

Two scenes from the Frankfurt Mary Magdalen Play (*Work-in-Progress, suggestions welcome!*)

based on the work by Peter Macardle,
ed. by Henrike Lähnemann, Carlos Rodríguez Otero,
Monty Powell, and Sharang Sharma

The 'Frankfurt Mary Magdalen Play' is a creative practice-based English language side-project to the German volume 'Die liturgischen Gesänge der Frankfurter Dirigierrolle und des Frankfurter Passionsspiels' by the late Peter Macardle, scheduled to come out with *Open Book Publishers* ([OBP 485](#)) in autumn 2026. The idea is to provide a performable extract of the several days long Hessian Passion Play centred round the character of Mary Magdalen, including all of the reconstructed music. The German rhyming couplets will be collaboratively translated into English verse. For the workshop, we have picked two scenes for their colour and contrast: the worldly life of Mary Magdalen and then the anointing of Jesus' feet.

Abstract for the OBP Volume

The volume, based on a manuscript by the late Peter Macardle, offers the first complete reconstruction of the musical layer of the Frankfurt Director's Roll and the Frankfurt Passion Play, two central manuscripts of the medieval German Passion play tradition. The Roll, a 14th-century 4.5m long staging manual, and its 15th-century counterpart transmit only the dramatic texts without notated melodies although fragments of a 14th-century Frankfurt Easter play show the use of liturgical chant. Macardle reconstructs the music for 161 chants, drawing on diocesan-specific liturgical practices as well as a broad comparative base of medieval German plays.

This study fills a significant gap, as previous editions of the Hessian Passion play group largely neglected the musical dimension. Macardle goes beyond earlier commentary by integrating liturgical scholarship, historical context, and performance considerations in order to bring the music of the plays to life. In doing so, he develops further the methodological approach already outlined in his earlier work on the St Gall Passion Play.

Macardle's reconstruction yields new insights into the interpretation of the manuscripts, corrects editorial readings, and provides a deeper understanding of the practical demands of performance, especially with regard to musical complexity and required forces. With this volume, Macardle makes a substantial contribution to the study of medieval German drama, music, and culture. The work, largely completed in 2013, has been updated for publication by Henrike Lähnemann, supplemented with the typeset chant by Carlos Rodríguez Otero and Sharang Sharma, and with an updated bibliography by Montgomery Powell.

Resources

The text is based on the edition *Die Hessische Passionsspielgruppe. Edition im Paralleldruck*, ed. by Johannes JANOTA: [I](#). *Frankfurter Dirigierrolle. Frankfurter Passionsspiel*. (1996). [II](#). *Alsfelder Passionsspiel*. (2002). and the volumes by Klaus Wolf [Ia](#). (2002) and Klaus Vogelgsang [IIa](#). (2008). The liturgical chant is taken from the forthcoming new edition.

Mary Magdalen Play

The Mary Magdalen scenes offered here are the attempt to produce a performable play centred around the most prominent characters whose early worldly life, conversion, and prominent role as messenger of the Resurrection make her an attractive focus. Her song material covers everything from a vernacular dance song to the longest and most complex Latin sequence of the playgroup. Mary Magdalen was a popular figure across Germany but particularly venerated in Frankfurt (Klaus Wolf, p. 131) since it housed one of the earliest Magdalen convents (Reuerinnenkloster) and had an annual procession in her honour since in 1342 on her feast day, 22 July, the flooding of the city receded. Several of the scenes involving her are relatively rare and add nuances to her character and the portrayal of women in late medieval theatre, among them the conversion through Martha which is a rare feature of a Dutch legend of the 14th cent.

The text for the scenes brings together the Frankfurt Director's Roll (FD, 1st half of the 14th cent., only incipits for both the chanted and spoken text), the Frankfurt Passion Play (FP, 15th cent., full spoken text but only as far as the burial), and the Alsfelder Play (AP, 15th cent., expanded scenes, giving also some of the notated music), taken from the critical parallel edition by Janota and using its numbering system.

A note on the language: the German text is based on the 15th century Passion Play copies which are from the same region as the 14th century play but the language has been obviously changed over the century as is visible e.g. in 667/8 *bekart / gemeret* which presumably was the full rhyme as *bekeret / gemeret*. Monophthongisation has happened (*drug* for *truog*, *grusz* for *grüez*) but no diphthongisation (*wip* [wîp], *uch* [iuch], *uff* [ûf]). The manuscript does not mark umlaut (*uch* for *iuch*, *grusz* for *grüz*) and uses Dehnungs-i (*genois* = *genôz*). Some notable features of the Frankfurt / Hessian dialect are *e* for *i* in words like *mer* (= *mir*, not *mehr*) or *hen* (= *hin*) and full vowels in unstressed syllables (*hoffin* for *hoffen*). For more information see the linguistic annotation of the first sections.

A note on the translation: The English prose version is meant as a crib sheet for understanding the Central German text, to be read in conjunction with the linguistic footnotes which are partly based on the commentaries by Wolf and Vogelgsang, preserving the formulaic and repetitive language of the plays which includes often half-lines which are just rhyme-fillers.

Mary Magdalen's Worldly Life

The scene in FP, ll. 655a–743 is considerably longer than its very brief counterpart in FD: added are a prologue by Augustine (ll. 656–669) and the dancing of Mary Magdalen with a soldier (*unus militum*: ll. 670–691). The confrontation between Martha and Mary Magdalen (ll. 698–743) expands the concise dialogue found in FD, §87. Finally, there is a second dance with the soldier; as indicated by the spoken text, each dance is accompanied by wind instruments. The version of the AP is even longer: there first the devils dance with Mary Magdalen and the scene with the knight becomes a courtly romance, completely with a German song.

Frankfurter Dirigierrolle 86&87: Mary and Martha

86 *Hic Maria Magdalena habitu superbo arroganter incedat, et dicat ei Martha: Maria, liebe swester myn [...].* 87 *Maria respondeat: Swig, du liebe swester [...]*

Here Mary Magdalen, in proud attire, walks about arrogantly, and Martha says to her: Mary, my dear sister ... Mary replies: Be silent, dear sister ...

Frankfurter Passionsspiel 8a (ll. 656–743): Prologue & Dance

Augustine who takes in the FP the role of the *proclamator*, signals through his call for silence that a new section of the play is about to start.

Augustinus:

Henceforth be silent, dear children, all who are gathered here. We shall now show you how Mary Magdalen was a wild young woman, and she bore herself proudly, arrogant and full of merriment. It grieved her sister Martha, that Magdalen practised little good. Martha went after her for many days, until Mary Magdalen was converted by her and added to the faithful. Now be all nice and quiet, that God may reward you forever.

Vorbasz swiget, lieben kindt¹
 alle, die hie vmme sint.
 man wil uch² nu wisen das,
 wie Maria Magdalena was
 660 ein wildes iunges wip
 vnd drug³ ein stultzen⁴ lip,
 hoffertig⁵ vnd wole gemeyt⁶.
 das wasz ir⁷ swester Marthe leyt,

¹ = NHG *liebe Kinder* (adjective endings in MHG flexible, -er-ending for plural added later).

² = MHG *iuch* / NHG *euch*, pronounced with a long ü.

³ = MHG *truog* / NHG *trug*.

⁴ = NHG *stolzen*.

⁵ adj. for MHG *hōchwart* / *hoffart*, literally ‚high life‘, the first of the cardinal vices, superbia / pride.

⁶ *gemeit* = happy minded, similar to ‚maying‘ in English.

⁷ = NHG *ihrer*.

das Magdalena wenig gudes plag⁸.
 665 Martha ging ir nach manichen tag,
 bis das sie wart von ir bekart
 vnd zu dem glauben gemeret.
 nu swiget alle schon,
 das got vmmer lone.

Magdalena dicit:

Mary Magdalen says: God greet you, joyful companions! God greet you, noble knights! Ah, proud and splendid companions, hurry over to me. You are so handsome and fine, you shall be welcome to me. Joy shall be made known to you here at this very hour. Through a fine, great joy your suffering shall vanish. In joy you shall prosper well. Ah, master, pipe up—come, let us dance!

670 Got grusz uch⁹, gesellen freudenrich.
 got grusz uch, ritter myniglich.
 ach, gesellen stoltz vnd here,
 springet her tzu mir.
 ir sijt so hubsche vnd fin,
 675 ir sullet mir wilkomen syn.
 freude sol uch werden kunt
 alhie zu der selben stunt. (fol. 11v)
 von vyner grossen freude
 vorswinden uch uwer leyde.
 680 an freuden sal uch wol gelingen.
 ach, meister, phiff uff, las, lasz vns springen.

Vnus militum:

One of the knights: Your fair greeting compels me to give you great thanks. Yes, Magdalen, I will go with you thither. I have well perceived that you practise great pleasures; therefore I will become your companion and go with you on the way to those tender great joys. I hope it will go well for us. Ah, master, pipe up, that we may dance.

Mich tzinget din hubscher grusz,
 das ich dir sere dancken musz.
 ia, Magdalena, ich wil mit dir dar.
 685 ich byn wol worden gewar,
 dasz du driebest freuden grosz.

⁸ = MHG *pflag* + gen.: to care for. *p* for *pf* typical for the Central German area.

⁹ The 2 pl form which Mary Magdalen uses could mean a group of knights or be the formal address of one knight in a courtly manner. Since she is later using 'du' to the knight with whom she dances (and he also uses 2sg to address her), this must mean a group here.

des wil ich werden din genois¹⁰
 vnd wil mit dir vff die fart
 zu den grossen freuden zart.
 690 ich hoffin, vns sulle wol gelingen.
 ach, meister, phiff uff, daz wir springen.

Tunc corisent.

Then they dance in a circle.

Alsfelder Passionsspiel 21a: Devils & Dance

The AP adds a whole group of devils to the equation who have colourful names such as Mammon, *Kränzlin* (little flower wreath), *Lisegang* (silent walker). Additionally, there is the devil Natyr who is pretending to be Mary Magdalen's servant

Hoc facto Maria Magdalena superbo habitu incedens cum Lucifero et aliis
 demonibus corisans.

Lucifer dicit :

After this has been done, Mary Magdalen, walking in proud attire, dances in a circle with Lucifer and the other demons. Lucifer says:

Indeed, Mary, how beautifully you are formed! Those men gazing upon you will never grow old. The beauty of all women you possess entirely; of this you may well believe me. Now look here into this mirror, you who are called the fairest of the fair! More beautiful than any woman ever was; see, how lovely you are formed. They shall again play music for us, I will gladly make you dance.

1770. Wan, Maria, bie¹¹ schone bistu gestalt!
 Die man¹² werden nummer¹³ alt,
 Die dich an schauwen.
 Die schonheit aller frauwen
 Die hostu genczlich woil¹⁴ an der¹⁵,
 1775. Des saltu gleuben mer.
 Nu sich her an dit spiegelglas
 Der schonestn schone, der du hoist!
 Nach schoner dann noch ie kein wypp,
 Sich, szo schone ist din lipp.

¹⁰ The i here a ‚Dehnungs-i‘, rhyming with *grôz*.

¹¹ For MHG *wie*.

¹² = NHG *Männer*.

¹³ Spoken *nümm* (Umlaut not marked), = NHG *nimmer*.

¹⁴ Dehnungs-i, = NHG *wohl*.

¹⁵ = standard MHG *dir*; dialect *e* for *i*. Throughout the play *mer* / *der* = *mir* / *dir*.

1780. Man sal uns aber lieren¹⁶,
 Ich wel dich wol denczerenn¹⁷.

Maria Magdalena respondet diabolis :

Mary Magdalen answers the devils:

Yes, very dear servants, you suit me very well. You grant me enough joy; you are well suitable for me. You help with dancing and singing; I will leap with you many a merry leap.

Ia, viel lieben knecht,
 Er kommet mer wol gerecht.
 Du fugest mer freyden gnungk,
 1785. Du bist woil min gefug;
 Du hilfest danczen und singen:
 Ich wel mit der springen
 Manchen frolichen sprungk.

Natyr semper sit apud ipsam. Diaboli omnes clamant:

Nature should be always with her. All the devils cry out:

That was a good catch (literally: find)!

Das was ein gud fundt.

Et sic vigellator¹⁸ incipit vigellare et corisant Luciper cum Maria Magdalena et alii demones. Maria Magdalena dicit:

And so the fiddler begins to fiddle, and Lucifer dances in a circle with Mary Magdalen and the other devils. Mary Magdalen says:

“I will adorn my body, for I am a beautiful woman, and I will gladly dance with clergy and with laymen alike; therefore I will leap and sing a fine little song.”

1790. Ich wel zieren minen lipp,
 Want ich bin ein schones wipp,
 Und wel auch gern reien
 Mit paffen¹⁹ und mit leien;
 Dar umb wel ich springen
 1795. Und eint²⁰ gut litgen²¹ singen.

Quo finito cantat corizando sola:

When this is finished, she sings while dancing alone:

¹⁶ MHG *lîren* = to play on the lyre, her: to play music in general.

¹⁷ *danzieren* ad hoc formation of a weak verb, derived from ‚to dance‘ = to lead somebody to dance, Lexer, FNWb [tänzelieren](#) (just with this citation).

¹⁸ *figelator* = MHG *videlaere*, fiddler cf. Diefenbach, *Glossarium* p. 234.

¹⁹ Central German form for MHG *pfaffe*.

²⁰ Epithesis after nasal, FNdGr §L47,4.

²¹ *-gen* MLG diminutive = NHG Liedchen.

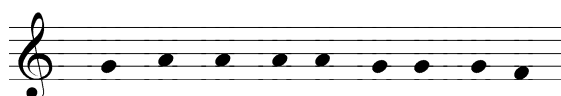
I spread my mantle out in the meadow; then my lady began to ask me where I had been so long. What did she want with that? Shall I not have power over my young body? Well for me, well for me, this blessed hour! After joy I will strive; joy is known to my heart with dancing and with leaping. Well for me, well for me, in this lovely season! I am in eager competition with the little flowers in the meadow: their company can gladden me.



Ich breite mi-nen mantel in die a - we;



Du begunde mich zu fragen mi-ne frawe,



Wo ich so lange we-re gewest.



Was wolde sie des?



Sal ich mines jungen li- bes nicht gewaldigk sin?

Wole mich, wole mich der seligen stundt!
 Nach freiden wel ich ryngen,²²
 Freide ist minem herczen kunt
 1805. Mit tanczen und mit spryngenn.
 Wole mich, wole mich der lieben zyt!
 Die blumlin in der auwe
 Der hot mich also grosßen nit:²³
 Die gesellschaff kan mich erfrauwen.

Et tunc primus miles Herodis descendit de castro ad Mariam Magdalenam salutando eam et dicit:

Then the first knight of Herod descends from the castle to Mary Magdalen, greeting her, and says:

God greet you, tender maiden! You are born of noble kind: nothing of all that lives and floats in the air could be so dear to me as you, chosen maiden.

1810. Got grusße dich, frewlin zart!
 Du bist geborn von hoher art:
 Alles das da lebet

²² AP has *reigen*.

²³ *nît* here in its original meaning of 'zealous competition' i.e. *nît haben* = to rival.

Und in den lufften swebet,
 Das mocht mer nit so lieb gesinn
 1815. Als du ußerweltes frewlinn.

Maria amplexando militem dicit:

Mary Magdalen, embracing the knight, says:

Thanks be to you, young lord! Your fortune may turn out well, for you can narrate you speech well; rightly should one honour you. Now take this little garland! In addition, I will be your own and will dance and leap with you and sing merrily with you.

Danck habe, her jungelingk!
 Is magk gut werden uwer dingk,
 Want uwer redde kont er vorzeln wol:
 Von recht man uch eren sail.
 1820. Nu nemmet hin das krenczlin!
 Dar zu wel ich uwer eigen sinn
 Und mit uch danczen und springen
 Und mit uch frolichen singen.

Maria vertit se ad ancillam et dicit:

Mary turns to her maid and says:

Come now, hand the straw hat over to me! It is good for me against the sun. We shall go out into the meadow and leap there and delight ourselves.

Eia nu gib mer her den scheibenhut²⁴!
 1825. Der ist mer vor der sonnen gut.
 Mer woln gehen uff die awenn
 Und woln da springen und uns da frawen.

Ancilla sua dicit:

Her maid says:

Gladly, my dear lady; whatever you command shall be done. You shall set this hat upon your head and protected by it amuse yourself well.

Gerne, liebe frawe minn,
 Was ir gebietet, das sal sinn.
 1830. Dissen hut solt er²⁵ uff uwer heubt setzen
 Und dar under gar wol ergeczen.

Maria dicit ad servum, scilicet diabolum Natyr.

Mary says to her servant, namely the devil Natyr:

²⁴ Alternative form for *schöubîn huot* (MHG *schoup* = a straw bundle) in Fischart both devils and Jesuits wear hats like this, in Grimm DWb s.v. *Schaubenhut*.

²⁵ The servant girl and the devil disguised as servant both use the formal form of address ‚ihr‘ for Mary Magdalen while she addresses them as ‚du‘.

Where are you, servant Natyr? Bring me the mirror at once!

Wo bistu knecht Natyre?
Brenget mer den spiegel gar schire!

Servus scilicet diabolus Natyr offert ei speculum
et dicit :

The servant, namely the devil Natyr, offers her the mirror and says:

Take the mirror, lady; in it you shall behold your beauty.

Nemmet hen den spiegel, frawe,
1835. Dar in sollet ir uwer schone schawen.

Maria dicit ad servum scilicet diabolum Natyr:

Mary says to the servant, namely the devil Natyr:

All my grace I have from you, dear friend and servant Natyr; therefore I must always be glad, for you sustain my spirit. In you I will not despair; on your account I will bear myself proudly.

Alle hobscheit hon ich von der,
Lieber frunt und knecht Natyre:
Des muß ich ummer wesen fro,
Want min gemüde heldestu ho.
1840. An der wel ich nit vorzagen,
Ich wel umb dintwillen hoch gemude tragen

Maria suscipiendo speculum dicit:

Mary, taking the mirror, says:

My friend mirror, have thanks! For my heart takes many a turn when I behold my bright splendour in the shining gleam of yours.

Min frunt spiegel²⁶, habe dangk!
Want min hercz nimmet manchen wangk,
Wan ich die schone klarheit minn
1845. Beschawe in dines glanczes schinn.

Et Maria corizando cum milite et servus diabolus Natyr cum ancilla.

Et cantat ut supra

And Mary dances in a circle with the knight, and the servant, the devil Natyr, with the maid. And she sings as above.

I spread my mantle etc.

Ich breite etc.

Miles dicit:

The knight says:

²⁶ There is actually a tradition in other play scenes with devils as tempters to give them names with ‚mirror‘, e.g. in the Teufelspakt in the Juttenspiel where the devil is called ‚Spiegelglanz‘.

Maiden, you should now grant me leave. God let you live long in joy.

Frewlin, er sollet mer orlaupp geben.
Got loß uch mit freiden lange leben

Maria ringraziando ei dicit:

Mary, thanking him, says:

I thank you for your dance; my heart offers you praise.

Ich dancken der des danczes dinn,
Loib saget der das hercze minn.

Miles revertitur ad castrum suum, et Maria incedendo jubilanter canit ut supra

The knight returns to his castle, and Mary, walking along, sings in jubilation as above:

I spread...

Ich breytte.

Post hoc dicit: [21b]

After this she says:

So, so, come on! How many of these little fellows I would dance down to the straw! He has already grown tired! If there were more of them, I would do the same with all of them.

1850. So, so, her so!
Was wolde ich der geselchin²⁷ danczen uff ein stro !
Der ist gereide mude worden jo.
Wer er men²⁸, ich tede en allen also.

Frankfurter Passionsspiel 8b: Mary & Martha confrontation

Martha dicit

Martha says: Mary, my dear sister, I fear greatly for you, that you live so wantonly and do not save your soul. Therefore listen to me, dear sister, that you may wish to repent.

Maria, liebe swester min
ich forchte gar sere dyn,
das du so oppigliche ferest
695 vnd din sele nit generest.
des hore, vil liebe swester, mich,
das du wollest bekern dich.

Magdalena dicit

²⁷ Diminutive of *geselle*: how many of these little fellows could I dance down. This one has already become tired. If he were mine, I would deal with all of them like this.

²⁸ Vogelgsang glosses this as ‚ihrer mehr‘, probably putting ‚men‘ to ‚manic‘. It could stand for *mîn* but wouldn't make as much sense.

Magdalen says: Ah, dear sister, I think you were dreaming yesterday. Ask these people what that dream might mean. Let me live in this manner. If you could provide for your own soul, I would in truth be happy. I must pursue my joy.

A, vil liebe swester,
 ich wene, dir draume gestern.
 700 des frage diese lute,
 was der draume bedute.
 lasz mich in dieser wise farn.
 kunntestu dynes selbis sele verwarnn²⁹,
 des gan ich dir in truwen wol.
 705 myn freude ich driben sol.

Martha dicit:

Martha says: Sister, this life of earthly flower is perishable. When it is broken, its fragrance soon fades and their colour withers. On such off roads our life goes astray. Therefore we should reflect on this and find wise counsel, that we may atone for our misdeeds and prepare ourselves for eternal blessedness.

Swester, disz leben ist vergenglich
 der erdeschen blumen³⁰.
 wan die wirt gebrochenn,
 so ist ir gesmack balde verrochen³¹
 710 vnd ir farbe verplichen.
 in alsolichen schlichen (fol. 12r)
 kan vnser leben wencken.
 dar an sullen wir gedencken
 vnd fynden eynen wisen rait,
 715 das wir gebussen vnser missetadt
 vnd machen vns bereit
 zu der ewigen selickeit.

Magdalena dicit:

Magdalen says: Be silent, in the devil's name, let us be heard! You speak like a fool. Would you now teach us? Who would turn away from the joys that delight us now? Be silent and let us free to our joys.

Swig, des tufels namme losz vns gehoren,
 du riddest glich eyner doren.
 720 wiltu vns nu leren?

²⁹ ‚die Seele verwahren‘ refers to the so-called ‚Seelgeräte‘, the ways in which to prepare one's soul for a good death and eternal life.

³⁰ ‚blumen‘ is here likely gen.sg., see next line; it also refers to the Sermon on the Mount and the flower on the field for which God provides.

³¹ MHG ‚riechen‘ is a strong verb and means both the sense of smell and the smell emanating.

wer sulte sich nu bekeren
 von freuden, die nu vns wonnet by?
 swig vnd lasz vns freuden fry.

Martha dicit:

Martha says: Magdalen, my dear sister, for God's sake cease your anger and heed me, dear sister. We are all mortal: what is given to us, joking aside, is life today, death tomorrow. The angel is hidden from us in the evening and in the morning. Therefore we should love God and gladly fulfil his command.

Magdalena, liebe swester myn,
 725 durch got lasz dyn zornen syn
 vnd mirck, liebe swester, mich.
 wir sin alle dotliche.
 vns ist gegeben, an³² spot,
 hude leben, morn doit.
 730 der engel ist vns verborgen
 den obent vnd den morgen.
 dar umb sullen mir lieb han got
 vnd gern leisten syn gebot.

Magdalena:

Magdalen: Behold, in the devil's name, what is now beginning? Be silent and shut your mouth, and let death not be spoken about. Ah, how deprived of joy you are! Let all sorrow be driven from us. In the books it is written: 'Whoever fears the wrath of death, their life is wholly lost.' Therefore I will strive in joy. Master, pipe up, let us dance!

Seha³³, des tufels nammen, waz hebt sich nu?
 735 swig vnd thu din mule zu
 vnd lasz vns von dem tode vngesaget.
 ach, wie bist tu an freuden vertzaget.
 alle sorg sy von vns verdrieben.
 in den buchern sthet geschriben:
 740 "wer do fochtet des todes zorn,
 des leben ist gar verlorn."
 dar umb wil ich in freuden ringen.
 meister, phiff uff, lasz vns springen.

Tunc corrisent

Then they dance in a circle.

³² = MHD *âne*, NHG *ohne*.

³³ emphatic -a ending.

Alsfelder Passionsspiel 21b: Mary & Martha Confrontation

Post hoc Martha obviando ei dicit:

After this, Martha, meeting her, says:

Mary, my dear sister, truly I fear greatly for you, that you deserve God's wrath; then you must be forever lost; you have not chosen the good. Ah, do as I bid you, and do not act so foolishly! Dear sister, repent and take up a godly life; then God will grant you the eternal kingdom. You should now listen to me.

Maria liebe swester minn,
 1855. Werlich ich focht sere dinn,
 Daß du vordienes godes zorn:
 So mußestu sin ummer vorlorn ;
 Das enhostu gute gelesße.³⁴
 Ach thu, das ich dich heiße
 1860. Und thu nicht also torlich!
 Liebe swester bekere dich
 Und nim an ein gotlich leben!
 So wel der got das ewige rich geben.
 Du salt mer nu horen.

Maria dicit :

Mary says: Now listen to the old fool! Can she not leave off her bickering? I will have my joy. She may well give it up; I want to have a free life. Ah, dear sister, I think you dreamt yesterday; ask these people what the dream means. Let me go on in this manner. If you could provide for your own soul, I would grant you that gladly from my heart; but I must pursue my joy. Sister, I also beg you earnestly: if you wish to turn to heaven, do not make me pay for it, and do not cast dust in my eyes!

1865. Nu hore umb die alde thoren!
 Kan sie nicht ir kibbeln gelan?
 Ich wel min freude han.
 Sie magk es woil begeben,
 Ich wel hon ein fries leben.
 1870. Eia liebe swester,
 Ich wen, dir treimmet gestern:
 Das frage disse lude,
 Was der traum betude!
 Loß mich an dieser wise fairen!
 1875. Kundestu din eigen sele vorwaren,
 Das gonde ich der von herczen woil:
 Min freide ich doch triben sail.

³⁴ = MHG *gelaeze*.

Swester, auch bidden ich dich sere,
 Wand du dich wilt zu himmel keren,
 1880. So loß mich des entgelden nicht,
 Und steube mer in die augen nit!

Martha dicit:

Martha says: Ah, Mary, that you were ever born! You have lost your senses. Leave these unfeminine stories! You have no good conduct; your body/person/life is full of folly. Mary, sister, do you hear this well? You have done far too much but you may yet desist. Dear sister, listen to one word of mine!

Ach Maria, daß ie wordest geborn!
 Du host din sinne verlornn.
 Loß disse unwipplich mere!
 1885. Du hast nicht gude gebere,
 Din lipp ist torheit vol.
 Maria swester, horestu das woil?
 Du host viel zu viel gethan,
 Du magest nach wol abe lan.
 1890. Liebe swester, hore mer ein wort!

Maria respondens:

Mary answers: I have heard enough of you. Leave off your old monkeying!

Ich hon dich gnungk gehort:
 Loß din allen effen fort!³⁵

Lucifer dicit:

Lucifer says: Now listen also to me, Mary: you shall remain with me; we will pursue pleasure.

Nu hore auch mer, Maria!
 Du salt mit mer bliben,
 1895. Wer wollen freide triben.

Maria respondet:

Das behaget mer viel wol;
 Ich wel thun, was ich sail,
 Und springen aber einen sprung.

Mary answers: That pleases me very well; I will do as I should, and leap yet another leap.

Diaboli respondent omnes:

Das was ein gut fund.

All the devils answer: That was a good find!

³⁵ = NHG lass dein olles Äffen fort.

Martha dicit:

Martha says: Ah, dear sister, reconsider still, and do not hasten further into folly! I fear it will come to a bad end; then all the devils will dishonour you.

1900. Ach liebe swester, bedenck dich noch
Und loß der nit sin nach der dorheit goch!
Ich fochte, es neme ein bose ende,
So werden dich die tufeln alle schenden.

Maria respondet vertendo se ad populum et dicit:

Mary, turning to the people, says: Wait, sir, wait! What does my sister Martha want? Her chatter is worth nothing; I care little for it. My heart has for quite a while been a mix of joys in this time, with adorning and praising and showing friendship to my lovers. Should I give up such a proud life for my sister's chatter? We shall take counsel on it: I will soon send a messenger who shall strike her soundly if she will not leave me in peace and let me live in this manner. If you could provide for your own soul, I would grant you that gladly from my heart; but I must pursue my joy.

Warte, her, warte!
1905. Was wel min swester Marthe?
Er klaffen ist gar umb nicht,
Wie klein geben ich dar uff icht.
Min hercz ist mit freiden vormist
Ju viel lenger in disser frist
1910. Mit zieren und prisen
Und minen bolen fruntschafft bewisen.
Solde ich also ein stulczes leben
Umb miner swester klaffen begeben?
Mer woln mir dar zu raden:
1915. Ich wel er schier ein boden
Schigken, der sie sere sail slan,
Wel sie mich nit mit freidden lan
Und losßen mich in disser wise faren.
Kondestu din sele selber vorwaren,
1920. Das gonde ich der von hercze wol:
Min freide ich doch triben sail.

Martha dicit:

Martha says: Mary, my dear sister, turn away from your sins and turn to God's word; then it may yet go well for you.

Maria swester minn,
Kere dich von den sunden dinn
Und kere dich zu godes wort!
1925. So magk din woil werden raitt.

Maria dicit:

Mary says: Martha, if you had sense and wit, you would have your hens sit on their eggs or spin your distaff. I will busy myself with the young men: should I give that up for your sake? You street preacher, go your way and chastise your own body! For you are an old woman. You church-farter, go away from me! I tell you that for certain. Go hence, you bitter gall, and leave me resounding in joy!

Martha, hettestu sinn und wiczen,
 Du hisßest din honer ubber die eier siczen
 Adder spinnest dinen rocken.
 Ich wel mich mit den jungelinn zucken,
 1930. Solde ich dar umb dinen willen losßen.
 Du peltensers³⁶, gangk din straisßen
 Und kastige dinn lipp!
 Want du bist ein aldes wipp.
 Du kirchenfistern³⁷, ganck von mer!
 1935. Des radden ich sicher der.
 Gank hen, du bitter galle,
 Und laß mich in freiden schalle!

Frankfurter Passionsspiel 14 (ll. 966–985): Mary Magdalen's Worldly Life 2

In the Frankfurt Passion Play, between the first and second account of Mary Magdalen's 'Weltleben' are 9) the threat to stone Jesus, 10) the woman caught in adultery, 11) the cleansing of the temple, 12) a discussion of Jesus with the Jews about their claim that he is possessed, 13) the healing of a man born blind. Then there is another intervention by Augustine to bring the audience back to the topic; in the FD, all these actions take place before the summary account of Mary Magdalen's life before her conversion. The dance music required might have been done with string instruments, traditionally associated with lasciviousness

Augustinus dicit apud Magdalenam

Augustine says, standing next to Magdalen: Now be silent, children, henceforth; we will show you the wildness of Magdalen. This grieved her sister greatly.

Nu swiget, kinder, vorbasz,
 wir wullen uch ertzeugen das
 von Magdalena wildigkeit.
 das was it swester sere leyt.

Magdalena dicit:

Magdalen says: Indeed, we sit here and grow dull like those born mute. Pipe up, let us dance more, before old age comes upon us!

³⁶ female form of *paltenaere* (Latin *paltonarius*): a pilgrim or itinerant destitute person who wears a *palte*, a travel outfit made from rough material.

³⁷ MHG *vistaer*: noun from the weak verb *visten*, to fart.

970 Zwor wir sitzen hie vnd vordommen
 als die geborn stummen.
 phijf vff, lasz vns dantzen me,
 ee dan vns das alder bestehe.

Tunc corisent. Martha dicit:

Then they dance in a circle. Martha says:

Ah, Lord God of the heavenly kingdom, how foolishly you behave, that you leap like wild women who carry their bodies for sale. Dear sister, still turn your mind; I still hope it may turn out well.

Ach, her got von hymmelrich,
 975 wie dustu aber so dorlich,
 das du springest als die wilden wibe,
 die da feil tragen iren lib.
 liebe swester, bekere noch dinen mut,
 ich hoffen noch, esz werde gut.

Magdalena dicit:

Magdalen says: Alarm, hail all, alarm, how long shall this scolding last? This scolding goes on the whole year! Go away, may the devil posses you! Ah, master, let us hear your piping, then we will disrupt this raging.

980 Woffen, heilalle, woffen,
 wie lang sal nach wern das straffen?
 disz straffen wert das gantze iare.
 gang hinweg, das der tufel in dich fare.
 ach, meister, lasze vns din phiffen horen,
 985 so wullen wir diesen tzorn verstoren.

Tunc corrisent

Then they dance in a circle.

Mary Magdalen Anointing Christ

After Mary Magdalen's conversion, there are several miracles, including the resurrection of Lazarus in which she is involved, now believing together with her sister Martha. Then comes Christ's entry to Jerusalem, marking the start of the Passion sequence. The banquet where Mary anoints Christ's feet is the first to take place in Jerusalem. She is set as the believer against the host Simon and the apostles, particularly Judas.

Frankfurter Dirigierrolle 24 (130–136a): Banquet Sequence

(§ 133) *Judas, now driven by envy, cries out: Why this waste? Look, what good has come of the waste? If you had so wished ...*

(§ 134) *When this speech is heard, Jesus immediately says: Why do you trouble this woman? You men, tell me, for what reason ...*

(§ 135) *Here Jesus, turning to Mary, says: Behold, your sins are forgiven ...*

Magdalen sings: Praise to you, Christ, who...

(§ 133) *Iudas iam ductus inuidia clamabit:*

Ut quid perdicio hec?

Seht, waz dohte die verlost?

het vch der dinge also gelost...

(§ 134) *Quo sermone audito statim Ihesus dicat:*

Quid molesti estis huic mulieri

Ir herren, saget, vmme waz ...

(§ 135) *Hic Ihesus conuersus ad Mariam dicet:*

Ecce dimittuntur tibi peccata...

Magdalena cantat:

Laus tibi Christe, qui...

Frankfurter Passionsspiel 21 (l. 1268) / 22 (l. 1288) / 23 (l. 1369)

Augustinus dicit apud Symonem phariseum:

Augustine says, near Simon the Pharisee: Be silent; we wish to explain further to the people how Simon, the false hypocrite, invited Jesus earnestly to his table, that he might eat with him and not forget this. Now be all silent, blessed ones, and take note of these things.

Swiget, wir wullent den luden

vorbasz no betuden,

1270 wie Symon, der falsche gliszenere,

lut Ihesum zu sinem disch sere,

das he mit ime esze

vnd des nit vorgesze.

nu swigt, it seligen alle gar,

1275 vnd nemet dieser dinge ware.

Symon phariseus invitabit Cristum, vt secum manducet, et dicit Symon

Simon the Pharisee invites Christ to dine with him and says: Lord, master Jesus, you shall come home with me. You shall eat there with me and take your disciples with you. Grant me this, Lord, for I desire it of you.

Herre meister Ihesus,
mit mir saltu gehen zu husz.
du salt essen dar mit mir,
die iungern nymme auch mit dir.
1280 des saltu, her, mich gewernn,
wan ich is, her, von dir begernn. (fol. 22r).

Saluator respondit Symoni:

The Saviour answers Simon: Friend Simon, what you have desired, you shall rightly be granted. I will come to your table, as I have heard from you. Now go before, and we will follow, that we may fulfil your desire.

Fruent Symon, wesz du hast begert,
des saltu recht sin gewert.
ich wil zu dyme dische kommen,
1285 recht als ich von dir han vernommen.
nu gang du vor, so fulgen wir,
das wir erfullen din begir.

Saluator cum discipulis suis vadat cum Symone. Prandio autem facto veniat Maria Magdalena cum vngento et dicens flexis genibus ante Ihesum:

The Saviour goes with his disciples with Simon. After the meal is finished, Mary Magdalen comes with an ointment and, kneeling before Jesus, says: Lord Jesus, I lament to you with most inward desire that I, a most wretched woman, have led a sinful life. I have committed much pride, I have done much folly in words and in thoughts, in eating and also in drinking, in hatred and also in sloth, in anger and also in greed. I have been unchaste; therefore I cannot be healed in my soul. Find counsel which comes from God above. Therefore I beg you, Lord Jesus, that you would show me grace and give me saving comfort, how I may be released from sin.

Ihesus herre, ich clagen dir
mit wol innglicher begir,
1290 das ich vil vnsellig wip
han eyn sundiglichen lip.
hoffart han ich vil began,
doreheit hain ich vil gethan
mit Worten vnd mit gedanck,
1295 mit essen vnd auch mit dranck,
mit hasse vnd auch mit dragheit,
mit zorne vnd auch mit gierheit.
vnkusche bin ich gewesen.
des enkan ich nit wol genesen

1300 an der sele. finde raite,
 der oben herr von got gat.
 des biddin ich, herre Ihesus, dich,
 das du begnaden wullest mich
 vnd gebest mir heilsamen droste,
 1305 wie ich von sunden werde erlost.

Hoc dicto Maria Magdalena lauet lacrimis pedes Ihesu et tergat capillis suis; caput quoque eius vnngat.

Having said this, Mary Magdalene washes Jesus' feet with her tears, dries them with her hair, and anoints his head.

Symon fareseus: (fol. 22v)

Simon the Pharisee: One thing greatly amazes me within my heart: if this man were a prophet, he would surely know who and what sort of woman this is; for it is evident that she is a sinner who touches him here.

Ein dinges wunder nemet mich
 in mynem hertzen sicherlich:
 wer ein prophete diszer man,
 er wuste sicherlichen dan,
 1310 were diesze frawe were.
 wan isz ist offenbere,
 das sie ein sunderin ist,
 die in riret hie zur frist.

Saluator dicit:

The Saviour says: Simon, I have something to say to you, if you will permit me.

Symon, en wenig sulde ich dir sagen,
 1315 wuldestu mir is vertragen.

Symon dicit:

Simon says: Yes, master, say what you will; none of you is worth a penny.

Ia, meister, ridde, was du wilt,
 uwer keyner doch keinen penning gilt.

Saluator dicit:

The Saviour says: Then heed this, Simon: a merchant had two debtors; one owed five hundred pounds, the other fifty at that same time. He forgave them both their debt. Now you shall tell me which of them will thank him most. Answer me that well, dear Simon.

So mircke, Symon, disze mere:
 ein kauffman hat zwe schuldere,
 1320 der ein waz vmb funff hundert phunnt,
 der ander funtzing zu der selben stunt;
 das gelde lies er inn beyden.

nu saltu mich bescheiden,
welcher eme meisten dancken sol.
1325 das bescheide mich, liber Symon, wol.

Symon dicit:

Simon says: Master, I judge truly that the one who owed him most will thank him most; that seems right and fitting to me.

Meister, so achten ich vor war,
das eme der meiste schultmar
allermeiste dancken sol,
das duncket mich billich vnd wol.

Saluator respondit:

The Saviour answers: You have judged rightly, Simon; this woman has the same reward. Friend, dear Simon, now listen to me, I will tell you a little about the fact that it was the misdeed of sin that drew me here upon earth; because of this I came here. You also see the woman's desire, how she can lament her sins. She has washed my feet with her tears which did not tire her and poured on my head good ointment, which you did not do when you invited me into your house. Therefore I shall forgive her much, dear Simon, mark this well.

1330 Du hast recht geurteilt, Symon,
diesze frawe hat den selben lone.
frunt, liber Symon, nu hore mir,
ich sal en wening sagen dir,
das mich der sunde missetait
1335 vff erterich her getzogen hat; (fol. 23r)
dorch eren willen quam ich her.
auch sehestu der frawen ger,
wie sie ir sunde kan geclagen.
myn fusse hat sie mir getzwagen
1340 mit iren trenen, das sie nit verdrosz,
vnd mit guder salben sie begosz
myn heubt, das du nit entede,
da du mich zu huse bede.
umbe sal ich ir vil vergeben,
1345 lieber Symon, das mircke gar eben.

Iudas iam ductus invidia clamet: Ad quid perdicio hec? [*Potuit enim istud vaenundari multo, et dari pauperibus*]

Judas, now driven by envy, cries out: Why this waste? [For this might have been sold for much and given to the poor.]

♪ NOTEN: Mt 26,8b–9 Passionston (*Officium majoris hebdomadae*, p 43) - no liturgical source extant

Ad quid perdi - ci - o hec? [Po-tuit enim istud vaenunda-ri multo,
et da-ri paupe-ri-bus.]

Et dicit:

And he says: Look, what good has come of this waste? If you had so wished, this ointment could have been sold elsewhere; one could have gained money from it and many poor people comforted.

Secht, was daug die verlust?
het uch der dinge also gelust,
man hette diesze salbenn
verkaufft wol anderthalben.
1350 man het gelt mit ir gelost
vnd armer lude vil gedrost.

Saluator dicit

The Saviour says: Why do you trouble this woman? For she has done a good work for me. You men, tell me, for what reason do you bear hatred toward this woman? She has done a good deed. You may have the poor with you at all times, if you wish, but you will not have me for long.

♪ NOTEN: Mt 26,10 (recited) or CAO 4527 Antiphonale: lat. qu. 48, fol. 140v:

Quid mo-le-sti e - stis hu-ic mu-li-e - - ri
o-pus e-nim bo-num o-pe-ra-ta est in me

Quid molesti estis huic mulieri
opus enim bonum operata est in me

Ir herren, saget, vmb was
draget ir der frawen hasze?
gute werck hat sie gethan.
1355 ir moget arme lude han
zu allen zijden, wan ir wolt,
vnlang ir mich doch haben solt.

not disdain to be touched by a sinful woman. You are invited by the Pharisee, yet satisfied by Mary's offerings. You forgive much to one who loves much, and who thereafter does not return to sin. You cleanse her from seven demons by the sevenfold Spirit. You grant that she, prior to all others, sees him who rises from the dead. Her, O Christ, you mark as a converted church, whom you call, though a stranger, to the table of the children; whom the pride of the Pharisee despises amid the feasts of Law and Grace, and whom heretical leprosy afflicts. What she is, you know: she touches you, for she is a sinner and a seeker of pardon. How would the sick woman have fared, if she had not received, if the physician had not been present? O King of kings, rich toward all, save us, wiping away all sins, hope and glory of the saints.

Praise be to you, lovely Saviour, you have redeemed me from the bond of sin. For this I give you praise and honour today and for evermore.

♪ NOTEN: Sequence by Gottschalk von Limburg (gest. 1098) AH, 50, no. 268; Chevalier: Repertorium Hymnologicum, no. 10 551; Kehrein: Lateinische Sequenzen, no. 846; Wackernagel: Das deutsche Kirchenlied I, no. 164; Dreves: Godescalcus Lintpurgensis, no. III, S. 201–203 (mit Variantenapparat); Schubiger: Sängerschule, Exempla, no. 58, S. 56–58. Correctly identified by Schuler: Musik, no. 325; Bergmann: Studien, p. 188 & fn. 1528; Wolf: Kommentar, p. 155 & fn. 291

Laus ti - bi, Christe, qui es cre - a - tor,

re - demp - tor i - dem et sal - va - tor,

cae - li, ter - rae, ma - ris, an - ge - lo - rum et ho - mi - num;

quem so - lum De - um con - fi - te - mur et Do - mi - num.

Qui pec - ca - to - res ve - ni - sti ut sal - vos fa - ce - res,

si - ne pec - ca - to pec - ca - ti as - su - mens for - mu - lam.

Quo - rum de gre - ge, ut Cha - na - nae - am,

Ma - ri - am vi - si - ta - sti Mag - da - le - nam,

e- a-dem men-sa ver-bi di- vi- ni

il-lam mi-cis, hanc re- fo-vens po-cu-lis,

in do- mo Si-mo-nis lep-ro-si con-vi - vi - is ac-cu-bans ty-pi-cis.

Mur-mu-rat Pha-ri-sae-us, u - bi plo-rat fe- mi-na cri-mi-nis con-sci-a.

Pec-ca-tor con-tem-nit com-pec-can-tem, pec-ca-ti ne-sci us pae-ni-ten-tem

ex-au-dis, e-mun-das foe-dam, ad-a-mas, ut pul-chram fa-ci-as.

Pe-des am-plec-ti-tur Do-mi-ni-cos, la-cri-mis la-vat, ter-git cri-ni-bus;

la-van-do, ter-gen-do, un-guen-to un-xit, os-cu-lis cir- cu- it.

Haec sunt con-vi-vi-a quae ti-bi pla-cent, O Pa-tris sa-pi-en-ti-a,

na-tus ex vir-gi-ne, qui non de-di-gna-ris tan-gi de pec-ca-tri-ce,

a Pha-ri-sae- o es in-vi-ta-tus, Ma-ri-ae fer-cu-lis sa-tu-ra-tus.

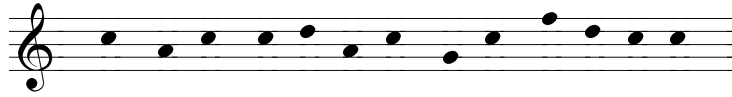
Mul-tum dimittis mul-tum a-man-ti, nec crimen poste-a re-pe-ten-ti.



Dae-mo-ni-is e-am sep-tem mundas septi-for-mis Spi-ri-tus.



Ex mor-tu-is re-surgentem das cunctis vi-de-re pri-o-rem.



Hanc Christe prose-ly-tam si-gnas ec-cle-si-am,



quam ad fi-li-o-rum mensam vocas a-li-e-ni-genam;



quam inter con-vi-vi-a le-gis et gra-ti-ae



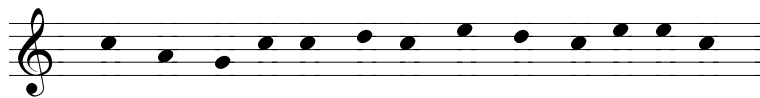
spernit Pha-ri-sae-i fastus, lepra ve-xat haere-ti-ca.



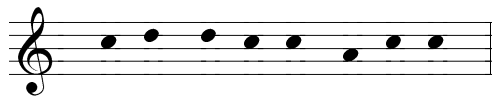
Qualis sit tu scis, tangit te, qui-a pec-ca-trix,



qui-a ve-ni-ae op-ta-trix.



Quidnam ha-be-ret ae-gra si non ac-ce-pisset,



si non me-di-cus ad-es-set.



Rex regum di-ves in omnes, nos sal-va pec-ca-to-rum



tergens cuncta cri-mi-na, sanctorum spes et glo-ri-a.

1365 Gelobet sistu, woniglicher heylant,
 du hast mich erlust von der sunden bant.
 des sagen ich lop vnd ere
 hude vnd vmmer mere.

Maria Magdalena vadit ad locum suum.

Mary Magdalene goes to her place.

Saluator valedicit Symoni:

The Saviour bids Simon farewell: Simon, may God preserve you. Since we have fared very well, may you have eternal reward for it. Farewell, dear Simon.

Symon, got musz dich bewarnn.
 1370 vmb das wir gar wol han gefarnn,
 des habe ewiglichen Ion.
 fare wol, du lieber Symonn.

Alsfelder Passionsspiel 35 (ll. 2747–2905)

The Alsfeld version for this passage is fairly similar but has a notated vernacular song for Mary Magdalen and also a final word by the devil.

Prandio facto tunc venit Maria Magdalena cum unguento et cantat

Once the meal is finished, Mary Magdalene then comes with ointment and sings: Much sand is on the ground of the sea; yet I have a thousand times more sinned against God. Alas, that I am alive!

Viel sandes hot des me - res grunt,
 Nach men hon ich dan tu-sent stund
 Wid-der got mis-se-tain.
 O we, daß ich das leben han!

Viel sandes hot des meres grunt,
 Nach men hon ich dan tusent stund
 2745. Widder got missetain.
 O we, daß ich das leben han!

Chorus canit Jesu mea redempcio etc. vnum versum.

Post hoc Maria Magdalena dicit

The chorus sings: "Jesus, my redemption," etc., one verse. After this Mary Magdalene says: I lament to you, Lord Jesus, with all my desire, that I, a most wretched woman, have led a sinful life / have a sinful body. I have committed much pride while I was alive with words and also with greed, with anger and with vanity; I have been unchaste: therefore I cannot be healed. Thus I beg you earnestly, Lord, that you would have mercy on me and give me saving comfort, that I may be released from my sins.

Ich klage der, Jhesus herre ;
 Mit miner ganczen begerre,
 Daß ich viel unseliges wipp
 2750. Habe einen sundigen lipp:
 Hoffart han viel gethain,
 Die wil ich gelebet han,
 Mit worten und auch girikeit,
 Mit zorn und mit itelkeit;
 2755. Unkeusch bin ich gewesen:
 Des enkan ich nit wol genesen.
 Des bidden ich dich herre inniglich,
 Daß du willest begnaden mich
 Und gebbest mir heilsammen troist,
 2760. Daß ich von minen sunden werde erlost.

[... see Frankfurt version for the middle bit]

Tunc Lucifer dicit plangendo ad Mariam Magdalenam:

Then Lucifer, lamenting, says to Mary Magdalene: O Mary Magdalene, how beautiful you once were in my eyes! You were my vessel of impurity, filled with every wickedness. Now you have wholly abandoned me; this pains me and all my companions. In you were planted the seven deadly sins; from these the swift Jesus has freed you, with his false devices. I will avenge it upon you in a short time: we shall soon bring him into great distress, he might rather choose death. O Satan, let us consider how we afflict him together with her!

O Maria Magdalene,
 Wie werestu in minen augen so schone!
 Do werest min faß der unreinikeit,
 2895. Das vol was aller bosheit.
 Nu hoistu mich so gar vorlaisßen:
 Das thut mer we und allen minen gnosßen.
 In dich woren geplanczet die sieben heubtsunde :
 Do von hot dich geloset Jhesus der swinde
 2900. Min sinen falschen listen.
 Ich rech es an der in kurczen fristen:
 Mer brengen in nach in groisße noit,
 Hie mocht lieber kiesen den toidt.

O Sathanas, dar uff laß uns dencken,
2905. Wie mer en mit er krencken!

Et recedit. Tunc Christus recedit a Symone et dicit:

And he departs. Then Christ departs from Simon and says: Simon, may God preserve you, for we have fared well; may you have eternal reward for it. Farewell, dear Simon!

Simon, dich muß got bewaren,
Umb daß mer woil han gefaren !
Des habe ewiglichen lone!
Var woil, lieber Simon!

Et Christo modicum recedente, conclusio primi dies.

Proclamator dicit:

And when Christ has withdrawn a little, the conclusion of the first day follows. The proclaimer says:

To all who have been here, they may rewarded by the heavenly holy child who was so innocently slain! Now be silent and listen further. Here we must let this play rest. We should all go to the church and give thanks to God for his great suffering and pain. Thus, until tomorrow morning! May God grant us success for it again! Then we shall continue the play and further recount the suffering of God: what wrong the Jews did to him and how that distress befell him, this you shall see hereafter; and how the pure Mary, his mother, also endured great pain from the enormity of his suffering. Go home and come again tomorrow! The end.

2910. Allen den, die hie gewest sint,
Den danck das himmelsche heilge kint,
Das so unschuldiglichen wart ermort!
Nu swiget und horet vort!
Hie müssen mer dijt spele lasßen bestan,
2915. Zu der kirchen sollen mer alle gann
Und got danckende sinn
Siner großen martel und pinn.
Also biß morn fro!

Got gebe uns gut widder dar zu!

2920. So woln mer vorter an spielen,

Auch vorter vorzelen

Von der martel gottes,

Was em die Judden toden quodes

Und wie die noit sij an em gescheen,

2925. Das solt er vorbaß sehen,

Und wie die reine Maria die mutter sinn

Auch hot gelidden groisße pin

Von siner martel swere.

Gehet heim und kommet morn widder here!

Finis.