

The background is a painting of a coastal landscape. On the left, a large, dark, craggy cliff rises from the water's edge. The water is a deep, dark greenish-blue, with a bright, golden reflection of the sun on the right side. The sky is a mix of soft, hazy colors, including pinks, oranges, and light blues, suggesting a sunset or sunrise. The overall mood is serene and atmospheric.

QUESTROYAL FINE ART, LLC

The Last New World

IMPORTANT HUDSON RIVER SCHOOL PAINTINGS

March 9–April 7, 2018

An Exhibition and Sale

The Last New World

IMPORTANT HUDSON RIVER SCHOOL PAINTINGS

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

Chloe Heins, *Director*

Nina Sangimino, *Senior Manager, Research and Special Projects*

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Kelly Reilly, *Collections Manager*

Eli Sterngass, *Administrative Assistant*

Rita J. Walker, *Controller*



COVER DETAIL

John Frederick Kensett (1816–1872)

Pro Patria (Sunset on the Coast), 1864

Oil on canvas

14¹/₁₆ x 24¹/₁₆ inches

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

BACK COVER

Alfred Thompson Bricher (1837–1908)

Off Grand Manan

Oil on canvas

18¹/₁₆ x 30 inches

Monogrammed lower right: *ATBRICHER*

ABOVE

Sanford Robinson Gifford (1823–1880)

Sunset, 1865

Oil on canvas

11⁵/₈ x 19⁵/₈ inches

Signed and dated lower right: *SR Gifford 1865*

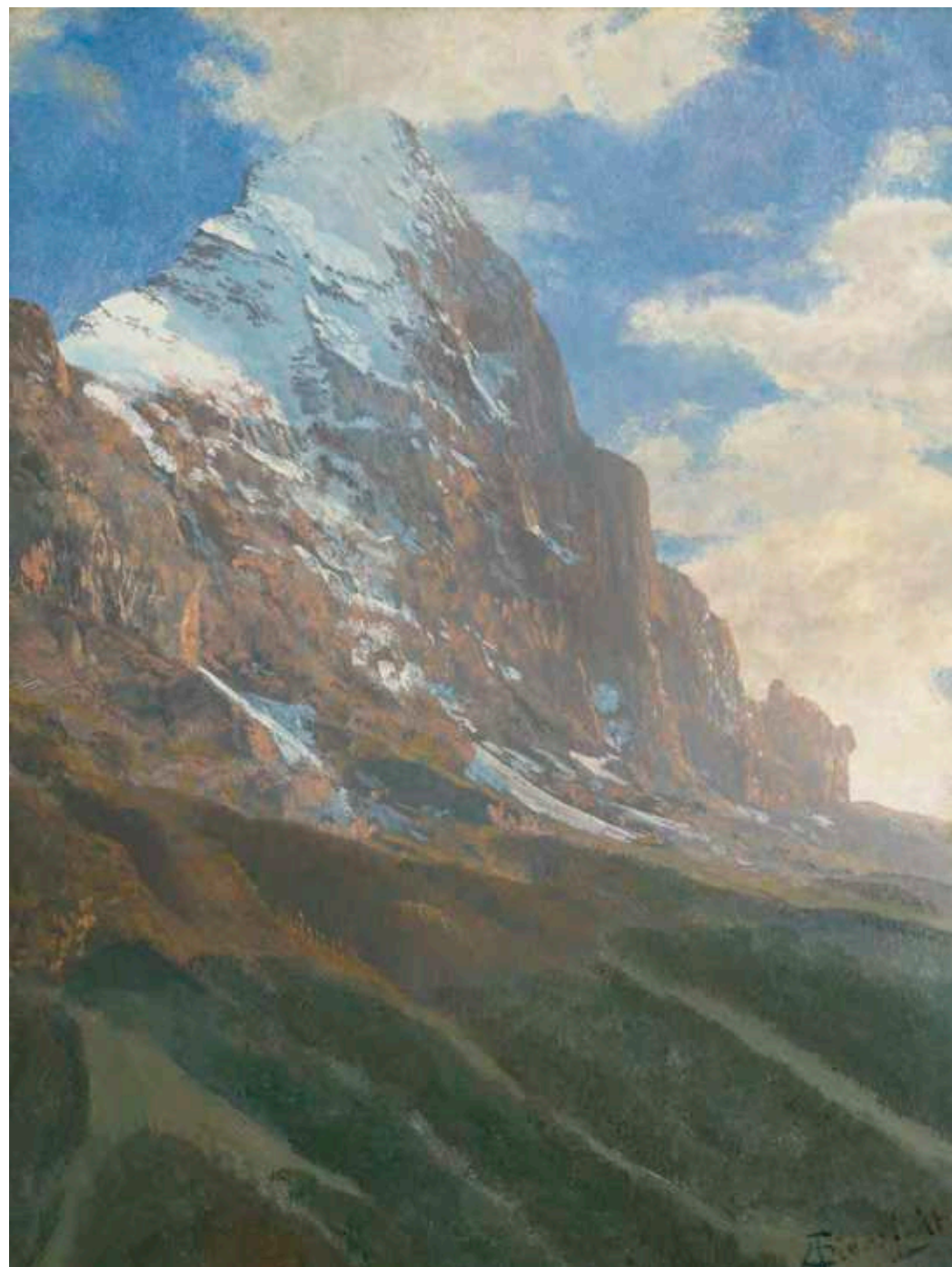
QUESTROYAL FINE ART, LLC

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HOURS: Monday–Friday 10–6, Saturday 10–5 and by appointment

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



Albert Bierstadt (1830–1902)
A Snow-Covered Peak
Oil on paper laid down on board
16 x 12 inches
Monogrammed lower right: *ABierstadt.*

The Last New World

Whenever liberty and equality, the defining principles of our nation, are challenged, Americans find that the work of the Hudson River School rekindles their resolve and optimism. The sense of awe we experience as we view the sublime and the beautiful rouses a dormant patriotism. At a moment when we are experiencing a widening ideological divide, we need this genuine American art that encourages an affection for the homeland, a sentiment critical to the well-being of a union that Lincoln described as “the last best hope of earth.”

The Hudson River School painters created an art that is uniquely American. Major museums have exhibited their work in three consecutive centuries. They were patriots, extolling the virtues of a new world; conservationists, warning of the impending desecration of a magnificent wilderness; and faithful, showing reverence for the creator of the wonders they discovered. Their work may seem contradictory to a contemporary culture that is ravenous for the conceptual and abstract, but for all who respect the contemplative creativity to be harnessed from woodland

strolls and fiery sunsets, this art perpetually renews a human spirit that cannot thrive without cultivating a relationship with nature. Yet an art this vital is presently overlooked as society assigns the highest monetary value to work that is most in vogue, valuing the timely far greater than the timeless. But this is good news for those who recognize the true worth of work by America’s master landscape painters of the nineteenth century.

I ask you to consider all the material objects in your possession and measure them against any of the one hundred twenty-five works offered in this exhibition. As the earliest and most significant cultural contribution by American artists, this work is enduring. When most of what we acquire in our lifetime is obsolete or irrelevant, your children and grandchildren will appreciate your decision to acquire examples by the Hudson River School painters.

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 yet 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

A Trail through the Trees

Oil on board

20¹/₂ x 29⁷/₁₆ inches

Monogrammed lower left: *ABierstadt*



Albert Bierstadt

Niagara Falls

Oil on paper laid down
on canvas

13¹⁵/₁₆ x 18¹⁵/₁₆ inches

Monogrammed lower
right: *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

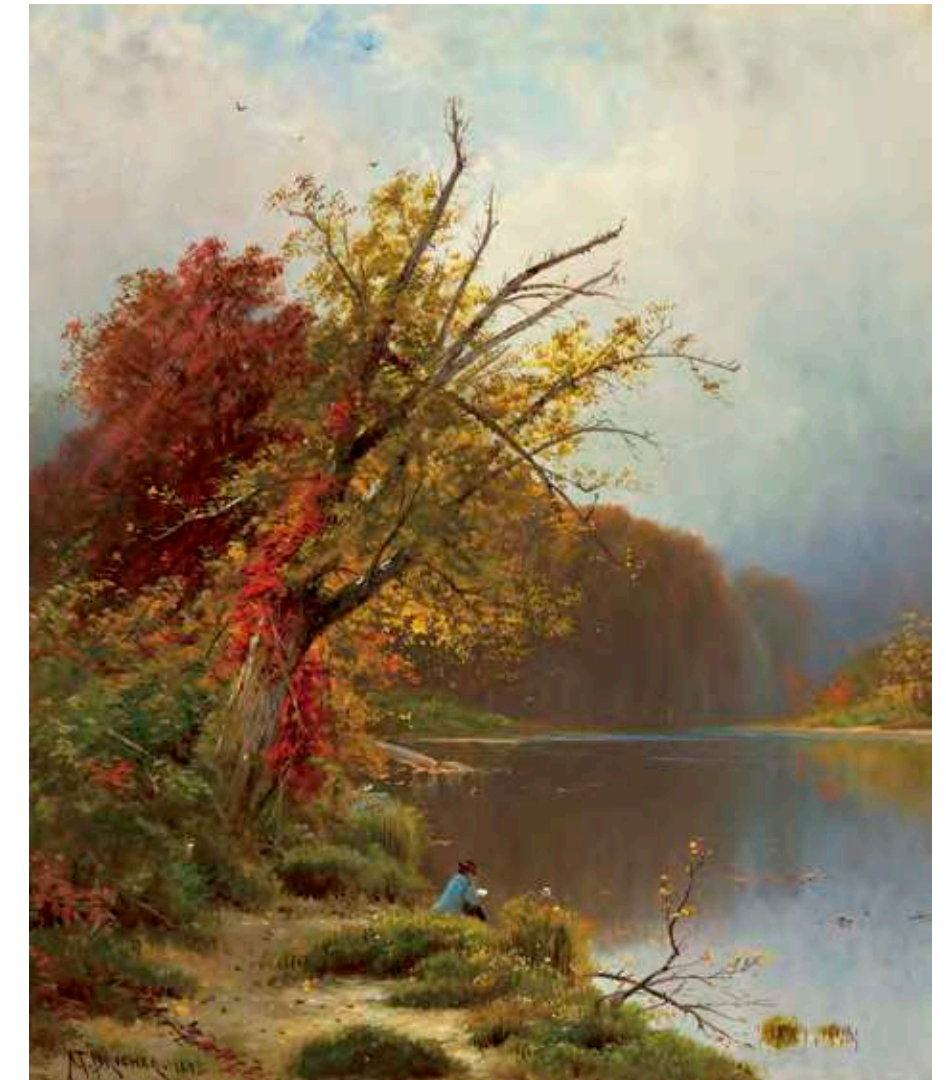
Brooklyn Museum, New York
The Metropolitan Museum of Art, New York, New York
Museo Nacional Thyssen-Bornemisza, Madrid, Spain
Smithsonian American Art Museum, Washington, DC
The White House, Washington, DC

ARTIST AUCTION RECORD

\$233,500

PRIVATE SALES

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



Alfred Thompson Bricher

At the Lake, 1873

Oil on canvas

18¹/₂ x 16 inches

Signed and dated lower left: *A. T. BRICHER · 1873*



William Mason Brown (1828–1898)

Autumn Landscape

Oil on canvas

12¹/₁₆ x 18¹/₁₆ inches

Monogrammed lower right: *WM Brown*

Hermann Fuechsel (1833–1915)

Hudson River Above West Point

Oil on board

5¹/₁₆ x 12 inches

On verso: *Hudson River, Above West, Point. / painting / HFuechsel. / N.Y.*



Thomas Cole (1801–1848)

Catskill Mountain House

Oil on canvas

15 x 23 inches

Initialed lower center: *TC*



Samuel Colman

Twilight, Valley of the Genesee, 1865

Oil on canvas

14¹⁵/₁₆ x 24¹/₁₆ inches

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

Samuel Colman (1832–1920)

A painter of the Hudson River, Lake George, the White Mountains, and the American West, Samuel Colman is one of the most significant second-generation Hudson River School artists. Colman studied under Asher B. Durand, who instilled in him an appreciation for the natural beauty of the American landscape. Colman's poetic landscapes were praised for their atmospheric effects, and he is considered to be one of the first American artists to achieve critical success using watercolor. Colman traveled extensively through the United States and Canada and spent several years abroad, painting in Algeria, Egypt, France, Holland, and Italy.

SELECTED COLMAN EXHIBITIONS

Brooklyn Art Association, 1861–85

National Academy of Design, 1862–96

Boston Art Club, 1873–86

Pennsylvania Academy of the Fine Arts, 1879

The Art Institute of Chicago, 1896, 1917

SELECTED COLMAN 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

Wadsworth Atheneum Museum of Art, Hartford, Connecticut

ARTIST AUCTION RECORD

\$505,000



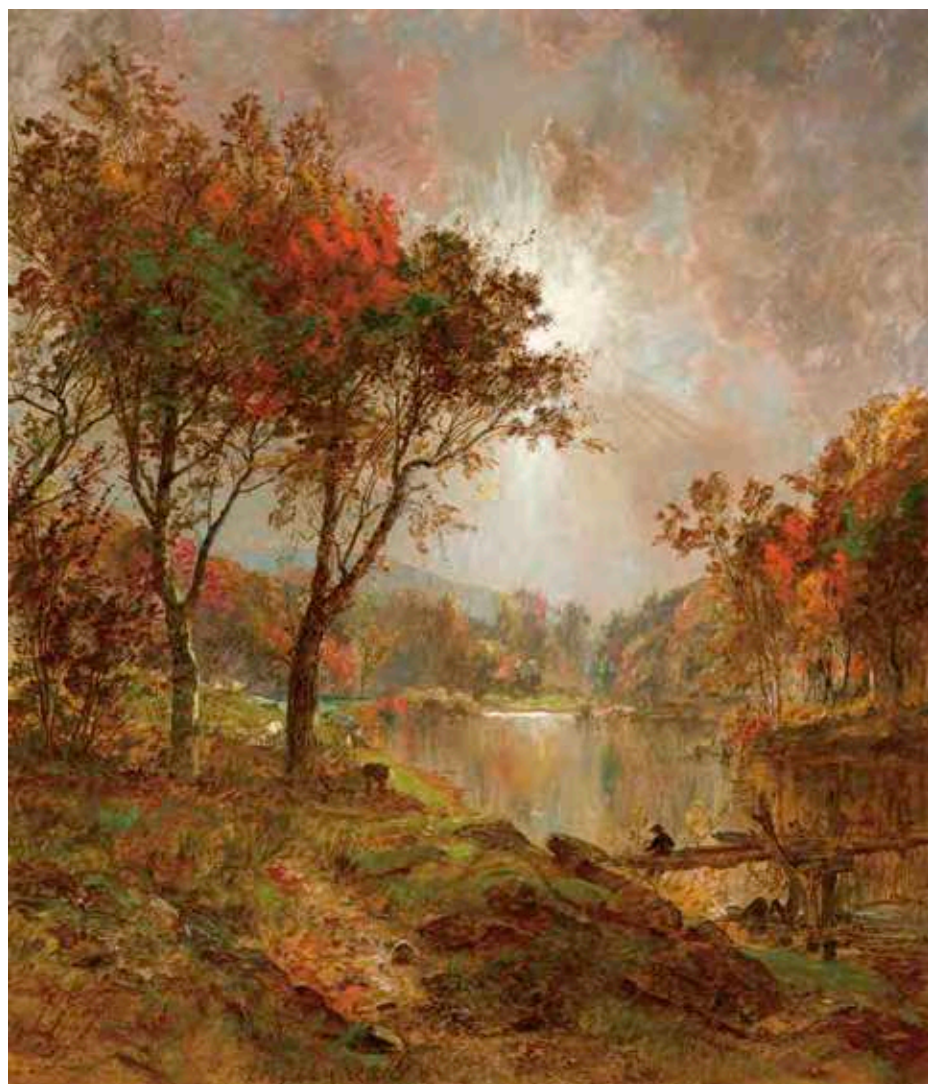
Samuel Colman

View of the Hudson

Oil on canvas

8¹/₄ x 17¹/₁₆ inches

Signed lower right: *SAM' Colman.*



Jasper Francis Cropsey

On the Ramapo River, 1888

Oil on canvas

24 x 20 inches

Signed and dated lower center: *J. F. Cropsey 1888*

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

International Exhibition, London, 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

Wyoming Valley, Pennsylvania, 1897

Oil on canvas

16¹/₈ x 30¹/₈ inches

Signed and dated lower right: *J. F. Cropsey 1897*

Robert S. Duncanson (1821–1872)

White Mountains River in Autumn

Oil on canvas

14¹/₈ x 10³/₁₆ inches

Signed indistinctly lower right and lower left



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

Dutchess County, New York

Oil on canvas

14¹/₁₆ x 21⁵/₁₆ inches

Initialed lower right: *ABD*



Sanford Robinson Gifford
A Country Stroll
Oil on board laid down on canvas
5 x 6½ inches (sight size) (oval)
Signed lower center: *S. R. Gifford*

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, 1847–60, 1861–80
Brooklyn Art Association, 1861–80
Exposition Universelle, Paris, 1867
The Metropolitan Museum of Art, 1874, 1880
Pennsylvania Academy of the Fine Arts, 1880

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
The Palisades, New York, 1854
Oil on paper laid down on board
7⁵/₈ x 10½ inches
Initialed and dated lower left: *SRG. 1854*



Sanford Robinson Gifford
On the Long Island Coast
Oil on canvas
6¼ x 15³/₁₆ inches
Initialed lower center: *SRG*

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



Hermann Herzog

Deer in Forest

Oil on canvas

20¹/₈ x 26 inches

Signed lower left: *H. Herzog*



Hermann Herzog

Twilight, 1876

Oil on canvas

20¹/₈ x 36¹/₄ inches

Signed and dated lower left: *H. Herzog, 1876*

William Hart (1823–1894)

Wooded Landscape, 1873

Oil on canvas

18 x 14¹/₁₆ inches

Signed and dated lower right: *W^M HART / 1873*



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. His works are in no less than thirty museums.

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

Smithsonian American Art Museum, Washington, DC

ARTIST AUCTION RECORD

\$722,500



David Johnson

View of the Hudson from Barrytown, New York, 1872

Oil on canvas

12 x 12¹/₈ inches

Monogrammed and dated lower right: *DJ. 72*;
on verso: *Near Barrytown. H. R. / David Johnson. 1872.*



David Johnson

Lake Placid, 1850

Oil on canvas

11⁷/₈ x 20¹/₈ inches

Initialed and dated lower right: *D.J. 1850*



John Frederick Kensett

Lake George

Oil on canvas

17¹/₈ x 24¹/₁₆ inches

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, which particularly embody the beautiful, luminous qualities with which Kensett is frequently associated. His delicately rendered, elegant compositions are praised for their harmonious appearance.

SELECTED KENSETT EXHIBITIONS

National Academy of Design, 1830–60, 1861–73
Pennsylvania Academy of the Fine Arts, 1852–69
Brooklyn Art Association, 1861–84
Boston Art Club, 1874–76

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

Pro Patria (Sunset on the Coast), 1864

Oil on canvas

14¹/₁₆ x 24¹/₁₆ inches

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



John Frederick Kensett

At Pasture

Oil on canvas

10 x 19⁷/₈ inches



John Frederick Kensett

Coast, Newport, Rhode Island, 1854

Oil on board

11³/₁₆ x 18¹/₂ inches

Monogrammed and dated lower right: *J.F.K. 54*



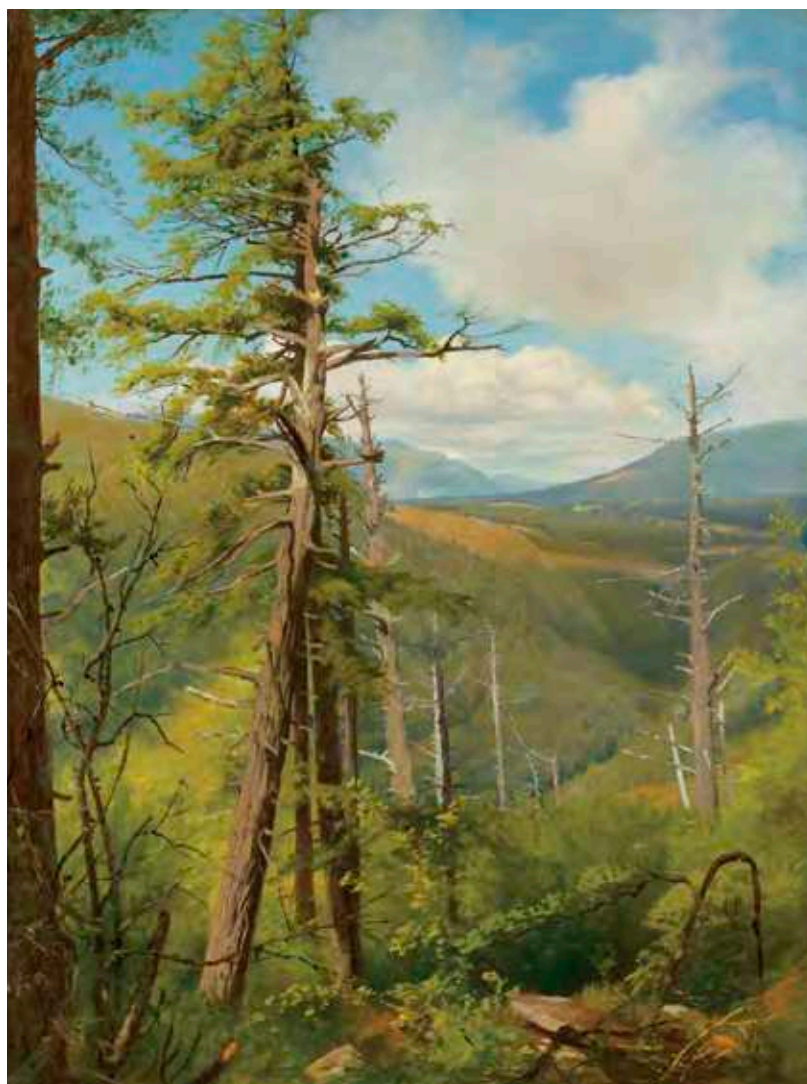
John Frederick Kensett

New England Coastal Scene with Figures, 1864

Oil on canvas

14¹/₄ x 24³/₁₆ inches

Monogrammed and dated lower right: *J.F.K. / '64.*



Jervis McEntee

Hemlock, Kaaterskill Clove

Oil on board

23⁷/₈ x 18 inches

On verso: Estate stamp and inscribed:

Hemlock, Kauterskill [sic] Clove

Jervis McEntee (1828–1891)

Jervis McEntee was one of the most sensitive artists of the Hudson River School, praised for his ability to invest landscape with understated emotion. From the precise outlines of his early paintings to the impressionistic atmospheres of his late work, McEntee consistently adapted his painterly task to the demands of the landscape in sight. Based in New York at the noted Tenth Street Studio Building, McEntee trained under Frederic Edwin Church, was an academician of the National Academy of Design, and exhibited internationally.

SELECTED MCENTEE EXHIBITIONS

National Academy of Design, 1861–90

Brooklyn Art Association, 1862–82, 1886

Boston Art Club 1873–91

Pennsylvania Academy of the Fine Arts, 1876–77, 1885, 1887

The Art Institute of Chicago, 1880

SELECTED MCENTEE COLLECTIONS

Brooklyn Museum, New York

Cincinnati Art Museum, Ohio

The Cleveland Museum of Art, Ohio

The Metropolitan Museum of Art, New York, New York

Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania

ARTIST AUCTION RECORD

\$288,000



Jervis McEntee

Catskill Twilight, 1880

Oil on canvas

24¹/₈ x 36³/₁₆ inches

Monogrammed and dated lower left: *JME / 1880*



Edward Moran (1829–1901)

Seascape, 1875

Oil on canvas

17⁵/₈ x 28¹/₂ inches

Signed and dated lower left: *Edward Moran 1875*



William Louis Sonntag (1822–1900)

Evening on the Shenandoah, 1863

Oil on canvas

8¹/₂ x 16⁵/₈ inches

Signed lower left: *W. L. Sonntag*; on verso:
Evening on the Shenandoah / W. L. Sonntag. / 1863



Thomas Moran (1837–1926)

Sunset, 1922

Oil on canvas

14¹/₄ x 20¹/₈ inches

Signed, dated, and monogrammed lower left:
T. MORAN. / 1922. / TMORAN; on verso:
To my good friend C.F. Lummis / Moran / 1922

Joseph Morviller (d. 1870)

Autumn Afternoon, 1862

Oil on canvas

26 x 32 inches

Signed and dated lower left: *J. Morviller 1862*





William Trost Richards
Woodland Interior, 1856
Oil on canvas
31¹/₈ x 25¹/₈ inches
Signed, inscribed, and dated lower left: *W.T.RICHARDS. / Phil 1856.*

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. His hyperclear landscapes drew the admiration of the American Pre-Raphaelites, but Richards is best known for his 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

Pennsylvania Academy of the Fine Arts, 1852–1905
Paris Salon, 1873
Centennial Exhibition, Philadelphia, 1876
Boston Art Club, 1878, 1882–86, 1898
Exposition Universelle, Paris, 1889

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

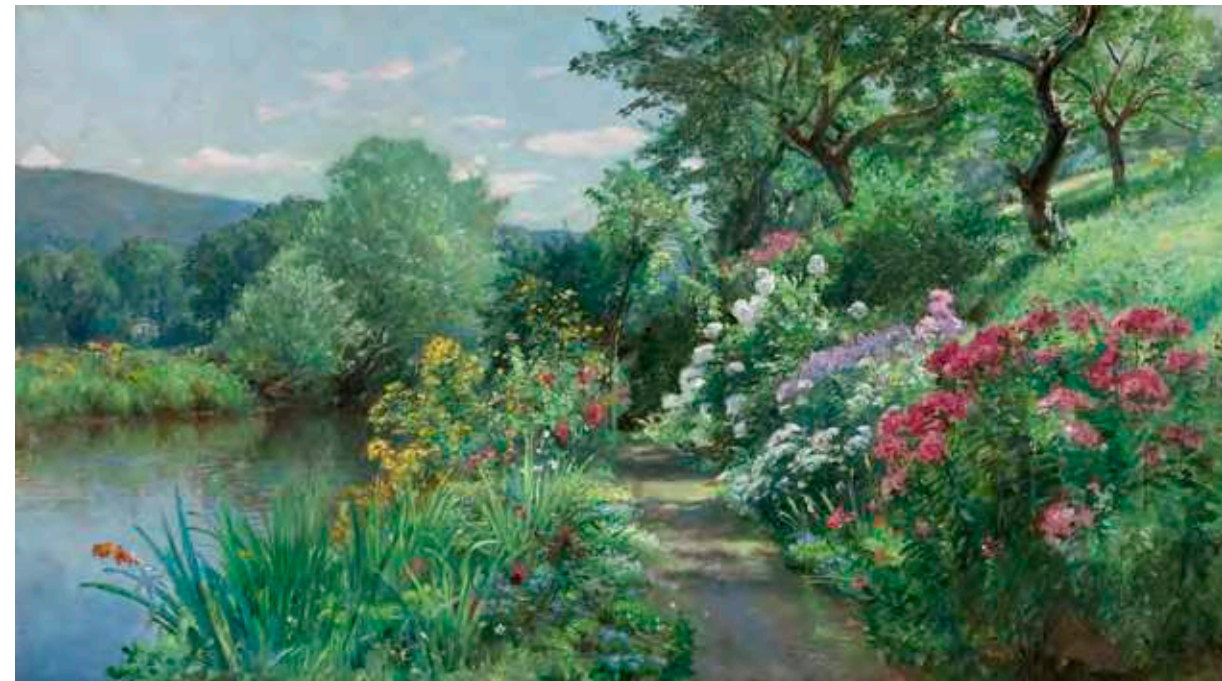
ARTIST AUCTION RECORD

\$1,650,500

William Trost Richards
Pennsylvania Landscape
Oil on board
10³/₈ x 20³/₈ inches
Signed lower left: *W^MT Richards*



William Trost Richards
Rocky Coast, Springtime
Oil on board
12 x 24¹/₂ inches
Monogrammed lower left:
W^MT Richards.



William Trost Richards
Fidelia Bridges's Garden, 1902
Oil on board
8³/₄ x 15³/₄ inches
Initialed and dated lower right:
WTR 02.

Francis Augustus Silva (1835–1886)

Francis Augustus Silva

Boating on the Hudson River

Oil on canvas

5 x 10¹/₁₆ inches

Signed lower right: *Silva*



Worthington Whittredge (1820–1910)

Born and raised in Ohio, Worthington Whittredge's talent and versatility brought him to the forefront of nineteenth-century American landscape painting. Educated in Düsseldorf, Whittredge combined the style of the Hudson River School with elements of the French Barbizon school. Skilled at capturing the unspoiled beauty of the American landscape, Whittredge traveled west as part of a government survey with John Frederick Kensett and Sanford Robinson Gifford. He is revered for his panoramic depictions of the American West and beautifully sunlit forest interiors.

SELECTED WHITTREDGE EXHIBITIONS

National Academy of Design, 1846, 1860–1911

Pennsylvania Academy of the Fine Arts, 1853–67, 1879, 1904

Centennial Exhibition, Philadelphia, 1876

Pan-American Exposition, Buffalo, 1901

Louisiana Purchase Exposition, St. Louis, 1904

SELECTED WHITTREDGE COLLECTIONS

Brooklyn Museum, New York

The Metropolitan Museum of Art, New York, New York

Newark Museum, New Jersey

Smithsonian American Art Museum, Washington, DC

The White House, Washington, DC

ARTIST AUCTION RECORD

\$1,870,000



Worthington Whittredge

House by the Sea

Oil on board

9³/₁₆ x 13¹⁵/₁₆ inches

On verso: *W. Whittredge*



James Augustus Suydam (1819–1865)

James Augustus Sudyam

Moonlit Coast

Oil on board

8¹/₈ x 10¹/₈ inches (oval)

Initialed lower left: *JAS*



Worthington Whittredge

Platte River, Colorado

Oil on canvas

13³/₄ x 21¹³/₁₆ inches

Signed lower left: *W. Whittredge*

Additional Works in the Exhibition

PLEASE CONTACT US TO REQUEST AN IMAGE

Anderson, Frank

Lake George

Bierstadt, Albert

Colorado Waterfalls

Figures along the Coast of Italy

Mount Pilatus above Lake Lucerne

Mountain Scene

Bigelow, Daniel Folger

Lake in the Mountains

Bradford, William

Fairhaven Harbor (Old Tack Works Wharf)

Bricher, Alfred Thompson

Afternoon by the Ocean

Narragansett Bay View

Narragansett Shore, 1871

Near York Beach, Maine

Newport Coast

Rocky Shoreline

Brown, Harrison Bird

Seascape, 1866

Brown, William Mason

October in the Blue Mountains

Bush, Norton

Tropical Sunset, 1890

Cameron, Peter Caledon

Niagara Falls

Chapin, Charles H.

Autumn Landscape, 1877

Cole, Thomas

Autumn Landscape

(View of Mount Chocorua)

Colman, Samuel

Approaching Storm

Morning, 1859

Cropsey, Jasper Francis

Autumn Sunset

Doune Castle, 1848

Landscape with Cows near Warwick,

New York, 1885

Ruins with Figures

Winter, 1860

Wooded Landscape

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.

Pastoral Scene at Lake's Edge

Embury, James William

Sketch No. 1 (Landscape with Boulders)

(drawing)

Fairman, James

Twilight on the Shore

Gifford, Sanford Robinson

A Sketch of Schloss Rheinstein

Manchester, Massachusetts, 1864

View of Constantinople (The Golden Horn)

Gignoux, Régis François

Niagara Falls

Hart, William

Along the Winding Way, 1864

Early Landscape, 1849

Early Sun, Lake George

In the Country, 1865

Rocky Seascape

Scene in the White Mountains

Sunset on Catskill Creek, New York, 1869

Under the Bluff

Haseltine, William Stanley

Coast of Sori, 1893

Hays, William Jacob, Sr.

Dakota Badlands, 1860

Huntington, Daniel

Lake Mohonk, 1872

Inness, George

Valley Near Perugia

Woods at Montclair, ca. 1885–87

Johnson, David

Sketchbook drawings

Jones, Hugh Bolton

Landscape

Kensett, John Frederick

Beverly, Massachusetts, 1871

Eagle Rock, Manchester, Massachusetts, 1859

New England Sunrise

Knapp, Charles W.

The Mohawk at Westerville, New York

Loemans, Alexander Francois

Boating

Waterfall

Martin, Homer Dodge

In the Catskills

Landscape

Waterfall

McEntee, Jervis

Below Fort Halleck

Gloomy Day

Summer Hills, Hunter Mountain, 1867

Wooded Landscape

Miller, William Rickarby

Boating on the Old Croton Reservoir, NY, 1851

On the Ausable River

Moran, Thomas

Sunset, Amagansett, 1905

Murphy, John Francis

Storm Breaking, 1878–80

Parton, Ernest

Winding Stream, 1898

Richards, William Trost

Alpine Landscape, 1860

Bouquet Valley in the Adirondacks, 1863

Grand Manan Island, 1899

Norway

Off Conanicut, Newport, 1904

On the New Jersey Shore, 1897

Reflections in the Surf

Seascape, 1871

Seascape, 1883

Silva, Francis Augustus

Beer's Cottage, Far Rockaway

Sailing at Twilight, 1877

Smillie, George Henry

Franconia, New Hampshire, 1883 (drawing)

Near Newburyport, 1882

Newburyport, Massachusetts, 1881 (drawing)

Tree and Rock Study (drawing)

Trees and Meadows of Berkshire, 1871

View of the Valley

Smillie, James David

On the Saco, Near North Conway,

New Hampshire, 1878 (drawing)

Twilight Lake, 1872

Smith, Henry Pember

Country Farm

Red House on the River

Sailing Ship on the Horizon, 1880

Sonntag, William Louis

Landscape View, 1858

Morning on the Cro' Nest, Hudson River, 1864

Volkmar, Charles

On the Hudson, 1867

Weber, Paul

Mountain Pools

Weir, Robert Walter

Mountain Scene in Gray (drawing)

Whittredge, Worthington

Twilight at Shawangunk Mountains

Williamson, John

Kaaterskill Clove

View from the Bluff, 1861

Wyant, Alexander Helwig

Lake Scene, 1867

Mountain Vista



Worthington Whittredge (1820–1910)

The Hudson Valley from the Catskill Mountains, 1898

Oil on canvas

15 x 23 inches

Signed lower right: *WWhitredge*; on stretcher bar: *The Valley of the*

Hudson / from the Catskill Mountains / painted by W. Whittredge / 1898



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