True Religion: a lost portrait by Albert Szenci Molnár (1606) or Dutch–Flemish–Hungarian intellectual relations in the early-modern period
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True Religion: a lost portrait by Albert Szenci Molnár (1606)

or

Dutch-Flemish-Hungarian intellectual relations in the early-modern period
1. The Hungarian broadsheet of True Religion

The Life of Albert Szenci Molnár

Albert Szenci Molnár (Albert, Miller of Szenc, in Latin Albertus Molnar Ungarus, in Hungarian Szenci Molnár Albert) was one of the most fascinating and important scholars and humanists who lived in early-modern Hungary.¹ (See image 1.) He was born on 30 August 1574 in Szenc (nowadays Senec, Slovakia), a small market town near Pozsony (Pressburg, nowadays Bratislava), the capital of that part of the early-modern kingdom of Hungary which was under Habsburg rule. His father was a wealthy miller, originally from Transylvania, who became impoverished at the time that his son was growing up. Albert wanted to be a Protestant preacher, but the family was not able to support their talented son’s studies. Nevertheless, he began his schooling in Szenc and continued it in Győr.

All his life Szenci Molnár combined his intellectual studies with other, more practical activities. He arrived in the town of Gönc in 1586, just when Gáspár Károlyi had started the major task of printing the first complete Hungarian translation of the Bible, which had been made under his direction. As a student, Szenci Molnár assisted Károlyi in his printing work and in so doing learned the skills of book-printing in Hungarian. Two years later he left Gönc to study in Debrecen, the famous centre of Hungarian Protestantism. After a brief career as a schoolteacher in Kassa (nowadays Košice, Slovakia), he went in 1590 to Dresden to study Theology, and after that moved on to Wittenberg and Heidelberg. He finally appeared in Strasbourg in 1593, where he finished his studies in 1595 and took the degree of Baccalaureus. He was forced to leave the town because of his Calvinist beliefs and set off on his Grand tour to Switzerland and Italy.

He next visited the famous Calvinist theologian Théodore de Bèze (Theodorus Beza, 1519-1605) in Geneva, centre of European Calvinism. He always considered Beza his spiritual father. Two years later, in 1597, he appeared in Heidelberg, where he lapsed into poverty. For a couple of months in 1599 he returned to Hungary, but was unable to find financial support there for his literary plans and therefore returned to Germany. This was the beginning of the most productive period in his life. For more than ten years he studied Theology and Philology at the schools of Herborn, Heidelberg, Altdorf and Marburg and wrote, translated and published his most important works, which were the source of his later fame.²

Szenci Molnár played a crucial role in establishing links between the Hungarian Calvinist Church and kindred spirits in the German lands, France, Switzerland and the Dutch Republic.³ After returning to Heidelberg in Germany in 1600 he became a part of the respublica litteraria, the congenial network of European intellectuals.⁴ Because of his support for the Calvinist cause through his translations and publications he was admitted to the ranks of those who committed themselves to confessional politics in Europe. The Hungarian preacher, teacher and translator became a crucial part of the invisible network of Protestant intellectuals which stretched all over Europe from the western shores of England as far as the Carpathian mountains of Transylvania. The publication of his works was generously sponsored by German aristocrats who supported the promotion of Calvinism abroad. This support was also the result of his fruitful connections with the contem-

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porary West European intelligentsia, especially with the Dutch. Hence one cannot find a better example of the early-modern intellectual communication between Dutch and Hungarian humanists than that of Molnár and his Dutch friends in Germany and the Netherlands.

Description of the recently found broadsheet *Icon religionis* (1606)

Théodore de Bèze – Szenci Molnár Albert (transl.): *Icon religionis*. Augustae Vindelicorum, 1606, impensis Dominici Custodis Christophorus Magnus.

The engraving and the text on the broadsheet in the Rijksmuseum measure 410 mm by 241 mm (41 cm by 24, 1 cm).\(^5\) (See image 2.) The text, in Latin and Hungarian, is printed in letterpress in black and red. The picture features a half nude, winged female personification of True Religion. She is dressed in rags and wears a crown of stars on her head, which is encircled by a star-shaped halo. Clouds can be seen around the upper part of her body, as if to emphasise her role as intermediary between heaven and earth. Under her bare feet lies the personification of Death, depicted as a cowled skeleton. In one hand he holds a broken scythe, while the other he raises defensively against Religion. She leans her left arm on a rough-hewn cross, while in her right hand she holds an open book displaying the text: *Evangelium pacis aeternae* (The Gospel of eternal peace). In her left hand she holds an empty bridle, which hangs almost to the ground. The background of the picture

is filled by a battlefield, with massed ranks of soldiers, a coast with a naval battle, and a city in flames. The soldiers drawn up can be identified as Spanish, thanks to their characteristic “Morion” helmets and their tents with the Spanish armour, which are placed in front of them. A Latin dialogue, consisting of the questions of Homo (Man) and the answers of Religio, is printed beneath the picture, with a Hungarian translation next to it. The work is dedicated to Iohannes Békési (Békési János), citizen and councillor of Kassa.

According to the title, the well known artist of Flemish descent, Dominicus Custos of Augsburg (Antwerp, 1560- Augsburg, 1615) engraved both picture and text. In the early 1580s Custos moved for what were probably religious reasons from Antwerp to Augsburg, where he married the widow of an engraver, Bartholomäus Kilian, in 1588. He set up a strictly run engraving workshop there, based on the Antwerp model of his father, Pieter Balten(s) or Petrus Baltazar Custos, employing his sons Raphael, David and Jacob as assistants. His stepsons, Lukas and Wolfgang Kilian, were also apprenticed to him and became famous engravers themselves. The flourishing workshop of Custos played a seminal role in the spread of engraving in Germany. He was also the first engraver to produce a series of images of European rulers. His publishing company issued engravings of individuals, emblem books and illustrated literary and theological works. Custos’ engraving technique, as can be observed in the picture on the broadsheet, reveals the influence of the Prague style and Dutch Mannerism, especially the example set by the Dutch artist Hendrick Goltzius.

Fortunately, we know quite a lot of detail about the creation of this print and its makers. From Szenci Molnár’s extant correspondence we can state that the print itself was called Icon religionis at the time that it was composed, and that it was intended as a gift to his patrons. Its genesis can also be dated quite exactly: between 14 and 28 May 1606. The German humanist Joannes Thomas Freigius wrote in a letter to Szenci Molnár, dated 14 May

6 http://www.teeuwisse.de/catalogues/selected-works-xii/a-fantastic-head-in-the-style-of-arcimboldo.html (Accessed on 1 November 2013.)

1606, how much fifty copies of this print would cost.⁸ Christophorus Magner (Magnus), a printer who also worked in Augsburg like Custos, published the broadsheet. Two weeks later, on 28 May, Custos wrote that the work was finished, and sent Szenci Molnár an example as proof.⁹

An edition of fifty prints is an unusually small amount for a publication of an early-modern broadsheet, especially with such an elaborate, quite large, and thus rather expensive engraving. We have no information on whether this print ran to more than fifty copies or whether Custos re-used or re-worked the original copper plate afterwards. Nor do we know what became of this plate, or if it ever came into the possession of the author himself. Some prints of the original edition were still in the possession of the author three years later, because on 2 March 1609 he sent one to Georg Henisch, an Augsburg teacher and physician of Hungarian descent.¹⁰ We have no information about the fate of any of the other copies.

Nothing remains to tell us about the provenance of the print in the Rijksmuseum. It is possible that it came to the Netherlands as a gift from Szenci Molnár to one of his many Dutch acquaintances or that he presented it to someone during his visit to the country in 1624, but we have no proof of this. We can state on the basis of an old accession mark that the art work became a part of the collection of the Rijksmuseum some time in the 19th century, but we possess no other information about the exact date of acquisition.¹¹ Nor do we know if other examples of this broadsheet remain in Dutch or foreign collections. As far as we know, the print in the Rijksmuseum is the only remaining copy.

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⁹ Letter of Georg (György) Henisch to Szenci Molnár, 2 March 1606. MTAK Ms. K 787, fol. 220r. ; Dézsi, L.: Szenczi Molnár op. cit. 301.


The broadsheet in literature history

The recently discovered broadsheet is an exceptional piece, as it can be considered one of the oldest Hungarian language broadsheets printed in Western-Europe. There are very few similar broadsheets, pamphlets or prints with a Hungarian text known to us from the beginning of the 17\textsuperscript{th} century, which were printed outside Hungary. As an exception we can note the portrait of Szenci Molnár, engraved by Heinrich Ullrich in 1604, which bears the text *Hogy ha az Vr Isten Vagyon mivelünc, Vallyons Kiczoda támadna ellenünk?*\textsuperscript{12} (If God is with us, who can be against us?) (See image 1.) The oldest known print of a picture with a text in German, Latin and Hungarian is a map of the siege of Esztergom (1594).\textsuperscript{13} The text was written by János Ruda (Ioannes Ruda), the Hungarian herald and court historian of King Rudolf I of Hungary (1572-1608), who made the original drawing for the map,\textsuperscript{14} which was also engraved by Custos in Augsburg. Because of its large production of prints related to Hungary and Transylvania we can consider Custos’ workshop one of the main sources of the image of early modern Hungary in Western Europe. He was encouraged in this by his patrons, the Fugger family, who sponsored the war against the Turks in Hungary, and by Archduke Ferdinand Habsburg, who took part in this war himself.\textsuperscript{15}

As a famous but lost work of Szenci Molnár, in the last two centuries many Hungarian scholars have written about it or tried to trace a copy. Péter Bod wrote about its existence in an unpublished study about Szenci Molnár as early as the 18\textsuperscript{th} century.\textsuperscript{16} As he wrote about a picture with verses it is possible that he was the last in


\textsuperscript{14} Ibidem; Károly Lyka: Adatok művészetünk történetéhez. Művészeti 4. (1905) 346.

\textsuperscript{15} Wilhelmb Cennerné, G.: Der Augsburger op. cit. 229-230.

\textsuperscript{16} Péter Bod: Gellius Molnarius, Teleki Téka, Marosvásárhely, Romania, 1511 4r. Manuscript, quoted by: Dézsi, L.: Szenczi Molnár op. cit. XVII.
Hungary ever to see it. However, it is more likely that he based his description on the content of Szenci Molnár’s extant correspondence, which he had studied thoroughly. In 1898 Lajos Dézsi published this correspondence and pointed out the references to this print in Szenci Molnár’s letters. Other Hungarian scholars, such as József Waldapfel\textsuperscript{17}, Judit Vásárhelyi\textsuperscript{18}, András Szabó\textsuperscript{19}, Noémi Viskolcz\textsuperscript{20}, Gábor Kovács\textsuperscript{21} and Levente Juhász, together with Sándor Fazekas\textsuperscript{22} and others, analysed the text and the picture on the broadsheet, without ever having the chance of studying it. They were, however, all convinced that it was a key work for the understanding Szenci Molnár’s oeuvre and its influence on early-modern Protestant culture in Hungary and Transylvania.

The main question of this study will be: Why did Szenci Molnár issue this broadsheet? What were the background and meaning of this picture and text? What was the reception of this work? What can it and its reception tell us about the development of early-modern political and cultural relations between the Dutch, the Flemish and the Hungarians in the Dutch Republic, the kingdom of Hungary and the Principality of Transylvania?

The background to the figure of True Religion

The \textit{emblema} or emblem known as the “image of True Religion” was an important and frequently used symbolic figure in early-


modern art.\footnote{Leendert Strengholt: De geschiedenis van een emblema. De Nieuwe Taalgids. 51. (1958) 296.} The best-known example is the one found in Cesare Ripa’s (1560?-1623?) dictionary of iconography, \textit{Iconologia}, which was published for the first time in 1593.\footnote{Cesare Ripa Peruginio: Iconologia overo descrittione dell’imagini universali cavate dall’antichita et da altri luoghi. Roma 1593. 136-137.} Ripa gives an exact description of the image of True Christian Religion (\textit{Religione vera Christiana}). In the edition of 1603 he adds a dialogue in Latin verse similar to that found on Szenci Molnár’s broadsheet.\footnote{Cesare Ripa Peruginio: Iconologia. Roma 1603. Dutch translation: Cesare Ripa: Iconologia of Uytbeeldinghe des Verstands. Amsterdam 1644. 173: “t’Saemenspraeck, de Mensch en Religie”, with the image of “Religione”. Hungarian translation: Cesare Ripa: Iconologia. ford., a jegyzeteket és az utószót írta SajóTamás. Budapest 1997.} After its publication the image of Religion in Ripa’s work became extremely influential in Catholic art during the Baroque period. It decorates many Catholic churches and can even be found in St Peter’s Basilica in Rome. It is notable, nonetheless, that Ripa did not reveal the name of the original author of the dialogue, although he described him as someone “with a good brain” (\textit{un bell’ ingegno}).\footnote{Ripa Peruginio, C.: Iconologia. op. cit. 493.}  

But what was Ripa’s source for the image of Religion? Text and image have a quite unexpected Calvinist background.\footnote{Strengholt, L.: De geschiedenis op. cit. 296.} The dialogue between Religion and Man was published for the first time in 1548 as a Latin poem with the title: \textit{descriptio virtutis} (description of virtue). It was one of a collection of poems by the French reformer Theodore Beza (De Bèze, 1519-1605), the successor to Calvin in Geneva.\footnote{Théodore de Bèze: Poemata. Paris, 1548. 68. See also: Monica Breazu: La marque typographique à la Vraie Religion – la fortune d’un émblème protestant. Lucrările simpozionului international cartea. Romania. Europa. Julieta Rotaru ed. Bucharest 2010. 45} As far as we know, Beza did not add a picture of True Religion to this poem. This is quite remarkable, as the verse is a description of a picture. It is therefore possible that there existed an even earlier version of this work which is not known to us.  

The dialogue with the figure of True Religion, now translated into French, was published for the first time in 1561 in combination with the image of True Religion in the famous and influential Protestant work: \textit{“Confession de la foy chrestienne”} (Confession of
the Christian faith). The picture, the work of an unknown artist, bears the title “pourtrait de la vraye Religion”. (See image 3.) True Religion is presented here by Beza as the personification of Calvinist belief. With this Calvinist background in mind, we can understand why the Catholic Ripa remained silent about the origin of this emblema.

The original source of the image of True Religion and the name of its original inventor remain unknown. The emblem of 1561, however, is remarkably similar to a female figure in a woodcut in the “Twonderboeck” of the Dutch prophet, spiritualist and Anabaptist leader David Joris (David Joriszoon, 1501-1556), which was published in 1542 and again in 1551. (See image 4.) The female figure is nude, winged and crowned, and tramples on a skeleton under her feet. In the background a burning town, perhaps Jerusalem, is visible. This illustration was originally designed by the author himself, who was a gifted artist well known as a painter of windows. This woman represents the “Bruyts Christi” (Bride of Christ) or the new Eve, as is explained in the text accompanying the picture. She plays an important role in Joris’s religious ideas. According to book historian Monica Breazu, the appearance and meaning of this picture are very close to Beza’s emblem, which was only published for the first time in 1561. There is a direct link between Joris’s image and that produced in Balten’s workshop, as the Flemish artist Hieronymus Wierix (1553-1619), who worked for Balten, re-worked Joris’s original woodcut into an engraving for two later editions of the Wonderboek issued in 1584 and about 1595, after the image of True Religion also engraved by Wierix left the printer’s in 1576. However, we have no proof

30 Ibidem, 12*.
32 Breazu, M.: La marque typographique op. cit. 45
33 David Joris: Twonderboeck: waer in dat van der uwerldt aen versloten gheopenbaert is. [Vianen 1584]; David Joris: T’wonder-boeck: waer in dat van der uwerldt aen versloten
that there was any connection between Joris’s woodcut (1542) and Beza’s original emblem (1561). Although the former lived for fifteen years in disguise in Basel, Beza’s home town, till his death in 1556, the latter attacked his ideas fiercely. It is therefore unlikely that Beza would have used so important and meaningful a symbol taken from a hated opponent to promote the ideas of Calvinism.

We must, nevertheless, bear in mind that the Catholic Ripa re-used this image from the hand of the Calvinist Beza in 1603. Even earlier, the Catholic Italian engraver Domenico Vitus (a monk at the Vallombrosa Benedictine Abbey in Tuscany, active 1576–1586.) used exactly the same image by Beza for his engraving titled Pictura Religionis (1579). Vitus played a very active role in enforcing the major ecclesiastical reforms introduced by Pope Gregory XIII (1502-1585) during the Counter-Reformation. The picture, which as far as we know was not accompanied by a dialogue, was to promote the unity of the Catholic faith. This is clear from the text of the Gospel held by the figure of Religion: unum colere deum (to worship one God).

The image of True Religion became very important in Calvinist literature and art after 1561, as Beza and others actively encouraged the use of it as a symbol of Calvinism in the second half of the 16th century. We encounter it several times in reprints and translations of the Confession. He again used it in his Icones, the first
Protestant collection of emblems, which was printed in 1580.\textsuperscript{37} It was translated into French and published one year later.\textsuperscript{38} The iconic figure of this woman in combination with a dialogue thus became the well-known symbol of the Calvinist faith in Western Europe throughout the 17th and 18th centuries.\textsuperscript{39} It can be found in many variants and the dialogue was translated into several languages.\textsuperscript{40} That made by Szenci Molnár in 1606 was the first version to be published in Hungarian. As such, it had a lasting influence on Calvinist culture in Hungary and Transylvania, as I will show later.


The Dutch image of True Religion (after 1576)

Although the depiction of Religion by Beza was very popular at the time of the publication of the work of Szenci Molnár, it cannot be considered as the direct source of inspiration for the Hungarian personification of Religion, nor the image used by Ripa. The idea for Szenci Molnár’s broadsheet came from the Netherlands – to be exact, from a Flemish work originally published in Antwerp during the revolt of the Dutch against Spanish rule.\(^{41}\) The direct predecessor of Szenci Molnár’s work is also a quite rare broadsheet with an almost identical image of True Religion and a dialogue in Dutch, Latin and French.\(^{42}\) (See image 5.) It was published in Antwerp sometime after 1576 by the Flemish painter, poet and publisher Pieter Balten(s) (1525-1584), also known as Petrus Baltazar Custos.\(^{43}\) He was the father of the previously mentioned Dominicus Custos of Augsburg, the engraver of the picture on Szenci Molnár’s broadsheet.

The text on the broadsheet must have been derived from Beza’s work and rewritten, but it is the Dutch translation was very probably made by Balten himself, as he was a poet too.\(^{44}\) The Flemish artist Hieronymus Wierix (1553-1619) engraved the figure of Religion after a drawing by the also Flemish painter Maerten de Vos (1531/1532-1603).\(^{45}\) Both artists lived and worked in Antwerp. It is very likely De Vos knew of Beza’s allegory and reworked it into

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\(^{43}\) Dominicus Custos: Atrium heroicum Caesarum, regum, [...] imaginibus [...] illustr[atum]. Augsburg 1600. fol. A.


a drawing, which was engraved on copper by Wierix. Unfortunately, the original drawing which served as a model for the print has not been preserved. A drawing by De Vos from the same period with an almost identical theme can be found in the Atlas van Stolk collection in Rotterdam.\textsuperscript{46}

The Dutch picture of True Religion was a little smaller than its copy made in 1606: it measures 314 mm by 228 mm. The originally copper plate from Antwerp cannot have been re-used by Custos in Augsburg to make the picture for Szenci Molnár. Instead, Custos prepared a complete new engraving, based on his father’s original print. It is possible that Szenci Molnár chose this image from a catalogue at Custos’ work-place, if he ever met him. It is also likely that Custos, or an intermediary, suggested the translation of this text and the use of this image to Szenci Molnár.

The publication of Balten’s Dutch broadsheet is closely connected to the turbulent political events in the Netherlands after 1576.\textsuperscript{47} After eight years of successful armed revolt against Spanish power in the Low Countries, the northern counties were firmly in the hands of the rebels. The Spanish troops were still not able to gain control over the two most important Southern provinces, Flanders and Brabant. In 1576 a cease-fire was agreed between the representatives of Prince William of Orange and the Estates of Holland and Zeeland on the one hand, and the delegates of most of the remaining provinces of the Netherlands on the other. This so-called Pacification was signed at the city of Ghent in the south on 8 November 1576.\textsuperscript{48} The immediate cause of this agreement was the outbreak of the so-called “Spanish Fury”, the mutiny of the


\textsuperscript{47} In thiraram pontificam tyrannidis Romae. (ca. 1580) Atlas van Stolk, Historisch Museum, Rotterdam. 343. Other similar drawings: Saint Catharine (1584-1589), Rijksmuseum, RP-T-00-567. Another similar Religio figure made by Vos with a different background: Louvre, Páris, d0110795-000 (1586).

Spanish soldiers and the sacking and massacre in Antwerp, which took place only four days before the signing of the Pacification. It had been mutually agreed by the representatives that the Spanish troops should be withdrawn from the Seventeen Provinces and that religious differences on Dutch territory should be tolerated. This agreement allowed the provinces of Holland and Zeeland to retain Calvinism as their established religion, but also that the rights of those who remained Catholic should be respected. Don Juan of Austria, King Philip II’s new Spanish governor of the Low Countries, was required to swear to uphold the Pacification. Thus it appeared that the provinces of the Netherlands were now reunited and that the rebels’ main aims, religious toleration and local self-government, would be realised. Legal sovereignty over the Low Countries, however, remained with the Spanish crown, worn by a member of the Habsburg dynasty in Spain.

The appearance and meaning of the picture of True Religion is related to other allegories engraved by Wierix and issued by Balten’s Antwerp workshop in the same period. All of these represent the sufferings and liberation of the Netherlands before and after the Pacification of Ghent through an allegorical image and sometimes a text. One of these is an allegorical depiction of Patentia (Patience).⁴⁹ The centre of the image is formed by a half nude woman as the personification of Patience, with a city in flames and ships in the background, just as in the picture of True Religion. In the same year, a political allegory about Perseus and Andromeda was published.⁵⁰ It is a depiction of William of Orange as Perseus, who saves the Netherlands, in the form of Andromeda, from Spanish tyranny, which is represented as a sea monster. Another broadsheet bears a depiction of an allegorical triumphal carriage celebrating the Pacification of Ghent.⁵¹ A corresponding print titled Arbor Pacis (Tree of peace) is also an allegory of the situation in the Netherlands.⁵² All these prints have a burning town in the background, which symbolises the sacking of Antwerp by the

⁴⁹ Allegories of the suffering and liberation of the Netherlands (1577), British Museum, 1932,0213.303
⁵⁰ Oranje redt de Nederlanden van het Spaanse zeemonster, ca. 1577, Rijksmuseum, RP-P-1944-1711.
⁵¹ Pacis triumphantis delineatio (1577), Rijksmuseum, RP-P-1911-744.
⁵² Arbor Pacis. Als Liefde met Trouwe vast door Concordantie... (1576), British Museum, 1882,0812.369.
Spanish troops. They also carry an explanation in Latin, Dutch and French by Balten. It is very likely that these broadsheets, including the one about True Religion, formed a series about the Pacification of Ghent in 1576. Each highlighted a different aspect of the peace settlement and reflected on it in a slightly different way.

Although Beza’s original image of True Religion and its dialogue have a strong Calvinist background, Balten’s print does perhaps not. Neither De Vos nor Wierix can be considered a true Calvinist artist. Both produced many art works on Catholic themes and their work was popular among Catholics as well as Protestants. They were much sought-after in Catholic circles: De Vos was responsible for the redecoration of the Catholic churches in Antwerp after the iconoclasm of 1566. Moreover, Hieronymus Wierix and his brother Antonius worked extensively for the Jesuits: of their 2331 known engravings, 231 have Jesuit themes. The Wierix brothers’ images were still used till the end of the 18th century to spread the Catholic faith worldwide. A Jesuit poet put the following lines in the mouth of printer Platin in a commemo-

rative book issued in 1640: “Mijn pers die is vermaert door al de fijnste plaeten / Die ons oft Albert Dver, oft VVierickx heeft ghe-

laeten.” (My press is famous because of the finest plates / Which have been left to us by Albrecht Dürer or Wierix.) An image of a printer can be seen above these lines, busy printing an engraving of one of the Wierixes. The making, engraving and publication of anti-Catholic and anti-Spanish prints by De Vos, the Wierix brothers and Balten after 1576 must therefore be viewed from the angle of the turbulent political circumstances of that time and the great anger of the citizens of Antwerp that had been provoked by the Spanish Fury.

57 There also exist one copy of another slightly adapted image of True Religion, based on the original of Beza with a text and made between 1595 and 1603 by the Catholic artist Philips
It is time to turn our attention to the text of the Dutch broadsheet, in which the meaning of the picture is explained. The content of the dialogue suggests not only a strong link between picture and text, but also between the reader or viewer and the subject of the broadsheet, the symbolic figure of Religion. We can thus state that the subject of the text is the spectator and reader of the broadsheet himself. The figure of Homo (Man) in the text can thus be understood as the personification of the reader of the broadsheet. This fictive dialogue is constructed in order to draw the spectator’s attention to specific details of the image in a certain order. The author of the text “reads” the supposed thoughts of the reader and translates them into questions to the figure. Thus, the spectator is guided through the allegory towards a deeper understanding of the political or religious meaning of its specific details. The goal is, quite understandably, to teach the reader about the nature of True Religion. In this way, we gain not only a better understanding of the allegorical meaning of this picture in the early-modern period through the eyes of the original author, but also an insight into how a certain allegory might have been viewed by a contemporary spectator, or at least how the creator wanted him to see it.

The difficulty with understanding the picture through the content of the dialogue is not only that the original text is translated into other languages, but also that these translations differ slightly from each other. (See the appendix.) The dialogue in Balten’s edition is published in Latin, French and Dutch. Balten altered Beza’s Latin text slightly, but what is more the content of the Dutch and French translations differs from the Latin original. It is clear from the content of the dialogue that Balten rewrote Beza’s dialogue so it should conform to the changes of the image of Religion done by De Vos. The first lines deal with the meaning of the crown of stars on the head of Religion, which is missing in the original picture. The new background with the army in battle order is also explained at the end of the dialogue. When Man asks about the war scene in the background, the female figure refers to the illegal deeds committed against Religion by the Spanish soldiers. In this way

the broadsheet acquires a topical political meaning, which alludes to the Dutch political situation and the Pacification of Gent.

As the Latin, Dutch and French texts on the Antwerp broadsheet differ from each other, it is also possible that more than one author worked on it. In the Dutch text the figure of Man is shocked at the sight of Religion’s naked breasts. (T is scande dat ghy staet, met u borsten naeckt.) The original Latin text sounds much more neutral: Cur nudum pectus? (Why is the breast naked?), which is literally translated in French: (Pourquoi le sein tout nud?). The Dutch answer to that question is: I want you to taste my inner love. (Ic begheer, dat ghy my inwendige liefde smaekt.). The Latin is again much simpler: Decet hoc candoris amicam. (It suits the one who loves purity.) It is also likely that Balten was aiming at different target audiences in the Netherlands who wanted to hear different messages from the mouth of Religion. As we know, French was dominant in the south of the Low Countries while the north spoke Dutch. Latin was the language of the better educated inhabitants of the whole country.

The designer Maerten de Vos, the engraver Hieronymus Wierix and the writer Balten re-worked the original religious picture and text about the victory of True Religion over Death into a political allegory about the Dutch Revolt. The allegorical meaning appears from the adaptations of Beza’s original emblem and the re-working of the text.

The most striking difference between Beza’s emblem and the broadsheet is the burning city in the background, which is also visible on the later picture by Custos (1606). A similar city can be found in many earlier pictures by Maerten de Vos and in other contemporary art works. The background is quite similar to 16th century maps of the old town of Jerusalem. Originally, this image of the town and its surroundings was meant as a depiction of King Sennacherib’s siege of Jerusalem (II. Kings 19.), when the kings’ troops were dispersed by an angel sent by God. During the Dutch Revolt this image was used many times as an allegory of the successful defence of a Dutch town against the Spaniards with help of Providence, for instance on a medal struck after the siege of Leyden in 1574.58 (See image 6.) In Balten’s print the holy city is

58 Medallion with the text: VT. SANHERIB A IERUSALEM | 2. REG. 19, on the reverse Leiden and Spanish fortresses with the text: SIC. HISPA. A. LEYD. NOCTV| .3. OCTO. 1574. See: Gerard van Loon: Beschrijving der Nederlandsche Historiepenningen of
burning, not because of the Assyrians, but because of the Spanish troops during the Spanish Fury at Antwerp in 1576. The meaning of this Dutch background becomes even clearer if we compare this print with a drawing with a similar background which De Vos made at roughly the same time (circa 1580) about the pontifical tiara of the Roman tyranny. The inscriptions were added to this drawing after 1605, perhaps to prepare the drawing for engraving on copper. These additions explain the allegorical meaning of this work for the spectator at that time. They can be also very helpful in understanding the background of Balten and Custos’s images. The city in flames is described as *prodizioni et direzioni Antverpiana* (the treason and plunder of Antwerp), the troops as *inquisitio Hispanica* (Spanish inquisition) and the ships as *commercia libera* (free trade). Moreover, the burning Jerusalem can be viewed not only as a symbol of the Netherlands but also as an allegory of the True Church, which is seriously damaged by the Spanish troops sent by Catholic forces from Spain.

The scene in the engraving itself, with the attack of the Spanish troops and the ships, is very much like contemporary descriptions and depictions of the Fury of Antwerp. A similar scene is visible on a medal commemorating the Fury of Antwerp, produced in 1576. (See image 7.) The difference is that the city on the medal is a reproduction of the skyline of Antwerp, while in Balten’s print it is Jerusalem.

The theme of the war in the Netherlands was also elaborated in the dialogue itself. In the Dutch text, Man asks if Religion is the cause of the war behind her. Religion answers that she has nothing to do with it, but that others are fighting in her name and abusing it for their own purposes. The authority and respect of

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59 In thiaram pontificiam tyrannidis Romae. (ca. 1580). Atlas van Stolk, Historisch Museum, Rotterdam. 343


Religion and the Spanish king are affected by this behaviour. The Latin text is even more specific: Man asks about a violated treaty, by which he must refer to the Pacification of Ghent. The text on the book which Religion holds in her hand and which was also changed, also refers to this treaty, as it proclaims the ‘gospel of eternal peace’. Religion points to the Spanish soldiers responsible for the violation of the treaty and to the violence in name of the True Religion. King, religion and country suffer because of the war fought in name of religion. The argument used here by Balten is that the authority of the king in the Netherlands is seriously damaged by the misconduct of the Spanish troops and the bad governance of the governor. The same argument had already been used by Prince William of Orange in the late 1560s in his defence of his opposition to the Grand Duke of Alba.  

Beza’s originally Calvinist religious emblem was thus turned into a political allegory to support a strong political message about the Pacification of Ghent. It is important to state that neither the text nor the picture on the broadsheet was directed on purpose against the Catholic faith or the Catholic Church. Nor were they meant to promote the Calvinist cause in the Netherlands. The majority of the inhabitants of the southern part of the Low Countries were still Catholic. De Vos, Wierix and Balten did not devise a Protestant allegory. Their work was first and foremost a protest in print against the consequences of an unjust war fought in the name of a sanctimonious interpretation of the Catholic faith.

The Hungarian image of True Religion (1606)

The similarity between Balten’s broadsheet and Szenci Molnár’s rather suggests that the Hungarian deliberately chose this picture and text for translation and publication. Why did Szenci Molnár, or someone acting on his behalf, pick this Dutch broadsheet, why was its content translated into Hungarian, and what kind of political message did this publication contain?

A distinctive feature of the Hungarian broadsheet is the lack of a proper title, which was present in Balten’s version. Instead, the

\footnote{Apologie ov defense de tresillustre prince Guillaume [...] contre le ban & edict publié par le roi d’Espagne. Leyden 1581.}
work bears a dedication to Iohannes [János] Békési, citizen and councillor of Kassa. This dedication is an important and meaningful part of the work. Békési was a wealthy Protestant merchant of this ‘free royal’ town in the north of Royal Hungary, nowadays Košice in Slovakia.\textsuperscript{63} At the time of the Bocskai uprising (1604-1606), it was the seat of Prince Bocskai, the centre of the rebellion and one of the main sources of the Hungarian propaganda related to the uprising against Habsburg rule in Hungary. Békési acted as Szenci Molnár’s patron and benefactor, and according to the notes in his diary he paid the considerable sum of 100 Gold Florins for his academic studies in Germany in 1600.\textsuperscript{64}

Nevertheless, it would be surprising if Szenci Molnár published this broadsheet merely out of gratitude and for the pleasure of one benefactor alone. The translation and publication of such an important and meaningful Calvinist text into Hungarian, in unusually small impression and accompanied by an expensive engraving, must have been more then just a friendly gesture towards his Hungarian patron in Kassa.

The publication of this translation in 1606 was a decisive stage in Szenci Molnár’s career as a mediator between the Calvinists of Hungary and Transylvania and the Calvinist community in Europe. Between 1600 and 1608 Szenci Molnár deliberately build up a corpus of works related to this developing intermediary role. Békési played an important role in supporting him in the initial stage of his career, when he was starting as a student of Theology and as a translator into Hungarian.

Another milestone in Szenci Molnár’s career was the publication in 1607, only a year after the image of True Religion left the printer, of a Hungarian translation of the Psalms. In the foreword of this work he looked back on how this translation came into

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This text can also be considered an account of his past work rendered to his patron. He wrote that when he visited Kas-sa, Békési ordered a “Hungarian book” from him and that he received 150 Gold Florins from his benefactor on account.\(^{65}\) When Szenci Molnár arrived in Heidelberg he started to translate into Hungarian a German translation of a French work of the Calvinist Huguenot Daniel Toussaint (Tossanus, 1541-1602), which he intended to present to Békési to fulfil his promise and as a token of his gratitude. According to his diary, he began the translation of this ‘lelki iscola’ (School of the soul) on 21 August 1600, but he never mentioned either finishing it or its publication.\(^{67}\)

He probably never presented the translation to Békési, as can be understood from the foreword to the Psalms. It is likely that it remained in manuscript and has been lost.\(^{68}\) Meanwhile, the relationship with his patron deteriorated, as Szenci Molnár did not return to Hungary.\(^{69}\) He excuses himself in the foreword for breaking this promise to his patron by pointing to his hard work during the following years on the composition of a Latin-Hungarian dictionary and the Hungarian translation of the Psalms. The dictionary was published as early as 1604 with the support of the Habsburg Emperor Rudolf II.\(^{70}\) The Hungarian edition of

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\(^{65}\) *Albert Szenci Molnár: Psalterium Ungaricum, Szent David királynak és prophetának száz ötven soltair az franciai notaknak és verseknak módgyokra most uyonnan magyar versekre fordittattae es rendeltettec az Szenci Molnar Albert által. Herborn 1607. RMK I. 407; RMNy II. 962. 19-20. “Ez előtt annakokáért hét esztendővel, midőn Cassán én tőlem Magyar könnyvet kért volna az tiszteles Békési János (Ki az én tanuságomra, az Istenől néki engedet jökből, más fél száz forintot adot, ki megfizet Isten ö Kegyelmédnecc.)”*

\(^{66}\) According to the already mentioned note in his diary, he received only 100 Florins on 4 February 1600. *Dézsi, L.: Szenczi Molnár op. cit. 28.*

\(^{67}\) Ibidem, 30.

\(^{68}\) *Tivadar Thiemann: A XVI és XVII századi irodalmunk német eredetű művei. ITK 123. (1922) 80.*


the Psalms left the printer in 1607. The printing of this book was sponsored by Frederick IV, Elector Palatine of the Rhine, and Count Maurice of Hesse.

The translation of the work of Tossanus has always been considered the first translation into Hungarian by Szenci Molnár. As this work was possibly never finished, no one has ever seen it, and it has become lost, the newly discovered Dialogue with True Religion can be considered the earliest known Hungarian translation by the hand of Szenci Molnár to have come down to us. The dedication on the broadsheet of True Religion is therefore a sign of gratitude of the author to Békési for his support of his translation work. The print can thus also be viewed as the partial fulfilment of the promise made in 1600 to deliver a ‘Hungarian book’ to his patron.

As the Dialogue with True Religion was the first published Hungarian translation by Szenci Molnár, this text can also be seen as a proof of his talent as a translator. Moreover, it is also the earliest known Hungarian-language broadsheet ever published and one of the few broadsheets in Hungarian to have been published outside Hungary.

The publication of this Hungarian text in 1606 cannot be a coincidence, if we consider the many translation projects for which Szenci Molnár sought support in this period. The Hungarian edition of the Psalms was dedicated to Maurice the Learned, Landgrave of Hesse-Kassel (1570-1632). Maurice converted to Calvinism only in 1605, during the so-called Zweite Reformation or Second Reformation in Hesse. By that time he was deeply involved with the fate of Calvinists in Hungary and Transylvania through his contact with the French diplomat and humanist Jacques Bongars (Bongarsius, 1554-1612), as we can read in his

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correspondence with the French king Henri IV.\textsuperscript{74} This Landgrave’s special relation with Hungary and the Hungarians was no mere chance. His family considered it a duty to honour and maintains the dynastic heritage related to Hungary, as their ancestress, Sophie of Thuringia (1224-1275), Duchess of Brabant, had been the daughter of St Elisabeth of Hungary (1207-1231), a saint well known all over Europe, especially in the Netherlands, and from whom most of the royal houses of Europe sought to prove their descent.\textsuperscript{75} At the time of Maurice the Learned the Hungarian roots of the family were still cherished and known by the public, as we can learn from many German and Dutch sources.\textsuperscript{76}

Szenci Molnár wrote in the foreword (in Latin and Hungarian) to the translation of Psalms that the Landgrave even mastered the Hungarian language. He proved this by an anecdote which he had heard from Baron Miklós Thököly of Készmark, the son of Sebestyén Thököly, one of Szenci Molnár’s patrons. While Szenci Molnár was translating the Psalms, he told him that he heard Maurice speaking Hungarian in Dillenburg castle, the home of the Nassau family.\textsuperscript{77} On hearing this, Szenci Molnár pledged himself to dedicate this book to Maurice. He even dedicated his new Hungarian grammar book to Maurice’s son, who was born in 1600.\textsuperscript{78} It seems very likely that Maurice also received a copy of the Hungarian broadsheet, although we have no proof of this.

Like the original Antwerp print, the publication of the broadsheet in Hungarian about True Religion is closely related to the turbulent political circumstances of 1606 in Hungary and Transylvania, which affected the Calvinist community there severely. This year saw the conclusion of the rebellion against the Habsburg Emperor Rudolf II (Rudolf I of Hungary, 1572-1608) in the King-
dom of Hungary and the Principality of Transylvania led by the Calvinist István Bocskai (1557-1606), which lasted from 1604 till 1606. The Bocskai uprising came to an end shortly after Szenci Molnár’s work left the printer in Augsburg, as it was printed between 14 and 28 May 1606. The peace talks had started at the end of 1605 and the Treaty of Vienna was signed on 23 June 1606 on behalf of King Rudolf I and Prince Bocskai. The Habsburg court acknowledged the independence of Transylvania and conceded full religious freedom to the Protestants of Hungary, including the adherents of the Calvinist faith.

Before the Peace of Vienna was concluded in 1606 the Habsburg court and the Hungarian estates fought out a propaganda war. Both directed their messages to the German lands, but with different goals in mind. The emperor tried to obtain financial and military assistance against the Hungarians from the German aristocracy and Estates. His court pointed to the illegal resistance of the Hungarian Estates against the authority of the king, the threat of the Ottomans caused by their alliance with Bocskai and their military support of the Hungarians, the supposed adherence of Bocskai to Arianism, his alleged support of heretics and his cruel treatment of the Jesuits. Bocskai sought the political support of the German Protestant Prince-Electors for his peace negotiations with the emperor and the conclusion of the peace treaty with the Ottomans. His supporters countered the Habsburg propaganda by justifying their opposition to the king, explaining and legitimating their relationship with the Ottomans, apologizing for Bocskai’s personal beliefs and portraying him as a devout supporter of the Calvinist cause. His supporters tried to counterbalance the Habsburg allegations by issuing several political texts which were disse-

minated through the channels of the European ‘republic of letters’, allies and Hungarian exiles in Europe. These documents reached not only Germany, but also France, the Low Countries and even England. Most of these texts circulated in manuscript form, but some of them were translated, printed, re-translated and re-printed as well, without any Hungarian involvement or knowledge. The propaganda war between the Habsburg and the Bocskai camp went through several phases. The content of the propaganda texts of the Bocskai court depended on the actual political, military or diplomatic situation of the moment.

The publication of the broadsheet about True Religion is closely related to the defence against the Habsburg allegations about Bocskai’s supposed heretical beliefs, which were made in the same period. The court in Vienna spread the message in the German countries that Bocskai, because of his Arian belief, was persecuting and killing Germans in Hungary, especially Lutheran pastors. As a reaction on these rumours, Péter Alvinczi, Bocskai’s court chaplain, wrote an Apologia to in defence of Bocskai on behalf of the delegates and pastors of the Calvinist Church of Hungary. The text, in which Bocskai is depicted as a true Calvinist prince, was dated 16 June 1606, only a month after the Picture of True Religion was published.80

Szenci Molnár disseminated the text of the Apologia among the Protestants in the German countries just as he did his Hungarian broadsheet in 1606. He ordered the issuing of at least three new editions of the Apologia, which were printed in Hanau in 1608.81 As already stated, an example of the 1608 edition of the Apologia was even sent together with the Hungarian broadsheet

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80 Apologia et protestatio legatorum et ecclesiarum Hungaricarum, adversus iniquissimas Monacho-Jesuitarum criminationes, quibus Serenisimum Dominum, Dominum Stephanum Dei gratiae Hungariae et Transylvaniae principem gentemque Hungaricam, in odia et contenatum potentissimorum Germaniae Principum inducere, et adversus eos, more Jesuitico, concitare volentes, Arianismi insimulare non sunt veriti. Bartphae, 1606. RMK II. 325A; RMNy II 941. Here also existed a Swedish edition, probably based on one of the editions by Szenci Molnár: En försvarelseskrift och protestation, som församlingserna uthet konungerijetet Vgern och theres utskickeded sendebudh, hafue giordt emoot munke jesuiteres osanfàrdelige forvijtelser ... : Afsatt af latijnen vppåswenske ... Stockholm 1606.

81 Apologia et protestatio legatorvm et ecclesiarvm Hvngaricarvm aduersus iniquissimmas Monacho-lesuiurarvm criminationes, quibus ... [Hanau], 1608. RMK III. 5767 (RMK III. Pótlások 2. füzet/Pótlások, kegészítések, javítások (5693–6385)); RMK III.5768; RMK III.5769. RMNy 4034, 5767, 5768, 5769.
in 1609. The image of True Religion had to reinforce the image of Bocskai in Western Europe as the defender of the true Calvinist religion in the east, even after the end of the revolt. The political meaning of the image of True Religion was thus closely related to the Treaty of Vienna in 1606, just as Balten’s edition had been to the Pacification of Ghent in 1576. The work was thus a protest against the consequences of an unjust war in Hungary and Transylvania, fought in the name of a sanctimonious interpretation of the Catholic faith.

If we compare Balten’s print with that made by Szenci Molnár and Custos in 1606, the following differences are visible. First of all, the image is not a re-working of the original copper plate, but a brand new engraving, largely based on the old image. Custos had changed only some minor details of his father’s work. The text on the book which Religion holds in her hand was changed from *Evangelium pacis* (Gospel of peace) into *Evangelium pacis aeternae*. (Gospel of eternal peace), which clearly points to the Treaty of Vienna. The original title in Dutch, Latin and French was replaced by Szenci Molnár by a dedication to János Békési. As the Hungarian historian Noémi Viskolcz has already observed, Szenci Molnár used Balten’s version of the Latin dialogue instead of Beza’s original. Nevertheless, the Hungarian knew who the original author was, because at the end of the text the initials “T.B.” are visible, which are missing in the edition of Balten. (For a comparison between the three editions, see the appendix.) Szenci Molnár also rewrote the part about the soldiers. Obviously he did not write about their Spanish origin, but he stated that Religion overcame the violence (of the soldiers) and ascended to the Lord in heaven.

But why did Szenci Molnár use this emblem and dialogue to spread a message about the Bocskai Revolt? In about 1600 the figure of True religion and its dialogue had become a very important political symbol in the Calvinist world. This was especially true for the Calvinist political, cultural and confessional circles in the Electoral Palatinate, Hesse-Kassel, Nassau-Dillenburg, Bremen, Brandenburg and Silesia, in which Szenci Molnár was at

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home and which were his target audience for his political message about Hungary and Transylvania.⁸⁴

A clear example of the symbolic value of this Calvinist emblem is the gift in 1574 to the Elector Palatine Frederick III (1515-1576) of a bejewelled golden statue of True Religion.⁸⁵ It was presented to him on the occasion of his conversion to Calvinism thirty years earlier. In addition to the golden figure, he received a voluminous collection of Protestant verses, edited by the French Protestant Philippe de Pas, Seigneur de Feuquières, and with a dedication in his own hand.⁸⁶ The meaning of this statue was explained in verses by one of the most famous humanists of that time, Joseph Justus Scaliger, the French poet Théodore de Sautemont and Johannes Saracenus.⁸⁷ Not only the statue, but also the content of the verses were based on Beza’s original dialogue with Religion. The original religious meaning of the emblem was thus transformed into a political image of the conversion of a Lutheran ruler to the True Religion by divine Providence. The religious allegory was cast into a golden symbol of Calvinist power.⁸⁸ Perhaps there is also a similar link between the conversion of Maurice of Hesse-Kassel in 1605 and the publication of the image of True Religion by Szenci Molnár a year later, as Maurice became an important

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⁸⁶ Poèmes chrestiens de B. de Montmeja, et autres diuers auteurs. Recueillis et nouvellement mis en lumiere par Philippe de Pas. [Geneva] 1574. „Or venant vers vostre grandeur, avec la figure d’or de la religion Christienne: i’ay pensé que ce liure contenant vne viue description des choses belles, que la main de l’orfure vous propose en l’or & aux pierres precieuses, vous seroit tres agreable. Et pourtant, Monseigneur, comme ie m’asseure que prendrez plaisir à contempler l’excellente image de la Religion que vous avez saiment & affectueusement embrasse; i’espere aussi que gousterez quelquesfois les discours Chrestiens enclos en ce liure, lequel ie pense bien offrir à toute l’Eglise de Dieu en le presentant à l’excellence de vous (...).” De Pas, Ph.: Poèmes chrestiens op. cit. Aiii v.
⁸⁸ The statue itself is lost, according to the information of Kurpfälzisches Museum Heidelberg.
patron of the Hungarian humanist in this period. However, we have no of whether Maurice ever received a copy of this broadsheet of Szenci Molnár’s. We only know that the image of True Religion was indeed used in the representation of Maurice as the ideal Calvinist ruler.89

Thus the meaning of the image of True Religion changed at the end of the 16th century from a common religious symbol into a representation of the influence of divine Providence on human history for the sake of the Calvinist cause in Europe. This confessional theme can be frequently found in early modern history writing by other Calvinist authors in the Low Countries such as the Flemish Emanuel van Meteren (1535-1612).90 A merchant from Antwerp living in London, in his spare time Van Meteren wrote a historical work about the Dutch uprising against the Spanish Habsburg rule.91 He described the sequence of events in the Netherlands from a providentialist point of view. At first sight the troubles in the Low Countries seemed to be either a Dutch civil war or an illegal act against the lawful king. By relating the outcome of the different phases of the Dutch uprising to similar cases elsewhere in the world, however, Van Meteren set recent Dutch history into the broader framework of the great political, religious and social developments of the 16th century. He links the revolt in the Low Countries with the Reformation in Europe, the Protestant resistance against Catholic dominance in the world and the fight against Habsburg tyranny. Van Meteren reduces world history to a struggle between good and evil, a cosmic war in which the Netherlands are the main battlefield. This war is fought between God, the Dutch nation and the Protestants on one side, and the Pope, the Habsburg dynasty, the Spanish people and the Catholic world on the other.

89 See the titlepage of: S.N.: Monumentum Sepulcrela, ad Illustrissimi Celsissimique Principis ac Domini, Dn. Mauritiu Hassiae Landgravii ... Memoriam Gloriae Sempiternam Erectum. Casselis 1638.
The message of Van Meteren’s work is that the Calvinists in Europe, as adherents of True Religion, will triumph in the end with the help of God. The course of history, especially that of the Dutch revolt, bears witness to the operation of divine Providence in favour of the Calvinist cause, as is also expressed by the allegorical image on the title page (1599). It is similar in appearance to the already mentioned series of engravings from Antwerp, which Balten published after the Pacification of Ghent, and to the image of True Religion. Again, a symbolic figure of a woman, with a town and ships on the background, personifies the sufferings and liberation of the Low Countries from the Spanish yoke. The elaborate title page of the revised edition of 1608 shows the figure of *Religio at the feet of Belgica*. It is important to keep in mind that Van Meteren came from Antwerp, knew Balten personally and maintained strong ties with his native city till his death.

This representation of the deeds of Providence through an image of True Religion is already recognisable in an elaborate allegory of the prosperity of the Netherlands made in 1603 and engraved by Henricus Hondius (1573 - ca. 1650) to a design by Hans Jordans (ca. 1555-1630). (See image 8.) The print was dedicated to the members of the Dutch parliament, the Staten-Generaal. Hondius received 24 guilders for this work when he presented a second edition to the Staten-Generaal 1619. A statue of True Religion forms the centre of the allegory, through which Divine Providence (with the text *Nutu Dei*, by God’s command) blesses the princes of Orange, the Dutch Republic and its inhabitants. A city and ships are once again visible in the background, but this time the town is prospering and the ships are carrying merchan-

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92 Compare with: Allegories of the suffering and liberation of the Netherlands (1577). British Museum, 1932,0213.303.

93 *Emanuel van Meteren: Commentarien ofte Memorien van-den Nederlandtschen staet, handel, oorloghen ende gheschiedenissen van onsen tyden, etc. Schotlandt buyten Danswyck [Amsterdam] 1608.

94 De gelukkige staat van de Nederlanden. (1603) Rijksmuseum, RP-P-OB-80.744A. Transcription: Rijksmuseum, RP-P-OB-80.744B; Muller, E.: De Nederlandsche geschiedenis op. cit. 55. (nr. 1255)

dise to the shore. Because of the similar background and the use of the image of True Religion, it is quite possible that Jordans had Balten’s image in mind. In the same year True Religion was depicted on a large map of the siege of Ostend.\(^96\) In the same period the image of True Religion also appeared in England on the title page of the King James Bible.\(^97\)

Szenci Molnár intended, with his modest broadsheet in Hungarian and Latin, to spread to the Protestant world a message similar to Van Meteren’s in his voluminous history. The combination of dialogue and image contains a political message about Hungary and Transylvania which had to fit into the framework of the confessional Calvinism of Europe. The author wanted to prove with his allegory that events in the Hungarian territories were part of the holy war in Europe between the Protestant and Catholic forces. Furthermore, the image was meant to indicate that divine Providence also influenced the course of Hungarian history through its support of the Calvinists. The peace treaty between the Calvinist Prince Bocskai in Hungary and Transylvania and the Habsburg king was to be regarded as yet another victory of True Religion in Europe. Not only in the Low Countries but also in Hungary could Providence be seen at work.

\(^{96}\) Beleg van Oostende omstreeks het einde van 1603, Floris Balthasarsz. van Berckenrode, 1603. Rijkmuseum, RP-P-BI-1042.

\(^{97}\) S.N.: The Workes of the Most High and Mighty Prince, James. London 1616.
2. The image of True Religion and it’s reception

The work of Szenci Molnár after 1606

Although the Calvinist roots of the Bocskai rebellion were stressed abroad, and we find many Calvinist writings about the Bocskai movement in Hungary and Transylvania in about 1606, it is remarkable that the image of True Religion did not later become an important symbol of the Peace of Vienna in these territories. The broadsheet must have also found its way into Szenci Molnár’s native land, but we do not possess any proof that this allegory was re-used in any image or text in Hungary or Transylvania during the first years after the Bocskai uprising.

The lack of use of this image can be understood if we consider the changed political background in the territories under Habsburg rule after the signing of the peace treaty in 1606. The Habsburg dynasty had been in a grave crisis around 1600, because of the weakness and illness of the emperor, the dispute over the succession, the conflict between Protestant and Catholic forces in Europe and the rising tide of Calvinism in the Habsburg territories. Meanwhile, the Bocskai uprising broke out. In April 1605 Archduke Matthias, after a secret meeting with his siblings in Linz, took the lead in forcing a solution to this crisis. He opened negotiations with Bocskai and made peace with the Hungarians in June 1606. In November, with Bocskai’s help and against the wishes of his brother Rudolf, archduke Matthias was able to agree with the Ottomans on the Treaty of Zsitvatorok. Bocskai died at the end of December 1606. Emperor Rudolf refused to ratify the peace treaty with the Ottomans, because he feared divine Providence. He was said to believe the suggestions of certain Catholics that the plague, which raved Bohemia, was a divine punishment for his toleration granted to the Protestants. His refusal was grist to the mill for the militant Calvinists.

Unfortunately, the signing of the Treaty of Vienna between the Habsburg ruler and the rebellious Hungarian Estates did not resolve the unstable political situation in Hungary. In 1607 the Haidus, irregular soldiers and former supporters of Bocskai, threatened to resume their rebellion. In January 1608 Archduke Matthias made a pact with the Protestant Estates of Hungary and openly opposed his brother Rudolf during the so-called Brüderzwist. The Estates of Austria and Moravia followed the example of the Hungarians. In June 1608 Matthias assumed rule over the territories of Hungary, Austria and Moravia; the holy crown of Hungary was handed over at Libeň, near Prague, and in November that year he was crowned Mátyás II of Hungary. The political compromise between the Protestant and Catholic Estates and the Habsburg king resulted in religious freedom for Lutherans and Calvinists, while the rights of the Catholics were respected. Instead of the image of True Religion, the so-called holy crown of Hungary and the figure of the Blessed Virgin became the symbols of this political and religious compromise between Protestants, Catholics and the Habsburg king. The image, description and history of the holy crown were frequently used in an allegorical way by Protestant and Catholic authors alike in Hungary after 1608 to describe and legitimate this compromise, for instance in the work of Elias Berger (1608), Johannes Jessenius (1609), Péter Révay (1613), Christoph Lackner (1614) and Johannes Bocatius (1614).
political compromise and the coronation ceremony in 1608 were thus a revival and renewal of the ancient cult of the holy crown of Hungary.

Szenci Molnár was strongly opposed to use by the Protestants of the cults of the holy crown and the Virgin Mary, as he wrote in the foreword to an edition of writings which was printed in 1618.\(^{107}\) This work consisted of a Hungarian translation of a German sermon by Abraham Scultetus, published in 1617 on the occasion of the celebration of the centenary of the Reformation.\(^{108}\) As Calvinist court preacher to the Elector Palatine Frederick V., Scultetus was one of the leading Calvinist spokesmen in Europe.\(^{109}\) He was a strong defender of the political message about the war of the Protestants against Catholic domination. Scultetus warned in his sermon against the dangers of Catholicism, which he linked to the use of statues and images in Protestant churches. As an appendix to this translation Molnár published the translation of other writings by various persons about the use of idols and images in the Church and the danger of Catholicism.\(^{110}\) Szenci Molnár used the content of this translation in his afterword, which was dedicated to Prince Gábor Bethlen, who had been elected prince of Transylvania in 1613. He warned against the veneration of the holy crown of Hungary, and of St Mary as the patron Saint of Hungary (\textit{Patrona Hungariae}).\(^{111}\) According to him, the revival of the superstitious cults of Mary and the crown would lead back to Catholic

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\(^{107}\) \textit{Secularis concio euangelica, az az jubileus esztendei praedikatzo [!], mellyiben az euangeliummac ez \'ett sz\'azz esztend\'ovel Isten kegyelm\'eb"ol uyonnan kinyilatkoztarása [!], terjedése \& meg tart\'asa \' revendetes hal\'ad\'assal el\'osza\'aml\'altatic es meg diczirtetic. N\'emet\'ul praedik\'altatott Haydelberg\'aban... az \'Sz. L\'elec ne\'vo \'reg egyh\'azban, Mindszent h\'onac 2. napj\'an 1617. esztend\'o\'ben Scultetus Abraham \'altal. Szenci Moln\'ar Albert ford. Oppenheimii 1618. RMNy II. 1166; RMK I. 482.

\(^{108}\) \textit{Albert Szenci Moln\'ar: Appendix de idolo Lauretani, quod Julium III. Romanum episcopum et quosdam ejus successores non puduit in tanta luce Evangelii, undique erumpente, velut in contemptum Dei atque hominum approbare. Cum monitione Petri Pauli Vergerii et aliorum. In: ibidem, 75-102.}


\(^{111}\) \textit{Szenci Moln\'ar, J.: Secularis op. cit. 3r.}
tyranny, as it had been before at the time of the foundation of the Kingdom of Hungary by the sainted King István in the year 1000.

Why did Szenci Molnár oppose these images which were so dear to many of his fellow Protestants in Hungary and Transylvania? His disapproval can be linked to a political dispute between Protestants and Catholics some years earlier in Hungary, in which the meaning of these symbols played a major role. This controversy was about which religion was to blame for the deplorable state of the Kingdom of Hungary, and how the role of Divine Providence in Hungarian history could best be interpreted. The polemics started with the publishing of a tract by the Lutheran preacher István Magyari (?-1605) on the causes of diverse evils in countries. It was published in 1602, probably with the support of the powerful Hungarian Lutheran magnate Ferenc Nádasdy. The work also possibly reflects the opinions of his patron. Magyari, court preacher to Nádasdy, wrote it in reply to Catholic allegations that the anarchy and moral degradation of the country were caused by the conversion to Protestantism of the majority of the inhabitants.

Magyari combined Protestant eschatological discourse with a Lutheran interpretation of Hungarian history. His main argument was that the Catholics were to blame for the ruination of the country because they had moved away from true religion and worshipped saints and images.

The Jesuit Péter Pázmány (1570-1637), ideological leader of the Hungarian Counter-Reformation, accepted Magyari’s challenge and wrote a reply which left the printer in 1603. He adopted Magyari’s providentialist line of thought and turned it into a defence of the True Church of Christ. The focus of his argument relied on an interpretation of the glorious Catholic medieval past.
of the kingdom, which contrasted with its present deplorable state caused by the Protestants. Pázmány countered the Protestant providentialist interpretation of the present by pointing to the mediation between God and the Hungarian nation through the cult of saints and the use of other national symbols associated with Catholicism, like the holy crown of Hungary.

The successful compromise between Protestants, Catholics and the house of Habsburg in Hungary and the concluding of the peace with the Ottomans in 1606 could be interpreted as a sign of the approval of Divine Providence. But the Calvinists were not satisfied with the outcome. Seen from the Calvinist point of view, the revival by Lutheran authors of the Hungarian political symbols of Catholic origin was a step back to the Catholic roots of the kingdom. The Calvinist Szenci Molnár was not alone with this opinion: his friend, the influential Lutheran writer, diplomat and humanist János Rimay from Bocskai's court had had a similarly negative opinion of Antonio Bonfini's writings on the 'angelic origin' of the crown, as he scribbled in the margin of his own copy of Bonfini's history. Another important Protestant benefactor, András Asztalos, described his anger at the revival of the Hungarian national symbols in a letter to Szenci Molnár on 20 February 1610.

The function and meaning of these symbols in Hungarian political culture after 1608 also undermined the most important political message of the Calvinist hard-liners in Europe, as propagated by Scultetus and Szenci Molnár. According to them, Calvinism was the solution for the crisis in Europe and Providence would only support those who adhere to the True Religion of Calvinist faith. The successful political compromise of 1608 and the works of such Catholic and Lutheran authors in Hungary as Berger, Jesse- nius and Révay proved them wrong. Szenci Molnár's attack was therefore aimed in the first place at these authors and the political programme that they stood for, as Catholic and Lutheran Hunga-rians were lured back to the Catholic camp by a false promise of peace. He did this in 1618, exactly a hundred years after the start of the Lutheran Reformation.

The image of True Religion as a religious symbol after 1608

Although not so frequently used as in Western Europe, the image of True Religion was still in use in Protestant circles of Hungary and Transylvania after 1608. This is shown by the content of a poem about the image of Christian religion, written by the already mentioned Hungarian humanist Rimay, who was a Lutheran. The undated verse remained as a manuscript in the Rimay-Madách codex, which has been preserved in the National Széchényi Library of Hungary. It is a separate handwritten text, which was bound together with other similar writings by Rimay. The text mentions an image, but this has not been preserved or has never been made.

We have no definite proof of when Rimay wrote this work, for what occasion it was produced or what goal the author had in mind when writing it. When Tibor Klaniczay tried to figure out the date of this work, he did not know about the existence of the broadsheet of 1606. He therefore argued that Rimay’s poem was dated after 1624, when Szenci Molnár re-used the image of True Religion for his edition of the translation of Calvin’s Institutio, which we will deal with after this.

We have, however, no proof that Rimay was inspired by Szenci Molnár’s broadsheet. It is very likely that Rimay used another earlier version of the allegory, as there are some major differences between the visual and textual content of Szenci Molnár’s broadsheet and Rimay’s description. Most striking is that Rimay does not write about the crown on the head of Religion, which is a quite notable and meaningful feature of the engraving by Balten and Custos, and which is also described in both dialogues. All the female figures which were inspired by Beza lack a crown, except those by Balten and Custos. It is therefore unlikely that Rimay made use of Szenci Molnár’s work. As we have seen, many


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Calvinist copies of Beza’s image were made everywhere in Europe. We can therefore state that Rimay must have had a version of Beza’s allegory in his possession, or perhaps owned a later copy of it. Moreover, the verse cannot be used as a proof that Rimay ever possessed a copy of Szenci Molnář’s broadsheet.

The figure of True Religion in Rimay’s work has a meaning quite different to that of Szenci Molnář’s. Its content is much closer to Beza’s original, but the dialogue is much longer. Rimay re-worked the original theme into a pure religious allegory, without a sign of any current political meaning. According to the description, the figure of religion personifies the entire Christian religion. Unfortunately, we do not know exactly when Rimay’s work was written, as it lacks any reference to an actual political event. As Beza’s work was widely read all over Europe in the 16th century it is certainly possible that this verse of Rimay’s is even older than the text on Szenci Molnář’s broadsheet. He does not provide us with a clue as to why he wrote this work, if he had a certain audience in mind, or if it was written for a certain occasion. Nor have we any information on whether this manuscript was ever published in Molnár’s own time, nor can we be sure if it was even used by other authors. As such, it remains an isolated work about the image of True Religion, which only demonstrates the early-modern re-use of it in Hungary or Transylvania.
A dialogue between Religion and Prince Gábor Bethlen (1620)

The revival of the political use of the image of True Religion in Hungary actually started in Germany. In 1620 a broadsheet was published with a German language conversation between Gábor Bethlen, prince of Transylvania, and a personification of Religion and the Hungarians. This print was illustrated with an elaborate depiction of Religion, the Hungarian prince and armed men dressed in as Hungarians. A ruin and bare, perhaps even smoky mountains are visible in the background. Unfortunately it is not known where this print was published, nor does it reveal who was the original author or the artist of the image. The only known copy of this print was found in Göttingen.

The image and text of the broadsheet are an expression of the political message which Bethlen wanted to spread into Europe. (See also the German text and the Hungarian translation in the appendix.) In 1619 Bethlen, prince of Transylvania (1613-1629), had started a military campaign on the territory of Hungary against the Habsburg king, on the pretext that he wished to defend the constitutional and religious liberties of the Kingdom of Hungary against the attempts of Ferdinand to impose Catholicism on the country. Bethlen started a propaganda campaign in the Protestant lands, just as Bocskai had done in 1604-1606. An important text was the declaration titled *Querela Hungariae*, issued in German and Latin, in which Bethlen was presented as the defender of Protestant liberties in Hungary.

This pamphlet was spread also together with a broadsheet bearing an image of Bethlen on a
horse and a text with a similar content in Hungarian, German and Latin. This work was printed in Heidelberg, the home of Szenci Molnár, and thus could have been written as well as translated by him. The reason for the publication of a Hungarian language broadsheet in Germany could have been the wish to influence the opinion of Hungarian- speaking students and other Hungarians in the German lands.

The addressee of the broadsheet with Religion, Bethlen and the Hungarians must have been the German Protestant public. The Calvinist prince is described in the text by Religion as the defender of the Protestant Church against the pope, without any reference to his Calvinist background. Just as was stated in Bethlen’s declaration, the Catholics and the Catholic (Habsburg) rulers were to blame for the ruin of the country, as was also seen on the background of the image.

At first sight, the content of this broadsheet seems far from the traditional depiction of True Religion and the dialogue between her and Man. It cannot be a re-working of Szenci Molnár’s broadsheet, as both text and image lack a Calvinist meaning. This work can, nevertheless, be considered an adaptation of the already well known theme, tailored to the political situation at the beginning of the year 1620. This time Religion is personified not only by the figure of a woman, but also by Bethlen himself and even by the Hungarians too. This is why Bethlen has been placed in the very centre of the composition while Religion stands at the side, among the Hungarians. The soldiers and Bethlen are not involved in the battle in the background, but are lamenting, together with Religion in the foreground, the destruction of their fatherland. Not only Religion, but also Bethlen and the ordinary Hungarians address the reader in the name of the true Protestant Church. In Bethlen’s words, the campaign of the Hungarian army led by him against the pope and his minions is the same as God’s own struggle against evil to protect true religion. Bethlen and the Hungarians present themselves as Christian knights fighting in the name of Religion, to protect the True Church and their fatherland. The Hungarians complain about the devastation of their

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country, symbolised by the bare land and ruins in the background, which is the work of the pope and his helpers, the Catholic Habsburg ruler and the Catholics.

In this case, the work was not a protest in print against the consequences of an unjust war fought in the name of a sanctimonious interpretation of the Catholic faith, but a pledge to support the Protestant Prince Gábor Bethlen in his just struggle to defend the True Church against the Catholics. In this way, the content of this broadsheet fits neatly into the intellectual framework of Bethlen propaganda, which was spread among the Protestant public in Europe at that time.¹²³

The image of True Religion and Szenci Molnár’s Hungarian translation of Calvin’s *Institutio* (1624)

The image of True Religion reappeared in Hungary on the title page of the Hungarian translation of Jean Calvin’s *Institutio*, which was published in 1624.¹²⁴ This principal work of Calvin’s constituted a thorough explanation of the basic dogma of True Religion, that is, Calvinism, for ordinary people. Originally published in 1536, it was several times expanded till its final edition in 1559. This latest version was what Szenci Molnár translated into Hungarian.

The image of True Religion was often used as a printer’s emblem and in one instance the poem was also printed with it on some of the title pages of the French editions of this work.¹²⁵ Not only


the figure of True Religion but the poem too is visible on the title
pages made by the printer Jean Martin in Lyon and Geneva for the
French editions of the *Institutio* in 1565.\footnote{Jean Calvin: *Institution de la religion chrestienne, nouvellement mise en quatre livres et distinguée par chapitre en ordre et methode bien propre*. Lyon 1565.} This means that even
before Molnár’s edition the connection was made between the
subject-matter of the *Institutio* and the poem and image by Beza,
the successor to Calvin. Molnár must therefore have known one
of the edition of 1565, as the richly decorated title page preced-
ing the translation of Calvin’s work included the personification
of Religion. (See image 11.) The dialogue in Hungarian between
Religion and Man is printed elsewhere in the book on a separate
page. There also exists a manuscript of the same dialogue, titled
*Descripțio Religionis*. This text must have been written with Szen-
ci Molnár’s dialogue in mind, but only the last six lines resemble

The allegorical composition of the title page is the product of
the already mentioned ideological struggle between Catholics,
Lutherans and Calvinists in Hungary and Transylvania in the be-
inning of the 17th century. Pázmány countered the Protestant
providentialist interpretation of the present by pointing to the
mediation between God and the Hungarian nation through the
cult of saints and the use of other national symbols associated
with Catholicism, such as the holy crown of Hungary.

Pázmány promoted the cause of the Catholic Church in Hun-
gary why the composition of his monumental work *Isteni igazsag-
ra vezerle kalauz* (Guide to the Divine Truth), which was publis-
hed in 1613.\footnote{Péter Pázmány: *Isteni igazsagra vezerle kalauz*. / Mellyet írt, Pazmany Peter jesuitak rendin valo tanito. Pozson 1613. RMNy 1059; RMK I 443.} The message of this book is about the providential
relation between God and the Hungarian nation, which is depic-
ted in allegorical fashion on the engraved title page. (See image 9.)
The allegory is divided into three levels: a national, a divine and
an intermediate level between heaven and earth, which consists of
the Hungarian saints and other Catholic symbols of the Hunghari-
an nation. The arms of Hungary are placed at the bottom as the
symbol of the kingdom and the Hungarians. The title of the book
in the centre is flanked by figures of four saints of the house of

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Árpád, the first royal dynasty of the Kingdom of Hungarian. They can be identified as King St István, King St László, St Elisabeth of Hungary and St Imre, the son of St István, who died at an early age. Both kings wear the holy crown of Hungary. Above these, a statue of the Virgin Mary as Patron Saint of Hungary is visible. She is crowned by the IHS sign of the Jesuits. Two angels are praying next to this sign together with statues of SS Martin and Adelbert, who were considered important saints in Hungarian territories.

In the same year as Pázmány’s book was brought out the Hungarian Lutheran politician Péter Révay (Petrus de Rewa) published his aforementioned famous work in Latin about the holy crown of Hungary with the publisher that issued Szenci Molnár’s broadsheet. Révay legitimated the political compromise of 1608 between the Habsburg ruler and the Catholic and Protestant Hungarian estates through an allegorical description of the origin, history and meaning of the holy crown. According to him, Divine Providence guides the whole Hungarian nation, Catholics and Protestants alike, and the entire kingdom and its inhabitants, through the meaning of the holy crown, which can be understood from an interpretation of its history. Révay expresses this meaning in an allegorical image after the title page engraved by Wolfgang Kilian of Augsburg, Custos’s stepson of. (See image 10.) It consists of a depiction of the Hungarian crown, which is borne by angels between heaven (the sun) and earth (the Hungarian coat of arms). The crown is dotted with images of Catholic and Hungarian saints, which he also describes in the book. These do not exist in reality on the crown jewel which is still present in present-day Hungary, but they form an important part of the theory behind Révay’s history of the crown. This allegory symbolises the Divine guidance of the Hungarian nation in the history of the kingdom through the political and religious meaning of its common national symbol. Révay incorporates the same Catholic symbols as Pázmány in his political theory, but tries to turn them into national symbols for Catholics and Protestants alike.

Pázmány’s influential work, which was an important tool in the Counter-Reformation in Hungary, must have been an important motivation for Szenci Molnár’s translation and publication of Calvin’s *Institutio* in 1624. The engraved title page of the transla-

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129 Révay, P.: *De sacrae coronae op. cit.*
tion can be viewed as the Calvinist mirror of Pázmány’s Counter-Reformation allegory.\textsuperscript{130} (See image 11.) It can also be understood as a reaction to Révay’s allegorical image of the holy crown.\textsuperscript{131} These three works perfectly illustrate the ideological struggle between Catholic, Lutheran and Calvinist authors in Hungary at the beginning of the 17\textsuperscript{th} century. Moreover, Szenci Molnár’s work and its title page are also a sign of a new Calvinist approach towards saints and sanctity in Hungary and Transylvania, which is related to developments elsewhere in Europe, such as in the Netherlands.

The title page of \textit{Institutio} is divided into three levels just like its Catholic and Lutheran counterparts, but with a very different concept in mind. The top of the allegorical composition is formed by the arms of Hungary, which can be viewed as the symbol of the kingdom and the Hungarian Protestant nation. It does not bear the holy crown of Hungary, but it is decorated with a neutral one. The arms are flanked by two separate images, which are depictions of the well known Protestant theme of the broad and the narrow way. These small allegories show the two paths by which the Hungarian nation can go: one leads to heaven, the other to hell. The right way for the nation is shown by two female figures: the already familiar \textit{Religio} as a personification of True Religion and \textit{Fides} (faith). Only the Calvinist knowledge of True Religion and faith will lead the Hungarian nation to heaven. The knowledge is provided by Calvin and Szenci Molnár, whose portraits are visible at the bottom of the title page. The Hungarian theologian and translator is depicted as an old man. In the background of his portrait we can see him being tortured by the Tilly’s soldiers after the fall of Heidelberg in 1622. Here Szenci Molnár expresses the particular narrow way which he himself followed in life, which is illustrated by some biblical quotations in the composition. The re-

\textsuperscript{130} Viskolcz, N.: Vagyon egy kis Varos op. cit. 76-84; Szabó, A.: Szenci Molnár op. cit. 31–51.

\textsuperscript{131} The polemic between Pázmány and Molnár was continued by Tamás Balási, a co-worker of Pázmány and Bishop of Bosnia, who wrote a reply on the Jubileus work of Szenci Molnár. He defended the saintness of the holy crown of Hungary. Tamás Balási: Christiana responsio ad libellum Calvinisticum Alberti Molnár Hungari, pedagogi Oppenhemiensis. In quo & Saecularis Concio Abrahami Sculteti Calvinistae Praedicantis, ex Germanico Idiomate in Hungaricum versa est; et Sacrosancta B. Virginis Aedes Lauretana, Idoli Lauretani convicio blasphemata. Viennae 1621. RMK III. 1321. 14-18.
ference to the narrow gate and the broad way (Matthew 7:13) points to the his austere life and work. A quotation from the Epistle to the Galatians (But God forbid that I should glory, save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world. Gal. 6:14) is written above the scene of him being tortured for his Calvinist religion. Two books are depicted on the title page: the _Evangelium aeternae pacis_ held by Religion and the octavo book in the hands of the portrait of Szenci Molnár. Both refer to Molnár’s Oppenheim edition of the Bible. The Calvinist emphasis on the Bible, which is expressed and analysed by Calvin in _Institutio_, was thus depicted in an allegorical way on the title page. The composition can therefore also be considered as an allegory of the life and work of Szenci Molnár himself.\(^{132}\)

Szenci Molnár accused the Hungarian Lutherans and Catholics of the cult of personalities, saints and symbols. The Reformed tradition too, however, has known many of its own mini-popes, saints, and venerated symbols, as the Dutch historian John Exalto has sufficiently demonstrated.\(^{133}\) They fit into Protestant ecclesiastical structures and are labelled differently, but in nature and function do not differ significantly from their Roman Catholic counterparts. The composition of the title page demonstrates the same impulse towards the heroes and allegories of its own tradition, such as the portrait of Calvin, the symbol of True Religion and the idea of the elect nation, expressed by the arms of Hungary.

The controversy over images that took place in Hungary and Transylvania at the beginning of the 17\(^{th}\) century, therefore, must be recognized as one of the elements of the self-affirmation of the Calvinist movement. As the Dutch historian Willem van Asselt has shown, a similar movement can be recognised in the Dutch Republic and in Calvinist territories elsewhere.\(^{134}\) The image controversy during the Reformation did not only concern iconoclasm, the destruction of material images and the attack on symbols related to the Catholic tradition. It also involved an “iconoclasm”, a clash between various mental depictions or divergent images of the divine or the sacred. In this way, the internal Protestant


controversy over images between Lutherans and Calvinists contributed to the genesis and demarcation of the various Protestant identities in Hungary and Transylvania.

Moreover, the image of the sacred was used as a tool for a negative typecasting of “the other”. These bad stereotypes could be used for the Roman Catholic Church, its adherents and the authority represented by the Catholic Habsburg dynasty, which were opposed to the positive stereotype of the Hungarians or Dutch as “elected nation” or “chosen people”. It was also applied to attack certain ethnic groups inside or outside the country, like the Spanish, the Turks or the (Catholic) Germans. This need to judge and condemn others appears to be essential for drawing up and protecting Protestant identities, not only in the Dutch Republic and Germany, but also in Hungary and Transylvania.\(^{135}\)

The title page is thus a demonstration of this changed Calvinist world view as seen through the eyes of Szenci Molnár. Although he rejected the saints and symbols of the Catholic tradition in Hungary, his allegorical composition still contains several elements of the developing cult of persons in European Calvinism. The main characteristic of this cult was a new Protestant model of saintliness as a reaction to the old Catholic one, for which Exalto used the notion of “Living Saints”\(^ {136}\). These “Living Saints” of the Protestant tradition were living or recently deceased Protestants, who could serve as role models for ordinary believers because of their virtuous lives and deeds. These Protestant saints were not venerated in the same way as the Catholic saints, but were imitated as role models. Exalto divides these “Living Saints” into three types: the prophet, the king and the martyr. The Biblical model of the virtuous prophet, king or martyr was carried on by the living example of the fathers of the Reformation, the Calvinist rulers and the martyrs for the Protestant belief, who suffered from the Counter-reformation.

Szenci Molnár presented two types of these “Living Saints” on his title page: the prophet and the martyr. The figure of Calvin serves as a model for the Calvinist prophet, who shows the way to True Religion and Faith. Szenci Molnár places himself next to Calvin as a Hungarian Calvinist martyr. In the background of his

\(^{135}\) Asselt, W. van: The Prohibition of Images op. cit. 310.

\(^{136}\) Exalto, J.: Gereformeerde heiligen. op. cit.
portrait, we can see him being tortured for his Calvinist beliefs. His work, which follows the title page, is the sure proof that he still persisted in his religion. Through this work and the depiction of himself in the allegorical composition with the depiction of his fate, Szenci Molnár shows a true example of the virtuous life of the true Calvinist. His fate is mirrored in part of the dialogue with True Religion: “Everywhere I suffer great violence and indignity, but through suffering I gather strength and shall finally ascend to God.”

The title page lacks a depiction of an ideal king. This figure is, however, present in the book. Szenci Molnár dedicated his work to Gábor Bethlen, prince of Transylvania. The dedication can be found after the title page and before the text of the dialogue about Religion. It addresses the prince as the benign patron of the Hungarian nation gathered in the ‘mother church’. Prince Bethlen was thus portrayed as the living Calvinist saintly ruler of Transylvania.

The dedication thus contains a response to Pázmány’s allegory and the Catholic ideas that it represents. Szenci Molnár describes the history of Hungary from a Calvinist point of view, which can be understood as a reaction to the work of Magyari, Pázmány and Révay. According to Szenci Molnár, Bethlen is the defender (patron) of the Hungarian nation congregated in the Church. Providence has led the nation out of darkness into the light of the True Religion, just as it did the people of Israel. When the Hungarian nation had been led out of Scythia there ensued a period of darkness, in which the Catholic Church tried to delude them with images of the Blessed Virgin, holy kings and other saints. When the books of the great reformed churchmen such as Zwingli and Luther reached Hungary the nation emerged from the dark. Calvin’s *Institutio*, translated by Szenci Molnár, is a gift of God, will edify the holy Church and mount yet another attack on the kingdom of the devil.

The addition of the image and the dialogue about True Religion to Calvin’s principal work also contains a political message.

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139 Ibidem, A2-A3.
about Hungary and Transylvania, which again fits into the frame of European confessional Calvinist thought. The author wanted to show by means of his allegory that the destiny of the Calvinist community in the Hungarian-speaking territories was closely connected with that of Calvinism elsewhere in the world. The very publication of this book is at the same time a reflection of Calvinist solidarity, as many Calvinists all over Europe supported its translation and printing. Szenci Molnár expresses special thanks for the support of the Dutch Calvinists for the realisation of this work. These words of gratitude also show the close relations between Dutch and Hungarian Calvinists at that time.

The allegory of the Stadhouder of Orange (1624)

I have already stated that the use of the image of True Religion was widespread in the Dutch Republic at the beginning of the 17th century. This was especially true in the period when the *Institutio* was issued. As stated, the image of True Religion was used many times as a part of an allegorical composition about the Calvinist virtues of the Dutch Republic. All of these images legitimate the authority of the Dutch Stadhouder as a true Calvinist prince and a leader of the Calvinist nation. We must bear in mind that the Stadhouder was not a sovereign ruler of the country, though he did play an important symbolic role in the political life of the Republic. He was in the service of the States of the Staten-Generaal. Given that his responsibilities were chiefly military in nature, he was also closely involved in shaping the Republic’s foreign policy and maintaining contacts with other states. This, and his personal authority based on successful military campaigns, gave a Stadhouder an almost sovereign position in the Dutch republic.

In the period 1609-1618, moreover, the image of True Religion in combination with the image of the True Prince served in the political and religious conflict between the Arminians and the orthodox Calvinists. Prince Maurice of Orange was depicted as the personification of a “Living Saint”, because of his support for the Calvinist cause. The Dutch Republic was depicted as the promised land of the Dutch, which prospered because of their adherence to the True Religion of Calvinism.
The most striking Dutch allegorical composition with the image of True Religion was published in 1624, the same year as Szenci Molnár’s translation. This famous allegory is about Stadhouder Prince Maurice of Orange in his symbolic role as the ideal Calvinist ruler of the Dutch Republic.\textsuperscript{140} (See image 12.) It was printed on a large sheet of paper, the so-called ‘imperiaal’ (77 by 44 cm.), so that it could be hung on a wall.\textsuperscript{141} The composition was designed and executed by the Dutch artist Adrianus van Nieuwelandt (1586-1658) and engraved by the Dutch printmaker Simon van de Passe (1595-1647). The image was accompanied by a verse from the famous Dutch poet Daniel Heinsius (1580-1655). We have no information about who printed this unusually large print.

Prince Maurice is portrayed as the defender of freedom and religion for the Dutch Republic and its allies. He is shown in the centre, seat on a draped pedestal. Above him two angels sound trumpets and hold a wreath between them, and on either side of him are him Libertas (freedom) and Religio (a personification of Religion). The female personifications of the prosperity of the United Provinces (Trade, justice, Wisdom and Victory) are set at his feet. Native Americans and aboriginal inhabitants of the Dutch East Indies stand next to and behind the figure of Liberty on the left. These people were liberated from the Spanish yoke by the Dutch, according to Dutch propaganda of that time.\textsuperscript{142} A person with a turban on his head stands next to the figure of Religion. A man dressed as a Hungarian is placed between Religion and the Ottoman. He has a hand on the Ottoman’s shoulder and seems to hide behind him. The Hungarian looks very similar to certain contemporary Dutch engravings of Prince Gábor Bethlen, except that the Hungarian figure lacks a beard, which was a conspicuous feature of the Transylvanian prince.

The Dutch allegorical composition thus expresses the idea that the “living saint” Prince Maurice protects the Calvinist religion of the Hungarians in Transylvania through the relationships of the Dutch with the Ottomans. This notion reflects Dutch diplomatic policy towards the Ottomans, as can be read in the diplomatic

\textsuperscript{140} Liberum Belgium, Amsterdam, Rijksmuseum, RP-P-OB-76.980.
\textsuperscript{142} Schmidt, B.: Innocence Abroad op. cit. 74.
letters of Cornelis Haga, the Dutch envoy in Constantinople. This image of the Hungarians was propagated for at least the next fifty years, as this popular print of van de Passe’s was re-used at least twice. The publisher Cornelis Danckerts re-issued it once to portray Stadhouder Frederick Henry in 1628 and again to celebrate King William III of Orange in 1672. The background remained the same in both prints, only the face of the ruler was adapted.

The allegory of the Kingdom of Hungary (1665)

A rich allegory with a similar composition as the Dutch, but with a quite different meaning, was used as a title page of a book on the history of Hungary in 1665. (See image 13.) The work contains a continuation of the historical work of Hieronymus Ortelius, written by historiographer Martin Meyer (ca. 1630 - ca. 1670). Unfortunately, we do not know the name of the inventor, or the engraver of this work, although we can assume it must have been a German artist. We can state that it must have been influenced by the engraving of the holy crown in the second edition of the work of Révay on the holy crown of Hungary in 1652 and/or the posthumous publication of a work of the same author on the Hungarian monarchy and the holy crown in 1659. These prints were issued in Vienna and Frankfurt and both well known into Europe. In both works reappear the image of the crown. Although it was made 40 years later then the Dutch allegory, it is still useful to describe it here, as it can be considered as a Habsburg (Hungarian) Catholic mirror of the Dutch Calvinist allegorical composition.

The centre of the allegory is formed by the holy crown of Hungary, which is held aloft by a personification of Religion on the left and of Concord on the right. Under the crown, two groups of people are seen. One consists of members of heathen nations,

143 Liberum Belgium, Rijksmuseum, RP-P-OB-81.349.
146 Péter Révay: De Monarchia et Sacra Corona Regni Hvngariae Centuriae Septem. Francofurti 1659. RMK III. 2058.
the other of Christians. At the front of the Christian group a Hun-
garian, sword in his hand, defends Christianity (represented by
Austrians, French and others) against the heathens. An Ottoman
figure stands in front of the Hungarian leading a group of heathen
and tries to lure the Hungarian to the other side. He raises his
finger, as if he setting out an argument to persuade him. An Aust-
rian figure defends the symbolic Hungarian with a shield, whi-
ch he holds above him. Behind the Ottoman other people from
various cultures are visible, such as a Tartar with drawn sword,
and a native American. Beneath this scene a Hungarian battlefield
is visible, flanked by Father Time and a personification of Glory.
This allegory therefore depicts the influence of Providence on the
outcome of the war against the Turks in Europe. If Hungary stays
at the Catholic front and remains true to its crown and the ideas
it represents, it will be liberated from the Ottomans with help of
Austria.

Religion for the Christian Samaritans

The figure of Religion was once more portrayed in a similar fashi-
on to Szenci Molnár’s in a Hungarian translation of a poem with
the title Religion for the Christian Samaritans. It was a part of
a manuscript collection of poems and engravings about the main
actors of the Thirty Years War. This text was a translation of the
work of the German humanist Johann Joachim Rusdorf (1589-
1640), who was a diplomat of the Elector Palatine Frederick V,
and who died in exile in The Hague. The Latin text was printed
several times to support Rusdorf’s diplomatic efforts in the Cal-
vinist circles of Europe. It is not sure who was responsible for this
translation, but it must have been made in the court circle that
surrounded Prince György Rákóczi I of Transylvania (1593-1648)
between 1629 and 1638.

The original goal of the Latin editions of Rusdorf’s work was to
win the hearts and minds of the Protestant politicians of Europe
to unite against the Catholic Habsburgs for the common cause

147 Religio Ad Samaritános Christiános. OSZK Oct. Hung. 69. Published in: A harmincéves háború op. cit. 56-158.
148 Johann Russdorf: Elegidia et poematia epidictica uná Cum ad vivum expressis
during the Thirty Years’ War (1618-1648). The Hungarian translation was made in the circles of students and scholars who had studied abroad, in order to regain support for the Prince of Transylvania. The image of Religion again changes its appearance in this verse. The figure of Religio complains about the inconstancy of the Christians and compares it with the colours of a chameleon. According to Sándor Fazekas and Levente Juhász, the political message of the verse is directed against the Lutherans of Europe, who deserted the Calvinists in their fight against the Catholics.\footnote{Fazekas, S. - Juhász, L.: Ezerszínű kaméleon. op. cit. 280-282; Fazekas, S.: „A soknyelvű tolmács” op. cit.; A harmincéves háború op. cit. 184-185.}

If, however, we compare this verse to the other poems at the back of this work, it also seems that the author wanted to strengthen the bond between the Dutch and Hungarian Calvinists. The collection also contains a poem about Stadhouder Frederic Henry of Orange. In a poem verse which precedes the poem about Religion, the Dutch are presented as the protectors of Calvinist Europe, the only people in Europe who stand up against the Catholic danger. We can thus consider this work to be similar to the allegory of the aforementioned engraving by Simon van de Passe (1624), but this time in written form and translated into Hungarian.

The famous Dutch politician, diplomat, spy and very cynical historian Lieuwe Aitzema (1600-1669) wrote the following lines about the propaganda war in Europe between the Catholics and Protestants during the Thirty Years’ War: “Men bevocht den Vijande niet alleen met Schepen te Water / maer ook met allerhande Poesijen, ghedichten / figuyren / en Ambachten te Lande”.\footnote{Lieuwe van Aitzema: Saken van Staet en Oorlogh. Vol. III. Den Haag, 1669. 781.} (The enemy was fought not only with ships at sea, but also with all kind of verses, poems, allegories and other works of art on land.) The image of True Religion and its text served well as a powerful weapon against the Catholic enemy in the hands of Szenci Molnár. As Mihály Imre has stated, Szenci Molnár knew the possibilities of images and of communication through iconographic language and made the greatest use of these.\footnote{Bitskey, I.: Hitviták op. cit. 217-225. Imre, M.: „Úton járásnak megírása” op. cit. 36.} The image of True Religion served well as the powerful bond between the Calvinists in the Dutch Republic and Germany, and those in Hungary and Transylvania.
3. Early modern cultural diplomacy between the Dutch and Hungarians in terms of True Religion

Pieter Cornelisz. Brederode as the agent of the Dutch

Szenci Molnár tried to spread a positive image of Hungary, the Hungarians and their culture in Calvinist Europe through his works, deeds and contacts. He also wanted to show that the Hungarian Calvinist Church was a part of European Calvinist culture. The publication of the image of True Religion was an important way to fulfil these goals. Another way to support the Calvinist cause in Hungary and Transylvania was his effort to play an important key role in the early-modern Protestant information networks or the *respublica litteraria* in Europe. To understand the background of the image of True religion and how it was used to promote the Calvinist cause of Hungary in Europe, we must focus on the close relation between Szenci Molnár and the envoy of the Dutch Staten-Generaal in the German countries, Pieter Cornelisz. Brederode. (See image 14.)

Brederode was born in The Hague in 1558 or 1559 as the son of the wealthy tinsmith Cornelis Sybrantszoon van Brederode. The members of this family proudly bore the well-known aristocratic name ‘Brederode’, and used the armorial bearings of this family, alluding to their (disputed) descent from a bastard. Pieter’s father was a member of the party of the ‘Geuzen’ (Beggars), a nickname for the group of Dutch who revolted against the Spanish rule in the Netherlands. Because of his successful political activities during the Dutch Revolt, Cornelis acquired friends in high circles and even became major of The Hague, the centre of Dutch politics. Brederode was enrolled on 9 May 1578 at the recently foun-

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152 Ibidem, 203.
ded University of Leiden. Two years later he left for Switzerland, where he studied in Geneva from 1580 to 1586 as a student of the famous jurist Dionysius Gothofredus (1549-1622). Brederode himself taught at the University of Basel from 1591 to 1593. His successful career as a writer of law books began during his study years in Geneva.\footnote{For an overview of the various works and prints: Feenstra, R.: Pieter Cornelisz. op. cit. 449-458.}

Brederode's academic career came to an end in 1595, when he entered politics and became a diplomat by profession. In that year, he moved to Paris and married Marie Guerreau, the daughter of a sister of the said Gothofredus.\footnote{Ibidem, 437-440.} He also entered the service of Cathérine de Bourbon, the Protestant sister of the king of France, as her counsellor. In that same year, he offered his services to the States of Holland, who accepted his offer. His first task he received from Prince Maurice, who asked him to arrange certain matters in the principality of Orange. Brederode performed this task to the complete satisfaction of the prince. After that he entered the service of the States General on 17 October 1602 as diplomatic agent in the German countries in the city of Heidelberg and carried out this mission for more than thirty years, until his death in 1637. At first, from 1604, he lived in Neu-Hanau, a city where many Dutch refugees took exile. After 1610 he bought a house in Heidelberg, where Szenci Molnár lived from 1619.

As agent of the Dutch in Germany, Brederode became a crucial figure for the Dutch Republic in the early-modern distribution system of information, power, services and products in the Protestant diplomatic network in Central Europe. His task was to justify to the Protestant Electors and Princes, counts, lords and imperial cities the Dutch revolt against Spain: this was written in his instructions.\footnote{Resolutionen der Generalstaaten 1576–1625: Resolutionen der Generalstaaten 1576 - 1625: niederländische Regesten zur späten Hansegeschichte. Karl-Klaus Weber hrsg. Norderstedt 2004. 57–58} The main goal of this propaganda was to obtain financial support for the war from the Protestant German aristocrats and Estates. Brederode was quite successful in this, and received 229,000 guilders from the princes in 1605 alone. For the sake of comparison, in the second half of the 16th century the entire assembly of the Holy Roman Empire paid around half a million Rhenish flor-
ins annually for the defence of the eastern border of the Habsburg Monarchy, which stretched from the today border of Slovakia and Ukraine to the Adriatic Coast, against the Ottomans in Hungary and Croatia. This sum shows us not only us the importance that the princes attached to the outcome of the war in the Netherlands, but perhaps also serves as proof of Brederode's skills as a fundraiser and as propagandist of the Dutch Revolt.

Brederode's outlook, which legitimated his diplomatic activities, was very much akin to that of Szenci Molnár. Behind the political crises and military conflicts in the Netherlands and the rest of Europe lay nothing less then the eschatological struggle between Christ and Antichrist, between the forces of good and evil, the children of light and darkness, as prophesied in the Book of Revelation of the New Testament. In combination with political activism, typical of many Protestant rulers and their counsellors in the time of Brederode and Szenci Molnár, this eschatological interpretation resulted in a widespread attitude that Heinz Schilling termed "confessional fundamentalism". This perspective was characterised by two main features: its unshakable self-assurance that it was definitely on the right or true side; its activism, stemming from the conviction that salvation was at stake and that consequently in this last battle the children of God had to fight Antichrist by all means, whatever the secular costs. Brederode's writings, just like those of the above-mentioned Van Meteren, were shaped by a decidedly confessionalist perception of power relations and lines in Europe. He constantly pushed the theme of confession to the very heart of his negotiations and writings. His aim was to confront international

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159 Ibidem, 77-78

Catholicism, which the Protestant princes and states were increasingly finding a threat to their existence. To cope with this danger, he emphatically called for a Protestant counter-alliance, one that would include all Protestant countries from all corners of Europe and to which the pope and Spain would be the Antichrist and a common enemy.

Brederode and the Bocskai Revolt (1604-1606)

From this confessional point of view it is not surprising that Brederode became interested in the revolt against the Habsburg king in Hungary and Transylvania after 1604. As early as that year he sent a missive to the Staten-Generaal in The Hague with information received from Prague about the revolt in Hungary and Transylvania. On 9 April 1605 he wrote from Frankfurt that he had received some very important documents on the Hungarian revolt, although these have not been preserved in the Dutch State Archive. Because of the amount of information about Hungary and Transylvania which Brederode sent to the Hague it is very likely that he was already in contact with Hungarians from Heidelberg or Hanau at that time, perhaps even with Szenci Molnár.

Brederode became directly involved with Bocskai’s diplomatic efforts at the beginning of 1606, shortly before the broadsheet on True Religion was published. János Bocatius, Bocskai’s envoy, had a meeting (with Brederode’s help) with the Friedrich IV Elec-

161 Nationaal Archief, Den Haag, Staten-Generaal [Hereafter: NL-HaNANL-HaNA], nummer toegang 1.01.02, inventarisnummer 6016 Lias Duitsland 6016. (1602-1613) (Prague, 20 November 1604)
162 Pieter Brederode to the Staten Generaal, Frankfurt, 9 April 1605, NL-HaNA, 1.01.02, inv. 6016. Lias Duitsland 6016. (1602-1613).
tor Palatine in Heidelberg in the February of that year. Bocatius (Johann Bock, 1569-1621), born in Vetschau in Lower Lusatia of a Sorbian mother and a German father, was the most prominent humanist writer and poet of the part of Hungary under Habsburg rule. He was a good friend of Szenci Molnár, as we know from Molnár’s diary, his correspondence and other sources. Bocatius studied in Dresden and Wittenberg and was one of the best students of his year. In 1596 he was made poeta laureatus caesareus (imperial poet laureate) by Rudolf II and was ennobled by him in 1598 at the request of Archduke Maximilian of Austria and some Hungarian aristocrats. He went to Hungary for the first time only in 1590 and settled permanently in the city of Eperjes in 1593. As a famous teacher of rhetoric at the town school in Eperjes and later Kassa (Košice, now in Slovakia). He joined the Bocskai Revolt in his official capacity as mayor of Kassa. He played an important role as court historian and propagandist of the Hungarian Prince in Europe. In this sense, he had a similar function to Brederode’s, only for a certain mission in a short period.

The first diplomatic effort of the Netherlands in favour of the Protestant Hungarians has remained unknown to this day, as Brederode seems not to have reported it to the Staten-Generaal in the Netherlands. (We have to note here that there is little material on Brederode left in the Dutch National Archives from the period 1606–1612.) His only reference to this meeting comes in a letter to a German secretary of the Count of Nassau, in which he wrote that he was involved with the affairs of Hungary which were “quite important for the conservation of the Church of God.” We have,
however, a detailed account of Bocatius’s meeting with the Dutch envoy, preserved in his memoirs and other documents related to him.\textsuperscript{168} Later he stayed in Brederode’s house in Hanau for three days in February 1606, as he wrote in his memoirs.\textsuperscript{169} Meanwhile he also discussed with his host the political situation in Hungary and the political documents which he carried with him.\textsuperscript{170}

Unfortunately, this first Hungarian-Dutch cooperation did not have a happy ending. Bocatius was captured by Habsburg spies when returning home to Hungary. The agent of the Hungarians was interrogated by the emperors’ men, all his possessions were confiscated and he was thrown into prison in Prague castle for many years. During the interrogation on 3 February 1606, a student travelling with Bocatius was asked what the envoy had discussed with Brederode, but unfortunately for later historians did not reveal this information.\textsuperscript{171} When he was free again Bocatius published a collection of short panegyrics in Latin, in which he thanked all the people who helped him in the last years to be released from prison.\textsuperscript{172} One of these he devoted to Brederode.\textsuperscript{173}

Bocatius received from Brederode not only a safe place to rest, but also some gifts. When he was caught by the emperor’s men, the secretary Philippus Rust made a detailed inventory of Bocatius’s possessions.

\textsuperscript{168} (…) Qui me Haidelbergiae, post Hannoviae hospes habebas (…). \textit{Bocatius, I: Hexasticha Votiva} op. cit.


\textsuperscript{170} Ibidem. 120.


\textsuperscript{172} \textit{Bocatius, I:} Hexasticha votiva op. cit.

It is remarkable how many books, letters and other papers this Hungarian diplomatic agent had in his carriage on the way home. Glancing at the list of hundreds of items, we see that most space is taken up by texts and images on a confessional theme. It is also noteworthy that many of the items on the list, such as books, maps and prints, originated in the Netherlands or had a Dutch theme.

The Dutch propaganda material from Bocatius’s luggage was similar in outlook and ideological content to what Szenci Molnár tried to spread in the German lands about the Bocskai revolt. Bocatius brought home Dutch political apologia, allegorical images of the Dutch Stadhouder in combination with texts, and other items consisting of images and texts in which political messages were communicated.

We shall now look at the items more closely. The first item in Bocatius’s _runden Wadtsack_ which strikes our attention is an anonymous handwritten pamphlet with a strong confessional theme. This text, written by Brederode, is about the need to continue the war against Spain instead of making peace, as it is a holy war against the Catholics for the sake of the true Protestant religion. It is noteworthy that at the very time that this text was written, or perhaps had already been distributed in manuscript form, the Spanish ambassador complained to the French king ‘that the Dutch justify their revolt as a defence of religion, although it is nothing but a war of the state disguised as a religious war for the sake of those engaged in it’.

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177 “(...) que la guerre des Pais-Bas ne se faisoit pour la religion, que c’estoit une pure guerre d’estat, covertue du masque de la religion, pour favorider les parties qui la faisoit (...).” Entrevue du Roi de France avec l’Ambassadeur d’Espagne, September 1605. in: Archives ou correspondance op. cit. 362.
Brederode seeks the continued support of the German Estates and princes for the Dutch struggle against the Catholic Habsburg dynasty. According to him, the Catholics are the main threat to the Protestant Respublica Christiana and the true Protestant religion itself, and must not be appeased either in the Netherlands or elsewhere. He sees the Protestant kings and princes as defenders of True Religion against the attacks of the pope and the Catholic powers. It is striking that this pamphlet, which circulated widely both in manuscript form and in print, was written not only for the German Protestants, but was also directed to an audience in Brederode’s homeland. Just like Szenci Molnár, he tried to convince his fellow countrymen and the rest of the Protestant world at the same time.

The other items underlined and elaborated the political message of the pamphlet. Some items served to promote the image of Prince Maurice of Orange in his role as the ideal protestant ruler and the defender of the True Religion in the Netherlands. Three copies of a printed song in German about Prince Maurice were found in Bocatius’s bag. These propaganda songs were published in Heidelberg around 1606, probably by order of Brederode, and showed an image of Prince Maurice in armour. As there were at least two variants of this print, there could have been three identical versions or two or three different ones on Bocatius’s inventory. The words of these songs were re-workings of the popular late sixteenth-century song about William of Orange titled Wilhelmus, which even became the Dutch national anthem in the twentieth century. This combination of an image and a text which could even be sung aloud was an excellent way of spreading the ideological message of the Dutch abroad. The text could have been sung at markets or on squares by news-readers or at home with friends and family. The Hungarians followed a similar propaganda strategy at home: a song about Prince Bocskai was printed in Hungary in 1605.

Other items which can be related to the confessional message about the Dutch Stadhouder and the religious war in the Nether-

179 Ein new undt Christlich Liedt Maurito Graven von Nafsaw. S.n., [1608].
180 Joannes S. Debrecenis: Militaris congratulatio Comitatus Bihariensis: Ad Ilustrissimum Principem et Dominum, Dn. Stephanum Botskai de Kis Maria... Debrecen, 1605
lands were found in a large black chest in Bocatius’ carriage. Bocatius was carrying several maps of Dutch towns and areas with him. These can be identified as propaganda prints (‘historieprenten’) of famous Dutch victories by Prince Maurice, won between 1599 and 1604. A map of Grave, a tiny fortified town in the east of the Netherlands, refers to a battle which was won by Maurice on 2 September 1602. Another one is a huge broadsheet on the siege of the river island Bommel in 1599 with an engraving showing an aerial views of Bommel and various troop formations and fortifications. It was issued in 1600 in Amsterdam. The last one is an allegorical image of the successful siege of Sluys, a port in Flanders, in 1604. This was Maurice’s last military victory and the acme of his military career. The goal of the campaign waged by Maurice and the Staten-Generaal against the Spanish king was to protect “True Religion”, as was stated in the explanation to the reader on the map. Other similar items consisted of Latin poetry by Hugo de Groot (Grotius) on confessional themes. Grotius had already sent similar material to the famous French historian Jacques Auguste de Thou (Thuanus, 1553-


182 ‘Abunterfeitunge der Starcken Stadt Grave.’ ibidem, 478.

183 ‘Ein grosse Mappa, quae inscribitur: Tabula Topographica, in qua pars magna insulae Bommeliae etc.; ibidem. = Tabula Topographica in qua, pars magna insulae Bommeliae, una cum circnmiacentibus Brabantiae; et Bataviae pagis; née non insula Vorenia accurate describuntur In qua Videre est; etc. [1599]


185 Warachtige afbeelding van de beleghering van de wiit vermaerde stercke stad van Sluys. (1604) Rijksmuseum Amsterdam, RP-P-OB-80.656.
1617) so he could use it to write his historical work. This confessional history book was also in Bocatius’s possession.

Bocatius stayed only three days with Brederode, according to his account. This does not seem much time to collect this huge amount of books, pamphlets, documents and engravings, of some of which Bocatius even had more than fifteen identical copies. It is very likely that this large amount of material with a confessional theme had been prepared beforehand by Brederode with help of a Hungarian acquaintance or a Hungarian student. It must have been selected with the ideological needs of the Hungarians and Brederode’s propagandic goals in mind. Besides this, some items represent Bocatius’s personal interests as a humanist writer in Latin: there were also works of famous Dutch poets, such as the political poetry of Hugo de Groot (Grotius, 1583-1645) and the love poetry of Daniel Heinsius (1580-1655).

Albert Szenci Molnár and Brederode

Brederode continued to support the Protestants in Hungary and Transylvania after 1606, but his attention now shifted to the interests of the Calvinists in these territories. From now on he openly supported the Hungarian Calvinists and reported the results of this support at home. This may be explained by the change of his role after the start of the Twelve Years’ Truce between Spain and the Netherlands and the recognition of the Dutch Republic as an


188 ‘Zwey exemplaria in 4-to gedruckt und ungebunden undt hatt jedes 2 Pogenn intituliret Hugeiani Grotii Batavi, Pontifex Romanus; Rex Galliarum; Rex Hispaniarum; Albertus Cardinalis; Regina Angiae; Ordines Foederati. Ex Officina Plantiniana anno 1599.’ II/B Inventaria 2-6 op. cit. 473. = Hugeiani Grotii Batavi [Hugo Grotius]: Pontifex Romanus, Rex Galliarum, Rex Hispaniarum, Albertus cardinalis, Regina Angiae, Ordines Federati. Ex Officina Plantiniana, Apud Christophorum Raphelengium, Academiae Lugduno-Batavae Typographium. Lugdunum Batavorum [Leiden] 1598.
independent state in 1609. Brederode was no longer an envoy of the Dutch rebels any more, but from now he could present himself as the agent of the Republic.

Brederode became one of the main supporters of Szenci Molnár’s intellectual activities towards the spread of Calvinism in Hungary and Transylvania, subsidising several of his important publications. The first was a Hungarian translation of a Calvinist Bible, of which 1,500 copies were printed in 1608 with the financial support of Prince Maurice of Hesse and Brederode himself. This was the second translation to appear and spread widely – the Károlyi Bible had appeared in 1590, the Heltai Bible (1561) was not spread widely – and became one of the principle instruments of the spread of the Calvinist faith in Transylvania and Hungary. It was soon followed by a second, revised, edition in 1612. Szenci Molnár’s most controversial work, which Brederode also supported, was the already mentioned Appendix to Jubileus esz-tendei prédikáció (A Sermon for Jubilee Year), published in 1618. The political message of this work was quite similar to the previously mentioned pamphlet which Brederode himself had published anonymously in 1608 and which Bocatius had tried to bring home. The last work supported by Brederode was a trilingual lexicon (Latin, Greek and Hungarian), which was published in Heidelberg in 1621.

Brederode’s efforts were mirrored by the growing Dutch interest in the fate of the Calvinists in the east. In the wake of the Thirty Years’ War the Dutch paid greater polemical attention to Hungary and Transylvania, which now appeared to be the central battlefield where the outcome of the conflict between Catholics and Protestants in Europe would be decided. An important milestone in confessional thinking on Hungary and Transylvania was the translation into Dutch of Hieronymus Ortelius’ History

189 Sibeth, U.: Gesandter op. cit. 22-23.
of Hungary (1619). The Dutch translator and Calvinist preacher Petrus Neander stated in the foreword that God's plan for the Dutch people could be understood by studying the recent history of Hungary. He described his book also as a mirror of princes for the Stadhouder Maurice of Orange. The Dutch prince must follow the example of the Transylvanian princes Bocskai and Bethlen, who defended the religion and freedom of their people against the papist devil. The Hungarian princes were thus presented as ideal Calvinist rulers and defenders of True Religion.

Szenci Molnár served as an important information broker in Germany about current political events in Hungary and Transylvania. He provided news and information to the key figures of the Protestant Respublica litteraria, such as the Dutch agent Brederode, the French agent Jacques Bongars, Georg Michael Lingelsheim (Counsellor to the Elector Palatine in Heidelberg) and later Ludwig Camerarius (chancellor of the Czech king in The Hague) and others. This information was distributed by them through their own channels to every corner of the Protestant world. Molnár received this information about Hungary from members of his own network of informants, such as Bocatius, and from the visiting Calvinist students who travelled to Germany and the Netherlands. He also served as an informant for Hungarians living in Hungary and Transylvania: it is perhaps also thanks to him that so many Hungarian students went to the Netherlands to study.

Hieronymus Ortelius: De chronycke. van Hungarië ofte. Warachtige beschryvinghe van alle de vreeslicke oorlogen ende Veltslagen tusschen de Turckē ende christen princen. Amsterdam 1619.

Ibidem, fol. iij.


We can see how information went through these channels by observing the transmission of the news of a Catholic attack on the Calvinist Prince Gábor Báthori in the Principality of Transylvania in 1610.\(^{198}\) This uprising was led by the Catholic aristocrat István Kendi, whose goal – which was not achieved – was the re-establishment of the position of the Catholic faith in Transylvania. After that the Hungarian poet János Szappanos Debreceni, former court historian to Bocskai, wrote a long poem in Hungarian about this event. Szenci Molnár translated this text into Latin and sent it to Brederode on 25 August 1610, as he noted in his diary.\(^{199}\) Either he or Brederode then sent this manuscript to Bongars in Bern, where it is still in his former library. This information aided the network in their assessment of the advance of the Catholic threat in the East.

The same happened in the Catholic camp, as for example the Habsburg court in Brussels was kept well up to date about the political developments regarding the Protestants in Hungary and Transylvania.\(^{200}\) The vast stream of Dutch information about Hungary and Transylvania with a confessional theme from the north was countered by anti-Calvinist prints inspired by the Habsburg propaganda from the Southern Netherlands. The Antwerp printer Abraham Verhoeven (1575-1652) published newsletters, broadsheets and other propaganda material from the Catholic Habsburg point of view almost weekly from 1605.\(^{201}\) In 1620 he received a licence to deliver news about (among other countries) Hungary.\(^{202}\) Indeed, Verhoeven paid regular and detailed attention to Hungary and Transylvania and often even illustrated this news. The purpose of these newspapers was not only to promote the cause of the Habsburg dynasty and the Catholics in Central-Europe, but also to attract young Flemish and Walloon soldiers to take up

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\(^{201}\) Stéphane Brabant: *L'imprimeur Abraham Verhoeven (1575-1652) et les débuts de la presse “belge”*. Paris et Bruxelles 2009.

\(^{202}\) Ibidem, 281. (28 January 1620)
arms against the Protestants in the east, as happened earlier during the Bocskai revolt. Another similar piece of war propaganda was a work in verse about the brave deeds of South Netherlands soldiers against the Protestants. The confessional war in Central Europe had become a part of everyday life in the northern and southern parts of the Low Countries.

The idea of a close link between political events in Transylvania and the Netherlands became one of the pillars of the Dutch-Ottoman diplomatic contacts at the beginning of the 17th century. This began with the appointment in 1612 of Cornelis Haga as the first Dutch envoy in Constantinople. Brederode was influential in the development of Dutch-Ottoman relations, as we can read in the reports which he sent to the Dutch Staten-Generaal. According to the content of Haga’s instructions, the destiny of the Dutch Republic was closely connected to Ottoman and Habsburg policies in Hungary and Transylvania. His mission was to keep the Habsburgs tied down in Hungary and Transylvania so that fewer Habsburg soldiers and supplies would be available for a future offensive against the Dutch Republic. Haga conducted this programme by gaining support at the Ottoman court in Constantinople for the policies of the princes of Transylvania, primarily those of Prince Gábor Bethlen (1580-1629) after he came to the throne in 1613.

According to his instructions, Haga had to send all relevant information about political developments in Eastern Europe to the Staten-Generaal in The Hague, just as Brederode had. Further, Haga also actively promoted the dissemination of this information to the Dutch public, just as Brederode had done before him. In 1620 the theologian William Baudartius continued the previ-
ously mentioned history of Van Meteren, based on his collection of political treatises, pamphlets, newspapers and the information that he received from Haga. If, however, we look more closely at the content of the missives that Haga sent to The Hague and the work of Baudartius and Van Wassenaer, it turns out that Haga had in fact transmitted the propaganda of the Transylvanian court to the Dutch Republic. Since the political goals of the prince of Transylvania were in keeping with his instructions from the Staten-Generaal, Haga presented himself in the Netherlands as one of the advocates and spokesmen of Transylvanian interests in Constantinople. The Calvinist political message of the Transylvanian court was heard in the heart of European diplomacy through the diplomatic letters of Haga and Brederode.

Brederode’s role as information broker on behalf of the Hungarian Calvinists changed after the Siege of Heidelberg in 1622. If we compare the content of the reports of Brederode and Haga on information about Hungary and Transylvania, we can see that after 1622 more information about Hungary and Transylvania reached the Republic from Constantinople than from Hanau or Heidelberg. This development led also to a change of attitude towards Hungary and Transylvania in the Republic, as can be observed from the literature published at that time. In 1623, Van Wassenaer published an expanded version in Dutch of Hieronymus Ortelius’ History of Hungary, originally issued in 1613.

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tion was published again with a different title page, but exactly the same content, which reads “Turkish Chronicle” in Dutch. What happened in Hungary and Transylvania could sell well as Ottoman History in the Netherlands. The image of the Ottoman Empire was already merged with that of Hungary and Transylvania, thanks to the political background of Dutch diplomacy in Constantinople. We have already observed a similar development in the 1624 allegory of Prince Maurice with the Hungarian and the Ottoman figures, described above.

As we have seen, the common cause of True Religion created strong ties among the members of the Calvinist respublica litteraria. Szenci Molnár fled to Hanau after the Siege of Heidelberg in 1622. He was tortured after the Catholic troops invaded the city. He lost his house and library. Also the house and Brederode’s famous book collection was lost forever after the fall of Heidelberg. Szenci Molnár then went to the Netherlands in the summer of 1623, where he visited Leiden, The Hague, Harderwijk, Rotterdam, Dordrecht and Utrecht, and received many gifts. During his stay in Leiden in 1623 he received from the preacher Festus Hommius a catechism written by Marnix van St. Aldegonde, which he translated into Hungarian; it was published in Kassa in 1625, but unfortunately no copy has come down to us. This was his last work to have a connection with the Netherlands.

Szenci Molnár made many Dutch friends during his stay, but he also still enjoyed a close friendship with Brederode. The Dutch envoy did not have children, but he stood as godfather to one of Szenci Molnár’s foster-daughters, Magdalena Vietor. The girl even lived for a while in Brederode’s house, according to a letter from Szenci Molnár to Ludwig Camerarius. dated 3 March 1624. In

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212 Dézsi, L.: Szenczi Molnár op. cit. 86


the same letter, Szenci Molnár wrote that he was going move to Transylvania to serve Bethlen. He also wrote about the translation of the *Institutio* which he was finishing, and his plans to travel to the Netherlands again, for which he wished to request a grant from the Staten Generaal.\textsuperscript{215}

The only work of Szenci Molnár’s which has ever been translated into Dutch is his collection of writings *Analecta aenigmatica*.\textsuperscript{216} It was added in 1608 to a new edition of the already existing and quite popular work of the German preacher Johan Heidfeld titled *Sphinx philosophica*.\textsuperscript{217} Heidfeld’s book was a collection of entertaining riddles taken from classical and early-modern literature, adapted to fit into the Protestant ideological framework. The edition of 1608 was translated from Latin into Dutch by Pieter Jacobi and appeared in 1612.\textsuperscript{218} It was reprinted in 1627 and 1658.\textsuperscript{219} These three Dutch editions and the five Latin editions in Germany make this the most popular work that Szenci Molnár wrote during his lifetime.

Szenci Molnár returned to Hungary for good in 1625 at the invitation of Prince Gábor Bethlen. He died in Kolozsvár in Transylvania, now Cluj in Romania, on 17 January 1634.

\begin{flushright}
\textsuperscript{215} Ibidem, 625.
\textsuperscript{217} Albert Szenci Molnár: Analecta aenigmatica, ab ornatissimo viro, dn. Alberto Molnaro Ungaro authori nuper admodum transmissa, quae huc sub calcem collocari necesse fuit, cum serius reddita essent, quam ut quodque suae classi ac tribui adscribi potuisset, operis typographicis iam in excudendo libro occupatis. In: Joannes Heidfeldius: Quintum renata, renovata, ac aliquanto ornatius etiam, quam nuper, exculta Sphinx theologico-philosophica : promens ac proponens pia, erudita, ac arguta aenigmata sive scrupos, ex variis & quamplurimis, tum sacris tum profanis authoribus sedulo comportatos, qui mirifice faciunt ad comparandam sapientiam, ad exercenda & acuada liberalia ingenia, ad formanda iudicia ingenuamque delectationem philologorum omnium. Herbornae Nassoviorum 1608. 713-731. RMK III. 6118.
\end{flushright}
The story of the Image of True Religion shows us in a nutshell that the Low Countries played an important role in the early modern era as a crossroads for religious and political ideas and images, serving as an intermediary between different parts of the world, including Hungary and Transylvania. One of the most important travellers on these crossroads was Szenci Molnár, a wandering scholar and one of the foremost intermediaries between the Dutch and the Hungarians. His work gives us testimony for the relative openness of the Calvinist culture in Hungary and Transylvania to intellectual influences from abroad. The only surviving copy of Szenci Molnár’s print of the Picture of True Religion in the Rijksmuseum is a visible and tangible witness of the fertile and rich intellectual contacts between the Dutch, Flemish and Hungarians in the early modern period.
**1. melléklet** Az Igaz Vallás Beza általi (1580), Wierix/Baltens általi (1576 után) és Custos/Szenci Molnár általi (1606) ábrázolásainak összehasonlítása / Appendix 1. Comparison between the depictions of True Religion by Beza (1580), Wierix/Baltens (1606) and Custos/Szenci Molnár (1606)

<table>
<thead>
<tr>
<th>Beza, 1561 (1580)*</th>
<th>Wierix/Baltens, 1576</th>
<th>Custos/Szenci Molnár, 1606</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Vota metu simulans, et religionis amorem, illicitas raptat Miles iberus opes.</td>
<td>T.B.</td>
<td></td>
</tr>
</tbody>
</table>

* We have used the text of the 1580 edition of Beza’s Icones. BÈZE, i.m., Emblemata XXXIX. fol. Pp ij v.
2. melléklet Szenci Molnár magyar nyelvű, az Ember és a Religio közötti dialógusának angol fordítása / Appendix 2. The dialogue between Man and True Religion in Hungarian by Szenci Molnár and a translation in English.

| Man | Tell me, oh holy Religion, Daughter born of the Lord, Whom you adore with great faith, in every time of the Lord, For what is this crown which adorns your head with stars? |
| Religion | I point you the way to heaven and bliss. |
| [Man] | Why do you wear such bad garments? |
| R. | Because I hate vanity. |
| M. | What is the meaning of the book in your hand? |
| R. | My Father’s law is in it. |
| M. | Why are your breasts naked? |
| R. | It means my pure faith. |
| M. | Why do you lean on the cross? |
| R. | The cross is my comfort. |
| M. | Your beautiful wings, what are they for? |
| R. | I teach how to fly to heaven. |
| M. | Why are you in such light? |
| R. | I light the hearts with new light. |
| M. | And what is the lesson of this bridle? |
| R. | The bridling of bad hearts. |
| M. | How can you trample death? |
| R. | I am the death of death. |
| M. | How must the war be understood, which I see here around you? |
| R. | Everywhere I suffer great violence and much revenge. But through suffering I gather strength and I shall ascend to the holy Lord in heaven.* |

3. melléklet A Dialógus Religio és Bethlen Gábor fejedelem között magyar és angol fordításban / Appendix 3. Translation in Hungarian and English of the conversation between Religion and Gábor Bethlen.


Die Religion redt den Fürsten Betlehem an:

Verhüt, daß nicht die römisch Meß/
   Dein Glaubensgnossen all auffreß/
Den ungeheuren Drachen wild/
   Verjag mit deinem Schwert und Schild/
Erzeig hein Eifer bständiglich/
   Und streit für dKirchen ritterlich.

**Betlehem Gabor.**

JA freilich weh der großen Noth/
   Daraus uns helf der starke Gott!.
Was du thust slagen, slag ich auch/
   Uns beißt zugleich ein scharfer Rauch.
So lang mir aber GOtt der HErr
   Sein Gnad verleiht, will ich dein Lehr/
Von Christo meim HErrn und Heyland/
   Handhaben in dem ganzen Land.
Der HErr, der mich erkauft so theur/
   Hilft mir wider den Drach ungheur.
So kommt dann auch herbei der Tag/
   Daß Gott erhöret unsr Klag/
Wider den Papst und seine Rott/
   Die Christum halten für ein Spott/
Weil mir Gott Lob dWahrheit bekannt/
   Steh ich ihr bei mit gewehrter Hand/
Und widerstreb der falschen Lehr/
   Die jetzt das Papstthum treibt so sehr.
Wer nicht eifert um Gottes Wort/
   Der wird zu Spott beid hie und dort.
Wir sind Gott und dem Vatterland/
   Zu dienen schuldig allesamt/
Drum wag ich nun mein Gut und Blut/
   Der angefochten Kirch zu Gut/
Die Tyrannei und Falschheit viel/
   Erlitten hat ohn Maß und Ziel/
Des der Papst allein die Ursach ist/
   Wies offenbar zu dieser Frist/
Da Gott das fromm unschuldig Blut/
Zu rächen nun anfangen thut.
Wer nun sein Treu dem Herren Gott/
   Erweisen will in dieser Noth/
Der tret zu mir und faß ein Herz/
   Gott wird uns helfen ohne Scherz.
Für dKirchen und fürs Vaterland/
   Versammele sich der gmeine Stand/
Und greif mit mir beherzt zur Wehr/
   Erretten wolln wir Gottes Ehr.

**Die gemeinen Landlent.**

O frommer Fürst, o theurer Held/
   Wie stehts so übel in dem Feld/
Der Feind hat roch fast Alls verhergt/
   Und uns viel schöner Plätz zerstört/
Ja / das da ist ein grausam That/
   Dem Türken er geschrieben hat/
Er soll mit seiner Macht geschwind/
   Erwürgen unser Weib und Kind/
Und soll alsdann das ganze Land/
   Ohn Schonen stecken in den Brandt/
Drum kommen wir zu euch getreten/
   Und thun euch unterthänigst beten/
Wollen uns bei dem Vatterland/
   Schirmen mit eurer Helden Hand.

**Betlehem Gabor.**

ICH weiß leider gar wol und gwiß/
   Was man gebraucht für ein Beschiß.
Der Türk halt mehr auf Treu und Ehr/
   Dann daß er sich zum Feinde kehr/
Der Feind mit seinen Easenitenn/
   Wird (wills Gott) gehn bald zu scheitern,
Gott wird sein liebe Christenheit/
   Bhüten für folchem Herzenleyd.
Utreu sein eignen Herrn sehlägt/
   Meineid hat manchen Starken gschwächt.
Darum ihr, meine Brüder treu/
   Mit Euch verbind ich mich anfs Neu,
Für Gottes Kirch und Vatterland/
   Nehm ich die Wehr in meine Hand/
Bleibt nur bei mir und folgt mir nach
   Gott wird erzeigen feine Rach.
Dann es ist doch sein Sach allein/
   Sein Wort und Kirch leidt Zwang und Pein.

Die Landsständ.

Die Lieb, die wir zum Vatterland
   Tragen, wie euch ist wol bekandt/
Treibt uns, daß wir all Hab und Gut/
   Euch antragen aus freyem muth
Gültbrief, Kleinot, Silber und Gold
   Und was wir hand, sei euer Sold.
Führnd uns und gebt uns guten Raht/
   Wir folgen euch all früh und spat
Mit euch, für euch wir sterben solln/
   So ihr unr unser Haupt sein wolln.
Die Tyrannney und großer Zwang/
   Damit man uns thut Ueberdrang/
Ist gar zu groß/ der bitter Todt/
   Ist nit so herb, als diese Noth.
Die Königs Mörder Lojoliten
   Machen uns all zu armen Leuten/
Sie rauben Gott sein Lob und Ehr/
   Und laden uns ein Last auff schwer.
Die Gwissen lant sie nicht frei bleiben/
   Thättn uns gern in Türkei vertreiben.
Wie hand sie in dem Böhmerland/
   Verübet groß Muthwill und Schandt.

Betlehem Gabor.

Gott hat der Böhmen Seussen ghört/
   Und dero Feinde Gwalt zerstört/,
Ihr böse Rathschlug schön entdeckt.
    Und sie in großes Elend gsteckt.
Wer sein Nächsten ein Gruben grabt,
    Derselb gmeinlich zum erst drein trabt;
Auf ihrn Kopf der Stein ist gfallen,
    Also solls gehn reu Falschen allen!
Ich dank euch alln zugleich, ihr Herrn,
    Wir wolln uns widern Feind wol wehrn.
Auf unser Seit der HErr gwiß steht
    Und stets um unser Lager geht,
Sorgt und wacht für uns väterlich,
    Wie es am Tag ganz sichtbarlich,
Was uns vom Feint vor vielen Jahren
    Feindseliges ist widerfahren,
Das hat der HErr im Himmel gsehn;
    Drum läßt ers nit ohngstraft hingehn.
Es hat Gott für die Böhmen gstritten,
    Die so viel Zwang und Gwalt erlitten,
Denselben ein König geschenkt
    Und Unglück auf ihr Feind verhangt.
Legt dHarnisch an und holt die Spieß,
    Zu streiten nun Niemand verdrieß!
Es berührt GOtt und das Vaterland,
    GOtt leistet uns Hüls und Beistand.

Laesa patienta sit furor

Gedruckt im Jahr als man zählt, 1 6 2 0
„Nagyságos és kegyelmes” Betlehem(!) Gábor erdélyi fejedelem úr etc.
valós tükröképe és beszélgetése a vallással valamint a hívéül szegődött hazafiakkal a jelenlegi háborús állapotokról

A vallás így szól a fejedelemhez:

Ó, jaj, bú, bánat és fájdalom
Könyörülj rajtam Istenem
A hétfejű mérges kígyó
Hatalmas nyomást gyakorol rám
Minden erejével el akar üldözni
A tanaimat teljesen felőrölni
A Krisztus urunkról szóló tiszta tanításokat
Emberi ésszel megváltoztatni.
Így gúnyolják és gyalázzák a szentségeket
bálványimádással.

Az ima a halottaknak szól
hisz Isten él és mindent lát.
A templomok mint a vásárok
A gazdagok mindent megvesznek, ami tetszik nekik
Akinek pénze van, jó áron megvásárolja
a búcsúcédulát a Paradicsommal együtt.
Ezzel szemben a Szentírást
A pápa gyűlöli, mint a mérget.
Ha valaki zsoltárt énekel (Bibliát olvas)
Komoly baja lesz belőle.

Ezért jámbor hős Betlehem Gábor
segíts nekem, elnyomottnak:
Mentsd meg az evangélium tanításait
Krisztus becsülete kedvéért.
Óvj meg, hogy a római egyház
hitsorosaidat ne zabálja fel
a szörnyű vad sárkányt.
üldözd el kardoddal és pajzoddal
Légy folyton buzgó
És harcolj egyházadért lovagként.

Betlehem Gábor

Ó nagy a baj
segíts ki belőle erős Istenünk
Amivel harcolsz, azzal harcolok én is
Miközben csipős füst rág bennünket
Amíg azonban a mi Urunk Istenünk
kegyes hozzám, a tanaidat
Krisztus Uramról és Megváltómról
óvom az egész országban.
Az Úr, ki engem oly drágán megváltott(?)
segít engem a szörnyű sárkánnyal szemben
És eljön majd a nap, hogy Isten meghallja a panaszunkat
a pápa és bandája ellen
akik a kereszténységet semmibe veszik mert én ismerem az isteni
dicsőséget és felfegyverkezve állok ki mellette és megküzdök a ha-
mis tanokkal
amit a pápaság most erőteljesen hirdet.
Aki nem buzgólodik Isten szavai szerint
gúny tárgya lesz mindenütt.
Istent és a hazát
mindannyian kötelesek vagyunk szolgálni
Ezért kockáztatom a birtokomat és a véremet
a megtámadott egyház javára,
mely a zsarnokságtól és hamisságtól sokat
szenvedett mértéktelenül és céltalanul.
Hogy a pápa egyedül az oka
mára már egyértelmű
Hisz Isten a jámbor, ártatlan vért
elkezdi megbosszulni.
Aki az Istenhez való hűségét
ebben a szükségben bizonyítani akarja
Álljon mellém, vérezze fel szívét
Isten mindenképp segít nekünk.
Istenért és a hazáért
gyűljön össze a köznép
és velem együtt bátran ragadjon fegyvert
hogy megmentsük az Isten becsületét.

Az egyszerű hazafiak

Ó, jámbor fejedelem, ó, drága hős
Mily szörnyű a helyzet a harcmezőn
Az ellenség majdnem mindent tönkretett
és sok szép helyet lerombolt
Igen (ez szörnyű tett)
írt a töröknek,
hogy minden erejével sebesen
fojtsa meg asszonyainkat és gyermekinket,
hogy aztán majd az egész országot
kímélet nélkül lángba borítsa.
Ezért jöttünk színed elé,
éis kérünk a legalázatosabban,
hogy a hazánk felett
tárt szét hősi, védelmező karodat.

Betlehem Gábor

Sajnos pontosan tudom
Mit használtak fel ellenünk
A török többre tartja a tisztességet és a becsületet
hogy ellenséggé váljon
Az ellenség hamarosan (ha Isten is úgy akarja) kudarcot vall
Isten az ő kedves kereszténységét
megóvja az ilyen szívfájdalomtól.
hűtlenül saját ura ellen harcol
hamis eskü négy erőset elgyengített
ezért veletek, hű testvéreim
szövetséget kötök ismét
Isten egyházaért és a hazáért
fegyvert ragadok
Maradjatok belem, kövessetek
Az Isten bosszút áll.
Hiszen ez az ő dolga egyedül
Az ő szava és egyháza szenvedi el a kényszert és a kínt.

A honfiak

A hazánkat szeretjük,
jól tudod.
Ez visz rá bennünket, hogy mindenünk, amink van,
elhoztuk hozzád szabad akaratunkból
adóslevelet, ékszert, ezüstöt és aranyat
és amink van, legyen a te zsoldod.
Vezess bennünket, adj tanácsot
mind követünk téged mindenkor,
készek vagyunk veled, érted meghalni
azt akarjuk, te légy a vezetőnk.
A zsarnokság és a kényszer,
ami ránk nehezedik
olyan nagy, hogy a keserű halál
nem olyan rideg, mint ez a szükség.
A király gyilkos jezsuitái (lojoliták)
mindünket kifosztanak
megfosztják az Istent dicsőségétől és becsületétől
és nehéz terhet raknak ránk
nem hagyják, hogy tiszta maradjon a lelkiismeretünk
legszívesebben elüldöznének bennünket Törökországba
ahogy azt Csehországban tették
gyalázatos tetteket elkövetve.

Betlehem Gábor

Isten meghallgatta a csehek sóhaját
és szétverte ellenségeiket,
A gonoszságot felfedte
És nyomorúsága dóntötte.
Aki másnak vermet ás,
magá esik bele.
Kő hullott a fejükre,
ennek kell minden gazzal történnie!
Köszönöm nektek, uraim,
Védekezni fogunk az ellenséggel szemben.
Urunk biztosan a mi oldalunkra áll,
a mi táborunkat erősíti.
Legyetek óvatosak, éberek,
mert világosan látszik,
az ellenség sok évvel ezelőtt
milyen gazságokat tett ellenünk.
Az Isten az égben látta ezt;
nem hagyja öket büntetlenül.
Isten harcba szállt a csehek mellett is,
kik oly sok erőszakot szenvedtek el,
Királyt ajándékozott nekik
A szerencsétlenséget pedig az ellenségükre zúdította.
Vegyétek fel páncéljaitokat, hozzátok a dárdát,
senki ne lépjen vissza a harctól!
Istenről és a hazáról van szó,
Isten megvéd és támogat.

Türelem, ha túl gyakran meg van sértődve, düh lesz.

Kinyomtatva a 1620. esztendőben
A true image and likeness of His Highness Prince Gábor Bethlehem (!) of Transylvania, and his conversation with Religion and the loyally serving common people of the country concerning the present state of war.

Religion to the Prince:

Alack, alas, woe, grief and pain, God, be merciful unto me! The seven-headed venomous snake exerts mighty pressure upon me. It seeks to drive me out with all its power, completely to crush my doctrines, the pure teachings concerning Christ our Lord it would alter by the wit of Man. Thus the sacraments too are scorned and put to shame with idolatry. Prayer is devoted to the dead, whereas God lives and sees all. Churches are like markets, where the wealthy can buy whatever they wish. He that has money can buy at a good price an indulgence together with Paradise. By contrast, the priest hates holy scripture like poison. If anyone sings a psalm or reads the Bible it brings serious trouble for him. Therefore, Gábor Bethlen, pious hero, help me that am oppressed. Save the teachings of the Gospel for the honour of Christ. Prevent the Roman mass from devouring your faithful people and with your sword and shield drive off the monstrous savage dragon! Be ever zealous and fight in knightly fashion for your Church.

Betlehem Gabor.

I too struggle with what you do while a pungent smoke eats at us and nevertheless our Lord God is gracious unto me and I guard your teachings on Christ my Lord and Redeemer in all the country. The Lord, who has so dearly redeemed me, aids me even against the monstrous dragon, and the day is coming when God will give ear unto our plaints against the pope and his crew, who are bringing Christendom to ruin, because I acknowledge the glory of God and stand armed at his side, and I fight the false doctrines which
the priesthood now forcefully proclaim. He that is not zealous for the word of God will become everywhere an object of scorn. We are all bound to serve God and the fatherland. Therefore I venture my property and my blood for the threatened Church which has suffered much, without measure or cause, from tyranny and falsehood. That the pope alone is the cause is now universally agreed, for God is beginning to avenge the pious, innocent blood. He that wishes to prove his loyalty to God in this time of need, let him stand beside me and arm his heart, and God will help us in every way. Let the common people unite for God and the fatherland, and take arms courageously with me to preserve the honour of God.

The common folk

Oh pious Prince, oh beloved hero, how fearsome is the situation on the field of battle! The enemy has ruined almost everything and destroyed many lovely places. Indeed (a dreadful deed) they have sent for the Turks to strangle our wives and children quickly with all their might, so as then to put the whole country to the torch sparing none. We have therefore come before you and most humbly entreat you to stretch forth your defending sword above our fatherland.

Bethlehem Gabor.

Alas, I know full well how we have been used. The Turks set more by honour and respect than by being hostile. The enemy and his Jesuits (God willing) will soon face disaster. God will defend his dear Christendom from such heartache. Faithlessness will triumph over its own master, the false oath will enfeeble many a strong man. Therefore, my loyal brethren, I shall ally myself to you once more, I shall take arms for God’s Church and the fatherland. Remain with me, follow me, and God will reveal his vengeance. For vengeance is his alone, his word and his Church are suffering need and torment.
The common people

Our love for our fatherland, as you know full well, prevails upon us all to bring to you of our free will all that we have. Valuables, jewels, gold and silver, whatever we have, let them be your reward. Lead us, counsel us, we will all follow you at all times, we are ready to die with you and for you, we wish you to be our leader. The tyranny and force that oppress us are so great that the bitterness of death is not so cheerless as this deprivation. The king’s murderous Jesuits (the loyalists) plunder us all, stifle God of his glory and honour and lay a heavy burden upon us. They do not allow us to have a clear conscience, and exile us to Turkey with the greatest pleasure, as they have shamefully done in Bohemia too.

Betlehem Gabor.

God heard the sighs of the Czechs and scattered their enemies, revealed the wickedness and sent them into wretchedness. He that digs a pit for another falls into it himself. A stone fell upon their heads, as must befall all evil-doers! I thank you, gentlemen, we shall stand against the enemy. Surely our Lord is on our side and will strengthen our camp, care for us in fatherly fashion and watch over us, for he can see clearly what evil things the enemy has done against us for many a year. God has seen this in heaven and will not let them go unpunished. God joined the fight on the side of the Czechs too, who had suffered so much violence. He granted them a king, and poured misfortune upon their enemies. Put on your armour, take up the spear, let none retreat from the fight! God and the fatherland are at stake, God will defend and support us.

Injured forbearance turns to righteous anger.

Printed in the year 1620
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3. Az Igaz Vallás ábrázolása Theodorus Beza által (1561) / Portrait of True Religion by Theodorus Beza (1561), Országos Széchényi Könyvtár.


7. Érem a “spanyol düh” ábrázolásával (1576) / Medal with a depiction of the Fury of Antwerp. (1576) magángyűjtemény / private collection.


10. Révay Péter: De sacrae coronae regni Hungariae ortu, virtute, victoria, fortuna, annos ultra D C clarissimae, brevis commenta-
arius. Augustae Vindelicorum 1613. címlapja. / title page, Országos Széchényi Könyvtár.


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About the author

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His publications can be viewed and downloaded at: http://elte.academia.edu/KeesTeszelszky

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