

## MUSEJNÍ ZLOMEK

*Rubinus accurrens dicit ricium<sup>1</sup>*

1 Sed', mistře, sed', jáz k tobě běžu!  
Snad se tobě dobře hoz' u.

*Mercator*

Vítaj, milý Idonechu!  
Dávě l'udem dosti smiechu.  
5 Pověz mi, kak ti právě jmě dějů,  
at' s tobú očie sděju.

*Rubinus dicit*

Mistře, jsem ti dvorný holomek,  
dějót' mi Rubín z Benátek.<sup>2</sup>

*Mercator dicit ricium*

10 Pověz mi to, Rubíne,  
co chceš vzieti ote mae?

*Rubinus dicit*

Mistře, od tebe chcu vzieti hirnec kysělic<sup>3</sup>  
a k tomu tři nově lžšce.  
Můž-li mi to od tebe přijíti,  
chcu jáz ovšem tvój rád býti.

*Mercator dicit*

15 Rubíne, to ti vše jáz rád dám,  
co jsi potřeboval sám.  
Jedno na to vždy ptaj  
a těch miest pýtaj,  
kde bychom mohli svój krám vyklásti  
20 a své masti draho prodati.

*Rubinus dicit*

Mistře, hin jsou miesta sdravá  
a v nich jest krásná úprava.  
Tu rač své seděnie jmieti  
a své drahé masti vynieti.

*Item Rubinus*

25 Mistře, vsťúpě na tuto stolicu,  
posadiž k sobě svú ženu holicu.<sup>4</sup>

*Silete*

## THE MUSEUM FRAGMENT

*Rubin runs up and says*

1 Here, master, here, I am running to you,  
maybe I will suit you well.

*Merchant*

Welcome, dear Idonech!  
We two will give the people lots of laughter.  
5 Tell me what your real name is  
so that I may deal with you properly.

*Rubin says*

Master, I am a fine lad for you,  
they call me Rubin of Venice.

*Merchant says*

10 Tell me this, Rubin,  
what do you want to get from me?

*Rubin says*

Master, I want to get from you a pot of barley porridge  
and also three new spoons.  
If I can obtain that from you  
I will gladly be all yours.

*Merchant says*

15 Rubin, I will gladly give you all this  
that you have asked for.  
Just you always keep inquiring  
and looking out for places  
where we might set up our stall  
20 and sell our ointments dear.

*Rubin says*

Master, yonder there are healthy places  
and they are beautifully disposed.  
Please take up your quarters there  
and unpack your precious ointments.

*Rubin again*

25 Master, mount up on this bench  
and seat beside you your chick of a wife.

*Silete*



*Deinde cantet cantionem cum Pasterpalko sic:*

30 Sed', vem přišel mistr Ypokras  
de gracia divina.  
Neniet' horšieho v tento čas  
in arte medicina.  
Komu která nemoc škodí  
a chtějí by rád živ býti,  
on jeho chce usdraviti,  
žet' musí dušě zbýti.

*Rubinus dicit rimum*

35 Poslouchajte, dobří lidé,  
mnoho vám radosti přibude,  
těch novin, jež vám povědě,  
jež velmi užitočně vōdē.  
40 A vy, baby, své šeptání  
puste i vše klevetání.  
V čas ti milčeti neškodí.  
Poslouchajte, dobře vem hodí.  
Přičít' je host ovšem slavný,  
lékař mōdrý, chytrý, dávný,  
45 vám bohdu na vši štěchu.  
Neniet' nic podobno k smiechu!  
Což pravím, věžte mi jistě,  
jakžto rožeč na siej listě.<sup>5</sup>  
Ni v Čechách, ni u Moravě,  
50 jakžto učení mistři pravie,  
ni v Rakúsiech, ni v Uhřiech,  
ni u Bavořiech ani v Rusiech,  
ni u Polaniech, ni v Korutaniech -  
právět' vešde jeho jmě světie,  
55 krátce řkúce, po všem světě -<sup>6</sup>  
nikdiež jemu není rovně,  
kromě žet' pirů neskrovně.  
I jmět' také drahé masti,  
ježi' jest přinesl z daleké vlasti,  
60 jimiž nemoci všeliké,  
rány kakož koli veliké,  
zacelí bez pomeškání.  
Bōh jeho poraz, ktož jho hanie!  
Ktož je boden nebo iččen,  
65 neb snad palicemi mēčen,  
neb snad jmá-li v avém ušě zpary,  
přide-li k mému mistři s dary,  
mōj mistr jeho tak naučí:

*Then he is to sing a song with Pasterpalk thus:*

30 Here to you has come Master Hippocrates  
by the grace of God.  
There is none worse at this time  
in the art of medicine.  
If anyone suffers from any sickness  
and would like to stay alive,  
he is ready to cure him,  
so as to make him give up the ghost.

*Rubin says*

35 Listen, good people,  
you will receive much joy  
from the news that I will tell you,  
which I know will be very profitable.  
40 And you, lags, stop your whispering  
and all your gossiping.  
It will do you no harm to keep quiet from time to time.  
Listen, it will stand you in good stead.  
There has come a visitor of the greatest renown,  
45 a wise, artful, venerable physician,  
to bring you, God willing, every solace.  
There is nothing to laugh at!  
What I say, believe it surely,  
like the little horns on this bitch.  
Neither in Bohemia nor in Moravia,  
50 as learned masters say,  
neither in Austria nor in Hungary,  
neither in Bavaria nor in Russia,  
neither in Poland nor in Carinthia -  
indeed his name is hallowed everywhere,  
55 to put it briefly, throughout the world -  
nowhere is there anyone to equal him,  
except that he farts immoderately.  
And he also has precious ointments  
that he has brought from a far country,  
60 with which sicknesses of all kinds  
and wounds however great  
he will heal without delay.  
God strike him down who speaks ill of him!  
Whoever has been stabbed or slashed,  
65 or maybe battered with clubs,  
or maybe has festers in his ear,  
if he comes to my master with gifts,  
my master will teach him thus:



70 pomaže sě, jako pes vkučf  
 a potom sě náhle vzpručf.<sup>7</sup>  
 A vy, páni, chcete-li dobřf býti,  
 můžete jej kyji bítí.  
*Silete*  
*Quo finito currit inter homines.*  
*Mercator, non respondit Rubinus*  
 Rubíne! Rubíne!  
*Secundo clamet*  
 Rubíne, vo pistu?<sup>8</sup>  
*Ipsē respondeat*  
 75 Sed', mistře, držf za řít tistu.  
*Ipsē iterum mercator clamat dicens*  
 Rubíne, vo pistu kvest?  
*Ipsē respondeat*  
 Sed', mistře, chlupatú tistu za pozd.  
*Mercator iterum bis clamat*  
 Rubíne! Rubíne!  
*[Rubinus]*  
 Co kážeš, mistře Severíne?  
*Mercator ad eum dicit*  
 80 Milý Rubíne, kde sě tak dlúho tkáš,  
 že o svém mistře ničse netbáš?  
*Rubinus dicit*  
 Mistře, v onomno biech počal l'udi lěčiti,  
 tu mi počěchu staré baby pod nos pzdíeti.  
*Idem*  
 85 Mistře, v onomno kútě biech,  
 tu mi sě sta dvorný smiech:<sup>9</sup>  
 rozedřěchu mi s puškami měch.  
 Potom sem k tobě běžěti uchvátíl,  
 abych po tobě vešken l'ud obrátíl.  
*Silete*  
*Mercator clamet bis dicens*<sup>10</sup>  
 Rubíne!  
*Ipsē non respondet*  
*Secundo dicit*  
*Ipsē respondeat ut prius*  
*Tercio clamet*  
 90 Rubíne!  
*Ipsē veniens dicit ut prius*  
*Mercator dicit*  
 Milý Rubíne! *Ut prius*

70 he will anoint himself, howl like a dog,  
 and then suddenly go into convulsions.  
 And you, sirs, if you want to be so good,  
 you can beat him with cudgels.  
*Silete*  
*When this is finished he runs among the people*  
*Merchant - Rubin does not reply*  
 Rubin! Rubin!  
*He is to call a second time*  
 Rubin, where are you?  
*He is to reply*  
 75 Here, master, I'm holding a bitch by the rump.  
*Merchant calls again, saying*  
 Rubin, where have you been?  
*He is to reply*  
 Here, master, a hairy bitch by the ass.  
*Merchant again calls twice*  
 Rubin! Rubin!  
*[Rubin]*  
 What are your orders, Master Severin?  
*Merchant says to him*  
 80 My dear Rubin, where have you been wandering so long,  
 paying no heed to your master?  
*Rubin says*  
 Master, I was over there, starting to heal people,  
 when old hags started farting under my nose.  
*The same*  
 85 Master, I was over in that corner,  
 then a fine joke happened to me:  
 my sack with the boxes got torn to shreds.  
 After that I made haste to run to you,  
 so that I might turn all the people towards you.  
*Silete*  
*Merchant is to call twice saying*  
 Rubin!  
*He [Rubin] does not reply*  
*He [Merchant] speaks a second time*  
*He [Rubin] is to reply as before*  
*He [Merchant] is to call a third time*  
 90 Rubin!  
*He [Rubin] comes and speaks as before*  
*Merchant says*  
 My dear Rubin as before



*Ipse respondit dicens*

Milý mistře, ty vždy na mě křikáš  
i svým hněvem na mě kdýkáš!  
U velikém se mistrovství znáš,  
95 však proto i hovna již nejmáš.

*Mercator dicit*

Tot' je ot starých slýcháno  
i u písmě také jest to psáno:  
Ač co s bláznem ký ulovíš,  
ale nerovně s ním rozdělíš.<sup>11</sup>

*Rubinus dicit*

100 Tak se musí vědy státi,  
žet' se zlob zlobí obrátí  
a dobré dobrým se oplátí,  
ktož zle myslí, ten vždy ztratí.<sup>12</sup>

*Mercator dicit*

105 Rubína, pustvě tento hněv na stranu!  
Hovějž lépe svému pánu!  
Buďevě v ten čas bohata,  
míne najů všě zlá ztráta.

*Rubinus dicit*

110 Takož, milý mistře, tako,  
tiehněvě oba za jednako!  
Vše po najů vůlu bude,  
potom náma d'šbel shudo.

*Silete*

*Mercator clamet ter*

Rubíne!

*Ipse veniens respondeat dicens*

Co kažeš, mistře Severíne?

*Mercator ad eum*

115 Rubíne, rozprostři můj krám,  
at' se jáz sde l'udem znáti dám.

*Rubinus respondet*

120 Prav to každý již vás druh k druhu,  
že ke všelikému neduhu  
i ke všelikéj nemoci  
mého mistra masti mohou spomoci.  
Ktož jmá kterou nádchu v nozě,  
od tohot' jmá mléko kozie.  
A ktož jmá zimnici v týlu,  
neb snad neskrevnú kýlu,  
neb snad jmu dna lámá uši,  
125 neb jmá snad čirvy v duši,

*He [Rubin] replies saying*

95 My dear master, you are always screaming at me  
and in your anger squawking at me!  
You have achieved great mastery,  
yet for all that right now you don't own so much as a turd.

*Merchant says*

This has been heard from the ancients  
and it is also written in scripture:  
With a fool you may sometimes catch something,  
but you will share with him unequally.

*Rubin says*

100 Thus it must always happen,  
that evil is countered with evil,  
and good is repaid with good,  
he who thinks ill always loses.

*Merchant says*

105 Rubin, let us put aside this anger!  
Satisfy your master better!  
We shall both immediately be rich,  
every bad loss will pass us by.

*Rubin says*

110 Just so, dear master, just so,  
let's both pull together as one!  
Everything will go according to our will,  
then the devil will play his tune for us.

*Silete*

*Merchant is to call three times*

Rubin!

*He [Rubin] is to come and reply saying*

What are your orders, Master Severin?

*Merchant to him*

115 Rubin, lay out my store,  
so that I may make myself known to the people here.

*Rubin replies*

120 All of you now tell each other  
that for every kind of ailment  
and for every kind of sickness  
my master's ointments can bring help.  
If anyone has a rheum in his foot  
he has goat's milk for it.  
And if anyone has an ague in his back,  
or maybe an inordinate rupture,  
or maybe gout is racking his ears,  
125 or maybe he has worms in his soul,



to vše můj mistr usdraví  
i vše nemoci zbaví.

*Mercator dicit*

Rubíne, skóro-li mé masti budú?

*Ipsé dicit*

130 Jeďnak, mistře, přěd tobú budú,  
až jich z pytlíka dobudu.

*Mercator dicit*

Rubíne, južt' je počal mazanec kvísti.  
Rač mi masti sém mé vyčísti.

*Ipsé dicit*

Kto chcete rady slyšěti,  
můžeto sém rádi hleděti!

*Rubínus*

135 Požehnaj mě, Boží synu i svatý Duše,  
ať mne d' šebel nepokúšie.

*Item dicit*

Toto ti je, mistře, první puška,  
od tět' se počíná vole jako hruška;  
nájprvět' bude jako dýně  
140 a potom bude jako skříně.  
Toto je, mistře, puška druhá,  
od tět' zpleskajú vole tuhú;  
cot' ona první neduha zapudí,  
a tatot' více neduha zbudí.  
145 A toto ti jest puška třetie,  
pro tut' baby skřietkem k čertu vzletie.<sup>13</sup>  
Toto ti je, mistře, puška čtvrtá,  
tat' pohřichu jako nebožďem virtá.  
A u pátěj měl sem tři svirky  
150 a pólčtvěta komára:  
tu je smědla onano baba stará.  
Tato ti jest, mistře, mast z Babylonie,  
v niejť je taká drahá vuoně,  
ktož je kúpí, tako tvirdie,  
155 pójde od nie pzdě a pirdě.  
A toto ti jest mast tak drahá,  
žeť jje nejmá Viedně ani Praha.  
Činila ju paní mladá,  
vše z komárového sádla,  
160 pzdin k niej málo přičinila,  
aby birzo nezvětřěla,  
tut' mi všickni najlěpe chválě,  
Pompkni jje tam k sobě dále,

all this my master will cure,  
and he will rid everybody of sickness.

*Merchant says*

Rubin, will my ointments be ready soon?

*He [Rubin] says*

130 Presently, master, they will be before you  
when I get them out of the bag.

*Merchant says*

Rubin, the Easter cake has already started to bloom.  
Kindly enumerate my ointments here for me.

*He says*

Those of you who want to hear advice  
may please to look this way!

*Rubin*

135 Bless me, Son of God and Holy Spirit,  
so that the devil may not tempt me.

*Next he says*

This one, master, is the first box,  
it brings on a goitre like a pear;  
first it will be like a pumpkin  
140 and then it will be like a coffer.  
This, master, is the second box,  
it makes hard goitres shrink;  
whatever ailment the first one dispels  
a greater ailment this one provokes.  
145 And this is the third box,  
thanks to it hags fly goblin-like to the devil.  
This one, master, is the fourth box,  
unfortunately it bores like a gimlet.  
And for the fifth one I had three crickets  
150 and three-and-a-half gnats;  
then that old hag there ate them.  
This one, master, is an ointment from Babylon.  
In it there is such an exquisite fragrance  
that whoever buys it, so they claim,  
155 will drop dead of it, breaking wind and farting.  
And this one is an ointment so precious  
that neither Vienna nor Prague has it.  
A young lady made it  
all out of gnat lard,  
160 she added a few farts to it  
so that it should not quickly spoil;  
that's the one all praise most keenly.  
Push it along towards you there.



165 at' je každý nepokůšie:  
tat' jedno k milosti slušie.  
A tator', mistře, najlépe vonie.  
Znamenaj, co je do nie:  
Bych je komu v zuby podal,  
že bych to vům viděti dal,  
170 všdy by se dřeve zatočil,  
než by jednú nohú kročil.  
A tuto mast činil mnich v chyžč,  
mnich sedě na je[ptiž] oě.  
Ktož je z vás okusí koli,  
175 vstane jmu jako pši žebráčie holi.  
A to je mast nade všě masti,  
ale neniet' je v tejto vlasti.  
Plukút' ju žáci na školném prazě,  
leč bud' v teple, leč na mrazě,  
180 ale nemóžti je žvásti,  
jedno oblí v život cpáti.  
Ale to z vás každú věz,  
žeť pěkně léčí bez peněz:  
pakli nepěkná přide s dary,  
185 tejt' lačniej dadie páry,  
bud' od čirta, bud' od chlapa,  
i posledniej dadie kvapa.<sup>14</sup>  
A pakli je v kteréj nemoci,  
kažte jej přijíti na tři noci;  
190 budet' sdráva jako ryba,  
neb tí mast ů nebývá chyba.  
A jiných mastí jmáš dosti,  
prodávajž je, ažť někto stepe tvě kosti.

*Silete*

*Rubinus ad Postpalcum*

195 Birzo masti natluc dosti,  
po čas budem mieti hosti.<sup>15</sup>  
Dřéves mi je byl dal málo,  
až se je mnohým nedostalo.  
Přikydníž mi je sěm více,  
až nečakajú stojiece.  
200 Jiných, mistře, pušek jmáš piln krám  
a z těch učiníš, co chceš sám.

*Statim currat inter populum.*

*Hoc dicto Mercator his clamet dicens*

Rubine! Rubine!

165 so that everybody does not try it:  
it pertains only to love.  
And this one, master, has the best smell.  
Take note what there is to it:  
If I were to put it between somebody's teeth,  
so as to let you all see it,  
170 he would always spin round  
before he would step out with one foot.  
And this ointment was made by a monk in a privy,  
a monk sitting on a nun.  
Any one of you who tries it  
175 will get a hard on like half a beggar's staff.  
And that is an ointment above all ointments  
but there is none of it in this country.  
The students pound it on the school threshold,  
whether in the heat or in the frost,  
180 but it cannot be chewed,  
only stuffed whole into the belly.  
But all of you women be advised  
that the pretty ones it cures without money;  
if an ugly one comes with gifts  
185 she will be dealt with more cursorily,  
either by a devil or by a man,  
and even the last one will be given a quickie.  
And if any woman has a sickness,  
tell her to come for three nights;  
190 she will be as fit as a fiddle,  
for this ointment seldom fails.  
And you have plenty of other ointments,  
carry on selling them until somebody thrashes your bones.

*Silete*

*Rubin to Pusterpalk*

195 Quickly pound plenty of ointment,  
we shall soon have visitors.  
Earlier you gave me too little of it  
so that many had to do without.  
Let me have more of it here,  
so that they do not stand and wait.  
200 Of other boxes, master, you have a full stall  
and with those you will do whatever you want.

*At once he is to run among the people.*

*When this has been said, the Merchant is to call twice saying*

Rubin! Rubin!



*Mercator dicit*

205 Hi, Rubíne! Žet' vran oka nevykline,  
že mój tírh oně pro tó hyne!  
Rubíne, mólžeš prudkým, zlíšm, nevěrný, synem býti,  
že kdy tebe volajú, a ty nechceš ke mně přijít!

*Rubímus dicit*

210 É, žádný mistře, nemluv mi na hanbu mnoho,  
neb sem nedóstojen slova toho;<sup>16</sup>  
neb kdež jáz stoju nebo chozu,  
tut' veždy tvó čest plož'u.

*Mercator dicit*

Rubíne, moj věrný slúho,  
tuto býti nemóžem . . . dlúho.<sup>17</sup>  
Nechce k náma i jeden kupec přijíti,  
juž musívě odsud přič jíti.

*Rubímus dicit*

215 É, žádný mistře, rač vesel býti,  
chce k náma dobrý kupec přijíti.  
Vizut' ondeno dobrého druha syna,  
a u něho jest veliká lysina.  
220 Bude náma zaplácena tohoto postu vyzina.  
jež lepší bude než s veliky noci kozina.

*Mercator dicit*

225 Slyšal sem, Rubíne, zvěstě,  
že jsú sde tři panie u mǔstě,  
a tyt', Rubíne, dobrých mastí ptajú.  
A zdát' ty mne, Rubíne, neznajú?  
Zdát' mi se, ežt' ondeno stojie,  
ežt' se o nich l'udě brojje.  
Doběhni tam, Rubíne, k nim  
a čestu ukaž ke mně jim.

*Rubímus dicit ad personas*

230 Dobrojtvo vám, krásné panie!  
Vy tepliv jdete zej spánie  
a nesúce hlavy jako lanie?  
Slyšal jsem, že drahých mastí ptáte.  
Hyn jich u mého mistra plin krám jmáte.

*Silete*

*Statim prima Maria cantet*

235 Omnipotens pater altissime,  
angelorum rector mitissime,  
quid faciemus nos miserrime?  
Heu, quantus est noster dolor!

*Merchant says*

205 Ah, Rubin! I wonder a raven doesn't peck out your eye  
for letting my honorable trade perish.  
Rubin, how can you be such a reckless, wicked, faithless son  
that when I call you, you will not come to me!

*Rubin says*

210 Hey, beloved master, do not say so much to shame me,  
for I do not deserve such words;  
for wherever I stand or walk,  
I always propagate your honor.

*Merchant says*

Rubin, my faithful servant,  
we cannot stay here long.  
Not a single customer will come to us,  
it is time for us both to go away.

*Rubin says*

215 Hey, beloved master, please be joyful,  
a good customer will come to us.  
I see over there the good fellow's son  
and he has a big bald pate.  
220 We will pay for this Lent's sturgeon-flesh,  
which will be better than the Easter goat-flesh.

*Merchant says*

I have heard, Rubin, for sure,  
that there are three ladies here in town,  
and they, Rubin, are seeking good ointments.  
225 And do they not, Rubin, know me?  
It seems to me that they are standing over there,  
that people are thronging around them.  
Run there, Rubin, to them  
and show them the way to me!

*Rubin says to the persons*

230 Good morning to you, lovely ladies!  
You have only just woken from your sleep, have you,  
and come carrying your heads like hinds?  
I have heard that you are seeking precious ointments.  
There at my master's you have a full stall of them.

*Silete*

*At once the first Mary is to sing*

235 Almighty, most exalted father,  
most gracious ruler of the angels,  
what shall we most unhappy ones do?  
Oh, how great is our sorrow!



*Prima dicit ricium*  
 Hospodine všemohúci,  
 anjelský králu žádúci!  
 240 I co je nám sobě sdieti,  
 že nemůžem tebe viděti?

*Secunda Maria cantet*  
 Amisimus enim solacium,  
 Ihesum Christum, Marie filium.  
 Ipse erat nostra redemptio.  
 245 Heu, quantus est noster dolor!

*Deinde dicit ricium*  
 Ztratily smy místra svěho,  
 Jesu Krista nebeského.  
 Ztratily smy svú útěchu,  
 250 ješto nám židie odjechu,  
 Jesu Krista laskavého,  
 příteloe ovšem věrného,  
 jenž jest trpěl za vše za ny  
 na svém těle l'utné rány.

*Tercia Maria cantet*  
 Sed eamus unguentum emere,  
 255 cum quo bene possumus ungere  
 corpus Domini sacratum.

*Deinde dicit ricium*  
 Jako se ovčičky rozběhují,  
 kdyžto pastušky nejmajú,  
 260 takéž my bez místra svěho,  
 Jesu Krista nebeského,  
 ješto nás často utěšoval  
 a mnoho nemocných usdravoval.

*Mercator cantet*  
 Huc propius flentes accedite,  
 hoc unguentum si vultis emere,  
 265 cum quo bene potestis ungere  
 corpus Domini sacratum.

*Contra Mercatorem Marie cantent*  
 Dic tu nobis, mercator iuvenis,  
 hoc unguentum si tu vendideris,  
 dic precium, quod tibi dabimus.

*Mercator dicit ricium*  
 270 Sěmo blíže přistupíte  
 a u mne masí kápite.

*Item mercator dicit ad Rubinum*  
 Vstaň, Rubíne, volaj na ně!

*The first one says*  
 Lord almighty,  
 beloved king of the angels!  
 240 What are we to do with ourselves  
 now that we cannot see you?

*The second Mary is to sing*  
 For we have lost our solace,  
 Jesus Christ, Mary's son.  
 He was our redemption.  
 245 Oh, how great is our sorrow!

*Then she says*  
 We have lost our master,  
 heavenly Jesus Christ.  
 We have lost our solace,  
 250 whom the Jews took away from us,  
 kind Jesus Christ  
 friend ever faithful,  
 who suffered for all of us  
 cruel wounds on his body.

*The third Mary is to sing*  
 But let us go and buy ointment  
 255 with which we might well anoint  
 The Lord's sacred body.

*Then she says*  
 Just as little sheep stray  
 when they have no shepherd,  
 260 so do we, too, without our master,  
 heavenly Jesus Christ,  
 who often solaced us  
 and healed many sick people.

*Merchant is to sing*  
 Approach closer here, you weeping women,  
 if you want to buy this ointment  
 265 with which you may well anoint  
 the Lord's sacred body.

*Facing the Merchant the Marys are to sing*  
 Tell us, young merchant,  
 if you will sell this ointment,  
 tell us the price that we are to give you.

*Merchant says*  
 270 Step up closer here  
 and buy ointments from me.

*Next Merchant says to Rubin*  
 Rise, Rubin, I am calling you!



275 Viz umírlč bez pomeškánie<sup>18</sup>  
 týmto paniem na pokušenie  
 a mým mastem na pochválenie.  
*Deinde Abraham procedit portans filium cum Rubino. Qui dicit*  
*sic*  
 Bych mohľ zveděti od mistra Severina,  
 by mi mohľ ulěčiti mého syna,  
 chtěl bych jemu [dāti] tři hřiby a půl sýra.<sup>19</sup>  
*Item veniens ante mercatorem dicit*  
 280 Vřtaj, mistře ený i slovutný!  
 Jáz som přišel k tobě smutný,  
 hořem sám nečuju sebo!  
 Protož anažně prořju tebe,  
 by ráčil mému synu z mirtvých kázati vřtáti.  
 285 Chtěl' bych mnoho zlata dāti.  
 Pohynulo nebožátko!  
 Přědivně biele dět átko.  
 . . . bielý chľb jedieše  
 a o řženém nerodieše.  
 290 A kydž na kampa vsodieše,  
 tehdy vidieše,  
 co se prostřed jřtby dějieše.  
 Také dobrú vřřhu jmějieše:  
 když pivo uzřieše,  
 na vođu oka neprordřieše.  
*Mercator dicit ad eum*  
 295 Abrahame, to já tobě chcu řeci,  
 že já tvěho syna ulěčiu,  
 ač mi dáš tři hřivny zřita<sup>20</sup>  
 a k tomu svú dceř Mođu.<sup>21</sup>  
*Abraham dicit ad mercatorem*  
 300 Mistře, to ti vře rád dám,  
 cos potřěboval sám.  
*Mercator dicit*  
 Pomáhaj mi, Boží synu,  
 at' jáz u méj pravdě nehynu!  
 Ve jmě Božie jáz tě mařju,  
 305 jiuž! chytrostí vřtáti kařiu!<sup>22</sup>  
 I co ty ležřš, Izáku,  
 čině otcu řalost takú?  
 Vřtaň, daj chválu Hospodinu,  
 svaté Mařie jejie synu.  
*Quo finito fundunt ei feces super culum.*<sup>23</sup>

275 See about the corpse without delay,  
 to offer these ladies a trial  
 and win praise for my ointments.  
*Then Abraham comes forward carrying his son with Rubin. He*  
*speaks thus*  
 If I might learn from Master Severin  
 that he could heal my son  
 I would give him three mushrooms and half a cheese.  
*Next coming before the Merchant he says*  
 280 Welcome, honorable and renowned master!  
 I have come to you sorrowing,  
 with grief I am beside myself!  
 Therefore I earnestly beg of you  
 graciously to bid my son rise from the dead.  
 285 I would give you much gold,  
 The unfortunate lad has perished!  
 He was a prodigious child.  
 He would eat white bread  
 and did not care for rye,  
 290 And when he took his seat on the stove  
 he would see  
 what was happening in the middle of the room.  
 He also had a good custom:  
 when he perceived beer  
 he would not open his eyes to water.  
*Merchant says to him*  
 295 Abraham, I want to tell you this,  
 that I will heal your son,  
 if you give me three talents of gold  
 and also your daughter Moča.  
*Abraham says to the Merchant*  
 300 Master, I will gladly give you all this  
 that you have asked for.  
*Merchant says*  
 305 Help me, Son of God,  
 so that I may not perish in my righteous purpose!  
 In the name of God I anoint you,  
 now by my art I bid you rise!  
 Well, why do you lie there, Isaac,  
 causing your father such grief?  
 Rise, give praise to the Lord,  
 to holy Mary's own son.  
*When this is finished they pour feces over his backside.*



*Ipsa vero Isaac surgens dicit ricum*  
Avech, avech, avech, ach!  
310 Kak to, mistře, dosti spách,  
avšak jako z mirtvých vstach,  
k tomu sě bezmál neozrach.<sup>24</sup>  
Děkuju tobě, mistře, z toho,  
ež mi učinil eti přieliš mnoho.  
315 Jiní mistři po svém právu  
maži svými mastmi hlavu;  
ale tys mi, mistře, dobře zhodil,  
ež mi všichnu fit mast ů oblú.

*Silete*

*Mercator ad Marias dicit ricum*  
Milé panie, sčm vítajte!  
320 Co vem třeba, toho ptajte.  
Slyšal sem, ež dobrých mastí ptáto.  
Ted' jich u mne pln krám máte!

*Item mercator dicit*

Letos, den svatě Marie,  
přinesl sem tuto mast z zámořie.  
325 Nynie, u Veliký pátek,  
přinesl sem tuto mast z Benátek.  
Tat' má mast velikú moc,  
žeť usdravuje všelikú nemoc.  
Jest-li v uonomno kútě která stará baba,  
330 a jest na jejie břisě kóžě slába,  
jakž sě túto mastí pomaže,  
tak sobě třetí den zvoniti káže.  
Lčšte-li sě, panie, rády,  
túto mast ů pomažete líčka i brady;  
335 tat' sě mast k tomu dobře hodí,  
ale dušit' velmi škodí.

*Mariae dicunt*

Milý mistře, my sě mladým ľudem sí ůbiti neľsádámy,  
proto také masti nehledámy.  
340 Kromě náš smutek veliký zjevujem tobě,  
že náš Jesus Kristus pohřben v hrobě.  
Proto bychom chtěly umazati jeho tělo,  
aby sě tiem ůchotnějic jndlo.  
Máš-li mast s myrrú a s tymiánem,  
s kadidlem a s balšánem, dobrý družo, tu prodaj nem.

*Mercator dicit*

345 Zajistě, panie, když u mne té masti ptáte,  
ted' jic u mne velikú pušku máte.

*Isaac himself rises and says*

Alas, alack, alas, ah!  
310 How very long, master, I have slept,  
but I have risen as from the dead;  
also, I nearly befouled myself.  
I thank you, master for this,  
that you have done me too much honor.  
315 Other masters, according to their rule,  
use their ointments to anoint the head;  
but you, master, have suited me well  
by pouring ointment all over my backside.

*Silete*

*Merchant says to the Marys*

Dear ladies, welcome here!  
320 Whatever you need, ask for it.  
I have heard that you are seeking good ointments.  
Here at my place you have a full stall of them!

*Again the Merchant says*

This year, on the day of St. Mary,  
I brought this ointment from overseas.  
325 Now, on Good Friday,  
I brought this ointment from Venice.  
This ointment has great power,  
so that it cures every kind of sickness.  
If over in that corner there is an old hag,  
330 and the skin on her belly is weak,  
as soon as she anoints herself with this ointment,  
she may order the bell to toll for her on the third day.  
If you, ladies, like to make up,  
you will use this ointment to anoint your cheeks and chins:  
335 the ointment is well-suited for that  
but it does great harm to the soul.

*Marys say*

Dear master, we do not aim to please young men,  
and that is not why we are looking for ointments.  
340 We only reveal to you our great sorrow,  
that our Jesus Christ is buried in the grave.  
That is why we would like to anoint his body,  
so that its state might be the nobler for it.  
If you have an ointment with myrrh and with thyme,  
with incense and with balsam, good fellow, sell us that one.

*Merchant says*

345 Indeed, ladies, since that is the ointment you seek from me,  
here at my place you have a great box of it.



Letos, den svatého Jana,  
činił sem tuto mast z myrřy a z tymiána.  
Přičinił sem k tomu rozličného koření,  
350 v němž jest silné Božie stvoření,  
Jest-li které mrtvé tělo,  
že je dlouho v hrobě hřbčilo,  
bude-li tů mast ů mazáno,  
tím bude šlechtnějš zachováno.

*Maria dicit*

355 Milý mistře, rač nem to zjěviti,  
zač nem jest tu mast jmieti neb přijieti.<sup>25</sup>

*Mercator dicit*

360 Zajistě, panie, když sem jiným ľudem tak ů mast prodával,  
za tři hřivny zlata sem ju dával,  
ale pro veliký smutek vám  
za dvě hřivně zlata dám.

*Uxor mercatoris dicit contra eum ricmum*

365 I kam, milý muži, hřdáš,  
že se mladým nevěstkám si ůbiti řádáš,<sup>26</sup>  
že tak ů mast za dvě hřivně zlata vykládáš?

I co pšesš sám nad sob ů  
i nade mn ů, chud ů žen ů?  
Proto ty lkáš chudob ů  
a já také, hubená, s tob ů.<sup>27</sup>  
Nebo je to mě vše ůsilé,  
a já sem vydala na nej své obilé.

370 A to jie nepones ů ty panie  
dřieve, než mi hřivny tři zlata dadie.

*Mercator dicit*

375 Mnohé ženy ten obyčej jmajú:  
kdy se zapí ů, tehdy mnoho baj ů.  
Takěř tuto biednicě neřvarná  
mluví veřdy slova prázn ů.

Zapiv ů se mluvíš mnoho  
a juž z ľým ůživeš toho!  
Nebo co ty jmáš do toho,  
že mě opravuješ velmi mnoho?  
380 Radil ů bych, aby přestala,  
mně s pokojem býti dala.

Pakli toho nepřestaneš,  
snad ote mne s pláčem vstaneš.  
Náhle opravěj sv ů přeslicu,  
385 nebt' dám pšst ů po tvém ľscu!

This year, on the day of St. John,  
I made this ointment of myrrh and of thyme.  
I added to it various spices  
350 in which God's creative power is strong.  
If any dead body  
which has long been buried in the grave  
is anointed with this ointment,  
it will be the more nobly preserved for it.

*Mary says*

355 Dear master, please reveal to us  
for how much we may have or receive this ointment.

*Merchant says*

360 Indeed, ladies, when I sold such ointment to other people,  
I gave it for three talents of gold,  
but to you, because of your great sorrow,  
I will give it for two talents of gold.

*Merchant's Wife, facing him, says*

365 Why, my dear husband, what do you mean  
by aiming to please young harlots  
by offering such an ointment for two talents of gold?  
Why, what are you doing to yourself,  
and to me, poor woman that I am?

That is why you are groaning with poverty,  
and so am I, miserable wench, with you!  
For it is all my work,  
and I laid out my wealth for it.

370 And so those ladies will not take it away  
before they give me three talents of gold.

*Merchant says*

375 Many women have this habit:  
when they get drunk they hold forth a lot.  
So this uncomely wretch, too,  
is always talking empty words.

Since you got drunk you talk too much,  
And now you will suffer for it!  
For what business is it of yours  
to keep correcting me so much?  
380 I would advise you to stop,  
to let me be in peace.

And if you do not stop it  
maybe you will rise and go away from me in tears.  
Busy yourself with your distaff at once,  
385 or I will punch you in the face!



*Uxor clamat*

To-li je mé k hodóm nové rúcho,  
 že mě tepeš za mé ucho?  
 Pro mé dobré dávné děnie  
 dáváš mi poličky za oděnie.  
 390 Pro mů vešty dobrou radu  
 zbils mi hlavu jako hadu.  
 A to se již chcu s tobú rozdělití nebo rozlúčití,  
 le všem čertóm poručití.

*Postpalk dicit rimum*

Vítajte, vy panie drahné!  
 395 Vy jste mladým žákóm viděti hodné!

*Rubinus dicit*

Postpalku, mohl by mluviti tšě,  
 až by se obořily chýšě.

*Postpalk dicit*

Rubíne, by ty můj rod znal,  
 snad by na mě lépe thal.

*Rubinus ad eum*

400 Postpalku, dáš-li mi svůj rod znáti,  
 chcu já na tě lépe tháti.

*Postpalk dicit*

Rubíne, chceš-li o mém rodě slyšěti,  
 to tobě chcu pověděti.  
 Má stičě oba,  
 405 Soba i také Koba,  
 prodáváta hřiby, hlívy,<sup>28</sup>  
 i také hlušicě, sířvy.  
 Často chvostišě prodáváta,  
 protot' velikú čest jmáta.

*Rubinus dicit*

410 I což ty, žebráče chudý,  
 tkaje se sudy i onudy  
 pravíš mi o svéj rodině?  
 Jáž tobě lepšie povědě  
 to, ještě lepšie vědě.  
 415 Má teta Vavřena  
 byla v stodole zavřena  
 s jedním mnichem komendorem<sup>29</sup>  
 blíz pod jeho dvorem.  
 A má strýna Hodava  
 420 často kyselicu prodává.  
 Dřievet' jest krúpy dřela,  
 protot' jest velikú čest jměla.

*Wife shouts*

Is this my new gown for the feast  
 that you thump me behind the ear?  
 For my long-standing goodness  
 you give me blows instead of clothes.  
 390 For my ever-good counsel  
 you have beaten my head like a snake's.  
 And so now I will separate or part from you,  
 and commend you to all the devils.

*Postpalk says*

Welcome, you fair ladies!  
 395 You are a proper sight for young students!

*Rubin says*

Postpalk, you might talk more quietly,  
 or you will make the cottages come tumbling down.

*Postpalk says*

Rubin, if you knew my lineage  
 maybe you would pay more heed to me.

*Rubin to him*

400 Postpalk, if you let me know your lineage  
 I am willing to pay more heed to you.

*Postpalk says*

Rubin, if you are willing to hear about my lineage,  
 I am willing to tell you this:  
 Both my uncles,  
 405 Soba and also Koba,  
 sell mushrooms and fungi,  
 and also damsons and plums.  
 Often they sell brooms,  
 that is why they are held in great honor.

*Rubin says*

410 How come that you, poor beggar,  
 who wander hither and thither,  
 talk to me about your family?  
 I shall tell you better  
 what I know is better.  
 415 My aunt Vavřena  
 was shut in a barn  
 with a certain monk-commendator  
 just below his estate.  
 And my aunt Hodava  
 420 often sells barley porridge.  
 Earlier she used to hull groats,  
 that is why she was held in great honor.



425 Fí, kde bych se stávil,  
bych tobě veš svůj rod vypravil!  
Tobe bych vše cti zbavil,  
a sebe bych za jednu píanú hnáicu nepopravil.  
Náhle přestaň, nevolaj mnoho,  
nebo zlým uživeš toho!  
430 Přestaň, nebo tě převrácu,  
žily, kosti tímto kyjem v tobě zmlácu.

*Silete*

*Mercator dicit*

Cné panie, na to vy ničs netbajte!

-----

425 Bah! Where would it get me  
if I described all my lineage to you?  
I would deprive you of all honor  
and I wouldn't better myself by a single squashy wild pear.  
Stop it at once, don't shout too much,  
or you will suffer for it.  
430 Stop it, or I will knock you down,  
I will thrash the veins and bones inside you with this cudgel.

*Silete*

*Merchant says*

Honorable ladies, don't you pay any heed to that!

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1. The term *ricmus* which appears in several of the Latin rubrics is not translated, because it is in the nature of a technical term with no satisfactory English equivalent, and because its present use does not reflect its specific meaning, so that it contributes little to the sense of the rubric as a whole. It is employed in a number of bilingual plays, German-Latin as well as Czech-Latin, primarily to designate the passages which are spoken in the vernacular, as distinct from those sung in Latin; this standard use is exemplified later in the present text, when each of the Marys' sung Latin laments is followed by a spoken Czech stanza which the rubric calls a *ricmus* (vv. 234-262). In those plays where a Latin chant is "paraphrased" in a vernacular chant as well as a vernacular speech, *ricmus* is used to distinguish the spoken passage; examples can be found in the Czech-Latin *Ordo trium personarum* (SSDPL 166) and in the Innsbruck Easter play (vv. 1119-1134). However, this practice is not altogether systematic; in the Erlau III Easter play, Pasterpalkch's opening German speech (vv. 93-98) is introduced as a *ricmus* though it is not coupled with any chant; in the Czech-Latin *Ordo trium personarum* the term is applied to a spoken Latin sentence in prose (SSDPL 165) as well as to a Latin chant, which is introduced by the rubric *Secunda persona canit ricmus* (SSDPL 150); an almost wholly Czech fragment of a Passion play ends with the rubric *Et recedunt cum corpore ad sepulchrum cantantes ricmus*; *Recessit pastor* [And they depart with the body to the sepulchre singing the *ricmus*: The shepherd has departed SSDPL 132 (*Recessit pastor* is in fact a responsory of Holy Saturday Matins)]. Since it might thus be applied to a passage spoken or sung, in the vernacular or in Latin, and in verse or in prose, *ricmus* evidently came to mean little more than "utterance." Nevertheless it seems to be associated particularly with bilingual religious plays and this makes its appearance in the first extant rubric of the *Mastišákův*, as well as before v. 35 where it introduces a speech which follows a chant, interesting as yet another indicator that the farce is fully integrated in the religious play.

2. *Bendtky* is the Czech name for Venice and this is undoubtedly the primary meaning it evokes here. But it is not irrelevant to Rubin's statement that *Bendtky* was also the name of several small towns and villages in Bohemia and, more importantly, of a notorious Prague brothel in the fourteenth century. It seems to have become a common noun meaning "brothel" at least by the fifteenth century, when a manuscript defines *bendtky* as *kurevský dům* [whore-house] in Czech and *scortorium* [brothel] in Latin (SS).

3. *kyslic* is defined as "barley porridge" or more exactly "porridge made of barley flour" in the MSS, which distinguishes it from *kyselo*, meaning "soup made of leaven"; Gobsauer (in SS) and Máchal (in SSDPL 222) similarly distinguish the two words. Hrabák and Černý regard them as synonymous, and Černý adds that *kyselo* is made of cabbage as well as leaven. In later usage the words were sometimes used interchangeably and sometimes differentiated. As a rule both designate a cheap and humble food, often supposed to be unappetizing, proper to the mortification of Lent, or to the poor who cannot afford anything better. That seems to be the point here, as well as at v. 420, and the exact composition of the food is relatively unimportant.

4. The feminine noun *holič* derives from a root which means "bare," "bald," "hairless" or more generally "without any excrescence." One sense of *holič* is "bald spot on the head" or "bald pate," but it is obviously the other, "girl" or "young woman," that is pertinent here (SS). What is not altogether clear is its precise connotation. Dašheika comments that it is pejorative, and his gloss *puella immatura* suggests that the insult lies in implying that she is sexually immature (Havránek and

Hrabák eds., *Výbor* . . . , 260). But there are other possibilities; *holič* is cognate with *holka*, which may also bear the sense *puella immatura* (SS), but which often implies a degree of licentiousness (rather like the English *wench*, which may signify either "young woman, girl" or "lewd woman, prostitute").

5. *tista*, literally "bitch," here and in vv. 75 and 77 signifies "lewd or immoral woman" (also one of the senses of "bitch" recorded in Webster's dictionary) and *rožce*, literally "little horns," is used here to designate her breasts (František Oberpálcer ed., *Nejstarší české hry divadelní*: "The Oldest Czech Plays," Prague 1941, 21).

6. The text between *Ni v Čechách* and *po všem světě* (vv. 49-55) appears syntactically incoherent, perhaps because a verse dropped out after v. 53; it has been suggested that the passage was initially composed in an older form of Czech and that by the time the present text came to be recorded the original state of v. 53 was perceived as archaic and hence modified, with the result that it no longer rhymed with the verse which was meant to follow it and complete the sense (Truháček, "O staročeských dramatech velikonočních," 34).

7. The exact meaning of the verb *vzpružit se* appears uncertain and the present translation, "to go into convulsions," is designed to cover as many of the proposed meanings as possible. The sense "to straighten up" or "rear up" (*vzpružit se*) is given by Máchal (SSDPL 233), Oberpálcer (*Nejstarší české hry divadelní*, 20), Hrabák (*Staročeské drama*, 256) and Dašheika (Havránek and Hrabák, eds., *Výbor* . . . , 260). But this does not seem quite satisfactory in the present context, and so different scholars offer different possible alternatives. Oberpálcer relates it on the one hand to dialect words used of a rearing horse or of spurring or gushing water, and on the other to past evidence of the meaning "to become twisted, writhe, or curl up" (*zkroutit se*); this last is the only meaning cited by Černý (*Staročeský Mástišákův*, 5). Dašheika proposes "to stretch out" or "to fall full length" (*natahnout se*). Jan Jakobec (*Dějiny literatury české*: "History of Czech Literature" 1, Prague 1929, 125) offers "to topple over, collapse" (*svážit se*). The uncertainty of the exact meaning is confirmed by the considerable difference between the interpretations provided in the original English version of Jakobson's article ("Medieval Mock Mystery . . . , 255), "doubles over," and in the French translation ("Le mystère burlesque du Moyen Age. L'Unquentarius vieux tchèque," *Critique*, XXX/322, 1974, 276), *se raidit*, that is, "stiffens" or "goes rigid." The MSS, which unlike the authorities just quoted is not concerned specifically with the *Mástišákův*, gives, besides *vzpružit se* [to straighten up], only *vzpružit se* [to oppose, resist or set oneself against] and *zprotivit se* [to resist, to oppose or to disgust]. Rubin evidently means to promise a catastrophic and probably fatal outcome; whether the victim writhes, or rears up, or falls rigid is secondary.

8. Here and in his next speech Severin uses corrupt German: *vo pistu* for *wo bist du* and *vo pistu krezt* for *wo bist du gewesen* (cf. Šolc, vv. 96 and 78).

9. Some indication where the humor of this "Yine joke" lies may be found in the Innsbruck Easter play, where Rubin says: *ich habe myn sack verlorren, / den haben mir dy alden wib gestolen* [I have lost my sack, / the old woman stole it from me] (vv. 881-882) and: *Beite, mir ist vbel gelungen, / cyn alt wib hat mir myn sack abe gedrungen* [Wait, I've had a misfortune, / An old woman has pinched my sack] (vv. 891-892). In his note to the passage Meier explains: "One must imagine that previously, during his business, Rubin had an opportunity to make some of the Merchant's goods disappear into his own sack—to the great joy of the spectators" (*Das Innsbrucker Osterpiel* . . . , 159). The Czech Rubin does not actually attribute the loss of his ointment-boxes to the hags he mentioned a moment before; the verse *rozedřechu mi s puškami mých* (v. 86) literally means "they tore to shreds my bag



with the boxes" but as it is separated from the reference to the hags not only by two verses but by what presents itself as the start of a new section of the speech (introduced by *idem* and the repetition of *Missie* at v. 84 as at v. 82), the verb seems to have the indefinite sense equivalent to an English passive rather than to refer back to the hags.

10. This opens a section (or scene) which begins in the same way as the preceding one (from v. 73 on). This much is made clear by the stage directions, which repeatedly specify "as above" (*ut prius*). Unfortunately, they do not state explicitly which of the "above" speeches they refer to, but they strongly suggest that the section repeats the first five speeches of the previous one (vv. 73-77), then omits the next two (vv. 80-81), before taking an entirely different course. That the first speech and the silence which follows it are repeated is beyond doubt; the text specifies that the Merchant is to call Rubín's name twice and Rubín is not to reply, which is just what happened at the beginning of the previous section. What comes next is somewhat less certain. The rubric which accompanies v. 89 goes on to direct that Severín should again repeat Rubín's name and Rubín answer "as before"; then Severín is to call Rubín's name for the third time, and Rubín to come and answer "as before." This seems to indicate that Rubín repeats his first two speeches in the previous section (vv. 75 and 77). (The only other possibility is that Rubín replaces one of these by the third of his earlier speeches, v. 79, and this is less likely because the first two manifestly form a pair.) If he does repeat them, it may be supposed that what Severín says to provoke these particular replies is not only Rubín's name but the whole macaronic verses with which they rhyme: *Rubín, vo pístu?* and *Rubín, vo pístu kvest?* The fact that the sixth and seventh speech are repeated immediately afterwards is again beyond doubt. The text directs the Merchant to say *Missie Rubína* "as before" (v. 91) and the only foregoing speech that begins with those words is Severín's fifth in the previous section (vv. 80-81).

11. Severín's rather obscure proverb seems to mean something like: "Though association with a fool may sometimes bring you a profit, yet he will always get more out of it than you will" (cf. Schl. vv. 90-91).

12. Rubín's maxim is adapted from one of the many gnomic triplets found in the *Alexandriá*, a Czech epic poem about Alexander the Great which dates from c. 1290. The original (as quoted in SSDPL 41) reads:

*Zloba všem se vždy obrátí,  
dobře se dobrým vždy oplácí  
a kdož se miení, ten vždy ztratí.*

13. Many editors (such as Hanka, Hrabák, Kunstmann and Daňhelka) emend to *v záhřetkem* [with a goblin], implying that the hags fly to the devil accompanied by something like the witch's "familiár." This is not implausible but it disregards the fact that in Czech the instrumental case (such as *záhřetkem*) can be used to mean "like" or "in the manner of."—The term *záhřetek* originally signified a pagan god who protected the household, but the coming of Christianity and the Church's attacks on this as on other elements of paganism gradually transformed what had been a protective deity into an evil and delusive being, variously assimilated to the devil (Černík Zbrt, *Sáhřetek v lidovém podání staročeském*: "The Goblin in Old Czech Popular Accounts," Prague 1891).

14. The phrases *dadle pby* and *dadle knapa* are evidently slang and their precise meaning is disputed; but the context indicates that they refer here to forms of sexual treatment dispensed with the aid of the students' "ointment."

15. Daňhelka (Havránek and Hrabák eds., *Výbor* . . . 261) glosses *po čas* "for a long time" (*dlouhok*), but Máchal's interpretation (SSDPL 217) "soon" (*za nevlouhok*) seems to give a preferable sense.

16. The manuscript reads *teho* instead of *toho*.

17. Máchal indicates that there is an erasure in the manuscript after *nenážen*; the beginning of verse 287 is also illegible because the manuscript is damaged.

18. *Viz*, from *viděti*, literally means "see," though it can have a wider meaning (for instance, *viděti o sobě*, literally "to see about oneself," is used in the sense "to remember oneself, think about oneself, look after oneself," MSS). Its use here appears to echo *Všut* [I see (v. 217)]; the translation "See about" attempts to preserve the cross-reference.—The fact that English requires either the definite or the indefinite article before "corpse" (or "dead one" as *umrléc* could also be rendered) obliges the translator to opt between two alternatives which are present simultaneously in the original, and so to limit the possible meanings. It is clear that Rubín is to fetch a corpse so that Severín can demonstrate his ointments to the Marys, and he does in fact bring the dead Isaac; on the other hand it is generally agreed that his earlier announcement: "A good customer will come to us, I see over there the good fellow's son" (vv. 216-217) refers to Isaac and his father. But it is not known whether the spectators would have seen them at that point and would therefore have understood *umrléc* as referring to Isaac, "the corpse," or whether they would have thought Severín was asking for "a corpse"; yet another possibility is that at least some of them, failing to connect the word with Isaac, might have wondered if it did not refer to Christ, whose death the Marys have just been lamenting.

19. The word *hřiby*, plural of *hřib*, refers to the particular kind of mushroom which is called *boletus edulis* in Latin and is known to some English speakers by the French name *cèpe*, but seems to have no common name in English; that is why the present translation uses the generic term. In Bohemia *hřiby* have long been familiar as a common foodstuff. However, as Jakobson ("Medieval Mock Mystery . . ." 251) pointed out, in the present instance the word is obviously chosen for its similarity to *hřivny*, the units of payment Severín demands both for curing Isaac (v. 297) and for the ointment he proposes to sell the Marys (vv. 358-360).

20. Jakobson ("Medieval Mock Mystery . . ." 251) translates *hřivny* "marks," but "talents" seems preferable, partly because "talent," like *hřivna*, has biblical and metaphorical associations, and partly because just as here the price of the ointment the Marys want to buy is measured in *hřivny zlata* (vv. 358-360, 371), so it is stated to be *unum auri talentum* [one talent of gold] in the Latin plays from Vich, Tours, St. Adalbert and the Deřt fragment, as well as in the bilingual Innsbruck Easter play (v. 961), and simply as *auri talentum* [a talent of gold] in the Latin play from the *Codex Buranus*. John Hus wrote in 1414: *Já žetky neumím lpe žci talentum než hřivna* [I know no better way to say *talentum* in Czech than *hřivna*," SS, v. *hřivna*].

21. The name *Moča* occurs as a straightforward equivalent to *Mechthilde*, but it often bears definitely disparaging connotations; it was used in medieval Czech as an equivalent to the Latin *praestituta*, signifying "female juggler" but also "cheat" (SS, v. *měče*). In Germany *die Metz*, derived from *Mechthilde*, came to connote a trollop or prostitute (Pavel Štner, *Chrám i tvrz*: "The Temple and the Fortress," Prague 1946, 318).

22. According to Kunstmann (*Denkmäler der alttschechischen Literatur*, 429), *chytrost* = *chyte* = *rychle*, "quickly." But Gebauer (SS) shows that in Old Czech, as now, *chytrost* meant "cleverness, skill, cunning, craft" and was used to translate the Latin *ars*; he quotes Severín's use of the word here among his examples. Kunstmann's interpretation evidently derives from the use of *chytř* in the sense "quick, agile," which Václav Machek (*Etymologický slovník jazyka českého a slovenského*: "Etymological Dictionary of the Czech and Slovak Language," Prague 1957) regards as Slovak (and also Polish, Serbo-Croat and Slovene) rather than Czech, and which he firmly distinguishes from the usual Czech sense, "clever."



23. There seems to be some doubt about the sense of this rubric and particularly of the word *feces*. Recent Czech editors have translated it as "yeast" (Buznice, see Oberfalcer, *Nejstarší české hry divadelní*, 101; Hrabák, *Staročeské drama*, 26; Černý, *Staročeský Městský*, 13) or as "slops" (Hřečka, Daňhelka in Havránek and Hrabák eds., *Výbor . . .*, 257). It is by no means unthinkable that actual feces, or at least something specifically designed to represent them, were meant to be used. Medieval religious drama did not hesitate to include extraordinarily scatological stage business. The *Gen Saint Denis*, for example, shows the dead St. Anthonin stripped naked and thrown into a cess-pit, graphically described as filthy, stinking and filled with dung and manure; a rubric which directs the actor to smear his face with "mud" indicates that mud was what actually filled the pit, but the description so firmly establishes its dramatic meaning, "ordure," that when Anthonin is resuscitated by St. Sencin and smears with his mud-smear face the effect must be grotesquely shocking; Sencin emphasizes it by insisting that Anthonin's face needs a thorough wash and himself wiping it clean (Seubert ed., *Le Gen Saint Denis*, vv. 1314-1394). In the English morality play called *Mankind* at least one and possibly two of the Vices apparently defecate on stage (*Mankind*, vv. 783-786 and perhaps 730-731, in Eccles ed., *The Macro Plays*). Excrement also featured in some of the ceremonies connected with the Feast of Fools, which was inseparably even if parodistically linked with the church liturgy (Bakhtin, *Rabelais . . .*, 147). Moreover, the use of excrement, dung or manure, might be regarded as appropriate to a spring-time representation of a renewal of life. The idea of defecation is, in any event, evoked in the speech Isaac says immediately after undergoing the treatment.

24. The present translation rather bowdlerizes the original meaning of *bezml' neotach*, which could be rendered more precisely if the Middle English verb "to besochyte" were still current; Isaac actually says "I nearly besohat myself."

25. The offer of virtual synonyms as alternatives, which finds a parallel in v. 392, was regarded by Gebauer as evidence that the text was a translation; he conjectured that the translator put down the first word, then thought of an improvement and added it as an alternative rather than simply crossing out the first. His view was disputed by Truháček, who thought it more likely to be the mark of a careless copier who wrote the first word by mistake and added the correct one as an alternative ("O staročeských dramatických velikonostech," 34).

26. Kunstmann (*Denkmäler . . .*, 426) states that *nevěstka* here does not bear its modern Czech sense ("prostitute") but simply means "young woman"; Machek (*Etymologický slovník . . .*) affirms that *nevěstka* in the sense "whore" dates from the sixteenth century. But the Old Czech dictionary published by the Czechoslovak Academy (SS, vol. 6) shows that this is a mistake; among the examples it cites are fourteenth- and fifteenth-century translations of biblical texts where *nevěstky* is used to render the Latin *meretrices*, "whores" or "prostitutes."

27. Jakobson ("Medieval Mock Mystery . . .," 253) states that vv. 364-367 must originally have read:

*I oo pšič s'm nad sobě  
I nade ml', chudě robě?  
A proto ty ikd' chudobě,  
Jš takě, huběš, s tobě!*

and remarks that this use of a monorhymed tetrastich following the monorhymed tristich which opens the speech contributes to its jocular effect.

28. Pusterpalk specifies two kinds of mushrooms much more familiar to Czech than to English speakers: the *boletus edulis* already mentioned by Abraham (v. 278) and the *pleurotus*, sometimes called "oyster mushroom" or "oyster fungus,"

which is "an edible agaric . . . growing in shelving masses on dead wood" (*Webster's Third International Dictionary*, Springfield, Mass., 1961<sup>14</sup>).

29. It is not altogether clear what kind of person is meant by *mnich komendor*. In general, *komendor* means "commander" or "administrator of a commend," and *komenda* [commend] is "1. the enjoyment of a Church benefice without the obligation to perform the corresponding duties; 2. a district of a religious military order administered by a commendator or commendatory" (*Průběh slovník jazyka českého*: "Concise Dictionary of the Czech Language," Česká akademie věd a umění, II, Prague, 1937-1938). It seems that *komendor* can also be used more loosely to signify "administrator" or "administrative official," since the *Ludus de resurrectione Domini* speaks of "Caiaphas' commendator" (*řed Kufškovým komendorem*, v. 251, SSDPL 194). So the *mnich komendor* may be either a monk who administers a commend held by his monastery, or a ranking member of a religious military order. Černý opts for the second interpretation, pointing out that the reference to the commends held in Bohemia by the order of St. John of Jerusalem, also known as the order of the Knights Hospitallers, would have had a particularly topical significance at the time the *Městský* was first performed, because in 1325 the pope granted King John the right to levy a tithe for three years on all Church revenues except those belonging to the order of St. John and thereby aroused great indignation in the country ("Od bouřetě k městskému," 128-129). But if the reference is to a member of a military order it is surprising that he is called "monk"; the more usual term would be either "knight" or possibly "brother." The conjunction of *mnich* and *komendor* suggests that Rubín is referring to an administrative official who is a member of a monastic rather than a military order, and alluding to a kind of abuse which was liable to arise wherever monasteries grew rich and held estates not directly adjoining their central domain. The widely scattered manors accumulated by many medieval monasteries were sometimes administered by lay agents, but often by specially appointed members of the monastic community itself; these in their turn might exercise their office either by living more or less permanently on the estates which they held in charge, like certain monk-wardens (Dom David Knowles, *The Religious Orders in England*, I, Cambridge 1948, 39), or travelling as they saw fit from one manor or grange to another, like the "outrider" satirized by Chaucer in the portrait of the Monk in the Prologue to the *Canterbury Tales*. The practice of appointing monks as business administrators, and so in effect releasing them from monastic discipline, persisted despite repeated efforts to abolish it in favor of secular stewards and bailiffs, though it gave rise to numerous irregularities and scandals (Knowles, *ibid.*). Chaucer described his monk's love of fine clothes, horses, hunting, and food, and his contempt for both physical and intellectual work; Rubín alludes to the graver scandal of the sexual license his monk could indulge in while administering his estate or manor.