

THE MONUMENTS OF PASSAIC

Has Passaic replaced Rome as the eternal city?

ROBERT SMITHSON

He laughed softly. 'I know. There's no way out. Not through the Barrier. Maybe that isn't what I want, after all. But this — this —' He stared at the Monument. 'It seems all wrong sometimes. I just can't explain it. It's the whole city. It makes me feel haywire. Then I get these flashes —'

—Henry Kuttner, *Jesting Pilot*

... today our unsophisticated cameras record in their own way our hastily assembled and painted world.

—Vladimir Nabokov, *Invitation to a Beheading*

On Saturday, September 30, 1967, I went to the Port Authority Building on 41st Street and 8th Avenue. I bought a copy of the *New York Times* and a Signet paperback called *Earthworks* by Brian W. Aldiss. Next I went to ticket booth 21 and purchased a one-way ticket to Passaic. After that I went up to the upper bus level (platform 173) and boarded the number 30 bus of the Inter-City Transportation Co.

I sat down and opened the *Times*. I glanced over the art section: a "Collectors', Critics', Curators' Choice" at A.M. Sachs Gallery (a letter I got in the mail that morning invited me "to play the game before the show closes October 4th"), Walter Schatzki was selling "Prints, Drawings, Watercolors" at "33 1/3% off," Elinor Jenkins, the "Romantic Realist," was showing at Barzansky Galleries, XVIII — XIX Century English Furniture on sale at Parke-Bernet, "New Directions in German Graphics" at Goethe House, and on page 29 was John Canaday's column. He was writing on *Themes and the Usual Variations*. I looked at a blurry reproduction of Samuel F. B. Morse's *Allegorical Landscape* at the top of Canaday's column; the sky was subtle newsprint grey, and the clouds resembled sensitive stains of sweat reminiscent of

a famous Yugoslav watercolorist whose name I have forgotten. A little statue with right arm held high faced a pond (or was it the sea?). "Gothic" buildings in the allegory had a faded look, while an unnecessary tree (or was it a cloud of smoke?) seemed to puff up on the left side of the landscape. Canaday referred to the picture as "standing confidently along with other allegorical representatives of the arts, sciences, and high ideals that universities foster." My eyes stumbled over the newsprint, over such headlines as "Seasonal Upswing," "A Shuffle Service," and "Moving a 1,000 Pound Sculpture Can Be a Fine Work of Art, Too." Other gems of Canaday's dazzled my mind as I passed through Secaucus. "Realistic wax-works of raw meat beset by vermin," (Paul Thek), "Mr. Bush and his colleagues are wasting their time," (Jack Bush), "a book, an apple on a saucer, a rumpled cloth," (Thyra Davidson). Outside the bus window a Howard Johnson's Motor Lodge flew by — a symphony in orange and blue. On page 31 in Big Letters: THE EMERGING POLICE STATE IN AMERICA SPY GOVERNMENT. "In this book you will learn . . . what an Infinity Transmitter is."

The bus turned off Highway 2, down Orient Way in Rutherford.

I read the blurbs and skimmed through *Earthworks*. The first sentence read, "The dead man drifted along in the breeze." It seemed the book was about a soil shortage, and the *Earthworks* referred to the manufacture of artificial soil. The sky over Rutherford was a clear cobalt blue, a perfect Indian summer day, but the sky in *Earthworks* was a "great black and brown shield on which moisture gleamed."

The bus passed over the first monument. I pulled the buzzer-cord and got off at the corner of Union Avenue and River Drive. The monument was a bridge over the Passaic River that con-

Art: The



"Allegorical Landsc

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