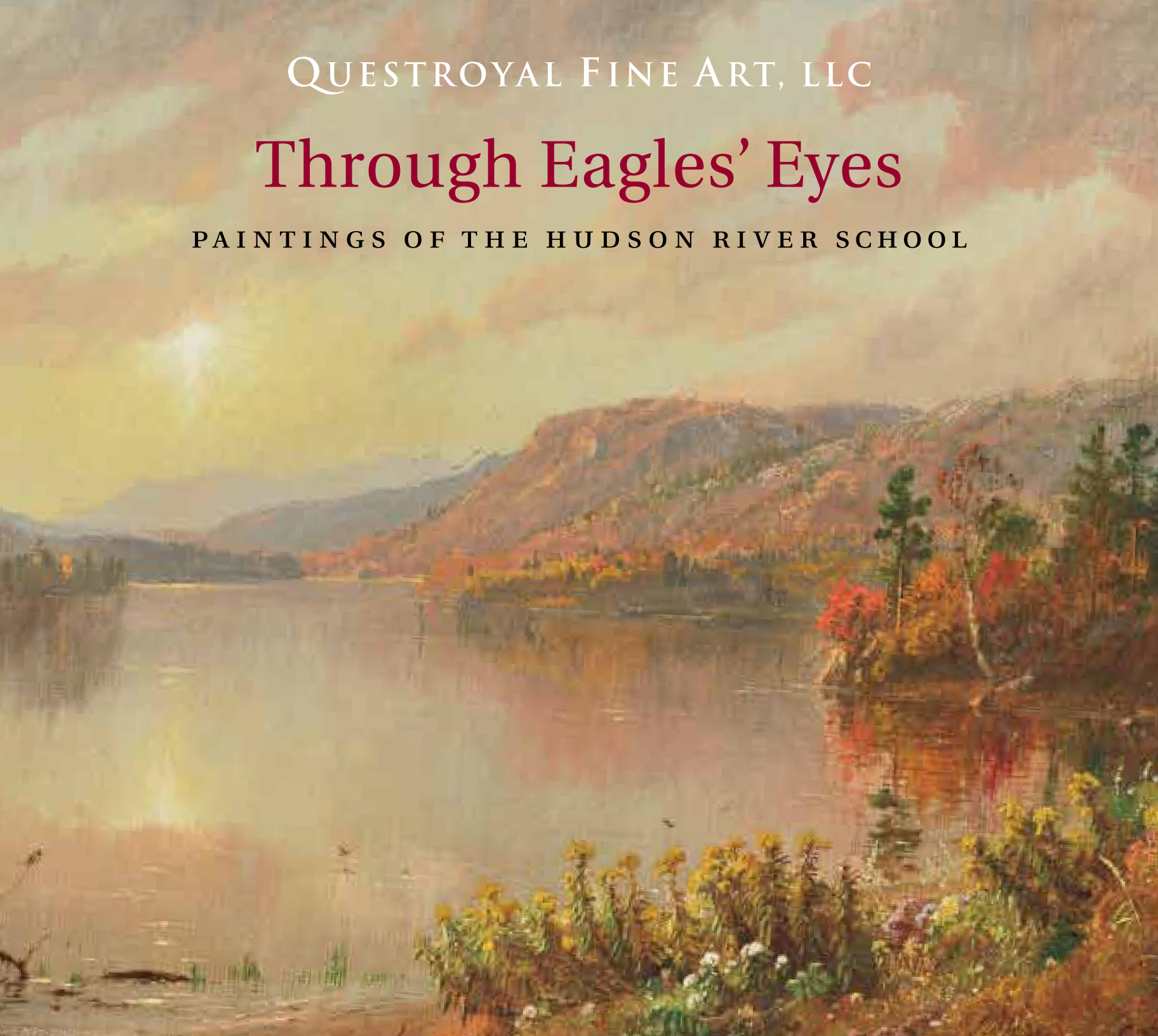


QUESTROYAL FINE ART, LLC

Through Eagles' Eyes

PAINTINGS OF THE HUDSON RIVER SCHOOL





COVER (DETAIL)

Jasper Francis Cropsey (1823–1900)

Autumn Lake, 1875

Oil on canvas

12 1/2 x 20 1/4 inches

Signed and dated lower right: *J.F. Cropsey 1875*

BACK COVER

Frederic Edwin Church (1826–1900)

A Study of Bamboo

Oil on paper laid down on masonite

11 7/8 x 18 1/16 inches

ABOVE

Samuel Colman (1832–1920)

In the Highlands

Oil on canvas

22 3/16 x 30 5/16 inches

Signed lower left: *S.COLMAN.*

March 14 – April 12, 2014

An Exhibition and Sale

Through Eagles' Eyes

PAINTINGS OF THE HUDSON RIVER SCHOOL

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

Chloe Heins, *Director*

Angela Scerbo, *Administrator*

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William Trost Richards (1833–1905)
Bouquet Valley in the Adirondacks, 1863
Oil on canvas
25 1/8 x 36 1/8 inches
Signed and dated lower right:
Wm. T. Richards / 1863. Phila

Through Eagles’ Eyes

A client told me he had heard that the Hudson River School was unfashionable. He thought this was good news—why would he want to own art with a value subject to trends or fashion? What is in vogue today may not be tomorrow. This work is timeless and scarce, and its value is governed by the higher principles of supply and demand. He felt confident because supply was dwindling and the number of people that recognized its artistic merits was rising. Museum shows featuring the work of the Hudson River School have opened in several European countries, and the world is finally beginning to appreciate the talent of our nation’s first landscape artists. Their paintings were a personal response to the American wilderness, untainted by the strict restraint of European academic traditions. Each work communicates a profoundly individualized sentiment consistent with a nation that gave rise to the most uninhibited freedom of expression.

When my client socializes with friends and business associates, the Hudson River School is seldom the topic of conversation, but he often finds these paintings in their homes. He feels better knowing

that no one is buying them to elevate their social stature or to stimulate their ego.

This art has a profound purpose: it takes us back to a simpler time and to a more perfect place. It grounds us so that we may, at least momentarily, extricate ourselves from a world wound too tightly. So many of my clients share stories of returning home from work to enjoy a glass of wine and to sit quietly with their paintings. It is art as therapy, a concept more important now than ever before.

I think we should all feel good about owning paintings that required exceptional ability honed by effort and perseverance. It reminds us of the value of a good work ethic and discipline—a message our children need to understand.

As always, the works catalogued herein are the best examples and values I could find in their respective price ranges. I invested my capital and reputation in each of them. I believe. I encourage all of you to call so that we can discuss any painting that interests you.

LOUIS M. SALERNO, *Owner*



Thomas Doughty (1793–1856)

Landscape

Oil on board

10 x 12 1/8 inches



Jasper Francis Cropsey (1823–1900)

Autumn Lake, 1875

Oil on canvas

12 1/2 x 20 1/4 inches

Signed and dated lower right: *J. F. Cropsey 1875*



William Hart (1823–1894)
Early Landscape, 1849
 Oil on canvas
 26 ¹/₈ x 36 ¹/₈ inches
 Signed and dated lower right center:
W.HART / 1849



Robert S. Duncanson (1821–1872)
Landscape with Fantastic Architecture
 Oil on canvas
 9 ⁷/₈ x 14 ¹/₁₆ inches



Aaron Draper Shattuck (1832–1928)
Farm Scene with Hay Wain, Granby, Connecticut
 Oil on canvas
 18 ¹/₄ x 30 ¹/₂ inches
 Signed lower left: *A.D. Shattuck*



Frederick Rondel (1826–1892)
Winter Landscape, 1860
 Oil on canvas
 10 ¹/₁₆ x 14 ¹/₁₆ inches
 Signed and dated lower left: *F. Rondel / 1860*

Régis François Gignoux (1816–1882)
Snowy Landscape, 1868
 Oil on canvas
 24 ³/₁₆ x 40 ¹/₁₆ inches
 Signed and dated lower left: *R. Gignoux / 1868*; signed and dated on verso: *1868 / R [illegible] Gignoux*



Albert Bierstadt (1830–1902)
Western Landscape
 Oil on paper laid down on canvas
 4 ¹/₈ x 6 ⁵/₁₆ inches



Jervis McEntee (1828–1891)

A Misty Day, November

Oil on board

26³/₈ x 21¹/₄ inches

Estate stamp on verso; inscribed on verso:

*A Misty Day, November / bought at /
Executor's sale of furnitures. / Painted by /
Jervis McEntee. N.A. / Sale March 30th 1892.*



Johann Hermann Carmiencke (1810–1867)

Headwaters, 1860

Oil on canvas

17¹/₈ x 26¹/₈ inches

Signed and dated lower right: *Carmiencke 1860*



Edward Hill (1843–1923)
Hunter with Dogs
 Oil on canvas
 20³/₁₆ x 14¹/₄ inches
 Signed lower right: *Edward Hill*.



William Mason Brown (1828–1898)
River Landscape
 Oil on canvas
 16¹¹/₁₆ x 13⁹/₁₆ inches
 Monogrammed lower right: *WMB*; inscribed on stretcher bar:
W.M. Brown / Studio 658 B.W. 24 / Studio 658 B.Way. / Room 24

William Trost Richards (1833–1905)
Woodland Interior, 1856
 Oil on canvas
 31¹/₈ x 25¹/₈ inches
 Signed and dated lower left:
W.T.RICHARDS. / Phil 1856.





Thomas Moran (1837–1926)

Red Rock, Arizona (Coconino Pines and Cliff, Arizona), 1902

Oil on canvas

20⁵/₁₆ x 30¹/₄ inches

Monogrammed, inscribed, and dated lower left: *TMoran. N.A. / 1902*



William Bradford (1823–1892)

Men Fishing in a Cove, Labrador, 1874

Oil on board

12¹/₁₆ x 20 inches

Signed and dated lower right: *W Bradf* [illegible] 74



Thomas Moran (1837–1926)

Childe Roland to the Dark Tower Came, 1859

Oil on canvas

29 1/4 x 44 1/8 inches

Signed and dated lower right: *T. Moran.* / 1859.



William H. Weisman (1840–1922)

Pioneers at Sunset

Oil on canvas

30 x 49 5/8 inches

Signed lower right: *W.HWEISMAN*



Sanford Robinson Gifford (1823–1880)

Venice, 1879

Oil on canvas

3 x 6 1/4 inches

Initialed lower right: *SRG*; signed and dated on verso: *SRGifford / May 5th 1879*



William Bradford (1823–1892)

Golden Sunset

Oil on canvas

10 1/8 x 12 15/16 inches



Albert Bierstadt (1830–1902)

Boats Ashore at Sunset

Oil on canvas

13 1/4 x 23 11/16 inches

Monogrammed lower right: *ABierstadt.*



Régis François Gignoux (1816–1882)

Paradise Rock

Oil on canvas

12 x 18 ¹/₈ inches

Signed lower left: *Gignoux*



William Hart (1823–1894)

Coastal Twilight

Oil on canvas

9 ³/₄ x 17 ¹/₄ inches

Signed lower left: *Wm HART*



William Trost Richards (1833–1905)

After a Storm, 1899

Oil on canvas

19 ³/₄ x 32 ¹/₄ inches

Signed and dated lower left: *W^m. T. Richards. 99.*



George Inness (1825–1894)

Palisades on the Hudson, ca. 1884

Oil on canvas

20 ¹/₈ x 30 ¹/₈ inches

Signed lower right: *G. Inness*



Aaron Draper Shattuck (1832–1928)

Peaks Island Rocks, Maine, 1858

Oil on board

10³/₁₆ x 17³/₁₆ inches

Estate stamp lower left: A.D. SHATTUCK



Francis Augustus Silva (1835–1886)

On the North River, 1879

Oil on canvas

20¹/₈ x 36¹/₈ inches

Signed and dated lower left: FRANCIS A. SILVA. / 79–; titled and signed on verso: *On the North River.* / FRANCIS A. SILVA



Worthington Whittredge (1820–1910)
The Old Hunting Ground
 Oil on canvas
 19 1/4 x 16 inches
 Signed lower right: *W. Whittredge*



Louis Rémy Mignot (1831–1870)
Two Women in a Tropical Landscape
 Oil on canvas laid down on board
 9 15/16 x 8 inches



William Trost Richards (1833–1905)
Wooden Bridge at Sunset, 1862
 Oil on canvas
 20 1/4 x 16 1/8 inches
 Signed and dated lower left: *W^m T. Richards / 1862*



Régis François Gignoux (1816–1882)

Autumn Sunrise

Oil on canvas

21 ¹/₈ x 17 inches

Signed lower right: *R. GIGNOUX*



Alexander Helwig Wyant (1836–1892)

Woodland Shelter

Oil on canvas

25 ⁵/₁₆ x 19 ¹/₁₆ inches

Signed lower right: *A. H. Wyant*



Sanford Robinson Gifford (1823–1880)

View from Schoharie Kills, 1850

Oil on canvas

22 ¹/₄ x 30 ³/₁₆ inches

Initialed and dated lower left: *SRG / 1850*



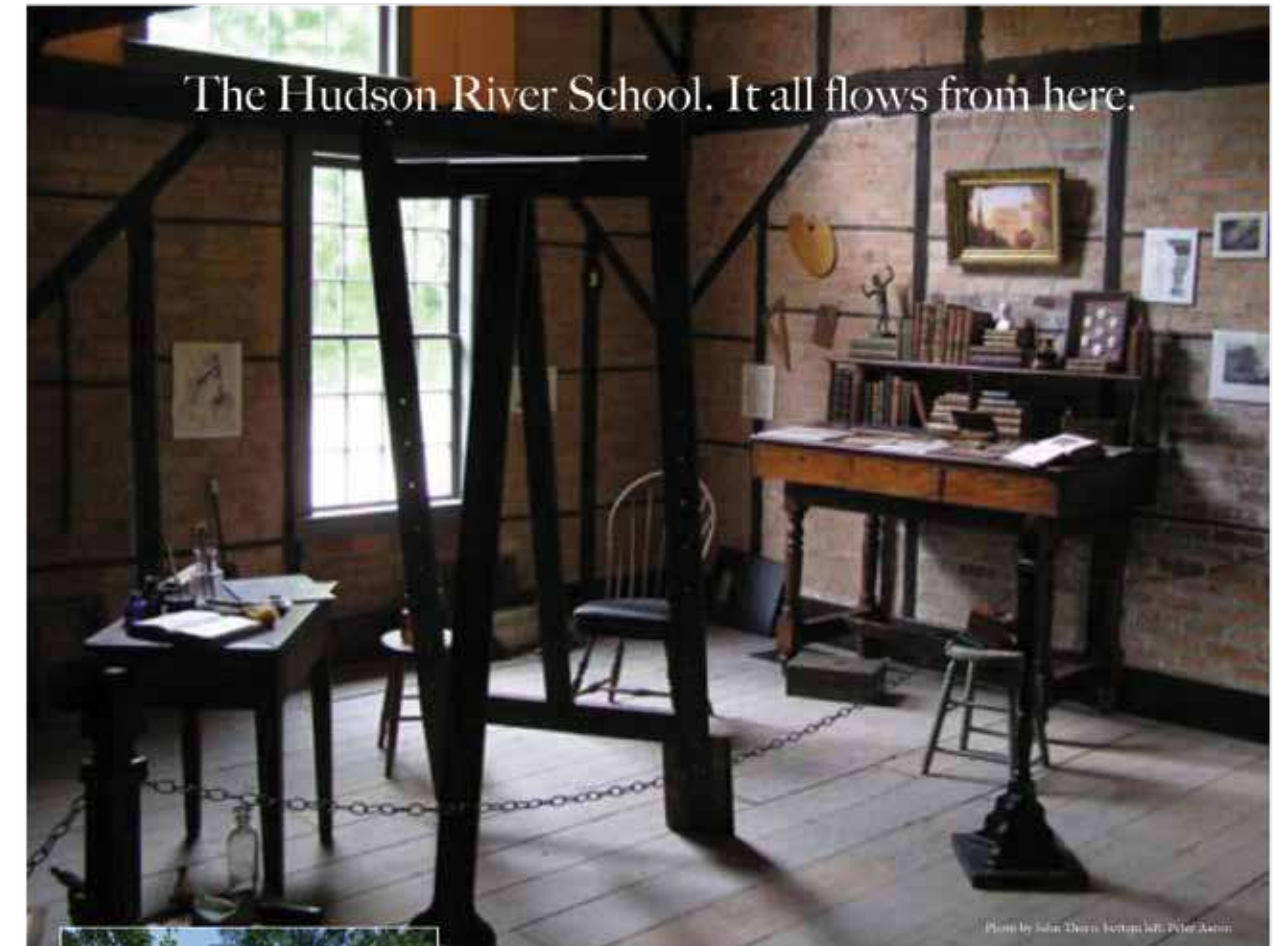
Homer Dodge Martin (1836–1897)

Highlands on the Hudson

Oil on canvas

20 1/8 x 26 1/8 inches

Signed lower left: *H. D. Martin*



Nearly two hundred years ago, Thomas Cole set forth into the wilds of the Catskill Mountains to capture a scenery and spirit that were uniquely American. From his brush flowed the paintings that inspired the Hudson River School. Today, Cole's home and studio in Catskill, New York are the starting point for any exploration of this treasured art movement. We invite you to visit, and to consider becoming a member. For information, and to learn about our upcoming exhibition, *Thomas Cole & Frederic Church: Master, Mentor, Master*, please go to www.thomascole.org



Additional Works
in the Exhibition

PLEASE CONTACT US
TO REQUEST AN IMAGE

Baker, Elisha Taylor
East River Scene, Brooklyn, NY, ca. 1886

Blakelock, Ralph Albert
Canoeing in the Adirondacks
Fall Landscape, Catskills, with Hikers
Landscape with Figures and Boat
Mist in the Valley

Bricher, Alfred Thompson
Narragansett Shore, 1871
Seascapes
The Overlook

Brown, Harrison Bird
Seascape, 1866

Brown, John Appleton
The Old Mill

Carlin, John
Carleton Island, St. Lawrence, 1877
Old Fort Carleton, St. Lawrence, 1877

Cole, Thomas
Imaginary Landscape with Towering Outcrop, ca. 1846–47

Colman, Samuel
Hudson River View
Morning, 1859
Near Cro's Nest on the Hudson, NY

Davis, William M.
Port Jefferson Harbor

de Haas, Mauritz Frederik Hendrik
Shoreline with Basket and Boats, 1876
Under the Moonlight

Fairman, James
Twilight on the Shore

Gay, Edward
Mountain Landscape
Sunset from the Inlet, 1879

Gifford, Charles Henry
Sunset Harbor

Gifford, Robert Swain
Sailing Along the Nile, 1875
The Rock of Gibraltar (View from the Spanish Shore), 1872

Gignoux, Régis François
Niagara Falls
Winter in the Mountains

Hart, William
Coastal Scene with Figures
Under the Bluff

Haseltine, William Stanley
Coast of Sori, 1893

Hays, William Jacob, Sr.
Dakota Badlands, 1860

Hill, John Henry
Country Scene of a Stream (Grist Mill), 1881

Hope, James
Winter House, 1873

Inness, George
Landscape at Sundown; The Close of Day (The Veteran's Return), ca. 1881–83
Monte Lucia, Perugia, 1873
The Rainbow
Valley Near Perugia

Johnson, David
Scenery at Shelburne, Vermont, 1865
Sketchbook drawings
Study, 1889

Kensett, John Frederick
Autumn River Scene
Beverly, Massachusetts, 1871
Eagle Rock, Manchester, Massachusetts, 1859
Newport Study: Rocks near Newport

Martin, Homer Dodge
Evening Solace
Highlands on the Hudson
Landscape

McEntee, Jervis
Summer Hills, Hunter Mountain, 1867

Miller, William Rickarby
Boating on the Old Croton Reservoir, NY, 1851

Newell, Hugh
Maple Sugar Camp

Palmer, Walter Launt
Summer on the Hudson

Parton, Arthur
An Evening After the Rain
Autumn Sunrise
New York Harbor

Parton, Ernest
Winding Stream, 1898

Richards, Thomas Addison
Setting Off: Lake George, 1848

Richards, William Trost
Clearing after the Storm, 1889
Rockaway Beach, 1891

Shaw, Joshua
Early Landscape

Smillie, George Henry
Afternoon Stroll, 1867
Near Newburyport, 1882
Trees and Meadows of Berkshire, 1871
View of the Valley

Smith, Henry Pember
Country Farm
Red House on the River

Smith, Russell
Washington's Headquarters, Sandy Run, Oct. 1777—During the Battle of Germantown

Sonntag, William Louis
Landscape

Tilton, John Rollin
Jockey Cap, Fryeburg, Maine, 1850

Tryon, Dwight William
Coastal Scene
Twilight

Volkmar, Charles
Native American Hunting Scene, 1861
On the Hudson, 1867

Weber, Paul
Landscape, 1866
Mountain Pools

Wyant, Alexander Helwig
Comet of 1882
Mountain Vista
The Old Schoolhouse



John Frederick Kensett (1816–1872)
New England Coastal Scene with Figures, 1864
Oil on canvas
14 1/4 x 24 3/16 inches
Monogrammed and dated lower right: *J.F.K. / '64*.



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Important American Paintings

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