

the mouth of the fish, a less noble but still forcible action is noticeable, but the attitude and movement of the tribute-taker, who looks at Peter as he prepares to obey the command, is as masterly and natural as is the expression of his face which seems to indicate perfect confidence in the superhuman power of the Saviour. One might indeed conceive, as one looks at the shape and motion of this figure, that it issues from a bas-relief by Ghiberti, or that Donatello inspired those all but plastic forms. As the biographer truly says, Masaccio "trod in the steps of Filippo and Donato."¹ Like all great artists, like Giotto and Orcagna, like Raphael and Michel Angelo, Masaccio studied the three sister-arts of sculpture, architecture, and painting, taking the first for his guide as regards form and relief by light and shade, the second to assist the production of effect by due proportion of edifices. The figure of the tribute-taker, further, represents intelligence of the perspective of form allied to bold talent for design, and in its motion, embodies the laws laid down by Leonardo da Vinci in the sixteenth century. It indicates a double action, that which is in course of execution and its consequence. It is the bond of union between that part of the composition in which Peter starts to obey the divine command, and the other part in which that command is carried out.

Amongst the apostles on the extreme right of the central group is one with a square head, full locks and a pointed beard, powerfully built, draped in the grand and massive folds of a red mantle which displays to full advantage a muscular frame. This apostle is aged about thirty; his features have the individuality of a portrait; and we have here evidently the likeness of Masaccio himself such as Vasari engraved it, although in the transcript the draughtsman seems to have aged him a little. In expression and weight the figure may be said to exhibit the power and vigour dwelling in the face and frame of one

Vas. Vol. III. p. 155.