

you, whereon will bloom that flower with the fresh corolla, with the saintly aureole of Love and Happiness the beginnings of which are in the heart.

[Venez, voyez, passants, A ses pauvres enfants, En mère charitable, La ville de Paris Donne en tout temps gratis Et le lit et la table... Regardez sans pâlir Ces faces impassibles, Souriantes, terribles, Enigme d'avenir... Ici la Mort convie Tous ceux qui par Destin Couchent sur le chemin Amour, Misere, Envie... Quand sur Paris rugit L'Emeurte impitoyable, Satan même frémit, Tant est pleine la table! Puissiez vous ne point voir, Là sur le marbre noir, De quelqu'ame chérie La navrante effigie! Passants, passants, priez, Pour tous les trépassés Qu'à la Mort envieuse Amène sans tarir La ville du Plaisir En ce monde fameuse!]

Mais qui sait si la Mort, Sous son masque sévère, Ne nous cache du Sort Quelque riant mystère? Qui sait si la Douleur, En soulevant son voile, Du terme du Labeur Ne nous montre l'étoile? Allez, pauvres humains! Creusez, fouillez la terre, De vos pieds, de vos mains! Il faut à la Misère, Chaque jour du pain noir! Par la faim aiguës, Si même avant le soir, vos forces épuisées, Veuves de tout espoir, Défaillent sur la voie; Si vous voyez la Mort Que Dieu peut-être envoie, Par un dernier effort, En essayant vos larmes, Vers la voûte des Cieux Où cessent les alarmes, Levez encore les yeux Là vous lirez peut-être Que pour vous va venir Le jour de doux bien-être Où pour ne point mourir, Doit éclore la fleur, A la fraîche corolle A la sainte auréole D'Amour, de Bonheur Dont le germe est au coeur!]

45. L'ABSIDE DE NOTRE-DAME

The apse of Notre-Dame, Paris

B 52, W 22, DW 38 1854 [state IV dated 1854; state VII, 1853]

Etching with engraving and drypoint
165 x 300 (6½ x 11^{13/16})

The plate was cancelled

Burke points out that Meryon's interest in this subject may precede this etching by several years. A drawing in the Yale University Art Gallery can be placed before his work on the *Eaux-fortes sur Paris* (1850).

There is a complete graphite sketch, though from a slightly different angle showing more of the Ile de la Cité at the BN. There is a finished drawing for this print in a private collection in New York.¹ This angle is from across the Seine, looking at Notre-Dame from the point of the Ile de la Cité. To the left is the Pont aux Choux, and in the foreground are several boats moored on the Bank.

Frederick Keppel relates the story that Meryon approached Beiliet the printer with this plate and

two sheets of paper. According to Keppel, Meryon asked the printer to pull two impressions. Meryon promised to pay the printer the equivalent of ten cents when he sold the prints, but he failed to ever pay for the printing. (See page 16)

I (I). The river, quay, boats, horses and cart, bridge and part of Notre-Dame etched in; the bottom border line and lower parts of the side border lines are etched in, but before the sky and the buildings of the Hotel Dieu.
BN-t,² NG ('Epreuve non termine')

II (II). Additional work, but before work in the sky at the right.

III (III). The work is completed, the roof of the transept is shaded with very fine etched lines and looks grey, the sky drawn with etching and drypoint, but before the inscriptions.
AIC, BMPD (printed with No 46, I), BN (2), FAM, FC, NG, NGV ('A Monsieur Gustave Salicis / son bien devoué / C. Meryon.')

IV (IV). The inscriptions are added in cursive (E, ll) 'C. Meryon. del. sculp mdcccliv' and (E, lr) 'Imp. Rue neuve St Etienne-du-Mont 26.'

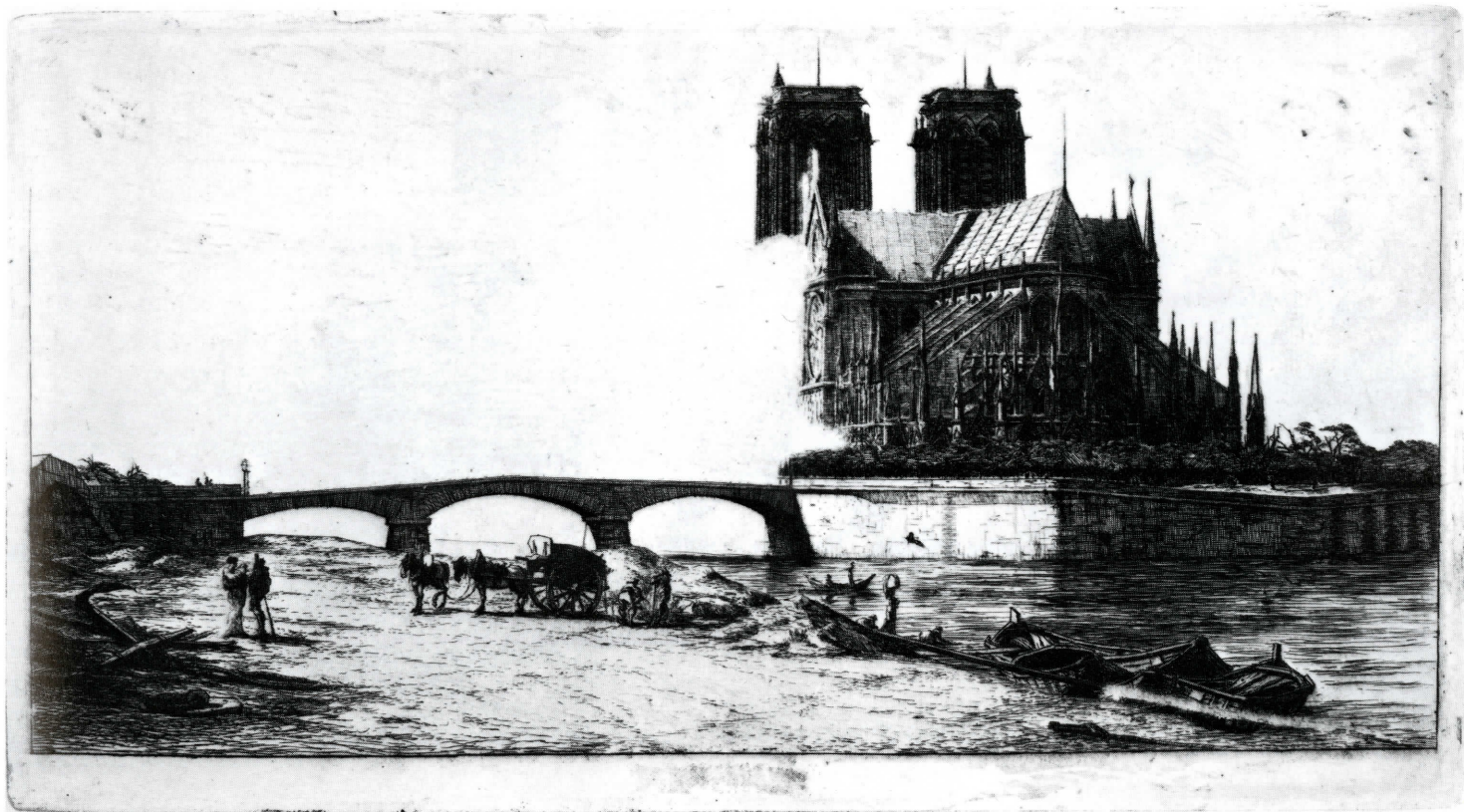
AF, AIC (2), AM ('Souvenir de Paris L'Abside de N.D. vue du Quay des Cournelles' and 'A Madame Wilde Soutret...'), BMA, BMPD, BN (2), BPL, BU, BvB, CAI, CAM, CH, CMA, DIA, Dre, FAM, FWR (2), HL (2), MFA ('à Monsieur Tige / C. Meryon.')

MIA (3), MMA (4), NGS, NYPL, PMA (2), PU, R#, RAS, SM, TMA, UCLA, WU, YU
V. The distant houses on the right are burnished down preparatory to re-outlining with the burin.
DAC, MMA

VI (V). The date is removed and the outlines of the distant houses have been defined with the burin.
AIC, BMPD, CH, DIA, FM#, FWR, SL

VII (VI). The monogram (E, ul), title, date, and printer's inscriptions added in block letters (E, lc) 'L'ABSIDE DE NOTRE-DAME-DE-PARIS. / 1853. / A. DELATRE IMP. R S JACQUES 265.' The remaining inscriptions in the lower margin removed.

VIII (VII). The number is added (E, ll) '12'.
BMA, CI, FWR, LC, MFA, WA



45 i

IX (VIII). Thirty impressions printed in 1861. The monogram in the upper left is removed and replaced by (E, ul) 'C. MERYON DEL. SCULP.' BMPD

Copies:

a) Etching by Edmond Gosselin; (E, lr) 'E.G.'; the border 148 x 285 mm ($5\frac{13}{16}$ x $11\frac{5}{16}$ "); the plate 168 x 295 mm ($6\frac{5}{8}$ x $11\frac{5}{8}$ ").

b) Autotype, published in London, 1887; same size as original.

c) Heliogravure by André Marty showing BN collection mark; published in *Histoire de Notre-Dame de Paris* (1906); width 282 mm ($11\frac{1}{8}$ ").

d) Heliogravure by Amand-Durand; published in *Portfolio*, Vol 16, 1883; image 149 x 278 mm ($5\frac{13}{16}$ x $11\frac{3}{8}$ "); plate 169 x 278 mm ($6\frac{5}{8}$ x $11\frac{3}{8}$ ").

e) Reproduction of state IV by Edition Mazarine in *Eaux-fortes sur Paris* (1926); 168 x 300 mm ($6\frac{5}{8}$ x $11\frac{3}{4}$ ").

1 Burke, p 76.

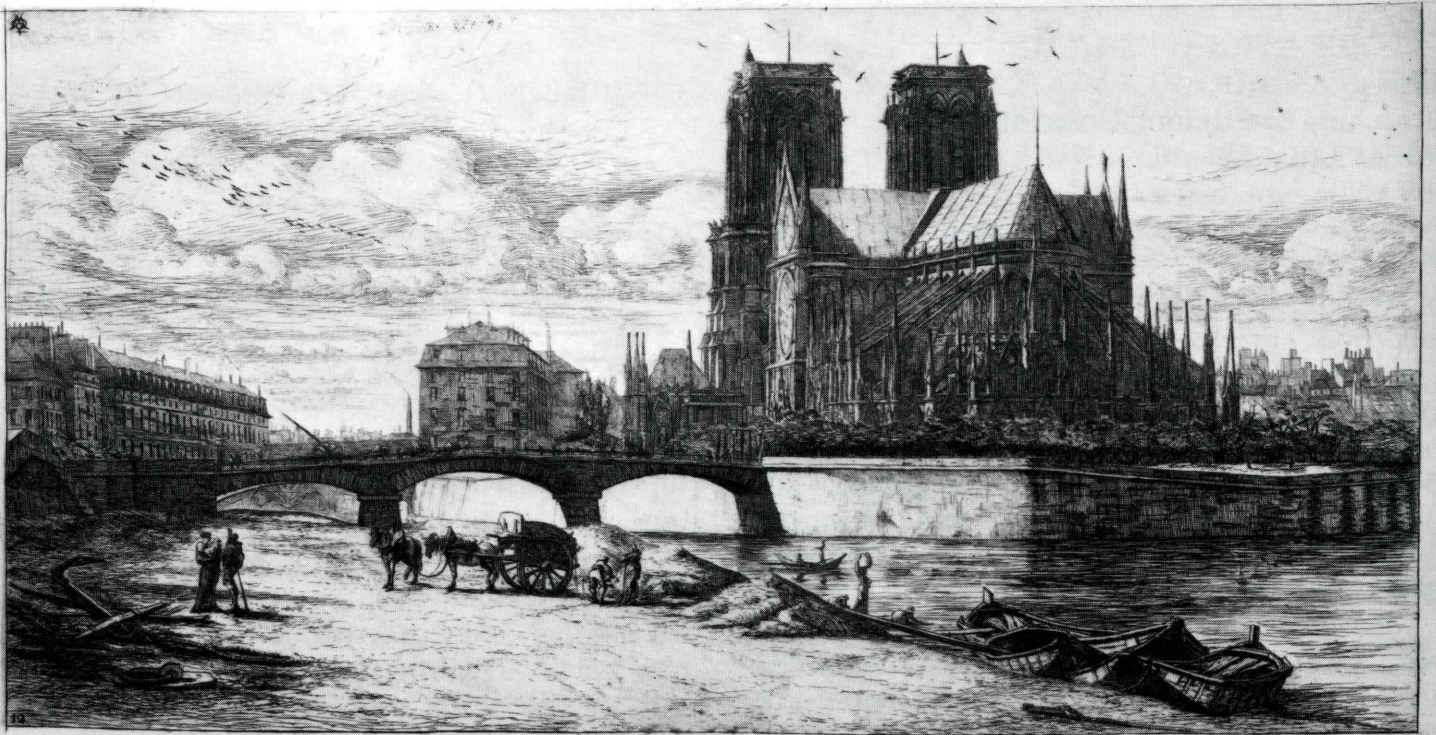
2 This impression is printed on the face of a counterproof of No 78.



E. Moyon - del. sculp. m. de la -

Top. Rue aux St. Gervais - de Mont. 16.

45 iv



L'ASIDE DE NOTRE-DAME - DE-PARIS.
1853.

45 viii