

CONTENTS

Preface	1
I. SURFACE LIGHT AND PICTORIAL LIGHT IN THIRTEENTH-CENTURY PAINTING	3
<i>From antique illusionism to mediaeval pattern</i>	3
<i>Meaning of terms in the thirteenth century</i>	11
<i>The reliability of vision: Franciscan optics</i>	12
<i>Metaphorical interpretation of vision and light</i>	13
<i>Surface and space: 'claritas' versus illumination</i>	16
<i>Highlights as tonal modelling or reflections</i>	25
<i>Chrysography: highlight as symbol</i>	25
II. CAVALLINI AND THE MOSAIC TRADITION	29
<i>Surface and film colour</i>	29
<i>Santa Maria in Trastevere</i>	31
<i>Colour, slant and illumination are coordinated</i>	34
<i>Cavallini's colour</i>	37
<i>Cavallini's frescoes in Santa Cecilia</i>	40
III. LIGHT AND COLOUR IN THE SCROVEGNI CHAPEL	41
<i>Giotto's frescoes in their setting</i>	41
<i>Modelling and the logic of context</i>	44
<i>The angle of vision and the direction of light</i>	46
<i>Direct or diffused light</i>	51
<i>Colour as design and as representation</i>	52
<i>The colour of flesh</i>	56
<i>Interior and exterior</i>	58
<i>The fresco medium and the new techniques of modelling</i>	61

IV. GIOTTO AND THE STUDENTS OF OPTICS:	
BACON, PECHAM AND WITELLO	64
<i>Optics and the papal court</i>	64
<i>Direct and diffused light: 'lux primaria et lux secundaria'</i>	65
<i>Brightness and transparency distinguished</i>	66
<i>The perception of colour</i>	67
<i>Distance, colour and light</i>	68
<i>Perspective</i>	71
V. TADDEO GADDI: THE BARONCELLI CHAPEL IN SANTA CROCE	75
<i>Pictorial illumination and symbolic allusion</i>	75
<i>Luminary colour and colour modelling</i>	81
<i>Illumination and space</i>	85
<i>Agnolo Gaddi and Florentine polychromy</i>	93
VI. PATTERN, PLAID AND SPLENDOUR OF GOLD IN SIENESE PAINTING:	
DUCCIO, SIMONE MARTINI AND PIETRO LORENZETTI	95
<i>Ornament and opulence – costume, fashion and aesthetics</i>	95
<i>Duccio: density of pattern and mobility of light</i>	97
<i>Shimmer of satin</i>	98
<i>Plaid</i>	102
<i>Punchwork</i>	108
<i>'Sgraffiato'</i>	109
<i>Simone Martini's 'Annunciation'</i>	112
<i>Pietro Lorenzetti's Carmelite altarpiece</i>	113
VII. GENTILE DA FABRIANO	115
<i>Stigmatization by light</i>	115
<i>Textiles and texture</i>	116
<i>From richness of colour to the colour of riches</i>	124
<i>Palla Strozzi's altarpiece</i>	126
VIII. MASACCIO	129
<i>The Pisa altarpiece</i>	129
<i>The 'Trinity' in Santa Maria Novella</i>	132
<i>The frescoes in the Brancacci Chapel</i>	137
Appendix	146
Notes to the Text	148
Index	159