

B KULTURWISSENSCHAFTEN

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Personale Informationsmittel

Johann Jakob SCHOLLENBERGER

WERKVERZEICHNIS

22-2 *Johann Jakob Schollenberger (1646-1689)* : Nürnberg und die Bildproduktion der Kunstverlage des Barock ; Werkbiographie eines Verschollenen / Franz Reitinger ; Hans Joachim Schollenberger. - 1. Aufl. - Regensburg : Schnell & Steiner, 2018. - 352 S. : Ill. ; 28 cm. - ISBN 978-3-7954-3201-0 : EUR 49.95
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22-2 *Johann Jakob Schollenberger (1646-1689)* : Nürnberg und die Bildproduktion der Kunstverlage des Barock ; Ergänzungsband mit Regenten von Großbritannien, Sachsen u.a. / Hans Joachim Schollenberger. - 1. Aufl. - Regensburg : Schnell & Steiner, 2022. - 239 S. : Ill., genealogische Tafeln ; 28 cm. - ISBN 978-3-7954-3720-6 : EUR 40.00
[#8094]

The study of prints in the early modern period has long been dominated by scholarly attention centered on the work of leading printmakers. These studies are essential to our understanding of the print trade at the time, but they also somewhat skew our knowledge of the art market by focusing on the work of printmakers who catered primarily to customers who often had aesthetic considerations in mind. The present study of Johann Jacob Schollenberger, a little-known Nuremberg printmaker whose work was dictated by specific commissions is, thus, a welcome addition to our general understanding of printmakers and the German print market prior to 1700.

The two-volume work¹ is far more than simply a catalog of Schollenberger's prints and is best described by a word used in the secondary title of the first volume: *Werkbiographie*. The first seventy odd pages give us detailed in-

¹ Table of contents: <https://d-nb.info/1121523145/04> and <https://www.blickinsbuch.de/viewer/cm/access.php?Zmxhc2g9MSZ2MzE1Nj0xNDIwNDZnY3Mzc2PTk3ODM3OTU0MzcyMDYmdGFyZ2V0X2lkPTMmdjkzNjk9dkZtbDNIOHRNTw==&mxbook=1692529ff364d34acaaf845f279f748c> - Soon under: <https://d-nb.info/1250358531>

formation about Schollenberger's private and professional life against the backdrop of contemporary political and cultural developments. As a printmaker beginning work in the mid-1660s, he could not have been active in a better place for his trade. Since the early days of printing with movable type, Nuremberg had been a center for printing and publishing, not only of books but also of pamphlets and broadsheets. Through its lucrative trade connections, the city was home to wealthy patricians as well as to prosperous merchants and artisans, and during Schollenberger's lifetime the city was also experiencing a cultural rebirth after the disastrous years of the Thirty Years' War. It was a magnet for painters and printmakers, who were anxious to take advantage of the financial opportunities afforded by a strong interest in the visual arts, and initially Schollenberger was one who benefitted from the situation. Over time, however, the market became saturated, competition increased, and Schollenberger's livelihood decreased. In the early 1680s he became embroiled in a legal dispute with the city of Nuremberg and in the end became mentally unstable and was incarcerated for his own good. Sadly, while in prison he strangled himself with his chains. Although having stood at the center of the print trade in Nuremberg for twenty years and having trained some of the other printmakers there, he slipped quickly into oblivion; nevertheless, he deserves our attention.

Despite being considered a minor printmaker, Schollenberger is an interesting figure who showed great variety in his work: book illustrations, title pages, maps, calendars, broadsheets, and various types of portraits. To document his print *œuvre*, the authors have drawn examples from over 100 public collections in Europe and North America and have arranged the individual prints chronologically. In total there are 137 entries, yet the actual number of prints is significantly higher, for many of the books illustrated by Schollenberger contain multiple prints by him. Those that are not reproduced in the first volume are reproduced in the second, and all are high-quality half-tone illustrations. The entries themselves are more than simple listings of titles, for the authors have included supplemental information such as details about an author's or a sitter's life as well as background information about individual works. All of this helps to give us a deeper understanding of Schollenberger as a printmaker in a highly competitive market. As an aid to anyone interested in pursuing further research on Schollenberger, the authors conclude each entry with a list of secondary references and a list of known locations. In sum, this study, which focuses on the life and work of a neglected, second-tier German printmaker, is a useful starting point for anyone generally interested in the German print market in the second half of the seventeenth century.

John Roger Paas

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