

ORAL HISTORY T-0229

INTERVIEWEES: WILLIAM N. EISENDRATH, JR.

INTERVIEWER: IRENE CORTINOVIS

ARTISTS AND ART COLLECTORS PROJECT

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CORTINOVIS: Today is January 8, 1973. This is Irene Cortinovis from the University of Missouri Oral History Program. I have with me today Mr. William Eisendrath who has long worked in the art world both in St. Louis and in Chicago. Well, Bill, suppose we start out and I'm going to be writing down proper names on this folder as we go along and then I'll check with you after we're finished for the spellings. This is for the transcriber. I'd like to know, first about you as an individual. What your education for your work in art, in art museums was, well, just start for instance where you were born and what kind of influence your family had.

EISENDRATH: I was born in Chicago. Do you want the date?

CORTINOVIS: If you want.

EISENDRATH: March 4, 1903, which makes me about 70.

CORTINOVIS: I must say you look marvelous for 70.

EISENDRATH: I became interested in art in my freshman year at Yale. It was solely an interest. I went abroad after my graduation from Yale and had a year's tour of Europe.

CORTINOVIS: What kind of studies did you pursue at Yale, though?

EISENDRATH: Almost all together English Literature, but in company with a number of friends I became interested in art. That was during my freshman year and I continued that all college. Then when I came back to Chicago after graduation and a year abroad again, I first became interested and connected with the Renaissance Society of the University of Chicago from 1928-1937 and I helped the lady there, who was the head of it, who's name was Mrs. Eva Schutze. Dr. Schutze was head of the Department at the University of Chicago and this was his wife. And we put on quite a lot of exhibitions with help from numerous people in Chicago and also with the help of James Johnson Sweeney as well, in the early days.

CORTINOVIS: Now is this a wealthy Chicagoan?

EISENDRATH: James Johnson Sweeney is an art man. I mean he was the director of the Guggenheim for years and was also the director of the Museum of Modern Art at one time. And this was all for his formal connection with those institutions. He was in business; I was in business, too. But we were good friends and he would help us out, offer suggestions and also making exhibitions available to us. It was a small society that had a very small

exhibition room in the Harper Library in Chicago, at the University of Chicago. And...

CORTINOVIS: In other words, this was an avocation, but not a job. You had some other business?

EISENDRATH: I was in my father's tanning business for about 26 years. Naturally it covered the period about which I'm speaking. And I got around Chicago. I also was a trustee from 1933 to 1950 with Poetry Magazine for example, when Harriet Monroe was alive and was the editor and was also put on the Drawing Committee at the Artists of Chicago under Carl Schnewind and ... who was the curator then of the Vincent Drawing Department of the Artists of Chicago. And at the Art Institute they were interested in getting the Society of America Art because they didn't have too much of a contemporary American thing and I was one of the founders of the Society of American Art at the Art Institute around 1940. And previous to that, however, Mr. Walter Bruwster asked me also to go on the WPA Arts Project in 1934, which is before the connection with the Art Institute. I was eventually made governing life member of the Art Institute of Chicago which I still am. And then in 1940, '41 excuse me, Mrs. Alfred Shaw asked me to take the chairmanship of the Exhibition Committee of the Arts Club of Chicago. The Arts of Chicago was an organization which specialized in art and artists, who had never been shown in Chicago very fully. And the Arts Club was originally founded by Mrs. John Alden Carpenter, the wife of the American composer. And that was the early days, I would say probably in the late 1920's. I didn't get the chairmanship of the Exhibition until 1941. And I was the chairman there until 1947 when the Arts Club closed because they had to move to a new location. And then they opened up again in 1950. I was again the chairman until 1952 when I came down to St. Louis. Harry Rathbone asked me to be assistant director.

CORTINOVIS: That was your first professional job?

EISENDRATH: Yes, that was my first professional job.

CORTINOVIS: Well, let me recap then a little bit here. These years in Chicago after you left college, you were in business, but you seemed to be in a circle of people interested in the arts.

EISENDRATH: That's right.

CORTINOVIS: We get the impression of Chicago as well, I guess Carl Sandburg forever tagged it, 'hog butcher to the world', and although, of course, this must be mistaken when you get this many people, you're bound to get a circle of people interested in the arts. But what was the feeling in Chicago with these people that you knew ... trying to get these things off the ground?

EISENDRATH: They were very interested in it and I think the membership was about 300 or 400 people in the Arts Club and there were people also in the arts, as well, but the artist that was not able to do at that time the type of exhibition the Arts Club was able to do, enlisted exhibitions for example. Max Beckmann's had never been seen here. before and the tapestries that were commissioned by Madame Marie Cuttoli, I think it was, artists such as Picasso, Bracque and so forth and Andre had also never been seen there before. And since the work of

Max Ernest was also in the 1941-42 exhibition, which was rather early as far as Chicago was concerned. We went through the years also with rather unusual exhibitions, such as Calder Drawings and Lipchitz Sculpture, Morris Graves.

CORTINOVIS: Let's get to the nuts and bolts of presenting some of these exhibitions for these people, who in your own words, had not been shown as much in Chicago. How would you go about getting together an exhibition, say by Beckmann or Calder?

EISENDRATH: Well, I'd go to New York and go around to galleries and dealers and in the case of Beckmann, Beckmann's paintings had not been shown and were in the basement or in the warehouse belonging to Mr. Curt Valentin.

CORTINOVIS: The big dealer?

EISENDRATH: The big dealer. And he let them come to the Arts Club.

CORTINOVIS: On a loan basis still?

EISENDRATH: Yes, on a loan basis. And they were all loan exhibitions, there were no purchasers at all. There could be purchasers if somebody was interested in buying, but the Arts Club itself did not purchase. Also in some cases, for instance like the Leger Exhibition, James Sweeney arranged that in Europe with Leger. Many of the pictures which are now in the Museum of Modern Art were originally in that first exhibition. And to give you an idea of the amount of difficulty, these are now great masterpieces that were in that exhibition of the Arts Club and it was rather expensive; importing a large exhibition like that from France to Chicago.

CORTINOVIS: Because you would pay all the expenses, insurance?

EISENDRATH: All the expenses. So we tried to circulate this. And our Institutetook it and I believe the Museum of Modern Art also took it after us. But we had gathered it together through the kindness of Jim Sweeney, James Johnson Sweeney.

CORTINOVIS: Now why was the Art Institute not able to present these at this time?

EISENDRATH: I really don't know, except that many times art museums in those days were rather wary about some of the, what are now old masters.

CORTINOVIS: Is the Art Institute in Chicago a public institution?

EISENDRATH: Yes, it's a private institution, but open to the public, that is, it is partially supported by the south part of as it were. Most of it is endowments in the institution.

CORTINOVIS: More in the category of the Metropolitan which is public and private?

EISENDRATH: That's right, very good example.

CORTINOVIS: This question continually comes up, I suppose, in museum directorship and is very much involved, I would think, with the current flap over the euphemism de-

acquisitioning. That is, what is the position of an institution which is dependent in some ways on public support as far as presenting people who are not established?

EISENDRATH: Well, the climate for that as far as museums go today, 1972-73 is entirely different. They will take on exhibitions of current artists who are considered fairly significant. And there's no question about which ... almost cuts out organizations like Arts Club, the groups that uniquely has never been seen in Chicago before. And also it ... the same type of thing I did at Washington University, Steinberg Hall during a period in which the Art Museum in St. Louis was any exhibitions. But now that they have a lot of exhibitions, the current artists, traveling exhibitions, as far as St. Louis is concerned and they are going to ...

CORTINOVIS: Yes, because in January the City Art Museum is having the Dan Flavin show.

EISENDRATH: Yes, but that was the character of the Arts Club of Chicago during those years.

CORTINOVIS: Is the Arts Club in Chicago still going?

EISENDRATH: Yes, it's still going. It closed down during the war years and then reopened again in 1950 in new quarters that were designed and secured by Mies Von Der Rohe.

CORTINOVIS: In downtown Chicago?

EISENDRATH: Yes, on Jericho Street in Chicago.

CORTINOVIS: I wanted to ask you. Bill to go back for a moment to these days in the thirties and in the early forties in which you are presenting exhibitions by people that, as you say, have not become old masters and were well-known in Europe at the time but not here...

EISENDRATH: Yes, they were well known in Europe and also they were known also as well in New York, but they didn't travel the country and weren't known so well, except by people who did a great deal of traveling and the membership were very much aware of these people and therefore didn't question having exhibitions by Bracque or Picasso or something like that; that was really down their alley and they were very interested in having exhibitions like that in Chicago, which Chicago had not seen before.

CORTINOVIS: So that many of these exhibitions you were in charge?

EISENDRATH: I was in charge of all of them.

CORTINOVIS: And picking out which pieces would be shown?

EISENDRATH: That's right. I was chairman of the exhibition.

CORTINOVIS: Well, that was great fun, wasn't it?

EISENDRATH: Yes, it was. I had a committee also. I was chairman of the exhibition; there were other people on the committee, but they usually really OKed what I ... made suggestions.

CORTINOVIS: Now your purpose in presenting these people then was to offer Chicagoans an alternative. How many Chicagoans would come to see your exhibitions?

EISENDRATH: Oh, quite a lot. Certainly the whole membership and almost all of the young people who were interested in art. It was during the period also, when the Bauhaus, you know, started up in Chicago.

CORTINOVIS: These were being forced out from Germany and many sent to Chicago? Did you know very many of these people from the Bauhaus?

EISENDRATH: Oh, yes. Moholy-Nagy was the head until he died and those who are now very famous photographers were all there, such as Aror Aaron, Siskin and Flanigan.

CORTINOVIS: Some of the big architects, too besides. Who else was there at the time?

EISENDRATH: (not able to understand) He was really the big name man. (not able to understand) He became very famous, then after he died. Van Roe (?) took hold of it and moved to the (not able to understand)

CORTINOVIS: But when you gave these exhibitions, besides your membership, the art students at the Art Institute came?

EISENDRATH: Oh, yes. And also many of the living artists; Shumod (?) was there and (not able to understand) Those were the main people who came out. But anyway (not able to understand). The now famous (not able to understand)

CORTINOVIS: Has this been published?

EISENDRATH: Yes, it's published in the (can't understand)

CORTINOVIS: Did it make a big sensation?

EISENDRATH: Yes, it did. There was a collection in Chicago of early Dubuffet and that was one of the dreams (cant understand). That was in 1951.

CORTINOVIS: I see Jackson College down there. You (can't understand) Jackson College?

EISENDRATH: Yes, that was in '51 also. Calder was also a very good friend of all of ours in Chicago. We met him originally, I'm sure through James Sweeney, who always was a very good friend. We've often renewed the friendship both in New York and here in St. Louis when Washington University got the large sculpture. It is now in»the law school lobby.

CORTINOVIS: It used to sit on Skinker, but now it's sitting on the inside?

EISENDRATH: Well, it's in the plaza in front of the law school.

CORTINOVIS: Then you came to St. Louis?

EISENDRATH: Yes, in the mean time, I stopped being in business and I went back to Northwestern for a M.A. degree. I've never got the degree. I finished the residency and was about to write my thesis when Perry Rathbone called me up and asked me if I liked to be his assistant director in St. Louis and I said yes.

CORTINOVIS: So that was at the age of 50, then?

EISENDRATH: Oh, and how!

CORTINOVIS; Well, this was 1953 you said ...

EISENDRATH: 1952, so I was born in 1903; I was almost at the age of 50, yes.

CORTINOVIS: You decided to make your avocation, your career?

EISENDRATH: Yes, that's right. So, I had a wonderful experience here in St. Louis; I've had at the art museum until 1960. Then Steinberg Hall was opened and it was at that time, that they asked me to come over and run Steinberg Hall at Washington University.

CORTINOVIS: Was Dr. George Mylonas, was he the chairman of the...

EISENDRATH: He was chairman of the department, but I was...

CORTINOVIS: ...Of the art history department?

EISENDRATH: Yes, that's true; art and archeology. But my original interview came at (?) Hall. It was under the Dean of Arts and Sciences.

CORTINOVIS: Was this about the same time that Mr. Rathbone left the art museum?

EISENDRATH: Well, he didn't leave until 1955, I believe, '54 or '55. And I think it was then that I became acting director for a while until Charles (?). And then I was acting director again after Charles (?) left for six months and was rather a busy person because I was running Steinberg Hall, too. But it was only for six months and then we got Charles Buckley (?) to come to the art museum.

CORTINOVIS: So now, how about telling some of your experiences when you were in the interim at the art museum and also at Steinberg. Let's take the art museum first. It's tough sometimes being an interim anything.

EISENDRATH; Well, they took me to work right away on a handbook, which is the present handbook we have. They haven't written a new handbook since I edited that one. I believe they're going to be in the process of putting out a new handbook, but since 1952 the only one that you could buy was the one that I edited. And then I worked for Mr. Rathbone, naturally, when I was there and was very donorous (generous) to the art museum.

CORTINOVIS; Is it the job of the director to really work with these donors, to really ... do you actually solicit the material or...?

EISENDRATH: Yes, naturally, what we call the needs of the art museum ...

CORTINOVIS: Something comes on the market, say ... ?

EISENDRATH: Yes.

CORTINOVIS: And then how do you go about interesting someone who has the funds?

EISENDRATH: Well, they have to be interested in the object itself and then if they're interested in the object themselves, we ask them ... I really don't remember how it's done. I suppose we asked them if they would be interested in giving it to the museum.

CORTINOVIS: I know that from just having lived here for so long and seeing the publicity and being in the museum a number of times, that there is a body of people in St. Louis of means who are called upon regularly ...

EISENDRATH: Oh yes. I mean, the life of a museum is really its new acquisitions and exhibitions and that naturally is the chief interest of the director.

CORTINOVIS: Do you remember at times when you were in charge, the most significant thing that was acquired for the museum?

EISENDRATH: Well, there was a great many things (can't understand). One thing that actually stands out is the Monet Nymphaeas water lilies picture.

CORTINOVIS: Yes, one of my favorite. I just hardly ever miss, at least walking by it when I'm in the museum.

EISENDRATH: When it came on the market, all at one time, were shown at Litzers (?).

CORTINOVIS: Litzers (?) in Paris?

EISENDRATH: No, in New York and one of our generous (?) was at the exhibition and asked if we'd be interested in one and (can't understand), loudly yes.' And so I went down and picked out the one I thought would be best for the art museum. And afterwards the (can't understand) gallery bought one, too.

CORTINOVIS: Well, let's see. Is there anything else you'd like to say about those years?

EISENDRATH: They were very busy years and they were years when the acquisitions were very interesting and marvelous additions for the museum. It was very active (can't understand)

CORTINOVIS: Yes, he's always been a mover and a shaker. I see he's retired now from Boston.

EISENDRATH: Yes.

CORTINOVIS: Well, in the years that you worked with him, besides the Monet, what else

came to St. Louis?

EISENDRATH: The Monet came to St. Louis after he left.

CORTINOVIS: Oh, after he left. So that was really during your time?

EISENDRATH: It was during Charles (can't understand). Well, I had to write an article for the bulletin on the very significant tradition that was made. As an assistant director, that was an assistant director's duty. There's a whole list here, if you're interested.

CORTINOVIS: Oh, yes I would. No, I'll just make a copy then to go.

EISENDRATH: And one of the things that was really very interesting (can't understand), the exhibition that went abroad, American painting, 25 years of American painting for the USIA.

CORTINOVIS: And what year was that?

EISENDRATH: That was in 1959.

CORTINOVIS: And what did the museum contribute to that?

EISENDRATH: Quite a few things. I had to borrow quite a lot from other people.

CORTINOVIS: You mean from private collectors in St. Louis?

EISENDRATH: No, from private collectors from all over and also dealers. It went to, oh, I think about five or six places in Europe. Each one of them (can't understand) which I have. It was a very interesting job.

CORTINOVIS: I don't remember that particular one. I remember seeing the ...

EISENDRATH: You never saw it here.

CORTINOVIS: Oh, I see. It wasn't shown here?

EISENDRATH: It was gathered together back in New York by the USIA and it was very interesting working with the USIA in Washington.

CORTINOVIS: It didn't go to Africa or any place?

EISENDRATH: No. It went to one or two places in Italy ... First side of reel ends as above. Second side continues as follows:

CORTINOVIS: Well, then, why don't we get to the Washington University years. What does the director of a gallery like Steinberg Gallery, that's connected with the University do?

EISENDRATH: Well, I was interested in running it as a small museum, as another museum adjunct for St. Louis and during those years from about 1960 to '66, I guess I got enough financial backing from the St. Louis community to bring remarkable exhibitions; the Calder exhibition for example from the (can't understand) Museum. Also the Kandinsky and the

Klee show (?) from (rattling of paper, wording not understandable).

CORTINOVIS: Kandinsky I know, but Klee did you say?

EISENDRATH: Paul Klee, yes. There was the rather stimulating exhibition from the Museum of Modern Art which (can't understand) as well, which is the Art of Assemblage and something called the Road to Impressionism, for example and let's see what else. In the Calder show that we brought, there must have been around 30,000 visitors. There were 168 pieces which we picked out of the large showing at the Guttenheim (?) and brought to St. Louis to Washington (can't understand) Steinberg Hall.

CORTINOVIS: Some of them are so large. Did you have them out on the parking lot or outdoors?

EISENDRATH: No, we had some of the larger ones inside and then, of course, there were a lot of mobile (can't understand) stuff. You must have seen it yourself, didn't you?

CORTINOVIS: Urn, I'm trying to think if I did or not. What year was it?

EISENDRATH: Now, the year ... I can't tell you exactly what year at the moment. It was around '63 or '64 or '65, maybe it was. I think it was '65.

CORTINOVIS: I surely do remember because urn, but it seems to me that they were outdoors; that some of them were outdoors.

EISENDRATH: Only the one was outdoors.

CORTINOVIS: Then I remember going down to Shaw's Garden to see a ...

EISENDRATH: Yes, I did that show, too.

CORTINOVIS: Oh, did you? That was outdoors by the lily pond?

EISENDRATH: Yes, that was completely my show.

CORTINOVIS: Oh, was it?

EISENDRATH: Yes.

CORTINOVIS: That was a beautiful show.

EISENDRATH: That was on account of St. Louis Bicentennial show.

CORTINOVIS: Oh, was that it? That was in '64 then.

EISENDRATH: That was in '64. Now the, I haven't got a record here of when it is, I'll have to look it up.

CORTINOVIS: I know there was at least one or two Calders in that.

EISENDRATH: Yes, there was ... well, the large one belongs to Washington University for doing that (can't understand) pond.

CORTINOVIS: And then I remember another lovely ... it was five long fingers of metal.

EISENDRATH: Oh, yes. Mr. Rikik (?), I can't remember his first name.

CORTINOVIS: I loved that. I would love to have that on my lawn.

EISENDRATH: Yes, that was their (can't understand). And he put it out. It had just been made and he came to St. Louis and to Shaw's Garden to actually assemble it, of course. (Can't understand) called "Five Fingers", I believe.

CORTINOVIS: I thought that was so endlessly fascinating.

EISENDRATH: That was my show. I'm awfully sorry I haven't got the exact date for the Calder showing.

CORTINOVIS: That was one of the first things you did, then, you think?

EISENDRATH: No, it wasn't the first thing, but I think it was the most spectacular exhibition that we ever had, because it was large and it was 168 pieces and it really filled the whole building.

CORTINOVIS: Now the Washington University, of course, owns and supports the building. But you mentioned that you needed the support from the ...

EISENDRATH: All the exhibitions were funded by the outside.

CORTINOVIS: Oh, really? Your foundations are a combination of private and foundation money?

EISENDRATH: Yes.

CORTINOVIS: So then do you consider that the exhibitions at Steinberg were more like the ones that would be more in the position of the old arts club in Chicago, then?

EISENDRATH: Yes, that's right. But that also went on at a time when the museum was very ...didn't have the funds for that kind of thing and really the place for exhibitions like that, the magnitude is in a museum. The Art Museum in St. Louis is doing that now.

CORTINOVIS: Well, especially since they've cleaned out the Sculpture Hall. It gives them so much no re room and more (can't understand) for that sort of thing.

EISENDRATH: That's right.

CORTINOVIS: Let's see, what else would we ...

EISENDRATH: The Washington University collection also grew a great deal in those years as well from generous citizens, both as far as painting and sculpture is concerned. If you go

and visit the gallery, you can see the large Rodan (?) and the beautiful (transcriber not familiar with works of art mentioned.) Some very fine things we have there.

CORTINOVIS: Well, I recently enjoyed your work there at the Steinberg Hall. Was that your favorite job?

EISENDRATH: It probably is because I was really in full charge of everything as far as the museum was concerned and that also gives one a little more scope, as it were.

CORTINOVIS: Yes, sure.

EISENDRATH: I was asked to do the bicentennial show while I was there, which was shown in Shaw's Garden, which was really a beautiful show.

CORTINOVIS; Oh, I thought so, too; really lovely. Well, I know I went twice.

EISENDRATH: Well, Morrison Publications; I wrote that little catalog. It isn't much of a publication.

CORTINOVIS: Have you done a lot of writing in the Art Museum?

EISENDRATH; Only for the St. Louis Art Museum and also for the exhibitions at Steinberg. But it was not a catalog.

CORTINOVIS: Now I know that since you've been retired from Washington University that you've spent some time cataloging the Beckmann. That's owned by a large collector here. But did you say that you didn't know Max Beckmann?

EISENDRATH: No, I didn't know him.

CORTINOVIS: This was before you came?

EISENDRATH: Yes, he was there in '49 and '50. He died in '50 after he left here.

CORTINOVIS: But you always did know his work very well?

EISENDRATH: I knew his work very well. Because I didn't come to St. Louis until 1952, so I didn't know him personally. I know his wife now.

CORTINOVIS: Is she in the United States, too?

EISENDRATH: Oh, yes. She lives in New York.

CORTINOVIS; Isn't he generally considered in the group of Berlin painters? What is it the Blue Rider?

EISENDRATH: No.

CORTINOVIS: No, that was earlier?

EISENDRATH; That was earlier and I think he's considered more as a part from German impressionists.

CORTINOVIS: Oh, he is?

EISENDRATH: Although his paintings certainly impressionist to some extent.

CORTINOVIS: Yes. Well, you've spent so much time cataloging this collection of Beckmann's. Some are stored in the art museum here in St. Louis. What are your thoughts about Beckmann as it is here?

EISENDRATH; Oh, it's, I believe, the most comprehensive collection of Beckmann in the United States. There's another large West coast Beckmann collection. And there's one also in Munich; privately owned as well. But I think the one that is now stored in the art museum is the largest one in the United States.

CORTINOVIS: As far as his work and his place ...

EISENDRATH: It's a wonderful thing about (can^ understand) to the collection at the art museum about which we're speaking is that it's comprehensive. It goes from its early days of 1908 and '09 to really after 1949.

CORTINOVIS: You know even with unlimited funds, you know, this is a great task to assemble such a collection.

EISENDRATH: Yes it is. It means a concentrated interest, continuing interest, if you put it that way.

CORTINOVIS; Do they, big collectors that you have known, do they delegate this sort of thing very much or ...

EISENDRATH: No. They do their own selecting; very much aware of what they're ... of all these personalities what there are. No they do it themselves.

CORTINOVIS: And what else have you been doing since you've been retired?

EISENDRATH: Well, that's the main thing. I've been cataloging since I've retired. That took almost three years because I was ill and I was in and out of the hospital during those three years. But when I was out of the hospital, I catalogued and it went over then, a span of three years. And then, I was Very, very fortunate in being taken on here at Riverstone (?), Missouri on a half-time basis.

CORTINOVIS: Well, we're just ... I think we're terribly fortunate to have you. Do you intend to publish this catalog or is it intended that this catalog of the Beckmann collection be published?

EISENDRATH: Um, it is published. I think you have it here.

CORTINOVIS: Of this one collection?

EISENDRATH: The one collection is part of the large collection of German Expressionism and that's all the same catalog. And that's the only cataloging that I've done that has been published. I've done a lot of other cataloging, but this is the only one that's been published. And the reason for this is that the collection went through, I think, five German museums and they wanted the documentation of a catalog. That's how I got started on it anyway. I think it must be in the library here.

CORTINOVIS: Yes, probably. Along the years, have you known ... I'm trying to think of other artists of significance who have lived in St. Louis. Did you know Philip Gustan(?)?

EISENDRATH: No, I didn't. He was before my time.

CORTINOVIS: That was before your time. I think there are people in St. Louis who were acquainted with both of these parties.

EISENDRATH: Oh, sure.

CORTINOVIS: Now then, could you just tell me in a minute or two, what you're doing here for the University of Missouri?

EISENDRATH: I'm looking over their art book collection and making suggestions for additions.

CORTINOVIS: For our new program? In the bachelor program in art history?

EISENDRATH: Yes, I haven't gotten to the faculty yet, but I will.

CORTINOVIS: Will you be doing any teaching?

EISENDRATH: No. I won't be. I taught for four years at Washington University and they retired me as a full professor, which was very nice of them.

CORTINOVIS: Oh, I should say. That was lovely.

EISENDRATH: But I won't be doing any teaching here.

CORTINOVIS: Is there anything else that I haven't covered; I haven't asked you that you'd like to bring up?

EISENDRATH: No. I think you've got the whole story.

CORTINOVIS: Ok. Well, thank you so much.