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LIVING ART - BAUDELAIRE AND DUCHAMP

By

Anita Jon Alkhas

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ABSTRACT

LIVING ART - BAUDELAIRE AND DUCHAMP

By

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Having established Baudelaire, champion of the modern, as a father of modernism, and Duchamp and Rose Sélavy (his alter ego) as parents to postmodernism, critics see Baudelaire as spiritual forebear to Duchamp, but no in-depth study of their relationship has been written. As theoretician-practitioners, Baudelaire and Duchamp together elucidate a significant, still incompletely defined historical period. Because both situated their artistic practice and intellectual explorations on the boundaries between literature and painting, they often grappled with the same issues, at times adopting similar stances and strategies. Moreover, as a French intellectual and artist born only twenty years after Baudelaire's death, Duchamp was exposed to ideas of Baudelairean origin. After outlining the possible influences of Baudelaire on Duchamp in the introduction, this study explores the affinities between these two highly influential figures of the nineteenth and twentieth centuries.

The three chapters examine how Baudelaire and Duchamp conceptualize and practice the creative act. "Enacting Art"

examines the constituent elements of an artwork in the moment of creation. The focus is not on media or materials, but rather on the physical and mental contributions of the artist, specifically the tensions between execution and intention, between skill and intelligence. "Timing Art" considers how time – past, present and future – affects the artwork as it is being created and once it has been created. The issues under consideration include reception and preservation of artworks, the role of contingency and chance, the weight of art history traditions, and the weight of the artist's own past. Finally, the study turns from the artist's past to examine the artist's present in "Living Art": how is art created within the context of the artist's daily life? The creative act is examined as a form of work, as a form of play, and as a conflation of the two. This blurring of the boundaries between work and play leads to a shift in focus from product to process in which the very act of living becomes aestheticized for Baudelaire and Duchamp: how the artist works, plays, creates and lives, the artist's art of living, is transformed into living art.

For Mansur Pakzad

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INTRODUCTION

PARENTING POSTMODERNISM - FROM BAUDELAIRE TO DUCHAMP

"Dans l'ordre poétique et artistique, tout révélateur a rarement un précurseur. Toute floraison est spontanée, individuelle...L'artiste ne relève que de lui-même. Il ne promet aux siècles à venir que ses propres oeuvres. Il ne cautionne que lui-même. Il meurt sans enfants."

Charles Baudelaire¹

"Et sous l'apparence, je suis tenté de dire sous le déguisement, d'un membre de la race humaine, l'individu est en fait tout à fait seul et unique et les caractéristiques communes à tous les individus pris en masse n'ont aucun rapport avec l'explosion solitaire d'un individu livré à lui-même."

Marcel Duchamp²

Neither Baudelaire nor Marcel Duchamp would portray themselves as precursor and heir. And yet, despite his insistence above on the independence of the innovative artist exemplified by Delacroix, Baudelaire does not deny the weight of historical connections: "Otez Delacroix, la grande chaîne de l'histoire est rompue et s'écroule à terre." (Baudelaire 130) Likewise Duchamp juggles originality and debt, conscientiously refuting the influence of others as in his refusal to be aligned with any particular "-ism" and yet avowing multiple, if minor, influences among which Baudelaire is never mentioned directly.

Having established Baudelaire, champion of the modern, as a father of modernism and Duchamp/Rose Sélavy as parents to postmodernism, critics instinctively link Baudelaire and Duchamp. Robert Lebel begins his important monograph on Duchamp by comparing him to Baudelaire. He even suggested that if one reads Baudelaire's definition of a dandy "a whole aspect of Marcel Duchamp's personality will be clarified in a few sentences, and perhaps once and for all." (Lebel, Marcel Duchamp, 1)³ Speculating about Duchamp's decisive 1912 visit to Munich, Thierry de Duve also indulges in a Baudelairean view of Duchamp, imagining that "like the artist-flâneur in Baudelaire, he visited the town from top to bottom, that he savored the half-bourgeois, half-bohemian atmosphere." (De Duve, Pictorial Nominalism, 96) In Postmodernism and the En-Gendering of Marcel Duchamp, Amelia Jones investigates how Duchamp "seems to have perpetuated, even in exaggerated form, the gender ambivalences that rift Baudelaire's and D'Aurevilly's definitions of the dandy and the flâneur" and builds on Moira Roth's "convincing point regarding the U.S. art world's reception of Duchamp as coded through the Baudelairean model of the dandy/flâneur." (Jones, 174 and 177.) Jerrold Seigel, in The Private Worlds of Marcel Duchamp, views Baudelaire as "[a] particularly significant predecessor...whose descriptions of

the relationship between urban isolation and heightened poetic imagination" help "place Duchamp in the context of developing modernism." (98)

Seigel goes on to note that "Duchamp seems never to have spoken of Baudelaire as a source for his own projects, but many ties link the two figures." (99)⁴ Indeed, Duchamp seems just to escape Baudelaire's direct influence - by only a decade, the decade that separates him from his elder brothers Raymond Duchamp-Villon and Jacques Villon, both of whom were clearly influenced by Baudelaire. In 1911, Duchamp-Villon completes his bust, or more precisely, his head of Baudelaire. (This work is one of only two included in Marcel Duchamp's annotations on his brother for the 1943 Société Anonyme catalog.⁵) In 1921, after Duchamp-Villon's death, Jacques Villon pays tribute both to his brother and to Baudelaire by making an engraving of the sculpture entitled "Baudelaire avec socle." Baudelaire's importance for Villon appears to have been lifelong, as suggested by Pierre Cabanne's 1975 study The Brothers Duchamp: "At the end of his life, Villon often told his friends how sad he had been about giving up his chronicling of Parisian life, and cited the example of Constantin Guys, whom he admired" and to whom he was most likely introduced through Baudelaire's championing of Guys

in "The Painter of Modern Life." (Lebel, Brothers Duchamp, 29) Marcel Duchamp himself acknowledged (if obliquely) that the figure of Baudelaire loomed large – in an unusually candid interview published in 1915 in Arts and Decoration, he expounds freely on a number of artists including Gauguin whom he qualifies as: "an impressionist and a romanticist – a great force – Baudelairian [sic], exotic, a traveller gathering romances out of vague or rare or uncivilized or little known countries." The juxtaposition of "a great force" and "Baudelairian" suggest that Duchamp was more than aware of the important heritage of Baudelaire's ideas for subsequent generations of writers and painters, even if we cannot determine how much these ideas influenced Duchamp directly. Certainly, Baudelaire's ideas were in circulation among the intellectual elite: whether Duchamp read Baudelaire or the ideas simply filtered down to Duchamp through his brothers, he could not have failed to be influenced by them to some extent.

Even if we could prove that Duchamp studied Baudelaire directly, the connection might add only more shading to the picture (or rather pictures according to the art critic Thomas McEvilley, as we shall see below) drawn by critics of the metamorphosis of Duchamp into our century's most influential artist. The purpose of our comparison of

Baudelaire and Duchamp is not to reveal the effects of possible influence but rather to show how, as artists in general and as artists interested in both literary and visual arts in particular, Baudelaire and Duchamp often grappled with the same issues. At times they adopted similar stances and strategies. Ultimately, inevitably and fortunately, each forged his own link in "la grande chaîne de l'histoire" – a chain that stretches through modernism to postmodernism.

In his October 1988 article in ArtForum "Empyrrhical Thinking (and why Kant can't)," Thomas McEvilley outlines the "many different Marcel Duchamps" portrayed by critics most of whose "models hinge on interpretations of events between mid 1911 and mid 1913." McEvilley explains:

[T]his crucial period of Duchamp's life...contained other events besides his trip to Munich, his sister's marriage, and his rejection by the Salon. Various influences to which he is known to be exposed at this time seem to have contributed in specific ways to the reformation of his work: the ambient interest among artists in the Golden Section and ideas about the fourth dimension, Henri Bergson's emphasis on coming to terms with the machine age, Alfred Jarry's

absurdism, Francis Picabia's iconoclasm, Guillaume Apollinaire's humor, Stéphane Mallarmé's linguistic ambiguities, Jules Laforgue's provocative titles, the recently published notebooks of Leonardo de Vinci, Raymond Roussel's punning and the machines for making art described in his novel Impressions d'Afrique (a performance version of which Duchamp saw in 1911), and others. (McEvelley, 122)

To this extensive but not exhaustive list McEvelley makes his own contribution by analyzing the influences of the Greek philosophers, Pyrrho in particular, whom Duchamp claimed to have reread during the "first and almost the last job of his life in the Bibliothèque Sainte-Geneviève, in Paris." For McEvelley this additional piece of the puzzle is necessary to explain Duchamp's "turn" which led, in McEvelley's opinion, to a singlehanded dismantling of Kantian aesthetics. He sees the alternative offered by Pyrrhonism to the "'law of the excluded middle'" in logic and metaphysics as having been just what Duchamp needed to unshackle himself from convention. Pyrrhonism, McEvelley explains, "confutes this so-called law, establishing a position that is neither affirmation nor negation but a kind of attention that is neutral and impartial while remaining

alert and vivid...It seems that Duchamp had a natural sympathy for this stance, and that Pyrrho articulated it for him, providing it with an intellectual basis." (McEvelley, 123)

That Duchamp had a predilection for openness is evidenced by the multiple influences he underwent in this period without inordinately embracing nor rejecting any one position. In interviews with Pierre Cabanne, he admits having felt a sense of revolt at the rejection of "Nu descendant un escalier" at the Salon des Indépendants in 1912:

MD C'est Gleizes qui est à l'origine; la toile avait causé un tel scandale qu'avant l'ouverture il chargea mes frères de me demander de retirer le tableau. Alors vous voyez...

PC Est-ce que ce geste compte parmi les raisons qui vous ont poussé à adopter plus tard une attitude anti-artistique?

MD Ça m'a aidé à me libérer complètement du passé au sens personnel du mot. J'ai dit: 'Bon, puisque c'est comme ça, pas question d'entrer dans un groupe, il ne faudra compter que sur soi, être seul.'⁶

Despite his indignation, Duchamp did not in turn reject wholesale the ideas of the Section d'or; most significantly, he retained the notion of retinal art, art that appeals solely to the eye rather than to the mind, a concept outlined in the 1912 manifesto "Cubism" by Gleizes and Metzinger. He also remained on friendly terms with members of the group, continuing to collaborate on occasion as in the 1916 exhibition in New York entitled the "Quatre Mousquetaires," a quartet including himself completed by his future brother-in-law Jean Crotti and both Gleizes and Metzinger. And although he begins to move in a different direction from his brothers, he claims not to have held a grudge against them for acting as Gleizes' messengers, but rather insists on his continued affection and admiration for them. Thus revolt for Duchamp did not necessitate rejection — this key factor in his make-up supports McEvilley's thesis that the "Pyrrhonist anti-position laid the foundation for key areas of Duchamp's work." Open to all of the influences enumerated by McEvilley, Duchamp seems to have drawn freely from them: no single influence predominates.

As suggested by McEvilley's recent addition of Pyrrhonist philosophy to the traditional list of influences on Duchamp, the list is not necessarily complete nor have critics exhausted the full import of the various influences

on Duchamp's thought and work. Jules Laforgue, one influence mentioned by McEvelley in his list, may have served as an intermediary between Baudelaire and Duchamp according to Jerrold Seigel (see note 4). Laforgue's collection of verse "Des Fleurs de bonne volonté" clearly announces a debt to Baudelaire's "Les Fleurs du Mal" even as the title insists on contrast - good will rather than evil, a partitive rather than a definite article pointing to a more modest and less totalizing ambition. As Seigel has conjectured, it is possible that Duchamp read Laforgue's notes on Baudelaire (written in 1885, but not published until 1891), which have been lauded by Henri Peyre as a significant contribution to Baudelaire criticism.⁷

Certainly the echos of Baudelaire in Laforgue could not have been entirely lost on Duchamp despite his modest disclaimer to Pierre Cabanne: "Je n'étais pas très, très littéraire à ce moment-là." (Cabanne, 48) Perhaps Duchamp chose Laforgue as an inspiration in order to differentiate himself deliberately from his brothers and other members of their generation, many of whom had chosen Baudelaire as a hero. In keeping with the "predilection for openness" we have noted in Duchamp, his choice of Laforgue does not entail a wholesale rejection of Baudelaire (and thus, by extension, of Duchamp's brothers to whom he remained loyal) since

Laforque emulated Baudelaire in a number of ways such as writing prose poems and art criticism. Yet, at the same time, Laforque offers Duchamp a fresher, more up-to-date literary model with which to distinguish himself:

L'idée du Nu me vint d'un dessin que j'avais fait en 1911 pour illustrer le poème de Jules Laforque 'Encore à cet astre.' J'avais prévu une série d'illustrations de poèmes mais je n'en terminai que trois.⁸ Rimbaud et Lautréamont me paraissaient trop vieux à l'époque. Je voulais quelque chose de plus jeune. Mallarmé et Laforque étaient plus près de mon goût. (Duchamp, 170)⁹

In her autobiography of Marcel Duchamp, however, Alice Goldfarb Marquis downplays the influence of Laforque on Duchamp. She suggests a stronger possible intermediary between Baudelaire and Duchamp: the artist Frank Kupka. She notes that Kupka, a close friend and neighbor of Duchamp's brothers at Puteaux, admired Baudelaire to the extent that he placed the poet in the "'category of great men,'" a short list that contained only five names (including Kupka himself!). (Marquis, 54) Baudelaire's writings on art provided a starting point for a philosophy of art that Kupka attempted to articulate "in his correspondence, as well as in a considerable volume of essays and journal-jottings."

(Marquis, 54) Marquis notes: "That Marcel Duchamp absorbed all of this [Kupka's ideas on art, including his knowledge of Baudelaire] is difficult to prove in the courtroom sense of beyond shadow of a doubt. Yet the circumstantial evidence is strong. He saw Kupka frequently and he was soon to incorporate many of Kupka's notions into his own work."

(Marquis, 56) Marquis' evaluation can be generalized and applied to the other links between Baudelaire and Duchamp that we have outlined: it is difficult to prove that Duchamp was well-acquainted with Baudelaire's art criticism and literary works, yet the circumstantial evidence is strong.¹⁰

* * *

Several avenues have led us to a comparison between Duchamp and Baudelaire. First, as figures at the opposite chronological ends of modernism, Baudelaire and Duchamp delineate and elucidate a significant, still incompletely defined historical period. Secondly, because both situated their artistic practice and intellectual explorations along the boundaries of literature and painting, they faced a number of similar issues. Thirdly, as a French intellectual and artist born only twenty years after Baudelaire's death, Duchamp was inevitably exposed to and affected by ideas of Baudelairean origin. Finally, as we have seen, filtered through the intermediaries of Duchamp's elder brothers,

Kupka, and of his interest in Symbolist poetry in general and in Laforgue in particular, Baudelaire's ideas could not have failed to leave their imprint on Duchamp's highly receptive mind, particularly since Duchamp deliberately chose to be influenced by literary models. Having outlined the possible influences of Baudelaire on Duchamp, we will now turn to our central focus of exploring the affinities between two of the most highly influential figures of the European art world in the nineteenth and twentieth centuries.

We will describe from three primarily temporal perspectives how Baudelaire and Duchamp conceptualize and practice the creative act. The first chapter, "Enacting Art," examines the constituent elements of a work of art as it is being created. We will focus not on the choice of media or materials, but rather on the physical and mental contributions of the artist, specifically the tensions between execution and intention, between skill and intelligence. The second chapter, "Timing Art," considers how time – past, present and future – affects the work of art as it is created and once it has been created. Issues of timing studied in the chapter include the reception and preservation of works of art, the role of contingency and chance, the weight of traditions in art history on the

artist, and the weight of the artist's own past. From the artist's past we turn to the artist's present in the final chapter: how is art created within the context of the artist's daily life? We examine the creative act as a form of work (work schedules, work ethic, money and art, etc...), as a form of play (revolt against work; inspiration for work; toys and art; etc...), and as a conflation of the two. This blurring of the boundaries between work and play leads to a shift in focus from product to process in which the very act of living becomes aestheticized: how the artist works, plays, creates and lives, the artist's art of living, is transformed into living art.

CHAPTER 1: Enacting Art

a. "Bête comme un peintre"

When offered a commission to create a statue in Baudelaire's honor in 1898, Rodin categorically refused to do a standard full-body representation:

What is a statue after all?: a body, arms, legs covered by banal clothing. What do these have to do with Baudelaire, who lived only with his brain? With him, the head is everything...¹¹

Duchamp-Villon drew heavily on Rodin for his own head of Baudelaire, concurring with Rodin's emphasis on the cerebral.¹² In the catalogue for a 1967 joint retrospective exhibition of Duchamp-Villon and his younger brother Marcel Duchamp, Jean Cassou notes that in all of their works "l'intellect se manifeste, clairement présent, dominateur" just as it does in "ce pur, magistral Baudelaire, image absolue d'une tête, qui, tout aussi bien, pourrait s'appeler la *Pensée*." (Cassou, 8) Intelligence and artistic talent ran high in the Duchamp family: two other siblings, the eldest brother Jacques Villon and Suzanne Duchamp, the eldest of three younger sisters, also became well-known artists. But it was Marcel Duchamp, the third of six children in the family, whose talent and, especially, intellect would earn

him the greatest fame, to the point that André Breton dubbed him "the most intelligent man of the twentieth century."

Upon the centennial of his birth in 1989, another superlative was bestowed upon Duchamp when a collection of essays in celebration of the event was entitled Marcel Duchamp: Artist of the Century. This high compliment, however, might not have been perceived as such by Duchamp: "[h]e disliked both the term and the concept" of 'artist' according to Pierre Cabanne, the critic who conducted and published the most extensive interviews with Duchamp.

(Cabanne, The Brothers Duchamp, 28) The source of Duchamp's discontent with the term was what he perceived to be a popular conception, the conception of painters as unintelligent. Duchamp singled out the saying "Bête comme un peintre" as representative of this attitude.

Duchamp refers repeatedly to this saying - early on in connection with his retreat from painting and throughout his career - to mark its contrast with the import of his work. Thomas McEvilley sees Kant's Critique of Judgment, in which "the pure esthetic judgment or sense of taste has nothing to do with cognition or concepts," as "the basis for [this] saying...to which Duchamp declared his work to be the corrective when he said that he wanted to put art back into the service of the mind" because in "the Kantian view, this

goal is innately antiartistic, since art cannot possibly have anything to do with the mind." (McEvelley, 127, n. 42) In a 1960 talk entitled "L'Artiste doit-il aller à l'université?," Duchamp opens by quoting the saying which he then traces to a different source:

Ce proverbe français remonte au moins au temps de la vie de Bohème de Murger, autour de 1880, et s'emploie toujours comme plaisanterie dans les discussions.

Pourquoi l'artiste devrait-il être considéré comme moins intelligent que Monsieur tout-le-monde?

Serait-ce parce que son adresse technique est essentiellement manuelle et n'a pas de rapport immédiat avec l'intellect?

Quoi qu'il en soit, on tient généralement que le peintre n'a pas besoin d'une éducation particulière pour devenir un grand Artiste.

(Duchamp, 236)

Although it may be difficult to trace the origin of the saying itself, the source of the conception is not difficult to imagine. Measurements of intelligence, informal ones even more so than formal, tend to be based on verbal manifestations. Overlooking works such as Delacroix's or

Leonardo's journals, Michelangelo's poetry, or Fromentin's or Leonora Carrington's novels, people assume that a painter's most common form of self-expression is non-verbal and therefore does not lend itself easily to common assessments of intelligence.¹³ In addition, a painter typically spends long periods of time alone in his studio, and if not alone, often in silence, thus limiting the time spent developing verbal and social skills. A painter's consequent lack of social polish would place him at a disadvantage in social interactions, leaving him subject to the disdain of his more articulate peers.

It is not surprising then to find such a disdainful conception of the intelligence of painters, much earlier than in Murger, in Baudelaire's art criticism. Despite his great love for painting and for certain painters, Baudelaire was scornful of the majority of painters, that is to say, of fashionable, mediocre painters. In his Salon de 1859, he speaks about the modern artist as "un enfant gâté," spoiled by an undiscerning public: "Il peint, il peint; et il bouche son âme, et il peint encore, jusqu'à ce qu'il ressemble enfin à l'artiste à la mode, et que par sa bêtise et son habilité il mérite le suffrage et l'argent du public." (Baudelaire, 312) The exchange is reciprocal: "si l'artiste abêtit le public, celui-ci le lui rend bien."

(Baudelaire, 316) Like Duchamp, who answers his own question "Should artists attend university?" with an emphatic 'yes,' Baudelaire stresses the importance of erudition for painters. He ridicules the fashionable painter as an imitator of imitators who pursues "son rêve de grandeur" not only by "bouchant de mieux en mieux son âme" but also by "ne lisant rien, pas même le Parfait Cuisinier, qui pourtant aurait pu lui ouvrir une carrière moins lucrative, mais plus glorieuse." Baudelaire's champion and counter-example to the fashionable and mediocre painter is Eugene Delacroix whom he defines as "un grand artiste, érudit et penseur" in a long section of the Salon de 1846. (Baudelaire, 117) Later, in his longer study Oeuvre et vie d'Eugène Delacroix he compares Delacroix to the Lyonnais artist Paul Chenavard, for whom his admiration is much less complete, and states that despite their differences: "Tous deux, d'ailleurs, étaient fort lettrés et doués d'un remarquable esprit de sociabilité, ils se rencontraient sur le terrain commun de l'érudition. On sait qu'en général ce n'est pas la qualité par laquelle brillent les artistes." (Baudelaire, 447) In another study devoted exclusively to the German and Lyonnais schools, "L'Art philosophique," Baudelaire adds: "Disons tout de suite que Chenavard a une énorme supériorité sur tous les artistes: s'il n'est pas assez animal, ils sont

beaucoup trop peu spirituels." His very next statement "Chenavard sait lire et raisonner" implies that most artists are capable of neither. (Baudelaire, 509)

If a painter, the producer of art, lacks intelligence, it would seem logical that his productions would be affected. Duchamp believed that a series of unintellectual painters had led to a trend in unintellectual painting. Borrowing the term from Gleizes and Metzinger, he labeled this trend "retinal art"; that is to say, art that addresses primarily the eye rather than the mind. The addition of the eye completes a cycle: the painter sees and paints, the viewer sees and, perhaps, enjoys.¹⁴ Duchamp protested against retinal art because he felt it leaves the mind out of the equation.

Duchamp names the culprit: "Depuis Courbet on croit que la peinture s'adresse à la rétine; ça a été l'erreur de tout le monde." (Cabanne, 74) "Pour moi Courbet avait introduit l'accent mis sur le côté physique au XIXe siècle. Je m'intéressais aux idées – et pas simplement aux produits visuels. Je voulais remettre la peinture au service de l'esprit." (Duchamp, 171-172) By dating the inception of retinal art with the advent of Courbet's realism, Duchamp is echoing his early Cubist colleagues and mentors Gleizes and Metzinger who, while acknowledging a debt to Courbet for

"our present joys, so subtle and so powerful," see the painter as: "a slave to the worst visual conventions...[who] accepted without the slightest intellectual control everything his retina communicated." (Gleizes and Metzinger, 2)

As we shall see, the charge against Courbet was first leveled by Baudelaire. It is perhaps unjustified, as Michael Fried argues in Courbet's Realism: "Now it is a basic claim of this study that Courbet's paintings are eminently imaginative in Baudelaire's sense of the term and that it's therefore ironic, to say the least, that Baudelaire not only failed to recognize that this was so but regarded Courbet as the arch exemplar of the realist/positivist/materialist esthetic he deplored." (Fried, CR, 5) Whether or not Courbet deserved the recriminations of Baudelaire, Gleizes, Metzinger and Duchamp is not our concern here. We shall examine instead the nature of their recriminations.

Initially, Baudelaire and Courbet seem to have influenced one another. Having been introduced by a mutual acquaintance in 1847, they developed a friendship over the next several years.¹⁵ They became close enough for Baudelaire to sleep over occasionally at Courbet's studio.¹⁶ Critics have seen Courbet's work until his break with

romanticism in 1849-1850 as answering Baudelaire's call in the Salon of 1845 for the celebration of contemporary modern life, for showing "combien nous sommes grands et poétiques dans nos cravates et nos bottes vernies." (Baudelaire, 76) In 1849, Baudelaire supported Courbet in his work - writing a letter for him soliciting the attention of the president of a commission buying works for "une loterie" and writing out a list annotating Courbet's works for the 1849 Salon.¹⁷ His first formal appraisal of Courbet, however, was largely critical and did not appear until 1855. By then they had clearly drifted apart without having had any specific falling out as far as records show.

Baudelaire includes Courbet in his "Exposition universelle de 1855" even though the painter did not participate, organizing instead a concurrent personal exhibition of forty-one works which provoked a famous artistic battle. On a certain level, Baudelaire pays tribute to Courbet - first, by including Courbet in his review, he legitimizes the status of Courbet's exhibition as a worthy rival to the official Salon; and secondly, since his discussion of Courbet is sandwiched within a longer discussion of Ingres, part of Baudelaire's occasional, if always grudging, praise of Ingres in this document reflects by association upon Courbet. His judgment, nevertheless, is

harsh, beginning with what is clearly a back-handed compliment, given his prejudices: "M. Courbet, lui aussi, est un puissant ouvrier, une sauvage et patiente volonté." (Baudelaire, 225) Courbet's work shares with that of Ingres "ceci de singulier qu'ils manifestent un esprit de sectaire, un massacreur de facultés." While Courbet loses out in the comparison, "la différence est que le sacrifice héroïque que M. Ingres fait en l'honneur de la tradition et de l'idée du beau raphaélesque, M. Courbet l'accomplit au profit de la nature extérieure, positive, immédiate," in the end, Baudelaire condemns both equally: "Dans leur guerre à l'imagination, ils obéissent à des mobiles différents; et deux fanatismes inverses les conduisent à la même immolation." (Baudelaire, 226)

Baudelaire published only one other statement on Courbet. It appears much later in "Peintres et aquafortistes" (1862). Once again, Baudelaire's assessment is mixed, but the passing of time has softened his censure.¹⁸ If he cannot entirely sanction Courbet's contribution to painting, he nevertheless acknowledges its impact. Bemoaning the current state of the arts, he announces: "Cette pauvreté d'idées, ce tatillonage dans l'expression, et enfin tous les ridicules connus de la peinture française, suffisent à expliquer l'immense succès des tableaux de

Courbet dès leur première apparition. Cette réaction, faite avec les turbulences fanfaronnes de toute réaction, était positivement nécessaire. Il faut rendre à Courbet cette justice, qu'il n'a pas peu contribué à rétablir le goût de la simplicité et de la franchise, et l'amour désintéressé, absolu, de la peinture." (Baudelaire, 409)

Courbet figures in two of Baudelaire's unfinished projects. The first is a series of notes outlining a possible "critique générale du réalisme" with a sardonic title that clearly announces Baudelaire's antagonism to his subject. The sketchy notes that constitute "Puisque réalisme il y a" are open to conjecture, but a general sense of Baudelaire's attitude toward Courbet can be gleaned. While Baudelaire's attack is directed primarily at Champfleury,¹⁹ Courbet's name is mentioned as often as Champfleury's, that is to say nine times. Baudelaire portrays Courbet as having been duped by Champfleury who "a voulu faire une farce au genre humain" by establishing realism – a nonsensical term for Baudelaire²⁰ – as the new rallying cry after Romanticism. After explaining the origin of the term ("la création du mot"), Baudelaire planned to describe his first visit to Courbet to show "[c]e qu'était alors Courbet" and to offer an "[a]nalyse du Courbet et de ses oeuvres." One can surmise that this initial portrait of

Courbet during the early part of their friendship would have been complimentary so that Baudelaire could offer a strong contrast to his second portrait of Courbet under the pernicious influence of Champfleury, a portrait that begins: "Champfleury l'a intoxiqué." Champfleury remains the primary villain, with Courbet cast as his bungling accomplice: "Quant à Courbet, il est devenu le Machiavel maladroit de ce *Borgia*, dans le sens historique de *Michelet*. Courbet a théorisé sur une farce innocente avec une rigueur de conviction compromettante." (Baudelaire, 823)

The next mention of Courbet in the notes states: "Sujets familiers, villageois de Courbet et de Bonvin." Again one can surmise that Baudelaire planned to offer first a flattering description – his professed admiration for Bonvin in the Salon de 1859 supports this thesis – before discussing later in the notes how such works were corrupted through realism: "Dès lors, Réalisme, villageois, grossier, et même rustre, malhonnête." With his characteristic admiration for rebelliousness, Baudelaire also planned to discuss "l'affaire Courbet" with the ensuing "[c]olère et soubresauts alors beaux à voir." (Baudelaire, 824)

"Puisque réalisme il y a" ends with what appears to be a plan for a more exclusive discussion of Courbet: "(Analyse de la Nature, du talent de Courbet, et de la morale.)"

Courbet sauvant le monde." (Baudelaire, 825) This final image, mostly derisive given Baudelaire's lack of faith in progress, receives an echo in the other of Baudelaire's unfinished projects touching upon Courbet: the notes for Baudelaire's book project La Belgique déshabillée written toward the end of his life.²¹

Once again Baudelaire's shorthand notes allow only for conjecture. Courbet is first mentioned in connection with the Belgian king Léopold I who died during Baudelaire's stay in Belgium:

Le Roi
Ses économies.
Son avarice.
Sa rapacité. La rente de Napoléon III.
Pourquoi il passe pour un élève de Courbet.
(Baudelaire, BD, 246)

The rapprochement of Courbet and Léopold remains ambiguous. In a footnote to his edition of La Belgique déshabillée, André Guyaux offers the following speculation: "Pourquoi 'Courbet'? Parce que le roi passait pour 'un amant de la simple nature'?" (Baudelaire, BD, 694) Guyaux is referring to an earlier description of the king: "Ses idées sur les parcs et les jardins, qui l'ont fait prendre pour un amant de la simple nature, mais qui dérivaien[t] simplement de son

avarice." (Baudelaire, BD, 244) Baudelaire seems to insinuate that Léopold I preferred the English rather than the French style of gardening, giving nature freer rein, because he could thereby spend less on upkeep. The next statement connecting Courbet to the king lends support to Guyaux's thesis: "Ses économies [du roi] sur l'entretien des châteaux (Courbet)." (Baudelaire, BD, 249) Baudelaire seems to be accusing Courbet of an avarice similar to that of the king who masks an innate lack of generosity with a false higher purpose. With regard to Courbet, it is the esthetics of realism which Baudelaire mistrusts, the attempt to put nature in control rather than the artist who instead of interpreting nature merely copies it. Baudelaire sees this relinquishing of control as self-serving, allowing the artist to give in to laziness and to stint on ideas, while pretending to 'save the world' through a so-called revolutionary approach to painting.

Further support for Guyaux's thesis might even be seen in the next and most significant mention of Courbet, which appears in connection with Baudelaire's assessment of contemporary Belgian painting: "La composition, chose inconnue. Ne peindre que ce qu'on voit, philosophie à la Courbet." (Baudelaire, BD, 250) Just as he disapproved of Léopold I's preference for unplanned gardens, Baudelaire is

contemptuous of what he sees as a lack of composition in Belgian painting.

Baudelaire repeats his formula of "Courbet's philosophy" twice more:

Philosophie des peintres belges. Philosophie de notre ami Courbet, l'empoisonneur intéressé (Ne peindre que ce qu'on voit! Donc vous ne peindrez que ce que je vois).

(Baudelaire, BD, 251)

La composition, chose inconnue. Philosophie de ces brutes, philosophie à la Courbet. Ne peindre que ce qu'on voit. Donc vous ne peindrez pas ce que je ne vois pas.

(Baudelaire, BD, 306)

The addition of the exclamation mark in the first of these reiterations underscores Baudelaire's repudiation of the notion of painting only what one sees. He explains that it is not simply a matter of the painter painting only what he sees; the pronoun "on" can refer back to "peindre" and designate the painter or it can function instead as an impersonal pronoun. By including the viewer in the equation through an unambiguous (and emphatic) use of pronouns ("Donc vous ne peindrez que ce que je vois"), Baudelaire questions the value of painting something that a viewer can already

see without the intermediary of representation. Baudelaire adds a further nuance in the final version by negating the phrase so that it reads "Donc vous ne peindrez pas ce que je ne vois pas." Here he shows that the resulting harm of following "Courbet's philosophy" would not only be redundancy as in the previous version, but also the sad loss of possibility – our horizons would no longer be broadened by the visionary imagination of the other.

Note that once again Baudelaire attributes stupidity and bestiality to mediocre painters – "ces brutes" refers to the Belgian painters whom he then compares to Courbet. In an interview with Calvin Tomkins, Duchamp seems almost to be responding directly to these statements by Baudelaire: "Bête comme un peintre was the saying in France all through the last half of the nineteenth century, and it was true, too. The kind of painter who just puts down what he sees is stupid." (Tomkins, 58) Although in this instance Duchamp does not name Courbet (as he does in several closely related comments), Courbet's commitment to realism did begin exactly in the middle of the nineteenth century. The Courbet to whom Duchamp refers (as do Gleizes and Metzinger) is clearly the Courbet to whom Baudelaire objected, Courbet the realist rather than the younger Courbet, Baudelaire's friend and (in the view of certain critics) follower. Duchamp bemoans the

legacy of Courbet's realism that extends into the twentieth century, affecting even the work of the Surrealists whom Duchamp admired:

Si j'ai eu la chance de pouvoir prendre une attitude anti-rétinienne, malheureusement ça n'a pas changé grand-chose; tout le siècle est complètement rétinien, sauf les surréalistes qui ont un peu essayé d'en sortir. Et encore ils ne s'en sont pas tellement sortis! Breton a beau dire, il croit juger d'un point de vue surréaliste, mais au fond c'est toujours la peinture au sens rétinien qui l'intéresse. C'est absolument ridicule. Il faudrait que ça change, que ça ne soit pas toujours comme ça. (Cabanne, 74)

Among the artists in the nineteenth-century most admired by Baudelaire for offering a counterweight to the unintellectual painter is Constantin Guys. In his celebration of Guys, Le Peintre de la vie moderne, Baudelaire sums up the inadequacies of the mere artist confronted with his rival, an "homme du monde" such as Guys:

Homme du monde, c'est-à-dire homme du monde entier, homme qui comprend le monde et les raisons mystérieuses et légitimes de tous ses usages;

artiste, c'est-à-dire spécialiste, homme attaché à sa palette comme le serf à la glèbe. M.G. n'aime pas être appelé artiste. N'a-t-il pas un peu raison? Il s'intéresse au monde entier; il veut savoir, comprendre, apprécier tout ce qui se passe à la surface de notre sphéroïde. L'artiste vit très peu, ou même pas du tout, dans le monde moral et politique...Sauf deux ou trois exceptions qu'il est inutile de nommer, la plupart des artistes sont, il faut bien le dire, des brutes très adroites, de purs manoeuvres, des intelligences de village, des cervelles de hameau. Leur conversation, forcément bornée à un cercle très étroit, devient très vite insupportable à l'homme du monde, au citoyen spirituel de l'univers.

(Baudelaire, 460-461)

Baudelaire thus insists on the animal, brutish quality of most painters who are therefore "bêtes" in both senses of the word. 'Painter,' the second term in the saying "Bête comme un peintre," tends to have a more negatively charged connotation than 'artist' in part because "painter/*peintre*" is derived from the process ("to paint/*peindre*") whereas it is the product that is emphasized in "artist/*artiste*."²² In this hierarchy, conceptualization is valued more than

physical labor – the painter ranks as mere laborer or even beast of burden (*bête de somme*) compared to his master, the artist. Baudelaire often uses “painter” in a pejorative fashion. In his Salon de 1846, he dismisses the painter Haffner in the following manner: “je croyais que c’était un grand artiste plein de poésie et surtout d’invention, un portraitiste de premier ordre, qui lâchait quelques rapinades à ses heures perdues; mais il paraît que ce n’est qu’un peintre.”

As we shall see in the next section, this split between the inner qualities of the artist and the physicality (and automaticity through constant practice) of the act of painting are of central importance to both Baudelaire and Duchamp. Erudition, however, in and of itself, does not guarantee that a painter may qualify as “un grand artiste.” It can, in fact, also be an obstacle. Note the contradictions in Baudelaire’s assessment of a number of painters in the Salon de 1845:

“A quoi bon tant d’érudition quand on a du talent?”

[Fay]

“Voilà ce que c’est que de trop s’y connaître, – de trop penser et de ne pas assez peindre.” [Laviron]

"Guillemin a certainement du mérite dans l'exécution, dépense trop de talent à soutenir une mauvaise cause; - la cause de l'esprit en peinture." [Guillemin]

"...vrais tableaux de genre trop bien peints. Du reste, tout le monde aujourd'hui peint trop bien."

[Lepoitevin]

"On n'aime pas voir un homme si sûr de lui-même." [Troyon]

"...leurs [de ses oeuvres] mêmes désespérantes perfections." [Joyant]

"...une profonde naïveté - tandis que vous autres, vous êtes trop artistes." [Chazal]

"...la singerie de la maestria" [Maréchal]

"l'exécution n'est jamais à la hauteur de l'intention" [Tourneux]

"Encore un habile - mais quoi! n'irait-on jamais plus loin?" [Feuchère]

As if to suggest that in the painter of genius a delicate balance between intelligence and technique must be struck, Baudelaire first leans in favor of skill, criticizing Fay, Laviron, Guillemain, Maréchal, and Tourneux for thinking too much (they should in fact take Chazal for a model, he claims) and then in favor of thought, criticizing

Lepoitevin, Troyon, Joyant, and Feuchère for not thinking enough.

In this sampling of comments from an early Salon, criticism of too much erudition in painting predominates slightly. Baudelaire's later discussion, unpublished in his lifetime (and not quite completed), "L'Art philosophique," definitely tips the scales against didacticism and an "envie d'empiéter sur l'art voisin" in its criticism of the Lyonnais and German schools of painting. (Baudelaire, 504)

Qu'est-ce que l'art philosophique suivant la conception de Chenavard et de l'école allemande? C'est un art plastique qui a la prétention de remplacer le livre, c'est-à-dire de rivaliser avec l'imprimerie pour enseigner l'histoire, la morale et la philosophie.

Il y a en effet des époques de l'histoire où l'art plastique est destiné à peindre les archives historiques d'un peuple et ses croyances religieuses.

Mais, depuis plusieurs siècles, il s'est fait dans l'histoire de l'art comme une séparation de plus en plus marquée des pouvoirs, il y a des

sujets qui appartiennent à la peinture, d'autres à la musique, d'autres à la littérature.

(Baudelaire, 503-504)

Baudelaire rejects the two school's goals, but cannot dismiss them: "Mais le raisonnement, la déduction, appartiennent au livre....Nous étudierons donc l'art philosophique comme une monstruosité où se sont montrés de beaux talents." (Baudelaire, 505) He is drawn to them despite himself: "Quoique je considère les artistes philosophes comme des hérétiques, je suis arrivé à admirer souvent leurs efforts par un effet de ma raison propre." (Baudelaire, 512)

Thus, although he shares with Duchamp a natural attraction to the conceptual in painting and an appreciation for a painter's need for intelligence and erudition, Baudelaire expresses ambivalence with regard to the appropriateness of crossing generic boundaries. Duchamp exhibits no such ambivalence: he wishes to cross generic boundaries in order to counteract what he sees as an excess of emphasis on the senses in painting brought about by decades of such autonomy.

Despite their call for intelligence in painting, neither Baudelaire nor Duchamp ascribe to painting a didactic function nor a socially transformative role.

Baudelaire's diatribe against the notion of progress is woven throughout his art and literary criticism. Duchamp in turn states firmly: "L'art est produit par une suite d'individus qui s'expriment personnellement; ce n'est pas une question de progrès. Le progrès n'est qu'une exorbitante prétention de notre part." (Duchamp, 169)

b. La Patte

It is not uncommon for an artist to feel restricted within his chosen medium. Baudelaire, who dabbled in drawing, envies Fromentin for successfully emulating "[l]es peintres anciens [qui] aimaient aussi à avoir le pied dans deux domaines et à se servir de deux outils pour exprimer sa pensée." Although he suggests that Fromentin's successful dual career in writing and painting may have prevented him from achieving greatness in either of the two, Baudelaire is unwilling to choose one art over the other for Fromentin: "s'il était permis d'abattre et de couper l'une des tiges pour donner à l'autre plus de solidité, plus de *robur*, il serait vraiment bien difficile de choisir. Car pour gagner peut-être, il faudrait se résigner à perdre beaucoup."

(Baudelaire, 359) Baudelaire's own career as an art critic was in part motivated by a desire to cross generic boundaries and satisfy his deep-seated love of painting. If he could not exercise fully the two genres of poetry and painting like Fromentin, at least he could engage in commentary on art in addition to his more purely creative work as a poet.

The satisfaction of crossing generic boundaries is however mingled with anxiety, as is any act of transgression. The approach to criticism which Baudelaire

begins to articulate by the Salon de 1846 presupposes that the critic need not have perfect mastery of his subject: "C'est par le sentiment seul que vous devez comprendre l'art." (Baudelaire, 79) Baudelaire thereby effectively preempts an attack on his unofficial status and lack of formal credentials. Twice in the Salon de 1859, having by then established himself, he has the confidence forthrightly to admit to his shortcomings, but he turns them again to his advantage by appearing modest: "je vous demanderai, à vous et à ceux de mes amis qui sont plus intruits que moi dans l'histoire de l'art, si..." (Baudelaire, 315) and by valorizing his innate bent for criticism in the "Envoi": "la Peinture me...pardonnera, comme à un homme qui, à défaut de connaissances étendues, a l'amour de la Peinture jusque dans les nerfs." (Baudelaire, 395)²³

While one might suspect Baudelaire of false modesty, Duchamp's sense of inferiority in his contacts with *litterati* strikes a genuine note. Early in his life, as his disillusionment with the world of artists grew, he felt drawn toward writers and yet intimidated. Duchamp describes his first impressions of Apollinaire:

C'était un papillon. Il restait avec vous, il parlait cubisme, puis le lendemain, il lisait du Victor Hugo dans un salon. L'amusant chez les

littéraires de cette époque-là c'est que lorsque vous les rencontriez avec deux autres littéraires, vous ne pouviez pas placer un mot. C'était une suite de feux d'artifice, de blagues, de mensonges, le tout insurmontable, parce que c'était dans un style tel que vous étiez incapable de parler cette langue-là; alors, vous vous taisiez. Un jour, je suis allé avec Picabia déjeuner en compagnie de Max Jacob et Apollinaire, c'était incroyable; on était partagé entre une sorte d'angoisse et le fou-rire. Tous les deux vivaient encore dans l'optique de l'homme de lettres de l'époque symboliste vers 1880.

(Cabanne, 35-36)

Despite many years of friendship with a host of writers and intellectuals, Duchamp retained his sense of awe and respect for the literate and articulate. Speaking in 1967 of Arman, Duchamp finds the successful young artist: "très cultivé, extraordinaire. Alors, moi, je respecte cela. Comme je n'ai pas eu une grande culture, au vrai sens du mot, je suis toujours étonné par les gens qui peuvent dire des choses que je ne connais pas du tout, et les dire bien. Ce n'est pas le cas des artistes qui en général sont des primaires."

(Cabanne, 181)²⁴ It is clear in Cabanne's interviews that

Duchamp chose to accept as a challenge rather than as a deterrent the "angoisse" he felt initially as a mute witness to the verbal fireworks between Apollinaire and Jacob. To observers, Duchamp's articulateness in public statements and interviews is proof that he rose successfully to the challenge. Yet for Duchamp, verbal expression remained a hurdle: "Parler en public est un événement dans la vie d'un artiste, en général. C'est très difficile de parler en public quand on n'est pas orateur de naissance. C'était un jeu pour moi de voir ce que je pouvais faire de ne pas être ridicule." (Cabanne, 167-168)

Duchamp also ascribes the desire to avoid ridicule as motivating the deliberately neutral tone of his own foray into art criticism, his painstaking preparation of the catalog for the Société Anonyme collection: "j'y ai attaché beaucoup plus d'importance que cela n'en avait. J'ai changé de métier à ce moment-là; je suis devenu chroniqueur. Je n'ai pas tellement réussi mais j'ai essayé de ne pas être trop bête; malheureusement je l'ai été quelquefois. J'ai fait des jeux de mots." (Cabanne, 159) Duchamp describes both temporary stints (as a public speaker and as an art historian) in terms of game-playing ("C'était un jeu."/"J'ai fait des jeux de mots."). The rules of his game do not simply consist of trying to avoid ridicule in unfamiliar

territory through caution or conservatism. Rather he maneuvers to create a strength out of his weakness: it is precisely his lack of facility in expression which will allow him to strike a new note.

Thus, Duchamp's professed admiration for brilliant speakers like Apollinaire or Jacob did not translate itself into emulation. Having distanced himself from the company of painters so as to avoid the stigma of "bête comme un peintre," Duchamp did not simply switch camps, for he was not running away from intellectual mediocrity alone. His move away from painters was also a move away from painting, or more specifically, from the aspect of painting he labelled "la patte." The expression "avoir le coup de patte" means to have a skillful, adroit hand. The literal meaning of "patte" (paw) parallels "bête comme un peintre" by demoting the painter to animal, instinctive status. For Duchamp a practiced hand allowed for automaticity in painting, thus distancing it even more from thought and intention. Had he moved to literature or writing, Duchamp would have been attempting to replace "la patte," or the non-verbal facility of expression that had come naturally to him, with a writer's verbal facility of expression equally prey to the danger of automaticity. Instead, the antidote

for Duchamp was to combine verbal and non-verbal expression, without yielding fully to the exigencies of either.²⁵

Paradoxically, Duchamp credits "la patte" not only for driving him away from painting, but also for attracting him to it in the first place through the intermediary of his brother:

PC Est-ce que Villon a eu de l'influence sur
vous?

MD Beaucoup, au début, pour les dessins, j'avais
une grande admiration pour sa facilité de
patte extraordinaire. (Cabanne, 42)

For Baudelaire, too, the painter's hand can be a source of fascination — that is to say when it is attached to a great mind such as Delacroix's. Baudelaire explains the enormous importance of manual skill for the "grand peintre": "Il disait une fois à un jeune homme de ma connaissance: 'Si vous n'êtes pas assez habile pour faire le croquis d'un homme qui se jette par la fenêtre, pendant le temps qu'il met à tomber du quatrième étage sur le sol, vous ne pourrez jamais produire de grandes machines.'" But Baudelaire nuances Delacroix's strong statement by suggesting that the manual skill of the artist, while indispensable, must be in service to the idea to be of value: "Je retrouve dans cette énorme hyperbole la préoccupation de toute sa vie, qui

était, comme on le sait, d'exécuter assez vite et avec assez de certitude pour ne rien laisser s'évaporer de l'intensité de l'action ou de l'idée." (Baudelaire, 445)

Baudelaire is not as stringent as Delacroix in requiring perfect mastery of the hand - ideas and thought can often compensate for shortcomings in technical skill. For example, he praises the drawings of Saint-François who has: "un style embrouillé et compliqué comme celui d'un homme qui change son outil habituel contre un qui lui est moins familier; mais il a des idées, de vraies idées. Chose rare chez un artiste, il sait penser." (Baudelaire, 402)

Baudelaire also finds a certain charm in Delacroix when he switches "son outil habituel," the paintbrush, for a pen, to write articles on various artistic and literary subjects. . Baudelaire discovers in Delacroix's writing "la trace des habitudes aristocratiques prises dans les bonnes lectures, et de cette rectitude de pensée qui a permis à des hommes du monde, à des militaires, à des aventuriers, ou même à de simples courtisans, d'écrire, quelquefois à la diable, de forts beaux livres que nous autres, gens du métier, nous sommes contraints d'admirer". (Baudelaire, 436)

Nevertheless, Baudelaire points out that writing didn't come easily to Delacroix who missed "la certitude d'allure de son pinceau. Autant il était sûr d'écrire ce qu'il pensait sur

une toile, autant il était préoccupé de ne pouvoir *peindre* sa pensée sur le papier. 'La plume, – disait-il souvent, – n'est pas mon *outil*; je sens que je pense juste, mais le besoin de l'ordre, auquel je suis contraint d'obéir, m'effraye. Croiriez-vous que la nécessité d'écrire une page me donne la migraine?' C'est par cette gêne, résultat du manque d'habitude, que peuvent être expliquées certaines locutions un peu usées, un peu *poncif*, *empire* même qui échappent trop souvent à cette plume naturellement distinguée." (Baudelaire, 434) With more practice, Baudelaire seems to suggest, Delacroix could have developed the technical skills to become an accomplished writer since he already possesses the more important and less easily attainable qualities of intelligence and imagination.

Indeed, Baudelaire is often suspicious and even scornful of "habileté," the term which parallels "la patte" in his art criticism. (Le Petit Robert offers the following definition: "*Coup de patte* : coup de main habile. *Ce peintre a le coup de patte, a de la patte*: est habile.") His strongest criticism of painting in the Salon de 1845, his first Salon, is of an excess of technical skill to the detriment of ideas. Having faulted, for example, Lepoitevin for his "vrai tableaux de genre trop bien peints" adding "[d]u reste, tout le monde aujourd'hui peint trop bien,"

Baudelaire expresses despair toward the end of the Salon at Feuchère's inability to move beyond mere "habileté." Summing up his disappointment in the offerings that year, he first states: "Du reste, constatons que tout le monde peint de mieux en mieux, ce qui nous paraît désolant; - mais d'invention, d'idées, de tempérament, pas davantage qu'avant. - Au vent qui soufflera demain nul ne tend l'oreille; et pourtant l'héroïsme de la vie moderne nous entoure et nous presse" and ends with the ardent plea: "Puissent les vrais chercheurs nous donner l'année prochaine cette joie singulière de célébrer l'avènement du neuf!" (Baudelaire, 85)

The terms "habile/habileté" are often repeated in his subsequent art criticism, usually with negative connotations as illustrated in the following examples. The painters exhibiting in Le Musée Classique du Bazar Bonne-Nouvelle (1846) who "représentent assez bien dans l'art les adeptes de la fausse école romantique en poésie" will never attain the heights of true revolutionary painting since: "[p]our s'élever si haut, nos rapins sont gens trop habiles, et savent trop bien peindre." (Baudelaire, 88) In the Salon de 1846, he warns: "Tel qui rentre aujourd'hui dans la classe des singes, même des plus habiles, n'est et ne sera jamais qu'un peintre médiocre." (Baudelaire, 194) Baudelaire rails

against "l'enfant gâté," the term he assigns the modern painter in the Salon de 1859 who paints obsessively but without soul, and who succeeds in becoming a fashionable painter through "sa bêtise et son habileté." (Baudelaire, 312) The last two examples in particular underscore the affinity of Baudelaire's view of "habileté" to Duchamp's concepts of "la patte" and "bête comme un peintre" by evoking the animality inherent in the act of painting and the danger of obscuring intention through thoughtless repetition or automaticity.

As we have seen in Baudelaire's evaluation of Delacroix as a writer, "habileté" can be attained in writing as well as in painting. Baudelaire cites Théophile Gautier's literary parallel to Delacroix's exaggerated requirement that a painter draw fast enough to sketch a suicide as it happens: "*l'écrivain qui ne savait pas tout dire, celui qu'une idée si étrange, si subtile qu'on le supposât, si imprévue, tombant comme une pierre de la lune, prenait au dépourvu et sans matériel pour lui donner corps, n'était pas un écrivain.*" (Baudelaire, 665, emphasis in original)²⁶ Later Baudelaire praises Gautier for nearly attaining this lofty goal: "A lui seul peut-être il appartient de dire sans emphase: *Il n'y a pas d'idées inexprimables!*" (Baudelaire, 756) and dedicates Les Fleurs du Mal to the "parfait

magicien ès lettres françaises." Once again, however, the idea is emphasized over technical skill. Indeed, Baudelaire is clearly suspicious of the appeal of a polished technique, as we can see when he evaluates the reception of Gautier's work:

Théophile Gautier à son tour sera mis sur le tapis; mais, après les couronnes banales qui lui seront décernées ("qu'il a d'esprit! qu'il est amusant! qu'il écrit bien, et que son *style est coulant!*" - le prix de *style coulant* est donné indistinctement à tous les écrivains connus, l'eau claire étant probablement le symbole le plus clair de beauté pour les gens qui ne font pas profession de méditer), si vous vous avisiez de faire remarquer que l'on omet son mérite principal, son incontestable et plus éblouissant mérite, enfin qu'on oublie de dire qu'il est un grand poète, vous verrez un vif étonnement se peindre sur tous les visages. (Baudelaire, 662, emphasis in original)

Smooth execution (le "style coulant" being roughly the literary equivalent of "la patte") may elicit indiscriminate praise from the public, but true glory can come only from high intention.²⁷

In Baudelaire's ideal work of art, then, execution would rise to the level of intention. And yet, as he laments in the preface to the Petits poèmes en prose (addressed to Arsène Houssaye), he is unable to attain his ideal: "Sitôt que j'eus commencé le travail, je m'aperçus que non seulement je restais bien loin de mon mystérieux et brillant modèle [Aloysius Bertrand], mais encore que je faisais quelque chose (si cela peut s'appeler *quelque chose*) de singulièrement différent, accident dont tout autre que moi s'enorgueillirait sans doute, mais qui ne peut qu'humilier profondément un esprit qui regarde comme le plus grand honneur du poète d'accomplir *juste* ce qu'il a projeté de faire." (Baudelaire, PPP, 32) Here Baudelaire ascribes the gap between his execution and his intention to chance. Chance enters in as he begins to work - does it reside then in the hand? Were the hand controlled entirely by the conscious intention of the mind, intending a work of art would equate producing it. But the hand has a mind of its own.

In his art criticism, Baudelaire sets up a battle between the hand and the mind. It is as if the hand tempts the mind and must be resisted. The temptation is pleasure, the pleasure of giving the hand a free hand, the sheer physical pleasure of movement. Baudelaire warns that some

"naturalistes" and "coloristes" "se réjouissent trop dans les jeux et les voltiges de leur pinceau." (Baudelaire, 177)

Most susceptible to this temptation is the eau-forte, a genre much admired by Baudelaire but in which, as he notes in his 1862 study "Peintres et aqua-fortistes": "il y a un danger dans lequel tombera plus d'un; je veux dire: le lâché, l'incorrection, l'indécision, l'exécution insuffisante. C'est si commode de promener une aiguille sur cette planche noire qui reproduira trop fidèlement toutes les arabesques de la fantaisie, toutes les hachures du caprice! Plusieurs même, je le devine, tireront vanité de leur audace (est-ce bien le mot?), comme les gens débraillés qui croient faire preuve d'indépendance."²⁸ (Baudelaire, 412)

Note the proximity of "[p]lusieurs même, je le devine, tireront vanité de leur audace" to "tout autre que moi s'enorgueillirait sans doute" in the quote given above from the preface to Les Petits Poèmes en prose: Baudelaire's warning to artists is one that he heeds as a writer.²⁹

He, in fact, equates writing with etching in an earlier version of the study ("L'Eau-forte est à la mode"): "Parmi les différentes expressions de l'art plastique, l'eau-forte est celle qui se rapproche le plus de l'expression littéraire et qui est la mieux faite pour trahir l'homme spontané. Donc, vive l'eau-forte!" (Baudelaire, 407)

Baudelaire expresses a clear ambivalence with regard to the genre. The etching is done not only: "pour glorifier l'individualité de l'artiste, mais il est même impossible à l'artiste de ne pas inscrire sur la planche son individualité la plus intime." (Baudelaire, 406)³⁰ The medium both liberates, providing the highest level of individual expression for the artist, and dominates, forcing the artist to reveal his innermost secrets.

It is the speed of execution that lends this power to the eau-forte. For the initiated, the genre can offer a simultaneous translation of the painter's soul. Baudelaire finds the etchings of the Dutch painter Yonkind to be "singulières abréviations de sa peinture, croquis que sauront lire tous les amateurs habitués à déchiffrer l'âme d'un peintre dans ses plus rapides gribouillages." (Baudelaire, 406)^{31 32} How can the artist (or writer) control a medium of expression "faite pour trahir l'homme spontané"? Baudelaire valorizes the spontaneity made possible by the eau-forte and by writing, yet he worries that unconscious betrayal may replace deliberate self-revelation.³³ "En somme, il ne faut pas oublier que l'eau-forte est un art profond et dangereux, plein de traîtrises, et qui dévoile les défauts d'un esprit aussi clairement que ses qualités. Et, comme tout grand art, très compliqué sous

sa simplicité apparente, il a besoin d'un long dévouement pour être mené à perfection." (Baudelaire, 412) Time is both the ally and the enemy of the artist and (by extension) the writer who must aspire to spontaneity through speedy execution and yet exert control through constant practice.

Practice, of course, does not necessarily make perfect for Baudelaire - he has an abiding distrust of "l'habileté sans âme." (Baudelaire, 372)³⁴ The battle between the mind and "la patte," intention and execution, artist and medium, control and automaticity, is ongoing and unwinnable. And yet, such conflict remains worthwhile for Baudelaire. One might apply to this battle the same justification he offered Fromentin for not choosing between painting and writing: "Car pour gagner peut-être, il faudrait se résigner à perdre beaucoup."

c. L'artiste-peintre vs. the artisan/craftsman

For Duchamp, practice makes Jack a dull boy. Duchamp claims that unlike most painters (his own brother Jacques being a prime example): "Je n'ai pas connu...l'effort de produire, la peinture n'ayant pas été pour moi un déversoir ou un besoin impérieux de m'exprimer. Je n'ai jamais eu cette espèce de besoin de dessiner le matin, le soir, tout le temps, de faire des croquis, etc." (Cabanne, 18)

Duchamp's distaste for "la patte" is not only a principled stance in defense of intention, but also a natural disinclination. And yet, Duchamp's high output of paintings in his early years is proof that he was not always immune to the powerful attraction painting exerted. On the contrary, the tradition of painting weighed heavily on Duchamp who fought to liberate himself: "Dada fut très utile comme purgatif. Et je crois en avoir été profondément conscient à l'époque et avoir éprouvé le désir de me purger moi-même. Je me rappelle certaines conversations avec Picabia sur ce sujet. Il était plus intelligent que la plupart de mes contemporains. Les autres étaient pour ou contre Cézanne. Personne ne pensait qu'il pût y avoir quelque chose au delà de l'acte physique de la peinture. On n'enseignait aucune notion de liberté, aucune perspective philosophique."

(Duchamp, 172-173) Here Duchamp's notion of purging implies

a strong effort on his part to effect the rupture with painting even though, as we shall see, he often downplayed the difficulty he encountered.

Duchamp's distaste for "l'acte physique de la peinture" and for "l'idée traditionnelle du peintre, avec sa brosse, sa palette, son essence de térébenthine" is not unlike Constantin Guys' refusal of the role of the artist as, in the words of Baudelaire: "homme attaché à sa palette comme le serf à la glèbe." (Baudelaire, 460) Duchamp balks at the act of painting as forced labor: "Quand vous faites un tableau, même abstrait, il y a toujours une sorte de remplissage forcé. Je me demandais pourquoi." (Cabanne, 22) Once the intention has been sketched out, Duchamp's interest fades - the rest is pointless.

The pointlessness of "remplissage" for Duchamp extends beyond the frame of any one painting: "Je considère la peinture comme un moyen d'expression, et non comme un but. Un moyen d'expression entre bien d'autres et non pas un but destiné à remplir toute une vie." (Duchamp, 159) He rejects outright the gesture of painting in order to avoid the accumulation of gestures that become the life of a painter. "Dans la production de n'importe quel génie, grand peintre ou grand artiste, il n'y a vraiment que quatre ou cinq choses qui comptent vraiment dans sa vie. Le reste, ce

n'est que du remplissage de chaque jour." (Cabanne, 129)
Even in his own works far removed from painting,
"remplissage" creeps in. He chooses to leave the *Grand Verre* "finally unfinished" (in the words of Octavio Paz) because by 1923 "cela devenait tellement monotone, c'était une transcription, il n'y avait déjà plus d'invention à la fin." (Cabanne, 119)

But Duchamp also claims playfully: "I have not stopped painting. Every picture has to exist in the mind before it is put on canvas, and it always loses something when it is turned into paint. I prefer to see my pictures without that muddying." (D'Harnoncourt and McShine, 39) Duchamp wins Baudelaire's battle by conflating intention and execution. This is a strategy, however, already considered by Baudelaire in his prose poem "Les Projets": "Et à quoi bon exécuter des projets, puisque le projet est en lui-même une jouissance suffisante?" (Baudelaire, PPP, 98) Indeed, both Duchamp and Baudelaire had a penchant for leaving projects at the level of an outline - for Duchamp, his various "notes" are strewn with possible projects; for Baudelaire, there are titles or outlines for novels and plays, not to mention the proposed titles for "Projets de poèmes en proses - poèmes à faire", his notes for articles on art and literature, or his elaborate book project La Belgique

déshabillée (too many projects to complete even if Baudelaire had lived longer since inevitably he would have generated still more ideas for projects).

For Baudelaire and Duchamp ideas come first; they can even come alone. And yet, technique is not shunned, if it, too, stands on its own merit. Duchamp is nostalgic for a time when art was craft and artists craftsman: "Le mot 'art'...m'intéresse beaucoup. S'il vient du sanscrit, comme je l'ai entendu dire, il signifie 'faire'. Or tout le monde fait quelque chose et ceux qui font des choses sur une toile, avec un cadre s'appellent des artistes. Autrefois on les appelait d'un mot que je préfère: des artisans. Nous sommes tous des artisans, en vie civile, ou en vie militaire, ou en vie artistique. C'étaient vraiment des artisans comme cela se voit dans les contrats. Le mot "artiste" a été inventé lorsque le peintre est devenu un personnage dans la société monarchique d'abord, puis dans la société actuelle où, là, il est un monsieur." (Cabanne, 19-20) Baudelaire praises the same "autrefois": "Tel qui rentre aujourd'hui dans la classes des singes, même des plus habiles, n'est et ne sera jamais qu'un peintre médiocre; autrefois, il eût fait un excellent ouvrier. Il est donc perdu pour lui et pour tous."³⁵ (Baudelaire, 191) A

craftsman – *artisan* or *ouvrier* – has an inherent dignity which he can lose if he aspires to loftier ambitions.

Whereas Baudelaire and Duchamp both valorize the craftsman over the "peintre," they differ in that Duchamp eschews Baudelaire's notion of the "grand artiste," preferring to view artists in a less pretentious light as simply "artisans," a profession like any other. Where does the crux of their difference lie? As we have seen, they are both able to separate the idea from the necessary work to give it form. But Duchamp, just as interested in ideas as Baudelaire – "Je m'intéressais aux idées – et pas simplement aux produits visuels. Je voulais remettre la peinture au service de l'esprit. " (Duchamp, 171-172) – demystifies ideas by stressing their finitude:

PC On a l'impression tout de même que les problèmes techniques passaient avant l'idée?

MD Souvent, oui. Il y a très peu d'idées, au fond. Ce sont surtout de petits problèmes techniques avec les éléments que j'emploie; comme le verre, etc. Tout cela me forçait à élaborer. (Cabanne, 66)

For Duchamp, then, there is no "artiste de génie" – elaboration of the idea through craftsmanship is the only honor an artist can honestly seek since, given the small

number of ideas, repetition is inevitable. Nevertheless, and we shall return to this discussion below, Duchamp strives for originality just as hard as Baudelaire.

To censor lack of originality as strongly as possible in the penultimate section of the Salon de 1846, "Des Ecoles et des ouvriers," Baudelaire begins by taunting his reader with the outrageous question: "Avez-vous éprouvé, vous tous que la curiosité du flâneur a souvent fourrés dans une émeute, la même joie que moi à voir un gardien du sommeil public, – sergent de ville ou municipal, la véritable armée, – crosser un républicain?" As if to whip the reader into accepting the analogy he will soon offer, he escalates the tension: "Et comme moi, vous avez dit dans votre coeur: 'Crosse, crosse un peu plus fort, crosse encore...'" The vivid description continues at a fevered pitch; only a footnote defuses the tension somewhat by equating the "républicain" with the stereotype of a "marquis," the standard whipping boy of comedies, thus lending a theatrical air to Baudelaire's outrageousness. Finally, Baudelaire comes to the point: "Ainsi, les philosophes et les critiques doivent-ils impitoyablement crosser les singes artistiques, ouvriers émancipés, qui haïssent la force et la souveraineté du génie." (Baudelaire, 191-192) He laments the loss of schools of painting to a chaotic individualism:

"Les singes sont les républicains de l'art, et l'état actuel de la peinture est le résultat d'une liberté anarchique qui glorifie l'individu, quelque faible qu'il soit, au détriment des associations, c'est-à-dire des écoles." The few exceptions "compensent mal ce désordre fourmillant de médiocrités. L'individualité, – cette petite propriété, – a mangé l'originalité collective." Baudelaire ends his diatribe with the sweeping claim: "on peut dire que pour le présent c'est le peintre qui a tué la peinture."

(Baudelaire, 194) He thus sets up the call for the future which he will make in the final section, the call for a new "héroïsme de la vie moderne," and the Salon is transformed into a manifesto.

The Romantic myth of the creative genius is counterbalanced in Baudelaire's art criticism by a valuation of the "originalité collective" of schools of painting where the individual works for the greater good and acknowledges his limitations, rather than indulging in delusions of grandeur, striking out on his own, and risking mediocrity.

Duchamp is also highly suspicious of the pretensions of artists as he states in an interview: "All artists since the time of Courbet have been 'beasts' and should be put in institutions for exaggerated egos." (Tomkins, 419) As early as 1905, Duchamp found an antidote: to demote himself (from

the point of view of society, of course, since he viewed it as a promotion) from painter to artisan, a move that can be qualified as opportunistic since it was also motivated by a desire to reduce his required military service: "j'ai appris qu'il existait un examen, celui d'ouvrier d'art, qui permettait de faire un an de service au lieu de trois dans les mêmes conditions que le médecin ou que l'avocat. Alors, j'ai cherché quel genre d'ouvrier d'art je pouvais être. J'ai découvert qu'on pouvait être imprimeur-typographe ou imprimeur de gravures, d'eaux-fortes." He chose the latter option because it allowed him to pay tribute to his grandfather, "un graveur émérite," by printing his etchings depicting "des aspects tout à fait extraordinaires du vieux Rouen." (Cabanne, 26)³⁶

After his military service, Duchamp returned to painting, but a series of similar retreats from painting would eventually lead to a complete abandonment, marked by his last oil painting Tu m' in 1918. From his experience as an *ouvrier d'art*, he retained an interest in the technical side of art. It was cubist technique which attracted him to the movement early in 1911 (and yet represented a hurdle):

PC Vous hésitez à prendre parti.

MD Oui, parce que la technique nouvelle du cubisme me demandait un certain travail manuel d'adaptation.

PC En effet la technique cubiste semble vous avoir tenté davantage que l'esprit, c'est-à-dire la remise en forme de la toile par le volume.

MD C'est cela. (Cabanne, 40)

His adhesion to cubism was brief - in his Moulin à café, also from 1911, he had the inspiration to incorporate technical drawing by adding "une flèche pour indiquer le mouvement" thus opening "une fenêtre sur quelque chose d'autre." The arrow reflected Duchamp's deep desire to "introduire dans la peinture des moyens un peu différents." (Cabanne, 50-51)

Already, by the following year 1912, he began to plan a work without paint or canvas, which would introduce very different means to painting. Le Grand Verre became Duchamp's major preoccupation, precipitating his decision to take a position at the Sainte-Geneviève library in 1913 in order to break not only with the traditional forms of painting, but also with the profession of painting as a

whole: "Je voulais me dégager de toute obligation matérielle et j'ai commencé une carrière de bibliothécaire qui était une sorte d'excuse sociale pour ne plus être obligé de me manifester...Je ne cherchais pas à faire des tableaux, ni à les vendre, j'avais d'ailleurs un travail devant moi [le Grand Verre] qui me demandait plusieurs années." (Cabanne, 70)

Later in the interviews with Cabanne, Duchamp described how his seemingly radical decision to break with the tradition of painting evolved relatively naturally and painlessly:

PC Vous aviez déjà pris la décision de cesser de peindre?

MD Je ne l'ai pas prise, elle est venue toute seule, puisque déjà le Verre n'était pas une peinture. C'était une peinture sur verre, si vous voulez, mais ce n'était pas une peinture, il y avait beaucoup de plomb, beaucoup d'autres choses. C'était dégagé de l'idée traditionnelle du peintre, avec sa brosse, sa palette, son essence de térébenthine, idée qui avait déjà disparu de ma vie.

PC Vous n'avez jamais souffert de cette rupture?

MD Non, jamais.

PC Vous n'avez jamais eu envie de peindre, depuis?

MD Non, parce que je n'ai pas, quand je vais dans un musée, cette espèce de stupéfaction, d'étonnement ou de curiosité devant un tableau. Je parle des anciens, des choses anciennes...J'ai été vraiment un défroqué au sens religieux du mot. Mais sans le faire volontairement. Cela m'a dégoûté.

PC Vous n'avez plus touché un pinceau, ni un crayon?

MD Non. Cela n'a pas d'intérêt pour moi. C'est un manque d'attraction, un manque d'intérêt.

(Cabanne, 123-124)

Nevertheless, even in this account, Duchamp confers on painting the status of a religion, a religion he once practiced more or less devoutly since he refers to himself as "un défroqué."

Contemporaneously with his new *métier* as a librarian, Duchamp enrolled in the Ecole des Chartes, returning to the study of a trade in the arts as he had done during his military service. He realized that he could never pass the certifying examination at the end of studies "mais j'y

allais pour la forme. C'était une sorte de prise de position intellectuelle contre la servitude manuelle de l'artiste." (Cabanne, 71)

How did Duchamp, by becoming an artisan instead of an artist, combat "la servitude manuelle de l'artiste," "la patte," "l'acte physique de la peinture," "le remplissage"? The artisan would appear less free than the artist since the gestures of the artisan tend to be subservient to an overall plan, often not his own, whether a formal blueprint or simply the cumulation of traditional methods, while an artist has more freedom to change his plans as he works. Freedom for the artisan lies elsewhere, in the honesty of his actions; he has no pretension or delusion. Efficiency and precision are his goals rather than speed.³⁷ Duchamp's conception of an artisan differs from Baudelaire's privileged artist for whom speed is of the essence if his hand is to accomplish "avec une rapidité servile les ordres divins du cerveau." Otherwise, "l'idéal s'envole." (Baudelaire, 104)³⁸ The artisan need not worry about losing inspiration or vision since he proceeds methodically following a clearly laid out plan. Value lies within the act - it is not simply a means to an end for the artisan who does not claim sole authorship of the final product. By assuming the guise of an artisan, Duchamp claimed for

himself the honesty and dignity of his new rank, pointing up the dishonesty of the artist who denies his debts to his patrons, to the public, or to unconscious forces.³⁹

As artisan, Duchamp can avoid falling into the mediocrity that comes from catering to trends, or what Baudelaire labels "le chic": "Le chic est l'abus de la mémoire; encore le chic est-il plutôt une mémoire de la main qu'une mémoire du cerveau...Le chic peut se comparer au travail de ces maîtres d'écriture, doués d'une belle main et d'une bonne plume taillée pour l'anglaise ou la coulée, et qui savent tracer hardiment, les yeux fermés..."

(Baudelaire, 155-156) If an artisan becomes so skilled that he can work blindfolded, his success is attributed to practice rather than magic. Duchamp's overall goal is to demystify the creative act.⁴⁰ In his final painting Tu m', commissioned by Katherine Dreier, he achieves his goal through subtle uses of irony: "Dans cette peinture, j'ai exécuté l'ombre portée de la roue de bicyclette....J'avais trouvé une sorte de lanterne qui faisait des ombres assez facilement et je projettais l'ombre que je traçais à la main sur la toile. J'avais aussi, juste au milieu, mis une main peinte par un peintre d'enseignes et je l'avais fait signer par le bonhomme qui l'avait exécutée." (Cabanne, 108-109)

This work is representative of Duchamp's penchant for incorporating previous works into new works and can serve as a shorthand résumé of his preoccupations up to its date of 1918. For our purposes here, Tu m' can be seen as commenting on the creative act in a number of ways. By incorporating the Bicycle Wheel, it restates the complex implications of the readymade with which Duchamp challenged the value of artistic production by replacing neatly execution with intention. An additional layer of irony is added, however. Duchamp does not paint the wheel. Painting it would have risked undoing the original, liberating gesture of the readymade, creating a Bicycle Wheel issuing from the hand rather than from the mind of Duchamp. Instead Duchamp triples the distance between himself and his wheel: the image on the painting is of his own work, but the image is that of a readymade or of a work not created by his hand, which he neither copies directly nor copies from memory, which is "seen" not by him but by a lantern projecting its shadow onto the canvas, which his hand traces rather than draws so that no interpretation of the image can be added unintentionally by the untamable will of the hand. The painted hand that is also part of Tu m' takes an additional swipe at "la patte": both the autonomy and the authoritarianism of the hand are expressed - the hand floats

alone in the painting and points. At the same time, the hand valorizes the skill of the artisan: it is painted not by Duchamp but by a sign painter he commissioned. By pointing, the hand recalls the arrow which pleased Duchamp so much in his Moulin à café and with which he paid tribute to the technical side of art; and the signature of the sign painter officially acknowledges workmanship in what usually remains an anonymous production. Finally, the commissioning of an artisan by the artist within the painting forces recognition that the painting itself was commissioned, thus quashing all notion of the independence of the creative act.

Chapter 2: Timing Art

Works of art are anything but timeless. All art is created within time. Our discussion has focused primarily on the constituent elements of a work of art within the time of creation of art. We now look at how created works of art are inserted into historical time – raising questions of their reception and preservation. How does the time frame in which a work is created affect its creation? We will consider the past (in terms of both the history of art and the artist's personal history), the present (in terms of contingency and chance events), and the future (in terms of the continuity of the history of art through the preservation of art works).

a. Dirty Pictures

The purity of the canvas can be daunting – the painting must be a worthy rival to the pristine white surface or the painter risks becoming “un poète sentimental qui salit des toiles,” a charge leveled by Baudelaire at his contemporary Ary Scheffer.⁴¹ (Baudelaire, 207) This predicament strengthens the temptation to leave works unexecuted or unfinished, the artist losing hope of ever expressing his ideal. Even if a painting, once executed, meets with the approval of the artist or his audience, the venture is

risky: taste is fickle, the passing of time may reverse opinion.⁴²

Artists are often harsher on themselves than are their audience - they may go to the extreme of overpainting earlier works or even destroying them like Constantin Guys who "[q]uand il rencontre un de ces essais de son jeune âge, il le déchire ou le brûle avec une honte des plus amusantes." (Baudelaire, 460) As for the public and critics, artists fall in and out of favor - Baudelaire himself offers a fine example of fickleness when in his estimation Rubens tumbles from a lighthouse ("Les Phares," published in 1855) into a "fontaine de banalité" (La Belgique déshabillée, begun in 1864). (Baudelaire, BD, 256) A worse plight than that of the artist who sees his popularity fade (or fears that it will) is the plight of the artist whose recognition comes only after his death; Van Gogh, the most famous case in point, left behind several works that were burned as useless trash because they offered no help in settling his debts.

As if the vicissitudes of judgment over time were not enough to dissuade painters from painting, a still more menacing threat looms. If the painter does not sully (or destroy) the canvas, time and the elements still may, as Delacroix well knew:

Une des grandes préoccupations de notre peintre dans ses dernières années était le jugement de la postérité et la solidité incertaine de ses oeuvres. Tantôt son imagination si sensible s'enflammait à l'idée d'une gloire immortelle, tantôt il parlait amèrement de la fragilité des toiles et des couleurs. D'autres fois il citait avec envie les anciens maîtres, qui ont eu presque tous le bonheur d'être traduits par des graveurs habiles, dont la pointe ou le burin a su s'adapter à la nature de leur talent, et il regrettait ardemment de n'avoir pas trouvé son traducteur. Cette friabilité de l'oeuvre peinte, comparée avec la solidité de l'oeuvre imprimée était un de ses thèmes habituels de conversation. (Baudelaire, 450)

A painting must therefore withstand the test of time both figuratively *and* literally. Delacroix is clearly more concerned by the latter, that is to say, by the physical effects of time. He does not appear to question whether he in fact deserves "une gloire immortelle." Instead he worries that his works will not survive long enough to receive the favorable judgment of posterity that they deserve. Although the public acclaim Delacroix received in

his lifetime never reached the heights Baudelaire sought for him, Delacroix certainly had become a successful painter by the end of his career.⁴³ Since Delacroix's overconfidence occurs "dans ses dernières années," it merits our indulgence.

Nevertheless, his self-importance (which, we should not forget, is reported and perhaps exaggerated by Baudelaire, Delacroix's greatest admirer) is quite pronounced. He envies the old masters not for their talent and accomplishments, but for their good fortune in having found skilled engravers to preserve their works. Age and experience did not spare Delacroix the anxiety an artist feels about his place in history; the anxiety has simply been displaced. The older Delacroix no longer shoulders the responsibility for the success of his works, but has made it depend on forces beyond his control.

Marcel Duchamp likewise seemed proudly aloof and independent of public acclaim, and he too was well aware of the "friabilité de l'oeuvre peinte" as he explains to Cabanne: "La peinture devient toujours sale, jaune ou vieille au bout de très peu de temps à cause de l'oxydation." (Cabanne, 71) Unlike Delacroix, Duchamp sought to solve the problem himself instead of looking to others to preserve his works. His solution, in the guise of

the Grand verre, involves extreme measures - abandoning oil painting and adopting different materials, mainly glass and lead. As a result, "mes couleurs à moi se trouvaient complètement protégées, le verre était donc un moyen de les garder à la fois assez pures et assez longtemps sans changements." (Cabanne, 71) While glass preserves Duchamp's colors, it also serves as a reminder of the fragility of works of art.⁴⁴ Lead strengthens the Grand verre physically, but more importantly, by its very nature, lead strengthens the statement Duchamp makes in the work against the "tableau de chevalet." One of the oldest metals used by man and a common component of paint, lead represents in shorthand the concept "tradition of painting," thus naming the very entity Duchamp wishes to challenge in this work.⁴⁵

Duchamp's concern with challenging the tradition of the act of painting takes precedence over any desire to create more-preservable works. Unlike Delacroix or Baudelaire, he dismisses the judgment of posterity. That works should suffer the effects of time is in order:

"Je crois que la peinture meurt, comprenez-vous. Le tableau meurt au bout de quarante ou cinquante ans parce que sa fraîcheur disparaît. La sculpture aussi meurt. C'est un petit dada à moi que personne n'accepte, ça m'est égal. Je

pense qu'un tableau au bout de quelques années meurt comme l'homme qui l'a fait; ensuite ça s'appelle l'histoire de l'art." Makers and buyers of Impressionist calendars and coasters would take issue with Duchamp who continues: "Il y a une grosse différence entre un Monet aujourd'hui, qui est noir comme tout, et un Monet d'il y a soixante ou quatre-vingts ans qui était brillant quand il a été fait."

(Cabanne, 124)

Whereas Duchamp proclaims: "Les hommes sont mortels, les tableaux aussi.," Baudelaire counters in pseudo-Platonic fashion: "Toute idée est, par elle-même, douée d'une vie immortelle, comme une personne. Toute forme créée, même par l'homme, est immortelle. (Cabanne, 124; Baudelaire, MCMN, 119-79)⁴⁶ Thus, as we shall see, Baudelaire speaks of "les statues et les tableaux immortels" (emphasis added) in the Louvre. Duchamp, however, does not share Baudelaire's awe of the old masters.⁴⁷ For Duchamp, their works have no claim on eternity; instead he lobbies for the rejection of traditional painting as: "une très bonne solution pour une époque comme la nôtre où on ne peut pas continuer à faire de la peinture à l'huile qui, après 4 ou 500 ans d'existence, n'a aucune raison d'avoir l'éternité comme domaine. Par conséquent, si on peut trouver d'autres formules pour s'exprimer, il faut en profiter." (Cabanne, 176)

Baudelaire could never view an old master painting as simply a dirty picture (or more accurately, dirtied picture), blackened like a Monet in Duchamp's eyes. But the two can agree on reevaluating dirty pictures in a different sense: they share a belief in the transcendence of the erotic. Baudelaire equates so-called immorality in art with immortality by juxtaposing the terms in this anecdote from Mon Coeur mis à nu:

Tous les imbéciles de la Bourgeoisie qui prononcent sans cesse les mots: "*immoral, immoralité, moralité dans l'art*" et autres bêtises, me font penser à Louise Villedieu, putain à cinq francs, qui m'accompagnant une fois au Louvre, où elle n'était jamais allée, se mit à rougir, à se couvrir le visage, et me tirant à chaque instant par la manche, me demandait, devant les statues et les tableaux *immortels*, comment on pouvait étaler publiquement de pareilles indécences. (Baudelaire, MCMN, 120-121, emphasis added)

This tirade against bourgeois values has an added weight when viewed in the light of Baudelaire's personal struggle against the tyranny of censorship following the publication of Les Fleurs du Mal. By ridiculing the simplemindedness of

Louise Villedieu's response to undisputedly great works (a naïve application of received notions of morality despite her status within the bourgeois system as a purveyor of immorality), Baudelaire can be seen to be drawing an unspoken parallel to the equally unintelligent reception of his own work. The eroticism in his work, like that of the great works in the Louvre, was misinterpreted as immoral; Baudelaire would like to believe that his works will be correctly judged by posterity as on the same plane with the immortal works he so admires.

Just as Baudelaire wishes to lift his work above the faulty judgment of his time period, Duchamp is drawn to the erotic because of its ahistorical universality. Duchamp describes the role of eroticism in his works as: "Enorme. Visible ou voyante, ou en tout cas sous-jacente." (Cabanne, 165) Eroticism, he believes, "est vraiment une chose assez générale dans le monde entier, une chose que les gens comprennent." It replaces "ce que d'autres écoles de littérature appelaient Symbolisme, Romantisme." When used in art "comme base principal, comme but principal," eroticism merits the status of an '-ism' "au sens école du mot." Unlike Symbolism and Romanticism, however, eroticism is not historically defined. "C'est la base de tout," Duchamp declares, and yet "on n'en parle jamais." (Cabanne, 166)

Duchamp and Baudelaire give voice to the erotic by placing it center stage.

Rather than viewing the erotic as immoral, Baudelaire and Duchamp see it as immortal, the unchanging factor that allows for the continuity of history through procreation. And yet, neither Baudelaire nor Duchamp had children; they shared the "Grande Maladie de l'horreur du Domicile."

(Baudelaire, MCMN, 103) They also, as we have seen, rejected the notion that art is in the service of history. It is a wholesale rejection as Duchamp insisted in a parting comment after an interview: "You see art never saved the world. It cannot." (Ephemerides, 8.9.1966).⁴⁸ Despite their disavowals, the exploration in their works of the erotic reveals an aspiration to participate in history through artistic creation, to earn historical validation by concentrating on a theme with an eternal appeal.

b. Breaking Glass

In 1936, when Le Grand Verre shattered during its transfer through Connecticut by truck, Duchamp's joke - using glass as a more durable substitute for "fragile" canvas - appeared to have backfired on him. Instead he proclaimed his work to be better than ever:

MD C'est beaucoup mieux avec les cassures, cent fois mieux. C'est le destin des choses.

PC L'intervention du hasard sur lequel vous comptez si souvent.

MD Je respecte cela; j'ai fini par l'aimer.

(Cabanne, 142)

Chance had laid the final touches to the "unfinished" work . Whether or not he foresaw the eventuality of the glass breaking (as Harriet and Sidney Janis cannot help but think he must have: "In using glass, he surely knew, even though he ignored the fact, that the chances were it would be broken."), he certainly embraced the interference of chance. (Janis in Masheck, Marcel Duchamp in Perspective, 39)

The concept of chance has multiple meanings, several of which are important for our purposes here. Chance in a temporal sense is often a function of future time, associated generally with events that occur in unexpected, random or unpredictable fashion. Since most events,

however, are subject to contingency and cannot be entirely predictable, chance and future events can be conterminous. Chance also refers to the likelihood of occurrence of an event (probability). In games of chance, chance stands in opposition to skill. Finally, chance can refer to a fortuitous event, an opportunity. Good luck, however, is dependent upon point of view: Duchamp chooses to see the cracks in his work as a positive occurrence, as "le destin des choses." Chance can thereby become personified (as in the expression "lady luck"). If we believe with Duchamp that things often happen "for the best" (or simply for a reason), then, we view chance as not necessarily random, but as fateful. While such a viewpoint would appear paradoxical, it is easily explained: once "chance" events have occurred, our lack of tolerance for disorder causes us to view them in retrospect as having been destined.

Taken out of context, Baudelaire's categorical statement "Il n'y a pas de hasard dans l'art, non plus qu'en mécanique" would appear to place him in direct opposition to Duchamp.⁴⁹ (Baudelaire, 117) Baudelaire, however, is defending Delacroix with this statement and, as in all his championing of Delacroix ("mon sujet le plus cher et le plus sympathique"), he does not shy away from hyperbole. (Baudelaire, 111) He felt that Delacroix's dramatic

expansive style and his penchant for suggestive rather than highly wrought painting caused the uninitiated viewer to undervalue the painter's talent. "En général, et pour la plupart des gens, nommer Eugène Delacroix, c'est jeter dans leur esprit je ne sais quelles idées vagues de fougue mal dirigée, de turbulence, d'inspiration aventurière, de désordre même; et pour ces messieurs qui font la majorité du public, le hasard, honnête et complaisant serviteur du génie, joue un grand rôle dans ses plus heureuses compositions." (Baudelaire, 115) Baudelaire offers less-known detailed works by Delacroix - a study of Raphaël and lithographies based on old masters - as counter examples to show that his style is intentional and not the result of a lack of skill for detail. In this context, then, Baudelaire's rejection of chance in art is based on only a specific definition of chance as the opposite of intention and skill. Moreover it is not a wholesale rejection: he is simply denying that chance, personified as the "serviteur du génie," rules the artist. He warns (raising the status of chance in name, at least) : "Rien n'est plus impertinent ni plus bête que de parler à un grand artiste, érudit et penseur comme Delacroix, des obligations qu'il peut avoir au dieu du hasard. Cela fait tout simplement hausser les épaules de pitié." (Baudelaire, 117)

In recalling Delacroix's admirable studies of old masters, Baudelaire has a dual purpose. They speak not only of Delacroix's technical skill but also of the depth of his originality: "il est un des rares hommes qui restent originaux après avoir puisé à toutes les vraies sources, et dont l'individualité indomptable a passé sous le joug secoué de tous les grands maîtres." (Baudelaire, 117) The invaluable legacy of the old masters weighs heavily, but, to become great, a painter must free himself of that burden. There is a clear continuity in Baudelaire's thought on this issue. The above statements on Delacroix were published in his Salon de 1846. Nineteen years later, in the Peintre de la vie moderne, he reiterates: "Malheur à celui qui étudie dans l'antique autre chose que l'art pur, la logique, la méthode générale!" (Baudelaire, 468) For the modern painter, inspiration must come from his own time period: "La modernité, c'est le transitoire, le fugitif, le contingent, la moitié de l'art, dont l'autre moitié est l'éternel et l'immuable" just as it has for all painters: "Il y a eu une modernité pour chaque peintre ancien." (Baudelaire, 467) The painter who hides in the past "abdique la valeur et les privilèges fournis par la circonstance; car presque toute notre originalité vient de l'estampille que le temps imprime à nos sensations." (Baudelaire, 468, italics in original)

Chance, in the temporal sense of chance occurrences, "le contingent" and "la circonstance," reinserts itself in Baudelaire's equation for the creation of art. Delacroix's greatness, like that of Constantin Guys, stems from his serendipitous nature: "Delacroix aimait tout, savait tout peindre, et savait goûter tous les genres de talents. C'était l'esprit le plus ouvert à toutes les notions et à toutes les impressions, le jouisseur le plus éclectique et le plus impartial." (Baudelaire, 425-426)

Duchamp draws strength from a similar openness to the ideas and impressions that come his way, but, and we shall return to this subject in our discussion of nostalgia, he also problematizes the quality, worrying that it can ensnare one within taste. While he, like Baudelaire, acknowledges the role of chance in art, Duchamp does not assume that the artist has ascendancy. To exert a measure of control, he feels the presence of chance must be dealt with explicitly in the work of art. In the words of Sidney and Harriet Janis: "Anomalous as this may sound, Duchamp uses chance intentionally." (Janis in Masheck, Marcel Duchamp in Perspective, 38) Since chance inevitably plays a role in creating art, Duchamp prefers to use chance as a collaborator deliberately. Chance thereby becomes more verifiably a "serviteur" rather than "un dieu." The paradox

remains, however - how can chance be intentional or intention be random?

Duchamp explores and exploits this paradox throughout his career. To name just a few examples besides the Grand Verre: the chance encounters with objects that struck his fancy and were elevated to readymades; the "readymade malheureux" created by turning the erosive forces of the elements that ruin paintings into forces that create a readymade work ("malheureux" is used in the sense of suffering and unlucky); Elevage de poussière, the result of three months' accumulation of dust on the Grand Verre captured in a photograph by Man Ray; the 3 Stoppages Étalons, with which Duchamp mocked notions that weights and measures have a predestined or logical form ["Le hasard pur m'intéressait comme un moyen d'aller contre la réalité logique: mettre quelque chose sur une toile, sur un bout de papier, associer l'idée d'un fil droit horizontal d'un mètre de longueur tombant d'un mètre de hauteur sur un plan horizontal à celle de sa propre déformation, à son gré." (Cabanne, 81)]; the Erratum Musical, the musical score created by drawing notes out of a hat; the placement of his notes for various works in boxes instead of in book form so that their order would be random; or his experiments with roulette experiments. Etant donné, his final work, can be

interpreted as an attempt to eliminate chance as much as possible from the work. Detailed instructions are given for its installation, instructions Duchamp considered an integral part of the work, in order to simulate a manufactured product in which all aspects have been planned precisely. Duchamp also stipulated that the installation could not be moved - a clear reference to the fate of the Grand Verre. The work also prescribes the distance, angle and extent of viewing, thereby restricting the freedom of the spectator, a freedom that so pleased Baudelaire: "Un tableau de Delacroix, placé à une trop grande distance...vous pénètre déjà d'une volupté surnaturelle...l'analyse du sujet, quand vous vous approchez, n'enlèvera rien et n'ajoutera rien à ce plaisir primitif."⁵⁰ (Baudelaire, 433)

The attempt to eliminate chance from Etant donné might seem to imply a mistrust of chance. Certainly, by its very nature, chance cannot be a faithful ally - one can perhaps depend upon its intervention, but not upon the form in which the intervention will take place. In general, however, Duchamp displayed an optimistic attitude toward chance. Thus, having welcomed the cracks in the Grand Verre as an improvement, he simply encased it in yet more glass, entrusting it once again to chance. His optimism that

chance would generally work in his favor seems to have offered unexpected dividends. Chance often appears not just to enhance his works, but to harmonize with Duchamp's manner, as if some sort of consciousness were mysteriously at work. The Janises note: "The lines [of the nine malic forms in the Grand Verre] fanned out like huge cracks, anticipating the direction the actual cracks took when the glass was eventually broken by accident...it is astounding that by the use of chance, he was to anticipate the configuration when the breakage occurred." (Janis, in Masheck, Marcel Duchamp in Perspective, 39) The cracks also recall other works. For example, earlier, out of ignorance (before Duchamp fully understood the fragility of canvas), he had painted on the reverse side of his 1910 painting Le Roi et la Reine entourés de Nus vites, weakening the canvas. When cracks began to appear and the canvas was in danger of disintegrating, Duchamp was pleased, seeing a particular attraction in the layout of the cracks. "C'est fantastique, c'est devenu comme un puzzle, et les gens disent que ça ne tiendra plus longtemps." Instead of being dismayed at the difficulty of restoring the painting, Duchamp seems almost gleeful: "Vous savez, ça ressemble vraiment à une chose de 1450!" (Cabanne, 60) Chance has added qualities offering new potential interpretations: is

it a representation of art as a puzzle put together by the artist and the spectator? a refutation of the "eternal" nature of art? ironic commentary on originality and forgery?

Of course, as Duchamp believed, interpretations are not independent of chance and do not have absolute validity: "Le mot 'jugement' est une chose terrible aussi. C'est tellement aléatoire, tellement faible. Qu'une société se décide à accepter certaines oeuvres et elle en fait un Louvre, qui dure quelques siècles. Mais parler de vérité et de jugement réel, absolu, je n'y crois pas du tout.

(Cabanne, 132) Nevertheless, interpretation appears inescapable even when the artist attempts to avoid it as Duchamp did with In Advance of the Broken Arm: "C'était une pelle à neige, et j'avais en effet écrit cette phrase dessus. Evidemment, j'espérais que cela n'avait pas de sens mais, au fond, tout finit par en avoir un."⁵¹ (Cabanne, 96) Thus, chance interferes in the creation as well as in the interpretation of works of art.

The title of the readymade snow shovel, despite Duchamp's alleged attempt to avoid giving it meaning, reveals his preoccupations with chance and his oscillation between viewing chance as collaborator and as adversary. In Advance of the Broken Arm can be interpreted as signifying

both anticipation of future events and their accommodation to put a positive spin on a potentially negative event - by shoveling snow one can limit the danger of slipping in it and breaking one's arm (a fate an artist, in particular, would wish to avoid).⁵² The appearance in 1915 of the snow shovel, Duchamp's first readymade in America, coincides with the date he began work on the Grand Verre. It is not surprising then to note parallels between the title he chose for the ready-made and a subtitle he proposed for his masterwork on one of the notes in the accompanying Green Box:

Sorte de sous-titre

RETARD EN VERRE

Employer 'retard' au lieu de tableau ou peinture; tableau sur verre devient retard en verre - mais retard en verre ne veut pas dire tableau sur verre. -

C'est simplement un moyen d'arriver à ne plus considérer que la chose en question est un tableau - en faire un retard dans tout le général possible, pas tant dans les différents sens dans lesquels retard peut être pris, mais plutôt dans leur réunion indéfinie. 'Retard' - un retard en

verre, comme on dirait un poème en prose ou un
crachoir en argent." (Duchamp, 41)

Both titles In Advance of the Broken Arm and "retard en verre" toy with time. They represent attempts at thwarting chance by delaying its interference; in the first instance, delaying its breaking of arms (and artists, by extension) and, in the second, delaying its breaking of glass (and artworks, by extension). In both cases, nevertheless, the force of chance is ultimately conceded.

Duchamp calls his invented term "une sorte de sous-titre." Indeed, his description does not add up to a subtitle for the Grand Verre so much as it does to a generic label for his new type of work which is neither "tableau" nor "peinture." Indeed he likens it to another genre, the prose poem, a genre that shares the mixed nature of his newly invented type of work. The Grand Verre remained linked to poetry in Duchamp's mind as is clear from his statements to Cabanne many years after the Green Box note: "C'était le côté poétique des mots qui me plaisait. Je voulais donner à 'retard' un sens poétique que je ne pouvais même pas expliquer. C'était pour éviter de dire un tableau en verre, un dessin en verre, une chose dessinée sur verre, comprenez-vous? Le mot 'retard' m'avait plu à ce moment-là, comme une phrase qu'on trouve. C'était réellement poétique,

dans le sens le plus mallarméen du mot, si vous voulez.”⁵³
(Cabanne, 68-69) Note here how Duchamp refers obliquely to chance by designating the term “retard” as a happy find (or one might even say as a readymade title). In both explanations of “retard en verre,” the note from the Green Box and his statements to Cabanne, Duchamp emphasizes the polysemous nature of the term. It has a poetic meaning even he could not explain; it represents a “réunion indécise” of possible meanings. The genre “retard en verre,” like the term itself, should be impossible to pin down. The Green Box is an integral part of the work so that: “les deux éléments verre pour les yeux, texte pour l’oreille et l’entendement devaient se compléter et surtout s’empêcher l’un l’autre de prendre une forme esthétique-plastique ou littéraire.” (Duchamp, lettre à Jean Suquet, 247) The “retard en verre,” neither fish nor fowl, is indeed a kindred breed to the *poème en prose* which is neither strictly poetry nor prose.

The adoption of the new mixed genres by Baudelaire and Duchamp mark a break with the past, the abandonment of traditional verse on the one hand and the abandonment of traditional painting on the other. Duchamp expresses succinctly an inherent affinity between the genres when, in the note to the Green Box, he likens them to the oxymoron

"un crachoir en argent": they express an attitude of revolt (a spitting in the face of convention, as it were) against socially prescribed distinctions in art which call for purity of genre or purity of suitable themes. They also offer artist and poet freedom from the intrinsic constraints of the abandoned genres, such as perspective or meter.⁵⁴

The Green Box, the "literary" element of Duchamp's "retard en verre," is organized, or rather, deliberately disorganized as a collection of facsimiles of his notes on separate sheets contained within the box in no particular order. As Michel Sanouillet notes in his edition of Duchamp's collected writings, "l'idée d'utiliser une boîte comme réceptacle d'une oeuvre 'littéraire' lui était venue dès 1914 à Paris." The result was Duchamp's first box, the Boîte de 1914, which Sanouillet sees as a sort of prototype for the Green Box. (Duchamp, 35) Duchamp did not designate an order for the notes as Sanouillet explains: "les papiers multiformes et multicolores se déplacent sans ordre possible, au gré de leur possesseur et surtout d'un hasard." (Duchamp, 39) Duchamp did, however, exert control in the production of the facsimiles to ensure that they matched the original notes in minute detail, thereby respecting scrupulously the integrity and independence of each note. One might describe the box and its contents as "un petit

ouvrage dont on ne pourrait pas dire, sans injustice, qu'il n'a ni queue ni tête, puisque tout, au contraire, y est à la fois tête et queue, alternativement et réciproquement."

The description belongs, of course, to another work, Baudelaire's Petits Poèmes en prose. It is Baudelaire's own description taken from his letter to Arsène Houssaye that serves as a preface to the volume. Even though the work was bound in book form, Baudelaire intended each prose poem to be independent, nullifying the need for a sequential reading of the poems. "Considérez, je vous prie, quelles admirables commodités cette combinaison nous offre à tous, à vous, à moi et au lecteur. Nous pouvons couper où nous voulons, moi ma rêverie, vous le manuscrit, le lecteur sa lecture; car je ne suspends pas la volonté rétive de celui-ci au fil interminable d'une intrigue superfine. Enlevez une vertèbre, et les deux morceaux de cette tortueuse fantaisie se rejoindront sans peine. Hachez-la en nombreux fragments, et vous verrez que chacun peut exister à part."

(Baudelaire, PPP, 31) Note that while Baudelaire wishes both to free his reader from the constraints of a plot-driven reading and to create poems that stand on their own, he does not reject organic unity in the Petits Poèmes en prose ("les deux morceaux...se rejoindront sans peine").⁵⁵ Duchamp,

too, carefully and even lovingly places his notes in the Green Box, forming an organic whole from disparate items.

Chance, which plays a role intended by Baudelaire in the reception of the Petits Poèmes en prose since he encourages the reader to dip freely into the volume, was also present in the conception of the work. In the latter case, however, Baudelaire claims that the presence of chance was unintentional: "je m'aperçus que...que je faisais quelque chose (si cela peut s'appeler *quelque chose*) de singulièrement différent, accident dont tout autre que moi s'enorgueillirait sans doute, mais qui ne peut qu'humilier profondément un esprit qui regarde comme le plus grand honneur du poète d'accomplir juste ce qu'il a projeté de faire." (Baudelaire, PPP, 32) The interference of chance is greeted grudgingly by Baudelaire, in contrast to Duchamp, and yet Baudelaire's disclaimer is couched within a discourse of false modesty. Baudelaire does not repudiate his co-production with chance but proffers it to Houssaye "[d]ans l'espérance que quelques-uns de ces tronçons seront assez vivants pour vous plaire et vous amuser." (Baudelaire, PPP, 31)

It is no surprise, then, that chance also plays an important role in a central prose poem in the volume, "Le Mauvais Vitrier." While it might seem contradictory to refer

to one of the poems as central since Baudelaire contends that each poem "peut exister à part," "Le Mauvais Vitrier" is singled out by Baudelaire himself in the prefatory letter to Houssaye: "Vous-même, mon cher ami, n'avez-vous pas tenté de traduire en une *chanson* le cri strident du Vitrier..?" (Baudelaire, PPP, 32)

The prose poem sets out to analyze how "des natures purement contemplatives" can sometimes act in surprisingly rapid fashion, rising to an occasion with a force that would surpass even that of an action-oriented person. Baudelaire begins by giving a series of examples. First, he qualifies such action as apparently involuntary, as if coming from an outside force. Baudelaire then suggests that this "impulsion mystérieuse et inconnue" seems to build through procrastination, growing stronger through delay as if pent-up: "Tel qui...rôde lâchement une heure devant [la porte de son concierge] sans oser rentrer, tel qui garde quinze jours une lettre sans la décacheter ou ne se résigne qu'au bout de six mois à opérer une démarche nécessaire depuis un an, se sentent quelquefois brusquement précipités vers l'action par une force irrésistible, comme la flèche d'un arc." Finally, Baudelaire ascribes the sudden action to a desire to play with fate, to gamble, suggesting that the "impulsion mystérieuse" is linked to chance: "un autre allumera un

cigare à côté d'un tonneau de poudre, *pour voir, pour savoir, pour tenter la destinée, pour se contraindre lui-même à faire preuve d'énergie, pour faire le joueur, pour connaître les plaisirs de l'anxiété, pour rien, par caprice, par désœuvrement.*"

The core of the prose poem, the encounter of the narrator with the *vitrier*, also underscores the role of chance.⁵⁶ The narrator awakes with the sensation that he is "poussé, me semblait-il, à faire quelque chose de grand, une action d'éclat." Following this impulse, which is qualified as "une inspiration fortuite" (the generic force at the heart of the Poèmes en prose as a whole), his first action is to open the window. As fate would have it: "La première personne que j'aperçus dans la rue, ce fut un vitrier dont le cri perçant, discordant, monta jusqu'à moi à travers la lourde et sale atmosphère parisienne." In the wrong place at the wrong time, the *vitrier* is subjected to a series of abuses by the narrator, culminating in the destruction of his wares by a flowerpot the narrator drops on him: "le choc le renversant, il acheva de briser sous son dos toute sa pauvre fortune ambulatoire, qui rendit le bruit éclatant d'un palais de cristal crevé par la foudre." His satisfaction at what has done, an act that rivals the fury of an Olympian god, fuels his frenzy: "Et ivre de ma folie,

je lui criai furieusement: "La vie en beau! la vie en beau!" Dismissing the rashness of such an action, the prose poem concludes: "Mais qu'importe l'éternité de la damnation à qui a trouvé dans une seconde l'infini de la jouissance?" (Baudelaire, PPP, 51-53) The action of smashing the vitrier's wares is further valorized by its transformation into the prose poem. Once again, as with the Grand Verre, the breaking of glass, a destruction, constitutes a construction of a new work of art.

The finality of destruction is often called into question by Baudelaire and Duchamp. After his musings in Mon Coeur mis à nu about the immortality of creation whether divine or human ("Toute forme créée, même par l'homme, est immortelle."), Baudelaire places a note to remind himself of "Anecdotes relatives à Emile Douay et à Constantin Guys, détruisant ou plutôt croyant détruire leurs oeuvres."

(Baudelaire, MCMN, 119) The inference to be drawn is that an artist cannot in fact destroy his work. Duchamp refers to the destruction of one's works as "un geste idiot."

(Cabanne, 132)⁵⁷ A note from the Green Box perhaps best encapsulates the generative possibilities of destruction: Duchamp proposes to create a new type of readymade he calls a "reciprocal readymade": "Se servir d'un Rembrandt comme planche à repasser." (Duchamp, 49) This irreverent work,

never realized for obvious reasons, represents less a desecration than an affirmation of the indestructibility of a work of art.

c. Exorcising Nostalgia

"Quand on est gosse on ne pense pas d'une façon philosophique, on ne se dit pas: 'Est-ce que j'ai raison? Est-ce que j'ai tort?' On suit simplement une filière qui vous amuse plus qu'une autre, sans réfléchir beaucoup à la validité de ce qu'on fait."

(Cabanne, 30)

"[L]e génie n'est que l'enfance retrouvée à volonté, l'enfance douée maintenant, pour s'exprimer, d'organes virils et de l'esprit analytique qui lui permet d'ordonner la somme de matériaux involontairement amassée." (Baudelaire, 462)

Life experience itself owes a debt to chance. Having followed as a child "une filière qui...amuse plus qu'une autre," the adult finds himself with "la somme de matériaux involontairement amassée." How does the adult artist use the past that haphazard inclination has conferred upon him? Baudelaire proposes above that the artist must give shape to this raw material. Genius looks backward, mining the rich past of childhood with the tools of maturity. Duchamp's statement, however, is characterized by forward movement due to the verb "suivre" and therefore conforms to the anti-nostalgic tendencies in his work as a whole. But, as we

shall see, neither is Duchamp immune to nostalgia nor does Baudelaire wallow in it.

'Nostalgia' is derived from the Greek *nostos* (home, return) and *algos* (pain). The separation which causes the pain of nostalgia can be spatial and/or temporal. Thus 'nostalgia' can signify homesickness (the desire to return to a place and the pain caused by the impossibility of immediate or eventual return) or a longing for absent things, persons, or situations (the desire for their return and the pain caused by their absence). In both cases, there is a temporal element since any return through space would also have to be effected by regressing through time. In purely temporal terms, 'nostalgia' represents a longing for things, persons, or situations that are absent due to the passing of time; in short, 'nostalgia' can signify regret for the past.

While it is this temporal definition of nostalgia that will be our main focus, let us take time out (so to speak) to examine nostalgia for place. Homesick, the young Baudelaire cut short his trip to India, a trip planned by his stepfather and mother who had hoped thereby to moderate what they considered his reckless behavior. The old Baudelaire's notes for La Belgique déshabillée reveal an increasing homesickness during the last trip of his life,

although his visit to Belgium was intended as a self-imposed exile or 'vacation' from France. In striking contrast, Duchamp appeared to have adapted effortlessly to life in America as he explains :

MD C'est en arrivant à New York que je me suis aperçu que je n'étais pas du tout un étranger.

PC Vous étiez l'homme prédestiné de l'Amérique.

MD Pour ainsi dire, oui.

PC Et vous l'êtes resté.

MD J'ai comme un second souffle. (Cabanne, 78)

Duchamp's earliest works, however, tend to focus on home: from the church in the town of his birth (L'Eglise de Blainville, 1902) to portraits of family members and family friends. The case could also be made that homesickness prompted in part the painting Jeune homme triste dans un train (1911) or even the rectified readymade Pharmacie (1914) which Duchamp actually created during a train trip. Both works preceded his first trip to America which took place in 1915 when he was twenty-eight - a trip that offered a rupture from childhood, youth and home and a leap into the unknown.

Another work that predates his trip captures the ambivalence of leaving home: Avoir l'apprenti dans le soleil (1914). A line drawing on a blank sheet of music, the work

depicts a hunched-over figure on a bicycle going up an incline that is represented by a single upward line freely drawn. The title is written underneath the drawing as if to represent lyrics to a rising melody whose notes are created by the bicycle's wheels, spokes and nuts. The rider appears to be striving to make it up the hill - an apprenticeship can be hard work - but there is the suggestion that musical accompaniment and the possibility of a bright future make the trip worth the effort. The destination is unclear - a place in the sun or, since one usually says "au soleil," on the sun, or simply away from the here and now, outside reality, by association with the expression "dans la lune." At any rate, the self-propulsion of the rider into a new world is not effortless. Avoir l'apprenti dans le soleil is tinged with a sentimentality unusual in Duchamp's works.

Duchamp's representation of restlessness and of a yearning to lift off - the infinitive "avoir" in the title suggests he is making a wish - recalls the cry of the soul "Any Where Out of the World" in Baudelaire's prose poem of that name.⁵⁸ Both works share a special nostalgia for place, a nostalgia for an unknown but vaguely intuited otherworldly place or atmosphere. It is such nostalgia that Baudelaire has in mind in his only two uses of the term that occur in his art and literary criticism - the first in

regard to Fromentin's Orientalist works and the second in regard to Delacroix's physical appearance (note the proximity of "soleil" in both quotes):

Il est présumable que je suis moi-même atteint quelque peu d'une nostalgie qui m'entraîne vers le soleil; car de ces toiles lumineuses s'élève pour moi une vapeur enivrante, qui se condense bientôt en désirs et en regrets. (Baudelaire, 358)

Il m'est arrivé plus d'une fois, en le regardant, de rêver des anciens souverains du Mexique, de ce Montézuma dont la main habile aux sacrifices pouvait immoler en un seul jour trois milles créatures humaines sur l'autel pyramidal du Soleil, ou bien de quelqu'un de ces princes hindous qui dans les splendeurs des plus glorieuses fêtes, portent au fond de leurs yeux une sorte d'avidité insatisfaite et une nostalgie inexplicable, quelque chose comme le souvenir et le regret de choses non connues. (Baudelaire, 440)

Both Baudelaire and Duchamp feel the pull of the sun, feel drawn to other places. Baudelaire senses acutely that he does not belong in the world that he knows; Duchamp accepts Cabanne's conclusion that he was predestined to leave France for America. Only Duchamp, however, finds his predestined

world (or simply accepts America as suited to him), thus attenuating his sense of nostalgia for place in comparison to Baudelaire's.

One might suspect, with Duchamp's first biographer Robert Lebel, that Duchamp sensed from early on that he would leave behind him France, his past and even *the* past, in the sense of traditions in art. His first ten years of painting (1902-1912) produced a flurry of works, a prolificness he would never again match. Lebel finds an urgency here: "early in 1912, he thought of art as above all a way to express his youth, to catch it before it fled...Thus all his works of that time have something of the character of a personal legend." (Lebel, 12) In this manner art serves Duchamp both as a mnemonic device, a method for capturing and prolonging the past, and as a purgative, a method for getting the past 'out of his system.' By exercising his nostalgia feverishly, he is able paradoxically to exorcise it and thereby prepare the way for his later rupture with home, past and painting. How successful Duchamp was in counteracting nostalgia for his youth is debatable, however. The readymade La Roue de bicyclette precedes the apprentice's bicycle and reappears in Tu m' - Duchamp's wheels keep turning, in fact, from the

coffee and chocolate grinders to his scheme at the Monte Carlo roulette wheel to the rotoreliefs.

At the end of his life, he still speaks fondly of his youth and doesn't deny the influence his childhood and family had on his choice of profession. Despite his defiant gestures of abandoning painting, taking "real" jobs or concentrating on chess, he did remain an artist, carrying on what had become a family tradition from his maternal grandfather through his mother to 3 of his 5 siblings.

Lebel and Duchamp's other biographers tend to suggest that Duchamp came 'naturally' to art, that he was a born artist. Baudelaire shares their belief that an artist's calling is evident in childhood. He relates the story of a friend who was fascinated as a child when watching his father dress: "Déjà la forme l'obsédait et le possédait. La prédestination montrait précocement le bout de son nez. La *damnation* était faite. Ai-je besoin de dire que cet enfant est aujourd'hui un peintre célèbre?" (Baudelaire, 462) When describing himself to a potential publisher, Baudelaire states: "Goût permanent depuis l'enfance de toutes les représentations plastiques." (Baudelaire, QC, 438)

A corollary to Baudelaire's belief that destiny often asserts itself in childhood is the idea that childhood remains a powerful source of inspiration throughout an

artist's life (a subject to which we will return in the next chapter in the section devoted to play). In his commentary on De Quincey's Confessions of an English Opium Eater, Baudelaire notes: "Tous les biographes ont compris ... l'importance des anecdotes se rattachant à l'enfance d'un écrivain ou d'un artiste. Mais je trouve que cette importance n'a jamais été suffisamment affirmée." Childhood exerted such a strong fascination for Baudelaire that he claimed he could sense an artist's childhood in mature works of art: "Souvent, en contemplant des ouvrages d'art...j'ai senti entrer en moi comme une vision de l'enfance de leurs auteurs. Tel petit chagrin, telle petite jouissance de l'enfant, démesurément grossis par une exquise sensibilité, deviennent plus tard dans l'homme adulte, même à son insu, le principe d'une oeuvre d'art." (Baudelaire, QC, 292-293)

It is in this same text that Baudelaire first suggested a definition of genius in terms of regaining or retaining childhood – "ne serait-il pas facile de prouver...que le génie n'est que l'enfance nettement formulée, douée maintenant, pour s'exprimer, d'organes virils et puissants?"

⁵⁹ – a definition he reformulated in Le Peintre de la vie moderne. (Baudelaire, QC, 293) Baudelaire is not proposing, of course, that the artist remain a child, but only that genius requires a childlike openness to sensation and ideas.

Earlier, in L'Exposition Universelle de 1855, he spoke against the danger of close-mindedness: "J'ai essayé plus d'une fois, comme tous mes amis, de m'enfermer dans un système pour y prêcher à mon aise. Mais un système est une espèce de damnation qui nous pousse à une abjuration perpétuelle; il en faut toujours inventer un autre, et cette fatigue est un cruel châtement." His solution was simplification: "je me suis orgueilleusement résigné à la modestie: je me suis contenté de sentir; je suis revenu chercher un asile dans l'impeccable naïveté." (Baudelaire, 214)

Duchamp notes a similar tactic in the work of Paul Klee, one of the artists included in the catalogue Duchamp prepared for the "Société Anonyme":

La première réaction qu'on éprouve devant une toile de Paul Klee est l'agréable reconnaissance de ce que nous aurions pu dessiner dans notre enfance...Quand on y regarde de plus près, on découvre immédiatement que cette première impression était incomplète et que, si Klee utilise souvent une technique 'enfantine', il l'applique à une forme de pensée très adulte que révèle l'analyse de son oeuvre. Son extrême fécondité ne s'accompagne pas des signes habituels

de répétition. Il a tant à dire qu'un Klee ne
ressemble jamais à un autre Klee. (Duchamp, 204)

Duchamp is careful to make the distinction that childlike does not mean childish. For Duchamp, as for Baudelaire, the artist of merit is not a child, but an adult who has retained the full force of inspiration to which the child is exposed. Ingenuity is closely related to ingenuousness.

The highest compliment that Duchamp pays to Klee is to note the lack of repetition in the artist's work despite his prodigious output. Duchamp always expressed wariness with regard to repetition.⁶⁰ His constant preoccupation in the "Grand Verre" was to find: "une chose qui ne rappelle pas ce qui s'est passé précédemment. J'avais cette hantise de ne pas me servir des mêmes choses. Il faut se méfier parce que, malgré soi, on se laisse envahir par les choses passées. Sans le vouloir on met un détail. Là, c'était la lutte constante pour faire une scission exacte et complète." (Cabanne, 65)

The struggle is difficult because it poses a dilemma: how can an artist retain his childhood capacity for openness and break with his past at the same time? Duchamp admitted that endemic repetition among artists was essentially inevitable: "C'est forcé d'ailleurs, on ne peut pas toujours inventer." (Cabanne, 187) This awareness did not cause

Duchamp to abandon the struggle; he saw it as an ongoing necessity. For Duchamp, repetition is inevitable, but giving in is fatal.⁶¹

One of the consequences of repetition that Duchamp wanted most to avoid was the routinization of taste, as he explains to Cabanne:

PC Qu'est-ce que la nouveauté pour vous?

MD Je n'en ai pas vu tellement. Si on m'apportait quelque chose d'extrêmement nouveau je serais le premier à vouloir comprendre. Mais j'ai un passé tel que j'aurais du mal à regarder ou à être tenté de regarder; on emmagasine un tel langage de goûts, mauvais ou bons, en soi, que lorsque vous regardez quelque chose, si ce quelque chose n'est pas un écho de vous, vous ne le regardez même pas. Moi, j'essaie quand-même. J'ai toujours essayé d'abandonner mon bagage, du moins quand je regarde une chose soi-disant nouvelle. (Cabanne, 179)

Once taste is formed, the spectator seeks repetition rather than the new. On this basis, Duchamp rejects taste, good or bad. Baudelaire expresses the same disdain for taste, only in his case it is directed toward bad taste or "le chic" (as we noted in the previous chapter). The artist who suffers

from bad taste, or caters to it, is forced into repetition. A case in point for Baudelaire was the caricaturist Charlet who "s'est mis à imiter les idées du temps. Il a décalqué l'opinion, il a découpé son intelligence sur la mode. Le public était vraiment son *patron*." (Baudelaire, 270, emphasis in original) Through the wordplay "patron" (the public as both boss and model), Baudelaire gives added force to his lack of respect for servile imitation.

Baudelaire and Duchamp seek the original and the new. Not all innovations meet their approval, however. In his Salon de 1859, Baudelaire shuns photography as a "grande folie industrielle." (Baudelaire, 320) Duchamp tolerates photography, but primarily as a weapon against painting as he notes in a letter dated 1922 to the photographer Stieglitz: "Vous connaissez exactement mon sentiment à l'égard de la photographie. J'aimerais la voir conduire les gens au mépris de la peinture jusqu'à ce que quelque chose d'autre rende la photographie insupportable." (Duchamp, 244) As for cinema, Duchamp states unequivocally: "Je ne crois pas au cinéma comme moyen d'expression." (Cabanne, 200) Novelty is not necessarily new, nor does it not ensure the originality sought by Baudelaire and Duchamp.⁶²

Curiously, Baudelaire and Duchamp, the champions of the present moment who called for a break with the past through

"l'avènement du neuf" (Salon de 1845) and "l'incessante trouvaille de chaque instant" (Duchamp, 246), each develop a blind spot in their later years. They express a nostalgia for the period of their youth as a 'Golden Era' of innovation in art and criticize the current generation of artists for not rising to the challenge of the new. In 1861, six years before his death, Baudelaire raves about an earlier painting of Delacroix: "Le Sardanapale revu, c'est la jeunesse retrouvée. A quelle distance en arrière nous rejette la contemplation de cette toile! Epoque merveilleuse où régnaient en commun des artistes tels que Devéria, Gros, Delacroix, Boulanger, Bonnington [sic], etc., la grande école romantique, le beau, le joli, le charmant, le sublime! ...qui pourrait le peindre aujourd'hui avec ce feu, avec cette fraîcheur, avec cet enthousiasme poétique?...qui? qui?" (Baudelaire, 403) Likewise Duchamp, in the interviews with Cabanne, compares the new crop of artists unfavorably to his own generation (Duchamp died in 1968, two years later): "C'est cela qui est ennuyeux; ils ne peuvent pas s'en dégager. Je suis sûr que lorsque les gens comme Seurat se sont mis à vouloir faire quelque chose ils ont vraiment supprimé le passé d'un seul coup. Même les fauves, même les cubistes, l'ont fait. Il semble qu'il y ait aujourd'hui plus que dans les autres périodes du siècle,

des liens étroits avec le passé. Cela manque d'audace, d'originalité..." (Cabanne, 196-197)

Baudelaire and Duchamp, despite being renowned for their foresight, look backward, particularly in their later years. Toward the end of his life an ailing Baudelaire worries obsessively about the intactness of his papers, laments having returned letters to his correspondents or having burned them since they would have been useful for Mon Coeur mis à nu. Duchamp, who spoke so often about the need to break with the past, nevertheless took stock periodically in his career by producing 'summary' works such as Tu m', Le Grand Verre or Les Boîtes en valise and often recycled old ideas in new permutations (as in the literally recycled bicycle wheel). Having shunned exhibitions for most of his career, he allowed himself to be drawn into several retrospective exhibitions in the mid-1960's. He even admitted to enjoying the experience, as in the following description of how he felt at a 1965 exhibition at the Tate Gallery in London: "Quand le souvenir est réchauffé on voit mieux. On voit la suite chronologique, c'est vraiment le monsieur qui meurt et qui a sa vie derrière lui. C'est un peu cela, sauf que je ne meurs pas! Chaque chose me rappelait un souvenir; je n'éprouvais aucune gêne devant des choses qui me déplaisent, dont j'avais honte, ou que

j'aurais voulu supprimer. Non, pas du tout. C'était simplement la mise à nu, gentiment, sans heurts et sans regrets. C'est assez agréable." (Cabanne, 175-176) While Duchamp may deny having regrets, one nevertheless senses in his late comments a nostalgia as pervasive as that of Baudelaire.

Chapter 3: Living Art

Art is not autobiography. And yet, as we have seen, the artist's past affects his work in the present, even if he should do his utmost to avoid its influence. Nor can the artist escape entirely from the history of art. Heavier still, however, is the influence of the present. It is in the present, after all, that art is created. With time spent sleeping set aside (even though dreams might occasionally be productive!), the present, in the sense of day-to-day life, is divided between work time and leisure time. When does the creative act happen, during work or during play? Certainly, art is a form of work, often hard work, and an occupation for which one can earn a living, if not often a good living. But art, drawing on the powers of imagination, is also a form of play. For the artist, then, the boundaries between work and play can become blurred. The artist has the potential to create at all times. This conflation of work time and play time leads to a shift in focus from product to process: how the artist lives – working, playing, creating – becomes an object of aesthetic interest, an art of living. After looking at how work schedules, work ethic, and money affect art, we will turn to a discussion of the relationship between art and play.

Finally, we will consider how the artist explores and exploits the act of living when creating art.

a. Daily Grind

Before we can entertain lofty notions of preserving art for all time - to the glory of the artist or of mankind, art must be produced in real time. Whether inspiration descends in a lightning flash from the heavens above or whether it rises up from a long slow boil in the unconscious, the universe within, the work itself is created within the cycles of the 24-hour clock, the 12-month year, and the indeterminate number of years that constitute a lifetime. "Art is long and time is fleeting" wrote Longfellow, capturing for Baudelaire the key dilemma in the life of an artist. In "Le Guignon," he laments the misfortune of all artists:

Pour soulever un poids si lourd,
Sisyphe, il faudrait ton courage!
Bien qu'on ait du coeur à l'ouvrage,
L'Art est long et le Temps est court.

Loin des sépultures célèbres,
Vers un cimetière isolé,
Mon coeur, comme un tambour voilé,
Va battant des marches funèbres.

In this borrowing from Longfellow's "Psalm of Life," only the Sisyphus image is Baudelaire's own. Like Sisyphus, the artist is condemned to the daily grind of work, with no guarantee of reaching the summit, of attaining success. Each roll of the boulder up the hill, like the minute hand turning round the clock face, is followed by yet another roll, another hour, until day's end. The next day offers nothing new, but a new ascent, a new day of work. Unlike Sisyphus, however, the artist is sentenced to a limited term. His days of work are numbered. As a result, time often defeats art, causing many a work not to come to fruition and many an artist to remain unknown and untried as Baudelaire's lament continues (this time with a debt to Thomas Gray's "Elegy written in a country churchyard"):

— Maint joyau dort enseveli
Dans les ténèbres et l'oubli,
Bien loin des pioches et des sondes;

Mainte fleur épanche à regret
Son parfum doux comme un secret
Dans les solitudes profondes.

After having berated himself for laziness and weakness in the two preceding poems of Les Fleurs du Mal "Le Mauvais Moine" and "L'Ennemi," Baudelaire focuses here on the

artist's lack of time rather than lack of will, thus allowing himself a moment of pure self-indulgence and consolation. For, after all, he is in good company – or so he has placed himself. By quoting from established poets that he admires who have suffered and yet prevailed, Baudelaire is suggesting that he, too, has a chance of joining the "sépultures célèbres" rather than receiving a plot in a "cimetière isolé." His self-pity and resignation mask an irrepressible ambition to come out of the shadows, to have his 'flowers' see the light of day rather waste away in "les solitudes profondes."

Indeed, anonymity is a harsh sentence for the artist. If he works but is not known or appreciated, then the value of his work is as purposeless as the work of Sisyphus. Duchamp agrees with Baudelaire but goes a step further, insisting that art must in fact have an audience even to qualify as art: "Parce que je considère, en effet, que si un monsieur, un génie quelconque, habitait au coeur de l'Afrique et qu'il fasse tous les jours des tableaux extraordinaires, sans que personne ne les voie, il n'existerait pas. Autrement dit, l'artiste n'existe que si on le connaît. Par conséquent, on peut envisager l'existence de cent mille génies qui se suicident, qui se tuent, qui disparaissent, parce qu'ils n'ont pas su faire ce

qu'il fallait pour se faire connaître, pour s'imposer et connaître la gloire." (Cabanne, 130)

It is unusual to hear Duchamp speak of ambition, will and glory. In the interviews, Cabanne refers to Duchamp's singular "détachement" with regard to his status in the art world. At several points, such as in the following exchange, Cabanne probes the issue, appearing almost incredulous, but Duchamp always insists on the genuineness of his indifferent stance:

PC Est-ce qu'il n'était pas surprenant qu'en 1946
vous soyez si peu connu à Paris?

MD Non, je n'avais jamais fait d'exposition, même
dans les groupes.

PC Tout de même, vous aviez pris dans l'art
contemporain une place capitale!

MD Quarante ans après! C'est ce que je vous ai déjà
dit. Il y a des gens qui sont nés sans avoir de
la chance et qui ne s'en sortent jamais, tout
simplement.⁶³ On n'en parle pas; c'est un peu le
cas. (Cabanne, 161)

Here, Cabanne's incredulousness appears justified. Duchamp does not seem to fit into the category of artists destined to suffer from misfortune or *le guignon*, even "un peu" as he qualifies in his statement. Duchamp is no Edgar Allan Poe,

for whom Baudelaire expressed commiseration: "Il y a dans l'histoire littéraire des destinées analogues [to that of a criminal], de vraies damnations, — des hommes qui portent le mot *guignon* écrit en caractères mystérieux dans les plis sinueux de leur front." (Baudelaire, OC, 575)

If ever fortune smiled on an aspiring young artist, it certainly seems to have smiled on Marcel Duchamp. Born into a family of artists, endowed with natural talent, bankrolled by an indulgent father, and connected to the art world through his elder brothers, Duchamp faced few of the obstacles that conventionally block the path of a struggling artist. Before he turned eighteen, he had even begun earning money through his art, if only in small sums, by selling caricatures to periodicals. He exhibited early and recognition for his talent grew steadily until, as we have seen, his first disillusionment occurred with the withdrawal of his Nu descendant un escalier from the 1912 Salon des Indépendants, a withdrawal forced upon him by Gleizes and Metzinger's Cubist group, la Section d'Or. And yet, Duchamp claimed to have been disillusioned not so much by his own lack of success, but more so because he sensed a lack of true independence in the painters exhibiting at the Salons des Indépendants whom he had theretofore considered free agents. Duchamp reacted by reversing the direction one

would expect an aspiring artist to follow. Instead of rebelling against the purportedly shallow work-a-day world in favor of the freedom and fulfillment of artistic life, Duchamp distanced himself from what he saw as the hypocrisy of the art world by taking a 'regular' job as librarian in 1913.

The objection that Duchamp's work was not "dans la ligne" traced by the Section d'Or Cubists was actually well-founded. (Cabanne, 22) Even when he first exhibited with them, Duchamp had begun experimenting along his own lines, particularly through his interest in movement and mechanical drawing as exemplified by the 1911 Moulin à café. A closely related work, the Broyeuse de chocolat which would soon be incorporated into the Grand Verre, coincides with his library job in 1913. The Moulin à café and the Broyeuse de chocolat suggest that the work world exerted an initial fascination over Duchamp.⁶⁴ He is exploring not only technical art with its practical and commercial purposes, but he has also chosen two manufactured objects with a functional purpose: the grinding of coffee and chocolate that sets in motion the worker's daily grind.

There is a certain romanticization of work here: as with his Bicycle Wheel (also from 1913) Duchamp is emphasizing pleasure, whether the pure pleasure of movement,

the pleasurable reward of coffee and chocolate (or even of work!), or autoerotic pleasure (in his notes for the Grand Verre, he makes a clear reference to the grinder as a representation of autoeroticism since bachelors "must grind their own chocolate"). If indeed Duchamp harbored any illusions about 'real jobs,' they were duly shattered in the last job on his very short curriculum vitae, his stint in 1917-18 as secretary to a French army captain in New York. As Duchamp explained to Cabanne: "[C]e n'était pas drôle du tout je vous l'assure. C'était affreux; ce capitaine était idiot. J'ai travaillé là six mois et puis un jour je suis parti, je me suis fichu à la porte tout seul, car pour gagner 30\$ par semaine cela ne valait vraiment pas la peine." (Cabanne, 93-94)

Duchamp's romanticization of regular, non-artistic work was more an attempt to demystify artistic work than to celebrate work *per se*. Artists, he came to believe, even the most bohemian among them, are neither freer nor nobler than any working man: "[J]'ai peur du mot 'création'. Au sens social, ordinaire, du mot, la création, c'est très gentil, mais, au fond, je ne crois pas à la fonction créatrice de l'artiste. C'est un homme comme un autre, voilà tout. C'est son occupation de faire certaines choses, mais le businessman fait aussi certaines choses, comprenez-

vous? Le mot 'art', par contre, m'intéresse beaucoup. S'il vient du sanscrit, comme je l'ai entendu dire, il signifie 'faire'. Or tout le monde fait quelque chose et ceux qui font des choses sur une toile, avec un cadre s'appellent des artistes." (Cabanne, 19)

Baudelaire, despite his greater reverence for art, shares Duchamp's desire to debunk artistic stereotypes. Speaking of the Italian caricaturist Pinelli, he states: "[I]l fut un des types les plus complets de l'artiste, tel que se le figurent les bons bourgeois, c'est-à-dire du désordre classique, de l'inspiration s'exprimant par l'inconduite et les habitudes violentes." Instead, Baudelaire finds that "le contraire se présente fréquemment dans l'histoire, et que les artistes les plus inventifs, les plus étonnants, les plus excentriques dans leurs conceptions, sont souvent des hommes dont la vie est calme et minutieusement rangée. Plusieurs d'entre ceux-là ont eu les vertus de ménage très développées. N'avez-vous pas remarqué souvent que rien ne ressemble plus au parfait bourgeois que l'artiste de génie concentré?" (Baudelaire, 301-302) Like Duchamp, Baudelaire wishes to pull aside the curtain that artists, including poets, use to hide their 'dirty work' and exalt their status in the public eye: "Et, si le poète lyrique trouve occasion de parler de lui-même,

il ne se peindra pas penché sur une table, barbouillant une page blanche d'horribles petits signes noirs, se battant contre la phrase rebelle ou luttant contre l'inintelligence du correcteur d'épreuves, non plus que dans une chambre pauvre, triste ou en désordre..." (Baudelaire, 767)

Baudelaire's motivation in demystifying artistic creation is not simply to render public service. He feels the dire need to remind himself continually that art can be achieved only through hard work. He is acutely aware that his penchant for dreaming puts him at risk of remaining "dans les ténèbres et l'oubli, bien loin des pioches et des sondes." His fate could easily become that of his alter-ego Samuel Cramer in La Fanfarlo: "C'est à la fois un grand fainéant, un ambitieux triste, et un illustre malheureux; car il n'a guère eu dans sa vie que des moitiés d'idées. Le soleil de la paresse, qui resplendit sans cesse au dedans de lui, lui vaporise et lui mange cette moitié de génie dont le ciel l'a doué. Parmi tous ces demi-grands hommes que j'ai connus dans cette terrible vie parisienne, Samuel fut, plus que tout autre, l'homme des belles oeuvres ratées." (Baudelaire, LF, 17) And so, Baudelaire, like the poet in the prose poem La Chambre Double, cannot simply dream and close himself off from the world in "la chambre paradisiaque" but must be recalled back to his "taudis, ce

séjour éternel de l'ennui" by the exigencies of life – whether it be the demands of money (in the guise of "un huissier"), of love (in the guise of "une infâme concubine") or of work (in the guise of "le saute-ruisseau d'un directeur de journal.") (Baudelaire, PPP, 42) To be an artist, to make art, one must work in the here and now, one must be subject to the "brutale dictature" of Time and its commands: "Et hue donc! bourrique! Sue donc, esclave! Vis donc, damné!"

That is why, even though Baudelaire gives into self-pity and bemoans the misfortune of artists in his poem "Le Guignon", he states categorically that, in fact, luck is not a factor in success – "il n'y a pas de guignon" – when offering his "Conseils aux jeunes littérateurs" in 1846:

"Il y a lente agrégation de succès
moléculaires; mais de générations miraculeuses et
spontanées, jamais.

Ceux qui disent: J'ai du guignon, sont ceux
qui n'ont pas encore eu assez de succès et qui
l'ignorent.

Je fais la part des mille circonstances qui
enveloppent la volonté humaine et qui ont elles-
mêmes leurs causes légitimes; elles sont une
circonférence dans laquelle est enfermée la

volonté; mais cette circonférence est mouvante, vivante, tournoyante, et change tous les jours, toutes les minutes, toutes les secondes son cercle et son centre. Ainsi, entraînées par elle, toutes les volontés humaines qui y sont cloîtrées varient à chaque instant leur jeu réciproque, et c'est ce qui constitue la liberté.

Liberté et fatalité sont deux contraires; vues de près et de loin, c'est une seule volonté.

C'est pourquoi il n'y a pas de guignon. Si vous avez du guignon, c'est qu'il vous manque quelque chose: ce quelque chose, connaissez-le, et étudiez le jeu des volontés voisines pour déplacer plus facilement la circonférence. (Baudelaire, 540)

The image here of a moving circle recalls Baudelaire's reference to Sisyphus in Le Guignon, but the pessimism of the poem is replaced by a guarded optimism: if one's will to work is strong enough, success is assured. Baudelaire is not implying that hard work will always lead to great art, but that it will at least lead to success. He urges young writers to learn from even such a popular and prolific but second-rate writer as Eugène Sue: "Allumez autant d'intérêt avec des moyens nouveaux; possédez une force égale et

supérieure dans un sens contraire; doublez, triplez, quadruplez la dose jusqu'à une égale concentration, et vous n'aurez plus le droit de médire du *bourgeois*, car le *bourgeois* sera avec vous. Jusque-là, *vae victis!* car rien n'est vrai que la force, qui est la justice suprême."

(Baudelaire, 540-541) Again, Baudelaire emphasizes the need for the steady, concentrated work that a bourgeois rather than a bohemian lifestyle can best accommodate.⁶⁵

Throughout Baudelaire's critical works, his correspondence, and particularly his Journaux intimes are indications of his fascination for "cette question toujours si intéressante pour les artistes et les écrivains, à savoir, de l'hygiène du travail et de la conduite de la vie." (Baudelaire, 442) In Fusées and Mon Coeur mis à nu, he repeatedly extolls the virtues of work in order to exhort himself to work regularly, thereby helping allay his fears and avoiding the paralysis that may result when "nous sommes écrasés par l'idée et la sensation du temps." (Baudelaire, Fusées, 85 #88)⁶⁶

Nothing would seem to be further from Baudelaire's tortured work ethic than Duchamp's carefree attitude and apparent spontaneity. But Michel Sanouillet, the editor of Duchamp's collected writings, disputes this image: "Duchamp n'est pas homme à improviser. Ses inventions les plus

spontanées en apparence sont souvent le fruit d'une lente maturation." (Duchamp, 35) Duchamp is no exception to Baudelaire's formula: "Il y a lente agrégation de succès moléculaires." In reference to his Grand Verre, for example, Duchamp explains: "J'avais travaillé huit ans sur cette chose qui était voulue, volontairement établie avec des plans exacts; mais malgré cela, je ne voulais pas, et c'est peut-être pour cette raison que j'y ai travaillé si longtemps, qu'elle soit l'expression d'une sorte de vie intérieure." (Cabanne, 23)

Nevertheless, an objection springs to mind: what of the readymade? Does it not fly in the face of the importance of the artist's will, of his hard work? The gesture of an artist 'creating' a readymade would seem to rival the high conceit of the would-be writer Samuel Cramer: "Un des travers les plus naturels de Samuel était de se considérer comme l'égal de ceux qu'il avait su admirer; après une lecture passionnée d'un beau livre, sa conclusion involontaire était: voilà qui est assez beau pour être de moi! – et de là à penser: c'est donc de moi, – il n'y a que l'espace d'un tiret." (Baudelaire, LF, 18) Paradoxically, however, even the creation of a readymade, the closest we have come perhaps to 'instant art,' risks becoming a longer process. As Duchamp sensed, the readymade, by virtue of

being a work of art, could be drawn into the domain of artistic production; that is to say, as any other work of art, the readymade could become the product of the artist's work (albeit mental and not physical) rather than whim. To avoid this pitfall, Duchamp proposed:

En projetant pour un moment à venir (tel jour, telle date, telle minute), 'd'inscrire un readymade'.

– Le readymade pourra ensuite être cherché (avec tous délais).

L'important alors est donc cet horlogisme, cet instantané, comme un discours prononcé à l'occasion de n'importe quoi mais à *telle heure*. C'est une sorte de rendez-vous.

– Inscrire naturellement cette date, heure, minute sur le ready-made comme *renseignements*. (Duchamp, 49)⁶⁷

On the other end of the scale, a more elaborated work of art may also appear almost instantaneous to an artist who, once absorbed in work, can lose track of time as Baudelaire explains: "Il n'y a de long ouvrage que celui qu'on n'ose pas commencer. Il devient cauchemar." (Baudelaire, Fusées 86 #88)

Baudelaire is, of course, not simply expressing the relativity of time for the artist engaged in the creative act. He is also referring to the nightmarish consequences of his chronic procrastination. In Tombeau de Baudelaire, Jean-Pierre Jouve has suggested, however, that Baudelaire purposefully used delaying tactics:

Le tableau de la vie à travers la correspondance pourrait paraître celui d'une épouvantable horreur. Mais il y eut là aussi un peu de masque. B a exploité – dans l'intérêt du seul lui-même – sa misère et sa malchance... Les grandes zones du guignon baudelairien auront été: les dettes à payer (mais il en faisait toujours de nouvelles), les malaises nerveux et 'l'affection vérolique' latente, le conseil judiciaire, l'incertitude du domicile, et Jeanne.

On aperçoit des mécanismes de retard entre dettes, incapacité, travail, maladie, qui constituent la malchance. Les épreuves morales et physiques courent l'une après l'autre... (Jouve, 46-47)⁶⁸

Baudelaire often traces his misfortunes back to his loss of financial independence when the "conseil judiciaire" was forced on him by his mother and stepfather for his having

spent recklessly from his inheritance. But, in his journals and correspondence, it appears increasingly evident that he was as dependent on working in order to meet his financial needs as he was dependent on having financial needs in order to goad himself into working! However much Baudelaire admired the Protestant work ethic and steel will of Emerson whose sayings from The Conduct of Life he copied down in his journals, he seems to have had trouble working for the sake of working.⁶⁹

Baudelaire did not follow the advice he gave to young writers: "N'ayez jamais de créanciers; faites, si vous voulez, semblant d'en avoir, c'est tout ce que je puis vous passer." (Baudelaire, 546) The dynamics of his work habits seemed to demand pressure whether from time constraints as we have seen or from money constraints. In "Le Guignon," he focuses exclusively on time, the nobler worry of the two, but time is inextricably linked to money for Baudelaire. When he uses Balzac to explain Comment on paie ses dettes quand on a du génie, he vividly portrays this connection and how it spurs the writer forward: "ce cas mortifiant que nous connaissons tous, où chaque minute qui s'envole emporte sur ses ailes une chance de salut; où, l'oeil fixé sur l'horloge, le génie de l'invention sent la nécessité de doubler, tripler, décupler ses forces dans la proportion du

temps qui diminue, et de la vitesse approchante de l'heure fatale. L'illustre auteur de la Théorie de la lettre de change avait le lendemain un billet de douze cents francs à payer, et la soirée était fort avancée." (Baudelaire, 536)

In Baudelaire's optimum equation for work, money is an essential factor: "Un peu de travail, répété trois cent soixante-cinq fois, donne trois cent soixante-cinq fois un peu d'argent, c'est-à-dire une somme énorme. En même temps *la gloire est faite*." (Baudelaire, MCMN, 79-20) An important distinction for Baudelaire, however, is that his motivation for making money is to pay off debts, an honorable action, rather than to make money for the sake of money which he disdains.⁷⁰ In a paradoxical manner, his debts are the source of his honor; he cannot be sullied by the money he makes since it goes to others, and thus he deserves the glory which he may keep for himself. Still, Baudelaire dreams of rising above all money concerns:

Dandysme.

Qu'est-ce que l'homme supérieur?

Ce n'est pas le spécialiste.

C'est l'homme de Loisir et d'Éducation générale.

Etre riche et aimer le travail. (Baudelaire,

Fusées, 102-33)

While Baudelaire never reached his ideal, one could argue that Duchamp did without even quite aspiring to it. Duchamp never became rich exactly, but he managed to sustain the image of a dandy throughout his life. He pulled off the trick by effecting a definitive separation of money from work; his elegance was legendary, yet he seemed to have no visible means of support. When he worked at all, he worked for the sake of work rather than to make a living. As Duchamp explains to Cabanne at the outset of the interviews, this accomplishment ranked highest in his mind:

PC Quand vous regardez derrière vous toute votre vie, quel est votre premier motif de satisfaction?

MD "D'abord, d'avoir eu de la chance. Parce qu'au fond, je n'ai jamais travaillé pour vivre. Je considère que travailler pour vivre est un peu imbécile au point de vue économique. (Cabanne, 17)

Cabanne's interviews thus begin with the subject of Duchamp's sources of income and the subject resurfaces at regular intervals throughout. Elsewhere, Cabanne alludes to the almost maddening effect Duchamp could have upon critics because he "spent his entire life evading definition": "A critic approaching the life and work of Marcel Duchamp needs

to cultivate an elegance of his own, a sense of humour and even a hint of condescension." (Cabanne, Duchamp & Co. ,8)

Despite the cultured tone of mutual respect in the interviews, Cabanne occasionally appears to be somewhat rankled by his inability to pin down Duchamp on financial matters, a goal he nevertheless does not abandon. Several exchanges, in particular, exemplify both Cabanne's fascination with the subject and exasperation at the answers. When Cabanne asks "C'est pour vivre que vous aviez vendu à Arensberg Le Grand Verre avant de l'avoir terminé?," Duchamp resists terming the action a sale: "Je ne l'ai pas vendu, c'est une façon de parler parce que je n'ai jamais touché d'argent d'Arensberg. Il a payé mon loyer pendant deux ans. C'est lui qui l'a vendu à Katherine Dreier." But Cabanne resists in return, almost accusing Duchamp of passing the buck figuratively by passing it literally:

PC Chaque fois que vous me parlez d'une oeuvre de vous qui est vendue j'ai l'impression que vous ne touchez pas un dollar!

MD Je n'ai jamais touché d'argent, où que ça se passe...

PC De quoi donc viviez-vous?

MD Je n'en sais rien. J'ai donné quelque leçons de français, j'ai vendu tout de même

quelques tableaux, la "Sonate", par exemple, les uns après les autres..

PC Des tableaux anciens.

MD Des tableaux anciens. J'ai même fait venir de Paris l'autre Verre, le Verre demi-rond, je l'ai aussi vendu à Arensberg.

PC Au fond, c'est votre passé qui vous faisait vivre. (Cabanne, 109-110)

Cabanne finally succeeds in getting Duchamp to admit to selling works, but because they are his earlier works in a medium he no longer uses, Duchamp claims they are exempt from the stigma of commercial gain.⁷¹ He is simply hocking his personal possessions.⁷²

The sparring between Cabanne and Duchamp becomes almost heated toward the end of the interview:

PC De quoi viviez-vous à ce moment-là?

MD Je n'en sais rien. Je n'en sais absolument rien.

PC C'est toujours la même réponse que vous me faites!

MD Mais je n'en sais vraiment rien. Et vous ne le savez pas vous-même!

PC Ah! moi, bien sûr!

MD Personne ne sait comment je vivais. Cette question, vraiment, n'appelle aucune réponse exacte. (Cabanne, 155)

Despite this rebuke, Cabanne does not abandon his pursuit. Even one of his very last questions brings up money, in a particularly crude fashion: "Si on vous proposait 100 000 \$ pour faire une toile?" (Cabanne, 202)

Could a hint of envy have motivated Cabanne, envy of Duchamp's ability to live well with no visible means of support?⁷³ If so, Duchamp's evasive tactics are fully justified. Within the interviews, the tug-of-war between society and the artist is reenacted: bourgeois society, even it would appear in its intellectual circles, has little tolerance for the economic independence of artists, particularly since artists already pose a threat as an elite group. Duchamp's singular accomplishment was to assert the independence of art and yet simultaneously challenge the elite status of artists. He neither sold out nor fenced out. He simply hoped that others might be able to join him in giving up the daily grind for a lucky spin of the wheel: "J'espère qu'un jour on arrivera à vivre sans être obligé de travailler." (Cabanne, 17)

* * *

Work is most often viewed as a function of time and money. In artistic work, time and money constraints often lead to increased production; many great works would never have been created without such powerful incentives. As we have seen, however, the pressures of time and money also compromise art in a number of ways, such as by blocking the flow of creative ideas and inspiration or by undermining the artist's autonomy. Baudelaire's ideal "To be rich and to love work" entails divorcing oneself from money obligations and from viewing work as a term of enslavement. By loving work, one transforms it into non-work. Baudelaire's ideal thus approximates Duchamp's wish that we will one day be freed from work. With work behind us, we will now open the door to the playroom.

b. Playtime

In an article on his friend Pierre Dupont, a popular chansonnier, Baudelaire recalls happier times in their youth: "(heureuses flâneries d'un temps où nous n'écrivions pas encore, l'oeil fixé sur une pendule, délices d'une jeunesse prodigue, ô mon cher Pierre, vous en souvenez-vous?)" (Baudelaire, 772-773) By placing this lament in a parenthetical statement, Baudelaire illustrates visually its cause: with his eye on the clock and feeling the weight of all the work he must do, in this case the article on Dupont, he can pause but briefly to indulge in idle reminiscences. Indeed, in much of Baudelaire's later writing (the article was published six years before his death), he expresses, whether through direct mention or simply through writing style, a breathless feeling of time running out. He appears to harbor guilt for having led a somewhat dissolute youth – squandering his money, health and time – and is desperate to make up for lost time.⁷⁴ Duchamp, who lived almost twice as long, functioned under a different economy. He denied categorically having any regrets and would have chided Baudelaire for viewing his youth as misspent, just as he chided young artists in Paris for taking themselves and their work too seriously: "Ceux qui sont ici ont toujours ces idoles sur les épaules comprenez-vous? Ils n'ont pas le

sens de la gaité, ils ne disent pas: 'Je suis jeune, je veux faire ce que je veux, je peux danser.'" (Cabanne, 182-183)

The tyranny of work, enforced by the exigencies of time and money, cannot fail but to inspire its share of revolt. The only true form of revolt against work, however, is not to play its game, or rather to play one's own game, any game. Gambling has often been the adult's choice – an escape into a world where time and money seem to function differently. The differences are illusory, of course. Casinos, and other official places of gambling, are in the entertainment business, selling chips as theaters sell tickets to weary customers who want to get away from it all. Customers pay for the privilege of dreaming that they might strike it rich and be liberated forever from work. But the cards are stacked against them, as Baudelaire well knew: "Le jeu, même dirigé par la science, force intermittente, sera vaincu, si fructueux qu'il soit, par le travail, si petit qu'il soit, mais continu." (Baudelaire, Fusées, 76-17)

To beat the system one must join it, forfeiting fantasies and investing real time and real money. The professional gambler, like the pro golfer, works rather than plays. Still, from the outside, gambling is a profession with a glamorous appeal. Duchamp, always on the lookout for

options to circumvent work, could not resist trying his hand at such an unproductive occupation, especially one that involved chance and a spinning wheel. Taking a break in 1924 from his "regular" profession (chess, that is, and not painting which he professed to have abandoned), Duchamp decided to experiment with roulette in order to develop a winning system. "I have been winning regularly every day - small sums - in 1 hour or 2... It's a delightful monotony. Not the slightest emotion." The gambler's dispassionate stance and cool nerve suited Duchamp, but the delight he felt betrayed his lack of seriousness. He was clearly playing at gambling.⁷⁵ It is also clear that he harbored few illusions and understood that "successful" gambling is tedious and time-consuming, rather than glamorous. Two hours of work at the roulette table yielded only "small sums," whereas the same investment in time would probably be more lucrative in almost any other line of work, in keeping with Baudelaire's assertion. Duchamp, as we shall see, had ulterior motives for his foray into gambling.

In approaching the game of roulette, Duchamp drew on the more familiar reference points of chess and painting: "The problem is to find the red and black figure to counteract the roulette. The martingale [a betting system] has no importance. They are all good and all bad. But with

the right pattern – even a bad martingale could be valid – and I believe I have found a good pattern. You see, I have not ceased to be a painter, I am drawing now with chance.” (Ephemerides, 20.4.1924)⁷⁶ For Duchamp, roulette was at once a matter of logic, like a chess problem, and of art, like a work created in the media of color, pattern and chance.⁷⁷

Duchamp’s preliminary investigations into roulette were part of a larger scheme, the organization of a company “to exploit the Roulette of Monte Carlo, and also ‘Trente et Quarante’ and other mines on the Côte d’Azur.” With Rose Sélavy listed as president of the board of directors and Duchamp as administrator, bonds were issued and sold to various acquaintances to finance further gambling using the system Duchamp had developed. The bonds, or Obligations pour la Roulette de Monte-Carlo, were issued at 500 francs each and bore 20% interest. The scheme, which did not quite break even, allowed Duchamp and his alter-ego Rose Sélavy to play mock capitalists and thereby mock capitalism, particularly in its effect on art. The casinos, businesses that thrive by appearing to be anything but businesses to lull gamblers into thinking they will come out ahead, are treated at face-value as a “natural” resource just waiting to be mined by the public. Instead, the mock company mirrors the casino, pointing to its true capitalist nature.

The gambler's delusion that a big break will eventually free him from all work, including gambling, is replaced by the reality that he is freeing others from work and not himself: the proceeds of Duchamp's gambling go to the bondholders who potentially live on interest rather than work (just as the investors in casinos live off the losses of gamblers).

Ultimately, though, the scheme is a commentary on the art market for which Duchamp had developed a deep mistrust. The entire project is an artwork in the form of performance art, commissioned by the bondholders who are themselves an integral part of the work. Duchamp bypasses the art market and its capitalist foundation by creating his own self-contained market.

Despite this clear critique of the art market, the tone of the entire project is more lighthearted than polemical, as illustrated by the design of the bonds which picture a roulette table with a background made up of the words "Moustiquesdomestiquesdemistock" printed over and over in green. Rose Sélavy's playful phrase about the sale of domesticated mosquitoes suggests teasingly that even such a farfetched product, as fanciful as the bonds themselves, would be sold if a profit could be made. At the top of the bond is a roulette wheel with a superposed photograph by Man Ray of Duchamp's "head lathered with soap and his hair

sculpted into the winged head of Mercury, the Roman god of science and commerce, patron of vagabonds and thieves."

(Ephemerides, 1.11.1924) Duchamp, in the guise of Mercury, has a devilish countenance to match his devilish plan of combining science and commerce for the benefit of those who do not work. Like the devil in Baudelaire's prose poem "Le Joueur généreux," he is more readily a "bon diable" offering respite from "cette bizarre affection de l'Ennui" in exchange for participation in his game. (Baudelaire, PPP, 113) His investors, however, risked losing only money, not their souls.

The bonds which take their place as independent works in Duchamp's oeuvre are not his first attempt to create play money. In 1919, he repaid his dentist Daniel Tzanck with a handmade check drawn on The Teeth's Loan & Trust Company: "This slightly larger-than-life *Chèque Tzanck*, which has the name of the bank repetitively rubber-stamped in red as part of the background and a serrated edge on the left as if it had been torn from a cheque-book, is 'crossed' with the mention ORIGINAL in red." (Ephemerides, 3.12.1919) The \$115 payment was accepted by Tzanck who collected modern art. Artists have often been known to pay in kind,⁷⁸ but Duchamp went a step further creating his own currency just as he had created his own measures through Trois stoppages-étalons in

1913-14. Money, he reminds us, like weights and measures, is only man-made and not divinely decreed. Also, by conflating money and art, Duchamp pointedly circumvents the art market (or middleman) while illustrating how money and art are too often inextricably linked.⁷⁹

The overriding lesson to be drawn from Duchamp's financial projects is that work and play do not represent a dichotomy for him; he wishes to show how the boundaries can be blurred. By playing at making a living through playing roulette or making money through making play money that has actual value as an artwork, Duchamp refused to take work seriously. He also refused to take playing seriously, whether as a gambler or even in his so-called career as a professional chess player. From the very first, he never viewed it as a true profession. In 1921, he declared "that his ambition is to be a professional or 'anti fesses Lionel' chess player." (Ephemerides, 2.8.1921) His choice of chess over art represented a revolt against work and a lampooning of the notion of profession rather than the adoption of a new substitute profession.

Professional game playing – whether gambling, bridge, chess, or sports – would appear to be an oxymoron if not for the fact that its participants err in the opposite direction from Duchamp by taking it as seriously as possible. The

commodification of play has a long history and is not limited, of course, to catering to adult play. Children's toy manufacturing, already an important industry in Baudelaire's time, interested both Baudelaire and Duchamp. As we shall see, Duchamp dabbled in making toys, both for his own use and for the use of others. But first, we must examine in detail Baudelaire thoughts on toys as expressed in a significant 1853 article entitled "Morale du Joujou." In his 1962 edition of Curiosités esthétiques, Henri Lemaître suggests that: "Baudelaire avait songé à développer le contenu de cet essai jusqu'à en faire une véritable *esthétique du Joujou*." The disjointed feel of the article, which lacks smooth transitions between several of the main ideas, supports the thesis that he planned to come back to the article to expand it. Baudelaire did in fact draw on one section from this article to serve as the core of the prose poem "Le Joujou du pauvre."

The title "Morale du Joujou" is itself playful, juxtaposing the serious adult term "morale" with the child's term for toy "joujou" instead of "jouet."⁸⁰ Baudelaire thereby announces from the first his intention to treat toys as a matter worthy of serious consideration without stripping them of their essential connection to play. As if to invite the reader to hark back to his own childhood,

Baudelaire begins the article without preface by describing a nostalgic memory "[qui] remonte aux temps nébuleux de la première enfance." The setting is magical like the memory. Baudelaire is taken on a visit by his mother to a rich woman's hôtel particulier down a quiet street. The house, too, appears "très calme" but he knows that on certain days it is transformed, becoming "lumineuse et bruyante" – no less an illustrious guest as Alexandre Dumas once attended a costume ball there. The woman "habillée de velours et de fourrure" takes the young Baudelaire by the hand and, passing through several rooms, leads him to a special room. She opens the door revealing: "un spectacle extraordinaire et vraiment féérique." The walls, the ceiling, and practically the entire floor are covered with toys, in all shapes, colors, and sizes "depuis les plus chers jusqu'aux plus modestes, depuis les plus simples jusqu'aux plus compliqués." Baudelaire, like every boy who visits the house, is allowed to choose any toy to take home with him as a souvenir to remember the woman by. To the embarrassment of his mother, Baudelaire "[s'empara] immédiatement du plus beau, du plus cher, du plus voyant, du plus frais, du plus bizarre des joujoux." In typical adult fashion, his mother intercedes pushing him to accept the most modest of the toys. She is only able to extract a compromise; to appease

her, Baudelaire settles on "*un juste-milieu*." (Baudelaire, 201-202)

Like a treasure trove in an adventure story, the room is hidden in the center of the house lending it a more imaginary air. In opposition to this children's dreamworld is the interference by Baudelaire's mother in his choice of a toy. Instead of abiding by the one rule in the room, that the child can choose any toy, she tries to impose rules of etiquette from the outside adult world. She is only partially successful. Her son resists with the single-mindedness of a child; he draws added strength perhaps from being in a realm where children reign rather than adults.⁸¹ Baudelaire emphasizes how different children are from adults, praising the force and decisiveness that they lose once they enter into adulthood. He explains that his rapid choice of a toy was made: "*Avec cette admirable et lumineuse promptitude qui caractérise les enfants, chez qui le désir, la délibération et l'action ne font, pour ainsi dire qu'une seule faculté, par laquelle ils se distinguent des hommes dégénérés, en qui, au contraire, la délibération mange presque tout le temps.*"

Baudelaire appears to nurture the hope that the degeneration of adults is not always complete, that one can retain or regain some of the magic of childhood as an adult.

The article moves into the present as he wonders about all the other little boys who visited the room. He fantasizes about meeting them now that they have lived through "une bonne partie de la cruelle vie." He does not say what he would ask them, but it is likely he wished to compare the effect the experience had on them with that which it had on him. Certainly, it had the effect desired by the woman – Baudelaire never fails to remember her each time he stops in front of a toy store. Speaking now as an adult, he uses the word "jouet" for the first time, but confesses that his childhood experience has had the additional result of creating in him an abiding attraction to toys and toy stores. He has maintained affection and admiration for the strange aesthetics of toys that "représente si bien les idées de l'enfance sur la beauté." He is also drawn to the "gaieté extraordinaire" of a toy store, which he describes, like the room in the house, as a world of its own where one encounters "[t]oute la vie en miniature." (Baudelaire, 202)

"Tous les enfants parlent à leurs joujoux," Baudelaire announces, moving abruptly to another world, the world of the child's imagination. Through their "grande faculté d'abstraction et...leur haute puissance imaginative," children infuse life into their toys. They also "jouent sans joujoux." By this, Baudelaire does not mean

roleplaying games such as little girls "qui jouent à la madame," a game he treats with contempt as a misguided imitation of adult life. He is referring to improvised games where simple props like chairs can take on infinite guises: "la diligence-chaise, les chevaux-chaises, les voyageurs-chaises." He therefore admires not so much the child's ability to make do without toys, but rather their ability to transform anything into a toy. In this, children are far superior to adults who due to their "impuissante imagination...exige des théâtres une perfection physique et mécanique." It is adults, not children, who have need of bells and whistles.

The capacity of the child's imagination to improvise is particularly evident in wargames: "Les soldats peuvent être des bouchons, des dominos, des pions, des osselets; les fortifications seront des planches, des livres, etc., les projectiles, des billes ou toute autre chose." Baudelaire has the highest regard for this talent which he links to artistic sensibility: "Cette facilité à contenter son imagination témoigne de la spiritualité de l'enfance dans ses conceptions artistiques." In Baudelaire's aesthetic theory, toys take on a crucial role to the point that he proclaims: "Le joujou est la première initiation de l'enfant à l'art." (Baudelaire, 203-204)

Unfortunately, the adult is never able to recapture the same degree of enthusiasm with which the child greets this first encounter with art. Baudelaire exemplifies the gulf between the imagination of children and adults by stating that fancy toys chosen by adults represent more "un hommage de la servilité parasitique à la richesse des parents" than "un cadeau à la poésie enfantine." The imagination of children is such that the simplest, most inexpensive, mass-produced toys are more than sufficient to amuse them, but adults forget this fact and buy toys according to their own impoverished aesthetic notions. At this point in the article we reach a three-paragraph section which will later be transformed into the prose poem "Le Joujou du pauvre." In this section, Baudelaire advises his readers to try an activity the next time they go out "avec l'intention décidée de flâner solitairement sur les grandes routes": they should fill their pockets with cheap, mass-produced toys, hand them out to any poor children they happen upon and observe the children's reactions. (Baudelaire, 204)

Since almost all of the wording in the three paragraphs reappears in the expanded version, we will turn to the prose poem which offers a more detailed picture. First, however, it is important to note how the context of the article "Morale du Joujou" in which the prose poem first appeared

offers insight into Baudelaire's motivation for writing it. The prose poem begins with two new lines serving as an introduction to replace the context given in the article: "Je veux donner l'idée d'un divertissement innocent. Il y a si peu d'amusements qui ne soient pas coupables!" Here Baudelaire is making light of the advice he is about to give. The original context makes it clear, however, that he was suggesting more to his reader than an innocent diversion. Since the advice follows a discussion of the adult's fall from grace, it can be seen as almost a form of therapy to put adults back in touch with their former, stronger artistic sensibilities by having them observe, and therefore relive, the pure joy of a child's encounter with toys (an encounter that serves, we must remember, as "la première initiation de l'enfant à l'art.") Baudelaire is also reenacting his own experience when he visited the "Fée du Joujou," but with a twist: instead of the children coming to the woman's house to receive the toys, Baudelaire brings the toys to the children.⁸² In both instances, they are engaging in a selfish enterprise and not in philanthropy. The woman wants to be remembered; the flâneur wants to remember.

After dispensing the advice to the reader, the narrator of the prose poem describes a scene that he witnessed during

one of his walks. Two children face each other on opposite sides of a fence, one standing in the garden of a château, the other standing among weeds along a country road. The rich child, dressed in elegant countrified clothing, has cast aside his favorite toy, as clean and fresh as he. Mesmerized, he stares through the fence at the poor child who is so dirty that only an "oeil impartial" could discover his underlying beauty, just as only a connoisseur could detect "une peinture idéale sous un vernis de carrossier." The poor boy has captured the rich boy's attention by holding up to his view a strange toy in a cage. It is no less than "un rat vivant!" The narrator explains how this could be: "Les parents, par économie sans doute, avaient tiré le joujou de la vie elle-même." The narrator thus appears to be suggesting that necessity dictated their choice of a toy; poor parents are no wiser than rich parents, no closer to understanding what truly pleases a child. The success of their gesture – a sleight-of-hand producing a toy out of thin air, out of life itself – lies in its adventitious resemblance to the instinctive gesture of children who are able to transform anything into a plaything.

The prose poem ends with an image of the two boys sharing their delight in this unlikely toy: "Ils se riaient

l'un à l'autre fraternellement, avec des dents d'une égale blancheur." (Baudelaire, PPP, 83-84) Through the adverb "fraternellement" and the italicization of "égale," Baudelaire suggests that their mutual enjoyment erases their class differences and, since he has drawn a parallel between the appreciation of toys and of art, he is also making the weightier assertion that aesthetic appreciation is itself a great equalizer.⁸³

Baudelaire moves on in the article to a consideration of which weighs heavier: the effect children have on their toys or the effect toys have on them. Baudelaire believes that "leur choix est dirigé par des dispositions et des désirs, vagues, il est vrai, non pas formulés, mais très réels." At the same time, he raises that possibility that the kinds of toys to which children are exposed might also affect their lives directly "surtout dans le cas de prédestination littéraire ou artistique." (Baudelaire, 205) Baudelaire hypothesizes that a child whose parents buy him primarily marionettes and similar toys might be drawn to the theater as an adult. Baudelaire might easily have used himself as an example. In one of several bio-bibliographies he prepared for his publishers, he notes his: [g]oût permanent depuis l'enfance de toutes les représentations plastiques. [cited above] (Baudelaire, OC , 438)

Baudelaire then discusses the "joujou scientifique" as an example of a toy that can help develop "dans le cerveau de l'enfant le goût des effets merveilleux et surprenants." He refrains from judging them as good or bad ("je n'ai à dire ni bien ni mal"), limiting himself to a description of two types in particular: the stereoscope and the phenakistiscope. Both involve the creation of optical illusions through rotating images; the first produces a three-dimensional image out of a flat surface, while the second, a distant relative of the movie camera, produces the illusion of movement.

Another abrupt jump in the article leads to a brief diatribe against people who either do not believe in giving toys (a sign that "elles ne connaissent pas et ne permettent pas les moyens poétiques de passer le temps"⁸⁴) or who view toys "comme des objets d'adoration muette" to be kept in cabinets and never to be played with. This second tendency, while an indication of miserliness that results in complete deferral of play, also stems in part from the very rational fear that toys will be treated carelessly or broken. This motivation remains unstated in the article, but could have been used as a transition to Baudelaire's final topic of consideration of how "[l]a plupart des marmots veulent surtout voir l'âme [du joujou], les uns au bout de quelque

temps d'exercice, les autres tout de suite." Baudelaire sees "cette manie enfantine" as a positive indication of a child's "première tendance métaphysique" despite the violence with which the child treats the toy in order to see what makes it tick. Baudelaire can only surmise as he concludes: "Sont-ils pris d'une colère superstitieuse contre ces menus objets qui imitent l'humanité, ou bien leur font-ils subir une espèce d'épreuve maçonnique avant de les introduire dans la vie enfantine? – *Puzzling question!*" (Baudelaire, 205-207)

In this long discussion of "Le Morale du Joujou," it may seem that we have strayed far from Duchamp. Quite the opposite is true, however, since so many works by Duchamp echo so many questions raised by Baudelaire in the article and related prose poem, such as: the nostalgic power of toys; the possibility of a seemingly unmediated choice of toys due to a conflation of action and thought; the value of sustaining into adulthood the child's imaginative powers; toys as a reflection or recreation of life ("toute la vie en miniature"); the potential for destabilizing the status of an object through the gesture of improvisation; the fundamental connection between toys and art objects; the use of toys and play for rejuvenation and inspiration; the association of movement with play; the possibility of

creating toys and art out of anything at will; the democratizing potential of art; the influencing of taste through exposure to types of toys (and, by extension, art); an interest in scientifically-oriented and optical toys and gadgets; *notions of conservation/destruction and use/disuse/misuse of toys*; and the potentially violent nature of play. Duchamp even re-forms Baudelaire's final "puzzling question" regarding our deep-rooted, unshakeable curiosity to "voir l'âme du joujou": his 1916 assisted readymade "A bruit secret" ("With Hidden Noise"), made of a ball of twine between two brass plates joined by four screws, received its name due to a mystery object placed inside by Duchamp's friend and patron Walter Arensberg. The readymade refuses to satisfy the curiosity of even Duchamp himself.

Play is present in all of Duchamp's works, but we need focus on only a few of the works most closely related to toys to highlight the connections to the questions listed above. One of his earliest three-dimensional works (it is not dated) was a veritable toy he played with as late as at the age of 23. It is evidence of an early and enduring fascination for toys despite Duchamp's attempts to avoid nostalgia. One of his friends recalls a visit to Duchamp in 1910 when they played "'petits chevaux,' a game with dice

for which Duchamp himself [had] made some of the horses and painted the cloth, based on the steeplechase course at Auteuil."⁸⁵ (Ephemerides, 4.9.1910) "Gambit," the toy horse pictured in Marcel Duchamp: Work and Life, is an unabashedly fun toy: a jockey dressed in bright red and green is riding hard his black and white spotted race horse. Although the horse and rider appear to be galloping full speed, they are glued to a weighted wood base labeled in childish lettering: GAMBIT ECURIE: MARCEL. The toy – the bright coloring, the tension between the illusion of movement and the static base, the sloping contour of the jockey's back – seems to call out for a hand to move it forward. It seems sure to outrun the race course designed by Duchamp.

Movement is almost always a central feature in Duchamp's "toys" since play, by nature, is not static. When Duchamp decided to mount a bicycle wheel on a stool to create one of the first readymades in 1913, he was attracted by the idea of watching it spin. Since bicycle-riding is both a leisurely pursuit and a practical mode of transportation, the gesture of removing the wheel freed it from any utilitarian purpose and reserved it for play. The gesture creates a toy at will, just as a child turns a bottle cork into a toy soldier or a parent transforms a rat

into a toy. Later, of course, the "Bicycle Wheel" would also be dubbed a work of art, after the creation of the first unassisted and official readymade the "Bottle Rack." This step follows the steps taken by Baudelaire in stating that anything can become a toy and that a toy is our "première initiation à l'art" – Duchamp draws the conclusion that therefore anything can become a work of art. This challenge to elitist notions of art levels the playing field, just as the two boys in Baudelaire's prose poem succeed in breaking through, if only for one moment, the barriers between them.

With his series of readymades that follow the bicycle wheel, Duchamp insisted that his choices were "never dictated by an aesthetic delectation [but] based on a reaction of *visual* indifference with at the same time a total absence of good or bad taste." (Ephemerides, 19.10.1961) He was wary of being subject unconsciously to the dictates of taste in the manner that Baudelaire describes in "Morale du joujou" where an adult's taste in art is affected by the types of toys to which he was exposed as a child. Duchamp's attempts to avoid developing taste can be seen as a refusal of maturity in favor of the privileged fresh outlook of a child who, in Baudelaire's words, "voit tout en nouveauté; il est toujours ivre."

Baudelaire's phrase appears in "Le Peintre de la vie moderne" where he likened Constantin Guys to a child: "prenez-le...pour un homme-enfant, pour un homme possédant à chaque minute le génie de l'enfance, c'est-à-dire un génie pour lequel aucun aspect de la vie n'est émoussé."

(Baudelaire, 462-463)⁸⁶ Duchamp's delight at watching the bicycle wheel spin was indeed childlike and yet, as we shall see, he also drew inspiration from the activity. Duchamp puts into practice Baudelaire's contention that: "Rien ne ressemble plus à ce qu'on appelle l'inspiration, que la joie avec laquelle l'enfant absorbe la forme et la couleur."

(Baudelaire, 462) Ironically, as a form of inspiration, the bicycle wheel regains the usefulness that Duchamp had bracketed.

Duchamp found that watching the bicycle wheel was akin to watching the flames of a fire; it was both physically relaxing and mentally stimulating. Playing with the "Bicycle Wheel" thus can be seen to offer a rejuvenating break from work and inspiration for further work. By turning the wheel, one can also dream of imaginary travels and cover as much ground as a child using a chair for a stagecoach. Although the imagination can often carry us away, at times we must travel in physical space: the "Bicycle Wheel" may spin, but it is fixed in place.. Play must therefore also

be portable. Both Duchamp's "Sculpture de voyages" (1918), flexible sculpture made of rubber strips and string, and his "Pocket Chess Set" (1926; modified in 1944) illustrate his concern to facilitate opportunities for play. By carrying with him such toys, Duchamp adopts the creed of the flâneur: Have Toys, Will Travel.

While Duchamp did not follow Baudelaire's advice to the letter in distributing toys to the needy, he did bring his art to the public at a reasonable price through his Boîtes en Valise (1938), another travel-related work. The boxes, resembling Barbie-doll cases for adults, housed a collection of Duchamp's works in miniature. Outdoing Baudelaire's "Fée du joujou" who allows only one toy to be taken from the toy world she has created, Duchamp offers an entire world, full of toys, that can be entered at will.⁸⁷

An earlier "toy for adults," the "Rotoreliefs" (1935), is even more in the spirit of Baudelaire's generous flâneur. Duchamp rented a stand at a "Salon des Inventions" where he displayed his "disques optiques," offering them practically at cost to the public. The rotoreliefs, in sets of six, had different images on either side for a total of twelve and were to be placed on a gramophone set at a certain speed. He sold only one set — the public was less appreciative of his offerings than Baudelaire's "enfants inconnus et pauvres"

might have been. (Baudelaire, 204) Much like the stereoscope "qui donne en ronde bosse une image plane," as Baudelaire describes it, the rotoreliefs "give an impression of depth, the optical illusion being more intense when viewed with one eye." (Baudelaire, 205; Ephemerides, 8.30.35)⁸⁸ Duchamp's first optical experiment, "Rotative Plaques Verre (Optique de Précision)" (1920) shares features of the other "joujou scientifique" mentioned by Baudelaire, the phénakistiscope⁸⁹ Both mechanisms, when viewed from a specific vantage point create a moving image (in Baudelaire's example a dancing figure, and in Duchamp's invention a moving spiral) by placing several parts at various distances along a spinning axis.

While the phénakistiscope was usually made of paper and turned manually, Duchamp's "Rotative Plaques Verre" used glass and was motorized, a dangerous combination as it turned out. Duchamp's higher tech toy malfunctioned when he was demonstrating it to his friend and collaborator Man Ray. One of the glass "plaques" flew off the axis when the motor suddenly spun out of control, almost hitting and seriously wounding Man Ray. For Man Ray's life and Duchamp's reputation alike, it was an incredibly lucky unlucky strike. Duchamp, though shaken by the experience,

simply started over again from scratch. Play, as he knew, like work, has its risks.

* * *

One cannot work all of the time. Play can be a rejection of work, but it also energizes and provides inspiration for work. Play can be, in fact, productive. Viewed in this way, play becomes a part of the process of making art. The paradigm that work is good and play is bad - one should show off hard work and hide one's idleness - is reversed. The ideal "love what you do, do what you love" is a conflation of work and play: work is as fun as play, play is as 'serious,' as important as work. All activity, even the mere act of living, thus becomes valorized and, as we shall see, worthy of aesthetic interest.

c. Exhibitionism

"Etre un homme utile m'a paru toujours quelque chose de bien hideux," writes Baudelaire in his notes for his planned autobiographical work Mon Coeur mis à nu with which he hoped to rivalize Jean-Jacques Rousseau. (Baudelaire, MCMN, 93-9) In another note, he reminds himself to explain later "[c]e qu'il y a de vil dans une fonction quelconque." Immediately following is the sweeping statement: "Un Dandy ne fait rien." (Baudelaire, MCMN, 97-22) Baudelaire, of course, exaggerates. Everyone does something. But everyone has also dreamed, at one time or another, of doing nothing.

Duchamp shared this dream, perhaps more strongly than most people: "I once wanted to open a home for lazy people. It's not so easy as you think. The problem is your inner activity, that you cannot stop. You'd be ousted as soon as you worked – and this inner activity is work. The nature of man is that he could not do nothing." (Ephemerides, 8.4.1959) Since work is inevitable, strategies other than avoidance are needed to accommodate the distaste for work in the utilitarian sense. One can either hide work or make light of it.

Duchamp systematically hid his work (or, more precisely, he hid his working since most of his works were exhibited eventually, if not immediately.) His announced

retirement from painting in favor of chess was not an abandonment of art; he never actually stopped working, but continued to produce, if slowly, works throughout his life. His final work "Etant donné" was created in relative secrecy and purposefully destined to be shown posthumously as if to maintain to the end of his life the illusion that he had given up working. Duchamp, at times, even claimed to have hidden behind his works: "J'ai vraiment vécu [en Amérique] sans être gêné par la popularité du tableau, me cachant derrière, m'obnubilant. J'étais complètement écrasé par ce 'Nu'." (Cabanne, 79) He could not have hidden, however, behind his 'masterpiece' La Mariée mise à nu par ses célibataires même since it was made of glass. This potential difficulty was avoided during the long period he devoted to the work: "Au vrai sens du mot, je n'ai pas eu de vie publique puisque je n'ai jamais exposé le Verre." (Cabanne, 20)

And yet, he did have a public life, if in a different sense. The very maneuver of concealing his artistic activities contributed to his fame. "J'ai fait un peu comme Gertrude Stein. Elle était considérée, dans un certain groupe comme un écrivain intéressant, avec des choses très inédites." (Cabanne, 20-21) Duchamp, like Stein, was a persona first, an artist second. Nevertheless, he was an

artist, and whenever hiding the fact that he worked did not work, he fell upon the second strategy, making light of his working by participating, for example, in few exhibitions. Such downplaying is the strategy of a dandy as defined by Baudelaire in "Le Peintre de la vie moderne" through such pronouncements as "Le dandy est blasé, où il feint de l'être, par politique et raison de caste." (Baudelaire, 463) Dissimulation is second nature to a dandy, as Baudelaire, who qualifies only as an aspiring dandy, noted in a letter to his mother: "j'éprouve naturellement le besoin de cacher presque tout ce que je pense... Appelez cela *Dandysme*, amour absurde de la Dignité – comme vous voudrez." (Baudelaire, Correspondance, 448) Duchamp, an accomplished dandy, naturally scorned exhibitions as undignified: "Vous êtes sur la scène, vous présentez vos produits; on devient acteur à ce moment-là. Du peintre caché dans son atelier, qui fait son tableau, à l'exposition, il n'y a qu'un pas; vous devez vous présenter au vernissage, on vous félicite, c'est tout à fait cabotin!" Yet, when retrospective exhibitions were organized toward the end of his life, he did not refuse to participate, an act which would have been undignified in itself:

PC Ce cabotinage que vous avez refusé toute
votre vie, vous l'acceptez maintenant de
bonne grâce.

MD On change. On accepte tout en riant quand
même. (Cabanne, 173)

Duchamp's response was in perfect keeping with Baudelaire's conception of a dandy: "Un dandy peut être un homme blasé, peut être un homme souffrant; mais, dans ce dernier cas, il sourira." (Baudelaire, 483)

In paradoxical fashion, hiding work or making light of work can actually serve to draw attention to work. Neither strategy constitutes a refusal of work. Baudelaire and Duchamp are rejecting imposed work as well as imposed notions of work in order to redefine work according to their own terms. For Baudelaire, "[i]l n'existe que trois êtres respectables: Le prêtre, le guerrier, le poète. Savoir, tuer et créer. Les autres hommes sont taillables et corvéables, faits pour l'écurie, c'est-à-dire pour exercer ce qu'on appelle des *professions*." (Baudelaire, MCMN, 97-22) Not surprisingly, creative work is ranked highly by a son of Romanticism, although a truer Romantic might have ranked it first. Given Duchamp's anti-Romantic bent, one would think that he would shy away from a similar aggrandizement of art. But, in 1955, Duchamp ended a

televised interview with a strong endorsement of art: "Je crois que l'art est la seule forme d'activité par laquelle l'homme en tant que tel se manifeste comme véritable individu. Par elle seule il peut dépasser le stade animal parce que l'art est un débouché sur des régions où ne dominant ni le temps ni l'espace. Vivre, c'est croire; c'est du moins ce que je crois." (Duchamp, 185)

In these statements, both Baudelaire and Duchamp characterize unartistic work as beneath the dignity of man, as work fit for animals. They also emphasize the liberating quality of art. Baudelaire sees artistic creation as an alternative to being enslaved like a work horse. The stable from which the poet escapes is a space of confinement where chores (*corvées*) rule time; it is therefore just the type of place Duchamp wishes to avoid. In his statement, he successfully avoids equating art with work: art is labeled instead an *activity*. (Similarly, the poet in Baudelaire's statement *creates* rather than *works* since poetry is not a profession to be exercised.) Duchamp's definition of art as an activity clearly places an emphasis on process. When suddenly he offers up the verbs "to live" and "to believe," he is comparing the process of art with the process of living and believing. He believes in art as a liberating force; one might even term it a secular religion, a way of

living. The implication goes even further: living is also a form of art. Note, however, that Duchamp begins and ends his statement with the qualification "I believe": it is clearly an opinion, not a dictate. He is careful not to impose his belief since he is speaking against imposition.

Baudelaire is less scrupulous. He decrees: "Le Dandy doit aspirer à être sublime sans interruption; il doit vivre et dormir devant un miroir." (Baudelaire, MCMN, 91-5) The true dandy does do nothing; nothing, that is, but take the art of living to sublime heights. Duchamp pleads guilty to having such a talent:

MD J'aurais voulu travailler mais il y avait en moi un fond de paresse énorme. J'aime mieux vivre, respirer, que travailler. Je ne considère pas que le travail que j'ai fait puisse avoir une importance quelconque au point de vue social dans l'avenir. Donc, si vous voulez, mon art serait de vivre; chaque seconde, chaque respiration est une oeuvre qui n'est inscrite nulle part, qui n'est ni visuelle ni cérébrale. C'est une sorte d'euphorie constante."

PC C'est ce que disait Roché. Votre meilleure oeuvre a été l'emploi de votre temps.

MD C'est juste. Enfin, je crois que c'est juste.

(Cabanne, 134-135)

Baudelaire's 24-hour prescription for a dandy seemed to have been followed effortlessly by Duchamp. He accepts, albeit with the careful attenuation once again of "At least, I believe so," the judgment that his greatest work is his very schedule, how he used his time. "Mon art serait de vivre," he announces. In an uninterrupted flow, each second constitutes an ongoing work of art – despite modest disclaimers Duchamp is indeed claiming to be "sublime sans interruption." He did not seem to need much recourse to a mirror, though, as Baudelaire had recommended. But, then, Baudelaire did not intend for the dandy to use a mirror merely as a grooming tool. Physical perfection was to be strived for, yes, but moral perfection was equally important. The dandy must live as if before a mirror, constantly on alert to live up to standard, but to live up to his own moral standards. To do so, the dandy must attain the self-mastery of a *philosophe*, "un homme qui ait acquis, par habitude, la force de se dédoubler rapidement et d'assister comme spectateur désintéressé aux phénomènes de son moi." (Baudelaire, 251) The *philosophe* is his own mirror.

We have quoted Baudelaire on the role of the poet (to create), the dandy (to live sublimely), and the *philosophe* (to know oneself). Each identity has distinct qualities, but Baudelaire's definitions often blur due to the possibility that any one person may possess overlapping identities. Constantin Guys, "le peintre de la vie moderne," is a case in point. Guys, like Duchamp as we have seen, shunned the label of 'artist': "il se défendait lui-même de ce titre avec une modestie nuancée de pudeur aristocratique." Baudelaire tries out various other labels: Guys qualifies as a dandy except that he does not aspire to the dandy's insensibility; he would be a *philosophe* were it not for his overriding love of the tangible that outweighs the attraction of the metaphysical world. Baudelaire finally settles on the term "moraliste pittoresque, comme La Bruyère." (Baudelaire, 463) Earlier in the text, however, Baudelaire had already shown the difficulty of defining such an identity: "Le génie de l'artiste peintre de mœurs est un génie d'une nature mixte, c'est-à-dire où il entre une bonne partie d'esprit littéraire. Observateur, flâneur, philosophe, appelez-le comme vous voudrez; mais vous serez certainement amené, pour caractériser cet artiste, à le gratifier d'une épithète que vous ne sauriez appliquer au peintre des choses éternelles, ou du moins plus durables,

des choses héroïques ou religieuses. Quelquefois il est poète; plus souvent il se rapproche du romancier ou du moraliste; il est le peintre de la circonstance et de tout ce qu'elle suggère d'éternel." (Baudelaire, 457) The list of possible identities for Guys becomes: poet, dandy, *philosophe, moraliste, artiste peintre de mœurs, observateur, flâneur, peintre de la circonstance*. Guys defining quality appears to be indefinableness.

These shifting identities, none of which excludes another, are also assumed at different times to different degrees by Baudelaire. Or rather, Baudelaire aspires to these roles since, particularly in his Journaux intimes, one senses the effort he must expend to achieve his goals.

"Avant tout, Etre un grand homme et un Saint pour soi-même," he exhorts himself. (Baudelaire, MCMN, 105-42) The mirror becomes an essential prop for Baudelaire. It is also an object of interest. One of his proposed titles for his collected critical writings was "Le Miroir de l'art."⁹⁰

During his two years in Brussels from 1864 to 1866, he chose to stay at the Hôtel du Grand Miroir, which turned out to be almost his last place of residence. He refers to his creative thought process as the "miroir de la pensée."

(Baudelaire, 544) Wondering why he cannot conceive of a type of beauty "où il n'y ait du *Malheur*," he asks himself: "mon

cerveau serait-il un miroir ensorcelé?" (Baudelaire, Fusées, 74-16) It is just such a mirror that he describes in "L'Irrémédiable," his poem from Les Fleurs du Mal, where the sinner's heart serves as his mirror in the darkness.⁹¹

Mirrors are less prevalent but not absent in Duchamp's works. In 1942 for a surrealist exhibition, he created a work entitled "A la manière de Delvaux." It is a photographic collage that includes an image of a reflection of a woman's bare breasts in a mirror. It is clearly not a picture of Rose Sélavy. But Duchamp's alter-ego, though not a work per se, can be seen as serving a mirror-like function for Duchamp. She even signs a text entitled "Les Hommes au miroir" as her own, although it was written by a German woman friend. The text reverses the objectification of woman by man and criticizes men's narcissism while calling into question the extent of their self-knowledge. Duchamp's earliest use of mirrors occurs in La Mariée mise à nu par ses célibataires même. In a note related to the work, he states: "Argenter (comme un miroir) une partie du fracas-éclaboussement. S'informer au point de vue technique. (Duchamp, 118)

In the section of the glass where he actualized this project, the bride's "Oculist Witnesses" appear. The technique he used (after some experimentation) was to apply

a mercury background and then scratch away the silver to 'draw' the witnesses. By using a mirror in relation to the witnesses, Duchamp underscored the reflexive nature of the work, as did the title by revealing his name near the beginning and the end: MARIée...CELibataires.

The silvering of the Large Glass blocks its transparency, each scratch returns it. Silvering also affects another attribute of glass, its reflective quality. Mirrors, after all, are made of glass; silvering negates one quality of glass in favor of another. Glass can either reflect the gaze or let it pass through; it cannot do both simultaneously. Duchamp's covering and uncovering of the Oculist Witness section of the glass is an exploration of these attributes of glass.⁹² Exactly coinciding with Duchamp's work on the Oculist Witnesses was his decision to do a series of windows. He began with Fresh Widow " a miniature French window, made to measure and fitted with panes of black leather, which...[were] to be polished everyday." (Ephemerides, 20.10.1920) The pun French Window/Fresh Widow (*sans "n"/haine*; without hate) and the blackening of the panes suggest the shutting of windows in a house where there has been a death and the mourning clothes of a recent widow. By polishing the leather that covers the glass panes, Duchamp is recreating the reflective quality of

glass. The viewer sees himself reflected back from the work. Fresh Widow clearly draws upon Duchamp's experiments for the Large Glass (which in itself could be considered one of Duchamp's windows).⁹³

Baudelaire looks at and through windows in a very similar fashion. Here is the complete text of "Les Fenêtres" from Les Petits Poèmes en prose:

Celui qui regarde du dehors à travers une fenêtre ouverte ne voit jamais autant de choses que celui qui regarde une fenêtre fermée. Il n'est pas d'objet plus profond, plus mystérieux, plus fécond, plus ténébreux, plus éblouissant qu'une fenêtre éclairée d'une chandelle. Ce qu'on peut voir au soleil est toujours moins intéressant que ce qui se passe derrière une vitre. Dans ce trou noir ou lumineux vit la vie, rêve la vie, souffre la vie.

Par-delà des vagues de toits, j'aperçois une femme mûre, ridée déjà, pauvre, toujours penchée sur quelque chose, et qui ne sort jamais. Avec son visage, avec son vêtement, avec son geste, avec presque rien, j'ai refait l'histoire de cette femme, ou plutôt sa légende, et quelquefois je me la raconte à moi-même en pleurant.

Si c'eût été un pauvre vieil homme, j'aurais
refait la sienne tout aussi aisément.

Et je me couche, fier d'avoir vécu et
souffert dans d'autres que moi-même.

Peut-être me direz-vous: "Es-tu sûr que cette
légende soit la vraie?" Qu'importe ce que peut
être la réalité hors de moi, si elle m'aide à
vivre, à sentir que je suis et ce que je suis?
(Baudelaire, PPP, 129)

A closed window is more interesting – the mystery of the
hidden attracts interest, just as hiding work can be a more
effective magnet. The emphasis on dark and light
(*ténébreux/éblouissant; un trou noir ou lumineux*) suggests
an interplay between hiding and disclosure. It is quite
like Duchamp's window where the darkened panes are also
luminous because they are polished. The old woman
Baudelaire sees in the window is not named as a widow, and
yet several details recall an earlier poem in the volume
"Les Veuves" where the narrator follows widows often as poor
and wrinkled as the old woman in the window. The stories
about the widows that the narrator constructs in "Les
Veuves" are also referred to as legends.

The narrator needs very little here to decipher the
story of the old woman, "presque rien" in fact. He then

brags that he could do the same with an old man. Finally, it becomes clear that what he sees is of little import; the window is a pretext to allow him to exercise his imagination. He claims to be living vicariously, but he is actually seeing himself reflected in the window just like the viewer of Fresh Widow, with the distinction that in Duchamp's work the viewer can see his reflection literally whereas Baudelaire's narrator interprets figuratively whatever he happens to see in the window – even a slight detail – as a reflection of himself.

In the crowded modern city, the flâneur's voyeurism helps him to live, to feel alive, to comprehend who he is.⁹⁴ The act of living draws his gaze, offering aesthetic distraction; in turn, the act of observing is an aesthetic activity, an act of art. On display, to others and to himself, modern man is the subject and object of interpretation. He is art and artist. The heightened sensibilities of the observer, developed through practicing the art of observing others aesthetically, also serve him when observing physical works of art produced by others. The resulting reciprocity is expressed in Baudelaire's description of Parisian viewers viewing Constantin Guys's views of Parisians: "Le spectateur est ici le traducteur d'une traduction toujours claire et enivrante."

(Baudelaire, 470)⁹⁵ Duchamp also underscores the spectator's active role: "[I] y a le pôle de celui qui fait une oeuvre et le pôle de celui qui la regarde. Je donne à celui qui la regarde autant d'importance qu'à celui qui la fait." (Cabanne, 130)

The primary function of windows is to facilitate seeing. Whether the spectator looks in or out, windows are there to be looked through. They draw his gaze. It is fitting that Duchamp should have wished to do a series of windows: "I could have made twenty windows with a different idea in each one, the windows being called 'my windows' the way you say 'my etchings.'" (Ephemerides, 22.9.1935)⁹⁶ By multiplying the number of his windows available to the spectator, Duchamp could rival the windows offered by the city to the flâneur. A window frames life like wood frames a painting, but a window creates a moving picture with the flâneur as a moving audience.

Glass can frame not only the visible, but also the invisible. As a gift from Paris for the Arensbergs, Duchamp bought a "small glass ampoule" which he had "emptied of its 'physiological' serum (but still labelled) and resealed by the pharmacist." (Ephemerides, 27.12.1919) He entitled the readymade "Air de Paris" and it was a perfect gift from someone who preferred living and breathing to working and

who would later claim every breath he took to be a work of art. It is an offering of love less to the Arensbergs than to Paris. The very air of Paris, it seems to say, whether polluted or pure, is worth owning and preserving. The nostalgic work represents almost a Baudelairean celebration of Paris, but with an ironic twist created by the use of a scientific implement: Duchamp is suggesting that progress will lead to the commodification of even the air we breathe.⁹⁷

"Air de Paris" is related to another work in glass by Duchamp that offers a whiff of Baudelaire: the perfume bottle "Belle Haleine, Eau de Voilette." This assisted readymade "is a bottle of Rigaut perfume, 'un air embaumé,' upon which Rose Sélavy has affixed her own label decorated with one of her portraits by Man Ray." (Ephemerides, 6.2.1930) The title contains a multiplicity of puns. "Belle Haleine" immediately evokes poetry, love poetry devoted to "la Belle Hélène," whose beauty is so strong, the pun suggests, that she breathes it. "Eau de Voilette" plays on "Eau de Toilette" and "Eau de Violette." A "voilette" is also a veiled hat, not unlike the one Rose (a flower herself) wears in the picture. A widow might wear a "voilette," but most certainly would wear a "voile" in her suffering; thus, "voilette/violette" is an unhappy flower,

or even, dare we say, a *Fleur du Mal(heur)*. This air of mourning is enhanced by Rigaut's slogan "un air embaumé." The suggestion is that the perfume bottle reeks of death: glass may contain the perfume, but as Baudelaire knew "[i]l est de forts parfums pour qui toute matière/ Est poreuse. On dirait qu'ils pénètrent le verre." (Baudelaire, FDM, XLVIII) An air of Baudelaire certainly seems to penetrate "Belle Haleine"; he did say, after all, that he would come back as "Le Flacon" to haunt us.

At his death, Baudelaire left behind enough unfinished works to haunt generations of critics. Perhaps the most cryptic of all is the one that purported to be most transparent: Mon Coeur mis à nu. To out-confess Rousseau and his confessions, Baudelaire decided to follow Edgar Allan Poe's advice: "Tell the absolute truth, lay bare your heart, and you'll write a book that earns immortal renown."⁹⁸ Despite his title (borrowed from Poe) and the fact that his notes for the work contain shocking statements such as "Belle conspiration à organiser pour l'extermination de la Race Juive," Baudelaire's style is neither confessional nor straightforward, but rather epigrammatic. (Baudelaire, MCMN, 120-82) Revelation and concealment are at work simultaneously; the reader even suspects that the confessions are occasionally tongue-in-cheek.

A late self-portrait by Duchamp "With my Tongue in my Cheek" (1959) illustrates the difficulty of self-revelation. It is a plaster cast of the side of Duchamp face with his cheek bulged out that covers a drawing of his profile. The opacity of the thick plaster represents Duchamp and yet hides him, in the same way that a tongue-in-cheek statement reveals and hides one's true thoughts. Just as self-knowledge has its limits, so too does self-revelation. Like a darkened window that both blocks and attracts the gaze, like glass that is alternately reflective and transparent, there is an interplay of opacity and transparency that allows us glimpses into the hearts of Baudelaire and Duchamp. Their works are telling, but all too often we cannot tell *what* they are telling, tales or truth. Insight is possible, omniscience is denied.

Duchamp's earlier and most elaborate self-portrait, La Mariée mise à nu par ses Célibataires même, is a highly mysterious, deliberately mystifying work. It promises to explain the laying bare of Mar-Cel, but the multiplication of pseudo-scientific explanations are daunting. Like Mon Coeur mis à nu, the self-portrait is unfinished. But then, if the spectator is indeed half the equation, all works of art are unfinished, at least until completed by the spectator. The gesture of baring one's heart is one of

trust. One must trust in the other's ability and willingness to receive it. Since there is no guarantee that the other is able or willing, however, the gesture is often accompanied by a certain defensiveness.

Perhaps the final portrait of Duchamp is a photograph. He sits in a garden looking away from the camera with an inscrutable expression on his face. He holds, exactly in the place of his heart, his work Coeurs Volants (Fluttering Hearts). The large collage of superposed hearts resembles a target, a rather easy target, and Duchamp appears as confident in our skill to hit it as William Tell's son was confident in his father's skill to hit the apple. Not surprisingly, though, since the hearts flutter, he is presenting us a moving target. Baudelaire and Duchamp may have laid bare their hearts, but the bull's-eye is hard to hit. Were the task easy, however, we might not hearken still to the beating of their tell-tale art.

CONCLUSION

In 1968, just past the centennial of the death of Baudelaire, Duchamp passed away. Or did he? His epitaph teases us: "D'ailleurs, c'est toujours les autres qui meurent."⁹⁹ A flurry of recent full-length studies devoted to Duchamp attest to his very real presence in current thought.¹⁰⁰ His ability to spark controversy even does not seem to fade. A March 20, 1999 article in the New York Times "Taking Duchamp to Another Level" describes the reactions of Duchamp scholars to the efforts of Rhonda Roland Shearer, an artist who, with the help of ten research assistants, a host of computers and significant funding, is launching a campaign to prove that Duchamp's readymades were an elaborate hoax: she claims that rather than simply finding them, he commissioned them or fabricated them himself. While the reactions to her often outrageous claims range from bemused to scoffing, few if any scholars dismiss out of hand the possibility that Duchamp, so often a jokester, might have created a fake readymade. They are too well aware of the propensity in Duchamp and his works for allowing unending interpretation: look for something and you will find it in Duchamp.

We have seen Baudelaire in Duchamp. Through the prism of Baudelaire, Rose Selavy in Man Ray's photographs seems

to "darde son regard sous son chapeau, comme un portrait dans son cadre," and even to hint of "un parfum de fourrure" so affecting to the poet who admitted: "Je confondais l'odeur de la fourrure avec l'odeur de la femme" (Baudelaire, 496; Baudelaire, Fusées) As we have seen, an air of Baudelaire seems to permeate much of Duchamp's thought and work. Their affinities are particularly evident in their conceptualization of the creative act. Often, however, Duchamp appears to realize more fully the ironic stance Baudelaire strived to achieve. The source of this difference, one of many areas we have not explored here, may lie less in the historical time periods they lived in than in their attitude toward religion. Duchamp's atheism contrasts greatly with the passion for religion expressed in Baudelaire's "Journaux intimes." Ultimately, though, as Bernard Howells has asserted recently in his collection of essays Baudelaire: Individualism, Dandyism and the Philosophy of History, Baudelaire did not embrace "any kind of totalizing belief – in God, Nature, History or consciousness." (Howells, 149) Nor did Duchamp.

Other promising subjects of study insufficiently examined in our comparison of Baudelaire and Duchamp include explorations of gender and gender ambivalence, the influence of Baudelaire on Duchamp as filtered through Mallarmé,

Laforgue and other writers listed by Duchamp as belonging in his 'ideal library,' and the interplay between the visual and the verbal (and all the senses). The latter topic is perhaps the richest: Duchamp's verbal wit often puts into practice Baudelaire's formula "Raconter pompeusement des choses comiques" (Baudelaire, Fusées, 68-4); Baudelaire shares Duchamp's respect for language as almost a conscious force, such as when he notes the similarity between the names of the painters Leys and Liès: "Presque le même peintre, presque le même nom. Cette lettre déplacée ressemble à un de ces jeux intelligents du hasard, qui a quelquefois l'esprit pointu comme un homme." (Baudelaire, 311); Duchamp is intrigued by correspondences among the senses, using all of them in his works (e.g., smell in an installation for a Surrealist Exhibit).

Just as sensory boundaries are blurred for Baudelaire and Duchamp, so too did they fail to distinguish work from play or life from art. Their theory and practice (yet another distinction they blurred) offer possibilities for renewal in an era where there is a growing awareness, even in corporate "culture," of the need to foster creativity in the activities of daily life.

NOTES

1. Charles Baudelaire, Curiosités esthétiques; L'Art romantique et autres oeuvres critiques, ed. Henri Lemaitre (Paris: Garnier, 1962) 219. Further page references to this work (abbreviated as "Baudelaire") will be given in the text.
2. Marcel Duchamp, Duchamp du signe: Ecrits, ed. Michel Sanouillet (Paris: Flammarion, 1994) 238. Further page references to this work (abbreviated as "Duchamp") will be given in the text.
3. In his recent biography of Duchamp, Calvin Tomkins underscores that the figure of the dandy applies only to certain aspects of Duchamp: "Duchamp has been described as a dandy...and to a certain extent he was one--for example, in his dedication to the 'beauty of indifference.' The analogy explains very little about his complex character, however, and it certainly does not account for the relaxed and uncompetitive openness that made people feel instantly drawn to him--qualities the poet André Breton would later sum up as 'a truly supreme ease.'" (Tomkins 164)
4. Seigel offers the following links: "The title of the Large Glass may echo that of Baudelaire's intimate journal "Mon Coeur mis à nu" (usually translated as *My*

Heart Laid Bare). Interest in the poet was reviving in the decades before the Great War, and Duchamp's brother Raymond sculpted a portrait of him in 1911 (it can now be seen in the Philadelphia Museum). Another participant in the Baudelaire revival was Jules Laforgue, whose titles Duchamp attached to several of his drawings, and who wrote a well-known encomium that Duchamp may have read." (Seigel, 99)

5. Duchamp's section on Duchamp-Villon states: "His Baudelaire and Seated Woman are two fine examples of his simplification which at the time the work was done, about 1908, even exceeded Rodin's synthesis of the *Walking Man*, and are still in advance of much of the sculpture of today."
6. Pierre Cabanne, Entretiens avec Marcel Duchamp, (Paris: Belfond, 1967) 51-52. Further page references to this work (abbreviated as "Cabanne") will be given in the text.
7. In his introduction to Baudelaire: A Collection of Critical Essays, Peyre states: "Another great poet, Jules Laforgue, dead at twenty-seven, left a few posthumous notes on Baudelaire, first published in 1891, evincing an insight into his genius unparalleled then, and for years to come, in professional critics."

(Peyre, 1) With regard to these notes, Jerrold Siegel describes how affinities between Baudelaire and Duchamp may be due to Duchamp having read them: "When Jules Laforgue celebrated Baudelaire at the turn of the century he emphasized the older writer's exemplary discovery of the poetic possibilities hidden in everyday objects and experiences, many of them long kept at bay by the border guards of literary and artistic life because they were said to inhabit the realms of evil and immortality. Baudelaire acknowledged that horrors lurked in these depths, but he also found some of his most exotic flowers there, objects and situations where it was sometimes possible to experience what he called in one prose poem 'an infinity of pleasure in a single moment.' Duchamp took Baudelaire several steps further, creating an art whose language and materials receded into deeper recesses of privacy, finding joy in puns and tricks of language that turned objects into solvents of their own stability, and euphoria through inscribing the breath of his spirit in the 'nowhere' that allowed the imagination to attach itself to objects on terms that were wholly its own." (Seigel, 183)

8. To Pierre Cabanne, Duchamp states that he made "une dizaine" of illustrations based on Laforque. (Cabanne, 48)
9. To Cabanne, Duchamp adds that Laforque's Moralités légendaires, in which the tale "Hamlet" appears, represented "une porte de sortie du symbolisme."
10. In his contribution to the collection Marcel Duchamp which he co-edited, Kynaston McShine, like many others as we have seen, sees Duchamp as a dandy, "true to Baudelairean definition." He then states that Duchamp "had great admiration for Baudelaire" without supplying any source for his claim. Like many critics, McShine links Baudelaire and Duchamp instinctively without relying on hard evidence. (D'Harnoncourt and McShine, 208)
11. Cited by William C. Agee in his "Notes" in Raymond Duchamp-Villon (New York: Walker and Co., 1967). The account by Rodin was published in 1892; reprinted in Albert Elsen, Rodin, New York, 1963, 125.
12. Baudelaire was, of course, more than a model for one work - he was a model for Duchamp-Villon's artistic practice as a whole as William C. Agee explains: "Amid the emergent social ideals at Puteaux, Duchamp-Villon became intensely conscious of the need for an art

appropriate to the twentieth century. His sense of the continuity of history focused on Baudelaire, his spiritual ancestor, who had proclaimed the advent of a modern era a half century earlier...Baudelaire had defined the special qualities of the age and called for an art that would interpret the age to itself on its own unique terms. It is fitting that Duchamp-Villon's first mature work linked him with the poet whose call he was to answer." (Agee, 56-57)

13. People don't say "bête comme un musicien" because they think that painting is naive representation whereas the composition of music involves processing and organization.
14. With any luck, the viewer also buys, allowing the painter to continue seeing and painting. We shall examine the addition of economic factors into the equation in Chapter 3.
15. In an article "Courbet and Baudelaire," Alan Bowness surmises that they met in 1847, basing himself on Charles Toubin's Souvenirs d'un septuagénaire in which the memorialist recounts his experiences with the two during the February days of 1848. (Bowness, 189-191)
16. See Jack Lindsay, Gustave Courbet: His Life and Art, p. 49.

17. The list may simply have been dictated by Courbet.
Following the annotation of one work is an unattributed poem in blank verse.
18. Bowness offers the following speculation regarding this statement: "In 1855, then, the friendship of Courbet and Baudelaire comes to an end, and so far as we know the only later contact between the two men was a brief meeting at Honfleur in 1859. Perhaps this accounts for the more conciliatory reference to Courbet which appeared in Le Boulevard for 14th September 1862."
(Bowness, 198)
19. Bowness believes it may be a response to Champfleury's article "Du Réalisme, Lettre à Mme Sand" published in 1855. (Bowness, 198)
20. Later in the notes when he turns to a "discussion sérieuse" of realism, Baudelaire states: "Tout bon poète fut toujours réaliste" suggesting that he views the term as redundant rather than as describing a new school of art.
21. La Belgique déshabillée was chosen as the title over Pauvre Belgique in the most recent edition of the work (1986). Both were listed as possible titles by Baudelaire.

22. As we shall see, Duchamp wishes to undo this hierarchy by focusing on a possible etymology of "art" as being derived from the Sanscrit for "to do/to make."
23. Duchamp admires a similar lack of formalism in Apollinaire's art criticism: "J'aime quand même beaucoup ce qu'il a fait parce que ça n'a pas le côté formel de certains critiques." (Cabanne, 49)
24. That is to say, artists are purported to have an "esprit primaire" or primitive mentality, a strong condemnation.
25. The consensus seems to be that Duchamp was never a writer, yet was always writing. In addition to his strategy of working with verbal and non-verbal media, he avoided developing "la patte" of a professional writer through the use of puns (further doubling the double entendres by combining English and French).
26. Note that here as in Delacroix's formula the image is one of falling - here an idea out of the blue, in Delacroix a suicide falling from a window. Both suggest the importance of speed in capturing the idea or the sight.
27. The charge of having "le style coulant" is among Baudelaire's many criticisms of George Sand.

28. By equating mediocre artists with sloppy dressers, Baudelaire affiliates the true artist to the dandy.
29. Baudelaire's question "est-ce bien le mot?" with regard to "audace" suggests that merit should not be awarded the etcher for the work of his hand alone. To second guess Baudelaire, for "daring" one might substitute "laziness, " "self-indulgence" or, in the case of more successfully executed etchings, even "luck" (if one thinks of how Baudelaire sees his prose poems as a form of "accident").
30. This statement is attenuated in the final version of the study ("Peintres et aqua-fortistes"): "Non seulement l'eau-forte sert à glorifier l'individualité de l'artiste, mais il serait même difficile [as opposed to impossible in the initial version] à l'artiste de ne pas décrire sur la planche, sa personnalité plus intime." (Baudelaire, 415)
31. The final version varies slightly: Baudelaire changes "peintre" to "artiste" (perhaps a subtle attempt both to emphasize his admiration of Yongkind by using the term with a more positive connotation for Baudelaire and to give greater credit to Yongkind's conscious control of the medium since, as we have seen, "artiste" is linked more closely with idea and intention while

"peintre" is closer to the physical act of painting,
i.e. the verb "peindre.") (Baudelaire, 414)

32. An additional attraction of the eau-forte for Baudelaire is precisely its inaccessibility for the uninitiated: "Mais je ne voudrais pas affirmer toutefois que l'eau-forte soit destinée prochainement à une totale popularité. Pensons-y: un peu d'impopularité, c'est consécration. C'est vraiment un genre trop *personnel*, et conséquemment trop *aristocratique*, pour enchanter d'autres personnes que celles qui sont naturellement artistes, très amoureuses dès lors de toute personnalité vive." (Baudelaire, 415)
33. Baudelaire seems to ascribe a mystical agency to these modes of expression through personification and a repeated use of action verbs.
34. Baudelaire names the painter Troyon as "le plus bel exemple" of this ailment.
35. "La classe des singes" to which the mediocre painter belongs remains a category throughout Baudelaire's art and literary criticism. Baudelaire's use of "singe" combines Duchamp's concepts of "bête comme un peintre" and "la patte": animality, inferior intelligence, dexterity as in the expression "être agile comme un singe", and imagination replaced by imitation as in

"singer." Not surprisingly, in 1915 Duchamp also labeled as monkeys some of his contemporaries whom he considered mediocre cubists: "Now we have a lot of little cubists, monkeys following the motion of the leader without comprehension of their significance. Their favourite word is discipline. It means everything to them and nothing." (Hill, Passim, 80)

36. A charge of opportunism could also be made here since Duchamp admits to having traded on his grandfather's talent by offering copies of the etchings to the members of the exam committee: "Ils ont été enchantés. Ils m'ont donné 49 sur 50. J'ai donc été dispensé de deux ans de service et versé dans le peloton des élèves-officiers." (Cabanne, 26-27)
37. Duchamp often emphasized how slowly he worked: "Chaque chose que je faisais me demandait une précision et une durée assez longues, aussi je trouvais que cela valait la peine de la conserver. Ma façon de travailler était lente; pour conséquent j'y attachais une importance comparable à celle qu'on accorde à ce qu'on fait avec beaucoup de soin. (Cabanne, 147)
38. This preoccupation leads to "la peur de n'aller pas assez vite....cette terrible peur qui possède tous les grands artistes et qui leur fait désirer si ardemment

de s'appropriier tous les moyens d'expression, pour que jamais les ordres de l'esprit ne soient altérés par les hésitations de la main; pour que finalement l'exécution, l'exécution idéale, devienne aussi inconsciente, aussi coulante que l'est la digestion pour le cerveau de l'homme bien portant qui a dîné."

(Baudelaire, 471)

39. Duchamp admits that he enjoys simply working with his hands, even when not connected to craft, as he states to Cabanne: "Je suis tout à fait manuel. Je répare souvent des objets. Je ne suis pas du tout effrayé comme les gens qui ne savent pas réparer une prise d'électricité." He explains further: "Cela m'amuse de faire des choses à la main. Je m'en méfie, parce qu'il y a le danger de la "patte" qui revient, mais comme je n'applique pas cela à faire des oeuvres d'art ça peut aller."
40. The act which Baudelaire had mystified.
41. Whether a blank canvas qualifies as a work of art is the question that motivates the plot of Art, Jasmine Reza's 1994 play that has had successful runs in Paris and New York. (The climax occurs when the artist's friend "ruins" the work by marking it.) Reza, of

- course, lags behind (as do her public) the debate opened by Malevich's "Black Square."
42. See Yves Bonnefoy's attempt at a reconciliation "Baudelaire contre Rubens" in Le Nuage rouge (Paris: Mercure de France, 1977) 9-80.
 43. As Delacroix's many major commissions still extant in Paris attest.
 44. As we shall see in the next section, "Le Grand Verre" cracked in transit, and Duchamp reacted by accepting the damage as an aleatory part of its composition.
 45. Le Grand verre also incorporates lead in less evident form as a component in producing glass.
 46. Drawing on Marc Eigeldinger's Le Platonisme de Baudelaire (112-113), an editor's note to Mon Coeur mis à nu makes the clarification that Baudelaire's idealism is not purely Platonic: "L'idéalisme baudelairien n'est d'ailleurs pas, en tout point, un pur platonisme...[P]our Platon, "l'Idée et la Forme sont identiques", pour Baudelaire l'idée et la forme sont deux êtres en un: et "la forme implique une division, un morcellement partiel de l'idée." (Baudelaire, MCMN, 616)
 47. Duchamp might fall in the same category of artists as Samuel Cramer in La Fanfarlo: "Ils sont d'ailleurs si

heureux dans chacune de leurs métamorphoses, qu'ils n'en veulent pas le moins du monde à tous ces beaux génies de les avoir devancés dans l'estime de la postérité. - Naïve et respectable impudence!"

(Baudelaire, LF, 19)

48. Cited in Pontus Hulton, ed., Marcel: Duchamp: Work and Life (Cambridge, MA: MIT Press, 1993).
49. Baudelaire was heavily influenced by Poe's insistence on conscious choice in the creation of art as outlined in such essays as "The Philosophy of Composition" (1846) and "The Poetic Principle" (1850).
50. In addition, Duchamp stipulated that the work was not to be photographed. The stringency of the restrictions is offset by an ironic tone - the "totalitarian" aspects of the work are intentional.
51. Not having meaning is, of course, in itself a form of having meaning.
52. The humor in it, of course, is that one might also break one's arm shoveling snow, that is to say, in the very attempt to avoid breaking one's arm. The title thus signifies the impossibility of insuring oneself completely against chance. A fanciful extension (!) of this interpretation would be to see the shovel as an

extended arm with the handle as a fist, a "bras d'honneur," offering a defiant gesture toward fate.

53. Among the possibilities for wordplay included in "retard en verre": "retard" pronounced backwards ("à l'envers") becomes "rater," a reference perhaps to the thwarting of fate; "retard" might also be seen as "en vers," a reference to its poetic nature.
54. For the prose poem freedom from rhyme and the rhythms of meter represents freedom in timing: "Quel est celui de nous qui n'a pas, dans ses jours d'ambition, rêvé le miracle d'une prose poétique, musicale, sans rythme et sans rime, assez souple et assez heurtée pour s'adapter aux mouvements lyriques de l'âme, aux ondulations de la rêverie, aux soubresauts de la conscience?"
(Baudelaire, PPP, 31-32)
55. The order of the poems is not, in fact, entirely random: it offers glimpses of an artistic consciousness at work. For example, the twelfth poem "Les Foules" is followed by "Les Veuves" which ends with the description of how a particularly striking widow stands out from the crowd that surrounds her.

56. Baudelaire's interest in chance encounters is one instance of his influence on surrealism, e.g., on Breton's Nadia.
57. The statement is made in the context of Duchamp's explanation of why he allows his works to be housed in museums, institutions he often criticizes: "J'ai accepté [d'avoir mes oeuvres dans les musées] parce qu'il y a des choses pratiques dans la vie qu'on ne peut pas empêcher. Je n'allais pas refuser. J'aurais pu les déchirer ou les casser, cela aurait été aussi un geste idiot." (Cabanne, 132) Duchamp understood that the destruction of one work always potentially creates another or makes art out of non-art. The "Readymade malheureux," a geometry textbook hung outside in the rain, provides a classic example.
58. The strength of the desire to leave is reflected by abandoning French for English in the title.
59. Cp. Proust. (Note: This later formulation is quoted at the beginning of this section.)
60. It is a worry similar to the one expressed above by Baudelaire with regard to the perpetual cycle of inventing and abjuring systems of thought. Duchamp was not fond of systems either. His dislike is one reason he did not embrace surrealism wholeheartedly, as the

following statement to Cabanne attests: "Rigaud n'avait pas le rigorisme de Breton, cette espèce de désir de tout monter en formules et en théories. C'était beaucoup plus gai chez lui que chez les autres qui, dans leur entreprise de destruction, étaient très systématiques. (Cabanne, 113)

61. Ironically, constant renewal is itself a form of repetition.
62. The title of an experimental film Duchamp made in collaboration with Man Ray "Anémic Cinéma" expresses disdain for the medium, suggesting its weakness is inherent since anemic is an anagram for cinema. The film intentionally makes little use of the potential of cinematic technology. Man Ray and Duchamp simply filmed disks glued to records turned by a gramophone.
63. Duchamp is referring to his statements from page 130 of the interviews that I have just quoted above.
64. In La Vie Illustrée de Marcel Duchamp, a children's picture book published by the Centre National d'Art et de Culture Georges Pompidou in 1977, Jennifer Gough-Cooper and Jacques Caumont note that the source of the chocolate grinder was Duchamp's rediscovery on New Year's Day 1913 of a chocolate store in Rouen that he had visited as a child. The accompanying illustration

shows Duchamp and a child both staring into the shop window at the grinder. Duchamp's meditative expression contrasts with the child's look of pure fascination.

65. It is important to make the distinction here that Baudelaire was not espousing bourgeois 'family values,' so to speak, but rather the regular hours and work schedule of a bourgeois. In Mon Coeur mis à nu, he proposes to trace the progression of his "Grande Maladie de l'horreur du Domicile." (Baudelaire, MCMN, 103-36) Likewise, Duchamp conscientiously avoided the trap of "[l]a famille qui vous force à abandonner vos idées réelles pour les troquer contre des choses acceptées par elle, la société et tout le bataclan!" (Cabanne, 143) He also noted: "il fallait choisir entre faire de la peinture ou autre chose. Etre homme de l'art, ou se marier, avoir des enfants, une maison de campagne..." (Cabanne, 55)

66. Examples include:

p. 79-20: Un peu de travail, répété trois cent soixante-cinq fois, donne trois cent soixante-cinq fois un peu d'argent, c'est-à-dire une somme énorme. En même temps *la gloire est faite*.

De même, une foule de petites joissances composent le bonheur.

p. 80-21: Le travail, n'est-ce pas le sel qui conserve les âmes momies?

p. 85-86: Plus on veut, mieux on veut.

Plus on travaille, mieux on travaille, et plus on veut travailler. Plus on produit, plus on devient fécond.

p. 85-86-88: A chaque minute nous sommes écrasés par l'idée et la sensation du temps. Et il n'y a que deux moyens pour échapper à ce cauchemar, - pour l'oublier: le Plaisir et le Travail. Le Plaisir nous use. Le Travail nous fortifie. Choisissons.

Plus nous nous servons d'un de ces moyens, plus l'autre nous inspire de répugnance.

On ne peut oublier le temps qu'en se servant.

Tout ne se fait que peu à peu.

p. 114-65: Etudier dans tous ses modes, dans les oeuvres de la nature et dans les oeuvres de l'homme, l'universelle et éternelle loi de la gradation, du *peu à peu*, du *petit à petit*, avec les forces progressivement croissantes, comme les intérêts composés, en matière de finances.

Il en est de même dans *l'habileté artistique*
et *littéraire*, il en est de même dans le trésor
variable de la *volonté*.

p. 96-18: Il faut travailler, sinon par goût, au
moins par désespoir, puisque, tout bien vérifié,
travailler est moins ennuyeux que s'amuser.

p. 102-33: *Dandysme*.

Qu'est-ce que l'homme supérieur?

Ce n'est pas le spécialiste.

C'est l'homme de Loisir et d'Éducation générale.

Etre riche et aimer le travail.

[& "L'Horloge" - in FDM, etc..]

67. Mocking capitalist concerns with supply and demand,
Duchamp even considers the need to: "Limiter le nombre
de readymades par année (?)" (Duchamp, 50)
68. Jouve also accuses Baudelaire of bad faith with regard
to his business associates who suffered from his
irresponsible behavior: "Les affaires d'édition portent
le même caractère équivoque. Ce ne sont que démarches
malaisées, promesses, manuscrits non livrés, épreuves
non corrigées, avances sollicitées non suivies de
travail, traites impayées. 'Il y a des retards,
toujours des retards.' A la suite du détournement d'un
billet de Poulet-Malassis, B est obligé de se livrer

MD Si. Une chose amusante.....mais ce truc-là que je lui [à Roché] avais donné il l'a revendu un prix fou à ma femme. Car c'est elle qui l'a racheté, ce n'est pas moi!" (Cabanne, 140)

73. One senses a hint of envy in Cabanne's other writings on Duchamp: "On the other hand, Duchamp's work was a constant challenge to the public and to dealers. At the time of his New York fame, he stubbornly refused to collaborate with any gallery. Thanks to his beautiful rich women friends, to Arensberg, and to his trade in other people's work, he had no great financial problems and no need to burden himself with obligations. Besides, he was lazy. Before the Second World War, the American market was completely different from the French; afterwards, needled by Villon's fame which he both envied and disapproved of, Duchamp ended up by accepting the museum retrospectives, the fame and money he had always refused. But, like his older brother, he did not change his life style and he never worked unless he wanted to. Though he adapted to some obligations, he had no illusions and forestalled criticism by pretending to make fun of himself. After taking part in a debate at the University of Houston in

1957, he commented on his acceptance: 'I played my role of artist buffoon.'

When any of his shortcomings were criticized, he answered, 'I did it for fun.' He once told me: 'I didn't take myself seriously. I set out to make money. That has never diminished anyone, whereas seriousness...' (Cabanne, The Brothers Duchamp, 220)

74. In his "Conseils aux jeunes littérateurs," Baudelaire defines lost time as "la chose du monde la moins précieuse." (Baudelaire, 540)
75. Duchamp came to realize that he had no natural inclination for gambling and was therefore constitutionally incapable of becoming a professional gambler, as he explains in a letter to his friend Jacques Doucet who was helping fund his project: "I spend afternoons in the casino without the slightest temptation." (Ephemerides, 31.3.1924) Of course, by admitting to temptation, Duchamp would be contradicting his avowed indifference to money.
76. Later, once he felt he had perfected his system, he boasted of controlling chance to reassure Jacques Doucet who was helping him finance his project: "Don't be too skeptical...because I believe in this case to

have eliminated the word chance. I want to have forced roulette to become a game of chess." (Ephemerides, 16.1.1925) In this project, chance oscillates between being Duchamp's collaborator and his opponent just as it does in his other works as we have seen in the previous chapter.

77. Duchamp viewed chess, too, as an art form. "Une partie d'échecs est une chose visuelle et plastique, et si ce n'est pas géométrique dans le sens statique du mot, c'est une mécanique puisque cela bouge; c'est un dessin, c'est une réalité mécanique...dans le sens, par exemple, d'un Calder." (Cabanne, 24)

78. In his Journaux intimes, Baudelaire writes: "A chaque lettre de créancier, écrivez cinquante lignes sur un sujet extra-terrestre et vous serez sauvé." (Baudelaire, Fusées, 72-13) Baudelaire's self-exhortation views artistic work as a method of instant payment.

79. In a letter to Katherine Dreier, Duchamp gives into harsh, direct criticism:

"The more I live among artists, the more I am convinced they are fakes from the minute they get to be successful in the smallest way.

This means also that all the dogs around the artist are crooks – if you see the combination of *fakes and crooks* how have you been able to keep some kind of faith (and in what?). Don't name a few exceptions to justify a milder opinion about the whole 'art game'. In the end, a painting is declared good only if it is worth 'so much'. It may even be accepted by the 'holy' museums – so much for posterity.

Please come back to the ground and if you like some paintings, some painters, look at their work, but don't try to change a crook into an honest man, or a fake into a fakir."

As if he regretted speaking so earnestly and revealing the depth of his distaste, Duchamp backtracks by ascribing friendship as having motivated his zeal: "This will give you an indication of the kind of mood I am in – stirring up the old ideas of disgust – But it is only on account of you. I have lost so much interest (all) in the question that I don't suffer from it – You still do." (Ephemerides, 5.11.1928)

80. Baudelaire nicknamed his mother's home in Honfleur "la maison Joujou." (Pichois, Album Baudelaire, 191)

81. The owner of the house is remembered by Baudelaire as "la Fée du joujou" rather than simply as an adult.
(Baudelaire, 202)
82. Baudelaire is also able to satisfy indirectly his fantasy of knowing all the other little boys who chose a toy from the toy room.
83. In his famous introduction to the Salon de 1846, "Aux Bourgeois," Baudelaire declared art to be a corrective: "L'art est un bien infiniment précieux, un breuvage rafraîchissant et réchauffant, qui rétablit l'estomac et l'esprit dans l'équilibre naturel de l'idéal."
(Baudelaire, 98)
84. Baudelaire expresses a very personal dislike for such people: "Quand je pense à une certaine classe de personnes ultra-raisonnables et anti-poétiques par qui j'ai tant souffert, je sens toujours la haine pincer et agiter mes nerfs." (Baudelaire, 206)
85. The work prefigures Duchamp's later investigations in gambling.
86. We have quoted previously, Baudelaire's definition of genius in his study of Guys: "le génie n'est que l'enfance retrouvée à volonté." (Baudelaire, 462)

87. For an in-depth study of the "Boîtes en Valise," see Dalia Judovitz, Unpacking Duchamp: Art in Transit (Berkeley: University of California Press, 1995).
88. Le Petit Robert offers a more exact description of the "stéréoscope": "Instrument d'optique où l'observation des deux images simultanées prises par deux objectifs parallèles (dont la distance est voisine de celle des yeux) donne la sensation de la profondeur et du relief à des images à deux dimensions."
89. Le Petit Robert definition gives a simpler description: "Appareil formé de deux disques, qui donne l'illusion du mouvement par la persistance des images rétinienne."
90. It is the title of an English translation.
91. "Tête-à-tête sombre et limpide/Qu'un coeur devenu son miroir!" (Baudelaire, FDM LXXXIV)
92. As we have seen in the sections "Breaking Glass" and "Playtime," two other attributes affected Duchamp's works: glass breaks and glass cuts.
93. Other windows include a series of shop window displays Duchamp collaborated on in New York with others such as Breton and "La Bagarre d'Austerlitz." Among the many aspects of the latter is the drawing of attention to the transparency and fragility of glass. The window

panes are "rubbed with flourishes of whitewash."

(Ephemerides, 22.9.1935) As in newly installed windows, the whitewash serves to remind one that the glass is there: otherwise its transparency might make it appear invisible and an unsuspecting victim might break it and cut himself.

94. Among Baudelaire's poetic evocations of the 'splendors' of the modern crowded city are the following two examples: "Le spectacle de la vie élégante et des milliers d'existences flottantes qui circulent dans les souterrains d'une grande ville...nous prouvent que nous n'avons qu'à ouvrir les yeux pour connaître notre héroïsme."; "un genre que j'appellerais volontiers le paysage des grandes villes, c'est-à-dire la collection des grandeurs et des beautés qui résultent d'une puissante agglomération d'hommes et de monuments, le charme profond et compliqué d'une capitale âgée et vieillie dans les gloires et les tribulations de la vie." (Baudelaire, 195, 334)
95. Baudelaire offers a similar point of view in a review of Louis Ménard's Prométhée délivré. Employing a mock dialogue, as if he were speaking to a friend or even himself, Baudelaire writes: "la poésie d'un tableau doit être faite par le spectateur. — Comme la

philosophie d'un poème par le lecteur. – Vous y êtes, c'est cela même." (Baudelaire, 811) Here, though, he is stressing that the intentional rivalry within one genre of another genre (e.g., philosophy in poetry, poetry in painting) is doomed to failure.

96. Duchamp seems to be alluding to art as a form of seduction: to look through a window is to be a peeping Tom in a certain sense; there is also the cliché of the artist using his works as a sexual lure: "Why don't you come up and see my etchings?"
97. A note from the Green Box supports this interpretation: "Etablir une société dont l'individu ait à payer l'air qu'il respire (compteurs d'air); emprisonnement et air raréfié, en cas de non paiement, simple asphyxie au besoin (couper l'air)." (Duchamp, 47)
98. A reformulation in Baudelaire's own words appears in Fusées: "La franchise absolue, moyen d'originalité." (Baudelaire, Fusées, 68-4)
99. Once a punster, always a punster: "Diers say..."
100. With more to come such as Francis Naumann's forthcoming Marcel Duchamp: The Art of Making Art in an Age of Mechanical Reproduction.

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