

---

---

## THE HIDDEN TRUTH BEHIND ANDREA DE BONAIUTO'S SPANISH CHAPEL FRESCOES

By Pierre Beaudry, 10/20/2021

---

---

The time has come to give Andrea De Bonaiuto his proper place in history as a true Renaissance artist. From the Spanish Chapel of Santa Maria Novella in Florence, Bonaiuto speaks to us as if God had deposited on his brush a form of higher truth inside of three major frescos; that is, truth in the form of a spiritual and polemical challenge that the observer must take to heart in order to decipher what he can identify as the difference between *The Church Militant* and *The Church Triumphant*.

Sometimes it is not easy to tell what the subject of a painting is truly about, because what the observer sees may not necessarily be the subject intended by its author. Such is the case with Andrea de Bonaiuto's frescoes in the Spanish Chapel.<sup>1</sup> Bonaiuto used his brush to expose that by using Aristotle's method to evangelize, the Dominican Order was, in fact, brutalizing minds with deductive logic and scholasticism rather than elevating those minds with Christian values.

One of Bonaiuto's most significant contributions to the Renaissance and to the domain of classical artistic composition is to have revealed the false underlying assumptions which caused the Dominican Order to be incapable, under their deductive logic, of accessing the higher truth of the *Church Triumphant*. The method that Bonaiuto used, therefore, exposes the devastating error of Dominican theology which, to this day, the Catholic Church has not seen fit to recognize.

---

<sup>1</sup> See my first report of 2017: [ANDREA DI BONAIUTO, THOMAS AQUINAS, AND THE UNITY OF OPPOSITES](#): "Start from the bottom left corner of *The Passion of Christ* and go up to the *Crucifixion*, then down to the right in the *Descent of Christ in Limbo*; next, move to your left and patiently study the *Triumph of St. Thomas Aquinas*; and finally, turn a half circle back around to your right and examine closely, the Pathway to the Truth, also apocryphally called *The Church Militant and the Church Triumphant*. What Andrea accomplished in that room is a masterful connecting of the dots between the cultural memory of his time and the universal creative imagination of the human mind from the future. He understood the economic principle whereby life from the future will be free, because the future is what liberates mankind. Internalize that process as you read this report, and study closely the three frescos, with that in mind in that ordered succession, and you will be amazed by what Andrea has hidden in plain sight for you to discover." (p. 2.)

### LOOKING FOR WHAT IS NOT THERE

Bonaiuto's fresco *The Crucifixion* is a good example of his method of thinking. In the lower left part of the fresco, Christ is walking with a cross on his shoulder and is looking back at Mary as if they were in a parade. In the upper--middle scene of the crucifixion, the artist deliberately depicted the scene as if people had come to see a spectacle. Most people are looking around in total indifference, talking to each other or looking up as if they were visiting the event inside of a museum. Art historian, Millard Weiss noted the missing emotion: "In the great throng, no one responds simply with sorrow, and even the Virgin looks up at her Son in a mood of composed contemplation."<sup>2</sup> It is as if not a single subject observing the scene expresses sorrow or grief.



Andrea de Bonaiuto, *The Crucifixion*, Spanish Chapel, Santa Maria Novella, the Principal Dominican Church in Florence, Italy.

<sup>2</sup> Millard Weiss, *Painting in Florence and Siena after the Black Death*, Princeton University Press, New Jersey, 1951, p. 97.

Why are the emotions of the Passion missing from the Passion of Christ? Should that not be telling us something about the intention of the artist? Can you tell something about the intention of the artist by simply paying attention to the faces of his figures?

The scene on the lower right hand side of the fresco is that of Christ's Descent into Limbo between his Crucifixion and Resurrection in order to liberate the patriarchs and prophets in the Old Testament and bring them to the Kingdom of Heaven. The scene appears to be more of a torment for the devils that a rescuing victory for those who had missed the chance of becoming Christians.



Andrea de Bonaiuto, detail of *The Church Militant and the Church Triumphant*.

Also missing in the fresco of *The Church Militant and Church Triumphant* is that, aside from Mary, there is not a single human being in heaven. Humanity is missing entirely. Millard Weiss identified correctly what was missing: "Christ is entirely contained within his mandorla, the Virgin stands quietly at the side among the angels, and the Baptist finds a place far below at

the heads of the Saints in Paradise. Thus, not only has humanity no direct access to a remote Divinity; it is deprived to an unusual extent also of its familiar advocates.”<sup>3</sup> What is the meaning of such exclusions between God and mankind?



Andrea de Bonaiuto, *Triumph of St. Thomas Aquinas*

A most significant element can also be found missing in the *Triumph of St. Thomas Aquinas*. Faith and creative mentation are nowhere to be found in the fresco. They have been replaced by the triumph of Aristotelian categories of so-called “deductive knowledge” in which all of the liberal arts and sciences are personified, each in its own exclusive cubicle. Thomas

---

<sup>3</sup> Weiss, Op. Cit., p. 99.

Aquinas and his book, *Summa Theologia*,<sup>4</sup> are heralded as expressing the supreme scholastic knowledge above all other sciences. However, after consideration of all that is missing in terms of Christian values, it seems that Bonaiuto is pointing to something still more profound and more crucial that is hidden from view; that is, *something that is not there for our eyes to see, but only for our minds to grasp*.

What Bonaiuto is making visible to the mind alone is the false underlying assumption whereby the Dominicans believe that the human mind is incapable, under its own powers, of accessing the domain of the *Church Triumphant*, unless it is steeped in Aquinas's *Summa Theologia*. In doing this, Bonaiuto exposes the truth about the Dominican attempt to undermine Christianity by imposing on the Church the destructive effects of Aristotelian deductive logic, and also the fact that Thomas Aquinas was the mind-deadening Dominican who had realized this so-called great accomplishment through his scholastic writings.



Andrea de Bonaiuto, detail of Paradise: Detail of *The Church Militant and the Church Triumphant*. Note the presence of Thomas Aquinas holding his book in the middle-left corner.

<sup>4</sup> *Summa Theologia* is considered to be the highest form of analytical scholasticism. Modern times have identified scholasticism with Thomism, especially with Jacques Maritain and Etienne Gilson.

One last but crucial and striking omission can be found in the location of Paradise on Earth. Why is the arched entrance of heaven an extension of the Tuscany fields and not the entrance of the Kingdom of Heaven? Why are there only Saints, prelates, and dignitaries in Paradise? Where are the ordinary people such as you and me? Furthermore, why are the Saints in that earthly waiting room looking upward to heaven where only angels and Mary are close to Christ sitting Triumphant but isolated on his throne? What does all of that tell you about the artist's intention?

### **THE SIGNIFICANCE OF THE VOW OF POVERTY**

In depicting the Saints of Paradise as not permitted to see God before the Last Judgment, Bonaiuto exposed the judgment of the so-called "Universal Teacher," Pope John XXII (1316-1334), the second Avignon Pope, only three decades before Bonaiuto painted the Aquinas "triumph" in the chapter-hall. The Pope had created a theological controversy whereby not a single Christian soul who died and went to heaven could have the Beatific Vision of God before the Last Judgment. Thus, John XXII had more or less postponed the reward that Christians had hoped for their afterlife. His idea was ultimately banned by a Conclave of Cardinals the same year that he made Thomas Aquinas a saint, in 1334.

Furthermore, the Dominicans and their ally, Pope John XXII, asserted that the Franciscans, who were openly opposed to the Dominicans, were to be considered as heretics because they believed that Christ and his Disciples were poor and "had no earthly possession whatsoever."<sup>5</sup>

Throughout the first half of the fourteenth century, a new Franciscan group called Fraticelli (Little Brethren) or Spiritual Franciscans, claimed that the Church of Rome and the Dominicans had to change their ways because too much wealth was corrupting them. The Fraticelli were committed to fight against greed inside of the Church and claimed that Christ and his disciples did not have any earthly possessions, either personally or in common, and that a denial of the vow of poverty by priests and monks was a denial of Christ.

Even though this vow of poverty had always been advocated by the Church, by Saint Francis most emphatically, and by the general of the Franciscan Order in particular, Michael Cesena, such a doctrine was declared "heretical" by Pope John XXII in a series of Bulls against the Franciscans during his reign. Franciscan William of Ockham wrote a book on this matter and against this fake papacy. Although I completely disagree with Ockham's nominalist philosophy, I can only admire his courage for denouncing the corrupt papacy of his time. Here is the opening appeal to the reader in the Prologue of Ockham's book against Pope John XXII:

---

<sup>5</sup> Brian Tierney, [\*ORIGINS OF PAPAL INFALIBILITY, 1150-1350\*](#), Leiden E. J. Brill, 1972, p. 181.

“Hear these things, all people, give ear, all who live on earth,” “for I am about to speak of matters which are great” (Prov. 8:6) and necessary to you. For I grieve and lament over the iniquities and injustices that have most wickedly been brought upon you all, to the whole world’s cost, by him who boasts that he sits in Peter’s chair and by some who preceded him in tyranny and wickedness. The anguish I feel is the greatest because you do not take the trouble to inquire with careful attention how much such tyranny wickedly usurped over you is contrary to God’s honor, dangerous to the Catholic faith and opposed to the rights of liberties given to you by God and nature; and worse, you reject, hinder, and condemn those who wish to inform you of the truth. But, so as not to be added to the number of those who, dreading the loss of human favor, are too frightened to speak freely, I will in this short work try to attack with a free voice the errors of those who, not content with their own rights, do not fear, trusting in temporal power and favor, to reach out for others’ rights, divine as well as human.”<sup>6</sup>

Ockham’s fight to protect the Franciscans who had come under attack by Pope John XXII is also buttressed with the rule of St. Francis of Assisi who stated clearly that the brothers of his Order had taken the vow of poverty and appropriated nothing for themselves. The Franciscan Order followed the *Gospel of Luke 9:3*, (New International Version): "When Jesus had called the Twelve together, he gave them power and authority to drive out all demons and to cure diseases, 2 and he sent them out to proclaim the kingdom of God and to heal the sick. 3 He told them: 'Take nothing for the journey—no staff, no bag, no bread, no money, no extra shirt. 4 Whatever house you enter, stay there until you leave that town. 5 If people do not welcome you, leave their town and shake the dust off your feet as a testimony against them.' 6 So they set out and went from village to village, proclaiming the good news and healing people everywhere."

During the Middle Ages, the Church of Rome and of Avignon was filled with lies about how the rich were able to go to heaven, about how much they should pay to get in and get all of their sins absolved. Other means were also adopted to determine who could not get in and why. The flagellants were a typical example of false Christians of that period, who paid with their blood and made believe that you could not go to heaven unless you whipped yourself twice a day. How do you go beyond such forms of religious coercion where blood and money had become the only means of payment for your sins? It is in that context that the frescos of Bonaiuto must be seen as weapons he courageously wielded against such corruption.

---

<sup>6</sup> William of Ockham, [\*A Short Discourse on the Tyrannical Government\*](#): *Over Things Divine and Human, but Especially over the Empire and Those Subject to the Empire, Usurped by Some Who Are Called Highest Pontiffs*, Cambridge University Press, UK, 1992, p. 3.

## THE CHURCH TRIUMPHANT: HOW THE FLORENCE DUOMO HELPED TRANSFORM GUILT AND FEAR INTO SUBLIME IRONY

The Black Death of 1348 left an entire population of Italy and of Europe with horrific feelings of fear and guilt. The Church of Rome took advantage of that state and designated the year 1350 as a Holy Year – if you were wealthy. The jubilee year was the Church Banker's epiphany where they found a way to secure your afterlife. This can be described as the Great Reset of the Middle Ages. That jubilee year was so successful that, according to one victim of the plague in Rome, Matteo Villani, "on holy days, there were in the city as many as a million visitors."<sup>7</sup>

However, the striking thing that Bonaiuto makes you discover in his frescoes is what is not there. There may not be a single smile on any of the people's faces in all of his frescoes, but if you look into people's eyes, you will not find any guilt either. There is, in the eyes of a few, a distinctive look of hope and serenity, which shows a peaceful and inquisitive state of mind turned to the future, accompanied with a calming and joyful sense of creative irony. However, the observer will also discover in the eyes of most, a touch of sadness and of emptiness as they witness with fear and despair the level of greed of their Church leaders. But nowhere can you find grief or guilt. Why not?

While most other painters of that period were drowning under the horrendous waves of the Black Death and the general economic collapse, the question is: why wasn't Bonaiuto affected by the Black Death as were the artists of the triumph of death, for instance?

One reason is that Bonaiuto was one of the advisors appointed to design the Duomo of the Cathedral of Florence, and as such, he became inspired by creating the future, ahead of time, by producing the first painting of the Duomo, sixty six years before it was successfully constructed by Brunelleschi. It was by looking into the future that he discovered a way to convert the mistakes of the past into ironies; that is, by outflanking the inquisitional terror campaign of the Dominicans with a totally optimistic spirit, from the inside of their own chapel.

How do you create the future before its time? That was the question and the miracle to tackle. So little exists of Bonaiuto's life story and not a single trace of Bonaiuto's writings or correspondence exists suggests a deliberate attempt to eradicate this great artist from history.

Ask yourself: What is the higher power of the *Church Triumphant*? The *triumph* is the dominion over all of the powers debasing the human soul, especially creative human reason. In the Catholic Church, this idea of the *Church Triumphant* is in opposition to the *Church Militant*

---

<sup>7</sup> Weiss, Op. Cit., p. 80.



because, most of the time, the latter becomes an obstacle to the former. This difference was explained by Msgr. M. Francis Mannion of Salt Lake City:

“The church triumphant describes the Church in heaven. In the kingdom of God — the realm in which the holy Trinity, the angels and saints, and the abode of all those who have reached the fullness of salvation in Christ — the Church already exists. But it will have its fullest being at the end of time, when all of creation and (we hope) all human beings will be conformed to Christ and all reality will be one of divine praise and glory.

“The term ‘church triumphant’ underlines the truth that in the glory of heaven all human sin will have been transformed, death and suffering will be no more, and the glory of God will have triumphed over all the imperfections of human history.

“The church militant refers to the Church on earth. The term “militant” can suggest an antagonistic relationship between the Church and the world. Nevertheless, it refers to an authentic reality: that the Church on earth works to overcome the imperfect and sinful dimensions of human existence.”<sup>8</sup>



Gustave Doré, Beatific Vision from Dante's Divine Comedy

In Catholic theology, the Beatific Vision is the ultimate state of communication between the individual person and God. It is usually considered to be in most Christian denominations as the reward in the afterlife; however, it may also be considered as the highest state of contemplation in the coincidence between the human mind and God's creative process. As St. Paul wrote: (I, Cor. 13:12 K. J. V.) – “For now we see through a glass darkly; but then face to face: now I know in part; but then shall I know even as also I am known.” For Thomas Aquinas, reason is incapable of seeing God, because reason is reduced to mere deductive logic.

---

<sup>8</sup> Msgr. M. Francis Mannion, [\*The Church: Triumphant, Militant and Suffering\*](#), Simply Catholic.



Detail of *The Church Militant and the Church Triumphant*

Why are the Saints in Paradise above the Duomo seemingly as sad as the ordinary people at the foot of the cathedral? That is the question that Bonaiuto poses to the attentive observer of his fresco; that is to say, what is the pathway to the happiness of the *Church Triumphant*, and

why is the *Church Militant* not a happy way? What is required is not the Triumph of Thomas Aquinas, but the triumph of the Church of Christ. What is the difference?

Coming only twenty years after the Black Death of 1348, when half of the population of Florence had died of the bubonic and pneumonic plagues, Bonaiuto was able to turn the pessimism of the Middle Ages into the optimism of the Renaissance by showing the way to the *Church Triumphant*. Behind the serious façade of their faces one can find the smiles or the sadness of their souls in proportion to their willingness to internalize the power of the *Church Triumphant*. The truth is expressed by a coincidence of opposite emotions passing from soul to soul and through their eyes.

### THE BOOKS OF THOMAS AQUINAS

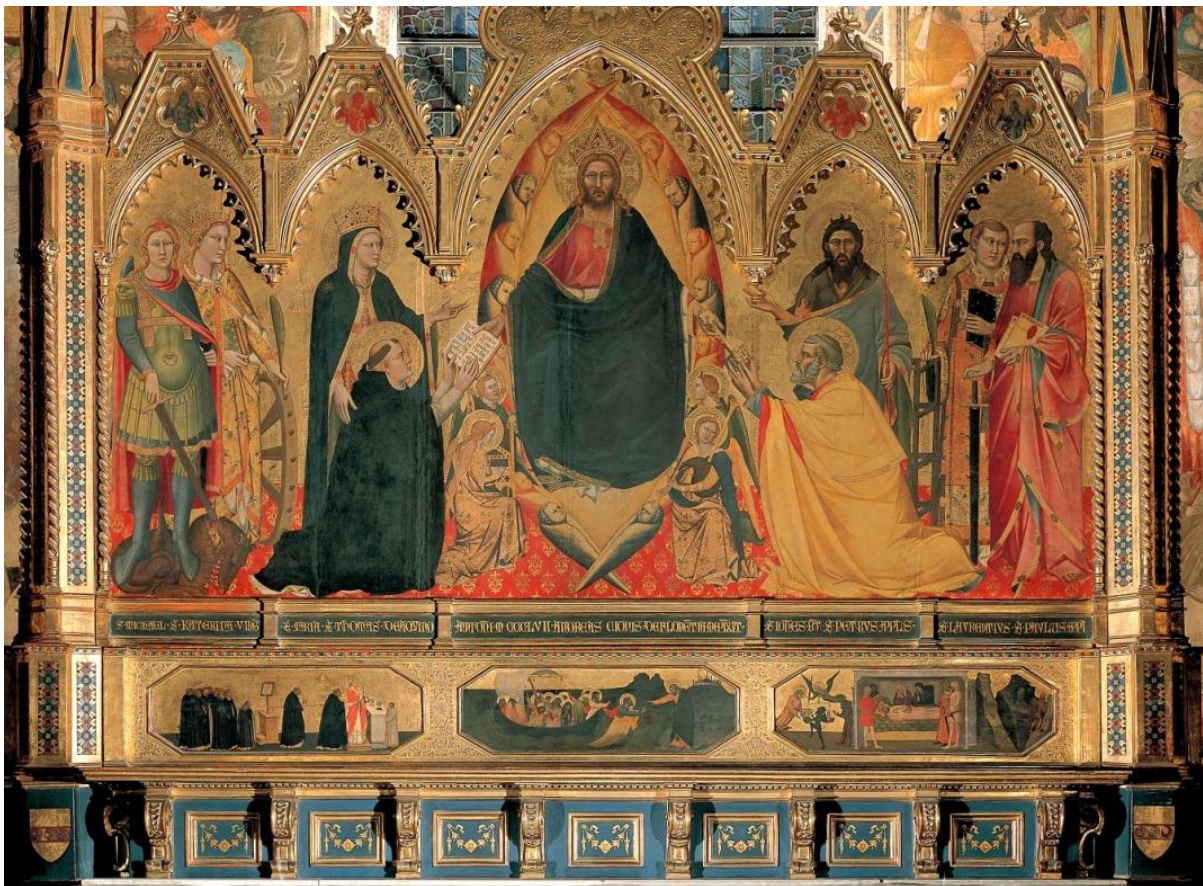


Detail, Thomas Aquinas refuting the heretics with his book

Take for instance, the method of Thomas Aquinas as described by Bonaiuto. Can you convert heretics with the content of a book? The book that Thomas Aquinas holds in his hands

(see the above illustration) is not the bible, but his own book, “*Summa Contra Gentiles*” (Of God and His Creatures).<sup>9</sup> Is it any wonder that the people around Aquinas are reacting negatively to such a provocation? One is putting his hands over his ears, another puts his hands up as if to say: “Enough of this,” and a third one is tearing up the pages of his book in protest.

The crowd is not protesting against the content of “*Summa Contra Gentiles*”; it is protesting against the fact that Thomas Aquinas is not using the real Christian method of evangelizing by setting the example. You don’t evangelize with the formulas of a book. Thomas Aquinas is not only been using the wrong book, but he is using the wrong method for converting the minds of heretics. And, in fact, Aquinas’s books were used as weapons to kill heretics.



Andrea di Cione Orcagna, *Strozzi Altarpiece*, 1354-57, Santa Maria Novella, Florence

In the same church of Santa Maria Novella, Artist Andrea di Cione Orcagna committed the same error by painting prominently a similar book in the Strozzi Altarpiece; but, he went a step further. The assumption, here, is that Christ is the source of Thomas Aquinas’s *Summa*

<sup>9</sup> Thomas Aquinas, [\*Of God and His Creatures\*](#), “*Summa Contra Gentiles*”, The Catholic Primer, 1905.

*Theologia*, thus, securing the Catholic doctrine at the same time that Christ gives St. Peter the Key to secure the authority of His Church. There is a huge presumptive jump, here. Why would Christ be made to appear as the source of the Thomas Aquinas doctrine, and with Mary as his sponsor? Is the authority of the Church not already given in the New Testament with the writings of the four Evangelists? Where else is it written, aside from this Dominican illustration, that Aquinas was given such a divine doctrinal authority?

There is no irony here; there is only the presumption of having Christ give his authority to the *Summa Theologia* of Thomas Aquinas. The underlying assumption, however, is that the book of the Dominican Order, and not the bible, is the key to salvation. Such an interpretation is an arrogant proposition on the part of the Dominicans, for there are no existing records in the history of the Catholic Church where Christ gave such an authority to Dominicans.

God's transfer of the *Summa Theologia* to Thomas Aquinas and the Key of the Church to St. Peter are also implicitly illustrated in Bonaiuto's *Church Triumphant*, because the Book of the four evangelists lies open on the altar below the feet of Christ and under the sacrificial lamb on the altar. Lastly, the same book also appears in the hands of St. Thomas in Paradise.



Detail, *Christ Triumphant*

This fixation on “the book” should sound an alarm in the minds of any investigator. Why such an insistence? What is Bonaiuto telling us? He is telling us that Thomas Aquinas has been chosen by the Dominicans as the No. 1. Theologian of the Catholic Church and that the

accession to the *Church Triumphant* can only take place through the assimilation of Aquinas's book on theology. Art historian Weiss indicates such a conclusion with his interpretation of "*Via Veritatis*" (*The Way to Truth*) as the way to heaven. What is the difference between the *Church Militant* and the *Church Triumphant*? Weiss does not directly answer that question but he attempts to lead the spectator in that direction:

"In the *Via Veritatis*, on the other hand, Christ is a more remote and isolated being. He is not accessible to humanity nor to pleas for mercy by its advocates – none of them; in fact, [he] acts to compromise the sacraments of the Church and the ministry of the Dominican order. The paintings are much more concerned, furthermore, with the ignorant, the skeptics, and the heretics than with the moral weakness of the ordinary sinner, whose faith is exhibited nowhere in the chapel. They concentrate less on penitence or the contemplative life as such than on the *true* penitence and the *true* contemplation – confession and absolution by a Dominican, conformity to Dominican thought, and acceptance of the authority of the Order and the Church."<sup>10</sup>

Weiss points to the conflict between the Dominicans and the *Church Triumphant*, but added in a footnote a disclaimer: "Thus, the fresco which I have called the *Via Veritatis* seems less a 'Triumph of Penitence' (Venturi, Op. Cit., V, p. 792) than a triumph of the [Militant] Church and the Dominican Order."<sup>11</sup>

It is important to know that the purpose of Bonaiuto's frescoes were not intended for ordinary people, as most church frescos usually are; they were painted for the insiders of the Dominican Order, exclusively, and they were not made to reflect humility either. On the contrary, they were made to flatter their egos and to show off the self-proclaimed superiority of Thomas Aquinas and of his doctrine. Weiss indicated this in a most discrete way, when he wrote: "...the frescoes of Andrea di Firenze [Bonaiuto] were made for the chapter-house of the foremost Dominican monastery in Tuscany, the meeting place of the provincial councils."<sup>12</sup> In other words, the meeting room of the Dominican chapter-house served as the headquarters for the inquisition, the special location where was discussed who the victims of their next crusade would be.

---

<sup>10</sup> Weiss, Op. Cit., pp. 101-102.

<sup>11</sup> Weiss, Op. Cit., p. 102

<sup>12</sup> Weiss, Op. Cit., p. 102.



*Detail of The Triumph of St. Thomas Aquinas*

Bonaiuto knew the minds of his Dominican audience and made sure he would leave for posterity a composition in which other people could evaluate properly the true measure of what the Dominicans thought of themselves. In other words, his frescoes were set as traps for observers to watch out for. One such trap was set by Bonaiuto when he accepted to work closely with his Dominican advisor who followed him every steps of the way in order to have him fulfill the Dominican ideal. This is probably the reason why the artist was so meticulous in the details

which would serve the dual purpose of pleasing the Dominicans and of telling the truth at the same time. In fact, Bonaiuto must have constantly had one leg in each domain: the *Church Militant* and the *Church Triumphant*.

Note that in *The Triumph of Saint Thomas Aquinas*, the three individuals crouching beneath the throne include Averroes whose prominence at the feet of Thomas Aquinas not only marked the influence of this Islamic philosopher during the quattrocento, but also marked the introduction of Aristotle into the Catholic theology by Thomas Aquinas.

As the first translator of Aristotle in Europe, Averroes was very popular and was read, through and through by Thomas Aquinas. Weiss hinted at this fact: “The prominence of Averroes in the Spanish Chapel is not only a tribute to the growth of his influence generally among philosophers, but a reflection of a conflict that extended into the religious bodies themselves. In the thirteenth century, this Arabic writer was widely respected for his commentaries on Aristotle, and Dante put him among the good heathens in Limbo (Inferno, IV, 143.)”<sup>13</sup>

Finally, let me just add that the text in the open book that Thomas Aquinas is holding in his hands while sitting on his “throne” is said to be from the Bible’s *Book of Wisdom*, (7:7-8): “Wherefore I wished, and understanding was given me: And I called upon God, and the spirit of wisdom came upon me. And I preferred her to kingdoms and thrones.” Here, Bonaiuto is showing how Thomas Aquinas attributed to his own works the Wisdom of Solomon.

That is quite an honor to bestow to oneself; no wonder he had to be sitting on the throne of knowledge. However, if this was a true “wish” that Thomas Aquinas made, then it might have been enough to give him the deadly headache he had a few months before he died, when he reported that: “Such things have been revealed to me that what I have written seems like straw (*mihi videtur palea*).” The question is: when will the Catholic Church realize that it has been fooled for centuries by Thomas Aquinas’s fallacies of Aristotelian logic?<sup>14</sup>

## CONCLUSION: PLATO’S HIGHER HYPOTHESIS

The curve-fitting method of Aristotle’s doctrine of the truth was accepted by the Dominicans because it appeared to give the most certain evidence of truth to their eyes. But the question is: what about your mind’s eye? Here, the test of truth lies in how Bonaiuto makes you discover the truth of your mind’s eye by inviting you to look behind what the eyes perceive. This is an axiomatic moment between two manifolds with a double entendre which becomes most visible when one takes a serious look into the eyes of Thomas Aquinas sitting on his throne.

---

<sup>13</sup> Weiss, Op. Cit., p. 103.

<sup>14</sup> The reason why the Catholic Church has not yet seen fit to recognize this Aristotelian flaw among its ranks is discussed in a previous report: [THE TRUTH ABOUT THOMAS AQUINAS](#), September 7, 2021.



If the truth of what your eyes tell you convinces you, you are ready for the Aristotelian school; if the truth of what lies behind the eyes is what convinces you, then, you are ready to enter the Platonic school. The great beauty of Bonaiuto's art resides in how he lets the observer make that choice between the two. Below is the Bonaiuto test: which of the two portraits looks more thoughtful?



Thomas Aquinas



Averroes

The answer to the question is indicated in the uniformity of scale and measure throughout Bonaiuto's frescoes, which begs another question: what is the higher hypothesis uniting all of his painted subjects? There is an equal distribution of thoughtful moments painted in a continuous density of texture and color everywhere, but there is a higher unity of thought beyond that physical process throughout his compositions.

There is a higher unity of scale and measure, but it is not to be understood as a naturalistic one. Nothing recedes anywhere in the third dimension at the exception of the Tuscan fields; but aside from that, nothing visible expresses the higher dimension of depth anywhere in the entire Spanish Chapel because the depth he is painting is to be found in a different domain than the physical one. So, there is, here, a higher reason which makes the painter tilt the ground planes sharply in the vertical as opposed to using horizontal linear perspective like most Renaissance paintings do, and that is because all of the scenes overlap each other systematically in a depth that can only be found in the observer's mind's eye.

**FIN**