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The Museum of Modern Art Archives, NY

Collection:

ESA

Series/Folder:

I.F.ii.3*

I'm writing Seeley. — and I'm going to write to Raesher — and ask her to resign — I'll give her letter a chance to reach you soon and if I don't get a cable saying about I'll write to her. — I don't want to write now as if it may be long some time and she may have changed her mind. — I can't manage to go to Dresden — it would cost much —

Stoughton
I'll hear finally of the divorce — I waited three afternoons on the 4th — I do hope it is straight — Consuls advise me to cable you to send out the things as one has three months time then to get out the divorce but I wouldn't cable tell I had a divorce — I'll try and get Balzac off to you next week but the weather is hell and I'm not having good luck in writing.

your letter took all the wind out of my sails — I was blue as it was — just missed a cor line over negative — just made of Garden Craig — then comes your letter — I just gave up. — D — Raesher any how — It is the greatest kind of pity she is out — she is popular in Germany and has brilliantly made the whole new German professional class. — The Seeley business makes one sick — I can't see why it should be so with him.

I think him the best we have after you or write — and miles a head of Putnam — Seeley would be one of our strongest cards — In view of the strenuous exclusion of the middle class ones in Europe I don't find any reason at all for including Keiley or Dyer — I think Brighton had as she is, is a much more vital factor. However all that is insignificant besides the fact that Seeley did not come up to scratch.

The Museum of Modern Art Archives, NY	Collection: ESA	Series.Folder: I.F.ii.3*
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¹ It would have been great if it were the first but it is a rotten second — and this is a great disappointment. However I think it is impossible to beat the autochrome as when they are good they are practically perfect as far as the theories permit. — The Jangle makes autochrome all a marvel again. — However the only trouble with the Jangle is ~~our~~ ^{its} correction it is simply a matter of experiment it is the proportion and adjustment of the colors in the scene.

² and I think it is a good chance to try out Kuhn & Masaren. — I have put the Trip to America in June out of question. — I thought from the way Emma spoke last winter you might be going to London for a month first. — in that case I could have been back when you were here. — I would simply be a joke if I were would back other than away.

and even all although I agree with you about the tremendous importance of money yet; its dam short this life and full of disagreeable chances. I'd rather eat out on the cash when it's a case of the real thing the other way and I think you know how I mean it.

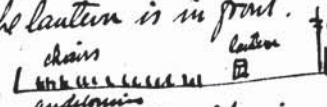
I'm sorry Lewis flunked on the article. — but not surprised — you saw him

up completely. — he has loads of enthusiasm but lacks knowledge. — And I would add lacks equilibrium and whether it is flying machine poetry or pictures or a ham sandwich equilibrium is the vital point.

I have not sent any Jangle plates or scene them as you suggested — they simply are not in it with the autochrome. — each batch is different and good blues one good for mds or greens but none up to autochrome.

The Museum of Modern Art Archives, NY	Collection: ESA	Series/Folder: I.F.ii.3*
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the screen is another story. —
we have worked out an interesting
scheme at the Photo Club — it
may be useful to explain —
on account of the extreme unevenness
across any land area difficulties
are found it necessary to get close.
and as the hall is small —
the lantern is in front.



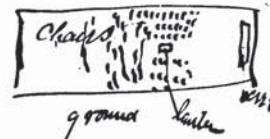
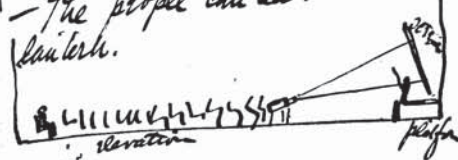
the lantern end of the room it was
making. — by transference
was out of question because it took
up too much room — as the audience
would not get near the screen and see things

3. The effect of its lines is
not as disturbing as I expected
resembling a half-dome. —
They may get them along
better by summer —
as it is I do not master many
time on them — I made comparisons
tests reproducing paintings and
there is no comparison —

That First job is a wonder
and makes my heart ache
to have missed it. — I hope
they will be able to project them
properly. — and without danger
if they are as fine as you say.
— a good place in the hand and on

in grad. about the success
of Sorolla and it is disgusting
the most discouraging event
in years — He tried the
same "world's greatest stunt"
in Paris & London but
mixie it takes the Americans
to bite at such a bluff.
The stuff is pretty much
the limit for vulgarity in
painting. — The old salon
is full of that kind — of
high grade scene painting
with art it is absolutely ordinary
in common.

4. The following shows the trick admirably
The lantern is placed very low
pointed up and the screen tilted
forward like a picture on a wall.
— The people can see over the
lantern.



a short focus lens of course is
essential otherwise the lantern
and screen are too far apart.
The angle is adjusted to suit the height
of the floor & size of hall.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*

we saw her the other day at
a Café with another fellow
and she didn't dare look
our way. — It would
have been suicide for Thailand
to marry her. — The best
news about myself I can
give you is I'm hard at it.
and I know you are so.
we can cross out some
of the annoyances. — The
State has just abolished all duties
we all had a share of it. — and
it seems to me we have had a
dozen in the house — all the time

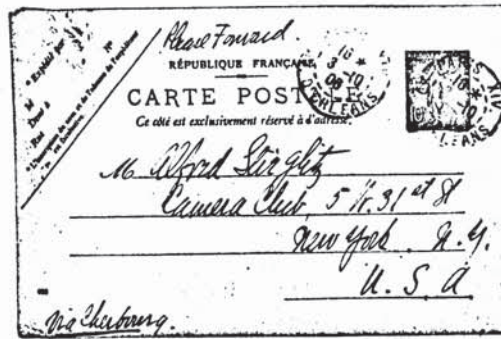
am sending you a Degree
took first out. it will
give you a mouth wash
after the sore, but bad
taste!

In glad Harland is
 at hand. — 'Tis the best
 kind of help for you — he's
 surely one of the finest men
 I've met with. — and I
 shall be d—n glad to see him
 again — and ye gods
 he certainly had a narrow escape
 with that girl.

Will I hope you pull
the (Marin Thawer) down
through all 6. &
The im denied me all
expte mead about it.
Yours
Sturcken

[The page contains several lines of extremely faint, illegible handwriting.]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*



103 Boulevard du Mont parnassien
 (Parnassien)
 Nothing but unpleasant news + trouble
 so far. - Disappointed terribly in a
 studio + apartment my signed for
 - found the land lord had rented the
 day before. - The other place is in
 a huge building - modern but price
 makes me shake my head - but at
 even the only thing I could find - something enough
 to think of taking the risk on her creation. Lela's impression
 was - Stieglitz

The Museum of Modern Art Archives, NY	Collection: ESA	Series/Folder: I.F.ii.3*
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I would like to see my work more
 much. I don't know much of the cerise
 man you have listed but
 what I have seen is certainly
 not first class. — There are
 a dozen men here doing better.
 — I have one show for her there
 the Balzac I will send and
 that in a week or two some
 water colors by John Marin
 or young American ask for
 about them. — They are the
 real artists.

2

382, BOULEVARD DU MONTPARNAISE

or that from me and announce
 it. There won't be more than
 ten things. — I am sure it will be the
 best yet as far as I'm concerned
 and they will look well in
 the room. — Perhaps Mrs.
 Simpson will like Balzac best.
 in French. — I'll write her.
 You know I have not heard
 a word from Louise since
 I sent the drawings. — And

corking stuff otherwise.
 I don't know much of the cerise
 man you have listed but
 what I have seen is certainly
 not first class. — There are
 a dozen men here doing better.
 — I have one show for her there
 the Balzac I will send and
 that in a week or two some
 water colors by John Marin
 or young American ask for
 about them. — They are the
 real artists.

much know from him if he ever
 got them. — —

— I hope you gave Mrs. Coburn
 all that was coming to her, and
 that it will do her good. —
 It certainly ought to make
 things easier for Coburn. —
 I am glad you are not
 letting down the lines as far
 as what goes in the galleries
 — or how set a high standard.
 The programme does not sound
 as strong this year as it should
 but that is due to our customs
 — I could easily send over some

The Museum of Modern Art Archives, NY	Collection: ESA	Series/Folder: I.F.ii.3*
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I would like to give my
 mother the pleasure of bringing
 her over this summer —
 not that my sister is
 married and comes up north
 in the state — she is terrible
 alone — and I'm sure
 you know how I feel about
 it —
 It was such a relief to hear
 the Haviland affair go as it
 did — I'm sorry for him because
 he must be miserable over it — but

I would like to give my
 mother the pleasure of bringing
 her over this summer —
 not that my sister is
 married and comes up north
 in the state — she is terrible
 alone — and I'm sure
 you know how I feel about
 it —
 It was such a relief to hear
 the Haviland affair go as it
 did — I'm sorry for him because
 he must be miserable over it — but

god what a blessing it
 has turned out not to be —
 It was such a mistake.
 Rodin gave me a beautiful
 cast the first impression
 of his "L'homme qui marche"
 (about 3 feet high) — it's
 a wonder — and he said
 that was to be a symbol
 for me and I keep on
 anarchy — I never saw
 a man excepting yourself so
 hit by a thing as he was by the
 Balzac piece.

god what a blessing it
 has turned out not to be —
 It was such a mistake.
 Rodin gave me a beautiful
 cast the first impression
 of his "L'homme qui marche"
 (about 3 feet high) — it's
 a wonder — and he said
 that was to be a symbol
 for me and I keep on
 anarchy — I never saw
 a man excepting yourself so
 hit by a thing as he was by the
 Balzac piece.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*

1908. 7/6

121

100, BOULEVARD DU MONT-PARNASSE

from the three & big separate ones
as they each contain individual
mount them all on great
big sheets of sage green
card. — like the one the
Herscovit is on. — It
is regular photo arch mounting
board if I can not get it.
— I will mail one or two
more smaller ones on next
mail. — I'll drop Mrs.
Simson a line about her Belgee
bronze head but I don't know

[illegible]

The Museum of Modern Art Archives, NY	Collection: ESA	Series.Folder: I.F.ii.3*
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1968 7 1908 5

1

153, BOULEVARD DU MONTPARNAISE

My dear Sir,

I have just had some stuff packed and shipped to St. for the Bernheim gallery. — There are 24 water colors by John Marin 15 small oil sketches by Alfred Maurer. The Marin water colors are about as good as anything in that line that has ever been done. — I know you will like them as much as Caffin & I do. — He saw them this summer.

1

208ARR-ITHOM UD ORAVJ2UOS .ES7

The Maureris are certainly howlers as color and ought to make the people that kicked at Maurice feel ashamed of themselves. — Long body is jumping on the poor devil for going to the bad — and he is having quite a time of it. — But he is convinced he is on the right road and is going after it hard. — I don't in these small things he has realized his aims more successfully than in his more important work. — I hope that just things will be appreciated — as they are not now.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*

[illegible]

2

1908?

55 50

19. BOULEVARD DU MONT-PARNASSE

American

The best things I know are here.
Both men have something deeper
and healthier to say than ~~most~~
the modern studio jargon. (I forgot
in New York shows. —
One night I saw there was something
of Whistler in Marin and
of Matisse in Maurer but that
is a largely superficial resemblance.
— Marin has a more abstract sense
than Whistler and his tone & colors
has more expression as such. Whereas
Maurer brings his skilled technique to
his work that gives him a luminosity of

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pigments that even Quartise does
 not get. — I hope some of
 these things sell, the folks need
 the country trades, and at the
 same time it is a chance for
 New Yorkers to buy certainly cheap.
 The Marines will sell at \$25 to \$35 each,
 the Mauvers at 30 dollars. — 18% —
 and 20% of this to go to the
secession. — They are
 not Americans that does away
 with the customs. — I am sending
 the consular certificate to Col.
 so he can clear them when they
 arrive via Wells Fargo
 you can hang these as you wish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*

[The page contains several lines of extremely faint, illegible handwriting.]

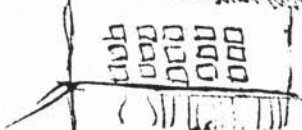
3

162. BOULEVARD DU MONTPARNAISSI

into one show or 2 you can do
better by sticking them into 2
shows you have in mind. do
or. & use your own judgement.
in fact you need not show all
the Marinos. Pick out a dozen
or 15 of the best if you prefer
as they take up a great deal of
room with their wide mats.
the Mawr 20 are about 8 x 10
framed close so you could easily
hang them all on one wall. these deep.



[The handwriting in this section is extremely faint and illegible.]



I think I can get the Balgoss
ready for you in another two-
weeks - I'm working on them
now. — As soon as I get
them up I'll start on the "Dixie
thing" - I want to send all
new prints - as I feel there
is a good chance of sales there
and that's important. although
I hate it to be so. —

Kuhn has asked me for 20 things.
I don't want to be piggish about
it or appear so. I do you think
I ought to do so. — it seems he
was 99 things inside from N. Y.
and also some English direct.

The Museum of Modern Art Archives, NY	Collection: ESA	Series.Folder: I.F.ii.3*
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10

1908

4

108, BOULEVARD DU MONT-PARNASSE

I don't remember ~~that~~ if he is sincere in wanting that many of mine or whether he feels he wants to square himself with me and the exhibition administration who wanted a new man show from me. — However I am working along that line and wait to see what you think — I am planning a lot of prints and will make them all if I can showing the best results for the show — I do feel it is up to the Americans for fair this time. —

11

108, BOULEVARD DU MONT-PARNASSE

and I want to do my share to make good. — I know you will be doing more than yours. Here is what I am planning to work on. —

Portraits	The Memorium
Rodin Museum	Round Mirror
Masterpieces	Big Cloud.
Diase	Moonrise.
Wells	Chestnut trees
Shrubby	Versailles
Pomegranate ?	Flat Iron.
Teft. ?	Old Trinity
Shaw.	Colorado Garden Folds.
Craig.	2. Pool
Double Portrait	1. Belgee.
Luttrell ?	
Morgan	
Anatole France	
new self portrait ?	
Kuhn seems anxious for new things but.	
and new things are rare.!	

The Museum of Modern Art Archives, NY	Collection: ESA	Series/Folder: I.F.ii.3*
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127
 I am writing you from a very
 quiet place. I am not
 doing anything at present.
 I am just sitting here
 and thinking of you and
 how much I love you.
 I am not doing anything
 at present. I am just
 sitting here and thinking
 of you and how much I
 love you. I am not doing
 anything at present. I am
 just sitting here and
 thinking of you and how
 much I love you.

6.



100, BOULEVARD DU MONTPARNAISE

He tells me he has asked you for
 a collection of American work -
 I did not give him much hope but
 if you do let him have it. -
 put on the series -
 and insist on hanging and
 cataloguing as a group. -
 I think Deering.
 I personally will send in any
 case. - as it helps a little
 on her. ^{copy}
 The Jungle plate is out
 and its rotten. That's all.

100, BOULEVARD DU MONTPARNAISE
 I am writing you from a very
 quiet place. I am not
 doing anything at present.
 I am just sitting here
 and thinking of you and
 how much I love you.
 I am not doing anything
 at present. I am just
 sitting here and thinking
 of you and how much I
 love you. I am not doing
 anything at present. I am
 just sitting here and
 thinking of you and how
 much I love you.

as soon as I get my Portrait work of
 going to the country. - I am
 really asking for it. You are not
 enough of a farmer to feel that
 as I do. - and I want to paint
 some spring this year.
 I am going to write to the
Poullins: - about these
 portraits and if they are
 still so inclined I'll come
 over in June for a few weeks
 to do them. or at least make
 studios for them. -
 At any rate I am sure to have
 to spend several months in
 N.Y. next winter so I hope
 by my day not decide to live abroad
 during that time.

[Faint, mostly illegible handwritten text, possibly bleed-through from the reverse side.]

7. 1908

[B]

103, BOULEVARD DU ROYAN

I forwarded Mac Vaughan's card
to him in Italy.

By the way I don't think I ever
said any thing to you about
paying Beson for the article.
I told him you would pay
the regular price. — He
is a hard working young
fellow and can use the money
otherwise I would have gotten
the article out of him for nothing
but he worked long and hard
getting it together. I think if
you send him a hundred francs
and a few copies of Camera Work

I am very glad to hear
 that you are well and
 hope you will continue
 so. I am well and hope
 you will be the same.
 I am your friend,
 J. S.

back numbers that you may be able to
repair it will be a great joy to
him. He is really interested and
able. — and a born propagandist.
I got two articles from Helen
Holtrop — big guns. — but
they are two little crows.
— Those damn fools all seem
to think that if they say
these photographs are artistic
over their names — why we
ought to be proud. — So
far Masterpiece is the only one
that caught the point.
I'm anxious to hear about the
arts club show.

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COMING END FEBRUARY ALSO BRINGING EXHIBITION
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TIME.

16. 202

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	Series/Folder:	I.F.II.3*

My dear U.S. Secretary,

When you enter a in a hand in my very action
 (as you said you were considering in a new case)
 I have come to pay my dues - (you avoid) as
 the club may be made to one of some one myself avoid.
 But not your my judgment - you are in the spot - it
 I believe you + strike it - of course - as do. S. - it
 Stecher

Much as I regret to do so, it is my duty to call your
 attention to that section of the By-Laws of the Club which calls for
 expulsion for non-payment of dues after due notice. It will be a matter
 of regret to the organization to lose you in this way. We feel that it
 is possibly through oversight that your remittance has not been received
 up to the present date.

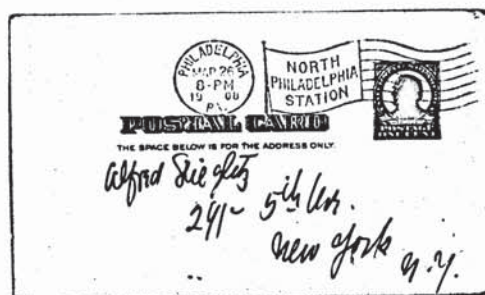
Trusting you will give the matter attention, I remain
 Yours very sincerely,

Mr. Edward J. Stechen,
 Paris, France.

NEW YORK
 January 15, 1908.

John W. Alderson
 Secretary
 212 West Twenty-First Street

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	ESA	I.F.ii.3*



131
 My dear A. S. Freaghty
 I think I ought to hear some thing as
 a sample in Washington. - Send me
 a copy of my special no. of C. W.
 - I think it would be wise to get
 after the Century in the color matter
 so that they can get an open air sitting
 for me. - highly stretched.

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4. ^{new} entrées peintes and sculptors - on what they think of photography - and the results is wonder - It will finish the ^{idea} that in France there is no interest - They were all crazy about the things they saw a few picked prints of mine and the Cambrian ^{was} ^{found}

VILLA L'OISEAU BLEU, VOULANDE, PAR CRECY-EN-SERIE
July 1908
My dear G.S.
Well we're settled at last and now for a good time and lots of work - The place is simply ideal - The house the huge garden enclosed in a high wall - and full of fruit vegetables and flowers - its all so good so true at the

5. all this ^{new} stuff in a marvelous manner. - He certainly has the ability to grasp at the very vitals of things. Person has about finished his American book article. It will be a wonder certainly one of the most important things that has happened in the literature - He has interviewed all the big

6. price \$12.00 a month all furnished by the most trivial things - We have just gathered 2 1/2 bushels of cherries - Pan a few canvases started but then in winter doing yet - It takes time to get into it all. - Had a fine time with Celine and kept him hissing during his stay - he really got hold of

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and if things available: -
I am corresponding with
Gordon Craig now about
one. - and I think we
might get those Cassone
drawings. - you saw.
- and some small
sketches by Maurice Denis.
- I think if you can get
the educational institution
idea through it will be
just right.

It prepares the way for
an American show
- Casson worked
hard in his studio for
two full months. - and
deserves much credit
for the bull dog way
he went for these
things. - I have also
had an article by Camille
Maclair brooked for C.W.
- I agreed to pay him for

way and that is to arrange to get them
in for me in an educational institution
and to place mostly in public selling
- sell privately and then they
replaced from Europe after they have
been returned. - I have got very much
of good material. - there is no need
of having pictures again - there is no

it by photographing his wife
providing he could and
would write something
absolutely impersonal
as far as I am concerned.
- I think by similar
means I can foster
with some of the other
fellows - and so get
some new material.
- as far as exhibitions
is concerned as far as
I can see there is only one

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30.10.1930 - I tried
 some photos before
 but they were not good
 enough to send -
 I was so sick of photo-
 to make any decent
 prints - I won't let
 her have any thing but
 the very best -
 Regards to all the folks
 at the lake -
 yours S. Stricker
 When is Mrs. Delmont coming?

I wonder if you are
 up at the lake yet. -
 Hope you got my
 letter in time to see
 that shelf in the new
 rooms a little lower
 it would make a
 much better gallery. -
 Regards to everybody
 Tell Mummy I'll make her
 prints the first thing in the

autumn - I tried
 some before coming away
 but they were not good
 enough to send -
 I was so sick of photo-
 to make any decent
 prints - I won't let
 her have any thing but
 the very best -
 Regards to all the folks
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I wonder how they will strike you
you & Coffin. — They are
the only thing I have done I
recently that I myself can feel
enthusiastic over. — and they
simply have hit everything that
has been in them here square between
eyes. — (Please don't think
I'm getting into Granville's class)
I hope you can give them as
much to themselves if only for
a week. — The thing by me
is a series and should be
hung on one wall. — The
rest any way you choose.

189. BOMBYARD ON BOMBARDE
The light
Here is certificate for the Belgae
which go on the same steamer
by Wells Fargo. — addressed to
New York. — over to him
Photographs do not go in duty free
as they are not art. — I
I sealed them under the big hat
the "gamble" made prints" and
hope to give them the "affairs or don't
recognize them as photographs I
hardly think he will. — he might
get bus pictures in the picture of
Sunny. Pictures are included in
on the batch. — but the Belgae



Will anything that was the only way I could get them in. — They
were too large to mail and if I had sent them in and declared
them only \$5 each the duty would have been more than
worth while. — But I guess they'll go through.
There are 4 large prints (Belgae) 10x20 and 4 small ones
two of Sunny & Kito (large) and a working print of the Versailles
for that woman that ordered it last year. — you
put her address in a little note book you had at the time.
As far as the price on the Belgae are concerned do
what you think. — The big ones ought to bring \$100 — but
if you think they won't let them go at 75. — The small
ones \$35. — If you should have a rush on them
take conditional orders — and I will make prints which
can be accepted if up to scratch. — If you can get 100 per
for the big ones I'll limit each plate to 50 prints. The price
these will be too



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Catalogue 1904/1

1. ~~Portrait of the light~~ midday lt.
 2. ~~Portrait of the light~~ 2 a.m.
 3. ~~Portrait of the light~~ 11 P.M.
 4. ~~Portrait of the light~~ 3 a.m.
 5. ~~Portrait of the light~~ 1 a.m.
 6. ~~Portrait of the light~~ 2 a.m.
 7. ~~Portrait of the light~~ mid night
 8. ~~Portrait of the light~~ 2 a.m.
 9. ~~Portrait of the light~~ 2 a.m.
 10. ~~Portrait of the light~~ just before dawn
 11. ~~Portrait of the light~~ just before dawn
 12. ~~Portrait of the light~~ from a painting

When you read any trouble
 figuring out the numbers from
 this I got to number prints

PHOTO SECCION

AN EXHIBITION OF

A SERIES OF PHOTO
 GRAPHS OF RODRIG
 SALZAL DE JIMRO
 STEICHEN

MDCCCXIII

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With the exception of nos 9, 10, 11, 12
the negatives here exhibit are
from negatives made with the
same as the sole source of light.

(The bronze head of Balzac, a
study for the monument, is
loaned by Mrs. John W. Simpson)

Rodin was in mischief & co
tinkled with the clock
had clean forgotten the drawing

With a single word from
Frank - got - in getting
around and sure was not put
written him a letter
regards to the fellows and the
folks

Stecher

Will all at

1908 7/4

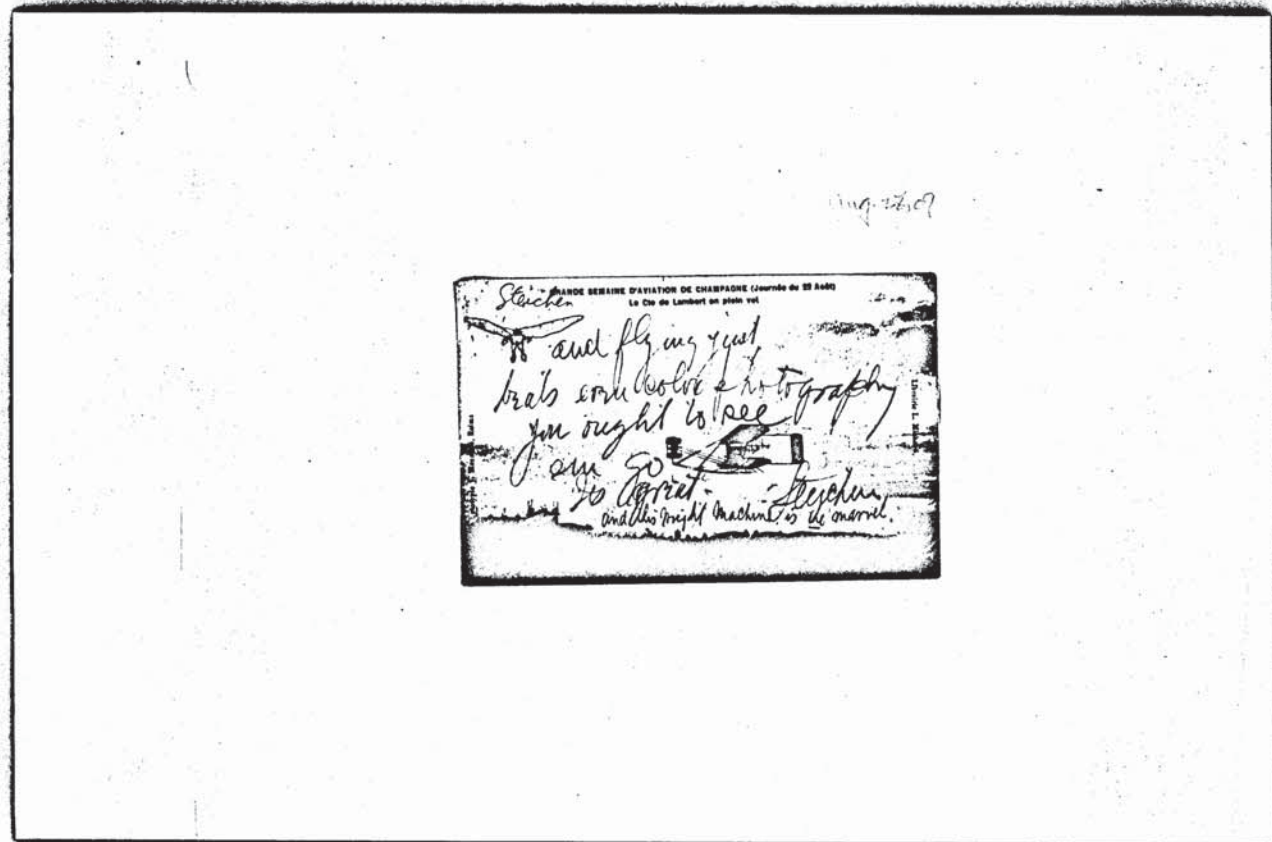
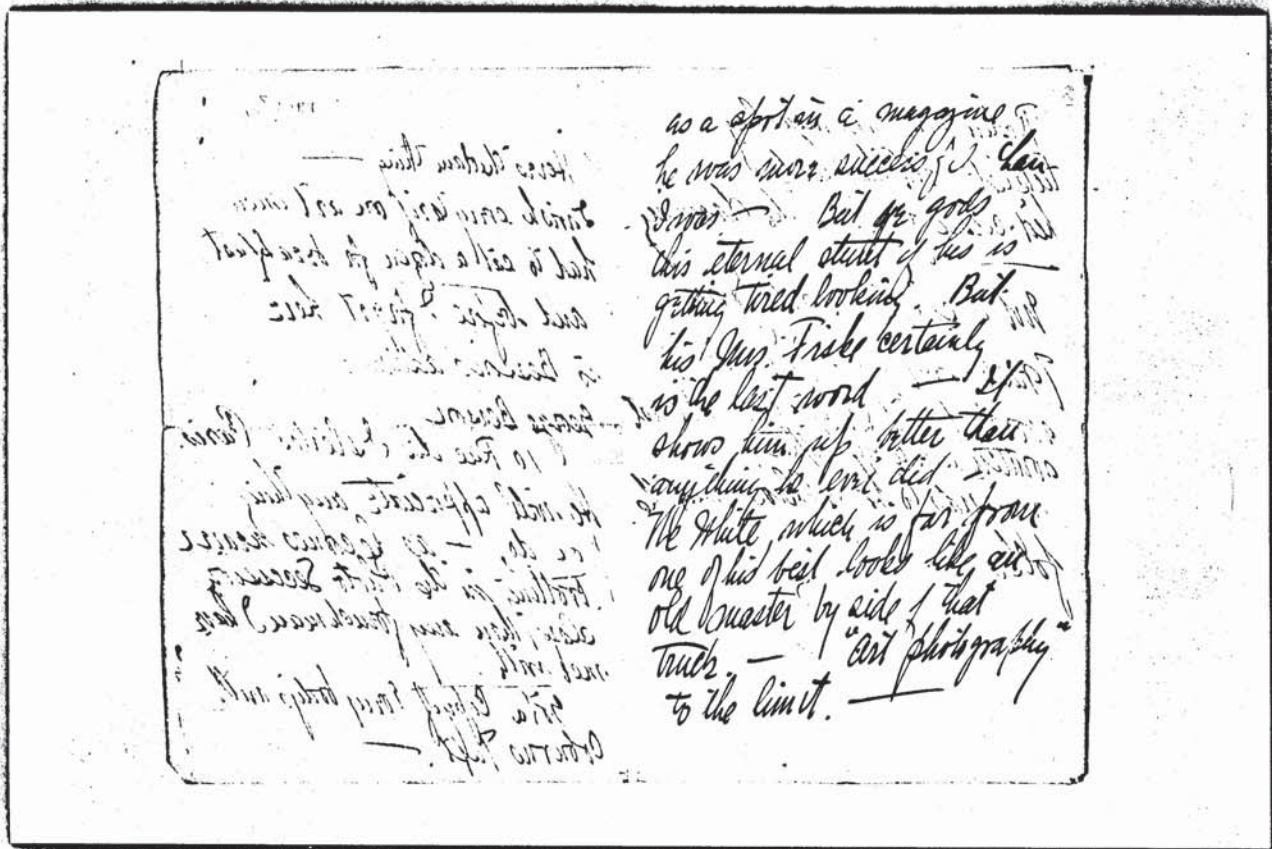
Here's the same thing —
I wish every artist on art man
had to eat a dozen for breakfast
and before I forget here
is Besson's address

George Besson
10 Rue des Isles Paris.

He will appreciate anything
or do, — as he comes near
trotting in the Photo Secession
class than any Frenchman I have
met with.

With a copy of every body with
Orburo Takt.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I had a time? I think I
 sent you a letter in Feb.
 and to know if you
 are. — I have just
 gotten back from a week's
 motoring with the Sangre
 we motored to Casdel
 to see the Rembrandts —
 hot stuff. — But
 it was & is not.
 however I think Voulangis
 is the best hot place. I
 have not — I hope
 you found some thing among

the things I sent to Gooty.
 that would reproduce
 and that the proofs were
 at least a cue. —
 I could not get prints to
 suit me as it was too
 not — I also tried
 making positive but
 the films melted. —
 The color things looked
 chiefly heavy. — If you
 are having the golden
 screen done — I hope they
 get it lighter & fresher
 looking.

The Museum of Modern Art Archives, NY	Collection: ESA	Series/Folder: I.F.ii.3*
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1910
I wonder if you saw
anything in the art line
worth while in Munich -
all I could get at in
Germany this trip made
me sick in the stomach
I missed Montross and
the Smalls on their way.
- My studio is still
an X - promises
& nothing more -
and I'm crazy to get
it work. I need to

cover a few large panels
with paint before I can
bring any kind of
order out of the chaos
of ideas in my head.
- I suppose Flora told
you that you did not
buy Flandrins at
the independents. - but
the little Bergman
a Swedish artists work.
How you could ever
have imagined that the

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MÉTROPOLITAIN : MONTPARNASSE



Paris, le 191

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DINER-CONCERT

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Dear G. S. Steglitz 1910 144
 You probably are thinking that in letting
 Mr. B. idiosyncrasy worry me. — Well I'm known you and
 know with you as long as not to have learned to look at things
 like that in their true light. That is only one of the many things
 you have taught me that make my life fuller and more complete.
 I know that you understand my work from the same stand-
 point that I produce it you do that better than any one else
 that's why your opinion of it has always meant so much to me
 I know you don't judge it from the technical or critical
 knowledge that some people might and whose opinion
 might interest me more than yours — but each opinion
 is only interesting to me and wise means nothing
 to me. — Because if I know that nothing anyone
 can say to you can change your viewpoint in its
 essential points. — Neither mine nor any one else can
 tell me better than I know what my work has not but
 we must none of us go far yet we are only students.
 When I saw Rodin on his 80th birthday he was wildly
 enthusiastic of one something he learned the day before.
 — Prof. Criticism of my work is essentially legitimate
 and thoroughly in accord with Secession principles.
 I regret he expressed himself differently to me personally
 and that he should make it seem to some people that
 he is trying systematically to bludge me. — even though
 this is untrue. — he should be more careful
 and kinder just as we are all only on the threshold of
 what we want to be and are wanting other people
 to see it with us. — it is not wise to present the
 unattractive side of our case. — When I sent him to
 the Secession to you when I took Caffin to him — when
 I asked you to get his things again after you got
 disinterested with them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1910/12/15
 He forgot the essential point however - tell him
 he must take into consideration that American
 painting as it is known & recognized today has
 not yet reached its age of patency. — *Stuck*
 It is still a maudlin kid. — unconscious
 of sex and until that sex rises and matures
 like fire — ~~to~~ attend to. —
 The next letter will be about the
 exhibitions that are coming. — I don't
 think it wise to show his work this year —
 too much — if it. — but if the arrangements
 are made will go ahead —
 by the way send me proofs of what you are
 doing of mine — ~~but~~ I'd much rather
 not see any prints reproduced. I would like
 to have Gorky make some from the negatives
 — let me know what is done. — I would
 the third Balzac turn out, but do send proofs
 may be able to suggest things. —
 Carls is gone. — I'll miss him — he's
 taking along the Rodin drawing the old one of
 the figure on horseback. — It is yours by the
 way. — I'm not present. Although I got it from the old man
 as an exchange I feel he let me have it on account of
 the G. G. show and there for it is really yours ~~at least~~
 not any more. I want you to have it. But don't say anything
 about it generally as I would hate to have him find out I parted with
 it.

Merely Christmas & all. — cordially your father

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MÉTROPOLITAIN : MONTPARNASSE

Paris le 101

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& LUNCHES
DINER-CONCERT

Recevoir 1910

The Museum of Modern Art Archives, NY

Collection:

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I.F.ii.3*

I did not do this to shut me in short evenings but to
 in this quarter. I did not think him a
 genius. I was a fool — but a man who was
 very firmly convinced had a big endeavor &
 left the rest to me and therefore he must have a
 chance. — That's one of the other Secretary principles
 to give each people a chance. — If there is
 man he will devote all his energy to try and
 realize his efforts — for he is. But against a
 difficult or almost impossible proposition and
 at any estimation will then make good by
 appearing a magnificent failure. His drop the
 hope of (Zolas) failure — his only other alternative
 (that I can see) is mediocrity. — His temperament
 ought to save him from that! Some of his best of
 ordinary sense changes him in to it. —
 The last I remember back was nearly up to my
 Burton. I read Emerson by him. — to me —
 His sitting Castle is still concerned and expressed
 from a literary point but pictorially but is
 dead. I will say, inward a man who is a picture
 The Gray, the good — of the physical
 squeezed out, had! — I hope to hear him re-
 turn. I am sure they are full of reproductions in one
 sense. — But they are full of reproductions in one
 The whole spirit in gone and the composition
 changed by the muddy tone and the order
 line. — Mr. Cascard, referring to myself
 and that man, had a fine taste but he did
 not handle it in his best manner.

Lm

Paris S. W.

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TIME

DATE

JAN 24 1911

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DINER-CONCERT

Paris teally enter nous
Conteudo. obvelly enter nous
Steghty
My boy 6.5
me that I had not written once since my arrival one five - I am hardly getting that in as fast as all that but I am -
first letter I'm written in months - in pretty hurried myself in my work and in the garden -
The stream of last winter's watermelons
Leaning against the railing about act just me into a state of where I wanted to put it all in and just more - when coffee came there was another spurt up in the kitchen, out of things and then - well since then I'm always tired.
I'm getting out of it with you - but otherwise I don't give a damn - what damn one else has to say about it. - I got good notes in the press about my balloon things, and they were well placed this year - but it means nothing, but that's all - The Balon is distinctly rotten, rank with mediocrity that has been a general settling down among the "world ones" and the result is that shown of their extreme excentricities there is nothing left. - In instance, you dragged the gotten muddled - exhibits too portraits that would almost be done by Henri.

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I.F.ii.3*

Matisse always remains a big man - but he let himself
 this year in as Coburn & Kaestner have done when
 they made enlargement. - He tried to ~~catch~~ himself
 the result is obvious - and he failed to do just
 what he wanted to - answer his critics. - instead
 of telling them to go to - and doing himself into
 himself - now the whole show
 is not worth mentioning - of course his grade
 painting is a back seat - all members limited to 2
 pictures on each of art because of the big decorations
 art section - especially the Munich section which
 is good but very inferior to what the Viennese
 Hofmann, Klimt, etc. do. - Be there anyway
 in one of the Munich art museum interiors, are
 half a dozen Eggars as spots on the wall -
 I have an idea the are C. W. Gropius and they look
 fine - I wonder what your plans are this winter
 I have very much of material available -
 definitely decided on - a German water color show -
 and a collection of 14 & 15 century Persian paintings
 all XXX material. - I am giving anything
 else you want - Stambul - or material
 you wish. - If you can't give me dates definitely for
 the German & the Persians you must agree to
 side track anything else when you're so near
 things you know are valuable and we can't lose them
 unless there is absolutely necessary. -
 Mrs. Bruce's wife to run in H. of now with his
 stuff you will hear from her.

Early 1911 Aug 2 J. 199

MÉTROPOLITAIN: MONTPARNASSE

Paris

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I think he wants something
 of a chance in spite of his limitations
 his stuff is genuine - and
 only differs from others in so far
 that he only follows one man that
 Matisse. In fact they are really
 the only thing that are of the Matisse
 pretty speaking - Mrs. Bruce
 has her own stuff which is good
 enough but ordinary - she hopes
 to place that some place so as to
 make money while her dear husband
 pursues his serious ideals -
 he may turn out a Mrs. Coburn!
 Merin has a hang up lot - In my
 opinion he is the real article - and
 all Merin. - Hell is on before long
 and wise Carl & Fellows - Carl
 has done little but is ready to deliver the
 hat kind when he gets at it - the copy is finished
 - Fellows has no mind, but like looks
 real fundamental thing as before.

now use your own judgment what you
do with all this - if anything
I am pestered to 'keep on here by all sorts
that me to get into the Secession show
but my god we can't become an insane
asylum ~~now~~ nor can we become a
charity bazaar. - If anything real
real real turns up I don't think
either of us will have any trouble recognizing
it. - I wish I could see the Buffalo
show. - I think I can imagine the job it has
been for you but I am sure the results
will more than make good to you - You
going to Keosauqua was real Stieglitz. and
you know what I think that means.
Her best work is not worse than any
thing any of us have done. - That makes
contents. - I did not send you anything new
because I knew you had a good collection and
the new Ein coming for 291 some day.
That caricature of letters was not stuff
its too bad it had to come, but as long as it
was necessary I'm glad it came, so definite
and final nothing better was left. C. W. Stieglitz

150

Form 570.

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4. Bureau of origin, date of deposit at post office, No. of receipt and No. of mail.
5. Remarks.—This receipt must be signed by the addressee or, if the regulations of the country of destination permit it, by the postal official of the office of delivery, and must be returned to the office of origin of the article to which it relates.
6. Note.—This note must also be signed by the destination office, or the regulations of the country of destination, in compliance with the regulations of the Bureau of distribution, and must also be signed and received by the principal carrier, on receipt of origin of the article to which it relates.

1-578

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*



OFFICE RECORD		The Merchants Collection Agency OF MANHATTAN Special Correspondents and Attorneys in all Cities and Towns of the United States, Canada, and England		
<u>Kalish Pharmacy</u> vs. <u>Sheichen</u>		OFFICES 25th FLOOR METROPOLITAN LIFE TOWER ROCKEFELLER CENTER NEW YORK, N. Y.		
First Notification	9/20/11	We make a specialty of Reporting the Financial Standing of the Companies to the Merchants in General		
Amount Claimed	\$6.32	New York, N. Y. October 6, 1911.		
MM				
E. J. Sheichen, New York, N. Y. Dear Sir: The claim of \$6.32 placed in our hands for collection by Kalish Pharmacy, of New York, N. Y. has not yet been settled, and your immediate attention is called to the same. We regret that you should take this course, as it would seem to be very unwise on your part. The refusal, or even neglect, to pay an honest debt, leads to trouble and loss of time. We are not misleading you, any reputable attorney will tell you what we say is right. We hope you will see this matter in its true light, and make such arrangements with us in regard to this claim as will make further trouble thereon unnecessary. Let us hear from you by return mail. Yours truly, THE MERCHANTS COLLECTION AGENCY OF MANHATTAN.				
It is necessary that you return this notice with Remittance or Reply. Write on back of this sheet. Always Mention Creditors Name.				

The Museum of Modern Art Archives, NY

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I.F.ii.3*

With your letter comes as you were in hopes again
 and the hat upon comes natural. - The proof from
 Philips are fairly good, as good as expected -
 Just what they lack is really hard to describe - 5
 Philips - but they lack life - they are
 reproductions instead of originals as the photographs
 should be - I'll send them back by return
 mail with corrections marked - the corrections
 will make them available I think - The
 mature feel seems most interesting and
 get it is the first attraction and really a good
 photo given. - (but don't print it yet -
 hold the plate. - The other is a bit overexposed
 you can run. - The glass plate looks
 good. - The bromide plate of Gottle is
 fine. - and what is more, I am satisfied that
 we seem to have gotten it with out much bit time
 "hand work" - The job paper came at last!
 I did not realize the sheets were so large. I then
 brought to paper the whole studio, back and
 the bill about it knocked me out - and made
 to get it here - The main thing is
 I can get work in today, earnest work.
 There smells change upon the day and night.
 We are a community of men, men, men.
 is a decent place - it will be fine for the life is.

MÉTROPOLITAIN : MONTPARNASSE

Paris

MAISON
LAVENUE
Café, Bar, Bains

RESTAURANT
SALONS PARTICULIERS
JARDIN, VERANDA

HÔTEL DE FRANCE
DE BRETAGNE
143, RUE DU DÉPART
SERVICE À LA CARTE
BAINS ASCENSEUR

SALONS
pour
BANQUETS
& LUNCHES

DINER-CONCERT

Stuyvesant

Rec'd 12/11

The Museum of Modern Art Archives, NY

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ESA

Series.Folder:

I.F.ii.3*

Dec 7, 1911

152

I am on the way to Philadelphia this year but
it is a foregone conclusion - Small is useful as
the most of the Quirons are no limit and Jack's
friend Chastaff is chairman with the
power of invitation - go good stuff sent 25
- That Jack shall have done is here asked me
in the Secretary to give him a collection of his
American things by invitation - I have
all in good luck - I don't know whether
it is close to keep 241 - In 3 years ago
not - in real life and growing to size of that
room and that the whole place has an
atmosphere of its own that is most important
I hope you can help a show - he evidently
has been working hard and for the show
and when Carl works hard it is up to us
to clap hands - They you decide on
the Secretary I am in it but I know so I
can send over the show - let me know how
many you want this year - I hope now
that it is as collected in 94 - again the
most of his own work - I anticipate
it will be hot stuff.



MAISON
L'AVENUE
GROFFAZ & BAIR
RESTAURANT
SALONS PARTICULIERS
JARDIN, VERANDA

HÔTEL DE FRANCE
& DE BRETAGNE
183, RUE DU DÉPART
SERVICE A LA CARTE
dans les Chambres
BAINS ASCENSEUR

SALONS
pour
BANQUETS
& LUNCHES
DINER-CONCERT

MÉTROPOLITAIN : MONTPARNASSE

TÉLÉPHONE 705-23

Get the two pictures of A. & S.
in Paris in picture report
plate like to make
make back to front
when over here
Mrs. S. is not quite up to her
scraps flying as for cement
as her picture is concerned
but other ones all goes well.
The garden is full
of Chrysanthemums.
192 use has with this winter
Regard to the fellows & at home
yours - Steichen

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	I.F.ii.3*

3
 I get for you - but I'm afraid it
 won't be so "good" in French
 because French is very much that way
 anyhow. — Did you see
 and Matisse & Picasso any copies.
 — I haven't seen Matisse in a long
 — they there was some delay in
 delivering his things here owing to
 trouble. Forinet had made a fearful
 mistake he made. — so what return
 that and not selling anything of
 his sculpture he is a little diff.
 — He had a very swell thing at
 the autumn salon this year but
 just a little "stunt" — however
 it was easily the finest thing there.
 — I understand he is getting rich
 — selling every thing. — I must of
 his sculpture editions sold and orders
 now 3 or 4 years —

1
 154
 Received only in
 Dec. 1912
 Shepley
 VOULANGIS 28 CRÉCY-EN-BRIE
 22 CRÉCY-LA-CHAPELLE S. 4718.
 Dear G.S.
 Tell Lou about it. I suppose you
 have nearly dropped dead as you
 opened this. — or does it seem
 natural. — I have no real
 excuse to offer for my negligence
 for really that's all it amounts
 to for I have always lots to write
 you about and allways think
 about it. — But the new Camera
 work made me realize another
 term had gone by. — It is
 rather pleasant to get the package
 and get excited about what it
 may contain.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	I.F.ii.3*

2

Dr. Meyer has certainly gone on working - and that is a pleasure. But each plate makes me feel its too bad it is no better. ^{Because} they are good. - I don't think the Bruckman gravures helped them the sharp blacks make them harsh instead of rich. - Then a fellow like Dr. Meyer sets out with the desire to do ~~more~~ something strong the result is inevitably - vulgar even in some of his plates even. I think "Teddie" is about the best among the portraits - The Italian woman just misses being the real top notcher. but it is fine even as it is.

The Matisse Picasso number was good in every way - and I suppose it served a purpose for had and saw. - but I feel it was putting the cart before the horse - a Suzanne number would have seemed more logical but of course the text must have been your chief reason for getting it out. - I am not sure but that was enough reason in itself. - The first time I read it of course I laughed - the second time interested the next time I got it. and now I don't care if I ever read it again. - I understand a French man has been working like that for a number of years. - I will try and get some

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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See attached letter

up one of my decorations. — I told
Joe + Sel — I simply got tired of
it and I guess that reason will
do. — don't mention this. it can't
do any good. — But I just want
to let you know. to give you
a better understanding of what
might other wise seem simply
crankiness. — This has been
a flower year for me — they have
filled me with newness. —
mentally. I am commencing
the definite panels now — those
to go in place I mean — I don't
want to do any patching up
or work any more on the first
set for fear of making fast
copies when I do the others.

I really don't think you have the
slightest idea what they are
getting to or I don't see how you
could. — so much the better
— Have you seen Miss Brackets
paintings? — I think she made
the closest elapso step in advance
of anyone whose work I've been
watching — I am just curious
to hear what you think. — I suppose
I will when I see you again. —
I think she + Miss Rhodes are
entitled to a show at 291. — it
certainly ought to make a good
one from all standpoints. —
I will send you over anything
from her that will fit in to your plans.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	I.F.ii.3*



W. F. DODGE & SON
PROPRIETORS

MOUNTAIN VIEW HOUSE

In the White Mountains

WHITEFIELD • NEW HAMPSHIRE 03598

(603) 837-2511

Dear Grace,

here we are
at Whitefield. The trip
over from Rhode Island
was quite enjoyable (too
much luggage, otherwise O.K.)

The less said about the
weather, the better. It has
been storming ever since
we arrived last Thursday.
This gave me time to finish
Updyke's "Month of Sundays",
which, however I could
have done without. He
writes so well, but is so
destructive.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*

The Jacobs are undoubtedly
my uncle Joseph Obermayer
and his very close friend
Selma Schubart, (the plitz's
sister (my mother in law))

*See letter is interesting
and sounds so like

Teichen.

I expected to be back
around September 4th but
you will be gone then?

Love,

Dorothy

(Mrs. William Howard Schubart)

August 10th, 1976

P.S. horrible pale pen!

P.P.S. The enclosed was a tough assignment
read and destroy.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	I.F.ii.3*

What is all this talk in the papers about the international exhibition that Denis is heading. — Is it going to be good or do you need an antidote at 29? — I guess we could find one —

How you do get the peasant crowd worked up — and how prettily Montross caters to them. I thought Coburn had more sense than to affiliate himself with the crowd he belongs in. —

Gosh it seems years since I've seen you — to write about such a lot of things I would like to — seems like striking at a shadow in darkness — I don't know where you are

¹²⁻¹⁸
at any rate that the gossip that reaches me — out of the world. — I don't see ^{MOCCA 1000 1000 1000 1000} ^{CRECY LA CHAPPELLE 1000 1000} Rodin occasionally — and that only when he sends for me about some prints or something. — I must be getting old. — This desire to be alone. — But as a matter of fact it is simply the loathing of getting into any art "traddles" I'm so sick of it all that I don't even enjoy seeing pictures good ones. — Besides I have gone through a rum-pus spell home (about nothing as usual, and that has left me void — to the point of being eternally bored — But the climax of a gout made me desperate and I slashed

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	I.F.ii.3*

³ nor what is really going on — 1812 156
 Thank god you have a few fine
 people around you. — and
 by the way that de Zayas
 caricature of you was a masterpiece
 and the title of it a double
 — His article was a corker —
 Hit one square between the
 eyes — a clean knock out blow
 I believe if I had not admired
 the article so much on its merits
 it would have sent me to bed
 it was so damn true — and
 murderous — and — then life
 giving. — He is one of the best
 I don't call Bentley — He is busy
 I suppose grinding out his case truths
 himself and that is the best thing we
 can get out of it all

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	I.F.ii.3*

What Sel told me about Lee
 nearly took me off my feet
 for what I don't know what you
 will all do with out him. —
 Poor devil — he is too young
 to be laid up like that. —
 You said in one of your
 letters you might show some of
 my old prints this winter. — I think
 the idea is a good one. — especially
 if you get a loan collection together.
 If you decide to do it I will
 send you a list of the prints and
 the people who own them. I would
 suggest. — Most people think
 you are the only one that ever bought
 any of my prints. — I think I will
 have enough new things for a show
 next year.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ESA	I.F.ii.3*

Of course there is no union
or cohesion in the society.
formerly it was at least
one club against another
and now each one is against
itself — and you witness
the perfectly natural
spectacle of the "fayves" trying
to devour each other.

— Some small potatoes
all over you see.

I am sending you a few new
books.

By the way did your binder
do the same "briny struggling" trick
in all the extra numbers (Museum Library)
mine had several plates in

duplicate. ^{with} He probably
got infected on the subtlety of
repetition! —

I am getting a 30 x 40 cm camera
about 13 x 15 inches square — I
would like to have a Smith lens
for it. — Got one for me as
soon as you can and if you hear
of some one coming over soon

send it along otherwise ship it. —
I want to make some photographs
this winter in winter painting.
Will I hope this find you with
the energy for an answer.
Regards to all the family and the
branch — Yours, ~~Steth~~

How many have heard it rumored that Rodin
and the Duchesses have broken — yes and I guess
it is good — but don't mention my speaking of it to
any one except this. Never at any point is it
discussed one in the matter.

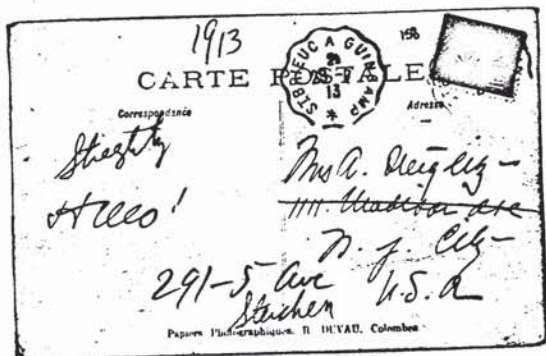
The Museum of Modern Art Archives, NY

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I.F.ii.3*



And they are separated - The artistic evolution is in inner one and can not be as definite as the scientific one. - Perhaps I am not fully realizing the programme at hand - but if I do not it is only my immature understanding that I can not definitely see clearly the whole trend of modern philosophy - yet I am conscious of it. The relationship of all this ~~steps~~ towards a clearer and truer understanding of our means of expression interests me ~~more~~ less in itself than as an element in the final relationship to life and the ~~unconscious~~ ~~problem~~ ~~problem~~.

² Because we see the beginnings of the theory of a chemical creation of life - does not make us give up our instincts of father to mother. - not just yet. I accept the tendencies of (call it cubism) as a suggestion of direction for research we see it is right. But as any sort of a conclusion it is the failure that spells of fiction - Picasso in imitating cubism imitated a new tendency. - but it will take genius somewhere to make

Stieglitz
Rec'd at Museum
Nov 6/1913
This looks like a real fragment trip. - and I hope it is as prophetic as the going one. - for that surely was a sample of the kind of weather I struck at 291. - It certainly was too tight into truth with it all begun especially at the moment of such a "break" market. - Dam sorry we did not get a chance to go over a first many

2.
Everywhere and in everything one is conscious of unmet and seeking. - a spirit world hunger for something we evidently haven't got and don't understand. To many it is a social and economic problem. - But this is only another one of the demands of a bigger thing lies, struggling beneath. I have a vague feeling of knowing at

4. I hope somebody has got
from the real history of all
this happening at 229 - and the
elements and the characters.
— Surely there were many
things like it not even there
yet to. — When I think of
all the "types" as Mrs. Vogel
calls them — it seems incredible
and when I listen to the discussion

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Series.Folder:

I.F.ii.3*

artificially creating it. —
and ~~the~~ enthusiasm has
gone further to convince us
that we have created it.
We can find that same
story in impressionism,
in neo impressionism
in Matisse — in the Stains
— in Picasso — and
now in Picabia.
We are thrilled by the new
try — now don't think
I mean any of this in
any ~~kind~~ of depreciation

or still worse of "fascination"
from great experience.
It is my genuine analysis
which I had to make
and you might as well
know — For the future
my attitude is free and
disinterested — I see
endless possibilities and I
feel full of them — get
up and after 'em is
what interests me.
I have no idea whether my
work will last more like
Boussod's than Picasso's.

in breathless — such a
glorious ~~display~~ of brilliant
intelligence and deathly
stupidity never mixed in ~~any~~
intellectual conversation.
and such a medley of words.
— to hear 'em talking of
of ~~the~~ ~~the~~ and meaning
subjective and ~~the~~ talking
of ~~the~~ ~~the~~ and meaning
what ~~the~~ says — is
real meat — and to
hear "cosmic" going the

stands as if it were a
department store feature
is as good as a touché.
and then the public! —
If I had not seen it all
your I would not believe
it. — I really think you
are shaping one of the most
vital things in the evolution
of America — and we
G.S. know it as well as
you do. Treat it!

Yours Stieglitz
The key lost to all the real ones.

10
I just got your letter and
I am feeling mighty fine
about it. — And it
surely is the kind that makes
me want to really eat
up all the things I have before
me — and it comes in
the nature of a big thing
getting. Thanks! —
I certainly am glad you
feel as you do about everything

Rec'd April
8/1913
Sheep
VOULANGIS 107 CRÉCY-EN-BRIE
22 CRÉCY-LA-CHAPELLE 6 km.
My dear G.S. —
I just got your letter and
I am feeling mighty fine
about it. — And it
surely is the kind that makes
me want to really eat
up all the things I have before
me — and it comes in
the nature of a big thing
getting. Thanks! —
I certainly am glad you
feel as you do about everything

The Museum of Modern Art Archives, NY

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I.F.ii.3*

✓ ② Leaves - It is probably the purest thing I have ever painted and is all I had to say before I commenced to grow up. Some abstract things find expression in an apparently concrete manner, and that picture apart from an existence it has of its own is expression of what I feel I have to say to me - and I feel I have means you father - you know I do not mean I am being merely sentimental shall it in relationship to pictures

✓✓ ③
but you do know how much I loved him, but you cannot know how much I miss him not the seeing of him - but the knowing he is dead. -
- Rodin was much pleased that you were going to do the work - I told him they might cost \$400 a piece and he was perfectly satisfied - and agreed to take 500. - I told him if they turned out to be less he should have the benefit just as you did not want to make money out of him.

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I.F.ii.3*

We are going to choose the drawings
 soon - and when I hear
 definitely from you I'll send
 them on to Bruckman as
 we ought to get out the book
 as soon as possible - if for
 no other reason - than to
 make sure the old man has
 the pleasure of seeing it.
 He has had a bad winter
 and has decided to spend
 winters in the south hereafter
 which I think wise -
 I had a most interesting talk
 with him about modern
 tendencies - and all things

considered I think he eyes
 up things very well - and
 comes to the same conclusion
 as Jayas did - that art is
 dead - I wonder whether
 it is - really is -
 The Salon per Miegardis is
 about the same, perhaps a
 little better than usual
 because things are arranged
 better - different tendencies
 grouped together -
 Cubism is a big factor and
 Picabia looks like a back
 number - you ought to see

The Museum of Modern Art Archives, NY

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I.F.ii.3*

✓✓
 ⑥ "The solo of a bronze line."
 - Pet Bruce must have had
 a row with Matise - he
 has certainly gone even
 one better - is cubist
 and he has thrown in to boot
 all the shocking colors
 of Matisse. - Picasso's
 "Procession" is stuck in a
 corner but looks very well
 a number of new names to
 me are appearing along different
 lines which looks promising.
 Van Gogh is a great
 all his sensuous fire is turned
 into a kind of "Heaven-stunt".

⑦ ✓✓
 Matise is not showing - He
 is to have a one man show
 - Brancusi has a big
 bronze bird - It hit me
 at once with "I want it"
 - asked the price they did not
 have it so I looked him up
 and discovered it was a
 fellow I knew 17 years
 ago had seen him often
 at Rodin's. His work had
 never interested me as much
 as he did - Then I lost
 track of him entirely while
 he quietly grew tall by himself
 alone.

The Museum of Modern Art Archives, NY

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I.F.ii.3*

✓
 I was a genuine pleasure
 - I saw the marbles of the
 things he had in N.Y. and
 really the casts give you
 about as much of an idea
 as ~~was~~ a reproduction does
 of a gum print. - He
 is just so finicky about
 quality and finish as
 we are about prints.
 He has a beautiful bronze
 of the sleeping Buddha he
 had in N.Y. - the head
 in its side.  He asks
 \$200. for it. If you have
 the spare cash

⑨
 you better call me to buy
 it. - He has painted it
 and finished it himself
 and it is one of the smallest
 bronzes I ever saw as far
 as patina etc. goes.
 By working on it he has
 practically produced an
 original like the marble
 is. - The marble is too
 unless it was sold by
 proxy in N.Y. - He
 produces very little.
 I don't know whether he
 is a great one - don't
 care - I know I like my

I am making a model of the paper at
the heart. To the case is put
into the spirit of holocaustum going
all around the room. —
There's gotten rid of my goodness — I am
used to doing but made myself. will say
and do it is better man. I suppose I don't
expect to get the results, but especially that
where gotten enough out of all that myself.

bird. - He asks you.
for the measure of the bird
and I am going to write
to Meyer about it as
soon as I can get a photo
of it - it would look swell
out doors in their garden.
- Have not see Hartley yet
as I was only in town once
since I'm back. - I will
ask him to come out
Sunday. and spend the
day. - We will enjoy
the garden and the flowers
now - It's simply
wonderful.

11 ✓✓

and don't ~~feel~~ feel like
giving up so much time
to it any more. - and
beside I have the thing
started now and it simply
will get finer every year
with intelligent care. -
The birds are growing at a
rate that it is difficult
to follow. - Mary especially.
- I don't think I told you
that I noticed a big change
in Fitty - not only is
she getting better looking

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I.F.ii.3*

but she has got a fine
 air of pride about her
 that she does not find
 at that age - and
 she evidently observes
 everything and intelligently
 I can hardly realize that in
 a few years she will be
 a woman - it only seems
 a few months ago that
 I saw her as Patsy - the
 first days are not the
 only signs of the passage of
 time. - grows stouter
 Regards at home and the folks that
 come to 291

and don't feel like
 giving up so much time
 to it any more. - and
 besides I have the thing
 started now and it simply
 will get finer every year
 with intelligent care. -
 The kids are growing at a
 rate that it is difficult
 to follow. - Very especially
 - I don't think I told you
 that I noticed a big change
 in Fitty - not only is
 she getting better looking

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I.F.ii.3*

This belongs with previous letter

but she has got a fine
 air of pride about her
 that one does not often
 find at that age. — And
 she evidently observes
 everything and intelligently
 I can hardly realize that in
 a few years she will be
 a woman. — it only seems
 a few months ago that
 I saw her as I do Mary-Car
 six days are not the
 only signs of the pace of
 time. ^{young} Strachan
 Regards at home and the folks that
 come to 291

Rec'd ^{copy} 169
1913.VOULANGIS CRÉCY EN-BRIE
CRÉCY-LA-CHAPELLE 871

My dear E.S.

Rodin is continually talking about
 another book of his drawings —
 He has it in his head that
 I have to photograph them in order
 to reproduce them and every time
 I try to explain he gets peevish
 and says I am simply trying to
 get out of it. — !!!
 The Indre Verlag offered to
 do the work and he turned them
 over to me — and I turned them
 down. — He has another idea

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I.F.ii.3*

now which I think is more possible
He wants to get up 8 or 10
drawings that would go with
Michael Angelo's sonnets. —

a strong combination — If
you care to do it. — it's yours
otherwise he will turn it over
to the insel Verlag. — I think
the best way to make it would
be if you undertook to publish
it entirely yourself and would
let him have part of the edition
at a certain price. — say you
make an edition of 1000 and
let him have 500 — quote
a price for these 500. approximately

say 10 drawings
i.e. ten pages of
text might be
and in English
and his 500 in
— I could find
in paper and
etc. etc. —
drawings in be
He likes that
— no ads.
edition de luxe
Better figure on
regular camera
same as his special
simply larger &
book about 3 or

more possible
8 or 10
go with
rets. —

— If
it's yours
in it over
— I think
he it would
to publish
and would
of the edition
— say you
1000 and
quote
approximately

say 10 drawings and 10 sonnets
i.e. ten pages of text. — The
text might be done in French
and in English. — your 500 English
and his 500 in French —
— I could find something fine
in paper and design a cover
etc. etc. — all the
drawings in black & white only
He likes that of reproductions but
— no ads. — a regular
edition de luxe book. —
Better figure out your price on
regular camera work paper
same as his special number.
simply larger size margin —
book about 3 or 4 inches higher & wider

The Museum of Modern Art Archives, NY

Collection:

ESA

Series.Folder:

I.F.ii.3*

If this does not interest you
turn it down. — I know your
hands are full. — But I thought
perhaps you might get it up
this summer if you came over
— Gortz could be making the
plates in the mean time. and
then we might get it the
designing. We make up together
and make a real rip snorter
in the book line.

— I am certainly in the dark
as far as the so called "big"
exhibition in N. Y. is concerned
every body is asking me about it
from Rodin to newspaper men.
— and I don't know a d— feel
like a fool not to be able to say yes or no.

My dear E.S.

Rodin is writing
a worthy book of
He has it in
I have to photo
to reproduce
I try to explain
and says I can
get out of it.
The Smol
do the work and
over to one
drawn. — He

Nov. 1912 ?

1.2.1913 170

VOULANTIS
CRÉCY-LE-CHAPPELLE 5 17 M.

he sent over a letter from you
I called on Bruguier — he
was out but his wife told
me about him. and his work
she also told me that Hartley
had told them about the big
modern show in N.Y. and that
he was busy helping get things
for it — that he had gotten
some fine Van Goghs etc.
— He was out with her with
us for Thanksgiving dinner
and never said a word about
the exhibition in question —
although I tried to lead to the
subject several times

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I.F.ii.3*

Duplicate

Mrs has just gotten a letter from E. saying you have been laid up with some skin trouble. - look here its not that spot you told me about is it. - The fact that you were laid up at home. - makes me sure you must have been really up against it. - I hope you've gotten over it what you it was. But I keep having hallucinations about that damn spot on your chest.

I am sending Chap & Péguy the missing certain ancient an. Mrs Stem I haven't the book but I got it and shared that struck in 1908 and on in 1909. The when you have interest him it is worth like the monkey show any the of Mrs Stem got me

Mrs has just gotten a letter from E. saying you have been laid up with some skin trouble. - look here its not that spot you told me about is it. - The fact that you were laid up at home. - makes me sure you must have been really up against it. - I hope you've gotten over it what you it was. But I keep having hallucinations about that damn spot on your chest.

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I.F.ii.3*

letter
you have
come
to here
you told
The
said of it
sure you
up against
gotten
was
illustrations
it on your

I am sending you the book by
Chas B. Peigny that is certainly
the missing link between
certain ancient manuscript
an Miss Steins article
I haven't the taste to read the
book but I glanced through
it and marked several passages
that struck me. It was written
1908 and originally published
in 1909. Turn it over to Miss Good
when you have seen it. It may
interest him. — I don't think
it is worth a damn — but
like the monkey in the park don't
know any thing about literature.
If Miss Stein got it — then she certainly
made a blunder of it and

not wide price even if less pretty out of the style

The Rouart collection
is coming up on sale soon
it will certainly make a
sensation. — and it will
be a treat to see. —
Wish you could see it.

Will Perrot
James Stiche

Will you give Miss Brickett
a cheque for \$100 for me
we have been settling up her studies
affairs and owe her that much.
I will write her about it.

I called on B.
was out there
one about him
she also told
had told them
modern show
he was busy
for it — that
some fine Q.
— He was out
us for Thanks
and never saw
the exhibition
although I tried
subject

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I.F.ii.3*

1913 numbers 42-43
Weichtel

Received
Dec 19/1913

1913^m

slightly

VOULANGIS ■ CRÉCY-EN-BRIE
■ CRÉCY-LA-CHAPELLE 8 km.

My dear U.S. —
Will it get here just now C. W. and
I was afraid to open it at first —
But I did — and I only wish
my part of the work was worth yours.
— And yet when I realize how
probletely it is what it is I have
to say C. K. like you do is a proof
even when you know it is not what
it might be. — I got three nice
surprises in it. — Many poem —
and her many came in for the surprise
a well. — The de Zayas article and
last but not least the dedication page

you are certainly always — all there.
I haven't had a chance to read
it all — but I glanced through
Nischel's article and it looks full
of interest — but he follows the
trend by starting out with established
a premises and then does not
establish it. — He makes his first
mistake in the opening sentence. —
and unconsciously points his finger
on the weakness of the whole modern
movement by the misstatement —
"The Theory is not following the practice"
because the only thing that exists so far
is the theory and one would be mad
to expect it to say anyone were practicing
the theory with sufficient efficiency to give it

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12-18-1934 172

VOULANDIS EN CRÉCY-EN-BRIE
CRÉCY-LA-CHAPELLE S.M.

even the vaguest kind of proof.
By the theory I mean of course the
movement which breaks away radically
from representation. - That is the only
really new movement and this movement
to the best of my knowledge only exists
in theory. - and it does not include
Cezanne or Matisse van Gogh or
Picasso. - These all painted
"representation" more or less photo-
graphic just as you may understand
the word photographic. - Picasso
is not photographic in the sense that
Delasquez was but when he pastes
bits of newspaper & pieces of wood into
his pictures he does so to more adequately

represent what he intends to do
than he could by painting it. He
is closely following Cezanne - who
spent years trying to paint the
distance between himself and a still life.
Picasso may likely is an attempt
at expressing the theory but the
theory does not express Picasso.
The last remaining doubt I may
have had as to him has vanished
- His pictures are colorfully
colored (if that is usable English).
Any man that claimed to be a modest
experimenter - seeker - when he
showed the few New York things I saw

and then only
size of the side
them in a last
and labels the
can only claim
It is this gusto
and complacency
thing in itself.
they have a
up and go.
see them). He
exit Picasso
and in my
the thing express
he says has
one can make
and in the mean
that the theory is
and that in no

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Collection:

ESA

Series/Folder:

I.F.ii.3*

ids to do
it. He
ne - who
int the
and a still life
an attempt
by but the
Picabia -
I may
has vanished
only
English!
the product
- when he
thing I saw

and then enlarges them to the
size of the side of a house and puts
them in a large gold frame -
and labels them mysterious names
and can only claim notorious attention.
It is disgusting as an exhibition
and complacently stupid as a
thing in itself. To be just, to think
they have a certain joyous get
up and go. - (the first time you
see them). As far as I am concerned
exit Picabia -
and we must still wait to see
the thing express the new direction that
the group has made so clear that no
one can make a mistake when it comes
and in the meantime the big mistake is
that the theory is not following the practice
and that we have put the cart before the horse

Well here I go - chewing the
rag and I don't want to
and haven't got the time to. - I am
at the end of the week - Steam is up
and I'm chomping coal. - Oh and
by the way - enters Picabia again (temporarily)
He and I were mutually depressed
at the opening night of the Big show in N.Y.
He said it made him decide to handle
a cauliflower and said I was going to
grow potatoes. - He did not live up to
his word - and I did. - I got
the prize for the finest potatoes in the
department. Some of them. - and
I am proud of it. - The farmers all
think it's the kind of potatoes and I
have profited by it and sold them
84 francs worth of seedlings. -
and I feel like a capitalist. - Steuben

even the gag.
By the theory
movement is
from represen-
really new
to the best of
in theory. -
Picasso. -
"representation"
graphic just a
the word "photo"
is not photo
relaxing and
puts in new
his picture the

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I.F.ii.3*

See you before my long - early in November

VOULANGIS 12 CRÉCY-EN-BRIE
22 CRÉCY-LA-CHAPELLE 8-11

Sorry to hear Emma was ill I hope it wasn't serious. - How do you keep up. - We are all in good shape except the dog - and that bothers me more than is good for any of us.

We all enjoyed having the girls here it was like one of those transfusions of blood operations we read about. They are fine all the way through take good care of them. - I have a thousand and one things to talk about but we already got writers cramp - so I must. - yours Strickland

NORDDEUTSCHER LLOYD BREMEN



DAMPFER "KRONPRINZESSIN CECILIE"

stealthily 1914 mile
New U.S.

Had a good trip and feel rested and ready to get on the wagon again at Voulangis - That will fix me up for sure. - I am glad my back is turned on this trip. - it

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I.F.ii.3*

was a night more.
 I hardly know myself in
 it all! — and I wonder
 if any one else did.
 — I am keenly conscious
 of how much you realize
 it and that is good
 always yours Steichen
 Regards to the folks & the family

124

London

Rec'd

Steichen

NORDDEUTSCHER L



DAMPER

Slightly

Dear U.S.

Had a good trip
 rested and rode
 on the wagon up
 Noulungis —
 for one up for
 I am glad you
 turned in this

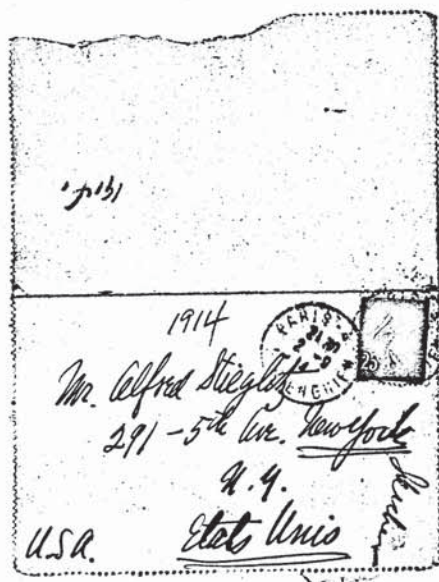
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Voici Sept 2nd 1914

Dear Sieglitz - We are leaving Paris for Marseille tonight, in a cattle train with the other immigrants - we have passage for N.Y. from Marseille Sep 10. I don't know even know if you will get out for in view of the fact that all able bodied men young & old are mobilized the rest of the population is made up of women & children - all kinds of things that the Germans are not in. The trouble from here seems to not seem to scare anyone as yet. But mention of the English in the various automobile - a few days ago - all in the house is quiet as people. - On Oct 1st Fabre has attacked SS. Saint Yvonne is in. I should say intend to for from here to here and plans are changed - we never knew about any government troops etc - no troops - not at all. We are cheerful & hopeful - & all as normal as the

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visible means of regeneration
you remember and that
in New York — the
suffering around us —
the agony — and it is
only the beginning —
Here is love & heart
to you — and to
291 — yours Jackson

Aug 3. 14
VOULANGIS ST CRECY-EN-BRNE
23 CRECY-LA-CHAPELLE 8214

Dear Stephen
I have an opportunity to get off a
letter to you — The railroads
are being used by militia — We
only know that war is inevitable
now — and by quick France
is all there — The details of the
organization of this tremendous
war machine that craches into
Voulangis itself are marvelously
complete and efficient. The
disfigure of the men is dignified
calm and determined — We
are experiencing stirring moments

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We have a fair stock of provisions
 - a fat vegetable garden -
 and a small amount of each which
 ought to last us for a while here.
 - We are sending in our address
 to the Embassy in Paris in case
 of danger. I suppose Uncle Sam
 will enable us to get out
 impossible now. - Merion
 here - no news from her
 parents - last heard of in Russia.
 - It may be some time before
 this leaves for America - but
 war is war - and it's also
 hell.

I am still here. I am still here. I am still here.

Roulaing is taking its own
 bread - and the old men
 the young ones women & children
 (we are all working) are
 trying to take in the crops -
 all the work is directed and
 ordered from the ministry in
 Paris and works like
 a clock. - I'll write a longer
 letter soon - this is to
 post you all as to where we
 stand - and to tell you we
 are cheerful and ready for
 anything. - Germany has played
 a hellish card - and it can only
 be fatal to her, having a miracle
 - and humanity in facing the day.

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But all this is local. — The
crime is against humanity.
But she will pay — the
dearest — and ultimately
humanity will win out.
— I can just imagine I hear
the rattle of the machine guns,
the whir of bullets — ^{they} ^{hundreds}
of falling bodies — thousands
of them only a few miles
from here on the northern
frontier. — And what
for? — What a joke
is human intelligence.
Mr. ~~W~~ who could rouse up
the indignation of a nation about

1914
Steghly
YOU LANGOIS & CRÉCY-EN-BRIE
CRÉCY-LA-CHAPELLE S.M.
Mr. A.S. — It seems strange to sit
here — practically doing nothing — and
have the ~~common~~ knowledge of one
of the world's greatest upheavals
before me. — Although I think
we are getting actual news correct
here. — But must be more important
things are going on here — because
they are not back or because
they are not common. That is the
only cause of apprehension. I am
for our military here. — It seems to me
that Europe does not recognize the
seriousness of his war business.
England (meaning simply) 100,000 men.

friendliness & it all exposed
in the deliberate knowledge
we have before hand of the
necessity of an ambulance.
Eugene Cabled me advising
to return. — It was laconic
to laconic for me to understand
in my present mood — perhaps
he meant at once — Damned
asking him to come all you & Simpson.
— For at the moment I did not
see how we could manage in N.Y.
— here we have a home, and yet
— we can't take any time but
hand baggage with us now.
— What would we all do in N.Y.?
— However I will follow the
advice of Eugene's mission when

on income tax or a trust
law. — Sit by and watch
the world committing
suicide. — simply to
settle the question of a
nation's egoism.
If Germany comes out of this
a victor — we are all
in the end — helpless.
— I can't force any point of
responsibility and we err in
life. — So we are to be
dominated by the machine.
— I won't care even to look on.
— But no — it is impossible

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in Germany for. — The success of those brave little Belgians in the beginning has blunted the appreciation of Germanic formidableness and Germany must count on this — It is the only explanation of an other wise apparent madness — What a shame she has been — during these past years all this British culture and civilized progress — in paper theories and down at the bottom only one serious real intent — making ready for this war — and then going at it with out any thing but a mask of pretense at civilization — ruthless regardless of honour or right — Just plain hanging out a flag of might might — to make right — honesty & bravery and brutality that preys of the stone age — and all this is not patriotic punch Deliberate but we are brought in to touch with some direct facts you be honest — The worst gas tuffle serves as a made to serve as an excuse for murder & pillage

This flood is not flowing over our souls to deaden us but to give us new life — and faith in humankind — in the genius of man's soul not in the calculating side of his intellect — If it lasts long and now I fear it will — we will all be ground down in one way or another — It is hard to look ahead philosophically now — the dead are building a wall

it is hard to see through — and the living — those that belong to the dead — It seems to me that all the men from around here send cards to their family from the Meuse — one of the men that works for the sent a letter from a hospital — a fine fellow (luckily not badly wounded) — and full of fine stuff — country of untold beauty in business and moral by its way — the road — red will bring back of wounded — we

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end
 the hospital as a nurse. — I'll find something I can do.
 — By the way I hope that America will not be afraid of
 infringing its precious neutrality by supporting the American
 Hospital at its work. — Blake, De Borchy & Maguin
 are at the head of it. — and that means it will
 be useful. — It seems to me it is up to every body to
 try and save as many lives as possible out of this carnage
 and supporting the care of the wounded is good work.
 I've treated 1000 men and you know we have not
 much to donate at any rate. — and I was flattered
 to see the wife of a small bourgeois art connoisseur gave
 500 francs. — the price of one of her hats she gets in Paris every year.
 I'll give 291 — your little 291 — will
 what's the use — we have always done our best — what
 we thought was our best. — I have never felt as else
 my friends in Paris — you wanted to feel them as
 else — dear to me & yours
 Jack

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I.F.ii.3*

April 14 1915^mSteichen
Dear Master,

I notice that in a recent issue of 291 you propound the question "What is rotten in the State of Denmark?" The answer seems to me to be most self-evident. It is - "Egotism and an overwhelming conceit."

As an example of this egotism and conceit which is sapping the foundations of the State of Denmark I know of nothing better than your own attitude toward life as exemplified in your actions and in your art. Some months ago there was an exhibition of wonderful wood carvings at 291 - so wonderful indeed that it was with a sense of awe that one entered the gallery, quite akin to the feeling one has when entering the great European cathedrals. Alas! egotism and conceit butted in and Mr. Steichen's nose came between the objects of art and us poor

mortals. There were also some panels shown by Picasso where the feeling for balance and line was as fine as in the best Greek art. Once again must egotism and conceit butt in and a caricature of such work is shown on the cover of 291, by which it is plainly to be seen that of Picasso's art Mr. Steichen has not the slightest understanding.

Sublime master, the vanity of the pseudo artist may be flattered by egotism and conceit, his method of butting in may get him a certain renown for a few days, but as foundations for anything permanent they are damn poor.

Fully appreciating your unconceitedness and modesty, I am

Your most humble
X. Y. Z.

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HOLIDAY BOOKS
EDUCATIONAL BOOKS
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MISCELLANEOUS BOOKS
REMAINDERS

Mr. Alfred Stieglitz,
291 Fifth Ave.,
New York City.

Dear Sir:-

We are in receipt of your letter of March 17th in regard to the volume 4 of Bailey's Horticulture, charged on the enclosed invoice.

We find that this book was sent to Edw. Steichen, c/o Eugene Meyer, 733 Park Ave., N. Y. City, but was returned to us, as we could not locate Mr. Steichen at that address. We notice that you now give his address as 57 West 58th St., and we are therefore sending the book again and presume you will find Mr. Steichen has received it.

Yours very truly,
THE BAKER & TAYLOR CO.
By *H.W.*

EE.D

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Copied

Sept 10 1916

Sueglitz

BOQUET LODGE
WILLBOROUGH, ESSEX CO.
NEW YORK

Dear A. S.
 Got both of your letters
 but I'm right in it
 up to the hilt - painting
 and have been putting
 off answering from
 day to day. How
 long do you remain
 at the lake. - I am
 anxious to come down
 but would like to get

control of the things I
 have under way first
 My very best to
 your mother & to
 any of the girls
 that may be there.
 I hope you're getting
 in a real vacation. -
 I manage to get some
 exercise in swimming
 and tennis, but still
 lack P.E.P. -
 Love to you
 Stephen

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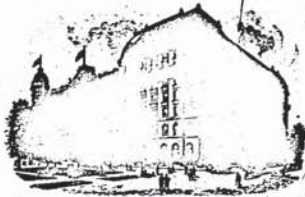
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Cable Address "WINDREAL"



Mary looks fine and had a grand time¹⁵
THE WINDSOR HOTEL

Steghty Montreal Oct. 1916

Dear Al —

Came up here to meet Mary going right back to Millsboro to finish up my work. — I got sort of set back in it by an irruption of the usual muss —

I have sent for some color plates as I would like to make some autochrome of Mary. — I have no plate holders for my camera — i.e. they will only take film — Can you lend me two of yours. 8x10 — I have ordered ~~the~~ ^{the} ~~keys~~ for them — Sorry I did not get to take from you but I guess you will understand all right. I will be down about the 15th and see you then. Yr. sister

Cupid



Die Lathenstele im Thüringer Hof.



copied

R67

Oct. 7,
Friday afternoon 1932

The Farm house Lake George

Dear Stanley -

On our way up to the Adirondacks
we dropped in there - hoping to see you
and it hurts not to have met you
in luck that way. - Kate, Mrs. Sturges
and Flannery, who are out here touring
the state to photograph the "recovery" for
the N. Y. State Bldg. at the World Fair -
naturally Lake George was on the list -
- George Engelhardt & Martha welcomed
us cordially - and of course the place
is alive with all kinds of mammals to see -
and looks - beautiful. - but
its you I hoped to see -
all yours in greetings -
your sister
Stella

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The Conductor was Artur Nikisch, born October 12, 1855 in Szent Nikles Hungary and died in Leipzig on January 23, 1922. From 1889-1893 was Conductor of the Boston Symphony.

Information from Harry Horowitz, 1978.