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THE UNIVERSITY OF CHICAGO
THE DEPARTMENT OF MUSIC
5835 SOUTH UNIVERSITY AVENUE
CHICAGO • ILLINOIS 60637

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Dear Miss Dukas,

I can hardly expect that you remember me from the years 1952-54 when I was a visiting member of the Institute for Advanced Study, even though I had the privilege to visit Albert Einstein, both in his office at the Institute and at his home.

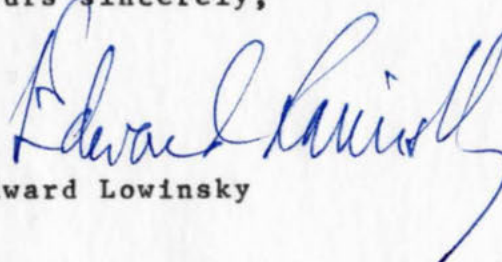
The enclosed catalogue of the paintings of my late mother-in-law, Emma Hoffmann, has a drawing on the cover that shows Albert Einstein in Princeton in 1954. While it is too long ago for me to be certain about it, I should think that we gave Professor Einstein a photograph of the drawing. I still remember Mrs. Hoffmann telling me that when he saw the completed product, he said: "Sie malen ja, wenn Sie zeichnen." I have only very few copies of the catalogue left. If you have no photo of the drawing, and you are interested in having it, please keep it. Otherwise I shall be glad to have it back.

Incidentally, am I right in presuming that this drawing represents the last likeness of Einstein done from life?

I was reminded of the drawing when we saw recently the two-hour presentation on public television of Einstein. Among the photo portraits was of course also your own. Perhaps I should add that I am a historian of music working in the field of the Renaissance, that I was sponsored by Erwin Panofsky, and that I came one evening at the request of Professor Einstein to play some of the sonatas by Domenico Scarlatti for the keyboard.

I know how overwhelmed with correspondence you must be. Therefore one or two lines from you would be perfectly sufficient and would give great pleasure to

Yours sincerely,



Edward Lowinsky

encl.

PREFACE

EMMA HOFFMANN was born eighty years ago in Berlin. She studied from 1901 to 1903 under the best painter then available in the German capital, Lovis Corinth. This means that she was guided toward an Impressionist style since her beginning. She remained faithful to it, yet according to the general tendency of the later phase of this style developed an ever lighter palette and an increasingly spontaneous brushwork. Thus her last paintings are in a way her most youthful ones as the self portrait of 1957 may show. In her landscapes and portraits one finds a warm and womanly response to a world still unquestioned. Compared with the explosive styles of the following generation, what selfless modesty in these pictures! A tender, lyrical sense permeates the watercolors and according to the medium excels in the rendering of atmospheric mood. Underlying the sunlit color web the solid forms are defined by sound draftsmanship.

For the visitor of this exhibition belonging to the older generation it must be a pleasure to relive what has become an integral part of their past; to the young ones it speaks of the delights of seeing the thousand-fold spectacle of appearances and serving it with impeccable truthfulness.

ALFRED NEUMEYER, *Director*
Mills College Art Gallery