

A painting of a landscape. In the foreground, there are large, dark, textured rocks. A dirt path leads from the bottom right towards a large, leafy tree with green and yellow foliage. To the left, there is a dense forest of trees with autumn-colored leaves. In the background, a small house with a chimney is visible on a grassy hill. The sky is dark and dramatic, with some light breaking through. The overall style is impressionistic with visible brushstrokes.

QUESTROYAL FINE ART, LLC

A Call to the Wild

IMPORTANT HUDSON RIVER SCHOOL PAINTINGS



COVER DETAIL

Thomas Moran

Evening Clouds, 1902

Oil on canvas

14¹/₈ x 20 inches

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

ABOVE

John Frederick Kensett

New England Coastal Scene with Figures, 1864

Oil on canvas

14¹/₄ x 24³/₁₆ inches

Monogrammed and dated lower right: *JFK. / '64.*

March 8–30, 2019

An Exhibition and Sale

A Call to the Wild

IMPORTANT HUDSON RIVER SCHOOL PAINTINGS

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

Chloe Heins, *Director*

Nina Sangimino, *Assistant Director*

Ally Chapel, *Senior Administrator*

Megan Gatton, *Gallery Coordinator*

Pavla Berghen-Wolf, *Research Associate*

Will Asencio, *Art Handler*

Rita J. Walker, *Controller*

Photography by Timothy Pyle, Light Blue Studio and Ally Chapel

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EMAIL: gallery@questroyalfineart.com www.questroyalfineart.com

A Call to the Wild

Those of us who acquire Hudson River School paintings will possess something more than great works of art. Each is a glimpse of our native land, untouched by man. These paintings compel us to contemplate, they draw us beyond the boundaries of a time and space that define our present lives so that we may consider eternal truths.

The Hudson River School artists understood that the wilderness was threatened by man's ambition, and they were troubled by issues that would challenge future conservationists. Nearly two centuries later, we view these works with an urgency exceeding that which the artists experienced. While they were witness to the seeds of a coming desecration of the natural landscape, we bear witness to all that has been and is about to be lost. At a time when we are consumed by technology, these canvases remind us of how much we need nature. There never will be a new discovery as wondrous as the nature that surrounds us.

Some may say that nineteenth-century American landscapes simply document what the artist saw. But these paintings are rich in highly individualized artistic expression: in the choice

of composition, in the application of brushstroke, in texture, in perspective, in tone and color, each artist creates a unique visual language. They have left us a painted poetry that required a combination of imagination and extraordinary technical ability. The magnitude of the artistic achievement of this first American art movement is undeniable.

As our present society falls prey to the hype that takes contemporary paintings to absurd and unsustainable levels, there is a great opportunity to acquire works that have been intriguing to generations at realistic values. The lasting value of Hudson River School paintings, relevant in three different centuries, is sustained by both artistic integrity and scarcity; as there were few, if any, American art academies, only the most motivated and talented artists persevered. These paintings are also historically important as our nation's first landscapes, which adds a further dimension to their worth.

For all of you who recognize the potential offered within these pages, I eagerly await the opportunity to share my enthusiasm.

LOUIS M. SALERNO, *Owner*

Albert Bierstadt (1830–1902)

Albert Bierstadt's career followed an epic course. As one of the first artists to explore the Western frontier, he achieved a level of fame and prosperity previously unknown in the world of American art. Born in Prussia, raised in Massachusetts, and trained in Düsseldorf, Bierstadt created landscapes that combined German precision with American Romanticism. His fantastic visions of soaring mountain peaks reflected the height of his ambitions, astounding viewers with the country's unspoiled grandeur. Recognized outside the United States, he was awarded the French Legion of Honor by Napoleon III, the Imperial Order of St. Stanislaus by Alexander II of Russia, and the Imperial Order of Medjid by the Sultan of Turkey.

SELECTED BIERSTADT EXHIBITIONS

National Academy of Design, 1858–88
Pennsylvania Academy of the Fine Arts, 1859–67
Brooklyn Art Association, 1861–81
Metropolitan Sanitary Fair, New York, 1864
Paris Salon, 1869, 1875, 1879, 1880, 1882, 1889

SELECTED BIERSTADT COLLECTIONS

Amon Carter Museum of American Art,
Fort Worth, Texas
High Museum of Art, Atlanta, Georgia
The Metropolitan Museum of Art, New York,
New York
Smithsonian American Art Museum,
Washington, DC
The White House, Washington, DC

ARTIST AUCTION RECORD

\$7,321,000



Albert Bierstadt

Autumn Landscape

Oil on paper laid down on board

13⁷/₈ x 18³/₄ inches

Signed lower left: *ABierstadt* .

Alfred Thompson Bricher (1837–1908)

Alfred Thompson Bricher's subtle and serene style classifies him as the premier painter of light-enshrined landscapes and seascapes. Ranked among such notable luminists as Martin Johnson Heade and John Frederick Kensett, Bricher is especially known for his coastal scenes painted in Maine, Massachusetts, Rhode Island, and Long Island, New York, between 1870 and 1890.

SELECTED BRICHER EXHIBITIONS

National Academy of Design, 1868–1908

Brooklyn Art Association, 1870–86

Boston Art Club, 1874, 1882, 1889, 1894

The Art Institute of Chicago, 1888–89, 1896, 1907–8

Pennsylvania Academy of the Fine Arts, 1890

SELECTED BRICHER COLLECTIONS

Brooklyn Museum, New York

The Metropolitan Museum of Art, New York, New York

Museo Nacional Thyssen-Bornemisza, Madrid, Spain

Smithsonian American Art Museum, Washington, DC

The White House, Washington, DC

ARTIST AUCTION RECORD

\$250,000

PRIVATE SALES

We are aware of several Brichers that have sold privately for more than \$500,000.



Alfred Thompson Bricher

Moonlight Seascape

Oil on canvas

9¼ x 18¼ inches

Monogrammed lower left: *ATBRICHER*



Alfred Thompson Bricher

Sailboats Along the Coast

Oil on canvas

15¹/₈ x 33³/₄ inches

Monogrammed lower left: *ATBRICHER*



William Mason Brown

Autumn Landscape

Oil on canvas

12¹/₁₆ x 18¹/₁₆ inches

Monogrammed lower right:
WM Brown

William Mason Brown (1828–1898)

The mark of a William Mason Brown painting is its meticulous attention to detail, whether the subject is a humble basket of fruit or a picturesque landscape. During and after the artist's lifetime, Brown was known for his highly realistic depictions of natural subjects. He focused on landscapes early in his career and was associated with the Hudson River School's second generation. Brown's fastidious work now resides in several important museum collections.

SELECTED BROWN EXHIBITIONS

National Academy of Design, 1859–90

Brooklyn Art Association, 1865–86

Pennsylvania Academy of the Fine Arts, 1881,
1885, 1887–91

SELECTED BROWN COLLECTIONS

National Gallery of Art, Corcoran Collection,
Washington, DC

Brooklyn Museum, New York

The Cleveland Museum of Art, Ohio

Pennsylvania Academy of the Fine Arts,
Philadelphia, Pennsylvania

ARTIST AUCTION RECORD

\$83,650



William Mason Brown

Colors of Fall

Oil on canvas

23¹/₈ x 34¹/₈ inches

John William Casilear (1811–1893)

Moonlight

Oil on canvas

8¹/₁₆ x 15¹/₁₆ inches

Initialed indistinctly lower right: *JWC*



Thomas Cole (1801–1848)

A preeminent figure in American art, Thomas Cole is known as the father of the country's first original painting movement: the Hudson River School. Cole traveled the untouched American wilderness and recorded it in magnificent paintings executed with technical prowess. His patriotism and venturesome spirit paved the way for subsequent landscape painters. It is exceptionally rare for a piece by Thomas Cole to come onto the market, since the world's top museums eagerly collect his work. Last year, the Metropolitan Museum of Art organized *Thomas Cole's Journey: Atlantic Crossings*, a momentous exhibition that explored the significance of the artist's work in a global context.

SELECTED COLE EXHIBITIONS

Pennsylvania Academy of the Fine Arts, 1824–68, 1876
National Academy of Design, 1826–48
Brooklyn Art Association, 1864, 1872–81
Boston Art Club, 1878

SELECTED COLE COLLECTIONS

The Metropolitan Museum of Art, New York, New York
Musée du Louvre, Paris, France
Museum of Fine Arts, Boston, Massachusetts
Smithsonian American Art Museum, Washington, DC
National Gallery of Art, Washington, DC

ARTIST AUCTION RECORD

\$1,463,500

Thomas Cole

Reclining Figure in a Mountain Landscape

Oil on panel

10½ x 8½ inches



Samuel Colman (1832–1920)

Twilight, Valley of the Genesee, 1865

Oil on canvas

14¹⁵/₁₆ x 24¹/₁₆ inches

Signed and dated lower right: *S. Colman. 65.*



Jasper Francis Cropsey (1823–1900)

Jasper Francis Cropsey, one of the leading artists of the Hudson River School, brought out the color and breadth of the American landscape in his work. Cropsey first learned the art of landscape painting as an architectural apprentice, acquiring the draftsmanship demonstrated in his best works. He was soon hailed as “America’s painter of autumn.” Cropsey was one of the youngest members ever elected to the National Academy of Design and a founding member of the American Watercolor Society. He won a medal from the London International Exposition of 1862, and was presented to Queen Victoria at St. James’s Palace in 1861.

SELECTED CROPSEY EXHIBITIONS

Brooklyn Art Association, 1861–86, 1891
London International Exhibition, 1862
Centennial Exhibition, Philadelphia, 1876
Boston Art Club, 1881–86
The Art Institute of Chicago, 1897, 1900

SELECTED CROPSEY COLLECTIONS

The Metropolitan Museum of Art, New York, New York
National Gallery of Art, Washington, DC
Newington-Cropsey Foundation, Hastings-on-Hudson, New York
Smithsonian American Art Museum, Washington, DC
The White House, Washington, DC

ARTIST AUCTION RECORD

\$1,003,500



Jasper Francis Cropsey

In the Narrows of Lake George, 1887

Oil on canvas

11 x 20¹/₁₆ inches

Signed and dated lower left: *J.F. Cropsey 1887*;
on stretcher bar: *In the Narrows of Lake George /*
By J.F. Cropsey / Hastings-on-Hudson NY / 1887.

Jasper Francis Cropsey

Sunset on a River Inlet, 1870

Oil on canvas

12¹/₁₆ x 20¹/₁₆ inches

Signed and dated lower center:

J.F. Cropsey 1870



Jasper Francis Cropsey

Twilight on the Sawmill River, 1887

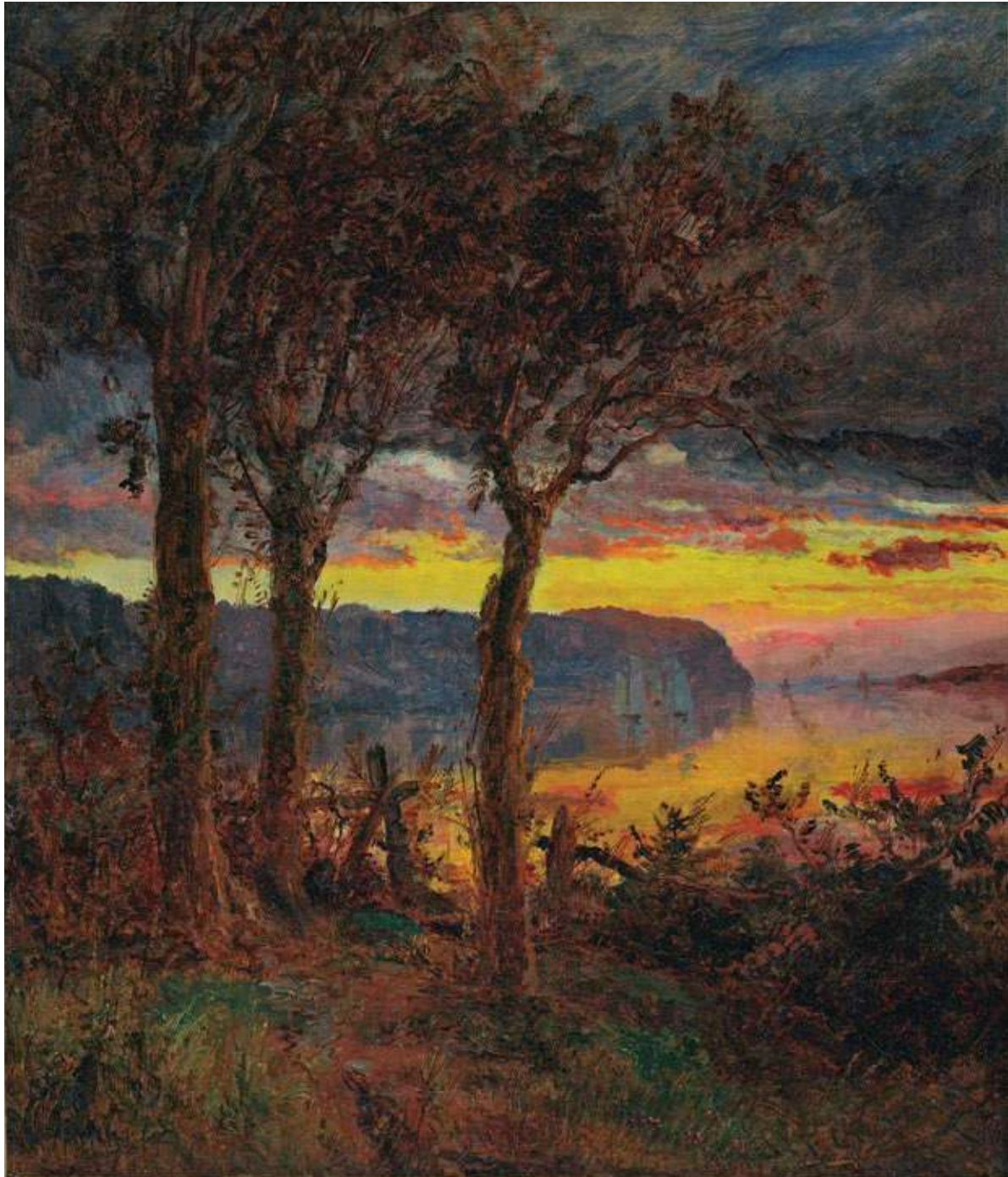
Watercolor on paper

8⁷/₈ x 18 inches (sight size)

Signed and dated lower right:

J.F. Cropsey 1887







Jasper Francis Cropsey

Palisades Opposite Hastings-on-Hudson, 1887

Oil on canvas

14 x 12¹/₄ inches

Signed and dated lower right: *J.F. Cropsey / 1887*

Jasper Francis Cropsey

Autumn Landscape with a Footbridge, 1871

Oil on panel

5 x 9³/₄ inches

Signed and dated lower right: *J.F. Cropsey 1871*

Thomas Doughty (1793–1856)

Lake Vista with Fisherman

Oil on canvas

30¹/₄ x 25¹/₄ inches

Signed lower center: *TDOUGHTY*



Asher B. Durand (1796–1886)

Although born to a humble family, Asher B. Durand became one of the most influential painters of the nineteenth century. He began his career as a successful engraver, but his dedication to landscape painting and friendship with Thomas Cole established Durand as a leader of the Hudson River School. Durand espoused a commitment to naturalism and his “Letters on Landscape Painting” in the 1850s art journal *The Crayon* were widely read. In the early 2000s, private sales of Durand paintings shattered records when *Kindred Spirits* sold for a reported \$35 million, and *Progress (The Advance of Civilization)* sold for an estimated \$40 million.

SELECTED DURAND EXHIBITIONS

National Academy of Design, 1861–74
Brooklyn Art Association, 1862–75
Paris Salon, 1866
Exposition Universelle, Paris, 1867
Pennsylvania Academy of the Fine Arts, 1890

SELECTED DURAND COLLECTIONS

The Metropolitan Museum of Art, New York, New York
Museum of Fine Arts, Boston, Massachusetts
National Academy Museum, New York, New York
New-York Historical Society, New York
Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania

ARTIST AUCTION RECORD

\$967,500

PRIVATE SALES

\$40,000,000 (estimated)

\$35,000,000 (estimated)



Asher B. Durand

Landscape in the Catskills, A View Through the Woods

Oil on canvas

24³/₄ x 18³/₄ inches

Signed lower left: *ABDurand*



Sanford Robinson Gifford

On the Long Island Coast

Oil on canvas

6¹/₄ x 15³/₁₆ inches

Initialed lower center: *SRG*

Sanford Robinson Gifford (1823–1880)

Sanford Robinson Gifford was a second-generation painter of the Hudson River School, known for his skillful ability to render light and atmospheric effects. He possessed an acute understanding of the spiritual and emotional inspiration to be drawn from a landscape, depicting brilliant vistas marked by an aerial luminism that transformed quotidian scenes into poetic masterpieces. Over the course of his career he traveled extensively throughout the Catskills, Adirondacks, and White Mountains, though arguably his favorite subject was the Hudson River Valley, where he was born. Upon his death in 1880, the Metropolitan Museum of Art held a special commemorative retrospective to celebrate Gifford's life and work.

SELECTED GIFFORD EXHIBITIONS

National Academy of Design, 1847–68, 1870, 1872–74, 1876–80

Pennsylvania Academy of the Fine Arts, 1856
Exposition Universelle, Paris, 1867

The Metropolitan Museum of Art, 1874, 1880
Centennial Loan Exhibition, Hartford, 1875

SELECTED GIFFORD COLLECTIONS

Brooklyn Museum, New York
Museum of Fine Arts, Boston, Massachusetts
National Gallery of Art, Washington, DC
New-York Historical Society, New York
Smithsonian American Art Museum,
Washington, DC

ARTIST AUCTION RECORD

\$2,144,000



Sanford Robinson Gifford

View of Constantinople (The Golden Horn)

Oil on canvas

7⁵/₈ x 12⁷/₈ inches

Signed lower right: *SR Gifford*;

on verso: *The Golden Horn / by SR Gifford*

SUPPORT AN IMPORTANT PROJECT

I want to make you aware of an important catalogue raisonné project nearing completion.

It is a thought-provoking and enlightening illumination of William Hart's distinct character and influence. Dr. Gary Stiles has been working on this innovative effort for more than five years. His entertaining and readable scholarship will encourage collectors to understand Hart's important contributions, and will further recognition of this highly talented American painter who has simply not received the attention he merits. Supporting innovative projects of this caliber cultivates interest and enthusiasm for American art, which is essential for its continued growth and market value. Please consider making a contribution of any amount to help underwrite this worthwhile endeavor. Dr. Stiles has invested a great deal of his time and capital for a cause that will not yield him any financial rewards, yet all of us stand to benefit from his extraordinary work.

Contributions can be made payable to Gary Stiles Hart Fund.



William Hart (1823–1894)

William Hart was one of the most esteemed painters of the Hudson River School's second generation. After moving to Albany, New York, from his native Scotland, he quickly established his reputation as an artist known for lush, pastoral landscapes and dramatic seascapes, which were so popular that they were often reproduced as engravings. Hart was also a well-known art instructor, served as a council member of the National Academy of Design, was elected the first president of the Brooklyn Academy of Design, and helped to found the American Watercolor Society.

SELECTED HART EXHIBITIONS

National Academy of Design, 1848–94

Brooklyn Art Association, 1861–83

SELECTED HART COLLECTIONS

The Metropolitan Museum of Art, New York, New York

Smithsonian American Art Museum, Washington, DC

The White House, Washington, DC

ARTIST AUCTION RECORD

\$134,500

William Hart

Along the Winding Way, 1864

Oil on canvas

39½ x 54¼ inches

Signed and dated lower left: W^M. HART 64



William Hart

Coastal Scene with Figures

Oil on canvas

9½ x 19½ inches

Signed lower right: *W. HART.*



William Hart

Early Sun, Lake George

Oil on canvas

10½ x 17½ inches

Signed lower right: *W. HART*



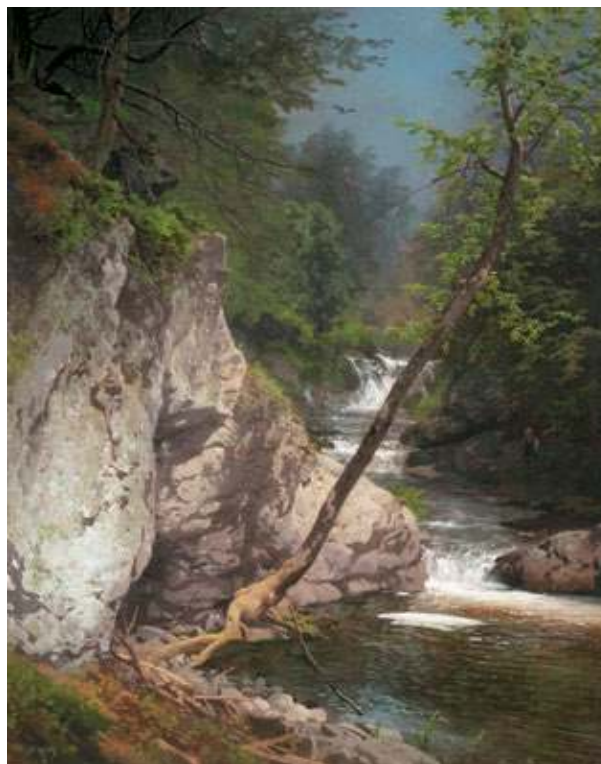
Hermann Herzog

Forest Scene, Pike County

Oil on canvas

27¹/₈ x 22¹/₄ inches

Signed lower left: *H. Herzog*



Hermann Herzog

Trout Fisherman

Oil on canvas

26⁵/₈ x 21⁵/₈ inches

Signed lower left: *H. Herzog.*

Hermann Herzog (1831–1932)

Hermann Herzog's life spanned one hundred years and although new artistic styles and methods appeared with great frequency, he remained steadfast in his romantic view of the world. Born in Germany, he studied at the famed Düsseldorf Academy and traveled throughout Europe, attracting patronage from Queen Victoria of England and Grand Duke Alexander of Russia. Herzog immigrated to the United States and settled in Philadelphia in 1869. In America, he discovered a virgin landscape and his instinct for exploration led him to traverse the continent.

SELECTED HERZOG EXHIBITIONS

Paris Salon, 1863

Pennsylvania Academy of the Fine Arts, 1863–69

Brooklyn Art Association, 1869, 1872

Centennial Exhibition, Philadelphia, 1876

National Academy of Design, 1882

SELECTED HERZOG COLLECTIONS

The Cummer Museum of Art & Gardens, Jacksonville, Florida

The Metropolitan Museum of Art, New York, New York

New-York Historical Society, New York

The White House, Washington, DC

ARTIST AUCTION RECORD

\$487,500

Daniel Huntington (1816–1906)

Lake Mohonk, 1872

Oil on canvas

12¹/₁₆ x 24 inches

Signed and dated lower right: *D. Huntington 72*



George Inness (1825–1894)

Evening Mist, ca. 1878–79

Oil on canvas

8¹/₈ x 12¹/₁₆ inches

Signed lower left: *G. Inness*





David Johnson

Cascade, Rockland County, New York

Oil on canvas

14 $\frac{1}{2}$ x 12 $\frac{1}{2}$ inches

Monogrammed lower left: *DJ*



David Johnson

Joyceville, Connecticut, 1881

Oil on canvas

19 x 14 $\frac{1}{4}$ inches

Monogrammed and dated lower right: *DJ. 81*;

on verso: *-Study.- / Joyceville, Ct. / David Johnson. 1881.*

David Johnson (1827–1908)

David Johnson was a prominent member of the Hudson River School's second generation. He studied briefly under Jasper Francis Cropsey and was closely associated with a circle of artists that included Benjamin Champney, John William Casilear, Asher B. Durand, and John Frederick Kensett. He helped found the Artists' Fund Society in 1859, and was elected an academician of the National Academy of Design in 1861.

SELECTED JOHNSON EXHIBITIONS

American Art Union, 1849
National Academy of Design, 1849–99
Brooklyn Arts Association, 1861–82, 1892
Centennial Exhibition, Philadelphia, 1876
Paris Salon, 1877

SELECTED JOHNSON COLLECTIONS

Amon Carter Museum of American Art,
Fort Worth, Texas
The Cleveland Museum of Art, Ohio
The Metropolitan Museum of Art, New York,
New York
Museum of Fine Arts, Boston, Massachusetts
New-York Historical Society, New York
Smithsonian American Art Museum,
Washington, DC

ARTIST AUCTION RECORD

\$722,500



David Johnson

Young Elms at West Campton, New Hampshire, 1865

Oil on canvas

14 x 22 inches

Monogrammed lower left: DJ; on verso: *Young Elms.*
West Campton. N-H. / David Johnson. 1865.

John Frederick Kensett (1816–1872)

One of the most important artists of the Hudson River School, John Frederick Kensett painted intimate landscapes that celebrated the American wilderness. Kensett studied in Europe alongside John William Casilear and Asher B. Durand. Initially known for his woodland interiors and panoramas, Kensett later turned his focus to seascapes, perfecting the serene, luminous qualities with which he is frequently associated. His delicately rendered, elegant compositions are praised for their harmonious appearances.

SELECTED KENSETT EXHIBITIONS

National Academy of Design, 1830–60, 1861–73
Pennsylvania Academy of the Fine Arts, 1852–69
Brooklyn Art Association, 1861–84

SELECTED KENSETT COLLECTIONS

Brooklyn Museum, New York
The Metropolitan Museum of Art, New York, New York
Museum of Fine Arts, Boston, Massachusetts
National Gallery of Art, Washington, DC
The White House, Washington, DC

ARTIST AUCTION RECORD

\$1,248,000



John Frederick Kensett

Beverly, Massachusetts, 1871

Oil on panel

18¹/₈ x 14¹¹/₁₆ inches

Monogrammed and dated lower right: *JFK '71*



John Frederick Kensett

Landscape: Mount Chocorua from Conway, 1854

Oil on canvas

21¹/₄ x 29³/₈ inches (sight size) (oval)

Monogrammed and dated lower right: *JF. K. / 54.*



John Frederick Kensett

Pro Patria (Sunset on the Coast), 1864

Oil on canvas

14¹/₁₆ x 24¹/₁₆ inches

Monogrammed and dated lower right: JFK. '64

Jervis McEntee (1828–1891)

Catskill Twilight, 1880

Oil on canvas

24¹/₈ x 36³/₁₆ inches

Monogrammed and dated lower left: *JME / 1880*





Edward Moran

Sunset

Oil on canvas

14 x 20 inches

Signed lower left: *E Moran*

Edward Moran (1829–1901)

Edward Moran was one of the nineteenth century's most revered marine painters and the eldest member of the Moran family of artists, which included his brother Thomas, the famous painter of the American West. Edward studied in Philadelphia with Paul Weber and James Hamilton, but was most influenced by the work of J. M. W. Turner, whose seascapes Moran discovered while in London. Known for dramatic depictions of the sea, Moran painted stormy skies, turbulent waves, and lost shipwrecks.

SELECTED MORAN EXHIBITIONS

Pennsylvania Academy of the Fine Arts, 1854–88

National Academy of Design, 1857–96

Brooklyn Art Association, 1872–84

Boston Art Club, 1888, 1895

The Art Institute of Chicago, 1888–1905

The Metropolitan Museum of Art, 1904

National Gallery of Art, 1907

SELECTED MORAN COLLECTIONS

The Metropolitan Museum of Art, New York, New York

Museum of Fine Arts, Boston, Massachusetts

National Gallery of Art, Washington, DC

Smithsonian American Art Museum, Washington, DC

ARTIST AUCTION RECORD

\$1,327,500

Thomas Moran (1837–1926)

Thomas Moran was one of the best-known and most influential painters of the Hudson River School who was working in the United States during the second half of the nineteenth century. Known for exquisitely rendered landscapes, Moran's iconic depictions of the American West not only brought him fame as one of the country's preeminent landscape artists, but also contributed to the establishment of the United States' first national park at Yellowstone in 1872.

SELECTED MORAN EXHIBITIONS

Pennsylvania Academy of the Fine Arts, 1856
National Academy of Design, 1857–1922
Exposition Universelle, Paris, 1867
Centennial Exhibition, Philadelphia, 1876
Pan-American Exposition, Buffalo, 1901

SELECTED MORAN COLLECTIONS

Cooper Hewitt, Smithsonian Design Museum,
New York, New York
The Metropolitan Museum of Art, New York,
New York
National Gallery of Art, Washington, DC
Philadelphia Museum of Art, Pennsylvania
The White House, Washington, DC

ARTIST AUCTION RECORD

\$17,737,000



Thomas Moran

Evening Clouds, 1902

Oil on canvas

14¹/₈ x 20 inches

Monogrammed, inscribed, and dated

lower left: *TMORAN / N.A. / 1902*"



William Trost Richards

Near Newport, 1898

Oil on canvas

12 x 22 inches

Signed and dated lower left:
W^M.T. Richards 98.



William Trost Richards

Off Conanicut, 1898

Oil on canvas

20¹/₁₆ x 32 inches

Signed and dated lower right:
W^M.T. Richards. / 98.

William Trost Richards (1833–1905)

William Trost Richards embraced and mastered each phase of nineteenth-century painting. His extraordinary career began in Philadelphia, where he developed his technique under the German artist Paul Weber. Richards's hyperclear landscapes drew the admiration of the American Pre-Raphaelites, but he is best known for panoramic coastal scenes and luminous seascapes. By 1873, he was regarded as one of the "the best-known watercolor painters of America."

SELECTED RICHARDS EXHIBITIONS

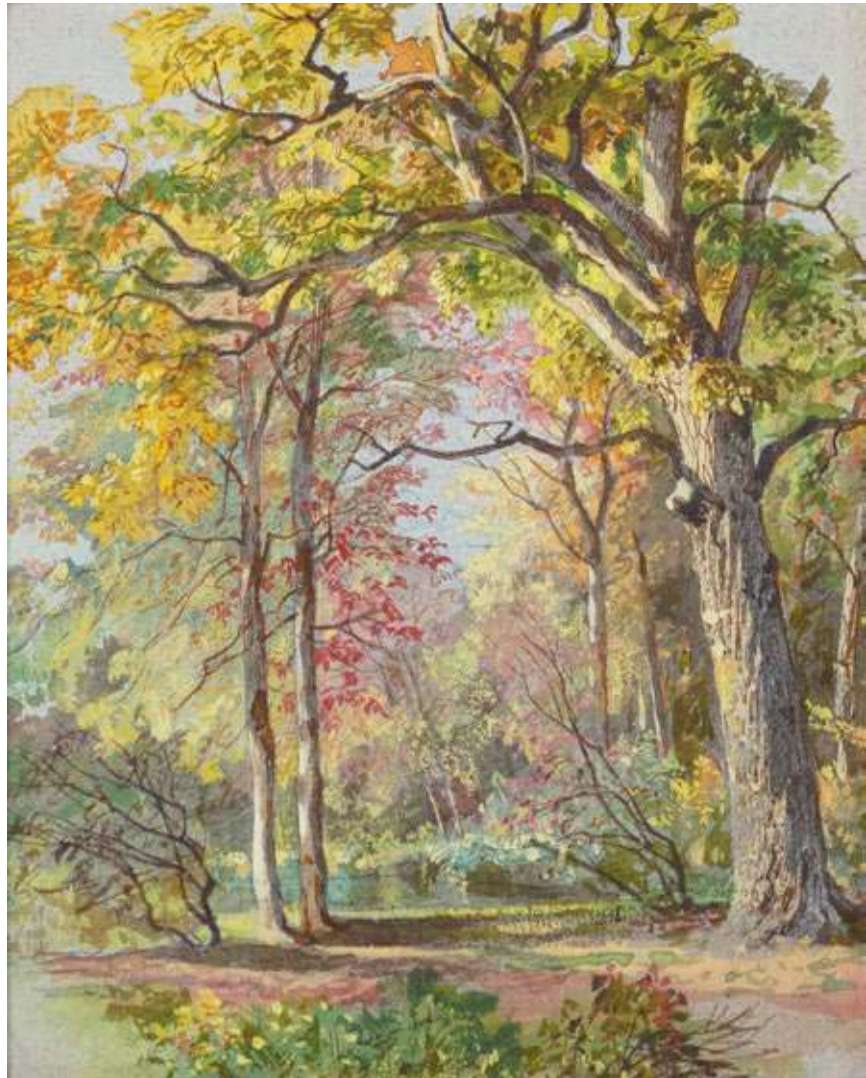
Paris Salon, 1873
Centennial Exhibition, Philadelphia, 1876
Boston Art Club, 1878, 1882–86, 1898
Exposition Universelle, Paris, 1889
Centennial of the Pennsylvania Academy, 1905

SELECTED RICHARDS COLLECTIONS

The Art Institute of Chicago, Illinois
The Metropolitan Museum of Art, New York, New York
National Gallery of Art, Washington, DC
Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania
Smithsonian American Art Museum, Washington, DC

ARTIST AUCTION RECORD

\$1,650,500

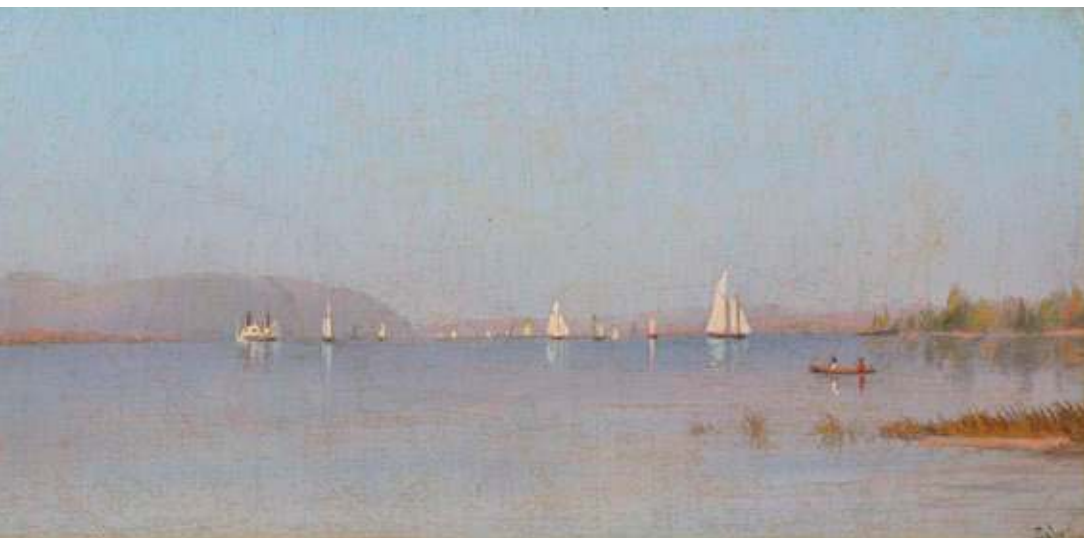


William Trost Richards

Woodland Autumn

Watercolor on paper

6½ x 5 inches (sight size)



TOP

Francis Augustus Silva
Boating on the Hudson River
Oil on canvas
5 x 10¹/₁₆ inches
Signed lower right: *Silva*

BOTTOM

Francis Augustus Silva
Sailing at Twilight, 1877
Oil on canvas
20 x 36 inches
Signed and dated lower left: *E.A. SILVA. 77*

Francis Augustus Silva (1835–1886)

Francis Augustus Silva was a luminist painter famous for marine subjects. The son of an immigrant barber, he never received formal artistic training, but found success as a painter after he was discharged from the military as a veteran of the Civil War. Silva kept a studio in New York, but took frequent trips along the East Coast. He developed a style of dramatically lit, atmospheric painting, frequently depicting Boston Harbor, Cape Ann, Narragansett Bay, and Long Island. Toward the end of his life, he moved to Long Branch, New Jersey, but maintained a space in the Tenth Street Studio Building in Manhattan. Silva is celebrated for his delicately rendered, atmospheric seascapes.

SELECTED SILVA EXHIBITIONS

American Institute, 1848–50
National Academy of Design, 1868–86
Brooklyn Art Association, 1869–85
Boston Arts Club, 1883

SELECTED SILVA COLLECTIONS

Brooklyn Museum, New York
The Currier Museum of Art, Manchester, New Hampshire
National Gallery of Art, Washington, DC
Peabody Essex Museum, Salem, Massachusetts
Terra Foundation for American Art, Chicago, Illinois

ARTIST AUCTION RECORD

\$2,658,500

Worthington Whittredge (1820–1910)

Scene on the Upper Delaware River

Oil on canvas

17 x 23¹/₈ inches

Signed lower right: *W. Whittredge*



John Williamson (1826–1885)

John Williamson is known for atmospheric depictions of mountain scenery. Particularly drawn to the Adirondack and Catskill Mountains, he made frequent painting trips to those regions, as well as to the Berkshire, White, and Green Mountains of New England. His intimate, poetic landscapes draw from the style of the luminists and have been compared to the work of John Frederick Kensett and Sanford Robinson Gifford. Born in Scotland, Williamson spent the majority of his life in Brooklyn, New York, where he helped to establish the Brooklyn Art Association.

SELECTED WILLIAMSON EXHIBITIONS

National Academy of Design, 1850–85
American Art Union, 1852, 1853
Brooklyn Art Association, 1861–82

SELECTED WILLIAMSON COLLECTIONS

Brooklyn Museum, New York
Hudson River Museum, Yonkers, New York
Fenimore Art Museum, Cooperstown, New York

ARTIST AUCTION RECORD

\$81,600

John Williamson

Hudson River Landscape, 1874

Oil on canvas

12 x 20¹/₈ inches

Initialed and dated lower left:

J. W. – 74



John Williamson

Kaaterskill Clove

Oil on canvas

14¹/₈ x 10³/₄ inches

Monogrammed lower left: *J. W.*



Alexander Helwig Wyant (1836–1892)

The Quiet Pond

Oil on canvas

15 x 22¹/₈ inches

Signed lower right: *A.H. Wyant*



Additional Works in the Exhibition

PLEASE CONTACT US TO REQUEST AN IMAGE

American School

*View of Mount Chocorua, from
Lake Chocorua*

Anderson, Frank

Lake George

Bierstadt, Albert

A Trail through the Trees
Colorado Waterfalls
Figures along the Coast of Italy
Niagara Falls

Bigelow, Daniel Folger

Lake in the Mountains, 1870

Bradford, William

Fairhaven Harbor (Old Tack Works Wharf)

Bricher, Alfred Thompson

Afternoon by the Ocean
Narragansett Shore, 1871
Newport Coast

Brown, Harrison Bird

Seascape, 1866

Bush, Norton

Tropical Sunset, 1890

Casilear, John William

View to the Catskills, 1850

Chapin, Charles H.

Autumn Landscape, 1877

Colman, Samuel

Approaching Storm
Morning, 1859
View of the Hudson

Cropsey, Jasper Francis

Autumn Sunset
Doune Castle, 1848
*Landscape with Cows near Warwick,
New York*, 1885
On the River, 1883
Winter, 1860

de Haas, Mauritz Frederik Hendrik

Harbor Scene

de Haas, William Frederick

Shoreline with Basket and Boats, 1876

Doughty, Thomas

On the Lake, 1829
View of Niagara Falls

Durand, Asher B.

Dutchess County, New York
Pastoral Scene at Lake's Edge

Gifford, Sanford Robinson

Manchester, Massachusetts, 1864
Sunset, 1865

Gignoux, Régis François

Niagara Falls

Hart, James M.

Approaching Storm
Wooded Landscape

Hart, William

Early Landscape, 1849
Rocky Seascape
Scene in the White Mountains
Under the Bluff

Hays, William Jacob, Sr.

Dakota Badlands, 1860

Herzog, Hermann

Moonlit Rapids, 1874
Twilight, 1876

Hill, John Henry

Bridge and Stream, 1878
Hudson near Albany
Sailboat on the Hudson, 1869

Johnson, David

Lake Mohonk, 1858
Lake Placid, 1860
*View of the Hudson from Barrytown,
New York*, 1872

Kensett, John Frederick

At Pasture
Eagle Rock, Manchester, Massachusetts, 1859
Landscape with Figures
New England Sunrise
Scene at Lake George

Loemans, Alexander Francois

Fishing Along the Shore
Hunter's Return

Martin, Homer Dodge

Evening Solace
In the Catskills
Landscape

McEntee, Jervis

Hemlock, Kaaterskill Clove
Summer Hills, Hunter Mountain, 1867
Wooded Landscape, 1878

Miller, William Rickarby

Boating on the Old Croton Reservoir, NY, 1851
Morrisania, 1855
On the Ausable River

Moran, Thomas

Sunset, 1922
Sunset, Amagansett, 1905

Morviller, Joseph

Autumn Afternoon, 1862

Prentice, Levi Wells

River Landscape

Quartley, Arthur

Afternoon, Rhode Island Coast, 1872

Rawstorne, Edward

View Down on the Bay

Richards, William Trost

Alpine Landscape, 1860
Conanicut Cliffs, 1899
Grand Manan Island, 1899
Off Conanicut, Newport, 1904
Seascape, 1883
Seascape near Atlantic City, 1871
Woodland Interior, 1856

Silva, Francis Augustus

On the Coast, Cohasset, Massachusetts
Seascape with Sailboats

Smillie, George Henry

Near Newburyport, 1882
Trees and Meadows of Berkshire, 1871
View of the Valley

Smith, Henry Pember

Country Farm
Red House on the River
Sailing Ship on the Horizon, 1880

Sonntag, William Louis

Morning on the Cro' Nest, Hudson River, 1864

Volkmar, Charles

On the Hudson, 1867

Weber, Paul

Mountain Pools

Whittredge, Worthington

The Trout Brook
Twilight at Shawangunk Mountains

Williamson, John

View from the Bluff, 1861

Wyant, Alexander Helwig

Lake Scene, 1867
Mountain Vista



William Mason Brown

Snow Scene

Oil on canvas

14¹/₈ x 12 inches

Monogrammed lower left: *W^m M Brown*



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