

A painting of a sunset over a field with riders on horseback. The sky is filled with warm, golden and orange hues, transitioning to a darker, greenish-blue at the top. The foreground is a lush field of tall grasses and wildflowers, with two riders on horseback visible in the distance. The overall style is impressionistic, with visible brushstrokes and a soft, atmospheric quality.

**Our 25th Annual Exhibition and Sale of  
The Historic Hudson River School**

QUESTROYAL FINE ART, LLC



**Jasper Francis Cropsey** (1823–1900)

*View on the Connecticut*, 1854

Oil on canvas

7<sup>1</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>4</sub> inches

Initialed and dated lower right of center:

*J. F. C. 1854*

**\$60,000**

COVER:

**Albert Bierstadt** (1830–1902)

*Sunset on the Prairies*

Oil on paper laid down on board

5 x 8<sup>1</sup>/<sub>8</sub> inches

Monogrammed lower right: *AB*

**\$95,000**

BACK COVER:

**Francis Augustus Silva** (1835–1886)

*View on the Hudson, the Catskills in the Distance*

Oil on canvas

12<sup>1</sup>/<sub>2</sub> x 20<sup>1</sup>/<sub>4</sub> inches

Signed lower right: *F.A. SILVA.*

**\$385,000**

# Our 25th Annual Exhibition and Sale of The Historic Hudson River School

The Hudson River School paintings were conceived in the vast American wilderness by artists unbound by tradition. Their innovations accommodated their individual creativity without violating nature's universal truths. Today, their paintings continue to be exhibited and revered internationally and are a source of national pride. This is an art with purpose, the visualization of the literary ideology of America's writers and poets, and the impetus of a conservationist movement vital to the preservation of our land. Prevailing three centuries of cultural changes, remaining steadfast against the whims of fashion, this art does not belong to any time—it belongs to the ages.

This catalogue is for all who believe in the enduring quality of what is classic and recognize the integrity of an art woven in the soul of a great nation.

LOUIS M. SALERNO, Owner

**March 8–April 6, 2024**  
**An Exhibition and Sale**

Visit the gallery to view the entire exhibition of over 75 paintings, or browse virtually at **[www.questroyalfineart.com](http://www.questroyalfineart.com)**

## QUESTROYAL FINE ART, LLC

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

Kayla Seifert, *Gallery Manager*

Jesse McCloskey, *Art Handler*

Katie Siede, *Senior Researcher*

Eamonn Smith, *Sales Associate*

Annie Taylor, *Administrator*

Rita J. Walker, *Controller*

**(212) 744-3586**

**[gallery@questroyalfineart.com](mailto:gallery@questroyalfineart.com)**

## Albert Bierstadt (1830—1902)

Bierstadt's fame has not wavered over the course of three centuries. *Sunset on the Prairies* is a spectacular example of his most coveted Western subject matter. The vastness of the plains defies the dimensions of this small but mesmerizing canvas. Native Americans on horseback appear to be subsumed into the great expanse of the plains, perhaps a prophetic suggestion of their perilous fate.

### IN OVER 180 MUSEUM COLLECTIONS, INCLUDING:

Albright-Knox Art Gallery, Buffalo, New York  
Hirshhorn Museum and Sculpture Garden,  
Smithsonian Institution, Washington, DC  
The Metropolitan Museum of Art, New York, New York  
National Gallery of Canada, Ottawa, Canada  
New Britain Museum of American Art, Connecticut

### ARTIST AUCTION RECORD

**\$7,321,000**

**Albert Bierstadt (1830-1902)**

*Sunset on the Prairies*

Oil on paper laid down on board

5 x 8<sup>1</sup>/<sub>8</sub> inches

Monogrammed lower right: AB

**\$95,000**



## William Bradford (1823—1892)

Voyages to the Arctic and other extreme northern regions in the nineteenth century were fraught with danger and required incredible courage. Bradford made several such trips and adapted his mindset and artistic sensibility to fully absorb and render the character of one of the most isolated and unexplored regions of the earth. He painted nature's incredible force and the danger faced by those who dared to explore it, augmenting Cole's concept of the sublime. He garnered vast international recognition and became known as the Painter of the Polar World.

### IN OVER 35 MUSEUM COLLECTIONS, INCLUDING:

The Art Institute of Chicago, Illinois  
High Museum of Art, Atlanta, Georgia  
Los Angeles County Museum of Art, California  
Mead Art Museum, Amherst College, Massachusetts  
The Metropolitan Museum of Art, New York, New York

### ARTIST AUCTION RECORD

**\$1,445,000**

### **William Bradford (1823–1892)**

*Icebound Sealer Under Winter Sun*

Oil on canvas laid down on panel

18 x 30 inches

Signed lower left: *BRADFORD*

**\$210,000**



## James Renwick Brevoort (1832—1918)



**James Renwick Brevoort** (1832–1918)

*Summer Landscape*

Oil on canvas

14 x 24 inches

Signed lower right: *JR Brevoort*

**\$22,500**

Highly regarded by his peers, Brevoort was named the Professor of Perspective at the prestigious National Academy of Design in 1872. He exhibited with the most distinguished artists of the period and his talent exceeds his current recognition. This presents an opportunity to acquire works of extraordinary quality at valuations well below those of artists of commensurate talent but greater visibility.

### IN OVER 8 MUSEUM COLLECTIONS, INCLUDING:

Dallas Museum of Art, Texas

Hudson River Museum, Yonkers, New York

Los Angeles County Museum of Art, California

Museum of the City of New York, New York

National Gallery of Art, Washington, DC

### ARTIST AUCTION RECORD

**\$58,000**





**James Renwick Brevoort** (1832–1918)

*Twilight in the Marshes*

Oil on canvas

19 x 38 inches

Signed lower right: *J.R. Brevoort.*

**\$45,000**



**Jasper Francis Cropsey** (1823–1900)

*Sunset at Sea (Dorset Coast)*, 1871

Oil on canvas

10 x 8 inches

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

**\$35,000**

## Jasper Francis Cropsey (1823—1900)

Internationally acclaimed as the painter of autumn, I don't know of any major American collection that does not include a Cropsey. His work often assimilates ideology from the two distinct branches of the Hudson River School—one influenced by Cole's awe-inspiring presentation of nature and one motivated by Durand's intimate contemplations. Cole's sublime palette tempered by the inclusion of a home at the lake's edge in *View on the Connecticut* and the comforting rays of sun partially obscured by a jagged cliff and agitated sea in his *Sunset at Sea* exemplify this concept. *In the Ramapo Valley* presents his most refined artistic vision in its depiction of America's most glorious season.

### IN OVER 110 MUSEUM COLLECTIONS, INCLUDING:

Cooper Hewitt, Smithsonian Design Museum, New York, New York

Los Angeles County Museum of Art, California

The Metropolitan Museum of Art, New York, New York

National Gallery of Art, Washington, DC

Virginia Museum of Fine Arts, Richmond, Virginia

### ARTIST AUCTION RECORD

**\$1,003,500**



**Jasper Francis Cropsey** (1823–1900)

*In the Ramapo Valley*, 1883

Oil on canvas

8<sup>5</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>8</sub> inches

Signed and dated lower right of center:

*J. F. Cropsey / 1883*

**\$110,000**



## Sanford Robinson Gifford (1823—1880)

Many knowledgeable collectors believe that Gifford was America's greatest landscape painter. His luminist work, which is considered an innovation aligned with nineteenth-century transcendentalist literature, is the basis of such high regard. It has been said that his astounding ability to paint air and to use it to inform the essence of a place and time is unrivaled. All three of the works offered here demonstrate his mastery of luminism.

### IN OVER 70 MUSEUM COLLECTIONS, INCLUDING:

The Art Institute of Chicago, Illinois  
Brooklyn Museum, New York  
Los Angeles County Museum of Art, California  
The Metropolitan Museum of Art, New York, New York  
Smithsonian American Art Museum, Washington, DC

### ARTIST AUCTION RECORD

**\$2,900,000**

**Sanford Robinson Gifford** (1823–1880)

*A Foggy Autumn Morning in the Mountains, A Sketch*

Oil on canvas

10<sup>1</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>4</sub> inches

**\$75,000**



**Sanford Robinson Gifford (1823–1880)**

*Twilight on Hunter Mountain, 1867*

Oil on canvas

10<sup>1</sup>/<sub>4</sub> x 17 inches

Signed and dated lower right: *SR Gifford 1867*

**\$295,000**



**Sanford Robinson Gifford (1823–1880)**

*The Falls of Tivoli, 1869*

Oil on canvas

7<sup>5</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>2</sub> inches

Signed and dated lower right: *S. R. Gifford 69*

**\$125,000**

## James M. Hart (1828—1901)

Brothers William and James Hart were highly respected painters of the period. James benefited from three years of study at the famous Dusseldorf Academy in Germany. Few American artists received such sophisticated training and exposure to many of Europe's best educated and talented artists. He returned to the states and his refined talent was recognized by many patrons. He was especially adept at portraying rural America as an idyllic place and *Sunday after the Meeting* may be his masterpiece. It showcases the camaraderie of a simpler place and time, a recurring and compelling theme found in many of his best paintings.

### IN OVER 35 MUSEUM COLLECTIONS, INCLUDING:

Allen Memorial Art Museum, Oberlin, Ohio  
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

### ARTIST AUCTION RECORD

**\$119,500**

**James M. Hart** (1828-1901)  
*Sunday after the Meeting*, 1878  
Oil on canvas  
40<sup>1</sup>/<sub>4</sub> x 60 inches  
Signed and dated lower left:  
*James M. Hart. 1878*

**\$95,000**





## Richard William Hubbard (1816—1888)

I believe that Hubbard is one of the most underappreciated artists of the nineteenth century. The foremost art critic of the period, Henry Tuckerman, declared Hubbard's paintings "gems of quiet beauty." He exhibited at virtually every major venue. The Metropolitan Museum of Art includes his work in their collection, and he frequently hiked and sketched with the likes of Gifford, Durand, and Kensett. *A Mountain Stream* is undoubtedly his masterpiece. It was once owned by one of the leading collectors of American art and it has been exhibited at several important venues.

### IN 5 MUSEUM COLLECTIONS, INCLUDING:

Lyman Allyn Art Museum, New London, Connecticut  
The Metropolitan Museum of Art, New York, New York  
Mattatuck Museum, Waterbury, Connecticut  
National Gallery of Art, Washington, DC  
National Academy of Design, New York, New York

### ARTIST AUCTION RECORD

**\$45,410**

**Richard William Hubbard** (1816–1888)

*A Mountain Stream*, 1867

Oil on canvas

46<sup>1</sup>/<sub>4</sub> x 40<sup>3</sup>/<sub>8</sub> inches

Monogrammed and dated lower right: *RWHLXVII*

**\$85,000**



## David Johnson (1827–1908)

Johnson's work is distinguished by its inherent sensitivity and luminist qualities. The precision found in his luminist compositions is unusual and contributes a novel dimension to his work as seen in *Buck Mountain, Lake George*. Its potency is magnified by tautly rendered detail that does not compromise the integrity of the natural landscape. The escalating admiration for his paintings is documented by the prices realized when his best work comes to auction.

### IN OVER 50 MUSEUM COLLECTIONS, INCLUDING:

Amon Carter Museum of American Art, Fort Worth, Texas  
The Metropolitan Museum of Art, New York, New York  
Munson-Williams-Proctor Arts Institute, Museum of Art, Utica, New York  
Museum of Fine Arts, Boston, Massachusetts  
Portland Art Museum, Oregon

### ARTIST AUCTION RECORD

**\$722,500**



**David Johnson** (1827–1908)

*Buck Mountain, Lake George*, 1872

Oil on canvas

15 x 25 inches

Monogrammed and dated lower right: *DJ 72*; on verso:  
*Buck Mountain. / Lake George. / David Johnson, 1872*

**\$175,000**

## George Inness (1825–1894)



**George Inness** (1825–1894)

*Campfire at Sunset*, 1867

Oil on canvas

18<sup>1</sup>/<sub>8</sub> x 30<sup>1</sup>/<sub>16</sub> inches

Signed and dated lower left: *G. Inness 1867*

**\$110,000**

Inness is thought of as a Hudson River School painter, but he would certainly object to this or any categorization. He was once famously asked if he was a Barbizon painter and his response was, I'm George Inness. Fiercely independent and experimental, Inness's work is informed by complex spiritual and ethereal concepts which he brings to canvas by scumbling and persistent revisions. *Campfire at Sunset* is a work with metaphysical qualities most typical of Inness's genius. His ability to use perspective and other artistic strategies to empower his subject is seen in his *Palisades on the Hudson*.

### IN OVER 130 MUSEUM COLLECTIONS, INCLUDING:

Amon Carter Museum of American Art, Fort Worth, Texas

Detroit Institute of Arts, Michigan

High Museum of Art, Atlanta, Georgia

Los Angeles County Museum of Art, California

The Metropolitan Museum of Art, New York, New York

### ARTIST AUCTION RECORD

**\$1,945,000**



**George Inness** (1825–1894)

*Palisades on the Hudson*, ca. 1866 or 1876

Oil on canvas

29<sup>7</sup>/<sub>8</sub> x 44<sup>7</sup>/<sub>8</sub> inches

Signed lower right: *G. Inness*

**\$235,000**

## Thomas Moran (1837–1926)

A great American master, his sensational depictions of the West, along with those of Bierstadt's, were primarily responsible for the establishment of our national parks. His supreme command of color and space expands upon Cole's perfection of the sublime. *Grand Canyon* is a prototypical Western work that would enhance any collection. *Punting on the River Cam* is an affordable example demonstrating his vibrant brushwork and unique sense of place.

### IN OVER 140 MUSEUM COLLECTIONS, INCLUDING:

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

Crystal Bridges Museum of American Art, Bentonville, Arkansas

The Metropolitan Museum of Art, New York, New York

Smithsonian American Art Museum, Washington, DC

The White House, Washington, DC

### ARTIST AUCTION RECORD

**\$17,737,000**

**Thomas Moran** (1837–1926)

*Punting on the River Cam, England*, 1885

Oil on panel

15 x 12<sup>1</sup>/<sub>8</sub> inches

Monogrammed and dated lower left: *TMORAN. 1885*

**\$55,000**





**Thomas Moran** (1837–1926)

*Grand Canyon*, 1919

Oil on canvas

14 x 20 inches

Monogrammed and dated lower right: *TMORAN. 1919.*

**\$525,000**

## Francis Augustus Silva (1835—1886)

Fitz Henry Lane and Francis Augustus Silva were the premier luminists inspired by maritime subject matter. It is the defining feature of their most transcendent canvases. Most scholars believe that the 1870s mark the pinnacle of Silva's ability and that his views of the Hudson River best showcase his command of luminism. *View on the Hudson, the Catskills in the Distance* from ca. 1873 ranks among the most accomplished of his paintings. Its inclusion in two premier American collections, Mrs. Norman B. Woolworth and the Wolf family, and its five significant literary references are a testament to its importance.

### IN OVER 15 MUSEUM COLLECTIONS, INCLUDING:

Brooklyn Museum, New York  
The Currier Museum of Art, Manchester, New Hampshire  
New-York Historical Society, New York  
Museo Nacional Thyssen-Bornemisza, Madrid, Spain  
Terra Foundation for American Art, Chicago, Illinois

### ARTIST AUCTION RECORD

**\$2,658,500**

### Francis Augustus Silva (1835–1886)

*View on the Hudson, the Catskills in the Distance*

Oil on canvas

12<sup>1</sup>/<sub>2</sub> x 20<sup>1</sup>/<sub>4</sub> inches

Signed lower right: F.A. SILVA.

**\$385,000**



Visit the gallery to view the entire exhibition of over 75 paintings, or browse virtually [www.questroyalfineart.com](http://www.questroyalfineart.com).



## QUESTROYAL FINE ART, LLC

### Important American Paintings

903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075 T:(212) 744-3586 F:(212) 585-3828

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

EMAIL: [gallery@questroyalfineart.com](mailto:gallery@questroyalfineart.com) [www.questroyalfineart.com](http://www.questroyalfineart.com)