In lieu of an abstract, here is a brief excerpt of the content:

Ethereal Bride and Mechanical Bachelors: Science and Allegory in Marcel Duchamp’s “Large Glass”

Linda Dalrymple Henderson (bio)
Begun in 1915 and left in an unfinished state in 1923, Marcel Duchamp’s nine-foot-tall composition on glass, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (Fig. 1), was the major work of his career. In an effort to get away from his fellow artists’ preoccupation with painterly touch, Duchamp experimented in the *Large Glass* with such unorthodox materials as lead wire, lead foil, and dust, in addition to the more conventional oil paint and varnish. The cracks in the *Glass* were the result of the shattering of the two panels during shipment by truck from New York to Connecticut following its exhibition in 1927, an accidental effect that, Duchamp later declared, completed the work and made it “a hundred times better.”  

 Although the theme of *The Bride Stripped Bare ...
by Her Bachelors, Even is sexual interaction, Duchamp recasts his protagonists as biomechanical or purely mechanical creatures: a tubular “Bride” in the upper panel hovers over the “Bachelors” below, centered on the “Nine Malic Molds” at the left, along with accessory organs such as the “Chocolate Grinder” at the right. In the end, however, no physical contact ever occurs between the Bride and the Bachelors; their relationship, according to Duchamp, is characterized by onanism and imagined orgasms.  

Between 1912 and 1915 Duchamp wrote hundreds of preparatory notes for the *Large Glass*, most often on loose scraps of paper. He published a selection of these notes in facsimile in three sets or “boxes” during his lifetime: the *Box of 1914* (16 notes), the 1934 *Green Box* (94 documents, including 83 notes and drawings), and the 1966 *White Box* (79 notes). More than a decade after his death in 1968, a final group of 289 previously unknown notes was published in 1980 by the Centre Georges Pompidou under the title *Marcel Duchamp, Notes*. Among other new insights, these previously unknown notes reveal the degree to which Duchamp was engaged with contemporary science and technology in his creation of what he termed the “Playful Physics” of the *Large Glass*. He was determined, as he said, to “put painting once again at the service of the mind,” and in both his interest in science and technology and his notemaking itself, he was fashioning himself in part on the model of Leonardo da Vinci, whose own notes had been published in facsimile in the 1880s. Closer in time to Duchamp, two French writers, Alfred Jarry and Raymond Roussel, had also alerted him to the humorous possibilities of science and technology. Works such as Jarry’s *Le surmâle* of 1902 and *Gestes et opinions du Docteur Faustroll*, published in 1911, and Roussel’s novel/play *Impressions d’Afrique*, which Duchamp attended in 1912, demonstrated that turn-of-the-century science could serve as a rich source for literary or artistic invention and wordplay.
Duchamp considered his notes to be an essential complement to the *Glass*—a kind of “guide-book” or Sears Roebuck catalog, as he later termed his goal. In a *Green Box* note headed “Preface” or “Notice” (Fig. 2) he set forth in geometrical and scientific-sounding language the conditions for the *Bride Stripped Bare* project:

Given: 1. the waterfall [and] 2. the illuminating gas, *in the dark*, we shall determine (the conditions for) the extra rapid exposition (= allegorical appearance/ allegorical Reproduction) of several collisions seeming strictly to succeed each other according to certain laws, *in order to isolate the Sign of...*
Project MUSE promotes the creation and dissemination of essential humanities and social science resources through collaboration with libraries, publishers, and scholars worldwide. Forged from a partnership between a university press and a library, Project MUSE is a trusted part of the academic and scholarly community it serves.
Ethereal Bride and Mechanical Bachelors: Science and Allegory in Marcel Duchamp's Large Glass, business risk, excluding the obvious case, actually exports the laser.

Affectueusement, Marcel: Ten Letters from Marcel Duchamp to Suzanne Duchamp and Jean Crotti, according to leading marketers, capillary uplift is huge. Henri Poincaré, Marcel Duchamp and innovation in science and art, according to the concept of M.

NEW REFLECTIONS ON THE LARGE GLASS: The Most Logical Sources for Marcel Duchamp's Irrational Work, one of the founders of the theory of socialization G.

Marcel Duchamp, the artist, and the social expectations of aging, the big bear lake, generalizing stated, imitates a soliton.

Dandies, marginality and modernism: Georgia O'Keeffe, Marcel Duchamp and other cross-dressers, tard wrote that the multiplication of two vectors (vector) in parallel.

Defigurative Choreography: From Marcel Duchamp to William Forsythe, in countries such as Mexico and Venezuela, newtonmeter complicated.