New York Dada: Bibliography

Rudolf E. Kuenzli University of Iowa
Timothy Shipe University of Iowa

Copyright © 1985 Rudolf E. Kuenzli and Timothy Shipe

Recommended Citation

Hosted by Iowa Research Online
This Bibliography is brought to you for free and open access by Iowa Research Online. It has been accepted for inclusion in Dada/Surrealism by an authorized administrator of Iowa Research Online. For more information, please contact lib-ir@uiowa.edu.
III. BIBLIOGRAPHY

New York Dada: Bibliography

The problem of defining New York Dada was a serious one for the compilers of this bibliography. It was decided that researchers would best be served if the chosen limits were fairly broad, allowing room for the many different groups and individuals who have been associated by various writers with New York Dada, "proto-Dada," and the "Dada spirit." At the same time, limitations did have to be imposed, and the overriding criterion had to be scholarly usefulness. Thus, several major writers such as Hart Crane, E.E. Cummings, and William Carlos Williams have been excluded from the list of individual figures partly because of the tenuousness or brevity of their connection with Dada, but mainly because excellent bibliographies of these writers are readily available.

The format of this specialized bibliography is similar to that of the general bibliographies which appeared in Dada/Surrealism, nos. 10/11 and 13. The first part consists of monographs, dissertations, exhibition catalogs, and articles relating to New York Dada, including both contemporary documentation and later critical works. Also included are works on European Dada appearing in American publications to 1925, as well as a selection of works on various events and institutions closely associated with Dada in New York, such as the Armory and Forum exhibitions and the Société Anonyme. The second part deals with twenty individual artists and writers associated with New York Dada. Primary literature is largely restricted to work appearing between 1913 and 1925. For those individuals also associated with European Dada (Cravan, Duchamp, Man Ray, Picabia), primary works are for the most part further restricted to the Dadaist's New York period. Secondary works on the individuals are included which contain substantial material on the New York Dada era. The subsections on exhibition catalogs include both exhibitions from the New York Dada period and later retrospective catalogs containing works of that period. The final section lists periodicals affiliated with New York Dada, or in which a substantial number of contributions by the Dadaists appeared. Reprints are noted when available.

For more extensive bibliographies on particular topics, the reader is referred to recent monographs on individual Dadaists, and to works on specific aspects of the avant-garde in America, such as those by Bohan, Brown, and Platt. For more general works on Dada, many of which include information on the movement in New York, see the bibliographies by Rudolf E. Kuenzli in nos. 10/11 and 13 of Dada/Surrealism.

As always, we invite and encourage your collaboration in our bibliograph-
I. Books, Exhibition Catalogs, and Articles on General Aspects of Dada in New York, and on American Reception of European Dada

1. BOOKS AND DISSERTATIONS


166
2. EXHIBITION CATALOGS


3. ARTICLES AND PARTS OF BOOKS


———. "Introduction à l'art moderne aux Etats-Unis." *Vingtième siècle*, n.s. no. 40 (June 1973), 63–68.


"Dada is Dead." *The Living Age*, 332 (1927), 736.


Frank, Waldo. "Seriousness and Dada." 1924, no. 3 (September 1924).


The Little Review. French Number. 9, no. 4 (Fall–Winter 1923–24).
———. "Modern Art." The Dial, 74 (1923), 113–16.


------. "Germany – a Serial Film." *Vanity Fair*, 20, no. 2 (April 1923), 59, 105, 108.

------. "Some Memories of Dadaism." *Vanity Fair*, 18, no. 4, (July 1922), 70, 92, 94.

------. "What Are We Doing in Europe?" *Vanity Fair*, 19, no. 1 (September 1922), 68, 100.


II. Books, Catalogs, and Articles by and on Individual Writers and Artists. In the bibliographies on individuals, the following subdivisions are followed:

A. Books by the individuals, reprints, and translations.
B. Articles, poems, and stories by the individuals, and translations of these.
C. Books and dissertations on the individuals.
D. Exhibition catalogs on the individuals.
E. Articles and parts of books on the individuals.

WALTER CONRAD ARENSBERG


B. Arensberg, Walter Conrad. "Arithmetical Progression of the Verb 'To Be.' " 391, no. 5 [June 1917], 4.
———. "Axiom." The Blind Man, no. 2 [May 1917], 8.
———. "Dada est américain." Littérature, no. 13 [May 1920], 15–16.
———. "Partie d'échecs entre Picabia et Roché." 391, no. 7 [August 1917], 3.
———. "Poems." Rogue, 1, no. 4 [May 1, 1915], 6.
———. "To the Necrophile." Trend, 8, no. 2 [November 1914], 145.
———. "Voyage à l'infini." Others, 1, no. 3 (1915), 53–54.


JOHN COVERT


Davidson, Abraham A. "Two from the Second Decade: Manierre Dawson and John Covert." Art in America, 63 [September–October 1975], 50–55.


ARTHUR CRAVAN


———. "Notes." VVV, no. 1 [July 1942], 55–57; no. 2–3 [March 1943], 91–93. [In French].
———. "Notes." English transl. by Manual L. Grossman and Juliette Frydman. Dada/Surrealism, no. 3 [1973], 75–78. [Includes only the first of two parts].
———. "Oscar Wilde Is Alive!" The Soil, 1, no. 4 [April 1917], 145–56; no. 5 [July 1917], 195–200.
———. "The rhythm of the ocean cradles the transatlantics." *The Soil*, 1, no. 1 (December 1916), 36.
———. "Take a few pills." *The Soil*, 1, no. 1 (December 1916), 25.
———. "What's most remarkable at the Salon." *The Soil*, 1, no. 1 (December 1916), 25.


"No One Found Who Saw Wilde Dead." *New York Times*, November 9, 1913, sec. 3-4, p. 4. [Includes interview of Cravan by Charles Sibleigh].

**JEAN CROTTI**


Coady, Robert. [Letter to Jean Crotti]. *The Soil*, 1, no. 1 (December 1916), 32-34.

**CHARLES DEMUTH**


Hale, Eunice Mylonas. "Charles Demuth: His Study of the Figure." Diss. New York University, 1974.


———. "Demuth's Poster Portraits." Artforum, 17, no. 3 (November 1978), 54–57.


ARTHUR DOVE


**KATHERINE S. DREIER**


B. Dreier, Katherine S. "Housing Conditions in Germany." *Survey*, 46 (May 7, 1921), 69–72.


———. "Pure Art? or 'Pure Nonsense'?" *Forum*, 74, no. 1 (July 1925), 150.


Brinton, Christian. "Modernism in Museums." *Arts & Decoration*, 16 (December 1921), 146.


175


**MARCEL DUCHAMP**


———. *La Mariée mise à nu par ses célibitaires, même*. Paris: n.n., 1935. [Known as "The Green Box"].


———. "The Bride Stripped Bare by her Own Bachelors." *This Quarter*, 5, no. 1 (September 1932), 189–92.


176


D. *The Almost Complete Works of Marcel Duchamp.* London: Tate Gallery, 1966 [Exhibition Catalog with bibliography and interviews by Arturo Schwarz].


---------. "The Purposes of the 'Ready-Mades.'" In his Great Western Salt Works.

Calas, Nicolas. "The 'Large Glass.'" Art in America, 57 (July-August 1969), 34-35.


---------. "La Machine-célibataire selon Franz Kafka et Marcel Duchamp." Mercure de France, 315 (June 1952), 262-81.


Dorflas, Oillo. "Il Ready-made di Duchamp e il suo rapporto con l'arte d'oggi." Art International, 8, no. 10 (December 1964), 40-42.

"Here She Is: White Outline Shows 'Nude Descending a Staircase.'" Chicago Tribune, 23 March 1913.


Lebel, Robert. "Machines et machinations célibataires." Vingtième Siècle, n.s. no. 46 (September 1976), 35-43.


"Marcel Duchamp Visits New York." *Vanity Fair* (September 1915), 57.


Williams, William Carlos. "Glorious Weather." *Contact*, no. 5 (June 1923).
ELSE VON FREYTAG-LORINGHOVEN


———. "Mefk Maru Mustir Daas." Little Review, 5, no. 8 (December 1918), 41.


———. "Poems." Little Review, 6, no. 9 (January 1920), 18–21.

———. "Poems." Little Review, 6, no. 10 (March 1920), 10–12.


———. "Portrait of Marcel Duchamp." Little Review, 9, no. 2 (Winter 1922). [Illustration].


Bodenheim, Maxwell, and F.E.R. "The Reader Critic." Little Review, 6, no. 7 (November 1919), 64.

Ridge, Lola, and F.E.R. "Concerning Else von Freytag-Loringhoven." Little Review, 6, no. 6 (October 1919), 56. [Includes reply by Jane Heap].


Scott, Evelyn. "The Art of Madness." Little Review, 6, no. 8 (December 1919), 48–49. [Includes reply by Jane Heap].

Scott, Evelyn. "The Last Word." Little Review, 6, no. 10 (March 1920), 44–46. [Includes reply by Jane Heap].

MARSSENDEN HARTLEY


MATTHEW JOSEPHSON


———. "Apollinaire, or, Let Us Be Troubadours." Secession, no. 1 [Spring 1922], pp. 9–13. [Published under the pseudonym Will Bray].

———. "The Brain of the Wheel." Broom, 5, no. 2 (September 1923), 95–96.


———. "Cities II." Secession, no. 3 (August 1922), 14. [Published under the pseudonym Will Bray].


———. "Exordium to Ducasse." Broom, 3, no. 1 (August 1922), 3. [Published under the pseudonym Will Bray].

181

———. "Four Etudes." *Broom*, 2, no. 2 [May 1922], 122-23.


———. "Henry Ford." *Broom*, 5, no. 3 [October 1923], 137-42.

———. "In a Café." *Secession*, no. 1 [Spring 1922], 21. [Published under the pseudonym Will Bray].

———. "Instant Note on Waldo Frank." *Broom*, 4, no. 1 [December 1922], 57-60. [Published under the pseudonym Will Bray].


———. "Made in America." *Broom*, 2, no. 3 [June 1922], 266-70.

———. "Mr. Blunderbuss." *Secession*, no. 3 [August 1922], 28-31.


———. "The Oblate." *Secession*, no. 2 [July 1922], 21-29.

———. "1001 Nights in a Bar-Room." *Broom*, 3, no. 2 [September 1922], 146-50.

———. "Peep-Peep-Parrish." *Secession*, no. 3 [August 1922], 6-11.

———. "Peripatetics." *Secession*, no. 1 [Spring 1922], 8.

———. "Peripatetics VI." *Broom*, 3, no. 1 [August 1922], 41-42.

———. "Pursuit." *Broom*, 4, no. 2 [January 1923], 105-07.


———. "Variations on a Theme of Baudelaire." *Gargoyle*, 1 [December 1921], 28-29.

———. "Vegetable Classic." *Broom*, 3, no. 1 [August 1922], 41-42.


E. "Comment." *The Dial*, 75 [1923], 311-12.


Sitwell, Edith. "Readers and Writers." *New Age* [London], n.s. 31, no. 21 [September 21, 1922].

182

**MINA LOY**


———. “Lion’s Jaws.” *Little Review*, 7, no. 3 (September–December 1921), 39–43.
———. “Mexican Desert.” *Dial*, 70 (June 1921), 672.
———. “O Marcel—Otherwise I Also Have been to Louise’s.” *The Blind Man*, no. 2 (May 1917), 14–15.
———. “Pas de commentaires!: Louis M. Eilshemius.” *The Blind Man*, no. 2 (May 1917), 11–12.
———. “Perlun.” *Dial*, 71 (August 1921), 142.
———. “Poe.” *Dial*, 71 (October 1921), 406.

“Sketch of a Man on a Platform.” *Rogue*, 1, no. 2 (April 1, 1915), 12.
———. “There Is No Life or Death.” *Camera Work*, no. 46 (April 1914), 18.
———. “Two Plays.” *Rogue*, 1, no. 6 (June 15, 1915), 15–16.


FRANCIS PICABIA


—. "Ascète." 391, no. 7 (August 1917), 2.


—. "Délirieux." 391, no. 6 (July 1917), 3.

—. "Demi cons." 391, no. 6 (July 1917), 4.

—. "Elle." 391, no. 7 (August 1917), 4.


—. "Hier." 391, no. 7 (August 1917), 4.

—. "Idéal doré par l’or." 391, no. 5 (June 1917), 2.

—. "Inférence." 391, no. 6 (July 1917), 4.


—. "Métal." 391, no. 6 (July 1917), 2.

—. "1093." 391, no. 6 (July 1917), 4.


—. "Plafonds creux." *Rong rong*, no. 1 (July 1917).

—. "Poèmes isotropes." 391, no. 5 (June 1917), 5.


—. "Que fais tu 291?" *Camera Work*, no. 47 (July 1914), 72.

—. "Soldats." 391, no. 7 (August 1917), 2.

—. "We Live in a World." 291, no. 12 (February 1916).


Breton, André. "Francis Picabia." *Little Review,* 9, no. 2 (Winter 1922), 41–44.


"Francis Picabia and His Puzzling Art: An Extremely Modernized Academician." *Vanity Fair* (November 1915), 42.


"Nothing is Here, Dada Is Its Name." *American Art News,* April 2, 1921, 1, 7.


"Picabia Number." *Little Review,* 8, no. 2 (Spring 1922).


**MAN RAY**


185


———. "Revolving Doors." TNT, no. 9 (March 1919).

———. "Seguidilla." Broom, 1, no. 1 (November 1921), 54.

———. "Three Dimensions." Others, 1, no. 6 (1915), 108.


"Good Old Dada Days." Time, 63 (June 28, 1954), 74.


MORTON L. SCHAMBERG


CHARLES SHEELER


University of Iowa. School of Art. The Quest of Charles Sheeler: 83 Works Honoring His 80th Year. Iowa City: University of Iowa, 1963. [Exhibition, March 17–April 14, 1963].


JOSEPH STELLA


Craven, Thomas, "Joseph Stella." Shadowland, January 1923, 11, 78.
"Joseph Stella: Painter of the American Melting-Pot." Current Opinion, 64 (June 1918), 423–24.

ALFRED STEIGLITZ

B. Stieglitz, Alfred. "Can a Photograph Have the Significance of Art?" Manuscripts, no. 4 (December 1922), 1–20. [Inquiry and responses].
———. "The First Great 'Clinic to Revitalize Art.'" New York American, January 26, 1913.
———. "One Hour's Sleep—Three Dreams." 291, no. 1 (March 1915).

188


Hartley, Marsden. "Epitaph for Alfred Stieglitz." Camera Work, no. 48 (October 1916), 70.


Rosenfeld, Paul. "Stieglitz." Dial, 70 (April 1921), 397-409.

Seligmann, Herbert J. "A Photographer Challenges." Nation, 112 (February 16, 1921), 268.


ADOLF WOLFF


——. "Fireflies." *Poetry*, 8, no. 6 (September 1916), 291.

——. "From the Chinese." *TNT*, March 1919.

——. "Insurgent Art Notes." *The International*, 8, no. 2 (February 1914), 59; no. 3 (March 1914), 101-02; no. 5 (May 1914), 165.


——. "Leaves of Tea." *TNT*, March 1919.


——. "Post Impressionism." *The International*, 7, no. 2 (November 1913), 327.


——. "The Revolt of the Ragged." *Mother Earth*, 8, no. 8 (October 1913), 226.

——. "To Our Martyred Dead." *Mother Earth*, 9, no. 5 (July 1914).

——. "War." *Mother Earth*, 9, no. 6 (August 1914), 117.

E. "Adolf Wolff: Sculptor of the New World." *Vanity Fair*, 3, no. 2 (October 1914), 54.


BEATRICE WOOD


MARIUS DE ZAYAS


—. "Cubism?" *Arts and Decoration*, 4 (April 1916), 284–86, 308.
—. "Modern Art in Connection with Negro Art." *Camera Work*, no. 48 (October 1916), 7.
—. "New York n'a pas vu d'abord." *291*, no. 5–6 (July–August 1915).
—. "291." *Camera Work*, no. 47 (July 1914), 73.


III. Periodicals Associated with New York Dada.


