



**A 1 Bowling Green,
United States Customs
House**
The Four Continents
(Daniel Chester French)

① **60 Wall Street,**
J. P. Morgan & Company
On September 16, 1920,
anarchists set off a wagon
full of explosives, killing 30
people and injuring 100.

March, 2004. Downtown Manhattan. I am sitting on the 33rd floor of the Woolworth Building ②. In 1913 it was the highest in the world. Now, another moment in time, in-between terminated leases and rezoning of high capital, its 33rd floor serves as a temporary workspace for artists. Sitting still for a moment, time unravels around me. I look out the window. My eyes travel over the bridges, over Brooklyn and the Long Island sound. I turn my head left and suddenly meet the gaze of a woman **B**. Across City Hall Park, she stands face to face: golden, barely dressed, balancing delicately on top of a ball at the tip of the Municipal building. A fresh breeze seems in her face. For a moment I allow myself to be amazed. The unfamiliar perspective lets me linger. I turn to my desk and look her up. *Civic Fame*, a statue by Adolph Weinman, commissioned by the City of New York. She stands for the union of the five boroughs, the young and strong municipality.

A woman posed. A city represented. A text doubled by another. An allegory. Allos = other. Agoreuei = to speak (publicly), or the impulse to appreciate the transience of things and to rescue them for eternity. I look again, this time walking on the street, I look up at her and wonder what was rescued from the oblivion of history, a young woman's body or a Civic Fame?



⑦ The Bowery at Bleecker On January 22, 1908, Katie Mulcahey is arrested under the newly passed Sullivan Ordinance, prohibiting women to smoke in public. She says in night court, "I've got as much right to smoke as you have. I never heard of this new law and I don't want to hear about it. No man shall dictate to me." But when she cannot pay a \$5 fine, she is sent to jail.

8 135 MacDougal Street
For some years this building housed the radical Washington Square Book Shop, from which Liberal Club members more often borrowed than bought.

and limited access to washrooms. Clara Lemlich, 19, recovering from a beating on a picket line, is helped to stand up on the floor and announces, "I am a working girl, one of those who are on strike against intolerable conditions. I am tired of listening to speakers who talk in general terms... I offer a resolution that a general strike be declared now." Her call, translated into many languages across the room, wins immediate support. The strike starts and will last more than 9 weeks. The 20,000 strikers belong to the Ladies Waist Maker's Union Local 25 of the 9-year-old International Ladies Garment Worker's Union (ILGWU).

⑭ 17 McDougal Alley
and 12 West 8th Street
Residences of
Daniel Chester French.

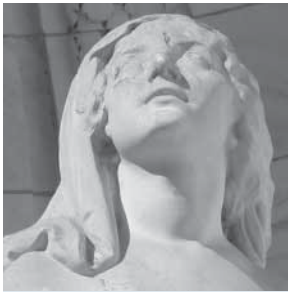
15 **23 5th Avenue at 8th Street, The Brevoort Hotel (café)** Mabel Dodge holds her “evenings” here with Margaret Sanger and John Reed. The café is also one of Duchamp’s favorite hangouts.

As days pass and I pass her, the body prevails. In stone and bronze a humble human shape, sculpted to represent glory, power, unity, memory, peace, purity, virtue... the inexpressible, the infinite, the highest fullness of being as it was seeking form in the public architecture of an emerging metropolis. The American Beaux Arts. As sculptures these bodies stand still. Life safely tucked away, drained for higher ends, under the embracing gaze of a public's (eternal) melancholy. Meanwhile their lively counterparts of flesh and blood, of mind and soul, called for another kind of urgently needed public presence: Women's labor unions ⁽²⁵⁾, Suffragettes ⁽⁵⁾, feminists ⁽⁸⁾, Bohemians ⁽¹²⁾, birth control advocates ⁽²³⁾. But the women's struggles, their needs, their spirits, their knowledge, did not find a similar appreciation that the mainstream generally offered to their marble equivalents. On the contrary, the real bodies were often met with rejection and sometimes with violence ⁽¹¹⁾.

9 Washington Square Park The Baroness Elsa von Freytag-Loringhoven, a Dada artist who at times works as an artist's model, is seen marching around Washington Square Park

"From the temperamental painter, who is a great man one day and a naughty child the next, to the earnest, analytical sculptor, who is a cynic about women even while he idealizes them, the model learns art from all its perspectives."

20 **210 East 13th Street, Emma Goldman's Apartment**
Beginning in 1903, this apartment is a gathering place for Greenwich Village intellectuals and radicals, and the headquarters of the journal *Mother Earth*. In 1917, Emma Goldman and Alexander Berkman are arrested and sentenced to 2 years imprisonment for leading opposition to military conscription.



G Fifth Avenue at 42nd Street, New York Public Library *Beauty*
(Frederick McMonnies)

among them, Isidor Straus, co-owner of Macy's, and his wife Ida, who had refused to join other women from the first class section in the lifeboats. Audrey Munson will eventually pose for their memorial.

I stop. What am I looking at? Audrey Munson, a body, a life lived. Out in the street a statue, an allegory hovering over the city. I can feel her agency, now and then, standing solid in her fragile nudity. The sculptures link together many histories, relations and anecdotes. They are documents of emotions, of desires, of power, of money, of exploitation, of morality, of change, of struggle, in Audrey Munson, in the sculptors, in the architects, in the historians, in the city, and in the eternal stream of passersby. They stare back at us, untouched by the penetration of our gaze, outliving us with ease, maintained and renovated periodically by generations of conservators.

But Audrey Munson did not only pose in the studios during this time, she also wrote for a local newspaper. In her writing I find yet another image, another story. As an author she describes the artists studios as a marketplace of vanity, speaks about the construction of beauty, about exploitation and the power of men around her. She advocates for her profession, defending herself and her colleagues, their hard labor and creative act while posing. High on her stand in the midst of the studio, she confidently returns the gaze of the sculptor. I recognize an old struggle in the creative processes: the Muse and the Artist. The woman and the man. The informant and the maker. I also recognize a critical mind. An object turned subject, and a voice speaking up over the noise of signification.

"When I took the pose he wished he asked me to think of myself as being in a rainstorm, saddened by its damp caress because it suggested tears to me, yet held fast by the inexplicable spell which the rain threw about me."

②② 120 West 14th Street,
Salvation Army's Suicide
Prevention Center
Opens in 1907.

②³ 17 West 16th Street,
Margaret Sanger's House



(27) 26th Street and Lexington, 9th Regiment Armory The 1913 Armory Show exhibition introduces the modern art movement to the U.S. Works by Matisse, Picasso, Van Gogh, and Gauguin are displayed. This departure from conventional representational art is considered by some a threat to wholesome American values.

(28) Broadway at 39th Street On April 9, 1915, after leaving the Opera, Karl Bitter is struck by a car and fatally injured.

(29) Broadway Between 39th and 40th Street, Metropolitan Opera House In January 1907, Richard Strauss and Oscar Wilde's opera *Salome* is performed, shocking the public; further performances of *Salome* are canceled.

③0 **Bryant Park** Statue honoring Gertrude Stein, installed in 1992, is a casting based on a model made by Jo Davidson (1883–1952) in Paris in 1923.



I Columbus Circle
and 59th Street,
SW entrance to Central
Park *Maine Monument*
(Attilio Piccirilli)





a project by Andrea Geyer

Commissioned and Published by
Art in General, New York, 2006



B 1 Centre Street, Municipal Building
Civic Fame
(Adolph Weinman)

2 233 Broadway, Woolworth Building

3 1 Centre Street
The first subway, the IRT line, opens on October 27, 1904.



C Manhattan Bridge Entrance
Spirit of Commerce
(Carl A. Heber)

4 Chinatown In 1909, the Viennese psychologist Sigmund Freud, accompanied by Carl Gustav Jung and Sandor Ferenczi, comes to New York. They visit the Metropolitan Museum, Columbia University, Chinatown, the Jewish ghetto and Coney Island. They dine at the Hammerstein Roof Garden and see their first film.

5 151 Clinton Street, Clinton Hall Headquarters of the Women's Trade Union League. Established in 1903 it drew together the labor, the Women's, and the social reform movement of the Progressive Era. This coalition of wage-

9 Washington Square Park The Baroness Elsa von Freytag-Loringhoven, a Dada artist who at times works as an artist's model, is seen marching around Washington Square Park wearing an inverted coal scuttle for a hat, a vegetable grater as a brooch, long ice-cream spoons for ear-rings, and metal tea-balls attached to her pendant breasts.

10 147 West 4th Street, Polly's Restaurant After several relocations, this is the final home of the restaurant run by anarchist Polly Holliday. Upstairs resides the Liberal Club (1913–1919), which is frequented by radical writers and intellectuals. Polly's also serves as the meeting place of Heterodoxy, an organization that promoted feminist causes, described by Mabel Dodge as a club for "unorthodox women, women who did things and did them openly."

11 23–29 Washington Place, Triangle Shirtwaist Factory On March 25, 1911, a fire kills 146 female employees, many of whom jump to their death because the fire department's ladders cannot reach the 9th floor windows and the fire escape had collapsed. The young workers were locked in to keep union representatives out. The company's owners are tried for negligent homicide and are acquitted.



E 27 Madison Avenue,

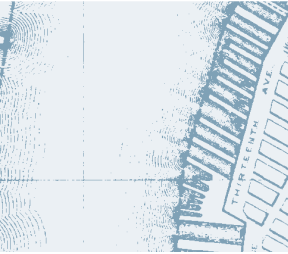
of mind and soul, called for another kind of urgently needed public presence: Women's labor unions ⁽²⁵⁾, Suffragettes ⁽⁵⁾, feminists ⁽⁸⁾, Bohemians ⁽¹²⁾, birth control advocates ⁽²³⁾. But the women's struggles, their needs, their spirits, their knowledge, did not find a similar appreciation that the mainstream generally offered to their marble equivalents. On the contrary, the real bodies were often met with rejection and sometimes with violence ⁽¹¹⁾.

My thoughts continue searching over the landscape of the city and over time. To my surprise, I find a name, Audrey Munson. She was the model for *Civic Fame* and many other sculptures. I start to recognize her face, I start to recognize her body as I walk around town. A supermodel, I think and smile, while her presence becomes increasingly intriguing. I find a book: *American Venus: The Extraordinary Life of Audrey Munson Model and Muse*. I read the book and am impressed by the reconstructed life, but at the same time drained by the narrative, too familiar when it comes to women: young and innocent, full of desire, success, vanity, daring, struggle, misfortune, suffering and at the end of her life a somewhat happy ending.

Let's look at it for a moment. Audrey Munson was probably a girl like many others, with dreams and desires. In 1909 she was moved to New York City by her mother, who was in search of work, and maybe also because the city was the only place for a divorced Catholic woman to live. Young Audrey wanted to be a dancer and to study music. Walking down 5th Avenue, her desire to be seen was paired with the coincidence of "being discovered" by a photographer. Upon his invitation, Audrey, still a teenager, had the courage to step first in front of a camera, then in front of an artist, then in the nude. Actually, I find many stories of her entry into the studios: once she is alone, once with her mother, once in love with the photographer, who suddenly dies. However she enters, she quickly becomes part of a scene of influential sculptors, artist and their financial backers. Beauty is her capital. In the city's directory of 1909, she lists herself as an actress. After 1915 she will call herself, in this same directory, an artist.

16 51 West 10th Street Studios of Adolph Weinman, Isidore Konti, Robert Aitken, Daniel Chester French, Frederick McMonnies, Oscar H. Sholin (photographer)

17 5 Bank Street Home of the writer Willa Cather, who came to New York in 1906 at the age of 31 to work at *McClure's* magazine. Cather moves to Bank Street with her partner Edith Lewis, where she lives until the end of her life.



21 Pier 54 at West 13th Street, Chelsea Piers On April 1912, 703 Titanic survivors arrive aboard the Cunard Liner Carpathia. The Titanic had sunk on its way to New York killing more than 1,500 people,

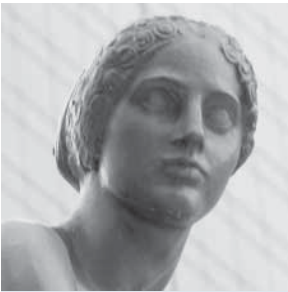
22 120 West 14th Street, Salvation Army's Suicide Prevention Center Opens in 1907.

23 17 West 16th Street, Margaret Sanger's House On January 2, 1923, at the home of Margaret Sanger, the American Birth Control League opens a birth control clinic called the Birth Control Clinical Research Bureau (and later called the Margaret Sanger Bureau). It will remain at this location for 50 years.

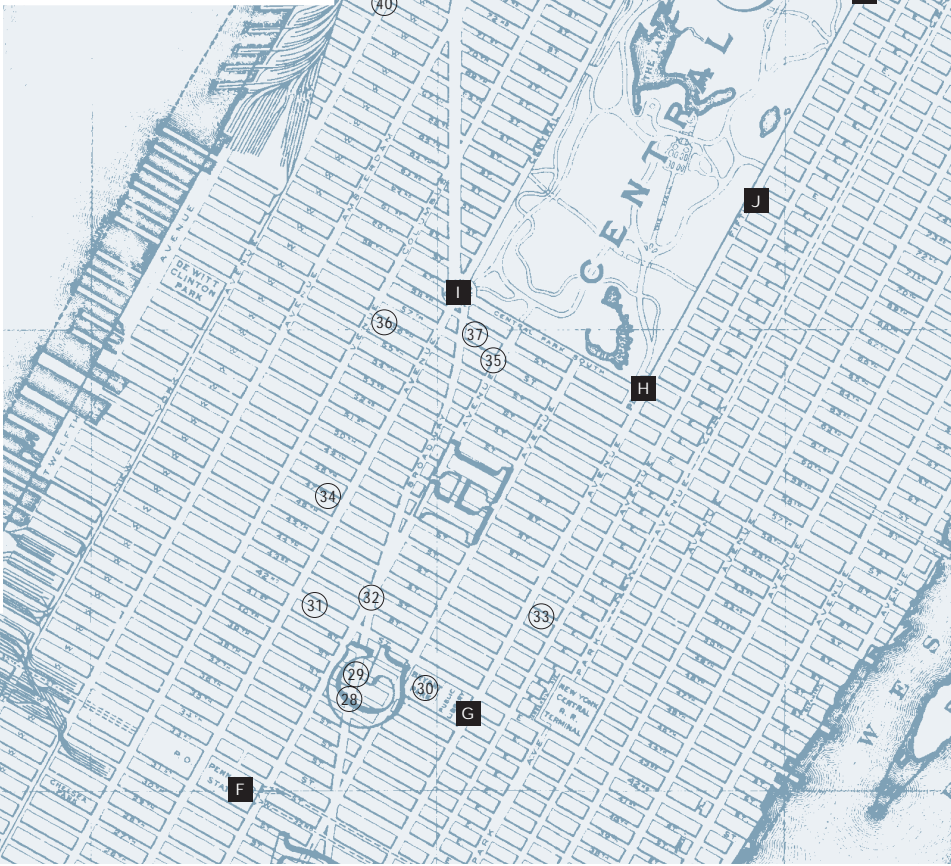
24 15 Gramercy Park South, National Arts Club This club has always accepted women since its founding in 1898.

25 East 22nd Street at 3rd Avenue, Luncheon The Women's Trade Union League opens a luncheon for working girls.

26 24th Street, near 8th Avenue Charles Herber Artist Studio



H 59th Street and Fifth Avenue, Grand Army Plaza Pulitzer Fountain (*Pomona*) (Karl Bitter)



31 234 West 42nd Street, Liberty Theater In 1915 Griffith's feature-length film *The Birth of a Nation* opens here. The National Association for the Advancement of Colored People (NAACP)

33 19 East 47th Street, Katherine Dreier's Home In 1916 Katherine Dreier helps Duchamp, Glackens, Gleizes, Marin, Pach, Man Ray, Sloan, and Stella to found the Society of Independent Artists (SIA) This group of American and European artists aims to organize regular exhibitions of contemporary art, lectures, symposia, publications. They establish a reference library and an art acquisitions program. Also in 1920 the Société Anonyme is founded in this apartment as a centre for the study and promotion of the international avant-garde.

"Girls who go to the studios to pose think and nice diversion will soon find their m It is hard work and the ones who fail are who are not sincere."

But how did Audrey come to write and part of a community, did she have friends Who did she meet in these studios ⁽¹⁶⁾? Did of Emma Goldman ⁽²⁰⁾? Or Marcel Duchamp about Djuna Barnes and Willa Cather ⁽¹⁷⁾? Margaret Sanger's *The Woman Rebel* ⁽²³⁾? about birth control? Did she have sex? Women? Did she know Heterodoxy? Did Restaurant or the Liberal Club ⁽⁸⁾? Did she jump from the 9th floor of the Triangle Shirtwaist Company on that tragic day in March 1911 she afraid of? Did she know of Clara Lem

K 1000 F at 82nd Street, Metropolitan Museum of Art (*Victory Monument*) (Adolph Weinman)



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K 1000 Fifth Avenue
at 82nd Street,
Metropolitan
Museum of Art
Memory
(Daniel Chester French)
Victory Mourning
(Daniel Chester French)
Descending Night
(Adolph Weinman)

(41) Columbia University
1921 German scientist
Albert Einstein arrives in the
USA. He lectures on relativ-
ity at Columbia University.

**(42) 506 Lenox Avenue,
Harlem Hospital Center**
James Baldwin is born here
in 1923.

**(43) 644 Lenox Avenue,
The Cotton Club** Opens
in 1922; Duke Ellington
starts playing here in 1927.



N Riverside Drive
at 116th Street
*Women's Health
Protective Association
Fountain*
(Bruno Zimm)

Like the edge of the map, there is a cut off in every
story.... Following Audrey Munson around Manhattan,
we already miss the majority of the life she lived. She
left the island sometime in the 1920s. She had traveled,
she made some movies. She did not get paid, finding
herself suddenly without means, without a job. With
her mother, she moved to the village of Mexico, NY.
Locals there thought she was odd and her work as a
model was considered indecent. Soon after their arrival
Audrey tried to kill herself but survived. She had
2 dogs, they say, and used to roller-skate on dirt roads
around town. On June 8, 1931, Audrey's 40th birthday,
a local judge committed her to St. Lawrence Psychiatric
Center, in Ogdensburg, NY, to cure a mental blight.
Planned as a brief stay, it turned into 65 years. A nurse
remembers her as “A very nice old lady that never took
medications.” A half niece of Audrey calls the hospital
in the late 1980, to inquire about the remains of her once
famous aunt and to her surprise finds Audrey still alive.
Reluctantly at first Audrey meets her niece. They stay
in touch. In these years Audrey has a family again. She
dies at Ogdensburg in 1996, and is buried in New Haven
in an unmarked grave. Not many stories are recorded
from her time at Ogdensburg, not many questions asked
about intelligence and madness. There is no fame in
the struggles of the mind, especially not if the mind in
question belongs to a woman.

Back in New York, her body as statues, once noticed
and mapped, creates a frame, that inevitably binds
the public to the private, a past to a future. A text,
upon a text, upon a text, upon a text (30). Walking along,
finding in her returned gaze a line of demarcation
that inserts into the everyday, not another truth, but
meaning. Meaning that does not add up to a coherent
story, a biography that can be written and shelved,
but instead in its present fragmentation unfolds along
the lines of a complex struggle of a young woman to
have a voice, to have rights, that Audrey Munson shared
and shares still today with many others. Passing by,
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Did she know of Clara Lemlich (13), when

5 151 Clinton Street, **Clinton Hall** Headquarters of the Women’s Trade Union League. Established in 1903 it drew together the labor, the Women’s, and the social reform movement of the Progressive Era. This coalition of wage-earning, middle-class women fought for the eight-hour day, decent wages, women’s suffrage and protective workplace laws.

6 240 Centre Street, **NYPD Headquarters** Isabella Goodwin is promoted to First Grade Detective on March 1, 1912, becoming the first female detective in the New York City Police Department.



D Williamsburg Bridge Entrance *Brooklyn and Manhattan* (Daniel Chester French) These two sculptures are presently located in front of the Brooklyn Museum.



E 27 Madison Avenue, **Appellate Division, New York State Supreme Court** *Peace* (Karl Bitter)

“The studio is a veritable marketplace of vanities — the vanity of the artist that must be pampered and humored; the vanity of beautiful women that must be played on, drawn out and fostered, or in so many cases, submitted to.”

12 Washington Square **Arch** On January 23, 1917, Gertrude Drick, John Sloan, Marcel Duchamp and others climb a hidden staircase to the top of Washington Square arch. They bring Chinese lanterns, red balloons, food, drinks and hot water bags for seats. Discharging cap pistols into the air, the group declares Greenwich Village a free and sovereign republic.

13 Astor Place, **Cooper Union Great Hall** On November 22, 1909 the New York garment workers assemble to hear speeches about a proposed strike. The audience consists mostly of immigrant women under the age of 25 who work for low wages in dark, unheated lofts with poor sanitation

17 5 Bank Street Home of the writer Willa Cather, who came to New York in 1906 at the age of 31 to work at *McClure’s* magazine. Cather moves to Bank Street with her partner Edith Lewis, where she lives until the end of her life.

18 91 Greenwich Avenue, **The Masses Offices** Max Eastman is the editor of this radical left-wing

literary magazine. The Masses is suppressed by the Justice Department in 1918 because of its opposition to World War I. Reed, Eastman, political cartoonist Art Young, and writer/literary critic Floyd Dell are put on trial under the Espionage Act and charged with conspiracy to obstruct recruiting and prevent enlistment.

19 66 West 12th Street, **The New School for Social Research** Founded in 1919 by a group of distinguished independent-minded scholars.

F 8th Avenue between 31st and 33rd Street, **Pennsylvania Station** *Night and Day* (Adolph Weinman) These four pairs of sculptures were removed.



J 1 East 70th Street, **The Frick Collection** *2 Pediment Figures* at the entrance (Sherry Fry)

“Every young woman who makes commercial assets of her beauty and her plastic lines has many opportunities which other young women never meet. ...she may hope to come some day the inspiration of a great masterpiece and share with the artist the honors that such an achievement brings.”

31 234 West 42nd Street, **Liberty Theater** In 1915 Griffith’s feature-length film *The Birth of a Nation* opens here. The National Association for the Advancement of Colored People (NAACP) protests it by publishing a pamphlet titled “Fighting a Vicious Film: Protest Against The Birth of a Nation,” which describes the film as “three miles of filth.” President and former History professor Woodrow Wilson views the film at the White House and proclaims it historically accurate, like “history writ with lightning.”

32 1481 Broadway, **Hammerstein Roof Garden/The Manhattan Center** Hammerstein opens his theaters and roof garden as an alternative to the comparatively expensive Metropolitan Opera. The performer Gertrude Hoffman is arrested for indecent dancing at the Garden in 1909. The incident was rigged by producer William Hammerstein to get publicity. The theaters close in 1910, after the Metropolitan Opera paid \$1.2 million to Hammerstein.

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34 320 West 47th Street, **Audrey Munson’s home, 1909–1910**

35 881 7th Avenue, **Carnegie Hall** During World War I, Crystal Eastman and Carrie Chapman Catt organize the 1914 Carnegie Hall meeting that leads to the founding of the Woman’s Peace Party of New York—later renamed the Women’s International League of Peace and Freedom.

36 West 57th Street, **Dress Store** Ida Rosenthal, 36 and her partner, Enid Bissett, give away sample brassieres with a little uplift because they did not like the fit of their dresses on flat-chested “flappers.” Her husband, an amateur sculptor, designed a precursor to cup sizing. Together they incorporate Maiden Form Brassiere Co. By 1928, the company’s profits were nearly \$500k per year.

37 215 West Street, **Arts Building** Home of the Sculpture the local Student’s Djuna Bar here in 1911

38 33 West Arsenberg Walter Arsenberg interest in art makes lively meet artists and Here he did collection, works by Picasso, Gris, Miro and eventually *Nude Descending Staircase*.

39 44 West Karl Bitter

40 288 West Audrey Munson 1915–1916

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L Riverside Drive at West 100th Street
Firemen’s Memorial
(Attilio Piccirilli)



M 106th Street, between Broadway and West End Avenue, Straus Park
Straus Memorial
(Augustus Lukeman)

This Site of Memory. Audrey Munson by Andrea Geyer, and commissioned by Art in General, is made possible by The Institute of Museum and Library Services, an independent Federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities; the Andy Warhol Foundation for the Visual Arts; and the Booth Ferris Foundation. Additional support has been provided by Deutsche Bank Americas Foundation, Peter Norton Family Foundation, The Greenwall Foundation, Agnes Gund and Daniel Shapiro, Jerome Foundation, George Mills, Henry Buhl Foundation, the Toby D. Lewis Philanthropic Fund and the New Commissions Special Fund in honor of former executive director Holly Block.

44 4441 Broadway, Audrey Munson’s home, 1910–1911



O 118th Street between Broadway and Amsterdam Ave, Columbia University
Alma Mater (Daniel Chester French)
Some references claim that Mary Lawton (an actress) may have been the model, but the statue re-sembles Audrey Munson.

45 601 West 239th Street, Audrey Munson’s home, 1918–1919