

QUESTROYAL FINE ART, LLC

Forever



VOLUME XIV FALL 2013

Important American Paintings

Forever

Louis M. Salerno, Owner

Brent L. Salerno, Co-owner

Chloe Heins, Director

Angela Scerbo, Administrator

Nina LiGreci, Gallery Coordinator

Nina Sangimino, Research Associate

Chelsea DeLay, Researcher

Shannon Cassell, Administrative Assistant

Rita J. Walker, Controller

QUESTROYAL FINE ART, LLC

903 Park Avenue (at 79th Street), Suite 3A & B, 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 www.questroyalfineart.com

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Foreword BY CHLOE HEINS

We all remember the first time we fell in love. For most of us, it could best be described as infatuation. No matter how fleeting, this youthful flood of emotion stays with us—a deeply rooted fiber woven into our core. We venture far beyond that fading memory, a jumping-off point in our personal history of attachment. If I was not clear from the beginning, I am talking about art.

This June, I celebrated my ten-year anniversary with Questroyal. Naturally, I was subject to some self-induced nostalgia and reflection. I pictured my first day at the gallery, when I walked through the rooms lined in perceptively impressive paintings by artists with unfamiliar names. There were many beautiful and awe-inspiring landscapes. As the new-job jitters wore off, I began to fall in love with the gallery—and American paintings in general. Seascapes held particular allure. They were the stuff of dreams: perfectly empty beaches, salt spray, and as my mind wandered, lobster rolls, hydrangea-framed yards, and whispering grasses weaving through the dunes—my memories of summer in New England.

Unknowingly, the heart matures. I, along with the third floor of 903 Park Avenue, had yet to experience a Bluemner, Burchfield, or Fairfield Porter.

Our collection will always maintain a strong foundation of Hudson River School paintings. Recently, we were criticized for “branching out” and “becoming more modern.” But as time presses forward, shouldn’t we? When you hang Heade next to Hartley, an interesting dialogue takes place. American Modernism—which in recent years has become an essential and carefully curated section of our inventory—represents Questroyal’s growth. I am grateful for the open-mindedness of Lou and Brent, two Hudson River School connoisseurs who have opened their eyes and hearts to twentieth-century American art and have supported my overt enthusiasm for artists beyond the established Questroyal identity.

This catalogue did not have an apparent theme in its beginning stages; however, now that we are waist-deep in the creative process, it is clear that the catalogue is about being atypical. It may be our unwillingness to stand still—our allergy to staleness—that makes Questroyal and the nature of this catalogue undeniably different.

If you expect us to be like other galleries, we will have to disappoint you.

The Phantom Speaks BY LOUIS M. SALERNO

I’m the phantom of the gallery. You may find me there late into the evening, conjuring new ideas or searching for the next painting. If you would rather look at art than sleep, call me for a midnight tour—seriously!

Questroyal’s sleek persona disguises my simple childlike enthusiasm for American art. I prefer to dispense with formality in order to share the simple joy of presenting paintings that mean so much to my clients. While it may be fun to revel in the excitement of discovering the perfect work of art, I’m not doing a good job until I make you aware of any of its shortcomings. I learned a long time ago that a sale is not as important as establishing the confidence that builds lifelong relationships.

What matters most is that I own virtually all the paintings we offer. Nothing is as compelling as dealing with a gallery that owns what it sells. The old expression “put your money where your mouth is” has real validity. A dealer demonstrates his knowledge by enumerating the virtues of a painting; he proves his conviction by buying it.

I prefer gray-haired doctors and pilots. Experience really is the best teacher. My hair color suggests increasing wisdom—I’ve learned from my fair share of mistakes.

Not long ago, a client told me something that I often think about. He said that the paintings he buys will outlive him; they were one of the few assets he planned to own his entire life. He went on to say, “No matter how much money I leave to my children, it says nothing about me. It can’t extend the conversations we shared, and it will not rekindle the memories of the things I was most passionate about. My art is the greatest gift that I will give to my children.”

With that in mind, you should be certain that the art you buy is a true reflection of who you are. Your dealer needs to be a combination of a poet, philosopher, psychologist, and even a benign phantom for the sake of amusement.

A Letter to Our Clients

The wait is over! The fourteenth edition of *Important American Paintings* is finally in your hands. Every year, we work tirelessly to put together an innovative catalogue with new and interesting features. This year, we asked our clients to provide feedback regarding the experiences they have had dealing with our gallery. It has been a pleasure reading their responses, and we are very thankful for these thoughtful replies, which have been reproduced in this volume.

I would also like to take this opportunity to stress the importance of visiting the gallery. As thorough as we are, paintings do not always reproduce accurately, and they are far more beautiful in person. You will only see about ten percent of our collection featured here; four hundred additional paintings are consistently in our inventory. We have a comprehensive selection of nineteenth- and twentieth-century American paintings; at any given time, there are one hundred works on display. You never know when a painting may catch your eye.

Our inventory consists of paintings in which we have invested our own capital. They are paintings that Lou and I have discussed at great length, agonizing over the positives and negatives. We don't always agree on every acquisition: sometimes I persuade Lou, and at other times his logic eases my doubts. We will share our unedited thoughts so that you can make the most informed decision.

During your visit, I encourage you to speak to our attentive staff. Each member has their own creative ideas and opinions. They may help you to look at a painting in a different way, find something that you might have missed, or learn something new. We all love to share our enthusiasm!

I am excited for what lies ahead. We have seen a renewed interest in Hudson River School paintings, and clients are visiting more frequently—enthusiasm is on the rise. New paintings are coming into the gallery all the time—we never stop searching. Our network of spotters has broadened, and collectors have been offering us paintings for purchase with increasing frequency. As I write this, an important new acquisition—a Jasper Francis Cropsey—has returned from restoration, and it has cleaned up dramatically! Unfortunately, it arrived too late to make the catalogue deadline.

I am always happy to discuss paintings, particularly those that interest you the most. Please check in and let me know what's on your wish list. Plan a visit soon, because there is nothing quite like finding a painting that excites you.

Sincerely,
Brent L. Salerno
Co-owner



Go Behind the Scenes with the Salernos

Directed and produced by award-winning documentarian
Emily Driscoll, Founder/Director, BonSci Films
Director of Photography, Stavros Basis

Watch Lou and Brent in action in our new video www.questroyalfineart.com/about/photo-video-gallery



Brent (LEFT) and Lou (RIGHT) while filming.



LOU: *There are certain paintings that have a magic about them, and it is very difficult to define it. It's as deep a mystery as art itself. You know it when you see it. You know it when you feel it. And those are the paintings that I seek the most.*

BRENT: *You have a painting in your home—it becomes a part of who you are. There are paintings that remain in a family for generation after generation. That is really the true value of a lot of these works.*

LOU: *The fact that we are risking our capital is the greatest sign of our conviction in what we own.*

LOU: *I am not just buying art that I think is going to sell; I am buying art that I love, and hopefully other people will find that same connection.*

Paintings under \$100,000

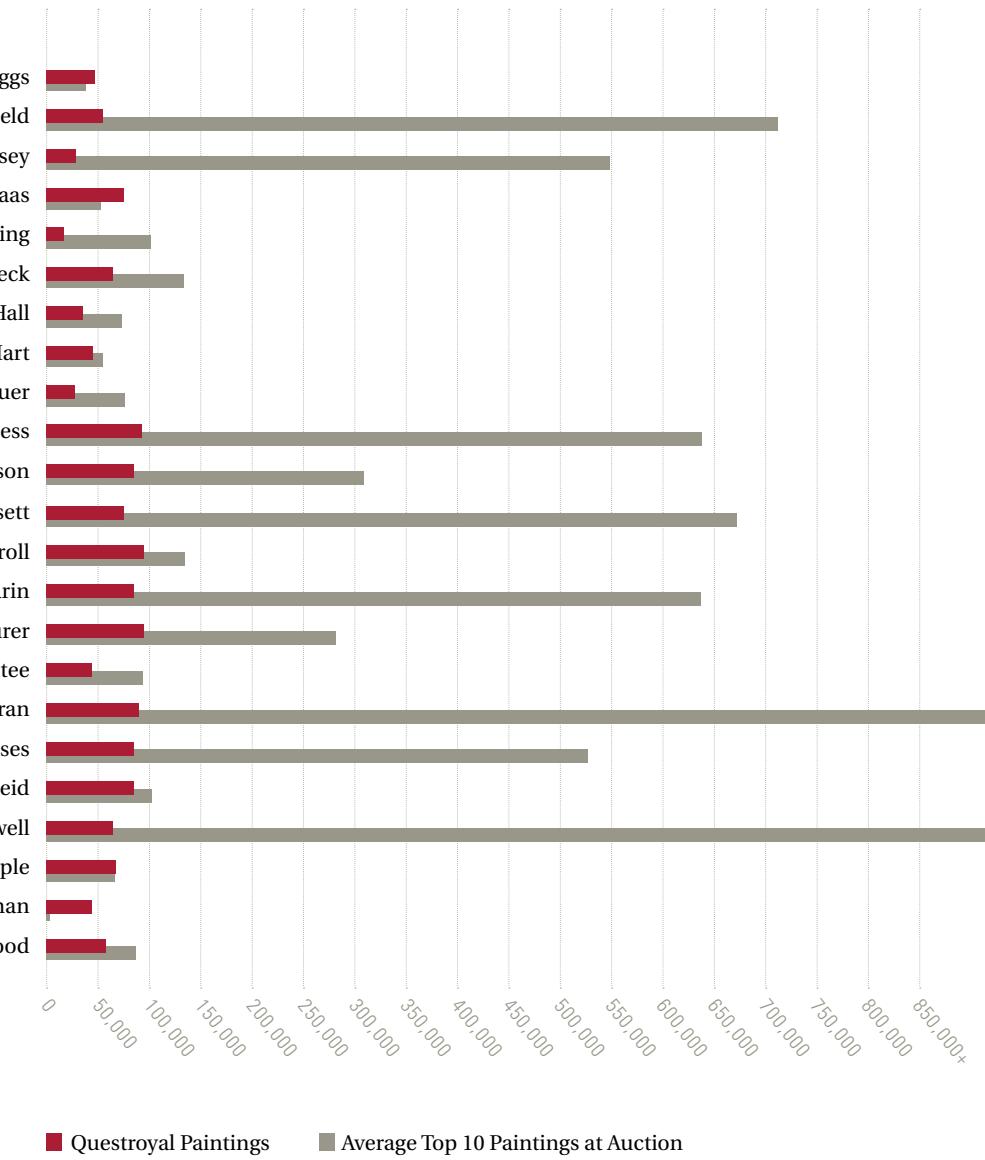


BRENT'S OFFICE

LEFT TO RIGHT: James M. Hart, *Twilight with Deer at Lake's Edge*, 1872, PLATE 8; Robert Spear Dunning, *Departing Day*, 1902, PLATE 5; Jasper Francis Cropsey, *Under the Palisades*, 1899, PLATE 3; George Inness, *Landscape at Sundown; The Close of Day (The Veteran's Return)*, ca. 1881–83, PLATE 10

Our transparency works in your favor

This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



Frank Myers Boggs (1855–1926)

PLATE 1 *La Seine à Paris*

Oil on canvas

21¹/₄ x 25⁵/₈ inches

Signed and inscribed lower left: *Frank – Boggs / Paris*

Fame's fickleness has disproportionately valued the work of Frank Myers Boggs.

During his lifetime, the Ohio native worked among Monet, Sisley, Renoir, and Boudin, earning the esteem of the harshest Parisian critics, who were loath to praise any American artist. In reference to the French government's acquisition of two of Boggs's paintings, the preeminent art correspondent Theodore Child wrote, "[I]t has rarely fallen to a painter who has barely reached his thirtieth year to be represented by two pictures of such importance on the walls of one of the national museums of his adopted country."¹

Scores of other major museums, including The Metropolitan Museum of Art, now include his work in their permanent collections. But if one were to determine merit based on valuation, Boggs would trail his prominent contemporaries by a hundred-fold.

I urge you to contemplate and capitalize on this vast disparity by adding this exceptional Boggs to your collection. Such a distorted assessment of value need not be remedied to work to your advantage. If fame continues to elevate the worth of the elite beyond the reach of most collectors, then the astute buyer will always pay a sensible premium for the unassailable quality of his work.



Charles Burchfield (1893–1967)

PLATE 2 *Three Ringed Moon*, 1916

Watercolor on paper

8¹⁵/₁₆ x 11⁷/₈ inches

Inscribed and dated on verso: *ltblu / June 1916 / otBV*

I want to buy more of his work before I am priced out of the market. Interest in Charles Burchfield's art is gaining momentum; the Whitney Museum of American Art concluded a major retrospective in 2010. I have been outbid too often at auction, and a great example pierced the million-dollar barrier.

I'm worried but determined.

Of all the great American modernists, Burchfield is the least derivative. He painted what he saw—convention did not inhibit his style. I doubt he ever considered rules. He reminds me of Blakelock; both men were mesmerized by the moon. I wonder if he, like Blakelock, was insane, or if his sanity was fragile. I would love to do a Blakelock/Burchfield show soon.

Like so much of Burchfield's work, Three Ringed Moon exhibits a childlike simplicity, yet there is obviously sophisticated thought present here. The primal quality of his imagery is unusual. It is as if he were an artist working in reverse, resisting and undoing superfluous design to expose the very essence of his vision.

It intrigues me that from a great distance his art is easily recognizable. This is rare and a convincing indicator of originality. I believe in his creativity, and I want more of it.



Jasper Francis Cropsey (1823–1900)

PLATE 3 *Under the Palisades*, 1899

Watercolor on paper

12⁷/₈ x 20⁷/₈ inches

Signed and dated lower right: *J.F. Cropsey 1899.*



A bias against works on paper seems to be more prevalent in America than anywhere else. Some people believe they are too fragile and light sensitive to endure. Although they do require protection from excessive exposure to light, they are among the longest surviving-works of art known to man.

This watercolor by Jasper Francis Cropsey, an undisputed giant of the Hudson River School, depicts the Hudson River and the Palisades in autumn—the most desirable subject matter in his oeuvre. At a valuation well below equivalent oil paintings, this work presents an opportunity resulting from irrational bias.

Later in life, Cropsey used his highly developed artistic sensibility to mitigate the loss of some of his great technical prowess. The transition was best accomplished in watercolor. Anthony Speiser, in Jasper F. Cropsey: Watercolors, writes, “The watercolors at the end of his career stand as a tribute to his versatility and talent in mastering a medium that in many ways is more demanding than oil painting.”²

Cropsey embraced a more modern aesthetic that resulted in work with refreshing new qualities and appeal. An example here is the subtle Japanese elements introduced in the present scene—most apparent in the flattened quality of the trees and the partially submerged sun.



Mauritz Frederik Hendrik de Haas (1832–1895)

PLATE 4 *American Ships at Sea*, 1867

Oil on canvas

13⁹/₁₆ x 21³/₄ inches

Signed and dated lower left: M F H de Haas / 67

Of the thousands of paintings I have owned and sold, a small moonlight coastal scene by Mauritz Frederik Hendrik de Haas is the one I remember most.

Why did it remain foremost in my memory among the multitude of works by elite and accomplished artists? After wondering about this over a period of years, the answer became obvious: de Haas is just that good. In fact, he is a sensational marine painter. I suspect that the painting offered here may be assigned an equivalent berth in my memory.

de Haas was a true romantic, with the ability to imbue his elegant compositions with nostalgia. This distinctive trait may be why his work is so approachable: it moves us and elicits our respect, yet it is as welcome in an estate as it is in the humble home of a working man.

His rare talent was recognized early, and Holland's leading marine painter, Louis Meyer, eagerly accepted young Mauritz as his student. It wasn't long before the queen of Holland acquired one of his canvases.

de Haas arrived in New York in October 1859, and the first oil he painted in the States was purchased by August Belmont; his rise to fame was rapid, and his patrons were among the most serious collectors in the country.

He was elected a full academician of the National Academy and enjoyed a long and distinguished career.

I urge collectors to act swiftly because his reputation and ability exceed the cost of his work in a market that is just beginning to rectify the disparity.



Robert Spear Dunning (1829–1905)

PLATE 5 *Departing Day*, 1902

Oil on panel

5⁵/₁₆ x 8¹/₂ inches

Titled, signed, and dated on verso: *Departing Day / R. S. Dunning / 1902*

Robert Spear Dunning spent most of his life surrounded by the lush landscapes New England is known for. Living in and connecting with such a place meant inspiration came easily for the young artist. He made a name for himself by putting the region's picturesque beauty on canvas, eventually displaying his works at the National Academy of Design and the American Art Union, as well as other notable exhibition halls.

Despite the fame landscape paintings had brought him, he largely ceased to produce them around 1865.

Instead, he began to explore still-life painting, and his career advanced even further. In Massachusetts, Dunning founded the Fall River School of art, where he instructed some of still-life painting's most revered artists, including Bryant Chapin and Franklin H. Miller. For about three decades, tightly composed scenes of fruits, vases, and tabletops dominated his canvases. Many of these works are well known and appreciated among collectors today.

When we came across this little gem of a picture and learned that it was by Dunning, we were naturally very excited. It was painted in 1902, only three years before the artist's death. I like to imagine old Dunning, semi-retired and bored, sitting out back of his house and witnessing the orange setting sun and the invading deep bluish-green hue of the cosmos with its glittering stars and crescent-shaped moon. "I simply must paint this," he must have said. In doing so, he returned to his artistic roots.

We shall not cease from exploration, and the end of all our exploring will be to arrive where we started and know the place for the first time. —T.S. ELIOT

Written by André Salerno



Frank Duveneck (1848–1919)

PLATE 6 *Boston Common in Winter*, 1881

Oil on canvas

20¹/₈ x 14¹/₁₆ inches

Inscribed, dated, and monogrammed lower left: *Min Amici Di[?] vd / Xnion. 1881 / FD.*



Upon Frank Duveneck's return from the Royal Academy in Munich, it was the Bostonians who first recognized the genius of his style, which departs from the conventional while still retaining a certain reverence for it. Their praise prevailed over the criticism of his native Cincinnatians and the New York academicians who objected to an artist so arrogant as to grant individual creativity and traditional principle parity.

Since Bostonians were so fond of this exceptional and influential master, the subject matter augments the appeal. His paintings are difficult to find, so I paid very close attention when three different sources told me this one was on the market.

My restorer traveled a good distance to examine its condition. He returned with a glowing report and asked if he could buy an interest in it, something he had never done before. The next day, an astute dealer called to express his enthusiasm for the painting and his desire to acquire it. *And so it happened that a trio of art professionals—with a combined one hundred years of experience—agreed to co-own this inspiring Duveneck.*

He is especially collectable because foreign critics have always revered his paintings. At the Panama-Pacific Exposition of 1915, an entire room was allocated for his work and the foreign jurors on the International Jury of Award granted him a special medal of honor.



George Henry Hall (1825–1913)

PLATE 7 *Cherries*, 1858

Oil on board

7¹/₁₆ x 9 inches

Signed and dated lower right: G.H. Hall / '58



Hall's representation in many of the nation's finest museums and important collections establishes his rank among the best nineteenth-century still-life painters. But I encourage collectors to determine quality by comparison. Anyone who makes the effort will discover irrefutable proof with his or her own eyes.

In the twenty-first century, we need works that require skill more than ever.

We have to rekindle our appreciation for effort and discipline—as essential as fresh air—in this synthetic and digital age. Great still-life paintings require finely honed skill that is perfected by rigor and practice. It differs most from a contemporary art that shifts emphasis from precision to conception. But many of us find it difficult to appreciate art that we might be able to create ourselves.

We gain much by admiring a finely crafted work of art that demanded all the skills and attention of rare talent.

We must be careful not to accept blindly contemporary thinking that diminishes the importance of nineteenth-century art merely because it is out of sync with present aesthetics. Don't you think our children might benefit from admiring a work that has stood the test of time? Perhaps we all would.



James M. Hart (1828–1901)

PLATE 8 *Twilight with Deer at Lake's Edge*, 1872

Oil on canvas

16¹/₁₆ x 26¹/₈ inches

Signed and dated lower right: *James M. Hart / 1872*

There is no place on earth to escape the present. Sometimes what we desperately need is to find a way to go back to the past.

It is futile to calculate such a journey in miles; distance must be measured by the number of years removed from the present. The odometer is a timepiece that displays the total of counterclockwise rotations. At negative 141 years, you arrive at James Hart's Twilight with Deer at Lake's Edge. Approach the scene as a stealthy voyeur: proceed quietly, all is silent and still, and experience the perfect reprieve from the frenetic world where you were born. There is not the slightest hint of man or his designs. You're the first one here!

A bit of a reach, but great paintings do facilitate journeys of the imagination. Those of us who love nature will appreciate Hart's dedication to a sincere art, a principle he taught to the many prominent painters he mentored. He resisted the temptation to heighten his views of nature, recognizing that it was perfect just as it was. Isn't this scene exactly what we hope to encounter in our own excursions into what little wilderness remains?



Charles Hoffbauer (1875–1957)

PLATE 9 *Rainy Night in the City*

Oil on canvas

19¹/₈ x 11¹/₈ inches

Signed lower right: Ch. Hoffbauer.

New York real estate has been the most resilient in the nation, and paintings depicting its subject matter exhibit a similar propensity.

Charles Hoffbauer's work captured my attention several years ago. I immediately recognized his talent and wondered why he had not yet received the level of acclaim or attention afforded to other esteemed painters of New York City, such as Colin Campbell Cooper, Paul Cornoyer, or Guy C. Wiggins. A review of Hoffbauer's career intensified my interest.

He studied at the École des Beaux-Arts with Matisse, Rouault, and Marquet. At the 1906 Paris Salon he was awarded the Prix de Salon, the highest honor.

The well-known German critic Carl Schmidt said that after observing the artist for five years, "Hoffbauer will someday be recognized as one of the great artists of the twentieth century."³

That day may be coming, and you can be assured that I will expend as much of our resources as necessary to acquire his art. This special New York City view is the only Hoffbauer we presently own. It is modern in concept, expressing essence without the distraction of excessive detail. He skillfully calibrated color and light in a manner that is distinctly his own.

A review of his auction results demonstrates modest but consistent escalation, and his credentials, talent, and choice of subject matter merit his work's inclusion in any American art collection.



George Inness (1825–1894)

PLATE 10 *Landscape at Sundown; The Close of Day*
(*The Veteran's Return*), ca. 1881–83

Oil on panel

27 1/8 x 22 inches

Signed lower left: G. Inness

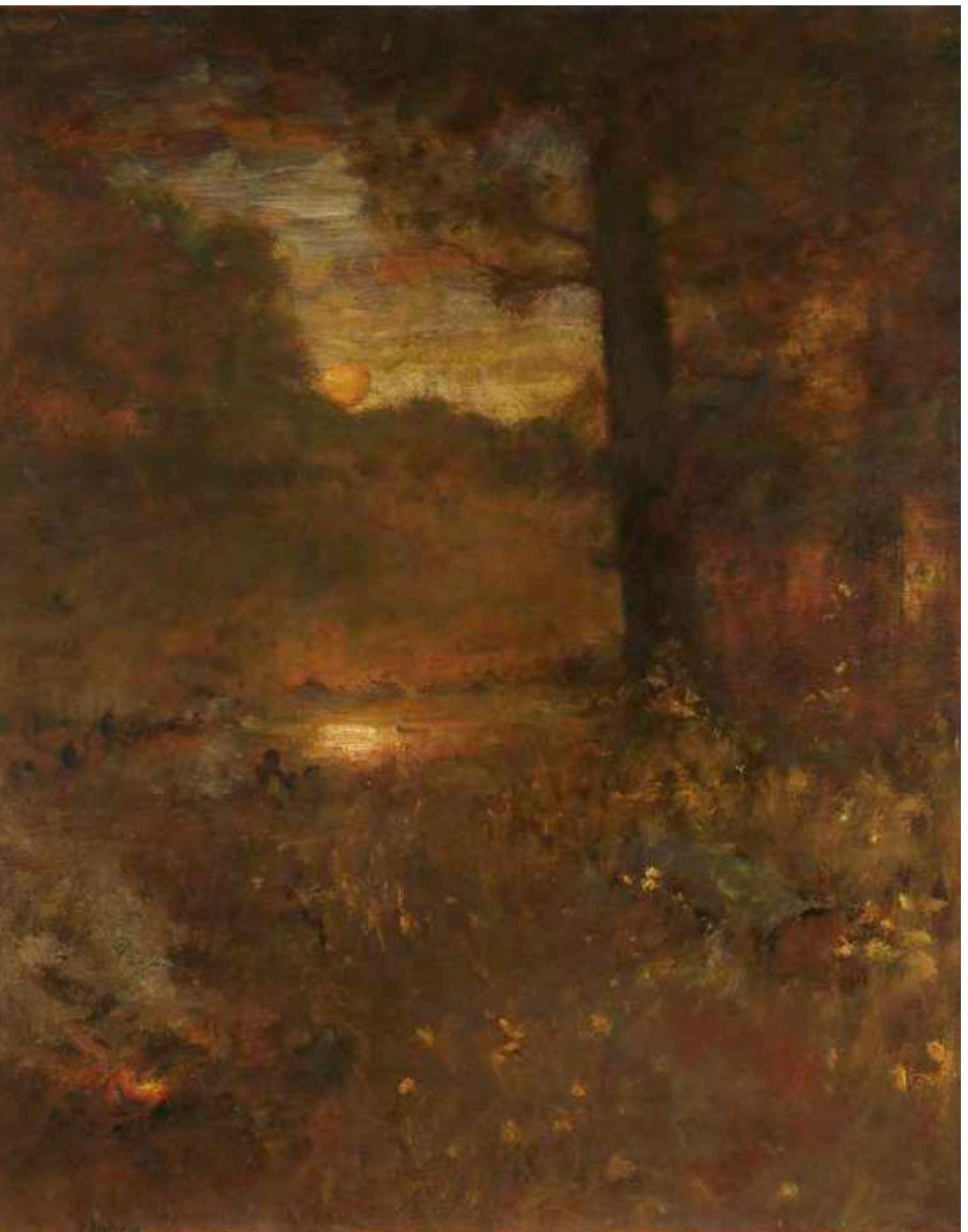
War was waged on every canvas; George Inness's tumultuous mind would push him to ever-higher art form. He felt as if every work was unfinished, always just a stroke or two shy of perfection. Once, while in the home of a distracted patron, he quickly altered a painting right where it hung.

In the present work, Inness originally included a war veteran in the middle ground but subsequently painted over him so that the viewer looks upon a scene that is altered a few degrees beyond convention—and has little choice but to summon his or her own imagination.



A palpable angst exists within the soul of Inness's art. More so than most other artists of the period, he had a thought process inseparable from his artistic sense. He had no allegiance to representational art and refused to be restricted by its limitations—"art for art's sake" was a mantra he wholeheartedly embraced.

I have a great personal affinity for Inness. An artist uncaged, he scoffed at the nineteenth-century standards that inhibited his fellow artists. He was undaunted by anything that might have set back a man of lesser determination. He has earned the great fame posterity has awarded him.



David Johnson (1827–1908)

PLATE 11 *Scenery at Shelburne, Vermont*, 1865

Oil on canvas

30¹/₈ x 25³/₁₆ inches

Monogrammed and dated lower left: DJ / 1865; label on stretcher:

*The following inscription appears / on the back of the original
canvas: / Scenery at Shelburn [sic], Vt. / David Johnson, 1865.*

More than a century ago, creative men ventured into the wilderness to fuel their artistic passions. Few of these men—destined to become known as the Hudson River School painters—were as welcome a visitor as David Johnson.

It was as if nature was pleased to be his sitter. His paintings are among the most sensitive and truthful renderings of our once-unspoiled land. They have fostered the respect and admiration of every generation that has followed.

Both scholars and collectors consider the 1860s to be the best period for Hudson River School painting. Scenery at Shelburne, Vermont was painted in 1865, just as the nation was recovering from the Civil War and Americans were eager for images of the land they loved. Impressionism was not yet in vogue, and America's landscape painters were approaching the apex of their careers.

Over the decades, many of David Johnson's works have been on view at this gallery. They were shown in close proximity to those by many of his peers: Frederic Edwin Church, Thomas Cole, John Frederick Kensett, and Albert Bierstadt. The solitude and tranquility found in his work balanced the grand and sensational found in that of his contemporaries. These very qualities are visible in Scenery at Shelburne, Vermont. Its size, subject, and date will motivate any collector in search of the finest American landscapes.



John Frederick Kensett (1816–1872)

PLATE 12 *Autumn River Scene*

Oil on canvas

6 x 10¹/₈ inches



Would a thin line of restoration, virtually indistinguishable, cause you to reject a great work of art? Or, as in this case, if that repair had virtually no impact on the painting's artistic integrity, would you consider it a great buying opportunity?

This painting is a prime example of Kensett's ability; his reductive style and delicate luminist sensibility are given full expression. The scene is likely a view of the Palisades on the Hudson River, one of the most desirable subjects of any Hudson River School artist. If one were to compare Autumn River Scene to many of the Kensett paintings in The Metropolitan Museum of Art's collection, it would be lacking only in size. The market discounts this work for an issue I firmly believe to have inconsequential bearing on its intrinsic value. In the not too distant future, flawless examples by our nation's best artists will become increasingly difficult to own. Collectors may have no choice but to forgive imperfections. This painting presents a perfect opportunity for a value-conscious collector.

My argument might not be as valid in the case of a lesser artist. But we are considering Kensett, a founder of The Metropolitan Museum and the man Thomas Moran considered among the three best artists America ever produced.



Why Questroyal?

I am not a “big fish” in the art world, but that has never mattered at Questroyal. It took one year and three visits to make my first purchase from the gallery, but there was never any pressure nor feeling of being rushed. I was treated with personal attention at each visit, and that was the start of a wonderful relationship. **PRIVATE COLLECTOR, PENNSYLVANIA**

I have purchased about ten paintings from Questroyal Fine Art and would categorize myself as a “budding” collector of relatively modest means. I have very much appreciated Questroyal’s practical approach of allowing me to acquire fine art reasonably. Lou, Brent, and Chloe are extremely nice and knowledgeable people who will work to satisfy your particular goals. **PRIVATE COLLECTOR, CONNECTICUT**

Our trust in Lou, Brent, and Chloe brings us back year after year. More than just selling fine examples of American art, the team at Questroyal generously shares their knowledge and enthusiasm. **DRS. CHARLES AND CAROLINE SCIELZO**

You waited every year until we resolved our ambivalence and purchased our first painting, no pressure, just understanding and patience. **JAMES AND PHYLLIS HEWITT**

Let me say that your attention and patience with me during my purchase was a wonderful experience. **LOIS F. ELLIOTT**

Questroyal is well capitalized and therefore has staying power. At Questroyal, the next generation, Brent Salerno, is very much part of the business so you know that they are going to be around for a long time. **TOM MCKAY**

We have enjoyed the receptions you hosted and have been thrilled with the paintings we have purchased from you. We particularly like Louis’s essays and his poetic reaction to the artwork. **PATTY AND CARROLL OWENS**

You have been a real pleasure to do business with; you are consistently fair and honorable. **MICHAEL A. TOMEY, MD**

When we were actively collecting, we bought several Hudson River School paintings from Lou. Understanding that we had somewhat limited resources, he, on each occasion, was most accommodating in negotiating a fair price. We have greatly appreciated that. **MICHEL AND VICTORIA HERSEN**

I am pleased to share my views of Lou Salerno and Questroyal. Quite simply put, in my view there is no finer, fairer, or more enthusiastic dealer of nineteenth-century American art in New York City (or anywhere else) than Lou Salerno. With Lou the client comes first, period. **DANIEL A. POLLACK**

Their extensive expertise and guidance has been invaluable. **DICK GALLAGHER**

Questroyal Fine Art is a national treasure because it offers its clients participation in a larger project: the conservation of an important part of America’s history, culture, and identity. For this we are most grateful to the staff at Questroyal.

PRIVATE COLLECTORS, WASHINGTON, D.C.

I visited at least two dozen reputable galleries and found, much to my dismay, that I was not taken seriously or made comfortable. I saw a painting I admired online and phoned Questroyal for an appointment. Lou Salerno, the owner, greeted me personally. We spent a good deal of time in a wide-ranging discussion that helped me to explain my interests and define my goals. Lou was kind, attentive, and, most importantly, he listened. The works I own were bought at a fair and competitive price and are of the highest quality. Lou, Brent, and the staff are now like close family friends. Questroyal Fine Art will always be my dealer of choice. **ANITA GAROPPOLO**

It is a matter of trust: Questroyal has more than fulfilled that requirement. Knowing that we have purchased important paintings that have ongoing value for us and our children from a gallery that we trust brings complete peace of mind. **SUSAN AND PETER BOGDAN**

We’ve been loyal customers of Questroyal for years, with Questroyal paintings anchoring our collection. Lou is both a very good person and a friend, and the art we’ve bought from him has stood the test of time. Glad to see the next generation carrying it on. Our very best. **JACK AND MARY ANN HOLLIHAN**

Leon Kroll (1884–1974)

PLATE 13 *Rockport, Maine*

Oil on canvas

26¹/₈ x 32³/₁₆ inches

Signed lower left: *Kroll*; inscribed on verso: *Rockport Main [sic]*

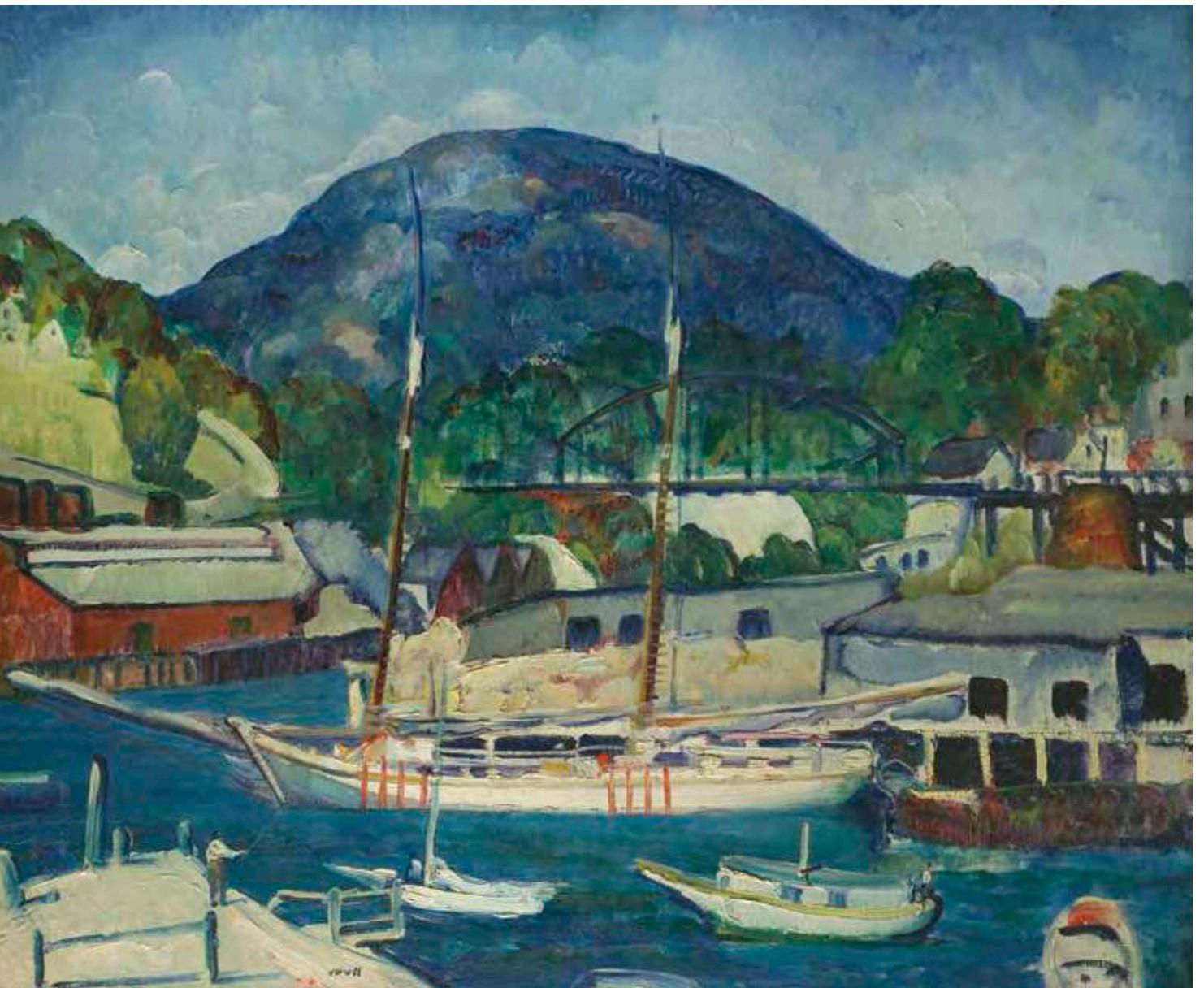
A few months before I was to begin this catalogue, a collector asked me to consider this painting by Leon Kroll. I am especially fond of the powerful seascapes the artist created in the company of George Bellows in 1913, but my initial response to this particular work was tepid. The collector asked if I had ever listened to a song and not cared for it the first time, only to discover that it subsequently became increasingly appealing. With that, I asked him to leave the painting with me for a week.

It took some time for me to realize that I almost rejected an especially compelling work. Kroll's art is bold; his color and line are confidently applied and his image comes at us with force—like the first sip of an especially robust amarone that requires, in the uninitiated, a recalibration of perception.

The Bulletin of the Cleveland Museum of Art described Kroll's potent style as "rhythms which gain accent by their strangeness. Masses are played against masses...opposite in its qualities from the old-fashioned static landscape.

*The picture throbs, pulsing....*⁴

Kroll was influenced most by Cezanne, whose paintings he first discovered in a Parisian gallery. Kroll was astonished and told the first person he met at a local café that Cezanne was a genius and destined to become a great artist. The person called him a jackass and informed him that Cezanne had died years earlier and was one the best artists that ever lived! They were both right!



John Marin (1870–1953)

PLATE 14 *Docks, Boat, and City Skyline*, ca. 1914

Oil on canvas laid down on board

8¹/₄ x 10⁵/₈ inches



The eminent art dealer Alfred Stieglitz had the same ambition as that of the late owner of the New York Yankees, George Steinbrenner. Both men sought to assemble the ultimate dream team—one with great artists, the other with great athletes. Stieglitz's contingent included Arthur Dove, Marsden Hartley, John Marin, and Georgia O'Keeffe, all of whom were destined for glory.

After Marin exhibited at the legendary 1913 Armory Show, his fame grew exponentially. In 1948, Look magazine named him the number-one painter in America. The most respected critic of the period—if not the century—Clement Greenberg, considered Marin the best living painter in the nation.

Painted as the artist's skill was surging, Docks, Boat, and City Skyline incorporates all the trademarks of his style. In reference to his city paintings, Marin said, "There will be all sorts of movement and rhythm beats, one-two-three, two-two-three, three-one-one, all sorts, all seen and expressed in color weights."⁵

Marin's work continues to be revered by collectors. In the last few years, one of his works surpassed the one-million-dollar mark while another came just shy of it. The size of this oil lessens its price but not its artistic impact.



Alfred H. Maurer (1868–1932)

PLATE 15 *Still Life with Vase and Flowers*
Oil on board
21⁷/₁₆ x 18 inches
Signed lower right: A.H. Maurer

Both father and son were accomplished artists. The young man pushed ever forward, striving for the modern, while the old man's disdain for his son's work grew. In old age, the father achieved fame but the son ventured too far and was shunned. Weeks after his father's death, Alfred Maurer hanged himself.

As long as Alfred Maurer painted "between the lines," then Louis Maurer, a staunch traditionalist, was tolerant of his son's efforts; he must have even been pleased when Alfred's painting won first prize at the prestigious Carnegie International exhibition in 1901, with both Winslow Homer and Thomas Eakins as jurors. He subsequently won other important prizes and drew comparisons to John Singer Sargent and William Merritt Chase.

But the young artist was not content with art that was not breaking new ground. He soon became the most progressive member of the Parisian avant-garde. After his exposure to Gertrude and Leo Stein's radical collection, he abandoned virtually any semblance of conventional style, shattering barriers and hell-bent on experimentation.

It marked the beginning of the end of his international reputation.

After seventeen years in Paris, he returned to New York. His father detested his new work and refused to support him. Although he exhibited with Stieglitz and at other important venues, Maurer had to paint in a garret until he tragically took his own life.

In a review of his last solo show, The World wrote, "No doubt is left that in the act of creation he has drawn his subjects from a realm not on the map...."⁶ In this work, the viewer looks down upon flowers, surging, nearly exploding, from an unknown dimension. Of course now, more than eighty years after Maurer's death, the world celebrates this tormented genius.



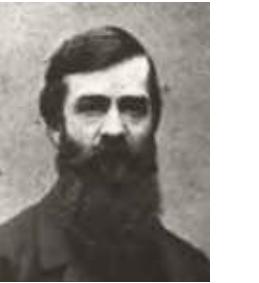
Jervis McEntee (1828–1891)

PLATE 16 *A Misty Day, November*

Oil on board

26³/₈ x 21¹/₄ inches

Estate stamp on verso; inscribed on verso: *A Misty Day, November / bought at / Executor's sale of furnitures. / Painted by / Jervis McEntee. N.A. / Sale March 30th 1892.*



Jervis McEntee was perhaps the most sensitive of the Hudson River School painters. He was part of a fraternity that included the most prominent artists of his century. Frederic Edwin Church mentored him for about a year and was greatly impressed by his talent. Sanford Robinson Gifford was his closest friend; their work differs in that Gifford's ponders the ethereal while McEntee's has a distinctly delicate intimacy and fragile quality.

His paintings personify nature. He was a keen and diligent observer of what he believed to be nature's varying moods and countenance. He wrote, "I look upon a landscape as I look upon a human being—its thoughts, its feelings, its moods are what interest me; and to these I try to give expression."⁷

McEntee's palette—among the most distinguishable of those of all his renowned contemporaries—allows for the transmission of emotion like poetry whispered. The magnitude of his brilliance was swiftly recognized: in 1864, The Round Table, in reference to that year's exhibition at the National Academy of Design, stated, "Mr. McEntee is a man of special and peculiar gifts. Neither in this country nor in Europe do we find another artist to be compared with him. We should say that he is endowed with a tender and pathetic genius, and that the tenderness is often merged into tears, and the pathos is so intense as to excite a protest."⁸



Thomas Moran (1837–1926)

PLATE 17 *Twilight Landscape (Flight into Egypt),* 1878

Oil on canvas

15³/₁₆ x 27¹/₁₆ inches

Monogrammed and dated lower left: TMoran. 78



In one of the earliest acts of cruelty known to man, King Herod, threatened by the birth of the newborn King, ordered the summary execution of every male child in Bethlehem under the age of two. The Magi told Joseph of Herod's decree and, heeding their warning, he fled to Egypt with his family to protect Jesus.

There isn't a faith or a race that is not indicted by the continuum of atrocities that has raged since time immemorial to the present. It has roused the creative objections of our finest artists and writers for centuries. The present painting by Thomas Moran is a sensitive response to a universal brutality that demonstrates the inherent flaw of the human race and has little to do with the history or tenets of a specific faith.

Numerous painters have addressed the subject, but Moran's approach differs in that he chose to render the holy family in a diminutive scale and has placed them under a radiant celestial dome. By doing so, he deftly circumvents the literal in order to emphasize the ethereal, encouraging viewers to contemplate his most solemn thoughts.

One of the most literate of all our artists, Moran was well acquainted with the poetry of Shelley, Coleridge, Wordsworth, Keats, and Byron. His intellect and his art were inseparable and equally refined, and his work will forever enrich all those who admire it.



Anna Mary Robertson "Grandma" Moses (1860–1961)

PLATE 18 *Home*, 1956

Oil and glitter on board

11³/₈ x 15⁵/₈ inches

Signed lower center: ©MOSES.; dated, inscribed, and titled on verso: Nov. 6. 1956. / 1733 / *Home*,



I recall the day when my eye was caught by a faint sparkling in the corner of a room whose walls were adorned with grand, majestic landscapes—I drew closer, finding myself inexplicably drawn to the magical charm emanating from this simple board. As memories of snowy, Midwestern winters spent on my grandparents' farm stirred in my mind, I was struck with the peculiar notion that my father would love this painting.

I am the only link between art and my small-town, boy-turned-businessman father, so my career path into such a completely foreign realm was initially met with understandable trepidation. My filial efforts to gradually introduce him to the wonders of the painted American landscape have reversed the traditional pedagogic roles of the parent-child relationship, and it has been one of my greatest joys to observe my father's hesitant unfamiliarity transform into a childlike wonder every time he forges a connection with a painting. Although living seven hundred miles apart has done little to quell my father's worries about the professional and recreational antics of his youngest daughter, the elasticity of our familial bond proved stronger than ever during his first visit to the gallery.

After a thorough survey of each and every hanging masterpiece was earnestly conducted, I anxiously posed the favorite question of every art critic: Which work was your favorite? He led me past expensive scenes of dramatic vistas and fiery sunsets painted by some of the biggest names in American art, finally stopping in front of this glittering scene by Grandma Moses. Together we gazed at it, silently sharing our appreciation, until he said, "This is the one. It just feels like home."

Written by Chelsea DeLay



Robert Reid (1862–1929)

PLATE 19 *Cascading Brook*, 1916

Oil on canvas

30 x 25 inches

Signed lower right: *Robert Reid*; inscribed on verso: *Robert Reid / June 15 1916*



On July 29, I set out to tell a story about this painting. After discovering some details about Robert Reid's life, I felt even more connected to Cascading Brook than I had on that rare evening when I saw the work in a new light. Reid was born July 29, 1862, to a family of clergymen in Stockbridge, Massachusetts. We share a similar background, I thought. I was born into a devout Italian American family and raised in the Berkshires. In the gallery, I often encounter paintings reminiscent of the New England landscapes that surrounded me before I moved to New York City. These works are some of my favorites, always giving me a pleasant departure from my daily office tasks.

One January evening, we had a special opportunity to escape our routine: the ladies of Questroyal laid down six yoga mats in the new gallery showroom. Once my body and mind were aligned, I found my attention wandering to the paintings on the wall. Cascading Brook immediately caught my eye and piqued my awareness. Reid's depiction is organic—clear brushstrokes on canvas—a shining example of his plein-air style. With each inhalation, the tiny brushstrokes were illuminated, bringing the subject into the foreground, and during each exhalation, the raw canvas drew my gaze inward. I began to see the work in all its beauty: a perfect synthesis of painterly abstraction and captivating form. For a moment, I had reached enlightenment!

Written by Angela Scerbo

It was only another short breath before my body had shifted and my gaze was inverted. Sometimes we quickly make a connection to a painting, whether it evokes a past experience or a personal relationship to a work's history. When this memory is lasting, we recognize that the painting belongs in our home—or on the walls of our favorite yoga studio.



Norman Rockwell (1894–1978)

PLATE 20 Framed as a single presentation, preliminary sketches for *The Country Gentleman: Boys Going Fishing*, April 26, 1919, and *Boys Returning from Fishing*, May 3, 1919
Mixed media on paper
8 x 8 inches each (sight size)
Each signed lower right: *Norman / Rockwell*



*His nostalgic illustrations are synonymous with American culture, and the sentimental ink of his pen continues to transcend time. In an age when a sense of panic can be induced by a single-digit percentage of battery life or a lack of a cellular signal, Norman Rockwell's work endures as artistic proof that we still stake value in a simpler way of life that is perhaps too easily forgotten. "That personal transformation and communication that occurs when one looks at a work of art is the artist's defining moment. Rockwell was a master at delivering that moment to his public. Norman Rockwell reminds us of our humor and humility, our happiness and humanity."*⁹

Rockwell possessed the innate ability to humorously capture our youthful resistance to the inevitable fate of growing up and the perpetual challenge of abandoning tradition or resisting progress. His cover illustrations for The Country Gentleman captivated audiences with the adventures of his creations: Tubby Doolittle, Rusty Doolittle, and Master Reginald Claude Fitzhugh. A hopeless city slicker, Cousin Reggie repeatedly fell victim to the mischievous antics of his country cousins. "I guess I have a bad case of the American nostalgia for the clean, simple country life as opposed to the complicated world of the city,"¹⁰ Rockwell admitted.

In this escapade, Cousin Reggie is clearly a fish out of water—technology's finest professional fishing rod and lure is rewarded with just one measly minnow! His companions fare far better, using only knotted fishing line cast from a tree branch and a simple can of worms; they return jubilantly, enjoying the weight of their bountiful reward for staying faithful to a tried-and-true method. The tales of Tubby, Rusty, and Cousin Reggie are excellent examples of Rockwell's ability to transform unassuming moments of everyday life into something much more: icons of American tradition.

Written by Chelsea DeLay



Paul Sample (1896–1974)

PLATE 21 *Harbor Boats*

Oil on canvas

20¹/₈ x 24¹/₈ inches

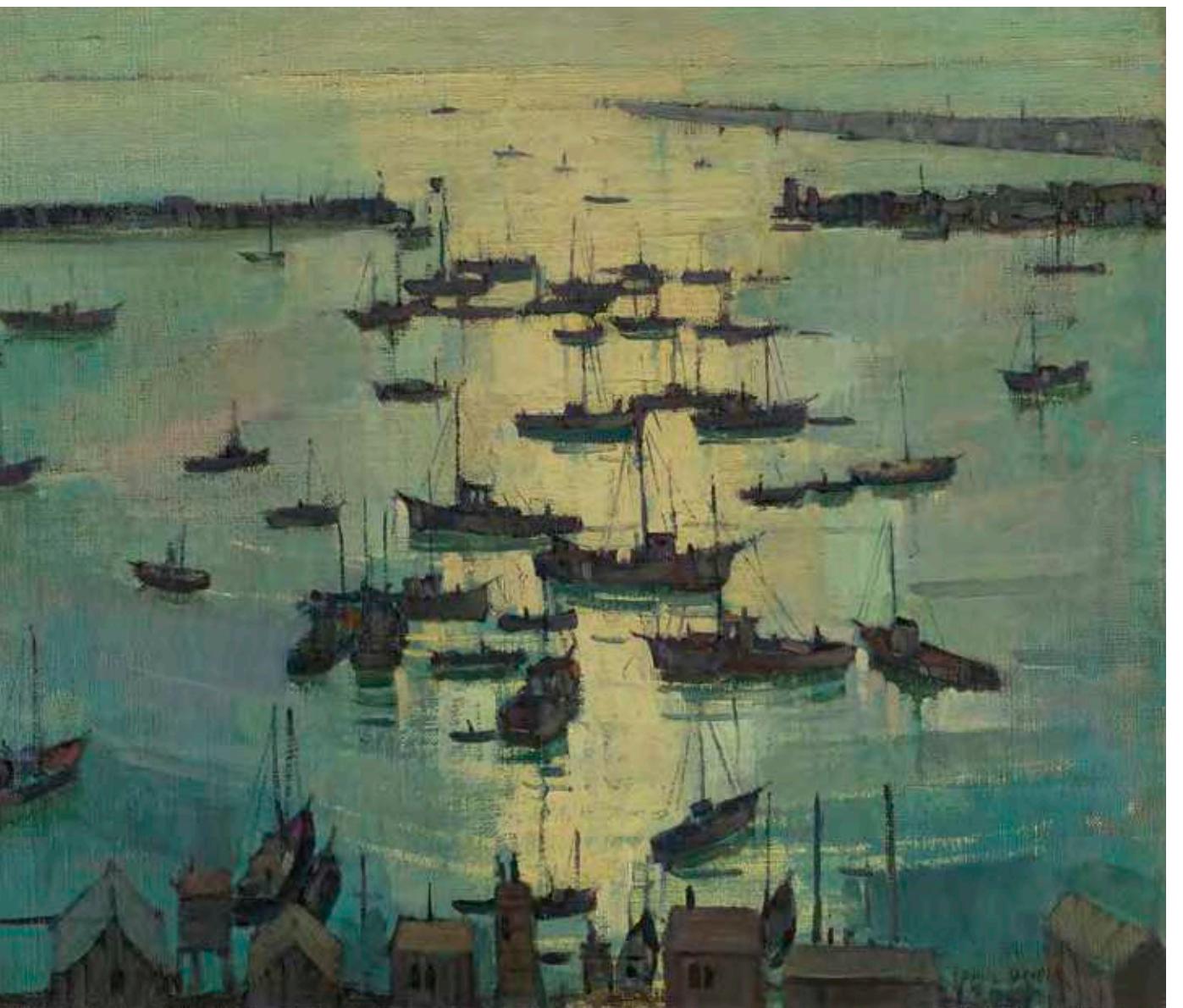
Signed lower right: PAUL SAMPLE; titled, signed, and inscribed on verso: "HARBOR BOATS" / PAUL STARRETT SAMPLE / 135 ARROYO VERDE RD / S. PASADENA

When we received this work, it was in need of two things: a new frame and a good cleaning. But neither mattered much to me; I was quite taken with this painting and could instantly see its potential. I knew right away which frame would suit it. Fortunately, that frame did not have to be adjusted; it was a perfect match in both color and style, a relatively rare occurrence.

The instant connection I had to this painting was obvious. A certain charm about it drew me in and evoked some of my childhood memories—summers spent on the ocean, readying the boat for fishing, crabbing, or just out for a leisurely run along the coast to soak up the sun. Sample paints fading light onto the top of the water with such subtle impasto, creating calm ripples around the boats. His soft palette suggests a romantic atmosphere; you can envision yourself basking in the sunlight and catching the salty breeze across your face while sitting on the bow.

Sample is best known for his work as a New England regionalist painter, and this atypical painting has captivated me since I first saw it in the gallery. His study at the Otis Art Institute in California, under the master Jonas Lie, helped encourage his development as a painter of harbor and marina scenes. Sample's influences from Lie are evident not only in his subject matter but also in his thick application of paint, somber palette, and high horizon line.

Written by Nina LiGreci



William H. Weisman (1840–1922)

PLATE 22 *Pioneers at Sunset*

Oil on canvas

30 x 49^{5/8} inches

Signed lower right: W.H.WEISMAN

Last month, I fancied myself a pioneer of sorts. On a lazy Sunday afternoon, I received a call from a friend in San Francisco. He asked half-jokingly, "When are you coming out?" As a person who loves to travel, I had always been slightly ashamed of the fact that I had never been to California. A week later, I was on a plane headed west.

My first evening was spent downtown among the city's bars, clubs, and reveling masses. It was enjoyable yet disappointingly familiar. As the night wore on, I made my way out to San Francisco's western reaches and onto the sandy expanse of Ocean Beach. I reached the water's edge and dipped my hand into the icy cold Pacific. At that moment, I was filled with a sense of wonder, a refreshing feeling that a person gets only when experiencing something genuinely new.

*How, then, might Weisman's two figures in *Pioneers at Sunset* have felt when making their perilous trek across the United States, into the unknown? This large, striking painting captures the vastness of the American West, the spirit of surrendering to unfamiliarity, and the loneliness, hope, and assorted conflicting emotions these brave souls must have felt as they forged mightily onward.*

In a world filled with the knowledge technology has afforded us, Weisman's painting brings us back to a time when the world was a much bigger mystery. Like my first trip to the Golden State, this image reminds us that there is always an adventure into the unknown to be had. Let this painting inspire the pioneer within you.

Written by André Salerno



Thomas Waterman Wood (1823–1903)

PLATE 23 *Shine?*, 1876

Mixed media on paper laid down on board

20⁷/₈ x 15¹/₁₆ inches

Signed and dated lower left: T.W. WOOD. / 1876.



For all of us who once washed cars, mowed lawns, delivered newspapers, walked dogs, or babysat to earn spending money, Thomas Waterman Wood's Shine? is a perfect memento of the ambition that got us to where we are. If we enlarged it to the scale of a highway billboard and superimposed the phrase "Where's your ambition?" it might give pause to a generation consumed by leisure.

Wood was an especially brilliant watercolorist and was elected president of the American Watercolor Society and the National Academy of Design. His depictions of American life during and after the Civil War provide authentic imagery of one of the most traumatic and tumultuous times in our history. The humble citizens of a struggling nation, whom he rendered with a remarkable precision, remain relevant to a society whose socioeconomic strata has become far more askew now, over one hundred years after his death.

The Art Journal, in its review of the ninth-annual exhibition of the American Society of Painters in Water-Colours, lauded this work's important subject matter and brilliant color.

In the April 21, 1877, issue of Harper's Weekly, this watercolor was presented as a full-page reproduction. It was given mention in at least four other publications, including the Evening Post.

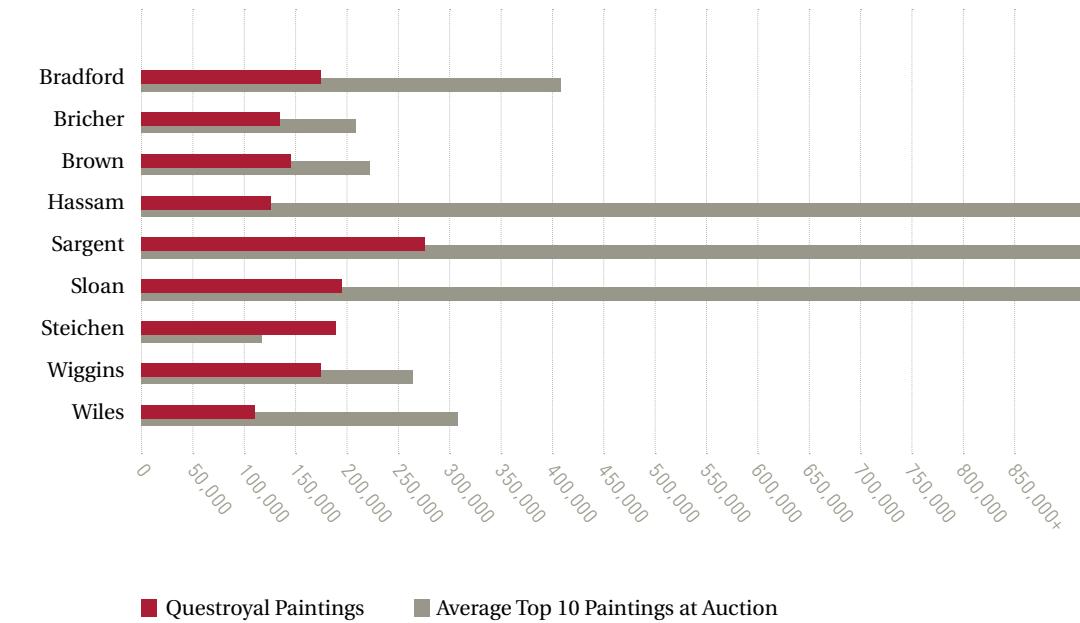




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This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



LOU'S OFFICE

LEFT TO RIGHT: John Sloan, *Breezy Day, Gloucester, Massachusetts*, 1915, PLATE 29;
Childe Hassam, *In the Luxembourg Gardens*, 1888, PLATE 27;
Guy C. Wiggins, *East River Harmony*, PLATE 31

William Bradford (1823–1892)

PLATE 24 *Men Fishing in a Cove, Labrador*, 1874

Oil on board

12¹/₁₆ x 20 inches

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

William Bradford—along with Frederic Edwin Church, Albert Bierstadt, and Thomas Moran—was one of America's most adventurous artists. He made many trips to the Arctic and to the Labrador coast, braving extreme weather and unknown dangers. He documented several close encounters with death, always refusing to yield his artistic aspirations in the face of incredible risk.

With canvas and brush he re-created the sublime and beautiful, which he found at the outermost regions of the earth. A century of technological innovation and scientific discoveries has not diminished the profoundly romantic character of a world he preserved far beyond the grasp of civilization.

His art serves as a perpetual reminder of the natural wonders of the planet; it is an integral part of the great canon of canvases created to encourage us to value and respect our natural wonders, tantamount to an artistic army rising to defend a world vulnerable to the ambitions of some of its irresponsible inhabitants.

This painting's undeniable wall appeal makes it easy to understand why so many of the nation's most important museums—including The Metropolitan Museum of Art and the Smithsonian American Art Museum—retain Bradford's work in their permanent collections.



Alfred Thompson Bricher (1837–1908)

PLATE 25 *Indian Summer, Massachusetts*, 1864

Oil on canvas

22 $\frac{1}{4}$ x 36 $\frac{1}{4}$ inches

Signed and dated lower left: A. T. Bricher / 1864.



Those carefree summer days that perished with the onset of school but returned one last time to cheer and fortify us against the trials of the coming winter—do you remember the Indian summers of your youth? They reoccur in all of life's seasons as an old man's memories, a song on the radio, lost friends in a dream—all the sweet echoes of life lived.

Bricher understood the nostalgia the season inspired and employed it to encourage the viewer's contemplation. He met the great transcendentalist writer Ralph Waldo Emerson a year prior to the completion of this work. Its panoramic format, absence of brushwork, and spiritual atmosphere align it with transcendental precepts. The artist is nature's unobtrusive conduit, reverently guiding her onto his canvas, careful to avoid the taint of his own interpretation in order to encourage the meditation of divine meaning in the unspoiled image.

Rarely are we treated to a critical review of a nineteenth-century painting that is similar to those we commonly read about movies today. Here is an excerpt from a newspaper clipping, probably written in the 1860s, which most likely references this specific painting: "During the winter we...had the pleasure of viewing... a most vivid, picturesque and beautiful landscape painting....There are some autumnal scenes which are too bright, but this painting was so subdued and yet so lovely, so natural and yet so artistic, that everyone enquired 'who did it?'"¹¹

It was by a young artist named Bricher.



John George Brown (1831–1913)

PLATE 26 *Waiting*

Oil on canvas

36 x 25¹/₈ inches

Inscribed and signed lower left: *Copyright / J.G. Brown N.A.*

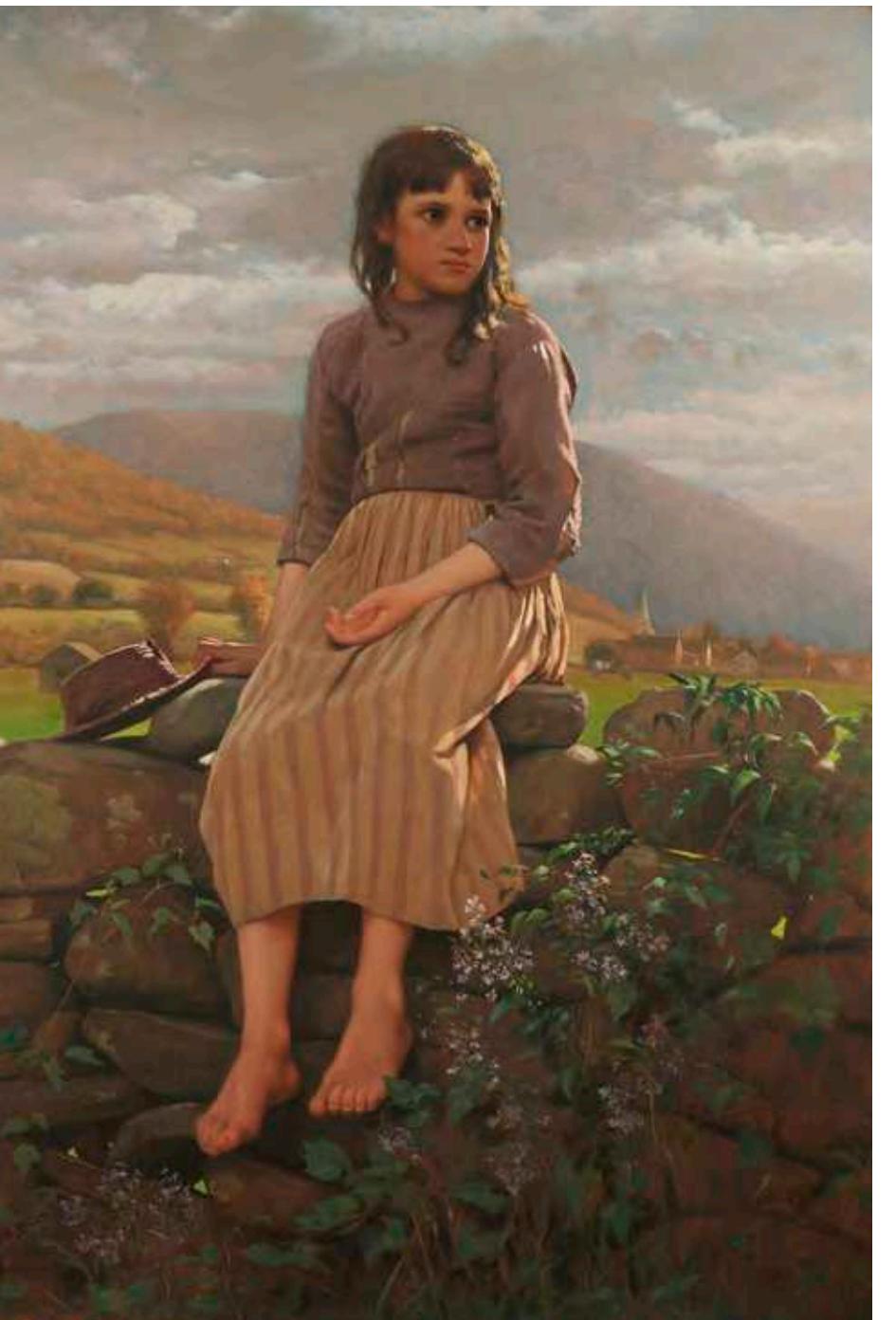


Sometimes great paintings lie beneath a century's worth of coal, dirt, and tobacco stains that mask the artist's brushwork and nuances of color. These works are often discovered in parts of the country that have little in common with the cultural centers where great art is admired.

Not long ago, somewhere well beyond any city's boundaries, this John George Brown was presented for sale. I knew that what was under the grime could easily be unburdened by a competent conservator, and I was in awe that a truly wonderful painting could be within my grasp.

Brown said that he found great character in common people. In this especially poignant work, his barefooted farm girl is the only worthy inhabitant of the pristine countryside. Her simplicity and humility are as natural in this setting as a debutante's vanity would be in the confines of a stately mansion. His work celebrates the genuine character and spirit he found in the nation's poorest citizens. He spoke of his desire to leave an authentic image of nineteenth-century America, to be appreciated one hundred years or more after his passing.

I urge you to ponder the incredible ability of this sensitive artist. His work rivals that of any realist master, and his vision is a potent and timely dose of modesty.



Childe Hassam (1859–1935)

PLATE 27 *In the Luxembourg Gardens*, 1888

Oil on panel

8 x 4 $\frac{3}{8}$ inches

Initialed lower left: 'C.H.'; signed and dated on verso: 'Childe Hassam / 1888'



Working at Questroyal, I have the rare opportunity to see incredible art of the highest caliber on a daily basis. Earlier this year, we acquired a phenomenal Childe Hassam painting from 1889 of the artist's wife in a French garden. With dramatic light and shadows and beautifully arranged plantings, this 33 x 51-inch canvas was truly awesome. But at a price of over two million dollars, it was beyond even my wildest dreams.

And then In the Luxembourg Gardens arrived, with its Parisian lady dressed in the finest white afternoon gown, surrounded by lush gardens and brilliantly blooming flowers. I was immediately reminded of the larger painting, yet the small scale of this work made it instantly more accessible and sent my imagination soaring. I could picture this painting in my home, gracefully completing a tabletop arrangement, or hung in an intimate space between two windows. While this price category is still above my means, it seems within reach, and I hope that someday in the future, when I'm presented with such an opportunity, I'll be able to act.

This painting belongs to a group of works of the highest quality by America's most famous impressionist. Of this specific genre of Hassam's paintings—

a woman in a French garden with red geraniums, painted between 1888 and 1889—all are in prestigious private collections and museums, such as

The Hyde Collection and The Newark Museum.

Written by Nina Sangimino



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Chloe, Brent, Rita, Angela

Chelsea, Nina S., Lou, Shannon, Nina L.

John Singer Sargent (1856–1925)

PLATE 28 *In the Tyrol*, 1914

Watercolor on paper

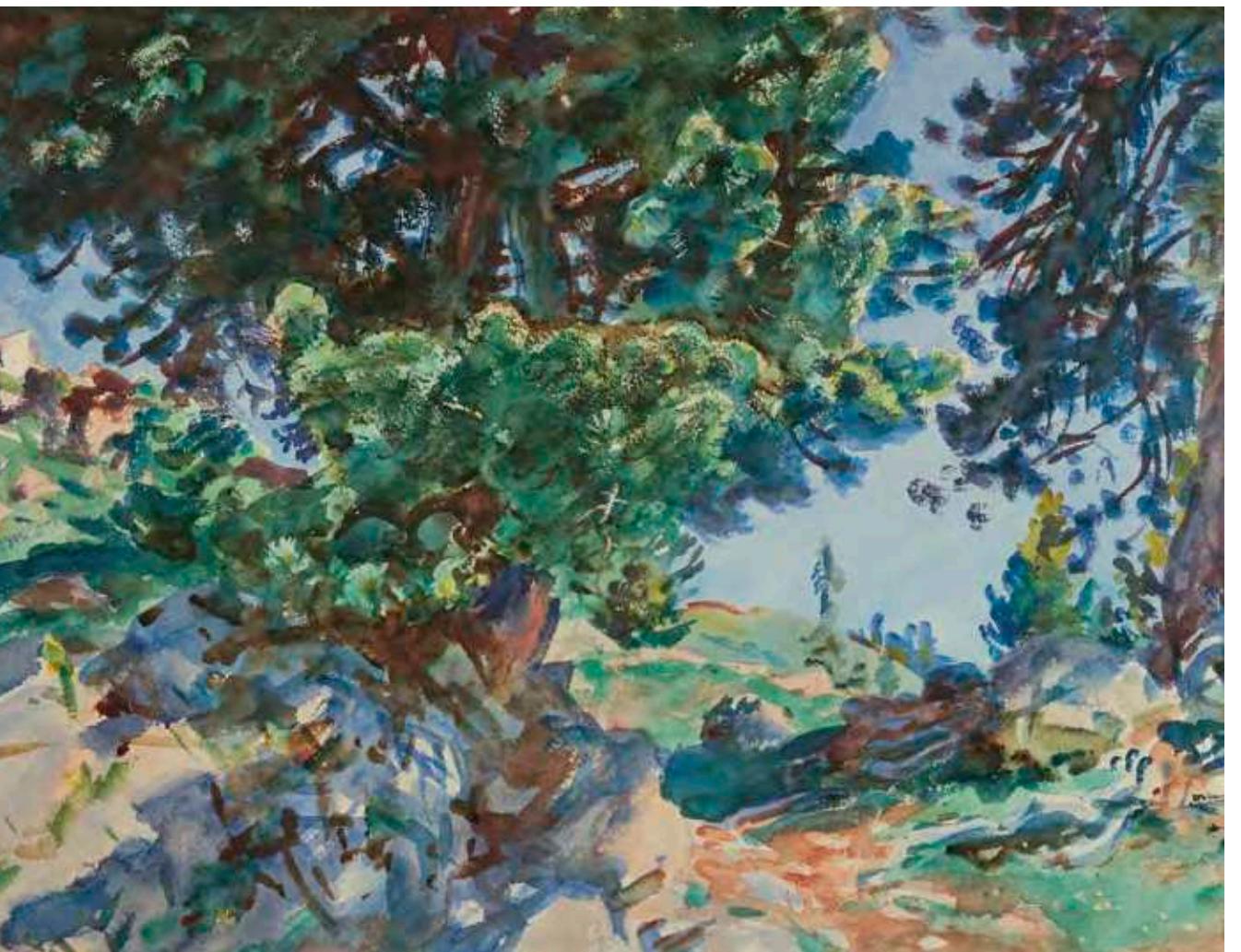
15¹/₈ x 20³/₈ inches (sight size); 15³/₄ x 21¹/₁₆ inches (full size)



As a college student, I had a part-time job working for a thoroughbred trainer at Belmont racetrack. One morning, before the glow of sunrise, I saw something that I will never forget: a fairly small, dark horse had just returned from his workout, shrouded in steam, his coat slick under the cool bathwater. At that instant, I would have traded all my possessions to own that horse. He was Seattle Slew, preparing for his first start. He became the first undefeated horse in history to win racing's most coveted prize: the Triple Crown.

I imagine the artist Julian Alden Weir had a similar premonition when he first encountered the eighteen-year-old John Singer Sargent. His comments suggest that he was humbled, as if in the presence of greatness: "I met this last week a young Mr. Sargent about eighteen years old and he is one of the most talented fellows I have ever come across; his drawings are like old masters, and his color is equally fine.... As his principles are equal to his talents, I hope to have his friendship."¹² There are few who would doubt that John Singer Sargent was one of the most distinguished and important artists of all time, and this year's exhibition at the Museum of Fine Arts, Boston, and the Brooklyn Museum further underscore the brilliance of his watercolors.

Seldom have I had the opportunity to offer such a well-documented work by an artist of this caliber. Complete with multiple letters, unusual photographic certification, and original invoices—including a note from David Croal Thomson confirming that he had acquired the watercolor directly from Sargent's sister. He mentions that she told him it was "one of the strongest pieces of colour that her brother [had] produced."¹³



John Sloan (1871–1951)

PLATE 29 *Breezy Day, Gloucester, Massachusetts*, 1915

Oil on canvas

20¹/₁₆ x 24¹/₁₆ inches

Signed lower right: John Sloan; titled and signed on verso: BREEZY DAY / John Sloan; inscribed on stretcher bar: John Sloan / Breezy Day Gloucester Mass



*This is the one that almost got away. It appeared at a minor auction and was presented in a room inundated with paintings. Some were stacked four and five high so that you risked pinching a nerve if you craned your neck to inspect those works near the ceiling. The lighting was roughly equivalent to Thomas Edison's original lamps, and this particular work was suffocating under a century-old layer of coal and dirt resting over a varnish that had yellowed about five decades beyond its original transparency. These many impediments masked its brilliance. With all the diligence I require of myself, I missed an important work by the dean of American artists, John Sloan, also known as the rebel with a paintbrush. The great art critic Edward Alden Jewell wrote, "There are to be sure, many liberal and independent minds. There are many artists, many teachers. There is only one John Sloan."*¹⁴

This is a common example of why many paintings don't attain their true values at auction. But a competent dealer should recognize disguised quality. I was very frustrated with myself.

An astute comrade bought the painting, and he sensed my disappointment when I discovered it in his gallery. I nearly missed it once again; its brilliant palette and brushwork were now visible after expert restoration. He generously offered me a half-interest at his cost, which allows me to price it at a level considerably below its potential value.



Edward Steichen (1879–1973)

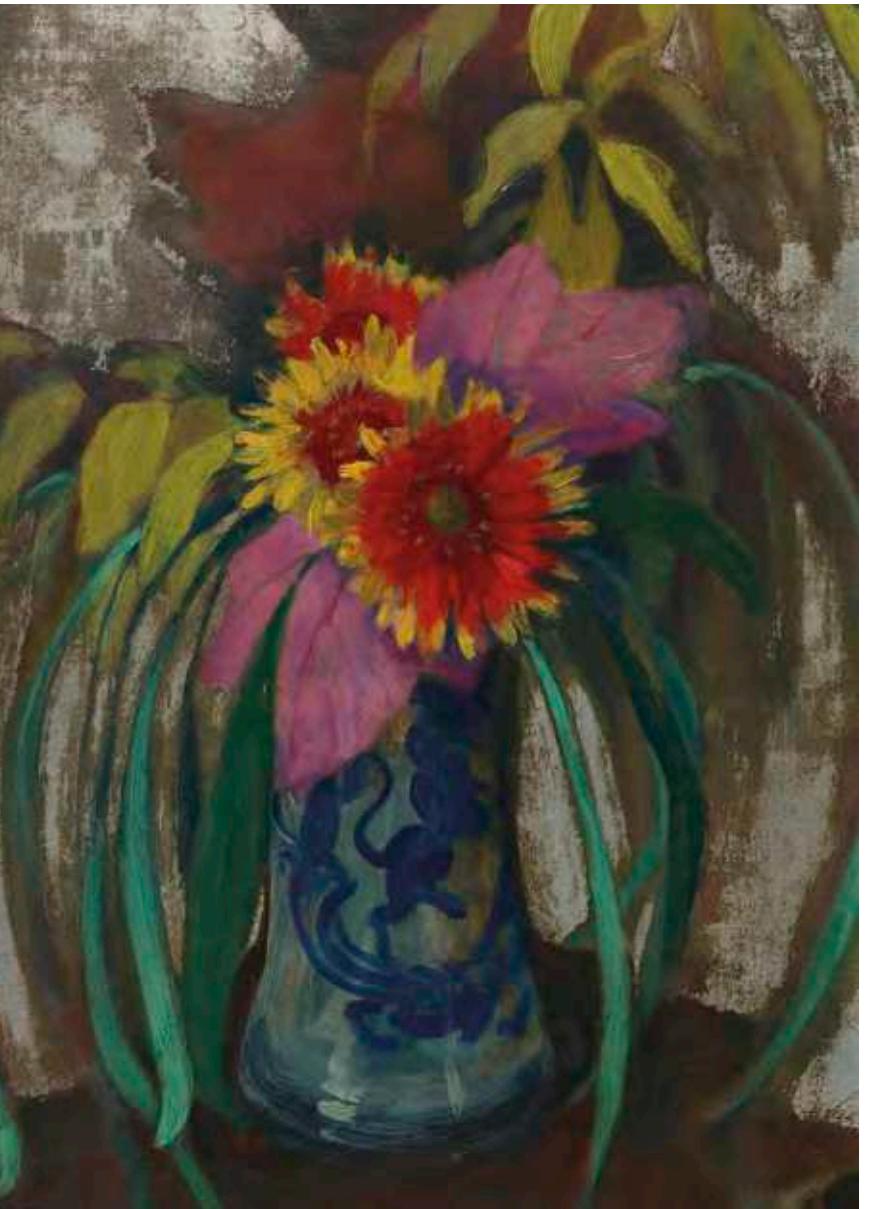
PLATE 30 *Gaillardias in a Chinese Vase*
Oil on canvas laid down on board
16¹/₈ x 12¹/₈ inches



Since childhood, I knew the name Steichen as a founding father of modern photography. My own father, also a photographer, who before the digital era worked with a 4 x 5 view camera, converted the third floor of our Victorian home into a workspace. Once I was old enough to be trusted, I would keep him company in his darkroom. The radio was always on loud enough to drown out the running water and whirring of the color processor, which my dad was constantly cursing. I would strain my eyes, trying to see through the endless black. Photography seemed dark and mysterious, and camera-men like Steichen, who paved the way for my father, seemed like mystical distant ancestors.

*When I first saw Gaillardias in a Chinese Vase, I couldn't help but think of my dad. In our first home, he had a greenhouse where he grew rare orchids. Similarly, Steichen passionately grew and hybridized delphiniums, enlivening the garden at his home in Voulangis, France. After a devastating power failure, my father lost his orchids, and they became a thing of the past. While my father's loss was fate, Steichen chose to destroy many of his paintings before pledging his exclusive loyalty to the medium of photography; they stand as a window into a formative period in his creative development. *Gaillardias*, one of the rare survivors, is a pure strain of Steichen's unique Modernism—a bold bloom in the long and complicated life of an artist.*

Written by Chloe Heins



Guy C. Wiggins (1883–1962)

PLATE 31 *East River Harmony*

Oil on canvas

25 x 30 inches

Signed and inscribed lower right: *Guy Wiggins NA*; titled, signed, and inscribed on verso: "EAST RIVER HARMONY" / *Guy Wiggins N.A.*



New York is a city we can all model ourselves after—built on the blood, sweat, and tears of our ancestors. Its legends are replete with epic tales of powerful dynasties and family-run enterprises—stories of success inspired by the American Dream.

Guy C. Wiggins and Michael Corleone could have easily begun on the same path written by Mario Puzo—two sons involved in the family business, both destined for fame. But where Michael picked up a gun, Wiggins picked up a paintbrush and their paths forever split. For three generations, the New York Wigginses upheld the family tradition of working en plein air while reigning as the painterly kings of their state. Yet each successor ran his canvas differently: exchanging his father's visions of sheep and cattle, Wiggins choose to preside over a populace of steel buildings and towering skyscrapers.

Whether the son or daughter of an artist or mobster, New Yorkers are armed with an infinite arsenal of possibilities; it's where the best compete and rise to stardom.

The struggles that Wiggins faced while following in the footsteps of his father's career became cautions that he would issue to his own son: "Painting is a damn fine hobby, but a damn difficult way to make a living."¹⁵ It is here, in this faint vision, that Wiggins proves himself triumphant as a product of inherited potential and his own determination. He provides the bridge that must be crossed in order to arrive at greatness, but it is up to us to cross it. As we watch falling flurries blanket the city of unbridled opportunity, New York beckons from across the East River.

It's an offer you can't refuse.

Written by Chelsea DeLay



Irving Ramsay Wiles (1861–1948)

PLATE 32 *New Suffolk Beach, Peconic*

Oil on canvas

18 $\frac{1}{4}$ x 24 inches

Signed lower left: *Irving R Wiles*



This painting transports me. I imagine myself as the little girl playing in the sand in the foreground. Growing up in Westchester, I spent my childhood enjoying the Long Island Sound. But a few times every summer, my parents would take the long drive out to the East End of Long Island so we could go to “sugar beach” with its soft white sands and thrilling ocean waves. The grass-covered dunes, the pure blue water, and the driftwood scattered across the beach completed the memories I held onto all year long, waiting for the summertime so we could go back.

As an American impressionist trained in New York under William Merritt Chase and in France under Carolus-Duran, Wiles could capture a precise moment in time—a sound, a smell, a mood, a feeling. All of these things come back to me so vividly—the wispy clouds cueing the salty breeze brushing across the bay.

Although Wiles rose to fame as a portrait painter, plein-air painting always remained an important part of his oeuvre. Inspired by his mentor Chase, Wiles eventually purchased his own Long Island home, “The Mooring” in Peconic, to host a small colony of New York-based artists.

The author Theodore Dresiser stated, “As a painter Mr. Wiles is greatly to the fore just at present, and his pictures are justly admired for a style that is not so much pleasing for what it accurately puts in as for what it leaves out...the imagination has leave to roam and decide for itself what the additional conditions must be.”¹⁶ It is precisely this room to roam that allows me to insert my own memories and connect so strongly with this painting.

Written by Nina Sangimino



MILESTONES IN AMERICAN ART 2012–2013

OCTOBER 2012

10

Hopper travels from Madrid to Paris and opens at the Réunion des Musées Nationaux de France, Grand Palais.

"Curator Didier Ottinger says the crowds for the Hopper show rival the crowds for Picasso or Monet exhibits.... Though Hopper is a favorite in the U.S., French museums don't own his work, so the French don't know the painter very well. Now that they've been introduced, they like him quite a bit—they like his colors, his people and his light."¹ —NPR

26

Dallas Museum of Art announces the reattribution of an unsigned painting from Asher B. Durand to George Inness.

NOVEMBER

10

The Parrish Art Museum opens the doors of its new 34,400-square-foot Water Mill, New York, location.



Parrish Art Museum, Water Mill, New York; Photograph by Americasroof, November 18, 2012

16

The Civil War and American Art opens at the Smithsonian American Art Museum, Washington, D.C., featuring 75 works, including paintings by Frederic Edwin Church, Sanford Robinson Gifford, and Winslow Homer.

"On the surface the show looks straightforward, even ordinary. We know most of the paintings and photographs; they're classics. What we know less well is their meaning within the context of the nation's single greatest internal catastrophe, and that's what we learn here."²

—The New York Times

28

Christie's, New York, American art sale realizes \$38,463,650:

- Edward Hopper, *October on Cape Cod*, 1946, sells to an online bidder for a record-breaking \$9,602,500, making it the most expensive item ever purchased online.
- Seven other works break the million-dollar mark and exceed their high estimates: Charles Burchfield, *Golden Dream*, 1959; Stuart Davis, *City Snow Scene*, 1911; Martin Johnson Heade, *Hummingbird Perched on the Orchid Plant*, 1901; Edward Hopper, *Barn at Essex*, 1929; Georgia O'Keeffe, *Sun Water Maine*, 1922; Maxfield Parrish, *The Manager Draws the Curtain*, ca. 1923–25; and Thomas Sully, *General George Washington*, 1841.

29

Sotheby's, New York, American art sale realizes \$27,608,500:

- Georgia O'Keeffe, *Autumn Leaf II*, 1927, takes top lot and realizes \$4,282,500 against a high estimate of \$2,500,000.

DECEMBER

6

The Peabody Essex Museum in Salem, Massachusetts, announces that Dr. Austen Barron Bailly will serve as the museum's first George Putnam Curator of American Art.

22

American Legends: From Calder to O'Keeffe opens at the Whitney Museum of American Art, New York.

"Ranging from Edward Hopper's melancholia to the sensuous work of Georgia O'Keeffe, the exhibition offers an extraordinarily wide view of 20th-century American art before Abstract Expressionism."³ —Bloomberg Businessweek

JANUARY 2013

19

The second installment of a four-year collaboration among the Musée du Louvre, High Museum of Art, Crystal Bridges Museum of American Art, and Terra Foundation for American Art opens in Paris at the Louvre and features work by George Caleb Bingham, Edward Hopper, and Arthur Fitzwilliam Tait; Edward Hopper, *Barn at Essex*, 1929; Georgia O'Keeffe, *Sun Water Maine*, 1922; Maxfield Parrish, *The Manager Draws the Curtain*, ca. 1923–25; and Thomas Sully, *General George Washington*, 1841.

"The ongoing nature of the partnership not only enables us to present great American paintings alongside their European predecessors. It enables a more fluid and more sustained dialogue about American art and its influences on a global stage."⁴ —Peter John Brownlee, Associate Curator, Terra Foundation for American Art

24

BBC Radio 4 broadcasts a thirty-minute program titled *The Men Who Painted Paradise: The Hudson River School*.

FEBRUARY

6

Through American Eyes: Frederic Church and the Landscape Oil Sketch opens at The National Gallery in London and will later travel to the Scottish National Gallery in Edinburgh.



Detail from Frederic Edwin Church and Theodore Winthrop, ca. 1860. Unidentified photographer. Miscellaneous photographs collection, Archives of American Art, Smithsonian Institution.

16

The Farnsworth Art Museum, Portland, Maine, opens the first of six themed exhibitions that comprise *American Treasures*, a series to showcase Maine's important role in American art through works from the museum's collection. This first installment, *Small Treasures*, will be followed throughout the year by: *Other Voices; Maine Voices; New Visions, New Languages; Visions of Land and Sea; and Family and Friends*.

17

Montclair Art Museum, New Jersey, opens *The New Spirit: American Art in the Armory Show, 1913* on the 100th anniversary of the *International Exhibition of Modern Art* at the 69th Regiment Armory in New York.

"Until now, public attention has focused almost exclusively on the now famous European participants in the Armory Show, and American art, which made up two-thirds of the exhibition, has been relatively overlooked."⁵

—Lora S. Urbanelli, Director, Montclair Art Museum

21

Thomas Cole's *Portage Falls on the Genesee*, 1842, is removed from the Seward House Museum in Auburn, New York, to an undisclosed location. The museum intends to sell the painting, estimated to be worth more than \$18 million, to raise funds, but immediate public outcry leads to a court battle between the Emerson Foundation—the painting's legal owner and a major benefactor of the museum—and the newly formed Seward Legacy Preservation, led by a descendant of the painting's original owner, William Henry Seward.



Thomas Cole, *Portage Falls on the Genesee*, 1842; Seward House Museum, Auburn, New York

25

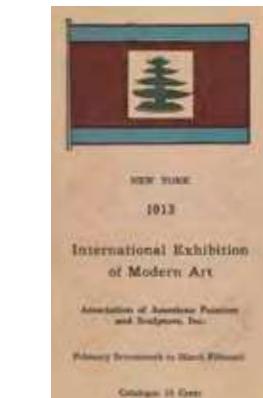
Luminous Terrain: The Art of the White Mountains opens at Phillips Exeter Academy's Lamont Gallery in Exeter, New Hampshire, and displays rarely seen Hudson River School paintings from private collections.

APRIL

1

The Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, announces a major gift by New York-based collectors Frank and Katherine Martucci. The gift includes sixteen works from their private collection, including eight landscapes by American painter George Inness and an oil by Eastman Johnson.

"Frank and Katherine's extraordinary gift is not only generous, but it's especially meaningful to the Clark. As we prepare for the reopening of our museum galleries next year, it is very exciting to contemplate the added depth these works by George Inness will bring to our American paintings collection."⁶ —Michael Conforti, Director, The Sterling and Francine Clark Art Institute



Catalogue of the *International Exhibition of Modern Art* in New York, 1913. Walt Kuhn, Kuhn family papers, and Armory Show records, Archives of American Art, Smithsonian Institution.

MILESTONES IN AMERICAN ART 2012–2013

APRIL *continued*

5

John Singer Sargent Watercolors opens at the Brooklyn Museum, with 93 works culled from the collections of the Brooklyn Museum and Museum of Fine Arts, Boston.

"Sargent fans and watercolor hobbyists will be in heaven.... Sargent was a pioneer of the kind of watercolor painting—loosely gestural yet clearly representational of vacation scenery—that today's popular culture adores."⁸

—*The New York Times*



John Singer Sargent,
In a Medici Villa, 1906.
Watercolor and pencil on
paper, 21³/₁₆ x 14³/₈ in.
(53.8 x 36.5 cm). Brooklyn
Museum, Purchased by
Special Subscription, 09.826

MAY

22

Sotheby's, New York, American art sale realizes \$28,087,750. Eighty-two percent of the lots are sold within or above their estimates, and only one painting sells below its estimate.

- John Singer Sargent's *Marionettes (Behind the Curtain)* realizes \$5,205,000.
- Milton Avery's *Music Makers* realizes \$2,965,000 against a high estimate of \$1,500,000.
- Norman Rockwell's *He's Going to be Taller Than Dad* realizes \$2,629,000 against a high estimate of \$700,000.

- Norman Rockwell's *Doc Mellhorn and the Pearly Gates 'He Was Just a Good Doctor and He Knew Us Inside Out'* realizes \$1,145,000 against a high estimate of \$700,000.
- Norman Rockwell's *Sport (Man in Fishing Boat)* realizes \$1,085,000 against a high estimate of \$700,000.

23

Christie's, New York, American art sale realizes \$50,848,750, and 68% of the lots are sold within or above the estimate; only 6% sell below the low estimate.

- Edward Hopper's oil painting *Blackwell's Island* realizes \$19.1 million, and his watercolor *Kelly Jenness House* brings \$4.1 million.
- Sanford Robinson Gifford's *Tappan Zee* soars well beyond its high estimate of \$300,000 to sell for \$1,179,750.

23

William Trost Richards: Visions of Land and Sea opens at the National Academy Museum in New York.



William Trost Richards, *Keene Valley, Adirondacks*, 1863,
oil on canvas, 25 x 36 inches, signed and dated lower right;
Collection of Diane Salerno, Warwick, New York, featured
in *William Trost Richards: Visions of Land and Sea*

23

Two Edward Hopper exhibitions open: *Hopper Drawing* at the Whitney Museum of American Art, New York; and *Edward Hopper in Vermont* at Middlebury College Museum of Art, Vermont.

"American modernist Edward Hopper has been generating a serious buzz in the art world as of late, which shows absolutely no signs of quieting down anytime soon."⁹

—*The Questroyal Blog*



Olana State Historic Site, Hudson, New York

JUNE

9

Maine Sublime: Frederic Church's Landscapes of Mount Desert and Mount Katahdin opens at Olana State Historic Site, Hudson, New York.

13

The New-York Historical Society announces that Dr. Linda Ferber will retire as vice president, and the post will be assumed by Dr. Brian Allen on January 1, 2014. Dr. Ferber will retain the title of senior art historian.

15

We The People: Picturing American Identity opens at the Amon Carter Museum of American Art, Fort Worth, Texas.

"Texas has seen some of the most dramatic of these shifts [in demographic makeup], so it's only fitting a Texas museum would present exhibitions exploring America's continuously shifting notions of identity."¹⁰

—*The Texas Observer*



Thomas Moran House, East Hampton, New York;
Photograph by Americasroof, July 6, 2008

JULY

Reconstruction begins on the 1885 Thomas Moran house and studio in East Hampton, New York.

1

The Metropolitan Museum of Art expands its hours to be open 7 days a week.

"Last year we had record-breaking attendance of 6.28 million visitors and yet were turning away many

thousands more on Mondays, when we have traditionally been closed."¹²

—Thomas P. Campbell, Director and CEO, The Metropolitan Museum of Art



Thomas Cole, ca. 1845.
Unidentified photographer.
Macbeth Gallery records,
Archives of American Art,
Smithsonian Institution.

29

The Hudson River School: Nature and the American Vision opens at the Fenimore Art Museum in Cooperstown, New York.

"Most of these significant works have never been exhibited in upstate New York, making *Nature and the American Vision* even more special for the people in our region."¹¹

—Dr. Paul S. D'Ambrosio, President and CEO, Fenimore Art Museum

Curators said that the show is also an attempt to counter the idea that, in its early years, the museum prized European modernists like German painter Paul Klee over hometown favorites like Hopper—a claim that its staff began battling in the 1930s by giving major solo shows to American artists like Stuart Davis and Charles Burchfield. The latter gets an entire wall in this latest show, including several brooding views of dim forests and spindly sunflowers."¹⁴

—*The Wall Street Journal*

23

George Bellows and the American Experience opens at The Columbus Museum of Art, Ohio, to showcase the artist's work in his hometown. The exhibition follows his major retrospective in Washington, D.C., New York, and London.

SEPTEMBER

7

Winslow Homer's Civil War opens at the Portland Museum of Art in conjunction with the Maine Civil War Trail Project, which recognizes the event's sesquicentennial.

OCTOBER

18

Spanish Sojourns: Robert Henri and the Spirit of Spain, the first exhibition dedicated to the artist's Spanish paintings, opens at the Jepson Center, Telfair Museums, Savannah, Georgia.

19

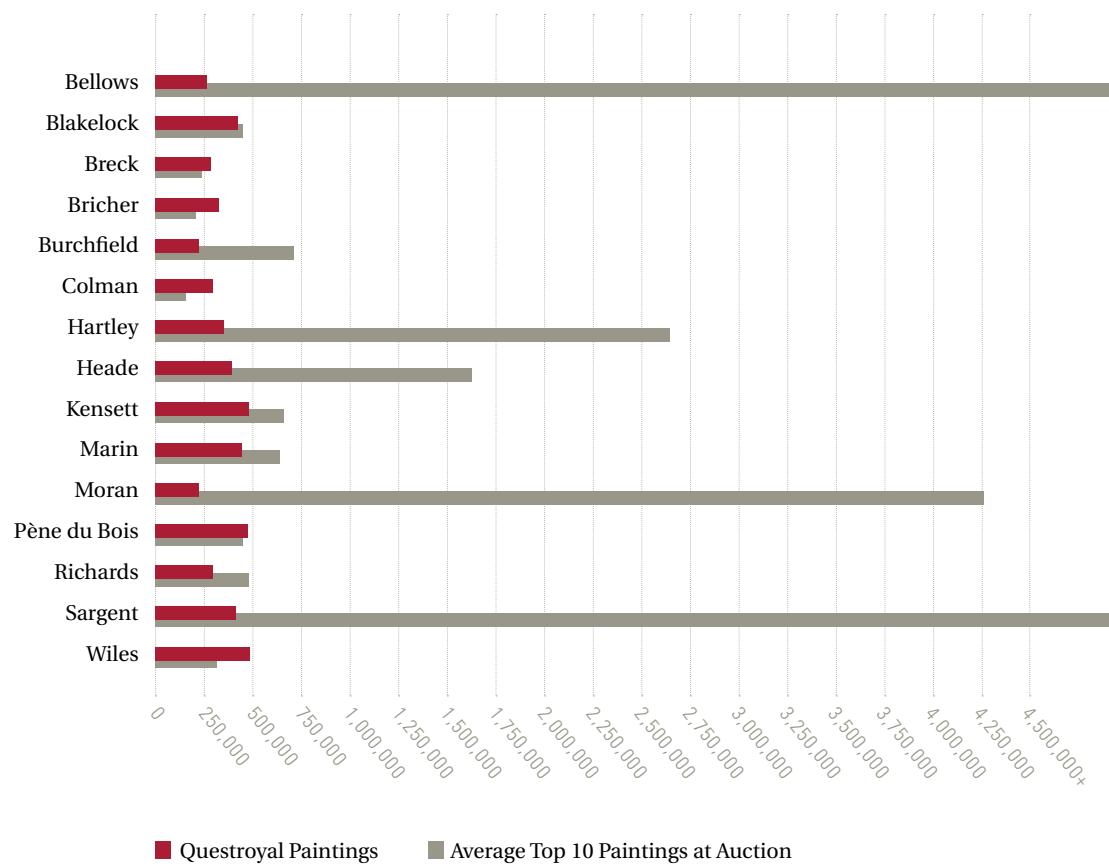
American Masters: Thomas Cole to Grandma Moses opens at the Fenimore Art Museum, Cooperstown, New York.



Paintings from \$200,000 to \$500,000

Our transparency works in your favor

This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



SITTING ROOM

LEFT: John Frederick Kensett, *Pro Patria (Sunset on the Coast)*, 1864, PLATE 41

RIGHT: Alfred Thompson Bricher, *Sunset*, ca. 1863, PLATE 36

George Bellows (1882–1925)

PLATE 33 *The Front Yard*, 1920

Oil on canvas

16⁵/₈ x 24¹/₈ inches

Signed lower right: G. Bellows; titled on verso: THE FRONT YARD

George Bellows is unquestionably one of the ten most important artists of the twentieth century. At auction, twelve of his paintings sold for over \$1 million, and his sensational Polo Crowd realized over \$27 million.

In 1925, The New Yorker reviewed his memorial exhibition, stating, "If it is important to have American art, Bellows is the most gifted figure our painting has produced."¹⁷

Critical acclaim for Bellows has not waned in the eighty-eight years since that glowing review. In fact, in 2012 and 2013, a traveling exhibition of his work was on view at the National Gallery of Art, Washington, D.C.; The Metropolitan Museum of Art, New York; and the Royal Academy of Arts, London.

It seems that no other place stimulated his artistic impulse as much as Woodstock, New York, his summer home during the last five years of his life.

Mary Sayre Haverstock wrote of a summer he spent there: "He painted that summer as if he had been let out of a cage...."¹⁸ In the present work, executed during his first Woodstock summer, his prototypical testosterone-infused style is somewhat mitigated by his affection for this charming town. He paints with unbound enthusiasm, and even the most lethargic viewer is inevitably aroused in the aura of this canvas.

His work is appreciating in value—time is an ally to all who own a Bellows and a detriment to those who don't.



Ralph Albert Blakelock (1847–1919)

PLATE 34 *Moonlit Lake*

Oil on canvas

25 $\frac{1}{16}$ x 30 $\frac{1}{4}$ inches

Signed lower left: R.A. Blakelock



The sale of his paintings broke American and world records. Stories about him frequently appeared in the headlines. Scores of the nation's best museums acquired his work, and critical acclaim for his art rose to unprecedented levels. A century after his death, books are still written about him, major exhibitions are planned, and there has even been talk of a major motion picture about his life. Ralph Albert Blakelock will always be remembered among the greatest and the most famous of American artists.

But to understand the full measure of his significance, we must appreciate his radical departure from tradition. Painters of the period were summoning the courage to inject some of their own sentiment into their images of the wilderness. But Blakelock did what no one else dared: he reimagined nature, altering it by the weight and tenor of his emotion. As a result, he has been referred to as the bridge to Modernism.

The artist who spent the last twenty years of his life confined in an asylum earned the deepest respect of many of the greatest American painters. The preeminent modernists George Bellows and Marsden Hartley thought Blakelock to have been among the elite few of the nation's most important and influential painters. The ornery George Inness, who reportedly had little regard for other painters, revered his work. Both Jamie Wyeth and Andy Warhol collected Blakelock's paintings. If we ponder the depth of their praise and admiration, it might be fair to say that Blakelock was without peer.

His painting that broke the American record was a moonlight scene not dissimilar to the one offered here.



John Leslie Breck (1860–1899)

PLATE 35 *Early Snow*, 1894

Oil on canvas

18 $\frac{1}{4}$ x 22 $\frac{1}{8}$ inches

Signed and dated lower left: *John Leslie Breck / 1894*

Most art dealers search for compelling evidence that conclusively substantiates an artwork's value. They seek both relevant and credible facts that can dispel the doubt of even the most skeptical collector. Unfortunately, such proof is rarely available. Ladies and gentleman of the jury...

I was stunned to come upon this John Leslie Breck at Christie's premier American art sale in May and immediately recognized it as the work that had set the artist's auction record several years prior. I had been outbid then and assumed that, once again, I would have little chance. Scholars have suggested that this work might have been among the first impressionist paintings of American subject matter, which has contributed to its appeal. Breck painted it after his sudden return from Giverny—the result of his close friend Claude Monet's objection to Breck's romantic interest in his stepdaughter.

Every sale has a few "buzz" works, and it was obvious that this was one of them. I had to wait my turn to examine its condition, and I knew that the painting would be difficult to acquire at a sensible price. But, occasionally, prospective buyers focus their interests elsewhere if they believe they have little chance to procure the popular painting. This is a rare occurrence, but I had enough experience to know that the possibility existed.

My theory prevailed, and my winning bid was more than \$100,000 below what the work had previously sold for. We offer it here at a level well under its record price. Take advantage of an anomaly that has no bearing on the true value of this exceptional painting.



Alfred Thompson Bricher (1837–1908)

PLATE 36 *Sunset*, ca. 1863

Oil on canvas

11 1/4 x 23 inches

Signed lower left: *ATBricher.*



A friend invited me to his home to look at his collection. Nothing could have prepared me for what I was about to see.

It took nearly an hour to move past the entry foyer. In just one remote corner, an extraordinary trio of oils by Fredric Edwin Church, Thomas Cole, and Albert Bierstadt sparked a spirited conversation. But soon, no less than six Sanford Robinson Giffords, a Martin Johnson Heade, and a Jasper Francis Cropsey—all arranged on the opposing wall—diverted my attention. These paintings were not just by America's best artists, they were also among the finest examples. Nearly overwhelmed, I excused myself to use the bathroom. I was immediately greeted by two fine Winslow Homer watercolors. It then occurred to me that there were seventeen more rooms yet to see!

I visited one of the best collections in the nation that day, and it was the first time I had ever seen the Bricher presented here. I stood before it and realized it was not simply the best Bricher I had ever encountered, but it was also one of the best paintings I had ever seen! It is worthy of comparison to any luminous masterwork in private or museum collections. I had to wait nearly a decade before my friend would sell it to me.

A review of its provenance reveals its inclusion in some of the nation's most discerning collections. Interestingly, the collectors were friends and probably, as in my case, sold it to silence persistent pleas.



Charles Burchfield (1893–1967)

PLATE 37 *Long House, North of Wyoming Village*, 1951

Mixed media on paper laid down on board

29^{7/8} x 40^{5/16} inches

Estate stamp lower right: B-126; inscribed on verso:
LONG HOUSE 1951 / NORTH OF WYOMING VILLAGE

The more I think about Charles Burchfield's work, the more intrigued I become with the idea of a "super child." Children value mystery and wonder over reason and knowledge. The unknown has a greater appeal to them than the known. Those who do not relinquish these childhood qualities to adulthood but instead hone them to perfection are "super children," regardless of their age, on par in every way with the most accomplished adult. The manifestation of this rare characteristic may be seen in the way Burchfield gives his imagination dominion over his intellect. Perhaps he sensed that reason had the potential to diminish the raw undiluted essence he sought most. He understood that knowledge might actually divert us from the truth—a concept akin to the transcendentalist writer Henry David Thoreau's assertion that we are never as wise as the day we are born. It might be said that Burchfield's work was to fantasy what Einstein's was to science.

Scholars identified three distinct periods in Burchfield's career. He embraced his fascination with nature in the first period; his middle period focused on urban life, which he abandoned in his late period to return to his near obsession with nature. Most critics believe that his most profound work was created in this last period.

Long House, North of Wyoming Village was created in 1951, about a year into the greatest part of his career. In comparison to the work of earlier masters, its originality and artistic progression are easily discernable.



Samuel Colman (1832–1920)

PLATE 38 *In the Highlands*

Oil on canvas

22³/₁₆ x 30⁵/₁₆ inches

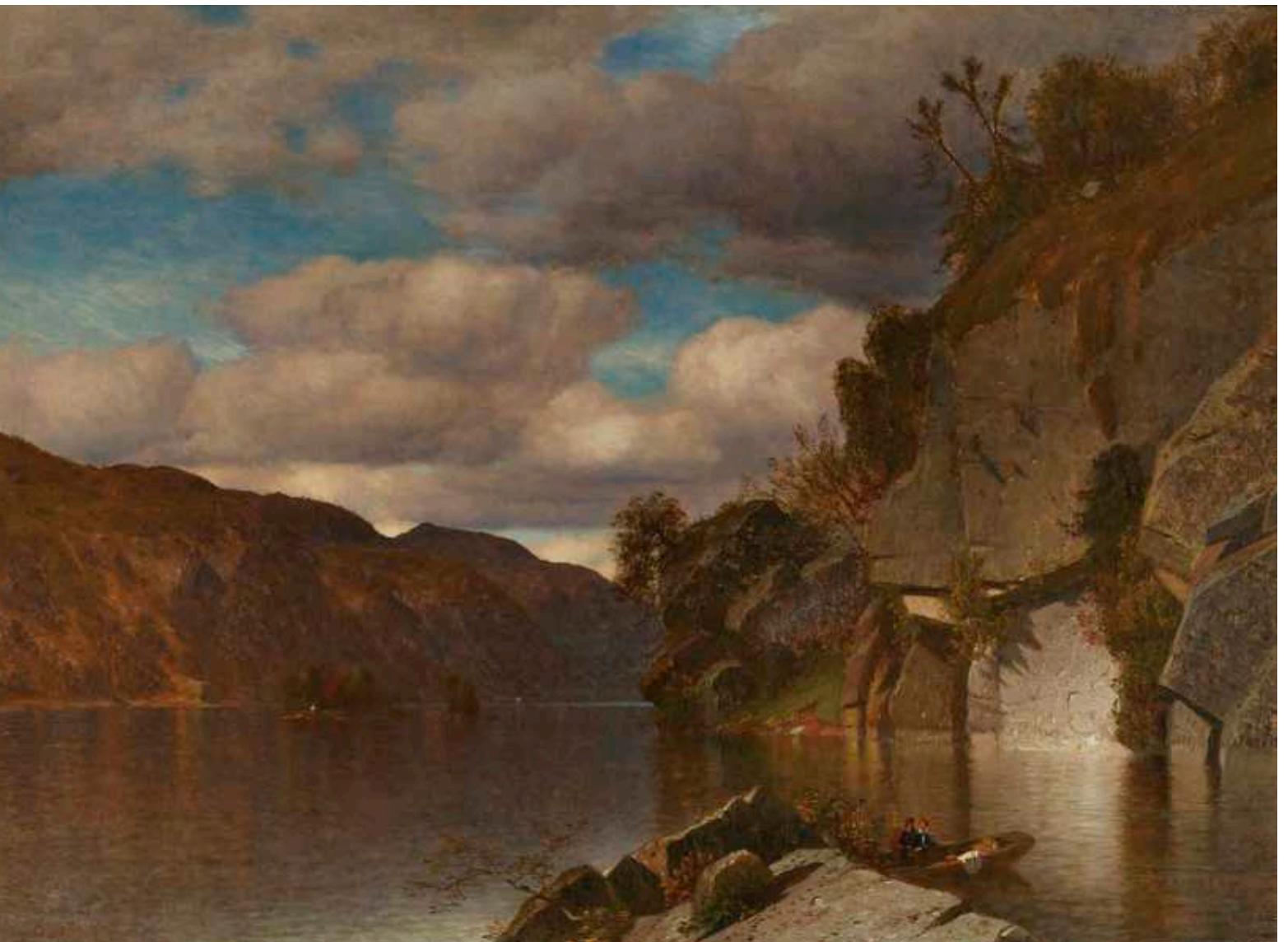
Signed lower left: S. COLMAN.

Of all the abilities you might expect an art dealer to have, none are as essential as timing and perseverance. For two consecutive days in June, the Dow Jones industrial average had declined by more than 500 points, and I knew that this painting's owner needed funds to finance a major deal. I made an aggressive offer that normally would have been summarily rejected. But at that specific moment, his need for liquidity exceeded his great affection for the artwork.

The ability to deploy capital to secure an asset that is discounted for reasons unrelated to its intrinsic value is consistent with time-honored business principle. I make certain to maintain sufficient reserves so that we can act quickly when we discover opportunities.

Our business model truly benefits our clients; we can now offer one of the most important works by Samuel Colman to ever come on the market—at a level well under the previous owner's asking price.

To fully understand this painting's value and significance, one need only examine Storm King on the Hudson, 1866, a closely related Colman in the permanent collection of the Smithsonian American Art Museum. The only other similar work, though smaller in scale, was sold at Christie's, New York, in 2007 for nearly twice our asking price!



Marsden Hartley (1877–1943)

PLATE 39 *Wild Rose*, 1936

Oil on board

18 x 14 inches

Initialed lower left: M.H.; titled, signed, and dated on verso:
WILD ROSE / MARSDEN HARTLEY / 1936

In isolation is a deep revealing sense of home. — MARSDEN HARTLEY¹⁹



The year before *Wild Rose* was painted, Marsden Hartley destroyed one hundred of his artworks in a desperate attempt to reduce the storage fees his longtime dealer Alfred Stieglitz had stopped paying. Rising from the wreckage, Hartley sought respite in Bermuda and later traveled to Nova Scotia, where he settled in with a hospitable family, the Masons. In September of 1936, tragedy struck when their two sons drowned during an unexpected hurricane. Deeply impacted by their deaths, Hartley portrayed his grief in *Northern Seascapes*, Off the Banks, 1936 (Milwaukee Art Museum), a vivid depiction of the powerful, dangerous vigor of the ocean beneath a dark sky.

Similarly, in *Wild Rose*—which deserves far more than the banal characterization of a “floral still life”—Hartley created a mournful reverse silhouette: a ghosted, solitary bloom rising from the inert chamber of a pale vase, dramatically offset by a deep, tumultuous background. This black abyss behind the single flower, haloed by stormy gray clouds, provides a portal into Hartley’s psyche and expresses his sense of life’s fragility in the wake of natural forces.

In a long and continuing tradition of artists and thinkers, Hartley grappled with resolving his own existential uncertainties. *Wild Rose* reveals his brave and successful efforts to communicate his own torrent of emotions and spiritual perceptions through representations of nature’s found objects. Here, Hartley reaches poignancy through the metaphorical use of flowers, whose own limited lifespan mirrors the full range of the human experience—from bud, to blossom, to fallen petals reuniting with the earth.

Written by Chloe Heins



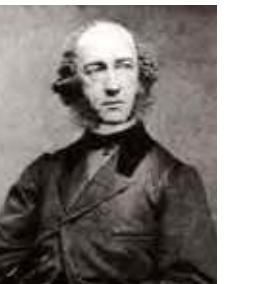
Martin Johnson Heade (1819–1904)

PLATE 40 *Cherokee Roses in an Opalescent Vase*, ca. 1883–95

Oil on canvas

20¹/₁₆ x 12³/₁₆ inches

Signed lower left: *M J Heade*



Martin Johnson Heade's work was not appreciated during his lifetime, and his fellow artists had little affinity for his personality. Today, however, few would dispute his stature among America's greatest painters. In the 1940s, critics began to discover his genius; by the end of the twentieth century, the public, museum curators, scholars, critics, and even the U.S. government all acknowledged his brilliance.

In 1999, Heade expert Theodore Stebbins stated in his important exhibition catalogue for the Museum of Fine Arts, Boston, “[Heade] is now rightly regarded as an artist of great significance and originality, and as the only American whose landscapes and still lifes are equally powerful.”²⁰

In 2001, Ken Johnson of The New York Times commented, “Heade has been called the Vermeer of nineteenth-century American painting...[his paintings] continue to captivate the eyes and haunt the minds of modern viewers.”²¹

In 2004, the U.S. Postal Service issued a Heade postage stamp!

His exceptional luminist ability may explain the nearly magical effect found in his still lifes. His life forms are sustained by an atmosphere that is different from that of the viewers and exist within an autonomous realm where the artist, as creator, has dominion over time. This otherworldly quality found in his art diverts our focus from his nearly perfect detail so that we must contemplate a timelessness that suggests the deepest meaning.



Why Questroyal?

Without denigrating others, I have to say that my experience over the years both as a collector of Hudson River School art and knowing Lou Salerno and his team at Questroyal has provided knowledge, value, and delight exceeding any others.

PRIVATE COLLECTOR, NEW YORK

Lou and his team have been invaluable to our family's growing art collection. At every step, they have taken the time to steer us in the right direction and to help us make wise decisions. Lou is a true gentleman and a great friend, and someone you can always count on to honor any agreement you have made.

GREG AND GINNY HUNTER

Honesty, Integrity, Sincerity, Transparency, Wisdom, Excellence; these are the words which immediately come to mind as I contemplate my experiences with Questroyal Fine Art. Any preconceived notions you may have about a museum-quality gallery on Park Avenue as stuffy or unapproachable will quickly dissipate. PETER D. SANDERSON

After a nearby appointment, I suggested we go to Questroyal Fine Art since we had never been there before. To our disappointment, the gallery was closed because the staff was busy setting up for an opening the following day. "But we're in from Pennsylvania and thought it would be nice to stop in." Well, everyone stopped what they were doing and gave us a private tour! We felt SO welcomed. Even though it was obvious that there was still so much work to do, the staff was kind and obliging, treating us like royalty! Since that day we have become steady clients of the gallery and wouldn't shop anywhere else. JOHN AND LISA HANNICK

Questroyal's devotion to the nineteenth-century American landscape painting that I so dearly love brings me back there again and again. And Lou, Brent, and Chloe are among the very nicest people I know in the art business. ROGER M. MOAK

Questroyal is our gallery of choice. Lou and his staff are knowledgeable, gracious, and pleasant to work with. We have purchased about ten beautiful paintings from them in the last few years and look forward to buying many, many more in the future. PRIVATE COLLECTORS, SOUTHERN CALIFORNIA

While I have studied and admired Hudson River School and luminist paintings for decades, until my first visit to Questroyal Fine Art, I never expected to own such works. Since that first visit more than a decade ago, Lou has separated me from, by my standards, a large amount of money, to my daily satisfaction and enjoyment; and because the financial aspect of my transactions with Lou has always been favorable, I am free to enjoy the (as yet) untaxable dividend of pleasure that living with these paintings provides. PETER KING

I can say that the last painting I bought from Questroyal was exquisite and the customer service is superb. JILL LITTLE

If you want knowledgeable people to provide you with fairly priced fine art, shop at Questroyal. DAVID R. GRISKEY

Over the last ten years, we have experienced at Questroyal all of the things one would expect from a leading American art gallery—the highest quality paintings, a professional and warm staff, a sincere commitment to scholarship, and, not to be underestimated, unquestionable integrity. Being a client of Questroyal means that you can pursue art on your own terms, whether it means buying your first painting after thinking about it for two months, or getting immersed in a complicated trade that Louis is engineering in your favor. MARK LISCIO

I think the aspect of Questroyal's approach that I find most attractive is Lou's—and now Brent's—honesty and candor in discussing their paintings. In one case, they volunteered that the date of a painting we were considering was somewhat later than some collectors sought; they have always been careful to note any condition issues, even if not apparent to a naked or untrained eye; and they freely discuss economic issues when a price is beyond what we had hoped to pay. In all the cases I mentioned, their forthrightness gave us the confidence to buy the painting rather than the reverse. PRIVATE COLLECTORS, MARYLAND

John Frederick Kensett (1816–1872)

PLATE 41 *Pro Patria (Sunset on the Coast)*, 1864

Oil on canvas

14 $\frac{1}{16}$ x 24 $\frac{1}{16}$ inches

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



It takes a herculean effort to locate and acquire a work of this caliber. There is no factory to call to order another. There isn't a scientist capable of cloning the artist. Sadly, for the many who love John Frederick Kensett, there is but one Pro Patria, his supremely patriotic response to a nation divided by the Civil War.

One of the main founders of The Metropolitan Museum of Art, Kensett has always ranked among the greatest of American painters. He was also very active in the effort to prevent secession and became an early member of the Union League Club, formed to support a united government. In 1864, the Union Army was making great progress and the war was nearing an end. With growing optimism and tremendous affection for the Union, Kensett, through paint and pigment, gave form to his passion and titled it Pro Patria ("for one's country" in Latin) as an everlasting tribute to his homeland.

Great paintings created in response to pivotal moments in our history are exceedingly rare, and they are highly sought after by American collectors. Kensett's Pro Patria deserves to be ranked with Frederic Edwin Church's Our Banner in the Sky, 1861 (Terra Foundation for American Art), as it is one of the seminal paintings created during the Civil War. However, only one of them is for sale.



John Marin (1870–1953)

PLATE 42 *New York Series: From Weehawken Heights*, 1950

Oil on canvas

22¹/₁₆ x 28¹/₈ inches

Signed and dated lower right: *Marin 50*; inscribed on verso: 28 x 22 / WEEHAWKEN



Those of you who know me best are aware of my lifelong passion for Hudson River School paintings. Yet with a bit of encouragement from my director, and a natural curiosity, I have become intrigued by the modernist movement in American art and have spent some time studying its ideology. As a dealer in the early stages of admiration, my insights as a budding enthusiast are likely more valuable than my grasp of theory.

Marin led the charge of a new breed of artists who were intent on seeing things differently. He focuses our attention on visual components that have not yet coalesced into a familiar image. Whereas the nineteenth-century painter would be careful to accurately render a perfectly modulated whole, the modernist emphasized evolving form, with weight and volume that was not yet calibrated for scale or balanced against other forms that shared the picture plane. We see the image “becoming,” a concept foreign to nineteenth-century painting. The end result arouses our intellect and enhances our understanding of traditional imagery.

So, how important is John Marin? Perhaps the most recognized and respected critic of modern painting, Clement Greenberg, wrote, “If it is not beyond all doubt that Marin is the best painter alive in America at this moment, he assuredly has to be taken into consideration when we ask who is.”²²

This exceptional example ranks in the top 2% of the 567 Marin works sold at auction—a convincing indicator of its importance.



Thomas Moran (1837–1926)

PLATE 43 *East Hampton Beach*, 1894

Oil on canvas

16 1/8 x 20 1/8 inches

Monogrammed and dated lower right: TMORAN 1894



I first noticed this absolute gem by Thomas Moran about eight years ago at auction.

*It was in a modest frame and very much in need of a cleaning. It was also
not hung advantageously, in that both the lighting and placement were lacking.
Unknowingly, the sales company presented it exactly the way I preferred. The odds
were in my favor that the work's brilliance would go unnoticed.*

*I was the winning bidder, but before I left the sales room, another perceptive dealer
made me an offer I couldn't refuse. Pleased to earn a handsome profit but
disappointed to leave without one of the best views of East Hampton I had ever
seen, I wondered how long I would wait to find another.*

*About two weeks later, I bought it back and gave the dealer a profit that exceeded
what he gave me! After a simple cleaning that removed a century's worth of
yellowed varnish, **I realized it deserved consideration as among the best paintings**
ever created by one of our nation's greatest artists.*

*The first of my clients to see the painting bought it without hesitation, recognizing
its superior quality immediately.*

*Forgive my digression, but this series of transactions illustrates the imperfect
nature of auctions. We all must be careful to understand that, at best, an auction
is simply a moment in time impacted by changing economic conditions, the
participants' moods, the manner of presentation, and a host of other significant
factors. A relevant analogy is the weekly billion-dollar market cap fluctuation of
major corporations without any material change to their fundamentals.*

*Eight years later, it has come home once again, as a trade for another sensation.
Who's next?*



Guy Pène du Bois (1884–1958)

PLATE 44 *The Ballet Tryout*

Oil on canvas

40 x 30 inches

Signed lower left: Guy Pène du Bois

*"It is the artist's job to disentangle complications, to make the real shapes, colors, space, and rhythms of our existence plain to the unseeing eye."*²³ The profound difficulty of this duty is concealed not only by the simplicity of Guy Pène du Bois's own words but also by the quality of his work. He draws back the curtain, offering a glimpse into the hidden complexities of a world that prides itself on exquisite presentations of effortless grace.

Pène du Bois's reverence for ballet dancers was inspired by Degas: "They are, as he shows us, more admirable in reality than as we see them through the chimerical lights and artifices of the theatre. Their profession has the dignity of the labor it demands."²⁴ Every performance demands the embodiment of perfection—yet Pène du Bois ushers us backstage, where the tolling effects of maintaining such a facade begin to stir.

The demons of self-doubt and insecurity cannot ever be fully vanquished; these monsters are exiled to the darkest realm of the human psyche. We witness a quiet battle waging between mind and body: muffled whispers stir the beasts held prisoner within an elegant physique. The moment of truth has arrived: Will vigor and poise prevail? Were corporeal symptoms of uncertainty banished by these highly trained porcelain limbs?

Pène du Bois was fascinated with the emotional undercurrents of high society; he allowed these humanizing sentiments to pervade the veneer of his mannequin-like dancers, making them real. "The good realist," he stated, "is a shameless fellow completely unafraid of reality...a fellow with eyes to see and a heart to accept and appreciate the contours of his own kind and those of the individuals in it."²⁵ Guy Pène du Bois champions the strengths and weaknesses of mankind—here is an essential reminder of our humanity worth having.

Written by Chelsea DeLay



William Trost Richards (1833–1905)

PLATE 45 *Clearing after the Storm*, 1889

Oil on canvas

40 x 48 inches

Signed and dated lower left: *Wm. T. Richards 89*



Man has always sought refuge at the edges of the continent where the din of civilization is quelled by the sea. This was where William Trost Richards most often dwelled and where his reputation as its greatest American painter was earned.

*No artist worked harder to perfect by ceaseless practice his incredible natural talent. He dedicated entire days to painstakingly observing the ocean in order to grasp its ebb and flow and the intricacies of its movement, as well as the variations of its sounds and colors. His son gave us a poignant description: "He stood for hours in the early days of Atlantic City or Cape May, with folded arms, studying the motion of the sea—until people thought him insane.... He even stood for hours in a bathing suit among the waves, trying to analyze the motion."*²⁶

*There is nothing quite as exciting as owning the best. For lovers of the sea, the thought of owning the incomparable work of a master is simply thrilling. Your eyes will dispel any suspicion that I have resorted to hyperbole for the purpose of persuasion, and any lingering doubt may be dispelled by what the great impressionist William Merritt Chase had to say about Richards as he stood before his work: "I take my hat off to him. He's a master of drawing—I take off my hat...."*²⁷



John Singer Sargent (1856–1925)

PLATE 46 *Zattere, Spirito Santo and Scuola*

Watercolor on paper

9¹¹/₁₆ x 13⁹/₁₆ inches (sight size)



My wife had to persuade me to go to Venice. She has to push me to go anywhere because I'm one of the lucky—or foolish—few who really enjoys working.

Now I am among the great multitudes who think of Venice as one of the great wonders of the world.

While there, I thought about the best American painters of Venice; the process began and ended with John Singer Sargent's unequaled watercolors of the city. Without having gone there, I might never have fully understood the brilliance of his works. Sargent typically painted from a gondola, and his viewpoint is from the water. His broad, sweeping brushwork is focused on fragments—portions of buildings, sections of waterways, the tip of a gondola—each a vital aspect of the city's soul. He understood the powerful effect of concentrating on the specific to best reveal the essence of the whole. A useful analogy might be the concept of reduction in cooking, which creates intensified flavor. His artistic acumen was unsurpassed.

Sargent's stature is universally acknowledged, and his views of a city that is literally sinking are among the best ever created—and there are a very finite number of them. If you want to leave to your children something that is more valuable than money, you have just found it.



Irving Ramsay Wiles (1861–1948)

PLATE 47 *Woman at a Table*

Oil on canvas

22 x 18¹/₁₆ inches

Signed lower right: *Irving R. Wiles*



Irving Ramsay Wiles was one of the most sought-after portraitists of the early twentieth century. A disciple of William Merritt Chase, he completed an unfinished Chase family portrait after his mentor's death. He was also commissioned to paint some of the most powerful men of his day: John J. Pierrepont, President Theodore Roosevelt, and William Jennings Bryan.

This work, however, is much more intimate than a presidential portrait. The woman—probably his wife Mary “May” Lee, who often sat for him—is casually biting into a succulent fruit. Masterfully executed, this painting depicts a multitude of objects: a cut-crystal pitcher, her gauzy dress sleeves filtering the sunlight, the polished silver encircling her, and the stiff linen tablecloth.

Although this painting is indeed a technical masterpiece, what I find most captivating about it is its subtle narrative quality. There is a second place setting across the table from our lady, and the ashtray next to the napkin suggests it is set for a man. She’s waiting for someone—and has perhaps lost her patience, as she’s already helped herself to a plum. It is this hint of a mysterious rendezvous that captures my imagination and keeps me coming back to the work.

Wiles was a master American impressionist, and this painting shows his incredible handling of color and light. Despite his fame and critical acclaim, he was by all accounts one of the most modest and amiable men of his time: “To those who encountered Wiles’ paintings before they met him in person, he presented some elements of surprise.... His manner was the quintessence of refinement, unvaryingly quiet, considerate and courteous. It seemed at first almost impossible that this modest, gentle, unassuming man could have produced such brilliant and dynamic canvases....”²⁸

Written by Nina Sangimino

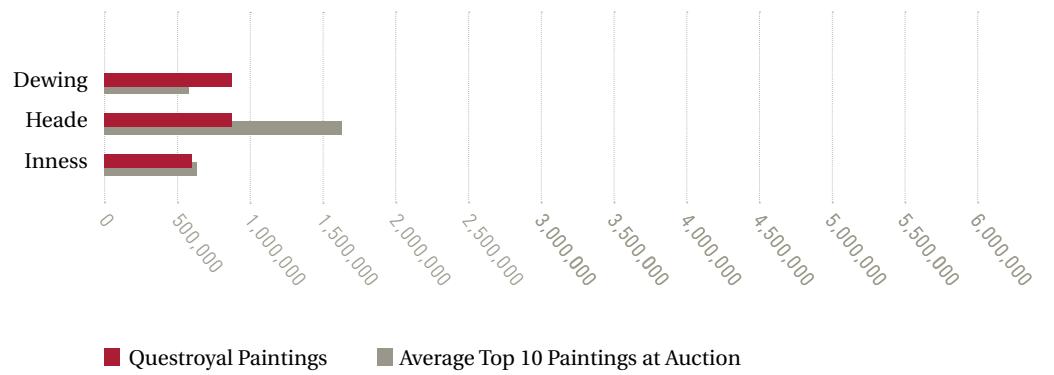




Paintings above \$600,000

Our transparency works in your favor

This graph is meant as a visual indicator of value. It includes auction results only, not private sales, and therefore represents a fraction of the art market. Our prices are measured against the average of the TOP 10 works sold at auction for each artist; we are NOT measuring ourselves against average paintings. Our goal is always to be honest with and fair to our clients. **The burden is on us to satisfy any doubts you may have.**



MAIN SHOWROOM

Martin Johnson Heade, *Orange Sunset over the Marsh*
(possibly a Jersey Meadow), ca. 1866–76, PLATE 49

Thomas Wilmer Dewing (1851–1938)

PLATE 48 *Lydia in Green*, 1898
Oil on panel
20 x 15^{5/8} inches
Signed lower left: *TW Dewing*



A year ago, I was new to the gallery. Stepping into each room felt like a perpetual visit to some secret, hidden space. The deeply hued walls perfectly set the background for the exquisite paintings—colorful and luminous, dark and impressive—and each one encompassed in a carefully chosen frame. This place was bigger than me.

In time, this sense of awe became a familiar appreciation. I began to recognize and truly love the paintings on the walls. Gaining knowledge of the artists and their subjects created a comfort in the familiar while I gazed at them each day. And then she arrived—a rare portrait amid prominent landscapes and still lifes. There was another new girl in the gallery.

She was graceful, confident yet subtle, and gorgeously draped in a dramatic green that effortlessly blended into the deep sea-like blue surrounding her. She was composed and knowing as she stood out from this darkness without overpowering it, as though she were emerging through a fog. She was enigmatic.

A look at the signature, TW Dewing, and there she was—a perfect embodiment of what his critics had described as Dewing's "distinguished women, always notable for their poise, superior breeding and infinite charm."²⁹ But there was something different about Lydia. I found myself with an overwhelming need to understand her. It was not only "a love of perceived truth and beauty,"³⁰ which had inspired John Gellatly—an important collector and Dewing's most prominent patron—to refer to Dewing as "the greatest living artist,"³¹ but something else lingering behind that beauty.

Who was this new girl? What was she thinking? Was she in awe of her new gallery, as I was? Or did she love the lights and admiring eyes that looked upon her?

Written by Shannon Cassell



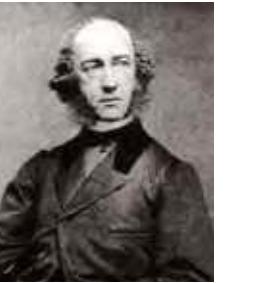
Martin Johnson Heade (1819–1904)

PLATE 49 *Orange Sunset over the Marsh* (possibly a Jersey Meadow), ca. 1866–76

Oil on canvas

9⁷/₈ x 20¹/₄ inches

Signed lower left: *M.J. Heade*; inscribed on verso: *Jersey Meadow*



Heade's independent spirit alienated him from his contemporaries, but a great torrent of acclaim, commencing forty years after his death, has continued unabated into the twenty-first century.

*In his poignant views of American salt marshes, his horizontal boundaries are forced to the extreme, setting our gaze upon a space so impossibly vast and deep that the thought of God permeates the consciousness of even the most agnostic viewer. One is instantly reminded of Emerson's famous passage: "Standing on the bare ground—my head bathed by the blithe air, and uplifted into infinite space—all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or parcel of God."*³² *Heade's art is a visual extension of the transcendentalism principally advanced by Emerson and Thoreau, and it contributed to the most profound philosophical thinking of the nineteenth century.*

His work still resonates in the minds and imaginations of thinking men, propelling his influence deeper into the cultural fabric of our nation. The sheer originality of his vision and the well-established value the market has set for his paintings assures his preferred position among collectors.

It has been at least ten years since I have owned a marsh painting by Heade. The aesthetic quality of his frames is well understood, and this work is in the original. It may take another decade or more to find another painting of this caliber.



George Inness (1825–1894)

PLATE 50 *Etretat*, 1892

Oil on canvas

29^{7/8} x 45 inches

Signed and dated lower left: G. Inness 1892; inscribed on verso label: No. 33
Etretat Normandy, 1892 30 x 45

This is one of the most extraordinary and important paintings by George Inness ever offered for sale. There are more than a dozen written sources that reference this painting. I have selected a few to support my above statement:



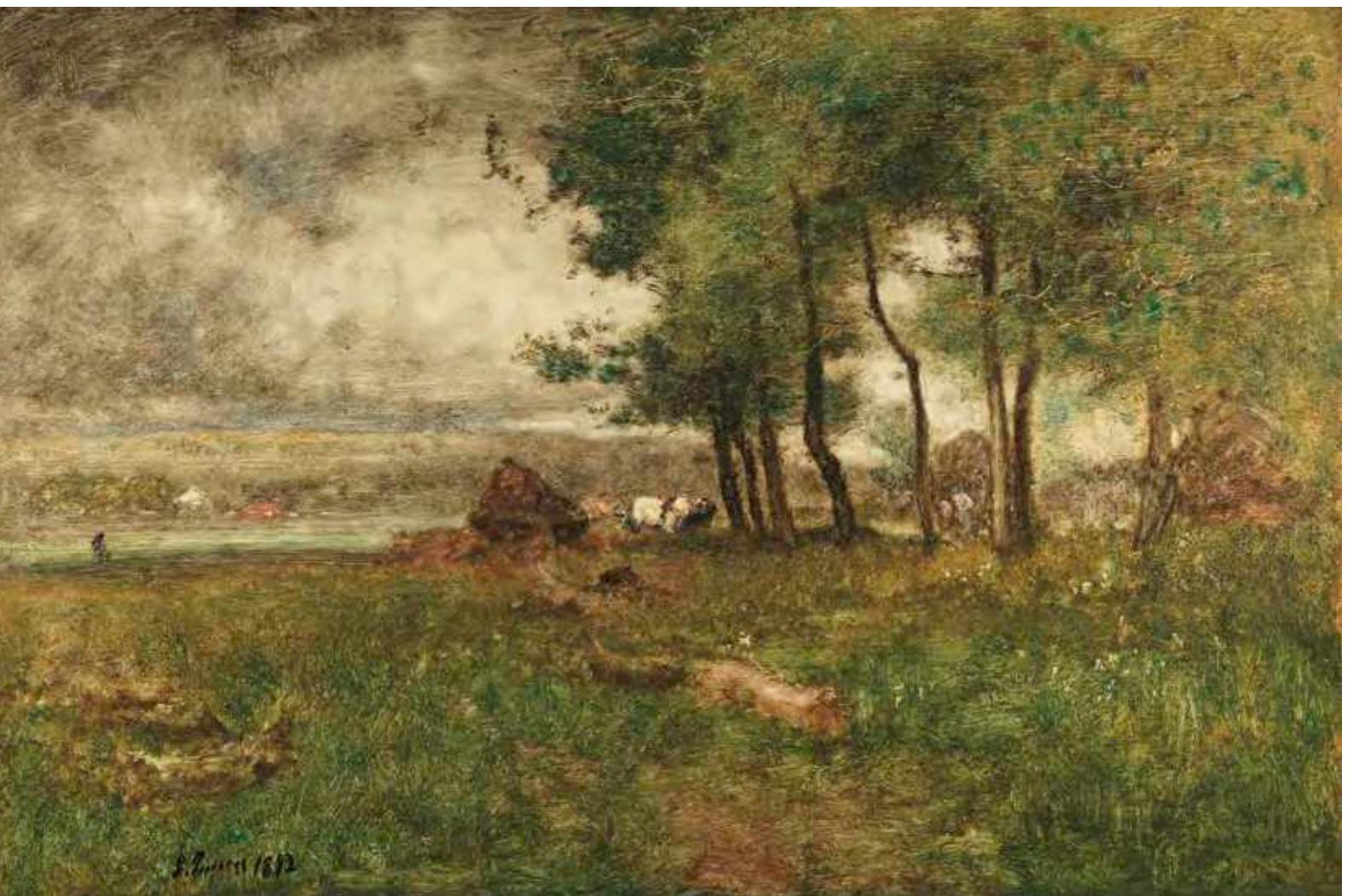
The New York Times, December 29, 1894, in reference to Etretat: "[W]ho would have added to it? One feels that it expresses in its simple way so much and leaves so lively a play to the imagination that to have touched it would have been the greatest pity."³³

The Critic, January 5, 1895: "[Etretat] suggest[s] distance and atmosphere, and indicate[s] the possession of a true vision of the whole subject...."³⁴ This writer thought the painting was unfinished but acknowledged that Inness had realized his artistic vision.

Elliot Daingerfield, George Inness: The Man and His Art, in a commentary on the artist's working method and the incredible energy expended to realize a vision in a continuous sitting, states, "The most perfect example I know is in the canvases now in the collection of Mr. Louis Ettlinger, called 'Etretat'.... a superb and perfect example of the craft of the master."³⁵

And finally from Michael Quick's monumental and recent catalogue raisonné:
"Inness decided to carry this promising beginning all the way to completion, refining it to a complete balance and a finish with much subtlety. This exceptional technical achievement fortunately remains in perfect condition."³⁶

*It is exceedingly rare for one painting to command praises that span a century, but this is no ordinary artist! In the words of his first biographer, Elliot Daingerfield, "we have a master dwelling among us—vast, weird, potential—and his works are an heritage of honor to any people."*³⁷



National Academy favorited @QuestroyalArt's Tweet 25 Jul
25 Jul: Great read! "Neglected Romantic" on.wsj.com/17E1IK7 via @WSJ #HudsonRiverSchool artist William T. Richards & his show at @NatlAcademy!



Questroyal Fine Art @QuestroyalArt

Questroyal Fine Art is an established New York art gallery specializing in important nineteenth- and twentieth-century American paintings.

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Photos and videos 



Middlebury College Museum of Art retweeted @QuestroyalArt 1 Jul
28 Jun: Beat the heat with a trip north to visit "Edward Hopper in Vermont"! Find more info on our blog! @middartmuseum questroyalfineart.com/blog/?p=3762



Antiques and the Arts Weekly retweeted @QuestroyalArt 26 Jun
26 Jun: Happy 148th Birthday to the leading member of the Ashcan School and organizer of "The Eight" Robert Henri!



Questroyal Fine Art @QuestroyalArt 6 Jun
Art as an asset? Detroit weighs the option of selling @DIADetroit's collection to repay the city's \$15B debt! questroyalfineart.com/blog/?p=3608

Questroyal Fine Art @QuestroyalArt 17 May
Is it May 23 yet? We can't wait for the W.T. Richards exhibition to open at @NatlAcademy! Check out our blog for info! questroyalfineart.com/blog/?p=3401

National Academy @NatlAcademy 20 May
@QuestroyalArt Awesome! We're looking forward to it too!
Loved reading your blog post.



Questroyal Fine Art May 22
What a moment! Last night we were face-to-face with Edward Hopper's "Blackwell's Island"!



Questroyal Fine Art April 9
Last night we got a sneak peek of "John Singer Sargent Watercolors" and it was AMAZING! Head over to the Questroyal blog and read our firsthand account of the exhibition at the Brooklyn Museum!



Questroyal Fine Art March 14
Best compliment ever = "This is better than the Met!" —Anonymous Questroyal visitor who came in to see our current exhibition, "Home at Last: Paintings of the Hudson River School"... Come stop in and view the show! — at Questroyal Fine Art.



Questroyal Fine Art March 8
Decisions, decisions... silver or gold? Framing a new Guy Pène du Bois calls for a meeting of the minds!



Questroyal Fine Art February 26
Check out our behind the scenes pics in the Architectural Digest Greenroom at The Oscars 2013—85th Academy Awards!



Questroyal Fine Art October 26
\$66 million spent on #AmericanArt in 24 hours? Soaring auction prices prove the value of American art!



Questroyal Fine Art @QuestroyalArt 16 May
The Thomas Cole controversy continues! The Questroyal blog has the latest on this story!



Check out Questroyal Fine Art's very own Lou Salerno in "artnet Insights" featured Q&A!!! "The Internet is a very important and helpful resource. It has given us the opportunity to increase our outreach and develop valuable connections with clients, museums, and art professionals."



www.artnet.com
Gallery Q&A with Questroyal Fine Art

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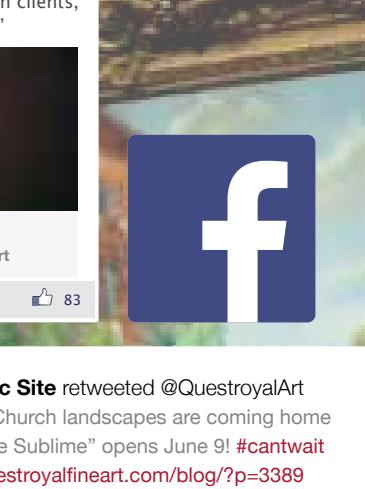
Olana State Historic Site retweeted @QuestroyalArt 14 May
14 May: 23 Frederic Church landscapes are coming home to Olana when "Maine Sublime" opens June 9! #cantwait @OlanaSHS www.questroyalfineart.com/blog/?p=3389



Clark Art Institute retweeted @QuestroyalArt 10 May
5 Apr: @the_clark just received an amazing gift of #AmericanArt, including 8 landscapes by George Inness! #Congrats! questroyalfineart.com/blog/?p=3176



Royal Academy retweeted @QuestroyalArt 14 Mar
14 Mar: George Bellows is buzzing! The American artist's retrospective will open at London's @royalacademy in 2 days! www.royalacademy.org.uk/exhibitions/george-bellows



Montclair Art Museum @MAMmontclair 19 Feb
@QuestroyalArt Thanks for featuring us!



Crystal Bridges Museum of American Art @crystalbridges 14 Nov
Thanks! RT @questroyalart: WOW! @crystalbridges had 604,000 visitors in its first year!! #Congratulations are in order!!!



Fifty million pairs of the most discerning eyes

Questroyal paintings returned to the *Architectural Digest* Greenroom at the 85th Annual Academy Awards *for the fourth consecutive year.*

AND

Questroyal paintings will appear in the Mercedes-Benz Star Lounge during Mercedes-Benz Fashion Week *for the first time ever.*

MEETING THE HIGHEST STANDARDS

Architectural Digest Greenroom at the 85th Annual Academy Awards, created by renowned designer Madeline Stuart

Featured: Arthur B. Davies, *Figures in a Landscape*, and Arthur B. Carles, *Nasturtiums*, 1929, courtesy of Questroyal Fine Art

Photograph by Roger Davies for *Architectural Digest*



AD

QUESTROYAL

A Day at Questroyal

What we buy determines our destiny,
so father and son choose with extreme care.

Perhaps a painting we offer may not be right for you,
but when we reveal its flaws as well as its virtues
our gallery truly distinguishes itself.

This is more important than any one sale.

We own the paintings we sell;

nothing is a better indicator of our conviction.



Questroyal Fine Art owners Louis and Brent Salerno.

Works in the Catalogue

Paintings under \$100,000

PLATE 1

Frank Myers Boggs (1855–1926)

La Seine à Paris

Oil on canvas

21 $\frac{1}{4}$ x 25 $\frac{5}{8}$ inches

Signed and inscribed lower left:
Frank – Boggs / Paris

PROVENANCE

Sale, Hotel Drouot, Paris, April 5, 1930,
lot 50

Galleries Maurice Sternberg, Chicago

Private collection, New York

Lagakos-Turak Gallery, Philadelphia

Private collection, acquired from above
Salander O'Reilly Galleries, New York

Questroyal Fine Art, LLC, New York,
acquired from above, 2005

Private collection, Austin, Texas, acquired
from above, 2007

Jody Klotz Fine Art, Texas

RELATED WORKS

*Paris, Pont au Change et la Conciergerie,
effet d'orage* (Paris, Change Bridge and the
Conciergerie, Storm Effect), oil on canvas,
23 $\frac{1}{2}$ x 28 $\frac{3}{4}$ inches; illustrated in Arsène
Alexandre, *Frank Boggs* (Paris: Le Groupy,
1929), plate 37.

Paris, La Seine en aval du Pont au Change
(Paris, The Seine Downriver from the
Change Bridge), oil on canvas, 20 $\frac{1}{2}$ x 25
inches; illustrated in Arsène Alexandre,
Frank Boggs (Paris: Le Groupy, 1929),
plate 41.

EXHIBITED

Los Angeles Art Association, California, 1937

PLATE 2

Charles Burchfield (1893–1967)

Three Ringed Moon, 1916

Watercolor on paper

8 $\frac{15}{16}$ x 11 $\frac{7}{8}$ inches

Inscribed and dated on verso: *ltblu / June
1916 / otBV*

PROVENANCE

Joan Johnson, Sag Harbor, New York

[With] Michael Borghi Fine Art, New Jersey

Private collection, acquired from above, 2008

PLATE 3

Jasper Francis Cropsey (1823–1900)

Under the Palisades, 1899

Watercolor on paper

12 $\frac{7}{8}$ x 20 $\frac{7}{8}$ inches

Signed and dated lower right:
J.F. Cropsey 1899.

PROVENANCE

Private collection, Saratoga Springs, New York

RELATED WORKS

Under the Palisades, ca. 1891, watercolor
on paper, 13 $\frac{1}{8}$ x 21 $\frac{1}{8}$ inches, signed lower
left; de Young Museum, Fine Arts Museums
of San Francisco, California

Under the Palisades, 1900, watercolor and
pencil on paper, 13 x 21 inches, signed
and dated lower right; Private collection

EXHIBITED

Mercedes-Benz Star Lounge at Mercedes-
Benz Fashion Week, Lincoln Center, New
York, September 5–12, 2013

Note: This piece will be included in the
forthcoming catalogue raisonné of the
artist's work by Dr. Kenneth Maddox.

PLATE 4

**Mauritz Frederik Hendrik de Haas
(1832–1895)**

American Ships at Sea, 1867

Oil on canvas

13 $\frac{9}{16}$ x 21 $\frac{3}{4}$ inches

Signed and dated lower left:
MFH de Haas / 67

PROVENANCE

Private collection, Palm Beach, Florida

RELATED WORK

(Possibly) *Admiral Farragut's Fleet Passing
New Orleans*, oil on canvas, 59 x 105 $\frac{3}{4}$
inches; Private collection

PLATE 5

Robert Spear Dunning (1829–1905)

Departing Day, 1902

Oil on panel

5 $\frac{5}{16}$ x 8 $\frac{1}{2}$ inches

Titled, signed, and dated on verso:
Departing Day / R. S. Dunning / 1902

PROVENANCE

The artist

Private collection, New Hampshire, by
descent from above

PLATE 6

Frank Duveneck (1848–1919)

Boston Common in Winter, 1881

Oil on canvas

19 $\frac{1}{8}$ x 11 $\frac{1}{8}$ inches

Signed lower right: *Ch. Hoffbauer.*

PROVENANCE

Private corporate collection, New York

PROVENANCE

The Daphne Farago collection, Little
Compton, Rhode Island, 1987–2013

EXHIBITED

Cincinnati Art Museum, Ohio, *An American
Painter Abroad: Frank Duveneck's European
Years*, October 3, 1987–January 3, 1988

LITERATURE

Michael Quick, *An American Painter
Abroad: Frank Duveneck's European Years*
(Cincinnati, Ohio: Cincinnati Art Museum,
1987), 104.

PLATE 7

George Henry Hall (1825–1913)

Cherries, 1858

Oil on board

7 $\frac{1}{16}$ x 9 inches

Signed and dated lower right: *G.H. Hall / '58*

PROVENANCE

Dr. Carlton Palmer, New York

RELATED WORK

(Possibly) *Admiral Farragut's Fleet Passing
New Orleans*, oil on canvas, 59 x 105 $\frac{3}{4}$
inches; Private collection

PLATE 8

James M. Hart (1828–1901)

Twilight with Deer at Lake's Edge, 1872

Oil on canvas

16 $\frac{1}{16}$ x 26 $\frac{1}{8}$ inches

Signed and dated lower right:
James M. Hart / 1872

PROVENANCE

Sale, Christie's, New York, December 2,
1988, lot 35

PLATE 9

Charles Hoffbauer (1875–1957)

Rainy Night in the City

Oil on canvas

19 $\frac{1}{8}$ x 11 $\frac{1}{8}$ inches

Signed lower right: *Ch. Hoffbauer.*

PROVENANCE

Private corporate collection, New York

PLATE 10

George Inness (1825–1894)

*Landscape at Sundown; The Close of
Day (The Veteran's Return)*, ca. 1881–83

Oil on panel

27 $\frac{1}{8}$ x 22 inches

Signed lower left: *G. Inness*

PROVENANCE

Elizabeth Hart Inness, widow of the artist

Mrs. George Inness executor's sale, Fifth
Avenue Art Galleries, New York, February
11–13, 1904, lot 94 (as *The Veteran's Return*)

Henry Doscher, acquired from above, 1904

[With] Thomas E. Finger, New York
(as *Close of Day*)

Finger estate sale, Plaza Art Galleries, New
York, March 26, 1943, lot 51 (as *Landscape
at Sundown*)

—Michael Quick, from an e-mail dated
April 25, 2013.

PROVENANCE

First National Bank, Midland, Texas
(as *The Close of Day*)

Sale, Sotheby Parke-Bernet Galleries, New
York, March 14, 1968, lot 62 (as *The Close
of Day*)

Private collection

RELATED WORK

The Return to the Farm, ca. 1881–83, oil
on canvas, 19 $\frac{5}{8}$ x 13 $\frac{1}{2}$ inches (approx.);
Joslyn Art Museum, Omaha, Nebraska

EXHIBITED

Montclair Art Museum, New Jersey, *A Love
Affair: 50 Years of Collecting American Art*,
1988, no. 25 (as *The Close of Day*)

LITERATURE

LeRoy Ireland, *The Works of George Inness:
An Illustrated Catalogue Raisonné* (Austin,
Texas: University of Texas Press, 1965), 250,
no. 1015.

Michael Quick, *George Inness: A Catalogue
Raisonné*, vol. II (New Brunswick, New
Jersey: Rutgers University Press, 2007), 71,
no. 732.

Note: Inness originally painted this scene
with an old man on crutches at the center
of the composition, hence the early title
of *The Veteran's Return*. In the catalogue
raisonné, Michael Quick states that a
figure similar to the one since painted out
by Inness himself can be seen in *The
Return to the Farm*, ca. 1881–83 (Joslyn Art
Museum):

*It is my opinion that Inness, himself,
painted out the veteran figure. His intense
involvement in figure painting was limited
to the early 1880s, when he thought of
himself as primarily a figure painter.
Following that period, when he returned to
landscape painting, he painted landscapes
over several of his figure paintings. In some
cases the underlying figures are apparent,
as here, but in other cases they have been
discovered by x-ray photography.*

—Michael Quick, from an e-mail dated
April 25, 2013.

PROVENANCE

Private collection, New York, acquired
from above, 2007

Questroyal Fine Art, LLC, New York,
acquired from above, 2009

Private collection, Texas, acquired from
above, 2009

Note: This painting will be included in
the forthcoming catalogue raisonné
of the artist's work by Dr. John P. Driscoll
and Huntley Platt.

PLATE 11

David Johnson (1827–1908)

Scenery at Shelburne, Vermont, 1865

Oil on canvas

30 $\frac{1}{8}$ x 25 $\frac{3}{16}$ inches

Monogrammed and dated lower left:
DJ / 1865; label on stretcher: *The following
inscription appears on the back of the
original canvas: Scenery at Shelburne [sic],
Vt. / David Johnson, 1865.*

PROVENANCE

Estate of the artist

Private collection, New York, acquired
from above

Hollis Taggart Galleries, New York

Private collection, New York

LITERATURE

John I. H. Baur, "...the exact brushwork
of Mr. David Johnson, An American
Landscapes Painter, 1827–1908," *The
American Art Journal* 12 (Autumn 1980):
52, fig. 30; 53.

Gwendolyn Owens, *Nature Transcribed:
The Landscapes and Still Lifes of David
Johnson (1827–1908)* (Hanover, New
H

Paintings from \$100,000 to \$195,000

PLATE 15

Alfred H. Maurer (1868–1932)

Still Life with Vase and Flowers

Oil on board

21 $\frac{7}{16}$ x 18 inches

Signed lower right: *A.H. Maurer*

PROVENANCE

Erhard Weyhe, Weyhe Gallery, New York

Mr. and Mrs. Holter, New York

Mr. and Mrs. David C. Clark, New York

Salander-O'Reilly Galleries, Inc., New York

Private collection

Adelson Galleries, New York

EXHIBITED

Hollis Taggart Gallery, New York, *Alfred Maurer: From Aestheticism to Modernism*, November 30, 1999–January 15, 2000

LITERATURE

Alfred Maurer: From Aestheticism to Modernism (New York: Hollis Taggart Gallery, 1999), no. 81.

PLATE 16

Jervis McEntee (1828–1891)

A Misty Day, November

Oil on board

26 $\frac{3}{8}$ x 21 $\frac{1}{4}$ inches

Estate stamp on verso; inscribed on verso: *A Misty Day, November / bought at / Executor's sale of furnitures. / Painted by / Jervis McEntee. N.A. / Sale March 30th 1892.*

PROVENANCE

Estate of the artist

Executor's sale, March 30, 1892

Robert S. Fastow collection, Washington, D.C.

PLATE 17

Thomas Moran (1837–1926)

Twilight Landscape (Flight into Egypt), 1878

Oil on canvas

30 x 25 inches

15 $\frac{3}{16}$ x 27 $\frac{1}{16}$ inches

Monogrammed and dated lower left: *T.Moran. 78*

PROVENANCE

The artist

C.G. Campbell, Newark, New Jersey

Plaza Art Gallery, by 1961

Schweitzer Gallery, New York, acquired from above, 1961

Edward Eberstadt & Sons, New York, acquired from above

David C. Copley, La Jolla, California

Note: This painting will be included in the forthcoming catalogue raisonné of the artist's work by Stephen L. Good and Phyllis Braff.

PLATE 18

Anna Mary Robertson "Grandma" Moses (1860–1961)

Home, 1956

Oil and glitter on board

11 $\frac{3}{8}$ x 15 $\frac{5}{8}$ inches

Signed lower center: © MOSES; dated, inscribed, and titled on verso: *Nov. 6. 1956 / 1733 / Home*,

PROVENANCE

Private collection, New York

LITERATURE

Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue* (Stockbridge, Massachusetts: Norman Rockwell Museum, 1986), C48, C49.

Note: Inscribed on verso of *Boys Going Fishing* is a handwritten letter from the artist to the publisher of *The Country Gentleman*.

[With] Hammer Galleries, New York

Mrs. Skitch Henderson, acquired from above, 1968

LITERATURE

Artist's Record Book, 71.

Otto Kallir, *Grandma Moses* (New York: Harry N. Abrams, 1973), 317, no. 1244.

PLATE 19

Robert Reid (1862–1929)

Cascading Brook, 1916

Oil on canvas

20 $\frac{1}{8}$ x 24 $\frac{1}{8}$ inches

Signed lower right: *Robert Reid; inscribed on verso: Robert Reid / June 15 1916*

PROVENANCE

The artist

Elizabeth Ingold, ex-wife of above

Robert Ingold, son of the artist and above

Robert Ingold Jr., son of above and grandson of the artist, 1974

Gail L. Ingold, widow of above

PLATE 20

Norman Rockwell (1894–1978)

Framed as a single presentation, preliminary sketches for *The Country Gentleman: Boys Going Fishing*, April 26, 1919, and *Boys Returning from Fishing*, May 3, 1919

Mixed media on paper

8 x 8 inches each (sight size)

Each signed lower right: *Norman / Rockwell*

PROVENANCE

Private collection, New York

LITERATURE

Laurie Norton Moffatt, *Norman Rockwell: A Definitive Catalogue* (Stockbridge, Massachusetts: Norman Rockwell Museum, 1986), C48, C49.

Note: Inscribed on verso of *Boys Going Fishing* is a handwritten letter from the artist to the publisher of *The Country Gentleman*.

[With] Hammer Galleries, New York

Mrs. Skitch Henderson, acquired from above, 1968

LITERATURE

Artist's Record Book, 71.

Otto Kallir, *Grandma Moses* (New York: Harry N. Abrams, 1973), 317, no. 1244.

PLATE 21

Paul Sample (1896–1974)

Harbor Boats

Oil on canvas

20 $\frac{7}{8}$ x 15 $\frac{1}{16}$ inches

Signed lower right: *PAUL SAMPLE; titled, signed, and inscribed on verso: "HARBOR BOATS" / PAUL STARRETT SAMPLE / 135 ARROYO VERDE RD / S. PASADENA*

PROVENANCE

The artist

Dr. Jack Rounds Sr., California, gift from above, 1930s

Dr. Jack Rounds Jr., Texas, descent from above

RELATED WORK

Inner Harbor, 1929, oil on canvas, 34 x 36 inches; illustrated in *Paul Sample: Ivy League Regionalist* (Coral Gables, Florida: The Low Art Museum, 1984), 10, fig. 2.

Note: The artist used this painting as payment for dental work performed by Dr. Rounds Sr., a graduate of the University

of Southern California. A related painting of an almost identical composition, *Inner Harbor*, 1929, was exhibited at the Art Institute of Chicago in 1930 and received an honorable mention, marking the beginning of Sample's participation in important, national exhibitions.

PLATE 22

William H. Weisman (1840–1922)

Pioneers at Sunset

Oil on canvas

30 x 49 $\frac{5}{8}$ inches

Signed lower right: *W.H. WEISMAN*

PROVENANCE

Vose Galleries, Boston

Babcock Galleries, New York

PLATE 23

Thomas Waterman Wood (1823–1903)

Shine?, 1876

Mixed media on paper laid down on board

20 $\frac{7}{8}$ x 15 $\frac{1}{16}$ inches

Signed and dated lower left: *T.W. WOOD. / 1876.*

PROVENANCE

Icabod T. Williams, New York

Sale, American Art Galleries, New York, "The Artistic Property belonging to the estate of the late Ichabod T. Williams, Esq." February 26, lot 627 (as *Shine Sir?*)

Daniel Huber, New York, purchased from above, 1915

The estate of Mrs. Louis H. Ludlow, by descent from above

PLATE 25

Alfred Thompson Bricher (1837–1908)

Indian Summer, Massachusetts, 1864

Oil on canvas

22 $\frac{1}{4}$ x 36 $\frac{1}{4}$ inches

Signed and dated lower left: *A.T. Bricher. / 1864.*

PROVENANCE

(Possibly) T. Wigglesworth, by 1869

Sale, Adam A. Weschler & Son, Washington, D.C., May 22–23, 1971

Sara Greene, by 1973

Sale, Sotheby's, New York, October 27, 1978, lot 9

Private collection, acquired from above

EXHIBITED

(Possibly) Boston Athenaeum, Massachusetts, 1869

Alfred Thompson Bricher, 1837–1908, Indianapolis Museum of Art, Indiana, September 12–October 28, 1973; George Walter Vincent Smith Art Museum, Springfield, Massachusetts, November 25, 1973–January 13, 1974

LITERATURE

Jeffrey R. Brown, *Alfred Thompson Bricher, 1837–1908* (Indianapolis, Indiana: Indianapolis Museum of Art, 1973), 15, no. 5; 40–41.

PLATE 26

William Bradford (1823–1892)

Men Fishing in a Cove, Labrador, 1874

Oil on board

12 $\frac{1}{16}$ x 20 inches

36 x 25 $\frac{1}{8}$ inches

Inscribed and signed lower left: *W Bradf [illegible] 74*

PROVENANCE

Schwarz Gallery, Philadelphia

Private collection, New York

EXHIBITED

Schwarz Gallery, Philadelphia, *Important American Paintings*, September 2010, no. 13

PLATE 27

Childe Hassam (1859–1935)

In the Luxembourg Gardens, 1888

Oil on panel

8 x 4 $\frac{3}{8}$ inches

Initialed lower left: 'C.H.; signed and dated on verso: 'Childe Hassam / 1888'

PROVENANCE

Sale, American Art Association, Anderson Galleries, New York, March 19, 1936, no. 2

Karl A. Bickel, New York and Florida, acquired from above, until 1972

Private collection, by descent

Private collection, New York

PLATE 28

John Singer Sargent (1856–1925)

In

Paintings from \$200,000 to \$500,000

Library, State Teachers College, Lock-Haven, Connecticut, *John Sloan: Retrospective Show*, January 20–30, 1952, no. 7
 (Possibly) Altoona Art Alliance, Pennsylvania, 1952
 (Possibly) Springfield Art Museum, Massachusetts, 1954
LITERATURE
 Sloan inventory no. 322.
 "Museum Events," *El Palacio*, August 1, 1924, 53.
 Rowland Elzea, *John Sloan's Oil Painting: A Catalogue Raisonné*, Part One (Newark, New Jersey: University of Delaware Press, 1991), 157, no. 327.

PLATE 30
Edward Steichen (1879–1973)
Gaillardias in a Chinese Vase
 Oil on canvas laid down on board
 $16\frac{1}{8} \times 12\frac{1}{8}$ inches
PROVENANCE
 The artist, until 1973
 Mary Steichen Calderone, M.D., the artist's daughter, by descent from above until 1995
 Linda Joan Steichen Hodes, by descent from above
 Bruce Hodes, by descent from above
 Hollis Taggart Galleries, New York
 Private collection, Chicago, 2006
EXHIBITED
 The Heckscher Museum of Art, Huntington, New York, *The Paintings of Edward Steichen*, June 29–August 18, 1985
LITERATURE
 Anne Cohen DePietro and Mary Steichen Calderone, M.D., *The Paintings of Edward Steichen* (Huntington, New York: The Heckscher Museum of Art, 1985), 47.

PLATE 31
Guy C. Wiggins (1883–1962)
East River Harmony
 Oil on canvas
 25×30 inches
 Signed and inscribed lower right: *Guy Wiggins NA*; titled, signed, and inscribed on verso: "EAST RIVER HARMONY" / *Guy Wiggins N.A.*
PROVENANCE
 The artist's wife
 Eugene Speicher, gift from above
 Estate of Eugene Speicher
 [With] H. V. Allison & Co., New York, acquired from above, 1965
 Donald Brenwasser, New York, purchased from above, 1965

PLATE 32
Irving Ramsay Wiles (1861–1948)
New Suffolk Beach, Peconic
 Oil on canvas
 $18\frac{1}{4} \times 24$ inches
 Signed lower left: *Irving R Wiles*
PROVENANCE
 (Possibly) Sale, Lotos Club, New York, 1945
 Private collection, Peconic, Long Island, New York
 Private collection, California, by descent from above
 Dean Borghi Fine Art, New York
 Private collection, New York
LITERATURE
 Note: This painting is included in the online catalogue raisonné of the artist's work compiled by Glenn C. Peck.

PLATE 34
Ralph Albert Blakelock (1847–1919)
Moonlit Lake
 Oil on canvas
 $25\frac{1}{16} \times 30\frac{1}{4}$ inches
 Signed lower left: *R.A. Blakelock*
PROVENANCE
 The artist
 Mr. and Mrs. David Blakelock, Los Angeles
 Warren Adelson, New York
 Questroyal Fine Art, LLC, New York, 2011
 Private collection, Washington, Connecticut
 Note: This painting has been authenticated and catalogued by the University of Nebraska Inventory as NBI-218, category I.

PLATE 33
George Bellows (1882–1925)
The Front Yard, 1920
 Oil on canvas
 $16\frac{5}{8} \times 24\frac{1}{8}$ inches
 Signed lower right: *G. Bellows*; titled on verso: *THE FRONT YARD*
PROVENANCE
 The artist's wife
 Eugene Speicher, gift from above
 Estate of Eugene Speicher
 [With] H. V. Allison & Co., New York, acquired from above, 1965

PLATE 35
John Leslie Breck (1860–1899)
Early Snow, 1894
 Oil on canvas
 $18\frac{1}{4} \times 22\frac{1}{8}$ inches
 Signed and dated lower left: *John Leslie Breck / 1894*
PROVENANCE
 (Possibly) Dwight Blaney
 Private collection, Vermont, 1980
 Private collection, acquired from above, 2001
 Sale, Christie's, New York, November 29, 2007, lot 65

PLATE 36
Alfred Thompson Bricher (1837–1908)
Sunset, ca. 1863
 Oil on canvas
 $11\frac{1}{4} \times 23$ inches
 Signed lower left: *AT Bricher*
PROVENANCE
 Co-owned with Avery Galleries, Bryn Mawr, Pennsylvania

PLATE 37
Charles Burchfield (1893–1967)
Long House, North of Wyoming Village, 1951
 Mixed media on paper laid down on board
 $29\frac{7}{8} \times 40\frac{5}{16}$ inches
 Estate stamp lower right: *B-126*; inscribed on verso: *LONG HOUSE 1951 / NORTH OF WYOMING VILLAGE*
PROVENANCE
 Estate of the artist
 Kennedy Galleries, New York
 Felicia Meyer Marsh, ca. 1976
PLATE 38
Samuel Colman (1832–1920)
In the Highlands
 Oil on canvas
 $22\frac{3}{16} \times 30\frac{5}{16}$ inches
 Signed lower left: *S.COLMAN*
PROVENANCE
 Private collection, Long Island, New York

PLATE 39
Marsden Hartley (1877–1943)
Wild Rose, 1936
 Oil on board
 18×14 inches
 Initialed lower left: *M.H.*; titled, signed, and dated on verso: *WILD ROSE / MARSDEN HARTLEY / 1936*
PROVENANCE
 Estate of above
 Kennedy Galleries, New York
 Sam Porter, New York
 Menconi & Schoelkopf Fine Art, New York, 2002
 Private collection, New York
EXHIBITED
 Kennedy Galleries, New York, *Charles E. Burchfield Watercolors: Visual Music*, October 13–November 13, 1976
 Menconi & Schoelkopf Fine Art, New York, *Menconi & Schoelkopf Fine Art: The First Year*, May 2002
LITERATURE
 Lawrence A. Fleischman, *Charles E. Burchfield Watercolors: Visual Music* (New York: Kennedy Galleries, Inc., 1976), no. 40.
 Susan E. Menconi and Andrew L. Schoelkopf, *Menconi & Schoelkopf Fine Art: The First Year* (New York: Menconi & Schoelkopf Fine Art, 2002), no. 14.

PLATE 40
Martin Johnson Heade (1819–1904)
Cherokee Roses in an Opalescent Vase, ca. 1883–95
 Oil on canvas
 $20\frac{1}{16} \times 12\frac{3}{16}$ inches
 Signed lower left: *M.J. Heade*
PROVENANCE
 Private collection, Brooklyn, New York
 H.V. Allison & Co., New York
 John and Dolores Beck, Winter Park, Florida, acquired from above, 1995
EXHIBITED
 Orlando Museum of Art, Florida, *19th & Early 20th Century American Art*, 1998
An American Palette: Works from the Collection of John and Dolores Beck, Museum of Fine Arts, St. Petersburg, Florida, November 12, 2000–January 14, 2002; Orlando Museum of Art, Florida, March 16–May 26, 2002; Greenville County Museum of Art, Greenville, South Carolina, July 10–September 8, 2002
 Orlando Museum of Art, Florida, *Exhibit of American Art*, 2003
LITERATURE
 Valerie Ann Leeds, *An American Palette: Works from the Collection of John and Dolores Beck* (St. Petersburg, Florida: Museum of Fine Arts, 2000), 66, 67.
 Valerie Ann Leeds, "The Collection of John and Dolores Beck," in *American Art Review* 12 (November–December 2000): 151, 152.
 Theodore E. Stebbins Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* (New Haven, Connecticut: Yale University Press, 2000), 159; 338, no. 560.

Paintings above \$600,000

PLATE 41

John Frederick Kensett (1816–1872)

Pro Patria (Sunset on the Coast), 1864

Oil on canvas

14 $\frac{1}{16}$ x 24 $\frac{1}{16}$ inches

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

Co-owned with Avery Galleries, Bryn Mawr,
Pennsylvania

PROVENANCE

New York Public Library

Sale, Parke-Bernet Galleries, New York,
April 14, 1943, lot 531 (as *Seascape*)

Harris Silver Company, New York, 1943

Private collection

Sale, Sotheby Parke-Bernet, New York,
April 20, 1979, lot 8 (as *Coastline at Sunset*)

Alexander Gallery, New York, acquired
from above, 1979

Collection of Scott Reid and the Reid
Family Trust, acquired from above, 1983

Sale, Sotheby's, New York, May 18, 2005,
lot 127 (as *Coastal Sunset*)

Private collection, Minnesota, 2006

Driscoll Babcock Galleries, New York

Note: This painting will be included
in the forthcoming catalogue raisonné of
the artist's work by Dr. John P. Driscoll
and Huntley Platt.

PLATE 42

John Marin (1870–1953)

*New York Series: From Weehawken
Heights*, 1950

Oil on canvas

22 $\frac{1}{16}$ x 28 $\frac{1}{8}$ inches

Signed and dated lower right: *Marin 50*;
inscribed on verso: *28 x 22 / WEEHAWKEN*

PROVENANCE

The Downtown Gallery, New York

Private collection, Miami, Florida, acquired
from above, ca. 1950

Private collection, by descent from above

RELATED WORK

New York Series: From Weehawken Heights,
1950, oil on canvas, 22 x 28 inches, signed
and dated lower right; illustrated in
Sheldon Reich, *John Marin: A Stylistic
Analysis and Catalogue Raisonné*, vol. 2
(Tucson, Arizona: The University of Arizona
Press, 1970), 786, no. 50.43.

EXHIBITED

The Downtown Gallery, New York, *John
Marin*, December 27, 1950–January 27, 1951
Architectural Digest Greenroom at the 85th
Annual Academy Awards, Dolby Theatre at
Hollywood & Highland Center, Los Angeles,
February 24, 2013

LITERATURE

Art News 49 (January 1951): 28.
Sheldon Reich, *John Marin: A Stylistic
Analysis and Catalogue Raisonné*, vol. 2
(Tucson, Arizona: The University of Arizona
Press, 1970), 786, no. 50.42.

PLATE 43

Thomas Moran (1837–1926)

East Hampton Beach, 1894

Oil on canvas

16 $\frac{1}{8}$ x 20 $\frac{1}{8}$ inches

Monogrammed and dated lower right:
TMORAN 1894

Co-owned with Avery Galleries, Bryn Mawr,
Pennsylvania

EXHIBITED

Whitney Museum of American Art, New
York, *Annual Exhibition of Contemporary
American Painting*, November 10–
December 31, 1950, no. 32 (as *Tryout*)

Marion Art Center, Massachusetts,
*Exhibition of Oil Paintings by Guy Pène du
Bois*, January 25–February 23, 1966, no. 4
(as *Tryout, Backstage*)

Hirsch & Adler Galleries, New York, *Center
Stage: Entertainment in American and
European Art*, April 20–June 2, 1995

Amarillo Museum of Art, Texas, *Collaborative
Connoisseurship: The Artesia Art Collection
of the Fentress-Humphreys-Warren
Families*, January 24–March 22, 1998

EXHIBITED

Halifax Exhibition, 1894
Kraushaar Galleries, n.d.
Hood Museum of Art at Dartmouth College,
Hanover, New Hampshire, *Horizons of
Promise: Nineteenth-Century American
Landscape from a Private Collection*,
October 25–December 7, 1986

EXHIBITED

The Downtown Gallery, New York, *John
Marin*, December 27, 1950–January 27, 1951
Architectural Digest Greenroom at the 85th
Annual Academy Awards, Dolby Theatre at
Hollywood & Highland Center, Los Angeles,
February 24, 2013

PLATE 44

Guy Pène du Bois (1884–1958)

The Ballet Tryout

Oil on canvas

40 x 30 inches

Signed lower left: *Guy Pène du Bois*

PROVENANCE

Bernard Danenberg Galleries, New York

American Masters Gallery, Los Angeles,
California

Fox Gallery, New York, by 1982

Private collection

Private collection, Texas, by 1998

John H. Surovek, Palm Beach, Florida
James Reinish & Associates, New York

EXHIBITED

Mrs. Francis Ormond (née Violet Sargent),
1925

Mrs. Hugo Pitman (née Reine Ormond),
daughter of above, 1955

James Coats, London

Agnew's, London, 1965

Mrs. Peter Carleton, New York

[With] M. Knoedler & Co., New York,
March 9, 1966

Dr. Norman Crisp Jr., Nashua, New
Hampshire, January 1969

Private collection, by descent from above, 2005

Private collection

Somerville Manning Gallery, Greenville,
Delaware

Adelson Galleries, New York

LITERATURE

Susanne L. Julig and Lane Talbot
Sparkman, *Center Stage: Entertainment in
American and European Art* (New York:
Hirsch & Adler Galleries, 1995), 14, 27, no. 15.

PLATE 45

William Trost Richards (1833–1905)

Clearing after the Storm, 1889

Oil on canvas

40 x 48 inches

Signed and dated lower left:

Wm. T. Richards 89

Co-owned with Avery Galleries, Bryn Mawr,
Pennsylvania

PROVENANCE

Private collection, 2005

Avery Galleries, Haverford, Pennsylvania

Private collection, Pennsylvania, until 2013

PLATE 46

John Singer Sargent (1856–1925)

Zattere, Spirito Santo and Scuola

Watercolor on paper

9 $\frac{11}{16}$ x 13 $\frac{9}{16}$ inches (sight size)

Co-owned with Avery Galleries, Bryn Mawr,
Pennsylvania

PROVENANCE

William Vareika Fine Arts, Newport, Rhode
Island

Private collection, New York

EXHIBITED

The St. Botolph Club, Boston, 1898, no. 9
(as *In Green*)

The Durand-Ruel Galleries, New York,
The Ten American Painters, 1898, no. 40
(as *In Green*)

PROVENANCE

Montross Gallery, New York, *Loan Collection
of Paintings by Mr. T.W. Dewing*, February
27–March 20, 1900, no. 12 (as *In Green*, lent
by John Gellatly, catalogue endorsed Lydia
by Elizabeth Dewing Kaup) (copy, Archives
of American Art, Smithsonian Institution)

Pan American Exposition, Buffalo, New
York, 1901, no. 662 (as *Green Dress*, lent by
John Gellatly) (illustrated installation
photograph, Gallery One)

Carnegie Institute, Pittsburgh, *Twenty-
seventh Annual International Exposition of
Paintings*, October 18–December 9, 1928,
no. 19 (as *Green Dress*, lent by Milch
Galleries, New York)

Kennedy Galleries, New York, *The Turn
of the Century*, September 1977, no. 151
(as *Portrait of Miss Dewing*)

Coe Kerr Gallery, New York, *American
Impressionism II*, May 19–June 23, 1989,
no. 11

Adelson Galleries, New York

RELATED WORK

All'Ave Maria, ca. 1902–04, watercolor
on heavy white paper, 10 x 14 $\frac{1}{16}$ inches;
Brooklyn Museum, New York

EXHIBITED

Adelson Galleries, New York, *American
Works on Paper, 1880–1930*, October 20–
December 19, 2009

LITERATURE

Warren Adelson, *American Works on Paper,
1880–1930* (New York: Adelson Galleries,
2009), 22, fig. 19.

Richard Ormond and Elaine Kilmurray,
*John Singer Sargent: Venetian Figures and
Landscapes, 1898–1913; The Complete
Paintings, Vol. VI* (New Haven, Connecticut:
Yale University Press, 2009), 48, 118, 239,
no. 1073.

PLATE 47

Irving Ramsay Wiles (1861–1948)

Woman at a Table

Oil on canvas

22 x 18 $\frac{1}{16}$ inches

Signed lower right: *Irving R. Wiles*

Co-owned with Avery Galleries, Bryn Mawr,
Pennsylvania

PROVENANCE

William Vareika Fine Arts, Newport, Rhode
Island

Private collection, New York

EXHIBITED

The St. Botolph Club, Boston, 1898, no. 9
(as *In Green*)

The Durand-Ruel Galleries, New York,
The Ten American Painters, 1898, no. 40
(as *In Green*)

PROVENANCE

Montross Gallery, New York, *Loan Collection
of Paintings by Mr. T.W. Dewing*, February
27–March 20, 1900, no. 12 (as *In Green*, lent
by John Gellatly, catalogue endorsed Lydia
by Elizabeth Dewing Kaup) (copy, Archives
of American Art, Smithsonian Institution)

Pan American Exposition, Buffalo, New
York, 1901, no. 662 (as *Green Dress*, lent by
John Gellatly) (illustrated installation
photograph, Gallery One)

Carnegie Institute, Pittsburgh, *Twenty-
seventh Annual International Exposition of
Paintings*, October 18–December 9, 1928,
no. 19 (as *Green Dress*, lent by Milch
Galleries, New York)

Kennedy Galleries, New York, *The Turn
of the Century*, September 1977, no. 151
(as *Portrait of Miss Dewing*)

Coe Kerr Gallery, New York, *American
Impressionism II*, May 19–June 23, 1989,
no. 11

Adelson Galleries, New York

PLATE 48

Thomas Wilmer Dewing (1851–1938)

Lydia in Green, 1898

Oil on panel

20 x 15 $\frac{5}{8}$ inches

Signed lower left: *T.W. Dewing*

Co-owned with Avery Galleries, Bryn Mawr,
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PROVENANCE

The artist, 1898

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Endnotes

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- 2 Anthony Speiser, *Jasper F Cropsey: Watercolors* (Hastings-on-Hudson, New York: Newington-Cropsey Foundation, 2009), 9.
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- 5 Dorothy Norman, *The Selected Writings of John Marin* (New York: Qureshi Press, 2007), 119.
- 6 Elizabeth McCausland, *A.H. Maurer* (New York: A.A. Wyn, 1951), 218.
- 7 J. Gray Sweeney, *McEntee & Company* (New York: Beacon Hill Fine Art, 1997), 9.
- 8 "Art: Exhibition at the National Academy of Design," *The Round Table* (April 23, 1864): 296, quoted in Sweeney, 8.
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Credits for Artists' Photographs

Ralph Albert Blakelock, 1870
Unidentified photographer. Macbeth Gallery Records, Archives of American Art, Smithsonian Institution.

Alfred Thompson Bricher
Photographer unknown.

John George Brown
Detail from Worthington Whittredge's Tenth Street studio, 1866. S. Beer, photographer. Miscellaneous photographs collection, Archives of American Art, Smithsonian Institution.

Jasper Francis Cropsey
Edward L. Mooney, *Jasper F Cropsey*, ca. 1847, oil on canvas, 31 x 26 in. Newington-Cropsey Foundation.

Thomas Wilmer Dewing
Detail from 'The Ten', 1908. Unidentified photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

Frank Duveneck
Portrait of Frank Duveneck, by Joseph De Camp, in *Post-Exposition Exhibition* (San Francisco, California: Department of Fine Arts, Panama-Pacific International Exposition, 1915), n.p.

George Henry Hall
George Henry Hall (American, 1825–1913). *Self-Portrait*, 1845. Oil on canvas, 29½ x 24½ in. (75 x 62.2 cm). Brooklyn Museum, Gift of Jennie Brownscombe, 15.331

Marsden Hartley, June 7, 1939
Carl Van Vechten (1880–1964), photographer, gelatin silver print. Library of Congress, Prints & Photographs Division, Carl Van Vechten Collection, [LC-USZ62-42483]

Hilde Hassam
Detail from 'The Ten', 1908. Unidentified photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

Martin Johnson Heade
Photographer unknown.

George Inness
George Inness seated in his studio, ca. 1890. E. S. Bennett, photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

John Frederick Kensett, 1864 Feb. 29
A. A. Turner, photographer. Miscellaneous photographs collection, Archives of American Art, Smithsonian Institution.

John Marin
Detail from Artists dining outdoors at Mt. Kisco, 1912. Unidentified photographer. Abraham Walkowitz papers, Archives of American Art, Smithsonian Institution.

Jervis McEntee, ca. 1870
Unidentified photographer. Miscellaneous photographs collection, Archives of American Art, Smithsonian Institution.

Thomas Moran, 1912
Unidentified photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

Thomas Moran, between 1890 and 1896
Napoleon Sarony (1821–1896), photographer, photogravure. Library of Congress, Prints & Photographs Division, [LC-USZ62-115323]

Anna Mary Robertson "Grandma" Moses
Grandma Moses donating her painting "Battle of Bennington" to Mrs. George Kuhnert who accepts it for DAR, 1953, *World-Telegram* photo by Roger Higgins. Library of Congress, Prints & Photographs Division, *New York World-Telegram* and the *Sun Newspaper* Photograph Collection, [LC-USZ62-115888]

Robert Reid
Detail from 'The Ten', 1908. Unidentified photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

William Trost Richards, ca. 1900
Unidentified photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

Norman Rockwell
Bain News Service, publisher, glass negative. Library of Congress, Prints & Photographs Division, George Grantham Bain Collection, [LC-DIG-ggbain-35645]

John Singer Sargent
John Singer Sargent in his studio, ca. 1885. Unidentified photographer. Miscellaneous photographs collection, Archives of American Art, Smithsonian Institution.

John Sloan, ca. 1897
Unidentified photographer. Charles Scribner's Sons Art Reference Dept. records, Archives of American Art, Smithsonian Institution.

Edward Steichen
Detail from Frank Eugene, Alfred Stieglitz, Heinrich Kuhn and Edward Steichen admiring the work of Eugene, 1907; Frank Eugene (1865–1936), photographer, platinotype. The Royal Photographic Society Collection at the National Media Museum, Bradford, England.

Guy C. Wiggins, ca. 1910
Alman & Co. (New York, N.Y. and Newport, R.I.), photographer. Macbeth Gallery records, Archives of American Art, Smithsonian Institution.

Irving Ramsay Wiles, ca. 1890
Unidentified photographer. Charles Scribner's Sons Art Reference Dept. records, Archives of American Art, Smithsonian Institution.

Thomas Waterman Wood
Self Portrait, 1884, oil on canvas, 30 x 24 in., T.W. Wood Gallery and Arts Center, Montpelier, Vermont



