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Address for correspondence
Universitatea “Lucian Blaga” din Sibiu, Departamentul de Istorie și Patrimoniu 550024 SIBIU, Victoriei Street, 5-7, tel.: + 40269 214468; fax: + 40269 214468
E-mail: revista.studiacibiniensis@ulbsibiu.ro; sorin.radu@ulbsibiu.ro

Epigraphic Relics from the Age of Mathias I

Zoltán VÁRADY*

Abstract:

The end of gothic maiuscula style can be put generally to the end of 14th century. In Hungary, similarly to other European territories the gothic minuscula style didn't replace the maiuscula on coins as it still appeared after the end of the 14th century. On the coins of Mátyás the features of the maiuscula style is found. So, it would seem that coins are the most conservative in the usage of gothic maiuscula.

The secret seal of Mátyás (1459) is of gothic minuscula style. The latter's great pendant seal, first Czech king's seal, second secret seal (1485) also bear minuscula letters. This style was also used on stone-inscriptions until the end of his reign, so the popularity of the Gothic minuscula style lasted throughout the 15th century, too. The relief version of the Gothic minuscula appears in the first decade of the 15th century. This type was used continuously from the middle until the end of this century.

The creation of the humanistic (or renaissance) capitals was performed in Italy, both in its early version and in the classical version inspired by the ancient Roman characters. The Italian style humanist capitalis lettering appeared in Hungary very early on the golden seal of Mátyás (1464), on which only the G letter is early humanist. The same lettering is used on his secret Czech ruler's (1486) and Austrian prince's (1487) seals. The humanist capitalis type dominates on seals from this point.

The first known apparition of the humanistic capitals can be exactly dated, as the year 1467 is figured on the half-pillar head of Vetési Albert. During 1480's and 1490's the font type became common throughout the whole country, slowly replacing the gothic minuscula.

The early version of the humanistic capitals was found in Hungary too, which can also be considered as being an alternative version. This early shape was used as a transitory writing and also become popular by panel pictures of the van Eyck brothers from Netherlands. This type was in use until the years of the decade starting with 1520.

In Hungary, the first early capitalis type lettering appears in 1472 on the secret Hungarian-Czech ruler's seal of Mátyás, the same year when the archbishop Vitéz János deceased. His grave covering stone was ornamented with the same lettering type. The epitaph of Vitéz János is written in these characters in a relief form,

* Zoltán Várady CSc, archaeologist, archivist, director (Tolna County Archives of the Hungarian National Archives, Szekszárd), head of department college professor (Károli Gáspár University of the Reformed Church, Budapest), titular university professor (University of Pécs). Areas of research: epigraphy of mediaeval inscriptions in Hungary, history of Tolna county in the 17–18th century. E-mail:varadyz58@gmail.com.

whereas the lateral plate of the tomb bears relief inscriptions made in Gothic minuscula.

This series of relics continues with the ornamental well in Visegrád, decorated with the coat-of-arms of the Hunyadi family, traced down by art historians to 1483.

The relief inscription of Mátyás in Bautzen bearing the year 1486 joins in this queue.

While the pure classical version of the humanistic capitals stood under the direct influence of the Italian writing, the early version was most probably transmitted from the German-speaking areas.

As it can be observed well, the age of King Mátyás is rich in epigraphic relics, and these relics are bearing four different lettering types at the same time.

Keywords: *king Mathias, seals, coins, stone inscriptions, letter changes*

The supporting of arts is tightly connected to the goals of political representation in the age of Matthias I. This explains the high quality of arts in Hungary that was similar to the European level, but the investments made by Matthias I exceeded the financial possibilities of the country by far.

Similarly to arts, inscriptions also reflected European fashion. Thus, it is not by chance that more font types can be seen at the same time under Matthias I. I plan to give a brief presentation about stone inscriptions in the Transdanubian region and the capital, while also describing the inscriptions found on coins and seals as a comparison. I will present some lettering after the death of Matthias I, since they are connected to the royal court or represent its influence.

The first half of Matthias' reign is the golden age of the Late Gothic style and also the appearance of the Renaissance, which can be seen on inscriptions as well.

While Gothic *minuscules* appear in great numbers, particularly in relief forms, Humanistic *capitalis* letters also show up according to modern European trends.

1. The carved version of the Gothic *minuscule* style that is presented in this work is from the end of the 15th century. It is from the tombstone-fragment of an unknown defunct in Buda,[2] bearing the year-mark 1491 in Arabic figures, which show forms usual in the 15th century. The *M* letter has an unusual, S-shaped first and third leg. (**fig. 1**.)

[- - -] egregy
m(a)g(ist)[ri - - -]
[- - - - - -]
[- - - - - -]

[2] Horváth, Henrik, *A Fővárosi Múzeum kőemléktárának leíró lajstroma.* (Budapest: Székesfőváros, 1932) 30; Vernei-Kronberger, Emil, *Magyar középkori síremlékek*. (Budapest: A budapesti kir. magyar Pázmány Péter Tudományegyetem Művészettörténeti és Kereszténytörténeti Intézetének dolgozatai 60, 1939). 42; Radocsay, Dénes, „Les principaux monuments funéraires médievaux conservé á Budapest." In *Mélanges offerts á Szabolcs de Vajay.* Ed. comte d'Adhémar de Panat et al. (Braga: Livraria Cruz, 1971) 483.

[- - - 1]491

The period of the carved Gothic *minuscule* ended at the middle of the 15th century, although some late versions were found, especially in provincial areas, from 1524 or later.

Meanwhile, at the turn of 14-15th century, Gothic *minuscules* created in relief style became fashionable. Several stone monuments remained with relief style inscriptions from the period between 1400 and 1440. After a pause of 20 years, this writing appears again and is found from 1460 until the end of the reign of Matthias I (1490). Of course, this technique did not apply to wall-paintings and seals at this time.

2. The next relic that can be traced back is the tombstone of Miklós Dobringer in Buda (1462).[3] **(fig. 2.)**

Anno d(omi)ni m^{o} [c]
ccc^{o} lxii obyt Ni-
colaus Dobri-
nger hic sepult-
[us cu]ius a(n)i(m)a [r-
equiesc]at [in] pace

The *A* letter in the word *anno* is a *maiuscula*, while the same form can be seen in Dobringer's name as an initial.

3. The *minuscule* inscription made in relief style can be seen on the tombstone of Dénes Szécsi,[4] archbishop of Esztergom and the son of the Szécsi-couple from Szentgotthárd, who died in 1465. The *C* and *T* letters appear in the text as initials. Abbreviations: the twice-written *sancti* and *perpetuus* words are unmarked, while parallelograms or rhombuses appear elsewhere, and the *cardinalis*, *legatus* and *natus* words have hooked marks.

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[3] Vernei-Kronberger, *Magyar*, 64; Radocsay, „Les principaux", 480.

[4] Máthes, Johannes Nepomuk, *Veteris arcis Strigoniensis monumentorum ibidem erutorum, aliarumque antiquitatum lythographicis tabulis ornata descriptio.* (Strigonii: 1827.) 101-102; Máthes, János, A régi esztergomi vár, az ott kiásott emlékek és más régiségek leírása. Translated and noted by F. Romhányi, Beatrix. (Esztergom: Laskai Osvát Antikvárium, 2014)202-205;Ipolyi, Arnold, *A középkori szobrászat emlékei Magyarországon*. (Budapest: 1873.) 185, 191, 194; Gerecze, Péter, *Szobrászati emlékek Magyarországon* (Magyarország az ezredik évben V. ed. Matlekovits, Sándor. (Budapest: Pesti Könyvnyomda Részvénytársaság, 1898.) 71; Domanovszky, Sándor ed,, *Magyar Művelődéstörténet II.* (Budapest: Magyar Történelmi Társulat, 1939.) 403, 655; Vernei-Kronberger, *Magyar*, 37; Horváth, Henrik, *Középkori budai fejek.* (Budapest: Székesfőváros, 1941.) 8; Genthon, István, *Magyarország művészeti emlékei I. Dunántúl.* (Budapest: Képzőművészeti Alap, 1959.) 91; Horváth, István -H. Kelemen, Márta-Torma, István, *Komárom megye régészeti topográfiája 1. Esztergom és a dorogi járás.* (Budapest: Akadémiai, 1979) 106; Mikó, Árpád, „Jagello-kori reneszánsz sírköveinkről." *Ars Hungarica* 14.(1986) 102; Lővei,Pál -Varga,Lívia, „Síremlékek." In: *Magyarországi művészet 1300-1470 körül I-II.* ed.:Marosi,Ernő (Budapest: Akadémiai, 1987.) 699; Marosi, Ernő ed., *Magyarországi művészet 1300-1470 körül I-II.* (Budapest, Akadémiai, 1987.) 138.

[Anno domini m cccc lxv obiit reverendissimus in christo pater dominus Dionysius

de Ze]ech · t(i)t(uli) ·{s(an)cti} · s(an)cti Ciriaci · in Terhmis · p(res)b(ite)r · cardinal(is) ar(chi)episcopus · et · comes p(er)petuus · st(ri)gon(i)e(nsis)

primas · et · ap(osto)lice · sedis · legat(us) · nat(us) · et · de · late(re) · prima die febru-

arii

4. The tombstone of Bertalan Gergellaki bears the date 1469,[5] and shows regular letter forms. The *S* letter that serves as an initial in the text was taken from the *maiuscula* alphabet. Abbreviations: recessing parallelogram in the word *sepulcrum*, carved ones elsewhere, small rhombus in *ecclesie*, hooked mark in *huius*. **(fig. 3.)**

Sepulcru(m) · venerabilis · viri ·

· bartholomei · fily martini · fily · sandrini · de · gergellaka ·

hui(us) · alme · eccl(e)sie · sancte · trinitatis

· p(re)positi · obyt anno · d(omi)ni · m° · cccc° · lx · ix [- - -]

5. On the side plate of the memorial of Vitéz János, archbishop of Esztergom,[6] the year of death (1472) is marked in Arabic figures. From his initials, the *J* and *R* letters are written in *maiuscula* style, while the *Z* letter is similar to the Arabic number three. However, it has an elongated shape, where the lower arch is bended backwards. Abbreviations: the abbreviation of *us* is the usual question mark shaped sign, other abbreviations include a carved parallelogram above the text, and a dual rhombus and comma in the case of *ra* and *ri*.

Reverendissim(us) · d(omi)n(us)

Joh(ann)es · de · Zredna · diocesis · Zag(ra)bien(sis) · archiep(iscopu)s · St(ri) go[niens(is) pri]mas · [et ap(osto)lice] sedis · leg[at(us)] · nat(us) · excel(l)ens · doct-

rina · ingenio · preclar(us) · religi-

one · pius · obyt · sexto · yd(us) aug(us)ti · [an]no · 1472 · cuius · anime · misereatur · deus ·

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[5]Horváth, Henrik, „Il Rinascimento in Ungheria." *Annuario III* (Roma: Cremonese Libraio,1939),100, fig.43; Vernei-Kronberger, *Magyar*, 37-38, fig. 18.; Horváth, Henrik," König Mathias und die Kunst" *Ungarische Jahrbücher XX.* (1940) 211; Horváth, *Középkori*, 29, fig. XXX.; Radocsay, „Les principaux", 480-481.

[6]Máthes, *Veteris*, 101-102; Máthes, *A régi*, 202-205; Ipolyi, *A középkori*, 194; Gerecze, *Szobrászati*, 71; Domanovszky, *Művelődéstörténet*, 465; Vernei-Kronberger, *Magyar*,37; Balogh, Jolán, *Az esztergomi Bakócz-kápolna. Magyar Műemlékek.* Budapest: Képzőművészeti Alap, 1955. 17; Horváth-Kelemen-Torma, *Komárom*, 106; Klaniczay, Tibor-Stangler,Gottfried-Török,Gyöngyi eds.,*Mathias Corvinus und die Renaissance in Ungarn 1458-1541. Schallaburg. Ausstellungskatalog.*(Wien: Amt der Niederösterreichischen Landesregierung-Kulturabteilung, 1982). 139-140,(Kat.Nr.12b,Horváth,István); Mikó, Árpád, „Stílus és felirat. Kőbe vésett, klasszikus és korai humanista kapitálissal írott feliratok a Mátyás- és Jagelló-kori Magyarországon." *Művészettörténeti Értesítő* 54. (2005) 211.

6. The upper right tombstone fragment of an unidentified defunct[7] in Pula bears the year 1474, and can be seen in the museum of Veszprém. The *A* letter is completely different from its usual shape, since the legs are parallel and the starting sections of the legs meet in a roof-like form. A horizontal *transversa* connects the legs in the middle. The Arabic number 4 is formed from a curved, halved number 8. **(fig. 4.)**

hic · iace.[t - - -]
[- - - - - -]
[- - - - - -]
[- - -] · m · cccc · lxx4

7. The inscription-fragment on a coat of arms found in the castle of Siklós bearing the name Jób Garai is dated between 1464 and 1481. The *A* initial could be highlighted due to its ornamental *maiuscula* character. The initial of Jób is also unconventional. Abbreviations: parallelograms carved into frames above each word.[8] **(fig. 5.)**

Arma · mag(n)ificy · d(omi)ni · job · de · gara

8. The tombstone of a provost from Székesfehérvár is from the 1470s.[9] Recent literature attribute the tomb to Miklós Bodó. This art-historical founding and dating is supported epigraphically by the *A* letter on the fragmentary grave inscription, which bears similarities to the one found in Pula in 1474. The two *P*s in the word *prepositus* form a ligature, the strikethrough legs indicate an abbreviation. The remaining abbreviations broke down.

- - - - - -
[- - - - - -de genere zenth]emagocz
· p^(re)positus · eccl(es)ie · a. l.b.e.n.(sis) · a. [nno - - -]
- - - - - -

9. Abbot György Nádasdi Darabos died after 1467, his gravestone was found in Szentgotthárd.[10] The *O* letter in the word *georgius* is similar to a *D*. The *R* next to it is also unique, featuring a normal half-

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[7] Éri,István-Kelemen,Márta-Németh,Péter-Torma,István, *Veszprém megye régészeti topográfiája 2. Veszprémi járás.* (Budapest: Akadémiai, 1969) 182.

[8] Szakál, Ernő, „Gótikus erkély a siklósi várban." *Műemlékvédelem X.(*1966) 84-86; Marosi, *Magyarországi*, 1987. 674; Horler,Miklós,ed., *Lapidarium Hungaricum* (*Magyarország építészeti töredékeinek gyűjteménye*) 1.(Budapest:Országos Műemléki Felügyelőség, 1988.) 176.

[9] Tóth, Sándor, „Veszprémi középkori sírkőtöredékek." *Veszprém Megyei Múzeumok Közleményei 2.* (1964). 174-176.; Lővei Pál-Engel,Pál, „Székesfehérvári kőfaragványok Györgyi Bodó Miklós címerével." *Művészettörténeti Értesítő 32.* (1983) 1-8.; Lővei-Varga,"Síremlékek", 699; Marosi, *Magyarországi*, 138, 676.

[10] Ipolyi, *A középkori,*194; Gerecze,Péter, *A műemlékek helyrajzi jegyzéke és irodalma.* Magyarország Műemlékei II. (Budapest: Hornyánszky Viktor, 1906) 1040; Vernei-Kronberger, *Magyar,* 70; Genthon, *Magyarország,* 347;Zlinszkyné Sternegg, Mária, „Gótikus és reneszánsz címeres-kövek a szentgotthárdi plébániatemplomban." *Művészettörténeti Értesítő 15.* (1966) 262; Zlinszkyné Sternegg, Mária, „A szentgotthárdi ciszterci apátság története és művészeti emlékei (1183-1878)." In *Szentgotthárd helytörténeti, művelődéstörténeti, helyismereti tanulmányok.* Eds,Kuntár,Lajos-

leg and a rhombus shape above it. Abbreviations: parallelogram-shaped markings above words, the *us* ending the word *cuius* is abbreviated by a comma-shaped mark.

Hic · jacet · d(omi)n(u)s georgi-
us darabus · abbas · monastery [- - -]
[- - -] · de nadasd · cu-
i(us) · a(n)i(m)a · req(ui)escat · in pace · an(no) · d(omi)ni · M cccc · lx

10. Another tombstone fragment of an unknown defunct in Buda is from the end of the century. The inscription is under the coat-of-arms in three separate lines.[11] **(fig. 6.)**

- - - - - -
heredibus quibus ani-
me · requiescant · in pac[e]
anno · d(omi)ni · m° cccc° [lxx]x

From the position of the letters which nominate numbers, we can conclude that the fractional date may be 1480. Only the ending *S* letter of the words *heredibus* and *quibus* should be highlighted, as they do not follow the shapes of the *minuscule* alphabet, but rather a curved *maiuscula* with ornamenting extensions. The date-marking *M* letter is different from the other *M* letters, similarly to the Dobringer-stone and the gravestone-fragment of Pula. The abbreviation mark wore off.

11. The tombstone of provost Szántói Ambrus in Esztergom[12] is marked by the year 1483 in Arabic figures and almost the whole alphabet can be seen on it. **(fig. 7.)**

Sepultus · est · venerabilis · et ·
egregius · d(omi)n(us) · ambrosius · de · Zantho · dioces(is) · vacien(sis) · p(re) p(osi)tus · huius ·
collegiate · b(ea)ti · stephani · p(ro)thom(arty)ris · et · canonic(us) · st(ri) gonien(sis) · eccl(es)iar(um) · qui · obyt · die · `x · x · i´ · me(n)s(is)
`aprilis · 1 · 4 · 8 · 3 ·´

The initial *S* and the *Z* letter from the word *Zantho* are both *maiusculas*. Abbreviations: carved parallelograms above the text; a rhombus pair in one case; the abbreviation of *us* is a rhombus with a downward extension that touches the capline of letters; rhombuses touching at their apex and placed under each-other at the end of the word *ecclesiarum,* where the lower rhombus has an extension toward the *R* letter.

Szabó,László. (Szombathely: Szentgotthárd Nagyközség Tanácsa, 1981). 376.; Valter, Ilona, „Szentgotthárd története a mohácsi vészig." In *Szentgotthárd helytörténeti, művelődéstörténeti, helyismereti tanulmányok.* Eds,Kuntár,Lajos-Szabó,László. (Szombathely: Szentgotthárd Nagyközség Tanácsa, 1981) 69; Horler, *Lapidarium,* 391-392.

[11] Tóth,"Veszprémi", 180, fig. 9.; Radocsay, „Les principaux", 481.

[12] Máthes, *Veteris,*21-22; Máthes, *A régi,*42-45; Vernei-Kronberger, *Magyar,* 42; Genthon, *Magyarország,* 91-92; Horváth, István–H. Kelemen, Márta–Torma, István eds, *Komárom megye régészeti topográfiája.* 1. *Esztergom és a dorogi járás.* (Magyarország Régészeti Topográfiája 5.) (Budapest: Akadémiai, 1979) 93.

12. On the tombstone fragment of an unknown master builder in Buda, the date 1488 can be seen in embossed Arabic figures[13], under the coat of arms showing a hinge. The date can be read from the inside. The totally defaced relief *minuscule* inscription was on the sides and could be read from the inside as well. **(fig. 8.)**

13. A tombstone fragment in Veszprém, attributed to bishop Vitéz János junior, chancellor of the Queen,[14] is dated to the end of the century, 1499, by the art historians. The letter shapes do not confirm this date, as they are more similar to the ones found on tombstones from the 1470s and 1480s. **(fig. 9.)**

- - - - - -
[- - -]en(sis) · ca(n)c(e)ll(ar)i(us) · supp[remus - - -]
- - - - - -

Abbreviation marks are carved lines above the words, while there is a carved dot in the word *cancellarius*, after the second *l* letter. The *us* ending is abbreviated by an embossed, hooked sign after the *i* letter.

14. The tombstone of master Márton and his wife in Tata was carved in an unusual provincial style, the date 1492 is in Arabic figures.[15] **(fig. 10.)**

† Hic · iacet · Ma-
g(iste)r · M-
artin(us) · qui · (con)da(m) · extitit · fam(u)lus · felic(is) · me(m)orie
Mag(n)ifici d(omi)ni · Co(m)it(is) · oli(m)
Joh(ann)is d(e) Rozgo(n) · Judic(is) cu(r)ie Regie · una c(u)m uxore sua
Margaretha ·
quoru(m) · a(n)i(m)e pace ·
fruantur ·
1 4 9 2

The starting *C* in the word *comitis* is strange, it was probably intended as a capital letter. The *M* is also an initial on several occasions. Moreover it is of *antiqua* style with a turned in arch, which may be explained with the influence of the Renaissance. Besides its *minuscule* form, the initial *M* is featured in the word *magnifici* as *maiuscula* letter. There are two initial R letters: in the words *Rozgon*

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[13] Horváth, Henrik, „A székesfővárosi múzeum középkori lapidariuma a Halászbástyán." *Magyar Művészet. 8.* (1932) 112; Horváth, Henrik, *A Fővárosi Múzeum kőemléktárának leíró lajstroma.* (Budapest:Székesfőváros, 1932) 12.;Horváth, Henrik, *Budai kőfaragók és kőfaragó-jelek.* (Budapest: Székesfőváros, 1935). 20, 42-43; Vernei-Kronberger, *Magyar*, 42; Radocsay , „Les principaux", 482.

[14] Ádám, Iván, *A veszprémi székesegyház I.* (Veszprém:Egyházmegyei Könyvnyomda,1912) 120-121.; Tóth, Sándor, „A veszprémi székesegyház középkori kőfaragványai." *Veszprém Megyei Múzeumok Közleményei 1.*(1963) 141; Tóth, „Veszprémi" 177-178, 183; Éri-Kelemen-Németh-Torma, *Veszprém*, 231.; Éri, István, *Veszprém.* (Budapest:Corvina,1972)15; Nagybákay, Péter. „Beriszló Péter veszprémi püspök címeres köve." *Veszprém Megyei Múzeumok Közleményei 13.*(1978)128; Koppány, Tibor, „A Közép-Dunántúl reneszánsz építészete." *Ars Hungarica 12.*(1984) 191.

[15] Révhelyi, Elemér, *A tatai piarista rendház és múzeuma.* (Budapest: Királyi Magyar Egyetemi Nyomda, 1938.) 24; Genthon, *Magyarország*, 386; Tóth „Veszprémi"169; Horler, *Lapidarium*, 301.

and *Regie*. The *Z* letter is formed from three interlocking rhombuses located under each-other. In the date mark, number four is indicated by a halved Arabic eight, number nine is hooked symbol, while number 2 resembles an antique *Z* letter. Abbreviations include parallelogram signs above the word, and a long, vertical sign with a hooked top at ending *us* in the word Martinus. The sign's closer side is arched in the middle. The end of the word *felicis* is marked by an extended square with arched sides at the *C* letter. A similar design can be seen in the words *comitis* and *judicis*. Comma abbreviations were used in the words *de* and *curie*, while the variant of the usual reversed *C* letter or number 9 sign appears in the word *condam*, where the sign's strong arch has a backwards bending extension. In the word *magnifici*, a small *i* letter was embossed above the letter *g*, just before the nasal abbreviation. The *m* letter is written above the *c* letter in the word *cum*. The last letter in the word *sua* is of normal size, however, due to a lack of space it was carved above the capline, between the *u* letter and the cross sign marking the start of the text.

15. The grave-fragment of Bernát Pederdorffer may be from the second half or the end of the century.[16] Its letter *tractations* are similar to the ones mentioned before. Overally, the *ductus* of the writing seems more dynamic and indented. **(fig. 11.)**

[- - - sepultura - - - bern]ardini
pederdarffer [- - -]
- - - - - -

16. German-language inscriptions also appeared from 1460 in the western regions of Hungary, first in the Gothic minuscule style, while from 1510 fracture writing was also used. Traceable examples of Hungarian relics showing this style include the keystone of the St. Michael church in Sopron17 where the exact date of 1482 is shown. The inscription commemorates the name of master builder Lienhart Träger with painted letters. **(fig. 12.)**

lienhart · trager · die · ceit · kirch · maister · 1482

17. The above mentioned are supplemented by an additional German Gothic *minuscule* monument in Burgenland, a 1467 graveplate located in Kismarton (Eisenstadt, Österreich),[18]

1467 am phincztag nach sand Thomas des heulige(n) czwelif[poten ist]
[gestorben - - -]
[- - - des edlen und stren-]

---

[16] Prof. András Kubinyi's reading. An other fragment saved some more letters. ; Horváth, „A székesfővárosi" 112.; Horváth, *„A Fővárosi",* 29.; Vernei-Kronberger, *Magyar,* 41.; Radocsay , „Les principaux" 479.

[17] Henszlmann, Imre, *Magyarország csúcsíves stylű műemlékei*. Bp. 1880. 41; Horváth, *Budai kőfaragók,* 59, 75; Marosi, *Magyarországi*, 171.

[18] Zimmerl, Rudolf, *Die Inschriften des Burgenlandes.* Die Deutschen Inschriften. Bd.3.(Stuttgart:Druckenmüller,1953.)19. (Nr.27.)

g(e)n riters hern hansen syben-
hierters it diener ge-
besn ist der leit hie begrab
abbreviation: a tilde sign above the letters,
18. and Peter Wildhofer's graveplate with the date 1478, also from Kismarton.[19]
Anno domini m · cccc· lxxviii
an sand Silvester tag ist gestarben · der · Edel
Peter wildhofer · und
leit hie begraben · Dem got genadig sey

The Fracture type letters, however, did not become widespread in Hungary. The Humanistic (classic) *capitalis* was used instead from the age of Matthias I, becoming popular rapidly.

The secret seal of Matthias I (1459)[20] also has Gothic *minuscule* style letters. His great pendant seal, first Czech king's seal, new (2nd) secret seal (1485) also bear *minuscule* letters.[21] On his golden seal from 1464 a new lettering style appeared, the Humanistic *capitalis*.[22] The 16 different types of seals used by Matthias I (with the exception of four) contained inscriptions formed from Gothic *minuscule* letters, showing that this style was in use until the end of his reign.[23] On the other hand, the coins of Matthias I and even the thaler of Ulászló II. feature Gothic *maiuscula* letters. It would seem that coins are the most conservative in the usage of Gothic *maiuscula*.[24]

While inscriptions made with Gothic *minuscule* letters were present in Transdanubia until the end of the 15th century, or even until the beginning of the 16th century with some modifications, fractured lettering also appeared in the

[19] Zimmerl, *Die Inschriften*, 19. (Nr. 28.)

[20] Historical Museum of Budapest.Kumorovitz's collection of seal-copies. 66.2034 ; National Archives of Hungary. D1 15323 ; Kumorovitz, L.Bernát,"Mátyás király pecsétjei." *Turul 46.* (1932) 7, fig.1.

[21] Historical Museum of Budapest 66.2038/1-2.; National Archives of Hungary. Collection of seal-copies Nr. 102; Kumorovitz, „Mátyás", 11; Historical Museum of Budapest 66.2045; National Archives of Hungary, Nr.106.; Kumorovitz, „Mátyás", 9.

[22] Historical Museum of Budapest 66.2036; National Archives of Hungary, Nr. 105; Győr-Moson-Sopron County Archives, Sopron City Archives Dl 193; Klaniczay et al,, *Mathias Corvinus*,14;Abb.1.a, b.(Kat.Nr.97,Bándi,Zsuzsanna)

[23] Kumorovitz, „Mátyás", 5-19.

[24] Réthy,László, *Corpus Nummorum Hungariae* II. (Budapest:Hornyánszky Viktor csász. és kir. udvari könyvnyomdája,1899-1907) 213a, 266; B. Sey,Katalin -Gedai, István, *Münzen und Medaillen.* (Budapest: Corvina- Magyar Helikon 1973) fig. 43, 44, 38-39. and 45; Unger, Emil, *Magyar éremhatározó* I-II.(Budapest: Magyar Éremgyűjtők Egyesülete, 1974, 1976) 550. 626; Huszár,Lajos, *Münzkatalog Ungarn von 1000 bis heute*. (Budapest-München, Corvina- Battenberg, 1979) 695. 793; Kloos, Rudolf M., *Einführung in die Epigraphik des Mittelalters und der frühen Neuzeit*. (Darmstadt,Wissenschaftliche Buchgesellschaft, 1980) 133; Soós, Ferenc, *A magyar fémpénzek feliratai és címerei*. (Budapest: Argumentum Kiadó, Magyar Numizmatikai Társulat, 1998) 92, 98.

western regions at the same time. Due to the spreading of Humanistic ideology, the use of *capitalis* letters was also present during this period.

During 1480s and 1490s the font type became common throughout the whole country, slowly replacing the Gothic *minuscule*.

The Humanistic (or Renaissance) *capitalis* was created in Italy, including its early version and the classical form that was inspired by ancient Roman letters.[25] The Humanistic capitalis appeared in German-speaking territories only toward the end of the 15th century and its use was fairly limited. Its early version and the continued use of the Gothic *minuscule* and its derivatives was more common. Humanistic *capitalis* inscriptions appeared in Mainz, München and Heidelberg in the period between 1484 and 1508.[26]

In Hungary, the most well-known examples of Humanistic *capitalis* inscriptions are from the central part of the country, including the royal castle, the archiepiscopal seat of Esztergom and several episcopal seats.

19. The first known display of the Humanistic *capitalis* can be exactly dated, as the year 1467 is inscribed on the half-pillar head of Albert Vetési,[27] so the Italian version of the Humanistic *capitalis* already in use in 1467. **(fig. 13.)**

IN · DEO · FACIEMV.S
VIRTVTEM
ALBERTVS EP(ISCOPV)S · W(ESPRIMIENSIS) · ME
FIERI · IVSSIT 1467

Abbreviation mark: elongated Ω sign, which wore off above the *W* letter. Enclaves customary to *capitalis* style also appear.

20. A fragment of a ligamental inscription from the Saint George chapel in Veszprém may also be linked to Albert Vetési. The inscription might have belonged to the 1476 chapel-gate. The meaning of the text has not been deciphered until now, but the letters are ordinary and are similar to the ones found on the half-pillar head. **(fig. 14.)**

[- - -]OPVS
[- - -]PI · W ·

[25] Kloos *Einführung* , 153, 158.
[26] Kloos *Einführung,* 159.
[27] Gerecze, *A műemlékek,* 1017-1018; Békefi, Remig, *A Balaton környékének egyházai és várai a középkorban.* (Budapest: Magyar Földrajzi Társaság Balaton-bizottsága, 1907) 50-52; Domanovszky, *Művelődéstörténet,* 567; Gutheil, Jenő, „Mátyás korának veszprémi emlékei." *Dunántúli Szemle 7.*(1940). 124, 127; Genthon, *Magyarország,* 419; Tóth,Sándor, „A veszprémi székesegyház középkori kőfaragványai." *Veszprém Megyei Múzeumok Közleményei 1.*(1963) 140; Klaniczay et al,*Mathias Corvinus,* 561(Kat.Nr.628,Balogh,Jolán); Török, Gyöngyi ed, *Mátyás király és a magyarországi reneszánsz 1458-1541. Kiállítási katalógus.* (Budapest: Magyar Nemzeti Galéria, 1983) 71; Koppány, Tibor, „A Közép-Dunántúl reneszánsz építészete." *Ars Hungarica 12.*(1984) 184-186; Marosi, *Magyarországi,*127, 137, 676; Mikó, „Stílus", 209.

21. The gate tympan-fragments from the Saint George chapel are also ligamentous. One of them features a date marking number one and four (halved number eight), which also mark the century. Abbreviations: elongated Ω sign; a carved comma-shaped sign starting above the letter *P* and ending at the lobe of *P* in the word *wesprimiensis*. The *D* and *O* letters form an enclave in the word-fragment below.

[- - -] EP(ISCOPV)S [- - -]OR[- - -]

As well as:

[- - - WES]P(RI)MIEN[SIS - - -

- - -] DON [- - -]

and:

[- - -] OPERIS · IPS 14[- -]

22. The door-step stone of the main entrance is also related:

IN LIMI(N)E NO(N) SEDETO

Abbreviations: elongated Ω signs. The letters on the fragments show a uniform picture, as they have regular, not wide and rounded shapes, but a little narrower *tractations.*[28]

23. The archstone of a passage-down in a cellar in Visegrád bears the year 1479, the number 9 is a reversed *P* letter.[29] **(fig. 15.)**

1 4 7 9

24. The next examples in the timeline are the building year of the vicarage at Vilonya,[30]

1481 REN[- - -]

25. and the church of Nagyvázsony.[31]

1481

Art history examinations place many other stone relics to the period between 1480 and 1500.

26. The stone carving with the Beatrix-shield[32] on a pilaster- fragment in Esztergom is from 1482, featuring the same letter type. The stem of number one in

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[28] Tóth,"A veszprémi" 140, (Nr.62.); H. Gyürky,Katalin, „St. Georg-Kapelle in der Burg von Veszprém." *Acta Archaeologica 15.*(1963) 345-347, fig.11; 346, 382, t. V. ; 343, 382, t. IV. ; Éri-Kelemen-Németh-Torma,*Veszprém,* 228; 229, fig.52.; Klaniczay et al,,*Mathias Corvinus,* 560 (Kat.Nr.626,Éri,István); Török, *Mátyás,* 71; Koppány, „A Közép-Dunántúl", 186; Horler, *Lapidarium,* 414-415.

[29]Dercsényi, Dezső- Héjj, Miklós, *Magyarország Műemléki Topográfiája V. Pest megye II.* (Budapest:Akadémiai, 1958) 434;Balogh, Jolán, *A művészet Mátyás király udvarában I.* (Budapest: Akadémiai, 1966) 233.

[30] Békefi, *A Balaton,* 86; Genthon, *Magyarország,* 426; Koppány, „A Közép-Dunántúl", 190; Éri-Kelemen-Németh-Torma, *Veszprém,* 259.

[31] Dornyay, Béla, *Bakony.* (Budapest: Turistaság és Alpinizmus, 1927) 283-286; Genthon, *Magyarország,* 220; Koppány, „A Közép-Dunántúl",206; Entz, Géza-Gerő,László, *A Balaton környék műemlékei,* (Budapest: Képzőművészeti Alap 1958) 70-71; Éry-Kelemen-Németh-Torma, *Veszprém,* 135.

the date mark has a boss in the middle, the shape of number two is similar to a square *Z* letter. Abbreviation mark: elongated Ω sign. **(fig. 16.)**

ANNO · D(OMI)NI · 1482

27–28. The carvings from Vác and Nógrád bearing Báthory-shields indicate the building dates of 1483 and 1485.[33] **(fig. 17.)**

NICOLAI · BATOR ·
PRAESVLIS · EST ·
VACIAE · 1483.

1 4 8 V

29. Similarly, only the date with Arabic numbers can be seen on the curved archstone of the Visegrád palace cloister from 1484[34] **(fig. 18.)**

· 1 4 · 8 · 4

30. The corbel of the abbey church's cross-passage at Pannonhalma from 1486 has the same features.[35]

1486

31. According to corresponding texts, the gravestone of the above mentioned bishop Albert Vetési can be dated after 1486. The distinction of the *I* and *J* letters is unusual.[36]

ALBERTVS[S - - -]R[- - -]
SPES · V(N)ICA · PRO[B]ITAT^E · E^T · H. [- - -]
REGI · MAT^HIE · ACCEPTISS(IMVS) · S. [- - -]
IOA(NN)ES · D(E) · WIIHEL · A^R[C]HI(D)I(ACONVS) · SE[GESDIEN(SIS) - - -]

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[32] Máthes, *Veteris*, 65; Máthes, *A régi*,130-131; Balogh,Jolán, *A magyarországi művészet története I. Korai renaissance.* Fülep,Lajos ed,(Budapest: Képzőművészeti Alap,1961) 286; Klaniczay et al,,*Mathias Corvinus*, 617(Kat.Nr.747,Horváth,István); Mikó, Árpád, „Ippolito d`Este esztergomi érsek udvara és a reneszánsz kőfaragás Magyarországon." *Ars Hungarica 15* (1988/2) 133; Mikó,"Stílus", 212-213.

[33] Balogh, *A művészet*, I. 299, II. 230; F.Tóth, Rózsa, *Renaissancebaukunst in Ungarn.* (Budapest: Corvina-Magyar Helikon, 1981) 217. fig. 22-23; Horler, *Lapidarium*, 310.; Klaniczay et al,,*Mathias Corvinus*,609-610 (Kat.Nr.734,Török,Gyöngyi); Török, *Mátyás*, 70. 112; Mikó,"Stílus", 213.

[34] Dercsényi-Héjj, *Pest megye*, 419, 425; Balogh, *A művészet*, I. 235, II. fig.272; Balogh, Jolán, *Mátyás király és a művészet.* (Budapest: Magvető, 1985) 169.

[35] Levárdy,Ferenc, „Pannonhalma építéstörténete." *Művészettörténeti Értesítő 8.*(1959) 27-43,101-129,220-231; Papp,Szilárd, „Késő gótikus építkezések Pannonhalmán." In *Mons Sacer 996-1996. Pannonhalma 1000 éve*, Takács,Imre ed, (Pannonhalma: Bencés Főapátság, 1996) 237-271, 253-255,257;Papp, Szilárd, „Pannonhalma és Somogyvár. Bencés reform és építészet a 15-16. század fordulóján." In *Paradisum plantavit. Bencés monostorok a középkori Magyarországon.* Takács,Imre,ed. (Pannonhalma: Bencés Főapátság, 2001) 294.

[36] Genthon, *Magyarország*, 419; Gyürky, „St. Georg-Kapelle", 347, 382-383, T.IX-XII.; Tóth, „A veszprémi", 141, Nr. 79.; Tóth,"Veszprémi", 177; Balogh, *A művészet*, I. 699/38; Éri-Kelemen-Németh-Torma, *Veszprém*, 228; Gutheil,Jenő, *Az Árpád-kori Veszprém.* (Veszprém:Veszprém Megyei Levéltár, 1977) 82-83, fig.26.; Klaniczay et al,,*Mathias Corvinus*, 691(Kat.Nr.840.l,Balogh,Jolán); Török, *Mátyás*, 79; Koppány, „A Közép-Dunántúl", 192; Mikó,Árpád, „Jagelló-kori reneszánsz sírköveinkről." *Ars Hungarica 14.* (1986) 100; Horler, *Lapidarium*, 416-417.

NV(N) CV(PATV)S · B(E)N(E) · M^ ERITO · PIE(N)[TISSIME - - -]

Abbreviations: parallelogram-shaped sign above words; long rectangle, and arched rectangle in the word *archidiaconus*. The *T* and *U* letters in *Albertus*, the *T* and *I* in *acceptissimus*, the first two letters of *Wiihel*, the C and U letters of *nuncupatus*, and the last two letters in *merito* form enclaves.

The *ponendum curavit* expression ends the text.

32. The special literature of art history dates the book-holding, headless putto figure-fragment from Visegrád to the decade between 1480 and 1490.[37] (**fig. 19.)**

REX
MAT.-
HIA(S) · V. -
NGH-
A.RIA

The abbreviation is unmarked.

33. A Renaissance capital column is from the period between 1479 and 1490. The inscription letters are wide and have broadening legs. [38] **(fig. 20.)**

MATHIAS
PRINC[EPS] [I]NVICTVS
INGEN[II]
[V] OLVPTATI
OPVS HOC
CONDIDIT
GENEROSVM

34. An inscribed plate-fragment is from the same period.[39]

MATH[IAS · HVNGAROR]VM · PRINCEPS
HOS · M[ANDAVIT · ERIG]ERE · POSTES

The most prominent feature is the *A* letter. Its left leg is almost perpendicular, while the right is strongly inclined to the left.

35. The embossment of Matthias I and Queen Beatrix is also from this time,[40] with its beautifully shaped letters in a *tabula ansata*. **(fig. 21.)**

· REX ·
MATHIAS HVNGARIA ^ E

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[37] Balogh, *A művészet*, I. 251; Klaniczay et al,„*Mathias Corvinus*, 390 (Kat.Nr.357,Héjj,Miklós); Török, *Mátyás*, 67; Mikó,"Stílus", 217;Farbaky, Péter et al.eds, *Hunyadi Mátyás a király. Hagyomány és megújulás a királyi udvarban 1458-1490. Kiállítási Katalógus.* (Budapest: Budapesti Történeti Múzeum, 2008.) 460-461.(Kat.Nr.11.6.Buzás,Gergely)

[38] Balogh, *A művészet*,I. 110, II. 59; F. Tóth, *Renaissancebaukunst*, 215, fig.4, Mikó,"Stílus", 214-215.

[39] Balogh, *A művészet*, I. 115, II. 95; F. Tóth, *Renaissancebaukunst*, 216, fig.33; Mikó,"Stílus", 214;

[40] Balogh, *A művészet*, I. 288, II. 278-279; Klaniczay et al,„*Mathias Corvinus*, 203-204(Kat.Nr.84.85,Szmodis-Eszláry,Éva); Török, *Mátyás*, 28, 102-103 Mikó, Árpád- Verő, Mária eds. *Mátyás király öröksége. Késő reneszánsz művészet Magyarországon.(16-17. század)* (Budapest: Magyar Nemzeti Galéria, 2008.)100-101.(Kat.Nr.II-24.Mikó,Árpád)

REGINA HVNGARIA ^ E
BEATRIX DE ARAGONIA

36. The spreading of the Renaissance style can be observed on the tombstone-inscription of palatine Imre Szapolyai in Szepeshely (Spišská Kapitula, Slovakia) (1487). There is an interesting line on it: palatine of the kingdom of Pannonia[41] **(fig. 22.)**

HIC · IACET · ILLVSTRIS ·
AC · EXCELLENS · DO(M)I(N)VS · EMERICVS · COMES · PERP(ETVVS) · SEPE-
SIENSIS · ET · PAL[L]ATINVS ·
REGNI · PANNONIE · QVI · OBIIT · (ANNO) MCCCCLXXXVII

Abbreviations: elongated Ω sign in the word *dominus*, the word *perpetuus* is unmarked.

Several characteristic gravestones can be mentioned from the time after the king's death.

37. The Humanistic gravestone-fragment from Buda features an accurate date (1494)[42] **(fig. 23-24.)**

[- - -] NATV · TERCIV(M) · SVPRA[- - -]
[- - - ANNO · SA]LVTIS · 1 · 4 · 9 · 4 · DIE · XX · AP[RILIS - - -]
[- - -] DISCIPLINARVM [- - -]
[- - -]C · RECO(N)SVS (?) · Q[- - -]

Abbreviations: elongated Ω sign in the words *tercium* and *reconsus.* Enclaves: *tu* in the word *natu*, *ci* in *tercium*, *ut* in *salutis*, *ci* and *li* in *disciplinarum.*

38. The tombstone of an unknown lady of honour in Esztergom[43] (1495) is similar to the previous piece. **(fig. 25.)**

PVDICIS (SIMAE) · MARCH[- - -]
CO(N)IVGI · DILECTIS[SIMAE - - - PRO]
BITATE · ET · VIRTVT[E - - -]
BEATRICI · HV(N)GAR[IAE REGINAE - - -]
CHARIS(SIMAE) · IOAN(N)ES · M[- - -]
VENETVS BVSTV(M) [HOC · HAVD]
SIC(C)IS · OCVLIS · PO[SVIT · QVAE · OBIIT - - -]

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[41] Cserghеő, Géza-Csoma,József, Alte Grabdenkmäler aus Ungarn. Beitrag zur Kunst- und Kulturgeschichte. (Budapest:Kilián,Frigyes,1890) 342-345; Divald, Kornél, Szepesvármegye művészeti emlékei. II. Szobrászat és festészet. ed. Vajdovszky, János. (Lőcse-Budapest:Szepesvármegyei Történelmi Társulat, 1906) 101-107.Vernei-Kronberger, Magyar, 46; Klaniczay et al,,Mathias Corvinus, 683.(Kat.Nr.836,Balogh,Jolán), fig.18.; Török, Mátyás, 78. 114; Mikó,"Stílus", 220; Farbaky, Péter et al, Hunyadi,276-277.(Kat.Nr.6.4.Varga,Lívia)

[42] Horváth, *„A Fővárosi"*, 29; Radocsay, „Les principaux", 483; Mikó,"Stílus", 220.

[43] Horváth-Kelemen-Torma, *Komárom*, 149; Klaniczay et al,,*Mathias Corvinus*, 678-679 (Kat.Nr.830, Horváth, István); Török, *Mátyás*, 78; Mikó,Árpád, „Két világ határán (Janus Pannonius, Garázda Péter és Megyericsei János síremléke." *Ars Hungarica 11.*(1983) 50; Balogh, Jolán, *Kolozsvári kőfaragó műhelyek. XVI. század.* (Budapest: Magyar Tudományos Akadémia Művészettörténeti Kutató Csoportja, 1985.) 15; Mikó, Árpád, „Jagello-kori reneszánsz sírköveinkről." *Ars Hungarica 14.*(1986) 99; Horler, *Lapidarium*, 121; Mikó,"Stílus", 220.

AN(NO) · 1495 · DIE · V[- - -]

Abbreviations: elongated Ω sign in the words *coniugi, Hungariae, Ioannes* and *bustum*, the rest are unmarked.

39. The 1496 tombstone of Bernardino Monelli, the Queen's castellan, has narrower engraved letters, many ligatures, enclavings and abbreviations.[44] **(fig. 26.)**

CVM PACE VIRTVS FLORET VBIQVE

Under the coat-of-arms in a *tabula ansata*:

BERNARDI(N)O · MON ^ ELLO · CREME(REN)SI · PALA(TINI) · COMITI[S]

IN · QVO · SPES · PAVL(VS) · MONELL(VS) · MIRA ^ E · F(RATE)R · PIETA(TIS) ·

OCVLIS · HAVD · SICCIS · BVSTV(M) · MISERABILE ·

POSVIT · 1496

VIX(IT) · ANN(IS) · XXXVIII · M ^ E(N)S(IBVS) · X · DIEB(VS) · VIII · AB · REGINA ·

BEAT ^ RICE · ARAGO(N)IA · CVI · A^D · EXTREMV(M) · VSQ(VE) · SPIRITV(M) · FID ^ ELIT^ER · INSERVIVIT · AD · CVIVS · CV(M)Q(VE) · MAGISTRATVS · FASTIGIA · GRADATIM · EVECTVS · · H(OC) · · S(EPVLCRVM) · · H(EREDEM) · · N(ON) · · S(EQVETVR) ·

Abbreviations: the *us* ending is marked by a hooked sign, elongated Ω sign in the word *frater*, elongated number three-shaped sign in the words *usque, cumque* and after *q*, in other cases a horizontal line above the words. No abbreviation marks can be seen in *pietatis* and the last five words.

Enclaves: *lo* in *Monello, co* in *comitis, uo* in *quo, cu* in *oculis, cc* in *siccis, cu* in *cui, it* in *spiritum, li* in *fideliter*.

40. The tombstone-fragment of Bálint Bakócz, the provost of Titel and Buda, preserved a verse-inscription with distichons: [45] **(fig. 27.)**

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[44]Berzeviczy, Albert, *Beatrix királyné (1457-1508). Történelmi élet- és korrajz.* (Budapest: Athenaeum, 1908.)

302, 389-390, fig. 114; Szendrei, János, „Monelli Bernát síremléke 1496-ból." *Turul 61.*(1927) 73-76;Horváth,Henrik, *Budapest művészeti emlékei.* (Budapest: Műemlékek Országos Bizottsága, 1938) 26, 75; Vernei-Kronberger, *Magyar*,,44; Gerevich,László, „Gótikus házak Budán." Budapest Régiségei 15.(1950) 206-208; Gerevich,László, „Johannes Fiorentinus und die pannonische Renaissance." *Acta Historiae Artium Academiae Scientiarum Hungaricae .6* (1959) 328; Balogh, *A művészet*, I. 298; Radocsay „Les principaux", 483; Klaniczay et al,,*Mathias Corvinus*, 679-680 (Kat.Nr.831,Bertalan,Herta); Török, *Mátyás*, 78; Mikó,"Stílus", 220; Farbaky, Péter et al, *Hunyadi*,264-265.(Kat. Nr.5.12.Mikó,Árpád)

[45]Engel,Pál-Lővei,Pál, „A gerecsei vörösmárvány használata Zágrábban és környékén a középkorban." In *Magyar Nemzeti Galéria Évkönyve*, eds: Takács, Imre-Buzási, Enikő- Jávor, Anna,Mikó, Árpád.(Budapest: Magyar Nemzeti Galéria, 1991.) 49-50; Mikó Árpád–Takács Imre eds. *Pannonia Regia. Művészet a Dunántúlon 1000–1541. Kiállítási katalógus.* (Budapest: Magyar Nemzeti

[VALENT]INVS · ERAT · T^E(M)PLI · PREPOSITVS · HVIVS ·
[CVIVS IN] HOC · TVMVLO · M^E(M)BRA · SEPVLTA IACENT ·
[INSIGNIS] PIETAT^ E · FVIT · PROBITAT^ E · FIDEQVE ·
[CLARVS E]RAT · SANCTA · RELIGION^E · PATRVM ·
[AVXERAT] ECCLESIAS · HVMILIS · DEVOTVS · ET · ISTO ·
[LARGIOR I]N · TERRIS · PRESVLE · NEMO · FVIT ·
[QVI BIS TRECE]NOS · ET · QVI(N)QVE · PEREGERAT · AN(N)OS ·
[POSTREM]O · AST · ANIMAM · REDDIDIT · ILLE · DEO ·
[VALENTINVS DE ERD]EVD · QVARTA · NOCTIS · VIGILIA · DIE · XIIII · ME(N)SIS
[- - - OBIIT FRANCISCVS] P(RE)POSITVS · BVDE]NSIS · OB · FRAT[RIS PIE]
TAT^ EM EDIDIT ·
LXXXX[- - -]

Abbreviations: elongated Ω signs

Enclave: *cc* in the word *ecclesias*.

The Italian style Humanistic *capitalis* lettering appeared very early on the golden seal of Mátyás (1464) **(fig. 28.)**, on which only the *G* letter is early Humanistic.[46] The same lettering is used on his secret Czech ruler (1486)[47] and Austrian ducal (1487) seals.[48] The Humanistic *capitalis* type dominates on seals from this point, as seen on the seals of Queen Beatrix,[49] the dual seal of Ulászló II. (1496),[50] the secret seal (1519) and judge's seal (1523) of Lajos II.[51] Some early *capitalis* letters can be found on the latter, just like on the seals of János Szapolyai (1531) and Queen Izabella.[52]

It was Mátyás who used this font type first on his golden forint from Körmöc (around 1470), **(fig.29.)** but it only became generally used on the guldiner of

Galéria, 1994.) 353-354. (Kat. Nr.VII-25.Mikó,Árpád - Ritoókné Szalay,Ágnes); Ritoókné Szalay, Ágnes, „Bakócz Bálint titeli és budai prépost síremléke a Magyar Nemzeti Múzeumban." *Művészettörténeti Értesítő 43.* (1994.) 231-233; Mikó,"Stílus", 220-221.

[46] Historical Museum of Budapest 66.2036.; National Archives of Hungary Nr.105; Győr-Moson-Sopron County Archives, Sopron City Archives Dl 193; Klaniczay et al,,*Mathias Corvinus,*214(Kat.Nr.97,Bándi,Zsuzsanna), Abb.1.a, b; Farbaky, Péter et al, *Hunyadi,*241-242.(Kat.Nr.4.17.Spekner,Enikő)

[47] Historical Museum of Budapest 66.2046; National Archives of Hungary. D1.19109.; Kumorovitz, , „Mátyás", 11, fig. 9.

[48] Historical Museum of Budapest 66.2050; National Archives of Hungary Nr.107; Kumorovitz, , „Mátyás", 11.fig. 10.

[49] Szinvay,Lázár, „Beatrix és Izabella királynék pecsétei." *Turul I. (*1883) 68.

[50] Historical Museum of Budapest 66.2056/1-2.; National Archives of Hungary Nr.111, 112.

[51] Historical Museum of Budapest 66.2060.; National Archives of Hungary Nr.116;Dőry,Ferenc, „Magyarország címerének kialakulása." *Turul 35.*(1917) 26, 117. T. 1; Historical Museum of Budapest 66.2066.; National Archives of Hungary D1 23735.

[52] Dőry,"Magyarország"26; Historical Museum of Budapest 66.2061; National Archives of Hungary Nr.117; Szinvay, „Beatrix" 68.

Ulászló II. from 1506. The same type of letters can be seen on the silver coin and most of the coins of Lajos II., and later the silver mint of János Szapolyai's gold coin.[53] After these years the use of Humanistic *capitalis* became common.

There are sub-groups within the Humanistic *capitalis* type, including inscriptions showing excessive use of ligatures and enclaves, along with provincial *tractations.* Similarly to the Transdanubian region, these inscriptions became widespread in Transylvania at the beginning of the 16th century.

Provincial versions of the Humanistic *capitalis* have appeared as early as the end of the 15th century.[54]

41. The shield inscriptions of bishop Zsigmond Ernuszt in Gyurgyevác (Đurđevac, Croatia) and Pécs are from 1488 and 1498. [55] **(fig. 30-31.)**

ARMA· SIGISMVNDI · EP(ISCOP)I · QVI(N)QVE-
EC(C)LESIENSIS·ANNO ·DO(MIN)I·1· 4· 8· 8

The A,D,I,N letters are very similar to the early Humanistic style, the number four is an Arabic halve number eight. Abbreviations: elongated Ω signs above letters: contractio in the words *episcopi* and *domini* and abbreviation of nasal sound in *Quinqueecclesiensis.*

· SIGISMV(N)DVS · ERNES-
TVS · EP(ISCOP)VS · QVINQVEEC(C)L-
ESIE(N)SIS · ME · FIERI · FECIT
· 1 · 4 · 9 · 8 ·

The minuscule style of the *D* letter is interesting, just like the curved shape of the *N*'s cross leg. The date is in Arabic numbers.

Abbreviations are elongated Ω signs above letters, as seen at the abbreviation of the nasal sounds in *Sigismundus, Quinqueeclesiensis* and the contractio of the word *episcopus*.

The group termed as early Humanistic *capitalis* deserves special attention. These early shapes showing Gothic reminiscences were used as a transitory writing until the middle of the l5th century. It was also in use in the Transalpine areas, mostly as

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[53]Katona, Tamás, ed. *László király emlékezete. Bibliotheca Historica.* (Budapest: Magyar Helikon 1977.) fig. 50; Réthy, *Corpus.II,* 210.; Huszár, *Münzkatalog,* 686; Gedai, István, *Magyar uralkodók pénzeiken.* (Budapest: Zrínyi, 1991.)100, 102; Soós, *A magyar fémpénzek,* 24. 96-105.

[54]Várady, Zoltán, *Humanista capitalis feliratok a Dunántúlon.* A PTE Illyés Gyula Főiskolai Kar Társadalomtudományi Monográfiasorozata (Szekszárd: PTE Illyés Gyula Főiskolai Kar, 2002) 32, 36, 41, 46.

[55] Szőnyi, Ottó, *A pécsi püspöki múzeum kőtára.* (Pécs: Taizs József Könyvnyomdája, 1906.) 247-249; Balogh, Jolán, „A késő-gótikus és a renaissance-kor művészete." In *Magyar.Művelődéstörténet II.*, Domanovszky,Sándor ed. (Budapest: Magyar Történelmi Társulat, 1939) 564-566; Dercsényi, Dezső, *A pécsi kőtár. Janus Pannonius Múzeum Füzetei 1.* (1962) 18-19; G. Sándor, Mária, „A baranyai művészet a reneszánsz stílusáramlatában." *Janus Pannonius Múzeum Évkönyve 25.*(1981) 112; Klaniczay et al,,*Mathias Corvinus,* 569 (Kat.Nr. 638, G.Sándor,Mária); Török, *Mátyás,* 71; G. Sándor, Mária, *Reneszánsz Baranyában.* (Budapest: Akadémiai, 1984.) 17, 71; Mikó,"Stílus", 213.

a transition between the Gothic *maiuscula* and the classical Humanistic *capitalis*. Early Humanistic *capitalis* was used in Italy on tomb memorials of popes and other prominent clergymen from 1427 in Siena, Firenze and Rome.

In Hungary they were widely used in the early years of the 16th century, and while the classical version of the Humanistic *capitalis* was directly influenced by Italian writing, the early version was most probably transmitted from Transalpine areas. The characters found on some Hungarian memorials of clergymen are very similar to those carved on the tombstones of clergymen in Basel and Ulm[56].

Similarly to other regions, the so-called early version of the Humanistic *capitalis* did not appear earlier in Hungary than the regular form. It can be considered as an alternative version that was used alongside the classical font type.

42. The epitaph of Vitéz János (he died in 1472) is written in a relief form, [57] whereas the lateral plate of the tomb bears relief inscriptions made with Gothic *minuscules*. **(fig. 32.)**

· IMMORTALE ·

DECVS · SVI · GENERIS · ET · OMNIS · GLORIA · DOCTRINE · RELIGIONIS · HONOR ·

· IOHANES · IACET · HIC · PAT[R]IE · PATER

OPTIMVS · ILLE · CVI · CAPVT · ORNABAT · STRIGONIENSIS · APEX · OBYT · SEXTO · IDVS

AVGVSTI · ANNO <- - ->

43. Relief letters were used on the ornamental well cover stone bearing the Hunyadi family coat-of-arms in Visegrád. Latest art history researches date this monument to 1483.[58] From it's fragmentary date just the decade is missing. **(fig. 33.)**

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[56] Kloos, *Einführung,* 154-155; Lővei, Pál, „Sírkövek, sírkőtöredékek." *Váradi kőtöredékek.* Kerny,Terézia ed. (Budapest: MTA Művészettörténeti Kutató Csoport, 1989). 171, 174.(note 20.)

[57] Máthes, *Veteris,* 101, 102; Máthes, *A régi,* 202-205;Ipolyi, *A középkori,* 194; Gerecze, 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.) 71; Domanovszky,*Művelődéstörténet II*. 465; Vernei-Kronberger, *Magyar,* 37; Balogh, Jolán, *Az esztergomi Bakócz-kápolna.Magyar Műemlékek.* (Budapest: Képzőművészeti Alap Kiadóvállalata, 1955.) 17; Horváth-Kelemen-Torma,*Komárom,* 106; Klaniczay et al,,*Mathias Corvinus,*139-140.Kat. Nr.12.a, Horváth,István), Mikó,"Stílus", 211-212; Marosi,Ernő,"Mátyás, a középkori ember. Gótika és reneszánsz."In *Hunyadi Mátyás a király. Hagyomány és megújulás a királyi udvarban 1458-1490. Kiállítási Katalógus.* Farbaky, Péter – Spekner, Enikő – Szende, Katalin – Végh, András eds., (Budapest: Budapesti Történeti Múzeum, 2008.)119.

[58] Dercsényi,Dezső-Héjj,Miklós-Rózsa,Gyula, *Visegrád.* (Budapest: Akadémiai, 1958.) 578; Dercsényi-Héjj, *Pest megye,* 440-445; Genthon, *Magyarország,* 427; Szakál, Ernő, „Mátyás király oroszlános díszkútjának rekonstrukciója." *Művészettörténeti Értesítő 8.*(1959) 232-250; Balogh, *A művészet*, I. 245-247, II. 312-319; Balogh,Jolán, *Die Anfänge der Renaissance in Ungarn, Mathias Corvinus und die Kunst.* (Graz: Akademische Druck- und Verlagsanstalt, 1975) 112; Klaniczay et

· ANNO · DOMINI · MILLESIMO · Q(V)ADRINGENT[ESIMO · - - - ·] TERCIO

44. The Dominican cloister's tower-wall in Buda has similar inscriptions, where the copy of Matthias' embossment from Bautzen was placed. The indicated date is 1486 and the inscription has relief letters.[59] **(fig. 34.)**

MATHIAS · REX
ANNO · MCCCCLXXXVI · SALV(TIS)

The abbreviation is unmarked.

In Hungary, the first *capitalis* type lettering appears in 1472 on the secret Hungarian-Czech ruler's seal of Matthias I.[60] **(fig. 35.)** The grave covering stone of archbishop Vitéz János was ornamented with the same fonts in that year.[61]

It can be stated that Italian influence made it spread across the country right after Mátyás' ascension to the throne (1464). In 1472, the early *capitalis* type of Transalpian territories also came into fashion and became widespread.

The first known carved Humanistic capitalis stone inscription is from 1467. The so-called early version of the Humanistic *capitalis* has also become fairly widespread, its first known example dates from 1483.

Ligatures and enclaves were used excessively on inscriptions at the turn of the 15th and 16th century, while the provincial, rustic version of the Humanistic *capitalis* was also adopted. The latter seemingly disappeared after 1520. However, the other forms of Humanistic *capitalis* persisted until 1539-1540, (only the classical form lived longer), namely almost until the historical turning point of 1541, when Turkish forces occupied the Hungarian capital city of Buda.[62]

al,,*Mathias Corvinus,* 383(Kat.Nr.349a,Héjj,Miklós); Török, *Mátyás,* 67; Balogh, *Mátyás király,* 217-218; Marosi, *Magyarországi,* 676; Horler, *Lapidarium,* 332; Buzás,Gergely, „The Royal Palace at Visegrád." *The Hungarian Quarterly 35. Summer* (1994) 108; Mikó,"Stílus", 217.

[59] Gerecze, „Szobrászati" 64; Entz,Géza, „A boroszlói városháza Mátyás arcképei." *Művészettörténeti Értesítő*

9.(1960) 194; Balogh, *A művészet*, I. 292-294, II. 207; Klaniczay et al,,*Mathias Corvinus,* 205-206. (Kat. Nr.

86, Balogh,Jolán); Czechowitz, Boguslaw - Kapustka, Mateusz, „Hunyadi Mátyás uralkodása és képzőművé-szeti reprezentációja Sziléziában és Lausitzban." In *Hunyadi Mátyás a király. Hagyomány és megújulás a királyi udvarban 1458-1490. Kiállítási Katalógus.* Farbaky, Péter et al eds.,(Budapest: Budapesti Történeti Múzeum,2008) 82,84(fig.7.)

[60] Historical Museum of Budapest 2041.; National Archives of Hungary D1 17337.; Kumorovitz, „Mátyás", 12, fig.12.

[61] See note 57.

[62] Special thanks to Máté Márkus for the English translation.

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BTM- Historical Museum of Budapest Photo archive

BTM K.gy.- Historical Museum of Budapest Kumorovitz's collection of seal-copies

MNM- Hungarian National Museum

KÖH- National Office of Cultural Heritage



Fig. 1

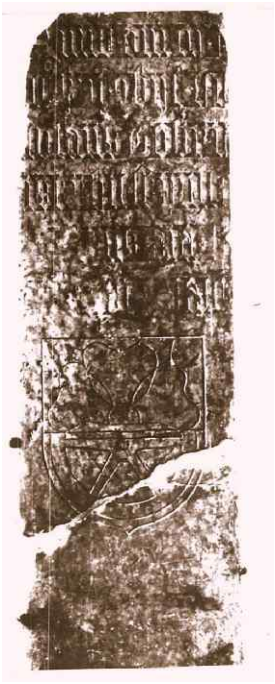


Fig. 2



Fig. 3

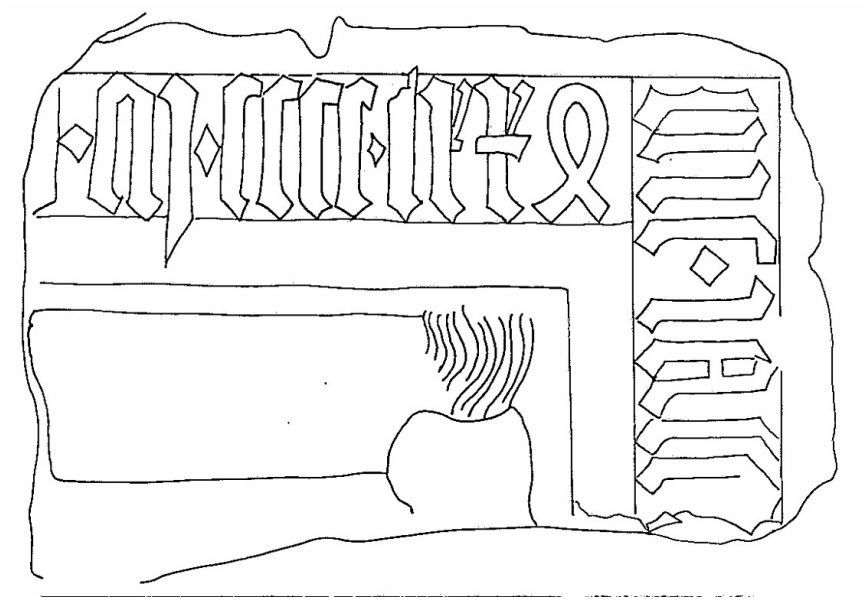


Fig.4



Fig. 5



Fig. 6

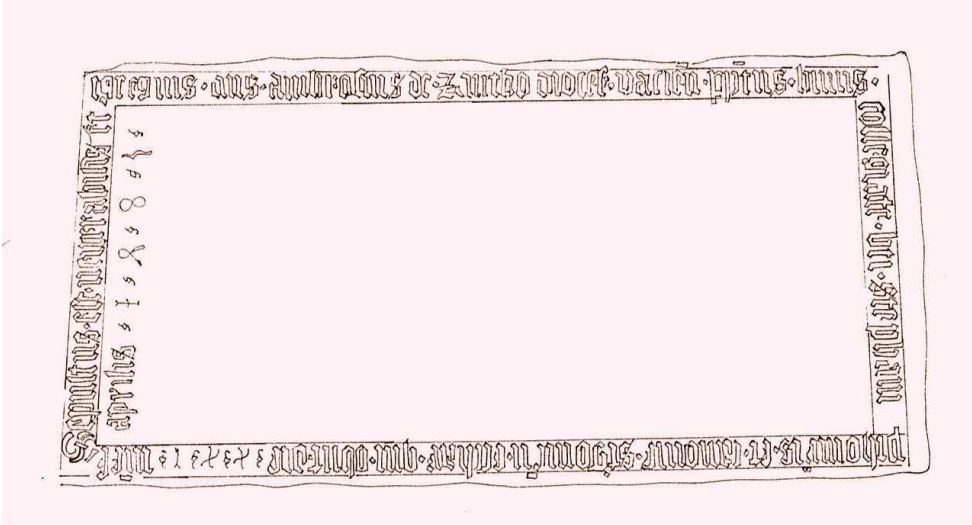


Fig. 7



Fig. 8

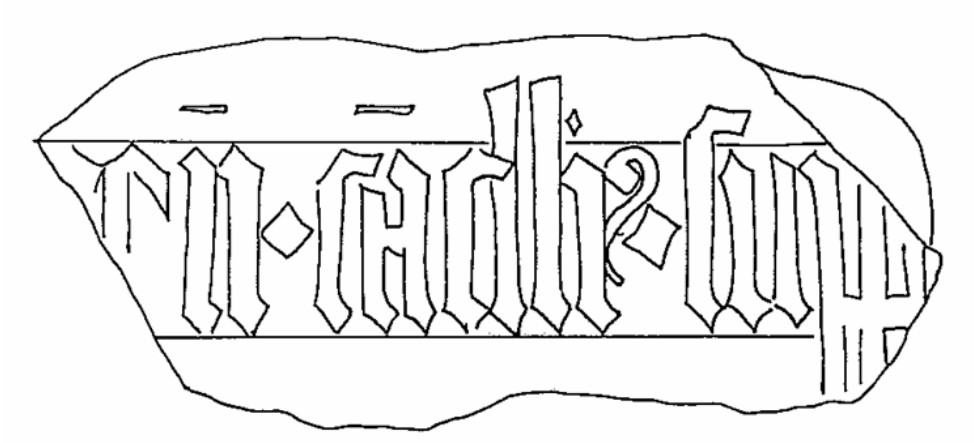


Fig. 9

Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14

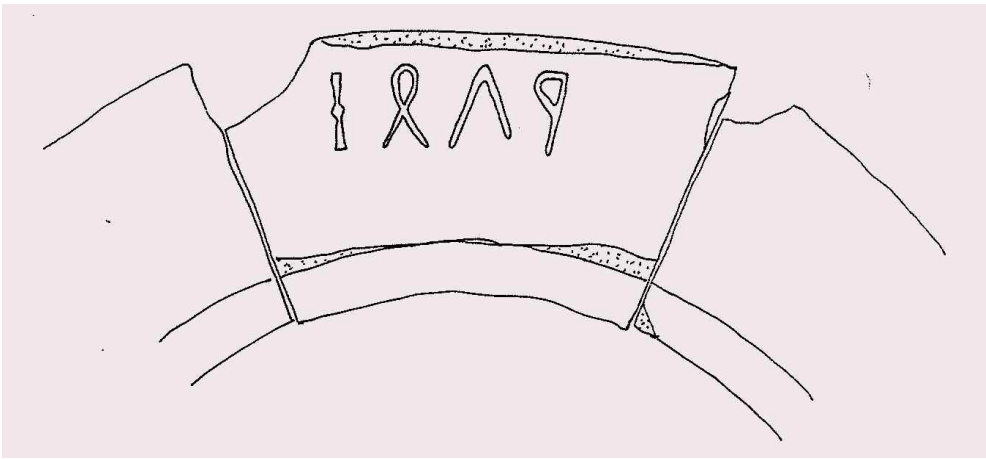


Fig. 15



Fig. 16



Fig. 17. a



Fig. 17. b

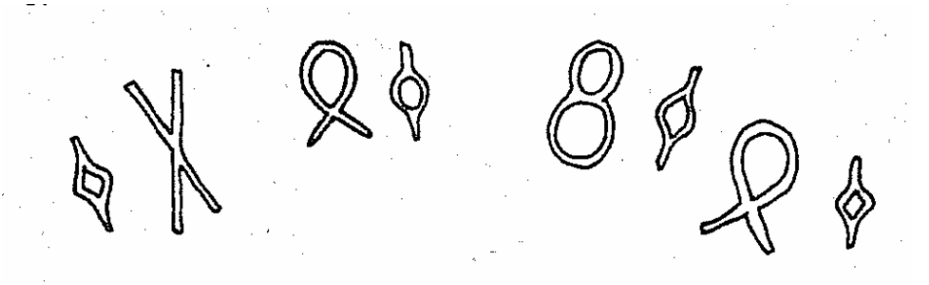


Fig. 18



Fig. 19



Fig. 20

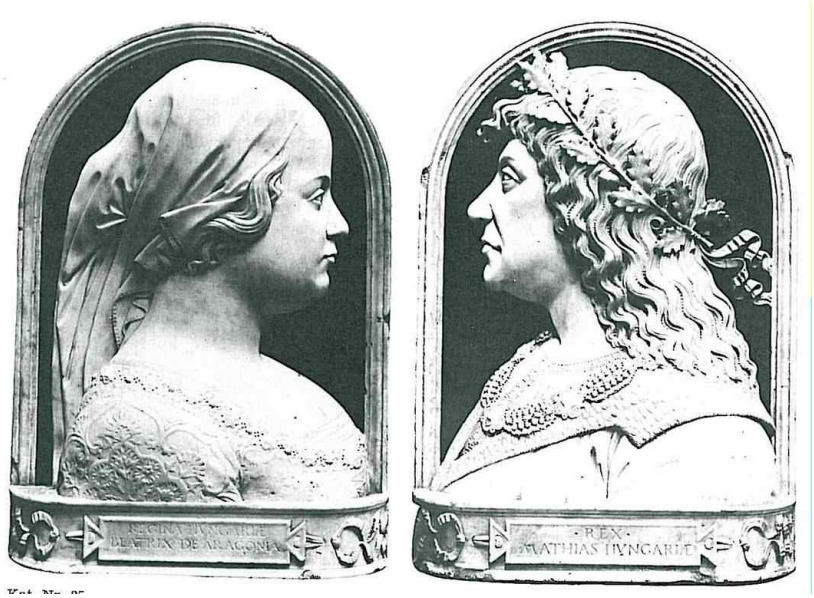


Fig. 21


HIC IACET ILLVSTRIS
AC EXCELLENS DOMINVS EMERICVS COMES DE PERSEN
REGNI PANNONIE QVI OBIIT M CCCC LXXVII

Fig. 22. a

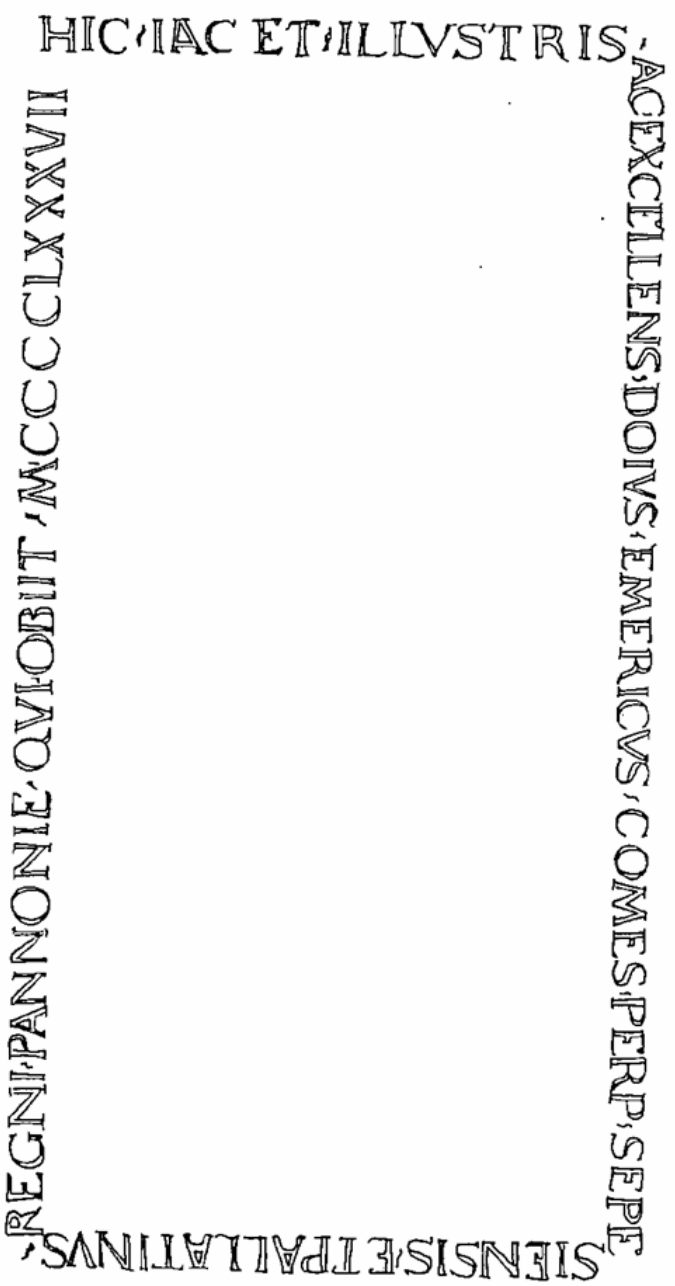

HIC IAC ET ILLVSTRIS
ACEXCELLENS DOMVS EMERICVS COMES PERP SEPE
SIENSIS E TPALATINVS
REGNI PANNONIE OVI OBIIT MCCCCLXXVII

Fig. 22. b

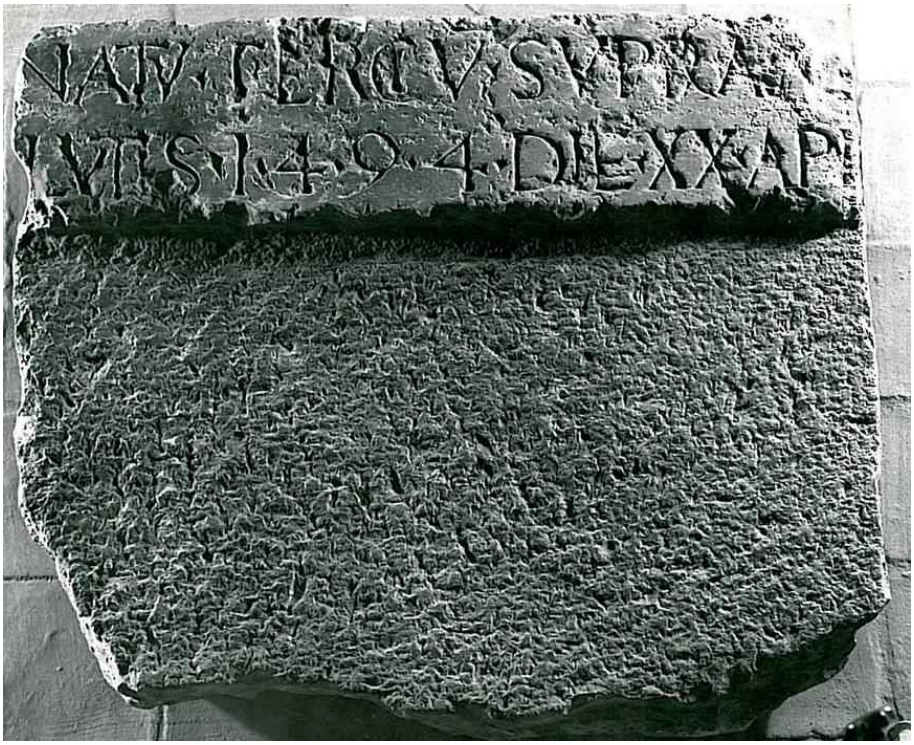


Fig. 23



Fig. 24



Fig. 25


BERNARDO MONELIO CREMEN. PALAEOMITH
IN QV. SPES PAVL. MONELI MIL. AE. FR PIETA.
OCVLIS HAVD SICIS BVST VANISERABILE
POS VIT. I. X 96
VIX ANN XXXVIIII M. S. X DIES VIII AB REGINA
BEATRICE ARAGONIA VIAD EXTREMV VSQ
SPIRITV FIDELITER INSERVIVIT AD CVIVS
CVO MAGISTRATVS FASTIGIA
GRADATIM EVECTVS

Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30

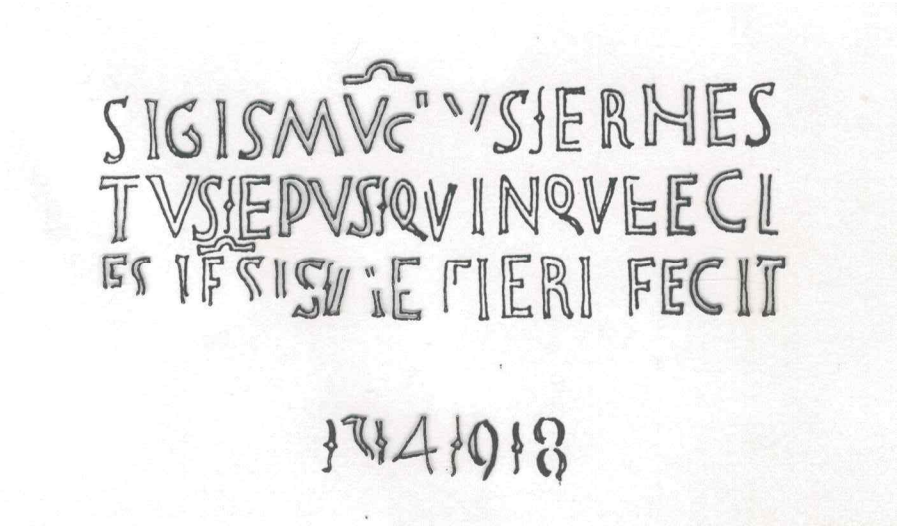


Fig. 31

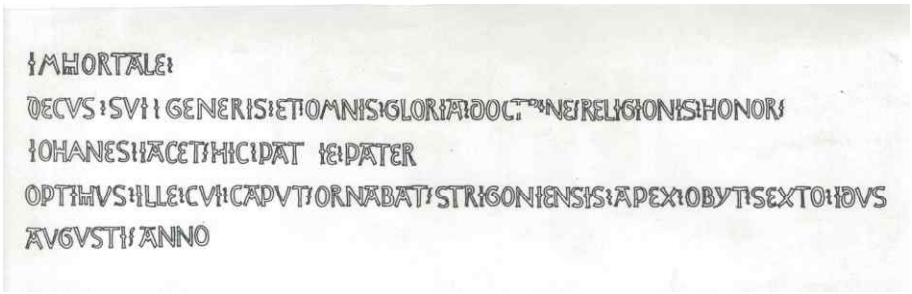


Fig. 32



Fig. 33. a

]

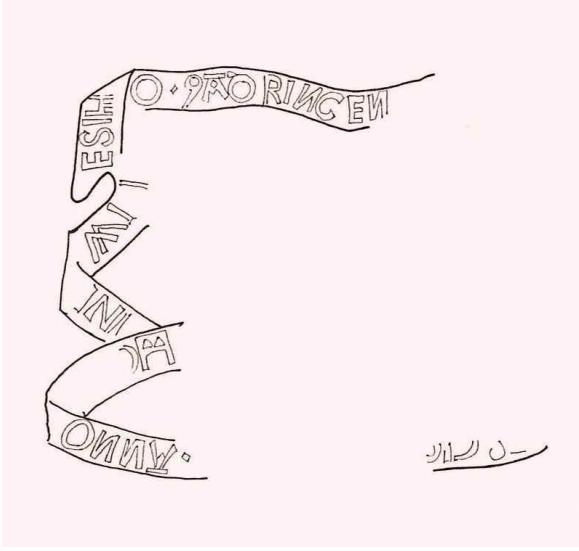


Fig. 33. b

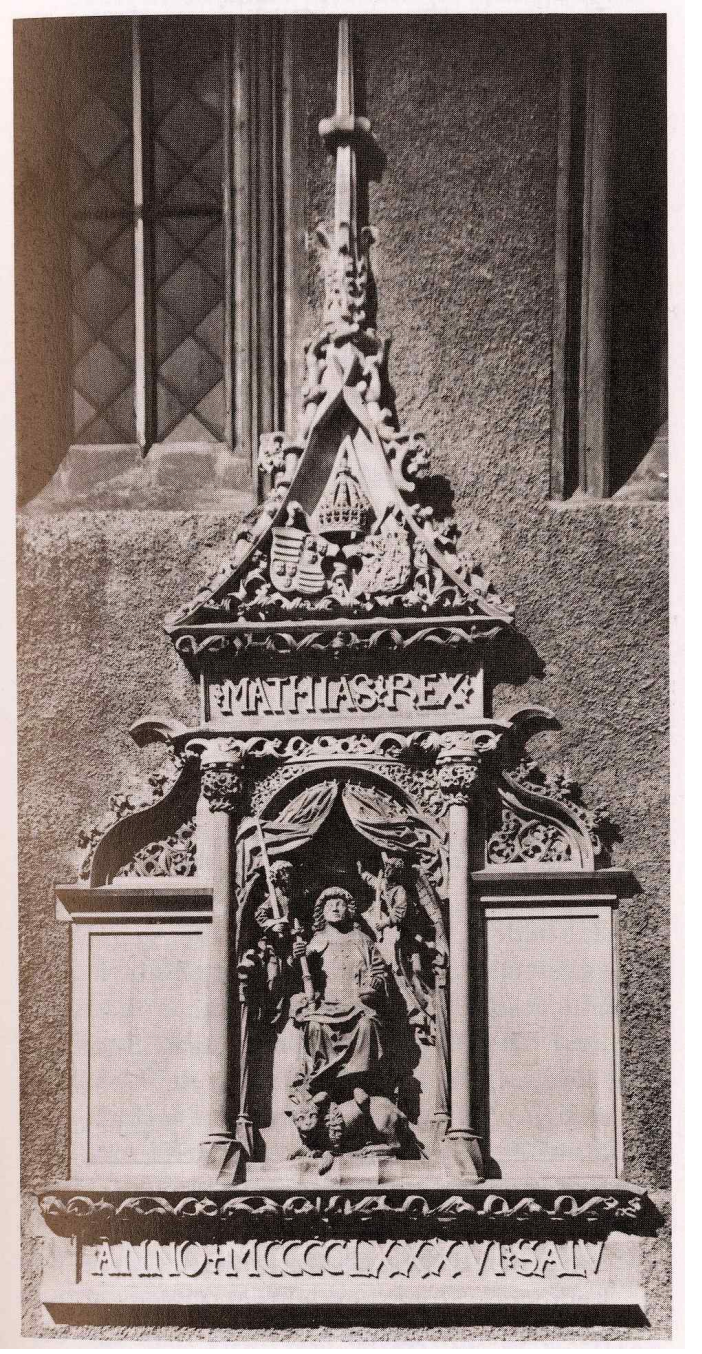


Fig. 34



Fig. 35