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artistically fine, Flandrin's frescoes are not nearly so effective as the original mosaics in Theodoric's basilica. The other great modern churches—St. Augustin, St. Ambroise, La Trinité, Notre-Dame-de-Lorette, Ste. Clotilde, etc.—need only be visited by those who have plenty of time, and who take an intelligent interest in contemporary Catholicism. But, if you can manage it, you should certainly mount the hill of **Montmartre**, the most sacred site in Paris, both for the sake of the splendid view, for the memories of St. Denis (the common legend says, beheaded here; a variant asserts, buried for the first time before his translation to the Abbey of St. Denis), and for the interesting modern Byzantine-Romanesque pile of the **Sacré-Cœur** which now approaches completion. Close by is the quaint old church of St. Pierre-de-Montmartre, and behind it a curious belated Calvary.

Those whom this book may have interested in church-lore will find very full details on all these subjects in Miss Beale's "Churches of Paris." Another useful book is Loneragan's "Historic Churches of Paris." With the key I have striven to give, and the aid of these works, the visitor should be able to unlock for himself the secrets of all the churches.

Two pretty little parks which deserve a passing visit are the **Parc Monceau**, near the **Ternes**, and still more, the **Buttes Chaumont**, in the heart of the poor district of La Villette and Belleville, showing well what can be done by gardening for the beautification of such squalid quarters. The **Jardin d'Acclimatation** in the Bois de Boulogne, and the **Jardin des Plantes**, at the extreme east end of the South Side are both interesting, especially to the zoologist and botanist. The last-named is best reached by a pleasant trip on one of the river steamers.

Of collections, not here noted, the most important is the **Musée Guimet** of Oriental art, near the **Trocadéro**. It should be visited (if time permits) by all who are interested in Chinese, Japanese, and Indian products. The **Trocadéro** itself contains a good collection of casts, valuable for the study of comparative plastic development; but they can only be used to effect by persons who can afford several days at least to study them (in