MASACCIO

FRESCOES IN FLORENCE

PUBLISHED BY THE NEW YORK GRAPHIC SOCIETY
BY ARRANGEMENT WITH UNESCO


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K.K.Venugopal

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INTRODUCTION
PHILIP HENDY

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For almost a century, throughout that prolific moment when Florence was the teacher of all Italy and Italy the school of the world, the Brancacci Chapel was the school-room of the Florentine artists. Vasari in his " Lives of the most eminent Painters, Sculptors and Architects " gives a long list of painters and sculptors " who have become excellent and illustrious by studying their art in this chapel". This roll includes not only every good Florentine painter of the *quattrocento,* the early Renaissance, of which Masaccio was a founder, but many of the historian's own generation, and among them Leonardo, Michelangelo and Raphael, del Sarto, Rosso and Pontormo. Most of these later men were Vasari's acquaintances, and he would hardly have dared to take their names in vain. The tendency of the High Renaissance in Florence and Rome, of which they were the leaders, was towards conceptions which were intellectual rather than visual and — as Florentine painting had tended to be throughout the century which had passed between Giotto and Masaccio — more stylistic than expressive. Their readiness therefore to express their debt to Masaccio was all the more striking. They were often inclined to soar away from the strong foundations which he had constructed out of the rock of form, inspired by his belief in man and

his interest in the relationship between form and light and colour. It was by the study of this relationship that he was able, like no other painter before him, to make man live again in painting.

It is appropriate enough that the study of Masaccio in the Brancacci Chapel should begin with Adam and Eve; and not with the suave idyllic Adam and Eve of *The Temptation,* painted there already by the much older Masolino — " dear little Thomas ", but with the tragic *Adam and Eve driven out of Paradise* (Plate I) by " bad Thomas ". Maso is short for Tomaso, the Christian name of both these men who were continuously associated in their work and have been so much confused to this day. While the termination *-ino* implies endearment, *-accio* implies the opposite, though Vasari carefully explains that with his hero it pointed to no fault worse than indifference to his own interests. If these contrasting nicknames had anything to do with the art of the two men, they were intended to distinguish between the traditional and the untraditional, between the elder's gentle compromise with the graceful decorative style of the Gothic tradition and the refusal of the younger ever to smooth off, for the sake of suavity, any of the strength of his forms or of the force of his expression.

So in this picture we are given no glimpse of the paradise inside the gate. Adam and Eve carry away with them no trace of the ease and sweetness that have been theirs until this moment: only their new load of suffering and shame. Alone in the world, they keep up no appearances, their gestures expressing the basic reactions of their sex: Adam fending the terrible idea from his mind by covering his eyes, Eve overwhelmed by the facts and striving to cover her body. They are much more than pathetic, these two, they are starkly tragic; for they are not two mere persons but the ancestors of mankind, with the fate of toiling only to return to dust. And the Angel is an Angel alike in his detachment and in his power, the sweep of his arms covering them both and showing that there is no return.

The sky in which the Angel hovers is now almost lost to us, for it has been largely repainted and the repaint has become dark and opaque. Throughout the series there have been much touching up and some filling of gaps, and all the scenes have been overlaid at a much later date with a surface-coating once transparent but gone brown and semi-opaque with time. Fortunately, the photographic plates have been able to record more of the original colour and form than is visible now in the Chapel to the eye; but all these scenes must be conceived in still brighter colours, in a much clearer tonality. A key to the original colour is to be found in the single fresco by Masaccio which has been cleaned of recent years, *The Trinity with the Virgin and St. John* in S. Maria Novella (Plate XXIX) as well as in the fragment of fresco in the Brancacci Chapel itself (Plate XVII) which came to be protected by part of a much later altar-

piece from the fire of 1771 and from the treatment which the frescoes subsequently received in an attempt to revive them. From these one can see that he painted in colour which was exceptionally intense even at a time when all painters used pure colour and clean tone.

This is not to say that the original colour effect of the Brancacci frescoes should be imagined as similar, for instance, to that of Piero della Francesca's later cycle at Arezzo, which, though somewhat damaged and usually dusty, is not discoloured in this way. In many of Piero's pictures, as in Fra Angelico's panels, there is a predominance of blue which, with the cool bright tone of the shadow, suggests the diffused brillance of high noon. In the Brancacci frescoes, where light is used consistently for the first time in Italian painting, each shadow falls as if the light in the painted scene were coming through the window of the Chapel itself. This gives, as well as comfort to the eye of the spectator, the maximum relief to the forms and a dramatic unity between form and form and between the different scenes of the series. Since the window is comparatively low, the light in the pictures is necessarily the light of the declining sun, throwing deep shadow and probably from the first distinctly warm in colour. Vasari, who saw these pictures much as they were painted, wrote of Masaccio's colour in general: "he imparted softness and harmony to his paintings, and was careful to have the flesh-tints of the heads and other nude parts in harmony with the colours of the draperies...".

In what is probably the earlier of the two great Brancacci scenes, *The Tribute Money* (Plate III), the colours of the draperies are unusually warm. Christ's mantle is blue (now covered, it seems, with darkened repaint); but the blue is reserved almost exclusively for him in order to insure his dominance. Only St. Peter, the second in importance, has any quantity of this once cool colour, and with him it is a foil to the mass of his orange mantle. The majestic group of the disciples is clad mostly in orange and rose. Great colourists do not use exactly the same hue twice except for a definite purpose; and here (Plate III) in these two colours is a wonderful variety. Under their spurious coating they must also have great intensity, reacting upon each other with a vehemence which might well, if it were uncovered, prove distateful to a generation with little of the appetite for colour which had characterised the Middle Ages and was still strong in the early Renaissance.

The Tribute Money freely transcribes into pictorial terms of even greater simplicity the pregnant story told so succintly in the last four verses of Matthew XVII. In the centre, Christ, importuned for the toll by the collector at his left hand, emphasizes with his right his instruction to Peter to find a piece of money in the mouth of the first fish he shall draw out of the lake beyond. In an episode on either side Peter does his bidding: in the background to the left squatting at the edge of the water

(Plate IV), in the foreground to the right, outside the gate of Capernaum, handing the coin to the collector (Plate XI). A comparison with the Bible story illustrates the different potentialities of writing and painting. Narrative in pictures is almost bound to depend for intelligibility upon some degree of foreknowledge. Masaccio therefore devotes the minimum of space and ingenuity to what is better described in words and concentrates his greatest powers upon the visualisation of the central group. With this he convinces us at a glance of the story's significance: the spiritual grandeur of this dedicated body of men set in relief by the mundane triviality which has sought to impinge upon it.

The wide design of this scene in three episodes is made coherent primarily by the sheer weight and compactness of the central group, almost static but at once galvanised and bound together by the rhythmical movement of the arms of the three protagonists across its front. Moreover Christ dominates the triple scene not only by the colour of his drapery and the central position but by the tendency of the great diagonals, the ruled lines at the base of the buildings and the vaguer contours of the nearest mountain or of Peter's extended right arm, to meet and cross round his tranquil authoritative head. These diagonals draw the whole design together, and at the same time impose upon it an emphatically three dimensional quality.

Vasari tells us that in *The Annunciation*, an altarpiece painted by Masaccio for S. Niccoló in Florence, there were "a house and many columns, admirably painted in perspective" and how "the whole is so managed that the colonnade gradually recedes from view in a manner which proves Masaccio's knowledge of perspective". That picture has disappeared; but in the painting of these buildings on the edge of Capernaum he shows something of the same perspective science. The perspective is not right in detail, but it is enough to give both coherence and the third dimension to the design.

The buildings here, however, occupy but a limited space in a scene which is Masaccio's only surviving landscape. In this he was by no means the first to depart from the rock-and-tree symbols which had satisfied the Byzantines and had not been greatly modified by Giotto. Indeed before the middle of the previous century painters in neighbouring Siena had reproduced in enchanting detail the appearance of the Tuscan countryside. There is nothing new therefore in the naturalism of this landscape; unless it is that it corresponds so well with the broad topography of ancient Capernaum and the Lake of Tiberias, with its great mountains seeming to rise straight out of the water, that Masaccio would seem to have made inquiry of some pilgrim returned from the Holy Land. More significant than this is the strength of these natural forms. They are nature stripped of all but her elements and enclosing the figures as if they were part of the same sculptured and tangible unity.

Vasari rightly lays stress upon Masaccio's " extreme rectitude of judgment " in perceiving " that all figures not sufficiently foreshortened to appear standing firmly on the place where they are placed, but reared up on the points of their feet, must needs be deprived of all grace and excellence in the most important essentials ". He was in fact the first painter to create such a deep landscape, in construction from front to back, in which figures on different planes move freely and stand firmly with their full weight upon the ground: a landscape so convincing that we feel we could launch ourselves into the foreground and walk into the distance. Over the mountains there is only a glimpse of the sky, but, when the blue there was still blue, it must have done much more than echo the colour of Christ's mantle. With its natural cloud forms it must have completed the illusion of light and colour which is essential to the illusion of form.

So this rocky scene is neither mere illustration nor mere background; it may be called the ancestor of the landscapes of Rubens and Cuyp, of Claude and Turner and Cézanne. But is was not, like them, created for its own sake. Masaccio mastered the problem of re-creating the country round Capernaum in order that Christ and his disciples might walk the earth again. He forged this powerful means of expression for the sake of his ardent belief in the significance of man. As one looks at this scene, one realises that man has re-attained for the first time since Antiquity a stature that he once regarded as his by right. The claim must have been made consciously, for more than one of these Disciples is reminiscent of classical sculpture in the type of the features as well as in the proportions of the figure.

Though at first glance the scene is now dim and flat, still it retains for all to see the things which Masaccio probably most wanted to express, the things which certainly have most made everyone marvel since the fresco was first uncovered: not only the grandeur but the individuality of all these persons whom he has conjured up, the power of each of their quite different characters. Giotto nearly a century ago has endowed humanity with an almost equal majesty, making man noble by the dignity of sheer bulk, directness of action, unmistakeable relevance of gesture. To these Masaccio has restored a poetry of the spirit which the somewhat prosaic Giotto was almost without, adding a new degree of personality, an impression of thought and emotion which makes action and gesture no longer of first importance.

These could be achieved only by proportionately subtler modelling. The incomparable energy and grandeur, for instance, of the St. Peter's head (Plate VI) in *The Tribute Money* are made living and tender not only by the power of the bone structure and the dramatic white of the eye but by the suggestion of surface-tissues so supple that they seem to reveal the various pressures of the substances immediately beneath the skin. This is Peter prematurely white but in the full vigour of his discipleship. In the

aged Apostle of *St. Peter distributing the goods of the community* (Plate XII) the very tissues have changed and the substances shrunk to produce that wonderful study of old age, so remarkably like the late self-portraits of Titian. Such subtlety of modelling is achieved only by subtlety of observation, which calls for a keen eye for contours but for an even keener eye for the impalpables of light and shade. With his genius for characterisation Masaccio uses these to paint portraits of a depth and completeness which were to be attained by no other painter in Florence. Only those who sat to Jan van Eyck in the Netherlands, to a Venetian or to Velázquez seem to have been such complete men. Perhaps only those who sat to Rembrandt had their souls so drawn out of their bodies by the light as had that heavily gowned figure on the right of the central group in *The Tribute Money* (Plates III, X) or the two men clad like Masaccio's contemporaries to the left of the almost ruined scene with *St. Peter baptising the Neophytes* (Plates XVI, XVII). Every one of his *dramatis personae* has a burning spiritual power, even if it is only to suffer and to hope as with those sad bits of human flotsam in the foreground of *St. Peter curing the sick by his shadow* (Plate XIX). These show the range and intensity of his interest in man.

The later of the two great frescoes, wich comprises two scenes: *St. Peter raising the son of Theophilus* (Details: Plates XXII, XXIII, XXIV), an episode from the "Golden Legend", and *The enthroned St. Peter venerated by the Faithful* (Details: Plates XXV, XXVI, XXVII, XXVIII) is a more concise example of the Renaissance idea of a picture than the great scene above it. This is partly because is is better preserved, or less obscured, partly because of the very limitations which Masaccio himself probably has imposed upon the composition. Here is no infinity of nature. Even the sky is only a translucent foil to the bulk of the shrub-pots and the dark masses of the cypress trees; and the scene below is closely bounded by walls. The idea that a picture is a hollow cube, the inside of a box of which one side, the surface on which the scene is painted, has become invisible, was the basis of many of the fresco compositions of the century before. Indeed Giotto had come near to bringing the western conception of space to its logical conclusion. But Masaccio was probably the first painter to construct space with a single vanishing point and to relate his figures within it correctly. Yet the space seems to have been created not for its own sake but in order to trap the light of the sun; and it seems to be the light which reveals to us the unique spirit of each one of this body of men.

One cannot, however, confidently make many deductions from this picture, at least until some cleaning has been done. None of the figures has quite the nobility of those in *The Tribute Money* and many are wholly by Filippino Lippi, who finished the fresco many years after Masaccio had abandoned it and gone to Rome. There but a few months of life remained to him, and nothing seems to have survived of whatever he may have done.

The darkness descended upon Masaccio at an age when some of the greatest painters — Titian of Rubens, for instance — seem to have made scarcely any mark. Yet the paintings of the Brancacci Chapel may be said to represent more than any others the foundation of all great painting in Europe for nearly five centuries.

This is not to say that without Masaccio the painting of the Renaissance would necessarily have been very different, or that he himself was not the inheritor of a great tradition. As our knowledge and understanding of the past continually expand in time and place, it becomes ever clearer that no artist is "divine", that each comes borne along on a wide stream of aspiration which has no discoverable source.

The great Italian tradition which had arisen beside the Byzantine and had come to surpass it in vigour and variety had had several points of sublimity long before Masaccio came upon the scene. Such a point was reached already by Cimabue, whom Vasari recognised as the great thirteenth century progenitor of the Florentine school. Vasari, however, contributed much to the belief which was to be still strong throughout the nineteenth century that there was continuous progress in art and that its secret lay in perfecting the illusion of form and space. The modern generations subjected to forcible demonstrations that progress in one direction is apt to come at the expense of retrogression in another, have learned also to see once more the utmost beauty in many forms of art long abandoned for the sake of others which have fallen out of favour in their turn. To our modern historical eye all these have come to be seen as different rather than as better or as worse. For sublime poetry of feeling expressed on the heroic scale with maximum intensity of form and colour it is surely hard to find the equal of Cimabue's great panel paintings in the Louvre and the Uffizi Gallery.

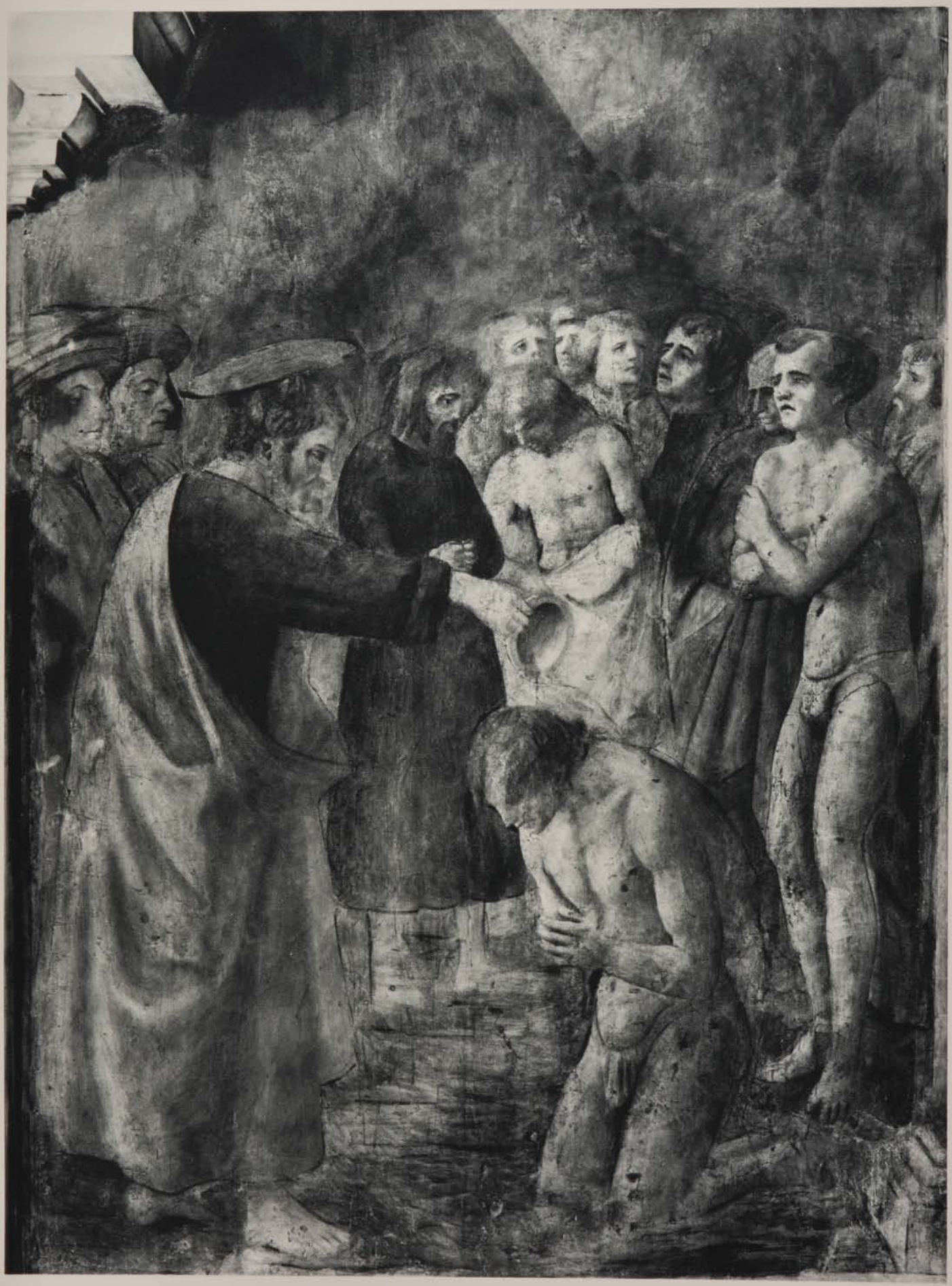
There must be few today who, standing in the Uffizi, feel able to subscribe to Mr. Berenson's confident assurance, expressed originally in 1896 but since then so many times repeated, of the superiority of Giotto's weighty prose. It is in accordance, however, with the judgment of the intervening centuries that in the Upper Church at Assisi Cimabue's majestic scheme of decoration and the Apocalyptic visions framed in it were allowed almost to perish, while Giotto's narratives of the Franciscan legend there and his more complex series of scenes at Padua have survived as the origin of modern painting. Narrative demands realism, and the comparative realism of Giotto's stories undermined the lofty power of hieratic conception which Cimabue had inherited from the Byzantines. In advance of his time, Giotto began to usher in the Renaissance. He left his Florentine successors throughout the fourteenth century confused between their admiration for his realistic humanism and their hereditary inclination toward more abstract conception and more decorative design. It was this confusion which enabled Masaccio in so few years to capture the Italian tradition and remodel it with such thoroughness that for centuries there was to be no turning back.

Its evolution, however, might have been much the same without him. In many parts of Europe men's eyes were opening upon the world after their long sleep in the arms of the medieval Church. The artists were emerging from their workshops to look at nature as they had not done since Antiquity. In the North nature had already been reconstructed pictorially in three dimensions by Robert Campin and Jan van Eyck, studying the incidence of light upon form. In Florence the mathematics of perspective had been mastered by the architect Brunelleschi, and the potentialities of this perspective for widening the field of coherent design in relief-sculpture were beginning to be realised by Donatello. " Art " and " science " were not in those days the separate fields of specialists, and in that most creative of centuries the Italians were best equipped of all to master nature with their intellect. In their noble tradition of monumental painting these forces were bound to join together sooner or later, as they did in fact outside Florence soon after Masaccio's death in the painting of Piero della Francesca, of Giovanni Bellini and of Antonello da Messina.

Each of these three men undoubtedly had the opportunity to stand before panels painted by the great men of the Netherlands. Masaccio perhaps never. He seems to have been as original as Van Eyck or Brunelleschi and to have combined the qualities of both; to have been in fact the first to make the painting of the Renaissance what it was in the hands of its greatest men: the complete expression of the age and its ideals, a balanced synthesis of observation, thought and emotion, such as painting has rarely been at any other time.

It was Masaccio, probably, who established the dominance of painting among the visual arts, and probably for the first time. The indispensable of all great artists is the sense of form, that mysterious power to make an image, however small, seem infinite in its three dimensions, more alive and purposeful than anything in nature, and yet predetermined and unchangeable. Until Masaccio began to paint, the sculptor's opportunities were not conspicuously less than those of the painter, and the great sculptors were at least equal in numbers to the great painters. Indeed on the eve of Masaccio's advent Masolino, the foremost Florentine painter, was much inferior in sense of form to the sculptor Lorenzo Ghiberti, in whose studio he probably worked for some time.

But, once Masaccio had achieved this power of convincing illusion in three dimensions, the painter who could rise to his height in the creation of form had no such physical boundaries as must always tie the sculptor. The painter has the power to fix for ever the distribution, the direction, the quantities of his light and shade. The management of these upon forms which seem already to have been created allow him to determine forever exactly how he wants his forms to be seen, and to relate one form to another in a space to which the only boundaries are those of his own powers of creation.



Masaccio's elder, Donatello, whose sense of form was in many ways more pictorial than his — that is to say it depended more upon delicacy of outline in some places, upon the play of light and shade and the suggestion of colour in others than upon massive strength in three dimensions — was to continue after his death to make sculptured reliefs with splendid perspectives, more correct than his, of architecture and landscape. Indeed throughout the Renaissance sculpture continued to be a significant form of expression which attracted one or two of the greatest artists. But, as long as the illusion of space was the great essential of art, painting was sure to be its dominant means of expression.

The fact therefore that many of the Florentine painters after Masaccio were also sculptors is proof not, as Mr. Berenson goes on to claim, that the Florentine artists were the greatest but rather that no Florentine after Masaccio was able to conceive the art of painting in terms so all-embracing as his. Had he lived and developed, had he learned perhaps to free his figures of some of their earth-bound gravity without diminishing their spiritual strength, Florentine painting of the middle and later part of the century might have been deeper and warmer in expression and less linear in its account of form. It might even have attained earlier to some such synthesis as is found in *The last Judgment* of Michelangelo, in which the sense of form of the great sculptor of the Renaissance is combined with the spatial organization of a Masaccio and the poetry of a Cimabue. Meanwhile, however, it was rather Piero della Francesca and the Venetians who developed his idea of painting. And through the Venetians it spread over Europe, to last until the twentieth century.

It cannot be entirely coincidence that the twentieth century, which has seen the collapse of Humanism, has seen also the collapse of Masaccio's idea of how a picture should be constructed. In our century, when spatial illusion is no longer a *sine qua non* and art has returned to a much greater degree of symbolism, sculpture has re-established itself on an equal footing. Yet still it is Masaccio's name which is most often on the lips of the most distinguished of living sculptors, because Masaccio's chosen medium, for all the significance of the choice, is transcended by his heroic sense of form.

PHILIP HENDY

Masolino, Masaccio and the Brancacci Chapel

1401, December 21. Tommaso di Giovanni — later to be called Masaccio — born at San Giovanni Valdarno, about 30 miles from Florence. His father, a notary, died very young, in 1406, and his mother quickly remarried.

1422, January 7. Masaccio is enrolled in the Guild of *Medici e Speziali*, Florence.

1424 Masaccio is enrolled in the Guild of St. Luke, Florence.

* * *

1424-5, probably. Masolino (*ca.* 1383 - *ca.* 1447) paints the vaulted ceiling and the lunettes on the walls of the Chapel of the Brancacci family in Santa Maria del Carmine, Florence, perhaps assisted by Masaccio. These paintings were destroyed in 1746. Masolino's extant work on the walls of the Chapel may also have been done by September 1425.

1425, September to 1427, July. Masolino in Hungary.

1426, February 19 to December 26. Masaccio at work on his elaborate altarpiece for the Church of the Carmine at Pisa, of which the main panel is now in the National Gallery, London, and other parts in Pisa, Naples and (formerly) Berlin. A payment made on account October 15th is accompanied by the threat of heavy penalties if other work is done before the altarpiece is finished.
Masaccio is living and working in Florence.

? 1427, earlier half. Masaccio's fresco *The Trinity with the Virgin and St. John* over an altar in Santa Maria Novella, Florence.

1427-8. Masaccio's frescoes in the Brancacci Chapel, Florence. The chief evidence for this date is that these are his most mature works.
The extant frescoes in the Brancacci Chapel by Masolino may date from the earlier part of this period.

1428, later half. Masaccio leaves the Brancacci frescoes unfinished and departs for Rome.

1428 Soon after, Masaccio dies in Rome, aged twenty-six.

1484 Filippino Lippi (*ca.* 1457 - 1504) completes the frescoes in the Brancacci Chapel.

* * *

1746-8. The Brancacci Chapel is remodelled. Masolino's ceiling and lunette paintings are destroyed, the window remodelled and a large altar installed to the detriment of the paintings on that wall by Masolino and Masaccio.

1771, January 28-9. S. Maria del Carmine is gutted by fire. The frescoes by Masolino and Masaccio are much damaged by this and the subsequent treatment.

In 1948, a portfolio containing twenty-eight colour plates of Masaccio's frescoes in the Brancacci Chapel of the Church of Santa Maria del Carmine, Florence, with an Introduction by Professor Mario Salmi, was published by Amilcare Pizzi, Milan, in collaboration with Unesco. This edition was exhausted less than a year after public ation and the present volume has been prepared in response to requests from teachers, students, libraries and members of the general public in various parts of the world.
Enlarged to include details of the fresco in the Church of Santa Maria Novella, Florence and additional details from the Brancacci Chapel together with an Introduction by Sir Philip Hendy, Director of the National Gallery, London, the present volume is published by the New York Graphic Society by arrangement with Unesco.
It has been prepared with the collaboration of the Italian National Commission for Unesco and its is desired to thank particularly Professor Mario Salmi, Professor of the History of Modern Art at the University of Rome, who, in addition to being responsible for the text in the French, Italian and Spanish editions, has collaborated so generously in the work, and Mr. Filippo Rossi, Director of Museums in Florence, who graciously granted facilities to the editors for the colour photographs to be taken at Santa Maria Novella and the Brancacci Chapel.
The reproductions, printing and binding were carried out by Amilcare Pizzi, S.p.A., Milan, Italy.
The volume has been designed and is jointly edited by Peter Bellew and Anton Schutz.

CONTENTS

Fresco in the Church of Santa Maria Novella

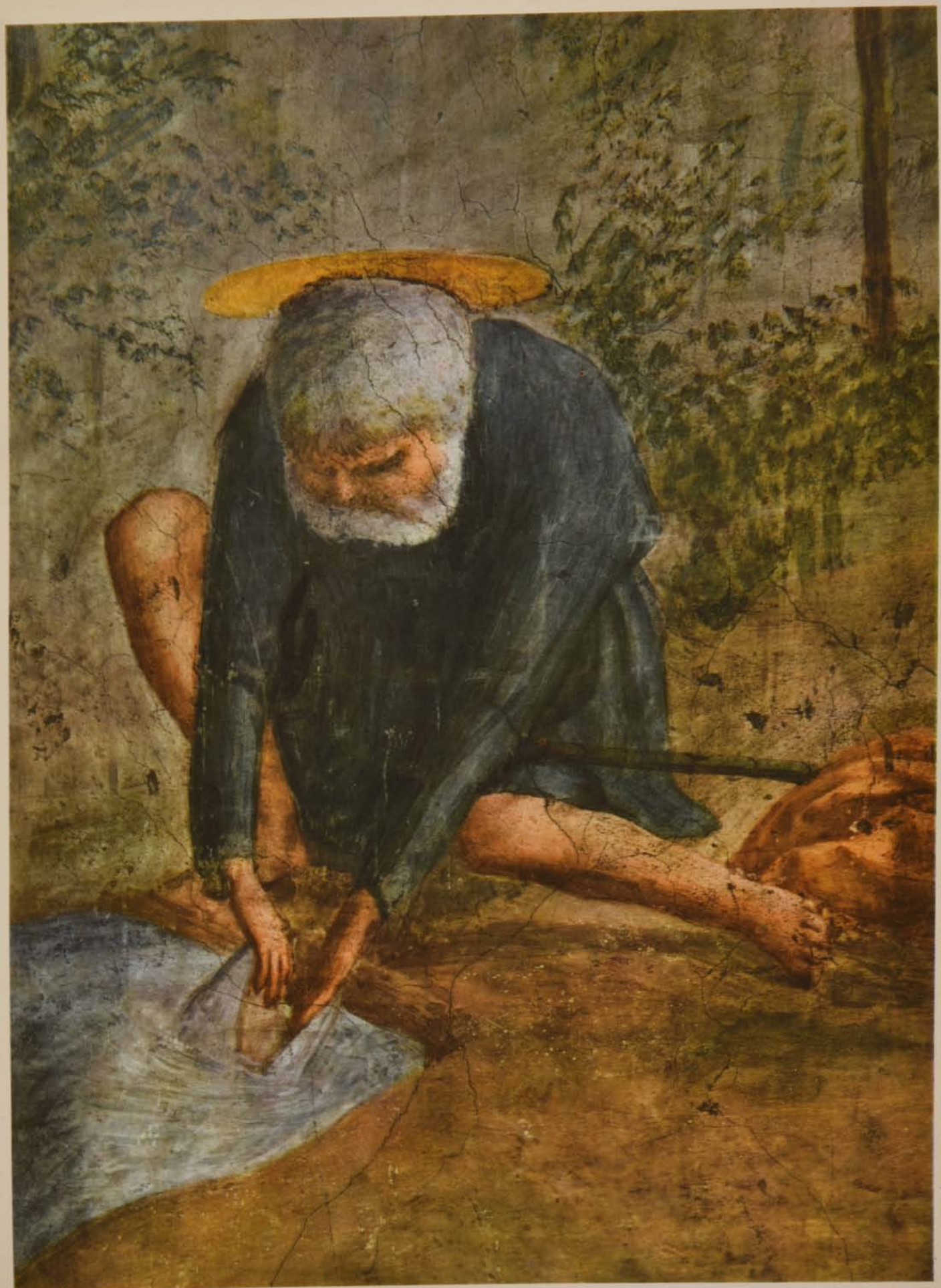
PLATES

PL. I - *Adam and Eve driven out of Paradise* (width 89 cm.). ▶

Pl. II - *Adam and Eve driven out of Paradise* (detail, width 60 cm.). ▶

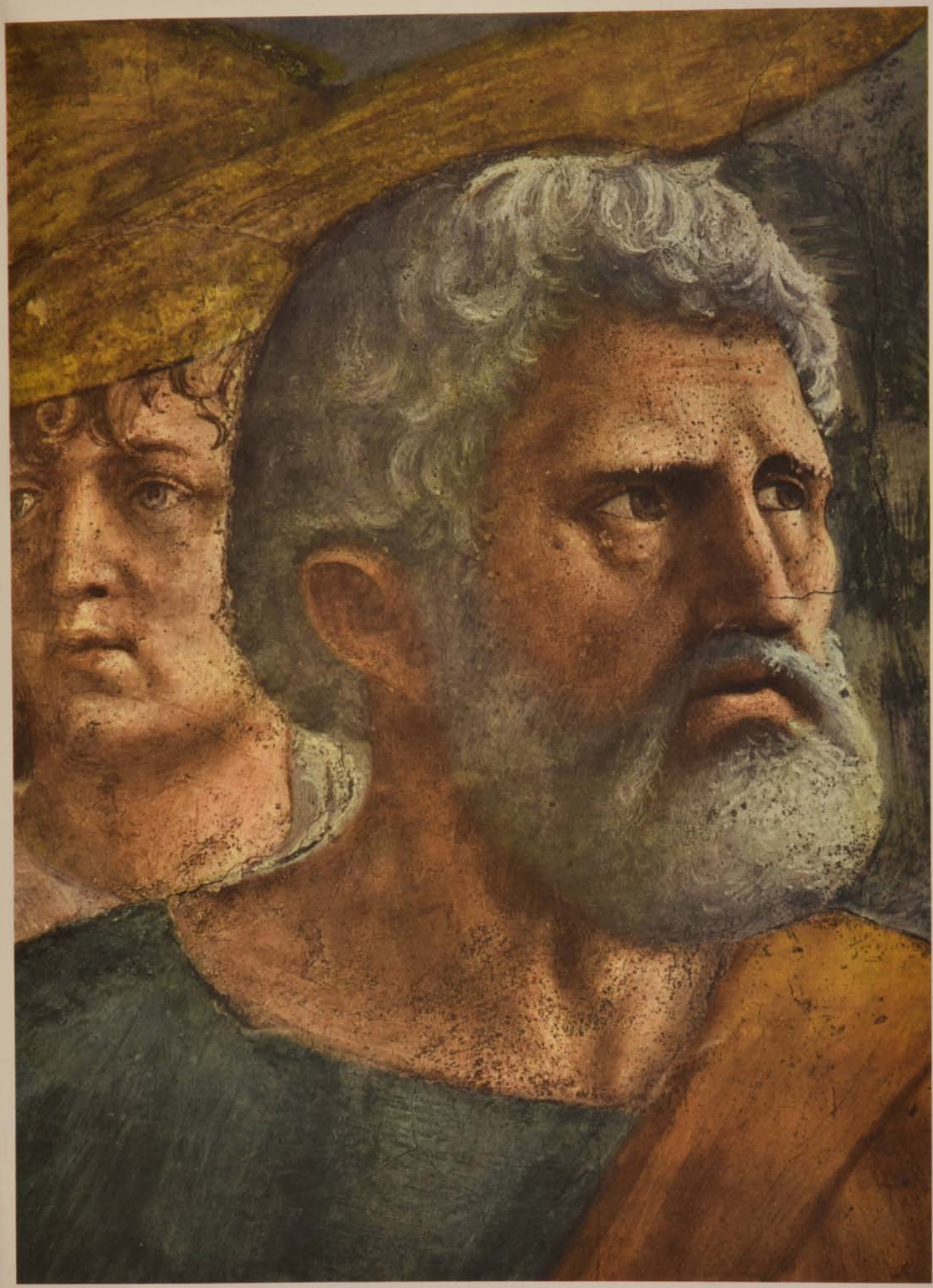
Pl. III - *The Tribute Money: Central Group - Christ, the Apostles and the Tax Collector* (width 266 cm.). ▶

Pl. IV - *The Tribute Money* (detail): *St. Peter extracting the Coin from the Fish's Mouth* (width 45 cm.). ▶



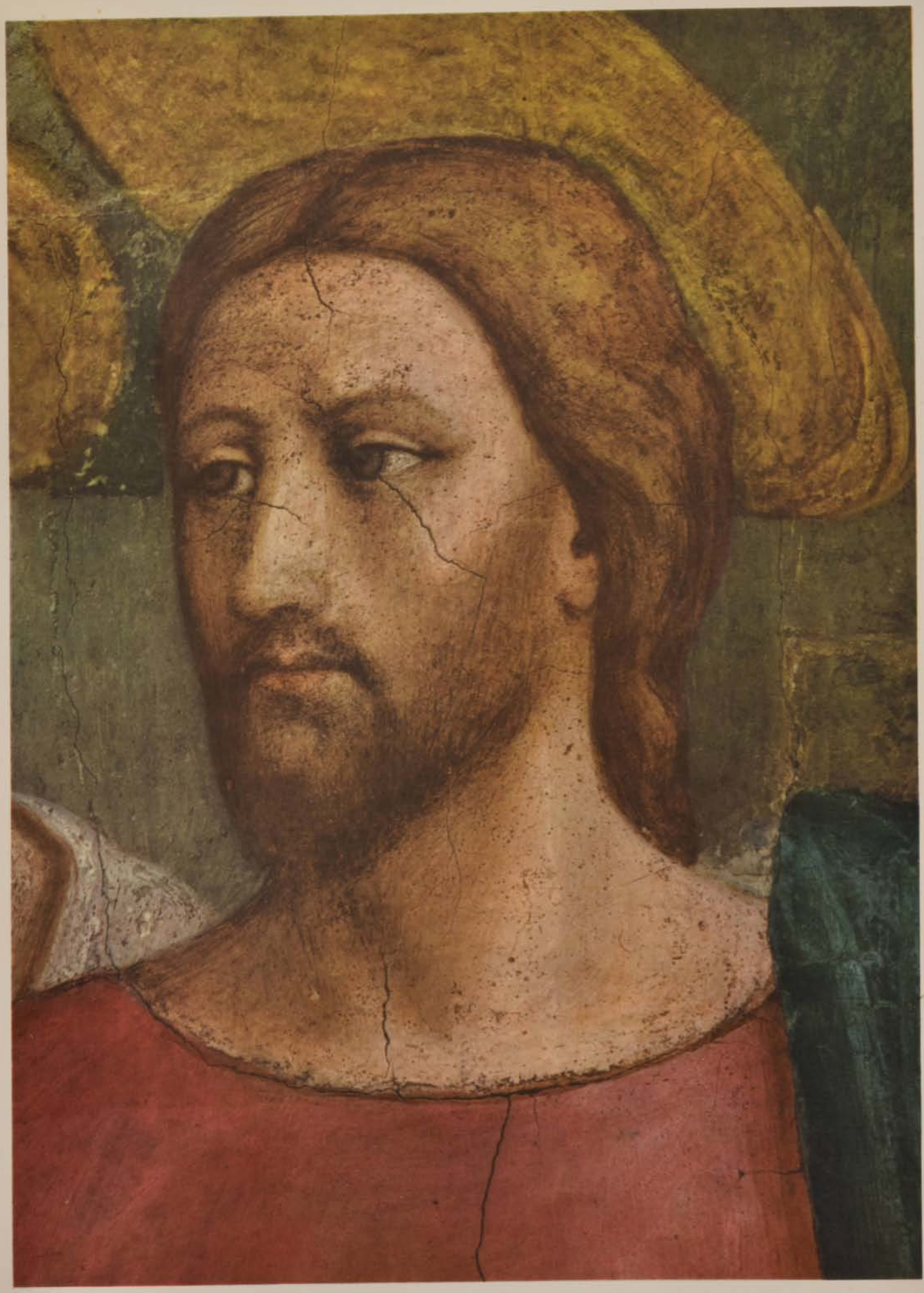
Pl. V - *The Tribute Money* (detail): *Heads of three Apostles* (width 39 cm.). ▶

Pl. VI - *The Tribute Money* (detail): *Head of St. Peter* (same size). ▶

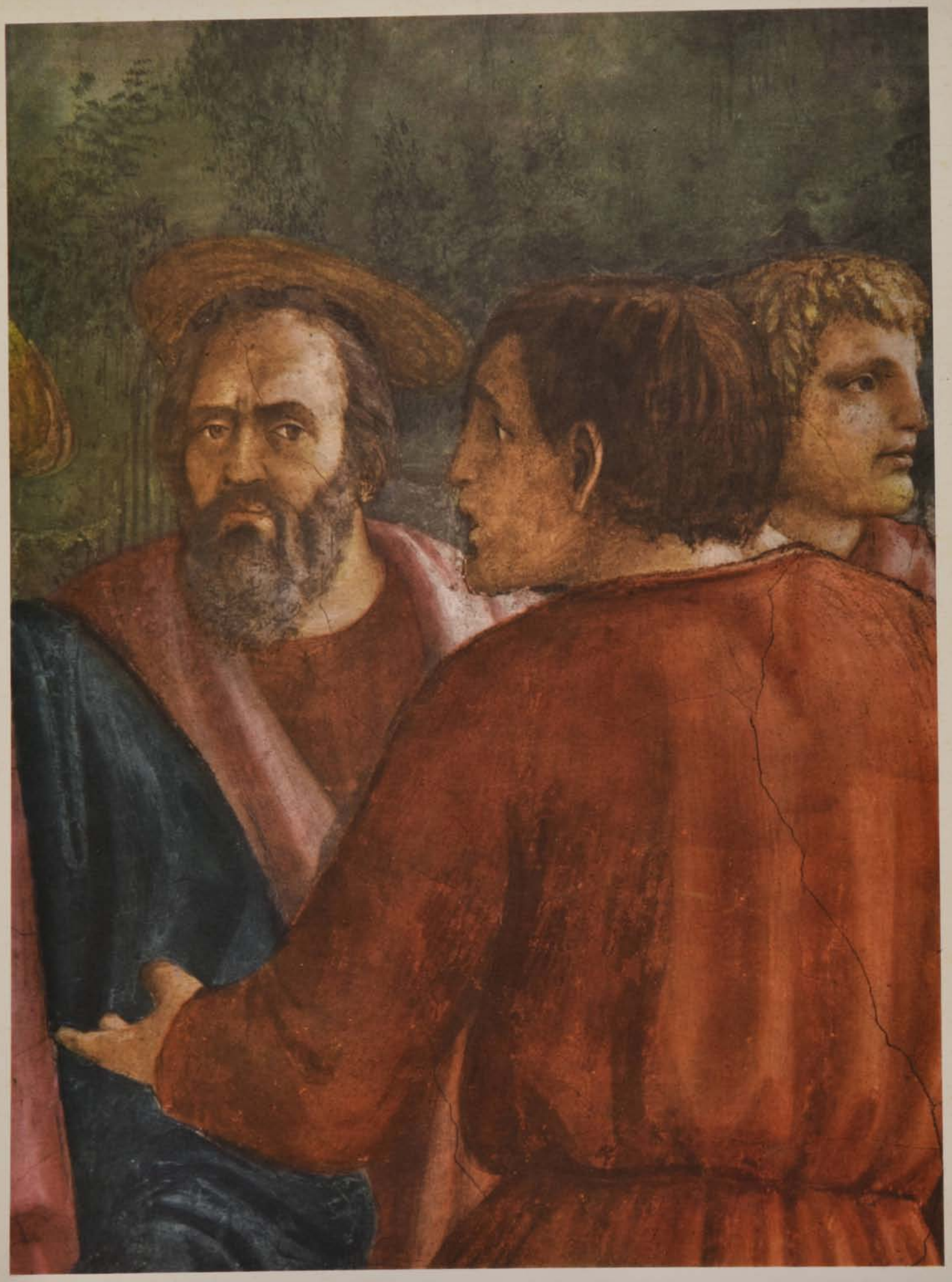


Pl. VII - *The Tribute Money* (detail): *Head of St. John* (same size). ▶

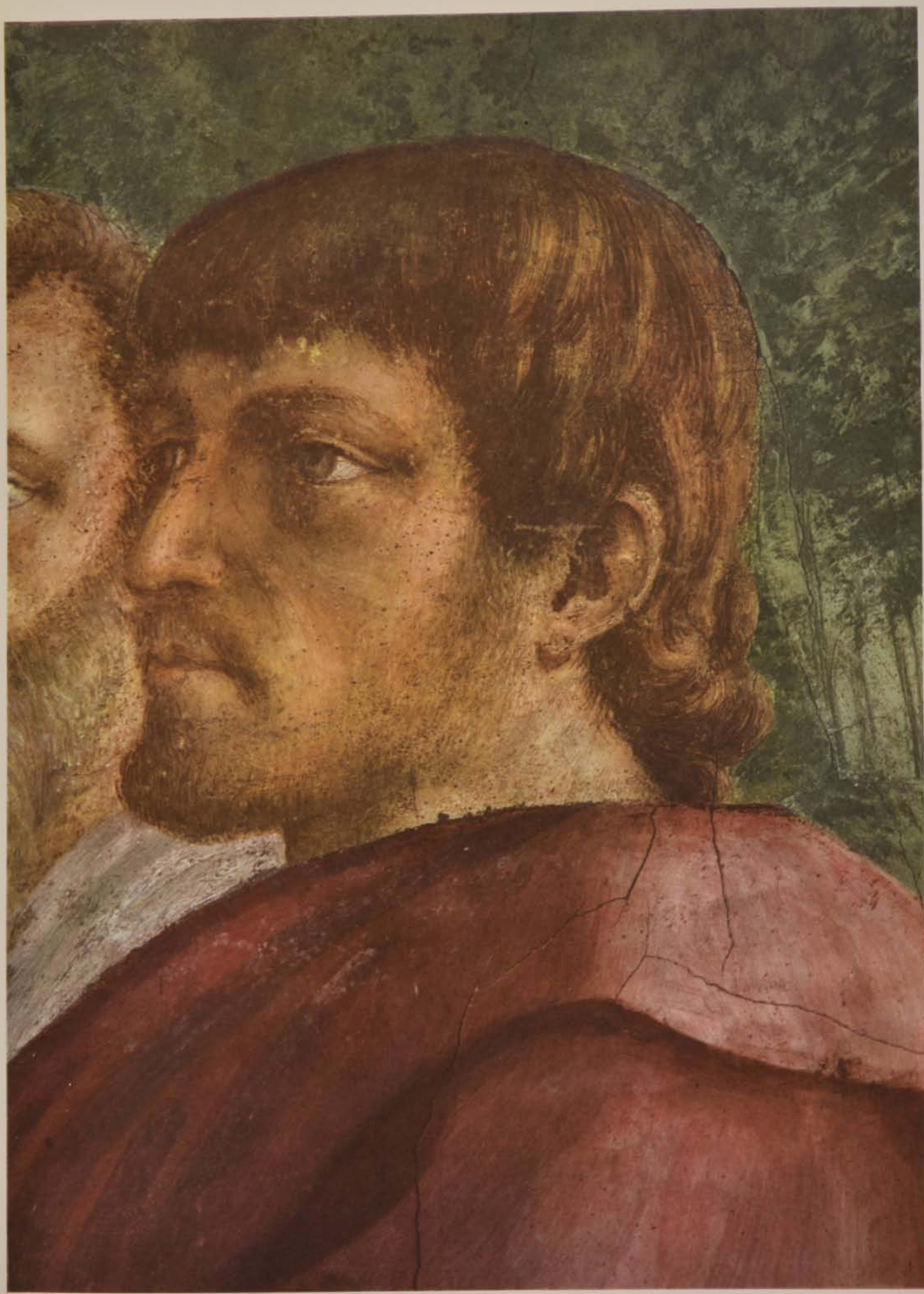
PL. VIII - *The Tribute Money* (detail): *Head of Jesus* (same size). ▶



Pl. IX - *The Tribute Money* (detail): *two Apostles and the Tax Collector* (width 53 cm.). ▶



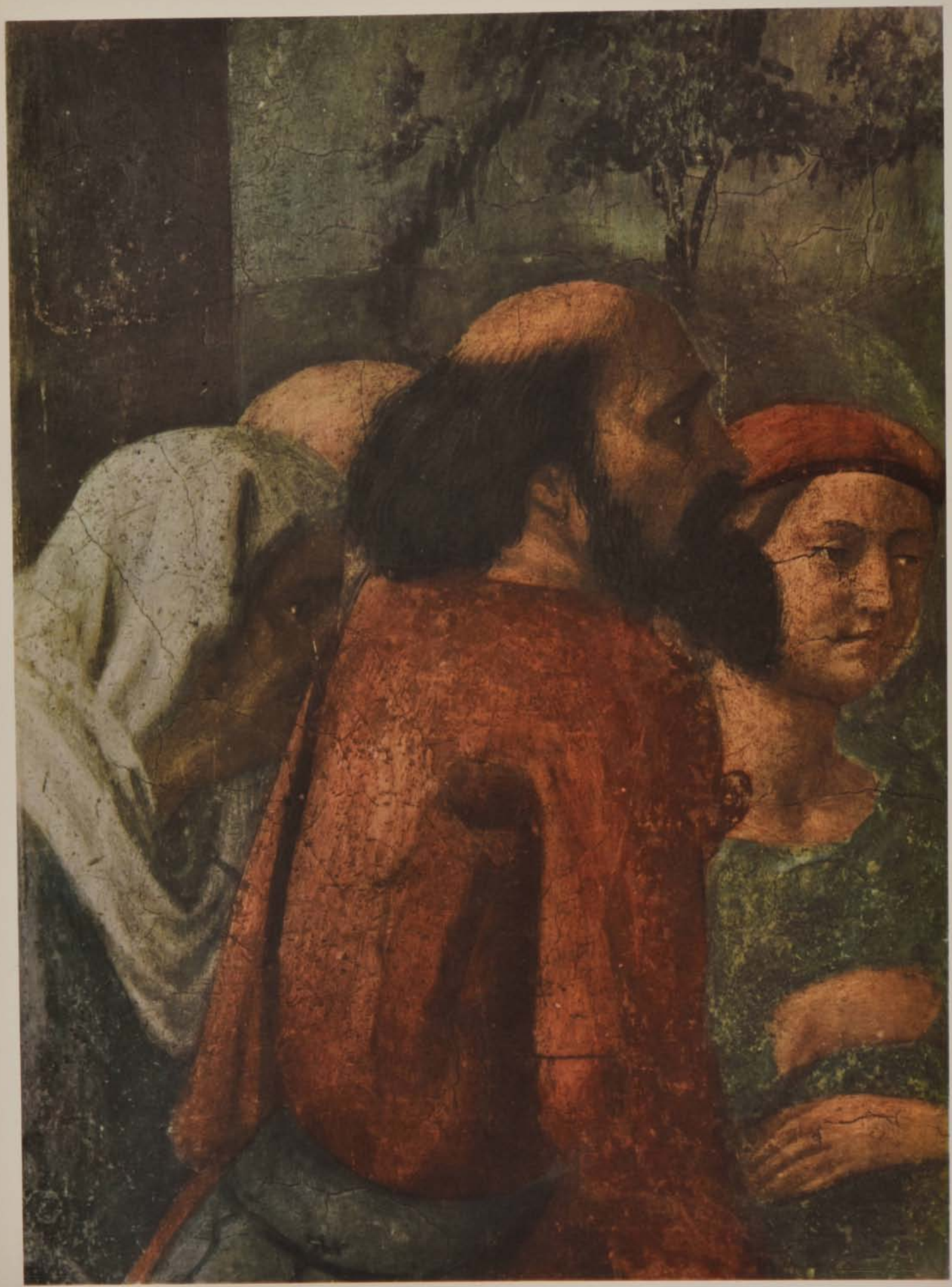
Pl. X - *The Tribute Money* (detail): *Head of an Apostle* (same size). ▶



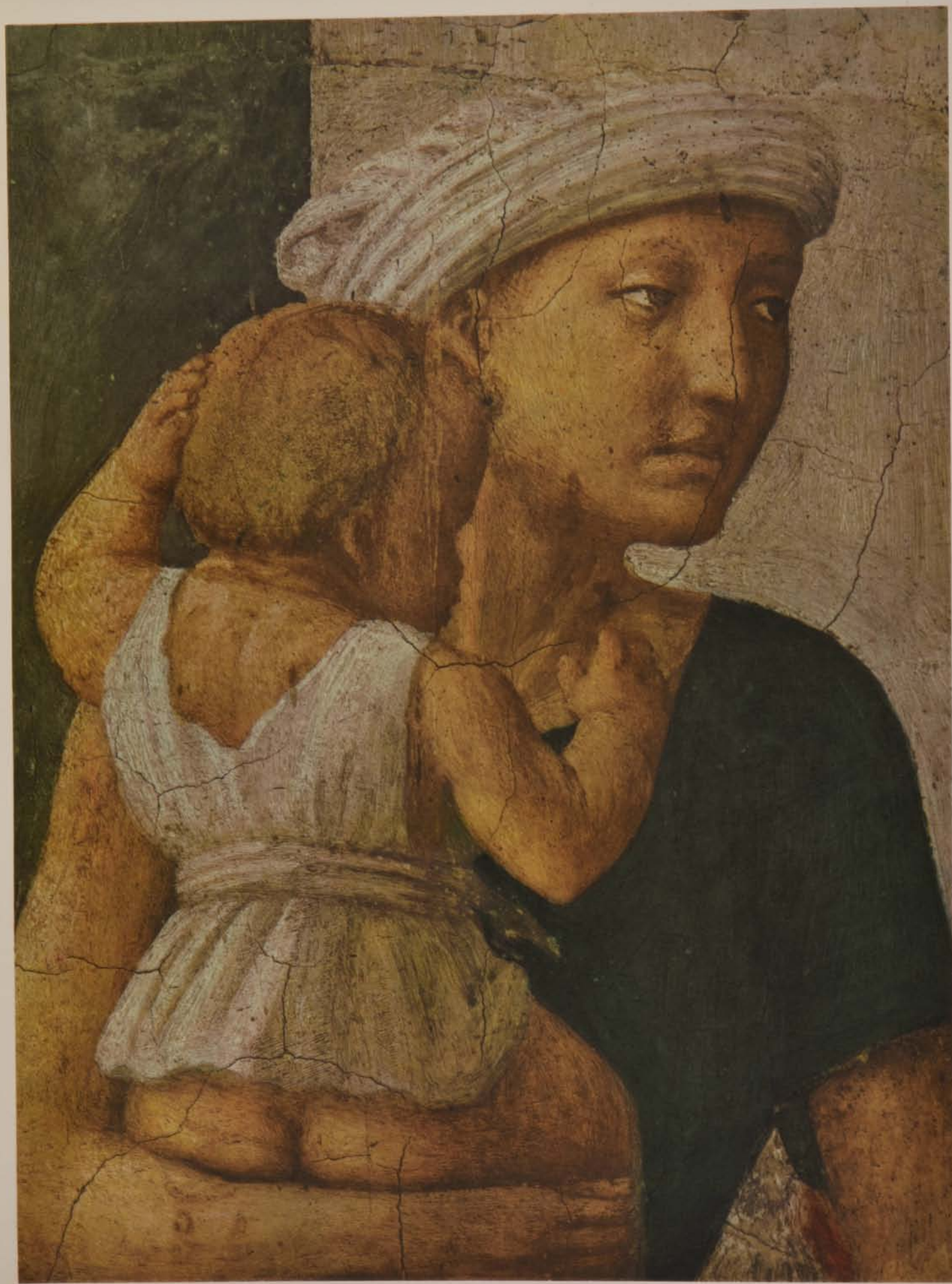
PL. XI - *The Tribute Money* (detail): *St. Peter handing the Coin to the Tax Collector* (width 158 cm.). ▶

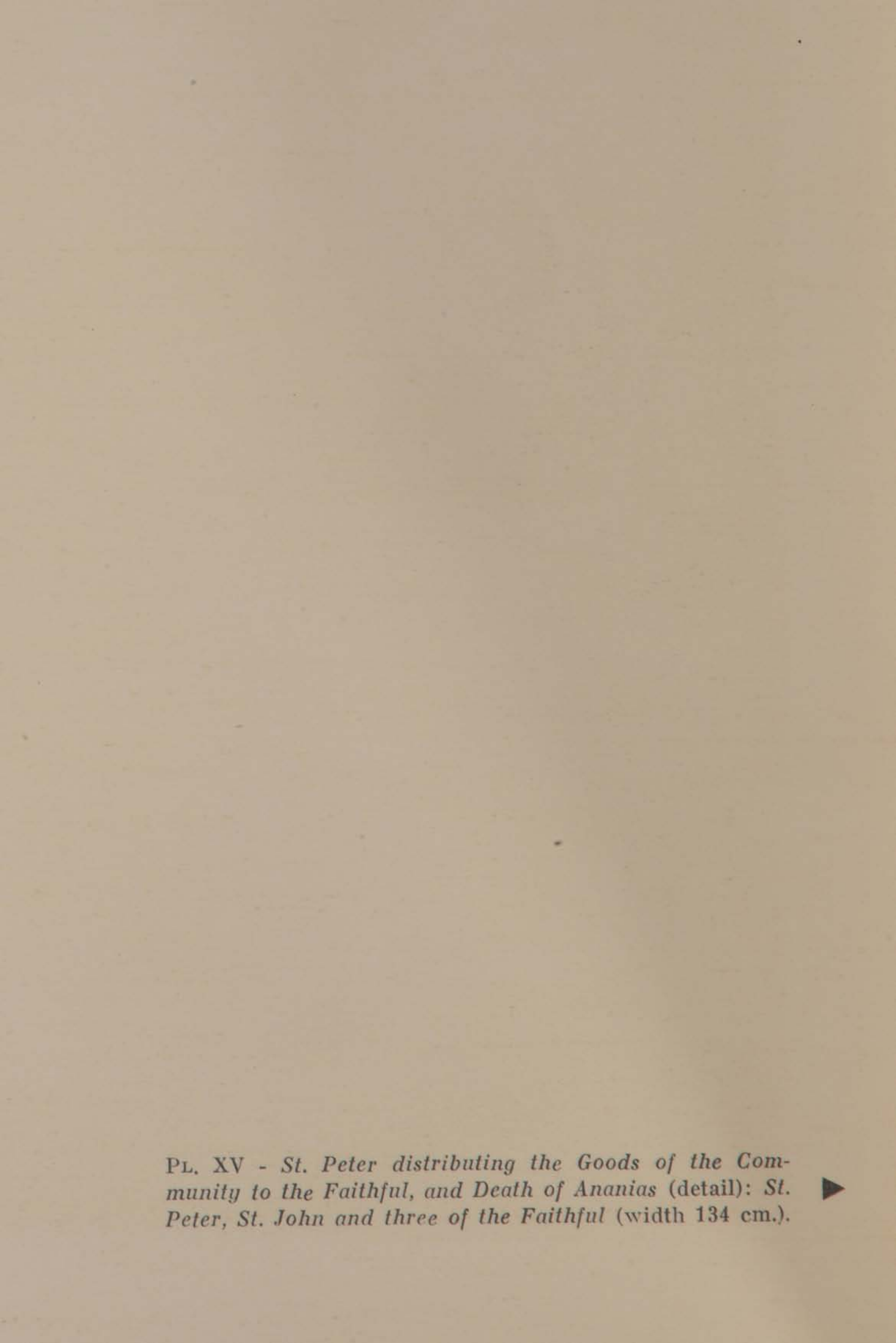
Pl. XII - *St. Peter distributing the Goods of the Community to the Faithful, and Death of Ananias* (width 134 cm.). ▶

Pl. XIII - *St. Peter distributing the Goods of the Community to the Faithful, and Death of Ananias* (detail): *a Group of Faithful* (width 42 cm.). ▶



Pl. XIV - *St. Peter distributing the Goods of the Community to the Faithful, and Death of Ananias* (detail): *Woman and Child* (width 29 cm.). ▶



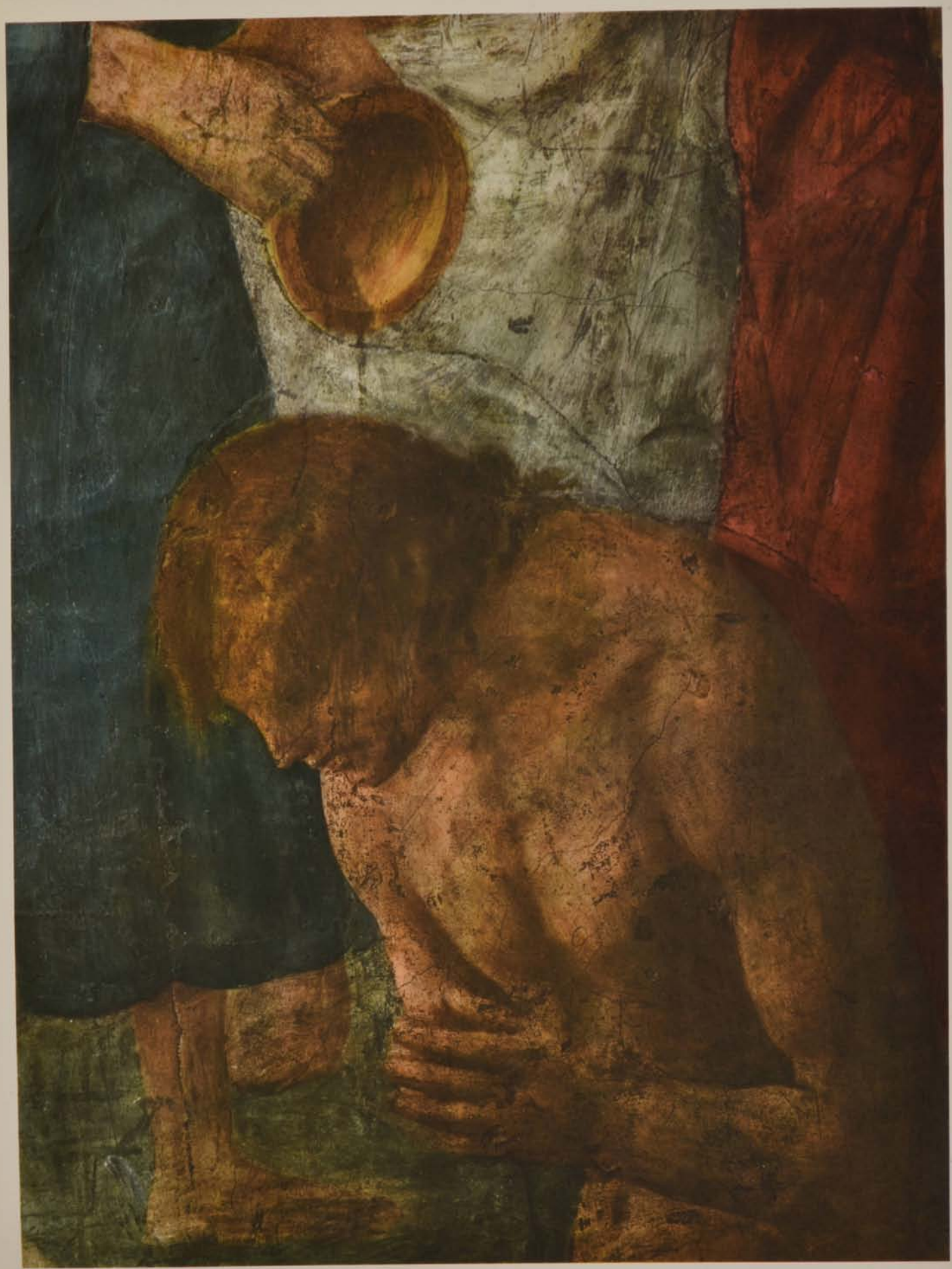


PL. XV - *St. Peter distributing the Goods of the Community to the Faithful, and Death of Ananias* (detail): *St. Peter, St. John and three of the Faithful* (width 134 cm.). ▶

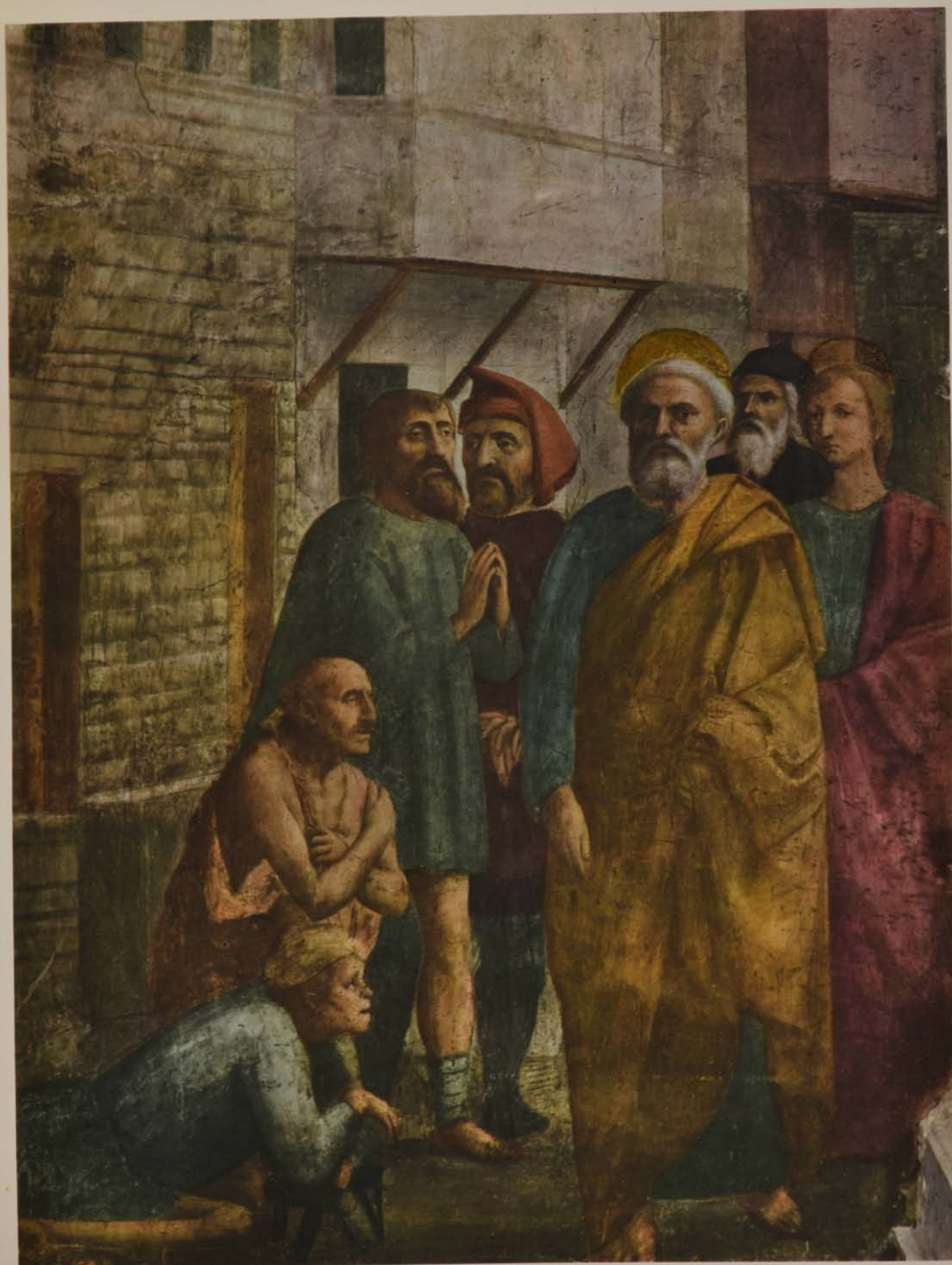
Pl. XVI - *St. Peter baptizing the Neophytes* (width 152 cm.). ▶

Pl. XVII - *St. Peter baptizing the Neophytes* (detail): *two Heads* (width 32,5 cm.). ▶

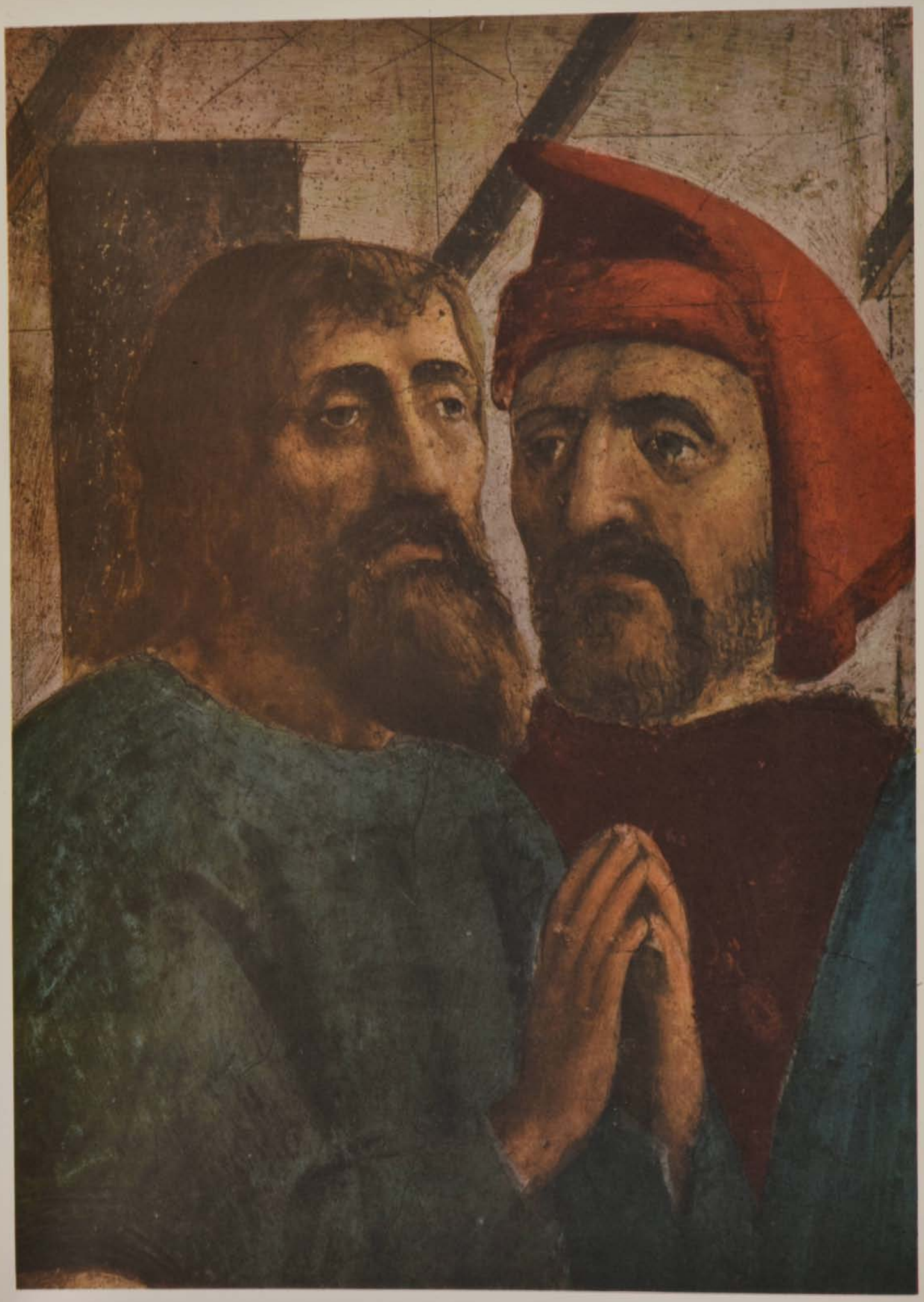
Pl. XVIII - *St. Peter baptizing the Neophytes* (detail): *kneeling Neophyte* (width 45 cm.). ▶



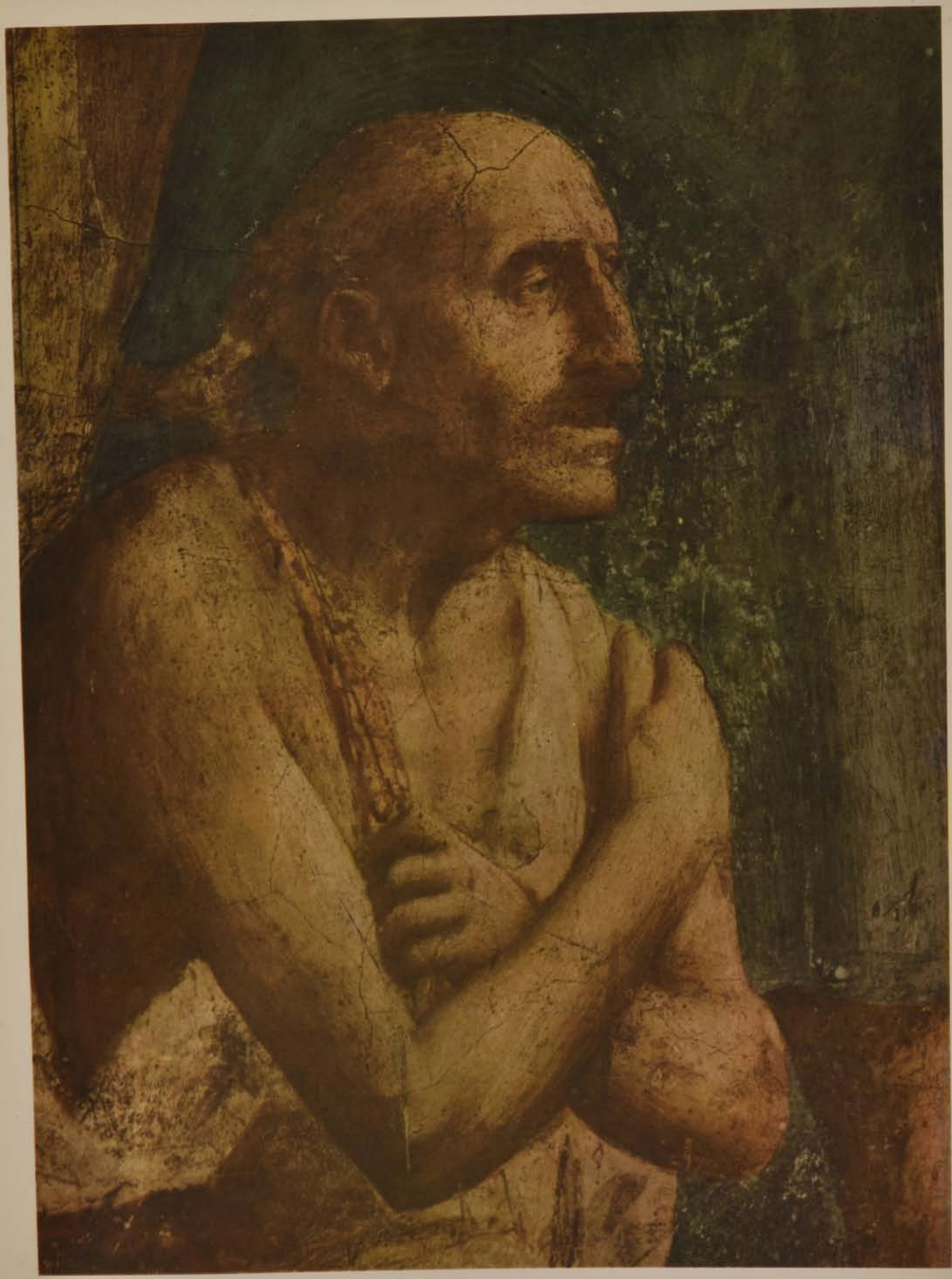
Pl. XIX - *St. Peter curing the Sick by his Shadow* (width 133 cm.). ▶



Pl. XX - *St. Peter curing the Sick by his Shadow* (detail): *two Heads* (width 30 cm.). ▶



Pl. XXI - *St. Peter curing the Sick by his Shadow* (detail): *a sick Man* (width 28 cm.).



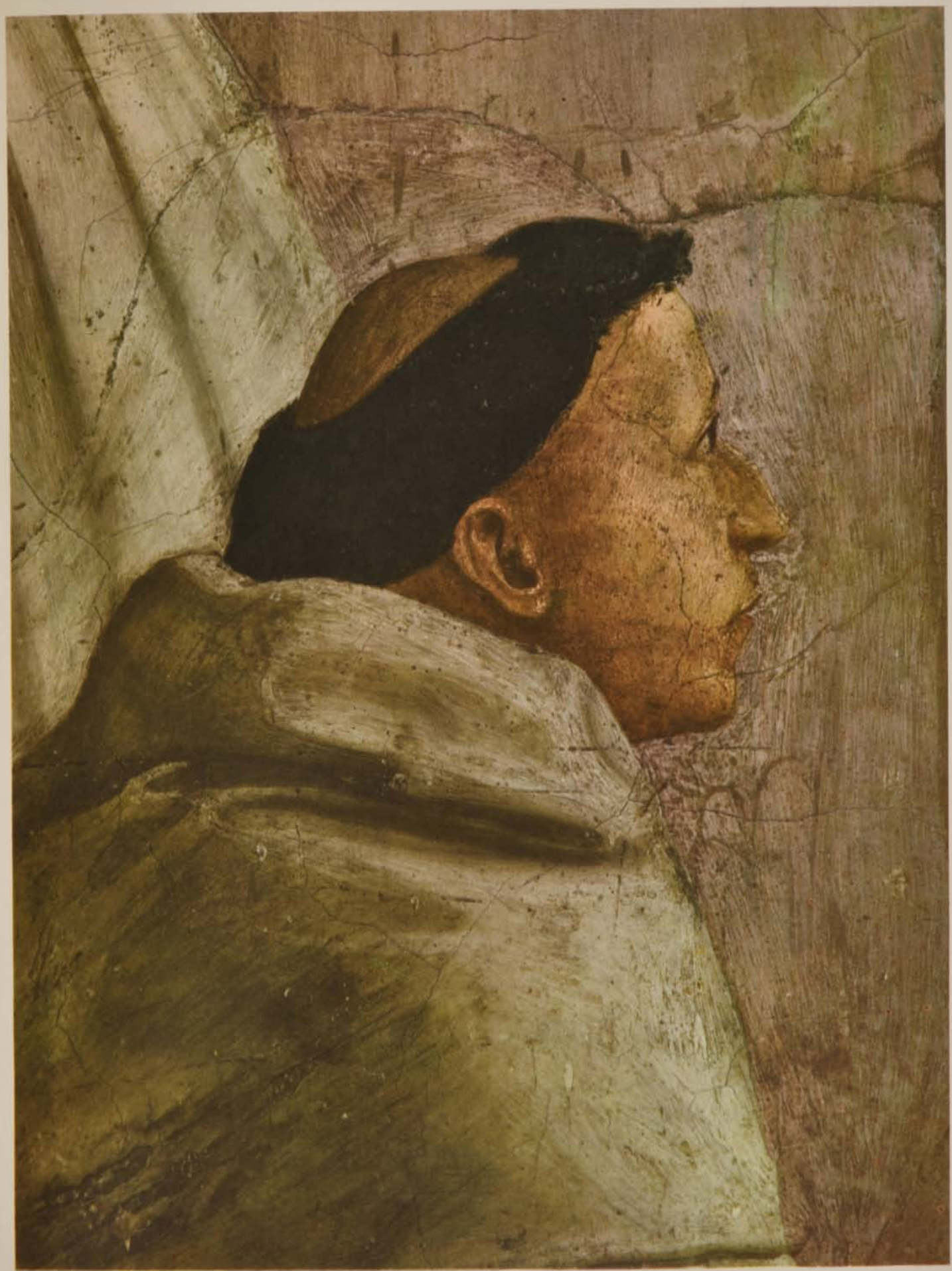
Pl. XXII - *St. Peter raising the son of Theophilus* (detail): *Theophilus* (width 29,5 cm.). ▶

Pl. XXIII - *St. Peter raising the son of Theophilus* (detail): *Group of Bystanders* (width 56 cm.). ▶

Pl. XXIV - *St. Peter raising the son of Theophilus* (detail): *St. Peter, St. Paul and group of Bystanders* (width 73 cm.). ▶

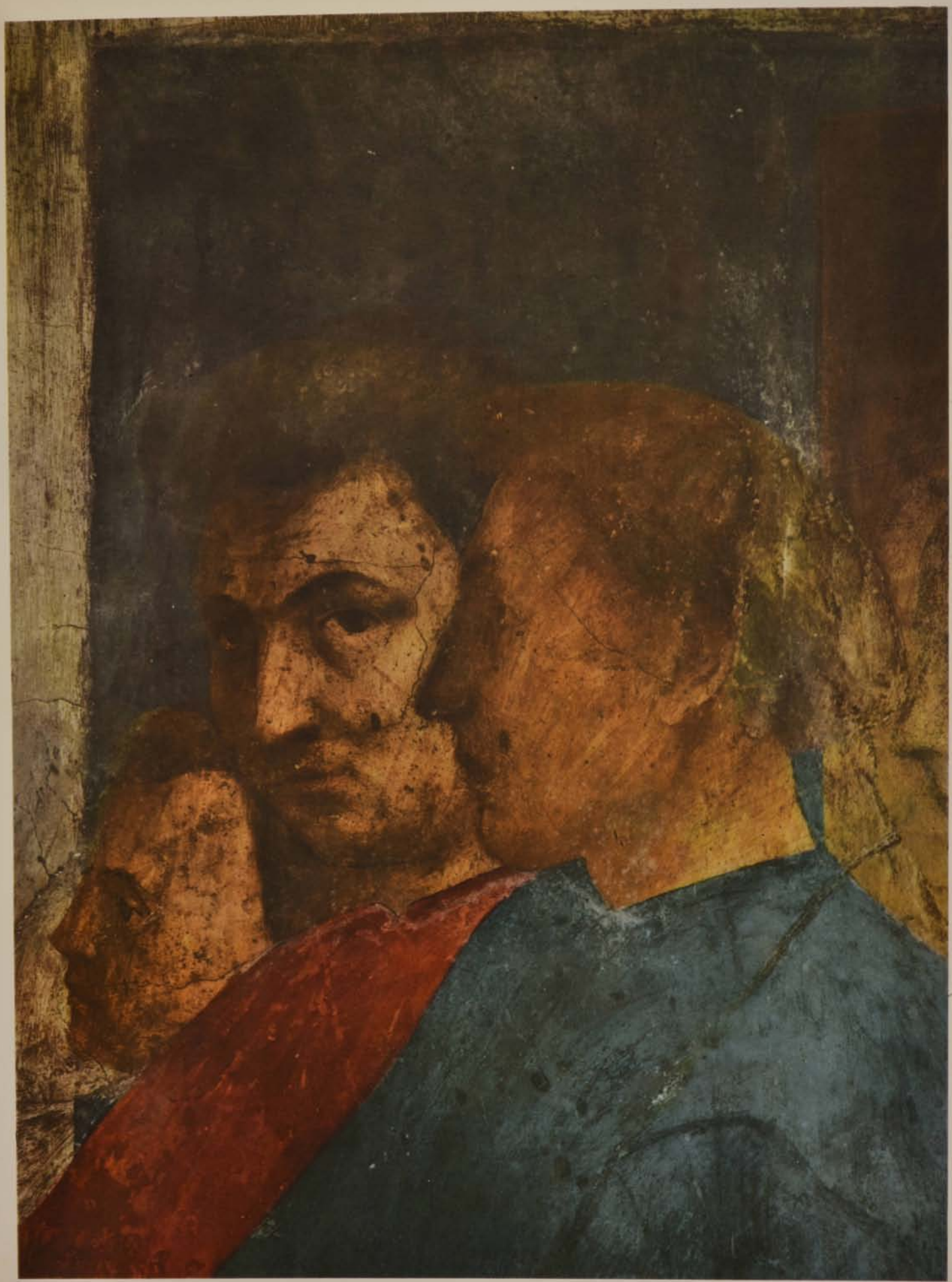
Pl. XXV - *The enthroned St. Peter, venerated by the Faithful* (detail): *Head of St. Peter* (width 28,5 cm.). ▶

Pl. XXVI - *The enthroned St. Peter, venerated by the Faithful* (detail): *Head of a Carmelite* (same size). ▶

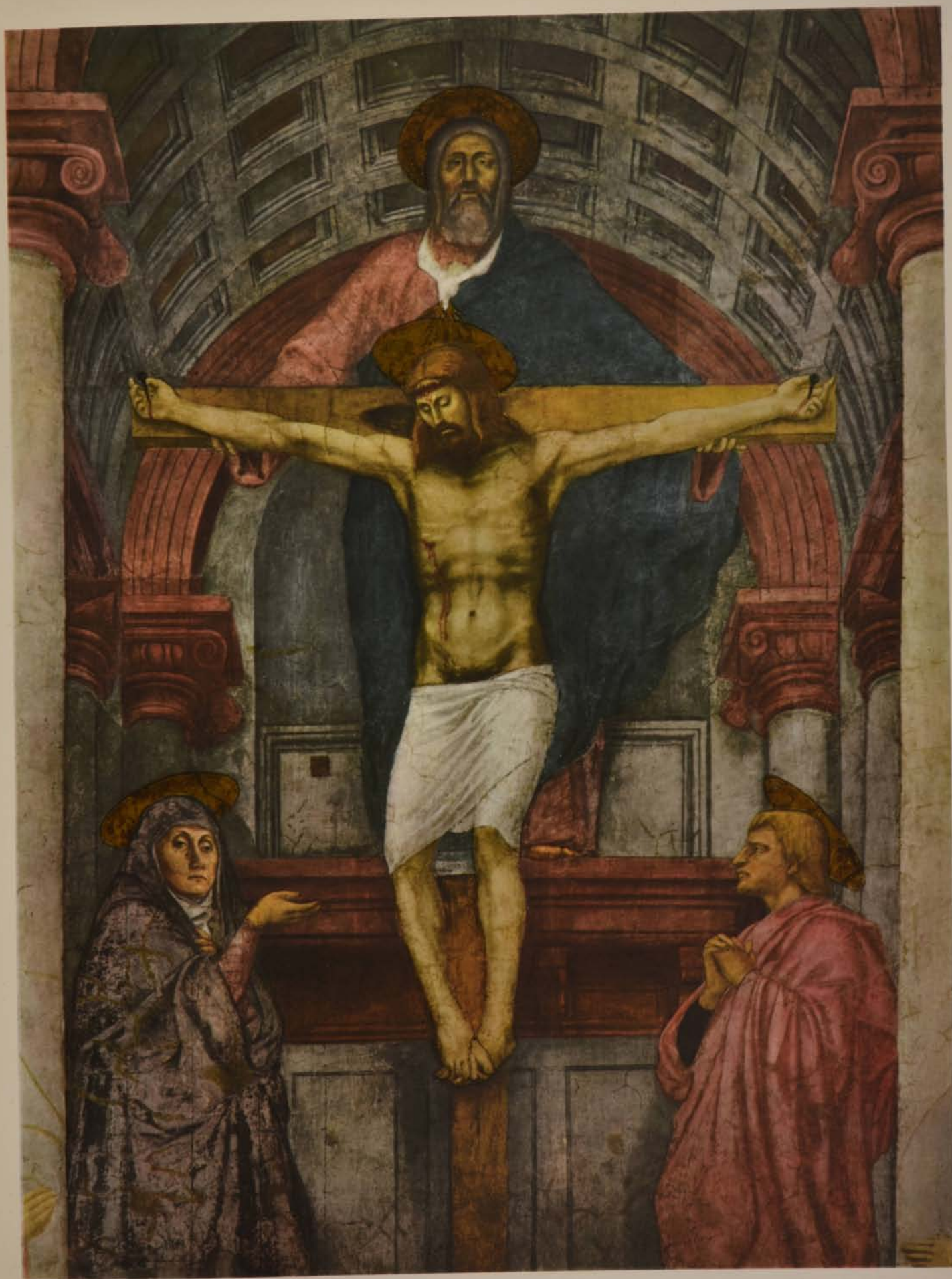


Pl. XXVII - *The enthroned St. Peter, venerated by the Faithful* (detail): *two Carmelites* (width 32 cm.). ▶

Pl. XXVIII - *The enthroned St. Peter, venerated by the Faithful* (detail): *male Figure* (*Head of Masaccio* ?) (width 36 cm.). ▶



Pl. XXIX - *The Trinity with the Virgin and St. John the Evangelist* (detail, width 185 cm.). ▶



Pl. XXX - *The Trinity with the Virgin and St. John the Evangelist* (detail): *the Donor* (width 80 cm.). ▶

Pl. XXXI - *The Trinity with the Virgin and St. John the Evangelist* (detail): *the Wife of the Donor* (width 51 cm.). ▶