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The Valiant Woman

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Creative Writing

by

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Abstract

In 1600, Hosokawa Tama Gracia perished under mysterious circumstances. She was a noblewoman married to a powerful *daimyo*, the daughter of a traitor, and a *Kirishitan* convert during the “Christian Century” in Japan. In life, she was both dutifully subservient and tenaciously bold. In death, she was fodder for propaganda, and in the hands of European writers her life story was re-written for specific narrative purposes. The most striking of these artistic transformations is her depiction as a Christian martyr in the late seventeenth-century Latin Jesuit drama *Mulier fortis*. The music for this drama was composed by Johann Bernhard Staudt and the lyrics and spoken lines were composed by Johann Baptist Adolph. It was first staged at the Jesuit College in Vienna in 1698 for the Holy Roman emperor and his family. The drama *Mulier fortis* intertwines references to antiquity with Orientalizing imagery. In his rendition of Tama Gracia’s life, Johann Baptist Adolph took several liberties, rearranging and rewriting the elements of her life to fit the martyrological narrative. My verse translation of the work, *The Valiant Woman*, preserves the changes he made but contextualizes these alterations with endnotes and transliteration choices. I have rendered the spoken lines of the play in iambic pentameter, and the sung portions I have crafted to fit the rhythms of the accompaniment.

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Dedication

I wish to dedicate this thesis to the valiant members in my family who offered support during the writing of my thesis, particularly my husband, Steven, and my mother, Sandra Coffman. I also wish to dedicate this thesis to my two daughters, Carmen and Ella, who showed great patience with me while I was writing this thesis and were always ready for some fun during writing breaks.

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Introduction

On July 31, 1698, the students at the Jesuit school in Vienna staged a play for the Habsburg Holy Roman Emperor Leopold I (1640-1705), his third wife, Eleonore Magdalene of Neuberg (1655-1720), and their children. The imperial family often attended the school's musical dramas, and, in fact, were the principal audience of such productions, leading this form of dramatic pageantry to become known as *ludus caesareus*, an imperial game. Performing in a drama, such as this one, was an opportunity for students to impress the royal audience with their elocution skills and make connections that might serve them later in their lives as aristocrats and scholars. That particular summer day marked the Feast Day of St. Ignatius of Loyola (1491-1556), the founder of the Society of Jesus, who had died on that date a century earlier. The play they would stage, however, made no mention of St. Ignatius nor did it feature any Jesuit characters. Instead, the play, entitled *Mulier fortis*—a clear reference to the valiant woman described in Proverbs 31—narrated the story of a Japanese noblewoman who was martyred for her faith by a tyrannical husband, echoing the plotlines of countless medieval martyrologies. By 1698, the Jesuit mission in Japan had entirely collapsed and Japan had cut itself off completely from any new mission attempts. Yet the stories of Japanese martyrs remained a popular subject matter for Jesuit literature and drama. Hagiographies, recounting the lives and deaths of Christian men, women, and children, had been a popular literary genre from antiquity through the Middle Ages, but Counter-reformation Catholicism adopted the martyr as a symbol in a way that the earlier Church had not. During the decades following the Council of Trent, a paleo-Christian revival swept Catholicism as the embattled Church sought to reestablish the doctrinal foundations that had been jeopardized by what it perceived as Protestant heresy. The celebrated and revered position held by the early Church martyr was extended to Christians martyred in the Jesuit global missions and thus the stories of Japanese martyrs reinfused the genre with

contemporary source material from lands that to a European audience would have seemed as exotic as they were distant.

The Historical Hosokawa Tama Gracia

Although she was protagonist of the play performed on that summer's day in Vienna, many of the real-life dramas experienced by the historical Japanese noblewoman were not included by Johann Baptist Adolph in his rendering of her as Gratia. Throughout her adult life, Tama was branded the daughter of a traitor, fortunate even to be alive since both her mother and brother lost their lives due to her father's actions. In 1578, she married Hosokawa Tadaoki in an alliance arranged by Oda Nobunaga, a powerful warlord who made great strides in unifying a politically fragmented Japan.¹ Nobunaga then appointed her husband *daimyo* (or regional lord) of Tango as a reward for his fealty. At the time, Tama's father, Akechi Mitsuhide, was one of Nobunaga's most trusted advisors, but in 1582, he betrayed and murdered his lord in what came to be known as the *Honnōji no hen* incident. In response, Toyotomi Hideyoshi, one of Nobunaga's protégés, vowed to avenge his lord, executing both Tama's mother and brother. Her father committed suicide soon after while evading Hideyoshi's troops. Rather than turning Tama over to be executed, Tadaoki divorced his wife and hid her away in a mountain village under guard. For the rest of her life, even after Hideyoshi pardoned her and she was restored to her husband, she was kept under strict surveillance per her husband's orders.²

¹ Haruko Nawata Ward, *Women Religious Leaders in Japan's Christian Century, 1549-1650* (Burlington, VT: Ashgate, 2009), 199.

² Ward, *Women Religious Leaders*, 200.

While the couple resided in Osaka,³ Tama learned of the *Kirishitan*⁴ movement from her husband who would relate tidbits to her about what he had learned of the new faith from his tea fellow Takayama Ukon Justo, a famous *Kirishitan daimyo*. In March 1587, her curiosity about the foreign religion led her, along with her ladies-in-waiting, to leave her residence in disguise under the pretense of participating in the Buddhist pilgrimage season of *higa*, which happened to coincide with Easter that year.⁵ As the Japanese *irmão*⁶ Takai Cosme was delivering his Easter sermon, Tama interrupted him, asking him questions and refuting the Christian doctrine of the immortality of the soul with her knowledge of Zen Buddhism.⁷ Although Tama could not stay to dispute with the *irmão*, her questions prompted a regular written correspondence with the Jesuit priests, and she contrived to learn more about the new religion through her servant Kiyohara Ito, later baptized Maria, whom she sent to the church to learn the catechisms. In 1578, just as Toyotomi Hideyoshi was restricting the propagation of Christianity and threatening the

³ Hideyoshi required all *daimyo* to have a residence in his capital, Osaka, where he could watch over their families for political surety.

⁴ The term, derived from the Portuguese *cristão*, was used to describe a Japanese convert to Christianity and/or Japanese Christianity during what C.R. Boxer has termed the “Christian Century,” specifically the Catholic missions in Japan between 1549 and 1650. In her article, “Jesuit Encounters with Confucianism in Early Modern Japan,” Haruko Nawata Ward offers a useful preface to the label “Christian Century” stating, “this designation does not follow the standard periodization in Japanese historiography nor did Christianity exercise any hegemony during this period, [yet] Boxer’s work conveys an accurate sense of a particular history in which Christianity arrived in, flourished, and disappeared from Japan during the span of one hundred years.” See Haruko Nawata Ward, “Jesuit Encounters with Confucianism in Early Modern Japan” *Sixteenth Century Journal* 40, no. 40 (Winter 2009): 1045, footnote 1.

⁵ For an English translation of the 1598 Jesuit account of Tama Gracia’s conversion, see C.R. Boxer, “Hosokawa Tadaoki and the Jesuits, 1587-1645,” *Transactions and the Proceedings of the Japan Society, London* (1935), 83-89.

⁶ The Portuguese designation for brothers of the Society of Jesus.

⁷ Haruko Nawata Ward, *Women Religious Leaders*, 202.

persecution of *Kirishitans*, Hosokawa Tama desired to be baptized but because she was unable to leave her home or have a priest come to her, the priests allowed her maid-servant Maria to baptize her with the name Gracia, or Grace.⁸

The death of Hideyoshi a few years later and the political vacuum it would cause ultimately led to the death of Hosokawa Tama Gracia in 1600. In 1598, near death, Toyotomi Hideyoshi named his infant son, Hideyori, as his heir; however, the five *bugyō* (or magistrates) tasked with ruling on behalf of the young successor began to challenge one another, and Tokugawa Iesyasu rose to the forefront. By 1600, the country's *daimyo* were squaring off as two factions emerged: those who supported Hideyori and those who supported Ieyasu. Hosokawa Tadaoki, initially a supporter of Hideyori, now switched his allegiance to Ieyasu, and while away from Osaka, one of Hideyori's *bugyō*, Ishida Mitsunari, surrounded the residence and demanded Tama Gracia as a hostage. Tadaoki's regent, following his master's orders, refused to relinquish her, and while what happened next has been heavily debated, the end result was Tama Gracia's death and the burning of their Osaka residence. The Jesuit account of her death makes clear that she was executed in accordance with her husband's wishes, but Japanese accounts depict her as performing ritual suicide and leaving behind a death poem, in accordance with Zen practice.⁹ During her life and long after her death, Hosokawa Tama Gracia was translated into different languages, cultures, and literary genres. In order to understand the Gratia of *Mulier fortis*, we need to peel back the layers of Jesuit translations of the historical figure along with their cultural and political underpinnings.

⁸ Haruko Nawata Ward, *Women Religious Leaders*, 203.

⁹ For a fuller description of the various accounts, see Ward, *Women Religious Leaders*, 261, footnote 69.

The Role of the Translator

A translator is someone who facilitates a *translatio* of a text from a given readership and language to another, but this journey can take many different forms. It can be a forceable abduction, on par with that of the Sabine women, and involve muscling a text into an already established category in the target language and then domesticating it to fit the need of that society. Or, it can be a more liminal space between languages and cultures, like a road trip where bumper stickers from a variety of stops are proudly displayed. The translator's reasons for facilitating a *translatio* are fundamental to understanding the means by which the *translatio* is accomplished. For the purpose of understanding and translating the seventeenth-century Jesuit musical drama *Mulier fortis*, I will be considering the role of two translators in relation to the drama—first being Johann Baptist Adolph, S.J. and then myself. Johann Baptist Adolph, the librettist of *Mulier fortis*, is not strictly speaking a translator. He acknowledges at least one source, Cornelius Hazart's *Ecclesiastical Histories*, but he uses that source, and likely others, merely as a starting point for his unique literary work. He is, however, part of a larger history of Hosokawa Tama Gracia's *translatio* from Japan to Europe and so I would argue his adaptation of her vita can be considered on one level a translation.

Prior to the late 1980s and early 1990s, the principal focus of Translation Studies was on the linguistic and artistic elements of translation. Building upon Structuralist theory about semiotics, translation theorists of the late twentieth century, such as Susan Bassnett,¹⁰ have highlighted both the linguistic *and* cultural aspects of translation as a process of decoding and recoding units of meaning from the original language into the target language. Within this

¹⁰ Susan Bassnett, *Translation Studies* (New York: Routledge, 2013): 24-25.

paradigm, the translator is an intermediary judging how units of meaning and sounds work in the original language and attempting to replicate as much of that experience as possible in the target language. Yet, because “sameness cannot exist between two languages”¹¹ there is at times a breakdown in the process of recoding meaning and some elements of meaning will inevitably be lost in the recoding process while others might be entirely untranslatable.

Traditionally within this paradigm, the translator is a mostly invisible actor, working behind the scenes with no real ethical or moral concerns attached to her decoding and recoding of meanings between the languages and cultures. But translation theorists of the late twentieth and early twenty-first century have underscored the importance and consequences of the act of translation. The decisions made by translators about how to recode meaning into the target language can have profound cultural and political implications. And to Bassnett’s point that sameness cannot exist between two languages for cultural and linguistic reasons, it is also the case that sameness does not exist due to the power relationships between languages and cultures. The translation of “minor language” literature into a “dominant language” literature, such as the translation of an Urdu novel into English, inevitably looks different than the reverse. While there is certainly merit to the paradigm of decoding and recoding units of meaning between languages, it cannot be understood as a sterile or neutral process since the translator brings her own creative talents and her own ethical and moral biases to this process. What influence then does a translator wield over the text? What, if any creative force, does she have, and does the translator bear any ethical or moral responsibility for the translation she renders?

In his *The Scandals of Translation: Towards an Ethics of Difference*, Lawrence Venuti contends that translations, particularly those into dominant languages, often smooth out or erase

¹¹ Susan Bassnett, “Translation,” 39.

the foreignness of texts by “inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies.”¹² By domesticating a text, the translator can essentially make its foreignness invisible to its readers and can potentially misrepresent the text to the target audience. Considering the *translatio* of Hosokawa Tama Gracia from her first literary depiction in Western writing to *Mulier fortis*, it is clear that various European translators buffed out the foreignness of her historical character into a woman who could more easily fit into a Christian hagiographical framework.

The *Translatio* of Hosokawa Tama Gracia

The original Western accounts of Hosokawa Tama Gracia’s conversion were written by Father Gregorio de Céspedes who had an intimate connection with the Hosokawa family and served as her husband’s protégé until the Jesuit’s death in 1611.¹³ His letters were edited and published in Portugal in 1598 and would have provided Europe with its first introduction to the Japanese noblewoman. In his letters, Céspedes describes “Doña Gracia” as “Lady of the kingdom of Tango,” the daughter of “Aquechi who killed Nobunaga,” and the wife of “Yechundono,” a man whose character “is naturally very fierce.”¹⁴ In this initial portrait of the historical Japanese figures, we see Céspedes attempting to domesticate aspects of Japanese culture for his European audience. Gracia’s Japanese name is never given and Hosokawa Tadaoki’s name is a transliteration of his court title Etchū-dono. Céspedes also conflates the Japanese role of *daimyo* with the Iberian concept of lordship and applies the title “doña”

¹² Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (New York: Routledge, 1998), 67.

¹³ C.R. Boxer, “Hosokawa Tadaoki and the Jesuits 1587-1645,” *Transactions and Proceedings of the Japan Society*, London Vol. 32 (1935): 83.

¹⁴ Boxer, “Hosokawa Tadaoki,” 83.

indicating both respect and noble status to Gracia. He also refers to Japanese who have not converted to Catholicism, such as Hosokawa Tadaoki, as gentiles throughout the text, in keeping with a European reading of the term that does not strictly apply to non-Jews but rather to non-adherents to the perceived true religion.

Interestingly, Hosokawa Tama Gracia is depicted as the daughter of a traitor, the murderer of Nobunaga, in Céspedes's description of her, but beyond an initial mention, it is not offered as a justification for her husband's sequestering of her. Céspedes also includes letters written to him by Hosokawa Tama Gracia after the priests were forced into hiding as a result of an edict of expulsion that depict her husband as a brutal man, maiming and abusing his female servants because he suspects them of being Christians.¹⁵ In this collection of letters, Hosokawa Tama Gracia is presented, both in the words of Céspedes himself and his translation of her letters, as one of the successes of the Japanese Jesuit mission. She is a noblewoman who has accepted Catholicism, practices it faithfully, encourages others in her household to likewise become Christians (including her children some of whom she secretly had baptized¹⁶), and demonstrates a willingness to suffer and even die for her faith if need be.

An account of her death in 1600 was included in Fernão Guerreiro's *Relaçam Anual* (Annual Report) published in Portugal in 1608. In this account, she is described as Doña Gracia, a "Christian Lady" who is married to the gentile "Nangaoca Jocundono," a transliteration of the title used by Tadaoki's father referencing a town in their domain (Nagaoka) and his court title.¹⁷

¹⁵ Boxer, "Hosokawa Tadaoki," 88-89.

¹⁶ Boxer, 88. In one of her letters, she acknowledges baptizing her three-year-old son when he was very ill when it seemed he might not recover, giving him the name John. After his baptism he made a full recovery which she credited to God.

¹⁷ Boxer, 94.

Her death is constructed as a political arrangement to protect the honor of her husband from his adversary besieging their residence, yet there is no real discussion in the text of the social and political reasons for her death. Her Christian faith is portrayed as giving her the moral strength to face death, but it is not depicted as the cause of her death: “After a little while she sallied forth from the oratory very courageously [...] saying that she only wished to die since her husband had ordered it so.”¹⁸ The manner of her death is described as a beheading by her husband’s steward and then gunpower is ignited so that the house is destroyed in flames. The servants are described as performing *seppuku* or ritual suicide by “rip[ping] up their bellies” which is in clear contrast to the death of their mistress who “repeating many times the most holy names of JESUS and MARIA, she with her own hands bared her neck, when her head was cut off at one blow.”¹⁹ The text offers no cultural context or explanation for the servants ripping their bellies and does not entertain the possibility of Hosokawa Tama Gracia having likewise committed suicide, which is common in Japanese accounts of her death.²⁰

From these two accounts, the vita of Hosokawa Tama Gracia began to be circulated as an example in sermons and histories of the Japanese Jesuit mission. Jesuit scholars in Europe, such as John Hay, would translate letters and reports about the mission in Japan written in the

¹⁸ Boxer, “Hosokawa Tadaoki,” 94.

¹⁹ Boxer, 95.

²⁰ The principal Japanese source relating Tama Gracia’s life and death is a chronicle entitled *Menkō shūroku* compiled between 1759 and 1783, more than a century after her death. The chronicle contains several versions depicting her death all of which, with one exception, narrate that she fatally struck herself with a dagger—committing suicide in keeping with Japanese Buddhist practice. For more, see Ward, *Women Religious Leaders*, 262.

vernacular languages into Latin to disseminate them to an even wider European readership.²¹

Though there is still significant scholarly source work to be done, there is evidence of changes to the narrative of Hosokawa Tama Gracia in the works of other seventeenth-century Jesuit writers prior to Johann Baptist Adolph, such as Johann Bisselius and Cornelius Hazart. When Johann Baptist Adolph took up Gracia as the subject of his musical drama *Mulier fortis*, he also furthered the domestication of the translation of her vita for a European audience. Since his principal audience was the Holy Roman emperor and his family, he elevates Hosokawa Tadaoki and Tama Gracia to a regal status as the king and queen of Tango. Johann Baptist Adolph also conflates pagan Roman practices with Japanese culture. This “Romanization” of Japanese culture was a common trope in Neo-Latin Jesuit literature.

In his 1587 seminal evangelizing manual, Jesuit José de Acosta divides the peoples encountered by the Jesuits into three tiers depending on how similar or dissimilar their societies are to Western notions of *civilitas*. The three categories of barbarians proposed by Acosta, though theoretical in nature, are intimately tied to pragmatic concerns such as the level and type of intervention needed to bring about their conversion to Christianity. Acosta assigns the peoples of China and Japan to the first tier since they “do not depart greatly from right reason and the common practice of humanity”²² and explicitly compares them to the pagans of Classical Antiquity:

²¹ Watanabe Akihiko, “*Mirum Videri Non Debet, Si Iapones Romano Nonnunquam Vestitu Induantur*—Romanization of the Japanese in Jesuit Neo-Latin,” *Bulletin of Portuguese Japanese Studies* II, 4 (2018): 114.

²² José de Acosta, *De Procuranda Indorum Salute: Pacificacion y colonizacion*, trans. Luciano Pereña Vicente. (Madrid: Consejo Superior de Investigaciones Científicas, 1984), Vol. 1, 63, translation mine.

These peoples, although in reality they are barbarians and on many issues depart from right reason and natural law, are to be called to the salvation of the Gospel in practically the same manner in which the ancient Greeks and Romans were called by the Apostles [...] Since they are known for their capabilities and their impressive human wisdom, and it is above all by their reason, with the interior stirring of God, that the victory over them will be achieved and their submission to the Gospel.²³

The *Paciecidos* is a prime literary example of this intertwining of Japanese and Roman cultural references in Neo-Latin literature. It was published in 1640 marking the centennial of the Society's founding, just as the last foundations of the Japanese Jesuit mission were collapsing. Although the Japanese Jesuit mission had endured various periods of persecution since its founding by Francis Xavier in 1549, by the 1640s it was on the brink of extinction as ordained clergy were systematically hunted down, leaving Japan devoid of any priests by 1645.²⁴ The *Paciecidos*, written by Father Bartolomeu Pereira, narrates the martyrdom of Father Francisco Pacheco, the Provincial of the Japan mission who was burned alive at Nagasaki with eight of his companions in 1626.²⁵ It is written in the form of a Virgilian epic in twelve books and intertwines references to Japanese culture and religion with references to pagan Roman culture and deities. It also incorporates the allegorical figure of Constance who encourages Pacheco to stay true to his faith as he approaches martyrdom.

It seems likely that Johann Baptist Adolph would be aware of the *Paciecidos* even if he had not personally read it himself and that he might have had some of its framework in mind as he took up the vita of Gracia in 1698. By the time he composed the libretto for *Mulier fortis*, Hosokawa Tama Gracia had been deceased for nearly a century and the Japanese Jesuit mission

²³ Acosta, *De Procuranda Indorum Salute*, 63.

²⁴ Akihiko, "Mirum Videri Non Debet," 116.

²⁵ Carlota Urbano, "The *Paciecidos* by Bartolomeu Pereira S.J.— An Epic Interpretation of Evangelisation and Martyrdom in 17th Century Japan," *Bulletin of Portuguese Japanese Studies* 10/11 (2005): 62.

had likewise perished but for the silent embers of a handful of Japanese Christians in hiding. From the perspective of a Jesuit scholar living in seventeenth-century Vienna, the long-dead Japanese historical figures might have seemed just as culturally and historically distant as the Roman martyrs described in classical martyrologies such as the *Golden Legend*. Thus, the mixture of classical and Japanese imagery could be attributed to both the Jesuits' understanding of Japanese civilization and evangelization prospects as being similar to that of ancient Rome and the historical and cultural distance of Japan once the mission had ended. The conflation of Japanese and pagan Roman culture can also be seen as a way to engage with a Western audience who would have had minimal understanding of Japanese culture. Both the *Paciecidos* and *Mulier fortis* can then be seen as works of nostalgia, retelling the “triumphs” of the Church through past martyrdoms. Both works also conflate the complexity of Japanese religious beliefs into the more simplistic paradigm of paganism versus monotheism. Thus, the terms Amida and Fotoquis, referring to Amida Buddha and hotoke, are used in both texts to refer to pagan deities whose worship is tantamount to the worship of idols in Roman martyrologies.

The Ethics of Translation

According to Lawrence Venuti, “Translation wields enormous power in constructing representations of foreign cultures [...] And foreign texts are often rewritten to conform to styles and themes that currently prevail in domestic literatures [...]”²⁶ The domestication of Hosokawa Tama Gracia’s vita by various European authors highlights the power these authors wield over the source material as they recreate Japanese cultural identity in a form of their choosing to be a commodity for European consumption. Román Álvarez and M. Carmen-África Vidal contend

²⁶ Venuti, *The Scandals of Translation*, 67.

that the act of translation creates an imbalance of power between the languages and cultures as one language and culture attempts to contextualize and redefine the other:

Translation always implies an unstable balance between the power one culture can exert over another. Translation is not the production of one text equivalent to another text, but rather a complex process of rewriting that runs parallel both to the overall view of language and of the ‘Other’ people have throughout history; and to the influences and the balance of power that exist between one culture and another.²⁷

The *translatio* of Hosokawa Tama Gracia to Europe by various Jesuit writers, Johann Baptist Adolph included, was one marked by force. From the outset, she was framed within a Western political structure, her death was given no cultural context, pagan Rome and early modern Japan were fused into an amalgam of imagery, Hosokawa Tadaoki was transformed into a stereotypical pagan, Christian-persecuting king and Hosokawa Tama Gracia’s death was re-written within a martyrological frame. These changes were not made for merely artistic merit, but instead were part of a larger Jesuit project to construct a global Catholic identity and to promote the Jesuit global missions.

My goal, as the translator of *Mulier fortis* into English, is quite different. Whether or not the early modern Jesuit writers were aware of the power dynamics at play in their renderings of Hosokawa Tama Gracia, as a translator in the twenty-first century, I am acutely aware of translation as a cultural and political act, as Álvarez and Vidal contend:

If we are aware that translating is not merely passing from one text to another, transferring words from one container to another, but rather transporting one entire culture to another with all that this entails, we realize just how important it is to be conscious of the ideology that underlies a translation.²⁸

²⁷ Román Álvarez and M. Carmen-África Vidal, *Translation, Power, Subversion* (Multilingual Matters, 1996), 4.

²⁸ Álvarez and Vidal, 5.

For the early modern Jesuit writers, the “text” was the life of a historical Japanese Christian convert whose life story, particularly for those writers who only encountered it in Europe, was already mediated by Western domestication. For me, however, the “text” is a seventeenth-century Neo-Latin musical drama depicting the way layers of *translatio* have covered and transformed the historical Hosokawa Tama Gracia, her husband, children, and culture. The goal of my translation then is twofold: First, to peel back the layers of Western *translatio* through endnotes and in parts of the translation to reveal the historical Hosokawa Tama Gracia and early modern Japanese culture where it is preserved in the text; second, to present the text for what it is, a lavish Neo-Latin hagiographical musical drama.

In the case of Japanese names and vocabulary that have been transliterated and Latinized in the text, I have chosen not to restore them to their historical English equivalents since that would be a distortion of their true nature. Iacundonus is not the same as the historical figure Hosokawa Tadaoki, whose court title was Etchū-dono. Firandus is not an actual reference to the island of Hirado but rather a Japanese name that would be familiar to a Western audience (nor was it actually the name of any of Hosokawa Tama Gracia’s children so far as we know). And Amida and Fotoquis are not references to the religious constructs of Amida Buddha or hotoke in early modern Zen Buddhist practice but rather placeholders for pagan idols within a Western hagiographical narrative. To a Neo-Latin ear and eye, these words would all have seemed foreign and exotic. In the 1604 Preface to one of his Neo-Latin translations, Jesuit John Hay forewarns his reader of his usage of Japanese terms lest their ears “be offended by the frequent sound of ‘dono.’”²⁹ However, to a modern English ear and eye, Iacundonus seems more Latin than it does Japanese. My goal then in translating these terms has been to strike a balance so that to an

²⁹ Akihiko, “*Mirum Videri Non Debet*,” 115.

English readership these terms seem distinctly Japanese while still preserving the fact that they are not unmediated references to Japanese culture, but rather are European interpretations of Japanese culture. To this end, I have mimicked the Hepburn transliteration system of Japanese words into English to render the Latinized transliterations into words that look and sound more Japanese to an English readership. Endnotes have been added for each of these terms to better explain how they differ in nature and function from actual Japanese names and terminology.

This translation is a verse translation since the original Latin text is also written in verse. In the spoken scenes, I have employed an iambic pentameter line since that is the verse form that most closely mimics English speech. I have also chosen iambic pentameter for the spoken scenes since it was the verse form most often used by early modern English dramatists. For the choruses and songs that are sung, the meter is variable, since I was determined to make the lines fit the notes as written, but I do attempt to preserve the rhyming patterns of the Latin original so that they can be heard when performed. The spoken verse in Latin does not typically rhyme and so I do not aim for any sort of rhyme scheme in those sections.

There are two copies of this play. The first is a handwritten manuscript from Vienna, cod. 9812, included as part of a larger collection of texts under the title *Dramata Augustissimo Caesari Leopoldo .I. exhibita Viennae Austriae in Gymnasio Domus Professae .S.I. a P. Ioanne Baptista Adolph Scholarum Praefecto* located in the Austrian National Library. The second is a bilingual copy printed by Leopold Voigt in Vienna, Austria in 1698 and which is now located at the Bavarian State Library in Munich, Germany. My translation is based on the edited edition of the text by Walter Pass and Fumiko Niiyama-Kalicki, which draws upon both the manuscript and the printed text.

THE VALIANT WOMANⁱ

Whose worth is from the uttermost coastsⁱⁱ

Alternatively

GRACE

Queen of Tango

Renowned for the hardships she suffered for Christ

Staged

In the presence of

The most illustrious royal and imperial majesties

And the most serene archdukes of Austria

Leopold I.

Eleanora

Joseph I.

Charles

Mary Elizabeth

Mary Anna

Mary Josephine

Mary Magdalena

Written and presented by P. Johannes Baptist Adolph, member of the Society of Jesus, Prefect of the *Domus Professae* of the Society's Gymnasium, in the year of our Lord 1698, 31 July.

The music was composed by D. Bernhard Staudt, Choirmaster of the *Domus Professae*. Dances were taught by D. Antonio Verlé, University theater director and fencing master.

Summary

Grace, queen of the kingdom of Tango and wife of king Yakundono,ⁱⁱⁱ learned and accepted the tenants of Christianity while her husband was away at war and then, in turn, taught them to her children. When he returned, she was denounced for her Christian faith and suffered many abuses. Although she was threatened with death and commanded to return to idolatry on multiple occasions, she did not relent. Her soul overcame both threats and tortures; however, her body succumbed to the afflictions. In the month of August in the year 1590^{iv}, her steadfast soul ascended to heaven, receiving the reward for her longsuffering. After her death, Yakundono was shaken to his core with remorse. He miraculously emerged from his tyranny, condemning his former savagery, and became a staunch defender of his wife. See more in Cornelius Hazardt's *Ecclesiastical Annals*, par. 3, c. 13

Prologue. *The scene takes place in the court, or preferably the fortress, of Virtues in the center of which stands the pillar of Constance. In this scene, Rage and Cruelty attack Constance's pillar but are then seized by Disquiet and Penitence.*

Characters: Constance, Rage, Cruelty, Disquiet, Penitence

Con.: See how firmly stands my pillar,
 And how anger it rejects,
 Thus becoming Virtue's daughter
 For as long as God protects.
 It withstands all battering blows,

And endures assaults from its foes.

That it topple and stay fallen

Or deplete and further weaken

Never shall the Fates give leave.

[Enter Rage and Cruelty]

Rage: Oh! What do I see?

I, Rage, shall not allow this to stand.

Crue: I, Cruelty, shall join you and lend a hand.

So that this heap will crash and turn into debris.

[They both charge the pillar and then charge again]

Both: Let us charge out.

Let us tear down.

Let us charge out; let us tear down.

[Constance supports the pillar]

Con: It still stands.

Rage: Attack with whirlwind speed,

Crue: Thrashing repeatedly,

[They charge again]

Both: Let us charge out, let us tear down.

Con: It still stands.

Rage: (No), Its time has past; see how it falters,

[The pillar teeters]

Cruel: It will not last; Fate now alters.

Both: Its time has past; it will not last.

Con: It still stands.

Woe is me! O heaven send me aid!

[The pillar is leaning but still standing]

Rage and Cru: Huzzah, huzzah, now it falls!

Huzzah! Victory! We have won!

[Constance supports the pillar, which is on the verge of collapsing]

Rage: The heap tumbles.

Cru: The foe stumbles.

[The pillar is still leaning]

Both: Huzzah! Victory! We have won!

Con: Though it lies battered, it is not (not, not) shattered;

It falls so to glory it may soar,

[Constance lifts the pillar once again]

where heaven has prepared a prize of valor.

[Dis. and Pen. enter to restrain Rage and Cru.]

Pen.: What have you done, iniquitous Rage?

Dis: And you, Cruelty, what is this plot?

We have vanquished!

Pen.: You are finished.

Rage and Cru: What are these terrors?

And what are their powers?

[With indignant gestures]

Cru: You bother me so!

Dis: As you do me, rogue.

Rage: You so malign!

Pen.: In vain, you whine.

Dis.: Those hostile to Virtue will pay.

And Pen.: Their punishment will not delay.

Rage, with its grisly teeth, grinds
 The heart in agony,
 And distraught and troubled minds
 Are prey for Cruelty.

[After being restrained, Rage and Cruelty are removed]

Con: Victory makes her home with those
 Who never surrender;
 Glory from heaven will disclose
 Constance's rich treasure.

[Constance hoists her pillar up onto her shoulders and exits]

Act I

Scene 1. *The scene takes place in the royal suite, where there is an interior chamber that can be locked. This scene shows the Queen rejoicing at having become a Christian and then deciding to teach her children about Christianity.*

Characters: Queen, Servant Boy

Queen: My soul is soothed; for when the mind completely

[She touches the crucifix with her hand]

Casts off the night of errors then faith dawns
 Brightly as day within the heart's vast depths,
 And heaven blesses wretched me with comforts
 That fill my emptiness. O greatest God!
 How great a debt of thanks I owe to you!
 I love you *[She kisses the crucifix]* and proclaim that you are God,
 Chief source of all my happiness. You make
 Me worthy, gentle shepherd, to be counted
 Among your flock hereafter. Even now,
 As heaven sends me trials, you outspread
 Before me pleasant pastures where you teach
 I shall lie down if I go where you lead
 With faithful feet. And as I follow you,
 My children follow in my footsteps. Go,
 Dear Blandulus, and bid my loves to come.

[The Servant Boy addresses her]

Boy: But mistress, what if they refuse to come?

Queen: Refuse their mother? Who would hinder them?

Boy: Alinda, their nurse.

Queen: How?

Boy: That brazen woman

Craftily taught them pagan lies, replacing
 God's precepts with Amida^v and Fotoke^{vi}.

Queen: Heaven forbid! Go call the children now.

[The Servant Boy exits]

Protect your little saplings, dearest Christ,
 First watered in the faith with wholesome dew,
 Lest scheming hands pollute their roots with hemlock.

Scene 2. *Previous scene. In this scene, the Queen tests her children, who have already been given some initial instruction in the Christian faith, and then she rewards them with presents.*

Characters: Queen, Royal Children, Servant Boy

[The Royal Children meet with the Queen]

Son 1: Dear mother, let us kiss your noble hand.

Queen: Instead, come press chaste lips to sacred wounds,

My darling buds. *[They kiss the crucifix she holds out to them]* Do you recall who is

The maker of all life? Salvation's source?

The one and only God?

All: We do.

Queen.: And do

You worship him?

Children: We do.

Queen: *[Aside]* (I was deceived

By Blandulus). You still believe what you
Were taught about the Christian God?

Son 1: I do.

Queen: Then name the gods for me.

Son 1: There is one God.

Queen: What do you call this God?

Son 1: I call him Father.

Queen: The Father is the only God?

Son 1: There are
The Son and Holy Spirit too.

Queen: I see,
So you must love three gods.

Son 1: I name three persons
But worship one God only.

Queen: Show me how
You sign your faith.

Son 1: [*Makes the sign of the cross*] For God the Father, God
The Son, and God the Holy Spirit. Amen.

Queen: Tell me my son, Firado^{vii}, who lit both
The sun and moon and set them spinning
Through the sky? Who set our world, this globe, revolving?

Son 2: God did, our everlasting Father, and
He formed mankind and with his breath breathed life.

Queen: Well said, but why did he make man?

Son 2: To praise him.

He made us so that one day we would gain
A home with him (O great eternal treasure!)
As heirs of his salvation!

Queen: This then is
Our purpose?

Dau 1: Yes! It is why we were made,
And yet, not everyone will follow him.
Instead, some choose the stony path
Of sin and scorn the road of righteousness.

Queen: Where does that rough and dismal footpath lead?

Dau 1: Down to Gehenna, Mother!

Queen: What is there?

Dau 1: Only unending sorrow and all sorts
Of torments.

Queen: Then what do you learn from this?

Dau 1: That I must flee from sin!

Queen: Who is our savior?

Dau 2: The Son of God, Christ Jesus, is our savior.

Queen: Whence did he come?

Dau 2: He came to earth from heaven.
He clothed himself in flesh and from a virgin

Mother was born.

Queen: How did he save mankind?

Dau 2: He paid our ransom with his blood. Though blameless,

He suffered death upon the timbers of

The cross.

Queen: And how will you respond to this?

Dau 2: By always keeping Christ, my savior, in

My mind and cherishing him in my heart.

Queen: Hold fast lest someone tear away your faith.

Imprint the cross within your minds and wear

These crosses [*Hands them jeweled crucifixes*] near your hearts, rewards for your

Right answers.

Son 1: No reward for me?

Queen: To you,

And all my sons, I gift these little swords

So you may learn to take up arms defending

The worship of the one true God. Now let's

Offer our prayers before the sacred altar.

What is this thunderous clamor?

[There is an earthquake, and the crucifix falls from the altar]

Son 1: Mother, look!

Queen: Oh no! The sacred symbol has collapsed!

This omen warns of suffering to come!

[She picks up the fallen crucifix]

I shall confront whatever this portends

Nobly, the way a Christian woman should.

[They all enter the inner room]

Scene 3. *The scene takes place in the city. There are crosses and altars displaying images of the saints all along the streets. In this scene, King Yakundono appears in public for the first time since his return from war and is applauded by his people. However, he is enraged when he sees the Christian images.*

Characters: King, Courtiers, Crowd

[While the people sing, the King angrily examines the Christian images]

Crowd: Huzzah! Be jubilant! Citizens, applaud!

Huzzah! Be jubilant! Countrymen, give laud!

May the king enjoy success!

May he long life and health possess!

May he triumph with great reward!

Long live our sovereign king and lord!

Huzzah! Be jubilant!

King: What am I seeing here? This scene assaults

My eyes and takes away from celebrating

My triumphs. Who would dare such vile offenses?

We see the plague upon our people strewn
 Beside the roads; the blight of Christian teachings
 Has spread to every corner. Sacred statues
 Are trampled underfoot. While I was absent
 The foreign god rushed in. My queen, my bedmate,
 Allows this sacrilage? It is an outrage!
 Why did Amida and Fotoke do
 Nothing? Why did they not hurl down a bolt
 Of lightning, striking down the guilty one?
 I swear I shall avenge this crime by shedding
 The blood of Christians. Move aside so I . . .

[The King attempts to tear down the cross. His Courtiers hold him back]

Courtiers: Temper your anger lest your brutal blow

Pollute these claps of praise.

The punishment for wrongs allowed to ripen

Is more severe when dealt a reasoned blow.

Crowd: Huzzah! ...

[They exit the theater singing]

Marcia

Gagliarda

Scene 4. *The scene takes place in a courtyard at the palace. In this scene, the Noble Youths of Tango dance a tripudium^{viii} among the spoils of their enemies. The young men march out equipped with various weapons.*

Characters: Noble Youths

Youth 1: Long live our king!

Youth 2: Come see the spoils of war!

Youth 3: Rise up you trophies, honoring our king:

 Rise flags, rise arquebuses^{ix}, helmets, shields

 And spears!

Youth 4: Salute our king, our rising sun!

 These spoils declare our Mars^x is stronger than

 The war god of our enemies.

Youth 5: O stars,

 Protect our king who has returned to us!

Youth 6: May newfound calm transform the laurel wreaths

 Of victory, still dampened with the blood

 Of foes, into an olive branch of peace.

Youth 7: No one would dare usurp the royal throne.

Youth 8: Our people feast and practice solemn rites

 Since fear has now been exiled from our realm.

Youth 1: Let us be joyful for a brighter day

Now dawns! Long live the king!

All Youths: Long live the king!

[There is a military exercise with a banner taking place. Trumpets play, alternating with the spinning of the banner. During the dance, the weapons are placed to form a trophy]

Youth 1: Strike strings and fill the realm with your applause!

[Dance of the Youths of Tango]

Scene 5. *The scene takes place in the Queen's private chamber within the royal suite. In this scene, the Queen is troubled after having learned of the King's anger and rouses herself to endure the coming trials for her faith.*

Characters: Queen, Charillus

Queen: My husband has returned and stalks his prey:

The lion stalks the doe, the wolf the lamb.

How fearsome is this tempest brewing over

My head. The sacred images of Christ

He saw along the roadside angered him,

So now he seethes with rage and gnashes teeth,

And levels insults marring my good name.

Dearest Redeemer! Through your grace, I took

The name of Grace when cleansed in holy waters^{xi}.

[She kisses the crucifix she holds it in her hand]

I ask that you would strengthen wretched me
 With power that is equal to those graces.
 Prepare my heart, now threatened, to be bold
 No matter what misfortunes I encounter.

[*The servant boy Charillus enters*]

Char: My queen, the dark and stormy clouds now gather,
 Forming a massive, baleful thunderstorm.
 Before the final clap of thunder sounds,
 You may yet flee the slaughter that is coming.

Queen: What is the cause of all these whirlwinds, pray?

Char: The new religion.

Queen: O delightful crime!
 If I am judged as guilty for my love
 Of God, I shall not shield myself or flee.
 Even if Dis^{xii} itself with all the Furies^{xiii}
 Came crashing down upon my head, I still
 Would hold God in my heart and not relent.

[*All go in*]

Chorus 1. *The scene moves to a field bordering a rocky sea. Constance symbolically teaches how the human soul overcomes adversities.*

Characters: Only Constance

1.

Con.: Hardships may press,

Foes may distress,

The soul has triumphed over trials.

Through sweaty toils,

Through dreary moils,

Gaily, it goes.

It joyously crows

At agonies,

At cruelties.

The soul has triumphed in these trials.

Foes may distress,

Hardships may press,

The soul has triumphed in these trials.

Ritornello.

2.

[The moon struggles to break free from behind the clouds]

Behold the moon,

In night's dark gloom,

That from behind the clouds emerges.

[A rock that has been catapulted lands on a tree, causing the branches to bend low until the rock

rolls off, allowing the branches to rise once more.]

And the palm tree,

Growing lushly,
 That yoke fetters,
 And great weight hinders,
 Regains its height
 And wins the fight:
 Thus the valiant mind casts off burdens.
 Though it may wane,
 And be profaned,
 Still the valiant mind casts off burdens.

Ritornello

3.

[A boulder appears upon which the ocean waves crash]

It laughs at threats,
 Ignores upsets,
 The stone has triumphed over the waves.
 Floods of sorrows
 Roll like billows,
 Hurling water
 Into disorder.
 Always settled,
 Never addled,
 The stone has triumphed over the waves.
 Thus through all types

Of hostile plights,
The soul has overcome all trials.

Ritornello

Act II

Scene 1. *The scene takes place in the royal garden where the King is taking a stroll. In this scene, Orchamus^{xiv}, prince of bonzes^{xv}, tells the King about the Queen's conversion to Christianity and details the misfortunes that have befallen the country as a result. The King becomes enraged with her and orders the interrogation of all Christians.*

Characters: King, Courtiers, Orchamus

King: Orchamus, speak: What happened in my absence?

Orc.: My king, the nation went as birds foretold^{xvi}:

Abundant harvests, wholesome winds, both law

And peace sustained by loyal citizens.

All prospered save the worship of our gods . . .

[His voice breaks off, overwhelmed with sorrow]

King: Speak on, though grief oppress your heart because

A king must know all that befalls his realm,

both good and ill.

Orc: I shall unweave the tale:

The kingdom and its people rode along

On gleaming wheels of favored fortune but
 The honor of our gods was dealt a blow.
 The temples' former beauties were erased,
 Replaced by rituals for the Christian God,
 And now its *his* magnificence they praise;
 What came before is now obscured in ash.

King: Whence came this flame?

Orc: From court.

King: The royal court?

Orc: The Queen is who ignited all these fires.
 Secluded greater than immured Danaë^{xvii},
 As you decreed, yet she escaped her cell,
 Eluding even Argus^{xviii} and perhaps
 She also welcomed golden rain from Jove^{xix}
 For she was seen among the crowds performing
 Foreign religious rites until our soldiers
 Led her away. But even then, she threw
 herself into the worship of this god
 From alien realms, both day and night, in secret,
 Convincing seventeen from her own court
 To wash in tainted waters following
 The Christian teachings, then she too was washed.
 From that time on things went from bad to worse:

The people, seized with love of the new law,
 Detest the altars, household gods^{xx} and priests.
 Thornbushes overtake our fields, the rivers
 Sluggishly ooze with poison, and the stench
 Of open graves hangs heavy in the air.
 I fear, lest you take care, the stars will justly
 Hurl flames of wrath and lash our land with lightning
 Since we deny our ancestors their worship.

King: You mean to say a woman is the cause
 Of such afflictions? She who shares my bed?
 The queen? My wife? A viper at my bosom!
 See how I crush the vile snake's head!
 [*To Orchamus, who goes to the Queen*]
 Orchamus, bid the Queen come here to me.
 [*To the military general, who then leaves*]
 My trusted general, assemble troops
 And have them drive the Christians from our land!

Scene 2. *Previous scene. In this scene, the Queen is called before Yakundono. In vain, he demands she renounce Christ and then he orders she be led away and lashed.*

Characters: Same characters as before and the Queen

King: Come here, you wicked woman, vile abyss
 Of vice! Disgrace to all your ancestors!
 Foul wrecker of our realm!

Queen: Most honored husband,
 Why show such savage rage to your good wife?
 I am and always have been true to you.

King: You were but are not now.

Queen: Let Heaven be
 My witness! Never have I been untrue!

King: You are a Christian. That is crime enough!
 How can I trust you when you shun the gods?

Queen: I am a Christian, nor would I deny
 My faith to save my life, were it a crime.

King: You still insult your king? You shameless whore!
 [*To Orchamus, who leaves to fetch the idols*]
 Fetch me the household gods.
 [*To the Queen*]

And this is how
 You show obedience to your king, you fiend?

Queen: I do not follow every order since
 A love that yields when pressed by law is weak.
 And yet, the lover may command with just
 A nod, so at your signal, I obey.

King: Then look upon this idol.

[He holds out the idol to the Queen]

Queen: Yes, I see it.

King: Now take it.

Queen: Yes, I hold it in my hands.

[The Queen takes hold of the idol]

King: Proclaim Fotoke as your god!

Queen: No! Never!

[The Queen throws the idol to the ground and it shatters]

For God is one; Fotoke is a demon

From Styx^{xxi}! Christ Jesus is the true God!

Orc: No!

Our broken gods demand revenge, my king!

*[Orchamus, making exaggerated gestures—pulling at his beard, striking his breast, etc.—tries
(without success) to collect the broken pieces and put the idol back together.]*

The Queen is led away.]

King: Remove this plague with pain! Let whips crack loudly

Across her back, not stopping till your hands

Fall from exhaustion! Even if the gods

Tarry, the king shall come to their defense.

[All exit]

Scene 3. *The scene takes place in a courtyard at the palace. In this scene, the servant entrusted with the Queen's custody now fears for his life since it was due to his carelessness that she secretly escaped from the stronghold and attended Christian meetings. He decides to shift the blame to the Watchman who was on duty at the time.*

Characters: Queen's Servant

Servant: Eventually, the ship of fickle Fate

Sails all of us into the shoals of hardship.

Although right now the love of our Queen's Cynthius^{xxii}

Shines warm upon me and compassion flows

Like zephyrs, I see lightning in the king's

Anger and darkening clouds begin to gather.

It was a crime to aid my queen against

The wishes of my king, so she could leave

The guarded walls and roam the city's streets.

Yet in the sands a single ember glows:

A scheme to dodge disaster and avoid

The coming woes, so tidal waves will leave

My shore untouched and on another's crash.

That watchman, what was he about? That Spartan^{xxiii}

Who was supposed to guard the Queen's abode.

Was he alert as Argus at his post?

Did Morpheus^{xxiv} bind his limbs as well? And thus,
 Asleep he let the guarded beast^{xxv} go free?
 This is the ploy my intellect contrives,
 That he may pay the price for our misdeed.
 Now I shall go and tell my guileful tale.

Scene 4. *The scene takes place in the royal palace. When the King was away at war, he fought on behalf of the emperor Taikosama^{xxvi} against King Shimo^{xxvii}. During the conflict, he captured a European military trainer. In this scene, the King orders the commander to prove his military skill in the arena.*

Characters: King, Courtiers, Military Trainer and his Son

King: Disasters often sour delights so let us
 Sweeten our woes with honied entertainments.
 Captive, how do they practice war in Europe?
 Where do they aim to wound their enemies?
 Which hand do they prefer to use when striking?

[The Military Trainer teaches his Son fighting techniques and then they battle in the arena]

See with what skill he thrusts at his opponent!
 And look how swiftly he avoids the blow!
 See how he quickly pivots to one side!
 How forcefully he charges, cornering

His rival with his agile footwork! Come now!

We want to see another round of blows!

Let's light the flame of Mars in the arena^{xxviii}

Once more with a new battle! Sound the trumpets!

[Trumpets sound and the Military Trainer performs a triple gladiatorial attack]

I am impressed with your experienced hand

And battle-tested skill. Though you were made

My captive by unfriendly Fortune, may

The yoke of your captivity be lighter

Now that we have applauded you. Oh look!

I see Colinus coming, bringing news.

[Colinus enters, carrying the book of Thomas à Kempis in his hand]

Scene 5. *The scene takes place in the royal palace. In this scene, Yakundono is shown the book On the Imitation of Christ by Thomas à Kempis, which belongs to his wife and makes him despise her even more. When he sees his daughters wearing crucifixes, he is determined to make them stop practicing Christianity. However, his children are already firmly set in their Christian beliefs. He is overcome with a fit of rage and attempts to harm his children. His children are then carried away for their own safety.*

Characters: The King, Courtiers, Royal Children

Col: Blessings upon your Majesty! Behold!

The heavens smile upon you! This very book
Is damning proof.

[He hands the King the book]

King: What secrets does it hold?

Col.: It proves without a doubt the guilt of both
Your wife and children.

King: So that wretched snake
Poisoned the children's minds with Christ's foul venom?

Col.: Inspect the imprint for yourself.

[The King reads the title page]

King: This book
Is by an Augustinian canon named
Thomas à Kempis^{xxix}, *On the Imitation*
Of Christ^{xxx}. O curse this plague! Has it infected
My children too?

[The Royal Children enter]

Col.: Observe them well. I fear
Those crosses round their necks are symbols of
That demon Christ. Make sure to ask about
Their mother's doctrines.

[The Children bow and approach their father with their pleas]

Son 1: Father, pity us
In our distress!

Dau 1: Please listen to your daughters'
pleading and make our hearts content once more.

Son 2: O royal Father, you can change our weeping
Into rejoicing.

Dau 2: Grant our wish, dear Father!

King: Both love and rage unsettle me with waves
That agitate the boat that is my mind.
Though love inclines a parent's heart toward
Obedient children, rage demands revenge
For our dishonored gods. But of the two,
Love is the victor. Therefore, dearest children,
What is your wish?

Son 1: Our mother, safe and sound.

Son 2: A father who shows kindness to our mother,

Dau 1: And is not too severe,

Dau 2: And who loves us.

King: How fortunate you are to have me as
Your father and how lucky is your mother
To have me as her spouse. What is this thing
Around your neck?

[He strokes the crucifix around his daughter's neck]

Dau 1: It shows I follow Christ.

Dau 2: Our mother gave them to us, bidding that

We wear them and imprint them on our hearts.

King: Blasphemous woman! Tell me you still worship

Our household gods!

Dau 1: We love the god our mother

Taught us about, the one and only God.

King: No! I command you to adore Fotoke!

Dau 1: Fotoke is a rock,

Son 1: A hellish fiend,

Son 2: A piece of wood,

Dau 2: But clearly not a god!

[The King becomes angry]

King: And now I see what vipers we are suckling!

Now it is clear that they have cast aside

Our gods to worship Christ and wet their heads

With water that has been defiled with magic.

I shall expel the venom from their throats,

These water snakes, by strangling their necks!

[The King grabs Daughter 2 and tries to strangle her]

Dau 1: Stop Father!

Courtier: King, do not defile your hands

With your own children's blood. You are their father!

[The Courtiers drag the other children away. One courtier seizes the King's hand and frees the choking daughter.]

King: Let them be ripped to shreds by savage dogs!

For now, I'll bank my anger so that later

The ashes can ignite again and blaze.

[All exit]

Scene 6. *The scene takes place in an open field. In this scene, various children display their devotion to the Christian faith even when threatened with death.*

Characters: A Christian Man with his Young Son, two other Children, Soldiers

Chr.: What savage storms are these that cause Japan

To swim in Christian blood? For everywhere

I step, I trample gore and tread the paths

Of martyrs.

[He points out the fallen cross^{xxxi} in the road]

Look! The cross is mocked by feet!

Let us lift high the sign of God's great love

For man.

[He raises the cross to his shoulders]

[A Soldier jumps out and detains the Christian]

Sold. 1: What are you doing, criminal?

Put down that tree trunk that has been defiled!

Chr.: Let me convey this tree of my salvation.

Sold. 1: Cast it aside or die upon my sword!

[The Soldier threatens the Christian with death]

Chr.: Do not delude yourself that you can steal
 From me this prize while I am still alive.
 Your brutal hand must first drain all the life
 Out of my veins. The only thing that grieves
 My heart is what will happen to my son
 When I am dead.

Son: Do not be anxious, Father.
 When death approaches, let the blow fall first
 On me, your little child. I wish for nothing
 More than to die for Christ before my father!
 Then you may also die, free of all cares.

[The Soldier is awestruck and hesitates]

Sold. 1: Never have I beheld such thirst for death!

[Another Soldier appears and drags them away]

Sold. 2: Prison's abyss will silence their debate!

[A little Child who is a Christian enters]

Child 1: Good God! So many torments everywhere!

So many soldiers persecuting Christians!

[A Soldier detains the Child]

Sold. 2: What are you doing here?

Child 1: I mean no harm.

Sold. 2: The necklace you are wearing is forbidden.

What does it mean?

[He points to the rosary]

Child 1: It is the holy crown

Of our Lord's virgin mother.

Sold. 2: Give it here!

It is my booty now!

[He grabs at the rosary]

[The Child refuses to give him the rosary]

Child 1: These sacred beads

Shall not be thrown as fodder to the swine!

Sold. 2: Then you shall die!

[He threatens the Child with death]

Child 1: Oh good! Here is my chest

For you to wound. I live and die for Christ!

[The Child puffs out his chest so the Soldier can wound him]

Sold. 2: I pity this young boy! You may now leave.

[The Soldier pities the boy, kisses him, and sends him on his way]

[Another Child enters]

Child 2: I long for death! I wish there were a tyrant

Willing to rip my entrails with his sword!

[A Soldier overhears the Child]

Sold. 3: Where are you going? I can grant your wish!

[The Soldier confronts the Child]

Child: I follow the almighty hand of God.

Sold. 3: Which god is that?

Child: The God all Christians follow.

Sold. 3: You are a Christian?

Child: Look!

[The Child points at his crucifix]

Sold. 3: Then you must die!

[The Soldier threatens the Child]

Child: I choose to die, but first allow me to

Inspect your sword to see if it is sharp.

Sold. 3: Behold my sword! Inspect it well and fear it!

[The Soldier hands the Child his sword]

[The Child checks the sharpness of the sword's tip by splitting a hair upon it and trimming one of his fingernails]

Child: This sword is sharp enough; too bad your head

Is dull! Hand over all your weapons now,

For I shall crush your head with this sharp blade!

[The Child pursues the fleeing Soldier]

Sold. 3: How could I be so foolish!

Child: In my hands,

I hold your life! Bleak Styx will laugh with glee

Today that my small hand dispatched a juicy

Morsel like you for hellhounds^{xxxii} to enjoy.
 But calm yourself, for God bids us to follow
 Another way. Take back your sword. Your fear
 Of death and wish to live have changed my mind.

[The Child returns the sword to the Soldier]

What glory would it bring to God if you
 Are roasting in the fires of Hell forever?
 If I die for my faith, I shall rejoice,
 And join with heaven's chorus singing praises.
 Because I spared your life, you have a choice:
 Convey my soul to heaven as a martyr,
 Or I shall teach you how to be a Christian.

[The Soldier exits with his shoulders slumped]

Chorus 2. *The scene takes place in a smithy. At one end is a lit forge. In Adversity's forge, the constant heart faultlessly endures testing. Though indignant, Rage yields the palm of victory to Constance.*

Characters: Constance, Rage, Adversity

Sonata

[Constance holds the heart in her hands]

Con: Heroic heart, beloved heart,
 Celestially approved heart,

Worthy of heaven (now).

By grief you are not broken,

By rage you are not beaten,

Your faith stands unshaken.

Heroic heart, beloved heart, etc.

Rage: Quiet, quiet, (quiet), Constance!

What you say is only nonsense.

Nothing on earth is so stalwart

It will not break apart.

Doubt not that should assaults come,

To defeat you will succumb.

Nothing is built so perfect

That it cannot then be wrecked.

[A hearth with a fire appears]

Adv: Within Adversity's abode,

Within the forge of painful sorrows,

[The heart is hurled into the forge]

I shall assay,

And here display,

What valor your heart contains

And who shall win our complaint.

[The fire grows in intensity]

Blow soft breeze and puff of air,

Little flames ignite and flare,
 As worthy of heaven or no,
 The heart once tested will show.

Const: Look! The tempered heart has endured even when burned with fierce fire

It has been polished, not tarnished, and its luster shines brighter.

[She removes the hear from the forge, now shining even brighter than before]

Heroic heart, beloved heart, *etc.*

Adv: We are routed and confounded,

Rage: Constance is the champion.

The heart that foes tried to injure

Has now become even stronger.

Constance is the champion.

You have earned the palm-wreath, triumphant Constance,

There is no comparison to your excellence.

Rage levels mountains and fountains

Rage crushes slabs of marble.

Rage the hardest diamonds shatters,

And enemy forces scatters,

Rage makes deep forests tremble.

Your heart, I see,

Even when weak,

I never could defeat.

Constance is the champion, *etc.*

Con: Heroic heart, beloved heart, *etc.*

Act III

Scene 1. *The scene takes place in the palace. In this scene, the Queen remains firm in her Christian faith. She offers her neck so that her raging husband, Yakundono, can execute her with his sword, but he is overwhelmed by her beauty.*

Characters: King, Courtiers, Orchamus, Queen

King: Has that proud woman changed her steely mind?

Orch: Her mind is rigid as the Riphean^{xxxiii} mountains!

King: Accurséd woman! Bow and venerate

The household gods or else in red-hot iron

Your knees will bend, or liquid lead will silence

Your throat.

[*An idol is presented to the Queen*]

Queen: I am prepared to enter the

Arena and stand ready to do battle.

Now is my time. My heart is set on glory.

See how I suffer for your name, dear Christ,

And aid this soul so near to victory.

Please do whatever you think best, my husband,

For liquid lead will taste as sweet as nectar,

And fire upon my breast will only serve
 To stoke the flame of love for God within me.
 This faith cannot be wrested from my heart!

[He sends for the executioners]

King: Bring sulphur, red-hot irons, pitch and tar!

[To the Servant, who has not moved]

Why do you wait? Make haste! Bring lead right now!

[He moves forward and draws his sword]

I shall not tolerate delays! Go on!
 With just one strike, the seven-headed Christian
 Hydra^{xxxiv} shall perish!

[The Servant still hesitates]

Queen: May I speak a moment,
 My royal husband?

King: *[Aside]* (Love mutes rage) You may.

Queen: One final time, allow your loving wife
 To show you honor with a kiss of peace.

[The Queen desires to give the King a final kiss, but he refuses]

King: No, I refuse!

[She takes the King's hand to kiss it, but he refuses]

Queen: Then may I kiss your hand?

King: Of course not!

[The Queen bows down and offers her neck to his sword]

Queen: Dear Redeemer! Please accept
Me as a sacrifice!

[The King becomes angry]

King: Now I shall slay
This sordid woman!

[The Queen gazes lovingly at the King]

Queen: Do what you deem best.
Strike me!

[The King loses his resolve and then becomes angry again]

King: I cannot! Rage compels me onward
Yet love restrains me.

[The King keeps gazing at the Queen and admiring her beauty]

Beauty so alluring
Weakens my hand. How can I drain the color
From her fair face? Or from her plum-tinged cheeks
Or rosebud lips? How can I steal the glimmer
Of gold within her eyes? Or dull the sheen
Of her dark tresses? Wait! Am I undone?
Conquered by her appearance? Rage, draw near

[The King becomes angry again]

And end the power love has over me!

[The King readies his sword to strike the Queen's neck]

Queen: Long live the king and may he prosper always!

King: O voice of love!

[The King throws his sword to the ground and runs offstage, followed by his Courtiers. The

Queen is alone on the stage, saddened that she was unable to die as a Christian martyr]

Queen: How cruelly Fate reverses!

It seemed I was about to enter heaven.

I thought that I was worthy, but perhaps

I am not worthy in the eyes of God.

How wretched is this life that lingers on!

Scene 2. *The scene takes place in a room in the palace. In this scene, the Royal Children are shocked and terrified when they are shown the bloodstained instruments used to punish their mother. They are told a false narrative about their mother, that she has rejected her faith while being violently lashed; however, they do not fall for the trick and go to see their mother.*

Characters: Colinus, the Royal Children

Col: You children of the Queen have much to fear!

[The Children gather together]

Dau 1: Tell us the cause, dear friend, of such alarm.

Col: Unless you worship our ancestral gods

 With frankincense, as you were taught, their anger

 Will punish you for your disloyalty.

Dau 2: Did something dreadful happen to our mother?

[He shows them the bloodied whips and rods]

Col: Look at the blood she shed while being punished!

Son 1: Dear God!

Col: Your mother was beaten with rods

And whips for worshipping that foreign god.

Son 2: Father is more ferocious than a lion!

Dau 1: How did she seem? How did she bear the pain?

Col: Like one expects a woman to bear pain.

At first, her face was calm as cloudless skies,

But when the lashings fell like heavy rain,

Pain flooded through her limbs; her snowy flesh

Was drenched in storms of blood. She flushed in shame

At skin stripped bare. In modesty, she lowered

Her gaze, and then, in turn, would gaze up to

The skies. She sighed, but held her words while tears

Misted her cheeks, but in the end, she yielded.

In agony, she wept and moaned, renouncing

Her faith in Christ and praying to Amida.

Dau 1: She called upon Amida?

Dau 2: Mother worshipped

Amida? No! That cannot be! [*Aside*] (He lies,

Hoping our fear of flogging causes us

To leave the path of righteousness so he

Can lead us to Charybdis^{xxxv}. I will trick
 This trickster.) Speak the truth, dear friend, you mean
 To say the queen, our mother, worshipped at
 The altars of our ancestors again?

Col: She did. I swear!

Dau 2: I see. Then tell the king,
 Our father, we will follow the example
 Our mother gave to us.

Col: [Aside] (My efforts are
 Already bearing fruit.) I go now quickly.

[*Colinus exits*]

Dau 2: The tale he told was false, my dearest siblings,
 A song sung by an owl portending death^{xxxvi}.
 I know our mother is a Christian still.
 Let us go visit her to learn what has
 Occurred, and ask her to instruct us further.

[*They make plans to depart and visit their mother, the Queen*]

Scene 3. *Previous scene. In this scene, the Royal Children are encouraged to continue in the Christian faith as their mother instructs them further. When the tyrannical King arrives, he demands the Queen renounce her faith, threatening her with a dagger to her heart. She again demonstrates her willingness to die for her faith and the King relents, but she is taken away to endure more tortures.*

Characters: King, Courtiers, the Queen, the Royal Children

Queen: Dear children, why such gloomy faces? Tell me,

What is the matter?

Dau 1: Mother, we were told

That you were whipped and beaten.

Son 1: And that you

Renounced your faith and called upon Amida.

Queen: [*Aside*] (Some crafty fox has schemed to lure these babes

Into the jaws of Styx by spreading lies

That I have been untrue to Christ and have

Returned to worshipping the pagan gods.)

Children, you are the treasures of my heart.

Those are all lies! I never scorned our God!

I am a holy Christian and remain

Devoted to the name of Christ forever.

No matter how intense the squall of blood!

Dau 2: So is it true that you were lashed and tortured?

Queen: I was. I bled immense amounts of blood,

Streaming like rivers.

Son 1: Yet your face is tranquil,

And you can smile and laugh!

Queen: We ought to learn
 From the example of the sun. At times,
 invading storm clouds overtake the skies
 And shroud fair weather with their thunder, but
 When they disperse, bright Phoebus^{xxxvii} shines upon
 The world once more. In the same way, we Christians
 Should shine when shrouded in the night of hardships.
 It is a joy to suffer for our God.
 Do you agree?

Dau 1: I do! No matter how
 Great the attacks, my faith shall not be shaken!

Dau 2: And I shall nobly leap into the flames
 And add my body to the pile of corpses!

Son 1: And I shall be beheaded by the sword!

Queen: My son, you need not fear the sword. The whips
 And rods will be your fate.

Son 1: But they may hurt
 Too much; their sting is bitter.

Queen: Our Redeemer
 Already took away their sting so that
 By shouldering this easy burden now
 We earn the fulsome weight of heaven's glory.

Son 2: Whatever trials father's anger sends,

I shall collect as flowers gathered from
The field and weave them in a crown like garland.

Queen: Give strength, O God, so that your will be done
Through these dear children!

[The King holds a dagger to the Queen's breast]

King: Now I see your treason
With my own eyes and nothing will prevent
The sharp-tipped blade of rage from acting justly.

[The Royal Children rush to the King, and throw themselves at his feet]

Son 1: O Father stop! Do not!

Dau 1: She is our mother!

Son 2: She is your queen!

Dau 2: O Father stop! Do not!

Queen: Defend me, God!

King: Bow down before Fotoke!

Queen: The only God I honor is Christ Jesus,
And I will gladly shed my blood for him
Who shed his blood for me.

[The King withdraws his dagger]

King: Once more, I am
Undone! My hand is sapped of strength. I am
Confounded by the brilliance shining from
Your rosy mouth. It paralyzes me!

So live! But may your life be worse than death!

[The Queen and all other exit]

Scene 4. *The scene takes place in a spacious courtyard. In this scene, the Watchman, who the Queen's servant denounced for not guarding the Queen, is ridiculed by the Bonzes' sons in a dance.*

Characters: *Watchman, Sons of the Bonzes*

Scene 5. *The scene takes place in an oratory with altars. There is a lit hanging lantern. In this scene, the Royal Children pray to God on behalf of their mother, the Queen, who is gravely ill. They receive an ill omen concerning the death of their mother.*

Characters: *Royal Children, Messenger*

Mess: Your mother's health has taken a bad turn.

Dau 1: May heaven's healing vapors make her well!

Mess: The deadly fever spreads through every limb;

She is so weak her soul is poised to flee

Her lips.

[The Messenger exits]

Dau 1: What bitter miseries for us!

If mother dies, we lose the cornerstone

Of all our hope. I pray our holy God
Will aid our ailing parent! Hear my prayer!

[All four Royal Children bow and fold their hands in prayer]

I ask that you preserve our mother's health,
O God who sent the long-awaited cure
To our diseased and crippled world.

Dau 2: Please hear
The prayers your humble servants raise to you.
Heal her for our salvation and your glory!
For if she dies, the worship of your name
Will also die.

Son 1: If you can hear my pleas,
Dear God, then spare our mother's life! I promise
To bring you as an offering of thanks
The little sword she gave me as a prize
And place it on the altar.

Son 2: Hear me, God,
Her son who pleads on her behalf, please stay
The ghastly sickle of approaching death.
Or, preserve our mother and her goodness
By shortening my life instead of hers.

[The light in the hanging lamp goes out. It should seem that the flame has flown away]

Dau 2: Sister! What does this omen mean? As we

Entwined our prayers, the light within the lantern
 Departed, carried by a gentle breeze.

Dau 1: In the same way the soul departs the body.

I fear this is an omen for our mother,
 That she has died from all the torments suffered.

Dau 2: Oh no! Then God has chosen not to save her.

[*They all exit*]

Scene 6. *The scene takes place in a room in the palace. In this scene, the King rejoices at the death of the Queen, but then, he is pulled by warring emotions and ultimately is overcome by regret. He miraculously transforms from being a tyrant into a proponent for his deceased wife.*

Characters: King, Courtiers

King: The lashing winds of hardship have accomplished
 That which my fury and my callousness
 Could not. Afflictions crushed that wicked woman,
 Unbound her breath and loosed her gelid soul.
 Thus, those who trample underfoot our laws
 And household gods are trampled by the gods.
 And you, my faithful friends, what do you think?
 Would Themis^{xxxviii} reckon this as just?

Cour. 1: She would!

We all agree the gods have been avenged.

And everyone, from nobles to provincials,

From senators to citizens, approves!

King: Although you all agree, I am tormented

Within my soul by one who knows my sin

And threatens me with vengeful rage. Alas!

This chilling omen! Everywhere I look

I see the specter of my wife! I see

The crime as it unfolds! I see myself!

I see the demons threatening and feel

The weight upon my soul! A gnawing at

My mind! To know that I, myself, am guilty!

[The King grows silent]

Cour. 2: What force is this that torments you, my king?

You must recover your composure, sire.

[The King breathes calmly again]

King: No, there can be no peace while charges of

My guilt are raging cyclones in my soul.

Disaster of our age! The great disgrace

Of Yakundono! I, who snatched my blameless

Queen from this life! I am a tyrant and

A murderer! Where is she now, my wife?

My Queen? She died, though innocent. She was

the victim of my rage. The rose has withered!
The beacon of our realm has been extinguished
Within the grave! She died because of me.
Her people cherished her. Her words were wise
And prudent. She was chaste and pure and never
Defiled our marriage bed. Her heart was honest
And loyal to her faith and king. She loved
Our children and our country. She was kind
And gentle, disciplined and strong. In her,
Celestial graces merged and we caught sight
Of Virtue's temple in her soul. Yet I,
Forgetting all of this, portrayed her as
A savage beast and drove her to her doom!
O tragic day, O evil hour, when first
My anger burned against my wife. If only
I could erase them from all reckoning!
O that my love were still alive! Then she
Might wipe away the tears of her repentant
Husband, acknowledge him, and grant him pardon.
What am I saying? How could I deserve
Forgiveness from my wife since she is dead
Because of me? I am unworthy of
Forgiveness! Fires of vengeance, lightning flashes

Of anger, all the frightful, grisly torments
 Of Orcus^{xxxix} shall ensnare me. I have earned
 These punishments. With these, avenge yourself,
 And punish me, who stole your life! And yet,
 You spare me with your gentle nature and
 Fervently teach that Christians should show mercy
 To their archenemies. I am relieved!
 Because I have been spared, I offer words
 Of warning: Learn to master rage! A moment
 Of rage produces sorrow for a lifetime.
 And now, I shall construct a tomb of stone
 For you, my Queen, ascending to the heavens,
 A monument condemning my impious
 Anger and praising your unfailing love.
 And thus, the epitaph shall read as follows:
 Here lies the victim of her husband's rage.

Epilogue. *The scene returns to an open field above which appears the soul of the Queen in Glory. In this scene, Constance presents the Queen's soul to Reward as the valiant woman whom Reward is seeking. Reward then constructs a monument on earth honoring the valor of the Queen since she is already honored in heaven.*

Characters: Reward, Constance, Glory, Virtues

Rew: Who is able to find a valiant woman?

Far and from the uttermost coasts is the precious price of her. ^{xi}

I have searched countless tracts of land

And roamed all the seacoasts of sand.

I saw Amazons^{xli} fierce,

And queens like Tomyris^{xlii},

Camillas^{xliii}, Cloelias^{xliv},

Even Cornelias^{xlv},

Famous heroines of former days.

Are there any such fertile minds in our own times?

Or the recent past? Women who are unsurpassed?

What noble deeds

Or lofty feats

Have they done that make them worthy

To be the subject of a play?

[Glory appears]

Con.: Who do you seek? A singular valiant woman?

I have come so I may reveal this woman:

She is a Christian Amazon,

A greathearted sovereign,

A woman of highest distinction,

And a chaste and righteous paragon.

I have seen this woman in Glory
 Reaping the rewards granted to her by Victory.
 She bested threats and punishments,
 Beatings, lashings, and cruel torments;
 She bested the rage of the tyrant king,
 And overcame hardship and suffering.
 She gladly bore all to acclaim
 How great and holy is Christ's name.

Rew.: O valiant woman,
 Whom heaven has taken
 After such adversity
 And whom our God has blessed
 With death's eternal rest,
 Here I shall honor your integrity.

[The Virtues enter and construct a monument to the queen]

Come join with me, sisters,
 To combine our labors.
 Let us build a monument
 That stands in testament
 To her worth.

Ritornello

Rew.: She is exalted in Glory,
 May this structure spread her story

So her triumph is known on earth.

Ritornello

Rew: Heaven rewards the virtuous with treasures,

Con.: And the earth crowns the valiant with honors.

All: Heaven rewards the virtuous with treasures

While the earth crowns the valiant with honors.

MULIER FORTIS

Cuius pretium de ultimis finibus

Sive

GRATIA

Regni Tango Regina

Exantlatis pro CHRISTO aerumnis clara

In scenam producta

Coram

Augustissimis Caesareis Regisque Maiestatibus

Et Serenissimis Austriae Archiducibus

Leopoldo I.

Eleonora

Iosepho I.

Carolo

Maria Elisabetha

Maria Anna

Maria Iosepha

Maria Magdalena

Composuit et exhibuit P. Ioannes Baptista Adolph Soc. IESU, Gymnasii Domus Professae
eiusdem societatis, scholarum praefectus, anno Domini M DC LXXXVIII, die 31. Iulii.

Musicam composuit D. Bernardus Staudt, Domus Professae capellae magister.

Saltus instruxit D. Antonius Verlé, Universitatis lanista et choragus.

Argumentum

Gratia, regni Tango regina, Iacundoni regis coniux, Christianis ritibus in mariti absentia imbuta, iisdem etiam proles suas informat; reduci deinde ex bello Iacundono tanquam Christiana defertur, male accipitur, ipsa etiam morte iterates vicibus intentata ad idola redire iubetur, sed in cassum; donec et minis et flagellis animo superior aerumnis confecta anno 1590 mense Augusto ad tolerantiae suae mercedem constantem animam coelo transmisit. Ab obitu eius animi remorsibus agitatus Iacundonus, damnans suam saevitiem, fit e tyranno mirus praeco suae coniugis. Vide plura in Annalibus Ecclesiasticis Cornelii Hazardt, par. 3, c. 13

Prologus. *Scena est atrium vel potius munimentum Virtutum, in cuius medio stat columna Constantiae. Furor cum Crudelitate frustra impugnant columnam Constantiae. Vinciuntur ab Inquiete et Poenitudine.*

Personae: *Constantia, Furor, Crudelitas, Inquies, Poenitudo*

Con.: Ut firmata stat columna,

Et furorem despicit,

Sic Virtutis stat alumna

Si qua Numen respicit.

Potest premi, potest quati,

Hostium insultus pati;

Ut succumbat non levanda,

Ut flectatur non firmanda,

Nulla vis efficiet.

[*Exit Furor et Crudelitas*]

Fur.: Quid? Haec moles ut stet,

Ego Furor non tolerabo.

Crud.: Ego Crudelitas collaborabo,

Ut se praecipitem et in ruinam det.

Ambo: Irruamus.

Prosternamus.

[*Ambo irruunt contra columnam. Iterum irruunt*]

Irruamus, prosternamus.

[*Constantia sustinet columnam*]

Con.: Adhuc stat.

Fur: Impete, turbine.

Crud.: Frequenti verbere,

Ambo: Irruamus, prosternamus.

[*Denuo irruunt*]

Con: Adhuc stat.

Fur: Iam non stabit; en iam nutat,

[*Nutat columna*]

Crud: Non durabit, sors se mutat.

Ambo: Iam non stabit, non durabit.

Con: Adhuc stat.

Eheu! Iuvate, coelites!

[*Inclinatur columna; ne tamen plane*]

Fur. et Cru.: Io, io, iam iacet!

Io! Triumphe! Vicimus!

[*Cadat, a Constantia sustinetur*]

Fur.: Moles iacet,

Cru.: Hostis tacet,

[*Manet inclinata columna*]

Ambo: Io! Triumphe! Vicimus!

Con.: Iacet coacta, sed non confracta;

Iacet, ut surgat in gloriam,

[*Erigitur iterum a Constantia*]

Cui coelum praeparat adorem.

[*Exeunt Inq. et Poe., ac Fur. et Crud. vinciunt*]

Poe.: Quid egisti, Furor improbe?

Inq.: Crudelitas, quid molita es?

Poenas dabis.

Poe.: Vinctus stabis.

Fur. et Cru.: Heu? Quae monstra?

Quae violentia?

[*Inter indignationis gestas*]

Cru.: Quam tu molesta!

Inq.: Tibi, scelesta.

Fur.: Quam me premis!

Poe.: Frustra gemis.

Inq.: Sic Virtutis hostes luunt,

Et Poe.: Sic in poenas tandem ruunt.

Furoris cor rimatur

Doloris atrox dens,

Crudelitati datur

Irrequieta mens.

[*Truduntur Fur. et Cru. intra scenam tamquam vincti*]

Con.: Sola perseverantiam

Manet Victoria;

Ad praemium Constantium,

Educit Gloria.

[*Con. accipit suam columnam. Super humerum et abit*]

Pars I

Inductio 1. *Scena refert cubiculum regium cum interior conclavi.. Regina gaudet se esse christianam, et proles christiano ritu educare statuit.*

Personae: *Regina, Ephebulus.*

Reg.: Quiescit animus; nempe cum errorum exuit

[*Regina manu tenet crucifixum*]

Mens tota noctem, plena tum fidei dies

Cordis serenat intima, et pleno alveo
 Solatiorum profluit coeli favor
 In me immerentem. Maximo, o! quantum Deo
 Me gratiarum pendere tributum decet!
 Agnosco numen! Et amo te, [*Osculatur crucem*] primum meae
 Felicitatis auspicem. Dignam facis,
 Pastor benigne, ut censeat posthac tui
 Pars aliqua ovilis, Iamque per caeli plagas
 Amoena pandis Pascua, ubi quondam doces
 Me collocandam, praevium si te pede
 Sequerer fideli. Sequar, et exemplo traham
 Sobolem tenellam. Blandule, i, nostros iube
 Adesse amores.

[*Alloquitur ephebulum*]

Eph.: Domina, si nollent tuis
 Parere iussis?
Reg.: Matris? Et quis hoc vetet?
Eph.: Alinda nutrix.
Reg.: Unde?
Eph.: Dedocuit sacros
 Proterva cultus numinis, Amidam novo
 Fotoquinque proli regiae instillat dolo.
Reg.: Hoc sancta nolint sydera! I, sobolem voca.

[Abit Eph.]

O Christe! Serva plantulas fidei tuae

[Osculatur crucifixum]

Rore irrigatas primulo et bono cave

Ne quae cicutam semini inspergat manus.

Inductio 2. *Scena prior. Regina proles suas principiiis christianae fidei iam aliquantum imbutas examine periclitatur iisque praemia impertitur.*

Personae: *Regina, Quatuor proles, Ephebulus.*

[Obviant matri proles]

Fil. 1: Amanda genitrix, liceat augustam manum

Debasiare.

Reg.: Venite, stirpis gemmulae,

Et casta sacris premite vulneribus labra.

[Osculantur crucifixum a matre porrectum]

Adhuc'ne vestrae noscitis vitae patrem?

Fontem salutis? Unicum et solum deum?

Omnes: Novimus.

Reg.: Et colitis?

Proles: Colimus.

Reg.: (imponit mihi Blandulus)

Adhuc'ne dogmata tenetis data

De christiano numine?

Filius 1: Ego teneo mea.

Reg.: Edic deorum nomina.

Filius 1: Est unus deus.

Reg.: Quod nomen illi tribuis?

Filius 1: Ego voco Patrem.

Reg.: Tantum'ne Patrem diligis?

Filius 1: Non. Filium

Etiam. Immo Sanctum Spiritum etiam.

Reg.: Tres deos

Ergo videris colere?

Filius 1: Personas quidem

Tres nomino, ast unum deum et credo et colo.

Reg.: Ostende cultum ac manibus efforma crucem.

Filius 1: In nomine Patris et Filii

Et Spiritus Sancti; Amen.

Reg.: Et tu, Firande, fare, quis mundi globum

Sic torneavit? Solis et lunae rotas

Quis sic micare iussit, et tantam dedit

Velocitatem?

Filius 2: Aeternus hanc dedit pater,

Qui pariter hominem condidit, et oris sui

Spirare fecit spiritu.

Reg.: Dictum bene.

Ast, cur creavit hominem?

Filius. 2: Ut hic deum suum

Laudans eique serviens tandem (O! Favor!)

Heres salutis adeat aeternae domos.

Reg.: Et finis hic est omnium?

Filia 1: Est; omnes tamen

Non assequuntur. Nempe, qui legis viam

Extra vagantes criminum callem premunt.

Reg.: Quo ducit ille callis?

Filia 1: Heu! Mater, trahit

Recta ad gehennam.

Reg.: Et quid ibi?

Filia 1: Perpetuus dolor,

Et omne conceptibile tormenti genus.

Reg.: Quid inde discis?

Filia 1: Hinc disco peccati fugam.

Reg.: Quis est redemptor hominis?

Filia 2: Est Christus, dei

Filius.

Reg.: Et unde venit?

Filia 2: Ex coelo. Dein

Ex matre natus virgine hanc carnem induit.

Reg.: Quomodo redemit?

Filia 2: Hominis in pretium dedit

Litrum cruoris proprii, passus necem

Cum totus esset innocens in trabe crucis.

Reg.: Quid inde discis?

Filia 2: Semper ut memori colam

Meum hunc amore vindicem.

Reg.: Hoc constans tene,

[*Accipit e cistula spiritualia munera*]

Et ne deinceps cordis e vestri sinu

Rapiatur ille, haec pectori*, at menti magis

[**Affigit pectoribus filiarum cruculas gemmeas*]

Impressa signa gerite, sunt praemia mei

Bene explicati dogmatis.

Filius 1: Mihi nihil?

Reg.: Tibi tuoque in praemium fratri datur

[*Filiolis appendit gladiolos*]

Gladiolus. Armis hisce pro veri Dei

Pugnare cultu discite. Adeamus sacram

[*Accedunt ad altare domesticum*]

Nunc huius aram et pensa solvamus precum.

Quis fremitus iste?

[*Fit terrae motus, corruit crucifixus in altari positus*]

Filius 1: Heu! Mater!

Reg.: O pignus sacrum!

Hic casus ominosus est: quidquid rei

[*Erigit regina collapsum crucifixum*]

Portendat, illud mente generosa feram,

Ut christianam condecet.

[*Intrant in interius conclave*]

Inductio 3. *Scena refert civitatem. Per plateas stant erectae cruces, et columnae sacrae cum imaginibus Sanctorum. Rex Iacundonus post reditum suum ex bello primum in publico comparet eique a populo applauditur; sed is, visis Christianorum simulachris, in eosdem commovetur.*

Personae: *Rex, aulici, populus*

[*Dum populus haec canit, rex indignabunde circumspicit simulachra Christianorum*]

Pop.: Io! Feliciter! Patria, plaude!

Io! Feliciter! Popule, gaude!

Dic regi faustitatem,

Dic perennem sospitatem,

Dic triumphe! Dic beate!

Vive nobis rex amate!

Io! Feliciter!

Rex: Qualis meos

Inter triumphos scena conspectus ferit?

Quis ausus ista? Publicis pestem viis
 Et christiani dogmatis passim luem
 Disseminatam cernimus. Iacent deum
 Calcata signa, numen alienum involat
 Absente rege in patriam. Et patitur thori
 Regina consors facinus? O! Factum impium!
 Cur non volante fulmine in ream irruis
 Fotoquisque Amidaque? Iuro! Christiadum hoc scelus
 Dabo expiandum sanguine. Sinite, me, ut ego...

[*Rex vult cruces dejicere retinetur a suis aulicis*]

Aulici: Moderare, princeps, impetum, et noli datos

Temerare plausus saevior. Gravius premunt
 Matura poenae scelera, si plagam ferant
 Deliberatam.

Pop.: Repetitur plausus: Io! Feliciter! Etc.

[*Cantando abeunt e theatro.*]

Marcia.

Gagliarda.

Inductio 4. *Scena refert atrium. Iuventus nobilis Tanguntina inter spolia hostium tripudiat.*

Egrediuntur adolescentes armati diversis armis.

Personae: Adolescentes nobiles

Adol 1: Rex vivat!

Adol 2: Haec sunt spolia, quae bello redux

Tulit in triumphum militis nostri manus.

Adol. 3: Vexilla, galeae, lanceae, umbones, sclopi,

Regi in trophaeum surgite!

Adol. 4: O nostrae iubar

Auguste princeps gentis! Haec fuscum tuo

Hostis per agros Marte Mavortem docent.

Adol 5: O astra, nobis redditum salvum diu

Servate regem!

Adol. 6: Pacis in olivam quies

Mutet rigatas sanguine effuse hostium

Lauris coronas!

Adol. 7: Nullus assultu audeat

Tentare posthac regium impunis thronum.

Adol. 8: Exactus ergo e finibus regni metus

Solemnitatis publicae ad festum vocat.

Adol. 1: Age, laeta pubes, laetior favet dies.

Rex vivat!

Adol. Omnes: Io! Rex vivat!

[Interea fit exercitium militare cum vexillo. Ad gyrationem vexilli alternant tubae. In saltu arma collocantur in forma trophaei.]

Adol 1: Animentur fides!

Nos arte iunctos plausibus plausus damus.

[*Saltus Tanguntinae iuventutis*]

Inductio 5. *Scena refert conclave reginae. Angitur regina de rege sibi offensio, acceptaque regiae indignationis confirmatione se ad quaecunque adverse pro fide Christi perferenda animat.*

Personae: *Regina, Charillus*

Reg.: Coniunx redivit: rediit ad cervam leo,
 Lupusque ad agnam! Quanta tempestas meo
 Capiti minatur. Visa Christi adum viis
 Locata signa publicis agitant gravi
 Regem tumultu; exaestuat, frendet, furit,
 Meumque honorem lacerat insolitis probriis.
 O Christe! Cuius gratia accepi sacris

[*Osculatur crucifixum, quem manu gerit*]

Abluta lymphis Gratiae nomen, pari
 Nunc gratiarum robore misellam iuva!
 Et da imminentis pectus aerumnae capax!

[*Exit ephebulus Charillus*]

Char.: Regina, iam se nubila atrato globo

Glomerant in unum, coquitur ingentis mali

In te procella; at fulminis nondum tonat
 Supremus ictus; dum licet, stragem cave.

Reg.: Quae causa tanti turbinis?

Char.: Fides nova

Reg.: O culpa felix! Pro deo si sim rea,
 Non bene saluti consulam auxilio fugae.
 Hic esto fortis, Gratia, hic standum tibi!
 Tota solutes orcus Eumenidum manu
 In me recumbat; corde non tollet deum.

[*Intrant omnes*]

Chorus 1. *Scena refert campum, in cuius terminativo mare cum scopulis Constantia docet
 symbolice humanum animum adversis esse superiorem.*

Personae: Sola Constantia.

1.

Con.: Fata premant

Hostes fremant,

Victor de illis animus est.

Per labores

Per sudores

It serene.

Iubilat plene

Ad angores,

Ad tortores.

Victor in illis animus est.

Hostes fremant,

Fata premant,

Victor in illis animus est.

Ritornello

2.

[Luna luctatur cum nubibus et eluctatur.]

En, ut una

Noctis luna

Nubium globo eripit se.

[Lapis molaris palmae incumbit, deprimit eius ramos tandem ipse cadit, et rami eius resurgent.]

Et, ut alma

Sylvae palma

Iugo obsessa,

Pondere pressa,

Eluctatur,

Roboratur:

Mens ita fortis erigit se.

Deprimatur,

Prosternatur,

Mens tamen fortis erigit se.

Ritornello

3.

[*Comparet scopulus, in quem fluctus marini assiliunt.*]

Ridet minas,

Et ruinas,

Victor in aquis scopulus stat

Mille luctus

Volvunt fluctus,

Quos profundae

Concitant undae.

Ipse totus

Non commotus

Victor in undis scopulus stat.

Sic adversis

In diversis

Altior illis animus stat.

*Ritornello***Pars II**

Inductio 1. *Scena refert hortum regium, in quo rex deambulat. Iacundono defertur ab Orcamo, Bonziorum principe, regina Christianae fidei, et propterea patria infortuniorum rea; rex in eam commovetur mandatque in Christianos inquiri.*

Personae: *Rex cum sua aula, Orcamus^{xlvi}*

Rex: Orcame, dic: Me absente quis rerum status?

Orc.: Ibat secundis avibus imperii salus,

Aurae salubres, Cereris opulentae seges,

Populi fideles, alta pax, legum tenor.

Solus deorum cultus ... (infringit dolor vocem loquentis)

Rex: Fare, quiscunque arduus

Acerbitatis sensus incurrat. Decet

Perspectum habere principem, quidquid bonae

Malaeve sortis patriae alternet vices.

Orc.: Retexo telam: Patriae et populi status

Favente sorte candidis ibat rotis.

Solus deorum cultus immanem sui

Traxit ruinam nominis. Fotoquis iacet,

Iacet et Amida, prisca templorum novis

Cedit venustas ritibus. Nuper nitor

Deum efferebat fana, nunc tegit cinis.

Rex: Et unde flamma?

Orc.: Ex aula.

Rex: Ab aula regia?

Orc.: Regina tanti fomes est incendii.

Elusit Argum; et quamlibet Danaë magis

(Te sic iubente) clausa delituit, tamen

Evasit e custodia; forsan Iovem

Etiam recepit aureum, nam se sacris
 Miscere visa est exteris, inter gregem
 Versata plebis; inde et armata manu
 Abducta nostri militis, nocte et die
 Imbuta cultu clanculum alieni dei
 Septemque supra virginum è choro decem
 Ex christiano more sustinuit aquis
 Praesens profanis ablui, ablutas dein
 Ipsa est secuta. Tempore ex illo fluunt
 In peius omnia; populus divum domos,
 Aras, ministros odit, et legis novae
 Rapitur amore. Vepribus squallent agri,
 Torpent veneno flumina, exhalant gravem
 Aurae memphytim. Vereor irarum faces,
 Totisque habenis astra (ni caveas malo)
 In nos datura fulmina. Et iuste negat
 Coelum favores, patria si coelo neget
 Cultus avitos.

Rex: Ergo tantorum caput
 Et dux malorum foemina? Et consors thori? Et
 Regina? Proh! Quam viperam in sinu gero!
 Frangam draconem. Perge, reginam iube,

[Ad Orcamum, qui abit pro regina. Ad militiae generalem, qui etiam abit]

Oracame, adesse. Tuque, militiae meae
 Dux fide, turmas coge, Christiadam luem
 Depelle regno; vindica eversos deos.

Inductio 2. *Scena est prior. Regina sistitur Iacundono, iubetur Christo renuntiare, sed frustra.
 Quare iussu regis flagellanda abducitur.*

Personae: Priores accedente regina.

Rex: Ades, scelesti! Generis augusti probrum!

Ruina legis patriae! Barathrum mali!

Reg.: Auguste consors, unde tam ferus rigor

In innocentem coniugem? Fui tua,

Et sum.

Rex: Fuisti, non es.

Reg.: Obtestor polos!

Nunquam fefelli debitam regi fidem.

Rex: Es christiana: sceleris hoc satis. Diis

Quae fida non est, coniugi hanc fidam putem?

Reg.: Si christianam me esse sit scelus, rea

Sum, nec peroro capitis in causa mei.

Rex: Proterva mulier adhuc suo regi palam

[*Ad Orcamum, qui abit pro idolis apportandis*]

Insultat. Affer numina paternae domus.

[*Ad reginam*]

Orci propago! Iussa sic colis mea?

Reg.: Non specto iussa; languidus nimis est amor,

Qui iussa sequitur; unicus amanti imperat

Nutus. Paratam nutibus me rex habes.

[*Porrigit reginae idolum*]

Rex: Huc ergo vultus.

Reg.: Video.

Rex: Fac, manum applica.

[*Regina accipit idolum*]

Reg.: Manum applico.

Rex: Fatere iam Fotoquin deum.

[*Abjicit regina idolum, quod confringitur*]

Reg.: Hoc absit, unus est dues; Fotoquis Stygis

Est larva. Christus solus est verus deus.

Orc.: Vindicta! Rex! Vindicta! Calcantur dii!

[*Orcamus vellit sibi barbam et complodit manus.*

Abducitur regina. Orcamus interim inter varias

gesticulationes colligit frustra idoli.]

Rex: Abripite pestem, personet tergum flagris,

Nec ante sistat, lassa quam cadat manus.

Si lenta poenis numina indulgent moram,

Ulcisci honores numinum reges decet.

[*Abeunt omnes*]

Inductio 3. *Scena refert atrium. Ephebus, cui custodia reginae incubuit, sibi metuens, eo quod sua incuria regina clam ex arce egressa interfuerit doctrinae christianae, culpam derivat in militem tum temporis arcis excubitorem.*

Personae: *Solus ephebus*

Eph.: Ambigua plenum sortis adversae ratis
 Trahit laborem; radiat hinc in me pius
 Reginae amoris Cynthius, spirant leves
 Aurae favoris. Sed Iacundoni furor
 Minatur atro fulmen impendens globo.
 Scelus est, fuisse principem in meam pium
 Eique ab arcis moenibus in urbem exitum
 Favisse rege invito. At, in arena micat
 Aliqua favilla consili; ut vitem sacrum
 Saxumque, iuverit impetum instantis mali
 Dirigere sic, ut parte, qua venit, meum
 Praetereat unda littus, alienum ruat.
 Quid ille miles? Regiae limen domus
 Cui Sparta tuenda venerat, num Argus fores

Vigil tenebat? Morphei an tacito dolo
 Ligatus artus creditam emisit feram?
 Emisit. Ita me fingere ingenium docet.
 Ille ergo nostrae incuriae poenas luat.
 Ibo, dolosae exordiar telam rei.

Inductio 4. Scena refert atrium regium. Captus in bello a Iacundono pro imperatore Taycosama contra regem Ximo gesto, europaeus lanista iubetur artis suae specimen exhibere.

Personae: *Rex cum sua aula, Lanista cum filio suo.*

Rex: Miscenda curis gaudia, et acerbum favo

Contemperandum. Prome, quos usus docet
 Europa belli? Vulnerum ubi signat locum?
 Qui rotat in hostes arma? Qua pugnat manu?

*[Interea accipit filius a patre suo lanista, lectiones
 digladiatorum. Quibus acceptis:]*

Quam dexter ursit aemulum, quam celeri impetu
 Evitat ictus, latera quam velox rapit;
 Quam fortis instat; quam pedem premit pede.
 Repetantur ictus; veniat in arenam novo
 Mavortis ardor praelio. Applaudant tubae.

[Fit triplex assultus gladiatorius, assonantibus

tubis et rege spectante.]

Laudo probatam et praeliis natam manum;

Fortuna cum vos laeva captivos iugo

Subesse nostro voluit, impensus favor

Captivitatis mitius reddet iugum.

At, en Colinus; quid novae apportat rei?

[Exit Colinus habens in manu libellum Kempensem]

Inductio 5. *Scena prior. Confirmatur Iacundonus contra reginam ex oblato libello Thomae a Kempis de imitatione Christi; visisque in pectoribus prolium cruculis a matre in praemium perceptae christianae doctrinae donatis, eas absterrere tentat; sed firmas deprehendens in christianismo, perempturus fuerat, ni subito furori paterno subducerentur.*

Personae: *Rex cum suis, Colinus, Proles quatuor*

Col.: Auguste, vive! Mite conspirat tua

In vota coelum; quidquid exoptas, docet

Libellus iste.

[Offert regi libellum]

Rex: Et qualia arcana referat?

Col.: Convincit una coiugem et proles reas.

Rex: Etiam veneno dipsas infelix suo

Spem toxicavit generis?

Col.: Epigraphen lege.

[*Legit rex*]

Rex: Thomae a Kempis, canonici regularis ordinis
S. Augustini, De Imitatione Christi libri quatuor.
O Pestis! Hac et filii infecti scatent?

[*Exeunt 4 proles*]

Col.: En ipsa soboles patris obtutum subit.
Require matris dogmata, observa notas
Attentus omnes; pectori appensae cruces
Larvale Christi numen agnosci probant.

[*Flectunt proles circa regem rogantes*]

Filius 1: Genitor! Dolores sobolis afflictae vide.

Filia 1: Miserere natae genitor, et sortis dies
Da laetioris.

Filius 2: Tu potes lachrymis modum
Auguste, nostris ponere!

Filia 2: O Pater! Annue
Votis tuorum!

Rex: Mentis ambiguam ratim
Amor furorque versat. In prolem pius
Flectit Parentem amor. At furor honorem obijcit
Laesum deorum. Fortior tamen est amor.
Quid ergo, chara pignora, rogatis patrem?

Filius 1: Matris salutem.

Filius 2: Flexilem in matrem patrem.

Filia 1: Non tam severum.

Filia 2: Prolis et amantem suae.

[*Palpat cruculam in pectore filiae*]

Rex: Qualem meretur mater et proles patrem
Talem me habetis. Ista quid signat nota?

Filia 1: Est Christiani tessera.

Filia 2: Hanc mater dedit,
Iussitque sic dependulam, at pressam magis
Gestare mente.

Rex: O impia! Sed adhuc deos
Colitis paternos?

Filia 1: Unum adoramus deum,
Augusta quem nos colere praecepit parens.

Rex: Ego mando Fotoquin colere.

Filia 1: Fotoquis es lapis.

Filius 1: Est larva averni.

Filius 2: Est truncus.

Filia 2: Et non est deus.

[*Furit rex.*]

Rex: En, quos dracones alimus! Abiectis diis
Dedisse Christo nomina et magicis caput

Tinxisse lymphis clarius iam ipso est die.

Sed his chelydris gutture eliso eximam

Virus nocendi.

[arripit rex filiam apud guttur, eam suffocaturus; reliquae proles ab aulicis abstrahuntur. Unus aulicorum involat in manu Regis et filiam liberat.]

Filia 1: O Genitor!

Aulicus: Absit, rex, manus

Temerare prolis sanguine; es pater.

Rex: Dabo

Canibus vorandos. Interim cinere furor

Tegatur, apto ut ignis erumpat loco.

[Abeunt omnes]

Inductio 6. *Scena refert campum. Parvulorum constantia in persecutione Christi fidelium.*

Personae: Christianus cum filiolo, duo alii parvuli, milites.

Chri.: Quantis procellis sanguinis Christi gregis

Iapon natatur? Undique, ubi figo gradum,

Calco cruorem, et martyrum gressus lego.

[Ostendit crucem in via iacentem]

En sacra domini signa ludibrium pedum.

Levemus animae grandis in hominem dei

Notas amoris.

[*Elevat crucem et super humeros accipit*]

Miles I: Siste! Quo infamem trabem,
 Scelerate, raptas?

[*Erumpit miles stricto ense et Christianum retinet*]

Chri.: Sinite, ut hanc mecum feram
 Meae salutis arborem.

Miles I: Actutum abjice
 Aut certa mortis victima hoc ferro cades.

[*Minatur miles mortem*]

Chri.: Ne cogitate haec spolia violenta manu
 Rapienda me superstite; e venis prius
 Haurire dabitur spiritum. Hoc unum dolet,
 Nescire me, quid morte patrata mea
 Hac sit futurum sobole.

Par. I: Depone, genitor,
 Pro sobole curam; facito, quo casu tibi
 Iacienda mortis alea, ut primus cadat
 In me furoris iactus. Hoc mihi lucrum
 Putabo summum, posse pro Christo mori
 Meum ante patrem; hinc levior et curis sine
 Morieris ipse!

Miles I: Quanta moriendi sitis!

[*Miratur et haeret miles*]

Miles 2: Tacete! Dirimet carceris litem specus.

[*Erumpit alter miles, qui eos abripit*]

[*Exit parvulus Christianellus*]

Par. 2: Bone Deus! Ego vita mea has angustias

Sensisse me non memini; ubique milites

In Christianos saeviunt.

Miles 2: Quid hic puer?

[*Erumpit miles contra parvulum*]

Par. 2: Nihil mali.

Miles 2: Quam pendulam e collo geris,

Nequicule, zonam?

[*Ostendit rosarium*]

Par. 2: Virginis maris dei

Haec est corona.

Miles 2: Huc! Ocyus praedam mihi!

[*Vult abripere rosarium*]

Par. 2: Ei! Non! Sacra haec monilia in dapes suumsunt.

Facienda non sunt.

[*Negat parvulus*]

Miles 2: Ergo moriendum est tibi.

[*Minatur mortem*]

Par. 2: Bene. En paratum pectus in vulnus vides.

Sum Christianus, vivo pro Christo et cado.

[Parvulus offert pectus in vulnus]

Miles 2: Miseret puëlli! Vade.

[Miseret militem puelli, osculatur eum et dimittit]

[Exit alius parvulus]

Par. 3: Mihi votum est mori.

Utinam tyrannus obvius ferro fibras

Rimetur istas aliquis! Inscriptum leget

Quid Christiana roboris virtus habet.

[Auscultat miles]

Miles 3: Ego faxo voti compote. Quo te pedes?

[Erumpit miles contra parvulum]

Par. 3: Quo sancta magni numinis ducet manus.

Miles 3: Quod numen illud?

Par. 3: Tota quod passim colit

Gens christiana.

Miles 3: Christianus es?

[Ostendit cruculam]

Par. 3: Vide.

[Minatur miles]

Miles 3: Ergo peribis.

Par. 3: Id opto. Sed videam, chalybs

Sat'ne est acutus?

Miles 3: En, vide et time.

[*Dat parvulo gladium*]

Par. 3: Chalybs

[*Parvulus tentat gladii aciem, sufflando capillum
et unguem fricando.*]

Satis est acutus, sed cerebro acies tuo
Desideratur, arma quod trades mihi.
Nunc ego vibrato hoc fulmine in caput tuum
Coesimque punctimque ferar.

[*Persequitur parvulus militem fugitantem*]

Miles 3: O qualis fui

Ego stultus!

Par. 3: Ecce in manibus his tua est salus.

O, quos cachinnos tetrica Styx hodie dabit,
Ubi tanta turris carnea a parva manu
Sternetur. Orci bolus hic sapiet cani.
Sed iam timorem mitte, namque aliud monet
Me Christiana charitas. Tuum tibi
Recipe mucronem; cura me tangit tuae et

[*Restituit parvulus militiam mucronem*]

Amor salutis; coesus aeterno fores
Assandus igne, Gloria et quanta hinc deo?
Ast ego peremptus pro dei immensi fide,

Psallam beatus coelicos inter choros.

Tu vive, et hinc me martyrem coelo insere,

Vel me magistro imposterum melius sape.

[*Abit miles contrahens humeros*]

Chorus 2. *Scena refert officinam fabrilem. In terminativo stat focus, in quo ignis. Cor fidele in fornace Adversitatis probam integre sustinet, indignante Furore et palmam Constantiae cedente.*

Personae: *Constantia, Furor, Adversitas.*

Sontata.

[*Constantia habet in manu cor*]

Con.: Cor forte, cor amatum,

Cor superis probatum,

Iam dignum coelo es.

Non frangunt te dolores,

Non vincunt te furores,

Stat firma tua spes.

Cor forte, cor amatum, *etc. ut supra.*

Fur.: Tace, tace, Constantia,

Haec mera est iactantia.

In mundo nil tam stabile,

Quod simul non sit labile.

Adversitas si tangat,
 Ne dubita quin frangat.
 Tam firmum nihil stat,
 Cui non ruinam dat.

[*Apparet focus cum igne*]

Adv.: En domus Adversitatis,
 En fornax tribulationis,

[*Injicit cor in fornacem*]

Hic probabo
 Demonstrabo,
 Quae sit tuo cordi vis,
 Et cui dabit palmam lis.

[*Invalescit ignis*]

Aspirate, aurulae,
 Laborate, flammulae,
 Cor probatur, ostendatur,
 An cor caelo dignum sit.
Con.: En cor durat, licet urat illud flamma saevior.
 Expolitur, non mollitur, nitor est fulgidior.

[*Excipit cor nitidius quam prius fuerat*]

Cor forte, cor amatum, *et ut supra.*

Adv.: Confundimur, retundimur,

Fur.: Constantia triumphat.

Cor adversis agitatum

Magis stat iam solidatum,

Constantia triumphat.

Fur.: Vive, Constantia, hanc tibi palmam do,

Tua praestantia durat in nubilo.

Furor montes, furor fontes,

Furor vicit marmora.

Furor frangit adamantes,

Rumpit hostes per obstantes,

Furor sternit nemora

Tuum sed cor

Debilior

Non vinco; fateor.

Vive, Constantia! *etc. ut supra.*

Con.: Cor forte, cor amatum, *etc. ut supra.*

Pars III

Inductio 1. *Scena refert atrium. Regina in fide Christiana immota collum gladio fuerentis Iacondoni objicit, qui eius forma ad mitiora movetur.*

Personae: *Rex cum suis, Orcamus, regina.*

Rex: Nondum superba cordis adamanta exuit?

Orc.: Rigescit ipsa caute Riphaea magis.

Rex: Scelerata mulier! Poplite hic prono cole

[Objicitur idolum reginae]

Patriae penates, aut adurentur sinus

Candente ferro, aut faucibus plumbum bibes.

Reg.: Haec est arena gloriae; haec meum evocat

In bella pectus hora; me, Christe, aspice

Pro te ferentem gravia et hanc animam iuva

Iamiam triumpho proximam. Coniunx age,

Quod allubescit; nectaris loco ebibam

Plumbum liquatum; pectori admotae faces

In Christi amante incendia fovebunt magis.

E corde nihil evellet acceptam fidem.

[Mittit pro carnificibus]

Rex: Huc sulphur! Huc sartagines! Huc, huc picem.

[Increpat tardantem nuncium ephebum]

Adhuc moraris? Evola, huc plumbum! Moras

[Petit spatium et evaginat gladium]

Non tolero tantas. Cedite! Hoc ictu unico

Iam christianus septiceps hydrus cadet.

[Moratur tamen adhuc]

Reg.: Auguste coniunx, pauca mihi fas sit loqui.

Rex: (Amor furorem deprimit) Loquere.

Reg.: Sine

Venerante pacis osculo extremum meum
A coniuge coli coniugem.

[*Regina vult supremum osculum dare regi, ille renuit*]

Rex: Non!

[*Haec parat osculari manum. Rex renuit*]

Reg.: Vel manum.

Rex: Non!

[*Regina flectit, offert cervicem ad ictum*]

Reg.: O! Redemptor! Victimam hanc ergo accipe!

[*Furit Rex*]

Rex: Ferio scelestam!

[*Regina eum amorse aspicit*]

Reg.: Si libet, licet. Feri!

[*Languescit rex. Iterum furit.*]

Rex: Nequeo. Repellit amor. Morantem urget furor.

[*Identidem reginam respicit, et formam eius laudat*]

Aspectus hic tam blandus enervat manum.

O qualis iste frontis extersae color!

O quae genarum purpura! O labri rosas!

Quales pyropi luminum! O quantum comae

Micantis ardor! Vincor! At, quid hoc? Ligat

[*Iterum furit*]

Regem venustas fragilis? I! Furor! Modum

[*Stringit ensem ad ictum*]

Iam tandem amoris pone!

Reg.: Rex vive! Et vale!

[*Abjicit ensem; fugit a theatro, sequente aula, sola regina relicta et dolente se pro Christo mori non potuisse.*]

Rex: O vox amoris!

Reg.: Sortis o duras vices!

Matura coelo visa sum; at tantum mihi,

Indigna fors an numini. O! Quantum amodo

Servata miserae vita moeroris parit!

Inductio 2. *Scena refert conclave. Terrentur proles regiae visis poenalibus instrumentis materno sanguine cruentis, et mendaciter informantur de defectione matris a fide ob vehementiam flagellationis; sed eluso dolo ad matrem penetrant.*

Personae: *Colinus, Proles regiae*

Col.: Timete, proles regiae!

[*Obviant sibi invicem*]

Filia 1: Causam metus

Expone, amice.

Col.: Thure nisi patrios deos

Moniti colatis, matris ad poenam via

Furor paternus perfidam prolem trahet.

Filia 2: Aliquid'ne casus mater adversi tulit?

[*Ostendit virgas et flagella cruenta*]

Col.: Videte matris sanguinem!

Filius 1: O Deus!

Col.: Flagris

His illa cultum numen alienum luit.

Filius 2: Pater leone saevior!

Filia 1: Sed quo tulit

Tormenta vultu?

Col.: Ferre quo foemina solet.

Primum sereno, post ubi incubuit gravis
 Imber flagrorum, iamque per totos dolor
 Se illatebrat artus, densa tempestas nives
 Membrorum inundat sanguine, erubuit sinus
 Pudibunda nudos, soepeque modestus pudor
 Deiccit oculos, soepe sub coelum levat,
 Suspirat, ora comprimit, lachrymas pluit;
 Tandem dolore victa (quis etenim ferat
 Tantos dolores?) ingemit, clamat, fidem
 Eiurat, et Amydam invocat.

Filia 1: Amydam?

Filia 2: Parens

Invocat Amydam? Haud credo. Mihi matris satis

Est nota virtus mascula. (Impostor venit,

Ut nos timore verberum e recti via

Trahat in Charybdis. Ego dolum vincam dolo.)

Amice, tolle ambigua verborum, doce

Sincerus, an regina veneretur focus

Iterum paternos?

Col.: Iuro! Veneratur focus.

Filia 2: Sit ergo. Perge, nuntium a nobis refer

Regi parenti, matris exemplum sequi

Sobolem paratam stare

Col.: (Mea tutum tenent

Iam vota portum.) Provolo.

[*Abit Colinus*]

Filia 2: Fratres mei

Sororque amata; falsa, quae bubo canit

Feralis ille. Mater etiamnum gerit

Se christianam. Adeamus hanc, seriem rei

Promamus, et principia rogemus nova.

[*Parant abire. Obviat illis regina mater*]

Inductio 3. *Scena prior. Proles regiae denuo a matre in fide roborantur. Haec a superveniente tyranno apposito pectori pugione ad mortem poscitur; a qua tamen iterum visa reginae moriendi promptitudine Iacundonus retinetur; ad aerumnas nihilominus reginam ablegat.*

Personae: *Regina, Proles, Rex cum suis.*

Reg.: Quid, moesta soboles, frontis obscurae timor?

Filia 1: O mater, aderat fama lanienae flagris

In te patratae.

Filius 1: Dixit et mentem tuam

Acerbitate verberum evictam diis

Dedisse cultam.

Reg.: (Vulpis astutae dolus.

Ut innocentes immolet Stygis gulae,

Fingit parentem perfidam Christo fidem

Tenere gentis.) Pignora! O cordis mei

Grandis voluptas! Consonum vero est nihil,

Quod fama spreti dixit in causa dei.

Sum sacra Christo, quamlibet me istud sacrum

Gravi procella sanguinis nomen stetit.

Filia 2: Es ergo passa verbera?

Reg.: At largos quidem

Rivos cruoris.

Filius 1: Fronte iam tamen iterum
Rides serena.

Reg.: Solis ita morem decet
Nos aemulari. Nubium assultu suam
Serenitatem paritur interdum quati;
Tamen inde mundo redditur Phoebus prior.
Sic Christianus obrutus nocte emicat
Adversitatum. Gaudium illius pati est.
Quid vos ad ista?

Filia 1: Talibus quidem peti
Mea non moveri machinis fides potest.

*Filia 2:*Ego per acervos funerum in medias ferar
Generosa flammis.

Filius 1: Ensibus ego istud caput
Dabo resecandum.

Reg.: Nate, metuendum nihil
Tibi est ab ense; flagra te et virgae manent.

Filius 1: Nimium dolerent; sunt amara.

Reg.: Iam abstulit
Tuus redemptor, quidquid ibi amarum fuit.
Leve tribulationis hoc nostrae genus,
Olim aeviternum gloriae pondus dabit.

Filius 2: Quidcunque acerbi immiserit patris furor,

Ego colligabo, ut flosculi legi solent,
 Dum pro coronis serviunt.

Reg.: Firma hoc, deus,
 Quod his patras in parvulis!

[Rex pugionem pectori reginae apponit]

Rex: Tandem scelus
 Teneo in flagranti, nulla iam flectet mora
 Iusti furoris tela.

Filius 1: Parce, pater!

[Accurrunt proles provolutae ad pedes regis.]

Filia 1: Pater!

Est mater!

Filius 2: Est regina!

Filia 2: Parce, pater!

Reg.: Deus,
 Assiste!

Rex: Adora Fotoquin!

Reg.: Ego veneror deum,
 Quem Christiani; huic moriar et lubens meum
 Illi refundam sanguine, pro me suum
 Qui fudit olim.

[Rex retrahit pugionem]

Rex: Rursus enervor. Manus

Torpet caditque. Nescio qualis nitor
 Ab ore fulget roseo et audenti involat
 In vim paratam; seu velim aut nolim, arceor.
 Vive ergo. Verum, ut vita sit gravior nece.

[*Abit regina et omnes alii*]

Inductio 4. *Scena refert spatiosum atrium. Excubitor, ab ephebo reginae custode culpatus exponitur ludibrio filiis Bonziorum.*

Personae: *Excubitor et filii Bonziorum in saltu.*

Inductio 5. *Scena refert oratorium cum altari, coram quo pendet accensum lumen in lampade. Proles reginae precantur deum pro regina matre aegrotante, non sine accepto omine mortis maternae.*

Personae: *Proles regiae, nuntius ephebus*

Eph.: *Materna premitur cardine adverso salus.*

Filia 1: *Avertat aether!*

Eph.: Noxius cunctos calor
 Serpit per artus, aegra vix retinet labris
 Animam fugacem.

[*Abit ephebulus*]

Filia 1: O nos miscellas! Concidet

Cadente matre prolibus spei basis.

Precemur una, ut veniat auxilio pium

Numen parenti. Numen! E cuius sinu

[Flectunt omnes quatuor et complicatis manibus precantur]

Optata mundo venit aegroto salus,

Matrem salute sospita!

Filia 2: Numen! Preces

Audi tuorum! Gloria hic agitur tua

Salusque nostra. Morte si occumbat parens,

Occumbit una nominis cultus tui.

Filius 1: Si vota, numen, audias, meam mihi

Matrem reserva. Gratus appendam tholo,

Quem mater ensem in praemium nuper dedit.

Filius 2: O Numen! Audi filium matris suae

Causas agentem, detine instantis necis

Pro matre falcem, aut filii in matris bonum

Minue iuventam!

[Extinguitur lumen in lampade, ita ut flamma avolasse videatur]

Filia 2: Proh soror! Quid hoc rei?

Dum vota iunctim fundimus, in auras levis

Flamma evolavit lampadis.

Filia 1: Animae solent

Sic avolare a corpora. Sinistrum auguror

Hinc matris omen. Mole tantorum obruta

Quid si malorum occubuit?

Filia 2: Ah! Nolit deus!

[*Abeunt omnes*]

Inductio 6. *Scena refert conclave. Iacundonus gratulatur primum de reginae obitu, mox variis affectibus agitur, tandem poenitudine et animi remorsu convictus fit ex tyranno mirus praeco suae coniugis.*

Personae: Rex cum suis aulicis

Rex: Habet, quod ira nequii et regis rigor,
Adversitatis turbo in effectum dedit.
Aerumna fregit impiam et animi gelu,
Vitaeque solvit spiritum. Sic, qui deos
Legesque calcant patriae, tandem a diis
Calcantur ipsi. Amica famulantum manus,
Dic, quid videtur? Iusta num factum Themis
Suo probavit calculo?

Aulicus 1: Laudat Themis
Sic vindicatos numinum cultus; probant
Proceres, senatus, civis, et vulgi status.

Rex: Sic vos. At animi tortor immanis mei,

Matanaea sceleris conscia, ultricem exerit

In me furorem. Heu! Triste portentum! Undique

[*Fugitat rex territus umbra coniugis*]

Fatigor umbra coniugis! Video meum!

Video patratum crimen! Accurrite! Timor

[*Labitur in brachia aulicorum*]

Larvae minacis instat! O animi iugum!

O poena mentis! Scire se sceleris reum.

[*Conticescit aliquantum.*]

Aulicus 2: Quae vis lacessit principem? Placidum indue,

Auguste, morem.

[*Respirat iterum*]

Rex: O nulla, nulla malacia

Speranda, quamdiu in animo gravis furit

Turbo reatus. Soeculi monstrum, probrum

Regum Iacundone! Innocentis coniugis

Latro! Tyranne! Carnifex! Ubi nunc tua

Regina? Coniunx? Periiit. Et periiit meo

Insons furore. Periiit. O qualis rosa

Emarcuit! Quam grande regnorum iubar

Tegitur sepulchro! Coniugem occidi meo;

Gentis voluptam, providam, mitem, gravem,

Lenemque verbis, nesciam labis thori,

Fortem, pudicam, in numen absorptam suum.
Affatu amoenam, debitae regi integre
Fidei tenacem, corde sinceram, piam in
Sobolem, modestam, patriae addictam bono,
Exemplum honesti; principem totus suis
Quam insedit aether gratis; cuius animum
Virtutis aulam vidimus. Et hanc ego, feram
Indutus, omnis immemor clementiae,
Afflixi, adest ad fata! O infelix dies!
O hora! Iure e temporis censu procul
Eliminanda, prima qua regem impulit
Furia in maritam. Viveret utinam amor meus!
Ut poenitentis coniugis lachrymas pia
Manu retergat, supplicem agnoscat, meo
Veniamque praestet crimini. Sed, quid loquor?
Veniam'ne merear coniugis vitae reus?
Non mereor! Iras, fulmina, ultrices faces
Et quidquid Orco est efferum, dirum ac atrox,
In me feratur. Haec mereor, his me tuum
Vindex latronem plecte! Tu parcis tamen.
Es nempe mitis ingeni, et Christi tui
Tenax docentis parcere inimicis. Bene.
Tu parcis, ego deprecor et admoneo simul:

Discite furorem premere; nam brevis furor
 Longi est doloris prodromus. Tua interim,
 Regina, moles digna virtute eriget
 Coelo propinquum verticem, et tumuli vices
 Obitura saxi machina loquetur meos
 In te furores impios, in me tuum
 Constantem amorem. Lemmate hoc saxum noto:
 Victima furentis coniugis coniunx sui.

Epilogus. *Scena refert campum, in quo desuper Gloria cum anima reginae comparet. Praemio mulierem fortem inquirenti ostenditur a Constantia reginae anima in Gloria, cuius fortitudini Praemium etiam in terris monumentum gloriae construit.*

Personae: *Praemium, Constantia.*

Pra.: Mulierem fortem quis inveniet?

Procul et de ultimis finibus pretium eius.^{xlvii}

Tractus terrae peragravi,

Littus maris pererravi.

Vidi Amazones,

Vidi Thomyrides,

Camillas, Coelias,

Grachas Cornelias,

Heroinas prisca saeculi.

An non similium est ferax mentium

Vel aetas nostra? Vel vicina tempora?

Quarum gesta,

Quarum facta,

Sic cum laude stent peracta,

Ut thema sint spectaculi?

[*Apparet Gloria*]

Con.: Quid? Dilecta? Mulierem fortem requiris?

Veni, veni, ostendam mulierem,

Christianam Amazonem,

Magnanimam principem,

Virtutis verae imaginem,

Lapsi saeculi prodigium.

Vide, vide hanc in Gloria,

Hanc illi parta dedit Victoria.

Vicit minas et catastas,

Vicit flagra, vicit hastas,

Vicit insanum, vicit furorem,

Vicit tyrannum, vicit dolorem,

Felici cuncta omine,

Sacro pro Christi nomine.

Pra.: O mulier fortis,

Aethereis portis

Recepta post angores.

In praemium mortis

Beatae et sortis

Augebo hic honores.

[*Exeunt Virtutes reginae et mausolaeum erigunt*]

Adeste, sorores,

Iungamus labores

Colossos erigite,

Virtutum figite

Trophaea.

Ritornello.

Pra.: Stent reginae triumphanti,

Iam in coelis exultanti,

Haec in terris mausolaea.

Ritornello.

Pra.: His coelum praemiis virtutem donat,

Con.: His terra laudibus fortes coronat.

Omnes: His coelum praemiis virtutem donat,

Sic terra laudibus fortes coronat.

ⁱ Johann Bernhard Staudt and Johann Baptist Adolph, *Mulier fortis: Drama des Wiener Jesuitenkollegium* Walter Pass and Fumiko Niiyama-Kalicki, eds. (Graz: Akademische Druck- u. Verlagsanstalt, 2000)

ⁱⁱ The title of the work echoes the description of the exemplum wife in Proverbs 31:10: *Mulierem fortem quis inveniet? procul et de ultimis finibus pretium ejus.* (LV) “Who shall find a valiant woman? far and from the uttermost coasts is the price of her.” (Douay-Rheims)

ⁱⁱⁱ The historical reference here is to Hosokawa Tadaoki. The Latin *Iacundonus* is taken from Jesuit historical accounts referring to him by his court title *Etchū-dono*. Although Jesuit writings depict Hosokawa Tadaoki as a rash and sometimes violent man, the character here has more in common with the stereotypical pagan king from medieval martyrologies, such as Jacobus de Voragine’s *The Golden Legend*, than it does with the historical Japanese figure. For this reason, I have not corrected the name to *Etchū-dono*. However, I have chosen not to leave the words in their Latin transliterations since to a contemporary audience reading the translation in English, the name *Iacundonus* sounds more Latinate than Japanese, and to early modern students of Neo-Latin, the name *Iacundonus* would certainly have sounded foreign since the ending “dono” is not typical for Latinate words. To maintain a Japanese-sounding quality to transliterated Japanese words in the Latin, I have written them in the English mimicking the Hepburn, or Hyōjun, style of transliteration, developed in the nineteenth century by James C. Hepburn. Since words in the play that have Japanese origins are corrupted transliterations, I do not correct them to their standard Japanese forms (since this would be ignoring the corruption that took place in the original transliteration process from Portuguese and Spanish into the Latin), but I do use these corrupted transliterations as the basis for my transliterations into English to create words that an English-reading audience would recognize as Japanese-esque words. For example, I write the name *Iacundonus* as *Yakundono* throughout the text, following the conventions of Hepburn orthography. For more information about the Hepburn system of transliteration, see *Japan Style Sheet: The SWET Guide for Writers, Editors, and Translators*, 3rd ed. (Tokyo: Society of Writers, Editors, and Translators, 2018), 16, 64-65.

^{iv} The earliest accounts of her death recorded by Jesuits suggest she died in 1600.

^v The Jesuit use of the term *Amida* is often in conjunction with *Fotoquis* and is used to refer to the perceived paganism of the Japanese and pagan idols. This conflation of Pure Land Buddhism with Classical paganism, however, is an oversimplification of the religious complexity of Buddhism in early modern Japan. Buddhism was first brought to Japan from China as part of Buddhist monastic culture. During the Nara and Heian periods, Buddhism was used by Japanese elites as a tool to protect clan interests, but during these periods in grew to take on a larger cultural significance. “The interlocking network of economic, administrative, personal, and political interests shared among the monastic institutions, the aristocratic elites, and the universe of merged *kami* (nature spirits) and Buddhas (together forming *honjisuijaku* religion) created a complex semantic field called *shinkoku* (Japan as land of the gods) which linked elements of national defense, monastic supernatural powers, and the aristocratic legal and political hegemony” (5). Earlier forms of Buddhism in India and later China and Japan had focused on “the emulation of the renunciant life of Shakyamuni,” Shin Buddhism developed out of the Pure

Land mythos and focused instead on the existence of a “karmic transit zone” described in Indian sutras concerning Amitabha (1). These sutras taught that thanks to the presence of “Buddha Amitabha” within this future karmic zone, “devotees ‘reborn’ there would be able to make rapid progress and achieve eventual enlightenment” (2). Pure Land Buddhism was first introduced in Japan at Mt. Heii in the 8th century from a scholar who had studied in China (6). The first Amida temple was founded in the tenth century and was an outreach to lower status aristocrats and commoners. See Galen Dean Amstutz, *Interpreting Amida: History and Orientalism in the Study of Pure Land Buddhism* (Albany: SUNY Press, 1997), 1-6.

^{vi} *Fotoquis* is a transliteration from Portuguese into Latin of the Japanese word *hotoke*. The Jesuits often use this term or a variant of it in conjunction with Amida to refer to the pagan religions and/or deities of Japan. Since this usage of the term by the Jesuits has a distinct meaning from the one that would have been understood by Japanese contemporaries, I have chosen not to correct the term to *hotoke*; however, the transliteration *fotoquis* is not easily recognizable as a reference to *hotoke*, so I have chosen to combine the terms into “fotoke” so that there is some semblance to the word *hotoke* but also a recognition that it is not an accurate cultural reference what *hotoke* meant in terms of early modern Japanese Buddhist religious belief. According to Joseph M. Kitagawa, although the term *hotoke* in early modern Japan referred to Buddha, it had a more nebulous meaning within actual usage: “Actually, the term *hotoke* (Buddha) was used commonly to refer to every deceased person” and idiomatically to become a *hotoke* simply meant to die. Joseph M. Kitagawa, *On Understanding Japanese Religion* (Princeton University Press, 1987), 213, 231.

^{vii} Jesuit accounts, such as the letters of Father Gregorio de Céspedes, refer to the island of Hirado as *Firando* which is then Latinized in *Mulier fortis* to *Firandus* as the name of one of Gratia’s sons. We know Hosokawa Tama Gracia had at least three sons—Tadatoshi, Tadataka, and Okiaki—and that some of her children were baptized and given Western names. There are, however, no references to any children named *Hirado* and so most likely Johann Baptist Adolph having read the term *Firando* in Jesuit accounts of Japan, decided to use it as a Japanese-sounding name. *Hirado*, through Portuguese transliteration, has been written as *Firado* and then Latinized as *Firandus*. I have chosen to render the name as *Firado* mimicking the Hepburn transliteration practices but have kept the “f” corruption from the Portuguese to highlight its linguistic journey through Portuguese and Latin transliterations and to retain its quasi-Japanese word status.

^{viii} The *tripudium* dance is an example of the Romanization of Japanese culture in Neo-Latin literature. The *tripudium* is a triple beat dance that was often danced in honor of a Roman deity, particularly Mars, the god of war. For more about the *tripudium*, see Thomas Fitzhugh *The Sacred Tripudium: The Accentual and Rhythmic Norm of Italico-Romanic Speech and Verse* (Anderson Brothers: University of Virginia, 1909).

^{ix} An arquebus is an early modern firearm and was one of the first items traded between the Portuguese and Japanese on the island of Tanegashima in 1543. Arquebuses in Japan came to be known as tanegashimas since this is where they were first introduced to Japanese society.

^x The Greco-Roman god of war, the Greek Ares and Roman Mars. This is an example of the conflation of Japanese culture with classical mythology.

^{xi} This is a reference to Hosokawa Tama's baptism. In 1578, just as Toyotomi Hideyoshi was restricting the propagation of Christianity and threatening the persecution of *Kirishitans* (the Japanese term for Christians), Tama desired to be baptized, but because she was unable to leave her home or have a priest come to her, the priests allowed her maid-servant Maria to baptize her with the name Gracia, or Grace. For more on her baptism, see Haruko Nawata Ward, *Women Religious Leaders in Japan's Christian Century, 1549-1650* (Burlington, VT: Ashgate, 2009), 203

^{xii} A reference to the Roman Dis Pater (literally Rich Father) who is also known as Orcus. Dis can be a reference to the god of the underworld, like the Greek Hades or Roman Pluto, but can also be a general reference to death. In this context, it seems to be a reference to Hell and the underworld more generally. It is also associated with Hell in medieval literature, such as the City of Dis in Dante Alighieri's *Divine Comedy*.

^{xiii} In Greco-Roman mythology, they are the goddesses of vengeance. The reference here, however, depicts them more generally as tormenting beings from Hell, not necessarily associated with vengeance.

^{xiv} In Ovid's *Metamorphosis*, Orchamus is an eastern (Persian) king who buries his daughter, Leucothoe, alive as punishment for her love affair with the sun god Helios, or the Greek Apollo. She died before he was able to save her, but he sprinkled her with nectar, transforming her into a shrub. The choice of the name Orchamus for the Buddhist/pagan priest is likely twofold: 1) The name is a reference to a classical character from the "Orient" 2) The classical character is depicted as a torturer who kills his daughter for her association with the sun god. His namesake in the play is also somewhat culpable for the punishment and death of the queen due to her Christian beliefs.

^{xv} The term "bonze" derives from the Portuguese transliteration for the Japanese word *bonsō* (meaning "ordinary cleric") and refers to Japanese Buddhist priests. For more, see "Bonze" in *The Princeton Dictionary of Buddhism*, edited by Robert E. Jr. Buswell, and Donald S. Jr. Lopez. (Princeton University Press, 2013).

<https://go.openathens.net/redirector/uark.edu?url=https%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fprdb%2Fbonze%2F0%3FinstitutionId%3D5281>

^{xvi} A reference to augury or the Roman practice of predicting future events based on the behavior of birds.

^{xvii} A reference to the daughter of King Acrisius of Argos who imprisoned her in a bronze tower to avoid his prophesied death at the hands of her yet-to-be-conceived son.

^{xviii} In Greek mythology, Argus was the hundred-eyed watchman set by Hera to guard Io. Hermes, disguised as a shepherd, put him to sleep and then killed him.

^{xix} During Danaë's confinement in the tower, Jupiter (also known as Jove and the Greek Zeus), came to her in the form of golden rain falling from the ceiling and she conceived the hero Perseus.

^{xx} A reference to the Roman Penates

^{xxi} In Greek mythology, Styx is one of the rivers of the underworld but here it seems to be used more generally as a reference to Hell.

^{xxii} A reference to Apollo Cynthius, the Greek sun god, but here the Christian God is conflated with the sun god.

^{xxiii} Sparta was renowned as a warrior society in ancient Greece, so the reference here is to the watchman as a disciplined soldier.

^{xxiv} The Greco-Roman god of sleep and dreams.

^{xxv} A reference to Io, the woman-turned-cow Argus was tasked with watching, but here the reference to Io is also a reference to the queen since the watchman (and the servant) were tasked with making sure she didn't leave the palace.

^{xxvi} Taycosama, or Taikosama as I have rendered it, mimicking the Hepburn system of orthography, is a reference to Toyotomi Hideyoshi (1537-1598). He was a retainer of Oda Nobunaga (1534-1582) and took power after his lord was murdered by Tama Gracia's father. He is known for making great strides toward unifying the country prior to this death. Oda Nobunaga arranged Hosokawa Tadaoki's marriage to Tama and appointed him *daimyo* of Tango. After his murder, Hosokawa Tadaoki remained loyal to Nobunaga's successor, Toyotomi Hideyoshi, until his death. At first, Hosokawa backed his lord's son, Toyotomi Hideyori (1593-1615), but it soon became clear that Tokugawa Ieyasu (1543-1616) was gaining power and Hosokawa switched sides, leading to the siege of his residence by Toyotomi's allies and the death of Tama Gracia.

^{xxvii} The term *ximo* was a Portuguese modification of the Japanese *shima*, meaning island. It might be a reference to a particular *daimyo* or a fictitious reference.

^{xxviii} A reference to the gladiatorial games performed in the arena

^{xxix} Thomas à Kempis (1380-1471) was a German-Dutch canon regular who authored *On the Imitation of Christ*, which went on to become a popular Christian devotional.

^{xxx} *On the Imitation of Christ* was translated as *Kontemutsusu munji* and printed by the Jesuit mission to Japan. In addition to the assertion made in drama, there is strong reason to believe the historical Tama Gracia had access to a copy, see Makoto Harris Takao, "In What Storms of Blood from Christ's Flock is Japan Swimming?": Gratia Hosokawa and the Performative Representation of Japanese Martyrdom in *Mulier fortis* (1698)," in *Changing Hearts: Performing Jesuit Emotions between Europe, Asia, and the Americas*, eds. Yasmin Haskell and Raphaële Garrod (Boston: Brill, 2019), 93.

^{xxx}ⁱ The cross here is likely a reference to the Christian images along the roadside mentioned in Act I scene 3.

^{xxx}ⁱⁱ This is a reference to Cerberus, the monstrous, three-headed watchdog of the underworld in Greek mythology.

^{xxx}ⁱⁱⁱ A mountain range mentioned by various Greco-Roman authors, such as Sophocles, Aristotle and Virgil to name but a few, that was thought to be somewhere in Eurasia. They are included in medieval and early modern maps that base their renderings of the world on classical geographies. This is yet another example of the conflation of classical and Japanese cultures in the drama.

^{xxx}^{iv} In Greek mythology, a snake-like monster with multiple heads that when one head is cut off two more would grow in its place.

^{xxx}^v In Greek mythology, Charybdis, along with Scylla, would sink ships with whirlpools. Here the reference suggests that Colinus is trying to drag the children back to paganism.

^{xxx}^{vi} In ancient Rome, the owl was often considered a harbinger of death.

^{xxx}^{vii} This a reference to Phoebus Apollo, the Greco-Roman god of the sun.

^{xxx}^{viii} In Greek mythology, Themis is the personification of justice.

^{xxx}^{ix} In Etruscan and Roman mythology, Orcus was the god of the underworld and also synonymous with Hell and death.

^x^l This is a direct quotation of Proverbs 31:10 from the Latin Vulgate. My translation has only slight differences from the Douay Rheims translation.

^x^{li} Female warriors and hunters portrayed in Greco-Roman mythology who rivaled men in warfare and had a closed female-centered society.

^x^{lii} An ancient Eastern Queen mentioned by classical authors, such as the Greek historian Herodotus. She is most famous for leading her armies against Cyrus the Great and defeating him.

^x^{liii} A figure from Roman mythology, included in Virgil's *Aeneid*, whose father, King Metabus, dedicated her to Diana, the goddess of hunt. From a young age she was a skilled huntress and warrior. In the *Aeneid*, she aids Turnus in his fight against Aeneas and is killed by Arruns.

^x^{liv} Her story is recorded by Livy. She was one of the hostages given as part of a peace treaty between Rome and the Etruscan king, Lars Porsenna. She deceived the guards and led a band of Roman virgins to safety. Once Porsenna learned of their escape, he demanded that she be returned, but she was allowed to free another portion of the hostages (young boys), and she was honored with an equestrian statue at the top of the Via Sacra.

^x^{lv} She was the daughter of the famous Roman general Scipio Africanus and the wife of Tiberius Sempronius Gracchus. She was mother to Tiberius and Gaius who were both known for being

radical reformers and advancing the rights of the people. Cornelia Gracchus was hailed as a paragon of female Roman virtue.

^{xlvi} Name of a Persian king from classical mythology

^{xlvii} Proverbs 31:10