



## Lombard Religious Painting: The Annunciation, Early 18th Century



1 100 EUR

Signature : Lombardie, début XVIIIe siècle

Period : 18th century

Condition : Restauré

Material : Oil painting

Length : 58

Width : 75

### Description

Lombard school, early 18th century  
Annunciation  
Oil on canvas, 58 x 75 cm  
Frame 86 x 103 cm  
This painting, with its strong devotional and decorative impact, depicts the episode of the Annunciation, a central moment in Christian tradition in which the Archangel Gabriel announces the divine conception to the Virgin Mary. The iconography follows the canonical compositional scheme: the angel bursts into the domestic space with an eloquent gesture, whilst Mary, caught in an attitude of surprise and humble acceptance, interrupts her reading of the Holy Scriptures. The episode is taken from the Gospel according to Luke (Lk 1:26-38), specifically: "The angel said to her, "Do not be afraid, Mary, for you have found favour with God." The composition unfolds

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in a theatrical manner, with a stark contrast between the dynamic figure of the angel and the composed figure of the Virgin. On the left, the Archangel Gabriel descends on a cloud; he is depicted in motion, with flowing drapery, emphasised by the warm hues of red and a low-angled light that illuminates his figure. On the right, Mary is captured in the dynamic moment as she rises from the kneeler where she had been immersed in reading and prayer. Her posture is composed; her tilted face expresses wonder and meditation. The red dress with a blue cloak echoes traditional chromatic iconography. The interior space is simple yet constructed with perspective depth, opening up in the background through three windows that introduce the external landscape with foliage. The open book on the kneeler alludes to prophecy and meditation on the Scriptures. The lily, held by the Archangel in his right hand, evokes the Virgin's purity. The light serves a narrative purpose: it descends from above and bathes the scene, creating a contrast between shadow and divine illumination, typical of late Baroque figurative art and a sign of the Holy Spirit descending from above towards the Virgin. The work belongs to the sphere of early 18th-century Lombard painting, characterised by the persistence of 17th-century Baroque models and a focus on the emotional and devotional aspects. It reflects a figurative style influenced by Milanese and Lombard examples, combining naturalism with classical composure. The painting bears similarities to Lombard works from the late 17th and early 18th centuries, particularly the later works of Stefano Maria Legnani, in terms of the dynamism of the angel and the diffused luminosity, and more generally to Milanese devotional painting influenced by Lombard naturalism and Emilian classicism. Compared to these models, the work stands out for its intimate and intimate rendering, likely intended for a private or devotional patron. Painting with a lintel. It features retouching and colour restorations. All

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