhyme. The task of these parts is to show the story or the main idea of play in an allegorical form and by this express higher or more general meaning of the contents. There is e.g. a play about a prince who was executed since his brother accused him falsely of a betrayal to get to the throne. So, in the prologue, epilogue and choirs appear Innocence, Trick and similar.²⁹

Prologues, epilogues and choirs also become a “refuge” for allegorical characters who – again unlike in Engel’s plays – only seldom meddle in the plot. There are plays which on the contrary do not have other than allegorical or at least fictitious and supernatural characters, but it is quite rare to come across plays in which these creatures would co-exist with real characters on the stage.

Preserved plays from the Bohemian province staged at Jesuit schools at the end of a school year are therefore one of the proofs of change which came in the last third of the 17th century at the latest. From Engel’s plays or rather their prologues and epilogues it is evident they were connected with ceremonial awarding best pupils. In later plays we do not find any reference to patrons, awarding students and the like. Texts from the 18th century are also intended for a smaller cast, this means they are shorter and their scenic effects are very modest. Apart from that there is an evident change of style, which, however, does not seem to be connected with the mentioned separation of the theatre performance from the closing celebration and starting the custom to stage one play in every class.

REFERENCES

Abbreviations of archives

JS = Jesuitica fund

NA ČR = Národní archiv České republiky [Czech National Archives]

NK ČR = Národní knihovna České republiky [Czech National Library]

SK = Knihovna královské kanonie premonstrátů na Strahově [Library of Royal Canonry of Premonstratensians at Strahov]

²⁸ We can see e.g. Esther and other Jews, who warded off danger by praying and fasting; an angel taking the Apostle Peter out of prison etc.

²⁹ *Talio in Perseo, Philippi Macedonum regis filio*. NA ČR, SM, sign. J/20/17/18, box 998, f. 41r–62v.

SM = Stará manipulace [Old Manipulation] fund

SOA Třeboň/ČK = Státní oblastní archiv v Třeboni, pobočka Český Krumlov [State District Archives Třeboň, Branch Český Krumlov]

Manuscript sources

Arnoldi Angeli S. J. Mosae-Trajectini Elegiarum libri X – tragoediae sive dramatum pars I. SK, sign. DE IV 13.

Arnoldi Angeli S. J. Tragoediae. NK ČR, sign. XI E 8.

Litterae annuae 1724 = Annuae provinciae Bohemiae Societatis Jesu ad annum 1724. ÖNB, Cod. 11 973.

Monita Nicolai Avancini = Monita ad Superiores et Ordinationes Reverendi Nicolai Avancini Visitoris Provinciae Bohemiae Societatis Jesu Anno Domini MDCLXXV. NA ČR, JS, sign. IIIo-423.

Printed sources

Ratio atque institutio studiorum, 1635 = Ratio atque institutio studiorum Societatis Jesu auctoritate septimae congregationis generalis aucta. Antverpiae.

Secondary sources

Bobková-Valentová, K., 2006. *Každodenní život učitele a žáka jezuitského gymnázia* [Everyday Life of a Teacher and a Student at Jesuit Grammar-school]. Prague: Karolinum.

Bobková-Valentová, K., 2009. 'Raro habeantur comoediae vel tragoediae'. In: K. Bobková-Valentová, E. Doležalová, E. Chodějovská, Z. Hojda, M. Svatoš (eds.), *Roma – Praga. Praha – Řím. Omaggio a Zdeňka Hledíková*. Prague: Scriptorium, 409–423.

Bobková-Valentová, K. (ed.), 2011. *Consuetudines Assistentiae Germaniae I.* Prague: Historický ústav.

Fröhler, J., 1955. 'Zur Schauspieltätigkeit der Studenten am Linzer Jesuitengymnasium. Die "Schule der Jesuiten" in Linz'. In: *Jahrbuch der Stadt Linz*, 197–270.

Fröhler, J., 1958. 'Das Schuldrama der Jesuiten in Steyr'. *Oberösterreichische Heimatblätter* 12, no. 3/4, 81–96.

Jacková, M., 2006. 'Arnold Engel a jeho tři tragédie pro zakončení školního roku na jezuitských gymnáziích' [Arnold Engel and his three tragedies for the closing festival of the school year at Jesuit College]. *Divadelní revue* 17, no. 2, 14–20.

Jacková, M., 2011a. *Divadlo jako škola ctnosti a zbožnosti. Jezuitské školské drama v Praze v první polovině 18. století* [Theatre as School of Virtue and Piety. Jesuit School Drama in the First Half of 18th Century]. Prague: Filozofická fakulta Univerzity Karlovy.

Jacková, M., 2011b. 'The Mirror of Virtue, the Miracle of Eloquence, the Oracle of Wisdom. Jesuit plays about S. Catherine of Alexandria'. In: *Czech Theatre Review 1989–2009. Selected articles on Czech theatre from the journal Divadelní revue*. Prague: Institut umění – Divadelní ústav, 9–23.

Poplatek, J., 1957. *Studia z dziejów jezuickiego teatru szkolnego w Polsce*. Wrocław: Zakład Narodowy im. Ossolińskich.

Seidenfaden, I., 1963. *Das Jesuitentheater in Konstanz*. Stuttgart: Kohlhammer.

Staud, G., 1984–1994. *A magyarországi jezsuita iskolai színjatekok forrasai 1561–1773. Fontes ludorum scenicorum in Scholis S. J. Hungariae*. Budapest: A Magyar Tudományos Akadémia Könyvtárának Kiadása.

Theater in Böhmen, 2013 = Theater in Böhmen, Mähren und Schlesien. Von den Anfängen bis zum Ausgang des 18. Jahrhunderts. Ein Lexikon. Ed. A. Jakubcová, M. J. Pernerstorfer. Vienna: Verlag der Österreichischen Akademie der Wissenschaften / Prague: Institut umění – Divadelní ústav.

Weber, D., 1997. *Japanische Märtyrer auf der Bühne des Jesuitentheaters*. Vienna: Wiener Katholische Akademie.

Wlczek, H., 1952. *Das Schuldrama der Jesuiten zu Krems (1616–1763)*. Diss. Vienna.

KONEC ŠKOLNÍHO ROKU NA JEVIŠTÍCH JEZUITSKÝCH ŠKOL V ČESKÉ PROVINCI

Shrnutí

Studie se zabývá bohemikálními jezuitskými dramaty ze 17. a 18. století, určenými pro závěr školního roku. Tato událost byla na jezuitských gymnáziích původně spojená se slavností, na níž získávali nejlepší žáci ceny. Součástí této slavnosti byla také inscenace divadelní hry, v níž vystupovali vybraní žáci všech tříd. V poslední třetině 17. století však došlo v české provincii ke změně – stalo se zvykem, že místo jedné rozsáhlé hry vystoupila každá třída s kratším kusem, který napsal její učitel.

Cílem této studie je prozkoumat tři tragédie, které napsal v 50. letech 17. století Arnoldus Engel (1620–1690), porovnat je s vybranými texty z 18. století a ukázat, zda a jak se zmíněná změna v těchto dramatech odráží.

Magdaléna Jacková
Czech Academy of Sciences, Prague
jackova@ucl.cas.cz