



Massacre Ordered By The Triumvirs, Workshop Of Antoine Caron (beauvais, 1521 - Paris, 1599)

12 500 EUR



Signature : Antoine Caron (Beauvais, 1521 - Paris, 1599)
atelier

Period : 17th century

Condition : Très bon état

Material : Oil painting on wood

Width : encadré 100 cm.

Height : encadré 71 cm.

Description

Antoine Caron (Beauvais, 1521 - Paris, 1599)workshopMassacre Ordered by the TriumvirsOil on panel48 x 77 cm.In frame 71 x 100 cm.FULL DETAILS OF THE PAINTING (CLICK HERE)The intriguing painting under consideration here depicts the 'Massacre Ordered by the Triumvirs' and is a work attributable to the workshop of Antoine Caron (Beauvais, 1521 - Paris, 1599), or to an artist from his close circle. Caron was one of the leading artists of the Fontainebleau School and a court painter to the Valois, working closely with Queen Catherine de' Medici.The subject of the work is set in Rome in 43 BC, at the time of the persecutions carried out by the Second Roman Triumvirate, led by Octavian (the future Augustus), Mark Antony and Marcus Aemilius Lepidus, who were responsible

Dealer

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Old master paintings

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for the deaths of their political opponents in order to consolidate their rule. They carried out a veritable massacre, killing around 300 senators and over 2,000 knights; among the most famous victims was the orator and philosopher Cicero, assassinated by Mark Antony's assassins. The interesting aspect is the 'contemporary' interpretation of the political situation at the time of the author: it is, in fact, an allegory of the tragic situation in 16th-century France during the French Wars of Religion, alluding to the persecutions against the Huguenot Protestants during the reign of Henry II of France. The parallel between ancient Rome and contemporary France is evident in the 'triumvirate' evoked by Caron, which refers to the three leading French Catholic figures - Anne de Montmorency, François de Guise and Jacques d'Albon - namely the Catholic Triumvirate, guilty of having instigated a series of bloody conflicts. Let us now examine the complex composition: we are in the midst of the turmoil of a city in upheaval, with soldiers attacking citizens in a square, scenes of violence near a well and smoke in the background. The entire scene is constructed as a succession of tragic episodes: beheadings, bodies being dragged, pleading women, murdered children, soldiers taking their revenge on prisoners. The elongated, theatrical human figures are fully in keeping with the Mannerist style of the Fontainebleau School, highlighted by the vivid colours of their garments -- reds, blues and yellows -- which contrast with the pallor of the lifeless bodies. We can easily recognise the triumvirs in the centre, seated on a raised platform, as they watch the massacre unfolding before their eyes with cold detachment. At the foot of the platform, sacks of coins are visible, symbolising the reward intended for the assassins and informers, whilst the severed heads of the victims are brought before the rulers. The architectural setting of the scene is fascinating: the violence unfolds in an idealised Rome reconstructed through ancient monuments and

architecture inspired by the engravings of the *Speculum Romanae Magnificentiae* published by Antonio Lafreri around 1550. The contrast between the geometric precision of the urban setting and the chaos of the massacre creates a tragic and apocalyptic atmosphere, and the influence of Italian Mannerism is evident, particularly in the theatricality of the poses and the spatial composition. The theme of the massacre of the Triumvirate, which enjoyed great popularity in the 16th century, was revisited by Caron on numerous occasions: the most famous painting is undoubtedly the signed version held at the Louvre, dated 1566, although there is also a second version, dating from around 1562, held at the Musée départemental de l'Oise. Our composition, which represents a compositional variation, can be found in a famous engraving by Jean de Gourmont, based on exactly the same compositional model, held at the Bibliothèque Nationale de France

(<https://gallica.bnf.fr/ark:/12148/btv1b53128809x.item>), which is thought to be based on a lost

prototype by Caron himself. Although rare, we can find some works attributed to Caron or his workshop on the antiques market; below are a few examples:

Fig. 1 - Circle by A. Caron, Christie's London, 7 December 2023, lot 39, <https://www.christies.com/en/lot/lot-6452027>

Fig. 2 - Workshop of A. Caron, Dorotheum Vienna, 21 October 2014, lot 281, <https://www.dorotheum.com/en/1/3376601>

Fig. 3 - Follower of A. Caron, Christie's South Kensington, 29 March 2017, lot 8, Fig. 4 -

Follower of A. Caron, Sotheby's London, 1 November 2007, lot 28, <https://www.sothebys.com/en/auctions/ecatalogue/2007/old-master-paintings-107727/lot.28.html>

ADDITIONAL INFORMATION: The work comes complete with an attractive gilded frame, a certificate of authenticity and a descriptive iconographic sheet. We arrange and organise the transport of purchased works, both within Italy and abroad, using professional and insured

carriers. You can also view the painting at our gallery in Riva del Garda; we would be delighted to welcome you and show you our collection of works. Please feel free to contact us for any further information. Follow us on: INSTAGRAM <https://www.instagram.com/galleriacastelbarco/?hl=it> FACEBOOK <https://www.facebook.com/galleriacastelbarco/>