

to my wife **patricia**

giuseppe scavizzi

luca giordano

his life and work

arte'm

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**Abbreviations of texts
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De Dominici
B. De Dominici, *Vite dei Pittori, Scultori ed Architetti Napoletani*, 3 vol.s, Naples 1742-45, vol. III; *F-S 1992*
O. Ferrari, G. Scavizzi, *Luca Giordano. L'opera completa*, Naples 1992;
LG 2001
Luca Giordano 1634-1705, catalogue of the exhibition, Naples 2001;
LG 2002
Luca Giordano y España, catalogue of the exhibition, Madrid 2002;
F-S 2003
O. Ferrari, G. Scavizzi, *Luca Giordano. Nuove ricerche e inediti*, Naples 2003;
LG 2010
Luca Giordano. Técnica. Pintura mural, Actas del Congreso Internacional (Madrid 2008), A. Úbeda de los Cobos ed., Madrid 2010.

Abbreviations concerning documents

RR
R. Ruotolo, "Regesto", in *Luca Giordano 1634-1705*, catalogue of the exhibition, Naples 2001, pp. 479-491, reprinted in O. Ferrari, G. Scavizzi, *Luca Giordano. Nuove ricerche e inediti*, Naples 2003, pp. 119-134;

HC

M. Hermoso Cuesta, *La pintura de Luca Jordán en las colecciones españolas*, 4 vol.s, Un. of Zaragoza, 2005, vol. II.

Most important viceroys in Giordano's lifetime

Iñigo Vélez de Guevara, count of Oñate, 1648-53;
García de Avellaneda y Haro, count of Castrillo, 1653-59;
Gaspar de Bracamonte, count of Peñaranda, 1658-64;
Pascual de Aragón, 1664-66;
Pedro Antonio de Aragón, duke of Sgorbe y Cardona, 1666-71;
Antonio Pedro Sancho Dávila y Osorio, marquis de Astorga, 1672-75;
Fernando Joaquín Fajardo-Zúñiga-Requeses, marquis de los Vélez, 1675-83;
Gaspar Méndez de Haro, marquis del Carpio, 1683-87;
Francisco de Benavides, count of Santisteban, 1687-93.

Measures are given in meters (1 m=39.37 inches) and centimeters (1 cm= 3.937 inches).

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Preface

Exactly fifty years ago the late Oreste Ferrari and I published the first comprehensive monograph on Giordano, which marked the beginning of a new interest in the painter. The book was a ponderous three-tome work published by ESI thanks to the initiative of Roberto Pane, and included the catalogue of Giordano's more than one thousand paintings and three hundred drawings. A second much-revised edition of the work followed in 1992, this time promoted by Guido Savarese; this successful two-volume enterprise was reprinted in 2000 and sparked a great amount of new research on the painter. This interest culminated in the exhibitions of 2001-02 organized by Nicola Spinosa, Alfonso Pérez Sánchez and Wolfgang Prohaska, which originated in Naples and then traveled in different formats to Vienna, Los Angeles and Madrid. These exhibitions introduced many new works and documents of Giordano's activity, among them the complete catalogue of the Patrimonio Nacional's holdings of his works – no less than 163 of his paintings. In order to assess and incorporate all this new information Savarese again asked Ferrari and me to add to our 1992 book a third volume, which appeared in 2003. In order to resolve the many problems concerning the early activity of the painter, finally, in 2012 Giuseppe De Vito and I published, as a special issue of *Ricerche sul '600 Napoletano*, a volume on *Luca Giordano Giovane* that focused on Giordano's activity between 1650 and 1664 and constitutes, in a revised form, the first few chapters of the text presented here. A book of a format accessible to a large public, covering old and new research, was at this point necessary, and I am glad that Guido Savarese has once more accepted with enthusiasm the task of publishing it in the double English and Italian editions.

Many people have helped me in completing this volume. I am very grateful to Giancarlo Lo Schiavo and Nadia Bastogi for allowing me to use rare photographic material from the Fondazione Margaret and Giuseppe De Vito. For his support and ongoing encouragement I also offer special thanks to Riccardo Lattuada. I would like to acknowledge Shanel Parette for helping locate important bibliographical sources, and Ginny Furtwangler, Martha Stewart and Judy Jewell for editing and polishing the text. Erich Schleier kindly offered his opinions on Giordano's early chronology, the most intractable problem in Giordano studies; Aaron De Groft, with his great knowledge of Florida collections, introduced me to new important paintings, one of which is discussed in this volume. Patrick Matthiesen gave me the opportunity to study and to write about the magnificent *Liberation of St Peter* discovered by him and now in the Toledo Art Museum. I am immensely grateful to Andrés Úbeda de los Cóbos for his generosity and continuous collaboration, and the special

permission to use here some of the revealing photographs that illustrated his book on the Casón del Retiro after its restoration. My wife, Patricia Varas, helped at every stage of the work.

My thoughts go out to Oreste Ferrari, who would have loved to join in this project, and to Giuseppe De Vito, who helped me in many different ways but unfortunately could not see this book in print.