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From Passing to the Tomb: Images from the Hungarian Angevin Legendary

The Hungarian Angevin Legendary, a luxurious Bolognese codex ordered by King Charles Robert ca. 1330, is an extraordinarily rich pictorial collection of the lives of the saints. Altogether 58 legends were represented, with different length and structure. However, an important element that unifies the cycles is the last scene of the narrative. Regularly it represents the burial of the deceased saint. Interestingly enough, there is usually no written sources of these representations, or, if the legend describes this event, it is depicted with significant differences. Thus, it is not the legend itself which requires the burial scenes but the rhetoric of the narration. The burial scenes put an end to the story. The prototype of the burial scenes is the legend of the Death of the Virgin, represented in the manuscript as an independent cycle: important elements are the peaceful death, the burial and the miracles of the relics. The coming death is often announced by Christ or an angel, comparably to the legend of the Virgin (e.g. John the Evangelist, Giles, Dominic). The saint, as the Virgin, bids farewell to his beloved (Bernard and Dominic) and receives the sacraments (Louis of Toulouse, Mary Magdalene).

If the saint does not receive a martyr's death, his last minutes are represented schematically: he is lying in a bed, in the group of the family, magnates of the country (King Ladislas) or monks (Francis). One of the most frequent and stereotypical scene in the Hungarian Angevin Legendary is the burial of the saint. This is usually the position of the corpse into the sarcophagus. Less frequently the corpse is lying on the catafalque during the burial liturgy. It is celebrated usually by a bishop, in certain cases more than one (Mark, Stanislas, Ladislas, Fabian, Emeric). The scene takes place in an interior of a building, evidently in a church, however, it can be represented in the nature as well (e.g. Paul the Hermit).

Thus, the compositional arrangement of the burial scenes is quite stereotypical, nevertheless, the details (vestment of the deceased, location, participants) may vary. The sarcophagus and the catafalque seem to be alternative, without real significance; if there are two burial scenes on the same page, these follow different types.

The burial is not necessarily the last episode of the terrestrial activity of the saint's body. A *translatio* can be an emphasis on the present location of the relics (e.g. James the Great, Gerhard of Csanád and Ladislas). Although the original stories are quite different, their depiction follows the same model. The veneration of the relics in the new place is also emphasized (James, Ladislas). However, miracles are the most effective signs of the presence of holiness. Miracles at the tombs are represented in the legends of Ladislas, Emeric, Stanislas, Martin, and the Magdalene. All of them are related to the Hungarian court: either saints of *Pannonia Sacra*, or related to the dynasty (Stanislas of Cracow to Queen Elisabeth of Poland, wife of Charles Robert; Mary Magdalene as the favorite saint of the Neapolitan Anjous). This suggests that beside the universal rhetoric function of these episodes, signaling the end of each cycle, a most specific message is encoded in the final part of some of the legends, underlining their local importance.