PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Luca Giordano (1634-1705) - The Sacrifice Of Isaac



18 000 EUR

Signature : Luca Giordano

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 180

Height : 126

Description

The painting depicts the climax of the episode recounted in Genesis, when the angel intervenes to stop Abraham just as he is about to sacrifice his son Isaac. The scene is rendered through a tightly composed arrangement of great dramatic force: the angel bursts in diagonally from the left; Abraham forms the monumental focal point of the composition and suddenly turns his gaze toward the divine apparition, while Isaac, positioned on the right with his body almost entirely exposed, is depicted in a pose of intense vulnerability. At the bottom, the presence of the ram completes the biblical narrative. Particularly significant is the connection to Luca Giordano's *The Sacrifice of Isaac*, housed at the Real Academia de Bellas Artes de San Fernando in Madrid, inv. 0262, oil on canvas, 137 × 206 cm.

Dealer

Parenza Art Gallery
Old master paintings
Tel : 3498228485

Vicolo del Conte 96
Roma 00148

The Madrid painting, already mentioned in the Academy's 1824 catalog as "El Sacrificio de Abraham, figuras del tamaño natural, pintado por Lucas Jordán," serves as the most direct point of comparison for this canvas. The two works, in fact, share the same conception of the scene: the large diagonal line defined by the angel's body, the suspended gesture of the hand halting the sacrifice, Abraham's central position with the knife still in his hand, the figure of Isaac crouched on the right, and the dense clustering of figures against a rocky, shadowy backdrop. This is a composition in which Jordán condenses the entire narrative into a few key figures, eliminating all extraneous elements and entrusting the emotional tension of the episode to movement, gazes, and light. In the painting under consideration, what is particularly striking is the monumentality of Abraham's figure, the vigorous characterization of his age-marked face and his great silvery beard, as well as the contrast between the luminous skin tones of the angel and Isaac and the deep browns that envelop the patriarch. The free and substantial brushwork, along with the construction of the figures through broad, luminous masses, are fully in keeping with Giordano's pictorial language, in which the legacy of Neapolitan naturalism is combined with a growing Baroque freedom. The very close relationship with the painting in the Real Academia de Bellas Artes de San Fernando, along with the discernible differences in certain passages of the painting and in the modulation of light, allows us to consider this canvas as part of the various reinterpretations through which Giordano revisited his own compositions, reworking and varying them according to a practice widely documented in his vast body of work. The work is accompanied by a critical essay by Prof. Nicola Spinosa.