

A change came only with the rise of a new urban civilization in the 15th century. Simultaneously, a remarkable piece of good fortune, the invention of book printing and illustration put in the hands of the advertiser means of reproduction which antiquity had not yet possessed. Naturally the printers were the first to avail themselves of this new achievement for their propaganda. The first script advertising of the new era is the book advertisements of the printers wandering with the works they had published through the German lands. This script advertising was used for posting up on town halls and in other much-frequented spots as well as for sending to the houses of persons known to be devoted to books. Another means of advertising employed by the printers which was of great practical effectiveness and frequently of extraordinary artistic beauty were the so-called printer's trade-marks or signets, under which title the business marks which were printed on the title-page are designated. These also had their beginnings in the 15th century and at once betrayed to the expert that the work came from a certain type-found.

It was not for long, however, that the printers remained monopolists of the new achievement. Among the very earliest posters are the announcements of shooting festivals. These were great events in the life of the mediaeval town. They have been called the middle-class equivalent for the tournaments of the nobility and gentry. Capacious invitations in poster format were issued for such festivals and were sent to all shooting guilds within a wide radius and were also used for posting on the members' house and other suitable spots. The announcement of the shooting festival in Cologne in the year 1501, which is preserved in the Germanic Museum, is without doubt the most interesting and valuable item in the Exhibition. Above one sees the arms of Cologne, next to arquebuse and gun, below, the target and a dressed-up boy between two bucket-like vessels from which he is to draw the lots which must never be lacking at a genuine shooting festival. This is probably the earliest instance of a poster with a decorative design which is still preserved, if one does not reckon a Dutch book-notice which however is only decorated with a reprint of one of the woodcuts from the interior of the book. Considerably richer is the artistic get-up of another poster, intended for a lottery, which was created in 1516 for a "Rostock Lucky Pot". Up to now it had been presumed to be the work of Erhard Altdorfer, a brother

of the famous landscape-painter Albrecht Altdorfer. Likelihood is lent to the theory by the fact that Altdorfer was court-painter at the court of Schwerin. To-day the tendency is rather to ascribe it to a designer of monograms signed H. However this may be, it is in any case an excellent piece of work, worthy to rank with the other commercial art of the 16th century. Above the great magisterial apparatus of the lottery is depicted at work, intended doubtless to increase the beholder's faith in the respectability of the undertaking. Below are reproductions of various prizes, to incite players to take part in the Lottery. Here again one recognizes the preference for the objective poster, noticeable through all the earlier centuries and reigning again to-day. The object recommended should if possible be effectively displayed on the poster, the business card or the prospectus. Of course, this was not always possible. When the Master-Singers of Nuremberg issued invitations to their "singing-school", they could not well picture the musical enjoyments which they promised. They found a way out of the quandary by using the picture of Hans Sachs, the greatest of all master-singers, who was but lately dead. But such exceptions prove the rule. Thus in the 16th and 17th centuries, the proprietors of healing spas advertised their parks in picture just as they do again to-day on the stations of the elevated and underground railway in Berlin.

Especially typical representatives of the objective poster, however, are the announcements of the showmen who set up their booths at markets and fairs with exotic animals, human "freaks", human deformities, automatic figures and similar attractions, or the artistes who showed their tricks on similar occasions. Such pictorial representations were especially necessary for the wild-beast shows. There were then no zoological gardens full of natural history which were open to the public, and no such works appealing to the masses. The pictures on the posters were therefore calculated to stimulate curiosity as to the original in the highest degree, and in many cases the wish to preserve the sheet as a souvenir. Consequently the animal posters fall into two groups: woodcuts intended only for posting up and copper-plate engravings which in addition to their purpose as advertisements were intended to be sold to the visitors to the booths as souvenirs. In the exhibition we have an opportunity of admiring the most various species of animals, in part in most fantastic representations. Elephants, baboons, porcupines, seals, buffaloes