



Venedig · Aldus Manutius



Straßburg · Theodor Rihel · Seit 1570

rous, speaking lines. The difference in the temperaments of the various peoples of Western Europe are revealed in such work. The German likes description, the Italian cultivates moderation in his form of expression, the Frenchman and the Englishman show partiality for late-medieval ornateness. De Vingle's mark with the greyhound and the lion looks exactly like a piece of Gothic tapestry with a grape-pattern woven into it. Preference for clear-cut simplicity in ornament is to be found above all in Venice which produces the austere mark with the symbol of the globe and cross. With wonderful facility Huss of Lyon has changed the motif into one of delicate and graceful charm. The marks of the sixteenth century lack the speaking attractiveness of the oldest forms. They express too much and the effect is stifled in detail. There are, however, some pleasing and charming designs among them. There is the supple dolphin curled round the rigid metal of the Aldus anchor, and the graceful figure of "Moderation" in Rihel's mark designed by Tobias Stimmer; or else the magnificent head in Vogtherr's mark, a striking example of the tendency of German artists to express what is characteristic and out of the ordinary. But on the whole there is little originality and inventive genius to be found in the marks of the sixteenth century. There is too much of this frequently insipid imitation of Renaissance forms; the effect was paralyzing. The fifteenth century remains the great era for owners' and printers' marks.

Translated by Flora Salmond-Volkman



Straßburg · Heinrich Vogtherr d. Ä. · 1537



Venedig · Hieronymus Blondus · 1494