

ÚJ EREDMÉNYEK A SZÍNHÁZ- ÉS DRÁMATÖRTÉNETI
KUTATÁSBAN (17–19. SZÁZAD)



NEW RESULTS IN THE RESEARCH OF THEATRE AND
DRAMA (17TH–19TH CENTURY)

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KÖVÁRI RÉKA

**SONGS IN THE MYSTERY PLAYS OF CSÍKSOMLYÓ
PERFORMED IN 1740–1762 (*FRANCISCAN SCHOOL
DRAMAS VOLS 2–3*)**

The Hungarian Academy of Sciences's *Research Group for Early Hungarian Drama Historical Remains* (later ELKH BTK: Research Centre for the Humanities of the Eötvös Loránd Research Network)¹ launched in 1997, the Hungarian preparations to publish an invaluable dramatic material under the leadership of István Kilián. The material was found in the pedestal of the Virgin statue in Csíksomlyó in 1980. Sub-series No. 6 of the critical source edition *Régi Magyar Drámai emlékek XVIII. század* [Records of Early Hungarian Drama 18th century] presents plays and comedies with the title *Ferences iskoladrámák* [Franciscan School Dramas] performed by students of the Franciscan secondary school in Csíksomlyó almost every year on Good Friday or any other feast day between 1721 and 1787. The series was created by its editors Júlia Demeter, István Kilián, and Márta Zsuzsanna Pintér to have six volumes includes the Passion plays of Csíksomlyó in the centre. Today, 99 dramatic texts are known from Csíksomlyó, but not all are about the Passion. The entire dramatic manuscript corpus from Csíksomlyó is described in detail in the first volume of the critical edition.² The material printed in the first four volumes survived in the thick *Liber exhibens Actiones Parascevicas...*³ of 1348 pages was preserved in the library of the Csíksomlyó

¹ In 2016 Márta Zsuzsanna Pintér was appointed to lead the research group, which was transferred to the Esterházy Károly Catholic University of Eger.

Earlier goals and work program of the research group: STAUD–VARGA–KILLÁN 1980; bibliographies summarizing the Research Group's palpable results: NAGY 1998; NAGY 2000; SZEDMÁK 2009. *Az iskolai, a populáris és a hivatásos színjátszás Magyarországon* [The theatrical school in the 17–18th centuries. Bibliography. School, popular and professional drama art in Hungary]. Ed. NAGY Júlia. Material coll.: KISS Katalin–NAGY Júlia. Universitas Kiadó, Bp. 1998. Supplement to the bibliography: ed. NAGY Júlia, Miskolc, 2000.

² *Ferences iskoladrámák I.*, 17–20.

Volumes 1–4 of the critical series contains the material of the largest manuscript source, *Liber exhibens* of 1774, volume 5 contains the *Actiones Tragicæ and Antiones Comicæ* collections of 1776 also in the library of the Franciscan monastery of Csíksomlyó, and the last – sixth – volume contains the rest of the manuscripts (so-called black boxes and the colligatum and booklet in the Székely Múzeum of Csík, Csíkszereda).

³ *Liber exhibens Actiones parascevicas Ab anno 1730 usque ad annum 1774 diem aprilis 27. Libellus, Scholarum Csik Somlyoviensium, nihilominus Mediam Syntaxeos, ac Grammatices signanter, specialiter concernens, et continens Repraesentationem, Enuclationem Mysteriorum Passionis Dominicæ, seu Actiones Tragico-Parascevicas, Devoto Populo ad aedificationem quott Annis exhiberi solitas, in usum faciliorem Moderatorum sedulo congestas. Confectus 1774. 1015–1348.* (48

Franciscan convent. Márta Zsuzsanna Pintér, the first scholar to study the manuscript after its discovery, writes:

The volume contains plays copied upon the order of the Franciscan superior Márton Péterffy in 1774. He feared that the texts of the Csíksomlyó passion plays would get lost (they were often lent to nearby villages: e.g. the Passion play of 1737 was performed in Esztelnek, too, in 1753). He therefore instructed the young monks and students of the school to copy all the dramatic texts in a volume purchased by the Society of Mary of the school. That was how 46 mystery plays in Hungarian, 1 in Hungarian-Latin and 1 in Latin were included in the book designated *Liber Exhibens Actines parascevicas*.⁴

The subseries at issue of *RMDE 18th century* is different from the rest in many regards. It contains the largest text corpus (six volumes as against one or two so far)⁵ and compared to the other subseries there are far more musical implications in it. In the first volumes, the identification of melodic references and the tunes was done by Géza Papp, who presented the tunes that could be used in dramatic performances; in the recently published volume *Kollégiumi drámagyűjtemények* [Collection of College Plays] it was done by Ágnes Gupcsó assisted by Mária Domokos.⁶ Realizing the

drama texts; Csíksomlyói Ferences Kolostor Könyvtára, A VI 6/5274)

⁴ DEMETER 2003, 559–660.

⁵ Subseries 1–5 and 7 of *Régi Magyar Drámai Emlékek XVIII. század* (kritikai kiadás) [Records of Early Hungarian Drama 18th century (annotated edition)]:

1/1–2. *Protestáns iskoladrámák* [Protestant school dramas], ed. VARGA Imre, Budapest, 1989.

2. *Minorita iskoladrámák* [Minorite school dramas], ed. VARGA Imre, Budapest, 1989.

3. *Pálos iskoladrámák, királyi tanintézmények, katolikus papneveldek színjátékai* [Pauline school dramas, plays from royal institutes, Catholic seminaries], ed. VARGA Imre, Budapest, 1990.

4/1. *Jezsuita iskoladrámák* [Jesuit school dramas], eds. VARGA Imre–ALSZEGHY Zsoltné–CZIBULA Katalin– Budapest, 1992.

4/2. *Jezsuita iskoladrámák* [Jesuit school dramas], eds. VARGA Imre–ALSZEGHY Zsoltné–BERECZ Ágnes, KERESZTES Attila–KISS Katalin–KNAPP Éva, Budapest, 1995.

5/1. *Piarista iskoladrámák* [Piarist school dramas], eds. DEMETER Júlia–KILIÁN István–PINTÉR Márta Zsuzsanna, Budapest, 2002.

5/2. *Piarista iskoladrámák* [Piarist school dramas], eds. CZIBULA Katalin–DEMETER Júlia–KILIÁN István–PINTÉR Márta Zsuzsanna, Budapest, 2007.

7. *Kollégiumi drámagyűjtemények* [Collection of College Plays], eds. CZIBULA Katalin–DEMETER Júlia–PINTÉR Márta Zsuzsanna, Budapest: Argumentum Kiadó, 2015.

Series editors of the volumes: 1–4/1: KILIÁN István–VARGA Imre; 4/2: KILIÁN István–PINTÉR Márta Zsuzsanna–VARGA Imre; 5–6/3, 7: DEMETER Júlia–KILIÁN István–PINTÉR Márta Zsuzsanna; 6/4–6: DEMETER Júlia–PINTÉR Márta Zsuzsanna.

⁶ Named in subseries 1: here in the chapter „Song, reference to songs” in the notes; in the Minorite volume as oral information from Géza Papp, and reference to two volumes of *Régi Magyar Dallamok Tára* [Collection of Old Hungarian Tunes] (CSOMASZ TÓTH 1958¹, 2017²; PAPP 1970); from sub-

importance of musical implications, upon Norbert Medgyesy's advice, István Kilián contacted me, a church music researcher, who had dealt with the most important Transylvanian Franciscan hymn book and its 18th century melodic sources as well as the survival of these tunes in folk tradition to prepare the publication of *Ferences iskoladrámák* [Franciscan School Dramas].⁷ I first introduced the results of the musical study of the first volume to the public in Nagyvárad in 2006⁸; it was followed by a presentation on the theme in connection with a popularizing publication at a Drama Historical conference in 2015.⁹

My task was to match passages meant for singing, songs, and *ad melodiam* references in these Csíksomlyó play texts with melodies. In the search for songs and tunes, I could rely first of all on Transylvanian Franciscan historical sources more closely related to the performance of these plays; these include the editions of the Franciscan polymath and musician János Kájoni's book of song texts from 1676 *Cantionale Catholicum* with special regard to the second edition of 1719 edited by Ágoston Balás and its major musical source,¹⁰ the 18th century Transylvanian Franciscan *Deák-Szentes Manuscript*.¹¹ Of course, I included other song-books in the search for tunes, perusing the 16th and 17th century volumes of *Régi Magyar Dallamok Tára* [Collection of Old Hungarian Tunes (RMDT)] as a basic aid,¹² and I was also able to use an 18th century Transylvanian Franciscan manuscript found in the 21st century as the earliest source of a song text indicated in the play (see in more detail later, in section *Song incipit included in the stage instruction*). Besides, I selected nicely performed folk variants of the indicated tunes from folk collections mainly from Székely Land, Bukovina, and Moldavia.

In the following, an overview of the musical preparations for volumes 2 and 3 of the Franciscan school plays released in 2021¹³ will be presented with some selected tunes. The result, our current knowledge about all songs and tunes, can be found in the editors' notes after the texts of the plays (the remarks on music together with the scores are given under the heading *Performance*).

The notes to seven of the 13 plays (15 with variants) in the first volume of *Franciscan School Dramas* include music from hymnals and folk collections, Gregorian

series 3 there is no reference or music example. (It changed for subseries 6.)

⁷ I am greatly indebted to István Kilián, because – in addition to the Passion plays of Csíksomlyó – he ensured my continuous participation in drama historical conferences via the assignment given to me of preparing the historical Nativity plays for publication.

⁸ KŐVÁRI 2009.

⁹ KŐVÁRI 2016.

¹⁰ KÁJONI 1676, 1719, 1805, 1921.

¹¹ KŐVÁRI 2013a.

¹² CSOMASZ TÓTH 1958¹ (Hereafter: RMDT I¹.), 2017² (Hereafter: RMDT I².); PAPP 1970. (Hereafter: RMDT II.)

¹³ *Ferences iskoladrámák II. and III.*

and folk hymn tunes: a total of 19 (printer's error resulted in 18, but in the third volume we corrected it). Among the 23 mystery plays of the second (12) and third (11) volumes, only 3 (2+1) did not contain any references to songs or music; a total of 38 (15+23) scores were added to the two volumes. More tunes could have been reproduced in the volumes, but our principle was only to make references to tunes that have already been accessible. What is more, a melody may appear several times in a volume, like, the most emblematic lament of the Virgin in the age, *Jaj, nagy kedven tartott szerelmes szülöttem* [Alas, my precious child cherished with great kindness] still vividly alive in the folk tradition, it appears in half of the second volume, but the music is notated only once.

Contents of the two volumes:

<i>Ferences iskoladramák II. Csíksomlyói passiójátékok 1740–1754</i>		<i>Franciscan school dramas II. Passion plays of Csíksomlyó 1740–1754</i>
1740	Passiójáték Mózes történetével	Passion play with Moses' story
1741	Jézus Krisztus szenvedéstörténete ószövetségi előképekkel és a hét főbűnnel	The passion of Jesus Christ with old testament prefigures and the seven deadly sins
1742	Androphilus áldozata: a megváltás allegóriája	Androphilus' sacrifice: the allegory of salvation
1743	A halandó testbe öltözött halhatatlan Isten szenvedésének rövid bemutatása	The short presentation of the suffering of the immortal God in a mortal body
1744	Passiójáték a világ teremtésével, Káin és Ábel, Mária Magdolna és az ifjú történetével	Passion play with the story of the creation, Cain and Abel, Mary Magdalene and a young man
1745	Játék az uzsora fertelmes voltáról	Play on the hideousness of usury
1746	Az igaz Messiás hirdetése	Announcing the true Messiah
1748	Áhítatos nagypénteki játék a bűnbeesés történetével	A devotional Good Friday play with the story of the fall
1749	Crassianus tragédiája	The tragedy of Crassianus
1754 (?) / 18. sz. közepe [the mid-18th c.] (?)	A bűnös ifjú tragédiája (töredék)	The tragedy of the sinful young man
18. sz. közepe [the mid-18th c.]	Úrnapj játék	A play for Corpus Christi Day
1750–1767	Krisztus passiójának megjelenítése égi perrel és ördögökkel	Christ's passion with celestial trial and devils

<i>Ferences iskoladrámák III. Csíksomlyói passiójátékok 1751–1762</i>		<i>Franciscan school dramas III. Passion plays of Csíksomlyó 1751–1762</i>
1751	Passiójáték Dániel prófétával és Titus római császárral	Passion play with the prophet Daniel and Titus roman emperor
1752	Passiójáték a fák királyválasztásának közjátékával és Salamon megkoronázásával	Passion play with an interlude of trees choosing their king and with the crowning of Solomon
1753	Passiójáték Zsuzsanna történetével	Passion play with Susanna's story
1755	Passiójáték bírósági jelenetekkel	Passion play with trial scenes
1756	Passiójáték Dagobertus történetével	Passion play with Dagobertus' story
1757	Passiójáték a mennyei jegyesről allegorikus emblémákkal és ószövetségi előképekkel	Passion play on the celestial groom, with allegorical emblems and old testament prefigures
1758	Passiójáték a tizenkét ifjú történetével	Passion play with the story of twelve young persons
1759	A mi Urunk Jézus Krisztus szenvedése	The suffering of our Lord, Jesus Christ
1760	Passiójáték Volfgangus történetével	Passion play with the story of Wolfgangus
1761	Antropus vétke: a bűnbeesés allegóriája	Antropus' sin: the allegory of the fall
1762	A vak Typlus története és a keresztre feszítés	The history of blind Typlus and the crucifixion

In this introduction of the music of volumes 2 and 3 of the Franciscan school plays, our aim is to present the diversity of the music, so the focus is on the different manifestations of music or singing.

Two large groups can be separated on the basis of the dramatic texts and stage directions. I) One contains the passages of plays in which there is no allusion to a different manner of performance from the usual declamatory, spoken mode. In this group, there are passages whose syllable number differs from the spoken section, consequently they might have been performed sung, or they may be the paraphrases of known folk hymns, without reference to singing. II) The other large group contains parts of plays in which there is some allusion to music, singing, and dance. Within this category, far more subgroups can be formed: 1) References or instructions to music, dance, instruments. 2) Passages meant for singing but whose tunes are (as yet) unknown or the matching of the text and tune is uncertain. 3) Linkage to a melody on the basis of syllable number. 4) Tune-text matching based on the theme. In this case, the stage instruction says which character should sing or what should be sung about. 5) Song incipit included in the stage direction: the playwright (or copier) must have thought that the song was well-known, so the words were not repeated in

the body of the text, but its performance was expected. 6) Sung dramatic text with reference to the required melody. 7) Gregorian chants. The latter group was created arbitrarily. Actually, its tunes could be subsumed into other groups, too, but it was deemed important that not only folk hymns or secular tunes used to be performed. As regards the entire material, it must be admitted that the grouping is not unequivocal, for in the case of several songs, the same melody is referred to in different ways. Anyway, it demonstrates well how diverse the reference to music and the use of tunes in the Csíksomlyó passion plays were.

Singable dramatic texts without any musical reference

There are passages in the plays where no instruction to singing can be found, but the syllable number which differs from the declamatory text allows for the presumption of singing. Such is, e.g., the Epilogue ending the play of 1746 the verse form of which differs from that of the play which consists of halved dodecasyllabic lines. We found a single tune to the text of 6.6.7. syllable lines in the 16th and 17th century volumes of RMDT: *Zöld erdők harmatját, piros csizmám nyomát hóval lepi be a tél* [The dew of the green woods, the trail of my red boots are covered by winter snow] from Ádám Pálóczy Horváth's *Ötödfélszáz Énekek* [Four hundred and fifty songs] (with sol-fa syllables: llt r'd't / lls mmr / rs fmr rm).¹⁴ Since thematically it is a secular song, it is hardly possible that the closing of the mystery play was sung to its tune.

<i>text of the play:</i>	<i>free translation:</i>
Krisztusnak halálát és sokféle kínját példázatni láttatok.	The death of our Lord Christ and many of his pains have been put before your eyes.

Another Epilogue without reference to any singing is from the end of a play of 1761. The three characters (Dolor, Amor, and Antropus) admonish the audience in 24 stanzas. The syllable count allows the matching of several melodies to it. For the strophe of 8.7.8.7. syllabic lines three tunes were provided in the first two volumes of the series to which the words could be sung: *Gyarló világ, romlandó ág* [Fallible world, perishable branch] (from the Funeral songs of István Illyés notated in the annotation of the passion play of 1733, *Ferences iskoladrámák I.*, 664.; cf. also the play of Esztelnek in 1753), *Omni die dic Mariae*, and *Stella coeli extirpavit* (the latter two from the *Deák-Szentes Manuscript* in the notes to the 1754 passion play, *Ferences iskoladrámák II.*, 815.).

¹⁴ RMDT I, No. 237, RMDT I², No. 232.

Antrophus deplorat amorem peramaram Anfrrophili sortem et per se susceptam mortem

DOLOR

<i>text of the play:</i>	<i>free translation:</i>
Oh, édes Androphilusom, Kiért így el adattál? Oh, én szerelmes Jesusom, Illy kinokra hogy juttál?	Ah my sweetheart Androphilus For whom have you been sold? Ah my most beloved Jesus, Why did you suffer such torments?

To this group belong the dramatic texts which are the rewordings of known folk hymns, but there is no instruction for singing attached to them. One is the entire first scene of the 1753 play elaborating the story of Susannah, in which the Annunciation takes place.¹⁵ The folk hymn *Mikor Máriához az Isten angyala* [When God's Angel descends to Mary the Virgin] included in the 1719 edition of Kájoni's *Cantionale* and surviving in the oral tradition¹⁶ shares identical passages with the drama text including the dialogue between Mary and the angel, though there are extensions, e.g. at the end where the passion writer adds two strophes of doxological praise of the Virgin by Gabriel. This is followed by a five-lined psalm paraphrase of a different versification pattern¹⁷ adapted to Mary. A cherub and a seraph salute Mary with the song beginning *Dicsőült helyeken, mennyei paradicsomban* [In glorified places, in heavenly Paradise]. Both folk hymns were reproduced with their 18th century Transylvanian Franciscan tunes and folk music variants.

Gabriel discedit, accedunt duo Angeli, cherubim, et seraphim, alternatim concinnantes manente Maria in loco suo.

ANGELUS SERAPHIM

<i>Kájoni's Cantionale 1676:</i>	<i>free translation:</i>
Dicsőült helyeken, mennyei paradicsomban, Akik <i>vigadoztok véghetetlen</i> boldogságban, <i>Vattok meg-újult állapotban, az Urnak</i> nevét énekszóban, <i>No, dicsirjétek</i> vigasságban!	In glorified places, in heavenly Paradise, Ye who revel in infinite happiness, Who are in your re-newed state, sing the name of the Lord, Ay, praise him in great joy!
<i>drámaszöveg:</i>	<i>free translation:</i>
Dicsőült helyeken, mennyei paradicsomban, Akik <i>zengedeztek örvedetes</i> boldogságban, <i>Vigadoztok kilenc karokban, é Szűznek</i> nevét énekszóban, <i>Jer, dicsirjétek</i> vigasságban!	In glorified places, in heavenly Paradise, Ye singing in most joyous happiness, Rejoice in nine choirs, singing the name of this Virgin, Come, praise her in great joy!

¹⁵ *Ferences iskoladrámák III*, No. 3. MEDGYESY S. 2009, 169–174. In detail see KÖVÁRI 2012, 412–413.

¹⁶ KÁJONI 1719, 15, 1805, 33, 1921, No. 105.

¹⁷ Kájoni's text in the *Cantionale*: KÁJONI 1676, 635. (=DOMOKOS 1979. No. 726.); KÁJONI 1719, 529.

Loci with reference to or instruction about some music in the plays

Instruction, allusion concerning music, dance, instruments

Often only a brief note is found saying that some music enlivened the performance. In the mystery play of 1749 when three characters (Pleasure, Vice, and Xenophilus) tempt Crassianus to mundane pleasures and orgies, the instructions summons music for help (*Hic fit musica*); some secular, possibly dance music must have been played at that point.

The text itself may hide reference to the use of instruments, e.g. in the 1749 play again, where the text of Mundus includes allusions to instruments (=music): trumpet, drum, zither, violin (and presumably some sharp wind instrument, or Sirenes?).

<i>text of the play:</i>	<i>free translation</i>
<i>Azert musikákat ele kel hozatni, Trombitás, dobosnak szamosnak kel lenni, Csitharat s hegedűt ma meg kel penketni, Sireneseket is ide kel hivatni.</i>	Therefore the instruments must be brought forth, We need trumpeters, drummers in great numbers, The zither and violin must be plucked finely today Pipers (Sirenes?) must be sent for as well.

The use of the drum is referred to at several places (during Christ's Flagellation it was sounded in 1758: *His tympana sonant et Christus pariter flaellatur*), or an order uttered by a character (Dux) suggests the presence of the percussive instruction: „Beat the drum!” (1756)

Passages of the plays sung to unknown melodies

From among the undoubtedly sung dramatic loci the melodies of which are (so far) unknown, let me pick a single example proving how colourful and rich the dramatic art at Csíksomlyó was in terms of music, too. In 1748, the angels and the penitents sung in a dialogic form, completing one another's utterances.

Cantus Angeli et paenitentes quatuor:

<i>text of the play:</i>	<i>free translation</i>
ANGELI Jaj, kicsoda ez fájdalom fia, talám Isten Fia, Ki szenved ily nagy kinokot, ostromasokat? O, ember, a te Vétkeidert, rut engedetlenségedert, Igy kinosztatik es gyaláztatik meg szabaduláso- dért.	ANGELI Alas, who is this son of grief, perhaps the son of God Who is suffering this anguish, these whip stro- kes? Oh man, for thy Sins, vile disobedience He is tortured and disgraced for thy liberation.
POENITENTES Tehát ertem gyötrődik.	POENITENTES So He is suffering for me.
ANGELI A Jézus.	ANGELI The Jesus.
POENITENTES Ily keményen veretik.	POENITENTES Beaten so brutally for me.
ANGELI A Jézus.	ANGELI The Jesus.
POENITENTES Talán meg is öletetik.	POENITENTES Maybe he's going to be killed.
ANGELI Keresztre feszítették.	ANGELI Nailed to the cross.
POENITENTES Szánom már vétkeimet.	POENITENTES I regret my sins.
ANGELI Meg bocsattya ezeket.	ANGELI He will forgive them.
POENITENTES Meg jobbittom életemet.	POENITENTES I'm going to better my life.
ANGELI Ad ő arra kegyelmet.	ANGELI He will take pity on thee.
POENITENTES Agy Jézus, már szent lelket.	POENITENTES Give me, Jesus, a pure soul.
ANGELI Azután üdvösseget.	ANGELI And then salvation.

Linking a tune to the text on the basis of syllable numbers

In several cases, we could match a contemporary tune to a dramatic text on the basis of identical syllable numbers. Let me again illustrate it with only one example. In the 1752 mystery play, the instruction *Fit cantus* occurs at two loci, without defining the concrete tune.¹⁸ At first, the Cantores sang a laudatory song of the king in three stanzas (*Éljen a mi új királyunk...* [Long live our new king]), between the strophes of

¹⁸ In Medgyesy's opinion these songs might have been composed by Bernát Hidegh, MEDGYESY S. 2009, 179.

which Joab spoke in prose, and a few scenes later, the Cantor and the Chorus sang alternately half strophes for four stanzas (*Örülj s vigadj, Izraelnek nemes serege...* [Be happy and rejoice, noble host of Israel]). The tune attached to these texts was originally a dance tune (its score is taken from the 17th century *Vietoris tablature book*), while in the Hungarian folk tradition it survives as a Christmas greeting or Nativity song (*Vígan zegjetek, citerák, Jézus született* [Sound merrily, zithers, Jesus has been born]).¹⁹

<i>text of the play:</i>	<i>free translation:</i>
<p>CANTORES Élyen a' mü új királyunk, Dávid király magzattya! Ellenségín uralkodyék már az ő éles kardya. Izraelnek serege, hajcs térdet királyodnak, Országol Adonias, mondyátok uratoknak!</p>	<p>CANTORES Long live our new king, King David's descendant His sharp sword shall overcome his foes. Host of Israel, bend your knees to your king, Adonias is the ruler, call him your lord!</p>
<i>text of the play:</i>	<i>translation:</i>
<p>CANTOR Örily s vigady Izraelnek nemes serege, Mondy éneket Salomonnak, az uj királynak! CHORUS Jessének unokája, Dávid király magzattya Már itili Izraelnek választot népit.</p>	<p>CANTOR Be happy and rejoice, noble host of Israel, Sing a song to Solomon, the new king! CHORUS Grandson of Jesse, descendant of King David, He is judging the chosen people of Israel.</p>

Pairing of text and tune on the basis of the theme

Several times, the stage instruction simply says which character is to sing or maybe what theme should be a sung about at the given point. The latter is aptly illustrated by the crucifixion scene in the 1752 passion play during which a woeful song must be sung: *Hic fit repraesentatio crucifixionis et cantus dolorosus*. Thematically, several songs can be attached to this point, of which we recommended two: *Bűnös lélek, sirasd, kérlek, Uradnak nagy kínját* [Sinful soul, please mourn for the great agony of thy Lord] and *Jaj, mit látok s mit szemlélek...* [Alas, what must I see and observe]. The former had presumably been sung earlier in the 1741 passion play because, by one reading of the stage instruction, the song starting *Bűnös lélek* [Sinful soul] was sung. Consequently, the instruction (*Hic cantat bűnös lélek* [Sinful soul] or *lelkek* [Sinful

¹⁹ Later incipit of the song: *Ritka kertben...* [In a rare garden]; in addition to the AABA form which is identical with the historical source, five-lined AAvBAAv form is also known; an example of the latter is a recording from Csík county in the *BTK ZTI Hangarchívum* [Sound Archives of BTK ZTI]: <https://zti.hungaricana.hu/hu/132602>). When this dance tune is applied to the *Cantores* text, the notes are sometimes to be diminished or contracted (because of the slight unevenness of syllable numbers) (02. 09. 2021.).

souls) either alludes to dramatic personae, the sinful souls, who were supposed to sing something, or it indicated the song incipit. For this reason, in volume 2, we presented the musical score from the *Deák-Szentes Manuscript* to the mentioned song included in all editions of János Kájoni's Song-book,²⁰ and also added its version in the Bukovinian Székely folksong collection. In volume 3, however, its full text is also given from Kájoni's song-book together with the tune in triple pulsation surviving in the Kájoni *manuscript of Csíkcsobotfalva*.²¹

<i>hymn text:</i>	<i>free translation:</i>
Bünös lélek, sirasd kérlek, Uradnak nagy kínnyát: Mert ártatlan, mint egy Bárány, Szenved a' kereszt-fán.	Sinful soul, I entreat thee to mourn For the great agony of thy Lord: Because he's innocent like a Lamb Yet he's suffering on the cross.

In the 1752 play, during the crucifixion scene, two mournful songs were sung. We believe that the second also comes from *Jaj, mit látok s mit szemlélek, mikor keresztfára nézek* [Alas what must I see and observe when I look at the crucifix] also from Kájoni's song-book. In several stanzas, the singer directly addresses the audience (e.g. "Álljon elé, aki látott" [step forth anyone who has seen] or "Ó, keresztény igaz lelkek, keresztfára tekintsetek" [Alas, true Christian souls cast your eyes upon the cross]).²² The melody that is referred to (*Infinitae bonitatis*)²³ is reproduced from an 18th century Transylvanian Franciscan source (the *Deák-Szentes manuscript*), and from a folk music collection from Udvarhely county.²⁴

²⁰ KÁJONI 1676, 165. (=DOMOKOS 1979, No. 205.); KÁJONI 1719, 119.; KÁJONI 1805, 118.; KÁJONI 1921, No.155.

²¹ RMDT II., No. 5/I, DOMOKOS 1979, No. 205.

²² The text of 17 stanzas can be found in recent edition, too (Domokos 1979, No. 206.); it was unchanged in the 1719 *Cantionale*, but in the third edition in 1805 it was changed and reduced to 9 strophes (Kájoni 1676, 166.; 1719, 120.; 1805, 119.).

²³ RMDT II, No. 200, in Hungarian: *A véghetetlen kegyelmű* [The one of infinite mercy].

²⁴ The folk music recording can be heard in the the *BTK ZTI Hangarchívum* [Sound Archives of BTK ZTI]: <https://zti.hungaricana.hu/hu/32221/>; see also SZENDREI–DOBSZAY–RAJECZKY 1979, No. 200; DOBSZAY–SZENDREI 1988, No. III/156.; KÓVÁRI 2013b, 45–48.

<i>song text:</i>	<i>free translation:</i>
Jaj, mit látok s mit szemlélek, Mikor kereszt-fára nézek, Meg-feszült drága Jesusomra: O könyvez szemem, sir az én szívem, Bánkódik lelke, nincs semmi kedvem, Szomorúságtól mert nem-szólhat nyelvem.	Ah, what must I see and observe When I cast my eye at the cross, At my dearest Jesus crucified: Oh my eyes are shedding tears, my heart is weeping, my soul is mourning, my good humour is gone Sorrow has muted my mouth for speaking.

Song incipit included in the stage instruction

A song known by the playwright (or copier) or thought to be well known was not written out in the body of the text, but it was meant to be sung indicated by its first words. In the 1752 mystery play, for example (in a later section than the one discussed above, after Christ's death on the cross) all the personae sang a song at the foot of the cross: *Cantant omnes personae: Szeretlek tégedet* [I love thee]. Such song texts can be found in two Transylvanian Franciscan manuscripts (the one written by Mózes Szentés still as a novice in 1751–52²⁵ and in the *Deák-Szentés manuscript*, with the incipits *Szeretlek tégedet, szerettél engemet, én Jézusom* [I love thee, thou loved me, my Jesus], and *Mennynek, földnek ura, pokolnak rontója, én Jézusom* [Lord of heaven and earth, destroyer of Hell, my Jesus], respectively. Its melody, however, only came out in print in the mid-19th century (it was published in the note of the critical edition together with the lyrics recorded by Mózes Szentés as a novice, for this see below). But a variant, also used for another four-lined song (*Imádlak, Jézusom, itt áldlak, Krisztusom, kenyér színben* [I adore thee, Jesus, I worship thee, my Christ in the host] and applied to this text, was recorded in the mid-18th century by the Franciscan novice Mózes Szentés in his mentioned manuscript (as it repeats the starting line, this tune was not included in the volume of passion plays but it is presented here).²⁶ The main difference between the two tunes is that the earlier recorded, smoother, stepwise progressing melody (see below) acquired third leaps in the printed song-book a century later.

²⁵ Mózes Szentés. *Orationes in Novitiatu scriptae*. 1751–1752 (manuscript). Máriaradna Franciscan Friary Library, mark: 2901. (preserved in: Dés, Franciscan Friary).

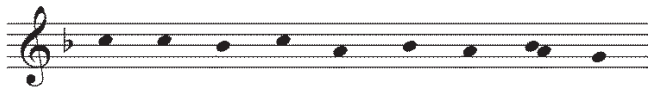
²⁶ *Tárkányi–Zsaskovszky énekeskönyv* [Song-book of Tárkányi–Zsaskovszky] 1855, No. 121; *Zsaskovszky énekkönyv* [Zsaskovszky's song-book] 1859, No. 28; on the songs in the *Szentés manuscript*, see KÓVÁRI 2013c, the song and text at issue in detail: 595–598, score of the four-lined tune also *ibid.* 599.



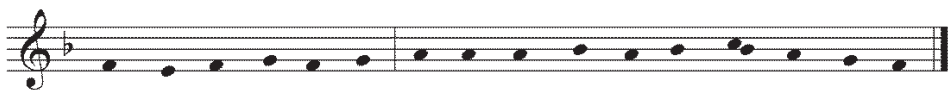
I - mad - lak IE - su - som it ald - lak Kris - tu - som ke - nyer szin - ben



föl - dig le - bo - ru - lok nagy bü - nös a - ju - lok e szent - seg - ben,



E - gi ka - rok - kal An - gya - lok - kal



mert sza - nom es ba - nom faj - la - lom saj - na - lom Es - tem bűn - be.

<i>song text:</i>	<i>free translation:</i>
1. Szeretlek Tégedet, szerettél Éngemet, Én Jánosom, Te meg váltál, Érttem holtál, Kinokot szenvedtél, Kereszt fán függöttél, Én Jánosom.	1. I love Thee, Thou loved me, my Jesus, Thou passed away, died for me, Suffered anguish, hanging on the cross, my Jesus.
2. Ha pókol nem vólna, meny ország el múlta, Én Jánosom, Szeretnélek, s kedvelnélek, mert te csak egyedül, jó vagy mindenestül, Én Jánosom.	2. If there were no Hell, if Heaven disappeared, my Jesus, I would still love thee, I would cherish thee, for Thou alone art good, fully and completely, my Jesus.
3. De kérek, Bocsas meg, Bűneim Enged meg, Én Jánosom, el tökellem, és fel teszem, hogy soha nem véték, Tégedet nem sértlek, Én Jánosom.	3. I beg thee to forgive me, to pardon my sins, my Jesus, I have decided and promise never to commit a sin, not to hurt thee, my Jesus.

Manuscript of Mózes Szentes, 1751–1752

Dramatic text to be sung with ad melodiam instruction

From this group, I have picked the lament of the Virgin mentioned in the introduction, beginning *Jaj, nagy kedven tartott szerelmes szülöttem* [Alas, my precious child cherished with great kindness]. The text of the dramaturgically better version sung by four personae (more precisely three characters: Mary, the director

and Mary Magdalene as well as the group of believers/listeners) is included in János Kájoni's *Hymnarium*; it is the earliest surviving variant.²⁷ The first printed version (in a simplified form of performance, with fewer characters) can be found as a new song in the second version of his song-book from 1719,²⁸ and in this form it is the most vigorously alive Marian lament in Transylvania and Moldavia.²⁹ In volume 2 of the Franciscan school plays, it occurs at several loci as the melody to be used (in 1741: *Planctus Beatae Virginis Mariae: Elhagysz te-hát engem, szerelmes szülöttem...* [So thou art leaving me, my beloved offspring]; in 1742: Chorus: *Ó, keserves jajszó, ez igaz meghala...* [Alas, what bitter grief, this true man is now dead]; in 1743: Anna, Mater Tobiae cantabit: *Jaj, kedves Fiamnak Töllem elvalasa...* [Alas, the parting of my dearest son from me...]; in 1746: Angeli, *Cantus Angelorum dictus Beatae Virgini Mariae: Üdvöz légy, Mária drága szép magzatja...* [Hail thee, dear and finest fruit of the Virgin's womb]; at one locus the starting stanza (and another one) is identical with the text in the hymnal, so the *ad melodiam* reference was superfluous (1750–1767); at another place, the syllable number led us to the use of this tune (1745: *Cantus Mariae: Ó, szerelmes Jézus, aki miérettünk...* [Ah, beloved Jesus, who for our salvation]). As regards the third volume of school plays, there was a single instance in which when we could recommend the use of this *planctus* to be performed in the mystery play: all we knew from the stage instruction was that the song of Mary was sung (1755: *Cantus Maria, Cantus Virginis*). Its melody can be found in the *Deák-Szentes manuscript* in 18th century Franciscan notation (the source also includes its variant as a death song extended to have 5 lines, *Jaj, mely hamar múlik e világ ereje* [How fast the strength of this world is disappearing]); a folk music variant³⁰ was also included in the volume. At a book launch event connected to a drama historical conference, a dramatic passage of the 1741 passion play was performed using the typical (6.8.6.8.) syllabic tune (of the manuscript and Bukovinian and Moldavian folk music), in which Mary was not singing continuously, but her lament was repeatedly interrupted by the prose of the rest of the personae. At the right moments of the Passion, Jesus, a soldier, and the two thieves intervene before Mary continues her song as if nothing had happened, which thus reflects upon the interposed utterances.

²⁷ Published: MEDGYESY S. 2017, 94–97; MEDGYESY S. 2021/2022, 155–158.

²⁸ Kájoni 1719, 124, Tune: Jaj, mely hamar múlik; Kájoni 1805, 132. Tune: own; Kájoni 1921, No. 172. Melody: old folk hymn.

²⁹ *Éneklő Egyház* [Singing Church], No. 94, *Dicsérvjétek az Urat!* [Praise Lord!], Nos 94 and 94b; cf. *Hozsanna!* [Hosanna!], 68.

³⁰ See KÖVÁRI 2012, 399–404; RMDT II., Nos 39 and 333; DOBSZAY 2006, Nos 425 and 424.

<i>drama text:</i>	<i>free translation:</i>
<p>CHRISTUS (<i>valedicit Matri:</i>) Haljad kedves szülőm, te fárcságodot, Köszönöm te hozam való látásodot, Meg fizeti atyam anyai munkádót, Éretem el szenvedt szorongatásidot.</p>	<p>CHRISTUS (<i>valedicit Matri:</i>) Hear my word, mother dear, for thy toil And thy care of me I'm grateful, My father will reward you for thy maternal love, For the vicissitudes you suffered for me.</p>
<p>PLANCTUS BEATAE VIRGINIS MARI-AE Nota: jaj nagy [...]</p>	<p>PLANCTUS BEATAE VIRGINIS MARIAE Nota: jaj nagy [Tune: Alas, how great...]</p>
<p>MARIA El hacz tehát engem, szerelmes szülőtem, Egyetlenegy remensegem és gyönyörűségem? Ki agya aszt nékem, meg haljak ereted, Ez viláért ki örömet lelkedet ki tetted, Honan érdemleted, sok jo tételidért, Hogy keresztre emeltetnél ártatlanságodért? Ám bé teljesedet, Simeon mit monda, Hogy szivemet által járja az fájdalom kargya. Jaj, most által járta, meg halok fiamal, Nincsen haszna életemnek ilj szörnyü bánatal, Melj nagy árvaságra jutotam, Szent fiam, Ki léssen már vigasztalom, vagy inkább tutorom?</p> <p>JESUS Aszony állat, imé, ez léssen te fiad!</p> <p>MARIA Ne hagy el engemet, mégis téged kérlek, Nálad kívül egy orat is, fiam, nem élhetek!</p> <p>JESUS Szomjuhozom.</p> <p>LICTOR SEXTUS (<i>occurit:</i>) Szomjuhozol? Kék veres bort majd hozok. (<i>Intingit spongiam et porrigit:</i>) Igyál, ha ihatnál, nem hiv szolgád vagyok?</p> <p>MARIA Kegyetlen fene vad, drága szent fiamot, Hát épével itatode, az te meg valtodot?</p> <p>LATRO DISMÁS Emlekezel uram rolam országodban, Ne nézd bűneimet, vigy paradicsomba.</p>	<p>MARIA Thou art leaving me, my beloved offspring, My only hope and my only joy in life? Who has power enough to let me die for thee Who have wasted thyself for this world happily, Did you deserve it for all your kind and good deeds To be lifted up on the cross in your innocence? It has come to pass what Simeon prophesied, My heart would be stabbed by the sword of grief. Alas, it is stabbed now, I'm dying with my son, My life is worth nothing with such enormous grief. Great is my ophanage, my Holy Son, Who will be my comforter, or rather, my tutor?</p> <p>JESUS Woman, behold, this will be thy son.</p> <p>MARIA Still I'm begging, do not leave me, I can't live but an hour without thee, my son.</p> <p>JESUS I thirst!</p> <p>LICTOR SEXTUS (<i>occurit:</i>) You are thirsty? I'll bring you blue-red wine. (<i>Intingit spongiam et porrigit:</i>) Drink, if you want, aren't I a good servant?</p> <p>MARIA Cruel barbarian, to my dear holy son Thou hast given bile, to thy redeptor?</p> <p>LATRO DISMAS My lord, remember me in your kingdom, Don't look at my vices, bring me to Paradise.</p>

GIZMÁS

Tudom, sok csudákat edig cseleketél,
Jo volna, most abba egyet elé vennél,
Magad szabaditnád, velünkis jot tennél,
Ugy én is meg hiném, az miket hirdetél!

DISMAS

Kéllek, fogd be szájad, mert oljan ártatlan,
Mint mái szült gyermek, ki még az polában,
De mü minden féle vetkeknek sarában
Voltunk, méltán vagyunk hát halál torkában.

JESUS

Dismás ma velem lész az paradicsomba!

MARIA

Vigy bé engemetis, fiam, országodba,
Heljesztessed anyádotis az paradicsomba!

JESUS

Már be teljesedet Atyám Akaratya!

MARIA

Teljesegyék, uram, rajtamis az ige,
Mít te akarsz, aszt akarom, szivem edessége!

JESUS

En Istenem, en Istenem, miért hattál el
engem!

MARIA

Oh, el hagyatatot világ meg valtoja,
Haljátok eszt, oh Angyalok, Kirájljotok
mongya!

LICTOR QUARTUS

Nem hagyunk el téged, latod jelen vagyunk,
Parancsolj, mit akarsz, szavadat fogagyuk.

(Jesus expirat.)

MARIA

Jajjaj, egy szülötem ki adá az lelkét,
Jaj meg hala, látátoke a változot színét?

(Maria Incipit Cadere.)

Fogjatok, meg halok, tobet nem szolhatok
Velem együt siránkozo kedves rokonságok.

GESTAS

I know you have done a lot of miracles,
You'd better get one out now
To liberate yourself, it would do us good, too,
Then I'd also believe what you have been teaching.

DISMAS

Please, keep quiet, he is perfectly innocent,
Like a newborn baby still in swaddling clothes,
But we are guilty of abhorrent sinful deeds,
We truly deserve being in the jaws of death.

JESUS

Dismas, thou shalt be with me in Paradise today.

MARIA

Take me, my son also, into thy great kingdom,
Get a place for thy mother in Paradise.

JESUS

The will of my Father has been done.

MARIA

Let the word come to pass on me, too,
Thy will is my will, too, sweetness of my heart.

JESUS

My God, my God, why hast thou forsaken me?

MARIA

Ah, the saviour of the world has been forsaken,
Hear this, oh Angels, your King is telling you.

LICTOR QUARTUS

We won't leave you, you see we are present,
Ask whatever you want, we harken to your word.

(Jesus expirat.)

MARIA

Woe is me, my offspring has given up the ghost,
Alas, he is now dead, have you seen his changed hue?

(Maria Incipit Cadere.)

Hold me up, I'm dying, I can't say any more,
My dearest relatives who are mourning with me.

Plainchant

The enumeration of subgroups ends with the easily defined category of the Gregorian chant, with mention only of the unambiguous items. There are two plainchants in the first volume of the Franciscan school plays, *Vexilla Regis prodeunt* about the Holy Cross (1727 passion play) and the hymn for the last station of the procession on Palm Sunday, *Gloria laus et honor* (1729 play). In volume two, reference is made to their scores, as the latter was also sung in the mystery play of 1740, the former in the play of 1741 in Csíksomlyó.

In 1762, the first Palm Sunday procession station was accompanied by the antiphon *Hosanna filio David* (stage instruction: *Hic cantabitur hozanna*) the melody of which is cited from a Roman song-book (*Graduale Romanum*), with a Hungarian translation adjusted to a simpler tune type (in contemporary Hungarian song-books: *Éneklő Egyház* No. 802, *Dicséjétek az Urat!* No. 89c). Reference is also made to a unique sound recording from a Moldavian folk music collection, the result of field research led by Zoltán Kallós and Mária Domokos to study the use of Gregorian tunes (*Gregorián énekek és balladák a csángóknál* [Gregorian tunes and ballads among the Csángós] CD 14b. track; on the Internet *Zenetudományi Intézet Hangarchívumában*: <https://zti.hungaricana.hu/hu/162356>).

In 1751, actually a liturgical thesis was dramatized and extended with prosaic explanation for a school play. The stage instruction is that the Patriarchs of the Old Testament speak (shout) from Limbo the most characteristic plainchant of the shorter period of fasting, Advent: the *Rorate* introitus, and then they also shout the first line paraphrased in Hungarian and resume the singing of the Gregorian movement (that is, the singing of the Gregorian was interrupted by a dramatic line). Finally, the playwright continues to paraphrase this liturgical thesis in Hungarian in a few lines. Its melody is taken from the Roman (*Graduale Romanum*, *Dicséjétek az Urat!* No. 13/1) and the Hungarian tradition (*Deák-Szentes manuscript*), booth, while reference is made to the sound recording in the above-mentioned Moldavian folk music collection found on the Internet (women singing, *Gregorián énekek és balladák a csángóknál* CD, track 13: *Karácsony, húsvét, pünkösd – Bálint Sándor születésének 100. évfordulójára* [Christman, Easter, Whitsun – In commemoration of the 100th anniversary of Sándor Bálint's birth] track 2; on the Internet Audio Archives of the Institute for Musicology: <https://zti.hungaricana.hu/hu/162354>).

(*Sancti Patres e' limbo clamant: Rorate Coeli de super, et nubes pluant justum.*)

ABRAHAM

<i>drama text:</i>	<i>free translation:</i>
Harmatozzanak már az eget határi,	May the borders of the heavens shine with dew

(*Nb. Repetunt Patres hunc et reliquos versus.*)

Virágozzanak meg Izrael határi, Nyiljék meg, oh a' föld, 's küldjön egy igazat! Uram, szabadiss meg e' setét tömlécből. Vigy bé országodba szomorú Limbusból, Küld el a' Messiást vigasztalásunkra, Tekéncs reá immar szomorúságunkra.	May the borders of Israel bloom with flowers, May the earth open and send forth a true one! Lord, free me from this dark prison, take me to thy kingdom from sorrowful Limbo, Send us the Messiah to comfort our hearts, Look down upon our great sorrow.
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To conclude, I would like to share the thoughts that working with the material, the reading and singing of the texts inspired in us. Similarly to the frescoes in churches, which existed and educated the congregation, the church goes, as *Biblia pauperum* for centuries, the mystery plays exerted an influence not only on the students who performed or watched them, but also on the believers of a broader area who came to the festive events. The same may apply to our modern times: watching the musically enhanced and extended modern productions (first on stage in Kolozsvar in 1940, in Budapest in 1981³¹, then in 2012 in Eger³² incorporating the most recent research results, then again in Budapest in 2017³³) or the performances of the original mystery plays by the Blessed Eusebius Drama Circle founded by Norbert Medgyesy at the Pázmány Péter Catholic University,³⁴ the spectators could never remain untouched by their influence. The sheer texts of the Franciscan mystery plays from Csíksomlyó, and even more intensely, the sung dramatic words, the plainchants and folk hymns, have a positive influence on one's soul, mind, and heart. In addition to the presentation of the sources, the Franciscan school plays in the 18th century volumes of the *Records of Early Hungarian Drama* (RMDE) can be a means of elevating the personality, linking the 18th century to our days and to posterity.

³¹ DEMETER 2003, 661–662. MEDGYESY S. 2009, 21–22.

³² <http://www.tveger.hu/2012/03/21/passiojatek-a-szinhaban/>.

³³ The production of the National Theatre was also performed in the col of Csíksomlyó. <https://nemzetiszinhas.hu/eloadas/csiksomlyoi-passio>.

³⁴ *The Passion Play of Csíksomlyó* (compiled from several mystery plays) was taken „home” to the pilgrimage church of Csíksomlyó; the performance at the university is available at: https://www.youtube.com/watch?v=fYRAWpRIbr0&list=PLlk5pyprK_DhumCgUUpqZHjf33-C9XpDl&index=5. The 2015 performance titled *Mystery play about the Assumption of the Virgin Mary*: https://www.youtube.com/watch?v=hpQ1gO7N-Yk&list=PLlk5pyprK_DhumCgUUpqZHjf33-C9XpDl&index=4