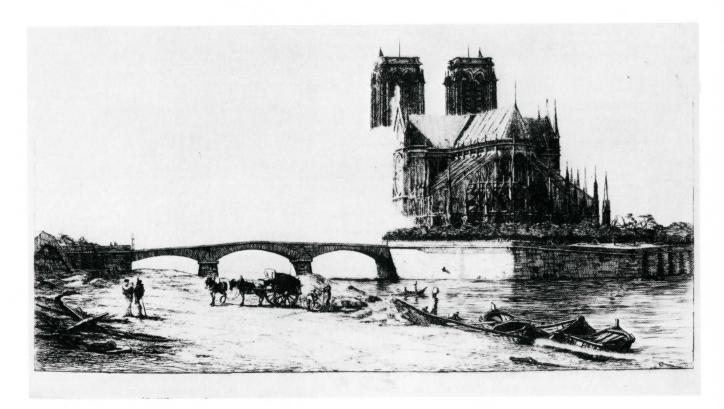
38. — L'ABSIDE DE NOTRE-DAME DE PARIS

(THE APSIS OF THE CATHEDRAL OF NOTRE-DAME, PARIS)

165 x 300 mm.; 61/2 x 1113 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.
- 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— "4e 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.)

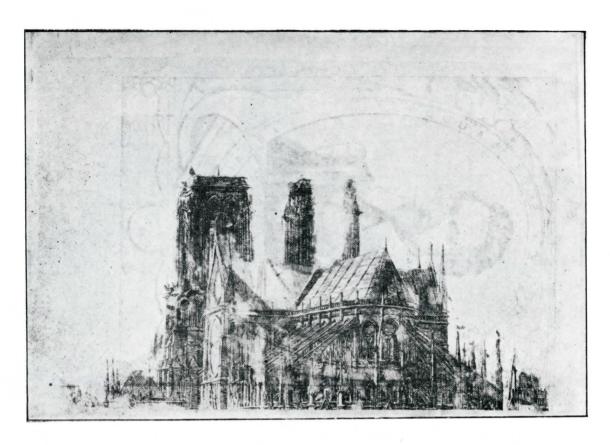


4th State

- With Meryon's name and address and the date, in the lower margin. (Reproduced.) Collections: British Museum; Victoria & Albert Museum (purchased for the Museum by Seymour Haden from Delâtre, December, 1860); National Gallery, Edinburgh (from the Niel and G. R. Halkett collections); Bibliothèque Nationale; New York Public Library; Dresden; Mr. Atherton Curtis. Sir F. Wedmore, General Brayton Ives and Messrs. Beurdeley, G. Eissler, Jules Gerbeau, H. S. Theobald and Macgeorge each had a proof. (The latter's came from the Mlle. Niel and Thibaudeau collections.)
- The date is removed and there are certain retouches, especially on the houses in distance to right, the outlines of which are now very distinct and hard. Collections: British Museum, on thin paper (from the Burty collection). Mr. Macgeorge also had a proof on thin India paper.
- 6th Lettered as follows in the lower margin: 'L'ABSIDE DE NOTRE-DAME-DE-PARIS, 1853.' 'A. DELATRE IMP. R. S. JACQUES 265.' The artist's monogram appears in the upper left corner.
- 7th With the number '12' at the lower left just within the border-line. Collections: Mr. Macgeorge had a proof.
- The monogram at upper left is removed and replaced by the words 'c. MERYON DEL. SCULP.' There were 30 proofs thus, printed in 1861. Collections: British Museum, on thin paper.

AUCTION PRICES: Soleil (1872) 4th state, 102 francs; Niel (1873) 1st state, 100 francs; Ad. Parguez (1874) no state mentioned, 30 francs; Burty (1876) 2nd state, 425 francs; A. Wasset (1880) 4th state, green paper, 460 francs; J. Michelin (1898) 4th state, 1,020 francs; A. Lebrun (1899) 4th state, 600 francs; Anonymous (May, 1904) 4th state, with name scratched out, 2,100 francs; Anonymous (March 23rd, 1905) 5th state, 980 francs; Le Secq des Tournelles (1905) 4th state, 2,400 francs; H. de Roissy and Vicomte de K. . . (1906) 7th state, 206 francs; Anonymous (May 18th, 1906) 4th state, 4,300 francs; V. Bouvrain (1906) 5th state, 390 francs; Anonymous (November, 1906) 4th state, 5,300 francs; Gerbeau (Paris, 1908) 4th state, £228; Theobald (London, 1910) 3rd state, dedication to Niel, £640; Wedmore (London, 1912) 4th state, from Bouvenne collection, £330; Brayton Ives (New York, 1915) \$3,100; Delteil (Paris, 1920) 3rd state with dedication to Bléry, £1220; Beurdeley (Paris, 1920) 4th state, £602; Mrs. Ellen Jenkins (New York, 1920) no state given, \$300; Sotheby (London, 1921) 5th state, £30; 7th state, £11.

"Beillet the printer told me that Meryon came stealing into his atelier one day, looking even more nervous and wild than usual, and bringing with him two sheets of paper and the plate of his 'Abside de Notre-Dame.' 'Monsieur Beillet,' said he, 'I want you to print me two proofs of this plate,' and added timidly, 'I cannot pay you till I sell them—don't refuse me! 'How much did you charge him for the printing?', I asked Beillet. 'Oh, dix sous les deux.' Ten cents!—fivepence!—, that Meryon could not pay for the printing of two proofs of his loveliest plate! An exclamation of pity on my part was mistakenly appropriated by the practical old printer, for he added 'Mais oui, Monsieur, I never got my money "'(Frederick Keppel, in his preface to 'Charles Meryon', in The Print Collector's Bulletin, New York, September 21st, 1908.)



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." (Burty 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.; 57% x 113% 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. (11½ inches) in height instead of 289 mm. (11½ 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.