

It is not possible to make conclusions about the entire religious leaflet production of the Bagó publishing house from this one private collection, but general trends can be established. The Gyurián and Bagó publishing house – with the exception of one copperplate – only used woodcuts, the first lithography illustrated leaflet was printed in the Bagó publishing house in 1851. In the 1860s the two techniques existed side by side, and lithographs were used exclusively from the 1870s.

The golden age of religious leaflet of the Bagó publishing house probably fell between 1863-1865, as most publications survived from these years. Regarding the iconography, the frequency of “Maria Immaculata” is a good indicator of church aspirations. Beside the common types of paintings and sculptures the pilgrimage places of Hungary (eg. Andocs, Csátka, Máriapócs, Barka) also appear in the illustrations and the texts (figg. 7-8, 21). The texts mostly contain prayers and hymns for different occasions. Among them a small number of miracle stories emerge that occurred in Hungary and abroad: 1. pregnant mother who had died and been buried rises from the dead and gives birth in the coffin, Mantova, 1861 (figg. 1-2, 22); 2. the blasphemous wine-grower cut out the crucifix in his estate, thereafter the grapes turned into stone and his wine turned into blood (fig. 20). The language of the leaflets is mainly Hungarian and less often German. The same text with small differences (eg. punctuation or accents) was published with identical illustrations several times a year. The engraver of the illustrations and the author of texts are unknown with a few exceptions: we know one engraver (Joseph Ritter in the first half of the 19th century) and three authors (Anthony Farkas of Kistelek and Joseph Négó in the 1860s, Andras Fejes and Lajos Varga in the 1880s) by name.

Comparing the iconographic types of representations with those of the 18th century religious leaflets we see that several types have disappeared, others remain and new images have also appeared. The detailed iconography of the childhood and the passion of Jesus known from the 18th century is totally lacking from the illustrations of the Bagó publishing house. The appearance of saints on leaflets was also radically reduced (St Anne, St Wendelin and St Corona, figg. 9, 13, 16). From among the representations of many pilgrimage places in Hungary and abroad only Andocs, Sasvár, Buda-Krisztinaváros and Máriaradna appear on illustrations. The depictions previously affiliated with concrete shrines have become schematic, such as the Mariahilf. The Crucifix of Ferdinand II (fig. 6), and the image of the Three Kings (figg. 11, 24) independent from the nativity scene are surviving types from the 18th century. However, a new type is the Immaculata representation which appears in large numbers.

The artistic quality of the illustrations varies. However, compared to the leaflet product of other Hungarian printing houses of the same period, the Bagó Printing House stands out among them all with the quantity, quality and diversity of

the illustrations. Only the publications of Alajos Bucsánszky's Printing House (later owned by Kálmán Rózsa and his wife) represent a similar standard. The Bagó Printing House is definitely an important chapter of 19th-century popular religious leaflet graphics Hungary. It would be worth compiling the catalogue of the total religious leaflet production of each publishing house of the period and comparing their illustrations.