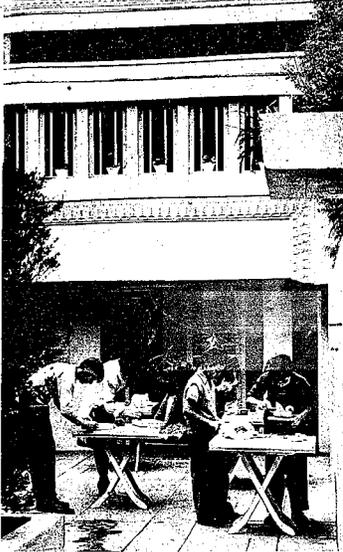


Arts and Crafts Hobby Center Aids Civilian Wartime Morale

Los Angeles Times (1886-Current File); Feb 8, 1942; ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)
pg. F3

Arts and Crafts Hobby Center Aids Civilian Wartime Morale



LEADING EDUCATORS say that all people have artistic creative ability and can prove it if given a chance. Scores of young and old citizens with a hankering for art and handicraft work are getting their chance in the Playground Department's hobby center at Barnsdall Playground. Weaving, jewelry making, wood and metal

working and other handicrafts are offered to the public in free classes. Above is one of the painting and sketching groups. At left, young hobbyists spend a sunny Saturday morning in an open-air clay modeling class at entrance to Barnsdall center. Such hobbies are valuable wartime morale builders since they help citizens to relax.

ART HAS doffed its high hat for the duration. Arts and crafts are being taught to average citizens in city-sponsored institute at Barnsdall playground.

HOPELESS BALDNESS



OVERCOME FOR LIFE



*The same man wearing a patented undetectable Max Factor Hairpiece.
YOU, TOO, can conceal baldness this new way. A patented, made-to-order Max Factor Hairpiece will give you the one practical, permanent solution to this problem for the rest of your life. **ACT NOW** to enjoy all the benefits of having real hair again. You'll be amazed at what a remarkable improvement an individually styled Factor Hairpiece will make in your appearance. **DO THIS:** Come in tomorrow. Try on a Factor Hairpiece. Then decide for yourself. No obligation. Illustrated free booklet also mailed upon request. Max Factor & Co., 1666 No. Highland Ave.

Camp on Wheels

SAN DIEGO, engulfed in a tidal wave of aircraft workers, is getting first aid from the Federal government which has opened two trailer camps to relieve the border city's housing shortage. There are 450 trailers at the camps but soon 200 more homes on wheels will be added. The Farm Security Administration sponsors the trailer camps. *(By World Staff)*



COMMUNITY VIEW of one of the two Federal mobile housing projects at San Diego. Trailer rent is \$7 a week, including electricity, garbage collection and water. Showers and toilets are in two utility buildings seen in center of the camp.



HONEYMOON COTTAGE for Mr. and Mrs. Earl Russell, formerly of Nebraska, is this trailer at the San Diego camp. Earl works midnight shift at the Consolidated Aircraft plant.

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Playgrounds to Help in Child Care Problems
Los Angeles Times (1886-Current File); Jan 21, 1943; ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)
pg. 11

Playgrounds to Help in Child Care Problems

A child care program expected to make a hit with the youngsters will be the Los Angeles Playground and Recreation Department's contribution toward solving the vacation child care problem soon to be faced by working parents.

A broad gauge summer program of activities has been worked out under the direction of Superintendent of Recreation George Hjelte. It will start next Saturday.

Program Features

These are some of the attractions:

Swimming—Eighteen municipal swimming pools will open for the season next Saturday.

Athletics—Games and tournaments in softball, baseball, volleyball, basketball, tennis and ping-pong for boys and girls and adults.

Handicrafts and Hobbies—Classes for youngsters will be held at most playgrounds, with exhibitions of crafts planned for later in the summer at all centers. A city-wide handicraft and hobby exhibit will open the season at the Barnsdall Playground Arts and Crafts Center from Thursday to June 27.

Musical Events

Dramatics and Music—Festivals, plays and operettas will give youngsters a chance at acting, singing and dancing at many recreation centers.

Camps—Hundreds of playground girls will have one-week outings at the Griffith Park Girls Camp which opens for the season next Monday. Boys and girls will take part in day camps planned at most playgrounds.

Family Events—Entire families will take part in community picnics, evening entertainments at community centers, social dancing parties, community sings and other events.

Physical Fitness—Keeping fit as a wartime duty for all will be stressed in gym classes for both children and adults.

Dumping Protested

Mrs. Bernice H. Wride has protested to the City Council against the use of vacant lots near 73rd St. and Broadway for dumping rubbish.

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Six Men Deny Possession of Lewd Photos
Los Angeles Times (1886-Current File); Oct 21, 1948; ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)
pg. B10

Six Men Deny Possession of Lewd Photos

Six men, arrested Tuesday night and charged with possession and sale of lewd photographs, yesterday pleaded innocent before Municipal Judge Robert Clifton and were released on bail of \$100 each after their trial dates were set.

Arrested by Vice Squad Officers John P. Pond and Edward Farquharson were:

- David C. Berry, 25, of 919 Beacon St., taken into custody at 224 E 5th St.; William Steinberg, 35, of 12028 Laurel Terrace, arrested at 1610 N Chahuenga Blvd.; Ernest Klein, 28, of 8612 Melrose Ave., arrested at 103 E 3rd St., alleged distributor of the photos; John Keller, 30, of 2022 Sunset Blvd., arrested at 2100 Sunset Blvd.; Archie G. Meccer, 51, of 293 N Serrano St., charged at 104 W 1st St. and Irvin Goldberg, 32, 2923 S Wilton Place, arrested at 16044 W Seventh St.

Officers said they made purchases of the photos from Keller and Goldberg. They said they confiscated several thousand sets of the pictures.

All of the men will appear in Division 7 of Municipal Court. Berry's case will be called Nov. 7, Steinberg, Keller and Goldberg Nov. 19, Klein Dec. 7 and Meccer Dec. 2.

Filipino Will Study Schools

A young Filipino educator who won top honors in competition for a scholarship abroad was in Los Angeles yesterday to study classroom procedures and practices for 10 months.

He is Emilio Eduualino, who at 31 has been an elementary teacher for four years and an elementary principal four years in his native Palawan Province and more recently has been on the Philippine Bureau of Public Schools curriculum division faculty. He is starting with the Los Angeles city schools curriculum division and later will observe method in the elementary division under Asst. Supt. Raymond E. Polich.

Bolivia Elevates Office Rating Here

The Republic of Bolivia has raised its Los Angeles office from a Consulate to that of a Consulate General. It was announced yesterday. At the same time, Duk N. Benke, Consul, was elevated to Consul General. The Consulate General is located at 740 S Broadway.

TWO ENDURANCE FLIERS IN FIRST DAY OF GRIND

Four hours on . . . four hours off . . .

Alternating at the controls of their light monoplane, Fullerton fliers Dick Riedel and Bill Barrie cruised in circles over the Southland yesterday on the first lap of a 42-day grind toward a new world endurance record.

The two veteran pilots took off from Fullerton Airport at 5:26:36 p.m. Tuesday and flew immediately to Palm Springs for their first refueling contacts as low visibility closed in their home field.

Ground crewmen, racing 20 feet beneath the ship in a jeep, sent aloft gasoline and food on a hook line about midnight. Refueling contacts again were accomplished smoothly at 7 a.m. and noon yesterday—also at Palm Springs Airport.

Riedel and Barrie were in radio contact with the ground at half-hour intervals and said they would continue using the Palm Springs field until today and return for their first pickups at Fullerton "if the weather clears." They hope to stay aloft six weeks—1008 hours—to top the present world mark of 729 hours set in 1939.

Nurses Exonerated

Mrs. Maynard Young, 42, and Mrs. Vera McDowell Rowell, 50, nurses, were exonerated yesterday by Superior Judge Jesse Hampton of charges that they performed an illegal operation. The judge ruled there was insufficient corroboration of testimony by the State's witnesses.

Recall Petition for Judge Shenk Circulated Here

Petitions to recall Associate Justice John W. Shenk of the State Supreme Court were circulated yesterday under the signature of Willie Allen, former Team 'N' Eggs pension plan advocate.

Allen identified himself as director of the California Bill of Rights campaign committee. Justice Shenk concurred in an opinion in a Bill of Rights case after an omnibus bill failed to get on the November ballot. It was ruled an illegal attempt to modify the State Constitution because the bill had multifarious provisions which, among other things, would legalize dog racing.

Work to Start on Braille Unit

Ground for a new building to serve the blind of Southern California and the nation will be broken today at 2 p.m. at Vermont Ave. and Monroe St., the Braille Institute of America announced yesterday.

The first unit of the institute's headquarters is intended to provide permanent space for the organization's welfare service and temporary quarters for recreational classes until another unit, to cost \$450,000, is erected for that purpose. The cost of the present unit is approximately \$100,000. J. Robert Atkinson, vice president of the institute, said.

Barnsdall Park's New Playground Activities Slated

Daily supervised play programs will be a feature of the new enlarged playground in Barnsdall Park at Hollywood Blvd. and Vermont Ave., the City Recreation and Park Department announced yesterday.

Mrs. Lola Sadlo will have charge of activities which will include children's games, music

girls' and boys' clubs, sports and tournaments, women's gym and recreation classes and creative and folk dancing. The playground will be open daily until 5 p.m., Saturdays until 5:30 p.m., and on Sundays from 1 to 2 p.m.

Bejeweled Clip Reported Missing

Mrs. Jack Cummings of 713 N. Roxbury Drive, Beverly Hills, reported to West Los Angeles police yesterday that her \$1410 diamond and emerald clip in sunburst design has been missing since Saturday evening.

She said that on that occasion she accompanied her husband, a film producer, to a Beverly Hills restaurant for dinner and then attended a performance of the "Ice Follies." She was wearing the clip when she left home, she said. It contains 52 diamonds and 18 emeralds.

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APPENDIX E

**DOCUMENTS RELATED TO WALTER CONRAD AND
LOUISE ARENSBERG**

Annotated Bibliography of Articles and Books Relating to the Arensbergs

Art Institute of Chicago. *20th-century Art from the Louise and Walter Arensberg Collection, October 20 to December 18, 1949*. Chicago: Art Institute of Chicago, 1949.

Baldwin, Neil. *Man Ray: American Artist*. New York: C.N. Potter, 1988.
There are references to the Arensbergs and, in particular, to their friend, Duchamp.

Bohn, Willard. *The Rise of Surrealism: Cubism, Dada, and the Pursuit of the Marvelous*. Albany: State University of New York Press, 2002.

A reference (on p. 30) presents the artistic circle of Walter Conrad Arensberg in New York as equally influential to that of Alfred Stieglitz.

d'Hamoncourt, A. 'A. E. Gallatin and the Arensbergs: Pioneer Collectors of Twentieth-century Art', *Apollo*, n.s., xcix/149 (1974), 52–61.

Higgins, W. H. *Art Collecting in the Los Angeles Area, 1910–1960* (Diss., Los Angeles, University of California, 1963), 621–81.

The chapter pertaining to the Arensbergs is included in appendix of this report.

Kimball, Fiske. 'Cubism and the Arensbergs', *ARTnews Ann.*, xxiv (1955), 117–22, 174–8.
The article contains personal reminiscences of the Arensbergs by their friends.

Kuenzli, R. E. (ed.). 'Bibliography on Dada, 1978–1983', *Dada Surrealism*, xiii (1984), 164–93.
The book contains a section on Walter Arensberg and his art collection.

Kuenzli, R. E. and T. Shipe (eds.) 'Bibliography on New York Dada', *Dada Surrealism*, xiv (1985), 126–64.

Kuh, Katherine. 'Walter Arensberg and Marcel Duchamp', *The Open Eye: In Pursuit of Art* (New York, 1971), 56–64.

This chapter is included in appendix of this report.

Langsner, J. 'The Arensberg Riches of Cubism', *Artnews*, xlvii/7 (1949), 24–5, 61–2.
The article includes quotes from interviews with Walter Arensberg.

Lincoln, L. H. *Walter Arensberg and his Circle* (MA thesis, Newark U. DE, 1972).

McBride, H. 'Modern Forms (The Arensbergs) [sic]', *Dial* (July 1920) 61–4.

Motherwell, Robert (ed.). "The Louise and Walter Arensberg Collection," in *Modern Artists in America*. New York: Wittenborn, Shultz, 1950, 124–31.

Naumann, Francis M. (ed.). 'Marcel Duchamp's Letters to Walter and Louise Arensberg, 1917–1921', *Dada Surrealism*, xvi (1987): 203–57.

Naumann, Francis M. *New York Dada, 1915–23*. New York: Abrams, 1994.

Naumann, Francis M. 'Walter Conrad Arensberg: Poet, Patron, and Participant in the New York Avant-garde', *Philadelphia Museum of Art Bulletin*, xxvi.328 (1980): 2–32.

Norton, A. 'Walter's Room', *The Quill* (June 1919), 20–21.
The article describes the Arensbergs' salon in New York.

Philadelphia Museum of Art. *The Louise and Walter Arensberg Collection*, (2 vols.). Philadelphia:
Philadelphia Museum of Art, 1954.

Soby, J. T. 'Marcel Duchamp in the Arensberg Collection', *View*, v/1 (1945), 11–12.

Sawelson-Gorse, Naomi. "Arensberg," *The Grove Dictionary of Art Online*, ed. L. Macy (Accessed
January 30, 2009).

Sawelson-Gorse, Naomi. *For the Want of a Nail': The Disposition of the Louise and Walter Arensberg
Collection* (MA thesis, Riverside, U. CA, 1987).

Sawelson-Gorse, Naomi. 'Hollywood Conversations: Duchamp and the Arensbergs', *West Coast
Duchamp*, B. Clearwater, ed. (Miami, 1991): 24–45.

Figure 1: A Chapter Pertaining to the Arensbergs Art Collecting Activities in Los Angeles from Winifred Haines Higgens' 1963 Dissertation entitled *Art Collecting in the Los Angeles Area, 1910–1960* (Diss., Los Angeles, University of California, 1963), 621–81.

CHAPTER VIII

THE LOUISE AND WALTER ARENSBERG COLLECTION

The Armory Show of 1913 gave a direction and stimulation to the Arensbergs' collection which lasted for years. Fiske Kimball, the Director of the Philadelphia Museum of Art, described the works they assembled to R. Sturgis Ingersoll the President of the Museum in a letter dated February 10, 1947:

To-day I spent three hours seeing Walter Arensberg's collection . . . The collection centers on Cubism 1910-1914. It is absolutely tops for Marcel Duchamp, a friend of theirs, with all three versions of the Nude Descending the Stairs, the third, in its different tonality, painted for the Arensbergs before they were able to acquire the other two small and large - all differing somewhat. ¹

Duchamp was the cornerstone of the collection. Besides these versions of the famous "Nude," they owned "The Artist's Father," 1910, which was influenced by Cezanne and ". . . other Duchamps before the nudes, large and very interesting." ² There were 26 works by Duchamp, ". . . (12 oils, 3 watercolors, 6 drawings, 4 constructions) . . ." ³

When the Arensbergs moved to Hollywood from New York in 1921, they gave Duchamp's "Large Glass" to Katherine Drier, because she had organized the Société Anonyme in 1920 with his help. This work rejoined the other creations by Duchamp when she bequeathed it to the Philadelphia Museum.⁴

Kimball informed Ingersoll in his lengthy letter of February 7, 1947 that there were:

Several other works which were in the Armory show including the famous Picabia, Dance at the Spring - large and swell- and 2 other good Picabias.

Picasso from 1911 or so on, mostly abstract (not to mention a Lautrec, one of about 1901), several large and fine.
Braque ditto ditto.

The works by Klee made a special impression on Kimball. He wrote:

Superb Klees, perhaps half a dozen which gave me an entirely new and greater admiration for this master.

Actually there were more Klees in the collection. However, Kimball was just giving his impression to Ingersoll as he mentioned one artist after another as if he had found a treasure. The following description is typical:

One great big Matisse full length almost in monochrome and very close to cubism-wonderful and unique. (Mille. Yvonne

Landsberg)

Endless prints and drawings from Matisse
onward.

Also 100 or more pre-Columbian sculpture
some of very high quality, full length figures,
heads, masks, serpents, etc. etc.

The Arensbergs' collection filled their home from floor to ceiling, the stairwell walls and every closet and drawer were crowded with works of art.⁵ Perhaps this is the reason that many people think they did not buy anything after their arrival in Hollywood. For instance, Dalzell Hatfield said, "Arensberg never added to his collection after 1925," (Hatfield Interview, July 13, 1960) Kenneth Ross said, "I never noted any change in the Arensberg collection." (Ross Interview, July 20, 1960)

It is true that there was an interval when they did not collect after their arrival in Hollywood, because Galka Scheyer, the Ambassador for the Blue Four, wrote to Lyonel Feininger on May 9, 1932:

The Arensbergs who haven't collected in
ten years have recommenced collecting
through the "Blue Four."⁶

The works which the Arensbergs bought from Madame Scheyer and Earl Stendahl are listed in the Arensberg catalogue. Stendahl told me (January 21, 1961):

I am deeply grateful to Walter Arensberg, because he changed my whole life. He interested me in modern painting of the period between 1900-1920, before then I was selling works by California artists. I sold him a Paul Klee for \$1,700, a Picasso for \$950, an Albert Gliezes for \$500, and a Salvador Dali for \$1,500. Later, we were amazed at the way prices soared.

While discussing his friend during another interview on February 2, 1961, Earl Stendahl said:

He bought some great Klees from Galka, but the Arensbergs and Galka had a big fight and they didn't speak to one another. Six months before Galka died, Walter became friendly with her again.⁷

The dealer, Stendahl, estimated that the Arensbergs bought thirty per cent of their paintings from him once he started selling modern works of art. But their main interest centered on collecting the Pre-Columbian sculpture that Stendahl acquired from Mexico and Central America. Henry Clifford, Curator of Paintings, at the Philadelphia Museum of Art wrote in the Guggenheim catalogue (1961):

. . . the Arensbergs fell under the spell of Pre-Columbian sculpture and bought many important pieces which they delighted in mingling with their School of Paris paintings. A jade mask from Teotihuacan or an Aztec feathered serpent would find itself between a Picasso and a Klee, while in the garden at night a visitor might look down on the lights of Hollywood over a large

stone conch from Vera Cruz.

The Arensberg house was the center for everyone interested in contemporary art and for the intelligentsia. Prior to the War years when many Europeans settled in Hollywood and received boundless hospitality from the Arensbergs, Walter Arensberg engaged in intense study.

In order to understand the Arensbergs better I shall give their background. Walter Arensberg was born in Pittsburgh, Pennsylvania, April 4, 1878. He received an A. B. from Harvard in 1900, and taught as an assistant in the English department for one year; then he concentrated on writing poetry for several years. In 1907, he married Mary Louise Stevens of Ludlow, Massachusetts, a charming woman from an old and wealthy family. She was a distinguished musician and deeply interested in literature; in addition, she participated in the formation of their art collection.⁸ Stendahl described Walter Arensberg in the following quotation:

Walter was imaginative, discriminating and proud, besides these characteristics, he was precise and honest. He never bargained for anything. He had a clear mind for what he wanted and displayed excellent taste.⁹

And Arthur Millier wrote (Art Digest XXV, No. 9, February 1, 1951, p. 10):

Arensberg said he and his wife have only differed over two pictures. 'Louise's discrimination is keener than mine. Our shared interests have been a wonderful bond.'

The first great interest in the life of Walter Arensberg concerned his attempt to discover the true identity of Shakespeare. This lifelong preoccupation resulted in the publication of many writings, especially between 1922 and 1930. He believed that the plays attributed to Shakespeare were actually written by Francis Bacon.¹⁰

Arensberg's research into the Bacon-Shakespeare controversy led Walter and Louise Arensberg to establish and endow the Francis Bacon Foundation on August 13, 1933. The Arensbergs did not own community property, instead, their wealth was held in the name of the Francis Bacon Foundation Incorporated, including their art collection.¹¹

When the Arensbergs decided to leave New York and live in California, they were attracted by more than the temperate climate. Walter Arensberg required quiet and concentration to develop his hypothesis. He told a reporter from Time magazine that in Hollywood he enjoyed ". . . the most perfect vacuum America can produce."¹² Evidently, it helped him to develop his very personal theories, because he did write and leave a Foundation to carry on his endeavors.

For many years speculations were made over the cocktail glasses and teacups as to which museum would be the fortunate recipient of the collection. When the Arensbergs started to look about for a

museum, they hoped to find a suitable place on the West Coast. In the Thirties the Los Angeles County Museum was named as residuary legatee. However, the Museum did not show any interest when the collection was offered to the Museum Associates in 1938. There was no acknowledgment of the offer.¹³ The Board of Governors thought Arensberg was too outspoken and reactionary. In reality, he was too progressive for them. Later, when he was appointed a member of the Board, he resigned because he thought the group too conservative.¹⁴

Desiring to leave their collection where it would do the most good, then the Arensbergs turned to universities. First, they considered Stanford University, but this institution lacked the funds for the proper housing and care of the collection. Then it was offered to UCLA. The Board of Regents accepted it in 1944, with the stipulation that the University had to provide a museum to house the collection within five years after the war with Germany ended.¹⁵

During the interval that the Arensberg collection was promised to UCLA several officials from the Philadelphia Museum of Art visited the Arensbergs. Henry Clifford, the Curator of Art, saw the collection in 1946. The following year, Fiske Kimball was taken to visit the Arensbergs after he gave the Founders Day Address at the Henry E. Huntington Library and Art Gallery.¹⁶ Kimball wrote to Ingersoll after his first visit informing him of Philadelphia's chances (February 10, 1947, pp. 5-7):

As you doubtless read last year . . . he made a deed of all this to the University of California, Los Angeles on certain conditions, one of which is that they erect a building for it which they promised to do.

I had had a hint they were welching on it, 'hadn't the money for the building,' etc. I had scarcely got in the door when he said, 'They are trying to get out of it; the conservative Trustees of the University hate the stuff: 'I am thinking of using you as a wastebasket.' I said, 'We are no wastebasket, but we like fine collections like yours.'

Arensberg was right in his belief that the University would not live up to the commitments in the agreement. Without waiting for the time limit to expire, President Robert Gordon Sproul returned the collection to the Arensbergs in October of 1947.¹⁷

The Trustees were conservative and reluctant to accept an avant-garde collection that would cause criticism. After accepting the Willett J. Hole collection in 1940, they were afraid of making another mistake.¹⁸ (See Chapter XI, Art Collectors in the 1940's)

It was during this first visit that Walter Arensberg told Kimball about the Modern Institute of Art in Beverly Hills. The organization was founded in the Fall of 1947 by individuals interested in art and in a position to do something about it.¹⁹ The founders were, Kenneth MacGowan, Richard Sisson, Fanny Brice, Sam and Mildred Jaffee, Jim and Barbara Poe and Vincent Price.²⁰ According to Price, he

telephoned Walter Arensberg:

I wanted to start a much-needed Museum of Contemporary Art in Los Angeles. Mr. Arensberg was excited and backed me with the hope that if I could succeed, the Arensberg Collection would stay in California.²¹

Unfortunately, the Modern Institute of Art lacked support from the people who could have aided it financially, or lent works of art to the organization.²² Aline B. Loucheim wrote in the New York Times (August 29, 1948):

Close-knit, effective art patronage is prevented . . . by . . . clash of temperaments and personal jealousies. Despite the glamour-studded names of the board of trustees, the Modern Institute has a pitifully small budget.²³

Eventually, the Arensbergs hoped that the Institute would prove unsuccessful because of their disagreement with the director. Kimball wrote to Ingersoll (February 6, 1949, p. 3):

Many places, however, are now definitely out: . . . the Modern Institute of Beverly Hills (where Karl With, the new director, has deeply alienated them, and which they believe, and hope, will fold up very shortly.)

Kimball went to the Institute a few days after writing this letter. He wrote to Ingersoll (February 9, 1949, p. 5):

Just back from Hollywood where we saw
Modern Institute of Art (nothing) and we
went again to Arensbergs for an hour and
a half

Unfortunately, the Institute closed in May of 1949, because
the hard-working members could only raise \$10,000 to meet their re-
quired \$20,000 budget. It was a great loss to the County of Los Angeles
because the Institute's fine shows inspired gallery visitors and the
region's students to appreciate contemporary art.²⁴

Long before the Institute's closing day arrived, the Arens-
bergs were overwhelmed with requests and pleas for their collection.
Museums in the United States, Mexico and Paris vied with one another
to get the collection. From October to December 1949, the Chicago
Art Institute had the Arensberg's painting collection on loan. They had
a catalogue made of the show because they were confident that they
would be the recipients of the treasure. Walter Arensberg went to
Chicago to see the show. Kenneth Ross said:

He was furious, the walls were painted
the wrong shade of green. He told them
if they were so devoid of taste as to use
such a shade of green they lacked sensi-
tivity and his paintings would not go to
them.²⁵

Ostensibly, this may have been the reason Arensberg gave
for his change of mind, but the elimination of Chicago took place in the
spring of 1948 before the show. (See Kimball to Ingersoll February 7,

1949, pp. 1-2). At that time, Arensberg said to Kimball:

'I want you to know that Chicago is absolutely excluded as an ultimate recipient. . . . for really Chicago would have been our only serious rival.²⁶

Dr. Kimball used the same specious argument that had been successful with Albert Eugene Gallatin in 1943. He persuaded Gallatin to remember his birthplace, Philadelphia. The mere fact that Albert Gallatin had been born on Philadelphia's main line at Villanova, was sufficient reason for him to remove his collection from New York University where it was known as the "Gallery of Living Art" and give it to the Philadelphia Museum of Art.²⁷

Gallatin had suggested the Arensberg collection to Kimball in 1943, ". . . a wish then thought of as a fata morgana."²⁸ He felt that Arensberg might succumb to the plea that he could prove himself a loyal son of his native state and give his collection to the Philadelphia Museum.²⁹

There was only one serious impediment to acquiring the Arensberg collection, and it concerned the Francis Bacon Foundation. At the time of his second visit in 1949, Kimball asked Arensberg:

Is there any link up with the Bacon Library? His face lighted up with hope. He told how at UCLA the Bacon library was also to go to the University to go in the library building, but they would not keep it as a special library, nor

carry on research toward proof or disproof of the Bacon hypothesis, - which W. A. is prepared to finance by gift or bequest to the amount of \$200,000, expendable over ten years.³⁰

During the course of the conversation, Kimball told Arensberg that the Philadelphia library would surely accept it and keep it as a special library. Research men and trustees could be provided for the Foundation.

All this time he was firing up (sic) he said, 'For the first time it looks as if all my problems were on the way to solution.'³¹

Ultimately, the Francis Bacon Foundation did not go to Philadelphia. It is located in Pasadena, California.

Meanwhile, John Coolidge, Director of the Fogg Art Museum, tried to persuade Arensberg as an alumnus of Harvard to leave his collection to his Alma Mater.³² Kimball was worried, but he resorted to a strong point in favor of Philadelphia. On February 6, 1949, he wrote to Ingersoll:

Harvard is a different story. They, (Coolidge et al.) have approached him recently and directly. He is an alumnus. Against that I could only say that there is not the space even to show 1/5 of the Winthrop collection, to say nothing of the Arensberg.

Kimball had admitted to Ingersoll the very first time he wrote about the collection (February 10, 1947),

. . . as I know we have crowded our trustees pretty hard on modernism. Nevertheless it is wonderful stuff; to own it would put us absolutely in first place for the 20th century.

Kimball never wavered in his high opinion of the collection. It was due to his admiration, tenacity and persuasive arguments that the Arensbergs gave their collection to Philadelphia.

While appealing to Arensberg from the standpoint of being a native son of Pennsylvania, Kimball stressed that the Philadelphia Museum of Art could meet the space requirements. The Museum had an empty wing in the huge edifice which Eli Kirk Price has erected early in the century. (It was planned in anticipation of the bequest of the Widener Collection.) The City Council was willing to subdivide and complete it, without conditions or promises. After the deed of gift was signed on December 27, 1950, Walter Arensberg told the Kimballs, "I feel as if I am kissing my children goodbye." Immediately, after concluding this momentous transaction, the Kimballs drove to the Robinson's home and told them their good news, hoping to encourage them to give their collection to Philadelphia too. (See Fairmont, p. 275)

The proposal of a loan to complete the galleries was submitted to the electorate by the City Council of Philadelphia in 1951. The voters

ratified the proposal and the money was appropriated in 1952. Meanwhile, the Arensbergs had approved the plans for the galleries and the hanging or placement of the works in their collection.³³

The construction of the galleries was nearly completed when Louise Arensberg died on Thanksgiving Day, November 25, 1953. Knowing that he was in poor health, Walter Arensberg was anxious to speed up the delivery and installation of their collection. By the time he died on January 29, 1954, his most cherished possessions were in the Philadelphia Museum of Art.³⁴

When the Arensberg collection was hung, twenty-two galleries were filled. The pioneering works of the leading creators of early Twentieth Century art make the Arensberg catalogue read like a "Who's Who in Modern Art." For instance, there are 26 works by Marcel Duchamp; 25 by Picasso; 16 by Brancusi; 12 by Klee; 9 by Miro; 4 each by Cezanne and Kandinsky; 3 works by Picabia and 7 by Braque to mention some.³⁵

In addition, hundreds of Pre-Columbian sculptures were included in the gift as a major part of the collection, although ". . . Fiske did not share Arensberg's passion for Pre-Columbian sculpture."³⁶ Nevertheless, he offered the Arensbergs the center of the museum for the Pre-Columbian art. This location pleased Arensberg who called it ". . . the fulcrum . . . of the museum."³⁷

There are about 1000 items in all in the Arensberg collection,

400 works are in Class A, and will be shown as a unit for 25 years, and nothing can be alienated for 50 years.³⁸

Los Angeles lost the Arensberg collection because there was very little interest in Modern art, and there was not a suitable museum in which it could be displayed. Except for the attempt that was made by the Modern Institute of Art, no concentrated effort was made to secure the collection.

While museums in the United States, Mexico and Canada were begging the Arensbergs to give them their collection, the County Museum staged the Franz Hals and Rembrandt Show in 1947, and the Leonardo da Vinci and Berlin Masterpieces shows in 1949. As Kenneth Ross wrote in the Los Angeles News, January 20, 1951:

During this time the county museum officers were more concerned with demonstrative letters about their inability to get the Vienna collection, public officials with an anticipated appropriation of \$350,000 for a huge war memorial of questionable artistic merit, informed art patrons only shook their heads and poured more tea and last, but not least in terms of guilt, we art critics continued to write trivial commentaries about minor things when we should have been telling the public what was happening.

The unfortunate part of the loss was the void that was left by the lack of great works from the years 1910-1914 in Los Angeles. After acting as a catalytic agent for the growth of Ruth Maitland's and the

Robinson's collections, as well as others, the Arensberg collection went to Philadelphia.³⁹ In spite of the fact that Los Angeles needed this great collection more than Philadelphia, which already had the Gallatin and Barnes collections, there was no desire for it in the Southland until it was too late.

Today, Philadelphia is rich in her collections of modern art and Los Angeles is suffering from a gap that can not be filled.

The Louise and Walter Arensberg Collection

Footnotes

¹The letters from Fiske Kimball to R. Sturgis Ingersoll are on file at the Philadelphia Museum of Art. Mr. Ingersoll kindly sent me photostats of these letters in January 1962. See The Louise and Walter Arensberg Collection (Philadelphia Museum of Art catalogue, 1954). Vol. I, "Twentieth Century Painting." (Compiled by Marianne Winter Martin); Vol. II, "Pre-Columbian Art" (Compiled by George Kubler). See Louise Stevens Arensberg's Will, Pasadena Probate 12840, filed December 3, 1953. Mrs. Arensberg left \$20,000 to the Philadelphia Museum to have a catalogue of their collection published. See George and Mary Roberts, Triumph on Fairmount (Fiske Kimball), Philadelphia, 1959, pp. 254-266.

²Kimball to Ingersoll, February 10, 1947, p. 2. See the Los Angeles Times, August 16, 1936, for the owners of "Nude Descending a Staircase."

³See Kimball to Ingersoll, February 11, 1949, p. 7 for another description of the works in the collection.

⁴Paintings from the Arensberg and Gallatin Collections of the Philadelphia Museum of Art (Guggenheim Museum catalogue, 1961). Henry Clifford, Curator of Paintings for the Philadelphia Museum wrote the introduction.

⁵"The Arensberg Collection," Los Angeles Saturday Night (June 13, 1936), 2.

⁶This letter is in the Pasadena Art Museum's Archives.

⁷Galka E. Scheyer's Will, P250181, filed December 17, 1945. Klee's "Goldfish Wife," 1921, was bequeathed to Walter Arensberg by Madame Scheyer as a token of her esteem for him.

⁸"Walter Conrad Arensberg," Who's Who in America, 1948-1949 XXV, (Chicago, 1948), p. 79.

⁹Earl Stendahl Interview, January 24, 1961.

¹⁰Who's Who, p. 79. See the New York Times, January 30, 1954. Arensberg wrote "Poems," 1914; "Idols," 1916; "Cryptography of Dante," 1921; "Cryptography of Shakespeare," 1922; "The Secret Grave of Francis Bacon at Litchfield," 1923; "The Burial of Francis Bacon and His Mother in the Litchfield Chapter House," 1925; "Baconian Keys," 1927; "The Shakespearean Mystery," 1928; "Francis Bacon, William Butts and the Pagets of Beaudesert," 1929; "The Magic Ring of Francis Bacon," 1930.

¹¹Louise Stevens Arensberg's Will. See Walter C. Arensberg's Will, Pasadena Probate 13027, dated February 3, 1953, filed February 8, 1954. See the "First Account Current and Report of Executors . . ." filed October 22, 1954, pp. 9-13. One half of the residuary estate undiminished by taxes passed to the Francis Bacon Foundation.

¹²Time XXXIV, No. 11 (September 11, 1939), 60.

¹³Art Digest, February 1, 1951, p. 10. See Les Wagner, "UCLA Dilly-Dallying Deprives L. A. . . .," Los Angeles Mirror, January 17, 1951.

¹⁴Kenneth Ross Interview, July 20, 1960.

¹⁵"UCLA Dilly-dallying . . ." See the Los Angeles Herald Express, January 30, 1954.

¹⁶Kimball to Ingersoll, February 16, 1949, p. 8. Robert Shad, one of the chief administrators, at the Huntington arranged the visit.

¹⁷Mirror, January 17, 1951.

¹⁸Los Angeles Daily News, July 22 and 30, 1949.

¹⁹ Kenneth Ross, "Modern Institute of Art Holds Promise for Region," Pasadena Star-News, November 30, 1947.

²⁰ Vincent Price, I Like What I Know (New York, 1959), pp. 183-186.

²¹ Ibid., p. 183. See p. 184. Kenneth Ross, art critic and the Director of the Pasadena Art Museum for a short time became the Director of the Institute. Ross was succeeded by Dr. Karl With of UCLA.

²² Ibid., p. 185.

²³ Aline B. Loucheim, "A New Yorker Views Los Angeles," New York Times, August 29, 1948. Reprinted in the Los Angeles Times, September 12, 1948.

²⁴ Arthur Millier "Los Angeles Events," Art Digest XXIII, No. 12 (March 15, 1949), 6; Ibid., No. 14 (April 15, 1949) 23; Ibid., No. 15 (May 1, 1949), 81; Ibid., No. 18, (July 1, 1949), 24.

²⁵ Kenneth Ross, July 20, 1960.

²⁶ Kimball to Ingersoll, February 11, 1949, p. 4. Rich Quarreled with Arensberg so Chicago was eliminated. See Kimball to Ingersoll February 6, 1949, pp. 5-6.

²⁷ Arensberg and Gallatin Collections catalogue, See Triumph on Fairmont, p. 197. See A. E. Gallatin Collection "Museum of Living Art" (Philadelphia Museum of Art catalogue, 1954).

²⁸ See the Philadelphia Museum Bulletin L, No. 243 (Autumn 1954), 3.

²⁹ Triumph, p. 267. See Kimball to Ingersoll, February 10, 1947, p. 7.

³⁰ Kimball to Ingersoll, February 7, 1949, p. 7.

³¹Ibid., pp. 6-7.

³²Ibid., February 6, 1949, p. 4 and February 13, 1949, pp. 1-2.

³³The Louise and Walter Arensberg Collection catalogue. See the foreword by Fiske Kimball, May 21, 1954. See Kimball to Ingersoll, February 7, 9, 11, 1949.

³⁴Kimball's foreword, May 21, 1954. Stendahl Interview, February 2, 1961. Earl Stendahl sent the remainder of the collection to the museum in Philadelphia. Mr. and Mrs. Stendahl now live in the Arensberg's home.

³⁵Arensberg catalogue. See Kimball to Ingersoll, February 11, 1949.

³⁶Triumph, 1. 257.

³⁷Kimball to Ingersoll, February 13, 1949, p. 2.

³⁸Arensberg catalogue.

³⁹Jules Langsner, "Art News from Los Angeles," News L, No. 1 (March 1951), 52.

UNIVERSITY OF CALIFORNIA - LOS ANGELES

Art Collecting in the Los Angeles Area

1910 - 1960

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Art History

by

Winifred Haines Higgins

Final Examination for the Degree Doctor of Philosophy

Friday, May 17, 1963, 10:00 A. M.

Room 1118 B, Art

Committee in charge:

Associate Professor E. Maurice Bloch, Chairman

Professor Frederick S. Wight

Associate Professor Claude E. Jones

Assistant Professor Council S. Taylor

Assistant Professor Robert W. Winter

Assistant Professor Jerrold Ziff

June, 1963

Figure 2: Information Pertaining to the Arensbergs' Close Relationship with Artists Such as Marcel Duchamp from Katherine Kuh's Chapter Entitled "Walter Arensberg and Marcel Duchamp," in *The Open Eye: In Pursuit of Art*.

9. *Walter Arensberg and Marcel Duchamp*

“How one would like to know what Duchamp thought of the Arensbergs,” wrote John Walker, director emeritus of the National Gallery of Art, in a recent issue of *SR*. What Duchamp thought was never recorded, nor was it likely to be, for he was not one to show his hand, but about twenty-two years ago I spent several weeks with Walter and Louise Arensberg when Duchamp was visiting in their Hollywood home. If fragmentary memories of those days do not provide definitive information on Duchamp’s private opinions, they do, at least, reveal something about the quixotic Walter Arensberg. He and his wife had known Duchamp for many years, but since leaving New York and settling in Hollywood they saw him infrequently, a serious deprivation for Walter, who found Marcel equally stimulating as a person and an artist. Indeed, I can remember no one he consistently referred to with as much affection or respect. And this was unusual, because Arensberg’s private likes and dislikes were highly volatile. The friend he revered one week could be peremptorily cast out the next; his enthusiasms were prodigious, but so too were his doubts.

At the California house, Duchamp was always present in prin-

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Walter Arensberg and Marcel Duchamp (57

ciple if not in person, for his most important paintings spearheaded the Arensbergs' pioneer collection of twentieth-century art, a collection that had superb concentrations of the Cubists, Dadaists, Klee, Miró, and, above all, Brancusi and Duchamp. These works, many of which Marcel had tracked down for the Arensbergs long before the names of the men who made them became household words, were eventually left to the Philadelphia Museum of Art, where they can now be seen in less cluttered but also, alas, less charismatic surroundings. From the Arensbergs' entrance hall, glowing with Brancusi's voluptuous brass *Princess*, to the butler's pantry with its Futurist painting by Joseph Stella, to the smallest closet dense with pictures, that house was Nirvana for me. It was full of unexplained mysteries and delights from which I have never fully recovered, though in the end I was banished from it, as were so many others. Duchamp alone seems to have survived the ups and downs of that mercurial ménage.

His visit, which lasted about a week, was, I believe, the first he had made to the Hollywood house and thus the first chance for him to see his own work after many years. I was in the living room when he arrived. There and in an adjoining garden room he dispassionately examined everything in sight, including paintings by his colleagues and key ones he himself had produced in another life some thirty-five years earlier. Here were his three versions of *Nude Descending a Staircase*, *Chess Players*, *The King and Queen Surrounded by Swift Nudes*, *The Bride*, two versions of *Chocolate Grinder*, plus a few less radical works, preparatory sketches, "Ready-Mades," and his only unbroken glass. He looked quietly, intently—the Arensbergs nervously following his slightest move. Finally, turning to *The King and Queen*, he said, "This one still holds up." And that was all. What he thought about his other paintings he kept to himself.

A postscript: Early in 1970 one of the *Chocolate Grinders* and a 1910 Cézannesque portrait of the artist's father were inexplicably lost en route to a show in New York. I shudder to think of Walter Arensberg's reactions had he been alive. For him each painting in the collection had special importance, and in this case both were pivotal works—notably *Chocolate Grinder*,

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a subtle forerunner of Pop art. Despite its deceptive simplicity, this picture's metaphysical content became fully evident only after the composition was finally incorporated in *The Large Glass (the Bride Stripped Bare by Her Bachelors, Even)*. And in addition *Chocolate Grinder* was one of the first experiments to handle a commonplace object with the same deference that Poussin might have brought to a goddess or Piero to a saint. The other lost picture, the portrait of Duchamp's father, is less of a ground-breaker, yet it is interesting as an autobiographical document and as a beautifully painted canvas. Both stolen pictures were eventually recovered.

I recall a day at the Arensbergs' shortly before Duchamp arrived when I was upstairs working on a projected catalogue of the collection. I heard shouts below—Walter calling his wife. "Lou, Lou, see what I've got!" He was beside himself, prancing around the living room in an absolute ecstasy. And there on a fine Oriental rug (the house was full of them and also of strange tattered curtains) stood two newly acquired Brancusi—*Torso of a Young Man* in wood and a small version of *The Fish*. Both came from next door, where the dealer Earl Stendahl lived in lordly fashion and operated a quite fantastic gallery devoted to splendid examples of modern art and to mountains of pre-Columbian stone carvings and terra-cotta sculpture, some in relatively good condition, some literally in pieces. Just how Stendahl maneuvered this vast and, I should judge, forbidden cargo across the border was never fully explained. Once Duchamp and I went with Walter to see Stendahl's workshop, where a European craftsman was patching, restoring, reconstituting, and repairing masks, idols, sun gods, and Terrasean dogs. Duchamp, inscrutable as always, observed everything and said nothing, though at one point I thought I heard him muttering, "Dangereux, dangereux." No dealer could have asked for a more convenient neighbor than Walter Arensberg, who made daily excursions to the house next door and rarely came back empty-handed. As Duchamp might have said, it was a perfect "Ready-Made."

Arensberg always reminded me of the finest vintage champagne—heady, slightly biting, demanding, temperamental, and

Walter Arensberg and Marcel Duchamp (59

effervescent. He changed his mind not from day to day, but from hour to hour, so one never knew whether there would be a warm handclasp or a frigid dismissal. Earlier he had been a poet and journalist, but during the years I knew him, he was absorbed in proving that Bacon had written Shakespeare. He also expended untold energy debating where he should leave his collection. There was scarcely a day he did not receive important museum directors, trustees, or university presidents who were competing for his favor, all of which I think he immensely enjoyed. Leading his victims on unmercifully, he charmed them with his courtly manners, but he left them dangling. This problem of the collection's final disposition (the Arensbergs had no children) naturally concerned Duchamp, since many of his outstanding works were involved. He found Walter's cat-and-mouse technique a bit unnerving.

One entire upstairs section of the house was reserved for the Bacon-Shakespeare enterprise. Here, like human computers, several ladies were forever dealing with some kind of mathematical codes. I never could figure out what they were doing, but in a confidential moment Arensberg told me that seven years of work once had to be thrown out because of a single incorrect number which had escaped detection all that time. I believe he had even hoped to investigate one or the other of those famous gentlemen's graves in order to unearth corroborating data. In conversation, instead of referring to Bacon by name, Arensberg substituted "the writer of Shakespeare's plays."

Louise Arensberg was delicate, taut, and strong-minded but for some reason always seemed to be wringing her hands. It was as if she nursed some nameless grief. Friends hinted that she had sparked the move to California in order to rescue Walter from the excitement, late hours, and convivial life of New York, where Duchamp's electrifying presence may have interfered with the seclusion she wanted. Not just Duchamp came night after night to the Arensbergs but many other members of the avant-garde as well—Picabia, Man Ray, Joseph Stella, Charles Demuth, and Morton Schamberg, each of whom was later well represented on the walls of the Hollywood house. Edgard Varèse, Isadora Duncan, and William Carlos Williams were also

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frequent visitors. Pre-Dadaist little reviews and startling new exhibitions were launched here while every conceivable facet of contemporary thought was argued from dinner to dawn. During a few brief years the Arensbergs' apartment acted as the most provocative salon New York has known, unless later the Cedar Bar could compete. In 1913 when the Armory Show astonished New York, the Arensbergs were living in or near Boston. Walter visited the exhibition, was transfixed by it, and actually forgot to go home for several days. The following year the Arensbergs moved to New York, where Duchamp stayed with them from time to time. I often wondered whether Walter's obsession with Bacon was a compensation for the life he had renounced and the poetry he ceased to write.

Duchamp threaded his way through these vague tensions with the cool grace that distinguished everything he did. I was charmed to find chocolate bars on his bedside table when I catalogued works in his room. There were also paintings under the bed, for large as the house was, its walls could not accommodate the omniverous collection. Suspecting the diet of dates and nuts the Arensbergs favored was inadequate (I must confess I was often hungry myself), I asked Duchamp if that explained the Hershey bars. He assured me they were a habit of his, an endearing habit, I thought, for the twentieth century's most cerebral artist. The Arensberg house was far from any store. I never quite figured out how a new supply of chocolates appeared each day. At that time Hollywood was the movie capital of the world, a vulgar commercialized hubbub in a beautiful setting. No two men could have been more alien to this garish scene than Duchamp and Arensberg. The latter claimed he and his wife settled there precisely because the atmosphere was so antipathetic to any form of time-consuming sociability. He used to say, "I love to live in a vacuum."

Before dinner each evening Arensberg disappeared, returning with outsized highball glasses filled with a little bourbon, a lot of ginger ale, and a touch of ice. Yet even this could not quench the investigative conversations that took place at meals. I remember one luncheon of cheese, dates, and nuts (the only person I ever encountered more addicted to health food was also a col-

Walter Arensberg and Marcel Duchamp (61

lector—the Baroness Gourgaud, who ate quantities of what looked like uncooked grass). Discussion that day turned to the accidental in art, a phenomenon Duchamp considered basic. For him the planned and the unplanned interacted dynamically as they contradicted each other. Arensberg, less convinced, felt the accidental only seemed accidental—that it was actually always predetermined, even if unconsciously. Duchamp mentioned his own experiment, *3 stoppages étalon*, where he had allowed threads to fall spontaneously and then become the source of an antiartistic arrangement. Wasn't this a salute to the accidental? he asked, but Arensberg felt it was a conceptual idea that Duchamp, and only Duchamp, could have instigated. The way the threads fell was accidental, he admitted, yet the impulse to create an accident was not by chance. On and on they went, probing, questioning, and examining every ideographic nuance. Walter Arensberg searched for hidden meanings (usually erotic ones) in paintings and sculpture; Duchamp found them intuitively, for, after all, he was the artist par excellence who had created the climate for hidden meanings.

Arensberg took Duchamp and me on a sightseeing trip around Los Angeles with specific emphasis on Frank Lloyd Wright's buildings. His contempt for this architect, whom he considered an impostor, was acute. Duchamp remained impervious but attentive no matter how emotional Walter's outbursts became. More remarkable was the artist's sang-froid in the face of Arensberg's driving habits. As our host boiled over at the thought of Wright, his handling of the car became more and more eccentric. He usually removed both hands from the wheel in order to regale us with proper dramatizations. Duchamp listened, responded, and apparently never noticed our mortal danger, or, if he did, was not averse to it.

The artist, with impeccable good manners, moved in and out of the house so silently I doubt if the Arensbergs knew that almost daily he was seeing his old friend Man Ray, who at that time was living nearby but was not welcome because of a recent falling-out with Walter. Duchamp pursued his own way without fanfare or aggression, but one felt that no one, not even the tumultuous Walter Arensberg, could divert him. The week of

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Duchamp's visit was a shot in the arm for Arensberg. Both men were iconoclasts. They seemed to understand and complement each other. It was impossible to know what Duchamp thought of his host, but what Walter thought of his guest was more than clear. Duchamp was the spark plug that ignited him.

And the same was true of Katherine Dreier, another Duchamp devotee and collector who likewise was mesmerized by him. Years later he took me to visit her in Milford, Connecticut, where for the first time I saw *The Large Glass*. Miss Dreier called him Dee and was a bit peremptory with him but hung on his every word. Driving back to New York, Duchamp discussed collectors and their frustrations, wondering aloud whether their possessions were not actually a form of "Ready-Made" art. Surely Walter Arensberg's were. His own vast store of creativity had somehow been diverted, yet I can recall no one, except perhaps an occasional painter or sculptor, who could immerse himself so deeply in art, understand it so clairvoyantly, and discuss it so hypnotically. Suspicious, ambivalent, acquisitive, inquisitive, urbane, scholarly, alternately drunk with delight or opaque with doubt, Walter Arensberg is a memory difficult to expunge.

All of which brought him to mind when I recently visited the Philadelphia Museum of Art to see Duchamp's last incredible work of art. How Walter Arensberg would have appreciated it! Everything he prized is there—a disquieting ambiguity, an overlay of meanings, eroticism in its fullest sense, secrecy, paradoxes, irony, and always the unexpected. But possibly secrecy is the cornerstone of this new work, a three-dimensional mixed-media assemblage called *Etant Donnés: 1° la chute d'eau, 2° le gaz d'éclairage*, which, when translated, roughly means *Given: 1. the waterfall, 2. the illuminating gas*. Dealing with many aspects of the life forces that drive us, *Etant Donnés* was secretly conceived and carried out by Duchamp over a period of twenty years from 1946 to 1966. For a long time he had been advising artists to go underground; he scrupulously followed his own advice. Viewers can only see this work separately. One looks through two deliberately uncomfortable holes to find a complex and exquisitely crafted world, a world of illusion and

Walter Arenberg and Marcel Duchamp (63



Marcel Duchamp and Katharine Kuh, 1951

THE OPEN EYE (64

reality, a world of theory and tangibility, a world of philosophy and Eros, a world of secret meanings and erogenous frankness, a world Walter Arensberg would have loved, and a world any intelligent member of the twentieth century should see and ponder.

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Figure 3: Information Pertaining to the Arensbergs' Roles in the New York Avant-Garde Prior to their Relocation to Hollywood in the early 1920s

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1. Passport of Walter
Conrad Arenberg, 1928
The Francis Bacon
Library, Claremont,
California



2. Louise Stevens
Arenberg in the main
studio of the New York
apartment, c. 1918
Photograph by Beatrice
Wood. Collection Beatrice
Wood, Ojai, California



Francis Naumann

Walter Conrad Arensberg: Poet, Patron, and Participant in the New York Avant-Garde, 1915–20

You can only be sure of the present; the future has not arrived and the past is always changing.
Walter Arensberg¹

We can only imagine the excitement Walter Arensberg must have felt upon the acquisition of Henri Matisse's portrait of *Mlle Yvonne Landsberg* (see cover), a painting he hung in a place of honor over the fireplace in his simply furnished but luxurious New York apartment (fig. 6). Arensberg purchased the painting out of the first major Matisse exhibition held in this country, at the Montross Gallery in January of 1915. This show, which included paintings, sculptures, and prints, gave conservative critics a second chance to lash out against this French artist, whose work they had found so intolerably offensive at the Armory Show in 1913. An anonymous reviewer of the Montross exhibition chose this opportunity to dub Matisse "The Apostle of the Ugly," singling out this canvas for its crowd-attracting quality, a feature he compared to the attention that had been given Marcel Duchamp's *Nude Descending a Staircase* (fig. 11) at the Armory Show two years earlier.²

One can see certain formal similarities between these two paintings, and it has even been suggested that they may have been inspired by similar sources in Futurist theory or painting.³ But what must have attracted Arensberg to the Matisse portrait—aside from the painting's inherent quality, which he assuredly recognized—was the very inability of others in the New York art world (with few exceptions) to recognize that same quality. In other words, Arensberg, who throughout his life preferred to remain a quiet and discreet participant in the art world, added works to his collection not only on the basis of an intelligent, discerning eye and with a conviction that the superior quality of each painting and sculpture would endure the test of time but also with the awareness that when these works were displayed in his apartment, they would affirm his support for avant-garde thought. But with the exception of a select number of artists and writers, no one would have understood why anyone would want to be represented by a collection of such shockingly unconventional images. It was perhaps in recognition of this attitude that in 1920 the art critic Henry McBride, longstanding defender of the modernist position, began an article on the Arensbergs with the quotation from an anonymous "friend," who after a tour through the Arensberg apartment concluded,

"Walter Arensberg is quite mad. Mrs. Arensberg is mad, too."⁴

What McBride's friend attributed to an act of lunacy, time has proven to have been the product of an intelligent, insightful, and understanding mind. By 1918, when the interior of his apartment was recorded in a series of photographs by the artist Charles Sheeler (figs. 6–9), Arensberg had already assembled one of the finest collections of modern art in America. It was in this conducive environment that the most important avant-garde theories of the day were formulated and discussed, for between the years 1915 and 1920, Arensberg's apartment would serve as a virtual open house for an international group of artists and writers, many of whom had sought refuge in this country from Europe's war-torn shores. Aside from exhibitions held in the experimental galleries, there was really no other place in New York where such an extensive and daring collection of contemporary art could be viewed.⁵ Because of the accessibility of the collection and his own participation in avant-garde activities, Arensberg's position remains unique in the history of American collecting.

Walter Arensberg was born in Pittsburgh on April 4, 1878. His father, Conrad Christian Arensberg, who was of German descent and had fought in the American Civil War, was part owner and president of a successful crucible company. He and his second wife, Flora Belle Covert, brought up their five children in the Pittsburgh suburb of Oakmont, in a large residence lavishly decorated in the fashionable style of the late nineteenth century.⁶ The entire family took musical instruction from their father, with young Walter specializing in the violin. But, other than the ornately framed engravings and reproductions that hung throughout the house, as well as a large John Rogers sculpture group that dominated the sitting room, there was little to suggest the commitment to the fine arts that Walter would make in his mature years.

It was in high school that Arensberg showed his first interest in literature, and upon graduation was admitted to Harvard University to continue his studies. He majored in English, but also took numerous courses in philosophy and aesthetics, where he encountered the teaching of the noted philosophers Josiah Royce and George Santayana. The last course listed on his college transcript

is "The Fine Arts of the Middle Ages and Renaissance," taught by the well-known architectural historian Charles Herbert Moore, but, the courses of Royce and Santayana were undoubtedly more influential than this art-history class in establishing the foundation of his interests in modern art. Arensberg was graduated *cum laude* from Harvard in 1900, with honorable mention in English and philosophy. His activities outside the classroom must have kept him quite busy as well, for he held the distinguished post of editor of the Harvard *Monthly*, served an unprecedented two-year term as president and recording secretary of Delta Upsilon, a literary society, and spent a great deal of time playing chess, winning many victories for the Harvard team. In his senior year he acted in an Elizabethan comedy entitled *The Maid of the Mill*, in which he played the lead female role; in the same year, his fellow students elected him class poet.

It was probably immediately upon graduation that he made his first trip to Europe. In 1902 his address is listed in the *Harvard Report* as "Berlin University, Berlin Germany." And it may well be that he studied there for a short time, as in 1901 his father had taken the entire family to Europe on a year's grand tour, and they had settled for some time in the German capital. Walter, however, spent most of his time in Italy learning Italian and, among other things, translating Dante's *Divine Comedy* into English. After about a year's residence in Florence, he accompanied the family on a trip to Madrid, Vienna, and Paris, finally returning home by way of Berlin.⁷

Details of the period following his trip to Europe are scanty, though Arensberg must have returned immediately to Harvard, where for the 1903-4 academic year he registered for one course in the English department and also served as teaching assistant. By the summer of 1905 he was living in New York, where he had accepted a position as reporter on *The Evening Post*. His assignments varied, from writing a review of Arthur Rubinstein's first American concert⁸ to pinch-hitting for the newspaper's somewhat conservative art critic, Frank Jewett Mather. The *Post's* policy of omitting by-lines makes identification of Arensberg's writings difficult, although his review of an exhibition of Joseph Pennell etchings is known from its having been reprinted in booklet form by the Keppel Galleries

in 1906.⁹ The theme Arensberg selected for this brief review was a comparison of Pennell's style as an etcher with that of Whistler, then regarded in this country as the greatest etcher since Rembrandt. Although we should not let a review done on assignment characterize Arensberg's artistic interests at this time, it was probably during this period that he acquired his first works of art, said to have been primarily etchings, some by the then popular, internationally famous artist Anders Leonard Zorn.¹⁰

By the summer of 1907 Arensberg was back in Boston, where on the twenty-sixth of June he married Louise Stevens, the sister of one of his Harvard classmates. Arensberg's appearance was to change little from the time of his marriage at the age of thirty. He stood 5 feet, 10¼ inches tall, with thin brown hair and hazel eyes (see fig. 1).¹¹ His ovoid features and rounded chin gave him a boyish appearance, and unmanageable strands of hair persistently hung in bangs over his high forehead. Although his fair complexion sometimes gave him a peaked look, he was generally in good health, with the exception of a sinus condition compounded by his habit of chain-smoking. He was never overly concerned with his manner of dress, preferring well-worn jackets to his new suits, and he rarely allowed time for haircuts, usually being preoccupied with more important intellectual pursuits. At times he could give the impression of the distracted scholar, letting his glasses slide down over his nose and gazing out above their frames. He was a compulsive worker and there was virtually no interest he did not carry to the point of obsession. He would frequently become so involved in some abstract problem or idea that he would literally "phase out" from the world around him, to the degree that no one could penetrate his locked concentration. Those who knew him well felt captivated by his spellbinding charm, yet he could be mercilessly sharp-tongued with those who could not keep up with his rapid chain of thought. He very much enjoyed wordy battles over differences of opinion. He was a deeply intelligent man, his knowledge encyclopedic, and there was hardly a topic of conversation to which he could not add at least one interesting detail.

By contrast, his wife Louise (fig. 2) was more withdrawn. What some mistakenly interpreted as snobbery was actually the expression of her unusually shy and quiet nature. Those with

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3. Jacques Villon
(Gaston Duchamp)
(French, 1876–1963)
*Sketch for "Puteaux:
Smoke and Trees in
Bloom," No. 2, 1912*
Oil on canvas, 18 1/4 x
21 1/4" (46.4 x 55.2 cm)
Philadelphia Museum
of Art. The Louise and
Walter Arensberg
Collection
50-134-189

This was the first modern
painting acquired by the
Arensbergs, purchased
from the Armory Show in
1913



whom she felt at ease inevitably found her an extremely sensitive person, forthright, and in possession of a delightfully rare and dry wit. She had been a music student and through the years developed a very wide and sophisticated range of taste—from the *bel canto* style of the Baroque to the most radical of avant-garde composers (such as Schönberg, Satie, and later—an acquaintance of the Arensbergs—Edgard Varèse). Her shyness prevented her from performing professionally, but she often played the piano for the entertainment of close friends. She, too, like her husband, had rather rounded facial features, though she was always thin and delicate in appearance, taking certain delight in sporting fashionable, though somewhat conservative, clothing. She was the only daughter of John Edward Stevens, who managed a successful textile mill in their home town of Ludlow, Massachusetts. He died two years before Louise's marriage, leaving her heir to funds that would be so important for the formulation of her and her husband's collection as well as for their generous support of the avant-garde.

Together, Lou, as she was called by her close friends, and Walter formed the ideal team. As

with many successful marriages, their personalities complemented one another. It amused them, for example, to note that in political matters they often took opposing points of view, causing their votes to cancel each other at the polls. When it came to selecting works of art for the collection, however, they were almost always in agreement. As Walter's personality was more gregarious, it was probably he who sought out most of the works, but no acquisition was made without his wife's unreserved approval.¹² In fact, in later years, Walter would take special pains to instruct those who borrowed or reproduced works to list the credit line as "The Collection of Walter and Louise Arensberg."

Shortly after their marriage, the Arensbergs purchased an estate in Cambridge known as Shady Hill, famous as the home of Henry Wadsworth Longfellow and later as the residence of Charles Eliot Norton. Norton, who died in 1908, had founded the department of art history at Harvard and was also noted for his excellent translations of Dante. Shady Hill, therefore, was a fitting residence for a couple who shared similar literary and artistic interests. It was in this period that Walter developed serious interest

4. The 67th Street Studios (33 West 67th Street), New York. Photograph. Museum of the City of New York

This is the building not far from Central Park in which the Arensbergs had their apartment



in pursuing the career of a poet. While their newly acquired home was being remodeled, the Arensbergs took up residence in Boston's Victoria Hotel, and Walter made daily trips to Shady Hill to work on his poetry. He furnished Norton's old study with a desk, several chairs, and, as William Ivins, one of his friends from this period, recalled, "a pair of the most ferocious wire haired Welsh terriers."¹³ In this simple setting Arensberg composed poetry stylistically dependent on late-nineteenth-century French Symbolist writing, a debt he readily acknowledged through his many translations of Laforgue, Verlaine, and Mallarmé. These translations were included in his first book of collected verse, released by Houghton Mifflin and Company in 1914 under the simple title *Poems*. The writings in this volume, as critics have observed, suffer not just from the limitations of their subject, which Arensberg drew primarily from memories of his European trip, but more from their calculated rhythmic patterns, which rely too heavily on his immersion in the tradition of Italian and English verse.¹⁴ The conservative style of Arensberg's poetry, however, would soon undergo a radical change, as would that of many vanguard writers of this period, through exposure

to the most recent developments in the visual arts.

Shortly before their move to New York, the Arensbergs visited an art exhibition that was to change the direction of their lives—the Armory Show, which opened in New York in February of 1913, traveled to Chicago, and closed in Boston. The story of this sensational exhibition and the public's reaction to it has been well documented.¹⁵ Its impact on Arensberg was especially dramatic, and would prove to be of crucial significance in the development of his taste. As William Ivins put it, "the Armory Show . . . hit him between wind and water."¹⁶ He first viewed the exhibition in New York, and it is said that he was so transfixed by what he saw that he actually forgot to go home for several days!¹⁷ Though the story is undoubtedly apocryphal, it does emphasize the obsession Arensberg was to develop for modern art. Because he visited the exhibition in New York on its closing days, most of the works that interested him had already been sold (later, however, he managed to add to his collection seven paintings shown in this historic exhibition).¹⁸ After procrastinating for so long that he lost out on an opportunity to purchase a Rodin drawing, he indecisively put down twelve dollars for a Vuillard lithograph. After almost two months of prolonged deliberation, he returned to the exhibition in Boston on its closing day to exchange the lithograph and purchase two other prints: one by Cézanne (*The Bathers*) and another by Gauguin (*Project for a Plate: Honni soit qui mal y pense*). Considerably more daring, however, was his next move. He paid eighty-one dollars to acquire the last available painting in the exhibition by the French artist Jacques Villon, entitled *Sketch for "Puteaux: Smoke and Trees in Bloom." No. 2* (fig. 3). As small as the painting is—it measures only 18¼ by 21¼ inches—it represents a major step in the direction Arensberg's taste would take throughout the development of his collection. The modulated brushstrokes reveal a source close to Cézanne, but the exceptionally daring degree of abstraction at first makes the subject of this landscape barely detectable. More detailed analysis reveals, however, a blue background sky and, running horizontally at a slight recessional angle through the center of the composition, puffy white and green forms representing the trees and smoke mentioned in the painting's title. It was such an analytical reading—which

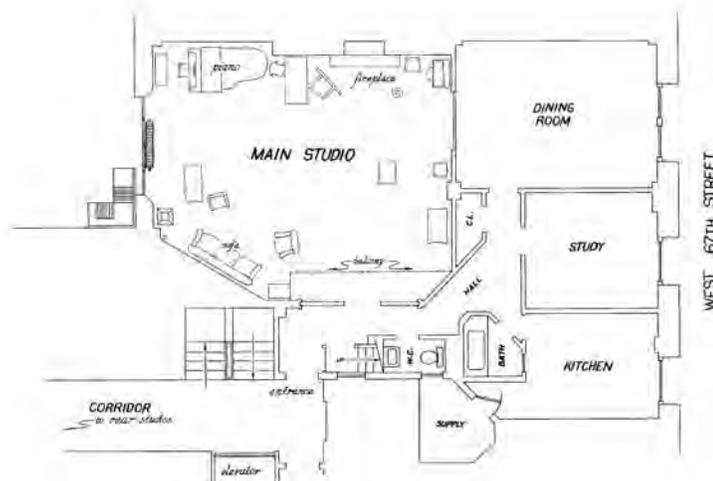
was to find further expression in his poetry and cryptographic studies—that attracted Arensberg to this and many other images of the newly established modern school. Still, it is remarkable that he made such an investment in the painting of a contemporary artist whose work he could have known only through the few examples in this exhibition. He may have heard more of Villon, however, and of the modern art scene in Paris through his friend Walter Pach, the artist and author who had helped organize the Armory Show and, from their first meeting at this exhibition, one of the Arensbergs' closest, lifelong friends.

Pach undoubtedly provided the Arensbergs with the encouragement and reassurance they needed to take this first daring step. They spent numerous evenings together in Boston during the time of the Armory Show discussing the modern works they had seen.¹⁹ And later, in New York, Pach would continue to supply the advice, assistance, and expertise required in the formulation of such a challenging collection of modern art. In 1915 Pach organized the Matisse exhibition from which Arensberg purchased *Mlle Yvonne Landsberg*, and later in the same year he

would write to his friend Albert Gleizes in France, requesting on Arensberg's behalf, an interpretation of his painting *Woman at the Piano*, a work that Arensberg had purchased from the Carroll Galleries shortly after his move to New York.²⁰

Boston had its thriving cultural community, but it was nothing compared to the numerous activities in the theaters and galleries that attracted the Arensbergs to New York in 1914. The artistic climate of the city had changed considerably since Walter lived there seven years earlier. As a result of the Armory Show—if only by virtue of its sheer scandal—new galleries devoted to the display of modern art sprung up all over the city, and many of the older, more established institutions opened their doors for the first time to this new wave of modernism. Alfred Stieglitz continued to display advanced work from both the European and American schools in his Little Galleries of the Photo-Secession at 291 Fifth Avenue, known by this time simply as "291." And just over a year after the close of the Armory Show, at least five new galleries had opened to the exclusive showing of this new, or what was then called

5. Ground plan of the Arensberg apartment, New York, c. 1918 (author's drawing)



6. Interior of the Arensberg apartment, New York, c. 1918
Photograph by Charles Sheeler. Philadelphia Museum of Art. Arensberg Archives



Key to works numbered in figs. 6–9

1. Georges Braque, *Musical Forms* (1913)
2. Charles Sheeler, *Barn Abstraction* (1918)
3. Henri Matisse, *Mlle Yvonne Landsberg* (1914)
4. Paul Cézanne, *Group of Bathers* (1892–94)
5. Paul Cézanne, *Still Life with Apples* (c. 1880–85)
6. Marcel Duchamp, *Chocolate Grinder, No. 1* (1913)
7. Francis Picabia, *Physical Culture* (1913)
8. Marcel Duchamp, *Yvonne and Magdeleine Torn in Tatters* (1911)
9. Paul Cézanne, *Landscape with Trees* (1890–94)
10. Henri Rousseau, *Village Street Scene* (1909)
11. Henri Rousseau, *Landscape with Cattle* (c. 1906)
12. John R. Covert, *Hydro Cell* (1918)
13. Marcel Duchamp, *Portrait* (1911)
14. Marcel Duchamp, *The King and Queen Surrounded by Swift Nudes* (1912)
15. Pablo Picasso, *Violin* (c. 1912)
16. Marcel Duchamp, *The Chess Players* (1911)
17. Morton Schamberg, *Mechanical Abstraction* (1916)
18. Charles Sheeler, *Barn Abstraction* (1917)
19. Charles Sheeler, *L'hasa* (location unknown)
20. Pablo Picasso, *Still Life: Bottle* (drypoint, c. 1912)
21. Pablo Picasso, *Female Nude* (1910–11)
22. Marcel Duchamp, *Nude Descending a Staircase, No. 3* (1916)
23. Pierre-Auguste Renoir, *The Bather* (c. 1917–18)
24. Georges Braque, *Fox* (drypoint, 1912)
25. Pablo Picasso, *Violin and Guitar* (1913)
26. Joseph Stella, *Landscape* (1914)
27. André Derain, *Nude* (c. 1909)
28. Joseph Stella, *Chinatown* (c. 1917)
29. André Derain, *Woman* (c. 1914)
30. Paul Cézanne, *View of the Cathedral of Aix* (1904–6)
31. Georges Braque, *Still Life* (1913)
32. Marcel Duchamp, *Chocolate Grinder, No. 2* (1914)
33. Marcel Duchamp, *The Sonata* (1911)
34. Georges Braque, *Still Life* (1913)
35. Georges Braque, *Musical Forms (Guitar and Clarinet)* (1918)
36. Constantin Brancusi, *The Prodigal Son* (c. 1915)
37. Aztec figure
(See Philadelphia Museum of Art, *The Louise and Walter Arensberg Collection*, 2 vols., Philadelphia, 1954)

9

7. Interior of the
Arensberg apartment,
New York, c. 1918
Photograph by Charles
Sheeler. Collection James
Maroney, New York



8. Interior of the
Arensberg apartment,
New York, c. 1918
Photograph by Charles
Sheeler. Philadelphia
Museum of Art.
Arensberg Archives



10

9. Interior of the Arensberg apartment, New York, c. 1918. Photograph by Charles Sheeler. Philadelphia Museum of Art. Arensberg Archives



“progressive,” art: the Bourgeois, Daniel, Carroll, Washington Square, and Modern galleries.²¹ It was from exhibitions held at galleries such as these that Arensberg made many of his first major purchases—the paintings by Matisse and Gleizes as well as a La Fresnaye landscape from the Carroll Galleries, and many other Cubist works, such as Arensberg’s numerous Picassos and Braques, were probably secured from exhibitions of these artists’ works held either at “291” or its offshoot, the Modern Gallery.

The Modern Gallery, envisioned as a commercial branch of “291,” opened in October 1915 under the management of Stieglitz’s colleague, the Mexican caricaturist Marius de Zayas. Between 1915 and 1920, de Zayas was an advisor and good friend of Arensberg and it was perhaps he who first interested Arensberg in the Romanian sculptor Constantin Brancusi (whose work Arensberg was to collect in impressive quantities). Brancusi’s sculpture was introduced to the American public at the Armory Show, and he was given his first one-man exhibition at “291” in March of 1914, with many subsequent showings at the Modern Gallery and its successor, the de Zayas Gallery (1919–21), which

Arensberg would support with capital and stock. Both Stieglitz and de Zayas were interested in the relationship between modern and primitive art, and in 1916 de Zayas wrote a book on this subject, *African Negro Art: Its Influence on Modern Art*.²² De Zayas was to emphasize further the influence of African and Pre-Columbian art by integrating its display with the modern works shown in his galleries, and Arensberg promoted similar comparisons in his New York apartment. On opposite ends of the mantelpiece, for example, he placed Brancusi’s *Prodigal Son* and an African figure (see fig. 6), suggesting not only a comparison of material—both being wooden carvings mounted on gray stone bases—but also their tendencies toward a common abstraction of form. It was from de Zayas in 1915 that Arensberg purchased his first Pre-Columbian sculpture (note, for example, the Aztec figure on the floor in front of the fireplace in figure 6). And in later years, after their move from New York, the Arensbergs would further develop their interest in this area, assembling what has been called “one of the most important groups of its kind brought together by private collectors in America.”²³

Although Arensberg gave considerable support to these new galleries through his purchases, he may have acquired many of the modern works in his collection directly from, or with the assistance of, the artists he befriended at the gatherings in his apartment. We know, for example, that he purchased a work directly from the studio of the American artist Man Ray (fig. 10).²⁴ And on another occasion, Arensberg gave the painter Louis Bouché a generous commission to secure an oil by Henri Rousseau. To Arensberg's delight, Bouché returned from Paris with the large *Merry Jestors*, purchased from the collection of Robert Delaunay for a mere seven hundred dollars.²⁵

From the time of his arrival in America on June 15, 1915, the center of attraction at these informal meetings, as well as one of the Arensbergs' closest friends, was the celebrated French painter Marcel Duchamp. Duchamp was one of the many artists who fled the European continent at the outbreak of World War I, but his reputation in this country had already preceded him, in the form of his *Nude Descending a Staircase* (fig. 11), the painting that had been the *cause célèbre* of the Armory Show and the butt of ridicule by the American press. It is often stated that a host of eager journalists awaited Duchamp's arrival at the piers, but the celebrity was probably met only by his friend Walter Pach (who, through correspondence, was instrumental in convincing Duchamp to make this trip), who took him directly to the Arensberg apartment.²⁶

Gabrielle Buffet-Picabia, who knew both men well in this period, described the meeting between Duchamp and Arensberg as "a kind of magical spell," which "led Arensberg through the anguished meanderings in the evolution of taste."²⁷ In fact, the direction which Arensberg's collection would take was dramatically affected by this encounter with Duchamp, who would serve in an advisory capacity for many acquisitions in the years to come. Although Duchamp was typically reticent about his affection for Arensberg, there is no question about Arensberg's admiration for his new friend: "Duchamp," as another observer was to put it, "was the spark plug that ignited him."²⁸ This fruitful meeting would not only add a new dimension to a growing collection and provide patronage for one of this century's most important artists, but it would also create the

nucleus for the most significant avant-garde activities to take place in New York for the next five years.

During the summer months of 1915, Duchamp used the Arensberg apartment as his residence and studio while the Arensbergs were at their country house in Pomfret Center, Connecticut. While Duchamp practiced his English (of which he knew very little upon his arrival) and tried adjusting to New York's hectic pace, Arensberg paid occasional visits to his new star boarder and proudly introduced him to his various friends. Culture shock for Duchamp must have been kept to a minimum, not only through Arensberg's gracious hospitality but also because a number of Duchamp's French colleagues soon joined the group: the painter Jean Crotti and his wife Yvonne, who preceded Duchamp's arrival in New York by a year; his friends Francis Picabia and his wife Gabrielle Buffet-Picabia, who arrived soon after he did; Albert Gleizes and his wife Juliette Roche; the composer Edgard Varèse; and in November of 1916, the collector and diplomat, then representative of the French High Commission, Henri-Pierre Roché.

10. Man Ray (American, 1890–1976)
Décollage, 1917 (replica of 1947)
Paper, string, hairpins, and lock of hair, 15 3/4 x 11 7/16" (39.1 x 29.1 cm)
Location unknown
(photograph courtesy Juliet Ray)



11. Marcel Duchamp
(American, born France,
1887–1968)
*Nude Descending a
Staircase, No. 2*, 1912
Oil on canvas, 57½ x
35 1/16" (146 x 89 cm)
Philadelphia Museum
of Art. The Louise and
Walter Arenberg
Collection
50-134-59

Having missed the chance to purchase it at the Armory Show, Arenberg commissioned Duchamp to make a full-scale replica of this celebrated painting. Eventually he was able to acquire the original, and owned as well an oil study of 1911, a preliminary pencil sketch, and the elaborate watercolor replica, a work of art in its own right



Arenberg, Duchamp, and their French-speaking friends often dined at the café in the famed Brevoort Hotel on Fifth Avenue at Eighth Street in the heart of Greenwich Village. The hotel was the favorite meeting place for both New York's bohemian and upper-class *conoscanti*, and because it was owned, managed, staffed, and frequented by expatriate Frenchmen, it was regarded as a bit of Paris in New York. We know it was in early August of 1915 at the Brevoort that Arenberg introduced Duchamp to his friend and classmate from Harvard, the poet Wallace Stevens. The twenty-eight-year-old French artist must have felt at home in such company, for as Stevens remarked in a letter to his wife the day after their meeting, "When the three of us spoke French, it sounded like sparrows around a pool of water."²⁹

Despite Duchamp's inevitable difficulties with the language, by the late summer he was ready to meet the press, and in early September the first rash of interviews with the artist appeared. The very first newspaper statement released by Duchamp was an interview with the critic Henry McBride, which appeared in the Special Feature Section of the *New York Tribune* (fig. 12).³⁰ The pensive young artist is photographed comfortably reclining on a deck chair (perhaps aboard ship!) and his thoughts concerning American art and American women are boldly revealed in the surrounding columns of print. As with other interviews that appeared just about the same time, the reporter was surprised to find the painter of the infamous *Nude Descending a Staircase* such a calm, collected, and retiring individual, "given [more] to listening to the views of those about him than speaking of his own." Nevertheless, even though he had not yet spent quite three months in this country, Duchamp was willing to provide the American public with a spirited and apparently personally informed account of the American woman:

The American woman is the most intelligent woman in the world today—the only one that always knows what she wants, and therefore always gets it. Hasn't she proved it by making her husband in his role of slave-banker look almost ridiculous in the eyes of the whole world? Not only has she intelligence but a wonderful beauty of line is hers possessed by no other woman of any race at the present time.

12. "The Nude-Descending-a-Staircase Man Surveys Us" From *The New York Tribune* (September 12, 1915). The Beinecke Rare Book and Manuscript Library, Yale University, New Haven. Collection of American Literature, Papers of Henry McBride

And this wonderful intelligence, which makes the society of her equally brilliant sisters of sufficient interest to her without necessarily insisting on the male element protruding in her life, is helping the tendency of the world today to completely equalize the sexes, and the constant battle between them in which we have wasted our best energies in the past will cease.

The liberated American woman must have presented a refreshing contrast to the conventional girls of Duchamp's youth. During the prewar era, New York was the center of the suffrage movement, and women were seeking more than just the right to vote, they were demanding economic and social equality as well.³¹ A freer morality loosened sexual behavior—particularly among the upper class. Pre- and extra-marital relations were considered fashionable, and certain feminists openly discussed their affairs in the more radical journals, to the shock and dismay of those who ardently clung to Victorian standards.

The women Duchamp met upon his arrival, and those whom he would later encounter at the Arensbergs', took no secondary role in the

avant-garde activities of their day. Mina Loy, wife of the author and noted ex-boxer Arthur Cravan, was an accomplished poet whose writings had won the praise of Ezra Pound. Juliette Roche wrote advanced poetry and novels, and in 1924 published a Dada-inspired story featuring a bizarre character styled after the personality of Walter Arensberg. Gabrielle Buffet-Picabia wrote with a greater understanding of the modern art of this period (particularly her husband's) than most of her French and American colleagues. The Stettheimer sisters—Carrie, Ettie, and Florine—who came in contact with the Arensberg group through their friendship with Duchamp (from whom they took French lessons), formed their own artistic salon, whose activities were recorded in their writings and paintings.



13. Beatrice Wood,
c. 1917. Photograph.
Collection Beatrice Wood,
Ojai, California



Perhaps the woman who best expressed the spirit of the Arensberg circle was Beatrice Wood (fig. 13), a young American actress who was introduced to this group through her acquaintance with Roché and Duchamp. In a fanciful watercolor from 1917 she depicts herself as the mother of twelve children, each of whom is labeled with the name of a member of the Arensberg entourage (fig. 14). A small sketch records an evening at the Arensbergs' when Wood was asked to recall her dreams at the request of Walter's old friend from Harvard, the noted psychiatrist Elmer Ernest Southard (fig. 15), and another drawing shows her reclining on the bed in Duchamp's studio as she patiently counts off the minutes awaiting his arrival (fig. 16). But the woman whose appearance and outlandish behavior caused her to stand out most prominently among the members of this group—male or female—was the notorious Baroness Elsa von Freytag-Loringhoven, better known simply as "The Baroness." For a living she worked as an artist's model, but she also published her little-understood poems, which only recently have been recognized for their revolutionary quality. The Baroness made no attempt to hide her affection for Duchamp, for whom she composed

14. Beatrice Wood
(American, born 1896)
*Beatrice and Her Twelve
Children*, 1917
Watercolor, ink, and
pencil on paper, 8 3/4 x
10 1/4" (22.2 x 27.3 cm)
Philadelphia Museum of
Art. Gift of the Artist
1978-98-4

The children, members of the Arensberg circle, can be identified as Walter Arensberg, Gabrielle Buffet-Picabia, Arthur Cravan, Marcel Duchamp (called by his nickname Totor), Henri-Pierre Roché (appearing four times), Harry Reeves (an actor visiting from California), Frederick Sides (a Lebanese rug salesman), and the painter Joseph Stella



15. Beatrice Wood
*Beatrice Recounting Her
Dreams at the
Arensbergs', 1917-18*
Ink and colored pencil on
paper, 10 x 8" (25.4 x
20.3 cm)
Philadelphia Museum of
Art. Gift of the Francis
Bacon Foundation
1978-99-49



16. Beatrice Wood
*7:45 p.m. — Beatrice
Awaiting Marcel, 1917-18*
Ink and colored pencils on
paper, 10 x 8" (25.4 x
20.3 cm)
Philadelphia Museum of
Art. Gift of the Francis
Bacon Foundation
1978-99-37



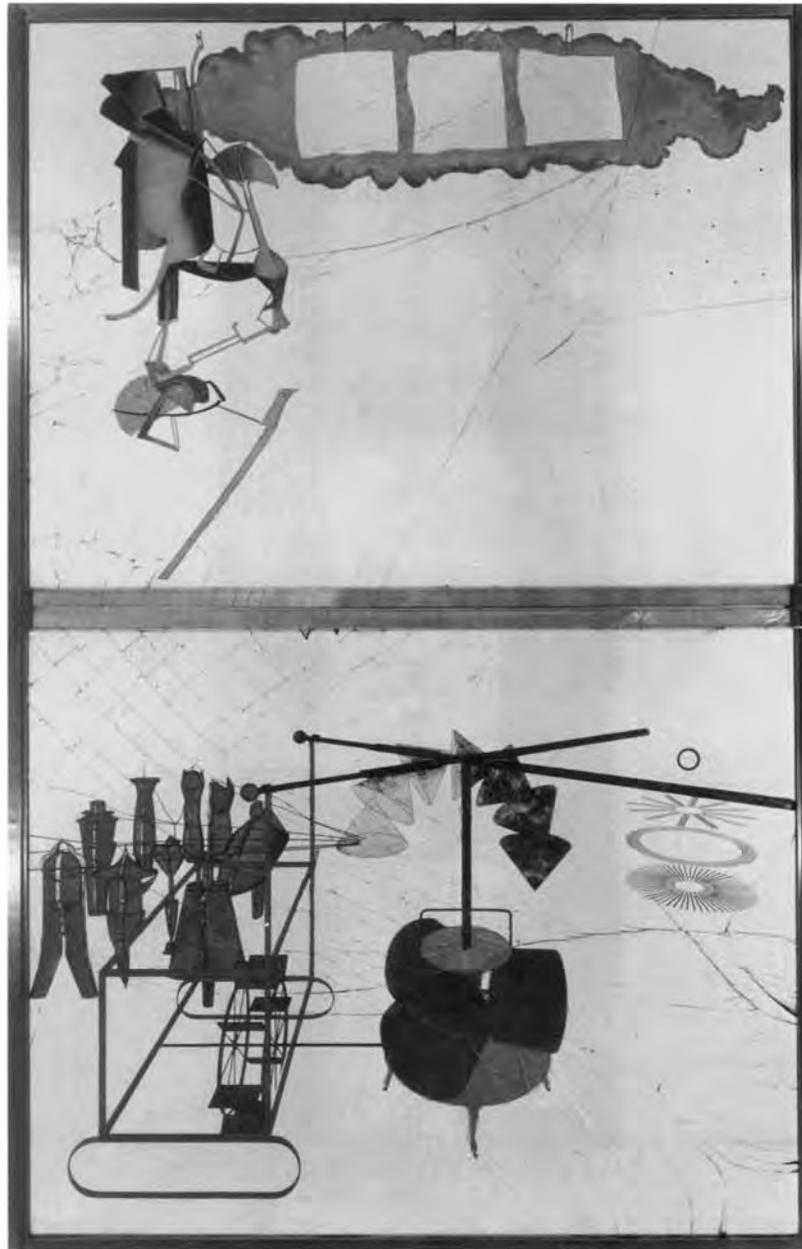
a poem that she delightfully recited in her thick German accent, which went simply: "Marcel, Marcel, I love you like Hell, Marcel."³²

The pursuit of women by single men and their desire for sexual fulfillment can be regarded as the central theme of Duchamp's masterwork from this period, *The Bride Stripped Bare by Her Bachelors, Even* (fig. 17), more commonly known as *The Large Glass*. Intricate notes for the work had been prepared and several studies completed in France before Duchamp's departure, but its actual construction was not begun until shortly after his arrival in New York. The complexities of *The Large Glass* have been thoroughly analyzed: if its subject can be traced to the sexual pursuit of women, its form and working process can clearly be seen to derive from machine imagery and the advanced technology of the day, nowhere more clearly apparent than in the expanding metropolis of New York. In the same interview in which he discussed American women, Duchamp denounced America's reliance on European tradition, declaring the skyscraper a more beautiful object than anything Europe had to offer. He went on to describe a study for a section of the *Glass* he had just completed, a work whose mechanical execution and untraditional materials announced his own break from the Cubist paintings that had made him famous: "I have, for instance, just completed a painting on glass which I call a 'glissoir,' its lines represent simply the act of sliding, and it is supposed to be an irony on the feats of the modern engineer." This "glissoir," whose full title is *Glider Containing a Water Mill in Neighboring Metals* (fig. 18), is a work that would eventually be incorporated in Arensberg's growing collection, as was much of Duchamp's oeuvre, for Arensberg would make a lifelong effort to assemble as much as he could of Duchamp's entire production.

The interview concludes with Duchamp's opinion on the art of the future: "Cubism could almost be called a prophet of the war, as Rousseau was of the French Revolution, for the war will produce a severe direct art." Printed as a postscript to this article was a reply to Duchamp's statements by the artist and arch-conservative critic Kenyon Cox, who predictably disagreed with Duchamp's views, asserting that the art of the future would indeed be severe, but "it will be the severity of classicism not cubism." The "severe" art that Duchamp had in mind,

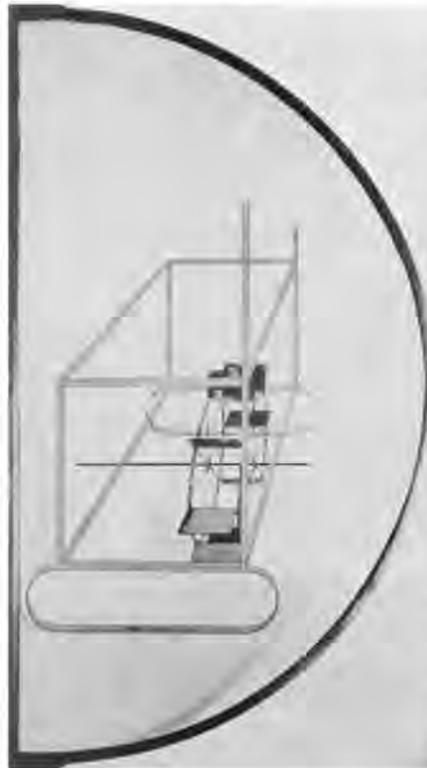
17. Marcel Duchamp
*The Bride Stripped Bare
by Her Bachelors, Even
(The Large Glass)*,
1915–23
Oil, varnish, lead foil, lead
wire, and dust on two
glass panels (cracked),
each mounted between
two glass panels, with five
glass strips, aluminum
foil, and a wood and steel
frame, 109¼ x 69¼"
(227.5 x 175.8 cm)
Philadelphia Museum of
Art. Bequest of Katherine
S. Dreier
52-98-1

The Arensbergs acquired
The Large Glass in
exchange for paying
Duchamp's rent. When
they moved to California,
it was sold to Katherine
Dreier, who in turn
bequeathed it to the
Museum to rejoin the
Arensbergs' collection in
Philadelphia



18. Marcel Duchamp
*Glider Containing a
Water Mill in
Neighboring Metals.*
1913–15
Oil and lead wire on glass,
mounted between two
glass panels, 57 $\frac{7}{8}$ x 31 $\frac{1}{4}$ "
(147 x 79 cm)
Philadelphia Museum
of Art. The Louise and
Walter Arensberg
Collection
50-134-68

This study for a section of
The Large Glass belonged
to Duchamp's brother the
sculptor Raymond
Duchamp-Villon and then
to the Parisian designer
Jacques Doucet before
Arensberg bought it



however, was not even Cubism; he was already two steps ahead of Cox, who regarded Cubism the ultimate manifestation of the modern school. Rather, as his machine-inspired work and keenly prophetic statements would soon confirm, Duchamp believed that the "severe" art of the future would be "still more abstract, more cold, more scientific."³³

Both Duchamp and Arensberg took back seats in the public struggle with such narrow-minded academics as Cox, preferring instead to be the driving forces in a small community of artists who, in retrospect, can be seen to have been the most advanced group of artists and writers working in New York at the time. Whereas Stieglitz and his group have been steadily cited as the principal representatives of the New York avant-garde, Arensberg and the members of his circle can now be regarded, in a sense, as having been the avant-garde of the avant-garde. The iconoclasm, nihilism, and anarchistic spirit that characterized many of the activities of the Arensberg group—activities that would later be identified with the Dada movement—went even beyond the most revolutionary advancements of the new art (though it should be noted that the Arensberg and Stieglitz groups shared certain members, such as Picabia, de Zayas, and Charles Demuth). It is a tribute to Arensberg's intelligence and insight as a collector that he so thoroughly understood and proudly displayed Duchamp's work at such an early stage, and that he collected not only Duchamp's Cubist paintings but also his latest Readymade objects—items which Duchamp simply hand selected, occasionally altered, and declared as works of art—from a simple snow shovel (fig. 19) to a metal dog comb with a mysterious inscription. Should a debate arise over the validity of these objects as works of art, Duchamp was usually available himself to respond, for in exchange for ownership of *The Large Glass*, Arensberg paid rent on the small studio in his apartment building that Duchamp occupied (fig. 20), a studio that was readily accessible to the upper levels of the Arensberg apartment by a short hallway (to the left of the area marked "corridor" in the plan, fig. 5).

When exhibited, these Readymades would at times spark heated controversy (though they were more often ignored, much to Duchamp's delight) and they must have formed a suitable background for the riotous activities that took

19. Marcel Duchamp
*In Advance of the
Broken Arm*, 1915
(replica of 1945)
Readymade: wood and
galvanized-iron snow
shovel, height 47¾"
(121.3 cm)
Yale University Art
Gallery, New Haven. Gift
of Katherine S. Dreier for
the Collection Société
Anonyme

Duchamp's first
American Readymade,
chosen in a New York
hardware store



place almost daily in the Arensberg apartment. Frequently after dinner and the theater, the Arensbergs would open their duplex apartment on West 67th Street off Central Park (fig. 4) to entertaining evenings of drinking, music, chess, and, often until the early morning hours, to stimulating conversations on a myriad of subjects, from the state of the arts to the rationality of Freudian analysis.³⁴ The guests would gather around the fireplace in the impressively large studio (see plan, fig. 5), whose seventeen-foot-high walls were overcrowded with examples of the most recent expressions of the modern school. Around midnight, Lou would wheel out a cart laden with hors-d'oeuvres and desserts to expectant artists who would often use the opportunity to fill their stomachs (and pockets) discreetly in anticipation of hungry days to come. Walter enjoyed showing new guests the many paintings, and on one occasion took special delight in explaining each piece in the collection to the famous Dolly Sisters, Hungarian-born twins who were well known in New York for their comic roles on the vaudeville stage and in silent movies. Other entertainers made their appearance at the Arensberg apartment as well; on one particularly lively evening, the dancer

20. Interior of Marcel
Duchamp's Studio,
33 West 67th Street,
New York, 1917-18.
Photograph. Collection
Mme Marcel Duchamp

A version of the *Bicycle
Wheel* stands on the left
and the Readymade *Trap*
(a coat rack) is nailed to
the floor



21. Constantin Brancusi
(Romanian, 1876–1957)
Princess X, 1916
Polished bronze, height
23" (58.4 cm)
Philadelphia Museum of
Art. The Louise and
Walter Arensberg
Collection
50-134-12

Isadora Duncan was responsible for the loss of Walter's front teeth! After having consumed more than her limit of champagne, with an overly affectionate parting embrace she brought her frail host to a face-first crash on the floor of his elevator. Another indulgent evening would see Arensberg badgered again, when he, Duchamp, and some friends went out to a local bar for a few drinks and were put into the position of having to defend their lady friends from the taunts of several drunken bruisers. Walter was knocked down and Duchamp suffered quite a punch to the ear, but both would quickly recuperate to enjoy comparable evenings of excess and excitement.³⁵

It is difficult to assess Lou's participation in these activities. We know that she often played the piano to the entertainment of guests, but she did not drink and therefore took little part in her husband's alcoholic escapades. She frequently visited relatives in Boston, but when they came to see her in New York, she reportedly felt some embarrassment in discussing certain art objects in the apartment. To her puritanical friends, for example, she would provide a "straight" anatomical description of Brancusi's *Princess X* (fig. 21), pointing out the head, facial details, and shoulders but intentionally avoiding reference to its obviously phallic shape (in spite of the fact that such a double reading was readily observed by contemporary critics whenever the sculpture was exhibited).³⁶

Duchamp later referred to these gatherings at the Arensberg apartment as an "artistic salon." And a salon it was, ranking in importance with the role played by the Steins in Paris a few years earlier. Though lacking the sense of organization provided by the stable of artists exhibiting at Stieglitz's "291," the members of the Arensberg circle did envision themselves as a group, having in common a defiance for the restrictions placed on their lives by the traditions of the past.

The only official organization of the Arensberg group took place in 1916, when they joined forces with a broad cross section of American artists to establish a society dedicated to total freedom in the arts. The Society of Independent Artists, as they called the organization, held its first exhibition in April of 1917 at the Grand Central Palace in New York, a massive jury-free show where anyone who paid the Society's annual dues could exhibit.³⁷ It was at this exhibition that



Duchamp, using the pseudonym R. Mutt, submitted a white porcelain urinal, entitled simply *Fountain*, a Readymade piece of plumbing intended to test the Society's jury-free principle. The exhibition's directors rejected the notorious submission, and in protest, Duchamp and Arensberg immediately resigned. Objections to the directors' decision were officially voiced in the second, and last, issue of the magazine *The Blind Man*, edited by Duchamp, Roché, and Beatrice Wood.

The Society of Independent Artists was organized at a series of meetings in the Arensberg apartment, gatherings which served to introduce a host of American artists to the artistic soirées on West 67th Street. Among the regular visitors were the painters Charles Sheeler, Charles Demuth, Morton Schamberg, John Covert (Arensberg's cousin), Man Ray, and Katherine Dreier (who together with Duchamp and Man Ray later organized the Société Anonyme, the first museum devoted to modern art in America). The work of each artist who came in contact with this radical group would find inspiration in separate ways, but the only American artist to fully embrace the group's iconoclastic spirit was

Man Ray, who in 1921 would be the principal American contributor in the official organization of the short-lived New York Dada movement.³⁸

Perhaps the best description of the spirit that pervaded the Arensbergs' is found in a poem by Allen Norton entitled "Walter's Room," quoted here only in part:

*The * * * room
Which Walter conceived one day
Instead of walking with Pitts in the Park
Or celebrating Sex on the Avenue

Where people who lived in glass houses
Threw stones connubially at one another;
And the super pictures on the walls
Had intercourse with the poems that were never
written . . .

Where I first saw Time in the Nude;
Where I met Mme. Picabia;
Where Christ would have had to sit down
And Moses might have been born with
propriety.³⁹*

As the last lines of the second stanza indicate, there was an acknowledged interchange between

modern painting and the new poetry. Walter's continued interest in the latest literary experiments attracted many talented writers to his apartment. We have already mentioned Wallace Stevens and the author of this poem, Allen Norton, and by 1916 many other noted American poets also made their way to these evening gatherings: Alfred Kreymborg, Mina Loy, William Carlos Williams, Pitts Sanborn, Maxwell Bodenheim, Carl Van Vechten, and numerous others. It was in collaboration with Alfred Kreymborg, during an overnight discussion in his apartment, that Arensberg cofounded and agreed to supply the financial backing for a new poetry magazine to be called *Others*.⁴⁰ Many of the magazine's first contributors are pictured in a 1916 photograph taken at the home of William Carlos Williams in Rutherford, New Jersey (fig. 22). The Others Group, as they had become known, were already by 1916 making decisive breaks with the poetry of the new Imagist movement. Imagism, primarily an English venture, sought a poetic form that emphasized the direct treatment of subject as well as a careful and accurate selection of descriptive words and phrases to define narrative content.⁴¹ It was no mere coincidence

22. The Others Group, 1916. Photograph. Poetry Collection, Lockwood Memorial Library, State University of New York, Buffalo

Left to right, front:
Alanson Hartpence,
Alfred Kreymborg,
William Carlos Williams,
Skip Cannell; rear: Jean
Crotti, Marcel Duchamp,
Walter Arensberg, Man
Ray, R.A. Sanborn,
Maxwell Bodenheim



that the poets of the Others Group sought different methods of expression immediately following the revolution that had taken place in the visual arts. Williams, for example (though he later complained of having been snubbed by Duchamp one evening at the Arensberg apartment), admitted "it was the French painters rather than the writers who influenced us, and their influence was very great. They created an atmosphere of release, color release, release from stereotyped forms, trite subjects."⁴² Arensberg's radical departure from the standard poetic form that characterized his first book can be explained primarily by his understanding of the new art, particularly as its theories were revealed to him by the artist seen affectionately clasping his arm in the photograph of the Others Group, Marcel Duchamp.

Just as the Cubists devised new ways to represent three-dimensional objects on a flat canvas surface, abandoning traditional methods of draftsmanship, the more revolutionary poets invented a completely new way to describe their subjects, discarding the traditional patterns and rhythms, and soon even the narrative sequence, which had been considered essential in preserving a poem's ability to convey meaningful content (as well as being crucial in the formulation of metaphors, so popular among the Imagist poets).⁴³ Parallels between the new forms of literature and the most recent developments in the visual arts must have been a frequent topic of discussion at the Arensberg apartment, and, when the second volume of his collected poems appeared in 1916 under the title *Idols*, a reviewer, Max Michelson, was quick to recognize the relationship between Arensberg's poetic form and the visual qualities of the new art.⁴⁴

Most of the poems in *Idols* continue to be styled on the writings of Mallarmé (Arensberg received considerable praise for his translation of "The Afternoon of a Faun," which was included at the close of this volume). But his poem "Autobiographic," the most advanced to appear in this collection, was singled out by reviewers for its incomprehensible qualities and, as Michelson put it, for its similarity to "the mystical side of Cubism":

*Permanently in a space that is anywhere here
While I am I,
I am temporarily
Always now.*

*And at the eternal
Instant
I look—
The eye-glassed I
At the not I, the opaque
Others,
Eye-glassed too.
And I who see of them
Only the glasses
Looking,
See of myself
In looking-glasses
Faces
Distorted.*

*And throughout the transparent
Spaciousness,
Which is so extensively
The present
Point
Located personally—
A solid geometry
Of vacancy
Bounded by the infinite
Absence,
I
Foreshorten
To the end
Of me . . .
Walls and ceilings
Of my cellular
Isolation
Wrecked by perspective.
Habitable cubes
Of static
Surfaces of plaster
Prolonged in flight.
And it is I who hold them back,
And it is I who let them go.
These gray planes plunging
In an emptiness
Blue,
These rampant sides of pyramids
That converge
To nothing
While I am I.*

In this poem Arensberg describes the process by which he views the world around him in a manner not unlike the way in which the Cubist painters fuse the disparate elements of their subjects into a single image. In the review of *Idols*, however, Michelson warned "that a color-symphony of Kandinsky's has some charm even for those who can not see in it what that

23. Walter Conrad
Arensberg
"Vacuum Tires: A
Formula for the Digestion
of Figments." From *TNT*
(March 1919)
Philadelphia Museum of
Art. Arensberg Archives

VACUUM TIRES: A FORMULA FOR THE DIGESTION OF FIGMENTS

à la la

When the shutter from a dry angle comes between the pin and a special delivery it appears at blue. Likewise in concert with strings on any other flow the clock of third evenings past Broadway is alarming, because it is written in three-four time to chewing gum; if you upset the garter, the r remains west, or to the left of flesh, as in revolving or Rector's. The whole effect is due to blinds, drawn in arithmetic to a sketch of halves, which are smoked into double disks. By such a system of instantaneous tickets a given volume of camera, analyzed for uric acid, leaves a deposit of ten dollars, and the style decrees that human surfaces be worn for transparencies, the price mark being removed from the lapel.

If, however, the showcases are on trolleys, bottles must be corked for the make-up of negroes. Or if a goitre appears in the elevation of the host, a set of false teeth, picked for the high lights by burnt matches, must be arranged at once in three acts. For the first provide electric fixtures that are tuned to cork tips. For the second consideration is flour, thirds being a key that is rarely advertised. Notwithstanding the thermometer into which the conductor spits, the telephone meets in extremes. A window will change the subject for standing room only.

Yet in spite of a Sunday ceiling to the same schedule, condensed into the bucket of a Melba lip-stick, the traffic-cop will empty the ladder to an equal number of rounds. This bandage is the legislature of taxis to taxidermists, hanging the dessert for bricklayers to little remains of cube root. The up town exit may, or may not, be in manuscript, but as a result of the binomial theorem of closing time, the water-mains, whenever they are directed to funerals, will make a vacuum flash.

WALTER CONRAD ARENSBERG

24. Marcel Duchamp
"The," 1915
Ink on paper, 8 3/4 x 5 5/8"
(22.2 x 14.3 cm)
Philadelphia Museum
of Art. The Louise and
Walter Arensberg
Collection
50-134-79(20)

The
If you come into ✱ linen, your time is thirsty
because ✱ ink saw some wood intelligent
enough to get giddiness from a sister.
However, even it should be smilable
to shut ✱ hair ✱ which ✱ water
writes. always ⁱⁿ plural, they have avoided
✱ frequency, ^{meaning} mother in law, ✱ powder
will take a chance; and ✱ road could
try. But after somebody brought, any
multiplication as soon as ✱ stamp
was out, a great many cords refused
to go through. Around ✱ wire's people,
who will be able to sweeten ✱ rug,
~~that means~~ ^{that is to say} why must everys patents
look for a wife? Pushing four dangers
near ✱ listening-place, ✱ vacation
had not dug absolutely nor this
likeness has eaten.

remplacer chaque ✱ par le mot; the

painter expects them to see. While words without sense would of course be nonsense. " (It is interesting to note that a few years earlier, both Kandinsky and the Cubists had warned their fellow painters in similar terms of the dangers inherent in total abstraction.)⁴⁵ But it was to exactly such a combination of seemingly senseless words and phrases that the formal structure of Arensberg's poetry would soon be directed. In his most radical works of this period, many of which were published in the somewhat obscure "little" magazines, Arensberg so emphasized the value of the words themselves that the resultant form took precedence over narrative content. One such poem, entitled "Partie d'échecs entre Picabia et Roché," appeared in a New York issue of Picabia's magazine *391* in August 1917, and another, perhaps the most radical poem Arensberg would publish, "Vacuum Tires: A Formula for the Digestion of Figments," appeared in the single issue of Man Ray's *TNT* in 1919 (fig. 23). Though "Vacuum Tires" was criticized by Henry McBride for its dependency on the writings of Gertrude Stein,⁴⁶ Duchamp found its readability exceptional. After having looked over a copy of *TNT*, he wrote to the Arensbergs: "I really liked Walter's composition, who, I hope, continues to produce some good things like that, the only things one can read these days. [The others are literature.]"⁴⁷

Despite the claim offered in the poem's title, no formula is provided to assist in deciphering the apparently random figments of words and phrases in "Vacuum Tires." Though arranged in grammatically correct sequence, the phrases present a multitude of variant thoughts and images that defy organization into a meaningful or coherent whole. The technique employed, therefore, even goes beyond the equivalent structure in Cubist painting, whose subject matter, no matter how fragmented in presentation, usually consists of the analytical portrayal of a single image—be it a portrait by Picasso or a still-life by Braque.

"Vacuum Tires" would be better compared to the more radically abstract works of this period, such as Picabia's *Physical Culture*, a painting which hung in the main studio of Arensberg's apartment (see fig. 7). Picabia himself had stressed in 1913 that his paintings did not consist of the simple representation of objects in this world, but were instead to be understood in

terms of their color, their form, and as his wife Gabrielle put it, for their "equilibrium" or "special balance."⁴⁸ The writings of Gertrude Stein from this same period had been interpreted in similar terms, to be understood for "their inherent quality rather than for their accepted meaning."⁴⁹ In fact, Arensberg had been familiar with the writings of Gertrude Stein by at least the late summer of 1914, when he wrote to his friend Carl Van Vechten: "Nothing that you said pleased me more than your saying 'Miss Stein has added enormously to the vagueness of the English language.' When you said that, you made the obvious profound. But it is a vagueness which has still to be defined."⁵⁰ Curiously, it was to a precisely defined level of vagueness, in the absolute sense, that Arensberg would direct his most extreme writings. But, unlike the writings of Stein, which readers were asked to appreciate for their subconscious content, as well as for their cadence, rhythm, and pure sound, the harsh juxtaposition of discontinuous thoughts in Arensberg's most radical poems imply that he selected the phrases with the intention of avoiding the possibility of any aesthetic reading. In fact, the phrases appear to have been taken from diverse contexts and arranged in a random sequence. This emphasis on the physical potential of words over the images they might evoke was similar to Duchamp's concept of the Readymade, which, according to his own definition, consisted of "an ordinary object elevated to the level of an object of art by the simple choice of the artist."⁵¹

Though only recently recognized for the importance of his writing, Duchamp may well have been the first artist to exploit the resources of language in a purely Readymade context. A few months after his arrival in America, he composed a poem entitled "The," in which, whenever the article *the* should have appeared in the text, it was replaced by an asterisk (fig. 24).⁵² Even when we follow Duchamp's instructions at the close of the text, to "replace each asterisk with the article 'the'," we are still left with a series of meaningless sentences. Later, in February of 1916, he mailed a series of four postcards to the Arensbergs (fig. 25), which again contained a series of phrases in which a conscious effort was made to avoid meaning. Duchamp later explained the procedure he employed: "The construction was very painful in a way, because the minute I *did* think of a verb to add to the subject, I would very often see a

25. Marcel Duchamp
Rendezvous of Sunday,
February 6, 1916
Typewritten text on four
postcards, taped together,
11 1/4 x 5 1/16" (28.4 x
14.4 cm)
Philadelphia Museum
of Art. The Louise and
Walter Arensberg
Collection
50-134-983

-toir. On manquera, à la fois, de
soins qu'avant cinq élections et
aussi quelque accointance avec q
-untre petites bêtes; il faut oc
-cuper ce délire afin d'en décli
-ner toute responsabilité. Après
douze photos, notre hésitation de
-vant vingt fibres était compréh
-ensible; mais la pire accrochage
deanda coins porte-bouchon sans
compter intercession aux lina: O
- comment ne pas épouser son moind
-re opticien plutôt que supporter
leurs sèches? Non, décidément, der
-rière ta canne se cachent arbr
-urss puis tira-bouchon. "Cepend
-ant, avouèrent-ils, pourquoi viss
-er, indisposer? Les autres ont p
-ria désangérisons pour construi
-ra, par douzaines, ses lacements.
Dieu sait si nous avons besoin, q
-noique nombreux sans cesse, sans un
déséquilibre." Défense dont au tri
-ple, quand j'aurai, dit il, or

-onent, apres avoir fini votre gè
-ne. N'empêche que le fait d'ête
-indre six boutons l'un des autr
-es paraît (sauf si, lui, tourne a
-utour) faire culbuter les boto
-nnières. Reste à choisir: de lo
-ngues, fortes, extensibles défaut
-ions trouées par trois filets u
-sés, ou bien, la seule enveloppe
pour être-tère. Avez vous accepté
des sèches? Pouvais tu prendre
sa file? Peut-être devons nous a
-ttendre son pilotis, en sans ten
-px sa difficulté; avec ces chos
-es là, impossible ajouter une hu
-itème laines. Sur trente cisé
-rables postes sans naturels vaul
-ent être, réappareés civiquement,
refusent toute compensation hors
leur sphère. Fendant combien, pou
-rquoi comment, limiterai-on min
-ce élarger autrement dit: nous
refroidissent lorsque nous nous p
-lissent enfin derrière, content

-eate pour les profits, devant la
-squels et, par précaution à prop
-ou, elle défonce deserts, mais o
-aux qu'il est défendu de nouer.
Ensuite, sept ou huit poteaux doi
-vent quelques conséquences main
-tenant appointées; ne pas oubli
-er, entre parenthèses, que sans le
-économat, puis avec suite sebli
-able occasion, reviennent quatre
fois leurs énormes laines; qu'il
alors, si la férocité débouche de
rière son propre tapis. Ors de
-ais j'aurai enfin ma exactement
-t les piles la ou plusieurs fen
-dent, enlèvent quelques mandant
la pourtour. D'accord, puisqu'il on
lignes sur boutsilles, malgré le
-ar l'importance leur sont séréni
-tés? Une liquide algareda, après
semaines énonciatrices, va en y
détester un veline sur un bord
suffit. Nous sommes actuellement
sans aucun, voyez quel désarro

porte, dès maintenant par grande
quantité, pourront faire valoir l
-e clan oblong qui, sans ôter auc
-un traversin ni contourner moim
-s de grelots, va remettre. Deux
fois seulement, tout élève voudra
-it traire, quand il facilite la
bascule disséminée; mais, comme q
-uelqu'un démonte puis avale des
déchirements nains nombreux, soi
compris, on est obligé d'entasser
plusieurs grandes horloges pour
obtenir un tiroir à bas âge. Co
-nclusion: après saints efforts
en vue du peigne, quel dommage!
tous les fourreurs sont partis e
-t signifient riz. Aucune deand
-de ne nettoie l'ignorant ou so
-is teneur; toutefois, étant don
-nées quelques cages, c'eut une
profonde émotion qu'écurent t
-outes coiles altées. Tenues, v
-ous auriez manqué si e'était t
-rouvés là quelque prononciation

26

26. Marcel Duchamp
With Hidden Noise, 1916
Assisted Readymade: ball
of twine between two
brass plates, joined by four
long screws, containing a
small unknown object
added by Walter
Arensberg, height 5 1/16"
(12.9 cm)
Philadelphia Museum
of Art. The Louise and
Walter Arensberg
Collection
50-134-71

This mysterious object
was lent by the
Arensbergs to the "Third
Exhibition of Modern
Art" sponsored by the
Société Anonyme in 1920.
A reviewer commented
that "the exhibition as a
whole is filled with
madness"



27. Marcel Duchamp
50 cc of Paris Air. 1919
Readymade: glass
ampoule (broken and
mended) height 5½"
(13.3 cm)
Philadelphia Museum
of Art. The Louise and
Walter Arensberg
Collection
50-134-78

The typed label on this elegant French chemist's vial reads "Serum Physiologique"

meaning and immediately [when] I saw a meaning I would cross out the verb and change it, until, working it out for quite a number of hours, the text finally read without any echo of the physical world. . . . That was the main point in it."⁵³

The similarity between Duchamp's experiments in prose and Arensberg's more radical poems is exemplary of the shared interests between literature and the visual arts in this period. Though its effect would be disseminated in the works of their contemporaries, the concept of the Readymade as it was applied to both disciplines was too radical to gain immediate acceptance. Simultaneously stripping the poem or painting of both style and subject matter—regarded even today as the essential criterion in evaluating the quality of an art object—was too advanced a gesture for even the more revolutionary artists and writers of this period. The inventors themselves were aware of the dangers in attempting to repeat the radical degree of their gestures; Duchamp carefully limited the number of his "unassisted" Readymades, and by the late teens his art activities were curtailed to a near halt in order to pursue a more serious interest in the game of chess, while "Vacuum Tires" was the last poem Arensberg would publish.

Between 1915 and 1920, Arensberg increasingly directed his energies to an unusual study of Renaissance literature, seeking secret messages he believed were deliberately concealed by means of elaborate ciphers in the writings of Dante and Shakespeare.⁵⁴ His interest in this arcane process—which can be traced back to his student days at Harvard—would find further parallels in the works produced by numerous artists in his group. But as with the poetry, Arensberg's obsession with cryptography would have the most pronounced effect on the work of Duchamp. On an assisted Readymade from 1916, for example, consisting of a ball of twine secured between two brass plates (fig. 26), Duchamp inscribed a cryptic message to be deciphered by means of a combined anagram and acrostic technique, similar to the type employed by Arensberg in his reading of Dante and Shakespeare. Arensberg also contributed to the physical makeup of this object, for it receives its title, *With Hidden Noise*, from the fact that Arensberg dropped a secret item into the ball of twine, causing the object to make a mysterious sound when shaken.



In August 1918 Duchamp left New York for Buenos Aires, seeking asylum in a neutral country after the entry of the United States into the war. Through correspondence he kept in contact with his friends in New York, and after two months in the Argentine capital he especially missed the Arensbergs, to whom he wrote: "I often think of you and of the three good years I spent near you."⁵⁵ But those good years were not destined to be repeated. From Buenos Aires, Duchamp traveled on to Paris, returning to New York in January of 1920 with a Readymade gift for the Arensbergs. In Paris he had asked a pharmacist to empty a glass ampoule of serum and reseal it, trapping *50 cc of Paris Air* (fig. 27). This captive breath of Parisian air was as close as the Arensbergs would get to the avant-garde atmosphere of the French capital after the war. Instead, the Arensbergs went in the opposite direction; in August of 1920 they took their first extended trip to California, and a few years later made the decision to settle there permanently. Duchamp found the news of their move distressing, and in November of 1921 he wrote them: "Your letter announced some pretty sad things—Aren't you coming back to N.Y. at all? Staying in California? Very depressing." And, with an early example of the now familiar

East-West rivalry, he asked "What could you be doing 24 hours a day in California [?] —nature must repeat itself quite often."⁵⁶

The reason for the Arensbergs' departure from New York is uncertain, though we know Louise reportedly sought relief from the endless evenings of entertainment. We also know that poor investments, coupled with Walter's habit of generously lending large sums of money to friends who made little or no effort to repay, caused the Arensbergs to experience serious financial reversals at this time. In the early twenties, much of their collection was put in storage, while certain works were made available for sale. Charles Sheeler, who was then assisting Marius de Zayas in the management of his gallery, acted as the Arensbergs' agent. Few works, however, were actually sold. The collector John Quinn purchased a small Brancusi sculpture and a Rousseau portrait, while Katherine Dreier paid two thousand dollars for Duchamp's *Large Glass*,⁵⁷ which the Arensbergs sold primarily for fear it would have been damaged if shipped to California. Ironically, the glass did break in 1931, when being returned from storage after its first public showing in 1926 at the International Exhibition of Modern Art in Brooklyn.

With the Arensbergs' departure, the avant-garde community in New York not only lost the vitality supplied by one of its most active members but was deprived of the support of one of its most generous patrons. Katherine Dreier expressed precisely these sentiments in 1925, when she wrote to Walter Arensberg requesting support for her museum: "I do hope . . . you are again in the financial position to give to the movement of Modern Art the aid which made you of such tremendous value in New York and which has caused all lovers of Modern Art to regret your leaving."⁵⁸

In Los Angeles, after recuperating from their losses, the Arensbergs continued to build their fine collection of modern and primitive art. In the isolation of his Hollywood home—removed from the activities of New York and Paris—Arensberg would closely cherish the memory of his years in New York and his friendship with Duchamp, who through correspondence from Paris continued to advise his distant friends on many subsequent additions to their collection. In 1930 Arensberg wrote to Duchamp: "It is still the great lacuna that I never see you. There isn't a day that I don't pass some time with your

pictures. They are your conversation."⁵⁹ But, if the paintings spoke, their message was not always clear to Arensberg, who wrote again to Duchamp in 1937: "I have been meaning for a long time to write you about those early paintings. To me, in view of your later work, they remain your greatest mystery. In the whole history of painting I know of no such complete and abrupt transition as these paintings show in relation to the work with which you immediately follow them. Can you remember at all anything that happened that would account for the change? Some autobiographical record of that period would be invaluable to the understanding of your work."⁶⁰ Unfortunately, Duchamp's response to Arensberg—if ever given—no longer survives. But this inquiry serves to illustrate Arensberg's incessant search for meaning in the objects he so avidly assembled. Many art collectors amass vast quantities of paintings and sculptures for the sheer pleasure of possession. But Arensberg's obsession was different; each object he acquired was a reflection of his own complex personality. He surrounded himself with art works whose visual complexities and intellectual content stimulated his inquisitive mind on an endless quest for meaning, just as he would search for hidden messages in literary works in hopes of revealing their underlying significance. Because of his friendship with so many artists—particularly Duchamp—and because his involvement with modern poetry so closely paralleled the most advanced developments in the visual arts, Arensberg was perhaps closer to the formative process of the works he assembled in New York than any other American collector.

Louise Arensberg died in November of 1953, followed by her husband just two months later. Before their passing, the Arensbergs had bequeathed their entire collection to the Philadelphia Museum of Art. By the time this generous gift was made, the modern collection consisted of some forty works by Duchamp, seventeen sculptures by Brancusi, fifteen Picasso drawings and paintings, eight Braques, and an equally impressive number of other important Cubist paintings, as well as a selection of works representing the various schools of modern art throughout the century. There, in the Museum, the Arensbergs' paintings, sculptures, and drawings continue to stimulate and inspire the inquisitive minds of numerous artists, scholars, and curiosity seekers who visit this important early collection of modern art.

Notes

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1. Quoted from a conversation between Walter Arensberg and Kenneth Ross in the mid-1940s, recorded in a letter from Ross to the author, May 11, 1977.
2. See "Matisse at Montröss," *The American Art News*, vol. 13, no. 16 (January 23, 1915), p. 2.
3. Alfred H. Barr, Jr., *Matisse: His Art and His Public* (New York, 1951), p. 185.
4. Henry McBride, "The Walter Arenbergs [sic]," *The Dial* (July 1920), pp. 61–64; reprinted in Daniel Catton Rich, ed., *The Flow of Art: Essays and Criticisms of Henry McBride* (New York, 1975), pp. 156–59.
5. Of course, there were other collectors of modern art in this period (see Milton W. Brown, *American Painting from the Armory Show to the Depression* [Princeton, 1955], pp. 92–99; and Aline B. Saarinen, *The Proud Possessors* [New York, 1958]). The most extensive collection of modern art in this period was that formed by the eminent and wealthy New York lawyer John Quinn (see Judith Zilczer, "The Noble Buyer": John Quinn, Patron of the Avant-Garde [Washington, D. C., 1978]). Quinn's collection of some 2,000 objects, however, provided little inspiration to New York's avant-garde community; though he occasionally lent works to exhibitions, few visitors were accorded a privileged view of his jam-packed eleven-room apartment on Central Park West (a short walk from the Arensberg apartment), and those who did, described it as a "warehouse" (see Brice Rhyne, "John Quinn: The New York 'Stein,'" *Artforum*, vol. 17, no. 2 [October 1978], pp. 56–59; and Zilczer, *Noble Buyer*, pp. 38–39).
6. Much of Arensberg's family background is provided in an autobiographical account composed by Conrad Christian Arensberg and a photo album in the collection of Charles C. Arensberg, Pittsburgh. Information regarding Arensberg's years at Harvard was secured through correspondence with the Registrar of the University and from the accounts of his classmates, the latter of which were provided at the request of Fiske Kimball in 1954 (letters on file in the Arensberg Archives of the Philadelphia Museum of Art, hereinafter referred to as Arensberg Archives); these accounts were extensively quoted by Kimball in "Cubism and the Arensbergs," *Art News Annual*, vol. 53, no. 7 (November 1954), pt. 2, pp. 117–22, 174–78.
7. Details regarding Arensberg's European tour were supplied in an account by Charles C. Arensberg, compiled at the author's request in January 1979.
8. Information given by Arensberg in conversation with Leon Wilson in Hollywood in the 1940s, relayed to the author in an interview with Mr. Wilson, March 20, 1978, New York. Arthur Rubinstein's first New York concert took place at Carnegie Hall on January 8, 1906, and a brief review appeared in *The Evening Post* on the following day ("Arthur Rubinstein Plays"), but there is no evidence given that Arensberg was its author.
9. Walter Conrad Arensberg, *Mr. Pennell's Etchings of London* (New York, 1906); originally published in *The Evening Post* (March 1, 1906).
10. Information from Walter Pach, supplied in response to a questionnaire by Fiske Kimball (Arensberg Archives). Zorn (1860–1920) was a Swedish painter, sculptor, and etcher, whose impetuous style allied him with the Impressionists.
11. This account of the Arensbergs was compiled from information provided the author in correspondence and interviews with individuals who knew them well, especially helpful were the informative and vivid recollections of Mrs. Elizabeth S. Wrigley, Beatrice Wood, and Flora Dean. Statistical information on Walter Arensberg derives from his 1923 and 1928 passports (in the Francis Bacon Foundation, Claremont, California, hereinafter referred to as Francis Bacon Foundation).
12. Walter Arensberg reported in an interview that since their first purchase, he and his wife differed over only two pictures (see Arthur Miller, "An Arensberg Profile," *Art Digest*, vol. 25, no. 9 [February 1, 1951], p. 10).
13. Ivins to Fiske Kimball, March 15, 1954 (Arensberg Archives).
14. For contemporary reviews of *Poems*, see Pitts Sanborn, "Emergence of a Harvard Poet," *The Boston Evening Transcript* (May 2, 1914); "Poems," *The Chicago Post* (May 22, 1914); and "A Volume of Lyrics," *The San Francisco Chronicle* (January 14, 1914). The most extensive overview of Arensberg's poetry is that by

- Kenneth Fields, "Past Masters: Walter Conrad Arensberg and Donald Evans," *The Southern Review*, n.s., vol. 6, no. 2 (April 1970), pp. 317–39, an article brought to my attention by Glen MacLeod. This article suffers, however, in discussing only the poetry that appeared in Arensberg's two books, *Poems* (1914) and *Idols* (1916), omitting from consideration the more radical works published in the little magazines between 1915 and 1919. This same omission is made by Samuel French Morse (*Wallace Stevens: Poetry as Life* [New York, 1970]) and Robert Buttel (*Wallace Stevens: The Making of Harmonium* [Princeton, 1967]).
15. See Milton W. Brown, *The Story of the Armory Show* (New York, 1963).
16. Ivins to Kimball, March 15, 1954 (Arensberg Archives).
17. Reported by Katharine Kuh, "Walter Arensberg and Marcel Duchamp," *The Saturday Review* (September 5, 1970), p. 37; reprinted with minor additions in Katharine Kuh, *The Open Eye* (New York, 1971), pp. 56–64.
18. Information on Arensberg's Armory Show purchases are provided in Brown, *Armory Show*, pp. 102–3, 230, 245, 295, 297. Out of the Armory Show, Arensberg purchased Villon's *Sketch for "Puteaux"* and eventually acquired six other paintings shown there: Duchamp's *Nude Descending a Staircase, No. 2* and *The King and Queen Surrounded by Swift Nudes*, Gleizes's *Man on Balcony*, La Fresnaye's *Landscape*, Picabia's *Dances at the Spring*, and Villon's *Young Girl*.
19. From Walter Pach, "The Politer, the Cutt'n'er," draft of an article prepared as a review of the exhibition of the Arensberg Collection at the Art Institute of Chicago in 1949 (Arensberg Archives).
20. Unfortunately, only Gleizes's response to this letter survives, postmarked May 16, 1915 (copy Arensberg Archives).
21. See Judith Zilczer, "'The World's New Art Center': Modern Art Exhibitions in New York City, 1913–1918," *Archives of American Art Journal*, vol. 14, no. 3 (1974), pp. 2–7.
22. On de Zayas and the Modern Gallery, see William Innes Homer, *Alfred Stieglitz and the American Avant-Garde* (Boston, 1977), pp. 194–96; and Marius de Zayas, "How, When, and Why Modern Art Came to New York," intro. and notes by Francis Naumann, *Arts Magazine*, vol. 54, no. 8 (April 1980), pp. 96–126.
23. W. G. Constable, *Art Collecting in the United States of America* (New York, 1964), p. 184.
24. Man Ray recalled: "Duchamp brought him [Arensberg] around to my place one day; he bought one of my recent compositions of paper arranged in the form of a portrait but without any features" (in *Self Portrait* [Boston and Toronto, 1963], p. 69). This work subsequently disappeared from the Arensberg Collection in the 1940s, but it can be identified with the replica entitled *Décollage*, illustrated here (information provided in conversation with Juliet Ray, Paris, February 1979).
25. The identification of the painting with the *Merry Jesters* follows the description in the unpublished memoirs of Louis Bouché (*Archives of American Art*, microfilm roll 688, frame 756): "I settled for a large jungle scene with two monkeys playing with what appeared to be a milk bottle."
26. Duchamp's arrival seems to have gone unnoticed by the press, although efforts appear to have been made to locate the famous French artist, as Alfred Kreymborg reported: "Let us ferret him [Duchamp] out, parade him, paint the town with him! But he was not to be found. He had domiciled himself with a friend, with a scholarly gentleman who knows New York and the way of New York. Only a sacred few were allowed to meet the 'weird specimen' of 'outrageous Cubism.'" ("Why Marcel Duchamps [sic] Calls Hash a Picture," *The Boston Evening Transcript* [September 18, 1915]). Duchamp also makes no mention in his later interviews of having been met by reporters (see, for example, Pierre Cabanne, *Dialogues with Marcel Duchamp* [New York, 1971], p. 51).
27. Gabrielle Buffet-Picabia, in an interview with Malitte Matta, January 1974 (published as "Un peu d'histoire," in Paris, Centre National d'Art et de Culture Georges Pompidou, *Paris–New York* [June 1–September 19, 1977], p. 60) [author's translation].
28. Kuh, "Arensberg and Duchamp," p. 37.
29. Stevens to his wife, August 3, 1915 (*The Letters of Wallace Stevens*, ed. Holly Stevens [New York, 1966], p. 185). For an amusing firsthand account of evenings spent in the company of Stevens, Arensberg, Van Vechten, Pitts Sanborn, and others, see Carl Van Vechten, "Rogue Elephant in Porcelain," *Yale University Library Gazette*, vol. 38, no. 2 (October 1963), pp. 41–50. On the Brevoort Hotel in this period, see Louise Varèse, *Varèse: A Looking-Glass Diary, Volume I: 1883–1928* (New York, 1972), pp. 126–27.
30. "The Nude-Descending-a-Staircase Man

- Surveys Us," *The New York Tribune*. Special Feature Section (September 12, 1915), p. 2. Although the interviewer is not identified as McBride, his identity is secured on the basis of a letter from Duchamp to McBride, dated April 15, 1958 (Papers of Henry McBride, Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University, hereinafter referred to as Beinecke Library).
31. Arthur Frank Wertheim, "Feminism," in *The New York Little Renaissance* (New York, 1976), pp. 79–96.
32. On the poetry of Mina Loy and the Baroness, see Jerome Rothenberg, ed., *Revolution of the Word: A New Gathering of American Avant-Garde Poetry* (New York, 1974); and for an amusing account of the Baroness, see the unpublished autobiography of Louis Bouché (Archives of American Art). Gabrielle Buffet-Picabia's collected writings are published under the title *Rencontres avec Picabia, Apollinaire, Cravan, Duchamp, Arp, Calder* (Paris, 1977). The novel by Juliette Roche referred to is entitled *La Minéralisation de Dudley Craving MacAdam* (Paris, 1924), and her poetry from this period appears in her book *Demi Cercle* (Paris, 1920). On the Stettheimers, see Parker Tyler, *Florine Stettheimer: A Life in Art* (New York, 1963), and Henry McBride, *Florine Stettheimer* (New York, 1946). On Beatrice Wood, see "I Shock Myself: Excerpts from the Autobiography of Beatrice Wood," *Arts Magazine*, vol. 51, no. 9 (May 1977), pp. 134–39; and New York, Rosa Esman Gallery, *Beatrice Wood and Friends: From Dada to Deco* (May 16–June 16, 1978), text by Francis Naumann.
33. "A Complete Reversal of Art Opinions by Marcel Duchamp, Iconoclast," *Arts & Decoration*, vol. 5 (September 1915), p. 428.
34. There are many descriptions of what took place at the Arensberg apartment, the most notable being those from which the following account is derived: Varèse, *Varèse*, pp. 125, 202–3; and Wood, "I Shock Myself," as well as other sources cited separately.
35. This incident was related to Louise Arensberg in a letter from Duchamp, undated, but found in an envelope postmarked August 25, 1917 (Francis Bacon Foundation, copies of the Duchamp correspondence in this archive are also in the Arensberg Archives).
36. See Buffet-Picabia, "Un peu d'histoire," p. 61.
37. For a full account of this exhibition, see Francis Naumann, "The Big Show: The First Exhibition of the Society of Independent Artists," *Artforum*, Part I, vol. 17, no. 6 (February 1979), pp. 34–39, Part II: "The Critical Response," vol. 17, no. 8 (April 1979), pp. 49–53.
38. See Francis Naumann, "The New York Dada Movement: Better Late than Never," *Arts Magazine*, vol. 54, no. 6 (February 1980), pp. 143–49.
39. Published in *The Quill* (June 1919), pp. 20–21.
40. See Alfred Kreyborg, *Troubadour: An Autobiography* (New York, 1925), pp. 218–23; and for an account of the Others Group, see Margaret Johns, "Free Footed Verse Is Dance in Ridgefield, New Jersey," *The New York Tribune* (July 25, 1915), pt. 3, p. 2.
41. On Imagism, see William Pratt, *The Imagist Poem* (New York, 1963).
42. William Carlos Williams, quoted in Constance Rourke, *Charles Sheeler: Artist in the American Tradition* (New York, 1938), p. 49. For Williams's account of his encounter with Duchamp, see *The Autobiography of William Carlos Williams* (New York, 1948), p. 137.
43. For a similar interpretation, as it is applied to the poetry of Williams, see Bram Dijkstra, *Hieroglyphics of a New Speech* (Princeton, 1969), and Dickran Tashjian, *Skyscraper Primitives* (Middletown, Conn., 1975), pp. 91–115.
44. "Arensberg and the New Reality," *Poetry*, vol. 8, no. 4 (July 1916), pp. 208–11.
45. "Let us admit that the reminiscence of natural forms cannot be absolutely banished; as yet, at all events. An art cannot be raised all at once to the level of a pure effusion" (Albert Gleizes and Jean Metzinger, *Du "Cubisme"* [Paris, 1912]; quoted from Robert L. Herbert, ed., *Modern Artists on Art* [Englewood Cliffs, N.J., 1964], p. 7). In all pre-World War I editions of his *On Concerning the Spiritual in Art*, Kandinsky warned: "Today the artists cannot confine himself to completely abstract forms. They are still too indefinite for him. To confine oneself exclusively to the indefinite means depriving oneself of possibilities, of excluding the purely human element. This weakens one's means of expression" (quoted by Rose-Carol Washton Long, "Kandinsky's Vision," in *The Life of Vasillii Kandinsky in Russian Art: A Study of On the Spiritual in Art*, Washton Long and John Bowlit, eds. [Newtonville, Mass., 1980], p. 50).
46. From his review of *TNT* in *The New York Sun* (March 9, 1919), sec. 6, p. 12.
47. Duchamp to the Arensbergs, dated "end of March—1919," from Buenos Aires (Francis Bacon

- Foundation]; translated by Geoff Young in *Work*, no. 1 (May 1975).
48. Francis Picabia, Preface, in New York, Little Galleries of the Photo-Secession, *Picabia Exhibition* (March 17—April 5, 1913). See Gabriele Buffet [Picabia], "Modern Art and the Public," *Camera Work*, special no. [June 1913], pp. 10–14. Knowing Picabia's predilection for puns, *Physical Culture* probably refers to the physical state of the painting itself and, more specifically, to its function as a portable commodity within the artist/market system (literally, as the material product of culture). Perhaps in direct response to the title of this work, Louis Bouché gave his representational painting of two men with a boat on a beach the same title [reproduced in *TNT* [1919]].
49. Mabel Dodge, "Speculations, or Post-Impressionism in Prose," *Arts & Decoration* (March 1913), pp. 172, 174; reprinted as "Speculations," *Camera Work*, special no. [June 1913], pp. 6–9.
50. Letter postmarked September 11, 1914, Pomfret Center, Conn. (Van Vechten Papers, Beinecke Library). The publications by Gertrude Stein with which Arensberg was probably familiar were her articles on Picasso and Matisse in the special number of *Camera Work* (August 1912) and her "Portrait of Mabel Dodge at the Villa Curonia," *Camera Work*, special no. [June 1913], pp. 3–5, or perhaps her book *Tender Buttons*, which sparked considerable controversy upon its publication in America in 1914. On the parallel development of Stein's writing and Picasso's Cubist paintings, see Leon Katz, "Matisse, Picasso and Gertrude Stein," in *Four Americans in Paris: The Collections of Gertrude Stein and Her Family* (New York, 1970), pp. 51–63. For the influence of Stein's writings on the avant-garde artists in New York in this period, see James R. Mellow, "Gertrude Stein among the Dadaists," *Arts Magazine*, vol. 51, no. 9 (May 1977), pp. 124–26.
51. From M [arcel] D [uchamp], "Ready Made," in *Dictionnaire abrégé du surréalisme* (Paris, 1938), p. 23.
52. Subsequently published under the title "THE, Eye Test, Not a 'Nude Descending a Staircase'," *Rogue* (October 1916).
53. Quoted from a letter to Arturo Schwarz, in Arturo Schwarz, *The Complete Works of Marcel Duchamp* (New York, 1970), p. 457.
54. Francis Naumann, "Cryptography and the Arensberg Circle," *Arts Magazine*, vol. 51, no. 9 (May 1977), pp. 127–33.
55. Letter dated November 8, 1918 (Francis Bacon Foundation).
56. Letter from Paris, dated November 15, 1921 (Francis Bacon Foundation).
57. See John Quinn's letters to Henri-Pierre Roché, February 19, March 20, and May 1, 1922, as well as his correspondence with Charles Sheeler, c/o the Modern Gallery, dated February 13, February 14, and June 2, 1922, in the manuscript archives of the New York Public Library. On Dreier's purchase of *The Large Glass*, see her correspondence with Arensberg in the Archives of the Société Anonyme (Beinecke Library).
58. Letter dated June 23, 1925 (Archives of the Société Anonyme, Beinecke Library).
59. Letter dated May 23, 1930 (Francis Bacon Foundation).
60. Letter dated August 26, 1937 (Francis Bacon Foundation).

APPENDIX F

TABLE OF PAST CONDITION NOTES, 1965–1995

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
Room #1: Entry Alcove and Passageway	
The concrete floor bows in the center and slopes downward toward the north and south walls. Some of the concrete is cracked, and there is a patina of built-up wax and dirt. The joints in the floor are filled with dirt and debris.	
At the bottom of the stairs at Door 2A (office entry) the floor is covered with asphalt tile.	
Wood baseboard adjacent to the south built-in seat has a hole caused by termites.	In the southeast corner is a crack and separated baseboard.
The plaster on the wall has a sand finish that has been largely obscured by layers of paint. The plaster on the north and west walls have been damaged by installation of a bulletin board. The west wall between Doors 1A-1D and 1D-1C has been replaced.	Many cracks in this area are hidden by the tack board.
Plaster on the base of the walls is severely damaged by water penetration. The plaster has exfoliated and the paint has flaked off. The plaster on the west wall is further damaged by installation of a pay telephone on the wall.	Near the southwest corner of the west wall is a vertical crack from ceiling to floor. At the juncture of wall and ceiling is a horizontal crack in the wall.
There is a lateral crack in the plaster over Door 2A on the ceiling. The rest of the plaster on the ceiling is not original, but does appear to be sound.	There is a crack at the south end of the entry door jamb from ceiling to floor 18" from frame.
The wood trim, picture rails, and built-in bench have been painted over.	On the north wall at the stair down to the basement is a vertical crack from ceiling to floor. Stair ceiling also is cracked.
Door 1A: The original doors are intact, but there is new panic hardware. They have been painted over. The metal door sill may be a replacement, and the sidelight windows 101–103 may have been rebuilt.	On the east wall at the door is a vertical crack in plaster from ceiling to bench at floor, and a horizontal crack 2" above bench to door frame. At the north end is a horizontal crack 6" above bench to center door at ceiling.
Door 1B: The original doors appear to be intact.	
Door 1C: This is a later door	
Door 1D: There is no doorknob on the door and the deadbolt is modern.	There is another vertical crack 8" from wall running 3' to a hairline horizontal crack 2' above bench from wall to north side of door frame
The three lighting fixtures on the ceiling are not original.	In the ceiling at the entry to the office there is a crack at the center of the door through the art stone. Cracks through the art stone at the ceiling are typical all around the entry.
Room #2: Office	
The asphalt tile on the floor is badly worn.	
The original wood base remains only on the north and east walls.	
The sand finish on the plaster has been obscured by layers of paint.	
The plaster has been damaged by the installation of bulletin boards and a cabinet on the south wall, wood lath on the north and west wall, and the security system on the east wall.	South Wall: 6' 6" from west wall and at Window 202 are vertical cracks from ceiling to floor. Cracks across ceiling in this area and near the western end of the ceiling.

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
There are severe cracks near the south wall and portion of the plaster has debonded from wood lath. Elsewhere, the plaster on the ceiling has been patched.	North Wall: Stepped cracks in masonry; cracks in the top course all around.
Door 2A is a modern door. Door 2B has been replaced with a wood panel and air conditioning unit.	Crack from floor to ceiling starts at chimney and angles down 45 degrees to floor at east end.
Window 201: The side member is dry rotted; the lower casement sash is warped. The painted surface is deteriorated on the exterior and on the horizontal face of the bottom rail. The rail between the fixed and casement sash is water marked. Vertical iron bars have been installed on the inside face of the window opening. The interior screen which was displaced has been attached to the face of the window frame.	At the east wall a crack in the ceiling runs horizontally from the north end to window 201. There is a crack completely around Window 201.
Window 202: Exterior paint finish is deteriorated. Vertical iron bars similar to Window 201.	
Lighting fixture is 4-tube fluorescent.	
A wood T&G closet has been built in the southwest corner of the room. The doors have been removed from the built-in bookcases.	
Brick veneer in northwest corner around fireplace has been painted.	
Room #3: Studio	
Existing oak floor may not be original since it is raised about ¾" above top of the hearth.	
The original sand finish plaster appears to be intact throughout this room.	
The original fine sand finish texture has been coarsened as with the paint buildup on the exposed aggregate. This gives the wall a pebbly finish.	East Wall: Crack at ceiling running full width of room. Loss of plaster at south end of east wall 1' square. Crack in wall at southeast corner. 45-degree angle crack from northeast corner. Horizontal crack 18" below ceiling at midpoint of wall. Some damage obstructed by cabinets.
The plaster has sustained water damage in the northeast corner. There are three major radial cracks in the upper portion of the east wall. The condition of the plaster behind cupboards unknown.	
The south wall plaster is generally in good condition except for vertical cracking on the upper walls at corner to east of the stair.	South Wall: Crack and loss of plaster at southeast corner. Floor to ceiling crack at fireplace. Ceiling cracks near chimney. Cracks at stair entry and in stairway.
The plaster on the north wall shows moderate to severe weather damage from northeast corner of the room to the windows above the cabinets.	North Wall: Horizontal crack running at ceiling line. Ceiling cracks near north wall. Crack from ceiling to bottom of dining room floor overhang with loss of plaster.
There are vertical cracks where the plaster meets the trim of the French doors. It is not severe at Door 3A.	
At Door 3A an electrical conduit has been mounted to the wall from a box that replaced an original wall sconce.	
The ceiling was finished with sand finished plaster. A wood border surrounds the center panel. The natural wood trim has been painted.	

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
The central panel has been covered with acoustic tiles. There are moisture stains on the tiles, particularly at two of the hanging lights.	
The fireplace opening has been filled with brick.	
The concrete abutments on each side of the fireplace opening have been painted. The concrete hearth with recessed mortar joints remains intact. The surface of the hearth is covered with layers of dirt and wax. Several of the concrete panels are cracked.	
There is evidence of two original sconces. They have been replaced with electrical boxes	
The six dropped light and ceiling light under the dining room are later additions.	
Doors 3A–3E: The wood doors have horizontal mullions that divide the glazed area into 10 panes. The original material wood finish on doors has been covered with 4–5 layers of paint. The paint is peeling on the interior, and is seriously deteriorated on the exterior. The wood trim holding in class on the exterior is beginning to open at corners.	
Doors appear to have their original hinges.	
Doors 3B and 3C: Missing the latch of the handle.	
Screen doors: Wood frames are sound, wire screens are torn. The hinges are intact. The original handles are missing from Doors 3B, 3C, and 3D.	
The wood grilles are intact but painted.	
The room is heated with a gas stove.	
The wood cupboards and shelves lining the wall appear to be sound.	
A plastic folding door is attached to the underside of the dining room. It is in fair condition.	
Room #4: Kitchenette	
The lower walls have a smooth plaster finish. They are in good condition and the paint is sound.	Horizontal crack in north wall and at northeast corner and northwest corner.
The upper walls have a sand finish and plaster that is in sound condition.	
There is a horizontal crack on the north wall.	
The ceiling plaster has a sand finish, there are several cracks, and there is water damage in the northwest corner that caused the plaster to bloom.	Ceiling cracks
Door 4B: Not original, but sound.	
Window 401: Bars have been installed on the window, and the original screen modified to fit the bars.	
A modern stainless steel sink has replaced the original fixtures. There is an electric two-burner stove.	
Room #5: Workroom	
Originally this part of the house contained the maid's quarters and a workroom.	Vestibule: horizontal and vertical wall cracks.

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
A section of the concrete floor in the middle of the room has been removed and replaced with a new concrete that does not match original. This probably occurred when partition wall was removed.	North Wall: crack at Door 1C. 45-degree crack at Door 4A.
There is a large crack in the floor running north to south at east end of room. The floor at the east end appears to slope downward toward wall.	East Wall: Cracks at south end of entry 5B. Cracks at connection between foundation wall and HCT.
There is square patch in the floor near the south wall.	West Wall: Crack 3' above floor.
The plaster walls have a sand finish that has been obscured by numerous layers of paint. The plaster is generally in good condition. Numerous electrical conduits are applied to the surface of the wall.	South Wall: Horizontal crack 3' above the floor runs the full width of the room (crack at joining of foundation and HCT)
The plaster ceiling has a sand finish. There is evidence of cracking and patching. The paint is peeling at some cracks. Electrical conduits and fluorescent fixtures have been added.	Old ceiling cracks have reopened.
Doors 5A and 5B: The wood frame door has a single light glass panel. The natural wood has been painted. Iron bars have been added over the glass panel. New locks and pulls have been added. Hinges appear to be original.	
The original screen door has been modified on Door 5A. There is no screen door on 5B.	
Window 501: Iron bars have been added on the windows. The hardware is original. The original window screen has been modified for iron bars.	
Windows 502–504: The interior paint is worn and the wood is weathered. The center panel needs to be examined further to determine if it originally had one pane or if it was divided into 6 horizontal panels. The latches may be replacements. There is a new aluminum screen.	
Window 505: This window appears to have been modified.	
The original ceiling fixtures in the two bedrooms have been replaced by electrical outlets for work table. The original electrical box is extant.	
The water heater is new but it appears to use the original flue. The gas lines appear to be in their original location.	
Staircase, 1st to 2nd Floor	
Treads and Risers: Adhesive strips have been added. Some of the oak floorboards are broken along the edges, leaving gaps that are filled with dust.	Horizontal crack 4' above top step of first level.
There is a gray coating on the face of the risers and the corner of the treads.	Vertical cracks at Door 1D.
Handrails have been installed on the staircase.	Cracks at ceiling-to-wall connection.
There is a single wood trim piece that covered the joint between the tread and the wall. There is a gap between the trim and the tread where the stairs have moved.	
The plaster is in generally good condition; however the plaster in the southeast corner has been replaced.	

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
Second Floor, Room #6: Kitchen	
The floor is covered in asphalt tile. The tile is in good condition.	
The lower walls on the north and east have a hard smooth plaster finish with about 4 coats of paint. The paint is peeling off the north wall where there are hairline cracks. The upper portion of the walls has a sand finish plaster. There are some vertical cracks on all walls.	South Wall: Vertical crack above Door 6B.
The ceiling plaster is generally sound except for a major crack running north to south on ceiling and several cracks in the soffit over the sink.	Vertical cracks and loss of plaster in southeast corner of room.
The counter on the west wall appears to be original. One drawer is cracked and one section is smashed. The original finish has been painted over. The tile counter appears to be a replacement.	East Wall: Horizontal crack at upper cabinets
The counter on the east wall appears to be a later addition installed after the stove was removed. The hardware is the same as that on the west counter. The cabinets have been modified to fit the refrigerator.	North Wall: Hairline vertical crack on both sides of Door 6A.
The original cooler has been modified and turned into a cupboard. The hammered iron pulls and lock match the hardware on the east wall.	
Door 6A: The double-swing flush kitchen door is in good condition, but the original finish has been painted over. Push plates may be original.	
Door 6B: The Dutch door has a window in the upper panel. It is not known whether it was originally a single door or if the two are parts that were cut at a later date. The brass knob, latch, bolt, and escutcheon appear to be original.	
Windows 601–607: The wood is in poor condition, particularly the bottom rail. They are not designed to have caulking on the exterior face. The water collecting on the bottom rail is absorbed by wood and causes the paint to deteriorate. The original stained finish has been painted.	
Windows 608–610: The exterior finish is deteriorated.	
Ceiling light is contemporary.	
Room #7: Dining Room	
The floor in the cantilever sags toward the west.	
The plaster originally had a sand finish that is now covered with layers of paint.	Numerous reopened ceiling cracks.
There are large cracks in the plaster walls on the side-walls of the cantilevered area.	North Wall: Reopened cracks at soffit.
There are a number of cracks in the plastered ceiling.	East Wall Near North End: Apparent major movement in wall. Cracks 45 degrees with loss of plaster. Some reopened cracks.
The ceiling in the cantilever sags toward the west.	South Wall: reopened cracks
Door 7A: The door and adjacent screen are made of pine. They are a later addition.	West Wall: some reopened cracks. Some bowing and cracking of plaster.

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
Window 701: The bottom rail of the sash frame is deteriorated. It is attached to the side rail with a metal plate. The wood screen frame has no screen.	In the cantilevered portion of the room a shelf has moved and is loose, with plaster loss at connection. Vertical crack $\frac{1}{16}$ " wide floor to ceiling.
Window 702: The exterior face frame has severely deteriorated paint.	Floor is bowed at the cantilever
The original trim finish is a light golden mahogany color. The stained finish is covered with at least two layers of paint.	Ceiling angles down to the west.
Window ledge is leaking at windows.	
Clerestory windows: The three fixed-glass panels at the top of south wall have been covered over on the exterior. The interior faces have been painted.	
The original lighting fixture has been replaced with two fluorescent light fixtures that are attached to the ceiling.	
The built-in cupboard upper doors have been removed and the original pulls have been replaced on the lower doors.	
Room #8: Hallway	
	Hairline cracks, reopened
Some of the floorboards have shrunk and edges have been broken. The treads have a gray substance around the edges. The safety adhesive tape on treads is worn.	Stair down to living room, north wall elevation at connection to stair soffit, cracks at connection.
The plaster has a sand finish covered with coats of paint.	West Wall: Full-length crack at ceiling joint, plaster loss.
The west wall of the main hall may have been replaced. The plaster is in good condition.	4' x 5' loss of plaster at ceiling.
All of the trim has been painted.	Stair to weaving room: north soffit has loss of plaster measuring 4' x 1', a horizontal crack at floor level of floor above, a vertical crack at the west corner of the north soffit. East wall of north end a new crack from the soffit to the built in Cabinet 8A.
There is one ceiling fixture located at the head of the stair. It appears to be a later addition.	Cracks and loss of plaster at cabinet.
	Hall to Office/Storage 9: South wall elevation has reopened cracks at 5' west of office Door 9A. Cracks run from floor to ceiling. East wall has a crack at the header of Door 9A which runs from the north upper corner of door to ceiling at an angle. There are cracks all around plaster ceiling to the connection of the wood decking ceiling.
Room #9: Storage Room	
Floor: some of the oak floors have shrunk and some floor edges are broken.	West Wall: Crack at junction of wall and ceiling. Above Door 9A there are cracks at the ceiling line.
There is drywall on the north wall.	Full height crack at north corner exposes major plaster loss area at lower north end of west wall measuring 4' x 2' 6". At Door 9A there is a 45-degree crack running to north corner, with plaster loss area.
The ceiling plaster has a sand finish covered with many coats of paint.	
A portion of the ceiling has been replaced at the north wall.	

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
There is cracking in the northwest corner of the ceiling.	Chimney has a vertical crack 18" from the ceiling. At juncture of chimney and walls are full height cracks. Multiple cracks at closet and Door 9B.
The ceiling in the closet is plywood.	
The original trim has been painted.	North Wall: Crack at ceiling juncture.
Door 9A: There is a new lock and hinges	
Window 901: The exterior paint has deteriorated, and the screen may have been modified.	East Wall: New crack at ceiling juncture. Also a crack from the north upper corner of Window 901 head to ceiling.
Window 902: The lower section of the window has been removed for an air conditioner. The wire screen is full of paint.	South Wall: Ceiling crack runs horizontally to 4' from the east wall and continues down to wood trim cracks around jambs of both windows.
The lighting is a new fluorescent panel; switch and light are fed by conduit from former wall sconce. AC socket is fed by conduit from former wall sconce.	
Room #10: Weaving Room	
The oak floor is patched where partitions for the hall and two bedrooms were removed. The wood has shrunk and some edges have broken. The wood floorboards have noticeably shrunk in front of the east door that was added to the west wall. There are scratches from moving the heavy furniture.	North Wall: Reopened cracks along the ceiling line above door and transom. At the east end of this wall cracks to the wet of Door 10B jamb run vertical along the wood trim and tack board.
The plaster wall has a sand finish covered with coats of paint. The plaster has some cracking at windows, and has numerous layers of paint.	There is a vertical crack on the east side of the door which runs from the ceiling to the floor. The closet in the north wall has cracks throughout.
The plaster ceiling appears to have a skim coat with a sand finish, which was probably done when partition walls were removed. It has been painted recently.	East Wall: Vertical cracks at northeast corner. Crack along length of window header. Cracks at joint of ceiling to soffit. Cracks at window sills.
The original trim has been painted.	South Wall: Cracks around doors 10C to soffit. Crack at southeast corner along the door jamb. Cracks at sill and head of southeast window. At the southeast corner and around windows. Cracks in the ceiling in this area. Cracking at Door 10D.
Door 10B, C, and D: The locks were added later.	
Door 10E was a later addition.	
Windows 1001–1013: The windows are hinged vents and casement. They are all in good condition. One vent window was removed when Door 10E was installed.	
Windows 1002, 1004, and 1008 have bullet holes.	West Wall: Crack along the entire length of window header. Reopened hairline cracks above windows. Cracks around Window 1013. Full height crack at Door 10D. Crack at the north end of west wall, horizontal to the south corner of Window 1014.
New electric sockets have replaced the original sconces at window 1008; exposed fluorescent fixtures have been placed on the ceiling.	
A low wood cabinet has been added along the east wall.	
Room #11: Bathroom	
Asphalt tiles on floor are in good condition. A rubber base has been installed over the original wood base. The rubber base is loose and curling in spots.	West wall north of Door 11A is a reopened 45 degree angled crack with new cracks sprouting from it. A new crack forms an "x" with this crack. "X" cracking above wood trim board. West clerestory Window 1102 has cracks on north corner from ceiling to top of shelf. There are cracks around the trim of the shelf on west
The lower walls have a hard plaster finish, which is now covered in semi-gloss paint. There are some cracks, with a noticeable crack behind the toilet.	

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
The upper walls have a sand finish within toilet and lavatory section, and a hard finish in the bathing compartment. There is some cracking.	side of tub area.
The plaster ceiling originally had a sand finish, but was covered with several layers of paint. A portion of the ceiling may have been replastered.	There are cracks all around ceiling of tub clerestory. The east clerestory window has cracks around the window and at both corners of the wall. There are cracks around the ceiling to south clerestory vent window.
Door 1101: The bolt is a later addition.	On the east wall of the tub area there are cracks in the corner from the ceiling to the shelf. From the shelf to the tub there are reopened cracks and new cracks have spread from the existing patched cracks.
The room is lit by glass panels at the top of the wall. The glass panels on the east and west have been painted.	
The triple glass panels on the north wall appear to have been removed.	
Medicine cabinet door appears to be original. A mirror has been bolted to the face of the door.	The east wall north wing has cracks at the corner of the east wall and wing wall with loss of plaster. There are also cracks below trim on the north wing which have been patched and have reopened.
The lavatory appears to be original. The porcelain around the vent has deteriorated from gas fumes. The faucets are replacements.	All the cracks on the east wall south end are reopened cracks. There is a new crack at the connection of the east wall and south wall which runs vertical from ceiling to floor.
The toilet is a later addition.	
The bathtub has been covered with a wooden panel.	The south wall has a new crack at the ceiling. All other cracks in the south wall are reopened cracks.
The original trim finish has been painted.	
Penthouse and Roof	
All roofs are covered with asphalt rolled roofing.	Horizontal cracks around chimney with loss of plaster.
The roofing has been painted with aluminum paint.	East wall: cracks around Window 1203 and at chimney.
The aluminum paint has cracked at the overlapping joints.	Crack from Window 1203 lower corner extending at an angle to the south wall. North end of east wall has a vertical crack from ceiling of floor at corner of chimney, loss of plaster around chimney. A horizontal crack at the floor of the chimney below shelf with loss of plaster and base. Cracks all around Window 1202.
Additional black patching compounds have been used at various points to patch leaks.	South elevation has a crack at the upper east corner from the ceiling to the floor. At the upper west corner from ceiling to floor is another crack.
Most of painted metal flashing is caulked where it meets the wall rather than being inset into wall, the caulking has cracked.	West wall: cracks from the upper south corner and the north corner crosses as an "x" in the center of the wall. Cracks vary in width but are about 1/4" at widest. There is associated plaster loss.
Where lower roofs meet the walls, the flashing is not let into walls properly.	There are cracks all around Window 1204 with plaster loss. There is a horizontal crack around west chimney 2' above the floor. There are vertical cracks on the southern and northern corners of the west wall of chimney from ceiling to floor. There is a crack around Window 1205 and at ceiling juncture all around room.
The wood fascias have mitered corners which have opened up and water has entered.	Roof: The northeast parapet wall separation from roof crack at the corner is all the way through wall, major roofing material separation has occurred.

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
The northeast and northwest corner of the second floor or Room #10, the wood has dry rot deterioration.	Roof: The southeast corner has cracks in the tar material and has separation of material from the cap stone.
There is a roof drain on penthouse roof that drains onto second floor roof. There are two roof drains on second floor roof. They both drain onto next lower roof. On the west side the second floor roof drains onto a flat roof over Room #6 which has no drain. The second floor roof on the east side drains onto flat roof over Room #9, this roof has no drain.	The upper roof over the kitchen area on the west side of the building where it connects to the penthouse structure has cracked and crumbled at the joint. The northwest corner of the house at the kitchen level exterior corner has crumbled and cracked across the art stone. There are also cracks around the art stone and around the exterior windows.
The roof over Room #7 slopes with no drain. The water runs to the roof over Room #3. All the water collects at the northeast corner of the roof over Room #3.	Each side of the house the same roof line that is over the kitchen has cracks on the east and north face of wall under art stone and at northeast corners.
Stairway to Basement	
The poured concrete treads are in good condition. Adhesive safety tape has been set on edges of tread.	
The plaster walls have a sand finish that has been obscured by numerous layers of paint. The plaster is debonding from the scratch coat at the base of the south wall near the bottom eight treads.	
A handrail was added to the south wall.	
The fixture on the upper part of the stair is a later addition.	
Basement Work Areas (Rooms #13 and 14)	
The concrete floor is in generally good condition, however there is a 6" wide patch that runs the length of the floor from the exterior drain in the driveway to the floor drain at the east end of the kiln/work area.	There is a ceiling crack at the wall connection of the east wall and ceiling along full width of room running north and south. West end of room at ceiling there is a crack across room width which has reopened and crack continues to west wall of closet on south wall.
The original unfinished concrete has been painted numerous times.	
The south wall has a major vertical crack. Above and below the crack, the surface finish of the concrete has spalled, exposing the aggregate. Various electrical conduits are mounted to the wall and ceiling.	South wall at connection of west wall of closet a vertical crack from ceiling to floor has reopened. South wall at connection to ceiling there is a crack at the ceiling joint. There is a vertical crack at midpoint of wall which has reopened from being previously patched.
The plaster ceiling has a rough sand finish different from the finished used on the rest of the house.	
There are some cracks and evidence of earlier cracks that have been patched.	
Doors 13A and B: The five panel doors are in good condition, the painted surface is scratched.	
The north wall at Door 13C was replastered when the doorway was opened and the men's room was converted into a workroom.	
Doors 14B and C: Battens are missing from Door 14B. Wrought iron bars and heavy duty screens have been attached to the doors.	
Windows 1401 and 1402: The windows have been overpainted; the upper glass panel in Window 1401 has been replaced with a wood panel and exhaust fan.	

Residence A Condition Notes, 1988–1995

1988, Martin Weil	1995, Melvyn Green
Window 1403: A portion of the glass has been replaced with a sheet metal panel and exhaust duct. The bottom of the window sash is deteriorated.	
The enamel on the sink is stained with rust from a leaking faucet.	
The room is heated by an electric heater suspended from the ceiling.	
Many of the conduits and junction boxes are rusted.	
Room #15: Work Room	
There are several cracks in the plaster ceiling.	Cracking in the west wall at the ceiling. West end of north wall there is a crack from the ceiling down west side of Window 1501 down to floor. Ceiling cracking at east wall connection.
Door 15A is a recent door.	
Room #16: Restroom	
The concrete floor is patched near the lavatory.	
There is some cracking in the plaster ceiling.	
Door 16B is a later addition.	
The finish around the overflow of lavatory is rusted, and chrome plating on fittings is deteriorating. Hot water faucet is missing and cold faucet is a replacement.	
The toilet tank has been replaced.	

APPENDIX G

SIGNIFICANT SPACES DIAGRAMS

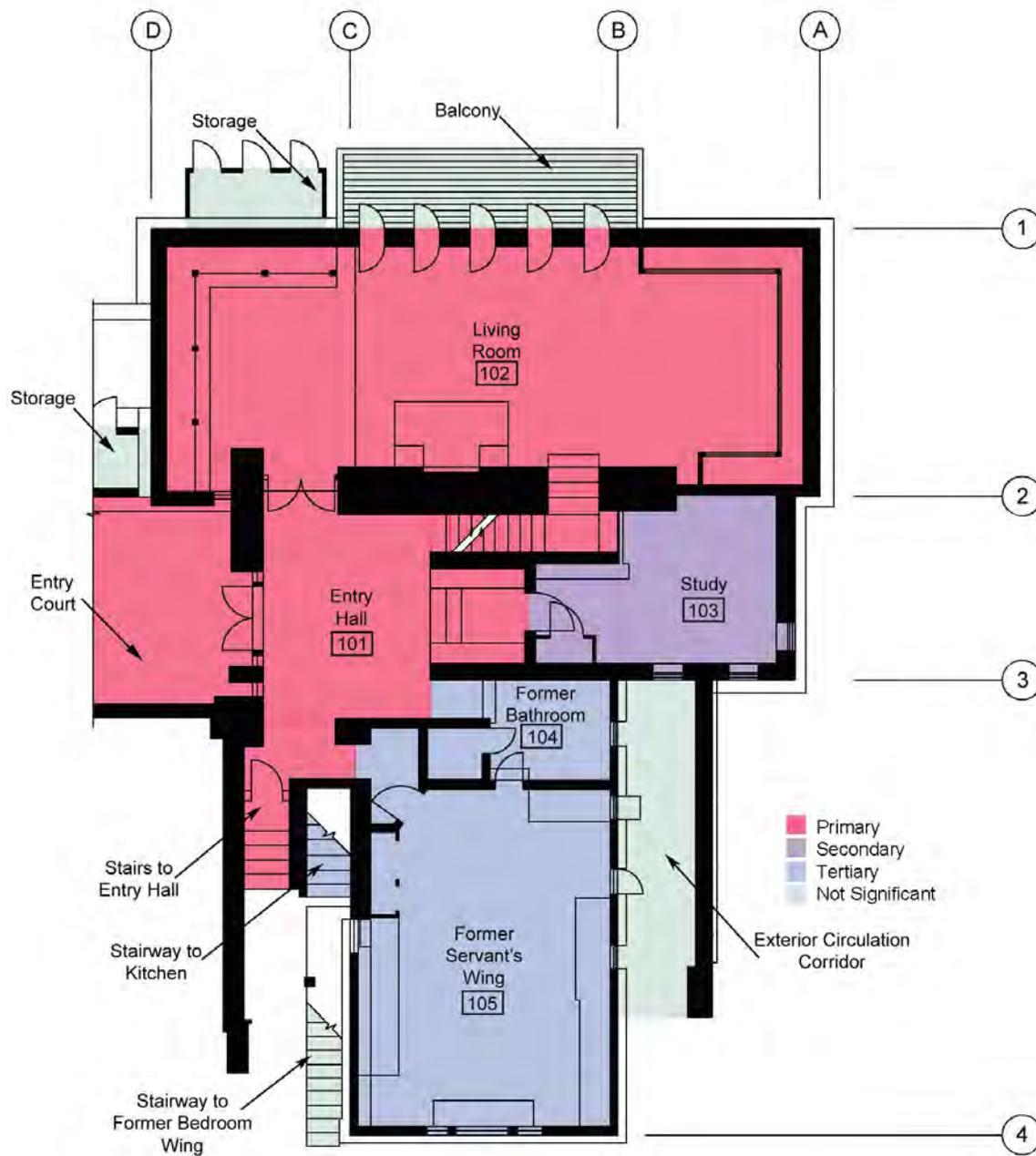


Figure 1: Significant Spaces Key for First Floor of Residence A.
(Image credit: Base image provided courtesy of Melvyn Green and Associates)

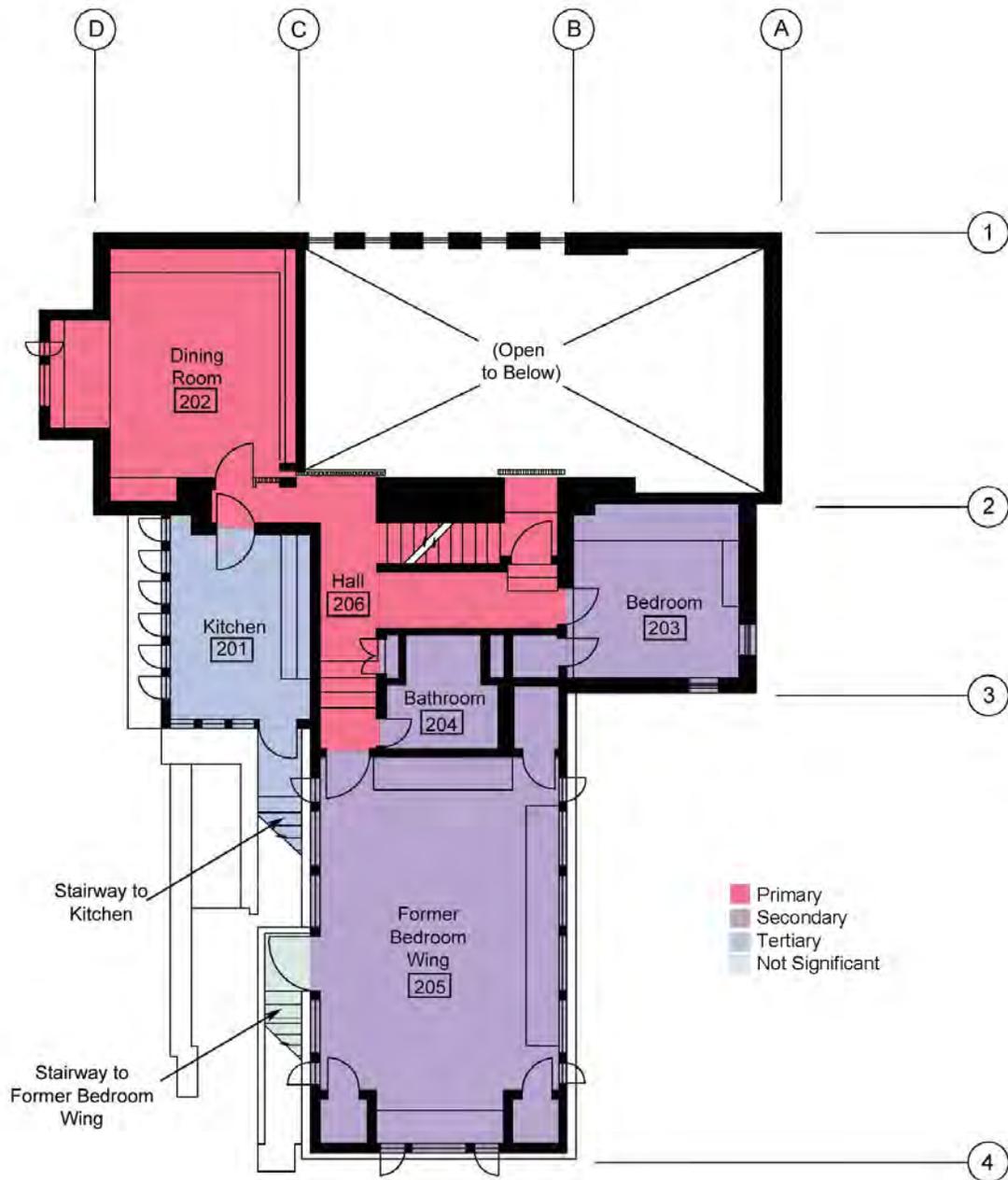


Figure 2: Significant Spaces Key for Second Floor of Residence A.
(Image credit: Base image provided courtesy of Melvyn Green and Associates)

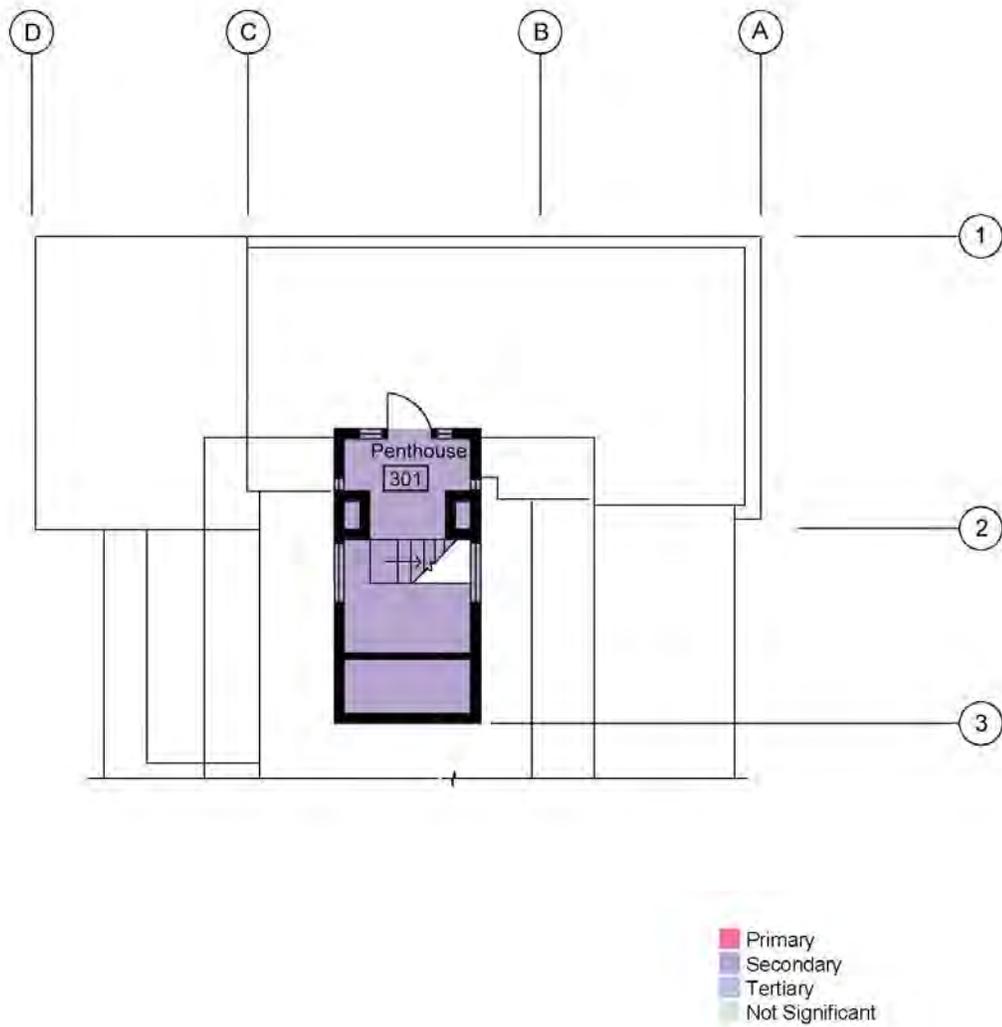


Figure 3: Significant Spaces Key for Penthouse of Residence A.
(Image credit: Base image provided courtesy of Melvyn Green and Associates)

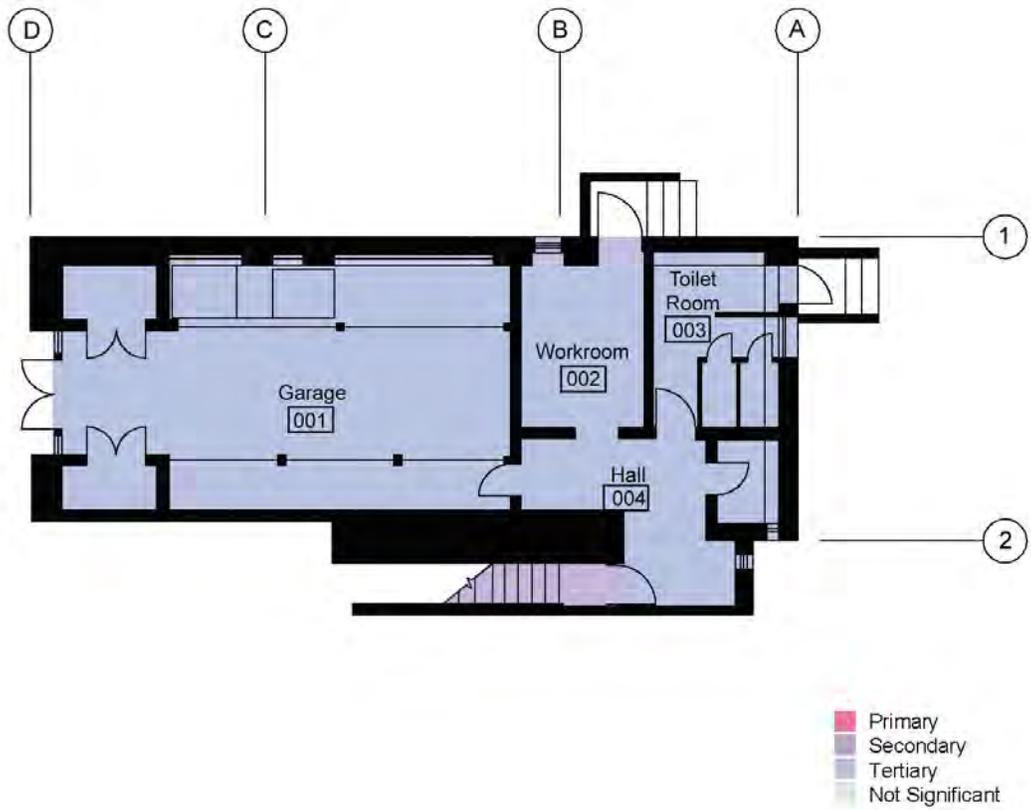


Figure 4: Significant Spaces Key for Basement of Residence A.
(Image credit: Base image provided courtesy of Melvyn Green and Associates)

APPENDIX H

SUMMARY REPORT OF VISIONING WORKSHOP



Figure 1: Participants gathered in the Junior Arts Center Gallery for the Visioning Workshop led by facilitator, Susan Carpenter

Summary Report of Visioning Workshop for Residence A

Introduction

The Department of Cultural Affairs, the Community Redevelopment Agency and the Bureau of Engineering recently partnered together to prepare a Historic Structure Report for Residence A at Barnsdall Park in anticipation of the building's repair and restoration for future reuse. Residence A is a Los Angeles Historic Cultural Monument and is part of the National Historic Landmark Aline Barnsdall Complex. Although originally designed by the office of Frank Lloyd Wright for the director of a planned theater arts complex, Residence A has accommodated many different uses over its lifetime and has sustained some alterations to the exterior and the interior. As part of the effort to prepare a report that fully considers the building's potential future uses within the broader context of Barnsdall Park, a one-day Visioning Workshop was held on Thursday, November 13, 2008.

A number of individuals from key government agencies and representative citizen groups were invited to participate in this Visioning Workshop. The day began with a short tour of Residence A to acquaint all of the workshop participants with the building and to introduce some of the issues and opportunities that exist for its future rehabilitation. Then, the group gathered in the Junior Arts Center Gallery and engaged in a series of exercises designed by the meeting's facilitator, Susan Carpenter.



Figure 2: Proposed potential uses for Residence A were arranged in groupings based on their compatibility with each other

The first exercise was one that required the participants to brainstorm potential future uses for the building and to identify advantages and disadvantages associated with these particular uses. These were then posted in graph form on the wall, and organized so that compatible uses were grouped together. This graph proved to be a useful tool in eliciting a lengthy discussion among workshop participants about the merits and feasibility of each proposed use and the compatibility of grouping different uses together.

The day concluded with a Visioning Exercise that revealed many similarities in participants' individual visions for potential future uses of the building. These visions will be very helpful to the consultants in making recommendations for Residence A in a Historic Structure Report. The Visioning Exercise was the exercise that brought all of the ideas generated throughout the day into focus. Therefore, the individual visions for Residence A generated during this exercise summarize well the outcome of the meeting, and are presented in detail below.



Figure 3: Bureau of Engineering architect Kevin Payne presents his vision of a successful rehabilitation to the group

Visioning Exercise

In this exercise, participants were asked to imagine that it was the year 2018. In this scenario, Residence A had undergone a successful rehabilitation ten years previously, and it has a use that nicely complements the other programs and activities at Barnsdall Park as well as the adjacent neighborhood and the greater Los Angeles art scene. Participants were then asked to draw a picture of what Residence A would ideally look like in the imagined year of 2018 if this rehabilitation was as successful as described. They were asked to consider including in their drawings the following issues in regard to Residence A:

- The building’s internal and external physical appearance
- The programs, activities, and services occurring within the building
- The building’s relationship to other structures and programs at Barnsdall Park
- The building’s relationship to adjacent neighborhoods
- The building’s relationship to the greater Los Angeles art scene

Additionally, participants were asked to list two goals that they would like to see accomplished by the rehabilitation and reuse of Residence A based on the ideal visions described in participants’ drawings. Each participant offered very interesting individual ideas as to different ways in which those uses might manifest themselves at Residence A (detailed descriptions of these visions are provided at the end of this report). They were asked to describe their ideas

regarding the future potential uses of Residence A in a sketch that they then presented to the group. Participants were also asked to articulate to the group the two goals for the building that they felt were most important.

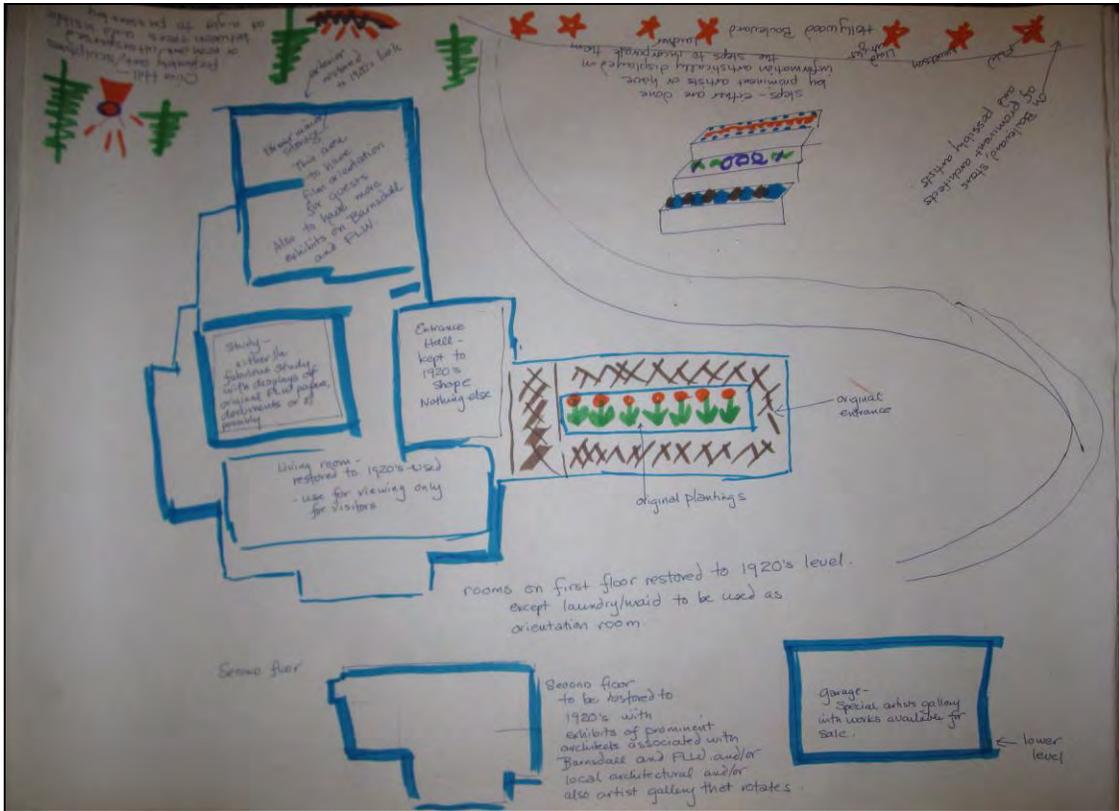


Figure 4: A workshop participant’s vision of Residence A in the year 2018 after a successful rehabilitation

Conclusions

Several key areas of consensus emerged during the Visioning Exercise as evidenced in the descriptions of individual visions for Residence A. These commonalities are summarized below:

- 1) *Front Door.* Residence A is the “front door” to Barnsdall Park. Future uses should support its important role in the public’s entry to the park
- 2) *Flexibility.* As the “front door” to the park, the building should serve a variety of purposes at different times of day (For instance, architectural tours on first floor during the day could be followed by small public events, like lectures, in the evenings while the second floor might offer meeting space during the day and space for art classes in the evenings). Therefore, the space needs to be flexible. However, if the first floor is the more public space, but also the subject of the most restoration, this suggests formal activities and more restricted access to the space. The second floor might undergo less restoration, host less formal activities, and have less restricted access to space.

- 3) *Public/Private*. The first floor in Residence A should be the more public of the two floors.
 - a. This might solve potential problems associated with public accessibility to the house.
 - b. It also suggests that restoration efforts should be concentrated on the first floor. The first floor should be restored as fully as possible to its original architectural character.

- 4) *Future Uses*. The two potential future uses for the building that were most often voiced were:
 - a. **Primary function (First floor):** Interpretive display/Orientation to site/Architectural tour space
Support functions (Second floor): Private offices/Meeting space/Archives/Art classroom space
 - b. **Primary function:** Artist-in-Residence working space
Support functions: Gallery/Intimate performance space

- 5) *Preservation*. This should be limited to the architectural space and infrastructure, as there are no extant historic furnishings. Improvements should address life-safety hazards and should be minimally-intrusive interventions.

Therefore, it is these areas of consensus that will guide the analysis of potential future uses for Residence A in the Historic Structure Report currently underway. A detailed outline of each of the participants' ideas, as presented to the group, is summarized on the following pages.