

Martin and St. Denis see the tortured soul; the soldier St. Maurice, sword in hand, attacks the demons. (3) The three saints, attended by the angels, hold a sheet, on which the soul of Dagobert stands, praying. The Hand of God appears in a glory above, to lift him into heaven. These are on the canopy; beneath, on the tomb itself, lies a modern restored recumbent statue of Dagobert; there are also erect figures of his son Sigebert (restored), and his queen, Nantilde (original).

The tomb of **Henri II** (d. 1559) and his queen, **Catherine de Médicis** (d. 1589)—the third of any importance—was executed by the great sculptor, Germain Pilon, during the lifetime of the latter. (It was he, too, you will remember, who made the exquisite group of figures, now in the Louvre, to support the urn which was to contain their hearts.) As in many contemporary tombs, the king and queen are represented alive and kneeling, in bronze, above, and nude and dead in marble on the tomb below. (We saw a similar tomb at the Louvre.) A **second monument**, close by, to the same king and queen, has recumbent marble figures on a bronze couch,—Catherine is said in her devouter old age to have disapproved of the nudity of the figures on the first tomb—but as it was usual to distribute relics of French kings to various abbeys, such duplicate monuments were once common.

The tomb of **Frédégonde** (d. 597) from St. Germain-des-Prés, is a curious mosaic figure of marble and copper, almost unique in character. It is **not** of the Queen's own age, but was added to her shrine in the 12th century. Most of these early kings and queens, founders and benefactors of monasteries, were either actually canonized or were treated as saints by the monks whom they had benefited: and tombs in their honour were repaired or reedified after the Norman invasion and other misfortunes.

Two monuments of the **children of St. Louis**, from other abbeys, carried first to Lenoir's Museum, are now in this Basilica. They are of enamelled copper, with **repoussé** figures, executed at Limoges.

The most costly, though not to my mind the most beautiful, of the Renaissance tombs is that of **François I^{er}** (d. 1547). On the summit are kneeling figures of the King, his wife Claude,