

The Art Institute of Chicago

"A Lasting Monument": The Regenstein Collection at the Art Institute of Chicago

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“A Lasting Monument”:

THE REGENSTEIN COLLECTION AT THE ART INSTITUTE OF CHICAGO

Suzanne Folds McCullagh

CURATOR OF EARLIER PRINTS AND DRAWINGS

In 1974 The Art Institute of Chicago unveiled its newly renovated Prints and Drawings facilities with an inaugural exhibition devoted to the Helen Regenstein Collection of European Drawings. Harold Joachim, Curator of Prints and Drawings at the time, praised Mrs. Regenstein's collection as “a lasting monument to her taste, sense of beauty, and enlightened humanism which characterize everything she has done for the Art Institute as well as for the whole community.”¹ Now, twenty-five years later, the collections, staff, and operations of the Department of Prints and Drawings have grown so dramatically that these same facilities are being retooled to support another quarter-century's growth. It seems a fitting occasion to reflect again on the major collection of Old Master drawings that has flourished in Chicago due to the continuing generosity of the Regenstein family and foundation. This moment also offers an important chance to document and exhibit those drawings which have been added to the collection since 1974, both by Helen Regenstein, who died in 1982, and by two of her children, Betsy Hartman and the late Joseph Regenstein, Jr.

The story to be told here is one of a continuing quest for excellence—first by Helen Regenstein in the last years of her life, and subsequently by Mr. Regenstein, Jr., and Mrs. Hartman, who joined the Trustees Advisory Committee on Prints and Drawings in the early 1980s. In the creation of the Regenstein Collection, excellence has been pursued through the acquisition of important drawings by significant artists, all in superb condition. The Regenstein family and Art Institute curators have made purchases with these standards in mind for over forty years, and their efforts have resulted in a collection of 125 drawings that constitutes a formidable accumulation of powerful images by some of the great artists working in Italy and France in the eighteenth and nineteenth centuries. It is a major collection not only because of the strength of its individual works, but because of the synergy that has developed between those works as their number has

grown. The story of the Regenstein Collection is thus a tale of the marriage of new drawings to the original core, of filling in gaps, of building on strength, of nuances of visual and intellectual rapport.

The First Sixteen Years

When Helen Regenstein bought her first drawing for the Art Institute early in 1958, she did so at a moment of loss: her husband of many years, Joseph Regenstein, Sr., had died a few months earlier, in October 1957. With his death, Mrs. Regenstein's role in the Joseph and Helen Regenstein Foundation, which was established in 1950, became more defined. Although well known for its generous support of Chicago's major hospitals and universities, the Regenstein Foundation became vitally involved in many aspects of the Art Institute, the School of the Art Institute, the Museum of Contemporary Art, Chicago, and numerous other cultural and educational institutions both in and beyond the city.²



FIGURE 1. Antoine Watteau (French, 1684–1721). *Three Studies of Women*, c. 1715. Black, red, and white chalk on gray-brown laid paper; 260 x 370 mm (10¹/₄ x 14³/₈ in.). Helen Regenstein Collection (1958.8).

Born Helen Asher in 1896, Mrs. Regenstein was the granddaughter of a prominent Chicago lawyer, and the daughter of a man of leisure. Of a cultivated background, she was an avid reader whose love of books led her to collect them, later in life, for the University of Chicago Library. As a young woman, she went to Germany to study microbiology because she was unable to pursue her desired course of study in the United States. While she referred to her husband, Joseph Regenstein, Sr., simply as an inventor, the breadth both of his inventions and of his business life was extensive.³ Although Mr. Regenstein, Sr., had been a member of the Art Institute since 1920 and he and his wife had begun to collect art around 1926, it was only in the 1950s—with the establishment of the Joseph and Helen Regenstein Foundation—that the family's philanthropy began to flourish at the museum, both through monetary gifts and the donation of works from their collection.⁴ The first pieces the Regensteins presented to the museum reflected the arts that the family lived with at home: a Chinese painting arrived in 1955, and English decorative arts and an Arthur Devis painting in 1956. A Japanese screen came in 1958, and additional gifts from Helen Regenstein's own collection entered the museum in the 1960s.⁵ Mrs. Regenstein continued to support the Department of Oriental Art through the foundation as well, helping its curators



FIGURE 2. Jean Honoré Fragonard (French, 1732–1806). *Bull of the Roman Campagna*, 1773/74. Brush and brown and gray wash, over black chalk, on ivory laid paper, laid down on cream laid card; 363 x 492 mm (14¼ x 19¾ in.). Helen Regenstein Collection (1962.116).

to acquire major Japanese and Chinese paintings, Buddhist sculpture, Japanese ceramics, and Indian miniature paintings.⁶

What attracted Mrs. Regenstein to the Department of Prints and Drawings must remain to some extent a point of speculation. She may well have been impressed with the fine collection of master drawings that Carl Schniewind had established between 1940 and 1957. The Art Institute's first professional Curator of Prints and Drawings, Schniewind had cultivated patronage of a rather unique and enlightened variety. Whereas many East Coast institutions built their holdings of prints and drawings on the bedrock of collections formed by private individuals, Schniewind persuaded civic-minded individuals to help him buy works directly for the museum. Moreover, he persuaded some of Chicago's leading society figures, including Pauline Kohlsaat Palmer and Margaret Day Blake, to assist him in building a collection of drawings of such distinction that they could stand as icons for the artists who created them. These works were considered to encapsulate or represent an artist's signature style, their distinction deriving from a combination of their technical brilliance, their history and provenance, and their compelling, iconic quality. Schniewind and his patrons were so successful at finding such emblematic works that he was able to present forty-three new acquisitions in a 1946 exhibition and catalogue entitled *Drawings Old and New*. Major sheets were included by artists such as Canaletto, Fragonard, van Gogh, Matisse, and Picasso. These new arrivals announced the bold directions Schniewind would cultivate as curator, strengthening the museum's holdings of French prints and drawings from the eighteenth through twentieth centuries, and of eighteenth-century Venetian works as well.

Schniewind died suddenly in 1957, however; it was with his successor, Harold Joachim, that Mrs. Regenstein worked most closely during her years as a collector. Joachim was a German-born and trained scholar, the grandson of Joseph Joachim, Johannes Brahms's beloved virtuoso violinist.⁷ Fleeing Nazi Germany, Joachim apprenticed with Paul J. Sachs, the highly influential collector and director of Harvard University's Fogg Art Museum, who trained legions of American museum directors and curators. After serving in the United States Army during World War II, Joachim was

appointed Assistant Curator of Prints and Drawings under Schniewind in 1946. He worked closely with Schniewind for ten years, absorbing the principles his mentor had brought to shaping and expanding the Art Institute's collection. Like Schniewind, Joachim was devoted to developing the museum's collection of Old Master prints, to enhancing its holdings of nineteenth-century French prints and drawings, and to acquiring new works through the patronage of key individual philanthropists. Therefore, it seemed fully appropriate that he was called back from the Minneapolis Institute of Arts, where he had gone to become Curator of Prints and Drawings in 1956, to fill the post created by Schniewind's death. To a substantial extent, the collection that Joachim and Mrs. Regenstein formed by pursuing noteworthy, impeccably preserved drawings by notable artists can be seen as an outgrowth of Schniewind's collecting philosophy.

In Harold Joachim, Helen Regenstein found the perfect, low-key advisor. By focusing their collecting efforts on eighteenth-century French and Italian drawings, the pair soon established themselves as an important force in the marketplace. Although French eighteenth-century decorative arts had survived as a symbol of wealth and comfort, with drawings of the period used to adorn lavish interiors from New York to Palm Beach, works of real importance were relatively rare and substantially more expensive than most collectors might pursue. In the days before the J. Paul Getty Museum, Los Angeles, or a fully functioning acquisition program for drawings at the National Gallery of Art, Washington, D.C., the major institutional drawing collections were primarily in New York. Thanks to Joachim and Regenstein, the Art Institute quickly emerged as a major buyer, and was only rivaled decades later when the National Gallery had gained enough support, and the Getty its money and stature.

During the late 1950s and early 1960s, the approach to collecting and the funds available to New York institutions were quite different from those of the Art Institute. Most of the eighteenth-century French drawings purchased in these years by The Metropolitan Museum of Art and the Pierpont Morgan Library, for instance, were interesting drawings by minor artists, or lesser drawings by major figures. The collecting styles of the Metropolitan Museum and the Morgan Library may have been guided by the



FIGURE 3. Jean Siméon Chardin (French, 1699–1779). *Portrait of Madame Chardin*, 1776. Pastel on paper; 455 x 375 mm (17⁷/₈ x 14³/₄ in.). Helen Regenstein Collection (1962.137).

amount of money these institutions were able to spend, the collections they already had, or those that they expected to come their way. What is clear, however, is that Joachim and Regenstein were not afraid to spend the funds necessary to get a drawing that was truly suited to their taste. It was perhaps a preference for major works by major artists that led Mrs. Regenstein to acquire individual masterpieces rather than buying en bloc. Most of the time, funds were secured by writing a letter requesting a grant from the Joseph and Helen Regenstein Foundation.⁸

When the Helen Regenstein Collection was first published in 1974, it offered a very rich overview of the major artistic luminaries of eighteenth- and nineteenth-century France and eighteenth-century Venice. Although Regenstein and Joachim acquired works from other periods, it is in these areas that they pursued their tastes most actively. As Joachim wrote in 1974, Mrs. Regenstein's first purchase, Antoine Watteau's *Three Studies of Women* (fig. 1), "at once established the high standard of quality as well as the gracious keynote for the entire collection."⁹ At first glance, *Three Studies of Women* appears less brilliant than a similar sheet, *Italian Comedians* (cat. no. 10, fig. 14), given by Margaret

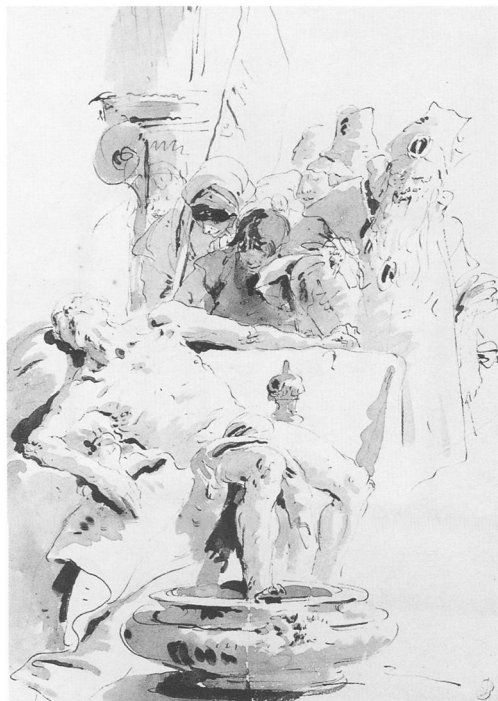


FIGURE 4. Giovanni Battista Tiepolo (Italian, 1696–1770). *Death of Seneca*, 1735/40. Pen and brown ink with brush and brown wash, over black chalk, on ivory laid paper; 340 x 240 mm (13 $\frac{3}{8}$ x 9 $\frac{7}{16}$ in.). Helen Regenstein Collection (1959.36).

Day Blake just four years earlier. Mrs. Blake, who had figured significantly in the collection Carl Schniewind formed from 1940 on, would have offered herself a fitting role model for Helen Regenstein, and the bravura of Mrs. Blake's Watteau must have inspired her.

The Regenstein Watteau's graceful, informally posed series of studies is in itself unusual for the major role that Watteau allowed the black chalk to play in the sheen of the satin gown. The redrawn face at the left reinforces the sense of intimacy with the artist; one is keenly aware that the artist made this drawing from life, even though he later used several of its motifs in painted compositions. The felicitous positioning of the figures on the sheet, the nobility of their expressions, and the subtle intermingling of the three chalks are all hallmarks of Watteau's mature style. He captured the magic of these figures' interior world as persuasively as he would portray the humanity of an elderly man in *The Old Savoyard*, the great drawing that Mrs. Regenstein helped

buy at auction in 1964 (cat. no. 11, fig. 15). In this roughly contemporary drawing, the artist employed red and black chalks, as well as stumping, or rubbing with a finger or cloth, in an entirely different balance for a more painterly, rustic, confrontational effect.

The acquisition of *The Old Savoyard* was the second time in three years that Helen Regenstein and Harold Joachim took the dramatic step of attempting to purchase a drawing at public auction; generally, they preferred the more genteel pace and discretion of considering drawings from private dealers. But in 1961 Jean Honoré Fragonard's monumental study *Bull of the Roman Campagna* (fig. 2) was offered for sale, and there was no doubt that it was just the sort of pristine, brown-wash masterpiece that Mrs. Regenstein wanted for her collection. There is an almost human quality to the expression of this enormous bovine creature, moving through a sun-dappled space with a light and graceful step. Astonishing portraits both, the naturalistic impulse of Watteau's and Fragonard's drawings helped to lay the groundwork for the penetrating Realism and felicitous Impressionism of the next century in France. In addition to roughly a dozen drawings by Watteau and his circle included in the 1974 Regenstein catalogue,¹² and four sheets attributed to Fragonard, the collection, in its early years, included eight magnificent and very different sheets by François Boucher, the other member of the triumvirate of great eighteenth-century French artists. These range from the early pastel *Boy with a Carrot* (cat. no. 19, fig. 18) to the rigorous *Study of a Triton* (cat. no. 18, fig. 17).

Boucher was largely responsible for the evolution, at mid-century, of drawings as independent works of art, meant to be framed and hung regardless of whether they had served a preparatory purpose. The apex of the art of chalks on paper was realized, however, in the proliferation of pastels in eighteenth-century France. This was evident not only in works of the 1730s such as Boucher's, but especially in the late, great pastels by Jean Siméon Chardin, whose *Portrait of Madame Chardin* (fig. 3) entered the Regenstein Collection in 1962. Few of Chardin's pastels could be found outside of the Musée du Louvre, Paris, at that point; the Art Institute's acquisition of this pivotal work was equaled only by the purchase of its companion piece, *Self-Portrait with a Visor*, as a memorial to Harold

Joachim in 1985. In these assured works, the art of drawing not only rivals that of oil painting, but discloses the pastel's importance for nineteenth-century masters of color and line such as Edgar Degas, who is so richly represented in the museum's collections.

At the same time that Regenstein and Joachim increased the Art Institute's holdings of eighteenth-century French drawings, the pair also made great acquisitions of Italian art of that era. Their success is evident not only in the quantity but especially in the quality of the works they purchased, beginning with a sublime wash drawing, *Death of Seneca* (fig. 4), by Giovanni Battista Tiepolo. One of five stunning and varied sheets by that master and his son in the Regenstein Collection,¹¹ this small masterpiece demonstrates the expressive and imaginative heights that Tiepolo could achieve with the barest of drawing tools. The effect of the rich, dark-brown ink of the shadows on the stark, white sheet of paper is almost electrifying. Another distinguished Italian acquisition—and one that offers a significant correlation between the Regenstein drawings and the museum's paintings collection—was that of nine spectacular head studies by Giovanni Battista Piazzetta. Treasures in their own right, these sheets were purchased from the collection of Count Johann von der Schulenburg, which was also the source of two of the Art Institute's three Piazzetta paintings, *The Beggar Boy* and *Pastoral Scene*. Since Piazzetta served as curator for Schulenburg, an eighteenth-century German noble and war hero (see fig. 5), it may be assumed that he placed his finest works in his patron's collection.¹²

If the Regenstein Collection is best known for its eighteenth-century drawings, it is equally distinguished for its additions to what is widely considered the strength of the Art Institute's collection, the French nineteenth century. This aspect of the collection began with a drawing by the artist who figured prominently in the French Revolution, and whose work heralded the modern era; Jacques Louis David's fiery portrait of a fellow prisoner in 1795 (cat. no. 21, fig. 20) captures the political passions of the Robespierre regime. While this work derives much of its power from David's fusion of realism and political idealism, the purity of the artist's wash drawing and his pristine use of line communicate the quality of neoclassical art as succinctly as any painting in the museum's collection.

By contrast, the exotic imagination and heightened color of Eugène Delacroix's oeuvre is captured in a jewel-like painting on paper, *The Turkish Rider* (fig. 6), while the humor and shrewd political insight of Honoré Daumier is epitomized in *Three Judges*.¹³ While multiple examples of the work of Delacroix and Daumier are to be found in the Regenstein Collection, it represents nineteenth-century art in breadth as well as in depth. This variety can be seen in the collection's remarkably different drawings by Edouard Manet; an early, severe treatment of the female nude in red chalk¹⁴ contrasts vividly with a later, sympathetic watercolor of his friend, pupil, and future sister-in-law, Berthe Morisot (fig. 7). Two years later, in 1965, Joachim and Helen Regenstein added Berthe Morisot's own probing, late self-portrait pastel to the collection.¹⁵



FIGURE 5. Giovanni Battista Piazzetta (Italian, 1682–1754). *Portrait of Marshal von der Schulenburg*, 1731. Black chalk and charcoal with stumping, heightened with touches of white chalk, on blue-gray laid paper (discolored to cream), laid down on wood pulp board; 506 x 385 mm (19⁷/₈ x 15¹/₈ in.). Helen Regenstein Collection (1971.325).

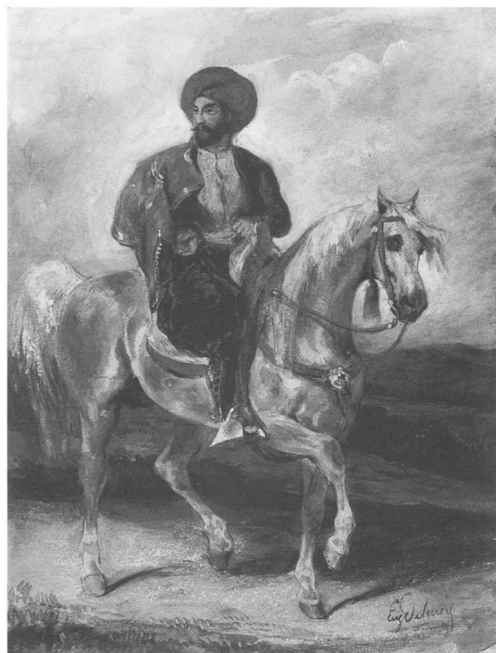


FIGURE 6. Eugène Delacroix (French, 1798–1863). *The Turkish Rider*, c. 1834. Gouache and watercolor, with scraping, selectively gum-varnished, on cream wove paper, laid down on tan wove paper; 252 x 187 mm (9¹⁵/₁₆ x 7³/₈ in.). Helen Regenstein Collection (1965.455).

The Collection Since 1975

As before the 1974 exhibition and publication, the centerpiece of the Regenstein Collection has continued to be its important French drawings. In 1975 for example Antoine Watteau's only known compositional study, a preparatory drawing for his painting *The Feast of Love* (*Fête d'Amour*) (cat. no. 12), was offered to the Art Institute, as were most great eighteenth-century French drawings at that point; indeed, the museum had become the preeminent collector of French and Italian eighteenth-century drawings in the United States.¹⁶ This magnificent drawing—so evocative of Watteau's most famous genre, the painted *fête galante*—complemented the collection's and the Art Institute's other holdings of the artist's work.

This new addition arrived in time to be included in one of the crowning achievements of Harold Joachim's professional life: the invitation to exhibit some eighty

French drawings from the Art Institute at the Louvre. “De Watteau à Picasso: Dessins français de l’Art Institute de Chicago” opened in Paris in the fall of 1976. Among the eighty-two drawings featured, twenty-one were from the Regenstein Collection.¹⁷ The show traveled to the Städtisches Kunstinstitut in Frankfurt before returning to Chicago for an exhibition at the Art Institute. It is impossible to overstate the importance of this event, the high point in Joachim's career and certain proof that the Helen Regenstein Collection had helped place the Art Institute among the premier collectors of French drawings in the world. A tremendous success in Paris, the exhibition drew thousands of visitors who were amazed that such masterpieces of French draftsmanship came from a museum in Chicago. When Joachim received the Chevalier des arts et lettres award from the French government several years later, Helen Regenstein was at his side (fig. 8).

The pinnacle of Helen Regenstein's collecting efforts—and her last major acquisition—was her purchase in 1980 of Claude Lorrain's great landscape *Panorama from the Sasso* (cat. no. 6). This sublime wash drawing, executed broadly on an unusually short and wide sheet of paper, was one of the most treasured drawings of the distinguished Odescalchi family for hundreds of years. In its simple, broad strokes, it seems almost modern; its sense of reverie enchants all who view it. Although the sheet commanded a high price, Mrs. Regenstein knew at once that she must add it to the collection; with this bold purchase, she demonstrated her commitment to the Art Institute, to the greatest standards of drawing, and to the acquisition of works from periods—in this case the seventeenth century—that had not been a major focus for her up to that point.¹⁸ Before the decade was out, a second nature drawing by Claude (cat. no. 5), also from the Odescalchi family collection, was purchased for the museum by her heirs.

Helen Regenstein's death in March 1982 was a very sorrowful event for the Department of Prints and Drawings. While Mrs. Regenstein had left no indication in her will that she had provided specifically for her collection's further growth,¹⁹ Joseph Regenstein, Jr., and Betsy Hartman reaffirmed their family's commitment to the department. They made it clear that the Regenstein Foundation would continue to build the collection in a thoughtful manner,

welcoming further applications for the acquisition of master drawings. To acknowledge this change in leadership, additions to the collection made after Mrs. Regenstein's death bear the credit line "Regenstein Collection."²⁰

After a long battle with bone cancer, Joachim died in late 1983 at the age of seventy-four. To the end, he considered his most significant accomplishment to have been his role in the creation of the Helen Regenstein Collection. Revered as the dean of prints and drawings in the United States, Joachim was admired for his knowledge and connoisseurship of Old Master prints. However, his training with Paul J. Sachs—himself an avid collector of French drawings²¹—must have instilled in Joachim a particular love for French draftsmanship of the highest quality. While Joachim witnessed the growth of the museum's holdings of eighteenth-century French and Italian works under Carl Schniewind, and continued to enjoy the patronage and friendship of Margaret Day Blake, the Helen Regenstein Collection stood out as a coherent body of remarkable drawings, all gathered during his tenure. The grace and elegance of the eighteenth-century parts of the collection, and the rigor and excellence of the rest, were his greatest joy.

The first acquisition made after Joachim's death, Rosalba Carriera's pastel *Young Lady with a Parrot* (cat. no. 8), continued the tradition established by Regenstein and Joachim of collecting important eighteenth-century works. In 1984 few curators understood or collected pastels; looking like paintings, they were most often on paper, and thus fell between two curatorial departments. The Regenstein Collection, however, already contained superb examples of pastels by artists such as Boucher, Chardin, and Maurice Quentin de La Tour, who were surely aware of Rosalba's innovations in the technique. In its interpretation of the popular, contemporary theme of head studies, as exemplified in the collection by the rich sequence of Piazzetta drawings, Rosalba's pastel portrait provided an important connection between two of the collection's main strengths—the French and Italian eighteenth centuries. In many ways this artist's work bridged Venetian and Parisian styles, bringing an air of erotic piquancy to the noble traditions of allegory and portraiture. This singular purchase has encouraged the Department of Prints and Drawings to continue to buy other major pastels, such as Jean Baptiste



FIGURE 7. Edouard Manet (French, 1832–1883). *Portrait of Berthe Morisot*, 1874. Watercolor, over traces of graphite, on off-white wove paper; 209 x 168 mm (8¼ x 6⅞ in.). Helen Regenstein Collection (1963.8120).

Perronneau's *Portrait of Jean Baptiste Antoine Le Moyne* (cat. no. 19 and cover).

In the late 1970s and 1980s, it became apparent that there was a diminishing supply of great Old Master drawings, and that the number of interested buyers had increased.²² In order to maintain its competitive advantage, the Art Institute took creative, proactive measures. By approaching the Trustees of the British Rail Pension Fund (Lexbourne, Ltd.) with a proposal to purchase a group of drawings of different degrees of marketability, the museum guaranteed them a good return on their initial investment. Although many individual donors were involved in structuring this major purchase, the Regenstein Foundation played a leading role. The final agreement allowed the Art Institute to buy twenty Old Master drawings by French, Italian, Dutch, and Flemish artists, eleven of which were chosen for the Regenstein Collection. A number of these acquisitions strengthened the Regenstein Collection's already-distinguished selection of eighteenth-century French works. A lively drawing by Claude Gillot showing a scene



FIGURE 8. Left to right: Louise Lutz (Life Trustee and Secretary of the Corporation), Harold Joachim, Helen Regenstein, and Suzanne Folds McCullagh. Chicago, 1979. Courtesy of the Department of Prints and Drawings, The Art Institute of Chicago.

from the *commedia dell'arte* (cat. no. 10) for instance illuminates the lively absorption in such subject matter by artists working in the circle of Watteau; two red-chalk drawings of men by Jean Baptiste Greuze (cat. no. 20) and François André Vincent (cat. no. 21), and two gouaches of Parisian life by Gabriel Jacques de Saint-Aubin (cat. no. 23) and Louis Nicolas and Henri Joseph van Blarenbergh (cat. no. 22) enhanced the collection's account of the artistic environment in Paris before the Revolution.

Another benefit of the British Rail arrangement was that it also offered an opportunity to expand the Regenstein Collection's holdings of early Italian drawings. In fact the only such work represented in the 1974 catalogue is a double-sided, early-sixteenth-century sheet by the artist Vittore Carpaccio, a major example of Venetian artists' painterly approach to preparatory drawings.²³ The British Rail purchase added several other drawings of the Renaissance and later periods that convey a sense of the variety of Italian draftsmanship. An extraordinary wash painting on paper by Gian Francesco de' Maineri (cat. no. 1) shows an alternative approach to drawing that was present in northern Italy a generation before Carpaccio, while a hitherto-unknown composition study by Pontormo (cat. no. 2) offers insight into a leading Florentine artist's method one generation later. The double-sided sheet by Annibale Carracci (cat. no. 4), from the end of the sixteenth century, offers an early-Baroque

complement to the collection's Renaissance works and suggests the mobility of artists at that time, for Carracci had just moved from Bologna to Rome. Since the British Rail acquisition, curators have enriched the Regenstein Collection's early Italian holdings even further, purchasing a rare *modello*, or finished drawing, by Francesco Primaticcio (cat. no. 3). Like the Rosalba pastel in relation to the collection's eighteenth-century Venetian and French holdings, this sheet reveals the unexpected connections between the collection's seemingly different strengths in the early French and Italian schools: Primaticcio took the Mannerist style from his native Italy to France, where he profoundly influenced other artists of his generation.

British drawings have emerged as well in recent years as a new area of growth for the Regenstein Collection, with acquisitions building upon the base established by the 1967 purchase of *La Piana*, a watercolor by Edward Lear.²⁴ In 1987, while planning installations to complement the museum's Old Master painting collection in the newly renovated galleries of the Allerton Building, curators in the Department of Prints and Drawings realized the paucity at the Art Institute of great, representative British drawings. They immediately put into effect a plan to rectify this weakness,²⁵ and the Regenstein Collection's first major British drawing, Thomas Gainsborough's superb chalk study *Coastal View* (cat. no. 24), was acquired soon thereafter. Although this evocative, late drawing offers an excellent example of this master's work in landscape, his achievement as a portraitist also needed to be represented; purchased a few years later, *A Woodman Seated on a Bundle of Faggots* (cat. no. 25) serves this purpose splendidly. While it is impossible now to consider building up the selection of British works from the eighteenth and nineteenth centuries to a degree commensurate with those from France, it was a great pleasure to add to the collection a rare, large landscape (cat. no. 26) by Thomas Girtin, one of the leaders of the British school of watercolor. These works by Gainsborough and Girtin have been enhanced by the museum's recent acquisition of drawings by Thomas Jones, the Pre-Raphaelites, and Walter Sickert (cat. no. 39).²⁶

During the past twenty-five years, however, the greatest additions to the Regenstein Collection have been in the area of of nineteenth-century French art. Two stunning sheets from Théodore Géricault's short career vastly

strengthen the Regenstein Collection's holdings of his work, which previously had been limited to one gouache, *The Tempest*.²⁷ The first of these drawings, a moving depiction of an Italian peasant in Rome (cat. no. 27), resonates with the portraits of rustic types by Gainsborough and Watteau (cat. no. 25 and cat. no. 11, fig. 15); the second, the powerful *Haitian Horseman* (cat. no. 28), is, with its forceful bravura and exotic flair, the visual equivalent of Delacroix's *Turkish Rider* (fig. 6). Art Institute curators also extended the Regenstein Collection's representation of later-nineteenth-century draftsmanship when they purchased two distinct book illustrations by Pierre Auguste Renoir (cat. nos. 34–35), and acquired a characteristic, highly wrought study (cat. no. 33) by Symbolist Gustave Moreau for an important painting in the Art Institute, *Hercules and the Lernaen Hydra* (cat. no. 33, fig. 25). Perhaps the most important nineteenth-century acquisition is *Study of Trees* (cat. no. 36) for what is certainly the Art Institute's most famous painting of the period, Georges Pierre Seurat's *A Sunday on La Grande Jatte—1884* (cat. no. 36, fig. 29). It joined another tree study (cat. no. 36, fig. 28) bought by Helen Regenstein twenty-one years earlier. This gives the museum two of the three known extant, large landscape studies for Seurat's masterpiece.²⁸ Although preparatory works for the same painting, these sheets present two very different interpretations of landscape forms—one curvaceous and sensual, the second stark and electrifying—by a Post-Impressionist known both for his draftsmanship and his brilliant use of color.

In 1998 the Regenstein Collection numbered 125 masterpieces and celebrated its fortieth year as the Art Institute's premier collection of Old Master drawings. The way in which the collection is displayed, however, has changed dramatically in the last decade. While its drawings were previously on rotating exhibition in the Helen Regenstein Gallery, heightened awareness of the fragility of works on paper has made the museum's conservation staff ever more cautious about the amount of time that they can be displayed. This knowledge, combined with a pressing need for increased storage space, led to the closing in 1990 of the Helen Regenstein Gallery, which fronted on Michigan Avenue. While Joseph Regenstein, Jr., and Mrs. Hartman supported this decision, Mr. Regenstein was also concerned that the collection remain on view, and helped the Depart-

ment of Prints and Drawings to devise a plan to stage a series of small shows devoted to the Regenstein Collection in one of the intimate galleries within the department. This exhibition and catalogue, which mark the quarter-century that has passed since the first major show and publication dedicated to the collection, also serve as a memorial to Mr. Regenstein, who knew of this project but did not live to see it completed. It is our hope that, in future years, the Regenstein Collection will continue to thrive, as Art Institute curators work to enhance its traditional strengths and, at the same time, develop new areas of representation. This splendid and diverse group of drawings not only relates meaningfully to the museum's larger collections but, more importantly, resonates within its own changing boundaries.

EDITOR'S NOTE

Entries were written by the following individuals, and are signed with their initials. All authors are associated with Department of Prints and Drawings at The Art Institute of Chicago.

- L. M. G. Laura M. Giles, Research Curator of Italian Drawings
- M. M. Margo McFarland, Associate Conservator of Works of Art on Paper
- S. F. M. Suzanne Folds McCullagh, Curator of Earlier Prints and Drawings
- J. A. C. Jay A. Clarke, Assistant Curator, Prints and Drawings
- M. T. Martha Tedeschi, Curator, Prints and Drawings

Note: Dimensions are given height before width. The measurements are most precise in millimeters; conversion to inches is for the reader's convenience, not for scholarly use. Unless otherwise noted, all works are in the permanent collection of The Art Institute of Chicago.

Fine art papers are typically described as either "laid" or "wove." When examined in transmitted light, a laid paper will display a matrix of perpendicular lines left by the paper-making mold. Handmade laid papers were the only papers available in Europe between the twelfth and eighteenth centuries. Wove papers—a commercial success since the mid-nineteenth century—appear randomly mottled in transmitted light, although an extremely fine screen pattern is also sometimes evident.

McCULLAGH, "A Lasting Monument: The Regenstein Collection at The Art Institute of Chicago," pp. 5–13

1. Harold Joachim, *The Helen Regenstein Collection of European Drawings*, exh. cat. (Chicago, 1974), p. 6.
2. Michael Reese and Rush Presbyterian hospitals, the Rehabilitation Institute of Chicago, Northwestern University, and the University of Chicago have all benefited from the Regenstein Foundation's philanthropy. The foundation has also given generously to many other organizations, including—in Chicago—the Chicago Symphony Orchestra, the Field Museum of Natural History, the Lincoln Park Zoo, the Lyric Opera, and the Museum of Science and Industry; and the Hebrew University, Jerusalem. Today, the foundation donates funds primarily to music, art, and educational organizations, and to medical research.
3. Mrs. Regenstein's father-in-law, husband, and son were primarily involved in the paper mill and printing business. Another family concern, Velsicol Chemical, was sold to the Chicago and Northwestern Railway in 1965; Arvey-Regenstein Veeder Corp., a paper-products firm, was sold to Hammermill of International Paper in 1987.
4. In addition to donations of art from the family's collection and funds for the purchase of Asian works and European drawings, the Regenstiens' major gifts include a five-year pledge to the School of the Art Institute (1971), the underwriting of Regenstein Hall in the museum's Rice Building (1987), and the renovation of the Art Institute's painting and sculpture conservation laboratories (1994). Mr. and Mrs. Regenstein, Sr., were named Honorary Governing Life Members of the Art Institute in 1956, and the Joseph and Helen Regenstein Foundation was made a Benefactor in 1958.
5. Tang Yin's *Drinking at Night* (1955.761) was followed by an English armchair (1956.1194) and looking glass (1956.1195) and by Devis's *John Thomson and His Family* (1956.130). The accession number for Sesson Shūkei's *Landscape of Four Seasons* is 1958.167–168.
6. Examples of Japanese and Chinese paintings acquired with Helen Regenstein's help are a pair of anonymous Japanese screens (1963.268–269), and Zhu Da's *Bird on Flowering Plum Branch* (1969.905); of Buddhist sculpture, *Hachiman in the Guise of a Monk* (1960.755); of Japanese ceramics, 1967.166–168; and of Indian miniature painting, *Krishna and Radha Embracing* (1960.748).
7. It was for Joseph Joachim that Brahms wrote the *Violin Concerto* in 1878; Harold Joachim, who never knew his grandfather, was himself a talented violinist. For more on Harold Joachim's life and career, see Esther Sparks and Suzanne Folds McCullagh's introduction to Martha Tedeschi, *Great Drawings from The Art Institute of Chicago: The Harold Joachim Years, 1958–1983* (Chicago, 1985), pp. 15–21.
8. In accordance with the Art Institute's house style, all items in the Regenstein Collection should properly be called "Restricted gifts of the Joseph and Helen Regenstein Foundation," since grants were received from the foundation once the objects were chosen for purchase. Joachim, however, felt strongly that Mrs. Regenstein had created the collection in her own right after her husband's death, and that it expressed her taste as distinctly as if it had been purchased for her own home. For these reasons, he originated the credit line "Helen Regenstein Collection" for all works purchased before Mrs. Regenstein's death in March 1982.
9. Joachim (note 1), p. 6.
10. These include three sheets by Watteau and eight sheets (bearing ten drawings) by Lancret; see *ibid.*, nos. 26–27, color ill., no. 28, ill.; nos. 39–45, ill., respectively.
11. *Ibid.*, nos. 13–17, ill.
12. For more on each of the Piazzetta drawings, see *ibid.*, nos. 4–12, ill.
13. The Daumier is reproduced in *ibid.*, no. 68, color ill.
14. *Ibid.*, no. 73, color ill.
15. *Ibid.*, no. 80, color ill.
16. Having carried the financial burden of renovating the Department of Prints and Drawings the year before, Mrs. Regenstein sought additional funds from the museum for the acquisition of this drawing. Support from Mrs. Henry C. Woods and from the Wirt D. Walker Fund helped make the purchase possible.
17. These included Watteau's *Old Savoyard* and *Fête d'Amour*, Boucher's *Study of a Triton*, Fragonard's *Bull of the Roman Campagna*, David's *Jeanbon Saint-André*, and Seurat's *Study of Trees*. For exact selection and accession numbers, see Harold Joachim, *De Watteau à Picasso: Dessins français de l'Art Institute de Chicago*, exh. cat. (Paris, 1976). An index of collectors is at the back.
18. Helen Regenstein made a similar gesture when the opportunity arose to buy the cartoon on canvas, *The Kerosene Lamp* (cat. no. 40), an early Surrealist masterpiece by Joan Miró. Mrs. Regenstein pledged a third of the money needed to acquire the work. In so doing, she secured the Regenstein Collection's first twentieth-century drawing, and also helped others join in her support of the Department of Prints and Drawings.
19. The Art Institute learned soon afterward that Mrs. Regenstein had indeed made the museum a very generous, unspecified bequest. The Art Institute's director, James N. Wood, recognized Mrs. Regenstein's long history of patronage, and used part of the bequest to create the Helen Regenstein Endowment. Funds from this endowment, while not restricted to the Department of Prints and Drawings, have enabled the department to buy some additional Old Master drawings of great importance—not necessarily within the Regenstein Collection's traditional areas of collecting.

20. After Helen Regenstein's death, the Joseph and Helen Regenstein Foundation became known as simply the Regenstein Foundation. From this point onward, new acquisitions were referred to as additions to the "Regenstein Collection" in order to reflect the continued involvement of both the family and their foundation.
21. For an example of works in Sachs's collection, see cat. no. 20, fig. 19.
22. This was true on an individual level, with the arrival on the scene of collectors such as Ian Woodner, John Gaines, and others, and on an institutional level, with the appointment of aggressive acquirers as curators at the National Gallery of Art, Washington, D.C., and the J. Paul Getty Museum, Los Angeles.
23. Joachim (note 1), no. 1, ill.
24. This work was not included in the 1974 catalogue, and has not yet been published.
25. At that point Martha Tedeschi was appointed the curatorial specialist in charge of the collection of British prints and drawings. The focus on growth in this area was furthered to a great degree by Dr. William D. Shorey, who sponsored important British acquisitions until his death in 1991.
26. In the last decade or so, major British drawings have been added to the Art Institute's holdings. In addition to works in the Regenstein Collection, these works include landscapes by William Callow (1991.222), David Cox (1990.144; 1994.241), Thomas Jones (1988.513), and John Linnell (1994.242); a major self-portrait by Joseph Wright of Derby (1990.1412); and rare early drawings by Pre-Raphaelite artists John Everett Millais (1988.310; 1996.318), Dante Gabriel Rossetti (1989.472), and Simeon Solomon (1987.282).
27. Joachim (note 1), no. 65, ill.
28. For more on the third study, see cat. no. 36, n. 3.

1. GIAN FRANCESCO DE' MAINERI, *Sacrificial Scene, 1489/90*, pp. 14–15

1. A previous owner of the drawing, Alfred Gathorne-Hardy, attributed it to Ercole Grandi; see *Descriptive Catalogue of the Drawings by the Old Masters in the Possession of the Hon. A. E. Gathorne-Hardy* (London, 1902), no. 39.
2. For a recent assessment of Maineri as a devotional painter, see David Alan Brown, "Maineri and Marmitta as Devotional Artists," *Prospettiva* 53–56 (1988–89), pp. 298–306. Maineri's letter is cited in Silla Zamboni, *Pittori di Ercole I d'Este: Giovan Francesco Maineri—Lazzaro Grimaldi—Domenico Panetti—Michele Coltellini* (Milan, 1975), p. 12.
3. The same, hard modeling can be seen in one of the handful of drawings attributed to Maineri, a pen sketch entitled *Two Women and a Child* in the British Museum, London. See Arthur E. Popham and Philip Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum* (London, 1950), vol. 1, no. 154; vol. 2, pl. 14. For examples of Roberti's looser and more expressive draftsmanship, see Kristin Lippincott, "A Masterpiece of Renaissance Drawing: A Sacrificial Scene by Gian Francesco de' Maineri," *The Art Institute of Chicago Museum Studies* 17, 1 (1991), p. 14, fig. 9; and Joseph Manca, *The Art of Ercole Roberti* (Cambridge, 1992), *passim*.
4. Zamboni (note 2), no. 41, pl. 2.
5. It is precisely this stylistic similarity that led Philip Pouncey, who had proposed the Maineri/Costa attribution for the *Pala Strozzi*, to reattribute the *Sacrificial Scene* to Maineri; see Lippincott (note 3). For illustrations of the *Pala Strozzi*, see Lippincott (note 3), p. 9, fig. 2; p. 21, fig. 23.
6. *Ibid.*, pp. 17–21.

2. JACOPO CARRUCCI, CALLED PONTORMO, *Christ before Pilate, 1522/23*, pp. 16–17

1. The most extensive study of Pontormo's draftsmanship is Janet Cox Rearick, *The Drawings of Pontormo: A Catalogue Raisonné with Notes on the Paintings*, 2 vols. (New York, 1981).
2. Pontormo's contemporaries believed that, in these works, he had betrayed his Florentine heritage by turning to the prints of the German master Albrecht Dürer. The attenuated figures, crowded groupings, and elaborate drapery patterns in the Certosa frescoes indeed reflect Pontormo's careful study of Dürer's prints, especially of the woodcuts in the *Small Passion* of 1511.
3. Entitled *Meditatione sopra la passione del nostro signore iesu christo*, this Passion tract was printed in twenty-eight editions in Italy between about 1478 and 1500. See Laura M. Giles, "Christ before Pilate: A Major Composition Study by Pontormo," *The Art Institute of Chicago Museum Studies* 17, 1 (1991), pp. 34–35.
4. This same distortion occurs in Pontormo's nude self-portrait drawing of about 1525, now in the British Museum, London; see Giles (note 3), p. 27, fig. 6.
5. Whereas other practitioners of this technique, such as Raphael, often used a stylus to create a well-defined underdrawing whose proportions were more or less maintained in the subsequent black-chalk contours, Pontormo employed stylus underdrawing as a point of departure from which he could make dramatic compositional changes. For an extensive discussion and illustrations of Pontormo's stylus underdrawing in this work, see Harriet K. Stratis, "The Technical Aspects of Pontormo's *Christ before Pilate*," *The Art Institute of Chicago Museum Studies* 17, 1 (1991), p. 46, color pls. 6–8; pp. 49–50, fig. 3.

3. FRANCESCO PRIMATICCIO, *Fortitude, 1541/45*, pp. 18–19

1. Diane De Grazia, *Correggio and His Legacy: Sixteenth-Century Emilian Drawings*, exh. cat. (Washington, D.C., 1984), pp. 36–39, 234–40.