

# Pollaiuolo brothers - the arts of Florence and Rome

Yale University Press - Pollaiuolo Brothers



Description: -

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English language -- Dictionaries -- Greek.

Greek language -- Dictionaries -- English.

John Paul -- II, -- Pope.

Pollaiuolo, Piero, -- ca. 1443-1496 -- Criticism and interpretation.

Pollaiuolo, Antonio, -- 1426?-1498 -- Criticism and interpretation.

Pollaiuolo family -- Criticism and interpretation. Pollaiuolo brothers - the arts of Florence and Rome

-Pollaiuolo brothers - the arts of Florence and Rome

Notes: Includes bibliographical references (p. 539-560) and index.

This edition was published in 2005



Filesize: 21.39 MB

Tags: #The #Pollaiuolo #Brothers: #The #Arts #of #Florence #and #Rome

## The Pollaiuolo Brothers: The Arts of Florence and Rome

This comprehensive and beautifully illustrated book reexamines the brothers' careers and multifaceted work to present a fresh understanding of their contributions to the development of Italian art. In all probability, Wright's study will be the seminal work on these artists for the foreseeable future. Noting the problems with various recent interpretations of the image, she instead seeks clues to its meaning in its most innovative factors.

## The Pollaiuolo Brothers: The Arts of Florence and Rome

This kind of attributional upgrade has become the main way collectors, dealers and auction houses can lift the value of a centuries-old picture.

## The Pollaiuolo Brothers: The Arts of Florence and Rome

Many of these are in full-page format that allow the reader to inspect minute details or various angles of the pieces. With Wright's extraordinary book on the lives and work of two brothers working in Italy in the second half of the 15th century, Yale University Press can again make a strong claim to join this pantheon.

## The Pollaiuolo brothers : the arts of Florence and Rome

For quality of reproduction and the technical skill of the art historians whose work they printed, they led the field. For centuries, it has relied on connoisseurial expertise to judge to what extent a painting has been executed by a famous artist or by unknown assistants.

## The Pollaiuolo Brothers: The Arts of Florence and Rome

Throughout the text, Wright asks insightful questions, seeking to answer them whenever evidence is available. Calling this 'context,' however, does not do justice to the richness and subtlety with which Wright reconstructs the milieu of late quattrocento Florence and Rome. In 1982, when the portrait last appeared at auction, it was declared by the then-influential art critic Brian Sewell to be by Francesco Botticini, an attribution favoured by the eminent Renaissance scholar, Everett Fahy.

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