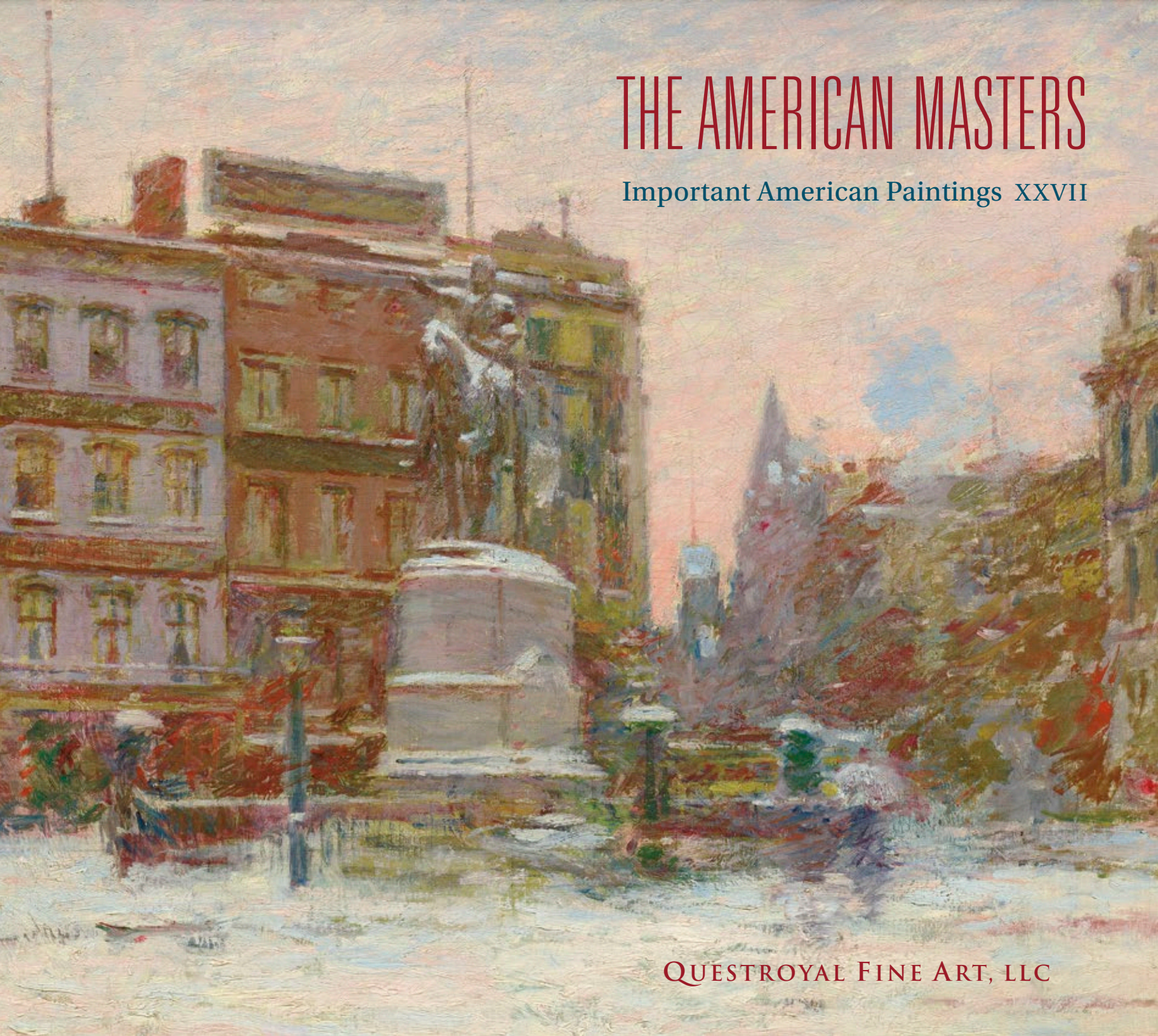

THE AMERICAN MASTERS

Important American Paintings XXVII

QUESTROYAL FINE ART, LLC

October 16–December 30, 2026

An Exhibition and Sale

Visit the gallery to view the entire exhibition of over 50 paintings, or browse virtually at **www.questroyalfineart.com**

QUESTROYAL FINE ART, LLC

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OCTOBER 2026

COVER DETAIL:
Theodore Robinson (1852–1896)
Union Square, Winter (Washington Monument)

Classic is Forever

The worth of many paintings is predicated on nothing more than their compatibility with the moment's prevailing taste. But the times and tastes change.

We prefer to place our faith in work with merit that is recognizable to every succeeding generation and will prevail long after the appeal and distractions of transient fads and trends rise and fall. These are paintings of historical importance substantiated by scholarship, provenance, and museum inclusion.

Let's place our resolve in the belief that there is, in all people, an inherent appreciation for what is classic that only needs to be awakened.

Whether you are considering your first acquisition or are one of the many distinguished collectors or museums that have acquired from us, know that these are the paintings we have committed our capital and reputation to own and offer.

LOUIS M. SALERNO, *Owner*

Note: *I have chosen to repeat last year's introduction because—*

My faith in an art that requires no explanation, that inspires a child as it does an adult, in this and every succeeding generation, has not wavered.

What is classic appeals to the ages.

Albert Bierstadt (1830–1902)

Bierstadt is widely regarded as one of America's greatest landscape artists, whose paintings provide a distinctive record of the nation's natural history in the late nineteenth century. His work helped popularize the American West, bringing its dramatic scenery to a broad audience. Blending European techniques with the unique landscapes of the West, his paintings are held in over 100 institutions including the White House, The Metropolitan Museum of Art, and the National Gallery of Art.

Lake Tahoe
Oil on paper laid down on board
$13\frac{1}{2}$ x $19\frac{3}{8}$ inches
Monogrammed lower left: *ABierstadt.*
$175,000

Thomas Hart Benton (1889–1975)

Thomas Hart Benton was a pre-eminent figure in American Regionalism. Benton was also a skilled musician, and his painted scenes often reveal a profound engagement with the senses—particularly sound—translating rhythm and harmony into visual form. This fusion of visual and auditory sensibilities is evident in many of his works. *Conversation* exemplifies this synthesis. His work is held in over 60 museums, including the Whitney Museum of American Art, National Gallery of Art, Pennsylvania Academy of the Fine Arts, and the National Academy of Design.

Conversation, 1928
Oil and tempera on board
17 3/4 x 28 inches
Signed lower left: *Benton*
$695,000

Ralph Albert Blakelock (1847–1919)

At the beginning of the twentieth century, Blakelock's paintings set two American auction records. At the Lambert sale in 1916, the total realized for the Blakelock canvases exceeded that for the Monets, the Renoirs, the Botticellis, and the Pissarros. In 2000, a Blakelock sold for $3,500,000, the highest price in a sale at Sotheby's. *The New Yorker*, in 1947, proclaimed "the strongest individualists in the history of art, Homer, Blakelock, Eakins, and Ryder." His work is in over 100 museum collections.

A Rider in the Park
Oil on canvas
16 x 24 1/8 inches
Signed lower right: *Ralph Albert Blakelock*
(NBI-1729-1)
$295,000

William Bradford (1823—1892)

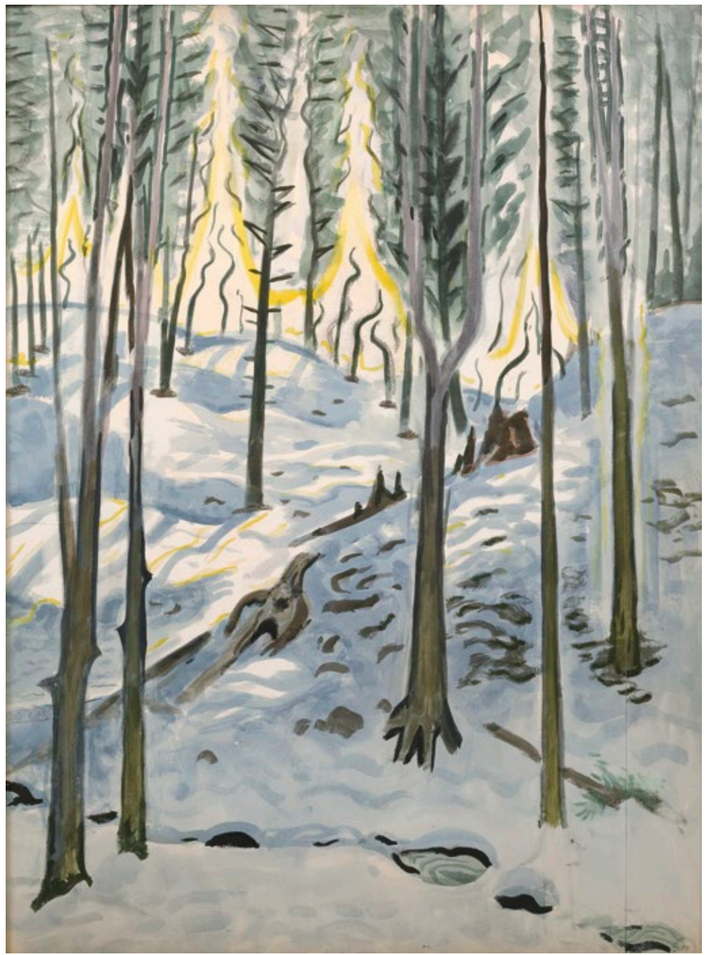
Renowned marine painter William Bradford began career defining voyages to the Arctic in 1861. His dramatic, luminous paintings gained international attention, culminating in a commission from Queen Victoria. *Lights of the Aurora* depicts a fascinating atmospheric phenomenon that few other artists have seen or painted. It would be a very compelling addition to any collection. The significance of his work has endured: his paintings reside in distinguished museums such as the Art Institute of Chicago, the Metropolitan Museum of Art, and the Smithsonian American Art Museum.

Lights of the Aurora
Oil on board
$13\frac{1}{2}$ x $19\frac{5}{16}$ inches
Signed lower right: *W Bradford*
$195,000

Charles Burchfield (1893—1967)

With surging auction records and scholarly acclaim, Burchfield's brilliance is widely recognized. His groundbreaking creativity visually expressed multiple senses. "I'm going to give you more sounds and dreams, and—yes, I'm going to make people smell what I want them to, and with visual means." He invented symbols to express scent and sound, motifs not seen in the work of other painters. A great many museums have his work in their collections including the Whitney Museum of American Art, The Metropolitan Museum of Art, and Pennsylvania Academy of the Fine Arts.

Fires of Spring in Big Woods, 1951
Watercolor and pencil on joined paper
$39\frac{1}{2}$ x $29\frac{1}{4}$ inches (sight size)
Estate stamp lower right
$435,000



Jasper Francis Cropsey (1823–1900)

A founding member of the American Watercolor Society and the Union League Club, Jasper Francis Cropsey was a leading figure of the Hudson River School. Cropsey practiced and encouraged direct study from nature, creating landscapes with an idealized yet harmonious vision, achieved through subtle gradations of color that create tonal cohesion. He was awarded a gold medal from Queen Victoria for his services on the American Commission for the 1862 London Exhibition of the Industry of All Nations. Cropsey's prominence endures as his works are held in the collections of over 70 major institutions.

Twilight on the Sawmill River, 1887
Watercolor on paper
8 7/8 x 18 inches (sight size)
Signed and dated lower right: *J.F. Cropsey 1887*
$55,000

The Old Home, Warwick, New York, 1884
Oil on canvas
59 1/8 x 47 1/2 inches (sight size)
Signed and dated lower center: *JF. Cropsey / 1884*
$395,000

Charles Courtney Curran (1861–1942)

A celebrated American Impressionist, Charles Courtney Curran gained popularity among his contemporaries and from critics for his delicate, tranquil portraits, genre scenes, and landscapes featuring vivid color palettes and loose brushstrokes. Through his studies at the Arts Students League and Académie Julian, Curran mastered the idealized human form. He earned many awards throughout his distinguished career, notably an honorable mention at the 1890 Paris Salon in addition to the National Academy of Design's Thomas B. Clarke and Julius Hallgarten prizes.

Children Fishing, 1897
Oil on canvas
18 1/16 x 32 1/8 inches
Inscribed, signed, and dated lower right: *Copyright [illegible] by / CHAS · C · CURRAN · / 1897*; on stretcher bar: *—Children Fishing— / —Charles. C. Curran.—*
$185,000

Marsden Hartley (1877–1943)

Marsden Hartley is recognized as one of the twentieth century's most outstanding American artists. Since his death in 1943, his fame has continued to grow as his work has influenced countless other artists. *Still Life with Peaches and Pears* reflects Hartley's engagement with the work of Matisse, Picasso, and Cézanne, which shaped his approach to structure and color. The vivid hues in his oil and pastel works arise largely from imagination rather than direct observation, earning him a reputation as "an imaginative colorist." His work is represented in major collections including the Metropolitan Museum of Art, the Whitney Museum of American Art, the Smithsonian American Art Museum, and the National Gallery of Art.

Still Life with Peaches and Pears, 1922–23
Oil on canvas
10 3/4 x 18 1/4 inches
$110,000

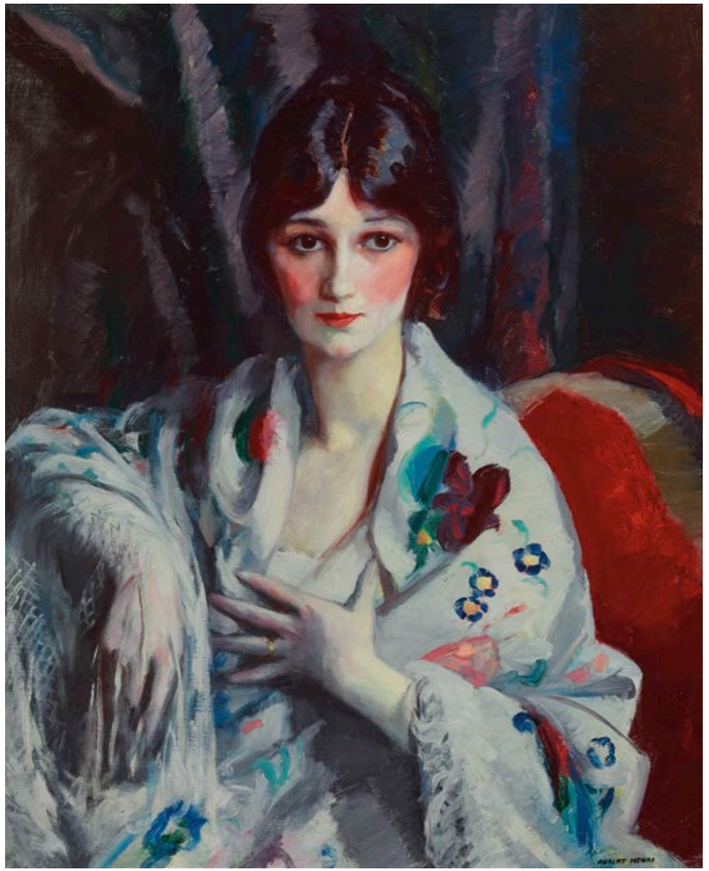
Sanford Robinson Gifford (1823–1880)

Sanford Robinson Gifford was among the most important painters of the Hudson River School. His refinement of light and delicate modulation of atmosphere contributed to the development of Luminism, a genre that was a uniquely American conception. Gifford depicted the poetic qualities of the landscapes he encountered while living in the Hudson River Valley as well as traveling in Europe, North Africa, and West Asia. He holds the special distinction as the first artist at the Metropolitan Museum of Art honored with a monographic retrospective and his works are housed in nearly all American museums.

A Sketch from Nature on the Hudson
Oil on canvas
9 x 16 inches
Signed lower right: *S R Gifford*; Titled, signed, and estate stamp on verso: *a Sketch from Nature on the Hudson* / *S R G*[…]
$195,000

Mount Etna from Catania, 1868
Oil on canvas
8 x 13 9/16 inches
$135,000

Robert Henri (1865–1929)



A key contributor to revolutionizing American art and challenging academic conventions, Robert Henri emphasized art as an immediate and expressive observation of life. *Celestine* exemplifies this philosophy through the sitter's commanding gaze, spontaneity, directness, and vivid brushwork that animate with immediacy and vitality. In addition to his teaching and artistic practice, Henri organized landmark exhibitions including *The Eight* at MacBeth Galleries in 1908 and *The Exhibition of Independent Artists* at Grand Central Palace in 1910. His career was celebrated in 1931 with a memorial exhibition held by the Metropolitan Museum of Art and his works are displayed in major museums across the United States.

Celestine, 1920
Oil on canvas
32 x 26 inches
Signed lower right: *ROBERT HENRI*;
inscribed on verso: *26 / L / ROBERT HENRI / "CELESTINE"*
$495,000

George Inness (1825–1894)

Often referenced as the father of American landscape, George Inness was driven by a zealous spirit to portray truth in nature. An 1865 *Evening Post* article praised *Coming Storm* for capturing the "moment of breathless silence, the hush before the storm so common in our summer afternoons," noting that the painting confirmed Inness's place among the foremost landscapists of the world. Inness's work is held in over 90 institutions including the Cleveland Museum of Art, the Carnegie Museum of Art, the Metropolitan Museum of Art, and the Phillips Collection.

Coming Storm, 1864
Oil on canvas
16 1/4 x 24 inches
Signed and dated lower right: *G. Inness 1864*
$165,000

John Frederick Kensett (1816–1872)

The leader of the naturalistic trend within the Hudson River School, John Frederick Kensett remains as one of the great landscape painters, having perfected the American artistic invention of Luminism. Kensett's perfect rendering of detail, diffuse atmospheric light, and carefully toned palettes capture the essence and mood of the natural scenery. Shortly after his death in 1873, a memorial exhibition was held at the National Academy of Design, and later in 1985–1986,his work continued to gain recognition with the major retrospective, *John Frederick Kensett (1816–1872): An American Master*, traveling across the country.

River View with Mountains, 1854
Oil on canvas
14 x 20 3/8 inches
Signed and dated lower right: *J.F.K. / 54*
$85,000

Rockwell Kent (1882–1971)

Rockwell Kent was revered for his ability to capture nature in visually arresting, often mystical landscape paintings, including his varied *Monhegan Island* series, which inclined toward the abstract. His work on the island preceded that of fellow artists Edward Hopper and George Bellows, who later came to paint there, inspired by Kent's work. His work is represented in more than sixty museums worldwide including the Smithsonian American Art Museum and the Hermitage Museum in Russia.

Blackhead, Monhegan Island, Maine
Oil on board
12 1/8 x 16 inches
Signed lower left: *Rockwell Kent*
$175,000

Jervis McEntee (1828–1891)

A dedicated close observer and lover of nature, Jervis McEntee is one of the most prominent American landscape painters. In his paintings, he demonstrates his fidelity to the true character of the American scenery. *Study at Mt. Desert, Maine* was painted while on a three-week summer sketching trip with Sanford Robinson Gifford, just one day before he painted *Mount Desert Island, Maine* (1864; National Gallery of Art) which depicts Gifford sketching the grand panoramic view from Mount Desert. His works are housed in prominent institutions such as the Brooklyn Museum, the Cleveland Museum of Art, and the National Gallery of Art, Washington, D.C.

Study at Mt. Desert, Maine, 1864
Oil on canvas
7 3/4 x 15 3/4 inches
Located and dated lower right: *Mt. Desert / July 16. 64*;
Estate stamp on verso
$85,000

Edward Moran (1829–1901)

Moran began a series of works depicting the city's waterways, capturing its transformation into a thriving commercial center during some of its most dynamic years. At the 1877 National Academy Exhibition, he presented *Sunset on New York Bay* with an asking price of $3,000—well above his standard prices, indicating the importance of this painting which ranks among his greatest achievements. His work is held in over 30 museums including The Metropolitan Museum of Art, Museum of Fine Arts, Boston and the New York Historical Society.

Sunset on New York Bay, 1877
Oil on canvas
34 x 63 3/4 inches
Signed and dated lower left: *Moran. 1877.*
$495,000

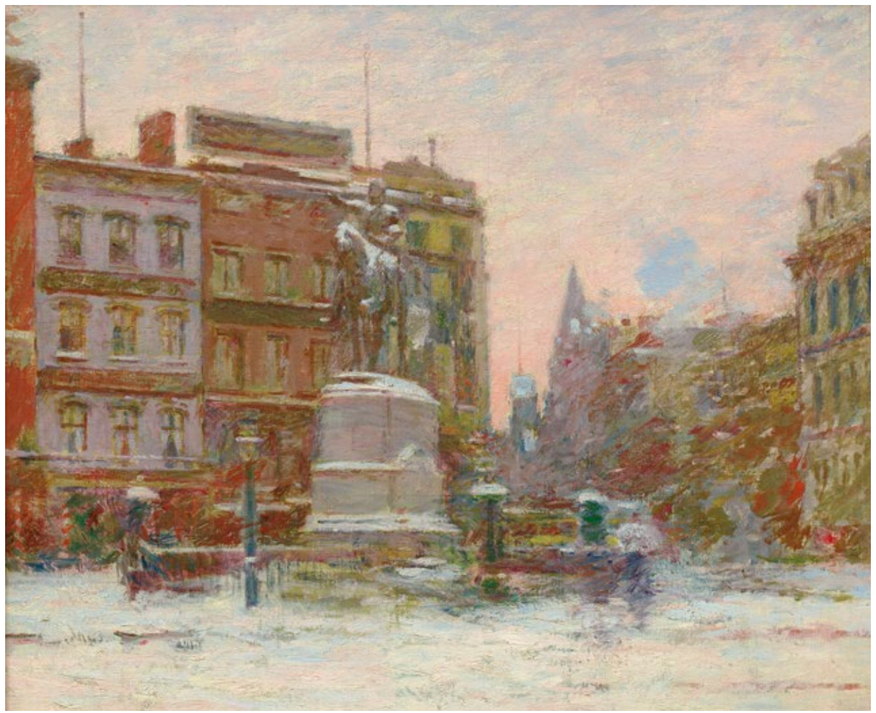
William Trost Richards (1833—1905)

Adept in both oil and watercolor, William Trost Richards is famed for his compelling seascapes. His masterful drawing was achieved through his devotion to studying the coast—gaining an intimate understanding of the tidal movements and wind currents. Throughout his career, Richards gained recognition across the United States and internationally, exhibiting in the 1873 Paris Salon, as well as earning medals at both the Centennial Exhibition in Philadelphia in 1876 and the 1889 Paris Exposition. His works are collected by major museums, namely the Art Institute of Chicago, Philadelphia Museum of Art, and the Smithsonian American Art Museum.

Atlantic City, New Jersey, 1872
Watercolor and gouache on paper
$9\frac{5}{8}$ x $10\frac{3}{4}$ inches (sight size)
Inscribed, initialed, and dated lower right:
Atlantic City New Jersey / W.T.R. 72
$38,000

Theodore Robinson (1852—1896)

Among the most revered of the American impressionists, Robinson spent much time with Monet. He also worked alongside Sargent and was in the company of Whistler when he visited Venice. He didn't strive to emulate their technique, but their work inspired an impressionism that was uniquely American. The most important museums include his work in their collections including the Metropolitan Museum of Art, the Whitney Museum, the National Gallery, and the Musee d'Art America in Giverny.



Union Square, Winter (Washington Monument)
Oil on canvas
$18\frac{3}{8}$ x $22\frac{3}{8}$ inches
$185,000

Everett Shinn (1876–1953)

Prominent member of The Eight—a famous group that challenged academic painting practices, Everett Shinn is known for his portrayals of the spectacle of the city. From an early point in his career, Shinn favored the medium of pastel, an aesthetic compromise between the freedom of drawing and the color-saturated but more time-consuming and labor-intensive technique of oil. The expressive mark making capabilities of pastel enabled Shinn to emphasize the spontaneity and rapid pace of New York City life. Shinn's work can be found in the Art Institute of Chicago, the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art.

The Postman
Pastel on paper
14 1/2 x 21 1/2 inches (sight size)
Signed lower right and dated indistinctly:
E SHINN / 19[...]
$145,000

Francis Augustus Silva (1835–1886)

New York City native Francis Augustus Silva was one of America's most important Luminists. He is known for coastal scenes marked by low horizons, delicate color, and crystalline light. *View on the Hudson, the Catskills in the Distance* highlights Silva's mastery of precise technique and subtle orchestration of light and atmosphere that defines the luminist tradition. His work was exhibited at the National Academy of Design from 1868 to 1886 and is part of many museum collections including the Brooklyn Museum, the Pennsylvania Academy of the Fine Arts, and the New York Historical Society.

View on the Hudson, the Catskills in the Distance
Oil on canvas
12 1/2 x 20 1/4 inches
Signed lower right: *F.A. SILVA.*
$385,000

Eric Sloane (1905–1985)

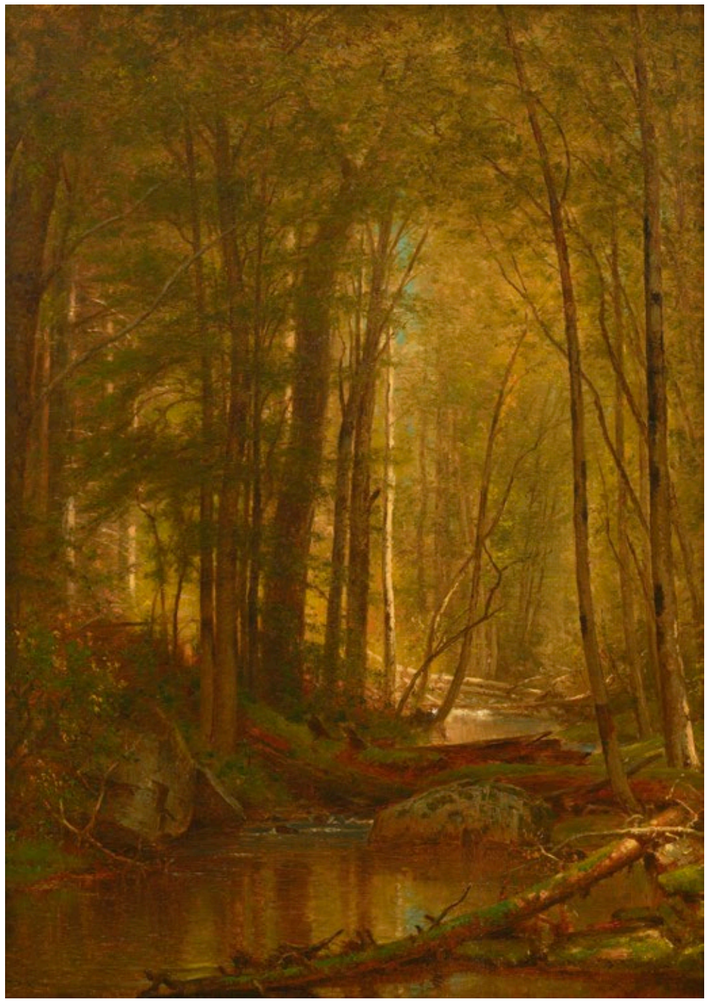
Eric Sloane, entranced by the natural landscapes of America, spent much of his artistic career traveling across the country, articulating these landscapes in his writing, drawings, and paintings. Sloane was particularly drawn to New England with its characteristic architectural structures of barns and covered bridges. Through his depictions of barns, such as in *Connecticut Winter, Cornwall Bridge*, Sloane recalls America's agrarian past and presents a rural idyll. Sloane's works are in many notable museum collections, including the Addison Gallery of American Art, the National Air and Space Museum, and the New Britain Museum of American Art.

Connecticut Winter, Cornwall Bridge
Oil on board
$23\frac{3}{4}$ x $35\frac{3}{4}$ inches
Inscribed and signed lower left: *CONNECTICUT WINTER / ——SLOANE*; on verso: *Eric SLOANE / CORNWALL BRIDGE / Conn.*
$38,500

Frederick Judd Waugh (1861–1940)

Frederick Judd Waugh's skillful manner of communicating the spirit of the sea has made him one of the great marine painters. He honed his technical skills and naturalistic style at the Pennsylvania Academy of Fine Arts, studying under Thomas Eakins. After spending much of his early career on the East coast, Waugh traveled to California where he was quickly inspired by the region's varied coastline and luminous atmosphere. In *Smuggler's Cove*, sunlight spills across the Pacific, nearly dissolving the horizon, while the restless sea rushes up the shore. Waugh received numerous awards and honors over the course of his career, earning prizes from the National Academy of Design and a gold medal from the Philadelphia Art Club in 1924.

Smuggler's Cove
Oil on masonite
$40\frac{1}{4}$ x $50\frac{1}{4}$ inches
Signed lower right: *Waugh*
$85,000



Worthington Whittredge (1820—1910)

Worthington Whittredge had a strong affection for nature, conveying atmospheric effect and poetic sensibility in his landscapes. He took much stylistic inspiration from his Hudson River School colleagues including John Frederick Kensett, Asher B. Durand, and George Inness. Whittredge was an active member of numerous artist organizations, most notably the National Academy of Design, where he served as secretary, vice president, and president in the 1860s and 1870s. His prolific career is attested by the inclusion of his paintings in prominent collections such as the Cleveland Museum of Art, the Museum of Fine Arts, Boston, and the Smithsonian American Art Museum.

The Brook in the Woods
Oil on canvas
$22\frac{3}{4}$ x $16\frac{1}{8}$ inches
Signed lower right: *W Whittredge*
$95,000

John Williamson (1826—1885)

A versatile artist working across landscape, genre, and still life, John Williamson produced poetic topographical views in a refined luminous style unique to American painters of the period. *View of New York Harbor*, complete with precisely rendered distant topography, exemplifies his skill as a marine painter and a lustrous colorist. Williamson's work can be found at the Brooklyn Museum, the Hudson River Museum, and the Maier Museum of Art, among other prominent institutions.

View of New York Harbor, 1866
Oil on canvas
20 x 34 inches
Signed lower right: *J.W. 66*
$145,000

John Williamson (1826–1885) *View of New York Harbor*, 1866

QUESTROYAL FINE ART, LLC

Important American Paintings

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