

# Náboženské liturgické drama



# Vznik liturgického divadla

IV

**R**

E-SURRE-XI, et adhuc te-  
cum sum, al- le- lú- ia :  
po- su- í- sti su- per me ma- num tu- am, al- le-  
lú- ia : mi- rá- bi- lis fa- cta est sci- én- ti- a  
tu- a, alle- lú- ia, al- le- lú- ia. *Ps. Dó-  
mí- nus* probásti me, et cognóvi-sti me : tu cognóvi-sti sessi-  
me- am, et re-surrecti- ó- nem me- am.

**Introit** ke mši neděle velikonoční

**TROPUS** introitu *Quem quaeritis*  
(Koho hledáte)

Interrogatio

Quem quae - ri - tis in se - pul - chro, o Chri - sti - co - lae?

Responsorium

Je - sum Na - za - re - num cru - ci - fi - xum, o cae - li - co - lae.

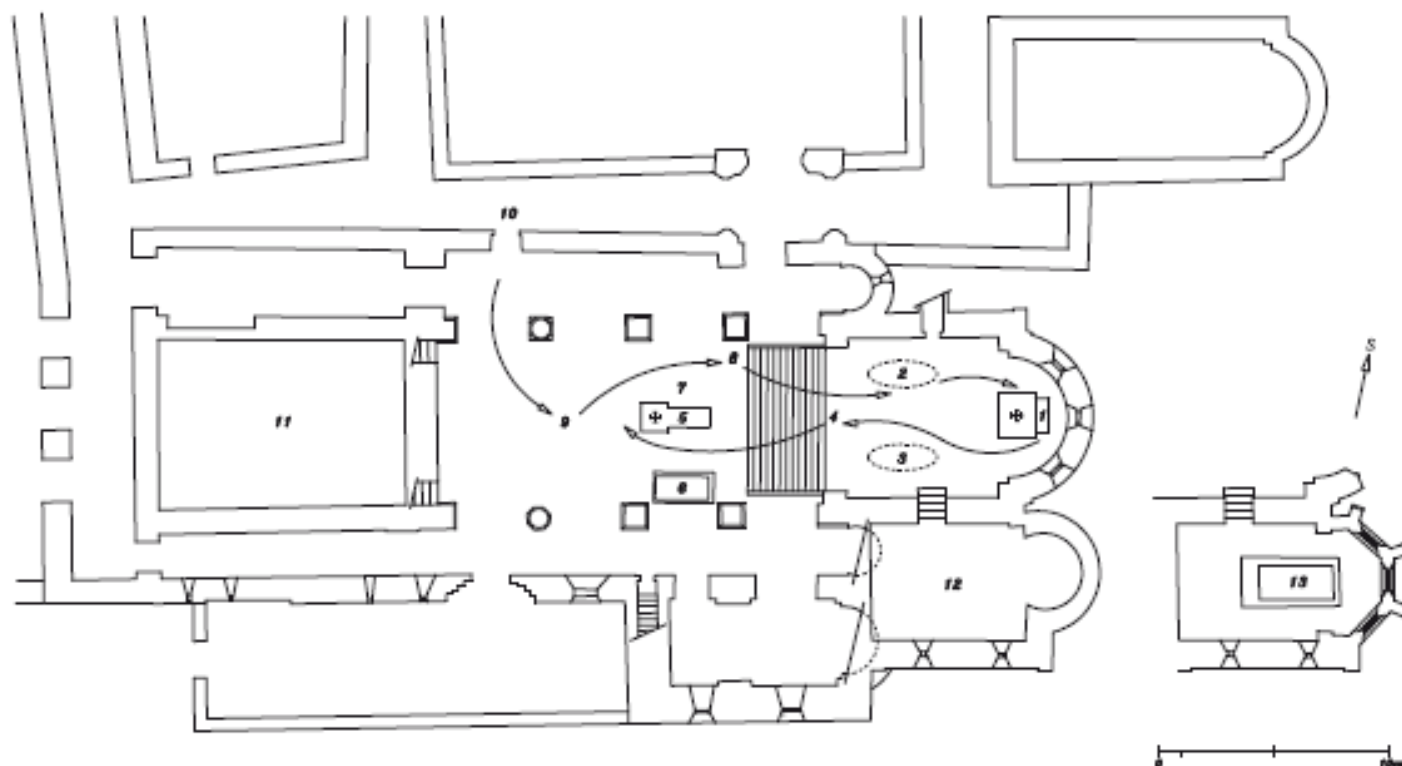
Non est hic, sur - re - xit si - cut prae - di - xe - rat; i - te, nun - ti - a - te

Introit

qui - a sur - re - xit de se - pul - chro. Re - sur - re - xi ... etc.







(2) Kostel sv. Jiří na Pražském hradě, rekonstrukce stavu v polovině 14. století s naznačením průběhu provedení velikonočních slavností. Kresba Petr Uličný.

Legenda:

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|--|--|
| 1: Boží hrob u hlavního oltáře sv. Jiří<br>ve východním chóru s tumbou sv. Ludmily   | 6: náhrobek knížete Vratislava                                   |
| 2: chór  | 7: hrob knížete Oldřicha   |
| 3: klér/konvent  | 8: možné místo scény s mastičkářem                               |
| 4: jedno z míst ukazování pláten – schodiště<br>do východního chóru  | 9: střed chrámu  |
| 5: druhé místo ukazování pláten – „železný<br>hrob“ – asi náhrobek knížete Boleslava II.<br>a oltář sv. Kříže v podobě z 15. století | 10: vstup z konventu   |
|  | 11: krypta západního chóru                                       |
|  | 12: jižní kaple  |
|  | 13: jižní kaple po zřízení tumbly sv. Ludmily<br>kolem roku 1371 |



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43) NK VI G 3b, fol. 85v–87v, LOO 803, s. 1593–1594: [...] *Angelus in sepulchro*: Quem queritis, o tremule mulieres, in hoc tumulo plorantes? *Marie respondeant*: Ihesum Nazarenum crucifixum querimus. *Angelus*: Non est hic, quem queritis, sed cito euntes nunciate discipulis eius et Petro, quia surrexit Ihesus. *Item angelus aperto sepulchro*: Venite et videte locum, ubi positus erat Dominus. Alleluia, alleluia. *Deinde Marie venientes ad chorum cantent antiphonam*: Ad monumentum venimus gementes, angelum Domini sedentem vidimus et dicentem, quia surrexit Ihesus. *Postea procedente de loco Maria Magdalena incipitur antiphona ista*: Alleluia, noli flere, Maria, alleluia, resurrexit Dominus, alleluia, alleluia. *Stante Maria Magdalena ante sepulchrum, conventus cantet antiphonam istam*: Maria stabat ad monumentum foris plorans; dum ergo fleret, inclinavit se – *Hic indinet se Maria, et inspicat sepulchrum* – et prospexit in monumentum. *Inspecto sepulchro, convertat se ad Ihesum, et dicat hanc antiphonam*: Tulerunt Dominum meum, et nescio, ubi posuerunt eum. [...] Obdobně verze v rukopisech NK XII E 15a, fol. 71r–72v, LOO 801, s. 1586–1587, VI G 10b, fol. 74r–76r, LOO 804, s. 1597, a VI G 5, fol. 243v–250r, LOO 804a, s. 1598. I zmíněný rukopis z doby kolem roku 1347, kde je místo *Angelus in sepulchro* uvedeno *Angelus de sepulchro*, má jinak prakticky identické znění. NK XIII E 14d, fol. 77r–77v, LOO 802, s. 1590–1591. Další verze jsou mnohem stručnější. Zápis ruko-

In ULIČNÝ, Petr. Prostor a rituál. Velikonoční slavnosti v bazilice sv. Jiří na Pražském hradě. *Studia Mediaevalia Bohemica*, 2012: 1: 7–33.

Anděl v hrobě:

*Koho hledáte, ó chvějící se ženy, na tomto hrobě plačíte?*

Marie ať odpoví:

*Ježíše Nazaretského ukřižovaného hledáme.*

Anděl:

*Není zde ten, koho hledáte, ale běžte rychle a zvěstujte jeho učedníkům a Petrovi, že*

*Ježíš vstal z mrtvých.*

Také anděl po otevření hrobu:

*Pojďte a vizte místo, kde ležel Pán, aleluja, aleluja.*

Zatímco jdou Marie k chóru, ať zpívají antifonu:

*K hrobu šly jsme bědujíce, anděla Páně viděly jsme sedícího a pravícího, že Ježíš vstal z mrtvých.*

Poté, zatímco vystupuje ze svého místa Marie Magdalena, začne se tato antifona:

*Aleluja, neplač, Marie, aleluja, Pán vstal z mrtvých, aleluja, aleluja.*

Zatímco Marie Magdalena stojí před hrobem, ať konvent zpívá tuto antifonu:

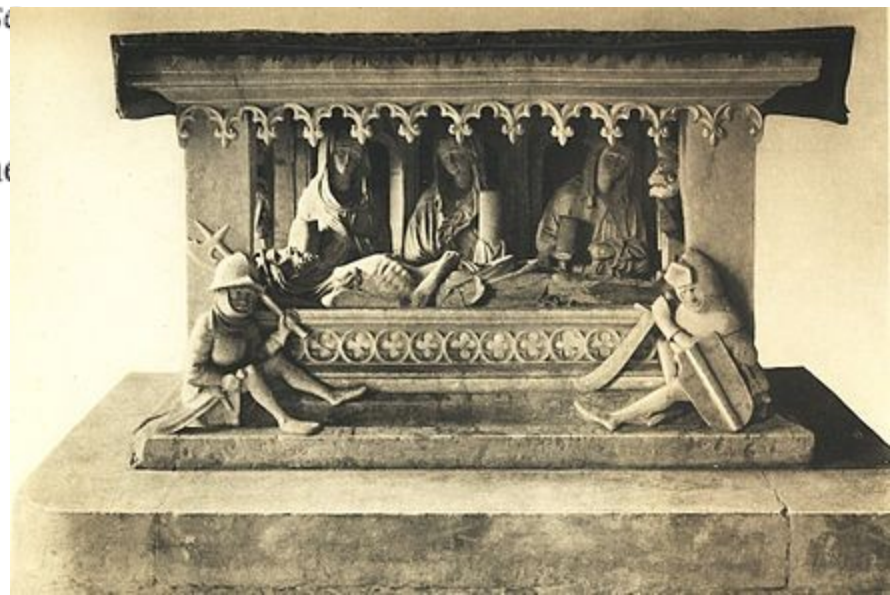
*Marie stála u hrobu plačíc, a jak tak plakala, naklonila se*

*Zde ať se Marie nakloní a nahlédne do hrobu.*

*- a pohlédla do hrobu.*

Poté, co nahlédla do hrobu, ať se otočí k Ježíši a ať řekne

*Odnesli Pána mého a nevím, kam jej uložili.<sup>43</sup>*





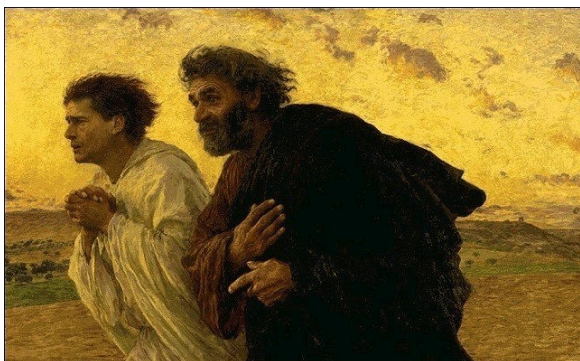
# ČÁSTI *Visitatio sepulchri* (Navštívení hrobu)



tropus *Quem queritis*



sekvence *Victimae paschalis laudes*



Jan 20, 4



Jan 19, 11–18



*unguentarius*



# Slavnost hvězdy (*Officium stellae*)













*In die Epiphaniæ, Tercia cantata, TRES CLERICI de majori sede cappis et coronos ornati, ex tribus partibus cum suis famulis, tunicis et amictis indutis ante altare conveniant.*

*PRIMUS stans retro altare, quasi ab Oriente veniens, stellam baculo ostendat, dicat simplici voce:*

Stella fulgore nimio rutilat.

*SECUNDUS a parte dextera venies:*

Que regem regum natum demonstrat.

*TERCIUS a sinistra parte veniens, dicat versum:*

Quem venturum olim propheta signaverat.

*Tunc regressi, ante altare aggregati osculentur sese, simul dicentes versum:*

Eamus ergo et inquiramus eum, offerentes ei munera: aurum, thus et myrrham.

*Hoc finito, eat processio ut in dominicis, CANTORE incipiente:*

Magi veniunt ab Oriente, Jerosolimam querentes et dicentes: Ubi est qui natus est, cujus stellam vidimus, et venimus adorare Dominum.

*Versus:*

Cum natus esset Jhesus in Bethleem Jude in diebus Herodis regis, ecce magi ab Oriente venerunt Jerosolimam, dicentes: Ubi est?

*Ad introitum navis ecclesie, MAGI ostendentes stellam cum baculis, incipiant antiphonam et cantantes pergant ad altare, dicentes:*

Ecce stella in Oriente previsa; iterum precedit nus lucida. Hec, inquam, stella natum demonstrat de quo Balaam cecinerat

*On the day of Epiphany, Tierce being sung, three clerks of the upper [row of choir] stalls, adorned with robes and crowns, from three directions with their servants in tunics and amices gather before the altar.*

*The first standing behind the altar, as if coming from the east, points to the star with his staff and says simply:*

This star shines with exceeding brightness.

*The second approaches from the right:*

It shows the birth of the King of Kings.

*The third, coming from the left side, says the verse:*

Whose coming was long foretold by prophets.

*Then they return, gathering before the altar and kiss, at the same time saying the verse:*

So let us go and seek him, and offering gifts: gold, frankincense, and myrrh.

*This done, they process as on Sunday, and the cantor begins:*

Magi came from the East to Jerusalem seeking, and saying, Where is he that is born? We have seen his star and are come to worship the Lord.

*Versus:*

When Jesus was born in Bethlehem of Judea in the days of King Herod, behold, Magi from the East came to Jerusalem, saying, Where is he...

*Entering the nave of the Church, they point to the star with a staff, and singing the antiphon begin to make their way to the altar, saying,*

Behold, the star already seen in the East again leads us, shining brightly. This star shows the birth of him whom Balaam had sung:

Versus:

Oritur stella ex Jacob, et exurget homo de Israhel et confringet omnes duces alienigenarum, et erit omnis terra possessio eius.

*Hoc finito, DUO de majori sede dalmaticis induti in utraque parte altaris stantes, submissa voce inter se dicant:*

Qui sunt hi qui, stella duce, nos adeuntes, inaudita ferunt?

*Tunc MAGI respondeant:*

Nos sumus quos cernitis, reges Tharsis et Arabum et Saba, dona ferentes Christo Regi nato, Domino, quem, stella deducente, adorare venimus.

*Tunc DUO DALMATICI, aperientes cortinam, dicant:*

Ecce, Puer adest quem queritis. Jam preparate adorare, quia ipse est redemptio mundi.

*Tunc procidentibus simul REGES, ita salutent Puerum et dicant:*

Salve, princeps seculorum!

*[Tunc PRIMUS offerat, ita dicens:] [ms. repeats previous direction]*

Suscipe, Rex, aurum.

*SECUNDUS offerat, ita dicens:*

Tolle thus, tu vere Deus.

*Postea TERCIVS offerat, ita dicens:*

Myrrham, signum sepulture.

Versus :

A star shall come out of Jacob, and a man arise from Israel and break all the princes of the nations, and all earth shall be His possession.

*This done, two of the upper row, wearing dalmatics and standing on each of the altar, say to each other in low voices:*

Who are these that, star-led, approach bearing unheard-of things?

*They respond :*

We whom you see are kings of Tarshish and Arabia and Saba, bearing gifts to Christ, the newborn King, the Lord, whom we, star-led, are come to worship.

*Then shall two in dalmatics draw the curtain and say:*

Behold, the boy whom you seek. Now prepare to worship the redeemer of the world .

*Then prostrating themselves together they greet the boy, saying :*

Hail, Prince of the ages!

*[This is the first , the priest, saying thus :] [ms. Previous lend direction ]*

Receive, O King, gold .

*The second offers, saying :*

Accept frankincense, thou very God.

*Afterwards TERCIVS , the priest, saying as follows:*

Myrrh, a sign of thy burial.

*Then having prayed and, as it were, falling asleep, a young man before the altar,*



Myrrham, signum sepulture.

*Tunc orantibus Magis et quasi somno sopitis, QUIDAM PUER, alba indutus, quasi Angelus, antiphonam ante altare illis dicat:*

Impleta sunt omnia que prophetice dicta sunt. Ite, viam rmeantes aliam, nec delatores tanti regis puniendi eritis.

*Finita antiphona, CANTOR incipiat responsorium ad introitum chori:*

Tria sunt munera preciosa que obtulerunt Magi Domino in die ista, et habent in se divina misteria. In auro et ostendatur regis potencia; in thure sacerdotem magnum considera; et in myrrha Dominicam sepulturam.

*Versus:*

Salutis nostre auctorem Magi venerati sunt in cunabulis et de theauris suis mysticas ei munerum species obtulerunt. In auro, &c.

*Sequitur Missa, ad quam tres Reges regant chorum qui cantent: Kyrie fons bonitatis, et Alleluia, et Agnus, et Sancus festive. Officium incipiatur.*



*Then having prayed and, as it were, falling asleep, a young man before the altar, dressed in white as if an angel, sings to them the antiphon:*

Fulfilled are all things spoken by the prophets. Return by another way, lest ye inform and draw punishment upon a King.

*After the antiphon, the cantor shall begin responsory as the entrance to the choir:*

Three are the rich gifts brought unto the Lord on this day, having in themselves the divine mysteries. In gold the power of the king is shown; in the incense consider the High Priest; and in myrrh the burial of the Lord.

*Versus :*

The author of our salvation was worshiped by Magi in His cradle, and from their treasure they unto Him mystic gifts: Gold, &c.

*Then follows the Mass, at which the three kings rule the choir, who shall sing : Kyrie fons bonitatis , and the Alleluia , and the festival Agnus and Sanctus. Then the Office is begun.*



# NÁBOŽENSKÉ DIVADLO

## 1. Liturgické drama

- varianty ***Visitatio sepulchri*** (Navštívení hrobu)
- varianty ***Officium stellae*** (Hra o hvězdě)

## 2. Pololiturgické drama

- **biblické hry**, např. *Secunda pastorum* (Druhá pastýřská hra), pašijové hry (např. *Pašijová hra z Benediktbeurenu*, *Hra o Nanebevstoupení Páně*, *Hra o Vzkříšení Páně*, *Svatovítská pašijová hra*, *Hra na květnou neděli*)
- **hry o svatých**, např. *Ordo prophetarum* (Hra o prorocích), *Ludus Danielis* (Hra o Danielovi), *Historie de Sainte Marguerite*, *Jeu de Saint Nicolas*

## 3. Neliturgické drama

- **biblické hry**, např. *Jeu d'Adam* (Hra o Adamovi), *Hra veselé Magdaleny*, zlomek *Mastičkáře*,
- **božítělové hry** (cykly), např. Chester Cycle, York Cycle; *Le Mystère de la Passion*; pašijové hry z Vídně, Alsfeldu, Egeru či Lucernu; *Misterio de Elche*; *La passion de Notre Seigneur Jésus Christ selon Saint-Mathieu*