PROANTIC
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Old Print, The Prodigal Son: The Return By The Monogramist Mt



280 EUR

Signature : MONOGRAMMISTE MT (TREU MARTIN ?) (ACTIF ENTRE 1541 ET 1543)
Period : 16th century
Condition : Epreuve coupée à la limite du cuivre. deux petits trous restaurés, l'un au niveau de la ceinture du père, l'autre sur l'habit d'un de ses frères.
Width : 84 mm
Height : 72 mm

Description

On the back: brand? unidentified
Bartsch: 13
The identification of this monogramist turns out to be problematic. Christ the First, in his Dictionary of Monograms (1750, reprinted 1972, p. 231), attaches to the name of Martin Treu the monogram formed by the letters M. T. He thus declares Martin Treu engraver, apparently basing his explanation on a comparison arbitrary between the two letters and the aforementioned name. The engravings bearing this monogram are for the most part dated, which allows us to locate the artist's activity between 1540 and 1543. Following Christ, the identity of the monogramist, although arbitrarily established, and underlined as such in the biographical notes of artists, will however be maintained. We have

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no documentation on his place of birth or residence. GK Nagler (Neues allgemeines Künstler-Lexikon, 21st vol, 1835-1852, pp. 290-293) integrates the engraver into the 'little masters' and proposes Nuremberg as a city of anchorage. In the absence of real references to a place of activity, A. Andresen, following on from Nagler, evokes on the other hand, a probable belonging to the Saxon school (Die Monogrammisten und diejenigen bekannten und unbekannten Künstler aller Schulen, IVe vol ., 1871, pp. 687-689). According to him, Treu's engravings would recall the style of Hans Brosamer (circa 1500-circa 1552) and even sometimes try to imitate that of Aldegrever. Bartsch, (IX, p. 68, et seq.), Mentions forty-two works linked to this engraver. He underlines the rarity of good prints and denounces the high price of some. In his work, GK Nagler adds two works to the list described by Bartsch, and that Brulliot had declared incomplete in his Dictionary of Monograms (1817, I, n ° 2958). Passavant (1863, IV, p. 52 et seq.) Finds nine additional engravings, to which A. Andresen will add some proofs which had escaped Passavant. The gaps were relatively easy to fill, because the presumed Martin Treu numbered the series; at least in part. Among the most important, we must mention the suite of The dance of the peasants (1542), The dance of the nobles (1542 and 1543, depending on the print), or the parable of the Prodigal Son (1541 and 1543), which is the engraving. dealt with here. A few isolated subjects, such as The Judgment of Solomon (1540), The Wise Virgins (1540) as a pendant to the Mad Virgins, The Peasant Surprising his Wife in the Arms of a Monk (1540) or even a Project for a Dagger with its Sheath (1540). The whole fits well with the favorite themes of contemporary engravers. in Cat expo STRASBOURG, The gods like men, 2003 (Palais Rohan) (p. 201)