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*A Bachelor's Drawer*, created by John Haberle in the early 1890s, is both a visually and intellectually intriguing piece to observe. At first glance, the piece looks like a messy view into an empty, disorganized drawer, but the meaning goes far beyond the general contents. After thorough analysis of the piece, it can be argued that John Haberle is trying to show a glimpse into the life of a bachelor during the 1800s. Using a disorganized composition, symbolic proportions, and intentional spacing, Haberle informs viewers about the potential lifestyle and internal conflicts a bachelor would have had during the late 19th century.

To begin with, Haberle's use of a cluttered composition contributes to the lifestyle he is trying to portray. Each element within the drawer is scattered about, lacking any form of organization. Usually, a viewer would imagine a drawer as being organized and tidy, but this work completely dismantles the typical idea of what the inside of a drawer should be depicted as. The way in which these items are arranged appear to be representative of the disorganized life of the bachelor. The unstable composition also begins to reveal the true lifestyle of the bachelor. Starting from the bottom of the drawer, the tickets, images of nude women, and playing cards appear to be at the bottom of his priorities, but still, something he enjoys from time to time. At the top of the drawer lies a book called *How to Name the Baby*, as well as a portrait of a man, which could be assumed to be the bachelor. The fact that the more scandalous and lively aspects of his life are placed below the portrait and baby names book shows that the outward projection of himself would be responsible and gentlemanly, but realistically, he lives more scandalously.

Alongside the composition is the proportions, which also reveal the priorities of the bachelor during this period. The literal proportions of each item appear to be accurate, but the true meaning of the size of each item reveals the bachelor's true values and motives. The baby book and portrait of the man are both relatively large items in the drawer, but as the eye moves

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downward, it becomes clear that there is another object of a similar size. The censored photo of a nude woman is almost the same size as the two previously mentioned items, which makes it appear as a larger thought in the forefront of the bachelor's mind. Metaphorically speaking, the portrait, book, and photo likely all represent important things to the bachelor: his image, his growing family, and his sexual urges. Even though the last item contradicts the first two items, these three aspects of this bachelor's life would be assumed common for many bachelors both now and in the past. The small strip of paper that is laid over the lower portion of the nude woman's body also reveals a potential way the bachelor chooses to enjoy himself. This woman likely does not represent his fiancé, as he probably would not just have an image of his lover strewn about in a random drawer. As gruesome and vulgar as this assumption may seem, each aspect of the piece is truly intentional. The paper strip does not leave much to the imagination, so it could be indicative of the fact that the bachelor only gets pleasure from viewing naked women, not having affairs with them. The principal takeaway from the intentional proportions is that they reveal the bachelor's primary interests and lack of morality.

Another crucial aspect to uncovering the true motives of this piece is the calculated, yet chaotic, spacing of Haberle's work. The human brain is naturally drawn to symmetry, yet this piece does not harbor any symmetry at all. This first comes across as this drawer just being messy, but it suggests the bachelor's underlying thoughts. From left to right, the piece serves as a sliding scale of thoughts, with the left being the biggest concerns and the right being the smallest concerns. To the left of the drawer lies a few dollar bills, which is likely indicative of the bachelor's growing concerns about money. If the baby book represents a new addition to the bachelor's family, then the money likely represents the anxieties toward the expenses of a child.

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The rest of the items in the drawer are clumped on the right side, which indicates how the concern for money is so severe that the rest of the bachelor's thoughts are jumbled.

Overall, Haberle's depiction of a bachelor's life and thoughts is shown through both literal and metaphorical artistic choices. By combining these two choices, Haberle was able to transform the idea of a bachelor from a soon-to-be married man into a complex individual who has many concerns surrounding marriage and life in general.