People in History Essay: Non Italian Painter: Pieter Breughel
Hints:
1. Early life
2. Apprenticeship and training and guild
3. Places he visited or worked
4. Works: paintings
5. Patrons
6. Techniques
7. Later life

I was born in 1525 in Breda in Belgium or Breughel in Holland (the Netherlands). I began to work as an apprentice in the painter's workshop of Pieter Coecke Van Aelst. I later married his daughter, Mayken.

I spent some time in France and Italy studying paintings and techniques by other artists. In 1551 I joined the painter's guild in Antwerp. Later I also lived for a time in Italy and in Brussels.

I painted many pictures: Children's Games (it shows children playing a wide variety of different games). Dutch Proverbs (it shows lots of people doing different things which represent proverbs or sayings). The Peasant Wedding, The Peasant Dance. Both of those paintings show ordinary people dancing, eating, kissing, drinking etc.. It was different to medieval paintings which were normally either religious or of important people, but I wanted to show the lives of poorer people and not always in a flattering way ('warts and all'), I felt this was more realistic. I was nicknamed 'Breughel the Peasant' because I used to wear peasant's clothes to mix in with the crowds to get ideas for paintings.

Sometimes I was called Pieter Breughel the Elder because I had two sons who were painters and one of them was called Pieter and so people could get confused. I also did a painting called 'the Harvesters' which shows people cutting crops in the field and having a picnic. I also did a religious painting called the 'Tower of Babel' which is based on a story from the old testament in the Bible where people were trying to build a tower into heaven which falls down. I also did a drawing called the '7 deadly sins or vices-Anger' which was inspired by the work of Hieronymus Bosch. I did a painting called the 'Gloomy Day', and a drawing called 'Big Fish eat Little Fish' and a painting called 'Two Monkeys' and another called 'the Hunters in the Snow'.

Like other Renaissance painters I used new techniques like Sfumato (blurriness, smokiness, haziness around the edges of lines to make it more realistic), painting on canvas rather than directly onto wood, more correct proportions, more realistic and lifelike, oil based rather than egg based paints.

I also did engravings (like Albrecht Durer). 45 of my paintings survive. I had two sons Pieter and Jan. I died in 1569.