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Paul Bril died in Rome in 1626. Paul Bril initially painted in the late Mannerist style developed by his brother. These early landscapes are in the Flemish tradition inaugurated by Joachim Patinir and Pieter Bruegel the Elder and further developed by his own brother. Works from this early period were characterised by a picturesque arrangement of landscape elements and violent contrasts between light and dark.

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Paul Bril - Wikipedia

Bril, however, would soon do something different with his art by fusing this northern landscape tradition with Italian classicism. Around 1605, possibly under the influence of Annibale Carracci – who, with Caravaggio, was the leading painter in Rome at the time – he began to turn to easel paintings and to refine his landscapes.

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The pioneering landscapes of Paul Bril - New Statesman

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Paul Bril | artnet | Page 4

The composition with the strongly pronounced tree on the foreground in combination with a meandering river landscape in the back is typical for the "Lugt-group" which found its origin in the Roman workshop environment of Paul Bril (1554-1626) around the 1590s. The drawings associated with this group all show wooded scenes, often with animals at the foot of trees and executed in a style reminiscent of Titian (1488-1576).

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Matthijs Brill's work is now mainly known through his frescoes and drawings. Matthijs was specialized in landscapes. He painted two types of landscapes: landscapes with a topographical interest and imaginary landscapes.

After defining Brill as a draughtsman, this study clarifies aspects of his working methods and determines the types and functions of his drawings. It places Brill in the context of contemporary landscape draughtmanship and analyzes Brill's specific contribution to the evolution of the genre in Rome, from the mannerist views of Girolamo Muziano to the pastoral landscapes and seascapes of Claude Lorrain. Brill's position as a guiding force to two generations of Netherlandish artists who visited Rome and the influence Brill exerted on the development of landscape is also investigated. The final section of the study is a catalogue raisonne of Brill's drawings. While any catalogue raisonne is by nature evolving, the attempt to establish a secure canon is very important in finally placing Brill and his contemporaries in the correct perspective.

An exhaustive treatment of the work of these Flemish painters and brothers who displayed a unique ability to adopt appropriate styles for both religious and lay painting and for developing a landscape painting freed from the purely decorative role it had occupied during the

Cinquecento. 70 color and black and white illustrations plus an extensively illustrated repertory of the frescoes.

In this first comprehensive full length study in English on the art of Jan Brueghel the Elder, Leopoldine Prosperetti illuminates how the work of this painter relates to a philosophical culture prevailing in the Antwerp of his time. She shows that no matter what scenery, figures or objects stock the pictorial field, Brueghel's diverse pictures have something in common: they all embed visual trajectories that allow for the viewer to craft out of the raw material of the picture a moment of spiritual repose. Rooted in the art of Hieronymus Bosch and Pieter Bruegel the Elder these vistas are shown to meet the expectation of viewers to discover in their mazes a rhetorically conceived path to wisdom. The key issue is the ambition of pictorial images to bring into practice the humanist belief that philosophy and rhetoric are inseparable. This original study analyzes the patterns of thought and recurrent optical tropes that constitute a visual poetics for shifting genres - no longer devotional, yet sharing in the meditative goal of redirecting the soul toward an intuitive knowledge of what is good in life. This book reveals how everyday life is the preferred vehicle for delivering the results of philosophical pursuits. One chapter is dedicated to Brueghel's innovative attention to the experience of traveling in a variety of wheeled vehicles along the roads of his native Brabant. He is unique, and surprisingly modern, in giving contemporary viewers an accurate account of all the different types of conveyances that clutter the roads. It makes for lively versions of one of his favorite themes: The Traveled Road. By taking the pursuit of wisdom as its theme, the book succeeds in presenting a new model for the interpretation of a range of visual genres in the Antwerp picture trade.

In the 16th and 17th centuries Italy acted like a magnet to artists from Northern Europe. They went to draw the classical monuments and the landscape, and to immerse themselves in the atmosphere of the Renaissance. Back in the Low Countries, they used the impressions they had absorbed during their stay in the south in their paintings, drawings, and prints. Drawn to Warmth presents the first representative survey of drawings by these artists. An account of their travels and their adventures in Italy accompanies illustrations of many of the works they made there. There are examples by Paul Bril, Cornelis Poelenburch, Jan Aselijn, Jan Both, among others. Many of these drawings appear in print for the first time. The book also looks at a number of artists who did not themselves go to Italy, but who were inspired by their more widely traveled colleagues in the Netherlands.

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