Representations of the Mary-Icon of Máriapócs in Engravings

Abstract:

This study aims at analysing the representations of one of the most famous icons of Hungary, the Greek Catholic Mary-icon of Pócs in engravings dating from the end of the 17th century to the beginning of the 20th century. Sources are manifold and varied as regards their genre, form and use, and range from leaflets and thesis pages, through covers and illustrations to devotional pictures and prayer cards. One-third of the engravings presented here are unpublished. I study the engravers, the principal types, the different forms and the use of the representations. Some of my conclusions are as follows. First, concerning the technique of the representations, the majority of the pictures are copper engravings – I have found only one mezzotint and a few woodcuts among the seventy-five graphics. I have also found steel engravings and lithographs from the 19th century and colour prints from the 20th century. Second, half of the representations are signed by Hungarian and foreign artists, some masters engraved the same subject twice, and it occurs that an engraving is used more than once in different books. The main types of the iconography are: 1. The Mary-icon with the scene of the battle of Senta (Serbia); 2. The icon in a rectangular frame with cherubim in the upper corner; 3. The icon with the allegory of Regnum Marianum; 4. The image held by angels and cherubim, sometimes with horns of plenty and crown; 5. The icon with the view of Vienna; 6. The image with the church of Pócs and pilgrims arriving there. I also discovered a set of representations from the 19th century in which the icon was misrepresented, for it had already been covered by a metal coverage and jewels, and the artists no longer knew what the image was like.

Keywords: *copper engraving, woodcut, Máriapócs, Mary-icon, pilgrimage.*