

Astrotheology in The Last Supper by Leonard da Vinci



Leonardo da Vinci's sublime fresco, *The Last Supper*, showing the moment when Christ has accused Judas of betrayal, is actually a star code. The stances of Christ and the disciples model the twelve constellations of the zodiac, the star path of the sun. Leonardo used the stars as his template for the painting.



The lines added here show the shapes of the twelve zodiac constellations in order. Using Leonardo's mirror code, the twelve apostles are modelled from Aries at the right to Pisces at the left. The zodiac constellations map exactly to the postures of the apostles, and of Christ, who is modelled on Pisces, the star position of the Sun at the spring equinox over the Christian Era. The use of Christ for Pisces and the reverse order of the twelve indicate that Leonardo used his painting to depict the actual terrestrial structure of time seen in the precession of the equinox. Examining the star map in detail, we obtain the following results moving from right to left in the painting, with coloured text for ease of comparison.

Spring Stars

1. Aries (Simon), with hands in the shape of the three stars of the Ram
2. Taurus the Bull (Thaddeus), with right hand in a V in the shape of the Hyades, the Bull's Head, and left hand with fingers in a circle mapping the Pleiades, the Bull's Shoulder.
3. Gemini (Matthew) holds out his two arms in parallel, just as the twins Castor and Pollux stand at the end of two parallel lines of stars.

Summer stars

4. Cancer (Philip) with devoted hands to heart, forming the same Y shape as its star group.
5. Leo (James) has his left hand curled in the familiar mane of the lion's stars with the bright star Regulus at the point of his wrist, and right hand modelled on the lion's tail.
6. The hand of Virgo (Thomas) points to the sky, forming the Virgin Mary shape of the star group, and calling us to look up to the heavens.

Jesus Christ as Age of Pisces

7. In the middle, Jesus Christ is modelled on the two fishes roped together seen in the stars of Pisces. His head is in the position of the star Alpha Pisces, the knot. His arms map the two lines of stars joined at the knot, forming ropes extending to the two fish seen in his hands. Christ's right hand forms the cirlet, the ring of stars where the equinox now stands,

while his left hand is the other fish. The reason why Leonardo would have used Pisces to depict Christ is that since 21 AD the Sun has begun the natural year at the spring equinox in this constellation, so Christ as Pisces symbolises the Sun in the Christian Age of Pisces.

Autumn Stars

8. Libra (John), the Beloved Disciple, also viewed as Mary Magdalene, has arms and hands forming the traditional weighing scale shape of its constellation.

9. Scorpio (Peter) conceals his sword in the position marked in the sky as the sting of the scorpion, with his arms and head curving to form the scorpion's body and claws.

10. Sagittarius (Judas) clutching his bag of thirty pieces of silver. Judas exactly models the dense star field seen in this constellation of the Archer where the zodiac crosses the Milky Way. The head of Judas is in front of the heart of Peter.

Winter Stars

11. Capricorn (Andrew), with head and hands in the triangle shape of the sea-goat

12. Aquarius (James) with arm draped across Capricorn using the matching star group of the Water Bearer as template

13. Pisces (Bartholemew), the same star shape as Christ, but with the knot of Pisces an actual knot of his robe above his shoulder, hands forming one round fish, the circlet, and another fish as an extended line from the rope, just like its star group.

This embedded astronomy reflects the natural scientific philosophy of Leonardo da Vinci, who was renowned as a keenly observant and accurate depicter of nature. Leonardo has used The Last Supper to show the secret story of the Gospels, that Jesus Christ is a mythological earthly reflection of a perceived heavenly reality. The heavenly reality mapped in The Last Supper is the visible path of the sun through the stars, depicting the ancient Gnostic tradition mentioned by Clement of Alexandria that the twelve are allegory for the zodiac.

Leonardo's Notebooks help explain his motives. He says the microcosm is a reflection of the macrocosm, for example comparing the human body to the earth. In The Last Supper, Leonardo has compared the ideal human, Jesus Christ, to the observable star path of the sun, on earth as in heaven, as the Lord's Prayer puts it.

In view of the charges of heresy levelled against comparisons between Jesus Christ and the Sun, it is not surprising that Leonardo did not make this esoteric source public. What is surprising is that this pattern, the real Da Vinci Code, has been sitting in front of people for five hundred years but we have been unable to see it.

The deep message of this finding is that a hidden natural astral religion courses through human life. The Last Supper sees the true connection between humanity and the cosmos.

Robert Tulip