

A XVII–XVIII. századi Magyarországon nem volt hivatásos színjátszás. A közönség színi igényeit az iskolák elégítették ki. Ezért a kézikönyvek a kor színjátékait az iskolákat fenntartó felekezetek és szerzetesrendek szerint rendszerezik. Ez a könyv a katolikus színjátékok közül két, jelentős tanítási múlttal rendelkező magyarországi szerzetesrend színi gyakorlatát vizsgálja. Arra törekedett a szerző, hogy a jezsuita és a piarista színjátékok és drámák témaválasztását és ezek rendszerét meghatározza.

A jezsuiták 43, a piaristák 24 magyarországi városban tanítottak. A könyv szerzője történeti statisztikai módszerrel közelíti meg a jezsuita drámarepertoárt, azaz kiválasztott öt jezsuita iskolát, a piarista iskolák közül azonban az említett századokban egykor létezett valamennyi iskola témaválasztását megvizsgálja.

A jezsuiták és a piaristák is sokkal több világi tárgyú színdarabot vittek színre, mint vallásosat. A vallásos tárgyú darabok közül sok az egyházi ünnepek témaköréből vagy az ó- és újszövetségi könyvek történeteiből előadott dráma. A világi tárgyú előadások közül a legnagyobb csoportot a történeti játékok képviselik. Világ- és magyar, görög és latin történelmi tárgyú drámák mellett jelentős számban játszottak társadalmi kérdéseket feltáró drámákat, a maradi és takarékos öregről, az atyjuk vagyonát eltékozló fiúkról, a testvérek vagy barátok kapcsolatáról, az úrhatnám polgárról, a fősvényről, a részegről. A piaristák különösképpen jelentős számban játszottak Plautus-komédiákat, a jezsuiták pedig a reprezentatív történeti darabok színrevitelében remelkedtek. A drámatémák bemutatása előtt valamennyi iskola színpadának technikai állapotáról, jelmez- és kellékkészletéről is kapunk hasznos információkat.



Kilián István

A piarista dráma és színjáték a XVII–XVIII. században

Piarist school theatre and drama in the 17-18th century

In the 17-18th century there was no professional theatre in Hungary. School performances created the audience and functioned as theatre. That is why we classify 17-18th century data according to the churches maintaining the school. Our present records know of 472 performances in Lutheran, 125 performances in Calvinist, and 34 performances in Unitarian schools, i.e. a total of 631 Protestant performances. Catholic schools produced 7176 performances. The details of Catholic performances: Jesuit: 5566; Piarist: 1273; (Observant) Franciscan: 114; Minorite: 107; Catholic Seminaries: 66; Pauline: 17; Notre-Dame nuns: 11; Royal Catholic grammar schools: 7; Benedictine: 5; Cistercian: 3; Premonstratensian: 2; Urban Catholic grammar schools: 2; Royal Seminaries: 2; Greek Catholic grammar school (Balázsfalva, Blaj; Romania): 1. As research is not finished these data may alter.

The research team of the Hungarian Academy of Sciences has published the database of all school theatres and the texts of Protestant, Minorite, Jesuit school dramas and programmes (written in Hungarian), as well as those of some other Catholic institutes and seminaries. Hungarian Piarist and Observant Franciscan dramas are to be published soon. Imre Varga, István Kilián and Márta Zsuzsanna Pintér have published monographs on Protestant, Minorite and Observant Franciscan school theatres. Due to the work already done we are able to see the place and relevance of Piarist school drama.

The first chapter of the present monograph deals with the history of school drama research in Hungary, with the ideas of school theatre and drama, and with the technical and scenic conditions of school stages. The author describes the theatre of Protestant (Lutheran, Calvinist, Unitarian), (Observant) Franciscan, Minorite schools and Catholic seminaries.

In the next chapter the author speaks of the stage and drama themes of Jesuit schools, then of Jesuit drama theory and scenics. We are given the detailed analysis of the theatres of five Jesuit grammar schools: Nagyszombat, Pozsony, Eger, Sárospatak, Székesfehérvár. The author's method is similar in all five cases: he writes about the foundation of the school, the buildings, the (permanent or temporary) stage and finally about drama topics. After the historic review the statistics of drama themes are given. The chapter on the Jesuit stage is given as a comparison between Jesuit and Piarist theatre practice.

Of the five Jesuit grammar schools the stage history of Nagyszombat is outstanding. Several patrons helped to furnish the modern stage of this school which produced 449 performances. It had two theatre halls, a smaller and a larger one. The smaller stage served for less interesting performances, such as declamations, which attracted a smaller audience. The larger stage, attracting many people, was extremely well equipped, due to the rich patrons who had costumes and props brought from Venice.

The Pozsony grammar school produced 328 performances between 1622 and 1773. Their stage machinery was much poorer than in Nagyszombat. The Jesuits of Pozsony played on a temporary stage in the church confiscated from the Protestants, and therefore they had to clear away the scenery, costumes and props after every performance.

The stage conditions of Eger were improved only after 1754. Earlier they had to build and then clear away a temporary stage for every production. On the other hand open air space was sometimes much more convenient for certain performances. The huge site of the Jesuit school was (and still is) bordered by the city wall on the West, and on the sloping Eastern part, towards the brook Eger, the Jesuits formed parallel avenues. From that Eastern side an excellent view was given of the hill. The audience stayed at the foot of the hill while the hill itself served as an open air stage with the city wall and two bastions in the background. In 1699 Bishop Telekesi ordered the Jesuits to perform a drama on István Dobó, Captain of the castle of Eger in the 1552 battle that ended with the famous victory over the Turks. It was a great success, and the illusion of the battle was extremely realistic due to the setting of the theatre. The new building of the grammar school was built in 1754. They built four classrooms on each of the two floors. One classroom on the second floor was kept for smaller school performances while the other three gave the space for a huge theatre, with elevated seats.

Sárospatak was not a good choice for the Jesuit school founded in 1663 when the Calvinist college of the town was already famous. The population, the majority being Calvinist, was not ready either to help or send their children to the Jesuit school. We know of only 93 Jesuit performances in Sárospatak.

In Székesfehérvár the circumstances were much better in 1688 when the Jesuit school was established, though, unlike in Eger, they could not build a theatre hall here. They played 68 times there.

The audience of the Jesuit schools was most sensitive and our records speak of deep emotions, great enjoyment and generally great success. Understanding these performances was an important question, too. The population of Nagyszombat was mainly Slovak speaking but the high clergy of the Hungarian kingdom fled

there after the Turks had captured Esztergom (seat of the Archbishop), so most nobles of the region sent their children to the Jesuit school. The language of the theatre was mainly Latin, but sometimes they played in the vernacular. For those not understanding Latin programmes were published in German and perhaps Hungarian. The population of Pozsony spoke three languages (Hungarian, German, Slovakian), some of them being Lutheran. That is why they often published programmes in Latin, Hungarian, German and Slovakian. The population of Eger was mainly but not entirely Hungarian. After the withdrawal of the Turks many of the Moslems who remained in the town had to face forced Christianization. The language of the theatre was Latin and we do not know of any Hungarian programme and still the theatre attracted many people. The population of Sárospatak and Székesfehérvár was probably Hungarian. A small percentage of the population of Székesfehérvár belonged to the Orthodox church but they took part in the spectacles of the Catholic schools.

The first Piarist school of Hungary was founded by the Polish Piarist province in Podolin. The Piarist order established 24 schools in Hungary up to 1776: Podolin, Privigye, Breznóbánya, Pozsonyszentgyörgy, Nyitra, Veszprém, Vác, Debrecen, Kecskemét, Pest, Beszterce, Szeged, Korpona, Nagykároly, Rózsashegy, Máramarosziget, Tokaj, Kiszseben, Medgyes, Nagykanizsa, Tata, Kalocsa, Kolozsvár, Selmecbánya. (The last three schools were taken over from the Jesuit order after their abolition.) Before opening their schools the Piarist order worked in evangelization, then they built a temporary school first. Their results in education were similar to that of the Jesuits. Unlike the Jesuit schools they worked in poorer towns with fewer patrons. In Northern Hungary where many Slovaks and Germans lived the difference between the rich Lutheran school theatre and the poorer Piarist theatre was evident.

After telling the history of Piarist schools the author turns to the theatre. We know very little about the technical conditions of their theatre. The theatre of Pest is supposed to have been the best equipped as the mayor himself had the designs of the new school made, with a theatre. He had the walls of four classrooms and the corridor removed, leaving a space of two windows for the stage and the same size for the audience. There was an orchestra stall, too. Seats were elevated (as in Eger), and they built closed boxes in the front rows for distinguished visitors. In the back the ordinary audience could either sit on benches or they could stand. The other Piarist theatres were less "modern". After the Piarist church, convent and school of Beszterce had burnt down the order prepared the design of the buildings in order to get money for rebuilding. Thus we know the size of their theatre which was only a bit smaller than the church. In Nagykároly the Károlyi

family had the theatre hall built which was used not only by the Piarist students but also by theatre companies invited by the Károlyis. Sharing the theatre became quite inconvenient later as it often disturbed the silence and order of the school and what is more the Piarist school had to allow them the use of the path through their garden which led to the theatre.

Stage machinery and lighting techniques can be traced from the inventory of the Piarist theatre of Kisszeben. They had a curtain between the auditorium and the stage. Another curtain was used for changing the size of the stage. When the whole stage was open there was a painted curtain at the back. Lighting was a great problem. Huge mirrors were set in the back corners multiplying the light of the candles placed in front. On both sides of the stage standing prisms served as scenery. On each surface some scenery had been built or painted and thus when the prisms were turned the surface gave the appropriate scene. Sound techniques were a problem, too. Speaking tubes would have proved to be highly inconvenient so, in order to direct sound towards the auditorium, they covered three sides of the stage with a dark textile. This method could not solve the problems which occurred during open air performances. Due to their undeveloped speech techniques student actors presumably could not be heard or understood in most parts of the theatre, that is why the audience had to follow the plot from the programmes.

Our poor knowledge of Piarist stage techniques can be explained from the nature of our sources. At the end of every year the Piarist teachers put down the title of the dramas performed after listing all the students in the matriculation. Most often they put down the title only, leaving out all data about any success, the audience or stage. We assume that in most towns they had only a temporary stage where they probably used the lighting and sound technique we noted in Kisszeben. Only richer schools used curtains. Most often they played in the open air for a standing public – with the exception of distinguished visitors.

The best theatre was probably that of Nyitra. This was the largest Piarist school, probably because it had the highest number of patrons. Musical plays were quite frequent there. Music, however, was not a rarity in other schools as the programmes often list dancers and singers. The school of Vác must have had a theatre as they entertained Queen Maria Theresa and her family. (This was the first performance of Plautus in Hungary.) In Kecskemét the Piarist students played in the open air. The town of Szeged gave wood for the building of the temporary Piarist stage. In Nagykanizsa even operas were performed. In Tata the theatre was set up at the lake (Tóváros). The Piarist school of Kalocsa was established only in 1765. The archbishop of Kalocsa, a theatre fan, supported the theatre and took part in

every performance. The school often organized martial shows always visited by the archbishop, and these shows helped performing battle scenes on the stage.

„Native” authors provided the twenty four Piarist theatres with plays. One of the most characteristic Piarist playwrights was Bernát Benyák author of several dramas. András Dugonics and Kristóf Simai, authors of several school dramas, became the most successful authors of professional theatre in the 1790s. Dugonics was the most diligent Hungarian adapter of Plautus, Simai often used Molière as his source. Artaxerxes, the historical drama of Ignác Egervári, was popular on both school and the professional stage. Keresztély Kácsor was famous, among Piarist teachers, for his French taste and his knowledge. Károly Koppi, being a philosopher and historian, also wrote and collected school dramas.

Several other Hungarian Piarist dramas have survived as well as eclogues of unknown authors. We are proud to have found some works which were previously unknown or thought to have been lost.

Piarist drama, just like that of Jesuit schools, started to use Hungarian in the second half of the 18th century. The Piarist order did not strive for founding schools in big cities like Pozsony, and their main purpose was to educate poorer children. The Society of Jesus, for missionary purposes, established schools in Protestant towns or in cities with many Moslems after the Turkish withdrawal. That explains the fact that there were Jesuit school performances of didactic moralities and religious plays. Religious faith was a rather rare topic on Piarist stage. The technical conditions of the Jesuit stage were far more developed than those of the Piarist theatre. Jesuit students were often sent abroad in order to learn foreign languages though they also had to speak some languages (German, Slovakian, Romanian, etc.) that were in use in Hungary.

The present monograph uses statistics to show the more profane character of Piarist theatre as compared to Jesuit. The description of every Piarist school is followed by the statistics of drama themes. At the end of the study a summary of statistics is given, as the main purpose of this study, with this historical-statistical method, was to create a catalogue of drama themes.

The types of Piarist school drama

The themes of Piarist school drama belong to two groups: religious and secular themes. Religious themes are mainly determined by the church year which is not the same as the calendar year. The church year begins with Advent Sunday (the

Sunday four weeks before Christmas) and ends on the Saturday before the Advent Sunday of the next year. Dramatic traditions have always been connected to the change of seasons and the solstices. The name *Advent* comes from *Adventus Domini* (the Lord's coming). In the 17-18th century Advent meant four weeks of fasting and penitence as Jesus's arrival was to be awaited with a pure soul. Dramatic traditions have been connected to Advent for centuries. Christmas lasts until Twelfth Day (6 January). The Holy Family was invariably at the centre of Advent plays. The picture or statue of the Holy Family looking for shelter, was taken to a house so that the people who lived there were giving shelter to the Holy Family, then after some days it was taken to another house. This custom still exists in a para-liturgical way. On Christmas Day pastorals, on Innocents' (Childermas) Day Herod plays, and on Twelfth Night plays on the Three Magi were performed. The plays of these four themes are generally called nativity plays. Recent nativity plays have kept all four elements only in Transylvania and Transdanubia.

In 17-18th century schools we know of a *crèche*, i.e. a representation of the Nativity scene, which was set up probably by the priests with a solemn liturgical ceremony. We have no data on Herod plays. On the 6th January priests and pupils in costumes of the Three Magi, and of Angels, visited houses reciting poems and songs.

Twelfth Night is followed by a Carnival lasting until Shrove Tuesday. This period is very rich in dramatic traditions being a secular feast time. The dramas performed were of worldly themes.

Ash Wednesday, following Shrove Tuesday, is the first day of Lent. Dramas were played only on special days, mainly in Holy Week. Then the main topic was the Passion of Jesus either in dramatical or in oratorical form. It was mainly the Jesuit schools which organized costumed, flagellant processions which were not so far from a theatrical event. Liturgy in Hungary has contained a *Quem quaeritis* trope since the 11th century and yet still we know practically nothing of the *quem quaeritis* (or Resurrection) play. A procession welcoming the Resurrection came into fashion only in the 17-18th century.

Ascension Day also involved theatrical activities. The Jesuit school in Sárospatak raised the statues of Jesus and two angels in a spectacular ceremony. (Now children's first holy communion is held on this day.) Corpus Christi Day was a real theatrical occasion. Four altars were set up and pupils recited poems or produced plays in front of each one. This is a popular liturgical day even in the present time.

Plays on Holy Trinity day were quite popular in the 17-18th century. Schools performed many plays about various Saints and martyrs and not only on the Saint's day. The day of Saint Ignatius (31 July) was a special occasion for the Jesuit order while the day of Saint Joseph Calasanz (27 Aug) was a special occa-

sion for Piarist dramas. It is worth making a separate group for dramas on Hungarian Saints. Up to the end of the 18th century only the Saints who had once been involved in politics were portrayed on the Jesuit and Piarist stage. The topics concerning Hungarian Saints served the purpose of teaching both history and patriotism, as is true in most European countries. The Virgin Mary was considered a Saint and yet her figure was not important on the stage, due probably to the oversensitivity of Protestantism. Miracle plays from medieval traditions also belong to this group and these plays generally tell of the miraculous life and death of a Saint.

Themes from the Old Testament were quite frequent both on the Jesuit and the Piarist stage. Christmas and Easter plays make separate groups, i.e. they do not belong to the themes from the New Testament. A special group can be formed of the plays on religious questions. The main purpose of school theatre was to make the audience aware of sin and to show the way in which the students may avoid temptations. That is why they often performed dramas on Vices and Virtues, on unbelief, and on the loss of faith. The young man who had become the victim of sin needs help to find back to the path of virtue and faith. We found many dramas on monarchs. The good examples show pious Christian kings. Some dramas deal with the Church, church liturgy, or dramatize a funeral ceremony. In the 17-18th century the Church had to ransom Christian captives which gave rich material for dramas. Due to the stormy history of the age innocent people easily found themselves going into prison and the Church undertook the task of leading these people back to normal life and faith.

School feasts and holiday gave opportunities for playing secular themes. The school year started at the end of October or at the beginning of November and lasted until mid September. Students of the 17-18th century generally spent religious holidays like Christmas, Easter or Pentecost in the college. If they played any drama on these days it must have been a religious one. In some schools New Year's Day was celebrated with a play. Gregory's day (12 March) was a feast as Saint Gregory was the Patron of lower grade classes at school. Both Piarist and Jesuit pupils made excursions on that day. They marched, while singing and playing music, to a nearby field where they took part in some sports competitions. In Nagykároly they made a horse parade which was very similar to a theatrical performance. In May they were often given a holiday to celebrate the spring, with a drama, of course.

Piarists frequently performed plays at the end of the school year. In every third month, pupils of rhetoric and poetic classes had to present declamations to a smaller audience, which consisted of the patrons, teachers, and pupils of the school. Teachers often transformed these declamations into real dramas. Important guests, both clerical and lay, were welcomed with a performance. Any secular

meeting held in the town was also celebrated with a drama. This shows that many theatrical performances were not fixed to certain days.

The closing days of Carnival time were extremely good for theatrical productions. In that period we know of many scandals and punishments in schools and that is why teachers generally wanted to prohibit profane entertainments. Most data tell only of the fact that for Carnival a play was performed. We definitely know these were comedies. Carnival plays may be social satires, plays about parents and children, on quarrels concerning a legacy or an estate, about a severe father, the greedy rich, the proud, the drunken husband or a student. The virtuous young man frequently portrayed joins a religious order, then, following the example of his parents or of bad friends or the call of the world he loses his faith and leaves the Order, becomes depraved or even becomes a murderer. A special figure of the kind is the Prodigal Son of the parable, who spent all his fortune, ate and slept with pigs, then, realizing his sin, returned home where he is welcome by his father.

The most frequent drama theme is history. It is to be divided in three main groups: world history, Hungarian history, and Greek and Roman history. The last includes plays on ancient mythology. Secular martyr dramas belong to this theme, too.

Plautus and Terence were very popular in Piarist schools. The plays of Kristóf Simai, called the Hungarian Plautus, form a separate group. Comedies often show legal processes and judges. Judges and lawyers are bribed in most cases, perhaps they delay the case, blackmail the claimants.

We also know of occasional pieces. Piarist pupils often welcomed a guest with the recital of an eclogue. In Nagyszombat spectacular fire work displays were held. The bishop of Eger, Barkóczy was welcomed by *ludus navalis* in his rest house in Felsőtárkány.

And of course school itself gave topics for drama. There are plays on pupils who are not working well and therefore sent to learn a trade, or on uneducated parents who send their children to school, or about students who become vagabonds. We found many *certamens* (dramatic contests), such as those between months and seasons, or wine and water. We also examine declamations which proved to be rather dramatic than just declamatory. These are the outlines of the catalogue of 17-18th century Piarist dramas which has been completed, as a comparison, with the data of five Jesuit colleges.

Translated by / fordította: Demeter Júlia

Piaristická školská scéna a dráma v 17. a 18. storočí

V 17. a 18. v Uhorsku ešte neexistovala profesionálna divadelná scéna. Požiadavky občanov v tomto smere naplňali iba školy, a preto aj divadelné aktivity z tohto obdobia členíme podľa toho, v akých školských komunitách či katolíckych mníšskych rádoch vznikali. Podľa doteraz uverejnených údajov v evanjelických školách sa realizovalo 472 predstavení, v reformovaných 125 a v unitárskych 34. Protestanti spolu uviedli 631 divadelných predstavení. V katolíckych školách však bol tento počet oveľa vyšší. Najaktívnejší boli jezuiti s 5 566 školskými drámami, potom piaristi 1273, benediktíni 5, cisterciáni 3, františkáni 114, minoriti 107, paulíni 17, premonštráti 2, sestry Notre Dame 11, kráľovské šľachtické konvikty 7, mestské katolícke gymnáziá 2, gréckokatolícke školy 1, katolícke kňazské semináre 66. Spolu katolícke gymnáziá: 7 176. Pravdepodobne, že ani tieto čísla nie sú konečné a v budúcnosti sa objavia aj nové fakty a údaje.

Výskumná skupina, ktorá sa v akadémii zaoberá starou maďarskou drámou publikovala všetky údaje, ktoré súvisia so školskou drámou. Rovnako boli vydané aj všetky dramatické texty a bulletin v maďarskom jazyku realizované v prostredí protestantov, minoritov, jezuitov, piaristov a vo všetkých katolíckych školských inštitúciách. Pripravuje sa vydanie piaristických a františkánskych dramatických textov. Trojica autorov: Imre Varga, István Kilián a Márta Pintér pripravili monografiu o divadelnej činnosti protestantov, minoritov a františkánov. Na základe týchto údajov, ale aj iných všeobecne známych dostupných prameňov možno vytvoriť obraz o základných tendenciách a systéme piaristickej dramatiky.

V prvej časti práce sa budeme zaoberať históriou výskumu uhorskej drámy, objasnením termínov školská dráma a divadlo a problematikou scénografie a technickej pripravenosti školských divadiel. Následne predstavíme protestantské (evanjelické, reformované a unitárne) divadlo. Divadelné aktivity katolíkov budeme v tejto časti prezentovať prostredníctvom seminárnych divadelných predstavení františkánov, minoritov a paulínov.

V druhej rozsiahlejšej časti sa zameriame na jezuitskú scénu a najmä na výber spracovaných tém. Dotkneme sa aj problematiky jezuitskej teórie drámy, scénografie a následne budeme podrobne analyzovať päť jezuitských školských scén: Trnava, Prešporok, Blatný Potok, Jäger a Stoličný Belehrad. Tieto kapitoly o jednotlivých školách sa členia na podkapitoly, kde sa zaoberáme otázkami ako