

molished in 1837; good modern reliefs on altar represent episodes in the lives of the two saints—St. Séverin the Abbot healing Clovis, and St. Séverin the Hermit ordaining St. Cloud. Altogether, a church to be visited and understood, rich in historic interest.

Among churches of the later period, the **domes** and their development are worthy of study, as illustrating the ideal of the 17th and 18th cents. The earliest was **St. Paul et St. Louis** (originally Jesuit), 1627, with a massive and gaudy Louis XIV doorway; interior, florid and tawdry, after the Jesuit fashion. Next comes the **Sorbonne**, 1635, interesting from its original connection with St. Louis (his confessor, Robert de Sorbon, founded the hostel, of which this is the far later church, for poor theological students); it is the first important dome, and contains an overrated monument to Richelieu by Lebrun, executed by Girardon. If you have plenty of time, you may visit it. Then the **Invalides**, 1705, now containing the tomb of Napoleon. Lastly, the **Panthéon**, already described. If visited in this order, they form an instructive series. Note the gradual increase in classicism, which culminates in the **Madeleine**. The earlier domes resemble those of the Rome of Bernini: the later grow more and more Grecian in their surroundings. The **Institut** (included here for its dome) and **Val-de-Grâce** are sufficiently inspected with a glance in passing.

The churches of the innermost Paris are mostly dedicated to local saints; those of the outer ring of Louis XIV to a somewhat wider circle of Catholic interest; among them, **St. Roch**, the famous plague-saint, deserves a visit; it is rococo and vulgar, but representative. The churches in the outer ring are of still broader dedication, often to newer saints of humanitarian or doctrinal importance. Among these quite modern buildings, **St. Vincent-de-Paul** ranks first, on account of its magnificent frieze by Flandrin, running round the nave, and representing a procession of saints and martyrs, suggested by the mosaics in Sant' Apollinare Nuovo at Ravenna; this the visitor should on no account omit; it lies near the Gare du Nord, and is a good example of the basilica style, successfully adapted to modern needs. Baedeker will here efficiently serve you. But, though