

## **POETIC IMAGES BY IGNAC BATTHYANY - IGNÁC BATTHYÁNY IN POETIC IMAGES**

ANGELA ŠKOVIEROVÁ,  
OLGA VANEKOVÁ  
Department of Foreign Languages,  
Faculty of Medicine,  
Comenius University in Bratislava

### **Poetic Images by Ignác Batthyány – Ignác Batthyány in Poetic Images** ABSTRACT

The personality of the Transylvanian bishop – enlightenment scholar and bibliophile, founder of the important historical library Batthyaneum in Alba Iulia, played a key role in the modern cultural history of Transylvania, but also in the whole of Romania. His studies and scientific contacts are connected to the region of Upper Hungary – today's Slovakia.

Ignác Salesius Batthyány attended his primary schooling at the Piarist schools in Pest, and subsequently, in 1760, he studied rhetoric and theology at the Jesuit University in Trnava. He continued his studies in Graz and in Rome. From 1760, he was the abbot of the Benedictine abbey in the Hungarian village of Ják near the town of Szombathely. From 1767, he worked as a canon of the Jager chapter, later in 1773 he became the provost of Jager. In the year 1780, Empress Maria Theresa appointed him bishop of Transylvania.

In the article we present two hitherto unknown celebratory poetic compositions, the first of which – Panegyricus Divo Ignatio Dictus ... (Tyrnaviae 1762) was performed by Ignác Batthyány himself and the second – Carmen ... (Cibinium 1781) was dedicated to Batthyány approximately 20 years later, when he already was an important church dignitary. Batthyány's panegyric on Ignatius of Loyola was most likely a ceremonial final declamation given after finishing his studies of rhetoric in Trnava. Batthyány in it praised Ignatius of Loyola as a hero worthy of emulation.

Bishop Batthyány became the subject of poetic celebration himself, by virtue of his exceptional qualities that predisposed him for a successful ecclesiastical career. An anonymous work praises Batthyány as an important figure among church dignitaries, favourite among friends a personality respected by the Vatican manor and a great asset to Transylvania, who sees in him a beloved bishop.

The occasional prints presented in this study point out that the humanity was always yearning for ideals and people to look up to. The Transylvanian bishop, Ignác Batthyány, was such a person. As life itself had shown, he did not betray his Jesuit spiritual formation and the ideals of Jesuit saints that he wished to follow, and thanks to his zeal in educating himself and his organisation abilities, he became an exceptional personality deserving of celebratory verses during his life, and an inspirational challenge for researchers several centuries after his death.

### **Imagini Poetice de Ignác Batthyány – Ignác Batthyány în Imagini Poetice** REZUMAT

Personalitatea episcopului transilvănean – cărturar iluminist și bibliofil, fondatorul importantei biblioteci istorice Batthyaneum din Alba Iulia, a jucat un rol esențial în istoria culturală modernă a Transilvaniei, dar și din întreaga Românie. Studiile sale și contactele științifice sunt legate și de Ungaria Superioară – astăzi Slovacia.

Ignác Salesius Batthyány a urmat școala primară la Școala Piaristă din Pesta, și mai apoi, în 1760, a studiat retorica și teologia la Universitatea Iezuită din Trnava. Și-a continuat studiile la Graz și Roma. Din 1760, a fost abatele bisericii Benedictine din satul maghiar Ják, de lângă orașul Szombathely. Din 1767, a fost numit canonic al Capitlului Eger, mai târziu, în 1773, a devenit preot în Eger. În anul 1780, împărăteasa Maria Tereza l-a numit episcop al Transilvaniei.

Articolul prezintă două compoziții poetice de omagiere necunoscute până acum, prima - *Panegyricus Divo Ignatio Dictus ...* (Tyrnaviae 1762) a fost realizată de însuși Ignác Batthyány și a doua - *Carmen ...* (Cibinium 1781) a fost dedicată lui Batthyány aproximativ 20 de ani mai târziu, când deja era un important demnitar bisericesc. Panegiricul lui Batthyány pentru Ignatius of Loyola a fost mai mult ca sigur un discurs ceremonial final ținut la terminarea studiilor sale de retorică din Trnava. În el, Batthyány l-a elogiat pe Ignatius de Loyola ca un erou demn de atenție.

Episcopul Batthyány însuși a devenit subiect al poeziei de elogiere, prin calitățile sale excepționale care i-au hărăzit o carieră ecleziastică de succes. O creație anonimă îl elogiază pe Batthyány ca o figură importantă între înalții demnitari bisericești, un preferat între prieteni, o personalitate respectată de cei de la Vatican și o mare valoare pentru Transilvania, care vedea în el un episcop iubit.

Tipăriturile prezentate în acest studiu evidențiază faptul că umanitatea a tânjit mereu după idealuri și persoane pe care să le admire. Episcopul transilvănean, Ignác Batthyány, era o asemenea persoană. După cum viața însăși a evidențiat, nu și-a trădat formarea spiritual iezuită și idealurile sfinților iezuiți care și-a dorit să le urmeze, și datorită zelului de autodidact în educație și abilități organizatorice, a devenit o personalitate excepțională demnă de versurile de elogiere din timpul vieții, precum și o provocare inspiratoare pentru cercetători câteva secole după moartea sa.

**Cuvinte-cheie:** Ignác Batthyány, poezie de ocazie, sistem metric poetic, odă, eclog, discurs festiv

**Keywords:** Ignác Batthyány, occasional poetry, poetic metric system, ode, ecloga, celebratory speech

The personality of the Transylvanian bishop - Enlightenment scholar and bibliophile, founder of the important historical library Batthyaneum in Alba Iulia -, played a key role in the modern cultural history of Transylvania, but also in the whole of Romania. His studies and scientific contacts are connected to the region of Upper Hungary - today's Slovakia. The vast interests and diverse contacts of this personality are demonstrated not only in the Batthyaneum library in Alba Iulia, in his correspondence preserved in its archives, in Batthyány's scientific and literary work, but also in the small occasional prints associated with him. In the following lines, we will present two hitherto unknown celebratory poetic compositions, the first of which - *Panegyricus Divo Ignatio Dictus ...* (Tyrnaviae 1762) was performed by Ignác Batthyány himself and the second - *Carmen ...* (Cibinium 1781) was dedicated to Batthyány approximately 20 years later when he already was an important church dignitary.

Ignác Salesius Batthyány, a church dignitary whose merit for Romanian cultural history cannot be overlooked, was born in Güssing, Austria, on June 30, 1741, to an important aristocratic Batthyány family. His father was Count Imrich Batthyány (1707-1774) and his mother was Countess Anna Sauer von Krosiagh

zu Ankerstein (1720-1764). He attended his primary schooling at the Piarist schools in Pest, and subsequently, in 1760, he studied rhetoric and theology at the Jesuit University in Trnava. He continued his studies in Graz and in Rome (around 1762-1764), where he was entrusted with the management of the library of the Roman Catholic Priest's Institute - the *Sant'Appolinare* College. After graduating with a doctorate and his ordination, Batthyány was elected a member of the Roman scientific society *Philalethorum*<sup>1</sup>. He corresponded with the most prominent personalities of European clerical, cultural, social and scientific life of the 18<sup>th</sup> century, as well as with the pioneers of Maria Theresa's Enlightenment coming from Upper Hungary, e.g., with Adam František Kollár and Daniel Cornides<sup>2</sup>. From 1760, he was the abbot of the Benedictine abbey in the Hungarian village of Ják near the town of Szombathely. From 1767, he worked as a canon of the Jager chapter, later in 1773 he became the provost of Jager<sup>3</sup>. Finally, on June 24, 1780, Queen Maria Theresa appointed him bishop of Transylvania, and this was confirmed by a charter of August 6, 1781<sup>4</sup>. Ignac Batthyany was known as a zealous protector and promoter of education in Transylvania. Already at the beginning of his episcopal career, he founded an educational institute for priests in the town of Cluj-Napoca at his own expense, but this was closed by Joseph II's decrees in 1786. In 1781, he planned to establish a scientific society in Transylvania called *Societas Litteraria Assiduorum*, with the participation of local as well as other important personalities. However, his project also included the foundation of an astronomical observatory and library, which he became famous for, and is now known as Batthyaneum<sup>5</sup>. Shortly after the dissolution of the Jesuit order, in 1785, he bought a Jesuit book printing press from Cluj and moved it to Alba Iulia, where it was used, among other things, to publish his own works<sup>6</sup>.

The result of Ignác Batthyány's lifelong scientific research is several diplomatic and historical works, significant for both Hungarian and Transylvanian history. One of the most important is the work *Leges Ecclesiasticae* (Alba Iulia 1785), whose second and third volumes were published only after his death (Cluj 1827), and to this day is a valuable sphragistic and heraldic source, or the work *Acta et scripta S. Gerardi episcopi Csanadiensis hactenus inedita cum serie episcoporum Csanadiensium* (Alba

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<sup>1</sup> Biró 1941, p. 10.

<sup>2</sup> Grupač 2019, p. 106; Márza 2016, pp. 142-153.

<sup>3</sup> Batthyány Ignác, Magyar életrajzi lexikon, <https://www.arcanum.hu/en/online-kiadvanyok/Lexikonok-magyar-eletrajzi-lexikon-7428D/b-74700/batthyany-ignac-grof-749F1/> (29.01.2021).

<sup>4</sup> Grupač 2019, p. 106.

<sup>5</sup> Márza 2014, p. 176.

<sup>6</sup> Márza 2018, p. 140.

Iulia 1790), or the thesis *Agamantis palladii Academiae Philalethorum socii responsio ad dubia Anonymi adversus privilegium S. Stephani abbatiae S. Martini de S. Monte Pannoniae anno MI. concessum, proposita* (Eger 1779). In other works, e.g., *Norma vitae cleri...* (1780), *Edictum episcopale circa regulationem cleri...* (Sibiu 1781), *Homilia... ad clerum ...* (1781), *Verophili sinceri brevis responsio ad succinctam privati veridici deductionem iurium acatholicorum...* (1790), *Declaratio sincera ad quaestionem: an sic dicta apostasia inter delicta civilia referenda...* (1790), *Praerogativa episcoporum Transilv[aniae] in excelso regio gubernio...* (1790) he addresses issues of church law and the spiritual formation of priests. There are several other unfinished works in the Batthyaneum archive, which, however, Bishop Batthyány did not manage to publish before his death on November 17, 1798<sup>7</sup>.

However, in the encyclopedic literature<sup>8</sup> referring to the life and works of this important scholar, there is no mention of the thin print, probably the bishop's first literary work, stored in Budapest in Egyetemi Könyvtár under the pressmark Ae 4902. It is a print with provenance in Trnava; *Panegyricus Divo Ignatio Dictus: Dum Inclyta facultas Theologica In Alma ac Celeberrima Archi-Episcopali Universitate Tyrnavensi aniversarium eidem Tutelari suo honores persolveret. Directore admodum reverendo Ac Clarissimo Patre Josepho Pinter, e Soc. Jesu, AA. LL & Phil. nec non SS. Theol. Doctore, ac Inclytæ Facultæ Theologicae, decano Spectabili. / Oratore Illustrissimo Ac Reverendissimo D. Ignatio Salesio Comitæ de Batthyán, Perpetuo in Nemeth-Ujvar, S. Georgii Militis & Martyris de Ják Abbate, AA. LL & Phil. Magistro SS Theol. In Primum Annum Aud. Sem. Gen. Cleri Reg. Hung. Alumno, Archi-Dioecesis Strigoniensis. Tyrnaviae Typis Academicis Soc[ietatis] Jesu 1762 [24 p. ]*<sup>9</sup>. As the title page suggests, it was published at a time when Batthyány was the abbot of the Benedictine abbey of Saint George in the village of Ják and at the same time studied for the first year at the Roman Jesuit Institute *Collegium Germanicum et Hungaricum*. The content of the print is a celebratory speech - a panegyric delivered at the Faculty of Theology of the University of Trnava in the presence of its dean Josef Pinter (\* 1717), while the subject of the celebration is the founder of the Society of Jesus, St. Ignatius of Loyola (1491-1556), whom Ignac Batthyány also worshipped as his personal patron.

Batthyány's panegyric on Ignatius of Loyola was most likely a ceremonial final declamation given after finishing his studies of rhetoric in Trnava and was

<sup>7</sup> *Ibidem*.

<sup>8</sup> Magyar életrajzi lexikon, <https://www.arcanum.hu/en/online-kiadvanyok/Lexikonok-magyar-eletrajzi-lexikon-7428D/b-74700/batthyany-ignac-grof-749F1/>; Szinnyei József: Magyar írók élete és munkái <https://www.arcanum.hu/hu/online-kiadvanyok/Lexikonok-magyar-irok-elete-es-munkai-szinnyei-jozsef-7891B/s-A6233/szinnyei-merse-jozsef-AE625/>; Wurzbach 1856, p. 176.

<sup>9</sup> Klimeková, Augustínová, Ondroušková 2008, record no 813.

to prove the rhetorical abilities of the future bishop. Thus, in accordance with the chosen genre, Batthyány's speech is topical and uses established, almost schematic images, methods and poetic means aimed at the glorification of this Jesuit saint. The genre of celebratory text – panegyric fully suited the ideas, and especially the needs and intentions of the Jesuits, who received the duty of administration of the University of Trnava. It made it possible to highlight the life, qualities and contribution of the celebrated person in a refined form, which was both didactic and attractive for readers<sup>10</sup>. Graduation and the award of a master's degree were also a good opportunity to publish panegyric prints of various types, in prose or verse, and such prints were typical of the university environment<sup>11</sup>. According to estimates, approximately 150-200 panegyrics were written and published in Trnava, dedicated mainly to the Virgin Mary – the patron saint of Hungary and the University of Trnava; and/or to the saints associated with the Society of Jesus on various anniversaries and church holy days<sup>12</sup>.

The intention of Ignác Batthyány was not so much to collect or present facts and information about the life and works of Ignatius of Loyola, these were undoubtedly sufficiently known to the auditorium consisting of members of the clergy and representatives of the Faculty of Theology in Trnava. The composition of Batthyány's speech is rather dominated by the effort to claim the spiritual legacy of this holy nobleman. Ignatius of Loyola participated in the formation of the ideals of Baroque piety and, guided by the events of his personal life (especially his leg injury with lifelong consequences), he transformed his desire to become a knight in royal service into a lifelong effort to serve Christ, the church and souls. Batthyány's speech is characterised by several principles used for centuries to pay homage to a particular person, as Quintilian speaks of them in his fundamental guide to the art of rhetoric – *Institutiones oratoria* from 96 AD.

One of them is to highlight the ancestors of the celebrated person, acts of their youth, their manly age; another is the use of a topos known as "*puer senex*" (young old man), used mainly to describe people whose young physical age is rarely tied in with the maturity, seriousness and experience of an older person<sup>13</sup>. Ignatius of Loyola is most frequently given the attributes: victor (*victor*), hero (*heros*), and a noble person of his lineage (*tam illustris stirpis, illustre decus*). In his panegyric, Batthyány speaks of the noble spirit of Ignatius of Loyola and his prodigious love for the world. He emphasises that he is the victor of this world because he despised the earthly glory promised to him by his noble birth and his

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<sup>10</sup> Juríková 2014, p. 33.

<sup>11</sup> *Ibidem*.

<sup>12</sup> Juríková 2014, p. 34.

<sup>13</sup> Vaneková 2017, pp. 95- 98.

exceptional abilities, and he channelled his desires into the service of God. He points out that he disposed of personal possessions and in times of difficulty, he sought solitude for contemplation. He observes that exactly that made his spirit even more humane and loving. He also draws attention to the passion and zeal with which Ignatius of Loyola performed his work.

The future bishop then continues to celebrate the Jesuit order and the Faculty of Theology in Trnava. Indirectly, he points out the recatholisation and missionary efforts of Jesuits, and names important representatives of the Society of Jesus in individual countries, e.g., Peter Canisius (1521-1597), a zealous fighter against Protestantism in Germany; Peter Pázmány (1570-1637), a prominent figure among Hungarian Jesuits, or Saint Francis Xavier, (1506-1552), a well-known Jesuit missionary in India. However, Batthyány also warns about the “traitors of the faith” - Martin Luther and John Calvin (*illi duo scelerati proditores Lutherus et Calvinus*).

At the end of his speech, Batthyány praised Ignatius of Loyola as a hero worthy of emulation. Subsequently, Batthyány's life showed that he followed this ideal himself, and driven by a fervent desire of knowledge created a body of work that influenced the next generations.

Bishop Batthyány became the subject of poetic celebration himself, by virtue of his exceptional qualities that predisposed him for a successful ecclesiastical career. An anonymous work - *Carmen, Quum Excellentissimus, Illustrissimus Ac Reverendissimus Dominus Ignatius E Comitibus Bathyan Perpetuus in Német-Ujvár, Inclyti Comitatus Castri Ferrei Perpetuus Comes, Dei, Et Apostolicae Sedis Gratia Episcopus Transilvaniensis, Sacrae Caesareo Regiae, Et Apostolicae Majestatis Status, Et Excelsi Regii Inclyto M. Transylvaniae Principatu Gubernii Consiliarius Actualis Intimus, inclytarum Commissionum In Publico Unius Ecclesiasticae, Alterius Litterariae Praeses inter Solemnes Adplausus A-Carolinam Induceretur, Oblatum Mense Augusto Anno MDCCLXXXI [1781]. Cibinii, Typis Martini Hochmeister, Typographi et Bibliop[olae] Priv[ati]* - gives us an image of this extraordinary personality. It is located in the diocesan library in Nitra, Slovakia and was published on the occasion of the inauguration of Ignac Batthyany to his bishop post in Alba Iulia in 1781. The print consists of two parts - an ode (Ode) and eclogue (Ecloga), each of which celebrates the bishop's personality in its own distinctive form. As it yet has not been known nor available to the academic public, this study offers a description of its content and formal characteristics.

The first part of the print is made up of an ode of 13 strophes, which by its very name (ode), or rather the absence of a more eloquent title draws focus to the literary genre in question. In ancient Greek poetry, odes - ὕμνός, ὕμνός (gr.), ode (lat.) – in their specific genre meaning were ordered as celebratory poems for the victor in the gymnastics competition. They were called epinikion and sung by

a choir. The ode had a fixed composition, commendation of the game and the winner, praise of god and a moral lesson. Known authors include Pindar and Bacchylides (5<sup>th</sup> century BC). In Horace's collection *Carmina* (23 BC), odes are didactic-philosophical poems using exacting Greek lyrical metres, and they were also popular in Renaissance Humanism and Classicism. Then, the allegorical odes were composed in Latin or national languages in order to awaken awe by animating abstractions. In Classicism, ode was considered the highest form of lyric poetry. F. G. Klopstock (Odes 1771), wrote religious, political and patriotic odes in Germany that influenced Czech revivalists by combining ancient metres with philosophical content. In the early decades of the 19<sup>th</sup> century, odes with patriotic and religious content became widely distributed, and Czech revivalist authors associated it with a classical effort to create a literary style (Jungmann, Puchmajer, Kollár)<sup>14</sup>.

In literary theory, ode is defined as a reflexive lyrical poem with celebratory undertones<sup>15</sup>, which can be confirmed by the ode for Ignác Batthyány explored in this study. It begins in the 1<sup>st</sup> and 2<sup>nd</sup> strophe with the description of the deplorable state of Dacia (historical name of the area including most of present day Romania) - the country that became the new place of work for Bishop Batthyány. It had long been without a dear (spiritual) shepherd, and so begins to lament: "oh, woe, who is preventing our wishes?" and turns to the good (heavenly) father with prayers: "Can you fulfil what we pray for?" The author, most likely a clergyman himself, continues with a confession: "mournful, I used to cry at mountains and rocks, let him appear, a quick messenger, and if a begrudging country detains our father, I shall shout loud, give him back to us." This probably represents the long-vacant cathedra in Alba Iulia. Ladislav Kolonich (Kolonich László 1736-1817, ad Excelsum Gubernium Regium Transsylvanicum Consiliarius), another church dignitary, was charged with the administration of the post for many years.

The 3<sup>rd</sup> and 4<sup>th</sup> strophe brings a joyful message, reporting: "gods are regarding our prayers with favour! The glory of church dignitaries, a favourite of friends, decoration of his house, is coming – the one adorned by the great dignity of his tiara, the adornment of the whole kingdom, Batthyány." The author is filled with joy, recognising the heart of the impassionate shepherd, his speech and above all his spirit, exceeding all else.

In the 5<sup>th</sup> strophe, the unknown author refers to the physical appearance of the bishop, as from time immemorial, people had been looking for a correlation between the outward appearance and the inner, spiritual world of man, especially when it came to public figures. Hence Batthyány's face reflects his extraordinary

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<sup>14</sup> Mocná, Peterka 2004, p. 422 and following.

<sup>15</sup> *Ibidem*.

spiritual strength, his beautiful character and his education. In the 6<sup>th</sup> strophe, the author moves to greeting the bishop directly in his own name and in the name of the wider community of the faithful. They all pay tribute to the new bishop, saying: “Behold, the whole town falls to their knees, offering their heart”.

Then the 7<sup>th</sup> and 8<sup>th</sup> strophes depict the celebrations of the bishop’s inauguration. It is likely the author was present, vividly describing the sound of trumpets, cheerful voices, applause and manifestations of favour - the streets and squares were clapping head over heels, sounding like thunder. A single voice carried from all the shores, filling the forests and mountains in unison: “Oh, long live, Batthyány, the lasting hope and support of our country”.

In the following 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> strophes, the unknown poet praises the bishop’s education, but also alludes to his modesty (supposed or actual), asking why the bishop tries in vain to cover the radiance of his noble glory with a humble veil of modesty, and hide significant writings under towering mountains, hills, rocks and boulders. This seems to be a hint at the presumably known publishing activities of Ignác Batthyány, and also the fact that his abilities are now as if hidden from the eyes of Hungary in the mountainous region of Transylvania. The author adds that should the bishop want to hide, his famed reputation will never allow for him to be concealed, because he is renowned even in distant lands, and even the Vatican Curia considers him their own, and a crowd of scholars desires to gain him as a protector.

In the final strophes (12<sup>th</sup> and 13<sup>th</sup>), the poet paints a picture of a happy Dacia, obtaining an honoured church dignitary in Bishop Batthyány, whom even Hungary can envy. He expresses that as long as the river Aluta (Olt) flows through Dacia, the memory of Batthyány will remain.

Historically, odes were intended to be recited (and sung), and during the historical development of the genre, they retained the application of linguistic and stylistic means that reinforced mighty and impassioned impression during ceremonial recitals. They attracted the attention of the audience (or a reader). Among the most frequent rhetorical devices, strengthening the impression of might, are apostrophes, exclamations, rhetorical questions, enumerations, parallelism, repetitions, prophetic statements and sententia.<sup>16</sup> In the researched ode, the poet uses repeated apostrophes of Bishop Batthyány, e.g. in verse 21: *Praesul venerande, ave* or in verses 31-32: *Ah, vive, Batthyani, perennans spes Patriae*. Using this device conveys the pathetic feeling of the author’s statement. Within the ode, the poet in several places seamlessly employs phrasing in the second person singular, as if addressing Batthyány himself.

There is also a strong expressive aspect in the usage of rhetorical questions – they convey a strong statement by way of a query. At the same time,

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<sup>16</sup> *Ibidem*.

it establishes contact with the listener (reader). The author uses it here to portray the extraordinary abilities and talent of the bishop, that he humbly tries to hide from the public, as seen e.g. in verses 32-36: *Quid frustra celsae fulgura gloriae / contendis humili nube modestiae / texisse et illustres praealtis / montibus occultuisse ceras?* The ode to Bishop Batthyány bears typical characteristics of the genre<sup>17</sup> - it is monothematic, has a pathetic tone, depicts the ideal of heroism and perfection, shows admiration and gratitude to the celebrated person. The single dominating theme is the praise of Bishop Batthyány, who becomes the (spiritual) shepherd of Dacia. The author celebrates Batthyány's talent and knowledge, also appreciated by the Roman curia, and expresses a belief that his activities will elevate the area where he currently works.

When writing odes as reflecting "higher" values, the celebrated person loses their individual characteristics<sup>18</sup> - the ideals they personify are more important. Thus, even occasional poetry becomes a space for the formation or affirmation of the values and ideals of the times, by praising exceptional qualities and heroism of an important person. The personality of Batthyány is not represented in its entirety, but the poet focuses on commending his arrival to Dacia and taking the important post of a bishop. The poetic portrayal of the celebration of Batthyány is realised in generic images of a scholar esteemed by the wider public, without naming specific places and activities from his past work. The author uses general statements and praises Batthyány as an important figure among church dignitaries, favourite among friends, decoration of his noble house, adornment and pride of the kingdom, e.g. in verses 9-12: *gloria praesulum, / amor suorum, nobile stemmatis / lumen, tiarae fulgidus quem / ornat honos, decus omne Regni.*

The Latin ode to Bishop Batthyány metrically attaches itself to the ancient metric poetry. The author uses the Alcaic stanza, used by ancient poets, for example, by Alcaeus, Sappho and Horace<sup>19</sup>. It consists of two 11-syllable verses (Alcaic verses), followed by a 9-syllable and a 10-syllable verse. The scheme is as follows:

U -, U -, U -, U U -, U U	Alcaic hendecasyllable (11-syllable verse, the fourth metrical foot: anapest UU-)
U -, U -, U -, U U -, U U	Alcaic hendecasyllable (11-syllable verse, the fourth metrical foot: anapest UU-)
U -, U -, U -, U -, U	Alcaic enneasyllable (9-syllable verse, iambic U - pentapody)

<sup>17</sup> *Ibidem*: "The typical ode is characterized by monothematicity and pathetic style, related to noble and serious ideas. The idea of heroism and perfection comes to the fore."

<sup>18</sup> *Ibidem*.

<sup>19</sup> Okál 1990, p. 75 and 194.

– U U, – U U, – U, –

Alcaic decasyllable (10-syllable verse, first two feet:  
dactyls – U U)<sup>20</sup>

On the basis of our preliminary analysis, it can be concluded that the author of the Latin ode to Ignác Batthyány maintained the metric scheme of the Alcaic stanza without significant deviations from the set standard, as shown in the following introductory verses:

Pastore charo jam viduata, sat	--, U –, --, U U –, U U
Longo gemiscit Dacia tempore:	--, U –, --, UU –, UU
Heu, quis moratur vota nostra?	--, U –, --, U –, U
Queis Pater Optime Te precamur?	– U U, – U U, – U, – U <sup>21</sup>

The second part of the analysed print consists of an eclogue subtitled *In qua Pastor Melibaeus orienti in Dacia Soli adplausuit*, consisting of 199 verses, hexameters. According to *Encyclopedia of literary genres*<sup>22</sup>, eclogues are lyric poems reflecting on nature or love, in the idyllic setting of shepherds, living only for love and poetry. Eclogues belong to classic forms of idyllic bucolic poetry. The stylised subject appears in the form of a shepherd, and motifs are built up using mythological and historical excursus and literary allusions. The authors have a scholarly background and a profound knowledge of the poetry of their predecessors and contemporaries. Virgil's eclogues in his collection *Bucolica* from 42-37 BC are a characteristic work of this literary type, and even the unknown author of the celebratory print dedicated to Ignac Batthyany refers to the first of Virgil's eclogues, that includes the dialogue of shepherds Tityrus and Meliboeus. Using names known from Virgil's poems (or from other authors of idylls/eclogues) was not uncommon in modern eclogues in the classical period. Not only the name of the shepherd (Meliboeus) proves the ties to Virgil<sup>23</sup> – verse 16 (... *sub... tegmine fagi*) incorporated a quotation from a part of the verse of Virgil's 1st eclogue: *tityre tu patulae recubans sub tegmine fagi...*

With its content, the eclogue is connected to the final verses of the ode, portraying an image of a happy Dacia rejoicing in the arrival of the new bishop. However, unlike the ode in the first part of the print, the subsequent eclogue from its very beginning names many ancient deities. Phoebus, Aurora, Titan, Eios etc. appear here. In order to illustrate the character of the text, the opening lines of the eclogue are below:

<sup>20</sup> *Ibidem*, p. 37, 72, 75.

<sup>21</sup> For help with recognizing of metric feet we thank Mgr. Mária Valachova.

<sup>22</sup> Mocná, Peterka, 2004, p. 133

<sup>23</sup> Compare Vaneková 2016, pp. 422-431. In Godra's update the eclogists have the figures of shepherds named Menalcas and Thyrsis, also known from Virgil.

Fallor, num tacite cessere silentia noctis, --, - U U, - / -, - U U, - U U, - U  
 Et tenebras exuta suas praenuncia lucis - U U, - / -, - U U, - / -, - U U, - U  
 Purpureis redimita comis Aurora refulsit? - U U, - / U U - U U, - / -, - U U, - U  
 An mistis Phoebus roseum caput extulit undis, --, --, - / U U, - U U, - U U, --  
 Inflammataque novus plaudentia sydera Titan, --, - U U, - / -, - U U, - U U, --  
 Post noctem Eois tandem patefactus ab oris? --, --, - / -, - U U, - U U, --

The whole poem is stylised and phrased in the first person singular as a shepherd's celebration of the rising sun that comes eventually, after a long night, and the sun's beneficial influence and effects on plants, animals, flowers, and growing of crops. The metaphor of the sun rising on the horizon in an idyllic rural pastoral country with blossoming meadows, green forests and grazing goats represents Bishop Ignác Batthyány himself, taking over the post in a peaceful, somewhat forgotten Dacia, untouched by the bustle of the surrounding world. Although the name of Ignác Batthyány is not explicitly mentioned in the whole poem, some of the verses, e.g. 156-157, indicate a connection to him and to the previous ode celebrating Batthyány as an excellent scholar: *Nec tamen te Pastor amat, nec rustica tantum / Turba colit, doctorum etiam Te predicat aetas*. These not only show that the bishop is loved by simple people, such as shepherds, but also held in high regard by scholars.

The occasional prints presented in this study point out that humanity was always yearning for ideals and people to look up to. The Transylvanian bishop, Ignác Batthyány, was such a person. As life itself had shown, he did not betray his spiritual formation and the ideals of Jesuit saints that he wished to follow, and thanks to his zeal in educating himself and his organisation abilities, he became an exceptional personality deserving of celebratory verses during his life, and an inspirational challenge for researchers several centuries after his death.

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