

# The Margret Dietrich Papers

## —Unpublished Transcriptions and Translations of Primary Documents Relating to the Representation of Japan in Early Modern European Catholic Dramaturgy—

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### Abstract

Using the Individual Exploratory Research Grant (S2126) awarded by the Institute of Human Culture Studies at Otsuma Women's University as seed money, the author together with colleagues in Japan and Austria has been cataloguing and studying the research material gathered by Margret Dietrich (1920-2004) and her associates concerning the reception of Japan-related elements in early modern European religious theatre. Only a fraction of this material was published during Dietrich's lifetime, and the rest has remained mostly unexamined until now. This report focuses on transcriptions and translations of primary material (mostly in Latin, some in early modern German or Italian), namely perioches or playbills and playscripts, that are in Dietrich's papers and lists them together with citations of relevant secondary literature. Brief descriptions of major researchers who contributed to the creation of these transcriptions and translations are also included. This report will thus be of assistance to researchers working on these and other similar primary sources, who are encouraged to consult the Dietrich Papers as they become accessible to avail themselves of the expertise of their predecessors.

### 1. Introduction: The OeAW-Kurume-Otsuma Project

The Institute of Culture Studies and Theatre History (Institut für Kulturwissenschaften und Theatergeschichte, henceforth IKT) of the Austrian Academy of Sciences (Österreichische Akademie der Wissenschaften, OeAW) in Vienna, Austria has among its holdings a large amount of unpublished research material on dramatic representations of Japan in early modern (mainly 17th~early 19th century) European Catholic dramaturgy. The material was gathered by the former head of the Institute, the internationally renowned theatre historian Margret Dietrich (1920-2004) and a team of experts working under her direction. There are testimonies<sup>[1]</sup> that the material thus

assembled was intended to serve as the basis of an ambitious publication project which however could not be brought to fruition (at least on the scale envisaged)<sup>[2]</sup> during Dietrich's lifetime. After Dietrich passed away, these documents (the Dietrich papers, henceforth DP) was left under the care of her former students and colleagues, rarely inspected and without any systematic effort at inventorization.

In the academic year 2021, the Institute of Human Culture Studies at Otsuma Women's University awarded an Individual Exploratory Research Grant (project # S2126) to lay the groundwork for inventorization and ethical use (including possible future paper or digital publication) of DP. This grant became the seed money for the Archiving Project of

the Estate of Margret Dietrich (1920-2004)<sup>[3]</sup> of which IKT, Kurume University (through Associate Professor Haruka Oba), and Otsuma Women's University (through the author) have become partners. The project is scheduled to last until AY 2023.

As of now (May 2022), much though not all of DP has been examined and inventoried mainly by Komari Tanaka, a graduate student at the University of Vienna (Art History), working under the supervision of Drs. Elisabeth Grossegger and Andrea Sommer-Mathis, both former students of Dietrich and now employees of IKT, Dr. Stefan Siennel, an archivist at OeAW, as well as of Oba and Watanabe. Totalling more than 1100 individual items (according to current tally, though there may be more), the bulk of DP consists of photocopies of secondary literature and reproductions of early modern primary material gathered from archives across Europe. But probably of greater value for the academic community are the nearly 90 transcriptions and translations of selected primary material, mostly of playbills or so-called *perioches* but also of entire scripts. Scholars currently working on these and related material would be well advised to consult DP as it becomes available so that they can take advantage of the expertise of their predecessors and avoid reinventing the wheel. This report lists the transcriptions and translations, most of them unpublished, that have been identified so far in DP, together with some relevant secondary literature. While not comprehensive in the sense that DP also contains unpublished articles/book chapters (or drafts thereof) as well as digital files which must be the subject of future investigation (see conclusion to this article), the material listed in this report should already make clear that Dietrich and her team were indeed preparing a large-scale study of the reception of Japan in early modern Europe (mostly covering modern-day Germany, Austria, Switzerland, the Czech Republic and Poland but also with a view to Italy and Belgium) which, if brought to fruition, would have filled at least one, but more probably several volumes of research publication.

## 2. Major Contributors to DP

Any scholar who wishes to use DP would also be

well advised to have some prior knowledge of (and appropriate respect for) the expertise of those who created it. The leader of the team, the aforementioned Margret Dietrich, was born and educated in Westphalia in northwestern Germany. In 1943, following her mentor, the renowned cultural and theatre historian Heinz Kindermann (1894-1985),<sup>[4]</sup> she moved to Vienna and there continued her academic career at the university and later at OeAW to the end of her productive life. She was repeatedly honoured by the city of Vienna and the Republic of Austria for her academic achievements and services.<sup>[5]</sup>

In the post-war period, Dietrich travelled to East Asia several times and built up close relationships with many researchers working in or on that region. Those whose presences are often felt in DP (in the form of personal correspondence and exchange of research materials such as offprints) and who probably contributed substantially to its content and direction are Hubert Cieslik (1914-1998), Thomas Immoos (1918-2001), and Masahiro Takenaka. Cieslik was a German Jesuit stationed in Japan from 1934 onwards who survived the Atomic bomb attack in Hiroshima in 1945 and went on to publish numerous important works on the history of early modern Catholic evangelization in that country.<sup>[6]</sup> Immoos was a Swiss native and ordained priest of the Bethlehem Mission Society who also had a long and distinguished academic career in Japan starting from the 1950s. Immoos also had great interest in early modern European Catholic plays on Japan, and it is quite possibly from him, who spent a year as a guest professor in Vienna in the mid 1980s, that Dietrich received the inspiration to build up what became DP.<sup>[7]</sup> Takenaka is an English literature specialist who taught at Chuo University and also published on 17th-century Japan-themed plays produced in the Jesuit College at St. Omers.<sup>[8]</sup>

Dietrich had a classical education herself, but for detailed study of Latin primary material she turned to other experts. The philologists whose transcriptions and translations have been identified in DP are Otto Vicenzi (1914-2013), Johannes Ramminger, and Dorothea Weber. Vicenzi was a Viennese native and (consonant with his origins) talented musician, linguist,

poet, and general cultural figure who is also remembered as a Latin educator who recognised and publicised the importance of what we today term Neo-Latin (i.e. Latin literature after the Middle Ages).<sup>[9]</sup> Ramminger is a widely respected Latin lexicographer who among other things founded and administers the valuable online Neulateinische Wortliste,<sup>[10]</sup> and is credited as the primary text editor and translator for the 1698 Viennese Gratia play (3.C.2.4), one of the few publications that did come out of the research overseen by Dietrich. Weber, whose transcriptions and translations in DP have not been published (other than in snippets),<sup>[11]</sup> was trained in classical philology at the University of Vienna. She later became involved (among her other achievements) in the discovery of several lost sermons of Augustine (354-430)<sup>[12]</sup> and is currently professor of Latin philology at the University of Salzburg. Scholars who know the challenges involved in transcribing and translating Neo-Latin,<sup>[13]</sup> especially those preserved in manuscripts, would appreciate the contribution made by these experts.

Finally, Andrea Sommer-Mathis and Brigitte Hammer-Pagana, current and former employees (respectively) of OeAW, are also both credited twice in connection with documents of Italian origin (3.A.2.7 and C.2.1).

### 3. Unpublished Renditions of Primary Material (Transcriptions and Translations)

Primary material related to early modern Catholic dramas of the kind studied in DP can be divided into three groups: 1) Playbills or perioches, i.e. pamphlets usually printed in Latin and the local vernacular side-by-side, explaining the subject and plot of the plays and often including lists of actors and the characters they represented; 2) Scripts, usually preserved in manuscripts, rarely printed, most often in Latin but sometimes partly or wholly in the vernacular; 3) External testimonies, e.g. entries in school or city annals, diaries etc.<sup>[14]</sup> While Dietrich sometimes included 3) in her studies,<sup>[15]</sup> most of the primary material transcribed or translated in DP belongs to 1) and 2), and these are what will be listed here.

The perioches and scripts studied in DP are

sometimes only transcribed (especially for texts in early modern German), sometimes only translated, and sometimes both transcribed and translated. In DP perioches are much more numerous than scripts, which stands to reason as the latter have in general not survived as well as the former. There are however cases where only scripts are transcribed or translated, and there are also a few fortunate plays that have both surviving scripts and perioches and thus can be studied comprehensively. All these are accordingly listed in separate, non-overlapping categories below. Under category D I also listed pieces in DP that are strictly neither original perioches nor scripts but must have had some place in the overall project as envisaged by Dietrich.

One word of caution is in order here: The list below is based on the newly created inventory of DP which was believed to be fairly complete as of April 2022. Items that once were or still are in DP may be missing from the list due to incomplete inventorization or because parts of DP may have been misplaced or otherwise removed in the past.<sup>[16]</sup>

In the list below, # refers to the entry number in Valentin (1983-4) (when available). The order is: Production year/production location/work title/transcriber or translator (if known)/Valentin # or other bibliographic information/other notes (when relevant). For transcriber and/or translator, the following abbreviations are used: OV=Vicenzi; JR=Ramminger; DW=Weber; ASM=Sommer-Mathis; BHP=Hammer-Pagana. Many if not all of the uncredited transcriptions were presumably done by Dietrich. All the translations are done in modern standard German.

A. Perioche only:

A.1. Transcription only:

1. 1622/Augsburg/S. Ignatius Loiola fundator societatis Iesu/-/#877.
2. 1622/Freiburg im Breisgau/Franciscus Xaverius/-/#882.
3. 1622/Ingolstadt/Heyligen Ignatio de Loyola und Francico Xaverio/-/#885.
4. 1642/Leoben/Ioannes Arimandonus/-/#1319.
5. 1664/Straubing/Gloria sacerdotum s. Franciscus Xaverius/-/#2060.

6. 1669/Feldkirch/Minami Gorozaïmon Ioannes nobilissimus Iapon/-/#2203.
  7. 1674/Straubing/Affectus amantis animae S. Francisci Xaverii/-/#2407.
  8. 1676/Landsberg am Lech/S. Franciscus Xaverius Neapoli prodigiis clarus/-/#2459.
  9. 1677/Prague/Opus postumum sancti Francisci Xaverii magni Indiarum apostoli/-/.
  10. 1684/Ingolstadt/Xaveria sive affectus amantis animae/-/#2741.
  11. 1689/Augsburg/Thaumaturgus Xaverius/-/#2920.
  12. 1699/Brig-Glis/Fortitudo Iaponica/-/#3372.
  13. 1701/Munich/Perfidia sibimet inimica/-/#3489.
  14. 1707/Lucerne/Pietas trium filiorum in parentem/-/#3710.
  15. 1710/Dillingen/Franciscus et Matthaëus regis Arimae filii tragoedia/-/#3806.
  16. 1715/Neuburg/Constantinus de Bungo tragoedia/-/#4027.
  17. 1720/Warsaw/Parnassus bicollis in Bungensibus erectus petris victricibus prope veris primitias reflorescentes Lauresi geminorum martyrum Iaponensium/-/Miazek-Męczyńska (2022) 261.
  18. 1721/Brig-Glis/Ioannes innocentiae et fidei victima/-/#4241.
  19. 1721/Lucerne/Titus Bucondonus Christianae fortitudinis idea/-/#4266.
  20. 1722/Landsberg am Lech/Michaelis Arimae regis in fratres suos crudelitas/-/#4309.
  21. 1722/Munich/Triumphus fidei de perfidia cum illius olim admiratione et huius abominatione spectatus inter adolescentes Iapones/-/#4320.
  22. 1723/Brig-Glis/Triumphus sanctae crucis/-/Carlen (1950) 331.
  23. 1723/Cologne/Christiana in patrem pietas/-/#4340.
  24. 1724/Mindelheim/Fortitudo Christiana in Tito Iapone/-/#4417.
  25. 1724/Eichstadt/Felix infelicitatis Constantini de Bungo/-/#4394
  26. 1724/Ellwangen/Gloriosus pro fide exul Iustus Ucondonus/-/#4395.
  27. 1724/Ingolstadt/Dos filialis amoris praemium/-/#4406..
  28. 1732/Prague/Figura veritate coronata olim a Michaele Carvallio/-/.
  29. 1733/Straubing/Fortitudinis Christianae in Melchiore Bujendono eiusque filiis de Tyrannide triumphus/-/#4944.
  30. 1741/Mertzen/Vollkommener Sig der Göttlichen Liebe/-/.
  31. 1746/Amberg/Fideyorus Japoniae imperator tragoedia/-/#5773.
  32. 1749/Sitten/Clemens ein adelicher Japonoser/-/#6097.
  33. 1753/Feldkirch/Fortior morte constantia patris/-/#6402.
  34. 1755/Brig-Glis/Bugendonus ein Trauerspiel/-/.
  35. 1760/Regensburg/Franciscus rex Bungi tragoedia/-/#6955.
  36. 1768/Ingolstadt/Titus Iapon tragoedia/-/#7404.
  37. 1788(also 1807, 1826)/Brig-Glis/Protasius ein Trauerspiel/-/Carlen (1950) 258.
  38. 1836/Sitten/Sekonfato ein Trauerspiel/-/Carlen (1950) 354.
- A.2. Translation only:
1. 1611/Vienna/Tragicomoedia inscripta S. Matthias in Scharca/-/#664.
  2. 1640/Graz/Elias Thesbites/OV/#1266.
  3. 1669/Prague/Triplex vita spinosa aulica, urbana, militaris/DW/.
  4. 1676/Brno/Aufstieg des einen, Abstieg des anderen/OV/.
  5. 1678/Prague/Die Verherrlichung des Martyrium des Heiligen Franciscus Xaverius/OV/.
  6. 1710/Prague/Pulchri super montes pedes annunciantis et praedicantis pacem/OV/.
  7. 1726/Trento/Titus Japon. Tito Giappone opera tragicomica/ASM&BH/.
  8. 1729/Regensburg/Sanctae crucis victima Dacatondono Bungi rex ludis autumnalibus exhibitus/-/#4716.
  9. 1730/Prague/Tres modi humilitatis/OV/.
  10. 1730/Straubing/S. Franciscus Xaverius/-/#4775.
  11. 1743/Vienna/Monumentum filialis observantiae divo Ignatio de Loyola/OV/.
  12. 1753/Dillingen/Sanctus Franciscus

Xaverius/OV/#6392.

A.3. Both transcription and translation:

1. 1621/Graz/Ioannes Ingoro/DW/#859.
2. 1658/Vienna/Divinae Bonitati in divum Ignatium/DW/-/followed by a scholarly analysis.
3. 1659/Brno/Commisio Angelica sancti Francisci Xaverii/OV/.
4. 1661/Olomouc/S. Franciscus Xaverius admirabilis/OV/.
5. 1670/Trento/Ecclesiae Iaponensis erectae a S. Franc. Xaverio/OV&DW/.
6. 1681/Nysa/Ludovicus Antonius Thomas veri Christianae fidei professores/DW/Bobková-Valentová and Jacková (2022) 225.
7. 1710/Chomutov/Candidus nomine rubicundus sanguine/DW/Bobková-Valentová and Jacková (2022) 222.
8. 1737/Klatovy/Plantarum genius prima se prodit in herba cuius allegoricum specimen dedit Iaponia in Candido a vitae innocentia et oratione assidua martyre angelico/DW/Bobková-Valentová and Jacková (2022) 227-8.
9. 1751/Munich/Paulus Iapon undennis pro Christi fide martyr/DW/#6256.

B. Script only:

B.1. Transcription only:

1. 1715/Graz/Geistlicher Streitt/-/#4006.
2. 1728/Graz/Von eigener Liebe obsigende Xaverianische Heldenmuth/-/.
3. 1734/Innsbruck/Protasius Arimae rex tragoedia/-/#4976.
4. 1741/Lucerne/Die Danck-Sagende Pallas Und Heyl-Eyfferende Flora/-/#5473.
5. 1774/Salzburg/Titus der Standhafte Khrist/-/.

B.2. Translation only:

1. 1622/Ingolstadt (also Munich)/Comoedia de ss. patribus Ignatio et Xaverio/OV/#885.
2. 1655/Krumlov/Protasius Arimae Rex/OV&DW/Weber (1997) 8-12, Bobková-Valentová and Jacková (2022) 228/with detailed philological and historical notes.<sup>[17]</sup>

3. 1677/Lucerne/Sanctus Franciscus Xaverius Indiae et Iaponiae apostolus/DW&OV/#2494/also with transcription of perioche.

B.3. Both transcription and translation:

1. 1640/Vienna/Zelus sive Franciscus Xaverius Indiarum apostolus/OV/#1285, Schaffenrath (2021).
2. 1652/Brugge/Arma victricis serenissimi principis Leopoldi/OV&DW/Ems (2016) 335.

C. Both perioche and script:

C.1. Transcription only:

1. 1738/Ingolstadt/Titus Iapon Christianae fortitudinis exemplum/-/#5234.

C.2. Both transcription and translation:

1. 1622/Rome/Apotheosis ad modos dicta anno 1622 sive consecratio ss. Ignatii et Francisci Xaverii/BHP&ASM&OV/Kennedy (2019) 319-21/with scholarly introduction and notes.
2. 1638/Lucerne/Christianomachia Iaponensis/DW/#1213, Weber (1997) 2-8.
3. 1666/Vienna/Honoris et pietatis connubium sive Iustus Ucondonus/DW/#2125, Weber (1997) 13-15.
4. 1698/Vienna/Mulier fortis sive Gratia regni Tango regina/JR/#3367, Pass and Niiyama-Kalicki (2000).<sup>[18]</sup>

D. Others:

1. 1629/Cologne/Iudas Macchabaeus/DW/translation of perioche transcription in Bahlmann (1896) 83-85.
2. 1657/Vienna/Aigentliche Beschreibung eines von der Weitberühmbtem Statt Neapolis dem Herrn Francisco Xaverio/-/transcription.
3. 1680/Innsbruck/Hebdomas prima exercituum S.P. Ignatii/ transcription.
4. 1699/Vienna/Suada regia/OV/transcription and translation.
5. 1750/Oberammergau/Lobsgeheimnuß und Ehren-Predigen/-/transcription.
6. -/Almae ac celeberrimae universitatis Graecensis Societatis Iesu lustrum novum/OV/translation.

#### 4. Conclusion: Future Prospects

As of May 2022, inventorization of DP (to the extent known by the end of April, 2022) is substantially complete and scansion and digital storage of selected items have begun. The author is happy to report that the process to turn DP into an accessible and ethically usable academic resource is thus now firmly in progress.

The items of obvious academic value in DP consist not only of renditions of primary material listed above, as there are also unpublished studies (literary and historical analyses of individual pieces and more integrative overviews) which require a separate and more careful examination. Despite efforts that have been made by the author and colleagues through examination of available secondary literature and interviews with Dietrich's associates to determine the exact nature of future publication(s) which she envisaged, it is as yet not clear what final harvests (so to speak) DP was supposed to yield. Examination and inventorization of the digital files in her computers, which have also commenced, will hopefully allow clearer guesses in the future. The author together with Oba is in continuous discussion with colleagues in other fields as to how DP should eventually be made accessible to the wider academic community; as traditional publication(s) as Dietrich herself presumably intended, as a searchable digital resource or database of the kind that has become increasingly popular in the last few years,<sup>[19]</sup> or in some other fashion, possibly integrating it with other, related datasets. DP is also planned to be moved in the near future to the OeAW archives, and should eventually become available to visiting researchers with appropriate credentials.

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author. Research for the paper was made possible by financial assistance provided by the Institute of Human Culture Studies at Otsuma Women's University (Individual Exploratory Research Grant S2126).

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- [1] See Weber (1997) 1, Takenaka and Burnett (1995) vi-vii. Cf. also OeAW (1999) 140 and Csáky and Grosseegger (2004) 453.
- [2] In Dietrich's papers and correspondences are indications that Pass and Niiyama-Kalicki (2000) and Wimmer and Hsia (2005) benefited from her advice and active participation. Weber (1997) and Dietrich (2002) were also directly based on DP and were clearly meant to give a foretaste of the projected *magnum opus*.
- [3] See <<https://www.oeaw.ac.at/ikt/forschung/theater-und-theatralitaet/archivierungsprojekt-des-nachlasses-von-margret-dietrich-1920-2004>> (accessed 14.5.2022).
- [4] Kindermann and Dietrich's deep and active involvement in the German National Socialist movement of the 1930s to 40s and their role in representing its ideology in the academia have also been the subject of recent studies; see e.g. Peters (2021). Possible relationship between this aspect of Dietrich's early career and her later interest in and connection with the Far East may be a viable subject of future research. A large amount (several times the size of DP) of unpublished material stemming from Dietrich's earlier career is currently stored at the University of Vienna and awaits further investigation, though it appears that most if not all data related to the representation of Japan in early modern European theatre, with which she was concerned in the last part of her active academic career at IKT, is concentrated in DP.
- [5] See Dietrich (2000) and Csáky and Grosseegger (2004) for her long and illustrious career.
- [6] Dietrich was partly responsible for Cieslik's collected works (Cieslik (2004)) published after his death.
- [7] Cf. Immoos (1969) and (1981).
- [8] On which see Takenaka and Burnett (1995). For Japan-themed Jesuit plays at St. Omers see also now

- Keener (2021).
- [9]See e.g. Vicenzi (1961).
- [10]See <<http://nlw.renaissancestudier.org/>> (accessed 14.5.2022).
- [11]In Weber (1997).
- [12]See Schiller, Weber and Weidmann (2008).
- [13]See e.g. Sidwell (2017).
- [14]For a good overview of primary sources for early modern Catholic, especially Jesuit, plays see Valentin (1983-4) XIX-XXII.
- [15]See especially Dietrich (2002).
- [16]Compare 3.B.2.2 below.
- [17]This item had not been found in DP as of April 2022, though from Weber (1997) 8-12 as well as Dietrich's notes it is clear that it should have been in it and was intended to become a major part of the projected publication. Dr. Weber has now kindly located a paper copy in her files, which will be restored (either in digital or paper form) in DP in the near future.
- [18]DP contains numerous printouts of drafts (with Dietrich's handwritten corrections/interventions) of what eventually became Pass and Niyama-Kalicki (2000).
- [19] Compare e.g. the digital projects promoted by the Institute for Advanced Jesuit Studies <<https://www.bc.edu/content/bc-web/centers/iajs/digital-projects.html>> (accessed 14.5.2022) or the Laures Kirishitan Bunko Database at Sophia University <<https://digital-archives.sophia.ac.jp/laures-kirishitan-bunko/?lang=en>> (accessed 14.5.2022).
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- [2]Bobková-Valentová, K. and M. Jacková (2022), 'Japan and the Japanese in Jesuit School: Plays from the Bohemian Province of the Society of Jesus', in Oba, Schaffenrath and Watanabe, 189-232.
- [3]Carlen, A. (1950), '250 Jahre Studententheater im deutschen Wallis 1600-1850', *Vallesia* 5: 299-366.
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- [6]Dietrich, M. (2000), *Zur Humanisierung des Lebens*, Vienna.
- [7]Dietrich, M. (2002), 'Die Franz Xaver-Kapelle bei Morschach und ihr Bezug zur Jesuiten-Aufführung im Jahre 1677 zu Ehren von "S. Franciscus Xaverius, Cantonis Lucernensis Patronus"', in Haub, 260-88.
- [8]Ems, G. (2016), 'Les expositions emblématiques, moyen de diffusion d'un doctrinae specimen des élèves. Références littéraires dans les compositions estudiantines du collège jésuite bruxellois', *Humanistica Lovaniensia* 65: 317-41.
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- [10]Immoos, T. (1969), 'A Treasure Hunter's Adventure', *KBS Bulletin on Japanese Culture* 96: 10-13.
- [11]Immoos, T. (1981), 'Japanische Helden des europäischen Barocktheaters', *Maske und Kothurn* 27.1: 36-56.
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### Abstract (Japanese)

大妻女子大学人間生活文化研究所に採択された戦略的個人研究費(S2126)をスタートアップ資金として使い、著者は日本とオーストリアの協力研究者たちと共に、Margret Dietrich (1920-2004)および彼女の協力者たちが近世ヨーロッパ宗教劇における日本の受容について収集した史料をカタログ化・調査してきた。この史料のうちDietrich在命中に出版されたものはごく一部であり、それ以外は今までほとんど調査されないままだった。この報告は同史料の中にある一次史料(大多数はラテン語、一部は近世ドイツ語あるいはイタリア語のもの)、具体的にはペリオケあるいは演劇パンフレット、および劇脚本の翻刻と翻訳を関係二次文献も付せてリスト化する。またこれら翻刻や翻訳に貢献した主な研究者たちの描写も報告の一部とする。上記の内容を含むこの報告は、これら一次史料や近似の文献を調査する研究者たちにとって有用なものとなるであろう。Dietrich収集史料が公開されるにつれ、これら研究者たちには同史料中に眠る先行研究者たちの成果を参考にすることが推奨される。

Key words : イエズス会演劇、近世ラテン語、Margret Dietrich

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