

## Jana Hubková

### *An Image and Roles of Master Jan Hus (John Huss) as Depicted in the 16<sup>th</sup> Century Printed Pamphlets*

Illustrated single-sheet leaflets and multi-page pamphlets, which the author treats within the meaning of the definition given by Hans-Joachim Köhler (Köhler 1976, Schwittala 1999), had commented on all areas of human life ever since the invention of book printing. In many ways, they tried to combine text with images and sometimes also musical score. They were closely linked with other printed and handwritten sources that also reflected the Hussite tradition.

At the outset, the author briefly mentions some older depictions of Jan Hus (such as manuscripts and prints of Richental's Chronicle, an Utraquist addendum to the Legends by Jacobus de Voragine from the workshop of the so-called Prague Bible Printer /1595/, a woodcut titled *Respice finem* by Prague printer Mikuláš Konáč/1520/) that inspired later artists. Then the paper focuses on leaflets and pamphlets originating in the Czech- and German-language environment that influenced the manner in which Hus was perceived by the Protestant Reformation of the 16<sup>th</sup> century. First it examines the topic of Czech and German multi-page pamphlets associated with the dialogue between the Unity of the Brethren and Luther and inform about the opinions of the Lutheran Church on Jan Hus. Another part of the paper focuses on leaflet-like prints, which reflected the change of opinion among the Germans on Hus that occurred after Luther's disputation with Doctor Johann Eck in Leipzig. These writings played an important role especially in the 1520s and 1530s, contributed to an increased interest in Hus, and showed a gradual process of defining the relationship between him and Luther, from the picture (signed by the initials M.S.) displaying Hus just outside the borders of the sheepfold of Christ to various forms of Hus' alleged prophecy about the goose and the swan. The author does not focus only on the imagery displayed in the leaflets and pamphlets, i.e. on woodcuts, which are often interpreted disjointedly, but places them in the context of the often neglected text. As for the leaflets printed during the 1520s (Johannes Schwalb, Nikolaus von Amsdorf, Wenceslaus Linck, Johann Agricola), the author primarily highlights the importance of the extensive Latin series of Hus writings (both real and alleged) that had once been sent from Bohemia to Ulrich von Hutten. This series was prepared and edited by Hutten's friend Otto Brunfels and published under the title *De Anatomia ANTICHRISTI* (Strasbourg, 1524). The author focuses specifically on two short writings (PROCESSUS CONSISTORIALIS, DE VICTORIA CHRISTI) from the final part of the series, which the author has made accessible to a wider readership in the form of a multi-page German-language pamphlet *Geistlicher Bluthandel Johannis Hussz... Dabey von dem krefftigen syg Christi* (1525). The author pays particular attention to the concept of the first part of the pamphlet, which depicts the trial of Jan Hus using utterances of acting persons, quotes from various authorities, and illustrations in the style of the 15th century.

Another part of the paper is devoted to reflections on the connection between Hus and Luther. Actually, Martin Luther considered himself the swan from Hus' prophecy about the goose and the swan, as he mentioned for the first time in the leaflet titled *Auff das Vermeint Keiserlich Edict* (1531), in which he responded to a restrictive imperial decree. However, first medals with an image of Jan Hus minted in Jáchymov (Joachimsthal) referred to this prophecy as early as in

the late 1520s. Their early-1530s created by Hieronymus Dietrich then later became a model for medals minted in the Ore Mountains in the 16<sup>th</sup> and 17<sup>th</sup> centuries, as well as for illustrations of many Lutheran and Brethren prints. Hus' profile on the obverse of the Jáchymov medals came from the schematic image in Schedel's Chronicle. It was further elaborated in the 1520s and later appeared chiefly in portrait woodcuts by Erhard Schön that were printed in a series of Hans Guldenmund's leaflets around 1530. The author also pays attention to the link between the Jáchymov medals and the engravings in printed copies of the drama *Tragedia Johannis Huss* (1537, 1538) by Johann Agricola.

The personality of Jan Hus was widely used in Lutheran leaflet propaganda during the dramatic years of the Schmalkaldic war in Germany and the first anti-Habsburg rebellion in the Czech Kingdom. They included a call printed in Czech and German printed, in which Johannes Bugenhagen prompted residents of the Czech Kingdom to disobey the orders of their sovereign, Ferdinand I, and not to participate in the extermination of Luther's teachings in Germany. Respect for Hus worked as a connecting factor, and was manifested also in subsequent periods, when single-sheet leaflets depicting Hus' portrait could be often found in public and private places.

In the second half of the 16<sup>th</sup> century, images of Jan Hus also appeared in occasional prints associated with the milieu of universities and schools. These included e.g. a university speech by Michal Slavata of Chlum titled *Oratio de hussiticis motibus* issued in 1572 in Wittenberg. A different attitude was represented by Rüdiger Esrom, a retired Wittenberg professor, who acquired his view of Hus and the Hussite movement during his tenure at the Brethren School in Ivančice.

Some leaflets depict the continuity of the Reformation efforts, expressed by the succession of Wycliffe – Hus – Luther – Melanchthon (*Kontrffektové Jana Wicleffa...*). This interpretation, including the theme of a torch passed on and on was adopted and further developed by authors of the early 17<sup>th</sup> century, who are represented here by the print by Samuel Martinius of Dražov *Hussius et Lutherus* (1618). It is rooted in the tradition of the 16<sup>th</sup> century and was politically less biased than the later journalism of the Thirty Years War, which exploited the personality of Jan Hus and of the Hussite movement in a more radical manner.