

HE S. C. D S

“Lucian Blaga” University of Sibiu
Department of History, Heritage and
Protestant Theology
Research Center of Cultural Heritage
and Socio-Cultural History

VOLUME XIV / 2017
Supplementum

STUDIA UNIVERSITATIS
CIBINIENSIS
Series Historica

“Lucian Blaga” University of Sibiu Publishing House
2017

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The journal is indexed in BDI: ERIH Plus, EBSCO, CEEOL and Index Copernicus.
<http://ccpisc.ulbsibiu.ro/language/en/studia-en/>

ISSN 1584-3165

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The periods of medieval inscriptions in Hungary

Zoltán VÁRADY*

Abstract:

Although the fonts on the earliest seals are quite various due to technical imperfections, they still bear the features of the antiqua tractation writing, which marks the Romanesque age.

Saint László's seal was the first to apply semi-circle shaped uncials next to the classic forms, while King Imre's great seal from 1202 included a closed maiuscula E letter.

The lettering style of the Romanesque era can be dated from 11th century in the case of stone monuments. The last creation of this age is dated to the middle of the 13th century.

There is a group of Early Gothic stone relics containing also more uncial shapes, which appears around 1165-1172. The last remnant of this group comes from 1262.

The coexistence of Romanesque and Early Gothic style is not common on rulers' seals, the differences of each era are more obvious. In this case the end of the Romanesque era, which can be dated back to the beginning of the 13th century (around 1205) and so the reign change of Imre I. and András II., is easy to determine. The end of the Early Gothic era in the case of rulers' seals can be set to 1270, the end of Béla IV's rule.

The advancement of gothic maiuscula can be well observed on the lettering of István V's dual seal.

The stone inscriptions in Transdanubia are created in gothic maiuscula style only after the first third of the 14th century, but several relics in medieval Hungary are from the end of 13th century. The upper endmark of the maiuscula-era is around 1400 on stones.

Despite the end of the maiuscula era, the third dual seal of Zsigmond from 1435 still has maiuscula letters, just like the majesty seal of King Albert from 1438 and the new seal of Ulászló I. from 1444.

The gothic maiuscula was replaced on ruler's seals when the first minuscule style letters appeared during the reign of Zsigmond. 12 different types of seals used by Mátyás contained inscriptions formed from gothic minuscule letters. This indicates that this style was used until the end of his reign.

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The gothic minuscule style came into fashion on stone-inscriptions around 1365-1370. The font style was also widely popular in the next century, moreover, two provincial variations from the beginning of the 16th century were found.

The italian style humanist capitalis lettering appeared very early on the golden seal of Mátyás (1464). From this time, the humanist capitalis is dominant letter type on seals. The appearance of capitalis on stone monuments can be dated from 1467. After 1500, the use of excessive ligatures and enclaves occurs while the provincial variation of the font also appears.

The capitalis fonts, called „early humanist” by the special literature, appeared in 1472 on the smaller secret hungarian-czech ruler's seal of Mátyás, and from 1483 on the stone-inscriptions.

Keywords: *mediaeval, seals, coins, wall paintings, stone inscriptions, letter changes*

The sequential changes of different writings and the usage of certain font types can be well observed on the inscriptions found on ruler seals. Several deductions can be made with the help of these inscriptions which may be compared with the ones found on coins, wall-paintings and important stone monuments. The dating of seals can also provide assistance in specifying the exact age of other epigraphic relics.

Although, just like the lettering of early coins, the fonts on the earliest seals are quite various due to technical imperfections, but they still bear the features of Romanesque age writing, the Antiqua tractatio. On the branding iron of King András I, an inscription with beautifully formed letters can be read².

Only the last quarter of the 11th century brought significant changes.

Apart from classic shapes, the ruler seal of Saint László I already bears an E letter formed from a semi-circle³, which shape can also be seen on the seal of King Kálmán⁴. However, in that case the G letter is bent backwards at the bottom, similarly to the forms found on stone monuments. Such letters can also be seen on the seal of Béla II and Géza I with their uncial D and angled C letters⁵. (Fig.1.) The

² Kumorovitz, L. Bernát, *A magyar pecséthasználat története a középkorban.* (Budapest:Magyar Nemzeti Múzeum, 1993). 18, figure II.4; Takács, Imre, *Az Árpád-házi királyok pecsétjei/Royal seals of the Árpád Dynasty.*(Budapest:Magyar Országos Levéltár, 2012)80-81.(Kat. N° 5.)

³ National Archives of Hungary. Collection of seal-copies N° 3; Fejérpataky, László, “Három királyi pecsét.” *Turul* X (1892) 135; Research Institute for Art History of the Hungarian Academy of Sciences N° 548; Takács, *Az Árpád-házi*...84-85.(Kat. N° 9.)

⁴ National Archives of Hungary. N° 5; Fejérpataky, Három királyi” 136; Research Institute for Art History N° 149; Takács, *Az Árpád-házi*,86-87.(Kat. N° 10.)

⁵ National Archives of Hungary. N° 7; Takács, *Az Árpád-házi*,88-89. (Kat. N° 11.) as well as National Archives of Hungary. N° 8; Fejérpataky, Három királyi, 138.; Takács, *Az Árpád-házi*, 90-91. (Kat. N° 12.)

semi-circular E frequently occurs on the seal of István III⁶, while the uncial H emerges first on the great seal of Béla III⁷. On King Imre's golden bull from 1202 we can find both the uncial and the Antiqua H, while the D is also uncial and the semi-circle-shaped E is included on the right⁸. Another great seal from 1202 shows the uncial D next to the maiuscula E.⁹ (Fig.2.) Due to their small size, the shape of letters on coins differ from classic writing, as the leg broadens on the top and bottom. On the coin of András I a decorative line appears on the top of the A letter and the S is formed from two semi-circular arches¹⁰. The A and E letters show some similarity on the coins of Béla I. However, they differ from classical forms, as the X is made from two semi-circles and the B has an unusual shape¹¹. The characteristic features mentioned before are found on the denar of King Saint László I, with its widely divergent letter-legs and inverted S shape¹². The same traits are present on the denar of Kálmán, where interestingly the thick legs are connected with thin pieces¹³. Similar lettering tractations can be seen on the denars of István II and Béla II¹⁴. However, not even the denars of Béla III started any new trends in coin lettering.¹⁵ King Imre's denars have Antiqua type letters with broadening ends¹⁶.

⁶ Domanovszky, Sándor ed. *Magyar művelődéstörténet I. Ősműveltség és középkori kultúra.* (Budapest: Magyar Történelmi Társulat 1939.) 125; Takács, *Az Árpád-házi*, 94-95. (Kat. N° 15.)

⁷ Historical Museum of Budapest. Kumorovitz's collection of seal-copies 66.1876, Takács, *Az Árpád-házi*...96-97. (Kat. N° 17.)

⁸ Dóry, Ferenc, "Magyarország címerének kialakulása." *Turul* XXXV(1917) 17; Bartoniek, Emma, "Az Árpádok ércpecsétjei." *Turul* XXXVIII. (1924-25) 17; Takács, *Az Árpád-házi*...104-106. (Kat. N° 21.)

⁹ Historical Museum of Budapest. 66.1878; Bartoniek, *Az Árpádok*, 15; Takács, *Az Árpád-házi*, 102-103. (Kat. N° 20.)

¹⁰ Réthy, László, *Corpus Nummorum Hungariae I-II.* (Budapest: MTA 1899-1907.) item 12; Hóman, Bálint, *Magyar pénztörténet 1000-1325.* (Budapest: MTA 1916, new edition Budapest: Magyar Helikon 1977. ed. Katona, Tamás.) 192-193, fig.9.; Unger, Emil, *Magyar éremhatározó I-II.* (Budapest: Magyar Éremgyűjtők Egyesülete 1974, 1976.) item 5; Huszár, Lajos, *Münzkatalog Ungarn von 1000 bis heute.* (Budapest: Corvina, München: Battenberg 1979.) item 9; Gedai, István, *Magyar uralkodók pénzei.* (Budapest: Zrínyi 1991.) 27; Soós, Ferenc.: *A magyar fémpénzek feliratai és címerai.* (Budapest: Argumentum Kiadó, Magyar Numizmatikai Társulat, 1998.) 62.

¹¹ Réthy, *Corpus*, item 16; Hóman, *Magyar pénztörténet*, 193-194, fig.10; Unger, *Magyar éremhatározó*, item 7.; Huszár, *Münzkatalog*, item 12; Gedai, *Magyar uralkodók*, 30; Soós, *A magyar fémpénzek*, 62.

¹² Réthy, *Corpus*, items 25, 28, 31; Hóman, *Magyar pénztörténet*, 196-197, fig. 20, 25; Katona, Tamás ed., *László király emlékezete. Bibliotheca Historica.* (Budapest: Magyar Helikon 1977.) fig. 46; Unger, *Magyar éremhatározó*, item 15-16, 20; Huszár, *Münzkatalog*, items 21, 22, 25; Soós, *A magyar fémpénzek*, 63-64.

¹³ Réthy, *Corpus*, items 41, 45., Hóman, *Magyar pénztörténet*, fig. 236, 29-30; Unger, *Magyar éremhatározó*, item 28; Huszár, *Münzkatalog*, item 37; Bartha, Antal ed., *Magyarország története I.1-2. Előzmények és magyar történet 1242-ig.* (Budapest: Akadémiai Kiadó, 1984.) fig. 208.; Soós, *A magyar fémpénzek*, 64.

¹⁴ Réthy, *Corpus*, items 51, 59, 61.; Hóman, *Magyar pénztörténet*, fig. 32-34; Unger, *Magyar éremhatározó*, items 35, 43, 45; Huszár, *Münzkatalog*, item 45, 50, 53; Bartha, Antal ed.,

The spread of uncial letters during the Early Gothic period can be examined on the seals of András II and Béla IV¹⁷, although included maiusculas also appear on the latter's denars¹⁸.

A well-known wall-painting in the church of Feldebrő represents a scene from the Bible and has an inscription with Cain's name. The inscription shows Byzantine influence, as indicated by the Eastern-Byzantine-like sketches and iconographic solutions¹⁹. The painting is dated to the last quarter of the 12th century, the age of Béla III. Since Early Gothic lettering is characterised by Byzantine letters in certain territories²⁰, this inscription can also be categorised as an Early Gothic one, despite the fact that the wall painting is known as a Romanesque piece by art historians²¹. The same problem occurs when examining the inscriptions on the frescos of Hidegség, which are considered to be Late-Romanesque from the middle of the 13th century²². Indeed, most letters are in Antiqua style but the usage of the uncial N next to the Antiqua one in the word "Johannes" is Early Gothic²³. In turn, the inscription on the legend of Margit of Sűvete (Šivetice, Slovakia) is definitely Early Gothic and considered to be from the third quarter of the 13th century²⁴. The

Magyarország története, fig.231/11; Gedai, *Magyar uralkodók*, 41,42; Soós, *A magyar fémpénzek*, 65.

¹⁵ Réthy, *Corpus*, items 105,111., Hóman, *Magyar pénztörténet*, fig. 47, 49; Unger, *Magyar éremhatározó*, items 104, 93; Huszár, *Műnzkatalog*, items 61.66.a; Kristó, Gyula and Makk, Ferenc ed. *III Béla emlékezete. Bibliotheca Historica*. (Budapest:Magyar Helikon, 1981.) fig.14; Bartha ed., *Magyarország története*, fig. 231/8,10; Soós, *A magyar fémpénzek*, 66.

¹⁶ Réthy, *Corpus*, item 113., Hóman, *Magyar pénztörténet*, fig.65; Unger, *Magyar éremhatározó*, item 126.; Huszár, *Műnzkatalog*, item 74; Bartha ed., *Magyarország története* fig.231/11; Gedai, *Magyar uralkodók*, 54; Soós, *A magyar fémpénzek*, 67.

¹⁷ Historical Museum of Budapest. 66.1887/1-2, 66.1881; Szentpétery, Imre, "II. Endre király pecsétjei az oklevélkritika szempontjából." *Turul* 34. (1916) 4-7, 120; Bartoniek, "Az Árpádok ",22; Takács, *Az Árpád-házi*, 107-116. (Kat. N° 23-27.) as well as Historical Museum of Budapest 66.1891/1-2; National Archives of Hungary. N° 29/1-2; Bartoniek, *Az Árpádok*, 23; Historical Museum of Budapest.66. 1892/1-2; National Archives of Hungary. N° 31; Bárczay, Oszkár, "Magyarország címere." *Turul* XV. (1897) 157; Research Institute for Art History, N° 1169; Takács, *Az Árpád-házi*, 118-125. (Kat. N° 29-33.)

¹⁸ Research Institute for Art History 154, as well as 818.

¹⁹ Forster Gyula Center of Cultural Heritage, Photo Archive, neg.124.385; Radocsay, Dénes, *A középkori Magyarország falképei*. (Budapest: Akadémiai,1954.)137-138, table IX.; Tóth, Melinda, *Árpád-kori falfestészet.Művészettörténeti Füzetek* 9. (Budapest: Akadémiai, 1974.) 27-37, fig.23; Radocsay, Dénes, *Falképek a középkori Magyarországon*,(Budapest:Corvina,1977)133, fig.4.

²⁰ Kloos, Rudolf M., *Einführung in die Epigraphik des Mittelalters und der frühen Neuzeit*. (Darmsadt: Wissenschaftliche Buchgesellschaft, 1980.) 129.

²¹ Tóth, *Árpád-kori falfestészet*, 27-37.

²² Radocsay, *A középkori*, 146, table 1.;Csatnai, Endre: *Sopron és környéke műemlékei II.kiadás*.

(Budapest:Akadémiai,1956.) 532; Tóth, *Árpád-kori falfestészet*,. 67, 70; Radocsay, *Falképek*,138, fig.5.

²³ Kloos, *Einführung*,127.

²⁴ Radocsay, *A középkori*, 210-211,table XXXIII; Tóth, *Árpád-kori falfestészet* 84-85, fig.70; Radocsay, *Falképek*, 163.

lettering style of the Romanesque era can also be dated from 1000 in the case of stone monuments. The stones of Zalavár can be mentioned as the role models of classically shaped letters, with the exception of the C, G, N letters and the M with its inward-leaning legs. Only the C has an angled shape.²⁵(Fig.3.)The appearance of some uncial letters is also quite common among Romanesque inscriptions, like on the stone fragment of Zalaapáti²⁶, the Jákob-stone of Pécs²⁷ and King Imre's altar donation slab from Zirc.²⁸ (Fig.4.) The Gaudeat stone of Buda may be the last creation of this age. It is usually dated to the second half of the 13th century²⁹. Having said that, the latest usage of the letter type can be dated after 1242.

Beside the stone inscriptions mentioned before, there is a group of Early Gothic relics which contain several uncial shapes. For example, the landmark of Vörs created around 1165-1172, during the age of István III.³⁰ (Fig.5.)This type of lettering is also known, although in a more ceremonial form, from the inscriptions found on Porta Speciosa in Esztergom³¹, the shrine of canon William in

²⁵ Bogyay, Tamás, „Szt.István korabeli oltártöredékek Zalavárról a Vas vármegyei múzeumban.” *Dunántúli Szemle* VIII. (Szombathely,1941) 88-93; Entz, Géza, „Un chantier du XI^e siècle á Zalavár. ” *Bulletin du Musée Nationale Hongrois des Beaux Arts* 24.(1964) 17-46, 11-118; Tóth, Melinda and Marosi, Ernő ed., *Árpád-kori kőfaragványok. Katalógus.* (Budapest-Székesfehérvár: MTA MKCs, István Király Múzeum 1978.) 69, 72-73(Tóth, Melinda, Kat. N° 4.); Valter, Ilona, *Romanische Sakralbauten Westpannoniens.* (Eisenstadt:Roetzer, 1985.) 17; Tóth, Sándor, „A keszthelyi Balatoni Múzeum középkori kőtára.” *Zalai Múzeum* 2 (Zalaegerszeg, 1990.)149, 150, 164, 165.

²⁶ Entz, Un chantier, 115; Tóth, A keszthelyi, 149, 163.

²⁷ Szőnyi, Ottó, *A pécsi püspöki múzeum kőtára.* (Pécs: Taizs József Könyvnyomdája,1906.)3,211-212, 216-217, 221; Tóth, Melinda and Marosi, Ernő ed., *Árpád-kori,* 143-144,156. (Tóth , Melinda, Kat. N° 65.); Marosi, Ernő, *Die Anfänge der Gotik in Ungarn. Esztergom in der Kunst des 12-13. Jahrhunderts.* (Budapest:Akadémiai, 1984.) 67; Mikó, Árpád and Takács, Imre ed., *Pannonia Regia. Művészet a Dunántúlon 1000-1541.* Budapest: Magyar Nemzeti Galéria, 1994.) 145-147. (Tóth , Melinda, Kat. N° 1-74.)

²⁸ Dax et al.,*Veszprém megye régészeti topográfiája 4. A pápai és a zirci járás.* (Budapest:Akadémiai, 1972.) 266-267; Marosi, Ernő, *Die Anfänge*,123, fig.170 ; Albu,Ioan, *Memoria epigrafică în Europa Centrală și de Sud-Est(evul mediu și epoca premodernă)* Sibiu: Editura „ASTRA Museum”, 2014.238-239, fig.181.

²⁹ Domanovszky, *Művelődéstörténet,* 199, 624; Gerevich, Tibor, “Budapest művészete az Árpád-korban.” In: *Budapest története I.,* ed. by Gerevich, Tibor (Budapest:Akadémiai, 1975.) 240.

³⁰ Bogyay, Szt.István, 88-93; Genthon, István: *Magyarország művészeti emlékei I. Dunántúl.* (Budapest,.Képzőművészeti Alap Kiadóvállalata,1959.) 367; Tóth, A keszthelyi, 151, 166.

³¹ Genthon, *Magyarország,* 91;H.Kolba, Judit, “Románkori feliratos sírkőlap.” *Folia Archaeologica.* XIV(1962) 114; Marosi, *Anfänge,* 32, 36, 166-167, 169; Marosi, Ernő, “Az esztergomi Porta Speciosa ikonográfiájához.” In: *Eszmetörténeti tanulmányok a magyar középkorról.* ed. by Székely, György (Budapest:Akadémiai, 1984.)346-351, 353- 354; Marosi, Ernő, “Esztergomi stílusrétegek 1200 körül.”

In: *Pannonia Regia. Művészet a Dunántúlon 1000-1541.* ed. by Mikó, Árpád and Takács, Imre (Budapest:

Magyar Nemzeti Galéria, 1994.) 154-158; Mikó and Takács, *Pannonia,* 159-170. (Boda,Zsuzsanna-Marosi, Ernő-Tóth,Sándor- Horváth, István-Takács, Imre Kat N°1-82.)

Esztergom³² and the grave covering stone of Apollinaris in Székesfehérvár.³³ These relics can be dated back to around 1196, during the late reign of Béla III. The epitaph of Master Márton from Kalocsa is of provincial quality, but still reflects the spreading of uncial letters at the turn of the century. The right side of the letter E becomes closed.³⁴ The last remnant of this group may be the Marcus gravestone in Szeged from 1262.(Fig.6.) It is also a provincial piece,³⁵ but shows different characteristics compared to the Márton-inscription in Kalocsa.

On the other hand, the coexistence of Romanesque and Early Gothic style is not very peculiar when speaking of ruler seals. In this case the end of the Romanesque era is easy to determine, as it was at the beginning of the 13th century (around 1205), during the reign of Imre I and András II.³⁶ (Fig.7.) The end of the Early Gothic era in the case of ruler seals can be set to 1270, the end of Béla IV's rule, similarly to stone inscriptions. In the first half of the 13th century, the spreading of Early Gothic writing style can be witnessed on the seals of chapters and convents throughout the country, while the use of Gothic maiuscula became more common under Béla IV's reign.³⁷ This chronological order is supported by the Early Gothic inscriptions mentioned before. According to art historians, they were created between the last quarter of the 12th century and the third quarter of the 13th century³⁸. However, the rule of András II did not have any changing effects on coins, only the coins of Béla IV showed Early Gothic letters, while one of the denars and obulus of István V already indicated the influence of the Gothic

³² Máthes, Johann Nepomuk, *Veteris arcis Strigoniensis monumentorum ibidem erutorum aliarumque antiquitatum lithographicis tabulis ornata descriptio*. (Strigonii, Josephus Beimele 1827.) 60-61, §.96; Máthes, János, *A régi esztergomi vár, az ott kiásott emlékek és más régiségek leírása*. Transl., F. Romhányi Beatrix (Esztergom: Laskai Osvát Antikvárium, 2014.) 144-147.; Vernei Kronberger, Emil: *Magyar középkori síremlékek*. (Budapest: Pázmány Péter Tudományegyetem, 1939.) 13; H. Kolba, Románkori, 114, 118; Horváth, István-H. Kelemen, Márta-Torma, István, *Komárom megye régészeti topográfiája 1. Esztergom és a dorogi járás*. (Budapest: Akadémiai, 1979.) 106; Marosi, *Anfänge*, 36, Taf. XIV; Lövei, Pál-Varga, Livia, "Síremlékek." In: *Magyarországi művészet 1300-1470 körül I-II.* ed. Marosi, Ernő (Budapest: Akadémiai, 1987.) 340; Takács, István: "Esztergomi sírkőtöredékek a 13. századból." *Ars Hungarica* XVI (1988) 122-123, 130-131, fig. 5.

³³ H. Kolba, Románkori, 111-123; Lövei, Pál: The sepulchral monument of Saint Margaret of the Árpád dynasty. *Acta Historiae Artium* XXVI (1980) 213.; Marosi, *Anfänge*, 223; Takács, Esztergomi, 127, 128.

³⁴ Gerevich, Tibor: *Magyarország románkori emlékei. Magyarország művészeti emlékei I. k.* (Budapest: Műemlékek Országos Bizottsága, 1938.) 72; H. Kolba, Románkori, 114; Köhegyi, Mihály-Kozák, Károly, "Henszlmann Imre kalocsai ásatása." *Archaeológiai Értesítő* 102. (1975) 105, 113, fig. 4.

³⁵ Trogmayer, Ottó, "Jó emlékeztető Márk püspök." *Műemlékvédelem* 36. (1992) 145-146.

³⁶ Research Institute for Art History, N° 1176, as well as N° 621.

³⁷ Takács, Imre, *A magyarországi káptalanok és konventek középkori pecsétjei*. (Budapest: MTA Művészettörténeti Kutató Intézet, 1992.) 42.

³⁸ See Melinda Tóth's conclusions cited in notes 18. and 23.

maiuscula.³⁹ The spreading of this style can be well observed on the lettering of his dual seal.⁴⁰ (Fig.8.)The font style was also found on the seals of Erzsébet Kun⁴¹, László IV⁴² and András III⁴³, but it also appears on the ones made during the rule of Károly I⁴⁴, Lajos the Great⁴⁵, the older⁴⁶ and younger Queen Erzsébet⁴⁷, Prince István⁴⁸, Károly the Little⁴⁹ and Mária⁵⁰. The first seal (1390)⁵¹ and medial seal (1400) of Zsigmond still bears the characteristics of Gothic maiuscula⁵², but his ringed seal (1378)⁵³, marquis seal of Brandenburg⁵⁴ and fourth secret seal of Gothic minuscule style⁵⁵.

³⁹ Soós, *A magyar fémpénzek*, 67-70.

⁴⁰ Historical Museum of Budapest, 66.1900, 66 1903/1-2; Historical Museum of Budapest D1 610, 825; Döry, Magyarország, 21.; Takács, *Az Árpád-házi*, 129-131.(Kat. N° 36.)

⁴¹ Historical Museum of Budapest, 66.106/1-2; National Archives of Hungary. D1 844; Bárczay, Magyarország, 159.; Takács, *Az Árpád-házi*, 132-134.(Kat. N° 37-38.)

⁴² Historical Museum of Budapest, 66.1904/1-2; National Archives of Hungary. N° 39; Bárczay, Magyarország, 159; Takács, *Az Árpád-házi*, 136-139.141-145.(Kat. N° 40-41,43-44.)

⁴³ Historical Museum of Budapest, 66.1911; National Archives of Hungary. N° 43. Takács, *Az Árpád-házi*, 149-151.(Kat. N° 47.)

⁴⁴ Historical Museum of Budapest, 66.1926/1-2; Bárczay, Magyarország, 154,159;fig.19,21; Gárdonyi, Albert, "I . Károly király nagypecsétei." *Turul* XXV. (1907.) 37, 38-39,54, table 108/ 2; Marosi,Ernö-Tóth, Melinda-Varga, Livia eds, *Művészet I. Lajos király korában 1342-1382. Katalógus*. (Budapest-Székesfehérvár,MKCs,István Király Múzeum 1982.) 142-143.(Marosi, Ernő, Kat. N° 29-31)

⁴⁵ Historical Museum of Budapest, 66.1941,66 1967; National Archives of Hungary. N° 64; Bárczay, Magyarország,159; Grün, Albert, „I.Károly király gyűrűpecsétje.” *Turul* 20.(1902) 115; Pór, Antal, "Pecséttani apróságok." *Turul* 23.(1905) 17-18; Marosi-Tóth-Varga eds, *Művészet*,145-147.(Marosi, Ernő, Kat. N° 37-45.)

⁴⁶ Historical Museum of Budapest,66.1935; National Archives of Hungary D1 3137; Grün, I.Károly,115; Pór, Pecséttani,18; Marosi-Tóth-Varga eds, *Művészet*,143-145.(Marosi, Ernő, Kat. N° 32-36.)

⁴⁷ Bárczay, Magyarország,161; Marosi-Tóth-Varga eds, *Művészet*,150.(Marosi, Ernő, Kat. N° 53-54.)

⁴⁸ Historical Museum of Budapest, 66.1954; National Archives of Hungary D1 4153; Marosi-Tóth-Varga eds, *Művészet*,149.(Marosi, Ernő, Kat. N° 50.)

⁴⁹ Bojničić,Iván, "Kis Károly király egy pecsét oklevele." *Turul* 13.(1895.) 42.

⁵⁰ Historical Museum of Budapest,66.1983; Bárczay, Magyarország, 157; Marosi-Tóth-Varga eds, *Művészet*,150-151.(Marosi,Ernö, Kat. N° 55-56.)

⁵¹ Historical Museum of Budapest, 66.1989; National Archives of Hungary. N°74; Bárczay, Magyarország, 154,159, fig.20.

⁵² Historical Museum of Budapest, 66.1996; National Archives of Hungary D1 2052.

⁵³ Beke, László-Marosi, Ernő-Wehli, Tünde eds.,*Művészet Zsigmond király korában 1387-1437. II. Katalógus* (Budapest:MTA MKCs, 1987.) 17.(Bodor, Imre, Kat. N° 1.)

⁵⁴ Historical Museum of Budapest, 66.1988; National Archives of Hungary D1 7219; Beke-Marosi-Wehli ed.,*Művészet*,16, (Bodor, Imre, Kat. N° 1.)

⁵⁵ Historical Museum of Budapest, 66.2002; National Archives of Hungary D1 9432; Beke-Marosi-Wehli, ed.,*Művészet*, 21.(Bodor, Imre, Kat. N° 10.)

On the Gothic maiuscula wall inscription found at Cserkút the year of 1334 can be read ⁵⁶. The inscribed frescos of the Roman Catholic church of Szepesdaróc (Dravce, Slovakia) are from the beginning and first half of the 14th century⁵⁷, while the Veil of Veronica fresco in Zseliz (Želiezovce, Slovakia) is believed to be from the 1380s, or the end of the 14th century⁵⁸. In any case, the accurately dated frescos of Bántornya (Turnišče, Slovenia) are from 1383 and 1389, but the inscriptions on the parchments held by the Apostles already feature a partly Gothic minuscule lettering style⁵⁹. The end of the Gothic maiuscula can also be put to the end of 14th century.

Similarly to other European territories, the Gothic minuscule style did not replace the maiuscula as it still appeared on coins after the end of the 14th century. The minuscule style can only be seen on one occasion when examining a denar of Károly I.⁶⁰ The regular features of the maiuscula style are found on the coins of Mátyás and the thaler of Ulászló II. Having said that, it would seem that coins are the most conservative in the usage of Gothic maiuscula.⁶¹ It is also worth mentioning that despite the end of the era of the maiuscula, the third dual seal⁶² and imperial secret seal⁶³ of Zsigmond from 1435 still have maiuscula letters, similarly

⁵⁶ Forster Center, Photo Archive neg.114 378.; Radocsay, *A középkori*, 127; Marosi, Ernő ed. *Magyarországi művészet 1300-1470 körül I-II.* (Budapest: Akadémiai, 1987) I.121. (Marosi, Ernő) II. fig. 225.

⁵⁷ Forster Center Photo Archive 5381; Radocsay, *A középkori*, 219-220, table XXV-XXVI; Radocsay, *Falképek*, 168-169, fig. 85; Prokopp, Mária, *Italian Trecento Influence on Murals in East Central Europe particularly Hungary.* (Budapest: Akadémiai, 1983.) 184, fig. 92; Marosi ed., *Magyarországi I*, 347. (Prokopp, Mária), II. fig. 216.

⁵⁸ Forster Center, Photo Archive, neg. 2610; Radocsay, *A középkori*, 240, table LXVI; Prokopp, *Italian*, 192-193, fig. 88.

⁵⁹ Forster Center, Photo Archive neg.124301, 2516, 124292, 124287; Radocsay, *A középkori* 112-113, table LXXXIX-XCIII.; Marosi ed., *Magyarországi I*, 483. (Végh, János); Marosi, Ernő, "Eine Einleitung in die Probleme um Johannes Aquila/Bevezetés a Johannes Aquila problémába." In: *Johannes Aquila und die Wandmalerei des 14. Jahrhunderts. Tagungsbeiträge und Dokumente aus den Sammlungen des Landesdenkmalamts*, ed. Marosi, Ernő (Budapest: MTA MKCs, 1989) 42, 43, 104, fig. 53, 56-59.

⁶⁰ Réthy, *Corpus II*, item 42; Soós, *A magyar fémpénzek*, 24.

⁶¹ Réthy, *Corpus II*, items 213.a. és 266; B. Sey, Katalin-Gedai, István, *Münzen und Medaillen. Magyar Helikon* (Budapest: Corvina, 1973.) items 43, 44, fig. 38-39, 45; Unger, *Magyar éremhatározó*, items 550, 626; Huszár, *Münzkatalog*, items 695, 793; Kloos, *Einführung*, 133; Soós, *A magyar fémpénzek*, 92, 98.

⁶² Historical Museum of Budapest, 66.2013; Beke-Marosi-Wehli, ed., *Művészet II*, 25-26. (Bodor, Imre, Kat. N° 20.)

⁶³ Historical Museum of Budapest, 66.2015; National Archives of Hungary D 1 1229; Beke-Marosi-Wehli, ed., *Művészet II*, 24. (Bodor, Imre, Kat. N° 18)

to the royal seal of King Albert from 1438⁶⁴ and the new seal of Ulászló I from 1444.⁶⁵ (Fig.9.)

Stone inscriptions and wall-paintings in Transdanubia were created in Gothic maiuscula style only after the first third of the 14th century. However, maiuscula lettering appeared at a much earlier date in the country, as indicated by a gravestone-fragment in Buda from 1289⁶⁶, or the two other inscriptions in Aranyosgerend (Luncani, Romania) from 1290 (Fig.10.) and 1299⁶⁷. The end of the maiuscula-era is around 1400, marked by the gravestone of Zacharias of Komo with its relief style lettering found in Buda.⁶⁸

The first minuscule style ruler seals in Hungary are assigned to Zsigmond during whose rule the Gothic maiuscula was replaced. (Fig.11.) Apart from his marquis seal of Brandenburg and secret seal,⁶⁹ the Imperial vicar's and Roman king's seals are in minuscule style,⁷⁰ just like the secret seal of Queen Borbála (1417)⁷¹ and the later used secret seal from 1435.⁷² The lettering style is the same on the seals of King Albert⁷³ and Queen Erzsébet,⁷⁴ which are very similar to the ones used by Ulászló I⁷⁵ and László V.⁷⁶ The governing seal of János Hunyadi⁷⁷ and the secret seal of

⁶⁴ Historical Museum of Budapest, 66.2019; National Archives of Hungary N° 90; Beke-Marosi-Wehli, ed., *Művészet II*, 27. (Bodor, Imre, Kat. N° 24a)

⁶⁵ Döry, Ferenc, "Ulászló magyar király pecsétjei." *Turul* 36. (1918-21) 32.

⁶⁶ H.Gyürky, Katalin, „Feliratos sírkő 1289-es évszámmal a budai domokos kolostorból.” *Budapest Régiségei*. 26.(1984.) 247-252; Lövei-Varga, Síremlékek, 334, 339.

⁶⁷ Orbán, Balázs, *A Székelyföld leírása V.* (Pest:Tetty, Nándor-Ráth Mór,1871.)130-131; Entz, Géza, „Középkori építészetünk munkaszervezetének kérdéseihez.” *Archaeológiai Értesítő*, 79 (1952.) 147-149, table XXVI/1; Marosi ed., *Magyarországi II*, fig. 77; Kubinyi, András, "Epigráfia." In: *A történelem segédtudományai*, ed: Kállay, István (Budapest:ELTE BTK, 1986.) 58-59; Entz, Géza, *Erdély építészete a 11-13. században* (Kolozsvár: Erdélyi Múzeum-Egyesület,1994.)96, fig. 28-29; Doroftei, Doina Paula, *Inscriptiile în limba latină din bisericile României, din perioada 1290-1850, cu privire specială asupra bisericilor maghare din Transilvania*. București:Editura Muzeului Național al Literaturii Române, 2013.145-149.

⁶⁸ Szendrei, János, „A budavári Domokos-templom kiásatása.” *Archaeológiai Értesítő* 12.(1902.) 399; Forster, Gyula, „A budavári Halászbástya és a domokos szerzetesek templomának romjai.” In: *Magyarország Műemlékei I*, ed. Forster, Gyula (Budapest: Műemlékek Országos Bizottsága,1905.) 154, 162; Horváth, Henrik, *A Fővárosi Múzeum Kőemléktárának leíró leírása*. (Budapest, Székesfőváros kiadása, 1932.)16; Vernei Kronberger, *Magyar*, 29; Radocsay, Dénes, „Les principaux monuments funéraires médiévaux conservés à Budapest.” In: *Mélanges offerts à Szabolcs de Vajay*, ed. comte d'Adhemar de Panatet et al. (Braga:Livraria Cruz,1971.) 477.

⁶⁹ See note 53,54.

⁷⁰ Historical Museum of Budapest, 66.1999; National Archives of Hungary N° 86.; Beke-Marosi-Wehli, ed., *Művészet II*,20, 21-22.(Bodor,Imre, Kat. N° 8,11,)

⁷¹ Historical Museum of Budapest, 66.2007; National Archives of Hungary D1 10519.; Bárczay, Magyarország, 161.

⁷² Historical Museum of Budapest, 66.2014; National Archives of Hungary D1 33941.

⁷³ Historical Museum of Budapest, 66.2020; National Archives of Hungary N° 92.

⁷⁴ Bárczay, Magyarország, 157; Schönherr, Gyula, „Ritka pecsétkölcsonzési eset a XV. századból.” *Turul* 7. (1889) 127.

⁷⁵ Döry, Magyarország , 24; Döry, Ulászló, 32;

Mátyás (1459)⁷⁸ are also of Gothic minuscule style. The latter's great pendant seal (1468)⁷⁹, first Czech king's seal⁸⁰, second secret seal (1485) also bear minuscule letters,⁸¹ while his golden seal from 1464 features a new lettering style, the Humanistic capitalis.⁸² The 16 different types of seals used by Mátyás (with the exception of four) contained inscriptions formed from Gothic minuscule letters, which shows that this style was used until the end of his reign.⁸³ Among wall-paintings, the one found in the provostry church of Szepeshely (Spišská Kapitula, Slovakia) from 1317 is quite outstanding and was created as a memorial to Károly I's victories in Upper Hungary.⁸⁴ Not only its style shows foreign (Italian) influence, but also the new lettering style makes it a quite modern work, which was unprecedented and unparalleled for a long time. Based on the restorer notes and the very unusual letter shapes, Juraj Šedivý has recently interpreted these inscriptions as 19th century, anachronistic historical additions⁸⁵.

Several creations are dated back to an even earlier time than the above-mentioned frescos at Bántornya. These include the wall-paintings of Velemér (1378)⁸⁶ with their minuscule style inscription, and the remaining frescos at Zseliz

⁷⁶ Historical Museum of Budapest, 66.2030; National Archives of Hungary N° 95; Historical Museum of Budapest, 66.2031; National Archives of Hungary D1 33337.

⁷⁷ Historical Museum of Budapest, 66.2026; National Archives of Hungary D1 33127; Szentpétery, Imre, „Hédervári Imre 1447-iki felmentő levele.” *Turul* 20.(1902) 161.

⁷⁸ Historical Museum of Budapest, 66.2034.; National Archives of Hungary D1 15323; Kumorovitz L., Bernát, „Mátyás király pecsétjei.” *Turul* 46. (1932) 7, fig.1.

⁷⁹ Historical Museum of Budapest, 66.2038/1-2.; National Archives of Hungary N° 102

⁸⁰ Kumorovitz, Mátyás, 11.

⁸¹ Historical Museum of Budapest, 66.2045; National Archives of Hungary N°106;Kumorovitz,Mátyás,9.

⁸² Historical Museum of Budapest, 66.2036.; National Archives of Hungary N° 105; Soproni Városi Levéltár Ladula K.fasc.1.;Klaniczay Tibor-Stangler, Gottfried-Török,Gyöngyi eds. *Matthias Corvinus und die Renaissance in Ungarn 1458–1541. Schallaburg '82. (Katalog der Niederösterreichischen Landesmuseums, Neue Folge Nr. 118.)* (Wien: Amt der Niederösterreichischen Landesregierung-Kulturabteilung 1982.) 214, (Bándi,Zsuzsanna,Kat N° 97.) Abb.1.a, b.

⁸³ Kumorovitz, Mátyás, 5-19.

⁸⁴ Domanovszky, Sándor ed. *Magyar művelődéstörténet. II. Magyar renaissance.* (Budapest: Magyar Történelmi Társulat, 1939.) 540; Radocsay, *A középkori*, 220-221, table XLIX; Radocsay, *Falképek*, 170,fig.86;Prokopp, *Italian*,184-185,fig.90; Marosi ed., *Magyarország I*,214,298,346-347. (Wehli,Tünde,Marosi, Ernő,Prokopp,Mária),II.fig.211-212.

⁸⁵ Šedivý, Juraj, „K datovaniu troch sporných epigrafických prameňov našich dejín.” In: *Studia historica Tyrnaviensia. VII. Pramene k slovenským dejinám.*(Trnava: Filozofická fakulta Trnavskej univerzity v Trnave, 2008.) 54-61, fig. 2-3.

⁸⁶ See note 58; Forster Center, Photo Archive neg. 5535, 7886, 75.828; Radocsay, *A középkori*, 231-233, table LXXXV-LXXXVIII; Radocsay, *Falképek*, 172, fig.35-36,38; Marosi, Eine Einleitung, 40,102-103,fig.9-10,18,20,27.

(The judgement of Becsei Vesszős György), which were created after 1388⁸⁷. Several details that contain Gothic minuscule inscriptions on the frescos of Csetnek (Štítňik, Slovakia) are presumably from the end of the 14th century⁸⁸, similarly to the inscription found in the church of Mártonhely (Martjanci, Slovenia), which is from 1392⁸⁹. The next relics in rank, the wall-paintings of Szalonna, are already from the 15th century (1426)⁹⁰. Minuscule letters were scraped as a practice on the balcony-wall of the castle of Ozora built between 1416-1426⁹¹. Similar scrapings were found on the frescos of the St. Jakab chapel in Sopron, commemorating the name of its visitors between 1437-1440⁹². The console figures in the Maria-church (fortress church) of Besztercebánya (Banská Bystrica, Slovakia) are considered to be from an even later time, the second half of the 15th century⁹³. The painted minuscule inscriptions can be seen under the figures of the Borbála-chapel, which had its vault finished in the early 15th century.

When talking about stone inscriptions, one of the earliest relic marking the appearance of the Gothic minuscule style is a gravestone fragment at Margaret Island, Buda which is thought to be from 1366⁹⁴ (Fig.12.), although this date is still dubious. The dual grave of Bereck of Salamon in Győr is from the same period, as the date of death is 1364.⁹⁵ According to the dates mentioned before and the relics found in Buda and Transdanubia, the Gothic minuscule style came into fashion around 1365-1370. However, it is still unknown why this change of style occurred when it did. The font style was also widely popular in the next century, moreover, two provincial variations from the beginning of the 16th century were found: one on

⁸⁷ See note 57, Forster Center, Photo Archive neg. 2598, Radocsay, *Falképek*, 178-179, fig. 91; Végh, János, „Becsei Vesszős György különítelte (Egy ritka ikonográfiai típus magyarországi előfordulása).” In: *Eszmetörténeti tanulmányok a magyar középkorról*. (Memoria saeculorum Hungariae, 4.) Ed, Székely, György. (Budapest, Akadémiai, 1984.) 373-385; Marosi ed., *Magyarországi I*, 215, 533, 598. (Wehli, Tünde, Marosi, Ernő, Prokopp, Mária), II. fig. 1289.

⁸⁸ Forster Center, Photo Archive neg. 39436; Radocsay, *A középkori*, 127-128; Prokopp, *Italian*, 148-149, fig. 67.

⁸⁹ Forster Center, Photo Archive neg. 124616, 2498; Radocsay, *A középkori*, 175-176, table XCV-XCVII; Radocsay, *Falképek*, 151-152; Marosi, Eine Einleitung, 40-41, 103, fig. 97, 111, 113-114, 119, 121-122.

⁹⁰ Forster Center, Photo Archive neg. 124766, 124769; Radocsay, *A középkori*, 212, table CV.; Radocsay, *Falképek*, 164, fig. 26; Marosi ed., *Magyarországi I*, 613. (Sz. Eszláry, Éva), II. fig. 1401.

⁹¹ Feld, István-Koppány, Tibor, „Az ozorai vár.” In: *Ozorai Pipo emlékezete*, ed.: Vadas, Ferenc (Szekszárd: Bérei Balogh Ádám Megyei Múzeum, 1987.) 89-91.

⁹² Csatai, Endre, *Sopron és környéke műemlékei. Magyarország Műemléki Topográfiája II.* (Budapest, Akadémiai, 1956) 410.

⁹³ Forster Center, Photo Archive neg. 120857; Radocsay, *A középkori*, 118-119.

⁹⁴ Radocsay, Les principaux, 470; Engel, Pál -Lövei, Pál, „Két töredékes sírkő a Margitszigetről.” In: *Budapest Régiségei* 29.1992) 49-51, fig. 1-5.

⁹⁵ Vernei-Kronberger, *Magyar*, 22; Lövei-Varga, Síremlékek, 463, 592; Marosi ed., *Magyarországi II.* fig. 632.

the frontal window beam of Simontornya (1508)⁹⁶ and another on the crypt covering stone of canon János Zathai of Somogyvár (1524).⁹⁷ (Fig.13.)

All in all, the verified spread of the Gothic minuscule on wall-paintings – with the exception of the wall-painting at Szepeshely from 1317, the dating on which is quite debatable due to the lettering style – happened only 50 years later. The same applies to seals, while in the case of coins the style did not even appear at this time. Anyhow, minuscule letters are found, although together with maiuscula fonts, on the St. Simeon sarcophagus (around 1380) in Zára (Zadar, Croatia).⁹⁸ The era of minuscules created by graving ended around the middle of the 15th century. Meanwhile, at the turn of the 14th-15th century, minuscules created in relief style became fashionable. Of course, this technique did not apply to coins, wall-paintings and seals at this time.

The Italian style Humanistic capitalis lettering appeared very early on the golden seal of Mátyás (1464), where the G letter is early Humanistic⁹⁹. The same lettering is used on his secret Czech ruler's (1486)¹⁰⁰ and Austrian prince's (1487) seals¹⁰¹. The Humanistic capitalis type dominates on seals from this point and the same style was used on the seals of Queen Beatrix¹⁰², the dual seal of Ulászló II (1496)¹⁰³ (Fig.14.), the secret (1519) and judge's seals (1523) of Lajos II¹⁰⁴. In the latter's

⁹⁶ Genthon, *Magyarország*, 292; Horler, Miklós, „Módszertani adalékok a magyar későközépkori építészet kutatásában.” *Építés-Építészettudomány* 11. (1979); Horler, Miklós-H.Tabajdi, Mária, *A simontornyai vár.* (Szekszárd:Tolna Megyei Tanács-Béri Balogh Ádám Megyei Múzeum, 1987.) 12, 18, 26; Feld,István et al. eds., *Lapidarium Hungaricum (Magyarország építészeti töredékeinek gyűjteménye) 1. Általános helyzetkép* (Budapest, Országos Műemléki Felügyelőség, 1988.) 372-373.

⁹⁷ Dornay, Béla-Vigyázó, János, *A Balaton és környéke részletes utikalauza.* (Budapest: Turistaság és Alpinizmus Lap-, Könyv-és Térképkiadó Rt. 1934) 62.; Entz, Géza-Gerő, László, *A Balaton környék műemlékei.* (Budapest: Képzőművészeti Alap Kiadóvállalata,1958.) 167; Genthon, *Magyarország*,149.; Balogh, Jolán, „Kora-renaissance és késő-renaissance.” In: *A magyarországi művészet története*, eds, Dercsényi, Dezső-Zádor, Anna (Budapest: Corvina, 1973.) 209, 335.

⁹⁸ Czobor, Béla, „Egyházi emlékeink a XIV. századból.” In: *Magyarország történeti emlékei az 1896-os ezredévi kiállításon. I.* eds, Czobor,Béla-Szalay,Imre (Budapest-Bécs: Gerlach Márton és Társa 1901.) 155, 158; Gerecse, Péter, „Szobrászati emlékek Magyarországon különös tekintettel az Ezredéves Történelmi Kiállítás szobrászati részére.” In: *Magyarország közgazdasági és közművelődési állapota ezeréves fennállásakor és az 1896. évi ezredéves országos kiállítás eredménye, ed*, Matlekovits, Sándor (Budapest: Pesti Könyvnyomda Részvénytársaság, 1898.) 50-52, 54, 56, 58.

⁹⁹ See note 81.

¹⁰⁰ Historical Museum of Budapest, 66.2046; National Archives of Hungary D1 19109.; Kumorovitz, Mátyás, 11, fig. 9.

¹⁰¹ Historical Museum of Budapest,66.2050; National Archives of Hungary N° 107; Kumorovitz, Mátyás, 11, fig. 10.

¹⁰² Szinva, Lázár, Beatrix és Izabella királynék pecsétjei.” *Turul*, 1. (1883.) 68.

¹⁰³ Historical Museum of Budapest, 66.2056/1-2; National Archives of Hungary N° 111, 112.

¹⁰⁴ Historical Museum of Budapest, 66.2060.; National Archives of Hungary N° 116; Döry, Magyarország, 26, table 117/1; Historical Museum of Budapest, 66.2066.; National Archives of Hungary D1 23735.

case, some early capitalis fonts are to be found, just like on the seals of János Szapolyai (1531)(Fig.15.) and Queen Izabella¹⁰⁵. It was Mátyás who used this font type first on his golden forint from Körmöc (around 1470), but it only became generally used on the golden forints of Ulászló II (his guldiner from 1506), the silver coin and most of the coins of Lajos II, and later on the silver coin of János Szapolyai¹⁰⁶. After these years the use of the Humanistic capitalis was common.

The appearance of capitalis on stone monuments can be witnessed on the half-pillar-head dedicated to Albert Vetési which bears the date of 1467¹⁰⁷.(Fig.16.) During the 1480s and 1490s the font type became common throughout the whole country, slowly replacing the Gothic minuscule. After 1500 ligatures and enclaves were excessively used,(Fig.18.) while the provincial variation of the font also appeared¹⁰⁸. However, these variations do not show up on seals.

The so-called early Humanistic capitalis fonts are also worthy of note. These forms bear Gothic reminiscences and were used until the middle of the 15th century as a temporary lettering type.¹⁰⁹ In Hungary, the first capitalis type lettering appears in 1472 on the secret Hungarian-Czech ruler's seal of Mátyás¹¹⁰. Vitéz János, the archbishop of Esztergom, passed away in the same year and his figural grave covering stone was ornamented with the same lettering type¹¹¹.(Fig.17.) The letters used by the Van Eyck-brothers can also be seen on the panel pictures in Besztercebánya and Kisszeben (Sabinov, Slovakia)¹¹². Apart from the relics

¹⁰⁵ Döry, Magyarország, 26; Historical Museum of Budapest, 66.2061; National Archives of Hungary N° 117; Szinva, Beatrix, 68.

¹⁰⁶ LK.eml. 1977. 50. kép.; C.N.H.II.210.; Huszár, Lajos 1979. 686; Gedai, István 1991. 100, 102; Soós, Ferenc 1998.24 ; Soós, Ferenc 1998. 96-105.

¹⁰⁷ Domanovszky, *Művelődéstörténet II*, 567; Genthon, *Magyarország*, 419; Tóth, Sándor, „A veszprémi székesegyház középkori kőfaragványai.” *Veszprém Megyei Múzeumok Közleményei* 1(1963.) 140.; Klaniczay-Stangler-Török eds. *Matthias Corvinus*, 561, (Balogh, Jolán, Kat. N° 628), Török, Gyöngyi ed. *Mátyás király és a magyar reneszánsz 1458–1541. Kiállítási katalógus*. (Budapest, Magyar Nemzeti Galéria, 1983.) 71.(Kat. N° 608.); Koppány, Tibor, „A Közép-Dunántúl reneszánsz építésze.” *Ars Hungarica* 12.(1984) 184-186.

¹⁰⁸ Várady, Zoltán, „A dunántúli középkori köfeliratok epigráfiai vizsgálata.” PhD diss. (Budapest ELTE Régészettudományi Intézet Könyvtára; MTA Könyvtára, 1994.) 170-171; Várady, Zoltán, *Humanista capitalis feliratok a Dunántúlon*. (Szekszárd: PTE Illyés Gyula Főiskolai Kar, 2002.) 32, 36, 41, 46.

¹⁰⁹ Kloos, *Einführung*, 153; Kubinyi, Epigráfia, 55.; Lövei, Pál, „Sírkövek, sírkőtöredékek.” In: *Várad i kőtöredékek*. Ed. Kerny, Terézia (Budapest: MTA MKCs, 1989.) 171.

¹¹⁰ Historical Museum of Budapest 2041; National Archives of Hungary D1 17337; Kumorovitz, Mátyás, 12, fig.12.

¹¹¹ Domanovszky, *Művelődéstörténet II*, 465; Vernei-Kronberger, *Magyar*, 37; Horváth-Kelemen-Torma, *Komárom*, 106; Klaniczay-Stangler-Török eds. *Matthias Corvinus*,139-140.(Horváth, István, Kat. N° 12.a.)

¹¹² Radocsay, Dénes, *A középkori Magyarország táblaképei*. (Budapest: Akadémiai 1955.) table CLXXIV, CLXXVI. as well as CXCI; Lövei, Sírkövek,171, note 19.

mentioned before, the proof coin of Ulászló II, which weighs 3 ducats, was also made with this lettering type¹¹³.

Summarizing the facts known about the capitalis, it can be stated that Italian influence made it spread across the country right after Mátyás' accession to the throne (1464). In 1472, the early capitalis type of Transalpine territories also came into fashion on seals and other items.

The font types on seal inscriptions can be dated quite punctually. However, while the font types on seals were usually parallel with the current fashion, sometimes there were differences when compared with the lettering found on coins, wall-paintings and stone monuments. For instance, early Gothic letters appeared on seals slightly later, while Gothic maiusculas earlier than on stone monuments.

Compared to the inscriptions on coins these differences are not notable. Gothic minuscule appears in the late 60s of the 14th century on stone monuments, while on frescos and seals it occurs a bit later. The appearance of the classic and early form of Humanistic capitalis was around 1464-1472. The changing lettering style on seals was quickly followed by the same change on stone monuments, wall-paintings and coins¹¹⁴.

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¹¹³ Sey-Gedai, *Münzen*, items 43, 44, fig. 43-44; Gedai, *Magyar*, 98.

¹¹⁴ Special thanks to Máté Márkus for the English translation.

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Fig. 1



Fig. 2



Fig. 3



Fig. 4

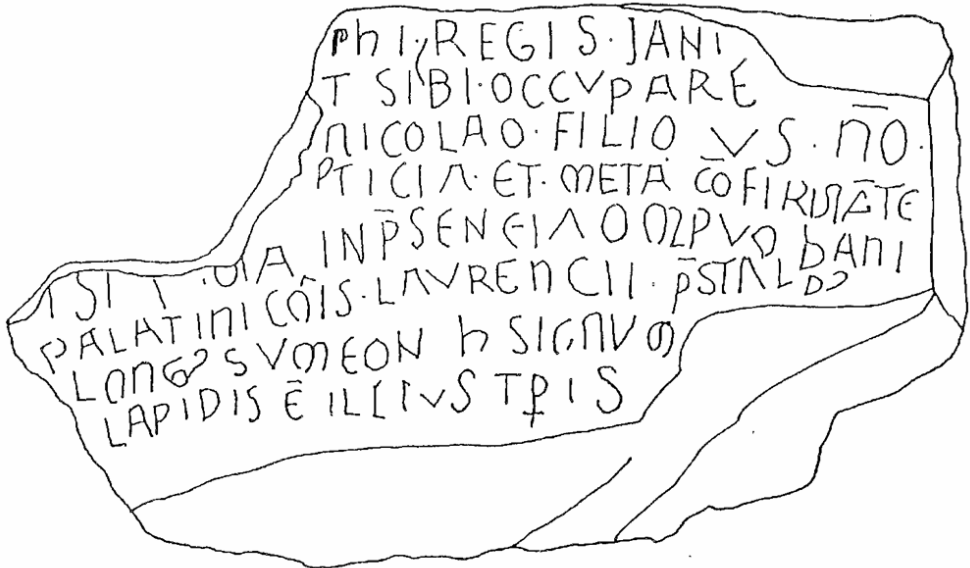


Fig. 5



Fig. 6



Fig. 7



Fig. 8

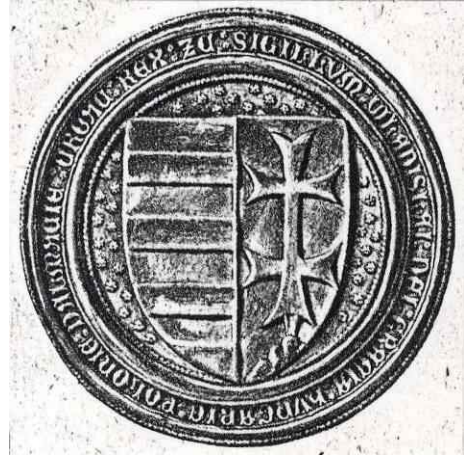


Fig. 9



Fig. 10



Fig. 11

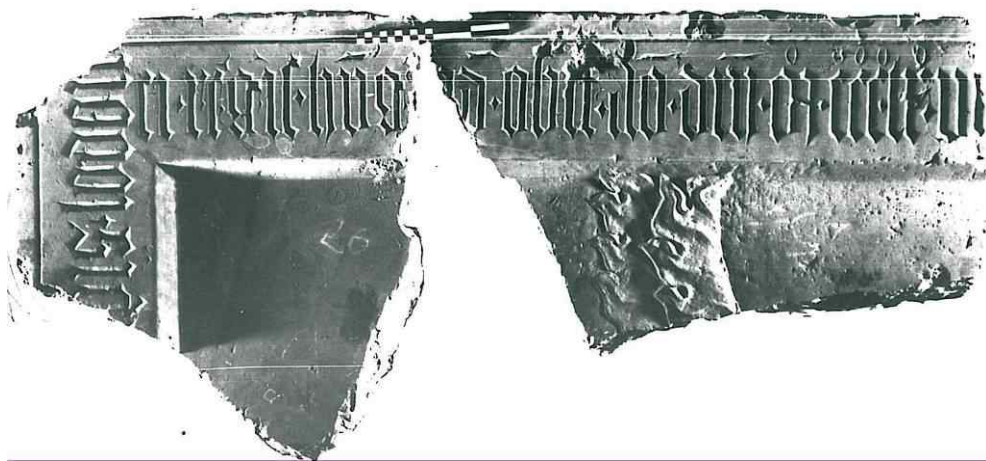


Fig. 12

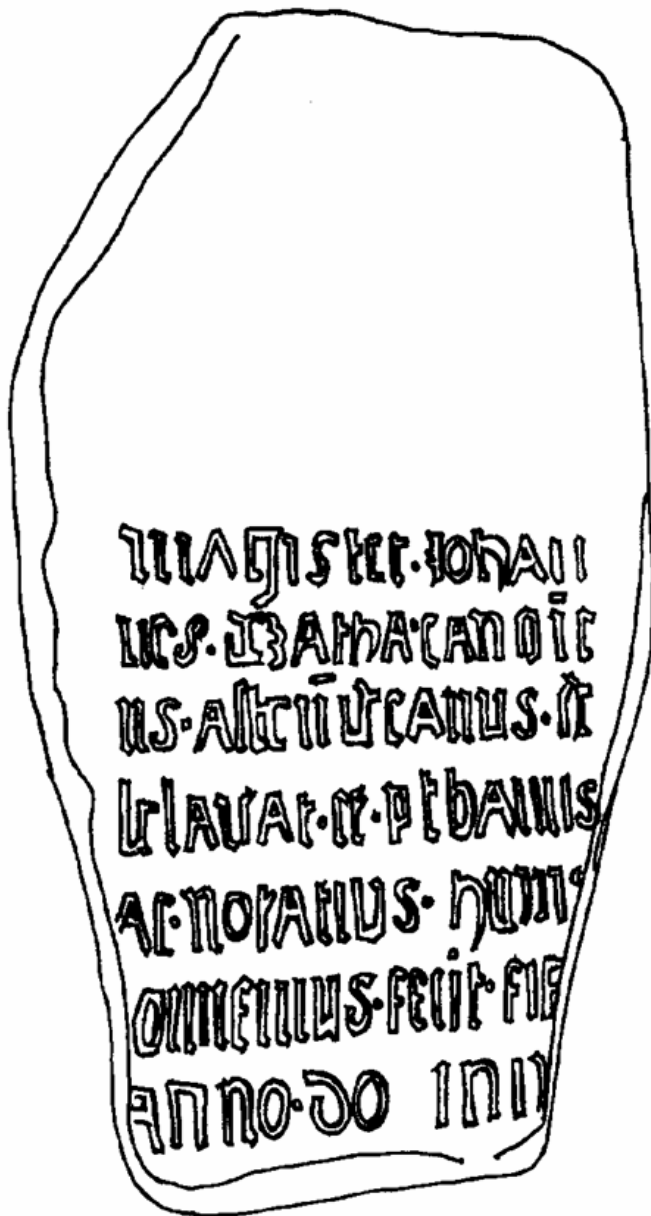


Fig. 13



Fig. 14



Fig. 15



Fig. 16