

Arte medievale e diplomazia culturale italo-ungherese nel Ventennio fascista. Intorno alla tomba di Maria d'Ungheria a Napoli

Abstract

Medieval Art and Italian-Hungarian Cultural Diplomacy in the Fascist Period.
The Tomb of Queen Mary of Hungary in Naples

The tomb of Queen Mary of Hungary (d. 1323), executed around 1325–1326 by the Sienese sculptor Tino di Camaino for the church of Donnaregina in Naples, is one of the most famous sepulchral monuments of medieval Europe. The imagery of the sarcophagus was conceived to give special emphasis to the fruitfulness of the queen, mother of many children, the first of whom (Carlo Martello) inherited from her the crown of the Kingdom of Hungary, while the second (Louis of Toulouse) was sainted in 1317 and the third (Robert of Anjou) was consecrated king of Naples in 1309. The frontal epigraph of the funerary monument was in turn intended to emphasize Mary's existence as the daughter of a king (Stephen V of Hungary), wife of a king (Charles II of Anjou) and mother of a king (Robert). In the years following the Treaty of Trianon (signed in Paris in 1920), when works of art assumed the function of privileged vectors of policies aimed at designating and redesigning the contours of nations, the Neapolitan tomb of the Hungarian queen became one of the cultural tools used to strengthen relations between Mussolini's Italy and Admiral Horthy's Hungary. The recognition of Queen Mary's remains (which took place on 22 December 1933), together with the consequent rearrangement of the tomb in the medieval church of Donnaregina, recently restored to its ancient splendor by Gino Chierici, provided the opportunity to publicly stage, in carefully conceived ceremonies, the historical premises of the political relations between the two nations. Through the original archival documentation, the article reconstructs the diplomatic implications of the restoration of the monument and the role of eminent Hungarian cultural figures such as Albert Berzeviczy, the illustrious founding scholar of the journal *Corvina*, in this process.