

National Gallery of Art

NEWS RELEASE

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RENOWNED HOROWITZ COLLECTION OF AMERICAN IMPRESSIONISM AND REALISM ON VIEW AT NATIONAL GALLERY, JANUARY 24 - MAY 9, 1999

Washington, D.C. -- Forty-nine works by such major figures in American art as George Bellows, William Merritt Chase, Childe Hassam, John La Farge, Maurice Prendergast, Theodore Robinson, John Singer Sargent, John Twachtman, and J. Alden Weir will be on view in American Impressionism and Realism: The Margaret and Raymond Horowitz Collection at the National Gallery of Art, January 24 - May 9, 1999.

The exhibition of superb oil paintings, pastels, watercolors, and drawings by twenty-five American artists is the first public display of the renowned collection in a quarter of a century.

"We are extremely grateful to Margaret and Raymond Horowitz for their long-standing generosity in lending works from their collection," said Earl A. Powell III, director, National Gallery of Art. "Through painstaking and impeccable connoisseurship during almost forty years of collecting, they have formed one of the finest groups of American impressionist and realist works in private hands. We are proud to share their treasures with the nation."

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EXHIBITION HIGHLIGHTS

Known for its exceptional quality, the Horowitz Collection is the result of deeply personal yet thoroughly informed choices. It embraces every category of subject, from portraits and self-portraits to figure and genre paintings to landscapes and still life. Important paintings by key figures in American impressionism include William Merritt Chase's radiant Shinnecock landscape The Fairy Tale (1892); Childe Hassam's exquisite Poppies (1891); Theodore Robinson's meticulously structured Low Tide, Riverside Yacht Club (1894); and Frank W. Benson's idyllic A Summer Day (1911). Striking realist paintings that will be on view are George Bellows' Emma in the Purple Dress (1919), a psychologically compelling portrait of the artist's wife, and Alfred Maurer's At the Shore (1901), a scene depicting a popular beach near New York City.

The collection includes exceptional works on paper. Among the breathtaking pastels are Chase's powerful Self-Portrait (c. 1884) and Back of a Nude (c. 1888), and Robert Blum's The Blue Obi (c. 1890-1893). Drawings and watercolors by John La Farge, John Singer Sargent, Maurice Prendergast, and William Glackens are also on exhibit.

Some artists are represented by single works, as in Cecilia Beaux's pastel portrait of Ethel Page (Mrs. James Large) (1890) and Robert Vonnoh's Springtime in France (1890), while other artists are represented several times in diverse media. The six Chases in the collection reflect the artist's achievement at its highest level of technical and expressive power, as do the four Robinsons, four Prendergasts, three Hassams, two Blums, and two Dennis Miller Bunkers.

THE COLLECTORS

Margaret and Raymond Horowitz — pioneers in the field when they began collecting American art in the early sixties — share a passion, intellectual rigor, and vision for the kind of art they have acquired. Focusing on American impressionism and turn-of-the-century art, they are drawn to intense and intimate portraits and self-portraits, landscapes and urban scenes, and works that reflect a joyous celebration of life. Works from their collection have been generously lent to many exhibitions and museums throughout the years, and the collection was exhibited at The Metropolitan Museum of Art in 1966 and again in 1973. Over the last twenty-five years, the Horowitzes have refined and strengthened their collection significantly, adding such major works as Twachtman's September Sunshine (c. 1895) and Chase's Reflections (1893).

Two paintings in the exhibition, Hassam's Poppies (1891) and Weir's U.S. Thread Company Mills, Willimantic, Connecticut (c. 1893-1897), are partial and promised gifts to the National Gallery from the Horowitzes, who were members of the National Gallery's Collectors Committee from 1985 to 1993. Raymond Horowitz is currently a member of the Trustees Council.

RELATED EXHIBITION INFORMATION

The exhibition is organized by Nicolai Cikovsky, Jr., senior curator of American and British paintings at the National Gallery of Art. The exhibition is accompanied by a fully illustrated 196-page catalogue with 85 black-and-white and 57 color reproductions. It is available in the Gallery Shops for \$29.95 (softcover only),

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and by calling (301) 322-5900 or (800) 697-9350. A special lecture, "Conversation with Collectors: Margaret and Raymond Horowitz," will be held on Sunday, January 24, at 2:00 p.m. in the East Building auditorium. The event will be moderated by Franklin Kelly, curator of American and British paintings, National Gallery of Art. Admission is free. Other programs include noontime gallery talks by staff lecturers in the exhibition on January 26 and 31, and February 2, 3, 5, 6, and 10.

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215, the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the National Gallery of Art's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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National Gallery of Art

Washington, D.C.

American Impressionism and Realism: The Margaret and Raymond Horowitz Collection

National Gallery of Art
January 24 – May 9, 1999

Checklist

- Black & White Photographs available
 - Slides Available
 - Color Transparencies available
1. Thomas Anshutz
American, 1851–1912
Two Boys by a Boat, c. 1894
watercolor and graphite on paper
15.2 x 21.6 cm (6 x 8 1/2)
Collection of Margaret and Raymond Horowitz
 2. Thomas Anshutz
American, 1851–1912
Woman Drawing, c. 1895
charcoal on paper
62.2 x 47.6 cm (24 1/2 x 18 3/4)
Collection of Margaret and Raymond Horowitz
 3. Cecilia Beaux
 American, 1855–1942
 Ethel Page (Mrs. James Large), 1890
 pastel on paper
41 x 30.5 cm (16 1/8 x 12)
Collection of Margaret and Raymond Horowitz
 4. J. Carroll Beckwith
 American, 1852–1917
 Portrait of John Leslie Breck, 1891
 oil on canvas
33.7 x 43.8 cm (13 1/4 x 17 1/4)
Collection of Margaret and Raymond Horowitz
 5. George Bellows
American, 1882–1925
Swans in Central Park, 1906
oil on canvas
47.6 x 55.3 cm (18 3/4 x 21 3/4)
Collection of Margaret and Raymond Horowitz

Horowitz checklist...2

6. George Bellows
 American, 1882–1925
● *Emma in the Purple Dress*, 1919
■ oil on panel
101.6 x 81.3 cm (40 x 32)
Collection of Margaret and Raymond Horowitz
7. Frank W. Benson
 American, 1862–1951
● *A Summer Day*, 1911
■ oil on canvas
91.8 x 81.6 cm (36 1/8 x 32 1/8)
Collection of Margaret and Raymond Horowitz
8. Robert Blum
 American, 1857–1903
● *The Lace Makers*, c. 1885–1887
■ oil on canvas
41 x 31.1 cm (16 1/8 x 12 1/4)
Collection of Margaret and Raymond Horowitz
9. Robert Blum
American, 1857–1903
The Blue Obi, c. 1890–1893
pastel on canvas
45.7 x 33 cm (18 x 13)
Collection of Margaret and Raymond Horowitz
10. Dennis Miller Bunker
 American, 1861–1890
● *Low Tide*, c. 1880–1882
■ oil on canvas
36.8 x 52.1 cm (14 1/2 x 20 1/2)
Collection of Margaret and Raymond Horowitz
11. Dennis Miller Bunker
 American, 1861–1890
● *Roadside Cottage*, 1889
■ oil on canvas
63.7 x 76.2 cm (25 1/16 x 30)
Collection of Margaret and Raymond Horowitz
12. William Merritt Chase
American, 1849–1916
Portrait Study, c. 1880
watercolor on paper
37.5 x 26.4 cm (14 3/4 x 10 3/8)
Collection of Margaret and Raymond Horowitz

Horowitz checklist...3

13. William Merritt Chase
 American, 1849–1916
● *Self-Portrait*, c. 1884
■ pastel on paper
43.8 x 34.3 cm (17 1/4 x 13 1/2)
Collection of Margaret and Raymond Horowitz
14. William Merritt Chase
 American, 1849–1916
● *Back of a Nude*, c. 1888
■ pastel on paper
45.7 x 33 cm (18 x 13)
Collection of Margaret and Raymond Horowitz
15. William Merritt Chase
American, 1849–1916
Roses, c. 1888
pastel on paper
33 x 28.9 cm (13 x 11 3/8)
Collection of Margaret and Raymond Horowitz
16. William Merritt Chase
 American, 1849–1916
● *The Fairy Tale*, 1892
■ oil on canvas
41.9 x 61 cm (16 1/2 x 24)
Collection of Margaret and Raymond Horowitz
17. William Merritt Chase
 American, 1849–1916
● *Reflections*, 1893
■ oil on canvas
63.5 x 45.7 cm (25 x 18)
Collection of Margaret and Raymond Horowitz
18. Kenyon Cox
American, 1856–1919
Theodore Robinson, 1878
pencil on paper
27.9 x 21.6 cm (11 x 8 1/2)
Collection of Margaret and Raymond Horowitz
19. William Glackens
American, 1870–1938
Seated Woman, c. 1902
black chalk, ink, and pastel on paper
47.3 x 37.5 cm (18 5/8 x 14 3/4)
Collection of Margaret and Raymond Horowitz

Horowitz checklist...4

20. William Glackens
American, 1870–1938
The Ermine Muff, c. 1903
oil on canvas
38.1 x 45.7 cm (15 x 18)
Collection of Margaret and Raymond Horowitz
21. William Glackens
American, 1870–1938
Study of a Young Man (Portrait of Everett Shinn), c. 1903
red chalk on tracing paper, mounted on board
25.4 x 20.6 cm (10 x 8 1/8)
Collection of Margaret and Raymond Horowitz
22. Lilian Westcott Hale
American, 1881–1963
Japonoiserie, c. 1907
charcoal on paper
56.5 x 35.6 cm (22 1/4 x 14)
Collection of Margaret and Raymond Horowitz
23. Childe Hassam
American, 1859–1935
Nurses in the Park, c. 1889
oil on panel
24.8 x 33.7 cm (9 3/4 x 13 1/4)
Collection of Margaret and Raymond Horowitz
24. Childe Hassam
American, 1859–1935
Poppies, Isles of Shoals, 1890
pastel on brown paper
18.4 x 34.9 cm (7 1/4 x 13 3/4)
Collection of Margaret and Raymond Horowitz
25. Childe Hassam
 American, 1859–1935
 Poppies, 1891
 oil on canvas
50.2 x 61 cm (19 3/4 x 24)
National Gallery of Art, Washington, Gift (Partial and Promised) of Margaret and Raymond Horowitz
26. Robert Henri
American, 1865–1929
Girl Seated by the Sea, 1893
oil on canvas
45.7 x 61 cm (18 x 24)
Collection of Margaret and Raymond Horowitz

Horowitz checklist...5

27. John La Farge
American, 1835–1910
Wild Roses and Water Lily—Study of Sunlight, c. 1883
watercolor on paper
27 x 22.5 cm (10 5/8 x 8 7/8)
Collection of Margaret and Raymond Horowitz
28. Ernest Lawson
American, 1873–1939
Upper Harlem River, c. 1915
oil on canvas
40.6 x 50.8 cm (16 x 20)
Collection of Margaret and Raymond Horowitz
29. Alfred Maurer
American, 1868–1932
At the Shore, 1901
oil on cardboard
59.7 x 48.9 cm (23 1/2 x 19 1/4)
Collection of Margaret and Raymond Horowitz
30. Alfred Maurer
American, 1868–1932
Cafe Scene, c. 1904
oil on canvas
91.4 x 86.4 cm (36 x 34)
Collection of Margaret and Raymond Horowitz
31. Edward Potthast
 American, 1857–1927
● *Beach Scene*, c. 1915
■ oil on panel
27.9 x 40.3 cm (11 x 15 7/8)
Collection of Margaret and Raymond Horowitz
32. Maurice Prendergast
American, 1858–1924
Revere Beach, 1896
watercolor on paper
35.6 x 25.4 cm (14 x 10)
Collection of Margaret and Raymond Horowitz
33. Maurice Prendergast
American, 1858–1924
Picnicking Children—Central Park, c. 1900–1903
watercolor and pencil on paper
22.2 x 42.2 cm (8 3/4 x 16 5/8)
Collection of Margaret and Raymond Horowitz

Horowitz checklist...6

34. Maurice Prendergast
American, 1858–1924
The Breezy Common, c. 1895–1897
monotype
26.4 x 21 cm (10 3/8 x 8 1/4)
Collection of Margaret and Raymond Horowitz
35. Maurice Prendergast
American, 1858–1924
Picnic by the Inlet, c. 1918–1923
oil on canvas
71.8 x 62.6 cm (28 1/4 x 24 5/8)
Partial and Promised Gift of Margaret and Raymond J. Horowitz to The Metropolitan Museum of Art
36. Theodore Robinson
 American, 1852–1896
 Self-Portrait, c. 1884–1887
 oil on canvas
33.7 x 26 cm (13 1/4 x 10 1/4)
Collection of Margaret and Raymond Horowitz
37. Theodore Robinson
American, 1852–1896
Young Woman Reading, 1887
watercolor on paper
49.2 x 34.9 cm (19 3/8 x 13 3/4)
Collection of Margaret and Raymond Horowitz
38. Theodore Robinson
American, 1852–1896
A Normandy Mill, 1892
watercolor on gray academy board
25.1 x 38.1 cm (9 7/8 x 15)
Collection of Margaret and Raymond Horowitz
39. Theodore Robinson
American, 1852–1896
Low Tide, Riverside Yacht Club, 1894
oil on canvas
45.7 x 61 cm (18 x 24)
Collection of Margaret and Raymond Horowitz
40. John Singer Sargent
American, 1856–1925
Under the Willows, 1888
watercolor and pencil on paper
35.6 x 23.8 cm (14 x 9 3/8)
Collection of Margaret and Raymond Horowitz

Horowitz checklist...7

41. John Singer Sargent
American, 1856–1925
Gondoliers' Siesta, 1905
watercolor on paper
35.6 x 50.8 cm (14 x 20)
Collection of Margaret and Raymond Horowitz
42. Everett Shinn
 American, 1876–1953
 Matinee, Outdoor Stage, Paris, 1902
 pastel on paper
45.7 x 66 cm (18 x 26)
Collection of Margaret and Raymond Horowitz
43. Albert E. Sterner
American, 1863–1946
Sketching at the Beach, 1886
watercolor on paper
23.5 x 33 cm (9 1/4 x 13)
Collection of Margaret and Raymond Horowitz
44. John Twachtman
American, 1853–1902
Trees in a Nursery, c. 1885–1890
pastel on paper
45.7 x 55.9 cm (18 x 22)
Collection of Margaret and Raymond Horowitz
45. John Twachtman
American, 1853–1902
September Sunshine, c. 1895
oil on canvas
63.5 x 76.2 cm (25 x 30)
Collection of Margaret and Raymond Horowitz
46. John Twachtman
American, 1853–1902
Waterfront Scene—Gloucester, c. 1901
oil on canvas
40.6 x 55.9 cm (16 x 22)
Collection of Margaret and Raymond Horowitz
47. Robert Vonnoh
American, 1858–1933
Springtime in France, 1890
oil on canvas
53.3 x 44.5 cm (21 x 17 1/2)
Collection of Margaret and Raymond Horowitz

Horowitz checklist...8

48. J. Alden Weir
American, 1852–1919
Roses, c. 1882–1890
oil on canvas
24.8 x 37.5 cm (9 3/4 x 14 3/4)
Collection of Margaret and Raymond Horowitz
49. J. Alden Weir
American, 1852–1919
U.S. Thread Company Mills, Willimantic, Connecticut, c. 1893–1897
oil on canvas
50.8 x 60.9 cm (20 x 24)
National Gallery of Art, Washington, Gift (Partial and Promised) of Margaret and Raymond
Horowitz, in Honor of the 50th Anniversary of the National Gallery of Art

National Gallery of Art

Washington, D.C.

American Impressionism and Realism: The Margaret and Raymond Horowitz Collection

**National Gallery of Art
January 24 - May 9, 1999**

List of Artists and Their Works

Thomas Anshutz, 1851 - 1912

Two Boys by a Boat, c. 1894

Woman Drawing, c. 1895

Cecilia Beaux, 1855 - 1942

Ethel Page (Mrs. James Large), 1890

J. Carroll Beckwith, 1852 - 1917

Portrait of John Leslie Breck, 1891

George Bellows, 1882 - 1925

Swans in Central Park, 1906

Emma in the Purple Dress, 1919

Frank W. Benson, 1862 - 1951

A Summer Day, 1911

Robert Blum, 1857 - 1903

The Lace Makers, c. 1885 - 1887

The Blue Obi, c. 1890 - 1893

Dennis Miller Bunker, 1861 - 1890

Low Tide, c. 1880 - 1882

Roadside Cottage, 1889

William Merritt Chase, 1849 - 1916

Portrait Study, c. 1880

Self-Portrait, c. 1884

Back of a Nude, c. 1888

Roses, c. 1888

The Fairy Tale, 1892

Reflections, 1893

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Kenyon Cox, 1856 - 1919

Theodore Robinson, 1878

William Glackens, 1870 - 1938

Seated Woman, c. 1902

The Ermine Muff, c. 1903

Study of a Young Man (Portrait of Everett Shinn), c. 1903

Lilian Westcott Hale, 1881 - 1963

Japonoiserie, c. 1907

Childe Hassam, 1859 - 1935

Nurses in the Park, c. 1889

Poppies, Isles of Shoals, 1890

Poppies, 1891

Robert Henri, 1865 - 1929

Girl Seated by the Sea, 1893

John La Farge, 1835 - 1910

Wild Roses and Water Lily—Study of Sunlight, c. 1883

Ernest Lawson, 1873 - 1939

Upper Harlem River, c. 1915

Alfred Maurer, 1868 - 1932

At the Shore, 1901

Cafe Scene, c. 1904

Edward Potthast, 1857 - 1927

Beach Scene, c. 1915

Maurice Prendergast, 1858 - 1924

Revere Beach, 1896

Picnicking Children—Central Park, c. 1900-1903

The Breezy Common, c. 1895-1897

Picnic by the Inlet, c. 1918-1923

Theodore Robinson, 1852 - 1896

Self-Portrait, c. 1884-1887

Young Woman Reading, 1887

A Normandy Mill, 1892

Low Tide, Riverside Yacht Club, 1894

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John Singer Sargent, 1856 - 1925

Under the Willows, 1888

Gondoliers' Siesta, 1905

Everett Shinn, 1876 - 1953

Matinee, Outdoor Stage, Paris, 1902

Albert E. Sterner, 1863 - 1946

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Robert Vonnoh, 1858 - 1933

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Roses, c. 1882-1890

U.S. Thread Company Mills, Willimantic, Connecticut, c. 1893-1897

#

Washington, D.C.

Reminiscences and Reflections on Collecting **by Raymond Horowitz**

A collector, when talking about his or her collection, runs the risk of appearing either immodest or falsely modest, as well as of repeating the usual tiresome clichés about art collecting. Yet by looking back and reconstructing the story of our collection, some light may be cast on the development of interest in turn-of-the-century American painting.

Our collection is — and always was — a joint venture between my wife, Margaret, and me. Both of us have the same taste, the same "eye," and the same intensity. In the truest sense we are partners. So if I use the word "I," please understand that it means "we."

How did we get started? Since our college days, both Margaret and I have had a lively interest in painting and the history of art. As an undergraduate at Columbia College, I attended courses in art history given by the late Meyer Shapiro, and after graduation I attended classes by him at the New School for Social Research in New York. Margaret and I enjoyed frequent visits to museums and art galleries. But art was only one of our interests, and I was a Depression kid and a busy, hard-working lawyer. Growing up, I had never collected anything except stamps, and then only for a few short months. If, thirty-five years ago, someone had suggested that I would become an art collector, I would have said he was out of his mind.

We did not set out in any deliberate way to assemble a collection. On the contrary, like most important decisions in one's life, it was accidental and unplanned. In the late 1950s, my close friend, Dan Fraad, who was a collector of nineteenth- and twentieth-century American representational painting, gave me a French drawing as a birthday present on several successive birthdays. I wanted to reciprocate and, because our friend then had only American oils, we decided to give him an American drawing for a Christmas present. It would have been inappropriate to spend more than a modest sum, but we discovered that we could buy a good — though not a great — American drawing for two hundred dollars or less. For two years, Margaret, almost daily, scouted the galleries specializing in American art, and I joined her on Saturday afternoons. We also read everything on American art we could get our hands on. For the first gift to our friend we came up with a sensitive drawing by William Glackens, and the next year we presented him with a fine George Bellows drawing.

Some time in 1960, having by then become so immersed in the field, we thought that it might not be a bad idea to buy ourselves some American drawings. And so, more as a lark than as anything serious, we began.

The first things we bought were about half a dozen inexpensive works on paper by Robert Henri, William Glackens, Everett Shinn, and John Twachtman.

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We weren't as yet fully involved in either the fact or the idea of collecting art, but we continued to visit the galleries regularly and then, one day in early 1961, we saw a painting that had an immediate and irresistible appeal. It was an early work by Robert Henri, Girl Seated by the Sea, painted in 1893 (cat. 26). The price was many times more than the cost of the drawings we had previously acquired, but we knew we had to have it, and so — as I would do many times in the future — I gulped and bought it on the spot. We already knew enough about Henri to know that he painted in an impressionist idiom for only a few years and that this painting was not characteristic of the main body of his work. But this didn't stop us.

A few weeks later, we came upon, and bought, Childe Hassam's Nurses in the Park, painted in Paris about 1889 (cat. 23). This is also an early work in an impressionist style. We thought it was exceptionally fresh, and we were captivated by it because of the unsentimental way Hassam painted the charming and sentimental subject.

As our interest and knowledge grew, we visited the Metropolitan Museum virtually every Sunday and roamed through all the painting galleries. One painting there attracted us particularly, a landscape by Theodore Robinson called Bird's Eye View, Giverny. The more we looked at the painting the more we realized that it could hold its own with the French impressionists and that Theodore Robinson was a magnificent painter.

We tried to find out as much as we could about Robinson's work and kept after the dealers for Robinsons. Toward the end of 1961 we got lucky and found the self-portrait by Robinson — said to be the only one he ever painted (cat. 36). What we found especially appealing, and of course especially revealing, is that he pictured himself reading a book and in profile rather than the usual full-face portrait.

Looking back, I believe that the character of the collection was already defined by these three early oils — the Henri, the Hassam, and the Robinson — even though in 1961 we were not yet fully committed to collecting. That would happen the following year, 1962, when we acquired more than twenty diverse works in various mediums, among which were the following pictures:

A watercolor, Under the Willows, by John Singer Sargent (cat. 40), painted in Calcot, England, in 1888. We liked the spontaneity of the watercolor and its translucence, almost to the point of being transparent with light, which softens the outlines of the figures.

A Maurice Prendergast monotype, The Breezy Common, done between about 1895 and 1897 (cat. 34). In addition to the charm of the scene, we were drawn to this monotype because of the sense of movement — the figures seem to be going in different directions within the deliberately confined space created by the dark border Prendergast used to enclose the subject. The total effect is one of contained vitality.

A pastel by Childe Hassam, painted in 1890, Poppies, Isles of Shoals (cat. 24), which we consider to be the freest in style of all the works in the collection. It is the one painting that always seems to be of special interest to collectors of French impressionist paintings.

An oil, Upper Harlem River, by Ernest Lawson (cat. 28), of about 1915. Its heavy impasto is found in only a few of our other paintings. We liked the misty luminosity of this painting, and its unconventional subject of squatters' huts in winter. (It turned out that Lawson would not be one of our favorites, but we decided to keep this one painting by him.)

It was only at this time, when we could be more analytical about our acquisitions, that we came to the realization that we were greatly attracted to lyrical, representational, but nonacademic painting; painting that expressed a definite sensibility and certain moods and feelings — warmth, tenderness, intimacy, optimism. In spite of differences in style, there was cohesion and unity in our choices. The pictures we consistently admired had more than surface appeal, they all had a strong structural and aesthetic underpinning.

These days, when "American impressionism" is a household term, it is difficult to realize how little interest there was in this field only thirty years ago, and how unfashionable it was. In fact, we were ridiculed as "square" by most of our chums who had an interest in art. Outside of museums, most turn-of-the-century American paintings one saw in auction houses and art galleries were pretty dismal and could easily discourage popular or critical interest. We had to apply ourselves constantly to find good examples.

In this sense, the difference between then and now is not as great as one might think. Today, collectors bemoan the lack of premium, high-quality pictures and yearn for the good old days. But the fact is that the good old days were not that good after all, and a premium, high-quality picture was as hard to find then as it is now. What makes it seem different today is that beginning in the 1980s the prices of American impressionist paintings began to escalate exponentially, and, despite a dip in 1990 – 1991, prices have remained high. High prices seem to increase the difficulty of acquiring a first-rate picture, but there are now new players who can afford these prices and they are all chasing the same few, elusive masterpieces.

What has changed significantly is that there is less collegiality among collectors now than in the past. Years ago, the handful of collectors of historical (in contrast to contemporary) American art knew all the other collectors and freely traded information on what pictures were available, where, and at what prices. Today, there are many more collectors and many of them know each other through overlapping membership in various museum groups. However, there is considerably less closeness and virtually no sharing of information.

For Margaret and me, collecting and the development of connoisseurship were serious matters. We constantly talked to other collectors, art historians, museum curators, and dealers, trying to learn as much as possible. We traveled to museums, large and small, to look at works we had seen in reproduction, and we read everything that remotely bordered on our field.

After our 1962 buying spree we confronted the question of whether we should continue to concentrate on this one area of art. Here, Margaret's objectives and mine dovetailed completely. She was insistent that there was great emotional satisfaction in mastering one field and in pursuing a single vision and organizing principle. There was no chance that I would ever collect contemporary American or French impressionist art, which were fashionable even then. I might have ventured into areas that were then relatively overlooked, like German expressionism, but for a person like me, with my mind set and limited resources, it was natural for me to go along with Margaret's preference for American impressionism. And that we have continued to do.

In staying with our decision, we do not mean to exaggerate the importance of this kind of painting in terms of world, or even American, art, or, for that matter, even in terms of other American art at the turn of the century. We realized, for instance, that our sensibility did not embrace Thomas Eakins — even though we believed then, and continue to believe, that he was America's greatest painter — or Winslow Homer — other than a few lyric exceptions like his 1869 oil *Long Branch, New Jersey*, in the Museum of Fine Arts, Boston. On the other hand, we felt that people who neglected or undervalued the turn-of-the-century American art that captivated us were simply not using their eyes and were overlooking an entire era of beautiful painting.

For a while I was not altogether comfortable with the term "collector," but I guess we began to fit that category when, in the three years from 1963 to 1965, we acquired close to fifty paintings, all in the area we had staked out:

Gondoliers' Siesta, a watercolor painted in Venice in 1905 by John Singer Sargent (cat. 41). We were taken by the richness of the watercolor, its great verve, and its dramatic effect. For us, it had everything we admired in Sargent— Venice, well-drawn figures, dramatic architectural elements, and a sense of ambiguity.

Low Tide, Riverside Yacht Club, an oil by Theodore Robinson, painted in 1894 (cat. 39). Robinson, generally regarded as America's first impressionist painter, has always been a special favorite of ours. In this painting, Robinson comes as close as he, or any other American impressionist, came to using impressionist technique without sacrificing solid form and well-defined space.

Back of a Nude, a pastel by William Merritt Chase, painted about 1888 (cat. 14). It is probably the popular favorite in the collection. More than a realistic rendering of a model in an unusual setting in the artist's studio, it is highly theatrical and, in the sense that it is loaded with unanswered questions, full of mystery. From the beginning, I might say, we have been drawn to pastels, particularly those that combine bravura handling with dramatic intensity.

Frank W. Benson's A Summer Day, an oil of 1911, is painted with joyous spontaneity (cat. 7). The sunlight is hot and direct, and the artist is interested in the dazzling effect it produces.

At the Shore is an oil by Alfred H. Maurer, painted in 1901 (cat. 29). Long before we acquired it, I knew of this painting through Elizabeth McCausland's biography of Maurer, in which it was illustrated. I kept thinking about it, and once I even dreamt about it. Then one day the dealer who handled many of Maurer's works called me at my office and told me to come at once, that he had a surprise for me. I dropped everything and rushed to the gallery. The surprise was At the Shore.

Maurice Prendergast's free and brilliant watercolor, Revere Beach, painted in 1896 (cat. 32), full of shimmering movement, expresses the mood of most of the collection.

After 1965, I began to spend more money than I had on hand, so that in addition to accumulating paintings I accumulated debts. Consequently, I had to borrow from the banks and get time from the dealers to pay for the paintings.

But the essential fact is — and I was not fully aware of it until fairly recently — that at the time we started to collect in earnest I was an established lawyer with a good practice and a certain confidence about the future. Although we have all read about a few collectors who put together great collections spending only pennies to do so, I doubt that this has happened often. In any event, in my case it would have been inconceivable to have started to collect before I had reached a level of comfort with money.

However, I don't want to exalt the element of money because it is not really decisive in forming a collection. Although the best works of art are always expensive, and in many cases the most expensive, the converse is not true: expensive paintings are not always the best. I have seen too many people who have put fortunes into paintings and ended up only with a dealer's stock.

In 1966, a change in public and critical opinion about the paintings we were collecting became noticeable. I can pinpoint this date because of another accident. In those years, the Metropolitan Museum had a yearly summer loan show comprising paintings from private collections. Before 1966, virtually the only paintings included were blockbuster French works. But that spring we were moving to another apartment, and to accommodate us, Stuart P. Feld, then the curator of American art, arranged to have our paintings stored briefly in the museum's basement. The associate curator of European paintings — whom we had never met — accidentally came upon our paintings and asked Stuart whether the owners might be willing to lend to the summer loan show. We readily agreed, and when the show opened we were astonished and pleased to see a room devoted entirely to fifteen of our paintings.

This, I think, marked the turning point. After this summer show, several dealers in American art reported to me that their clients had begun to ask to see "Horowitz" paintings and American impressionist pictures.

As our knowledge deepened and we became more discriminating, we realized that some of our purchases had been mistakes and that others had lost their romance. Because a collector never stops making mistakes, refinement never ends and a collection is never "finished." It is like a living organism. If you stop collecting, the collection becomes a lifeless thing, merely decoration on the walls.

Beginning in 1964 we began the process, which still continues, of weeding out and trading up, of making gifts to museums, exchanging, and, once in a while, selling. One of the first paintings we acquired in part through exchange is our Prendergast oil, Picnic by the Inlet, painted between about 1918 and 1923 (cat. 35). I got a crack at it only after it had been turned down as too expensive by a handful of very wealthy collectors. It immediately burned a hole in my head, but I thought it was too rich for me. (An aside about prices: Despite the recent rise in prices of works of art, the idea that everything in the good old days was dirt cheap is simply not accurate. The works of many artists, such as Prendergast, were never cheap in either absolute or relative terms. Another aside about our buying habits: We never bargain. We ask the best price and either accept it or walk away. As it happened, this approach turned out to be quite beneficial, because as a result of it we got first crack at new paintings from several dealers.) I could not stop thinking about the Prendergast, and I finally told the dealer, "Let's have it home." Once at home I knew I could never send it back, and, after parting with five of our fine pictures and some cash, it was ours.

This is an appropriate moment to report that in our experience with the dealers in American art — and we bought from all of them over the years — they have been genuinely helpful, decent, and just plain nice.

Margaret and I were never interested in assembling a "historical" collection and we never felt a compulsion to "fill in gaps." But we did try, after 1966, to concentrate on acquiring top examples of certain artists. One of them was William Merritt Chase. His pastel Self-Portrait (cat. 13), made about 1884, is one of only four pictures that we bought at auction. It has tremendous panache, and, like Manet's pastels, has all the warmth and force of a painting in oil. Another of the paintings by Chase we acquired was the oil The Fairy Tale (cat. 16), painted in 1892. One day Margaret accidentally met the delivery man of a certain art gallery, who told her that he thought a good Chase had just come in. She practically ran to the gallery, asked to see the painting, almost fainted when she saw it, called me at the office and told me to come at once. When I arrived we bought it. It is Margaret's personal favorite and it has become the signature painting of our collection. That a detail from it — the delicate, lovingly painted figures and balancing parasol, positioned against a portion of the directly painted landscape — was used by William Gerds for the dust jacket of his American Impressionism, the standard work on the subject, did a lot to make that so.

Along with accident, surprise has been an important element in the formation of our collection. In 1971, John K. Howat, curator of American art at the Metropolitan Museum, told us that the museum wanted to hold an exhibition of our paintings. We recalled later that Stuart Feld, Howat's predecessor, had originally floated the idea of an exhibition there of our collection, but it had not really registered as far as we were concerned. The reality of Howat's announcement came as a delightful surprise. We were excited and thrilled. Howat selected fifty paintings by twenty-five artists. He and Dianne Pilgrim, now director of the Cooper-Hewitt Museum, spent the next year and a half producing a scholarly but lively and handsome catalogue. The exhibition opened in April of 1973, and, I understand, was well attended.

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After the 1973 exhibition we took a breather to take stock. We have continued to keep our hand in but the pace of our collecting has slowed. Things that interest us have always been in short supply, but now, when things do turn up their prices are towering, and some paintings, sadly, have simply been beyond our reach.

That said, some of our very best acquisitions were made after 1973. One of them is William Merritt Chase's oil Reflections, painted in 1893 (cat. 17). Although the painting relies on the common iconography of the mirrored reflection for both its subject and its title, it is complex and full of meaning. It is quite different from our other Chases and is one of my all-time favorites.

Another of our top favorites, acquired just a few years ago, is Childe Hassam's Poppies, painted in 1891 on the Isle of Appledore, off the coast of New Hampshire (cat. 25). It is generally agreed that Hassam's Isles of Shoals paintings of the early 1890s are his best. With its great delicacy and strong pictorial structure, we think this is one of the very best of the best.

One of the exciting experiences in collecting is the capacity to be surprised. When we first saw Portrait of John Leslie Breck by J. Carroll Beckwith we could not believe it was his work (cat. 4). We had known Beckwith only as kind of beaux-arts portrait painter, and had never seen anything by him in this loose, impressionist manner. We liked the painting at once. We were even more pleased when we learned that its subject was another artist, and that it was painted in Giverny in 1891. Not wanting to lose it, we overpaid considerably for it, in terms of typical Beckwith prices at the time. Collectors can sometimes be goofy this way when they want something badly enough, but we just could not resist this impressionist portrait done with such obvious affection and brio, portraying a young man on the edge of experience, but already showing a touch of melancholy in his eyes.

Our most recent acquisition is an oil of about 1895 by John Twachtman, a view of his house in Greenwich, Connecticut, titled September Sunshine (cat. 45). For us, this painting has the same lyricism — the personally felt intensity of style, emotion, and quality — that runs through the entire collection.

A final note. Collecting can sometimes bring out the worst in one — especially in an aggressive, price-tag culture — but more often it can also be, to use Bernard Berenson's famous phrase, "life-enhancing." The fact that one collects in a narrow field does not mean that one's field of vision must be narrow. Indeed, the opposite is true. The passion for discovery is heightened and concentrated and the search to see behind the curtain becomes more intense. Collecting, looking, reading become an adventure in innovation, in seeing things in new ways, in refashioning and refreshing your ideas about life — and this is what art is all about. Collecting in this manner takes on in some small way the attribute, not of creativity, to be sure, but of the high purpose of finding things that no one ever thought were there.

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