

Literaturwissenschaften, language: English, abstract: Besides biographical information, this term paper will give insight on the different and important steps Leonardo had undergone during his career, for example his apprenticeship in the studio of Andrea del Verrocchio and his first ink perpetuation. The main part of this thesis examines the fresco of Leonardo Da Vinci itself, giving short insight on the evolutionary history. Also discussed in the main part is the design of The Last Supper with special regard to the scenery of the foreground, middle ground and background. Furthermore, the main part will provide a detailed description of the fresco regarding its arrangement, spatial scope, color ranges as well as the apostles depicted in the Last Supper. The last part will scrutinize how the setting and the gestures of each apostle as well as Jesus could be interpreted with regard to the biblical background and the implementation of Goethes' point of view after seeing this piece of art as he traveled from Rome back to Germany.

This handsome book offers a unified and fascinating portrait of Leonardo as draftsman, integrating his roles as artist, scientist, inventor, theorist, and teacher. 250 illustrations.

One of Christianity's most significant events was brilliantly portrayed by Leonardo Da Vinci: The Last Supper. This Renaissance masterpiece is brought to life in Ruth Elaine Schram's remarkable new work, "The Living Last Supper." The music passionately captures the pathos of the event while the disciples speak, expressing their innermost thoughts with brief but poignant monologues. The music is tuneful and easily accessible; the monologues are short and easily memorized; and production suggestions, disciple character descriptions, and an optional communion service are included. Also available is a Production Support CD-ROM, including an image of the background only of Da Vinci's painting, suitable for use as a backdrop, and templates for creating your own programs and posters that coordinate with the cantata artwork. Whether included as a Holy Week service or any celebration of Holy Communion, "The Living Last Supper" will be a truly memorable presentation for your ministry of music. The book published by Charta on Peter Greenaway's Last Supper shows the most famous painting in the world as probably only Leonardo and his helpers saw it with the help of torches, the only means of lighting at the time. The photography from which the printing devices were created for this publication is in a resolution that has never been obtained before, and it is the largest reproduction of the fresco to date. All this makes our book unique, and each and every page reveals details that only restorers have had the possibility of discovering, strokes of genius and nuances that no one except them and Leonardo have seen. This is the only book of its kind that allows readers to get so close to the fresco they can almost . . . touch it. All thanks to the genius of Peter Greenaway.

Contains early biographical information and art criticism of Leonardo da Vinci and his work.

A fresh look at the multiplicity of meanings in Leonardo's Last Supper.

Leonardo's early life was spent in Florence, his maturity in Milan, and the last three years of his life in France. Leonardo's teacher was Verrocchio. First he was a goldsmith, then a painter and sculptor: as a painter, representative of the very scientific school of draughtsmanship; more famous as a sculptor, being the creator of the Colleoni statue at Venice, Leonardo was a man of striking physical attractiveness, great charm of manner and conversation, and mental accomplishment. He was well grounded in the sciences and mathematics of the day, as well as a gifted musician. His skill in draughtsmanship was extraordinary; shown by his numerous drawings as well as by his comparatively few paintings. His skill of hand is at the service of most minute observation and analytical research into the character and structure of form. Leonardo is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two centuries, by the conquest of the methods of painting, he was able to pronounce the words which served as a password to all later artists worthy of the name: painting is a spiritual thing, *cosa mentale*. He completed Florentine draughtsmanship in applying to modelling by light and shade, a sharp subtlety which his predecessors had used only to give greater precision to their contours. This marvellous draughtsmanship, this modelling and *chiaroscuro* he used not solely to paint the exterior appearance of the body but, as no one before him had done, to cast over it a reflection of the mystery of the inner life. In the *Mona Lisa* and his other masterpieces he even used landscape not merely as a more or less picturesque decoration, but as a sort of echo of that interior life and an element of a perfect harmony. Relying on the still quite novel laws of perspective this doctor of scholastic wisdom, who was at the same time an initiator of modern thought, substituted for the discursive manner of the Primitives the principle of concentration which is the basis of classical art. The picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and lights, compose a subtle tracery converging on a spiritual, a sensuous centre. It was not with the external significance of objects, but with their inward and spiritual significance, that Leonardo was occupied.

Leonardo's masterpiece decayed and fell into ruin by about 1550, but the "Idea" that it embodied was inspired from a high spiritual source, and contains deep truths of esoteric Christianity, especially in regard to the link between the zodiac and the Logos, the cosmic Christ, Jesus himself and his 12 Disciples.

An incredible stream of people travels to Milan every year, from all sides of the globe, to see what is probably the most renowned fresco in art history: the Last Supper by Leonardo da Vinci.

At 42 years old, Leonardo da Vinci is Milan's renaissance ideal: popular, creative and influential. His artwork is exemplary, though he frequently leaves paintings unfinished. His notebooks indicate the mechanical inventiveness and scientific enquiry of the age, though this encourages him to conduct rash technical experiments. When the ruling Sforza family commissions Leonardo to paint The Last Supper in the refectory of a monastery, news about the fresco spreads fast, and townspeople flock to present themselves to the celebrated artist as possible sitters for the apostles. Friends of Vittorio Dossa urge him to put himself forward for the role of Christ. He is reluctant, but wouldn't Francesca be proud of him.

For the first time since its restoration, the copy of the Last Supper by Leonardo da Vinci, a tapestry made between 1505 and 1510, commissioned by Louise de Savoie and François, Duke of Angoulême, future king of France, is unveiled to the public. The tapestry, a monumental work of 6.5m x 9m, preserved in the Vatican Museums, was probably woven in Flanders by a Lombard artist, such as Bramantin or Marcod'Oggiono, artists known to have painted, as early as 1503, copies of the Leonardo's fresco. The tapestry represents one of the first copies of the masterpiece intended for the French court and testifies to the admiration of the kings of France for the artist. This book will also highlight the previous relationship between Louis XII's court and the Italian master and his disciples, such as Andrea Solario, Andrea del Sarto and Bernadino de Conti. The essays will also focus on Leonardo da Vinci's journey to and stay in France, through some

copies of his most famous paintings and prints, prints and watercolors. Specialists in both Leonard's art and the tapestry of the sixteenth and seventeenth centuries shed light on the provenance and making of this work, as well as its meticulous restoration.

Many great works of art have been created that we call "Christian," but none has received as much acclaim as Leonardo da Vinci's Last Supper. Art lovers venerate it for its composition and noble aesthetics, whereas, for Christians, it epitomizes the intimacy between Christ and his disciples. In recent years--following the publication of bestselling fictional narratives and dubious historical studies--The Last Supper has also become the focus of intrigue, controversy, speculation, and sensation. Recent restoration of the painting has exposed remnants of the original work and removed falsifications created by over-painting. Thus, for the first time since its creation more than five hundred years ago, we can contemplate Da Vinci's masterpiece in its more or less original form. This lavishly illustrated, full-color book reproduces many details of the restored work, and the author turns our attention to newly revealed aspects of The Last Supper that lead to fresh interpretations. The philosopher Rudolf Steiner called The Last Supper the world's most important work of art, adding that it revealed "the meaning of Earth existence." Michael Ladwein sheds light on many aspects of the spiritual facts that can be uncovered in this immortal painting--one that has lost nothing of its urgency in our modern world. C O N T E N T S The Creation, Loss, and Recovery of The Last Supper History of the Motifs in The Last Supper and Their Development in Leonardo's Work The Group of Individuals and their Gestures Real and Imaginary Space The Significance of Various Elements in the Composition of the Painting Earthly Community and Archetypal Cosmic Image Appendix

Simplified Chinese edition of the Da Vinci Code by Dan Brown.

Individual Artists.

When Leonardo da Vinci is commissioned to paint 'The Last Supper', he believes it will seal his reputation as the finest artist in Italy. Yet all does not go as planned. The notorious Papal emissary, Father Rodrigo of Salamanca accuses him of blasphemy over his decision to choose a lowly peasant, Alessandro, to be his model for Jesus. To Leonardo's horror, Alessandro takes on quasi-religious significance for the populace of Milan, dragging both into a journey of political and religious upheaval, violence and scandal, which eventually leads to their climactic confrontation.

A picture universally recognized, endlessly scrutinized and described, incessantly copied, adapted, lampooned: does Leonardo's near-ruined Last Supper still offer anything new to be seen or to be said? This book is a resounding Yes to both questions. With direct perception -- -and with attention paid to the work of earlier scholars and to the criticism embodied in the production of copyists over the past five hundred years -- Leo Steinberg demonstrates that Leonardo's mural has been consistently oversimplified. This most thought-out picture in Western art, painted in the 1490s on the north wall of the refectory of Santa Maria delle Grazie, Milan, is a marvel of compressed meanings. Its subject is not one arrested moment, but successiveness and duration. It is not only Christ's announcement of the forthcoming betrayal, but in equal measure the institution of the Eucharist. More than the spur of the moment animates the disciples, and more than perspective determines their housing. Though Leonardo's geometry obeys all rules, it responds as well to Christ's action at center, as if in emanation from the prime mover. The picture is simultaneously narrative and sacramental. As its protagonist is two-natured, as the twofold event of this night is both human submission and divine dispensation -- -so the entire picture is shown to have been conceived in duplexity: a sublime pun. Meanwhile, the unending disagreement as to what exactly is represented, what the depicted actions express, how and where this assembly is seated -- -all these still-raging disputes are traced to a single mistaken assumption: that Leonardo intended throughout to be unambiguous and clear, and that any one meaning necessarily rules out every other. As Steinberg reveals an abundance of significant interrelations previously overlooked, Leonardo's masterpiece regains the freshness of its initial conception and the power to fascinate.

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