Part IV

Traditions: Romantic and Popular

At this juncture a caveat is in order. Though this book is fairly empirically in approaching Duchamp’s work, it invokes traditions within the visual arts, but not as proof that Duchamp saw the examples cited specifically. The intent is to anchor Duchamp’s work to more familiar visual traditions. Duchamp, in pieces such as Fountain of 1917 (Fig. 4), had certainly demonstrated a seeming disregard for expected norms of art during the first quarter of the twentieth century. The discussion here focuses on certain patterns exhibited through his work and is not intended to confront in its exploration of Duchamp’s patterns of working, those interests so current in the literature in which sexuality and gender are given prominence. The intent here is to look at Duchamp in relation to his own progress in his own work.

Others have made the connections both to the response of individuals in the art world to Duchamp’s work as well as to the wider historic context in which he has been placed. We need to return here to the Duchamp of 1912. Tomkins states:

[Duchamp] never revealed any personal details about the two
months that he spent in Munich—two months of solitary and
(for him) prolific work, out of which came two important paint-
ings and four drawings, including the first study for The Large
Glass. We know next to nothing about how he lived or what he
was thinking during this crucial summer—the defining point in
his career—and Duchamp clearly wanted it that way. ¹

At first glance, Duchamp’s trip to Munich in the summer of 1912 seems to be insufficiently documented, yet enough exists to reveal what changed his
habits of seeing and working from his earlier pieces. His evolution and
transformations are most evident in *The Large Glass* (Fig. 13) in which the
transparency reminds us of the window-like nature of Renaissance
perspective paintings. *The Large Glass*, in its literalness, has allowed the viewer
to partake of the real world as a substitute for Renaissance illusionism; as we
look at this piece, we also see through it, and we reconnect with the reality
of our own domain. Duchamp has chosen a vertical disposition for the
realms of the characters in *The Large Glass*, rather than arranging them in a
conventional left-to-right narrative format.

In early-twentieth-century French art, the Cubists seem to have claimed form as subject for their analyses, while the Fauves celebrated
color. Duchamp is placed in the position of being the inheritor of the visu-
larative. *The Large Glass*'s full title, *The Bride Stripped Bare by her Bachelors, 
Even*, at least without Duchamp's fantasy text to the image, seems mean-
spirited, almost chauvinistic by late-twentieth-century and early-twenty-
first-century standards. However, there are visual traditions in which one
can find other examples of what the title suggests. Thematicall, it is the
recapitulation of the eternal relationship between male and female,
hunters and hunted.

Prior to making *The Large Glass*, Duchamp did a loose sketch showing
the Bride above and her Bachelors below, which was published in 1934 in
*The Green Box*. Divided into upper and lower registers, *The Large Glass* is at
once both window and arena for the mutual relationship between its sec-
tions. It asserts an image of Bride (virgin, lady of desire) above and
Bachelors (combatants, knights) below.

This vertical disposition is part of earlier schema depicting the
courtship of fair maidens by their prospective suitors. This schema appears,
for example, in a lid from a French (Parisian) ivory casket, 1330-1350 (Fig.
16), which is divided into four vertical sections where different forms of
warfare are collectively depicted in the name of love; the violence of this
"warfare" is clearly implied by Duchamp's long title of *The Bride Stripped
Bare, by her Bachelors, Even* (*The Large Glass*). The casket lid's panels contain
a narrative. The left panel demonstrates an assault on the Castle of Love
in which its defenders hurl roses upon the man on the ladder and the figure
with the crossbow (Detail a). The center two panels work together both
to provide support for the handle of the top and to show a jousting match
set beneath a group of spectators. To judge from the glum figure seated
(Detail b) in the left-center balcony, head resting on an arm, the conclu-
sion is foregone; the jousting knight at lower right-center (Detail c), whose
shield is emblazoned with roses, must surely prevail. The panel to the far
right contains another combat (Detail d), but one that has degenerated into a symbolic mutual ritual in which a lady and knight flail at one another with tree branches. Love, even as mock combat, conquers all here; the lady and her knight at right carry on this tradition before the Castle of Love, just as Duchamp's *The Bride Stripped Bare, by her Bachelors, Even* becomes a modern day equivalent to the medieval game of love with its competitive combat inherent in the romancing of a bride.

Another example comes from the same period as the ivory casket lid though it is slightly different in content as well as physical context. The second example, *The Attack on the Castle of Love* (Parisian), 1330-1350 (Fig. 17) is the subject of an ivory mirror case (small looking glass case) in which the symbolic interaction between knights scaling the Castle of Love and its inhabitants is governed by the god of love. Here the assault is mutual as each combatant group unleashes roses upon one another, while in the midst, some of the ladies reach out to welcome their assailants. Both of these late-medieval Parisian examples show the vertically formatted relationship between male (beneath) and female (above), as is found in the format of Duchamp's *The Large Glass*; furthermore, there are additional elements here that help link Duchamp’s piece with other traditions. Certainly, were one not to have the text which attends *The Large Glass*, it would be difficult to perceive either the suitors or the Bride between its panes of glass.

These two late-medieval fourteenth-century French ivories, whatever else they contain, provide relationships between male and female which in turn arrangement seem to be echoed in the compositional scheme Duchamp chose for *The Large Glass*. One could rely upon Duchamp's title for his piece alone. That the Bride is stripped bare by her Bachelors implicitly implies an assault, one which certainly is evoked by the traditions represented by the two ivories reproduced here.

In these fourteenth-century medieval ivories, competition is in the form of jousting for the heart of the fair lady, and a large number of males are shown ascending the walls during assault and then being welcomed by a female above, although many women are depicted, rather than the singular bride of Duchamp’s *The Large Glass*. *The Attack on the Castle of Love* from the mirror case (Fig. 17) strikes one as an appropriate scene for the back of a looking glass, since the narrative carved is the harbinger of the battle for which the mirror prepares its owner. As she flirts, or puts on a new face, she can be reassured that, for her, everything will be coming up roses. *Amor omnes vincit*.

In 1920, Duchamp adopted a name for his female alter ego, made...

famous in a 1921 portrait by Man Ray of Marcel Duchamp as Rose Sélay (Fig. 18). That same year, Duchamp did a semi-Readymade; he chose to exhibit a bird cage, which he filled with 150 marble cubes shaped like sugar lumps; he included a thermometer and a cuttle bone, while the underside of the cage read in English: “Why not sneez Rose Sélay?” (Fig. 19, a., b.). The cage and its contents may confound, but the equally confusing message has at least one identifiable element: “Rose.” “Rose” is “Rrose” misspelled; it clearly links Marcel with the rose, the flower whose presence is central to the mirror back depicting The Attack on the Castle of Love. Duchamp never needed to see the mirror back to understand the tradition of presenting roses to a lady or to understand that it was part of a transaction between people in courtship. Rose Sélay when pronounced translates as “Eros, c'est la vie.” (“Eros, that's life.”). Through wordplay then, Duchamp ties love as creative process together with life as he lives it through his female pseudonym, Rose Sélay. It recalls the manner in which Duchamp has the transparency of The Large Glass open up on our real space so that the erotic relationship portrayed between Bride and Bachelors in one plane connects both of them to the viewer’s space as well as to the space behind the piece.

There are other precedents which do more than just point to Duchamp’s particular placement of Bachelors and Bride. The following examples shall suffice as variants which point to different traditions within the general disposition of Bachelors below, Bride above. An early fourteenth-century tray in the Louvre by the Master of the Taking of Tarentino shows the Triumph of Venus, Venerated by Six Legendary Lovers: Achilles, Tristan, Lancelot, Samson, Paris and Troilus (Fig. 20). In this case there is no castle. Venus herself substitutes for the god of love and is shown as the object of vision (the focus of the male gaze). The parallel is clear: Duchamp, in creating eight different Bachelor types to strip his presumably still-virginal Bride, follows a stereotype exemplified by the Master of this tray. It demonstrates a multitude of male types being seduced by the vision of Venus.

In Duchamp’s The Large Glass, the Bride is shown in the upper register; her suitors are below. Duchamp labeled these suitors as the “Malic Moulds,” representing the male presence in The Large Glass. There are nine moulds, one of which is a station master (presumably representing the leader of the group). (Does this represent Duchamp himself, as master of the piece?) They are not dressed in armor, but are made of wire, lead, and lead sheeting, and are thus metallic. Only one has the shape of a body, and the other examples appear as hollow forms such as whistles, evoking the metallic armor of medieval knights. Likewise, the crossed scissors above the
chocolate grinder recall the engaged lances in jousting contests (Fig. 17).

Duchamp’s last work, the État Donnés: 1. La Chute d’Eau, 2. Le Gas d’Éclairage... (Given: 1. The Waterfall, 2. The Illuminating Gas...), 1946-1966 (The État Donnés), references The Large Glass in content, for it depicts a nude, recumbent, stripped of cover. Whatever else Duchamp created in the interval between the two, he never abandoned the theme or the two givens of The Large Glass, the Illuminating Gas and the Waterfall.

The relationship between Bachelors and Bride is abstract in Duchamp’s The Large Glass; certainly, this positioning between Bachelors and Bride has precedents. The nineteenth-century artist Jean-Auguste-Dominique Ingres (French, 1780-1867) painted a Raphaellesque image of the Virgin, elevated as holy and unreachable, yet susceptible to petition. The Vow of Louis XIII, 1824 (Fig. 21), is housed in the Cathedral of Notre Dame in Montauban, France. A kneeling Louis XIII offers up his crown and scepter to the image of a statuesque Virgin and Child, shown enshrined, vision-like on a cloud. The image evokes the fallibility of Duchamp’s assembled Bachelors, all of whom are directed by the Bride above. Another point of interest is Duchamp’s placement of his Bride adjacent to the Milky Way. Certainly her celestial position is found in Ingres’ The Vow of Louis XIII. However, there is a more secular representation in a popular image by the caricaturist J. J. Grandville (Jean Ignace Isidore Gerard, French, 1803-1847) in which the goddess Venus is shown on a celestial, cloud-supported balcony (Fig. 22). If anything, this provides secular precedent for Duchamp’s situating his Bride next to the Milky Way.

The issue raised here is that Duchamp works in traditions we can trace back at least to the late Middle Ages. They may be found in the Roman de la Rose (Romance of the Rose), and certainly in Duchamp’s choice of an alternate name, “Rose.” Spelled sometimes with an additional “r” it became “Rose,” and was pronounced “eros,” which conflates Duchamp with “love.” One must postulate that, as creator, Duchamp becomes the god of love, the spirit of Amor.

One can almost detect here an awareness of the medieval Arthurian attitude and its focus upon the troubadour ideal of courtly love. “[A]doration and inspiration were the central focus of the troubadour ideal of courtly love, not consummation. In this context, there was little difference, it should be noted, between the capacities of adulterous love, such as that of Tristram and Iseult or of Lancelot and Guinevere... and the regulated love that hopes ultimately to make a bride of an adored woman.” Duchamp elevates his Bride into the upper register of The Large Glass, leaving her crowd of admirers (Bachelors) in a position of subservience and

![Fig. 21 Jean-Auguste-Dominique Ingres: The Vow of Louis XIII, 1824. Oil on canvas, 421 x 262 cm. Roumagnac, Montauban, Cathedral of Notre Dame, France.](image)
In the next section, I want to look more closely at Duchamp’s work as it continues through his life, and not at the sub-themes and issues raised by *The Large Glass* and its accompanying text. Certainly Duchamp evolved strategies to layer *The Large Glass*; he was clearly affected by the then relatively recent profusion of late-nineteenth- and early-twentieth-century technologies. He fused descriptions of the Bride with those belonging to the automobile and wrote, for example, about stripping a Bride and about an alternate blossoming of the Bride and her orgasm through what happens when air and gasoline mix (internal combustion) in an automobile engine. This is revealed in the text of Hamilton’s typographical version of *The Green Box*, found adjacent to *The Large Glass* in the Philadelphia Museum. My concern is to look at what Duchamp made, and yes, to examine what he wrote, but primarily it is to see what the patterns of his creating are beyond just *The Large Glass* and its text. Confronting Duchamp’s work for the first time can be confusing.

What does one make of *The Large Glass* or a Readymade such as *Fountain* (Fig. 4)? How does one extract the patterns of artistic behavior that continue through his last piece, the *Étant Donnés*? We need to return to *The Large Glass* and examine it more closely before we can begin to answer these questions. The *Étant Donnés* quotes *The Large Glass* in content, for it depicts a nude, recumbent, stripped of its cover. Whatever else Duchamp created in the interval between *The Large Glass* and this last piece, he never abandoned the theme of *The Large Glass* (*The Bride Stripped Bare By Her Bachelors, Even*).
Part V

Bachelors and Seamstresses

In *The Large Glass*, the lower domain of the Bachelors (Fig. 23) is machine-oriented, from the malic moulds, the water mill, and the chocolate grinder to the sieves and the scissors.\(^1\) By its title, the male types are the devise whereby the Bride is stripped bare of her cover, while the Bride represents the cover which the Bachelors reveal. "In the fall of 1912 or the first months of 1913, Duchamp did a large Perspective Sketch for the Bachelor Machine in oil and cardboard (since lost) and also two schematic drawings showing the plan and elevation of the lower part of the glass."\(^2\) The Bachelors, the "malic moulds" representing various types of suitors to the Bride, are from different callings in life, and, as a group, were referred to as the *Cemetery of Uniforms and Liversies* (Fig. 24). Visually differentiated from each other by the costume each wears, they appear as uniformed mannequins consisting of: priest, department store delivery boy, gentleman, cuirassier (cavalryman), policeman, undertaker, flunky/servant, butler, boy/waifer's assistant, and stationmaster. Duchamp's drawing *Cemetery of Uniforms and Liversies, No. 1, (Studies for the Stationmaster)* of 1913 (Fig. 25) suggests that the "cemetery" (resting place) of uniforms and liveries (retainers' or officials' attire) will actually contain a variant on a tailor's mannequin:\(^3\) Duchamp's use of mannequin-like shapes is appropriate since mannequins provide the proper form for the clothing they shape. In the drawing, the mannequin on the right has a section carved out, while there is an additional oversized, collar-like flange attached to and rising above the main body of each. In their final form in *The Large Glass*, the mannequins have been physically reformed to a metallic-edged extreme of the malic moulds or Bachelors.
Fig. 23 Marcel Duchamp: Detail of lower section of 
The Large Glass: The Bride Stripped Bare by her 
Bachelors, Eve, 1915-23. Philadelphia Museum of 
Art: Bequest of Katherine S. Dreier. © Succession 
Marcel Duchamp, 2001. ARS, New York/ADAGP, 
Paris.

Fig. 24 Marcel Duchamp: Cemetery of Uniforms and 
Liveries, No. 1 (Studies for the Stationmaster), 1913-1914. 
Private Collection, New York. © Succession Marcel 
The elements that are used for the *Cemetery of Uniforms and Liveries, No. 1* (Studies for the Stationmaster), are clearly derived from the world of the dressmaker, and there is more from the world of clothes making in Duchamp's work than this alone. Cloth appears in the 1914 image of the Draft Piston (Fig. 25), which was photographed through a gauze-like veil (wedding veil). Its title finds its way into the Bride section of The Large Glass as the "Draft Pistons," which are found within the confines of the cloud-like shape known as the Milky Way. The "Draft Pistons" in The Large Glass are the labels given to the three wavy, off-square transparent forms within the Milky Way; identical in shape, they appear to have been formed, to judge from their outline, by a cloth square dropped from a distance.

Duchamp's description of The Large Glass links the fantasy Duchamp wove as a story to accompany the image; it relates the Bachelors and Brides in a cyclical narrative in which the Bride instructs the Bachelors; they reply to her, and she to them, setting off the cycle unendingly. (See Figs. 66, 67, Diagrams and Keys after Index.) In writing about The Large Glass, Duchamp infuses technical and mechanical terms into his disjunctive narrative:

The bach. serving as an architectonic base for the bride the latter becomes a sort of apotheosis of virginity.
—steam engine on a masonry substructure on this brickbase, a solid, foundation, the bachelor-machine). fat lubricious—(to develop.)

At the place (still ascending) where this eroticism is revealed (which should be one of the principal cogs in the bachelor machine[]).

This tormented gearing gives birth to the desire-part of the machine[.] This desire-part—then alters its mechanical state—which from steam passes to the state of internal combustion engine.

(Develop the desire motor, consequence of the lubricious gearing.)

This desire motor is the last part of the bachelor machine. Far from being in direct contact with the Bride, the desire motor is separated by an air cooler. (or water).

This cooler. (graphically) to express the fact that the bride, instead of being merely an icesicle icicle, warmly rejects. (not chastely) the bachelors' brusque offer this cooler will be in transparent glass. Several plates of glass one above the other.

In spite of this cooler, there is no discontinuity between the

bach, machine and the Bride. But the connections will be, electrical, and will thus express the stripping: an alternating process. Short circuit if necessary—

Take care of the fastening: it is necessary to stress the introduction of the new motor: the bride²

The written description brings the Bride and machine together, fusing the traditional with the new. The unanswered part of this remains: where else does this fusion occur, or where can one find the tradition of the old and new together in a configuration that will help us place Duchamp in a proper context? Duchamp once said:

From Munich on, I had the idea of The Large Glass. I was finished with Cubism and with movement—at least movement mixed up with oil paint. The whole trend of painting was something I didn’t care to continue. After ten years of painting I was bored with it (italics added)—in fact I was always bored with it when I did paint, except at the very beginning when there was that feeling of opening the eyes to something new. There was no essential satisfaction for me in painting ever. . . . Anyway, from 1912 on I decided to stop being a painter in the professional sense. I tried to look for another, personal way, and of course I couldn’t expect anyone to be interested in what I was doing.⁶

Despite his boredom, it appears self-evident today that Duchamp was able to change both the way people look at art and how artists create it. What is usually not considered is that rather than just upsetting the expected conventions surrounding art making and arriving at new ones, Duchamp was actually working within an established image-making tradition: that of showing women mending, darning, weaving, and sewing. For example, one recalls in mythology that Ariadne defined a path through the labyrinth of Minos with thread, or that Penelope wove a robe by day and unraveled it by night as a way of postponing a choice of suitors to replace her long-missing husband, Odysseus. There are images of domestic scenes which refer to sewing and knitting, while lace making can be seen in such works as The Lace-maker, a late-seventeenth-century painting at the Louvre attributed to Jan Vermeer. There are, as well, numerous images of spinsters alone at their spinning wheel,⁷ and early in the nineteenth century, hand sewing was supplemented with the mechanized aid of the sewing machine.

With this in mind, we need to return to Duchamp’s work.

Duchamp’s 1909 illustration called Mi-Carême (Mid-Lent) (Figs. 33 and 48) depicts two women in the foreground, pinning segments of fabric to a headless dress mannequin, and, in the rear of the room before a closet with hangers, a woman is shown seated beneath a lamp, working at a sewing machine. This piece demonstrates a process of transformation through thread and fabric and clearly links women using machines with the creative process years before Duchamp went to England and drew Wasp (Fig. 27a), a detail of a sewing machine, and a potential part of the The Large Glass. Mi-Carême (Mid-Lent) is our earliest visual record of Duchamp’s interest in the sewing machine, clothing, fashion, and the transformation it brings.

Despite all this, there is no visual reference to the sewing machine in The Large Glass (Fig. 13) as installed in the Philadelphia Museum. The text of Wasp, however, has been used in Duchamp’s description of what occurs in part of The Large Glass. This text is found, first in The Green Box, published in 1934, and then, translated into English in 1960 in The Bride Stripped Bare by her Bachelors, Even, a typographical version by Richard Hamilton of Marcel Duchamp’s Green Box. If one reads this, they will discover that the verbal and diagrammatic elements which refer to “Wasp” lack the image Duchamp sketched at the bottom of his original 1913 notebook page of Wasp. This was drawn the year after Duchamp went to Munich. The lower part of this page (Fig. 27a) appears to depict vertical stitching along a horizontal axis, and behind this is a three-dimensional, sketchy drawing of the needle housing, lower drive wheel, set-screw, and foot with trailing thread from a sewing machine.

When one reads the text and title, written out in the upper part of the notebook page Wasp, and included in the notes for The Large Glass, they encounter the following:

Wasp / The pulse needle—in addition to the vibratory motion is attached / to a roving leash—it has / the freedom of caged animals as / long as it blows. (Activating the sex cylinder by its vibratory movement) the ventilation on the shaft / [desire magneto (bad name)]. This pulse needle will thus / exercise the balancing sex cylinder, which spins / into the tympanum the dew which must supply the vessels of the filament paste, and at the same / time imparts to the “Hanged” its swinging / according to the 4 cardinal points.⁸

Duchamp’s writing is not direct in describing something real; it is a fan
sy of sorts, in which: "pulse needle," "vibratory motion," "filament paste," "Hanged," and "swinging" might all be evoked by what occurs in and around a sewing machine. It could be argued as well that sewing is essential for the external transformation of the bride-to-be into bride, and that this is wrought through a gown made specifically to fit her on this special occasion. Despite the above description in which "Wasp" and "the pulse needle" are conflated, and where the pulse needle imparts its "swinging" to the "Hanged" (a clear reference to the "hung woman" of the Bride domain), Duchamp did not choose to include the drawing shown at the bottom of the *Wasp* page (Fig. 27a) to accompany the description of the *The Large Glass*. One suspects that it was excluded since it introduces a note of reality into the final fantasy surrounding Duchamp's image of the Bride; certainly, it does not fit directly into Duchamp's cyclic and perpetual stripping by Bachelors of Bride.

Sewing and fabric do not seem to be present in *The Large Glass* as far as it was completed in 1923, but in its long title, *The Bride Stripped Bare by Her Bachelors, Even*, fabric is inferred, and the Draft Pistons in the Milky Way carry the imprint of loose, wavy cloth squares. Thus, even without the direct presence of a sewing machine as an image, either in the notes or in the process, there is still reference to the material which takes form when manipulated and sewn by tailor or seamstress.

Even though Duchamp does not use the drawing (sketched on a trip to England in 1913) *Wasp* (Fig. 27a) as part of *The Large Glass*, it reinforces our sense that Duchamp's interest in sewing (seen in his 1909 *Mi-Carême (Mid- Lent)* (see Figs. 33 and 48)) could resurface as a motif in his work. There are domestic images by others which make such associations with sewing within Duchamp's work both reasonable and traditional: the celebratory moment of transformation from virgin to bride through the manufacture of the bride's gown has antecedents within earlier, popular image-making traditions.

This is not to assert that Duchamp saw certain specific images; the presence of such images in newspapers and even in posters reflects a popular and common certainty, the domestic preparation of brides for their wedding. Given Duchamp's interest in the theme of the bride, one could expect that he was alert to similar images.

A number of late-nineteenth- and early-twentieth-century examples provide the context of traditional domestic images within which Duchamp needs to be placed—the tradition which depicts the bride-to-be, her suitor already acquired, and a sewing machine to facilitate the process of becoming a bride. For example, in a newspaper illustration by Emanuel Spitzer (1844-1919) titled *In der Brautzeit* (Fig. 28), an older woman in the foreground working at a sewing machine has almost completed a gown shown at the far left on a chair. The young bride-to-be is seated left, and is about to be surprised by the sudden appearance of the assumed groom who has just entered the doorway behind her. A variation on this bride-image tradition is Georg Schöbel's (b. 1860) *Die Kleine Braut* (Petite Bride) (Fig. 29), also a newspaper illustration. Here a young woman holding a small doll is depicted before a looking glass, her sewing machine to the left; two women behind her have just entered the room and view the bride-to-be's transformation in the same mirror, one expressing amusement at the change wrought in the young woman's appearance as a mere addition of a dress—she has become the bride. In another example of this bride-image tradition, *Am Fenster (At the Window)* by Emil Czechenfeld (1862) (Fig. 30), the sewing machine and looking glass are associated components. *Am Fenster (At the Window)* contains the requisite mirror, hanging on the wall to the right of the window, while beneath it rests the sewing machine, almost completely concealed by fabric. In yet another instance, a picture after Karl Zopf (1844-1919) (Fig. 31) depicts a woman, before a window, sewing her bridal dress on the sewing machine. Unpatterned pieces hang on one side of the wall behind the young woman, while on the other side, part of the bridal wardrobe is shown on a mannequin.

In these traditional images, we see the changes when maidsen brides-to-be are shown with the tools of their transformation: cloth, knitting, glass, and sewing machine. The images all involve transformation of the process, and even with Duchamp, either just image, or both image and object, often hint at process such as in his 1912 *The Passage from Virgin to Bride* at the Museum of Modern Art in New York, *The Bride Stripped Bare by Her Bachelors, Even, or Nude Descending a Staircase* in the Philadelphia Museum of Art. I have placed Duchamp within a tradition of popular images of domestic settings concerning the bride-to-be and the sewing machine. In other suitor is present, a looking glass is in another, and in a third there to-be works by the light from the window. Much of this places Duchamp within traditions rather than outside of them; all of these suggest his interest in transformation that departs from the conventions used by painters and sculptors early in the twentieth century.
Fig. 28 *In der Brautzeit (Time of the Bride).* Newspaper illustration after Emanuel Spitzer. Collection Strobel, Munich.

Fig. 29 *Die Kleine Braut (The Petite Bride).* Newspaper picture after Georg Schöbel. Collection Strobel, Munich.
Fig. 30 *Am Fenster (At the Window)*: Newspaper picture after Emil Czech. Collection Strobel, Munich.

Fig. 31 Newspaper picture after Karl Zopf. Collection Strobel, Munich.