



Istituto Veneto
di Scienze Lettere
ed Arti

TINTORETTO 2019

30 settembre, 1 ottobre, 2 ottobre 2019
Istituto Veneto di Scienze, Lettere ed Arti

Erasmus Weddigen, Storico dell'arte
Ecce Homicida

Abstract

The essay examines the figure of Judas in the Last Supper paintings of San Marcuola, San Trovaso, San Polo and the Scuola grande di San Rocco with appendices to the Ultima Cena in St. François in Paris and in San Giorgio Maggiore as well as the Lavanda dei Piedi in Madrid and London, where the interest of criticism for Ischarioth is usually faded down. While in San Marcuola a traditional, almost Byzantine spirit can be seen, the drama in San Trovaso is completely set around the traitor and his emotions in the middle foreground. In San Polo, an original Judas receives the wine of the eucharist, but the heretic wine glass is exchanged for a morsel of bread and Judas put into the coat of an alms-giving disciple to do justice to the verdict of the Tridentinum. The Ultima Cena of the Scuola di San Rocco presents a half-hidden Judas in the pose of an attentive spectator of the distribution of the Host, while the Lavanda of the Prado lets him improperly go down to the floor in order to strip off his trousers. In London the Lavanda from San Trovaso shoves him to the right side, his look turned away. In San Giorgio, Domenico Tintoretto returns to the classical villain with quarrelsome gestures. Jacomo's treatment of Judas undergoes a psychological change which must be interpreted. It is perhaps not absurd to see in Jacomo's Judas a figure stimulating for self-analysis that exceptionally delighted his restless spirit."