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The Italian Influence on 18th-Century Hungarian Culture in the Light of the Activities of a Hungarian Prelate, Ferenc Barkóczy

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Abstract: In the Catholic culture of 18th-century Hungary, the influence of Rome is decisive. The aim of this paper is to examine the Italian backdrop for the cultural-shaping activities of Ferenc Barkóczy (1710-1765), a Hungarian prelate who studied in Italy. The basic questions of my research are the following: how did the years spent studying in Italy define Barkóczy's patronage? The stock of Barkóczy's book collection contained a large number of Italian books: how did these reflect his interest, spiritual orientation and cultural-shaping activities? This high-ranking priest enjoyed a lively correspondence with Italian agents: and so, what cultural-historical aspects did their correspondence contain? Examining new aspects and sources, this paper fits in with the Hungarian-Italian research on the history of relations, and is based on archival research.

Keywords: 18th Century, Hungarian-Italian Cultural Relations, Library History, Theatre History, Correspondence

Introduction

The 18th century represents an important chapter in the history of Hungarian-Italian relations. The reorganisation of the cultural life of the country liberated from the Turks was done in the name of the Counter-Reformation. The Catholic Church could only enforce the decrees of the Council of Trent with a roughly 200-year delay in the regions that had been under Turkish rule or belonged to the Protestant Principality of Transylvania. In these locations there was a need for well-educated church people who could successfully debate with Protestants, and who were capable of rebuilding everything in the areas liberated from Turkish rule almost from scratch. The key figures of the revival were clerics who were mostly alumni of the Collegium Germanicum et Hungaricum in Rome. The present form of the collegium was established in 1580.

The institution was founded with the goal of training educated priests of Catholic spirituality. The new alumni also had to take an oath that after finishing their studies, they would return home and serve in their home country. It is a significant fact that half of the Hungarian 18th-century diocesan bishops studied in Rome (Bitskey, *The Collegium Germanicum Hungaricum in Rome* 110-122; Bitskey, *Il Collegio Germanico-Ungarico di Roma* 84-182; Steinhuber 65-176). Since the leaders of the church conducted their studies in Italy, adopting and following Italian models played an important role in the Hungarian Catholic culture and education of the 18th century. István Bitskey concludes that the college had the biggest impact during the 17th and 18th centuries, when devoutness permeated all aspects of life, and culture was closely intertwined with the same (Bitskey, *Il Collegio Germanico-Ungarico di Roma* 104). The influence of Rome showed not only in the sciences and arts related to theology but also in other spheres of life, as public education, historical exploration of sources, music, etc.

Another starting point for the Italian influence in 18th century Hungary was the imperial court in Vienna, where Italian culture had a strong influence, thanks in large part to Pietro Metastasio, who was a *poeta cesareo* at court from 1730 to 1782.

The present paper concentrates on the Hungarian-Italian literary connections present in the ecclesiastical setting. As a result of the presence of Hungarian intellectuals in Italy, upon their return to Hungary, the bishops, superiors, and teachers high in the Catholic ecclesiastical hierarchy primarily supported the Latin or Hungarian translation and publication of those books and the performance of those plays which they had come to know in Italy. As a result, during the 18th century there was a high volume of translation and publication of Italian Pietist authors, as well as the translation and performance of Italian school dramas. The three main areas of the diffusion of Italian culture in 18th-century Hungary were ecclesiastical literature, the world of scholastic theatre and castle theatres, as well as collecting books and founding libraries. The translation of secular Italian literature starts at the end of the century.

The works of Tibor Klaniczay, József Szauder and Péter Sárközy on the history of relations are the foundation on which the above-mentioned research directions were built (Horányi et al. 124-187; Szauder 335-435; Köpeczi et al. 167-355; Sárközy 11-274). At the same time, during the last few years research on Hungarian-Italian cultural connections has made little progress. The 18th-century theatre and the presence of Metastasio's works in Hungary are well-researched areas (Bagossi 5-71); however, the environment of persons with Italian links still hides countless connections.

Bishop Ferenc Barkóczy, one of the mediators of Italian culture in 18th century Hungary

Ferenc Barkóczy (1710-1765), Bishop of Eger and later Archbishop of Esztergom, who also studied in Rome, was a major figure in the literary life of the period not only through the role he played in the church but also through his activities promoting culture. During his tenure as Bishop of Eger between 1745-1761, several measures are tied to his name, which determined the culture of Eger: he took the priestly institute

from the Jesuits and entrusted his own canons with the leadership. In 1755, he founded a press in Eger, supporting the publication of books, and many authors thanked him for his support in the preface of volumes. He wanted to develop the seminary into a university, and in 1761 he commissioned architect Josef Ignaz Gerl (1734-1798) to draw up the plans for the building.

In recognition of his excellence, Maria Theresa appointed him Archbishop of Esztergom in 1761. Continuing his work for cultural development, he founded a printing house also in Esztergom and wanted to transfer the archdiocese from Nagyszombat (today: Trnava, Slovakia) and Pozsony (today: Bratislava, Slovakia) to Esztergom. His premature death prevented him from carrying out this large-scale plan, as he could spend only five years in the archbishopric.

During the archival research I discovered several sources that illustrate Barkóczy's strong ties to Italian culture. He studied in Rome from 1729 to 1733 and the cultural life known in the city determined his patronage, taste and book-collecting. The purpose of this paper is to present the impact of Italian culture coming to Hungary through Rome and Vienna via the cultural activities of a high priest, by processing previously unknown sources.

In this study, I will firstly analyse his connections with Italian clergymen through their correspondence and then I will present his library, a significant part of which is the work of Italian authors. Analysing his Italian related correspondences and Italian volumes of his library we can discover his interest, the Italian roots of his patronage of culture, the influences of Muratori's reform catholic ideas in his environment, thus showing the impact of Italian culture on the cultural life of 18th-century Hungary.

Barkóczy's contact with Italy through his correspondence

In Barkóczy's environment, the presence of Italian culture was decisive. Returning from Rome to Hungary, he employed Italian architects in the city of Eger, who would build among others a villa for him in the surrounding hills. It is therefore no coincidence that Barkóczy gave his castle an Italian name, that is *Fuorcontrasti*, thus marking the isolation of his residence from the conflicts of the diocese. The castle has not survived, it has been preserved for posterity by two paintings. Both are the work of Lucas Huetter, a painter from Eger. One of the paintings represents *Fuorcontrasti* as the scene of a "Noli me tangere". It was a decoration of the refectory of the Eger Mercy Monastery, today it is preserved by the Dobó István Castle Museum in Eger (Fig. 1.). The other one is a Portrait of Barkóczy with the *Fuorcontrasti* in the background behind the interior drapery (Fig. 2.).

The Bishop organised frequent theatrical performances and parties there, on the occasion of his birthday or his name day: events in which Italian singers also participated. Many Italians lived in the vicinity of Barkóczy, mainly architects and artists, but the bishop also maintained a rich correspondence with his Roman followers and papal agents.

His direct contacts with the Collegium Germanicum et Hungaricum did not cease even after his return to Hungary, as shown, for example, by ten unpublished letters,



Figure 1.: Lukas Huetter (?-1760). *Noli me tangere* (1753). Oil, wood, 41×39,5 cm, Eger, Hungary, County Hospital (formerly the Mercy Monastery). The Furorcontrasti Castle is visible in the background. Source: https://www.hung-art.hu/frames.html?magyar/h/huetter/muvek/noli_me.html



Figure 2.: Lukas Huetter (?-1760). *Portrait of Barkóczy*. Eger, Hungary, Eger Theological College. In the background the Furorcontrasti Castle. Source: <https://mindenamieger.blogspot.com/2014/08/barkoczy-utca-tortenete-es-latnivaloi.html>

preserved in the Archbishopric Archive of Eger (Archivum Ecclesiasticum Vetus, Acta extraneorum. Miscellanea, 2380, 2592) sent to Bishop Barkóczy from Rome. These letters can contribute to reconstruct a more complete picture not only of the presence of Italians in Hungary, but also of the political and cultural relations between the two countries. Three letters, all from Rome, were sent to Barkóczy by Guerieri Bonfigli, a Roman Jesuit. In one such letter, written in 1748, Bonfigli writes to Barkóczy: “Knowing the affection that Your Excellency retains for this Collegium Germanicum et Hungaricum, I am sure that you will experience particular pleasure and consolation in feeling the magnificence with which our new Church of S. Apollinare was opened and at the same time consecrated”.¹ Bonfigli reports to Barkóczy on the consecration of the restored Church of S. Apollinare. Pope Benedict XIV commissioned the great Florentine architect Ferdinando Fuga (1699-1782) to rebuild the church, which was solemnly consecrated by the Pope in 1748.

In the next letter (April 13, 1752), the two correspondents exchange news on the sending to Hungary of a painting of Santa Maria Maggiore in Rome, through a student of the Collegium of Rome, the count Pal Berchiold. The unidentified canvas is probably the work of the Baroque painter Giovanni Maria Morandi.

Another group of letters was sent to Barkóczy by Paolo Bernardo Giordani, his Roman diplomatic agent. The main contents of these epistles consist of political news from the Holy See, updates on the state of health of the Pope, and on the European policy of the Habsburg Empire. Among the gifts, there is in this case a medal, sent to Barkóczy by Giordani. In a letter he writes that Ferenc Koller sent a medallion from Vienna to Barkóczy. Giordani is delighted if Barkóczy likes the medal, as he appreciates his taste for science and the fine arts. In the next letter, written on 7 January 1758, Giordani thanks Barkóczy for his praise of the medal. He regrets that the cold weather did not allow him to visit the Bishop’s *Fuorcontrasti* castle. The last time he was in Hungary, he wanted to visit the holiday mansion, but then he had to hurry to Moravia, and after that he returned to Italy. He hopes that in the next few years he will be able to visit Hungary and meet his good friends and protectors who live there.

Finally, I would like to highlight a letter that is not so much interesting in content as it is in the network that it reports on. Giordani forwards a request of Cardinal Alessandro Albani, famous art collector and a member of the Arcadia Academy, to Barkóczy: the cardinal asked to write to Barkóczy if he had a recipe to start making the famous Hungarian wine of Tokaj. Albani was in contact with the Roman representation of the Habsburg Empire. He was protector of the hereditary provinces of the Empire and then head of its embassy in Rome from 1744 until 1748. While holding these offices, Albani was easily known to Hungarian theology students in Rome.

The other large group of Barkóczy’s Italian-related correspondence sheds light on his patronage efforts. As Archbishop, he supported talented students studying at the Collegium

¹ Sapendo l’affetto, che Eccellenza Vostra Reverendissima conserva per questo Collegio Germanico et Hungarico non sicuro, che proverà particolare piacere e consolazione, in sentire la magnificenza con cui fu aperta e nell’istesso tempo consecrata la nova nostra chiesa di S. Appollinare [...]. (Archbishopric Archive of Eger, AEV, 2380, Author’s translation).

Germanicum et Hungaricum. Studies in Rome were very expensive. The doctoral thesis ceremony for students from highly influential families included singers, an orchestra and several cardinals among the guests. However, even without the pomp and circumstance, the doctorate cost a lot of money. In the correspondence of former students, we find several instances of students asking the Archbishop of Esztergom or other influential archbishop to pay for the public debate. According to Endre Veress, Gábor Zerdahelyi (1742-1813), a former student in Rome, later Bishop of Besztercebánya wrote to Barkóczy from Rome in early March 1763, asking him to dedicate his doctoral dissertation on theology to him (Veress 301-302). With this dedication, the young student aimed at securing the Archbishop's patronage. A letter dated 10 July 1764, addressed to Barkóczy by Thomas de Burgo, the prefect of the Collegium Germanicum et Hungaricum, is related to this case, as Burgo reports on Zerdahelyi's educational progress (Esztergom Primate Archives 1417/Nr. 4.). The young student had studied theology with particular care and zeal, and the teacher considered him worthy of Barkóczy's support.

The letters sent from Rome and addressed to Barkóczy, the data therein included, mainly of historical and cultural nature, as well as the contacts of the persons mentioned in the letters, enrich the history of Italian-Hungarian relations in the 18th century. They testify to the fact that the legacy of the Roman studies and the links with the Roman clergy were always present in the lives of those former students who were receptive to them.

Barkóczy's book collection

Like pieces of art, books could come to Barkóczy from Italy. In the 18th century, libraries were established in all the bishoprics of Hungary, among the most important being the collections of Ferenc Barkóczy, Károly Eszterházy (Eger), Ignác Batthyány (Gyulafehérvár, today: Alba Iulia, Romania), György Klimó (Pécs) and János Szily (Szombathely) (Dobrovits 75-84). Many of the collections of the libraries founded by former Roman students were in Italian. For a long time, the books a person read during his higher education and the collections of books they amassed during the same period were factors that determined the course of their life.

Although Barkóczy was an important figure in the second half of the 18th century in Hungary, and his person has been the subject of much literature, the list of his books has remained for a long time unpublished and unexplored. The book list with the identification of each title was published in 2021 (Dóbék 98-203).

His collection of books may have been known even among his contemporaries, as it is mentioned in the literary works that accommodate him. Even Lőrinc Orczy (1718-1789), the Hungarian poet protected by Barkóczy, praises the library in the opening of his volume dedicated to Barkóczy: "Just turn to your house of high-priced books, / Who you covered in a library / look around between the nicely arranged rows / Be amazed at the folly of writers."²

² "Fordulj tsak nagy árú könyveid házában, / Kiket bétakartál egy libreriában, / Tekingess módosan felrakott sorjában, Álméllkodj írónak balgatagságában." (Orczy 8, Author's translation).



Figure 3.: Exlibris of Bishop Ferenc Barkóczy
Source: http://www.bibliotheca.hu/possessores/007_barkoczy.htm



Figure 4.: Exlibris of Archbishop Ferenc Barkóczy
Source: http://www.bibliotheca.hu/possessores/007_barkoczy.htm

The catalogue of his book collection can be found in the Esztergom Primate Archives (AS, AR 69.). The register was prepared after the death of the Archbishop in 1765, at which time the library was located in Pozsony (today: Bratislava). In the register there are a total of 517 titles (of which 27 are manuscripts) in dimensional groups, but mostly the books were listed without any system. Here it should be noted that the volumes listed certainly did not represent all of Barkóczy's books. In fact, the compilers included the volumes of his private library in his castle in Pozsony (today: Bratislava), but he could also have kept books in several other places, as Esztergom, Nagyszombat (today: Trnava), Pest (today: Budapest). The collection of books was not a public library, it could be used mainly by Barkóczy himself and his inner circle, such as canons and important personages closely linked to the Archbishop.

The items of the register can be divided into two groups: some of them have survived in the Cathedral Library of Esztergom and are still accessible and researchable today. The volumes can be found in a uniform brown leather binding, decorated with the coat of arms of the Bishop or Archbishop of Barkóczy (Fig. 3., Fig. 4.).

The second large group consists of those works which did not survive in the Esztergom collection, we only know about them from the register of books. We can again identify two subgroups of these. For some, the title and the author can be identified. In the case of the other group, it was not possible to identify based on the description of the catalogue

which work it is, there are mainly manuscripts. Manuscripts in the library are also listed in a separate group. Most of them could not be identified, they may have been scattered around and ended up in other collections over the centuries.

We have no information on where and from whom Barkóczy got his books. Alongside the greater number of volumes in Latin, another large part of the collection consists of works in Italian. Hungary's 18th-century book market was characterised by inadequate information on books and delivery problems, which also made it difficult to obtain national publications, and so it was easier to hire foreign buyers of books. Thus, it is likely that Barkóczy brought some books with him from Rome, and later had brought the precious volumes by the young students he supported and his followers from Rome.

Based on the diversity of the content of Barkóczy's books – which ranged from works on natural sciences, to novels and volumes of law – we can conclude that the book, reading and scientific knowledge of the world were important in the selection and collection of volumes. Half of the collection contains obligatory pieces of an ecclesiastical library, such as theological manuals, collections of sermons, books on morality, works of Jesuit historians, church history books, law books, works by antique authors. The importance and uniqueness of his library can be determined by the presence of works by authors of Catholic Enlightenment movement, of secular novels and dramaturgy. These books – mostly in Italian – make his library exceptional among the libraries of the prelates of his time in Hungary.

Theological books and their influence on the environment and on the measures of Barkóczy

One of the most important authors to feature Barkóczy's theological-themed books is Ludovico Antonio Muratori (1672-1750). Hailing from Modena, Muratori was a prominent historian and theological scholar of the Catholic Enlightenment, who sought the renewal of the Catholic faith. In the collection there were two works of Modena: the volume entitled *Della carità Cristiana* and the *Della regolata diviozione dei cristiani*.

Barkóczy's name also appeared in connection with the Latin and Hungarian editions of these two works of Muratori (Szelestei Nagy 32). He had the book titled *Della carità Cristiana* translated into Latin with his canon colleague, András Schupanzig. In the preface to the Latin translation of the work, which was dedicated to Barkóczy, Schupanzig explains that Barkóczy knew Muratori as the Bishop of Eger and helped the poor of the city in his spirit, encouraging his priests to do the same (Muratori 5). Schupanzig has always emphasised that the ideal of piety played an important role in Barkóczy's ecclesiastical activities. In Chapter IX of *Della carità cristiana*, Muratori's ideas are outlined: the clergy must teach the people according to a true Christian teaching. The priests must be morally reliable, culturally trained and prepared. To achieve this, Barkóczy's seminar reforms are in line with Muratori's ideas: as Bishop of Eger, he took education out of the hands of the Jesuits and wanted to introduce education with a strong emphasis on the natural sciences.

I found in the Library of Esztergom a previously unknown version of the Hungarian translation of *Della regolata divizione dei cristiani*, which has remained unpublished (Batthyány Collection, Hist. VI. c.). The manuscript is dedicated to Barkóczy. The most important point of the work, which also appeared in Barkóczy's activities, is the liturgy and publishing of books in the national language. The publication of theological and moral theological works in Hungarian increased significantly during the years of Barkóczy. Between 1755 and 1761, 24 Hungarian-language printed products were published in the Eger printing house, and then two more Hungarian-language volumes were published Esztergom between 1763 and 1765. Several dedication letters of the books published in the other archbishop's residence, in Nagyszombat (today: Trnava) mention the Archbishop as a supporter. Between 1761 and 1766 we know of a total of 23 volumes in Hungarian published in Nagyszombat (Petrik VI, 95–97, 115, 290–297; Petrik, VIII, 289–290, 301, 406–410).

Barkóczy's interest in secular literature and its effect on his patronage

Both the secular and the theological are present alongside one another in the book collection, which includes also works of contemporary European literature, travel and art books. There is the Italian translation of Fénelon's novel, the *Adventures of Telemachus*, novels of Samuel Richardson in German translation, a famous novel of Christian Fürchtegott Gellert (*Leben der Schwedischen Gräfinn von S.*), and the *Robinson Crusoe* of Daniel Defoe in Italian translation. We can find also works by 17th-century writers, such as *Don Quixote* of Cervantes in German and Italian translation; short stories by the great French Orientalist, François Pétis de la Croix about the Eastern world (*Istoria della sultana di Persia*). One of the most famous and most published works by an Italian author, Gian Paolo Marana is kept in German translation by the library (*Der Spion an den Höfen der Christlichen Potentaten*). This six-volume edition is one of the most popular epistolary novels of the age. There are works of Italian writers, who made a huge impact on the literary word. For example, *Il pastor fido* of Giovanni Battista Guarini, which became a model of the genre of pastoral play; the *Adone* of Giovanni Battista Marino, which remained the reference point for Baroque poetry or the *De remediis utriusque fortunae* of Petrarca, which was published also in the printing house of Eger.

As a patron, Barkóczy supported the publishing of secular-themed works, which helped spread of Hungarian language literature. Without the support of book publishing, it would have been difficult to achieve the production of an increasing number of books. In the middle of the 18th century, the prelates and lords did not contribute to the publication of books out of a love of the sciences and literature, but rather out of a need to address the religious and traditional needs of the Church. The authors of profane sciences or literature received less support. As the composition of his book collection demonstrates, Barkóczy was open to secular culture, due to the fact that he was familiar with the novelistic masterpieces of the 18th century. Thanks to his interest and taste gave not only his money but also his name – since it appears frequently in dedication letters – to the publication of secular literary works. Here I give some examples: the Hungarian

translation of Fénelon's novel was sponsored by him in the wake of the translator's death. The dedication is addressed by the Printing House to Barkóczy (Fénelon, 1v-4r).

Lőrinc Orczy, a poet of aristocratic origin, was also one of Barkóczy's protégés. Orczy's first volume of poems was published after Barkóczy's death, and recommended to the Archbishop. Lőrinc Orczy's work, published in Pozsony (today: Bratislava) in 1787 under the title *Költeményes holmi egy nagyságos elmétől* [Poetic belongings of a great mind], is introduced by a dedicatory poem by Miklós Révai, entitled *To the ashes of Count Ferentz Barkóczy of Szalai, Archbishop of Esztergom*. Following Révai's poem, the volume opens with Orczy's verses addressed to Barkóczy [To Count Ferentz Barkóczy of Szala, Archbishop of Esztergom] and a prose letter beginning with the salutation "Your Gracious Grace!". Ferenc Kazinczy (1759–1831), one of the cultural founders of the Hungarian Reform Era mentions Barkóczy in his work *Pályám emlékezete* [The Memory of my Career], recalling an encounter with Lőrinc Orczy. Here, too, the emphasis is on the Archbishop's patronage of the language: "When we were reading, he spoke of the men and things of the past, Ferenc Barkóczy the primate, a great friend of our language [...]" (Kazinczy 590).

A Hungarian translation of Marcus Portius Cato's poems was published with the help of Barkóczy. In the recommendation, the author is focused on the activity of the Bishop's book printing. Barkóczy is not lauded merely as a church man, he is called as "a star not only in thy sky of the Church, but also in the sky of the secular culture" (Cato 2v).

In the paratexts, such as the prefaces, dedications and recommendations, we see Barkóczy's support for Hungarian language editions.

Italian dramas and plays in Barkóczy's environment

A significant portion of the library's secular-themed books consist of dramatic works. Barkóczy has always supported the arts, and plays were often performed in his environment. We find the plays of Molière in Italian translation in 4 volumes; whereas there are two book series by Metastasio and Goldoni. We can also find the dramas of Giovanni Antonio Bianchi. His plays are mainly concerned with biblical teachings, but they were not known and played only in an ecclesiastical milieu, since the author wanted to bring the theatre closer to the church. Barkóczy's love for theatre is also reflected in the fact that he bought all the books of the greatest Italian playwright of his time.

In honour of the Bishop and then Archbishop were given plays for a number of occasions. We got to know of 12 plays that were performed to celebrate him. I discovered only the title page of some, but in many cases the full manuscript of the drama was found. These plays were performed by Jesuit or Piarist students and the scenes process antique and biblical stories. Among the plays we also find Hungarian-language ones, which is a proof that the Hungarian-language acting – when Latin-language theatre still dominated the stage – was already present in Eger during Barkóczy's time.

The plays discovered by the research, performed in the presence of Barkóczy, also show the high priest's interest in Italian culture. Two of the plays dedicated to him are translations from Italian (*Constantinus Porphyrogenitus* by Ferenc Faludi and *Sedeciás* by Ferenc Kunics). Then, in the *Historia Domus* of the order of conventual minor friars

there is the description of a theatrical performance, performed twice – on 13 and 27 November 1757 – in Italian, in the episcopal palace of Barkóczy (*Liber inventarii conventus Agriensis Minoritarum*, AEV E. 3345. 254, 256). The title was *Cyrus, il re dei persiani*, likely a renewal of Metastasio's drama, *Cyrus riconosciuto* (1736).

One common form of paying homage to high-ranking ecclesiastical dignitaries was to stage plays. However, a minority of the plays were staged in Barkóczy's closer circle, so watching plays must have been part of his personal interest. Where did this interest originate from? In Hungary in the first half of the 18th century, plays were performed only in the castles of aristocratic families and in ecclesiastical schools for educational purposes or at ecclesiastical representation events. The language of most performances was Latin. Barkóczy might have encountered monumental, elaborate plays in Rome for the first time. As with all Jesuit educational institutions, scholastic theatre was also an important forum of education in Collegium Germanicum et Hungaricum and in Collegium Romanum (Oldani et al. 18-32). Barkóczy's theatrical experiences in Rome inspired him to become a supporter and promoter of theatre in his own community.

Conclusion

In researching the Hungarian 18th century and its relationship to artistic and intellectual development in Italy, I have observed the development in catholic renewal. Through an examination of Barkóczy's letters and book catalogue, I pointed out that the Italian influence had an impact on Hungarian cultural life in many respects. Muratori's ideals determined the formation of the priesthood and the events of church life. The changes of literary patronage led to publishing books in Hungarian, and supporting both secular literature and theatrical performances.

It might be asked, why did I choose Ferenc Barkóczy as the protagonist of the paper when several high-ranking priests studied in Rome. He was the first among his contemporaries to have a complex Italian-based influence within his environment. Ferenc Barkóczy belonged to the group of Central European ecclesiastical dignitaries who understood the need for change in the Church, and helped to affect such change by drawing on the ideas of informed by the Enlightenment, secularization and rationalization; thus preparing foundations for later ecclesiastical reforms.

My research resulted in a comprehensive knowledge of Barkóczy's connections and interests in Italy. His persona and activities are a good example of the Italian cultural direction that in the second half of the 18th century was established in Hungarian culture. During the research, a complex picture emerged that shows how the interaction between the culture experienced in Italy and the personal receptivity to the same resulted in a literacy that shaped Barkóczy's tastes and cultural support, and the cultural life that developed around him.

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Source: https://www.hung-art.hu/frames.html?/magyar/h/huetter/muvek/noli_me.html

Figure 2.: Lukas Huetter (?-1760). *Portrait of Barkóczy*. Eger, Hungary, Eger Theological College. In the background the Fuorcontrasti Castle.

Source: <https://mindenamieger.blogspot.com/2014/08/barkoczy-utca-tortenete-es-latnivaloi.html>

Figure 3.: Exlibris of Bishop Ferenc Barkóczy

Source: http://www.bibliotheca.hu/possessores/007_barkoczy.htm

Figure 4.: Exlibris of Archbishop Ferenc Barkóczy

Source: http://www.bibliotheca.hu/possessores/007_barkoczy.htm