

When evening came, he sat down with his twelve disciples, and, while they were at table, he said: **Believe me, one of you is to betray me. They were full of sorrow, and began to say, one after another, Lord, is it I?** He answered, The man who has put his hand into the dish with me will betray me. The Son of Man goes on his way, as the scripture foretells of him; but woe upon that man by whom the Son of Man is to be betrayed; better for that man if he had never been born". (Matthew, XXVI, 21-24).

LAST SUPPER





Pietro **Lorenzetti** 1320s  
*Church of S. Francesco, Assisi*

Lorenzetti carefully studied light effects. Christ and the apostles are gathered in a hexagonal upper loggia. His style is less massive and there is an emphasis on the richness of patterned fabrics. His repertory of forms, are simplified into vertical drapery lines that suggest little or no volume beneath them, yet they bind the fabric of the composition into a unity of almost unbearable tension.





Judas at the left reaches greedily for the bread in wine that Christ hands to him, but the reactions of the others to Christ's revelation contrast with the disinterest of the servants conversing in the doorway, just as the spiritual food of the last supper contrasts with the greedy dog licking the plates being scraped in the kitchen.

*lightings:*

Kitchen: illuminated by the fire in fireplace

Moon and stars are shown in a naturalistic sky outside

The loggia: source lights from the haloes of Christ and the apostles.

Building decorated with four angles

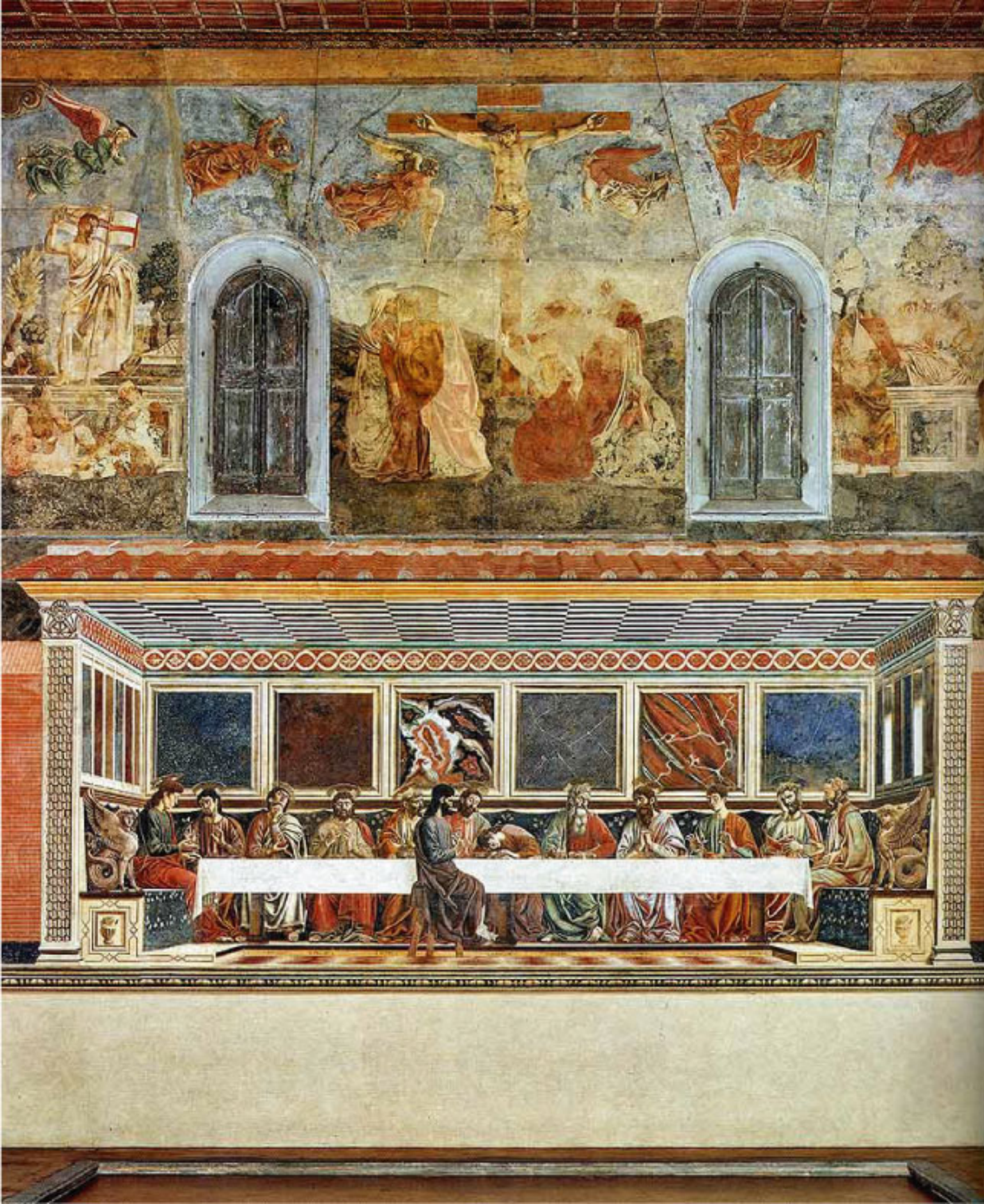
The building is white.

Lots of Golden colour (on their heads and clothing)

Less detail on the facial expression.



Andrea del Castagno, 1447



The Last Supper is taking place: a room in the austere style of Alberti, with the lavish coloured marble panels functioning as a backdrop to the heavy and solemn scene of the banquet. Notice also the beauty of some of the minor details, such as the gold highlights in some of the characters' hair or the haloes depicted in perfect perspective. The other extraordinary element of this fresco is the remarkable balance of gestures and expressions, particularly in the group of figures in the centre of the composition, where the innocent sleep of St John to the left of Jesus is contrasted to the tense, rigid figure of Judas sitting oppo-

### ***Cenacolo of Sant' Apollonia, Florence***

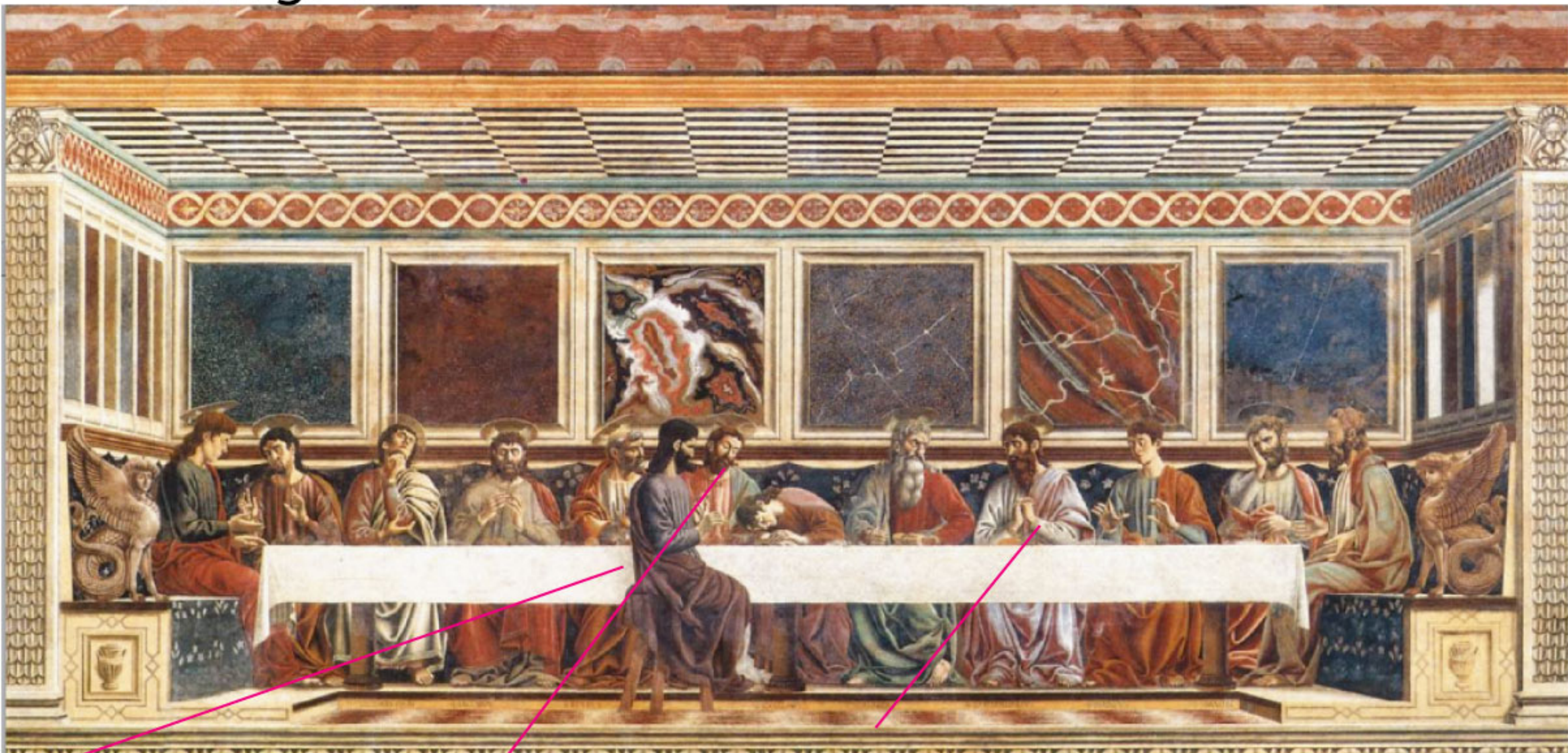
The first Renaissance refectory in Florence. He emphasize direct emotional experience, (ie. betrayal, self-searching, resignation, fear of death, crushing grief, and hope of salvation). He also used one point perspective to restricted the observer to a single point in the refectory. He is realistic and embellished with intricate architectural details.

Above the Last Supper are represented the Resurrection, the Crucifixion and Entombment of Christ. At the time of restoration in 1952 the three scenes were removed to be preserved at the same time recovering their splendid sinopiates.

(below right): Cenacolo of Sant' Apollonia, Florence.







Judas, isolated on the near side of the table, with a hooked nose, jutting beard, and hornlike ears. Unlike other paintings, Judas was already holding the bread given him by Christ instead of dip his hand into the dish with Christ. It represents the betrayer has assumed a diabolical aspect.

Christ gazes down towards John while Peter looks at Christ with alarm, as if with foreknowledge of his own approaching downfall of Christ.

Andrew holds up a knife to the praying who would eventually be flayed alive. Peter, James who would be beheaded, gazes fixedly at the glass of wine he holds to his lips, as the locks of his hair seem to start upward from his head. Thomas, who was to receive the Virgin's golden belt as she was assumed into heaven.

The marble wall creates intensity. Floor is painted below eye level and the illusion of its receding blocks, so convincing from a distance, becomes a blur at close range.

*lightings:*  
He dwells on the broadly modeled features, sends reflected lights into shadows, and models the figures and massive drapery. It helps to establish a sense of pictorial relief.





face is not as intense as Castagno fresco, but the analysis for the inner life of the apostles is well expressed. Their reactions are clear when Christ has announced the betrayal.

Individualization of their responses may have inspired Leonardo's fresco

Domenico del **Ghirlandaio**  
*Last Supper, 1480*

### **Ognissanti Church, Florence**

the most vivacious in colouring and drawing that he ever did, or rather that anyone could do. For apart from all the rest, he gave such infinite grace, grandeur, and majesty to all the figures. The representation of the Last Supper is calm, but not without drama. The apostles are painted in the moment Jesus announces that one of them will betray him. Ghirlandaio has picked out many apparently decorative details, but which, in reality, express a precise symbolic reference to the drama of the Passion and the Redemption of Christ: from the evergreen plants to the flight of the quails, from the oranges to the cherries, from the dove to the pea-cock.

infinite grace, grandeur, majesty to all the figures





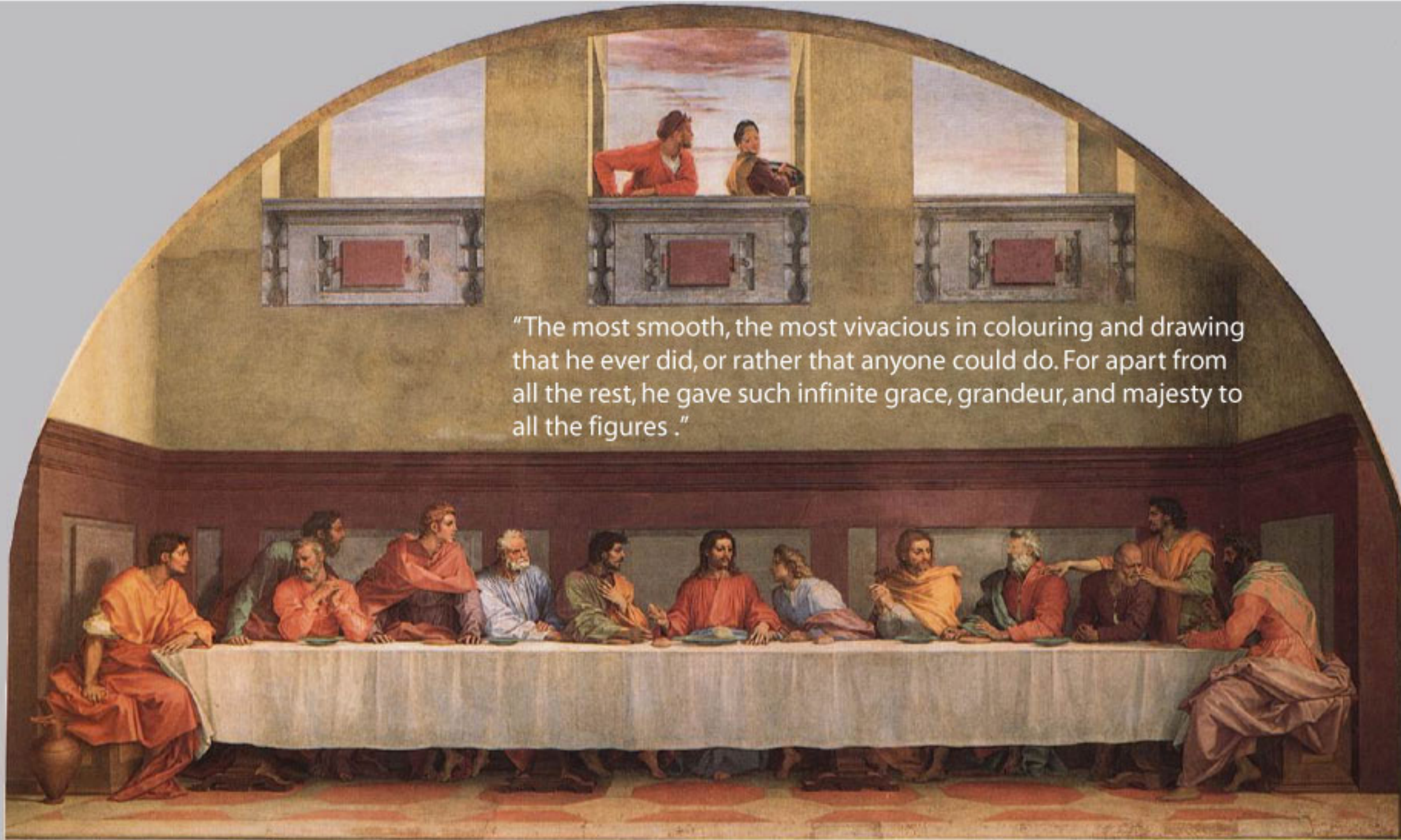


Individualization of the apostles' response inspired Leonardo's famous fresco of their same scene. The handling of the faces and drapery demonstrates Ghirlandaio's style.

Freshness of color, balance of the composition, and the naturalistic handling of the

Table is situated in an upper room with a view over citron trees and cypresses extending into a sky with soaring falcons and pheasants.





"The most smooth, the most vivacious in colouring and drawing that he ever did, or rather that anyone could do. For apart from all the rest, he gave such infinite grace, grandeur, and majesty to all the figures."



It is placed under a large arch containing painted medallions with the Trinity and four Saints, protectors of the Vallombrosan Order. Andrea's personality and background are evident in the fresco's innovations; he appears to be influenced by Leonardo, Dueren and the Roman work of Michelangelo and Raffaello, revealed in a work of magnificence and pre-baroque spontaneity.

## Andrea del Sarto, 1486

### *Church of San Michele a San salvi*

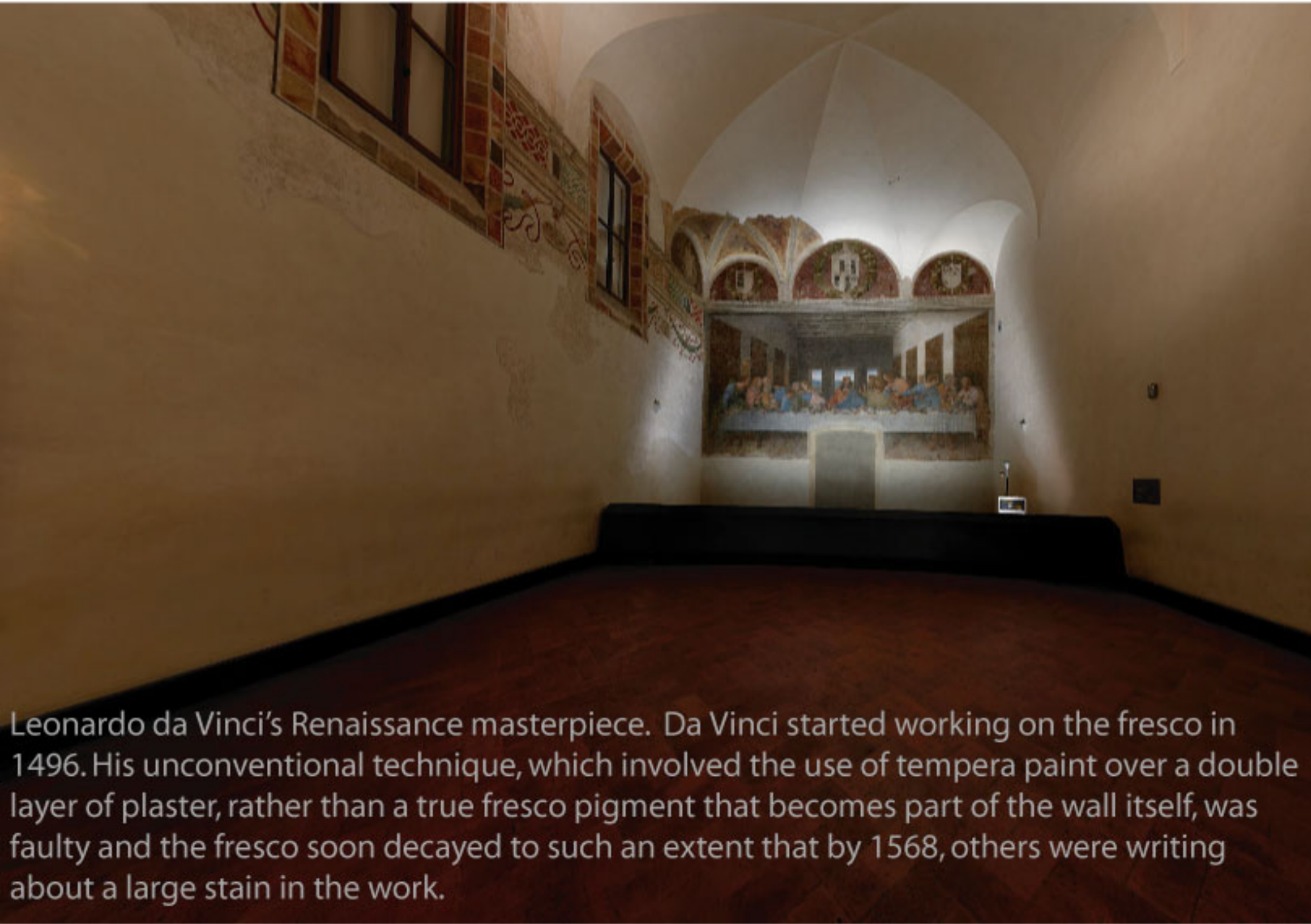
The Cenacolo of San Salvi is possibly the one which most easily lends itself to the transformation into a museum, with its fairly large interiors on the ground and first floors. It was part of a Vallombrosan convent and it passed to the Ladies of Faenza. In 1511 a contract was drawn up with Andrea del Sarto for the decoration of the Refectory. Although commissioned at the beginning of his career, it was carried out slowly and was completed between 1520-25, a particularly fine period of the work of Andrea del Sarto.

Miraculously spared during the Siege of Florence in 1529-30, the fresco is placed under a large arch containing painted medallions with the Trinity and four Saints, protectors of the Vallombrosan Order. Andrea's personality and background are evident in the fresco's innovations; he appears to be influenced by Leonardo and the Roman work of Michelangelo and Raphael, revealed in a work of magnificence and pre-baroque spontaneity.



# Leonardo da Vinci, 1495-1497

*Santa Maria delle Grazie, Milan*



Leonardo da Vinci's Renaissance masterpiece. Da Vinci started working on the fresco in 1496. His unconventional technique, which involved the use of tempera paint over a double layer of plaster, rather than a true fresco pigment that becomes part of the wall itself, was faulty and the fresco soon decayed to such an extent that by 1568, others were writing about a large stain in the work.

"I have offended God and mankind because my work didn't reach the quality it should have."

Leonardo da Vinci



# Leonardo da Vinci, 1495-1497

## *Santa Maria delle Grazie, Milan*

Christ's hands gesture toward the bread and the wine. It is the last meal before Christ is arrested and crucified. From now on, bread and wine will be considered symbol of the body of Jesus. This is expressed in the painting by the outstretched arms of Christ, which focus the attention of the viewer on the bread and wine in front of him.



### *Mathematics:*

12 apostles into 4 groups of three each.

Groups establish the axial figure of Christ and a symmetrical order that subsumes the figurative variety of the individual apostles.

3 : means Trinity in Christianity.

4: conveys the essence of matter in the elements of earth, air, fire, water.

$3 + 4 = 7$  : the number of the Gifts of the Holy Spirit

$3 \times 4 = 12$ : gates of the New Jerusalem, the months of the year, hours of the day, and night.

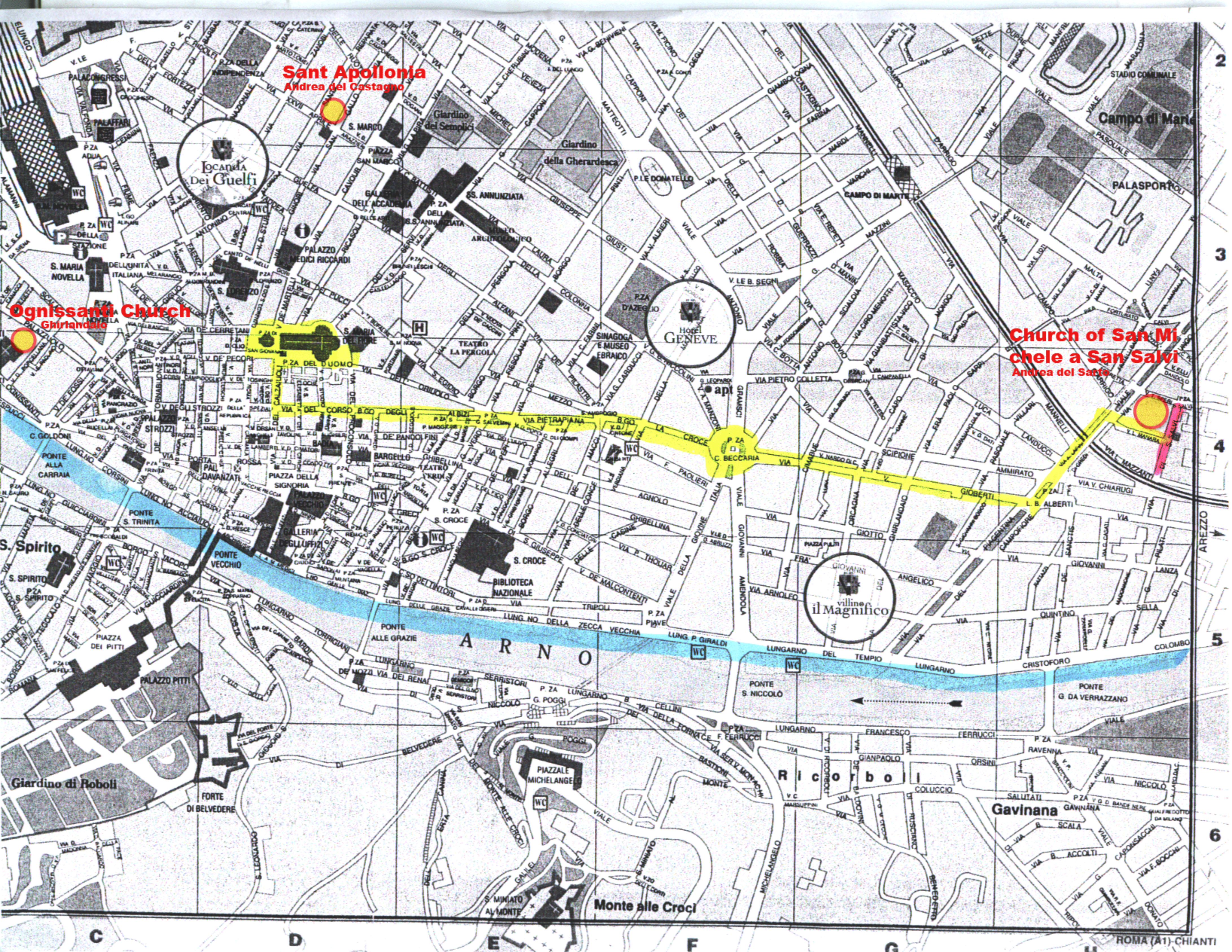
Christ: the divider, appears at the center of both light and space.

Windows: symbols of revelation, Christ is the second of the Trinity.

Judas's hand is on the table, stretching after the bread. He is the only one whose face is not in the light.  
Matthew, Mark, Luke: they were exceedingly sorrowful, and began asking Lord "Is it I?"

*While those to the right of the Lord... threaten direct revenge, to his left there is expressed the most heartfelt shock and revulsion of his betrayal. James the Greater reels back in horror, spreads his arms wide and stares down, his head bowed like one who thinks he has seen the monster... with his own eyes.*  
*"Johann Wolfgang von Goethe"*





**Sant'Apollonia**  
Andrea del Castagno

**Ognissanti Church**  
Ghirlandajo

**Church of San Michele a San Salvi**  
Andrea del Sarto

ARNO

il Magnifico

Monte alle Croci

Ricorbo

Gavinana

ROMA (A1)-CHIANTI