MASACCIO’S
TRINITY

Masaccio’s “Trinity” examines one of the defining paintings of the Italian Renaissance. Renowned for the grandeur of its characterizations, both sacred and mortal, for the perspectival illusion of its monumental architectural setting, and for its compelling depictions of a human skeleton, the fresco was famous from the time it was painted in the 1420s, and remembered despite its having been hidden from view for nearly two centuries. This volume considers the Trinity in its historical and spiritual contexts, its relation to the symbolism of the Trinity, and its liturgical function in the great Dominican church of Santa Maria Novella. Also emphasized are the extraordinary features of the painting, especially its system of spatial illusionism, its problematic state of conservation, and the conception of time and space that the artist masterfully visualized.

Rona Goffen is Distinguished Professor of Art History at Rutgers University, New Brunswick. She is the author of eight books, including Giovanni Bellini and Titian’s Women, and editor of Titian’s “Venus of Urbino” in the Masterpieces of Western Painting series.
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MASACCIO’S
TRINITY

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CONTENTS

List of Illustrations  page vii
List of Contributors  ix

Introduction: Masaccio’s Trinity and the Early Renaissance
RONA GOFFEN 1

1 The Florentine Elite in the Early Fifteenth Century
GENE BRUCKER 33

2 Masaccio’s Trinity and the Letter to Hebrews
RONA GOFFEN 43

3 Masaccio’s Fresco Technique and Problems of Conservation
ORNELLA CASAZZA 65

4 The Perspective Construction of Masaccio’s Trinity Fresco and Medieval Astronomical Graphics
JANE ANDREWS AIKEN 90

5 Time and the Timeless in Quattrocento Painting
YVES BONNEFOY 108

6 Masaccio’s Skeleton: Art and Anatomy in Early Renaissance Italy
KATHARINE PARK 119
ILLUSTRATIONS

3. Masaccio. Detail of Trinity (Virgin Mary). 8
5. Masaccio. Detail of Trinity (Skeleton). 14
6. Masaccio. Detail of Trinity (God the Father, Dove, and Christ’s halo). 17
7. Masaccio. Detail of Trinity (Saint John the Evangelist). 19
8. Attributed to Nardo di Cione. Trinity with Saints Romuald and Andrew. 1365. 24
9. Masaccio. Saint Peter Healing by the Fall of His Shadow. C. 1426–27. 27
10. Masaccio. Detail of Trinity (Donor). 46
11. Masaccio. Detail of Trinity (Saint John and Donatrix). 47
12. Buonamico Buffalmacco or Francesco Traini (?). Triumph of Death (Three Living and Three Dead). C. 1330. 49
13. Pescia, San Francesco, Cardini Chapel. 1451. 50
15. Masaccio. Detail of Trinity (Virgin Mary in raking light). 76
16. Masaccio. Detail of Trinity (head of God the Father and coffers of vault in raking light). 78
17. Masaccio. Detail of Trinity (head of Christ in raking light). 79
18. Leonetto Tintori. Diagram of Masaccio, Trinity. 81
19. Masaccio. Detail of Trinity (squaring on face of the Virgin Mary). 82

VII
viii  ILLUSTRATIONS

20. Diagram of Trinity surface geometry according to Joseph Polzer, redrawn by C. Gorman. 93
21. Perspective Projection of Trinity according to Joseph Polzer, redrawn by C. Gorman. 94
22. Astrolabe. 97
23. Computer analysis of the projection of the Trinity vault ribs, based on Joseph Polzer projection and the measurements of J. V. Field, R. Lunardi, and T. B. Settle; computed and drawn by T. Slater. 101
24. Messahalla’s projection of almucantars. 102
25. Anonymous Roman. Death (Know Thyself). First century. 120
26. Anonymous Italian. “History of the Bones” (Bone-Figure). Mid-fourteenth century. 124
27. Guido da Vigevano. Anatomia. 1345. 125
30. Jan Stephan of Calcar, after Titian (attributed). Skeleton Contemplating a Death’s Head (Andreas Vesalius, De humani corporis fabrica, 1543). 137
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