Chronology

I A TASTE FOR TIEPOLO

I Declining taste 2 The painting

wiii

- 3 The painter 4 The painting in view
- 5 Performing Veronese 6 Dogs, clouds, poles as devices 7 Discovery as a pictorial theme
- 8 Para-narrative 9 The music of the Moses
- 10 Incantesimo

II INSTRUMENTS OF INVENTION: DRAWING, PAINT, LIGHT 51

- I DRAWING I Pen and wash 2 Movement of the hand 3 Line and the edges of known
- objects 4 Generating the phenomenal
- 5 Summary: graphic process and visual process
- II PAINT 6 The oil sketch 7 Hue as timbre:
- colour as light 8 Towards fresco III LIGHT
- 9 Shadow: Cochin on Tiepolo 10 The mobility of lighting (Gesuati 1) 11 Negotiations with site lighting (Gesuati 2) 12 The stimulus of

mobile light

III THE TREPPENHAUS AT WÜRZBURG 101

- I THE SITE I Balthasar Neumann's light theatre: sources and surface 2 Perambulation: negotiating with the windows II THE FIGURES
- 3 The critique of rotational symmetry
- 4 Meanings and dimensions 5 Groups: propagation from the oil sketch

III ROCOCO SYNTAX 6 A maze not without

a plan 7 Drawing, scale and self-similarity

8 The rococo lever: objects ν . fields

IV THE TASTE OF EUROPE 9 The problem of Europe

10 Bracketing the moral

Appendix: Tiepolo in situ 167

Notes and References 175

Index 183

Photograph Credits 186