

ZOLTÁN VÁRADY

A short overview of stone-inscriptions using the humanistic capitalis typeface*

Abstract: This essay is looking over the use of Humanist capitalis letter types in the first Renaissance period in the Hungarian Kingdom. In the case of stone inscriptions, the Humanist capitalis letter remained the most characteristic type from 1467 till the historical epoch-marking year of 1541. Its provincial variations appeared in the country at the beginning of the 16th century and became widely accepted till the 20th century. The excessive use of ligatures and enclaves became more marked after 1500 and they were fashionable till 1541. The type called early Humanist capitalis can be observed on a seal of King Matthias from 1472. Its general usage can be dated to the first decades of the 16th century.

Key words: The medieval epigraphy, stone-inscriptions, Humanist capitalis letter types, the first Renaissance period in the Hungarian Kingdom (around 1470–1541).



Medieval epigraphy, unlike in other European countries, is a fairly under-researched complementary science in Hungary. The tendentious gathering of relics with Latin inscriptions started only as part of corpus collection and exhibition catalogue publishing.

One of the most notable among medieaval epigraphic relics are stone inscriptions, the collection of which are connected to art history, since databases on each territory and time period, surveys, monographies or the above mentioned corpuses and exhibition catalogues are also the output of art historians. Surveys conducted on the font type of stone inscriptions may prove to be useful in the epigraphic evaluation of other objects as well.

The author of this survey is concerned with Transdanubian relics, basing his candidate's dissertation on the chronologic usage of each typeface.

* I am grateful to Máté Márkus for the English translation.

Humanistic or renaissance capitalis lettering is also a distinct type, and the determination of its temporal usage became more accurate with the incorporation of findings on inscriptions used on stone relics, seals and coins from other parts of Hungary.

The appearance of the humanistic capitalis typeface is connected to the tabernacle-console of Albert Vetési from 1467.¹ The same style can be observed on two other relics, where the punctual construction dates are also known: a carving with the Beatrix coat of arms from Esztergom (1482)² and other ones from Nógrád, Vác and Ecsed illustrating Báthori crests (1483–1485).³ According to art historians, numerous stone relics are from the 1480s

¹ P. GERECEZ, *A műemlékek helyrajzi jegyzéke és irodalma*. [Topographic data and literature of Hungarian monuments] Magyarország Műemlékei [Monuments of Hungary] II, ed. Gy. FORSTER, Budapest, 1906. (Hereafter: GERECEZ 1906) pp. 1017–1018; R. BÉKEFI, *A Balaton környékének egyházai és várjai a középkorban*, [Churches and castles of the Balaton Region during Medieval times] Budapest, 1907. (hereafter: BÉKEFI 1907), p. 50, 52; J. BALOGH, 'A késő-gótikus és a renaissance-kor művészete', [Art in the Late Gothic and Renaissance era] in: *Magyar Művelődéstörténet*, [History of Hungarian civilization] II, ed. S. DOMANOVSKY, Budapest, 1939. (hereafter: BALOGH 1939) (pp. 509–584.) pp. 564–566;

p. 567; J. GUTHEIL, 'Mátyás korának veszprémi emlékei', [The monuments of the Matthias-era in Veszprém] *Dunántúli Szemle* VII (1940), (pp. 119–134.) (hereafter: GUTHEIL 1940) p. 124, 127; L. GEREVICH, 'Johannes Fiorentius und die pannonische Renaissance', *Acta Historiae Artium Academiae Scientiarum Hungaricae* 6 (1959), (pp. 309–338.) (hereafter: GEREVICH 1959) p. 319; S. TÓTH, 'A veszprémi székesegyház középkori kőfaragványai', [Stone carvings in the cathedral of Veszprém] in: *A Veszprém Megyei Múzeumok Közleményei* 1 (1963), (pp. 115–142.) (hereafter: TÓTH 1963) p. 140; *Mathias Corvinus und die Renaissance in Ungarn 1458–1541. Schallaburg. Wien, 1982. Ausstellungskatalog*, (hereafter: SCHALLABURG) p. 561; *Mátyás király és a magyar reneszánsz 1458–1541*, [King Mathias and the Hungarian Renaissance] (Magyar Nemzeti Galéria kiállítása 1983. febr. 24 – jún. 26.) ed. Gy. TÖRÖK, Budapest, 1983. (hereafter: MK–KAT) p. 71; T. KOPPÁNY, 'A Közép-Dunántúl reneszánsz építészet', [Renaissance architecture in Middle Transdanubia] *Ars Hungarica* XII (1984), (pp. 183–232.) (hereafter: KOPPÁNY 1984) pp. 184–186; Á. MIKÓ, *A reneszánsz Magyarországon. Stílusok-korszakok*. [The Renaissance in Hungary. Styles-eras.] Budapest, 2009. p. 14. (hereafter: MIKÓ 2009.)

² J. N. MÁTHES, *Veteris arcis Strigoniensis monumentorum ibidem erutorum, aliarumque antiquitatum lythographicis tabulis ornata descriptio*, Strigoni, 1827. (hereafter: MÁTHES 1827) p. 65; J. BALOGH, *A magyarországi művészet története I. Kora renaissance*, [Hungarian history of art I. Early Renaissance] Budapest, 1961. (hereafter: BALOGH 1961) p. 286; SCHALLABURG (see note 1) p. 617; Á. MIKÓ, 'Ippolitó d'Este esztergomi érsek udvara és a reneszánsz kőfaragás Magyarországon', [The court of the archbishop of Esztergom, Ippolito d'Este, and stone carvings in Renaissance Hungary] *Ars Hungarica* XVI (1988:2), (pp. 133–142.) (hereafter: MIKÓ 1988) p. 133.

³ I. GENTHON et al., 'Nógrád megye műemlékei', [Monuments of Nógrád County] *Magyarország műemléki topográfiaja*, [The topography of Hungarian monuments] III. (ed. D. Dercsényi) Budapest, 1954. p. 308; J. BALOGH, *A művészet Mátyás király udvarában*, [Art in the court of King Matthias] I–II, Budapest, 1966. (hereafter: BALOGH 1966), I, p. 299, II, p. 230; F. TÓTH, *Renaissancebaukunst in Ungarn*, Budapest, 1981. (hereafter: F. TÓTH 1981) p. 217; *Lapidarium*

and 1490s, for example the gravestone of castellan Simon Verebélyi in Eger (1493),⁴ a humanist tomb-fragment from Buda (1494)⁵ and the tomb of an unknown maid of honour in Esztergom (1495).⁶ 1496 can be seen on the Monelli gravestone.⁷ Also the gravestone of Bálint Bakócz, provost of Titel

Hungaricum (Magyarország építészeti töredékeinek gyűjteménye) 1. Budapest, 1988. (hereafter: LAHU) p. 310; Á. MIKÓ, 'Stílus és felirat. Kőbevésett, klasszikus és korai humanista kapitálissal írott feliratok a Mátyás- és Jagello-kori Magyarországon' [Style and inscription. Stone-carved inscriptions written with classic and early humanist capitalis in Hungary in the period of King Mathias and the Jagello-dynasty] *Művészettörténeti Értesítő* LIV (2005) (pp. 205–244.) p. 212–213. (hereafter: MIKÓ 2005); *Hunyadi Mátyás, a király. Hagyomány és megújulás a királyi udvarban 1458–1490.* [Matthias Hunyadi, the King. Tradition and renewal at the royal court 1458–1490] Kiállítási Katalógus, Budapesti Történeti Múzeum (eds: P. FARBAKY, E. SPEKNER, K. SZENDE, A. VÉGH) Budapest, 2008. p. 274–275. (6.2. A. ULRICH) (hereafter: HUNYADI-KAT. 2008)

⁴ Á. NAGY, 'Négy renaissance kori síremlék a középkori egeri Szent János székesegyházból' [Four Renaissance sepulchral monuments from the Medieval Szent János-cathedral at Eger] in: *Az Egeri Múzeum Évkönyve VIII-IX* (1972), (pp.105–129.) pp. 105–107, 112–117; MIKÓ 2005. (see note 3) pp. 220–223.

⁵ H. HORVÁTH, *A Fővárosi Múzeum Kőemléktárának leíró leíróját*, [The catalogue of the lapidarium at the Museum of the Capital] Budapest, 1932. (Hereafter: HORVÁTH 1932) p. 29; D. RADOCSAY, 'Les principaux monuments funéraires médiévaux conservés à Budapest', in: *Mélanges offerts à Szabolcs de Vajay*, ed. P. BRIÈRE, Braga, 1971. (pp. 461–486) (hereafter: RADOCSAY 1971) p. 483.

⁶ I. HORVÁTH – M. H. KELEMEN – I. TORMA, *Komárom megye régészeti topográfiája 1. Esztergom és a dorogi járás*, [Archaeological topography of Komárom County, Esztergom and district of Dorog] Magyarország régészeti topográfiája [Archaeological topography of Hungary] 5. Budapest, 1979. (hereafter: HORVÁTH – KELEMEN – TORMA 1979) p. 149; SCHALLABURG (see note 1) pp. 678–679; MK–KAT, (see note 1) p. 78; Á. MIKÓ, 'Két világ határán (Janus Pannonius, Garázda Péter és Megyericséi János síremléke)', [At the border of two worlds: The tomb of Janus Pannonius, Péter Garázda and János Megyericséi] *Ars Hungarica* XI (1983), (pp. 49–75.) (hereafter: MIKÓ 1983) p. 50; J. BALOGH, *Kolozsvári kőfaragó műhelyek XVI. század*, [Stone carving workshops in Kolozsvár in the 16th century] Budapest, 1985. (hereafter: BALOGH 1985) p. 15; Á. MIKÓ, 'Jagello-kori reneszánsz sírköveinkről', [Tombstones during the reign of the Jagello dynasty] *Ars Hungarica* XIV (1986), (pp. 97–113.) (hereafter: MIKÓ 1986) p. 99; LAHU, (see note 3) p. 121.

⁷ J. SZENDREI, 'Monelli Bernát síremléke 1496-ból', [The tomb of Bernát Monelli (1496)] *Turul* 61 (1927), (pp. 71–76, 97.) (hereafter: SZENDREI 1927) pp. 73–76; H. HORVÁTH, *Budapest művészeti emlékei*, [Art history monuments of Budapest] Budapest, 1938. (hereafter: HORVÁTH 1938) p. 26–75; E. VERNEI-KRONBERGER, *Magyar középkori síremlékek*, [Medieval sepulchral monuments of Hungary] Budapest, 1939. (hereafter: VERNEI-KRONBERGER 1939) p. 44; L. GEREVICH, 'Gótikus házak Budán', [Houses of Gothic style in Buda] *Budapest Régiségei* XV (1950), (pp. 123–238.) (hereafter: GEREVICH 1950) pp. 206–208; GEREVICH 1959 (see note 1); BALOGH 1966, (see note 3) I, p. 298; RADOCSAY 1971, (see note 4) p. 483; SCHALLABURG (see note 1) pp. 679–680; MK–KAT, (see note 1) p. 78; HUNYADI-KAT 2008. (see note 3) pp. 264–265. (5. 12. Á. MIKÓ)

is traced from that time.⁸ The inscribed table of provost Domonkos Kálmáncsehi in Székesfehérvár is from the end of 15th century.⁹

1499 can be read on András Gosztonyi's gravestone in Esztergom,¹⁰ Zsigmond Vémeri's tombstone is from 1500,¹¹ while the foot-stone of the Bakócz-chapel in Esztergom indicates that constructions began in 1506.¹² Both the inscription composed of gilded bronze letters on the closing ledge of the chapel,¹³ and Péter Garázda's tomb are from 1507.¹⁴ The tabernacles of the

⁸ PANNONIA REGIA .Művészet a Dunántúlon 1000–1541. [Pannonia Regia. Art in the Transdanubian region 1000–1541] eds. Á. MIKÓ – I. TAKÁCS Budapest, 1994. pp. 353–354. (VII. 25, Á. MIKÓ, Á. RITÓÓK SZALAY); MIKÓ 2005. (see note 3) p. 220.

⁹ Mátyás király öröksége. Késő reneszánsz művészet Magyarországon. (16–17. század), [The legacy of

King Mathias. Late Renaissance art in Hungary (16th–17th centuries)] eds. Á. MIKÓ, M. VERŐ Budapest, 2008. p. 201. (VII–10. Á. Mikó) (hereafter: MÁTYÁS-KAT. 2008)

¹⁰ MÁTHES 1827. (see note 2) p. 22; VERNEI-KRONBERGER 1939, (see note 6) p. 42; HORVÁTH 1938. (see note 6) p. 101; J. BALOGH, *Az esztergomi Bakócz-kápolna*, [The Bakócz chapel of Esztergom] Budapest, 1955. (hereafter: BALOGH 1955) p. 36, 40; I. GENTHON, *Magyarország művészeti emlékei 1. Dunántúl*, [Art monuments of Hungary I. Transdanubia] Budapest, 1959. (hereafter: GENTHON 1959) p. 92; GEREVICH 1959. (see note 1) p. 313; K. H. GYÜRKY, 'Die St. Georg-Kapelle in der Burg Veszprém', in: *Acta Archaeologica Academiae Scientiarum Hungaricae* XV (1963), (pp. 341–408.) (hereafter: H. GYÜRKY 1963) p. 384; BALOGH 1966. (see note 3) I. p. 132, 299; J. BALOGH, 'Későreneszánsz kőfaragványok I.', [Late Renaissance stone carvings I.] *Ars Hungarica* 2 (1974), (pp. 27–58.) (hereafter: BALOGH 1974) p. 42; J. BALOGH, *Die Anfänge der Renaissance in Ungarn, Mathias Corvinus und die Kunst*, Graz, 1975. (hereafter: BALOGH 1975) p. 192; HORVÁTH – KELEMEN – TORMA 1979. (see note 5) p. 93; MIKÓ 1986 p. 99. (see note 5)

¹¹ A. KUBINYI – J. ALTMANN, 'Nepoznati zagrebački biskup: Sigismund Vémeri (1500)', in: *Posebni otisak bogoslavsko smotra* XLV (1975), (pp. 127–138.) (hereafter: KUBINYI – ALTMANN 1975) pp. 136–137; P. NAGYBÁKAY, 'Beriszló Péter veszprémi püspök címeres köve', [The crested stone of Péter Beriszló, bishop of Veszprém] in: *Veszprém Megyei Múzeumok Közleményei* 13 (1978), (pp. 113–132.) (hereafter: NAGYBÁKAY 1978) pp. 125–126; MIKÓ 1983, (see note 5) p. 51; MIKÓ 2005. (see note 3) pp. 220–221.

¹² MÁTHES 1827. (see note 2) p. 95; BALOGH 1955. (see note 7) p. 71; HORVÁTH – KELEMEN – TORMA 1979, (see note 5) p. 105; SCHALLABURG, (see note 1) p. 669–670; MK-KAT, (see note 1) p. 77; S. TÓTH, *Az esztergomi Bakócz-kápolna történelmi helye* [The historical site of the Bakócz chapel of Esztergom] In: *Ars Hungarica* XVIII. (1990) (pp. 207–208.) p. 207. (hereafter: TÓTH 1990.); E. MAROSI, *Az esztergomi Bakócz-kápolna*, [The Bakócz chapel of Esztergom] *Műemlékvédelem* LIII:6, (2008) (pp. 360–367) pp. 360–361. (hereafter: MAROSI 2008)

¹³ BALOGH 1955, (see note 7) p. 65; L. ZOLNAY – D. DERCSÉNYI, *Esztergom*, [Esztergom] Budapest, 1956. (hereafter: ZOLNAY – DERCSÉNYI 1956) p. 28; GENTHON 1959, (see note 7) p. 91; F. TÓTH 1981. (see note 3) pp. 218–219; TÓTH 1990. p. 207; P. LŐVEL, "'Virtus, es, marmor, scripta". Vörös márvány és bronzbetű.' ["Virtus, es, marmor, scripta". Red marble and bronze letters] in: *Marandóság és változás-Művészettörténeti konferencia*, eds: Sz. BODNÁR, A. JÁVOR, P. LŐVEL, G. PATAKI, Gy. SÜMEGLI, A. SZILÁGYI, Ráckeve, 2000. (pp. 53–71) p. 67; MAROSI 2008. p. 360.

¹⁴ VERNEI-KRONBERGER 1939, (see note 6) p. 41; BALOGH 1955. p. 36, 40; GEREVICH 1959, (see note 1) p. 313, 328; BALOGH 1966. I. p. 299; BALOGH 1974. (see note 7) 42; BALOGH 1975. (see note 7)

parish church in Pest was also made in 1507,¹⁵ while the gravestone of the tailormaster Albert (only the A and E letters are of early Humanist capitalis type) is from 1508.¹⁶ The gravestone of bishop Lukács Szegedi indicates the date of year 1510.¹⁷ The following, exactly dated relics are from a later period, as Briccius Egervári's epitaph reads 1515,¹⁸ similarly to the tombstones of István Beéri and Veronika Egervári from Zalaszentgrót,¹⁹ while the Szentléleki gravestone from Csatka has 1516 on it.²⁰ The tabernacle from Pomáz was made in 1519,²¹ the groundsill of the ornamental fountain in Városlőd is from 1521,²² while a door-case lintel in Devecser indicates 1526.²³ Art history dates

p. 192; HORVÁTH – KELEMEN – TORMA 1979. (see note 5) p. 93, 97; SCHALLABURG, (see note 1) p. 614; MIKÓ 1983. (see note 5) p. 49; MIKÓ 1986. (see note 5) pp. 99–100.

¹⁵ HORVÁTH 1932. (see note 1) p. 34; F. TÓTH 1981. (see note 3) p. 219; SCHALLABURG, (see note 1) p. 606; MK–KAT (see note 1) p. 73; M. PATTANTYÚS, 'Nagyrévy András és a pesti belvárosi plébániatemplom reneszánsz tabernákulumai' [András Nagyrévy and the Renaissance tabernacles in the inner city parish church of Pest] *Művészettörténeti Értesítő* XLVII (1998) (pp. 219–228) p. 219; MIKÓ 2005. (see note 3) pp. 205–206.

¹⁶ I. HORVÁTH, 'IV. Béla király sírja nyomában', [Searching the tomb of Béla IV] in: *Dunakanyar tájékoztató* 1980:1, (pp. 88–89.) (hereafter: HORVÁTH 1980) pp. 88–89; SCHALLABURG, (see note 1) p. 681; MK–KAT, p. 78; B. GOMBOSI – P. LÓVEL, 'Egy Johannes Aquila műhelyében készült donátor-ábrázolás azonosítása a mártonhelyi Szent Márton-plébániatemplomban', [Identifying the picture of a donator in the St. Martin parish church of Mártonhely painted in the workshop of Johannes Aquila] *Művészettörténeti Értesítő* 56 (2007), (pp. 201–218.) (hereafter: GOMBOSI – LÓVEL 2007) pp. 205–206.

¹⁷ MIKÓ 2005. (see note 3) p. 221; Mikó 2009. (see note 1) pp. 107–108.

¹⁸ *Vás Vármegye Monográfiája*, [The monograph of Vas County] *Magyarország vármegyéi és városai* [Counties and cities of Hungary] III. eds. J. SZIKLAY – S. BOROVSKY, Budapest, 1898. (hereafter: MVV) pp. 31–32; L. ÉBER, 'Egervári Bereck síremléke', [The sepulchral monument of Egervári Bereck] *Archaeológiai Értesítő* XXXV (1915), (pp. 288–292.) (hereafter: ÉBER 1915) pp. 290–291; BALOGH 1939. p. 571 (see note 1); VERNEI-KRONBERGER 1939, (see note 6) p. 51; GENTHON 1959. (see note 7) p. 77; SCHALLABURG, (see note 1) p. 691–692; MK–KAT, (see note 1) p. 79; MIKÓ 1986. p. 100.

¹⁹ *Rómer-jegyzőkönyvek*, [The archeological reports of Flóris Rómer] XII (1863), (hereafter: RÓMER 1863), p. 40; GERECZE 1906. (see note 1) p. 1040; I. GENTHON, *Magyarország műemlékei*, [Monuments of Hungary] Budapest, 1951. (hereafter: GENTHON 1951) p. 520; GENTHON 1959. (see note 7) p. 437; SCHALLABURG, (see note 1) p. 99; GOMBOSI – LÓVEL 2007. (see the note 16) p. 209.

²⁰ B. DORNYAY, *Bakony*, [Bakony] Budapest, 1927. (hereafter: DORNYAY 1927) pp. 85–86; VERNEI-KRONBERGER 1939, (see note 6) p. 44; J. BALOGH, *Az erdélyi renaissance I.*, [The Transylvanian renaissance] Kolozsvár, 1943. (hereafter: BALOGH 1943) p. 212; GENTHON 1959. (see note 7) p. 56., GEREVICH 1959. (see note 1) pp. 312–313; SCHALLABURG, (see note 1) pp. 686–687; MK–KAT, (see note 1) p. 78; KOPPÁNY 1984. (see note 1) p. 198.

²¹ GENTHON 1959. (see note 7) p. 272; SCHALLABURG, (see note 1) p. 655; MK–KAT, (see note 1) p. 68; BALOGH 1985. (see note 5) p. 45, 175, 361.

²² I. ÉRI – M. H. KELEMEN – P. NÉMETH – I. TORMA, *Veszprém megye régészeti topográfiája 2. A veszprémi járás*. [Archaeological topography of Veszprém County, district of Veszprém]

the arched door frame with a Bakith crest from Márévár to 1527–1533.²⁴ Inscriptions on a curb in Pécs are from 1540,²⁵ and the wall carvings of the captains of Visegrád, held captive in the Csonkatorony of Buda castle, are from 1541.²⁶

The excessive use of ligatures and enclaves became more frequent after the 1500s, similar techniques can be seen on Lady Perneszi's gravestone at Porva.²⁷ The same style was used on ban Myslenovith's tombstone in Nagyvázsöny (1512),²⁸ on the Semjén brother's grave in Nagykapornak (around 1520),²⁹ and in the inscriptions on the Perényi-bastion at Siklós (1540).³⁰

Magyarország régészeti topográfiája [Archaeological topography of Hungary] 2. Budapest, 1969. (hereafter: ÉRI – KELEMEN – NÉMETH – TORMA 1969) p. 207; KOPPÁNY 1984. (see note 1) p. 190, 201; LAHU, (see note 3) p. 412.

²³ KOPPÁNY 1984. (see note 1) pp. 207–208; T. KOPPÁNY, *Devecser, kastély*, [Devecser, manor-house] In: *Lapidarium Hungaricum 7. Veszprém megye I. A sümegi vár és a devecseri kastély reneszánsz kőfaragványai*, [Renaissance stone carvings from the castle of Sümeg and from the manor-house of Devecser] ed. P. LÓVEL, Budapest, 2009. (pp.89–182) pp. 99–100, 167, 172..

²⁴ M. G. SÁNDOR, 'A baranyai művészet a reneszánsz stílusáramlatában', [Renaissance influenced art in Baranya County] *Janus Pannonius Múzeum Értesítője* 25 (1981) (pp. 11–142.) (hereafter: G. SÁNDOR 1981) pp. 118–125; SCHALLABURG, (see note 1) pp. 571–572; MK–KAT, (see note 1) p. 72; M. G. SÁNDOR, *Reneszánsz Baranyában*, [The Renaissance in Baranya County] Budapest, 1984. (hereafter: G. SÁNDOR 1984) pp. 37–38, 76, 148–149; MIKÓ 2005. (see note 3) p. 226, 227.

²⁵ O. SZÖNYI, *A pécsi püspöki múzeum kőtára*, [The lapidarium of the episcopal museum in Pécs] Pécs, 1906. (hereafter: SZÖNYI 1906) p. 247.

²⁶ A. KUBINYI, 'Rabok feliratai a budai Csonkatoronyban', [Inscriptions of the prisoners held in Buda Castle] *Budapest Régiségei* XVIII (1958), (pp. 519–525.) pp. 519–520, 523; D. DERCSÉNYI – M. HÉJJ – Gy. RÓZSA, *Visegrád*, Budapest, 1958. (hereafter: DERCSÉNYI – HÉJJ – RÓZSA 1958) p. 459; BALOGH 1966. (see note 3) I. p. 154; A. KUBINYI, *Budapest története a későbbi középkorban Buda elestéig (1541-ig)*, [The history of Budapest during Late Medieval times and until its fall in 1541] (Budapest története [The history of Budapest] vol. II, eds. GEREVICH, L. – KOSÁRY, D.) Budapest, 1975. (pp. 9–240.) p. 228; A. KUBINYI, 'Epigráfia', [Epigraphy] in: *A történelem segédtudományai*, ed. I. KÁLLAY, Budapest, 1986. (hereafter: KUBINYI 1986) p. 46.

²⁷ BÉKEFI 1907. (see note 1) pp. 236–237; DORNYAY 1927. (see note 16) pp. 219–220; VERNEI-KRONBERGER 1939, (see note 6) pp. 41–42, 44; BALOGH 1955. (see note 7) 36; GENTHON 1959. (see note 7) p. 273; M. DAX – I. ÉRI – S. MITHAY – S. PALÁGYI – I. TORMA, *Veszprém megye régészeti topográfiája 4. A pápai és zirci járás*, [Archaeological topography of Veszprém County. 4. Districts of Pápa and Zirc] Magyarország régészeti topográfiája [Archaeological topography of Hungary] 4. Budapest, 1972. p. 218; NAGYBÁKAY 1978. (see note 8) pp. 124–125; MIKÓ 1983. (see note 5) p. 51; KOPPÁNY 1984. (see note 1) p. 192; MIKÓ 1986. (see note 5) p. 99.

²⁸ VERNEI-KRONBERGER 1939. (see note 6) p. 46; ÉRI – KELEMEN – NÉMETH – TORMA 1969. (see note 18) p. 137.

²⁹ T. BOGYAY, 'A kapornaki egykori bencés apátság XII. sz-i bazilikája', [The 12th-century basilica of the former Benedictine abbey at Kapornak] *Történetírás* II (1928), (pp. 153–161.) pp. 153–161; L. NAGYFALUSI, *A kapornaki apátság története*, [The history of Kapornak abbey] I–II, Kalocsa, 1941–

The provincial type of the humanistic capitalis typeface was also adopted in rural areas in the early 15th century. The inscriptions found on a gate crest by Zsigmond Ernuszt of Csáktornya in Pécs (1498),³¹ and the construction date of the church in Decs (1516) indicate this tendency.³²

The typeface known as early humanistic capitalis, which is considered a variant of the humanistic capitalis style, was also used in Hungary. An embossed form of the early capitalis can be seen on the grave cover of János Vitéz (1472),³³ while the lateral frame is decorated with embossed gothic minuscule letters. An ornamental well with the Hunyadi-crest in Visegrád, which is considered to be from 1483 by art historians, also has high letters.³⁴

1942. pp. 103, 118–119; GENTHON 1959. (see note 7) p. 216; NAGYBÁKAY 1978. (see note 3) p. 125; SCHALLABURG, (see note 1) p. 686; MK-KAT, (see note 1) p. 78; MIKÓ 1983. p. 51; KOPPÁNY 1984. (see note 1) p. 216; MIKÓ 1986. p. 101; MIKÓ 2005. (see note 3) p. 221, 222..

³⁰ G. SÁNDOR 1984. (see note 20) p. 62.

³¹ SZÓNYI 1906. (see note 21) pp. 247–249; BALOGH 1939. (see note 1) pp. 564–566; D. DERCSÉNYI, *A pécsi kőtár*, [The lapidarium of Pécs] Budapest, 1962. pp. 18–19; G. SÁNDOR 1981. (see note 20) 112; SCHALLABURG, (see note 1) p. 569; MK-KAT, (see note 1) p. 71; G. SÁNDOR 1984. (see note 20) 17, 71; MIKÓ 2005. (see note 3) p. 213, 226.

³² J. I. KOVÁTS, *Magyar református templomok*, [Calvinist churches in Hungary] Budapest, 1942. p. 77, 99, 156, 416; GENTHON 1959. (see note 7) p. 66; A. CSERNA – J. KACZIAN, *Egyed Antal összeírása és korrajz Tolna vármegyéről*, [A description of Tolna County by Antal Egyed] Szekszárd, 1986. p. 67, 69; Z. VÁRADY, 'Tolna megye középkori kőfeliratainak epigráfiai elemzése', [An epigraphic survey of Medieval stone inscriptions in Tolna County] *Wosinsky Mór Múzeum Értesítője XXI* (1999), (pp. 175–195.) (hereafter: VÁRADY 1999) p. 180, picture 5.

³³ MÁTHES 1827. (see note 2) p. 101, 102; A. IPOLYI, 'Magyarország középkori szobrászati emlékei', [Medieval sculptures in Hungary] in: *Ipolyi Arnold kisebb munkái I.*, ed. M. RÓTH, Budapest, 1873. (pp. 63–218.) p. 194; P. GERECZE, 'Szobrászati emlékek Magyarországon', [Sculptural monuments in Hungary] in: *Magyarország közigazgatási és közművelődési állapota ezeréves fennállásakor és az 1896. évi ezredéves orsz. kiállítás eredménye*, ed. S. MATLEKOVITS, Budapest, 1898. (pp. 411–496.) (hereafter: GERECZE 1898) p. 481; Bihar Vármegye és Nagyvárad [Bihar County and Nagyvárad] MVV (see note 18) VI. Budapest, 1901, p. 479; Esztergom Vármegye Monográfiája [The monograph of Esztergom County] MVV XIV. Budapest, 1908. p. 320; BALOGH 1939. (see note 1) p. 465; VERNEI-KRONBERGER 1939. (see note 6) p. 37; BALOGH 1955. (see note 7) p. 17; HORVÁTH – KELEMEN – TORMA 1979. (see note 5) p. 106; SCHALLABURG, (see note 1) pp. 139–140; MIKÓ 2005. (see note 3) p. 211.

³⁴ DERCSÉNYI – HÉJJ – RÓZSA 1958. (see note 22) p. 578; D. DERCSÉNYI – M. HÉJJ, *Pest megye műemlékei* [Monuments of Pest County] 1–2. Magyarország műemléki topográfiája [The topography of Hungarian monuments] V. ed. D. DERCSÉNYI, Budapest, 1958. pp. 440–445; GENTHON 1959. (see note 7) p. 427; E. SZAKÁL, 'Mátyás király oroszlános díszkútjának rekonstrukciója', [The reconstruction of the Matthias Fountain ornamented with a lion] *Művészettörténeti Értesítő* 8 (1959), (pp. 232–250.) pp. 232–250; BALOGH 1966. (see note 3) I. pp. 245–247, II. 312–319; BALOGH 1975. (see note 7) p. 112; SCHALLABURG, (see note 1) p. 383, MK-KAT, (see note 1) p. 67; BALOGH 1985. (see note 5) pp. 217–218; E. MAROSI, 'A késő gótika első szakasza (1436–1470 körül)', [The first period of the late Gothic style (around 1436–1470)] in: *Magyarországi művészet 1300–1470 körül*, [Hungarian art around 1300–1470] I–II, ed. E. MAROSI,

The same early humanistic capitalis style was used on the embossment of King Mátyás in Bautzen (1486).³⁵

The inscriptions found on the fragments of a window frame and the architrave at Simontornya castle are from the 1508–1509 construction period.³⁶ Here, the early humanistic capitalis is used simultaneously with gothic minuscule type frame inscriptions, and with a table using humanistic capitalis letters. This serves as a good example for the concurring use of different typefaces, with which the constructor perhaps wished to indicate his own literacy or open-mindedness towards European trends. András Báthori's Madonna (1526) is also characteristic for the use of letters taken from an early humanistic capitalis alphabet.³⁷

The humanistic, or renaissance capitalistic typeface was first used in Italy, both in its early and classical forms.³⁸ The style was not present in Germany until the end of the 15th century, and its spread was restricted, since the early capitalistic and gothic minuscule forms were used more widely. The earliest use of humanistic capitalis lettering is connected to the towns of Mainz, München and Heidelberg, between 1484 and 1508.³⁹ In Hungary, however, the Italian humanistic capitalis typeface appeared at a relatively early age, as it was used on King Mátyás's golden seal (1464), where only the G letter is of early humanistic style,⁴⁰ and on the mentioned Albert Vetési's half-pillar

Budapest, 1987. (pp. 657–683, 745–749) p. 676; LAHU, (see note 3) p. 332; G. BUZÁS, 'The Royal Palace at Visegrád', *The Hungarian Quarterly* 35 (1994: Summer), (pp. 98–109.) p. 108.

³⁵ GERECE 1898. 474. (see note 29); BALOGH 1966. (see note 3) I. pp. 251–252, II. figure 303–304; SCHALLABURG, (see note 1) p. 205–206;

³⁶ M. HORLER, 'Módszertani adalékok a magyar későközépkori építészet kutatásában', [A methodological supplement to the research of Late Medieval architecture in Hungary] *Építés-Építészettudomány XI* (1979), (pp. 35–48.) (hereafter: HORLER 1979) p. 43; LAHU, (see note 3) pp. 372–373; LAHU (see note 3) pp. 372–373; VÁRADY 1999. (see note 28) p. 177, 179, picture 2.

³⁷ J. BALOGH, 'La Madone d'André Báthory' *Bulletin du Musée Hongrois des Beaux Arts* 1 (1947) (pp. 8–14, 28–30.) pp. 8–14; SCHALLABURG, (see note 1) pp. 584–586; MK-KAT, (see note 1) p. 72, 125; Á. MIKÓ, 'Báthori András Madonnája [András Báthori's Madonna] *Művészettörténeti Értesítő XLVII* (1998), (pp. 167–175.) pp. 168–171; MÁTYÁS-KAT 2008. (see note 9) p. 53. (I–1, Á. MIKÓ)

³⁸ R. M. KLOOS, *Einführung in die Epigraphik des Mittelalters und der frühen Neuzeit*. Wissenschaftliche Buchgesellschaft, Darmstadt, 1980. (hereafter: KLOOS 1980) p. 153, 158.

³⁹ KLOOS 1980. (see note 38) p. 159.

⁴⁰ *Budapesti Történeti Múzeum Kumorovitz pecsétmásolati gyűjteménye* (hereafter: BTM K. gy.) [The Historical Museum of Budapest. Kumorovitz's collection of seal copies] 66.2036; *Magyar Országos Levéltár Pecsétmásolati gyűjteménye* (hereafter: MOL Pm.gy.) [The National Archives of Hungary. A collection of seal copies.] 105; *Soproni Városi Levéltár* [The Town Archives of Sopron] *Ladula K. fasc. 1*; SCHALLABURG, (see note 1) 214, Abb. 1. a, b.

(1467). The same lettering was used on his Czech ruler's (1486)⁴¹ and secret Austrian prince's signet (1487).⁴² From this time, the humanistic capitalis type is predominant on seals, as it can be seen on the insignia of Queen Beatrix,⁴³ the dual signet of Ulászló II (1496),⁴⁴ the secret (1519) and judge's (1523) seals of Lajos II.⁴⁵ The latter two represent a few early humanistic capitalis letters, just like the seals of János Szapolyai (1531) and Queen Isabel.⁴⁶ The humanistic capitalis typeface was also used on coins, and it appeared on the guldiner of Ulászló II (1506), the silver mounting of Lajos II and János Szapolyai's golden forint.⁴⁷ From this time on, the humanistic capitalis was widely used on coins as well.

Relics representing the overuse of ligatures and enclaves, or inscriptions containing letters with provincial tractatios indicate distinct categories among the humanistic capitalis typeface. These subgroups became more popular in the Transdanubian and Transylvanian region around the beginning of the 16th century. Ligatures and enclaves are excessively used on the arched door frame of Lénárd Barlabássy (1508) in Héderfája,⁴⁸ on the gravestone of Zsigmond Thurzó (1512) in Nagyvárad,⁴⁹ or on the labeling of

⁴¹ BTM K.gy. (see note 36) 66.2046; Magyar Országos Levéltár Mohács előtti gyűjtemény Diplomatikai levéltár [The National Archives of Hungary. A collection of deeds before 1526 Mohács. Archives of diplomatics.] (hereafter: MOL D1) 19109; B. L. KUMOROVITZ, 'Mátyás király pecsétjei', [The seals of King Matthias] *Turul* XLVI (1932), (pp. 5–19.) (hereafter: KUMOROVITZ 1932) p. 11, figure 9.

⁴² BTM K.gy. 66.2050; MOL Pm.gy. (see note 36) 107; KUMOROVITZ 1932. (see note 37) p. 11, figure 10.

⁴³ L. SZINVAJ, 'Beatrix és Izabella királynék pecsétjei', [The seals of Queen Beatrix and Queen Isabel] *Turul* I (1883), (pp. 67–69.) (hereafter: SZINVAJ 1883) p. 68.

⁴⁴ BTM K.gy. (see note 36) 66.2056/1–2; MOL Pm.gy. (see note 36) 111, 112.

⁴⁵ BTM K.gy. (see note 36) 66.2060; MOL Pm.gy. (see note 36) 116; F. DÖRY, 'Magyarország címerének kialakulása', [The coat of arms of Hungary and its history] *Turul* XXXV (1917), (pp. 17–33.) (hereafter: DÖRY 1917) p. 26, picture 117; BTM K.gy. (see note 36) 66.2066; MOL D1 (see note 37) 23735.

⁴⁶ DÖRY 1917. (see note 41) 26, picture 117. nr.2; BTM K.gy. (see note 36) 66.2061; MOL Pm.gy. (see note 36) 117; SZINVAJ 1883. (see note 39) p. 68.

⁴⁷ *László király emlékezete*, [The memory of King László] ed. T. KATONA, Budapest, 1977. picture 50; J. GEDAI, *Magyar uralkodók pénzeiken*, [Hungarian rulers on their coins] Budapest, 1991. (hereafter: GEDAI 1991) p. 100, 102.

⁴⁸ BALOGH 1943. (see note 16) pp. 254–255, fig.106.

⁴⁹ F. RÓMER, 'Előleges jelentés a nagyváradai várban 1883-ban történt ásatásról', [Excavations at Nagyvárad castle in 1883: A preliminary report] *Archaeológiai Értesítő* (Új Folyam) III (1883), (pp. XVI–XXIV.) pp. XXIII–XXIV; V. BUNYITAY, *A váradi püspökség története alapításától a jelen korig*, [The history of the Catholic Episcopate of Nagyvárad from its establishment until recent times] III. Nagyvárad, 1884. (hereafter: BUNYITAY 1884) pp. 112–113; V. BUNYITAY, 'A menyőői keresztút és a reneszánsz Szilágy megyében', [The baptismal font of Menyő and the renaissance in Szilágy

Pictor Bernardus's house in Kolozsvár from 1514,⁵⁰ and in the sedile of a reformed church in Szilágycseh (1522).⁵¹

A provincial variant is represented on the plaque of a construction in Mezőtelegd,⁵² the fragments of a door ledge in Zentelke (1507),⁵³ the gravestone of János Veres in Farnos (1510),⁵⁴ the vestry door at Nagykapus (1519)⁵⁵ and the southern church entry in Keszü (1521).⁵⁶

The type known as early humanistic capitalis has to be examined separately. The early form, which beared gothic reminiscences, was used as a transitory writing technique until the mid-15th century. When forming maiuscular letters, patterns from the 12th–13th century were followed.⁵⁷ Byzantine influences were also identified from 1419, but it was more characteristic of German territories. The early humanistic capitalis was also used as a transitory lettering type between the gothic maiuscul and humanistic capitalis typeface over the Alps, and the panel paintings of the Flemish van Eyck-brothers made the method popular as well.⁵⁸ It was also implemented in Italy, where it can be seen on relics created after 1427 in Siena, Florence and on pontifical and papal tombs in Rome. The style was also used in the 1430s on wall paintings and stone inscriptions in Basel and Ulm. The different forms of the early humanistic capitalis typeface probably became widely known and popular after the publishing of Sigmund Gotzkircher's alphabet (1435–1436), particularly in Swabian and Bavarian

County] *Századok* 20 (1886), (pp. 886–895.) p. 894; G. CSERGHEŐ – J. CSOMA, 'Alte Grabdenkmäler aus Ungarn', *Beitrag zur Kunst- und Kulturgeschichte* (1890), pp. 69–74; VERNEI-KRONBERGER 1939. (see note 6); BALOGH 1943. (see note 16) pp. 280–281, picture 71; P. LÓVEL, 'Sírkövek, sírkőtöredékek', [Gravestones, gravestone-fragments] in: *Váradai töredékek*, ed. T. KERNY, Budapest, 1989. (pp. 169–174.) (hereafter: LÓVEI 1989) p. 171.

⁵⁰ GERECE 1906, (see note 1) p. 436; BALOGH 1943. (see note 16) 257.

⁵¹ BALOGH 1943. (see note 16) p. 86, picture 117.

⁵² BUNYITAY 1884. (see note 45) p. 431; GERECE 1906. (see note 1) p. 223; BALOGH 1943. (see note 16) pp. 270–271; T. EMÓDI, 'A Telegdi család és a reneszánsz művészet néhány emléke a 16. századi Bihar és Bereg vármegyében', [The Telegdi family and some Renaissance art works in 16th century Bihar and Bereg counties] *Művészettörténeli Értesítő* XLVII (1998), (pp.177–198) pp.178–179; MIKÓ 2005. (see note3) p. 228.

⁵³ BALOGH 1943. (see note 16) p. 292.

⁵⁴ BUNYITAY 1884. (see note 45) p. 407, XXIII. t; GERECE 1906, (see note 1) p. 427; VERNEI-KRONBERGER 1939, (see note 6) p. 43; BALOGH 1943. (see note 16) p. 226, picture 76.

⁵⁵ BALOGH 1939. (see note 1) p. 579; BALOGH 1943. (see note 16) p. 272.

⁵⁶ BALOGH 1943. (see note 16) p. 256, pictures 113, 116; F. TÓTH 1981. (see note 3) p. 221, figure nr. 103.

⁵⁷ KLOOS 1980. (see note 34) p. 153; KUBINYI 1986. (see note 22) p. 55.

⁵⁸ KLOOS 1980. (see note 34) p. 154; LÓVEI 1989. (see note 45) p. 171.

painting. The last usage of the typeface can be dated to the 1520s.⁵⁹ In Hungary the early humanistic capitalis was first used on the smaller, secret Hungarian-Czech ruler's seal of King Mátyás in 1472,⁶⁰ the same year when archbishop János Vitéz deceased, and the same lettering is seen on his grave cover. The style became popular throughout the whole country in the first decades of the 16th century, and while its pure form resembles direct Italian influence, its early type was more likely adopted from territories beyond the Alps. The influence of the van Eyck brothers can be seen on the panel paintings in Besztercebánya and Kisszeben.⁶¹ The lettering found on the pontifical gravestones at Basel and Ulm reappeared on Hungarian ones as well.⁶² A priest's gravestone from Segesvár (1500), and the tombstone of provost Miklós Alattyáni from Nagyvárad (around 1500) follows the tradition seen on János Vitéz's grave. The same applies to the gravestones of István Roychai from Sárospatak (1513), parson János from Berethalom (1520), and István Kalmus from Segesvár (1528).⁶³ Not only the further stone fragments from Buda, but other parochial or secular building-inscriptions, and secular epitaphs indicate that this lettering type became widely used in the first half of the 16th century. The following relics also represent the same typeface: the door of the parish in Kolozsvár (1477),⁶⁴ the gravestone of Gergely Bethlen in Bethlen,⁶⁵ István Vajda's tombstone in Szilágycseh (1500),⁶⁶ the wall inscriptions on László Kisvárdai's house in Kisvárd (1501),⁶⁷ the embossing of St. Michael's church in Kolozsvár (1505),⁶⁸ the lettering of

⁵⁹ KLOOS 1980. (see note 34) p. 154, 155, 156, 171, Taf. VIII. 1.

⁶⁰ BTM K.gy. (see note 36) 66.2041; MOL D1 (see note 37) 17337; KUMOROVITZ 1932. p. 12, figure 12.

⁶¹ D. RADOCSAY, *A középkori Magyarország táblaképei*, [Panel paintings in Medieval Hungary]. Budapest, 1955. Tables CLXXIV, CLXXVI, CXCIII; LÓVEI 1989. (see note 45) p. 171, 174 (note 19.)

⁶² KLOOS 1980. (see note 34) p. 154–155; LÓVEI 1989. (see note 45) p. 174. (note 20.)

⁶³ VERNEI-KRONBERGER 1939. (see note 6) p. 51, table 30; LÓVEI 1989. (see note 45) p. 171; V. GERVERS-MOLNÁR, 'Sárospataki síremlékek', [The sepulchral monuments of Sárospatak] *Művészettörténeti Füzetek* 14 (1983), (pp. 120.) picture 50; VERNEI-KRONBERGER 1939, (see note 6) p. 52, table 29; Balogh 1943. (see note 16) 282–282.

⁶⁴ J. BALOGH, 'Mátyás király ikonográfiája', [The iconography of King Mathias] in: *Mátyás király emlékkönyve* I. ed. I. LUKINICH, 1940. (pp. 435–548.) p. 510; BALOGH 1943. (see note 16) pp. 256–257, picture 50.

⁶⁵ GERECSZE 1906, (see note 1) p. 861; BALOGH 1943. (see note 16) p. 219, picture 57.

⁶⁶ BALOGH 1943. (see note 16) p. 286, picture 117.

⁶⁷ Magyar Nemzeti Galéria [The National Gallery of Hungary] fotó ltsz. (photo nr.): 9678, neg. sz. (negative nr.) 6834; MIKÓ 2005. (see note 3) p. 228.

⁶⁸ BALOGH 1943. (see note 16) 257.

Bártfa's town hall dated to 1505–1509,⁶⁹ the gravestones of János Tárczai of Tótselymes in Szakolca (1510)⁷⁰ and Tamás Szamosfalvi Gyerő in Kolozsvár (around 1510),⁷¹ the moulded church gate with a lunette at Kisszeben (1513).⁷² That the typeface became fashionable is well indicated by various epigraphic relics, like Queen Maria's inscriptions in Diósgyőr castle from around 1522,⁷³ the emblazoned gate lintel of Miklós Tomori in Kövesd (1535),⁷⁴ the gravestone of Lady Helena and George in Kolozsvár from the 1530s,⁷⁵ and the door lintel of a house at Szén street 6 (1539), also in Kolozsvár.⁷⁶ The same style is seen on the door frame inscription of the parish church library in Lőcse⁷⁷ and the lettering on the temple door in Baktalórántháza.⁷⁸

Apart from the former mentioned seal of Mátyás, panel paintings and other stone relics, the coin mounting of Ulászló II, scaling 3 ducats, also uses early humanistic capitalis letters.⁷⁹

⁶⁹ V. MYSKOVSKY, *Bártfa középkori műemlékei*, [The Medieval monuments of Bártfa] I–II. Monumenta Archaeologiae Hungarica I–II. Budapest, 1879–1880; F. TÓTH 1981. p. 219, picture 67; Á. MIKÓ, *A bártfai városháza. Adalékok a Jagelló-kori reneszánsz történetéhez Felső-Magyarországon*. [The town-hall at Bártfa. Contributions to the history of the Renaissance in Upper Hungary during the rule of the Jagello dynasty.] *Művészettörténeti Értesítő* LIII (2004), (pp. 19–52) (hereafter: MIKÓ 2004) pp. 20, 28–30. MÁTYÁS–KAT 2008. (see note 9) pp. 203–204. (VII–16. Á. MIKÓ)

⁷⁰ P. LÖVEL, 'Tótselymesi Tharczai János székely ispán (+1510) sírköve', [The gravestone of Tharczai János of Tótselymes, count of the Szeklers (+1510)] in: *Mediaevalia Transilvanica* VII–VIII (2003–2004:1–2) [2006], (pp. 139–141.) pp. 139–140.

⁷¹ J. SÁNDOR, *A kolozsvári Farkas utcai református templom régi sírkövei*. [Old tombstones at the Reformed church in Farkas Street, Kolozsvár] (Dolgozatok az Erdélyi Múzeum Érem- és Régiségtarából) Kolozsvár, 1913. pp. 9–11; VERNEI-KRONBERGER 1939, (see note 6) p. 43; BALOGH 1943. (see note 16) p. 263, picture 65.

⁷² V. MYSKOVSKY, 'Raguzai Vince mester Sáros megyei művei', [The works of Master Vincent of Ragusa in Sáros County] *Archaeológiai Értesítő* VII (1887), (pp. 213–221.) p. 216, 219; F. TÓTH 1981. (see note 3) p. 220, figure nr 87; MIKÓ 2004. (see note 69) p. 30; MÁTYÁS–KAT 2008. (see note 9) p. 204. (VII–18. Á. MIKÓ)

⁷³ MNG (see note 63) fotó ltsz. (photo nr.) 9424, 9425, neg. sz. (negative nr.) 7542, 7543. A. VÉGH, *Felíratos fríz a diósgyőri várból*. [An inscribed frieze from the castle of Diósgyőr] In: Habsburg Mária, Mohács özvegye. A királyné és udvara 1521–1531. [Maria Habsburg, the widow of Mohács. The Queen and her court 1521–1531.] eds: O. RÉTHELYI, B. F. ROMHÁNYI, E. SPEKNER, A. VÉGH, Budapest, 2005. 213–214. (V. 30); MIKÓ 2005. (see note 3) p. 217.

⁷⁴ BALOGH 1943. (see note 16) p. 264, picture 155; MIKÓ 2005. (see note 3) p. 229.

⁷⁵ BALOGH 1943. (see note 16) pp. 263–264.

⁷⁶ BALOGH 1943. (see note 16) pp. 263–264.

⁷⁷ MNG (see note 63) fotó ltsz. (photo nr.) 9709, neg.sz. (negative nr.) 7627; MIKÓ 2004. (see note 69) p. 20.

⁷⁸ MNG fotó ltsz. (photo nr.) 9345, neg. sz. (negative nr.) 6681; MIKÓ 2005. (see note 3) p. 228.

⁷⁹ K. B. SEY – I. GEDAI, *Münzen und Medaillen*. Budapest, 1973. pp. 43–44, picture 44; GEDAI 1991. p. 98.

Summarizing the data collected on humanistic capitalis lettering, it can be stated that it appeared in Hungary under Italian influence, right after the coronation of Mátyás, so in 1464, and after 1467 in the case of stone relics. The early humanistic capitalis type originating from territories beyond the Alps also became widely known in 1472. As it is represented by several relics, it was still popular in Hungary during the 1520s, although it lost its popularity in Europe by this time.⁸⁰ Meanwhile, the typeface characteristic of the excessive usage of ligatures, enclaves and provincial, rustic letters also became used around the turn of the 15th–16th century, mainly in the countryside. The latter lost popularity in the 1520s, while the other types were used till 1539–1540, almost until 1541, which marks a new historical era.⁸¹ From this time on, parallel with renaissance culture gaining popularity in the Uplands and Transsylvania, the general usage of the humanistic capitalis typeface can be perceived, which is still in use in Hungary.



⁸⁰ KLOOS 1980. (see note 34) p. 156.

⁸¹ A. KUBINYI, *Epigráfia*, [Epigraphy.] in: *A történelem segédtudományai*, ed. I. BERTÉNYI, Budapest, 2001. (pp.126–139) pp.136–137; Z. VÁRADY, *Humanista capitalis feliratok a Dunántúlon*. [Humanist capitalis inscriptions in the Transdanubian region] IPF Kiskönyvtár (A PTE Illyés Gyula Főiskolai Kar Társadalomtudományi Monográfiásorozata) 9. ed. Zs. PÉTERFI) Szekszárd, 2002. pp. 5–36.