

¶ Explici breuiarij secundaj nozem romane curie: exactum impesa caractere lucidissimo opti mox Joannis de Colonia Nicolai Jenson socio- rüq; qui sumaj curaj adhibueret: et suave quoq; sine vitio lauteq; sit elaborati: Impressum Vene tijs. Anno salutis. MCCCXXI. Die. 18. septēbr.

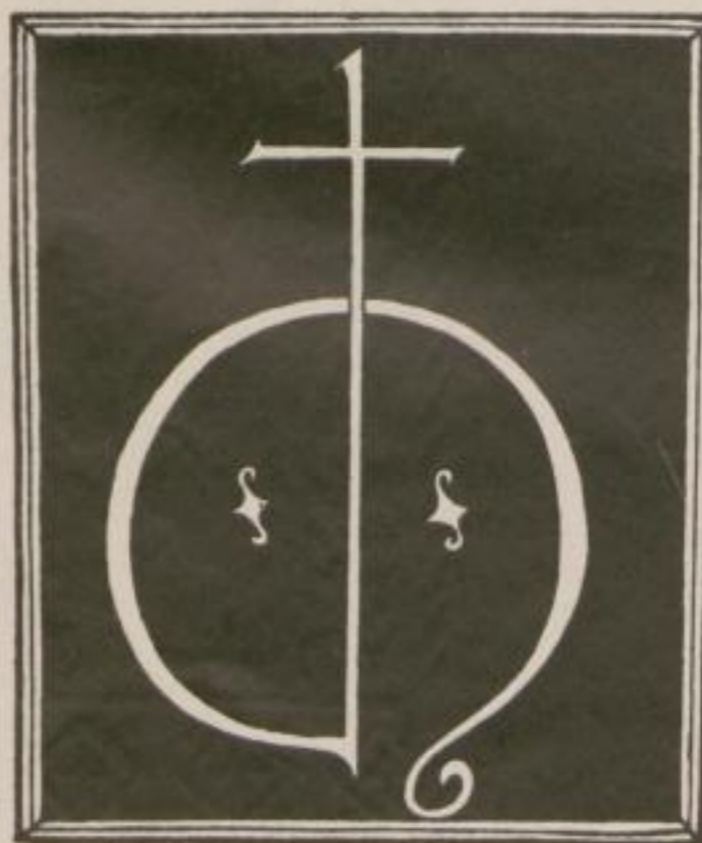


Venedig • Johann von Köln • 1481



Zaragoza • Paul Hurus • Um 1490

animals and fabulous beings. Great was the variety of designs in use at the time as is evidenced in the contrast between Kachelofen's bearded armourer in which the German love of detail is revealed (incidentally the mark is copied from one of Martin Schongauer's engravings), and the Italian mark printed by Bevilaqua. This mark is equally impressive with its well-balanced design in which a sparing use has been made of ornament. These craftsmen of the Middle Ages were experts in the art of producing effective marks as may be concluded from the flags, coats of arms, seals and owners' marks which have come down to us from those days. The printers of the time shared this medieval talent. Their marks are not overloaded with mannered ornamentation; their designers kept strictly to essentials, and yet there is something bouyant and vital about these old emblems. They "appeal" not only as pictures like the basket designed by the Italian printer Gerla (i. e. basket) or the heron which is the emblem of an Ulm printer named Reger (which means heron), but as designs with vigo-



Lyon • Matthias Huss • 1486