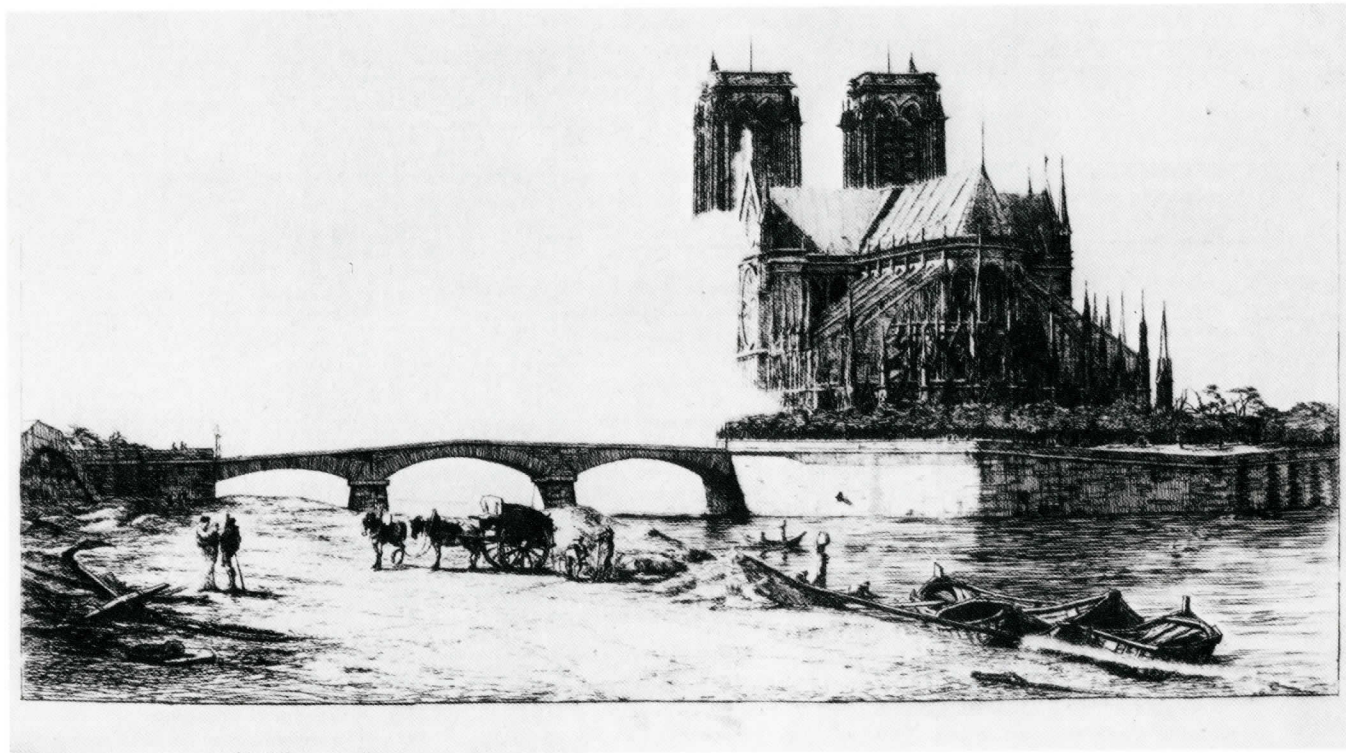


38. — L'ABSIDE DE NOTRE-DAME DE PARIS
(THE APSIS OF THE CATHEDRAL OF NOTRE-DAME, PARIS)

165 x 300 mm.; 6½ x 11⅞ inches



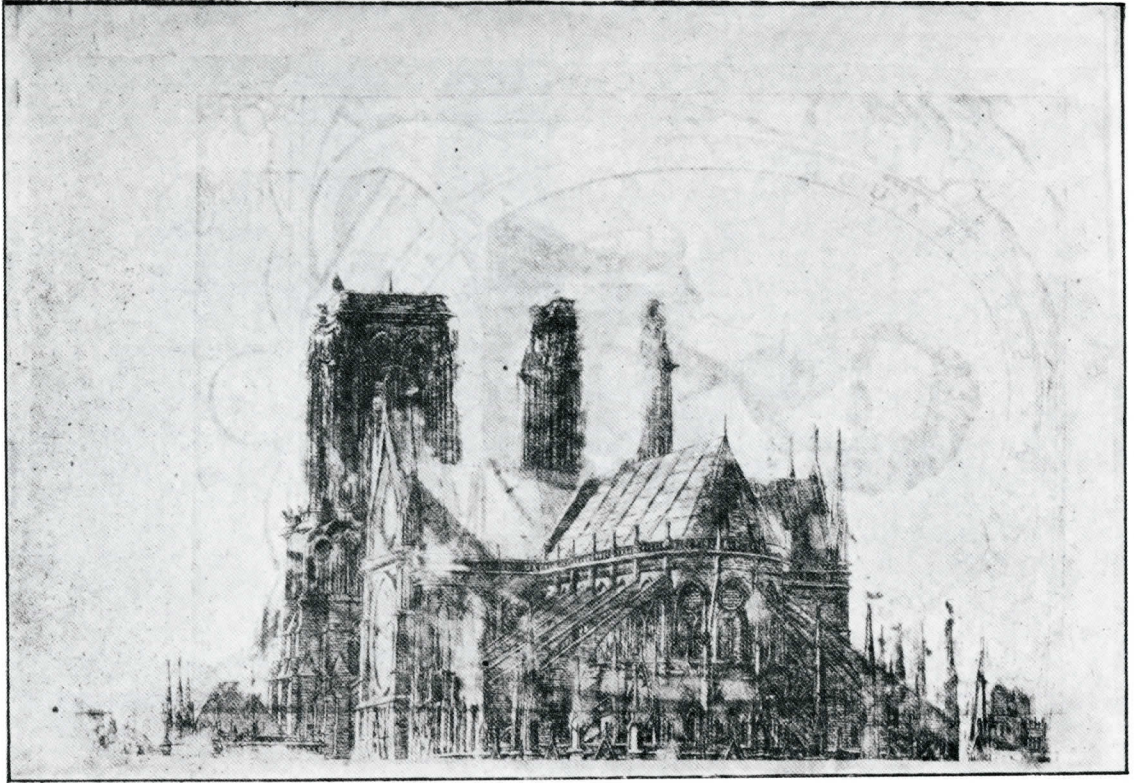
(1854) 1st State

Burty 52 (*trial proofs and 6 states described*)
Wedmore 22 (*trial proofs and 5 states described*)

1st State. Pure etching. Before the sky and before the buildings of the Hôtel Dieu. (*Reproduced.*) (Formerly in the Macgeorge collection. It came originally from the Niel and Heywood collections.) Very rare.

2nd — More advanced but still before certain work in the sky at the right, and before the border line along the top of the plate. Collections: Mr. H. H. Benedict. Very rare.

3rd — Finished but before all letters. Rare. Collections: British Museum (with six lines of verse 'O toi' etc. pencilled in lower margin by Meryon). (See *Reproduction in the Print-Collector's Quarterly*, Vol. 8, No. 2, July, 1921, p. 192); Bibliothèque Nationale, Paris (2 proofs); New York Public Library; The Art Institute, Chicago (Howard Mansfield Collection); Mr. Atherton Curtis (with a slipped stroke near the cart). Monsieur Beraldi had a proof with dedication to Eugène Bléry (This is now in the U. S. A.). Mr. Theobald's proof had a dedication to Monsieur Niel. Mr. Macgeorge's proof came from the Seymour Haden collection. Major J. H. W. Rennie had a proof (from the Seymour Haden and T. T. Greg collections, with manuscript note by Delâtre on the back— "4^e épreuve. La plus belle que j'ai tirée de cette planche. Aug. Delâtre") (4th proof. The finest I have yet printed from this plate. Aug. Delâtre). (This is now in the U. S. A.)



We reproduce a fragment of a trial proof of this etching, now in the collection of Mr. Atherton Curtis, Paris; also a pencil drawing which was in the Macgeorge collection. Mr. Macgeorge also possessed another drawing of this subject, slightly more finished. Both are reproduced in the *Print-Collector's Quarterly*, Vol. 7, No. 3, October, 1917, pp. 225 and 227. They came originally from the Niel and Heywood, and Niel and Destailleur collections respectively.

“This view of Notre-Dame, executed before the days when an artist could call in the aid of photography, is strikingly majestic. The Cathedral, which inspired a poet to write one of the most beautiful works of our generation, appears to have exercised a great influence over Meryon’s dreamy spirit, and to it we owe his loveliest plate.” (Burry and Huish, *Catalogue of Meryon’s Works*, London, 1879, p. 70.)

Of this appreciation Meryon says:—“I am greatly honoured by this comparison of myself with one of the finest writers of our time, but I accept it with the necessary humility.” (Meryon, *My observations*.)

There exists a *Copy* of this etching by Monsieur Edmond Gosselin. It bears his monogram ‘E. G.’ in the water in the lower right corner, but has no other lettering. It measures 149 x 288 mm.; $5\frac{7}{8}$ x $11\frac{3}{8}$ inches.

Two *reproductions* also exist:

- (a) An *Autotype* (published in London, 1887) of the same dimensions as the original. (See the section on ‘Copies’ at the end of this volume.)
- (b) A *Heliogravure*, slightly smaller than the original, measuring only 282 mm. ($11\frac{1}{8}$ inches) in height instead of 289 mm. ($11\frac{3}{8}$ inches). It is taken from the proof in the Bibliothèque Nationale (the stamp of which shows in the reproduction), and was published in the *Histoire de Notre-Dame de Paris* by Monsieur André Marty, 1906.

Plaque destroyed.