



Comparative application of Iconography theory in two paintings of the same name "The Last Supper" by Da Vinci and Giotto

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Abstract¹

Iconography falls into the category of anti-formalist approaches that pay special attention to the contents, different cultural contexts, and the hidden and underlying layers of the work of art from different perspectives. According to Hegel and the specific artistic traditions of that time, which include the historical, religious, philosophical, psychological and sociological contexts of that time, the spirit of the time has a profound effect on the creation of the work of art and the form and content are subject to character and goes beyond describing mere physical features. On the other hand, two works of the same name by two different artists show how different perspectives are portrayed under the influence of their cultural context, despite the same narrative. The research methodology was qualitative, fundamental and descriptive-analytical. And moving from the component or subject, which is The Last Supper of Da Vinci and Giotto, leads to the whole (Iconography theory and its comparative application in images from this perspective). In the movement from part to whole or inductive method, analysis is done from the bottom up, from the case to the theory, from matter and form to content and meaning.

Keywords

Iconography; Last Supper; Da Vinci; Giotto

1. Introduction

In discussing the necessity, expression and importance of the issue, it can be said that according to the importance of art history and its critique by different theories and from different perspectives in Western societies and according to the translation movement of art history methods in Iran, familiarity with theories and the underlying layers of the writings seems necessary. Iconography theory is one of the most important theories applied in writing the history of art. In Iran, there is a need to pay deep attention to the underlying layers of art history writings and theories formed by their authors, in order

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to prevent a superficial view and to integrate the forty pieces of art history without considering the latent views. It should be noted that sometimes contradicting each other, the multiplicity in the way of presenting the material is one of the weaknesses of not being familiar with such theories. Literature and research background based on the works of the founder of this approach, namely Panofsky and his important book called *Studies in Iconography* 1974 and the methods and theories of art history of the work of the Du Aliva, mentioned in the list of sources and the like It's formed.

The hypotheses of the research are as follows: 1- Iconography theory, based on Panofsky's approach, which has complemented this approach in the historical course of this term, is very compatible with the three stages of critique (description, explanation, judgment). 2. Iconography as an anti-formalist approach pays special attention to the contents and emphasizes the different backgrounds and underlying layers of the work of art from different perspectives. The objectives of the present study are to prove the mentioned hypotheses and explain them to the scientific law as much as possible. Although the two painters have painted a subject according to their understanding of the biblical narratives, we see that the spirit of the time and the specific artistic traditions of that time, which include historical, religious, philosophical, psychological and sociological of that time, what a profound influence it has on the creation of the work of art, and it makes form and content subject to its own characteristics and features. The critique of a work, then, involves nested and deep layers that go beyond describing mere physical features and are placed in the context of its cultural layers. Research method and data collection tool: The qualitative and fundamental method was used and the data collection tool was library study (Figure 1).

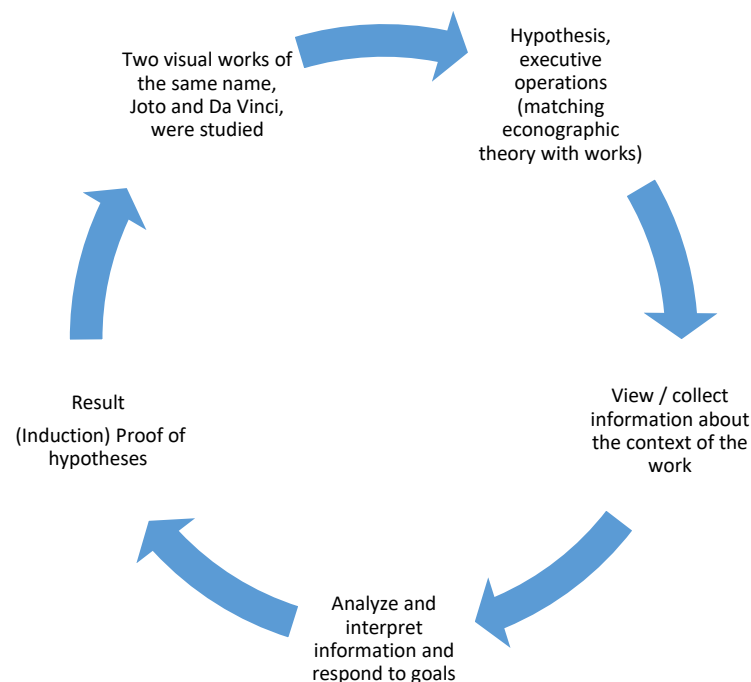


Fig. 1. Modeling of research methodology and ability to give feedback to components to each other, Source: Author

2. Iconography history from the past to the present

Iconography is considered to be derived from the Greek word *Iconography*, which means "the study of images". The word, as mentioned, consists of the two Greek words *icon* meaning image and *graph*

meaning writing. Iconography, then, is "the way in which the artist writes the images, and what the image paints itself is, in fact, a story that tells itself" (Adams, 1996). In modern usage, the term "means to describe the content of works of art and to identify themes and images in works of art; For example, a woman with a wheel in her hands is a representation of St. Catherine. In general, Iconography theory is a theory that is opposed to formalism, although in the first stage, it identifies the elements and aspects of formalism. Sometimes painters focus on specific components and elements in the image, such as the human body that is part of a larger community scene or the motif of a flower used to decorate a column. At other times, painters focus on the images as a whole, as in *The Last Supper*.

What is certain is that the process of identification may not be so simple but requires extensive knowledge of the culture and processes of image creation. However, the terms iconography and iconography are sometimes used interchangeably. But, in fact, they refer to two separate processes of interpretation. At the end of the iconography, iconography emerges and the identities identified in the iconography stage are used in the analysis of this stage which arises from a broader cultural background. Belief in explaining why we see these images as "signifiers" or features of a particular culture. For example, if you have decided to analyze a statue representing St. Catherine, then you will ask why St. Catherine? And why was Saint Catherine depicted in this particular place and time by this particular artist? Iconography and iconography were first developed by the history of artists and especially for the analysis of art. Iconography has a long history of identifying images. Beck a Roman scholar named Pliny (23-279 AD); For example, in his book *Natural History*, he has used this method in discussions on the subject of images. Iconography was introduced in a very systematic way in the 16th century.

At that time, pamphlets on Iconography, which described various subjects and embodied allegories, were published for the use of scholars and experts. Shortly afterwards, another Italian art historian, Pietro Belleri (1615-1696), in his book, *The Life of Modern Painters, Sculptors, and Architects* (1672) created a combination of elements used by his predecessors, including Giorgio Vazari. It was a letter and very much influenced by the analysis based on the Iconography approach. In the eighteenth century, the German thinker in his studies laid the foundations for a systematic and modernized approach to the theory of Iconography in his studies of content in ancient art. This thinker was named Juanio Akhim Winkelman (1717-1768). The Austrian art historian Abai Warburg (1866-1929) and his students developed the theory of modern iconography, abandoning the use of formal approaches to art in works of art similar to the one proposed by Heinrich Wölfflin.

Warburg argued that art in different eras was related in many ways to religious, philosophical, literary, scientific, political, and social contexts, as his student Erwin Panofsky (1892-1954) stated. In art, form cannot be content, and the explanation and distribution of lines, colors and light shadows, volume and designs, though very pleasing as a visual example, must be more understood and comprehended its formal and visual meanings.

"Iconography is in fact a way to retrieve and read the content created in the works of art" (d'Alleva, 2005). From 1926 until the rise of the school of National Socialism, Panofsky held three seats in Hamburg. When he immigrated to the United States, he held the chair of Princeton University for many years, and soon followed in his footsteps through his essays on Heinrich Wölfflin and *The Rigel School of Form* and his short work *Perspective as a Symbolic Form* (1945). He gained fame and prestige for himself, and his latest work raised important questions about the history and general characteristics of profound science.

Thus, Werberg's importance in this work was again demonstrated by the eloquence of the connection between the scientific and philosophical hypotheses made by Panofsky. And the broader cultural context that had been discovered with the help of profound science was explored. The main body of Panofsky's writing encompassed a wide range of remarkable interests, from the theory of Italian and medieval Renaissance art to serious methodological topics, in a detailed study; Like the Dutch painting of the Old Testament, it reaches its peak of prosperity. All of these theories (in terms of classification) were concentrated at one point in two other great and influential works, such as *Studies in Cartography* (1939) and *Meaning in the Visual Arts* (1955). In his most recent work, Panofsky undertook a revised interpretation of the preface to his earlier book, exposing his profound understanding of historiography. However, the term is now widely used in the threefold division.

"The first part consists of a sketch, which, while giving a general classification of the subject of the work of art, also embodies its formal structures. Other sources can be identified, and finally, the third section, or graphology, includes an understanding of how a work explains cultural attitudes more broadly (such as philosophical thoughts or religious beliefs) and which one is prevalent in society, and when is it created and flows in an age or period "(Kemp, 2000).

In other words, he analyzed the meaning of the image in three stages: in the stage of discovery and identification, pure forms are considered. In the second stage, the subject, essence and theme that originate from the basic approach of a particular period and culture and the situation that governs the artist's life are explained. In other words, the first stage, meaning involves the discovery and identification of the motif, and the second stage includes imagery and the third stage, imagery. Some semiotics believes that iconography and imagery were an income from the emergence and spread of new semiotics. Some have said that Ernst Gombrich bridged the gap between semiotics, and for this reason, he is called the father of semiotics today. The roots of cartography can be clearly seen in medieval iconography. Because it was during this period that a close link was established between pictorial representation and biblical interpretation. Moreover, it is in this realm that the connection between semiotics and hermeneutics becomes clearer. Panofsky argued that these three layers of meaning could be applied to all artistic images.

3. First stage, Pre-Iconography

First, the presence of primitive and natural and formal elements that are obtained from the combination of lines, colors and main materials in color, texture, material, curtains and composition, and in other words, the most tangible effects of an image are discussed without relying on its literary support; For example, in Leonardo da Vinci's painting, *The Last Supper*, thirteen men are sitting at a table on which a variety of foods are placed, and a thin and attractive man is among them. He calls this stage the rudimentary understanding of the image. It is at this point that the image prior to the existing literature is analyzed.

4. Second stage, Iconography

In the second stage, the contractual presence of the dominant meanings of the work is formed with the support of literature; That is, in the last supper, the narration of the four Gospels is considered and the subject, image, moment and place of realization, narration, names of people and identification of characters, historical actors, etc. are explained.

5. Third stage, iconography (iconography)

In fact, imagery or iconography forms the third stage of analysis. Panofsky called this dynamic the stage of in-depth analysis of drawings. In the third place, the presence of deeper and broader meanings that have an intrinsic meaning, symbols and allegories that imply something, is considered. It is in this context that in order to develop the meaning of the image, ethnic, class, historical, moral, religious and finally philosophical characteristics are analyzed. A study of the main tendencies of the human mind that are rooted in individual psychology and cultural backgrounds. In fact, it is the third time that we are dealing with obligatory implications; That is, in this context, there is more discussion about something that is apparently not evident in the work itself. The Last Supper, therefore, should not be seen merely as a document of Leonardo da Vinci's mental exodus, but as a repetition of the worldview of the Italian Renaissance.

At this stage, the interpretation will be of a combined nature; That is, different findings from multiple sources are used to interpret a work. Here the image is related to another area. This other field requires hermeneutics, and it is in the shadow of hermeneutics that the appropriateness between visual forms and thought is examined. According to Panofsky, iconography is a method of interpretation that is obtained by careful consideration of all symbols, not just analysis. Graphics is not just about images. Rather, it is with metaphors, allusions and anecdotes. It is obvious that these forms are reflected in the world of painting (Zimran, 2003).

In fact, such questions must be answered at this stage. Were there other images that inspired such representations? How is the description of the artist's subject similar or different from other artists' works with the same subject at the same time or other times? Is this representation similar to its literary background or has it distanced itself from it? And how these similarities or differences can be justified. [For example, in The Last Supper by Da Vinci, it can be noted that he saw the last supper of Joto, which was depicted in the early and even earlier Renaissance, and that comparing the two works reveals similarities and differences].

The three categories described here must be corrected according to Panofsky's point of view from the point of view of their function by referring to some historical criteria, and that requires knowledge of style history, knowledge of various types of graphology, and understanding of the method in which it is generally combined. The mind inherently finds this phenomenon in different ways, under different historical conditions. (In this third point, Panofsky wrote a more detailed account of the general state of the philosophical branch, which was summarized in Ernest Cassirer's *Philosophy of Symbolic Forms*). Each of these elements is intricately divided into Panofsky's threefold divisions internally and even beyond Panofsky.

Despite these layers and internal complexities, there is one debatable issue in thematic classification, and that is that the threefold division forms the most central principle of the historical method of art. Each visual representation will have a graphological connotation. This means that despite the orientation of art historians, if a person (both male and female) wants to fully understand and know the work in the full sense of the word, it must be impossible in all three perspectives. Panofsky thus expanded the tradition of Warburg orthography with a more methodical approach.

The Australian Ernest Gombrich made similar special advances. His writings have a wide field of view with a special emphasis on topics related to Renaissance art and discussions on the psychology of the development of art history. Focus on specific topics; Such as [the story of art \(1950\)](#) and [art and illusion \(1960\)](#), where the former was an introductory text, but found many readers and audiences. The

work of art and illusion also follows Warburg's policy and introduces a range of visual materials with an approach to the history of art, and like Warburg, he is interested in mental guidance, which is in the sense of different visual representations. Where Cambridge surpasses Warburg is in the formulation of artistic developments that involve conformity with the Australian philosopher Karl Popper's theory of solving the problems of science; In more general terms, the visual representation of the effects that the representation of emotions and naturalism entails not only does not result from the artist's adaptation to reality, but also from the experimentation and refinement of instances of particular pictorial forms remembered from tradition. (Kemp, 2000). It should be noted that the Iconography theory can be used in combination with other theories and the specific questions of this theory can be used in the critique of works from the perspective of many ideologies, beliefs, classes, genders and using theories based on contexts; For example, he applied the theory of feminism to sculptures or paintings that dealt with women, or he used postcolonial or Marxist theories.

6. Analysis of Da Vinci's Last Supper based on the Panofsky's theory of Iconography

In the first stage, Pre-Iconography: In this stage, the formal elements, component relationships, and technique are examined. Thirteen thin, fat men, young and middle-aged, are sitting at a table with a variety of snacks and drinks. The man, who seems to be in a higher position than the others, is among them, and on his speech, there are twelve other men with him, and all the perspective lines of the painting are concentrated in a centrifugal point on his body, and behind him is the outer space enclosed in a window frame with a semi-arch above it.

Combining the horizontal line of the dinner table and the arrangement of columns such as vertical on the walls with the window, placement and four groups of three people on either side of the picture, as well as how small objects are placed on the table, how to stand and move people from one panel to another, it has prevented the image from a dry and lifeless picture. And excellent examples of equilibrium of equal sizes can be seen in this table (Rankinpour, 2001). Technique: The foggy state of the work space is reminiscent of the Esfomato technique, which is specific to the paintings of Da Vinci (155-1452 AD), which was painted in the form of a mural (fresco) during the years (1495-98 AD) (Figure 2).



Fig. 2. The Last Supper by Leonardo da Vinci, Tempera and Oil Painting on the Wall, Milan, 1495-7 AD, 9/09 .

In the second stage, Iconography: The subject of the image: The Last Supper (literacy's Last Supper before Christ is favored with the disciples) Literary support of the work: Taken from the narrations of the Bible and especially the Gospel of Matthew (Chapter Twenty-six). Identification of individuals: Twelve apostles, in order of importance from the right to the left corner of the painting, are sitting in four groups of three and have Jesus Christ among them.

The names of the apostles are in order of rank: Simon known as Peter and his brother Andrew, James son of Zebedee and his brother John, Philips and Bertula, Thomas and Matthew with Jacqueline, James son of Halafi and Labee known as Thaddeus, Simon the Lawite and Judas Iscariot (Chapter Ten :15).

Narration and place of realization: ... Then one of the twelve, called Judas Iscariot, went to the chief priests * and said, "How much will you give me to deliver him to you?" He sought an opportunity to hand him over to them. So, on the first day of Eid al-Fitr, the disciples of Jesus came and said, "Where do you want us to prepare the Passover to eat?" * They said, go to the city to someone and say to him* the disciples did as Jesus commanded them, and they prepared the Passover * and when it was time for him to sit down with the twelve * and while they were eating * he said: Verily I say unto you, that one He surrenders to you * So, very saddened, each of them began to say to him, "O God, am I?" He replied, "Whoever puts his hand in the frame with me, the one who surrenders to me."

* In any case, the son of man has mercy as it is written about him

But woe to him to whom the sons of men surrender *you were better off not being born * And Judas, which betrayed him, answered and said, Master, is it I? He said to him: You said it yourself

And as they were eating, Jesus took bread, and blessed, and brake it, and gave to the disciples, saying, Take, eat; this is my body. And he took the cup, and when he had given thanks, he gave it to them, saying, all of you shall drink of this

For this is my blood in the new testament, which is shed in many ways for the remission of sins: but I say unto you, I will not drink of the fruit any more, until the day that I bring it with you into the kingdom of my Father. I just drank ... * ([Matthew, Chapter 26: 46](#)).

Third stage, iconography: In this stage, the critique of the identity card of colors and numbers is done. On the face of Christ, there are two contrasting colors (warm and cold) blue and purple. Blue in Christianity represents the truth of the kingdom, eternity, faith and fidelity, and purple represents the kingdom and the color of Christ's blood and earthy color. In the religion of Christ, it represents the immortality of the soul and the death of the body, while in the facades of other people (apostles) the evolution of these two colors, which is due to the evolution of the earthly and heavenly aspects of the character of Christ as a perfect man in that religion. It is invisible because Christ is the mediator between heaven and earth and the finite and infinite realm, material and spiritual. The seamless forehead symbolizes the suffering of Christ. Judah's mantle is dark yellow, the color of betrayal, infidelity, secrecy, greed, revelation, and breach of covenant, all of which are present in Judah's character. The number of apostles of Christ is 12, which has reached 13 with the presence of Jesus Christ. "From a numerological point of view, the number 13 in Christianity is considered a bad number because it's the number of Judas Iscariot. 13 is a symbol of the darkness of the earth and the death of Christ. It depicts the time of the declaration of Judas' betrayal and hypocrisy " ([Cooper, 2000](#)).

7. Allegory and Symbolism: Images, Objects and Guidelines and Characters

Other symbols of Christ's suffering, in addition to a seamless, purple cloak, are thirty pieces of silver [the promise of Judas' betrayal of Christ], a cup of wine, vinegar, the sun and the pelvis, bloody poppies, roses, pillars, and nails. Many of these objects can be seen in this painting. The square shape under the table and the position of Jesus Christ and the semicircle of the arch above the window, which is also reminiscent of the halo around Jesus' head, symbolize Christ's passage from earth to heaven and his preparation for the stage of ascension and journey to eternal status. In the background behind Christ, there is a window to which most of the space is reserved in relation to the two small windows around, and the outer space enclosed in the frame behind him also indicates the same stage of ascension and preparation for this stage. The ascending lines that are associated with the vertical surfaces on the walls indicate the closeness to God and the movement towards Him. "O Christ, I will take you completely and lift you up to myself and cleanse you from those who disbelieved ..." (Al-Imran, verse 55) Purity from sin, lightness from sins, it lightens the body and mind and leads man to the kingdom. The ascending line is a diagram of such a situation.

The radiance of light on the left wall and the location of Judas indicate that the painter was pointing out and exposing Judas' betrayal. Da Vinci's sophisticated technique adds a foggy atmosphere to the space, adding to the apprehension, anxiety and chasing of the story, and makes the heart aware of the possibility of something unfortunate and a conspiracy happening. He gave the Bible a nascent character. All the perspective lines from around and up and down focus on the body of Christ, which shows the importance and centrality of the character of Christ in this work, and on the other hand, is appropriate with the humanistic spirit of Renaissance painting. The increasing importance of natural landscapes in the distant realm of painting and the realization of the pleasure of the abundance of earthly dishes were prominent features of Renaissance art, which here implicitly refers to Christ at the dinner table under the pretext of talking about bread and wine. It is noticeable because in pre-Renaissance art, and especially in Gothic, the hand of Christ has always been pointed to heaven. Renaissance painting, although its subject matter is the depiction of religious scenes, is considered a non-religious composition due to its composition. From the point of view of the psychology of the characters, the most hated face is manifested in the face and appearance of Judas Iscariot, who is present in the crowd with a deceptive face and is indifferently watching the other apostles in response to the previous as if Christ is anxiously searching for that person and each other about the sale and loading of Christ by one of the apostles.

8. The Spirit of the Renaissance from the Perspective of Artistic, Historical, Philosophical, Social, Religious Studies and Its Comparison with Its Pre-Gothic Art

In the late third and early fifteenth centuries, paintings were presented in Europe that clearly showed new ideas about man's relationship with God and nature. Painting, relying on the single face and physical qualities of nature and its re-creation, man and emphasizing the science of landscapes and perspectives, found a new field for experience and space was felt in painting and the vital and sensual aspects of man was the circuit of artistic experience. He created man as a central and main being, a majestic image that can measure space with its visual sense and the relationship it has with him. Renaissance artists at this time called the late medieval art, which was the birthplace of the Christian faith, a derogatory term for Gothic art and Berber gothic art, which had destroyed classical Greek and Roman art. The medieval artist used the human body to simulate primitive patterns (archetypes) and primitive motifs [and fits into archetypal analysis], sometimes under the eyes of objects and people. He

looked at the visible and tangible world, but, in the Renaissance, it is the visible world that provides art with the original model and source of inspiration. These new concepts created the civilization and conception we call the Renaissance. In this art, the logical balance between reason and nature and science and history is well evident.

The observer status of a painting that looks at the painted world from behind (artist) is the observer status of a scientist who has his gaze exactly on the line of his research. According to them, data or empirical facts are the real elements whose selection and composition follow a theory that considers nature as the perfect form and the original essence of truth, not the inspiration of a supernatural force. To provide a general theory, all components of reality, no matter how small, can be analyzed and recorded with complete accuracy and realism, and it is certain that any phenomenon that exists in nature in the overall construction and the whole world has a share. It derives in part from its pre-Renaissance legacy from the theory of atomism, which considers the universe to be composed of tiny particles that damage the entire structure by removing one component, a conception of Greek thought. Antiquity and Democritus have been adopted and such a legacy has been passed down from generation to generation and has reached Renaissance art. Plato's works have been used as theoretical foundations of modern art, especially the praise of the principle of size and proportion, and the works of this philosopher have been studied with great desire. Contrary to the Gothic style, in which artists used symbolic forms and decorative rules and rhythms to present divine concepts and immersed themselves in mysterious and completely spiritual descriptions of the small world they had discovered. Because the real world, like the heavenly world, was considered an example ([Madadpour, 2002a](#)).

That is, the manifestation of the divine in the icon or image and the emergence of the realm of the kingdom in Nasut. "It predates the international Gothic humanitarian revolution, which brought the art of painting from Greece to Latin, so Renaissance painters sought to examine the history of civilization from its inception to its own age, not to return to concepts. And the classical words and the reason for the revival of classical Greek patterns emphasize the aspect of Greek art which, according to the Greek sage, was about human self-knowledge and reliance on human rational cognition, rejecting all ancient concepts and seeking a fundamental revolution in art. And selected examples that had been ignored and forgotten in the past of the religious tradition" ([Madadpour, 2002b](#)).

9. Analysis of Joto's Last Supper and comparison with Da Vinci's Last Supper

In the first stage, pre-iconography: the formal elements and the relationships between objects and components and the type of composition are analyzed. Thirteen relatively thin, young and old men are circling around a table and talking to each other. Five of them are behind the observer and the other six are facing the viewer: a man in the left corner is in a separate position from the others and the halo around his head is golden and inside it is a cross and from the halo of the others it is distinct. The perspective here is not as good as Da Vinci's work, and it is of the Cavalier type (one angle 45 and the other 90). The dinner table, unlike Da Vinci's painting, is very poor and simple. The type of composition is based on asymmetric balance or symmetry and is a characteristic of religious composition. While in Da Vinci's work, it is based on balance and is based on regular pentagons and is characterized by the composition of Renaissance painting. The figure of Jesus with the humanistic thinking of the Renaissance is at the center of the image. But due to Joto, it is in the left corner of the image. The use of light blue colors, the flower of saints in the dress of the saints, is a tradition from Master Juto; Chimabuee is a relic (Figure 3).



Fig. 3. The Last Supper by Juto (1236-1337 AD), one of the 25 narrative scenes with the fresco technique entitled The Passion of the Christ Prayer House (Church) Arena, 1305 AD

In the second stage, iconography (painting): the place of research and narration and literary support of the work: taken from the text of the Gospel of Matthew, chapter twenty-six (as mentioned in the second stage of Da Vinci's iconographic analysis. One of the 40 main frescoes in The Arnaviki Church is one of 25 narrative scenes entitled The Passion of the Christ.

In the third stage, iconography: Given that Juto is in the transition from Gothic art to the early Renaissance of 1480-1400, his works are more in harmony with Gothic traditions than Renaissance.

10. The ruling spirit of Joto's works in the fields of art, philosophy, history, religion and the like

Unlike Gothic architecture and sculpture, painting evolved later. "Italian painting, like sculpture, sets the stage for the Renaissance revolution in art, and Joto's works are the last link between ancient Christian art and modern art, and these works, while using the old artistic traditions, are facing a new world." A new wave of Byzantine influence created the remnants of the Romanesque style of Italian-Byzantine painting (Latin: Mainz-Byzantium). He opened the horizon of painting, softening the inflexible lines of his predecessors, adding color and warmth to the body, and using red, floral, and blue colors for the garments to give his designs a special glow that he had before. "He was unprecedented in medieval Italy. His work is the prelude to the unity that emerged in the Renaissance between the religious themes and the beauty of the time. The clash of these two styles [Italian-Byzantine style] led to a new revolution in the world of painting led by Joto." (Madadpour, 2002b). As for the origin of the Joto style, it has been said that one is the Roman style of Petrocavalini, which, under the influence of Roman paintings, gives up the depth of linearity and turns from light to dark by highlighting the form and depth, and the other was Chimabue. The Joto revolution in painting was not limited to removing the Byzantine style from the field and establishing painting as a great art and reviving the naturalistic style invented by ancient and forgotten artists of the Middle Ages.

In the existence of Joto, Western man resolutely recognizes the visible world as the source of knowledge of nature (Eimerl, 1967). This new extroversion replaced the spiritual introspection of the medieval religious man who sought not to search for the mysteries of nature, but to connect to the Creator and the origin, to use symbols such as the halo of light on the heads of saints and prophets, and in other symbols, they will be a sign of escape to the unseen worlds and a mediator for a spiritual leap to the level of the ultimate and intangible truth of eternal light.

As mentioned, all the "40 main frescoes in the Arena Church are about the subjects of the life of the Virgin Mary and the Messiah, and the work of the Last Supper is included in the collection of the sufferings of Christ and the manifestation of his incarnation. Byzantine mythology and the iconography of the beginning of Christianity originated and is a metaphor of Christ the Shepherd among the crowded and sacrificed lamb" (Adams, 1996). In Joto, Christ is not very recognizable in the left corner, except for the halo around his head, which is specific to Christ (the cross inside the circle). Whereas in Da Vinci's work, Christ is the focal point of the work and all the points of perspective end up with him, which stems from the difference in the way the two eras look. The fat figures by Da Vinci and the ascetic figures in Joto painting reveal the difference between the ancient and archetypal figures of the Gothic period and the secular, material and terrestrial figures of the Renaissance.

The elaborate dinner table in Da Vinci's painting is very simple, concise, and devoid of attention and importance to the earthly table, while in Da Vinci's painting Christ's reference to the dinner table and the Renaissance humanism centered on Jesus are realized. In a religious thought like Gothic, all forces come to the axis and ascend, and asymmetric symmetry is one of the forms of sacred art because the basis of creation is in terms of symmetry. For this reason, all forms are elongated and ascending. (Windows, columns, figures, etc.).

11. Conclusion

In response to the iconographic question and how the work is inspired by literary support and how similar or different is the description of the subject from the work of other artists with this particular subject? It should be noted that although the two painters have depicted a subject according to their interpretation of the biblical narratives, we see that the spirit of the time and the specific artistic traditions of that time, which include historical, religious and philosophical contexts, psychology and sociology and the like of that time, and Hegel has also described in detail about the spirit of the time (Zeit Geist), what a profound effect it has on the creation of the work of art and the form and content of the character returns its properties. The analysis of a work, then, includes nested and deep layers that go beyond the description of mere physical and formal characteristics and are placed in the context of its cultural layers. Therefore, as a research proposal, before studying and translating the history of arts in different languages, paying attention to the theories and methodology of its writing in order to prevent contradictions in the critique and analysis of works of art when using them in educational and research texts is important. Also, a comparative comparison of these two works of the same name with an approach and a comparison with the three stages of the principles of art criticism is one of the findings and innovations of this research, and it is suggested that comparative studies should be conducted to deepen the concepts and methodologies.

The Last Supper painting, which is 1- a historical narrative and countless painters have tried to describe and embody it, in the first division, has a content-oriented view of the history of art. The divisions of the content-oriented view of the history of art, in addition to historical events, include "2. Megalography (writing of great things, kings and nobles), which also includes the work of the Last

Supper in this second division." 3- Myth 4- Religion 5- Portrait 6- Inanimate nature 7- Landscape and 8- Falsehood and dung-painting. On the other hand, Panofsky's theory of iconography has three stages of critique, conformity and complete harmony and can lead to establish a proper critique of images. Stages of Scientific and Systematic Criticism Based on the book *Art Criticism*, by Terry Burt: 1- A description of the formal elements, structure, perspective, texture, and in general as what is perceived in the first place of the work without interpretation and it is based on the five senses of man. 2- The second stage includes interpretation and analysis, which will include questions about style, subject, relationship between subject and time, and sub-interpretation and content, which include thematic elements and reasons for interpretation and provide evidence to prove the analysis and interpretation. And in the third stage, or evaluation and judgment, it asks such questions and answers about them and in accordance with them.

Was the work able to describe its intention effectively? Comparison with examples of both style and period. The appropriateness of the subject with the medium and the appropriateness of the technique for this work. To what extent has the elements used in the work been successful in expressing meaning and content? What is the expression of the work? What cultural symbols are used in it? Is the content of the work clear and straightforward? Are there many meanings and interpretations (white reading) of it? How could an artist perform this theme better? Can we provide evidence for our own assessment of ambiguity and metaphor? In order to propose the research, based on the inference from the evidence and documents, it was found out how a methodical theory can be a good guide in the correct and principled critique of the work of art and in contrast to sentimentality in the current academic critique of our art community. And to relieve the confusion he suffers from, and to avoid unnecessary grudges and intentions, or, conversely, unnecessary praise, which is far removed from the character of academic criticism (Table 1).

Table 1. Iconographic model of iconographic theory and analysis (mapping), Source: Author

First stage: Elementary, natural and subject matter, A- Real B- Expressive (narrator) Forming the world of artistic motifs	Pre-iconography (pre-iconography) Description and pseudo * Fermi analysis
Second stage: The second or most common theme in the world of images, stories and allegories	Iconography Photographic analysis in the meaning of world narrative
Third stage: The inner meaning or content that makes up the world of symbolic and symbolic values Subject (related) Interpretation (meaning)	Iconography Iconographic meaning in a deeper sense Combination of graphic or iconographic)) Interpretive action

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