

Zeller produced lithographs and etchings throughout his career, but his greatest production was from 1916 to 1925, when he often treated social themes. From 1926 to 1937, during his years in Blomberg, his graphic work diminished, perhaps because his subjects were more personal. Although Katherine Dreier seems to have ceased direct contact with Zeller after 1922 (this fact argues for a

## Friedrich Adolf Dreyer

1780–1850, GERMAN

Like Emile Nicolle, Duchamp's grandfather, Katherine Dreier's distant ancestor Dreyer was included in the Société Anonyme gift to Yale to show the artistic influences the two associates had been exposed to in their families. The texts for Dreyer and Nicolle were placed at the end of the 1950 catalogue and are repeated here.

### *Katherine Dreier's text from the 1950 catalogue*

Born in Bremen, the son of Senator Gustav Wilhelm Dreyer. In 1796 he went to Dresden to study art and later to Vienna to study under Casanova. About 1798 he went to Rome to continue painting independently, when he was suddenly recalled to Bremen through the death of his father in 1800. Since he was the second son of ten children he entered the business world, for his older brother, a minister, had accepted a call to Baltimore, Md. As soon as Friedrich Adolph could, he returned to his painting and in 1817, though without success, he attempted to establish the first art gallery in Bremen, which he hoped would eventually become a permanent museum. It was to be supported by the public and the prospectus is now in the archives of the Kunsthalle, Bremen. In 1821 he took charge of the first Lithographic Institute in Bremen, which had been organized by the well-known Bremen educator, Betty Gleim. This Institute received, in part, support from the Senate of Bremen. Through the marriage of his sister with J. H. Menken, the well-beloved Bremen painter, his art life became very active. At that period Aesop's *Fables* were again in vogue and Menken illustrated the poem by Caspar Friedrich Renner, *Hemigke der Hahn*, which Friedrich Adolph Dreyer etched for the book published by Dr. Nicholas Meyer, a young friend of Goethe and a cousin of John Caspar Dreier, the great-grandfather of Katherine S. Dreier. At the founding of the Bremer Kunstverein in 1824, Friedrich Adolph Dreyer was made honorary member. However, it was not till 1849 that the building was completed and the doors opened for the first exhibition. His son, Johann Daniel

date of ca. 1920–22 for the print), *Family Group in a Landscape* may date from the Blomberg years, when family groups were one of Zeller's principal subjects and when a gentle melancholy characterized his work. Behind this symmetrically ordered composition looms the obvious image: the Holy Family resting on the flight to Egypt.

Prepared by Rosalyn Deutsche

Dreyer, was curator from 1850 to 1873. Fifty years later, the present building was opened in 1899 with Gustav Pauli, the young director who, through his acquisitions, brought such distinction to the museum which was continued under Dr. Waldmann. Friedrich Adolph Dreyer is represented in the museum by his portrait, his paintings, etchings and lithographs. His paintings are also in many private collections. He is represented in the Collection of the Société Anonyme by a lithograph, one of a series of six, in which he depicts the life and activity of the citizens of Bremen in the satirical form of animals. It is also of interest to note that he married in 1805 Gesche Catharine Noltenius, whose family was related to Professor John Christopher Schwab, Librarian of Yale University, 1905–1916. Strange that in 1950 the catalogue of the Collection of the Société Anonyme will be published, which represents the 100th anniversary of the death of Friedrich Adolph Dreyer. Both Marcel Duchamp and I wanted to include in this Collection the art influences out of the past which existed in the two families. In this generation art plays an important part both as educator, painter and restorer in the lives of Dorothea A. Dreier, Katherine S. Dreier and their cousin in Bremen, Anna Dreier. Anna Dreier, the restorer, invented an instrument whereby the paint which had separated with time was drawn together. It was made of a heavy etching needle which was fastened into a handle and heated through electricity. It took her two years to work out this problem. When she met the eminent restorer Ruhemann, and told him about it, he laughed and told her that it had taken him fifteen years to make a similar instrument. But he added, the need of the work demands it. Later in meeting the restorer Klein, of Cologne, she found that he also had invented such an instrument. She was the pupil of Professor Max Doerner in Munich.

Originally the name Dreier was spelled "Dreijer". Later this was corrupted into "Dreyer" whereas other branches of the family dropped the "j".

847 1941.436

The Burgher Militia

*Das Bürger Militär*

ca. 1820–50

Colored lithograph on heavy paper

17.1 × 42 cm (image)

27 × 43.3 cm (sheet)

Gift of KSD to the Société Anonyme, 1941

### BIBLIOGRAPHY

SA 1950, pp. 200–01, illus.

*The Burgher Militia* is one of a series of six colored lithographs Dreyer made to satirize the people of his native city.

Prepared by Ruth L. Bohan



847

## Emile Nicolle

1830–1894, FRENCH

Marcel Duchamp's entry for Nicolle was placed opposite that of F. A. Dreyer, at the end of the 1950 catalogue. Three etchings were included in the initial gift of the Société Anonyme in 1941; two more etchings and three pencil drawings (all presumed gifts of Duchamp) were added to the collection from Miss Dreier's estate.

### *Marcel Duchamp's original text (1949) for the 1950 catalogue*

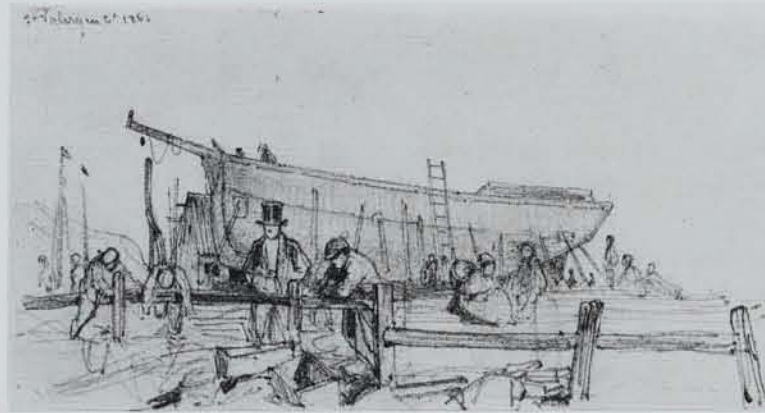
Born in Rouen, France, where he studied with Bérat; held office as "courtier maritime" in Rouen until 1874 when he devoted the rest of his life to painting and engraving.

From 1864, exhibited at the "Salon," Paris. Mainly a landscape painter, he was very fond of painting underbrush, in the manner of Harpignies, and his farm studies in Normandy as well as his seascapes and his cliffs of St. Valery show some affinity with the school of Boudin.

He also was a passionate etcher. Black and white etchings of the churches, old streets and houses in Rouen were treated with great mastery and although one might recognize some relationship to Méryon's old Paris street scenes, Emile Nicolle introduced to engraving the broad spirit of a painter. His famous large etching of "Notre Dame de Paris" can compare with any masterpiece of the period.

As children, we were surrounded by hundreds of his paintings on the walls at home and this detail may well have been an additional incentive to the atavistic and avocational careers of Jacques Villon, Raymond Duchamp-Villon, Suzanne and Marcel Duchamp, his grand children. Some of his paintings and etchings are at the museum in Rouen. The "Musée du Louvre" (Chalcographie department) has all his copper plates. The Bibliothèque Nationale (Cabinet des Estampes) in Paris has one series of etchings from his album "Vieux Rouen."

848 1953.6.142  
Shipyard at St.-Valery-en-Caux  
1861  
Pencil  
7.8 × 15.5 cm  
Inscribed in pencil u.l. "St. Valery en C<sup>x</sup> 1861"  
From the estate of KSD, 1953; presumed gift of Marcel  
Duchamp



848

849 1953.6.144  
Street in St.-Valery-en-Caux  
1861  
Etching and drypoint  
28 × 20 cm (image)  
31.8 × 24.2 cm (sheet)  
Signed in plate l.l. "E Nicolle" and l.r. "S. Valery en  
Caux 1861 / Coin démoli"; signed in gray ink l.l.  
"No. 2. 3. 1<sup>er</sup> 1885 E Nicolle"  
From the estate of KSD, 1953; presumed gift of Marcel  
Duchamp



849

850 1953.6.140  
Eu, View of a Church  
1862  
Pencil  
12.7 × 18.5 cm  
Signed in pencil l.r. "Eu. 22 août 1862 / E. Nicolle"  
From the estate of KSD, 1953; presumed gift of Marcel  
Duchamp



850

851 1953.6.141  
Courtyard at Le Tréport  
1862  
Pencil on light brown paper  
22.7 × 33.8 cm  
Signed in pencil l.l. "E. Nicolle / Tréport le cour /  
1862"  
From the estate of KSD, 1953



851

852 1941.612  
Street Scene  
1879  
Etching  
30.2 × 23.7 cm (image)  
43.2 × 31.1 cm (sheet)  
Signed in plate l.r. "E. Nicolle, 10 Jul<sup>t</sup> 1879"; signed  
in black ink l.l. "1<sup>er</sup> état. 3 épreuves Salmon / No. 3  
12 avril 1880 / E Nicolle"  
Gift of Marcel Duchamp, 1936

## BIBLIOGRAPHY

SA 1950, p. 201

853 1953.6.143  
Quai Scene  
1885  
Etching  
13.7 × 19.7 cm (image)  
16.6 × 22 cm (sheet)  
Signed in pencil l.l. "30 Mars 1885 / 1<sup>er</sup> état 4 épreuves /  
E Nicolle"  
From the estate of KSD, 1953; presumed gift of Marcel  
Duchamp



853

854 1941.611  
Street Scene with Horse and Carriage  
Undated  
Etching  
32 × 24 cm (image)  
47 × 36 cm (sheet)  
Gift of Marcel Duchamp, 1936

## BIBLIOGRAPHY

SA 1950, p. 201, illus.

855 1941.613  
Street near a Harbor  
Undated  
Etching  
34.5 × 49.2 cm (image)  
39.7 × 53.5 cm (sheet)  
Gift of Marcel Duchamp, 1936

## BIBLIOGRAPHY

SA 1950, p. 201