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POSUDEK / THESIS REPORT

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In this thesis the Author sets out to accomplish an extremely difficult task for a single volume – a exhaustive description of the iconographical themes used in the Utraquist illuminated graduals along with a descriptive inventory of all known extant codices of this genre. A less ambitious author could well have undertaken the first task and left it at that.

After several brief introductory chapters, the Author begins her primary task and undertakes to survey with great thoroughness the iconographic themes used in the graduals. For those familiar with this genre of liturgical text, it might have been better to let the generally observed shape of the Utraquist graduals (Kyriale, Graduale [in the usual order temporale, sanctorale, commune, votive], Sequenciary) dictate the order of her succeeding chapters which would have served to avoid what sometimes felt like a somewhat scattered approach – but this does not detract from the importance of the work as a whole.

As I read the body of the thesis, two questions continued to recur. First, who chose the themes of the illuminations to be used in a particular gradual? The Author's careful identification of the rich treasury of themes on which the illuminator could draw (historical, typological, allegorical and mythological) caused one to wonder what determined the process of selection as only a small number of possible themes could be used in a particular codex even when much of a page was illuminated for a particular day. Was there some negotiation between the donor and the artist? Was it a matter of fashion? Was there an evolution determined by particular theological concerns? An examination of the lectures for the day (or the liturgical season) would likely have made the selection of some images obvious yet others remain quite obscure. In revising this work for publication, I would recommend that some attention be paid to the biblical texts read on the day being celebrated. This would be of importance both for the Latin and Czech graduals as Utraquism was faithful in maintaining vernacular readings even where other parts of the liturgy may have remained in Latin. It would also be helpful to see a tabulation of the frequency with which images were used over the period covered by the thesis from which a theological evolution might be discerned.

My second recurring question was: who looked at the illuminations once they were painted? Unlike a Book of Hours, for example, in which the images played as important a part in the devotions of the user along with the written text, the small group of singers using the gradual would, presumably, have had to keep their eyes on the notes and would have little time to study the detail of the illuminations. Was the existence of the books considered a matter of local civic pride so that the carefully painted portraits of local burgers and members of the literary brotherhoods benefited by increased esteem in having their pictures seen by the local townsfolk? Do we know if these books were made available to the faithful to view or were they simply considered as an offering to God and, accordingly, it was of little import whether others examined them in close detail or not?

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At the end of her overview, the Author asks the question about what was specific to Utraquist iconography. Her tentative answer is communion *sub utraque* and the commemoration of St. Jan Hus. I wonder if there would be some merit in tracing the use of specific iconographic themes over time? Did biblical themes considered to be historical (along with their Old Testament types) come to displace themes that were clearly mythical or allegorical? Given the large number of holy days on Utraquist calendars, is it significant that those chosen for illumination were those which would today be considered historical events (Presentation, Annunciation, Assumption), theological feasts (Michaelmas or All Saints) or the feasts of saints for whom there was a high degree of historical certainty (John the Baptist, Peter and Paul, Conversion of St. Paul, Jan Hus) rather than those commemorations which retained a high degree of popularity but were based on "lives (*vitae*)" which were basically mythological (Nicholas, Cecelia, Barbara, Lucy, Margaret of Antioch, Catherine of Alexandria)?

While the liturgical texts in the Utraquist Latin graduals (with the exception of the feast of Hus and the additional texts for Corpus Christi) remained generally faithful to their Roman Catholic homologues, the Czech texts became increasingly expressive of an independent Utraquist theology. This could have been reflected in subjects chosen for illumination and could be an important theme for future study.

As one whose formation is liturgy and not art history, there are several matters that need to be pointed out here:

- The Author's statements about the history of the liturgical year often need some nuance. For her brief explanations of the seasons of the church year, the Author often relies on sources (presumably Adolf Adam) that reflect the Calendar after Vatican II (e.g. the Christmas Season comes to an end with the Epiphany/Baptism of the Lord or that the commemoration of the Baptism of the Lord existed as a feast on the Sunday after the Epiphany in the West before the reform of the Calendar after Vatican II – p. 45).
- Sometimes, comments on the liturgical year need to be put in a slightly larger historical context (e.g. the observance of a four-Sunday Advent is neither universal nor obvious – p. 31).
- On other occasions, the Author demonstrates an innocence of more recent liturgical scholarship (e.g. the statement that the most ancient Christian feast is the commemoration of the resurrection on Easter Sunday – p.46).
- The use of the terms temporale and sanctorale would be more contemporary designations for what the Author refers to as the proprium de tempore and proprium de sanctis.
- While the "Patrem" often form a separate section in Utraquist graduals they are a part of the ordinarium.
- The feast of the dedication of a church is not part of the sanctorale although in some manuscripts it appears as if it were when celebrated on 9 November because the actual date of dedication was unknown. In missals the proper is often placed after the last of the Sundays after Pentecost.

I have no doubt that this thesis is an important work of scholarship and I have great admiration for the care and patience the Author has taken in examining a large number of manuscripts spread about the Republic and abroad. It will make an important contribution both to the field of art history and to other fields of study related to the Bohemian Reformation. I hope that, after some minor revisions, the work will be published. I strongly recommend that the thesis proceed to a defence.

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