

ALFRED SISLEY. 1840-1899.

Born of English parents in Paris, France. Studied under Courbet, and was afterwards influenced, first by Corot, and then by Renoir and Monet causing an entire change in his style of painting. He was one of the vanguard of what has since been called the French Impressionist Movement of 1870, whose exponents sought and succeeded in obtaining subtleties and effects of sunlight and atmosphere by placing their pure colours side by side on the canvas instead of mixing them so that at the proper view point they are united to the eye in a brilliance of effect which has been one of the greatest factors in the technique of modern painting. He worked both in France and in England; but success did not attend him. His life was one constant struggle with poverty. Only after his death, which occurred at Moret-sur-Loing, did his work find appreciation. Sisley was essentially a colourist. He delighted, like Monet, in recording the changing effects of light in the successive hours of the day. He made the Seine, the Loing and the Thames the subjects of many pictures which are remarkable for the subtle appreciation of the most delicate colour effects.

68. WASHERWOMEN. CHAMPAGNE. 19½ by 28¾.

FRANS SNYDERS. 1579-1659.

Born at Antwerp, Belgium, and received his earliest training from Hendrik van Balen and Pieter Brueghel. Early in life he devoted himself exclusively to still life painting, but later he painted animals and hunting scenes with great fire and facility. His powers attracted the notice of Paul Rubens, who often entrusted him with the painting of the flowers, fruit, etc., in his pictures. Frans Snyder was invited by the Archduke Albert to visit Brussels, and while there painted for him some of his greatest works, particularly a stag hunt, which was presented by the Archduke to Philip III of Spain, and resulted in several commissions from that monarch for similar pictures. He also excelled in painting interiors with game, fish and vegetables, which are occasionally supplied with figures by Rubens and Jordaens. Frans Snyder left many examples of his art, but his pictures of still life are acknowledged to be his greatest achievement.

69. STILL LIFE, DEAD SWAN. 40¼ by 56.

SPANISH SCHOOL. 17th Century.

Typical examples of the work of the Spanish artists of the 17th century.

70. THE SLAVE. Attributed to Herrera, the younger. 70½ by 35½.

Francisco de Herrera, the younger, (1622-1685) was painter to the king, Philip IV of Spain. He painted principally in Seville and Madrid and his work attracted much attention.

71. THE BEGGAR. Attributed to Sebastian Gomez. 37 by 28¾.

Sebastian Gomez, called El Mulatto de Murillo, (1646-1682) was the mulatto servant of Murillo the painter. After the death of Murillo he came to considerable success, painting principally in Seville, where many of his pictures now are.