

# Daniel and the Lions

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\*

Ad honorem tui, Christe,  
Danielis ludus iste  
in Belvaco est inventus,  
et invenit hunc iuventus.

[2]

*Dum venerit Rex Balthasar, Princeps sui  
cantabunt ante eum hanc prosam:*

Astra tenenti  
cunctipotenti  
turba virilis  
et puerilis  
contio plaudit.  
Nam Danielem  
multa fidelem  
et subiisse  
atque tulisse  
firmiter audit.  
Convocat ad se  
Rex sapientes  
gramata dextrae  
qui sibi dicant  
enucleantes;  
quae, quia scribae  
non potuere  
solvere, Regi  
ilico muti  
conticuere.  
Sed Danieli  
scripta legenti  
mox patuere  
quae prius illis  
clausa fuere.  
Quem quia vidit  
praevaluisse  
Balthasar illis,  
fertur in aula  
praeposuisse.  
Causa reperta

non satis apta  
destinat illum  
ore leonum  
dilacerandum.  
Sed, Deus, illos  
ante malignos  
in Danielem  
tunc voluisti  
esse benignos.  
Huic quoque panis,  
ne sit inanis,  
mittitur a te  
praepete vate  
prandia dante.

*Tunc ascendat Rex in solium, et Satrapae et  
applaudentes dicant:*

Reg, in aeternum vive!

*Et Rex aperiet os suum dicens:*

Vos qui paretis meis vocibus,  
afferte vasa meis usibus  
quae templo pater meus abstulit,  
Iudaeam graviter cum perculit.

*Satrapae, vasa deferentes, cantabunt hanc  
prosam ad laudem Regis:*

lubilemus Regi nostro magno ac potenti!  
Resonemus laude digna voce competentium!  
Resonet iocunda turba sollempnibus odibus!  
Cytharizent, plaudant manus, mille sonent  
modis!  
Pater eius destruens Iudaeorum templa  
magna fecit, et hic regnat eius per exempla.  
Pater eius spoliavit regnum Iudaeorum;  
hic exultat sua festa decore vasorum.  
Haec sunt vasa regia quibus spoliatur  
Iherusalem et regalis Babylon datur.  
Praesentemus Balthasar ista Regi nostro,  
qui sic suos perornavit purpura et ostro.  
Iste potens, iste fortis, iste gloriosus,

iste probus, curialis, decens et formosus.  
lubilemus Regi tanto vocibus canoris;  
resonemus omnes una laudibus sonoris.  
Ridens plaudit Babylon, Iherusalem plorat;  
haec orbatur, haec triumphans Balthasar  
adorat.  
Omnes ergo exultemus tantae potestati,  
offerentes Regis vasa suae maiestati.

*Tunc Principes dicant:*

Ecce sunt ante faciem tuam.

*Interim apparebit dextra in conspectu Regis  
scribens in pariete: MANE, THECHEL, PHARES;  
quam videns Rex stupefactus clamabit:*

Vocate mathematicos  
Caldaeos et hariolos;  
auruspices inquirete  
et magos introducite.

*Tunc adducentur Magi, qui dicent Regi:*

Rex, in aeternum vive!  
Adsumus ecce tibi.

*Et Rex:*

Qui scripturam hanc legerit  
et sensum aperuerit,  
sub illius potentia  
subdetur Babylonia,  
et insignitus purpura  
torque fruetur aurea.

*Illi vero nescientes persolvere dicent Regi:*

Nescimus persolvere  
nec dare consilium  
quae sit superscriptio  
nec manus inditium.

*Conductus Reginae venientis ad Regem:*

Cum doctorum  
et magorum  
omnis adsit contio,

secum volvit,  
neque solvit  
quae sit manus visio.  
Ecce prudens,  
styrpe cluens,  
dives cum potentia;  
in vestitu  
deaurato  
coniunx adest regia.  
Haec latentem  
promet vatem  
per cuius iudicium  
rex describi  
suum ibi  
noverit exitium.  
Laetis ergo  
haec virago  
comitetur plausibus;  
cordis, oris-  
que sonoris  
personetur vocibus.

*Tunc Regina veniens adorabit Regem dicens:*

Rex, in aeternum vive!  
Ut scribentis noscas ingenium,  
Rex Balthasar, audi consilium.

[3]

*Rex, audiens haec, versus Reginam vertet  
faciem suam, et Regina dicat:*

Cum Iudaeae captivis populis  
prophetiae doctum oraculis  
Danielem a sua patria  
captivavit patris victoria.  
Hic sub tuo vivens imperio,  
ut mandetur, requirit ratio.  
Ergo manda, ne sit dilatio,  
nam docebit quod celat visio.

*Tunc dicat Rex Principibus suis:*

Vos Danielem quaerite,  
et inventum adducite.

*Tunc Principes, invento Daniele, dicant ei:*

Vir propheta Dei, Daniel, vien al Roi.

Veni, desiderat parler a toi.

Pavet et turbatur, Daniel, vien al Roi,

Vellet quod nos latet savoir par toi

Te ditabit donis, Daniel, vien al Roi,

Si scripta poterit savoir par toi.

*Et Daniel eis:*

Multum miror cuius consilio

me requirat regalis iussio.

Ibo tamen, et erit cognitum

per me gratis quod est absconditum.

[4]

*Conductus Danielis venientis ad Regem:*

Hic verus Dei famulus,

quem laudat omnis populus;

cuius fama prudentiae

est nota Regis curiae.

Cestui manda li Rois par nos.

*Daniel:*

Pauper et exulans envois al Roi par vos.

*Principes:*

In iuventutis gloria,

plenus celesti gratia,

satis excellit omnibus

virtute, vita, moribus.

Cestui manda li Rois par nos.

*Daniel:*

Pauper et exulans envois al Roi par vos.

*Principes:*

Hic est cuius auxilio

solvetur illa visio

in qua scribe dextera

mota sunt Regis viscera.

Cestui manda li Rois par nos.

*Daniel:*

Pauper et exulans envois al Roi par vos.

*Veniens Daniel ante Regem, dicat ei:*

Rex, in aeternum vive!

*Et Rex Danieli:*

Tu ne Daniel nomine diceris

huc adductus cum Iudaeae miseris?

Dicunt te habere Dei spiritum

et praescire quodlibet absconditum.

Si ergo potes scripturam solvere,

immensis muneribus ditabere.

*Et Daniel Regi:*

Rex, tua nolo munera;

gratis solvetur litera.

Est autem haec solutio:

instat tibi confusio.

Pater tuus prae omnibus

potens olim potentibus,

turgens nimis superbia

deiectus est a gloria.

Nam cum Deo non ambulans,

se sese Deum simulans,

vasa templo diripuit

quae suo usu habuit.

Sed post multas insanias

tandem perdens divitias,

forma nudatus hominis,

pastum gustavit graminis.

Tu quoque eius filius,

non ipso minus impius,

dum patris actus sequeris,

vasis eisdem uteris;

quod quia Deo displicet,

instat tempus quo vindicet.

Nam scripturae indicium

minatur iam supplicium,

et MANE, dicit Dominus,

est tui regni terminus.

THECHEL libram significat

quae te minorem indicat.

PHARES, hoc est divisio,  
regnum transportat alio.

*Et Rex:*

Qui sic solvit latentia  
ornetur veste regia.

*Sedente Daniele iuxta Regem, induto ornamentis  
regalibus, exclamabit Rex ad Principem militiae:*

Tolle vasa, princeps militiae,  
ne sint michi causa miseriae.

*Tunc, relicto palatio, referent vasa Satrapae, et  
Regina discedet. Conductus Reginae:*

Solvitur in libro Salomonis  
digna laus et congrua matronis.  
Precium est eius si quam fortis  
procul et de finibus remotis.  
Fidens est in ea cor mariti  
spoliis divitibus potiti.  
Mulier haec illi comparetur  
cuius Rex subsidium meretur.  
Eius nam facundia verborum  
arguit prudentiam doctorum.  
Nos quibus occasio ludendi  
hac die conceditur sollemni,  
demos huic praeconia devoti,  
veniant et concinent remoti.

*Conductus referentium vasa ante Danielem:*

Regis vasa referentes  
quem Iudaeae tremunt gentes,  
Danieli applaudentes,  
gaudeamus!  
laudes sibi debitas referamus!  
Regis cladem praenotavit  
cum scripturam reseravit,  
testes reos comprobavit,  
et Susannam liberavit.  
Gaudeamus!  
laudes sibi debitas referamus!

Babylon hunc exulavit  
cum Iudaeos captivavit,  
Balthasar quem honoravit.  
Gaudeamus!  
laudes sibi debitas referamus!  
Est propheta sanctus Dei,  
hunc honorant et Chaldaei  
et gentiles et Iudaei.  
Ergo iubilantes ei,  
gaudeamus,  
laudes sibi debitas referamus!

[6]

*Statim apparebit Darius Rex cum Principibus  
suis, venientque ante eum Cytharistae et  
Principes sui psallentes haec:*

Ecce Rex Darius  
venit cum Principibus  
nobilis nobilibus.  
Eius et curia  
resonat laeticia,  
adsunt et tripudia.  
Hic est mirandus,  
cunctis venerandus.  
Illi imperia  
sunt tributaria.  
Regem honorant  
omnes et adorant.  
Illum Babylonia  
metuit et patria.  
Cum armato agmine  
ruens et cum turbine  
sternit cohortes,  
confregit et fortes.  
Illum honestas  
colit et nobilitas.  
Hic est Babylonius  
nobilis Rex Darius.  
Illi cum tripudio  
gaudeat haec concio

[7]

[5]

laudet et cum gaudio  
eius facta fortia  
tam admirabilia.

Simul omnes gratulemur; resonent et tympana;  
Cytharistae tangant cordas; musicorum organa  
resonent ad aius praeconia.

*Ante quam perveniat Rex ad solium suum, duo  
praecurrentes expellent Balthasar quasi  
interficientes. Tunc sedente Dario Rege in  
maiestate sua, Curia exclamabit:*  
Rex, in aeternum vive!

*Tunc duo flexis genibus secreto dicent Regi ut  
faciat accersiri Danielem, et Rex iubeat eum  
adduci. Illi autem aliis praecipientes dicent haec:*

Audite, Principes regalis curiae,  
qui leges regitis totius patriae.  
Est quidam sapiens in Babylonia,  
secreta reserans deorum gratia.  
Eius consilium Regi complacuit,  
nam prius Balthasar scriptum aperuit.  
Ite velociter, ne sit dilatio,  
nos uti volumus eius consilio.  
Fiat, si venerit, consiliarius  
Regis, et fuerit in regno tercius.

*Legati, invento Daniele, dicent haec ex parte  
Regis:*

Ex regali venit imperio,  
serve Dei, nostra legatio. [8]  
Tua Regi laudatur probitas,  
te commendat mira calliditas.  
Per te solum cum nobis patuit  
signum dextrae quod omnes latuit.  
Te Rex vocat ad suam curiam,  
ut agnoscat tuam prudentiam.  
Eris, supra ut dicit Darius,  
principalis consiliarius.  
Ergo veni, iam omnis Curia  
praeparatur ad tua gaudia.

*Et Daniel:*  
G'envois al Roi.

*Conductus Danielis:*  
Congaudentes celebremus natalis sollemnia;  
Iam de morte nos redemit Dei sapientia.  
Homo natus est in carne, qui creavit omnia,  
Nasciturum quem praedixit prophetae  
facundia.  
Danielis iam cessavit unctionis copia;  
Cessat regni Iudaeorum contumax potentia.  
In hoc natalitio,  
Daniel, cum gaudio  
te laudat haec concio.  
Tu Susannam liberasti de mortali crimine,  
Cum te Deus inspiravit suo sancto flamine.  
Testes falsos comprobasti reos accusamine.  
Bel draconem peremisti coram plebis agmine.  
Et te Deus observavit leonum voragine.  
Ergo sit laus Dei verbo genito de virgine.

*Et Daniel Regi:*  
Rex, in aeternum vive!

*Cui Rex:*  
Quia novi te callidum,  
totius regni providum,  
te, Daniel, constituo  
et summum locum tribuo.

*Et Daniel Regi:*  
Rex, michi si credideris,  
per me nil mali feceris.

*Tunc Rex faciat eum sedere iuxta se; et alii  
Consilarii Danieli invidentes, quia gratior erit  
Regi, aliis in consilium ductis ut Danielem  
interfician, dicent Regi:*  
Rex, in aeternum vive!

*Item:*  
Decreverunt in tua Curia

principandi quibus est gloria,  
ut ad tui rigorem nominis  
omni spreto vigore numinis,  
per triginta dierum spatium  
adoreris ut Deus omnium.

O Rex!

Si quis ausu tam temerario  
renuerit tuo consilio,  
ut praeter te colatur deitas,  
iudicii sit talis firmitas,  
in leonum tradatur foveam,  
sic dicatur per totam regiam.

O Rex!

*Et Rex dicat:*

Ego mando  
et remando  
ne sit spretum  
hoc decretum.  
O hez!

*Daniel hoc audiens ibit in domum suam, et  
adorabit Deum suum: quem Aemuli videntes  
accurrent et dicent Regi:*

Nunquid, Dari  
observari  
statuisti omnibus  
qui orare  
vel rogare  
quicquam a numinibus,  
ni te deum,  
illum reum  
daremus leonibus,  
hoc edictum  
sic indictum  
fuit a principibus.

*Et Rex nesciens quare hoc dicerent, respondet:*

Vere iussi me omnibus  
adorari a gentibus.

*Tunc illi adducentes Danielem, dicent Regi:*

Hunc Iudaeum  
suum Deum  
Danielem vidimus  
adorantem  
et precantem,  
tuis spretis legibus.

*Rex volens liberare Danielem dicet:*

Numquam vobis concedatur  
quod vir sanctus sic perdatur!

*Satrapae hoc audientes ostendent ei legem,  
dicentes:*

Lex Parthorum  
et Medorum  
iubet in annalibus  
ut qui sprevit  
quae decrevit  
Rex, detur leonibus.

*Rex, hoc audiens velit, nolit, dicet:*

Si sprevit legem quam statueram,  
det poenas ipse quas decreveram.

*Tunc Satrapae rapient Danielem, et ille  
respicens Regem dicet:*

Heu! heu! heu! quo casu sortis  
venit haec damnatio mortis?  
Heu! heu! heu! scelus infandum!  
Cur me dabit ad lacerandum  
haec fera turba feris?  
Sic me, Rex, perdere quaeris!  
Heu! qua morte mori  
me cogis! parce furori.

*Et Rex non volens eum liberare, dicet ei:*

Deus quem colis tam fideliter  
te liberabit mirabiliter.

*Tunc proicient Danielem in lacum.*

*Statimque Angelus tenens gladium comminabitur*

*leonibus ne tangant eum, et Daniel intrans lacum  
dicet:*

Huius rei non sum reus; [11]  
miserere mei Deus,  
eleyson!  
Mitte, Deus, huc patronum  
qui refrenet vim leonum;  
eleyson!

*Interea alius Angelus admonebit Abacuc  
prophetam ut deferat prandium quod portabat  
messoribus suis Danieli in lacum leonum, dicens:*

Abacuc, tu senex pie,  
ad lacum Babyloniae  
Danieli fer prandium;  
mandat tibi Rex omnium.

*Cui Abacuc:*

Novit Dei cognitio  
quod Babylonem nescio,  
neque lacus est cognitus  
quo Daniel est positus.

*Tunc Angelus, apprehendens eum capillo capitis  
sui, ducet ad lacum, et Abacuc Danieli offerens  
prandium, dicet:*

Surge, frater, ut cibum capias;  
tuas Deus vidit angustias;  
Deus misit, da Deo gratias,  
qui te fecit.

*Et Daniel, cibum accipiens, dicet:*

Recordatus es mei, Domine;  
accipiam in tuo nomine,  
alleluia!

*His transactis, Angelus reducet Abacuc in locum  
suum. Tunc Rex, descendens de solio suo,  
veniet ad lacum dicens lacrimabiliter:*

Te ne putas, Daniel, salvabit, ut eripiaris [12]  
a nece proposito, quem tu colis et veneraris?

*Et Daniel Regi:*

Rex, in aeternum vive!

*Item:*

Angelicum solita misit pietate patronum,  
quo Deus ad tempus conpescuit ora leonum.

*Tunc Rex gaudens exclamabit:*

Danielem educite,  
et aemulos immitte.

*Cum expoliati fuerint et venerint ante lacum,  
clamabunt:*

Merito haec patimur, quia peccavimus  
in sanctum Dei, iniuste egimus,  
iniquitatem fecimus.

*Illi proiecti in lacum statim consumerentur a  
leonibus; et Rex videns hoc dicet:*

Deum Danielis qui regnat in saeculis  
adorari iubeo a cunctis populis.

*Daniel in pristinum gradum recepturus  
prophetabit:*

Ecce venit sanctus ille, sanctorum  
sanctissimus  
quem Rex iste iubet coli potens et fortissimus.  
Cessant phana, cesset regnum, cessabit et  
unctio;  
instat regni Iudaeorum finis et oppressio.

*Tunc Angelus ex improviso exclamabit:*

Nuntium vobis fero de supernis  
natus est Christus, Dominator orbis,  
in Bethleem Iudae, sic enim propheta  
dixerat ante.

*His auditis, cantores incipient:*

Te Deum laudamus...

[13]

FINIT DANIEL



\*

In your honor, Christ, [2]  
this play of Daniel  
was written at Beauvais,  
when we were young.

*As King Belshazzar approaches, his princes  
sing him the following prose:*

To the ruler of the stars  
the omnipotent,  
this assembly  
of man and boys  
gives praise.  
It has heard  
that faithful Daniel  
suffered much,  
and bore his trials  
firmly.  
The king summoned his wise men  
to explain the meaning of the hand's writing;  
this the scribes could not do,  
so they held their tongues.  
But to Daniel the writing was soon clear,  
though it had been hidden before.  
The story says that when Belshazzar  
saw Daniel  
he preferred him to all others.  
A charge was made  
not a valid charge,  
against Daniel,  
who was sentenced  
to be thrown to the lions.  
But it was your will, that those  
who were once cruel to Daniel  
should later be kind.  
Lest he be hungry,  
bread was sent to him  
by you,  
through an angel-borne prophet  
bringing food.

*The King then mounts his throne and the Satraps  
acclaim him, saying:  
Long live the king!*

*The King answers:  
You who do my bidding:  
bring me the vessels for my use  
that my father took from the temple  
when he razed Judea.*

*The Satraps bring the vessels, singing this prose  
in the King's praise:*

Let us sing to our great and powerful king,  
let us resound with proper praise  
and fitting song.  
Let the joyful assembly resound  
with solemn music,  
let them pluck their harps, clap their hands,  
make a thousand kinds of sound.  
His father did great things, destroying the  
Jewish temple, and Belshazzar  
follows his example.  
The father plundered the kingdom  
of the Jews,  
the son ennobles his festivals  
with the splendor of Jewish vessels.  
These are the royal vessels plunged  
from Jerusalem,  
which now adorn imperial Babylon.  
Let us present them to Belshazzar our King  
who adorns his subjects with royal purple.  
He is powerful, brave, illustrious,  
righteous, courtly, graceful, and handsome.  
Let us sing to this ruler with melodious voices,  
let us all resound with his harmonious praises.  
Babylon laughs and rejoices;  
Jerusalem weeps.  
Jerusalem is bereaved, Babylon triumphantly  
venerates Belshazzar.  
Let us all rejoice in such power,  
offering these royal vessels to his majesty.

*Then the Princes say:*

Look, the vessels are here.

*Meanwhile, a hand appears, and writes MANE, THECHEL, PHARES on the wall. The king sees this and is astonished, and calls out:*

Summon the Chaldean  
astrologers and diviners,  
find the soothsayers,  
bring me the magi!

*The magi are brought in, and say:*

Long live the king!  
We are here.

*And the king:*

Whoever reads this writing  
and explains its meaning  
shall be given power  
over Babylon,  
and shall wear purple  
and a golden collar.

*The magi cannot read the writing, and say:*

We cannot do it;  
we cannot tell you  
what the writing is  
or what it means.

*The processional of the queen's approach to the king:*

All the learned,  
all the magi  
are present;  
they ponder,  
but cannot explain  
the vision of the hand.  
Now comes the king's wife,  
prudent, noble,  
rich in power,  
clothed in cloth of gold.  
She shall bring forth  
the hidden prophet,

by whose explanation  
the king shall know  
that his destruction  
has been decreed.  
Let the woman  
be brought forward, then,  
with joyful acclamation;  
let her be accompanied  
by the melodious music  
of voices and hearts alike.

*The queen appears and does her obeisance saying:*

Long live the king! [3]  
Do you wish, Belshazzar, to understand  
the writing? Then listen to my advice.

*Hearing this, the king turns toward the queen, who says:*

Among the captives  
your father's victory brought from Judea  
was one Daniel,  
a man learned in prophetic oracles.  
He lives now under your rule,  
and reason demands that he be summoned.  
Summon him quickly;  
he shall reveal what the vision hides.

*Than the king says to his princes:*

Find Daniel [4]  
and bring him to me.

*Then the princes find Daniel and tell him:*

Daniel, prophet of God: come to the king.  
Come: the king desires to speak to you.  
He trembles and is afraid, Daniel:  
come to the king.  
He wants to know from you  
what is hidden from us.  
He will lavish gifts on you, Daniel:  
come to the king,  
if he can know from you what the writing means.

*Daniel answers:*

I wonder on whose advice  
the royal command requires my presence.  
But I shall go, and what is hidden  
shall be known through me, and without reward.

*The processional of Daniel's approach to the king:*

This is the true servant of God  
whom all the people praise,  
whose reputation for wisdom  
is known to the king's court.  
The king has sent for him by us.

*Daniel:*

Poor and in exile, I will go to the king with you.

*Princes:*

In the glory of his youth,  
full of heavenly grace,  
he excels all men  
in power, life, and character.  
The king has sent for him by us.

*Daniel:*

Poor and in exile, I will go to the king with you.

*Princes:*

This is the man by whose aid  
the vision shall be solved,  
that vision in which the writing of a hand  
troubled the king's heart.  
The king has sent for him by us.

*Daniel:*

Poor and in exile, I will go to the king with you.

*Daniel comes before the king, and says:*

Long live the king!

*The king answers:*

Are you not Daniel, who was brought here  
with the wretched Jews?  
They say you have the spirit of God  
and can foretell all hidden things.

If you can explain the writing,  
I shall give you innumerable gifts.

*Daniel says:*

I do not want your gifts;  
I shall explain the writing and ask no reward.  
This is the solution:  
destruction is at hand.  
Your father was  
the most powerful of man;  
swollen in his pride,  
he was cast down from his glory.  
Not walking with God,  
indeed feigning himself a God,  
he stole the vessels from the temple  
and retained them for his own use.  
But after many deeds  
he lost his wealth,  
and ate grass like the beasts.  
You his son are no less impious  
in imitating your father's acts,  
and using the same vessels;  
and because this is displeasing to God,  
the time is near when he will take vengeance.  
The meaning of the writing  
is to threaten this punishment.  
MANE, says the Lord,  
means the end of your kingdom.  
THECHEL means the scale  
which shows you wanting in the balance.  
PHARES means division;  
your kingdom will be given to another.

*The king:*

He has revealed the hidden things;  
let him be dressed in royal garments.

*Daniel sits next to the king, wearing royal  
trappings; the king cries to the prince of his  
troops:*

Take the vessels away,  
lest they cause me misery.

*The satraps leave the palace, then bring the vessels; the queen withdraws.*

*The processional of the queen:*

The Book of Proverbs offers [5]  
apt and fitting praise of women:  
" far and from the uttermost coasts  
is the praise of her.

The heart of her husband trusted in her,  
and he shall have no need of spoils ".  
Let that woman be compared to this queen,  
whose king deserves her aid;  
for her eloquence  
defeats the wisdom of the learned.  
And we who are permitted to perform  
on this holy day,  
let us devoutly give her praise;  
and let all those absent come and join our song.

*The processional of the vessels to Daniel:*

We return the vessels of the king  
whom the Jews fear;  
we acclaim Daniel.  
Let us rejoice,  
and pay him the praise he has earned!  
He prophesied the king's fall,  
he explained the writing,  
he condemned the perjured witness  
and freed Susanna.  
Let us rejoice,  
and pay him the praise he has earned!  
Babylon exiled him  
when she took the Jews captive;  
Belshazzar honored him.  
Let us rejoice,  
and pay him the praise he has earned!  
He is a holy prophet of God,  
honored by Chaldeans  
and gentiles and Jews;  
Acclaiming him in song, therefore,  
let us rejoice,  
and pay him the praise he has earned!

[6]

*King Darius appears with his princes; his harpists and princes approach him, singing as follows:*

Here is king Darius [7]  
with his princes,  
a noble among noblemen.  
His court resound with happiness,  
and is filled with dances.  
He is a wonderful man,  
and all must do him homage.  
Empires  
pay tribute to him;  
all men honor  
and worship this king.  
Babylon fears him,  
and his own country fears him also.  
Amidst his armies  
he attacked  
like a whirlwind, laying his enemies low,  
crushing even the strong.  
Honor worship him,  
and nobility also.  
He is Darius,  
the noble king of Babylon.  
Let this assembly exult in him  
with dances,  
and joyfully praise  
his bold deeds,  
so deserving of admiration.  
Let us all acclaim him together; let the drum  
sound,  
let the harpists pluck their strings, let the  
musicians'  
instruments echo his praise.

*Before Darius ascends his throne, two men rush forward and drive Belshazzar away as if to kill him. Then, with Darius sitting on the throne in majesty, the whole court cries out:*

Long live the king!

*Then two men on bent knees secretly tell the king to summon Daniel, and the king does so. The two men instruct the rest of the assembly as follows:*

Hear, O princes of the king's court,  
you who shape the laws of the country:  
there is a certain wise man in Babylon,  
who unlocks secrets by the grace of the gods.  
His counsel found favor with the king;  
he explained the writing to Belshazzar.  
Go quickly and do not delay;  
we also wish to make use of his counsel.  
If he comes, let him be made  
a royal counselor, third in all the kingdom.

*The men find Daniel and tell him on king's behalf:*  
Servant of God: our mission [8]  
is at the king's command.

Your righteousness has been praised to the king,  
your wonderful subtlety commends you also.  
By you alone we understood the sign of the hand  
which had been obscure to all.  
The king summons you to his court,  
wishing to acknowledge your wisdom.  
Darius has said  
you shall be first among his advisers.  
Come then; the whole court  
is preparing to greet you with joy.

*Daniel:*  
I will go to the king.

*The processional of Daniel:*  
Let us joyfully celebrate the festival of Christmas;  
God's wisdom has redeemed us from dead  
He who creates all things is born man in flesh;  
he was foretold by the eloquence of the prophet.  
The old anointing has ceased,  
and with it the defiant power  
of the kingdom of Jews.  
On this Christmas day,  
Daniel, the assembly

joyfully praises you.  
You freed Susanna from the deadly indictment  
when God filled you with his holy spirit  
You proved the witnesses false,  
guilty of their charges  
You kill the serpent of Baal i  
n the sight of all people.  
And God watched over you in the lions' den.  
Praise, then, to the Word of God,  
born of a virgin.

*Daniel:*  
Long live the king!

*The king:*  
I know you to be subtle and cunning;  
I appoint you, therefore,  
guardian of all the kingdom,  
and assign you the highest office in it..

*Daniel:*  
If you trust me, O king,  
I shall not lead you to any wickedness.

*The king bids Daniel to sit next to him. The other counselors, envying Daniel for such favor, consult together how to kill him, then say to the king:*

Long live the king!

*Then:*  
It was decreed in your court, [9]  
by those possessing the glory  
of governing there,  
that by the authority of your name,  
and in defiance of all other gods,  
for thirty days  
you should be worshipped as the God of all.  
O king!  
If any man should so rashly  
reject your counsel  
as to worship another god than you,  
let this sentence be the rigor of the law:

that he be cast into the lions' den.  
And let this be proclaimed throughout the land,  
O king!

*And the king says:*  
I decree  
and again decree:  
let this statute be obeyed.  
Hear ye!

*Hearing this, Daniel goes home and worships his  
God; the envious counselors see him and run to  
tell the king:*

Did you not decree,  
Darius,  
that those who worship  
or supplicate any god but you,  
should be thrown as criminals  
to the lions?  
This was ordained  
and proclaimed  
by the princes.

*The king, not understanding their intention,  
answers:*

True; I commanded all people  
to worship me.

*Then the counselors bring in Daniel and says to  
king:*

We saw this Jew, Daniel,  
worshipping and supplicating his god,  
in defiance of your laws.

*The king, wishing to free Daniel, says:*  
Never shall you be allowed  
to destroy this holy man in this way.

*Hearing this, Satraps show Darius the law and  
say:*

The law in the annals  
of the Parthians and Medes  
does command  
that those who flout

what has been ordained  
be given, O king, to the lions.

*The king hears this, and against his will says:*  
If he has flouted the law I decreed  
he must pay the penalty I ordained.

*Then the satraps seize Daniel; he looks back at  
the king and says:*

Alas! Alas! Alas! by what fate  
does this death-sentence come?  
Alas! Alas! Alas! an unspeakable crime!  
Why does this crowd of savage men  
give me to be torn apart by savage beasts?  
Do you, king, wish me to die this death?  
Alas! what a death it is that  
you compel me to bear! spare your rage!

*The king, unwilling to free him, says:*  
The God you so faithfully worship  
will free you by a miracle.

*Then they thrust Daniel into the pit. [10]*

*At once an angel with a sword threatens the  
lions, lest Daniel be touched. On entering the pit,  
Daniel says:*

I am not guilty of this charge; [11]  
have mercy on me, O God,  
have mercy!  
Send me, O God, a protector  
to curb the lions' power:  
have mercy!

*Meanwhile the angel bids Habakkuk the prophet  
to take the food he was carrying to his reapers to  
Daniel in the lions' den, saying:*

Habakkuk, faithful old man:  
take this food to Daniel  
in the pit at Babylon;  
it is the king of the kings who send you.

*Habakkuk answers:*  
God's knowledge knows  
that I do not know Babylon,

nor the place  
where Daniel is.

*The angel grasps Habakkuk by the hair of his head and leads him to the den; Habakkuk offers Daniel food and says:*

Get up, brother, and take this food;  
God has seen your misery  
and sent me; thank God  
who made you.

*Daniel takes the food and says:*

You have remembered me, O Lord,  
and I take this food in your name,  
alleluia!

*After all this, the angel brings Habakkuk back home. Then the king, descending from his throne, goes to the pit and says, weeping:*

Do you think, Daniel, [12]  
that you will be saved from your punishment  
by the god you worship and adore?

*Daniel answers:*

Long live the king!

*Then:*

God in his accustomed faithfulness  
sent an angelic protector,  
in time to bind the lions' mouths.

*Then the king joyfully exclaims:*

Bring Daniel out,  
and throw the envious counselors in.  
When the counselors have been stripped and  
brought before the pit, they cry:  
We deserve to suffer this punishment;  
we have sinned  
against God's holy man,  
we have acted unjustly,  
we have done wicked things.

*They are thrust into the pit and are at once devoured by the lions; the king watches and says:*

I decree that the God of Daniel,  
who reigns forever,  
be worshipped by all peoples.

*Daniel is restored to his position and prophesies:*

Behold, the holy one comes, the holiest of all,  
the strong king, the strongest,  
decrees to be worshipped.  
The temple, the kingdom  
and the anointing ceases,  
the destruction of the kingdom of Jews  
is at hand.

*Suddenly an angel cries out:*

I bring you a message from heaven:  
Christ is born, the world's ruler,  
in Bethlehem in Judea,  
and the prophet foretold.

*After hearing this, the singers intone:*

Te Deum laudamus...

[13]

*English translation by  
Lawrence Rosenwald*

## L'originalità del Ludus Danielis

Il *Ludus Danielis* fa parte del ciclo natalizio dei drammi liturgici, appartiene cioè a quel gruppo di testi che hanno avuto origine come tropo, o chiosa, dell'ufficio religioso del Natale e in tale ambito si sono sviluppati con una propria fisionomia se non come rappresentazioni autonome.

Sembra che il *Ludus Danielis* sia stato realizzato per la prima volta da giovani *scholari* della Scuola Episcopale di Beauvais verso il 1140, l'epoca in cui veniva completato il portale occidentale della Cattedrale di Chartres e in cui Eleonora d'Aquitania faceva della sua corte il punto di raccolta dei trovieri del Langued'Occ e dei *clerici vagantes*.

Beauvais, pur senza assurgere alla rinomanza internazionale di Parigi, Metz, Montpellier ecc., figurava in prima fila come centro culturale del XII secolo e la sua Scuola Episcopale conosceva un'intensa attività artistica, peraltro sempre secondo le connotazioni dell'epoca per la quale l'organizzazione e l'approntamento di rappresentazioni sacre serviva anzitutto al compito educativo di rendere efficacemente accessibile ai molti, che dovevano essere conquistati alla causa cristiana e che non sapevano il latino, il messaggio dogmatico, esplicandolo sia visivamente sia acusticamente.

A Beauvais s'applicavano in concreto le coordinate di una pedagogia che coinvolgeva autori ed esecutori, docenti ed apprendisti in un'azione inequivocabilmente di culto religiosa, volta a riproporre nel medioevo quella che era stata la caratteristica d'origine del dramma classico dei greci - la chiara derivazione dal rito - nella fattispecie la traduzione in termini più semplici dell'intera storia sacra.

Nelle sue connotazioni linguistiche e storiche, il *Ludus Danielis* rientra nel termine generico di dramma "liturgico" o para-liturgico, intendendosi per tale una forma d'azione rappresentativa che, sorta nell'ambito della chiesa cattolica medioevale, presentava tutte le caratteristiche essenziali del dramma, cioè un'azione dialogata, una messa in scena appropriata e, soprattutto, un congruo numero di personaggi interpretati da attori che erano legati al clero.

I testi, che traevano i loro argomenti per lo più dalla bibbia, erano conservati in manoscritti e breviari dei luoghi di culto.

Caratteristica prima del dramma liturgico nei confronti del posteriore dramma sacro (*Mistère*, *Miracle play*, *Sacra Rappresentazione*, ecc.), a seconda delle varie aree nazionali) è infatti lo stesso rapporto con la liturgia dal cui seno esso nasce e da cui prende la lingua (il latino), gli attori (chierici, anche nelle parti femminili), la sede (chiesa) e l'occasione spettacolare (feste liturgiche). In questo senso il dramma liturgico è ancora un rito e l'uomo del medioevo chiamato ad assistervi (i primi documenti in Occidente sono fra



lo scorcio del IX e gli inizi del X secolo) è innanzitutto un fedele, conscio di partecipare ad una pratica religiosa.

Non sono molti gli esempi tramandatici di drammi liturgici che traggono l'argomento dal Vecchio Testamento. Tra essi i due esempi più convincenti si basano, quanto a intreccio, sul Libro di Daniele. La composizione strofica raggiungeva un grado avanzatissimo di varietà metrica ed in sede rappresentativa costituivano spettacoli di splendido effetto. Il primo di essi è dovuto al chierico Hilarius, il secondo è opera di collaborazione degli *scholari* della Cattedrale di Beauvais.

Delle due stesure, la versione di Beauvais è l'unica ad avere al suo attivo la parte musicale notata chiaramente sul tetragramma. È questa seconda versione, con la sua ricchezza di melodia, varietà di ritmo e modo, colore e allegoria, a costituire il *Ludus Danielis*. La trama si basa su notissimi episodi tratti dal Libro di Daniele nella Vulgata: il sontuoso banchetto di Baldassarre, la misteriosa scritta a mano sulla parete, l'interpretazione di Daniele di quelle parole e la ricompensa per la sua profezia, il ritorno al tempio dei vasi sacri, l'abbattimento di Baldassarre ad opera di Dario, la chiamata di Daniele a consigliare di Dario, il complotto degli invidiosi contro Daniele, la sua calata nella fossa dei leoni e la sua liberazione dalle loro insidie ad opera di un angelo ed infine la sua profezia dell'avvento del Messia. Indubbiamente già allora il *Ludus Danielis* era considerato uno spettacolo molto ricco, presupponendo l'impiego di un numero considerevole di esecutori e nella messinscena una profusione di oggetti e simboli, tratti dal tesoro della Cattedrale. Il risultato spettacolare è senz'altro un *unicum* tra i drammi liturgici medievali, considerato da molti studiosi come il punto d'arrivo di un lungo processo evolutivo nel tempo, prossimo al giro di boa verso realizzazioni più complesse che avrebbero segnato il distacco dell'azione rappresentativa dalla consuetudine liturgica, sì da portare le basi della transizione verso un genere nuovo di teatro medievale, magari ancora edificante ma non più legato ad un atto di fede.

Luigi Bellingardi

## Il manoscritto e la sua trascrizione

Il manoscritto originale di Beauvais non è sopravvissuto, ma una copia del XIII secolo è conservata nel British Museum (Legerton Ms2615). Questo manoscritto fu trascritto verso il 1230 ed è principalmente connesso con l'ufficio per la festa della circoncisione. Vi si trova un gruppo imponente di mottetti a due, a tre e persino a quattro voci, oltre a due versioni musicali della *Prosa dell'Asino*, composizione strofica la cui melodia veniva usata a Beauvais per accompagnare l'asino in processione dalla porta della chiesa all'altare

maggiore. Il fatto che una polifonia pienamente sviluppata esista nel manoscritto di Beauvais accanto alla struttura monodica del *Ludus Danielis* (che comincia al foglio 94) prova come il dramma liturgico fosse di solito eseguito senza tentativi di armonizzazione. La musica del *Ludus Danielis* fu trascritta e corredata di schemi ritmici appropriati da Frederick Renz. Egli vi aggiunse anche la strumentazione sulla base di evidenze interne e della sua conoscenza dei metodi d'esecuzione della musica medievale, trasformando il *Ludus Danielis* in una realtà vivente e colorita dopo sette secoli d'oblio.

## L'argomento

Baldassarre entra e ascende solennemente al trono preceduto dalla corte che canta la storia di Daniele (*Astra tenenti...*). Il Re ordina di portare i vasi sacri che suo padre aveva confiscato dal Tempio giudeo e di usarli nei festeggiamenti.

Intanto il coro dei Cortigiani esalta il potere di Baldassarre e di suo padre, la conquista di Gerusalemme, e l'asportazione dei vasi dal Tempio (*Iubilemus Regi nostro...*). All'improvviso le parole *Mane, Thechel, Phares* compaiono sulla parete davanti al Re. Spaventato dal misterioso messaggio, questi convoca i suoi saggi (*Vocate mathematicos...*), dicendo loro che chiunque sarà in grado di svelare il significato di quelle parole riceverà in premio onori e ricchezze. Ma nessuno dei saggi riesce a decifrare il messaggio.

Entra la Regina con le sue ancelle (*Cum doctorum...*), la quale consiglia al Re di rivolgersi a Daniele, noto profeta giudeo, perché gli interpreti la scritta (*Cum Iudaeae captivis...*). Subito convocato, Daniele entra in processione accompagnato da una descrizione delle sue grandi imprese passate (*Hic verus Dei famulus...*). Gli vengono offerte ricchezze e doni se sarà in grado di decifrare il messaggio. Daniele rifiuta ogni ricompensa (*Rex tua nolo munera...*), e avverte Baldassarre che le parole significano l'imminente catastrofe - la sua debolezza come Re e la perdita del suo reame in favore di un rivale più potente.

Dapprima felicissimo per la soluzione dell'enigma, Baldassarre riveste Daniele di un manto regale (*Qui sic solvit latentia...*), ma rendendosi ben presto conto della gravità della scritta, ordina che vengano portati via i vasi sacri (*Tolle vasa, princeps militiae...*). La corte esce (*Regis vasa...*), lasciando Re Baldassarre solo a lamentarsi del suo destino.

Mentre i suoi soldati ne esaltano il potere e la forza (*Ecce Rex Darius...*), Dario invade il regno di Baldassarre. Data l'assenza della corte che sta festeggiando il successo di Daniele, Baldassarre si trova solo e impossibilitato a difendersi dall'avanzata dei soldati di Dario. Baldassarre viene ucciso e Dario proclamato nuovo Re. Avendo saputo delle

straordinarie capacità di Daniele, Dario lo convoca e lo nomina reggente (*Quia novi te callidum...*). Ma ben presto i consiglieri di Dario diventano gelosi del profeta e cominciano a cospirare contro di lui (*Decreverunt in tua curia...*).

Essi convincono Dario ad emanare un decreto vietando il culto di qualsiasi dio all'infuori dello stesso Dario. I trasgressori verranno gettati nella fosse dei leoni (*Nunquid, Dari observari statuisti omnibus...*), ed i cospiratori si assicurano che il decreto sia irrevocabile. Quindi scoprono che Daniele sta pregando il suo dio e riferiscono al Re che il profeta ha violato la legge e va punito. Benché tenti di salvarlo, Dario è combattuto tra l'osservanza della legge ed il suo amore per Daniele. A malincuore lo fa gettare nella fossa dei leoni. Ma subito compare un Angelo che tiene a bada le fiere. Poi l'Angelo appare al profeta Abacuc che sta portando del pane ai suoi mietitori, e gli ordina di portarlo a Daniele (*Abacuc, tu senex pie...*).

Quando Abacuc gli risponde che non conosce la strada, l'Angelo lo conduce da Daniele il quale ringrazia il Signore per aver vegliato su di lui.

Più tardi Dario entra nella fossa (*Tu ne putas, Daniel, salvabit...*) e scopre con somma gioia che Daniele è ancora vivo. Dopo aver ascoltato come Daniele è stato risparmiato (*Angelicum solita misit pietate patronum...*), Dario lo fa uscire dalla fossa e vi fa gettare i cospiratori. Quindi decreta che il dio di Daniele sia venerato in tutto il reame (*Deum Danielis...*). Daniele predice l'avvento del Cristo (*Ecce venit sanctus...*), ed un Angelo appare per annunciare la nascita del Messia (*Nuntium vobis fere de supernis...*).

L'opera si conclude con il Te Deum.

## The originality of the Ludus Danielis

The *Ludus Danielis* is part of the Christmas cycle of liturgical dramas. It belongs, that is, to the group of texts which originated as figures to speech, or annotations, of the Christmas religious office, wherein they evolved with specific features of their own, if not as independent spectacles.

It appears that the *Ludus Danielis* was first realized by the young *scholari* of the Episcopal School of Beauvais around 1140, a time when the western door of Chartres Cathedral was being completed, and Eleanor of Aquitaine was turning her court into a gathering place of Langue d'Oc troubadours and *clerici vagantes*.

Although it did not have the international renown of Paris, Metz, Montpellier, etc., Beauvais

was a major cultural center in the XII century and its Episcopal School a hive of artistic activity. As was typical of the period, the organization, preparation and performance of sacred works primarily served an educational purpose - that of making the message of the dogma effectively accessible, by explaining it both visually and acoustically, to the many who were to be won over to the Christian cause and knew no Latin.

Beauvais saw the concrete application of the teaching principles which involved authors and performers, masters and students in a operation unmistakably connected with religious worship. The aim was a medieval reconstruction of the original characteristic of Greek classical drama - the logical derivation from the rite - which in this case translates the whole of sacred history into the simplest terms.

In its linguistic and historical connotations, the *Ludus Danielis* falls into the generic category of "liturgical" or para-liturgical drama. There was action, dialogue, a suitable staging and, above all, a fair number of characters played by actors connected with the clergy.

The texts, which drew their subjects mainly from the Bible, were preserved in church manuscripts and breviaries.

In fact, the chief trait of liturgical drama as opposed to subsequent sacred drama (known variously as *Mistère*, *Miracle play*, *Sacra Rappresentazione*, etc., according to the country) is its close relationship with the liturgy, from which it is derived and of which it adopts the language (Latin), the actors (clerics, even for female roles) the site (church) and the occasion (holy days). In this sense liturgical drama is still a rite, and the medieval man called to see it (the first document in the West date back to the end of the IX and the beginning of the X century) is essentially a believer who in conscious of taking part in a religious observance.

Not many examples of liturgical drama have come down to us that took their theme from the Old Testament. Of these, the two most convincing ones were based on the Book of Daniel. They reached an extremely advanced degree of metric variety in their strophic composition, and had a splendid effect when performed. The first was the work of the cleric Hilarius, the second the combined effort of the *scholari* of Beauvais Cathedral.

Of the two, the Beauvais version is the only one with the musical part clearly scored on the tetragram, and it is the second version, with its wealth of melody, its variety of rhythm and mode, its color and allegory, that constitutes the *Ludus Danielis*. The subject-matter is based on well-known episodes from the Book of Daniel in the Vulgate: Belshazzar's magnificent banquet, the mysterious handwriting on the wall, Daniel's interpretation of the words and the reward for his prophecy, the return of the sacred vessels to the temple, Belshazzar's defeat by Darius, Daniel's appointment as Darius' regent, the envious counselors' plot against Daniel, his casting into the lions' den and safe-keeping by the

angel, and finally his prophecy of the advent of the Messiah. There is no doubt that even at the time the *Ludus Danielis* was considered a sumptuous play, presupposing the use of a considerable number of performers and a profusion of objects and symbols taken from the Cathedral treasure. Its spectacular effect is absolutely unique among medieval liturgical dramas, and it seen by many scholars as the point of arrival of a long process of evolution through time. Just around the corner are more complex works that are destined to mark the separation of the dramatic action from liturgical usage, paving the way for the transition towards a new type of medieval theater, still edifying perhaps but no longer: tied to an act of faith.

Luigi Bellingardi

## The manuscript and its transcription

The original Beauvais manuscript has not survived, but a copy is conserved in the British Museum (Legerton MS2615). This was transcribed around 1230 and is mainly associated with the office of the Feast of the Circumcision. It contains a large number of motets for two, three and even four voices, in addition to two musical versions of the *prose of the Ass*, a strophic composition whose melody was used at Beavers to accompany the ass in procession from the door to the high altar. The fact that a fully developed polyphony exists in the Beauvais manuscript side by side with the monophonic structure of the *Ludus Danielis* (which begins at sheet 94) proves that liturgical drama was usually performed without any attempt at harmonization. The music of the *Ludus Danielis* was transcribed and furnished with suitable rhythmic patterns by Frederick Renz. He also added the instrumentation as suggested by the melody and by his knowledge of how medieval music was performed, transforming the *Ludus Danielis* into a living and colorful reality after seven centuries of oblivion.

## Synopsis

Belshazzar enters and ceremoniously ascend his throne, preceded by his court singing the story of Daniel (*Astra tenenti...*). He commands that the sacred vessels his father confiscated from the Jewish temple be used in the celebration.

While the sacred vessels are brought forth (*Iubilemus Regi nostro...*), the court sings of the power of Belshazzar and his father, the conquest of Jerusalem and the removal of the vessels from the temple. Suddenly, the words *Mane, Thechel, Phares* appear on the wall

before the King. Belshazzar, frightened by this mysterious message, calls forth his wise men (*Vocate mathematicos...*), offering power and riches to whomever can unfold the meaning of the words. But none of the wise men is able to decipher the message.

Belshazzar's queen enters (*Cum doctorum...*) with her attendants and suggests that the King call upon Daniel, a well-known Jewish prophet, to unravel the meaning (*Cum Iudaeae captivis...*). Immediately summoned, Daniel enters in procession to words about his great deeds of the past (*Hic verus Dei famulus...*) and is offered riches and gifts if he is able to decipher the writing on the wall. Declining any reward (*Rex tua nolo munera...*), Daniel warns Belshazzar that the words foretell coming doom - his weakness as King and the loss of his kingdom to a stronger opponent.

Belshazzar is at first overjoyed that Daniel has found the meaning of the message and vests him with a royal robe (*Qui sic solvit latentia...*), but the King soon realizes the gravity of the mysterious handwriting and orders the court to remove the sacred vessels (*Tolle vasa, princeps militiae...*). The court exits (*Regis vasa...*) leaving Belshazzar to lament his fate alone.

As his soldiers sing of his power and strength (*Ecce Rex Darius...*), Darius invades Belshazzar's kingdom. The defenseless Belshazzar is killed and Darius is proclaimed the new King. Having heard of Daniel extraordinary abilities, Darius summons Daniel and appoints him regent (*Quia novi te callidum...*), but the new King's advisors soon become jealous of Daniel and begin to plot against him (*Decreverunt in tua curia...*).

They convince Darius to declare a law forbidding the worship of any God other than Darius himself. Those found guilty would be thrown into the lions' den (*Nunquid, Dari observari statuisti omnibus...*). After making certain that this law is irrevocable, the conspirators find Daniel worshipping his God and inform Darius that Daniel has broken the law and must be punished. Darius tries to save Daniel but is torn between his respect for the law and his love for the prophet. Reluctantly, he has Daniel thrown to the lions. Immediately, an angel appears and keeps the lions at bay. The angel then visits the prophet Habakkuk, who is taking bread to his reapers, and tells him to take the bread to Daniel (*Abacuc, tu senex pie...*).

When Habakkuk replies that he doesn't know the way, the angel leads him to Daniel, who thanks the Lord for watching over him.

Later, Darius enters the den (*Te ne putas, Daniel, salvabit...*) and in overjoyed to find Daniel still alive. After hearing how Daniel was spared (*Angelicum solita misit pietate patronum...*), Darius has him taken out of the den and the conspirators thrown in. Darius then commands that Daniel's God be worshipped by the entire kingdom (*Deum Danielis...*). Daniel prophesies the coming of Christ (*Ecce venit sanctus...*) and an Angel appears to announce the Messiah's birth (*Nuntium vobis fere de supernis...*).

The play concludes with the *Te Deum*.

## Ensemble for Early Music

Specialisti nella musica e nelle tragedie in musica del medioevo e Rinascimento, l'Ensemble for Early Music di New York è rinomato nel mondo per le sue esecuzioni brillanti a partire dalle piccanti ballate che trattano dello splendore di questo mondo alle glorie mistiche dei mottetti sacri. L'Ensemble consiste di giovani e virtuosi specialisti americani e ricrea vividamente le ricche sfumature di quei periodi usufruendo di strumenti originali e tecniche di rappresentazione che fondono perspicacia immaginativa con suoni eruditi. Il luogo stabile di esecuzione è la Cattedrale di St. John the Divine in New York City, ma l'Ensemble presenta anche una serie di concerti annuali all'Alice Tully Hall del Lincoln Center e tournées mondiali. L'Ensemble ha rappresentato il *Ludus Danielis* in chiese, università e centri d'arte attraverso gli Stati Uniti, l'Europa ed il Medioriente e tutto ciò è culminato con impegni col Festival di Spoleto negli States, col Festival dei Due Mondi, il Festival di Israele, col Ilmajoki Musiikkjuhlat, col Festival di Edimburgo ed il Festival della Musica nella vecchia Cracovia. L'Ensemble si è esibito ampiamente alla National Public Radio americana ed ha realizzato registrazioni per la Musical Heritage Society, Musicmasters e per la Nonesuch.

### Frederick Renz

Ha fondato l'Ensemble for Early Music nel 1974 e ne è stato fin dall'inizio il Direttore Artistico. Precedentemente è stato un membro del New York pro Musica Antiqua ed ha reso l'Ensemble uno degli 'ensembles' più importanti del suo genere negli Stati Uniti.

Per il suo lavoro pionieristico nel genere delle tragedie medievali in musica ha vinto numerose 'accolades' comprese due sovvenzioni dal National Endowment for the Arts, una alla Fondazione Ingram Merrill e commissioni dalla Cattedrale di St. John the Divine (*S. Nicola e Ludus Danielis*) e dal Festival di Spoleto USA (*Erode e gli Innocenti*).

Come clavicembalista e direttore, Renz si è esibito in numerosi recitals, ed anche con orchestre e gruppi da camera negli Stati Uniti ed ha inciso per Decca, Vanguard, Musical Heritage Society, Nonesuch ed oggi per fonè. Renz è anche direttore musicale della Grande Bande, un'orchestra di New York che suona con strumenti originali.

## Ensemble for Early Music

Specialists in the music and music-drama of the medieval and renaissance periods, New York's Ensemble for Early Music is world-renowned for its scintillating performances of everything from bawdy ballads of worldly brilliance to the mystical glories of sacred motets. Consisting of young, American virtuoso specialists, the Ensemble vividly recreates the rich colors of the era by using an array of authentic instruments and techniques of performance that blend imaginative insight with sound scholarship.

Resident artists at the Cathedral of St. John the Divine in New York City, the Ensemble also presents an annual concert series at Lincoln Center's Alice Tully Hall and regularly tours throughout the world. The Ensemble has performed the *Ludus Danielis* at churches, universities and arts centers across the United States, Europe and the Middle East highlighted by engagements at the Spoleto Festival USA, Festival dei Due Mondi, Israel Festival, Ilmajoki Musiikkijuhlat, Edinburgh Festival and Music at Old Krakow Festival. The Ensemble has performed extensively on National Public Radio in the United States and has released recordings for Musical Heritage Society, Musicmasters and Nonesuch.

## Frederick Renz

He founded New York's Ensemble for Early Music in 1974 and has been its Artistic Director since that time. A former member of the New York Pro Musica Antiqua, he has developed the Ensemble into one of the leading 'ensembles' of its kind in the United States.

For his pioneering work in the genre of medieval music-drama, he has won numerous accolades including two Producer's Grant from the National Endowment for the Arts, a grant from the Ingram Merrill Foundation, and commissions from the Cathedral of St. John the Divine (*The play of St. Nicholas* and *Ludus Danielis*) and the Spoleto Festival USA (*Herod and the Innocents*).

A noted harpsichordist and conductor, Renz has given numerous solo recitals, appeared with orchestras and chamber groups throughout the United States, and recorded for Decca, Vanguard, Musical Heritage Society, Nonesuch and now for fonè. Renz is also Music Director of the Grande Bande, New York's orchestra of original instruments.



# DANIEL AND THE LIONS

## LUDUS DANIELIS

SACD fonè 016

Ideato, registrato e prodotto da - *Conceived, recorded and produced by*  
Giulio Cesare Ricci

Registrato a - *Recorded at*  
Chiesa di Santa Sabina, Roma

Data di registrazione - *Recording date*  
Novembre 1986 - *November 1986*

Attrezzatura - *Equipment*  
microfoni a valvole, *valve microphones*  
Neumann U47, U48  
preamplificatori microfonici, *mike pre-amplifiers*

Nagra  
cavi microfonici, digitali e linea, *microphone, digital cables*  
Van Den Hul

registrato stereo su, *recorded stereo on the*  
2 - track Studer C37

registrato in 5 canali e stereo Direct Stream Digital (DSDTM) su registratore Pyramix  
usando convertitori dCS A/D e D/A

*recorded in 5-channels and stereo Direct Stream Digital (DSDTM) on the Pyramix Recorder*  
*using dCS A/D and D/A converters*