

# Pollaiuolo brothers - the arts of Florence and Rome

**Yale University Press - The Pollaiuolo Brothers (September 10, 2005 edition)**



Description: -

- English language -- Dictionaries -- Greek.  
 Greek language -- Dictionaries -- English.  
 John Paul -- II, -- Pope.  
 Pollaiolo, Piero, -- ca. 1443-1496 -- Criticism and interpretation.  
 Pollaiolo, Antonio, -- 1426?-1498 -- Criticism and interpretation.  
 Pollaiuolo family -- Criticism and interpretation.  
 Pollaiuolo brothers - the arts of Florence and Rome  
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 Notes: Includes bibliographical references (p. 539-560) and index.  
 This edition was published in 2005



Filesize: 34.65 MB

Tags: #Today's #obsession #with #assigning #singular #attribution #to #Old #Masters #may #be #lucrative, #but #it #is #often #misleading

## Today's obsession with assigning singular attribution to Old Masters may be lucrative, but it is often misleading

This is not an easy task, since Piero has received little scholarly attention in the past, with the exception of unfavorable criticism based mostly on stylistic aspects of his paintings. This kind of attributional upgrade has become the main way collectors, dealers and auction houses can lift the value of a centuries-old picture.

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And although very few of the luxury products originating from these fifteenth-century botteghe survive, metalwork formed part of the conspicuous consumption and display that became the very currency of family honor among the aristocracy.

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Antonio signed several works of art in addition to his engraving, including the thurible and incense-boat designs at the Uffizi and both papal tombs. Wright eschews this traditional approach, resituating his artwork in its contemporary milieu.

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

The book provides the definitive account of the Pollaiuolo brothers and their practices, a comprehensive list of their works including some newly attributed , and a fully updated chronology.

### 9780300106251: The Pollaiuolo Brothers: The Arts of Florence and Rome

As a source for quick reference, the logical place for these would have been in the photo captions or the catalogue headings, rather than embedded in the text. Its most revolutionary feature is perhaps its Latinized signature, which is more prominent and complete than those on Northern European prints of the period. His profession and training commenced as a goldsmith, creating already in 1457 the base of the Florentine Baptistry cross before he was legally emancipated from his father.

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