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Sommario/riassunto

This collection of specially commissioned articles aims to shed light on the Early Modern printer's mark, a very productive Early Modern word-image so far only occasionally noted outside the domain of book history. It does so from the perspectives of book history, literary history, especially emblem scholarship, and art history. The various contributions to the volume address issues such as those of the adoption of printer's devices in the place of the older heraldic printer's marks as a symptom of the changing self-image of the representatives of the Early Modern printing profession, of the mutual influence of emblems and printer's marks, of the place of Classical learning in the design of Humanist printer's marks, of the economic factors involved in the evolution of Early Modern printer's marks, the pictorial topics of the Early Modern printer's mark, and the printer's mark as a result of the 'Verbürgerlichung' of the device of Early Modern nobility. Special care was taken to account for the similarities and differences of the printer's marks produced and used in different regional and cultural contexts. The printer's mark thus becomes visible as a European phenomenon that invites studying some of the most significant shared aspects of Early Modern culture.