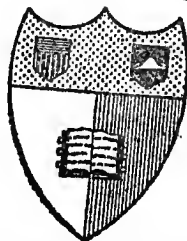
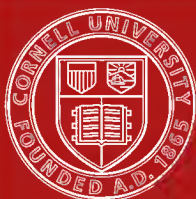


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THE STORY OF THE
PARIS CHURCHES



La Sainte-Chapelle.

THE STORY
OF THE
PARIS CHURCHES

BY
JETTA S. WOLFF

AUTHOR OF

“Les Français in Guerre,”

“Les Français en Voyage.”

“Stories from the Lives
of Saints and Martyrs,” etc.

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TO
THE HEROES OF THE
BATTLE OF THE MARNE

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PREFACE

PARIS is the city of beautiful Churches. . . . Had the French Army fought less gallantly in the autumn of the fateful year 1914, which of those glorious Churches would now be standing! The enemy was almost within reach of the city gates. Had the foe been able to advance, the Churches of Paris, like the Cathedrals of Soissons, Senlis, Reims and how many other beautiful sacred edifices, would doubtless have been in ruins. Had the hostile air-craft which dared to drop an incendiary bomb on Notre-Dame been less promptly and vigorously driven off the field, the grand Cathedral would have been in flames.

I write now the story of what we might have lost, of what we doubly prize, spared to us by the heroic efforts of those who so nobly fought and those who fell in the great battle of the Marne. Everyone who comes to Paris, be it merely for a hasty passing visit, is eager to enter Notre-Dame, the Sainte-Chapelle and other ancient sacred historic monuments of the beautiful city. For long during this dread war-time the Churches were the only public buildings or historic monuments open. The Museums, now less rigorously closed, were fast shut . . . the Churches were always open.

Paris Churches, many of them, have an entrancing historical as well as a precious architectural

PREFACE

interest. Curious old legends are often connected with their foundation. I have aimed at giving in concise and simple form their history rather than a mass of architectural detail. Those who have time can study for themselves from personal observation, by far the best way, and the help of books of reference, the intricacies of the architectural features of the Churches. It is a rich field of study. Many people from habit and knowledge are able to take in at a glance the most salient points of architectural interest. What we all love to know in looking upon and wandering through a grand building which has stood for ages, are the circumstances of its birth, the course of its growth, the stories connected with it.

All these I have tried my best to tell in the limited scope of a volume not too large to be easily portable.

For the convenience of persons coming to stay or live in Paris, I have given a brief account of the Churches which have no story to tell, no architectural beauty, but may be the nearest Church at hand, and may have even for temporary 'parishioners' hallowed associations.

JETTA SOPHIA WOLFF.

Paris, 1918.

SECTION
THE
FIRST

S.-DENYS
NOTRE-DAME



S.-Denys (Basilique).

Lévy fils et C^{ie}. Paris.

S.-DENYS

ON the high road to Paris from the north, about six miles from the city boundary, stands the ancient basilica of S.-Denys, so intimately connected with the most stirring events of France from the earliest days of her history, and the burial-place of her Kings.

Many churches, chapels and oratories throughout France are dedicated to S. Denys (the "Monseigneur S. Denys," of ancient documents), the patron saint of Paris, the missionary put to death on the northern heights overlooking the city; but none is so grand, so enduring, as the church in the old township in the department of the Seine which bears the martyr's name.

The first chapel erected on the site was a primitive building, an oratory raised in the very century of his martyrdom before the coming of the Franks. Tradition says it was built by a Christian lady of Roman birth named Catulla. Catulla, we are told, gained possession of the martyr's body, had it buried in ground she owned at a place named Tricennes, some miles to the north of Lutetia, and built a tomb over it. In the fifth century Sainte Geneviève, destined to become a sister patron-saint of Paris, who was wont to go and pray there, built a chapel for the tomb. This small oratory-chapel

was the nucleus of the grand basilica and of the Abbey.

The first church on the site was built by King Dagobert. Dagobert founded the Abbey of S.-Denys early in the seventh century. The King was aided in this great work, as in many other matters, by his faithful adviser and companion, S. Eloi, goldsmith, silversmith, worker in metals of all kinds, maker of beautiful shrines. The church thus raised was richly decorated. It had finely-wrought bronze doors, jewel-encrusted furnishings, vessels of great value—all were swept away in the stormy years that followed.

Dagobert was the first royal ruler buried in the church he had built. When taken ill the King is said to have been carried to a place of shelter close up against its walls, perhaps in the hope of miraculous healing. There he died and was buried, and the Abbey church was thenceforward the recognised burial-place of French monarchs, although the Kings' immediate successors were not all laid there. The tomb of Dagobert now seen dates, however, only from the thirteenth century. For several centuries after his death the fête-day of King Dagobert was kept yearly with great pomp by the monks of the Abbey.

The fine structure suffered continual damage during those days of ceaseless skirmishing and warfare. King Pepin and Queen Bertha, who had been crowned within its walls, undertook its restoration,

which was completed by Charlemagne about the year 775.

The banner of the Abbey was the famous *Oriflamme*, a flag of flame-coloured silk, slit up thrice at its lower end, with green silk pendants, attached to a gilded lance. Each time the King went forth to war he was bound, as vassal of the Abbey in respect of certain landed property, to bear with him the Abbey banner. It waved at the head of the army and thus became the royal standard of France.

Put aside after the Revolution, the *Oriflamme* lay unheeded until the year before the present war. Reconstructed and restored in 1913, it was hoisted for the seventh centenary of the battle of Bouvines, June 7th, 1914, and solemnly consecrated in April, 1917. The authorities at S.-Denys claim for the *Oriflamme*, hoisted by the English after Agincourt, the origin of the red ground of the British flag with the Union Jack in the corner.

The invading Normans wrought havoc on all churches, monasteries and other buildings of importance which lay in their way. S.-Denys became a heap of ruins. Rebuilding was undertaken in the twelfth century by the Abbé Suger. The beautiful basilica as we know it is chiefly Suger's work. The nave, the abside, the grand façade, and the inner porch were built under his direction. The chancel was not added until the century following, in the time of Louis IX. Built when the Romanesque was giving way before the Gothic, the church

is a fine example of this transition stage in architecture. We see a mingling of round arch and pointed, but the Gothic prevailed, and the basilica is the earliest important example in France of pointed Gothic architecture. The Sainte-Chapelle, of purer style, was built while the chancel of S.-Denys was in progress.

Suger filled the windows with rich glass, the chapels with shrines, and furnished the altars with beautiful vessels of great value.

Its wooden spire was soon struck by lightning, a frequent occurrence in those days, and the church otherwise injured. A stone spire was then built to replace the wooden one and successive restorations made, as time went on, by one or another of the dignitaries connected with the Abbey.

During the fourteenth century and on beyond it, chapels were added and further additions made. In the fifteenth century S.-Denys suffered considerable damage. The town was attacked by the English during the struggles of the Hundred Years' War, and in 1436 the church was sacked. Those days passed. The basilica was restored, and it was at its doors that Henri IV presented himself before the dignitaries of the Roman Church to make his abjuration. The King heard Mass within its walls, then went on and entered Paris.

From the time of Hugues Capet most of the Kings of France were buried at S.-Denys, and right of burial there was often accorded by the Sovereign to distinguished military commanders. For the tombs

of Henri II and Catherine de Médicis an elaborate circular chapel was built. It was destroyed in the eighteenth century ; its ruins may be seen to-day at Paris in the Parc Monceau.

Louis XIV had no love for the place which reminded him of the death of Kings, and when Madame de Maintenon founded Saint-Cyr, recourse was had to the rich Abbey of S.-Denys to provide revenues for the new institution. The Abbey was suppressed and plundered. At the Revolution the monks—Benedictines—were definitely dispersed. The fabric of the church was not attacked, but its treasures were scattered. Happily the greater number were taken to museums and thus saved from confiscation or destruction. Royal tombs were desecrated : horrible scenes took place. The bodies of the dead were turned out ; the leaden coffins carried off to make bullets for the Revolutionist guns. The church would have been razed to the ground had not a noted architect of the day, Alexander Lenoir, cunningly suggested that the body of the building would make an excellent market-house, the chapels convenient surrounding shops. This commercial desecration did not come to pass, but the church was used as a temple of Reason, an artillery dépôt, a play-house for acrobats, a flour warehouse, a granary ; the name of the Christian martyr was suppressed and the old town re-named *la Franciade*.

Then came Napoleon. He stayed the progress of wanton desecration. His ambition was to assure

for his own family a sepulchre in that fine burial-place of Kings. When the Concordat was effected, a chapter was granted to S.-Denys; religious services were held there once more. Most of the splendid stained glass had been taken away. Bits of it, carefully preserved, may still be seen in a window of the apse. The monuments are now arranged exactly as they were placed before the outbreak of the Revolution, but none of the tombs there date from earlier than the thirteenth century. And they have all been repeatedly restored, the greater number restored so completely as to be practically modern erections.

The woodwork of the stalls dates from the fifteenth century. At the beginning of the nineteenth century the tower was again struck by lightning and seriously damaged. It was then restored to its present state by Viollet-le-Duc.

The remains of the surrounding Abbey buildings became the educational institution of the Légion d'honneur, for the daughters of officers.



Notre-Dame. Façade.

10 (E. F.) Paris.

NOTRE-DAME

“ SACRA-SANCTA Ecclesia Civitatis Parisiorum ” . . . the sacred, holy Church of the city of the Parisians, or more briefly, Sancta Ecclesia Parisiensis . . . thus was commonly described in early Christian times the Church on the island on the Seine. There were from the earliest Christian days two churches on the isle, built over the ruins of a pagan temple, a small Notre-Dame and a church dedicated to the proto-martyr S.-Etienne. Together they formed the episcopal church of the city. S.-Etienne was built in the fourth century on the site occupied later and at the present day by the sacristy. Notre-Dame, a larger, finer edifice, was erected in the sixth century by King Childebert and dedicated to Sainte Marie. It stood on what is now an open space before the cathedral . . . the Parvis Notre-Dame. Three of the pillars of this ancient church may be seen at the Musée Cluny.

The two churches were richly endowed—extensive surrounding lands were attached to the foundation of both ; lands farther off were bound to supply food and other necessaries of life for the priests, clerks and choirmen. The distant and independent land of Provence is said to have furnished oil for the lamps. A devastating fire made havoc in l’Ile de la Cité soon after the completion of Sainte-Marie,

but left both churches untouched. In the ninth century another fire ravaged the island and Childebert's edifice was badly burnt. S.-Etienne was saved and was called thenceforward Notre-Dame de Paris. Its baptistry, a separate building dedicated to S. John, according to the custom of early Christian days, was known as S.-Jean-le-Rond.

As time went on and the population of the city and surrounding districts increased, the Church of the Parisians grew in extent. Different chapels were built situated at some yards distance from the church itself, but united to it by connecting walls and passages. There was the Chapel S. Denys-du-Pas, originally an oratory erected to commemorate the fourth station of the missionary when, having set foot within the city, he was taken before the Roman Prefect Sicinnius and then led away to torture. The chapel was built on the site of the prefect's house; the word *pas*, derived from the Latin *passio*, refers to the martyr's suffering.

There was a chapel dedicated to S. Christopher, a monastery of nuns who had care of the cathedral linen, and a religious house where the special duty of the monks was to wash the feet of the poor and of pilgrims. There was the Chapel of Sainte-Geneviève-des-Ardents; that of S. Aignan, one arch of which still stands. Buildings were extended chiefly in a western direction. An oratory dedicated to S. Martin was built on the site where was subsequently erected *l'horloge du Palais*, the clock-tower of the Palace of Justice,—where it still stands.

There were in all eleven surrounding chapels distinct from the church, yet forming part of it; and close up against the church were the schools, the nucleus of the University of Paris, soon to become famous.

Connected from the first with this Sacra Sancta Ecclesia of the Parisians was the city hospital: Nostra domus Dei Parisiensis, Our Paris Home of God—the Hôtel-Dieu. The hospital dated from the end of the sixth century, erected probably on the site of a hostel for the Paris sick of earlier date, established there perhaps by Ste. Geneviève. The sixth century institution was supported, if not actually founded, by the seventh Bishop of Paris, Saint Landry. Dignitaries of the Cathedral on their retirement or at death were bound to endow a new bed. The hospital was enlarged, in great part rebuilt, in the early years of the sixteenth century. The walls of the *annexe*, old and black and contaminated, lasted into recent days. The hospital itself was razed to the ground and replaced by the large modern building now seen, in the nineteenth century (1868-1878).

Winding in and out among these different chapels and the walls of the Hôtel-Dieu were numerous courts and passages, more or less dark and mean and uncleanly. The episcopal church was in great need of reparation and enlargement when, about the middle of the twelfth century, Bishop Maurice de Sulli determined not to restore but to rebuild. Sainte-Marie, ravaged by fire, was already in ruins.

S.-Etienne was pulled down and a grand new building begun. Pope Alexander III had taken refuge in Paris, and the first stone of the new Cathedral was laid by this notable Guelph in the year 1163. In 1185 the high altar was placed and consecrated, and the Patriarch of Jerusalem preached the first Crusade in the recently erected nave of Notre-Dame de Paris. Adjoining the Cathedral Sulli built a splendid episcopal palace on the site of the ancient bishops' dwelling.

Maurice de Sulli died in 1196. His successor, Eudes de Sulli, carried on the work with equal ardour. The last vestiges of the ancient church S.-Etienne were razed to the ground in 1218. The chancel, nave and façade of the marvellous Cathedral which replaced it were finished in 1223. The two square towers were added during the next decade with the idea that in due time they would be topped by spires. Successive architects abstained from making any addition to those majestic, eminently characteristic towers. In modern days Viollet-le-Duc designed florid Gothic spires which happily were never built.

Erected thus, "straight away," without interruption or delay, the Paris Cathedral is "all of a piece," the pure Gothic of its marvellous lines undisturbed by later-date interpolations. Those grand unbroken lines and clear-cut arches dominating the vast interior from end to end are perhaps a little severe in their uncompromising purity of style, a little cold, but not on that account the less majestic.

and imposing. One always feels about Notre-Dame that one would not have it otherwise than it is, not a stone touched, not an ornament added.

Churches, church porches, church buildings generally, were not in past ages reserved uniquely for religious services and ceremonies. The civil as well as the religious life of every city, every township, centred round its church. Consultations and councils were held in the church porch; judgments were pronounced there; disputes settled, quarrels appeased, . . . or the reverse. The result of such proceedings was not always conducive to peace. The *monomachies*—duels by which a certain class of lawsuits were decided—were fought before the great doors of the Church of the Parisians in the island on the Seine.

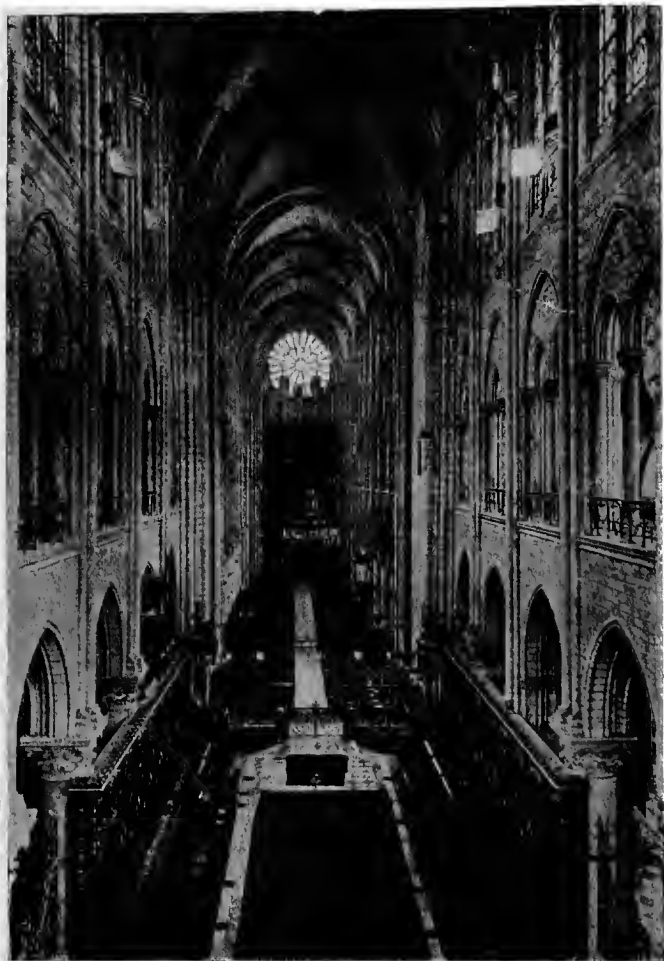
Sick persons also crowded there. They flocked to the porch of the Cathedral to wait, watch, be healed miraculously or by human agency. Within its doors the offices were said with unbroken regularity throughout each day; and through the ages succeeding its foundation until well into the nineteenth century, the Confraternity of the *Matiniers* gathered unfailingly at Notre-Dame at midnight to recite after the stroke of twelve the first office of each new day.

The Cathedral was richly decorated. Splendid stained glass filled its windows, finely wrought bas-reliefs were sculptured on its walls and its altars. There was beautiful woodwork, there were wonderful statues and paintings. Gifts of great artistic

value were continually added. From the year 1449 the Goldsmiths' Company made a rich offering annually. The walls were in course of time so entirely covered with pictures that no more could be accepted.

But in the seventeenth century the interior suffered deplorable architectural injury. Louis XIII had made a vow, a historic vow, to consecrate the Kingdom of France to the Blessed Virgin. As a memorial of this consecration the King planned the erection of a wonderful image of the Virgin on the high altar of Notre-Dame. The statue was finished in the reign of his successor, Louis XIV, and ruthless changes were made in the beautiful Cathedral when it was set up. The marvellous rood-screen, many carved-oak stalls, some cloistered passages, the ancient high altar, surrounded and surmounted by beautiful work of past days, richly wrought *châsses* and reliquaries, bronze columns, gold and silver statuettes, fine stained glass . . . all were sacrificed, carted away. In the same century the grave-stones which had formed the flooring of the chancel and other parts of the Cathedral were taken up and replaced by coloured tiles, and the big bell, the *bourdon* to which its donor, Jean de Montaigne, brother of the ninety-fifth Bishop of Paris, had given the name of his wife Jacqueline, was recast and renamed Emmanuel-Louise-Therèse after King Louis and the Queen.

Most of the royal weddings took place at Notre-Dame. The Dauphins of France were baptised



Notre-Dame. Choir and Nave.

N. D. et Cie. Paris.

there. Te Deums were sung in state within its walls after victories and on other occasions of national rejoicing and thanksgiving. Trophies and flags were hung there.

The Revolution brought catastrophe. The *Assemblée Constituante* met at the Bishop's Palace. The mob rushed upon the Cathedral, hacked to pieces the twenty-eight statues of the Kings of Israel above the doors of the grand façade in the belief that they represented the Kings of France. The tiles within were torn up, priceless glass smashed, precious ornaments of every sort made away with. The bell-turret was knocked down. The Convention voted the destruction of the entire Cathedral. Happily that vote was not put into execution. Notre-Dame was saved, its walls were left standing, but its furnishings were mercilessly wrecked and desecrated. A bonfire was made on the Parvis before its doors of all the Mass-books, old missals, Bibles, etc., found within. The crowning act of desecration was the Festival of Reason celebrated there in 1793.

Sulli's beautiful palace was utterly destroyed in another time of revolutionary disturbance, the three days of July, 1830.

The Cathedral was entirely restored by Viollet-le-Duc in the middle of the nineteenth century. The *flèche* built to replace the ancient turret bell-tower was his design. Then only, in the year 1864, Notre-Dame de Paris was solemnly consecrated. Through

all the previous centuries no consecration of the Cathedral as a whole had ever taken place.

The total length of Notre-Dame is 130 mètres, its width 48 mètres. The grand façade measures 40 mètres; the towers are 68 mètres high. Double aisles surround the nave. It has thirty-seven chapels, one hundred and thirteen windows, three great rose windows, seventy-five free pillars, many more encased in the stone-work. The open-work tribune has a hundred and eight colonnettes. The sculpture immediately above and around the central door of the grand façade, known as *la Porte du Jugement*, is thirteenth century work. The statues of the Kings on the second storey are modern, replacing those destroyed at the Revolution. The most ancient door is the *Porte Ste.-Anne*, with its marvellously-wrought ironwork preserved from the old Church S.-Etienne. Legend bids us regard those iron bars not as made by human hands but as the work of a demon or of the devil himself! The artist to whom the task had been given, finding the work beyond his power to accomplish in the time allotted, was in despair . . . so runs the tale. A certain Biscornet then appeared, offered to do the work for him, to do it perfectly . . . his price the artist's soul. The bargain was made. The two side doors were expeditiously accomplished. The central door remained unfinished. It was the door through which the Holy Sacrament passed, and the demon was powerless before it.

Above the third door of the façade, *la Porte de la*

Vierge, we see *la Galerie de la Vierge*, where in past ages candles were lighted each year on the night following Sexagesima Sunday while the clergy sang litanies upon the Parvis.

Near the sacristy, a modern erection, the Porte S.-Etienne records the name of the ancient church which once stood there. It bears engraved upon it the name of the architect, Jehan de Chelles, the only architect of Notre-Dame whose name has come down to us, and the date 1257. The Porte Rouge—the Canon's door—giving on the rue du Cloître, is also the work of Jehan de Chelles.

The gargoyles, those grotesque and monstrous stone figures projecting from the walls, are chiefly connected with contrivances for draining off water from the roof. Grotesque figures are to be seen on the walls and roofs of most of the old churches in France, sometimes within their walls. They are said to represent the devil's agents always at hand, eager to tempt and to trip up the faithful. Some of those at Notre-Dame are ancient; others have been renovated or replaced in modern times.

Despite the storms and vicissitudes of its history, the Cathedral has preserved some of its most precious stained glass. The ancient rose windows are the glory of Notre-Dame. The finest is that of the north transept (thirteenth century). Until the middle of the eighteenth century every window throughout the Cathedral was of ancient stained glass. Then one Pierre Leverère, *Verrier*, undertook a barbarous "improvement." The precious

glass of the nave and chancel, some of it anterior to 1182, was taken out and replaced by white panes with armorial bearings and flowery borders ; and the man himself left written out in cold blood a record of his achievement !

The stained glass of the chancel is modern, the work of Maréchal.

The pictures with which the Cathedral was so richly dowered were for the most part placed in safety in Museums . . . happily !

The Virgin and Child with S. Denys and the Bishop Matifas in the *Chapelle des Sept Douleurs* in the abside (fourteenth century) is the single ancient painting left. The mural paintings are modern, done at the time of the nineteenth century restoration. But the bas-reliefs and several of the statues are ancient, a glorious heritage of past ages. The most remarkable bas-reliefs are those surrounding the chancel on its outer side. They date from the thirteenth and early years of the fourteenth centuries, the work of two famous sculptors, J. Ravy and Jean de Bouteiller.

The most noteworthy statues are the celebrated "Notre-Dame de Paris" (fourteenth century), formerly in the ancient Chapel S.-Aignan ; the eighteenth century statues behind the high altar, Louis XIII putting his crown under the protection of the Virgin, by Couston ; Louis XIV, by Coysevox ; the *Vierge* by Raggi (*Chapelle S.-Guillaume*).

There are many more statues the work of modern sculptors, which were set up at the time of Viollet-

le-Duc's great restoration, and many monuments. Among those raised to the memory of bishops of the Cathedral and the diocese, we note that of Simon Matifas de Bucy behind the high altar, Bishop of Notre-Dame at the close of the thirteenth century, and who built its abside, and that of Mgr. Affre, slain on the barricades which he had mounted to address the revolutionists of 1848, endeavouring vainly to calm their rage. The archbishop is shown with a palm in his hand, pointing to an inscription which records the last words he uttered: "*Puisse mon sang être le dernier versé*": May my blood be the last shed.

The woodwork throughout the Cathedral is very beautiful. That of the chapel S.-Pierre dates from the sixteenth century; that of the chancel, of an entirely different style, is seventeenth century work, put there at the time of the changes due to the *Vœu de Louis XIII.*

The *grille*, i.e., the great iron gates of the chancel, are very fine.

The Church of the Parisians was from the time of its foundation rich in sacred relics. Amid the demolition of old walls and the construction of new ones these relics were carefully preserved—objects of historical and pathetic interest, added to from time to time. Although many of these precious possessions were destroyed at the Revolution, the Cathedral has still a remarkable "Trésor" . . . pieces of the true Cross, portions of the bones of revered saints, remnants of their clothing, historic

relics ancient and modern. The Crown of Thorns and other sacred relics, preserved until recent times in the Sainte-Chapelle, were at its disaffection added to the Trésor of Notre-Dame.

Chief among the historic events connected with Notre-Dame are the following :

A.D.

- 1239. S. Louis, barefoot, carried within its walls the Crown of Thorns.
- 1302. The first assembly of the States-General.
- 1304. Philippe-le-Bel entered on horseback.
- 1431. Henry VI of England declared King of France.
- 1560. Marie Stuart crowned Queen Consort.
- 1594. Henri IV present at Mass.
- 1638. Solemn vow made by Louis XIII.
- 1668. Adjuration of Turenne ; standards taken from the enemy by Maréchal de Luxembourg placed in the Cathedral.
- 1687. Bossuet pronounced the funeral oration of *le Grand Condé*.
- 1793. Festival of Reason.
- 1804. Coronation of Napoleon I.
- 1810. Marriage of Napoleon and Marie-Louise.
- 1820. Funeral of the Duc de Berri.
- 1852. Marriage of Napoleon III.
- 1864. Consecration of Mgr. Darboy.
- 1871. Funeral of the victims of the Commune.

The names of those victims are inscribed on black marble slabs in the south transept—on one slab the

clergy, on the other the lay hostages slain in May, 1871.

Since August, 1914, other historic services have been held—requiem services, memorial services, for the soldiers of France of every degree fallen on the battlefield; and reparation services after the desecration of Reims and other sacred edifices, *en attendant* grand services of thanksgiving after the final victory of the armies of France and her Allies.

SECTION
THE
SECOND

LA SAINTE-CHAPELLE
LE SACRÉ-CŒUR

LA SAINTE-CHAPELLE

LOOKING at the beautiful Sainte-Chapelle we think involuntarily of a *châsse*, a shrine, a richly-worked jewel-case. The Sainte-Chapelle is a shrine. When Louis IX brought to France the Crown of Thorns, a portion of the true Cross, and other sacred relics, the King decided to build a chapel specially designed to preserve in reverent safety these most precious of all precious relics. The chapel was begun in 1244 and finished in the incredibly short period of three years, the work of the royal architect, Pierre de Montereau. It was his masterpiece . . . a perfect example of pure Gothic architecture.

On April 25th of the year 1248—Quasimodo—the beautiful erection was consecrated by the Pope's legate as the Chapel of the Holy Cross and the Holy Crown. The upper chapel was reserved for the King and the Court, the lower one was for the people.

Charters dating from 1245 and 1248 record the terms of the endowment by King Louis. A number of clergy, beadles, clerks, etc., were duly attached to the Chapel; the treasurer was one of the most important personages of the day and the Court. A *reliquaire* of great beauty was made to hold the precious relics. It had ten locks; the keys of these locks were in the custody of the Kings of France

until the time of Louis XIII. S. Louis and many succeeding Kings of France mounted the little staircase by the altar at stated times to exhibit the sacred relics to the people gathered in the chapel below. On Good Friday in the year 1423 it was the Duke of Bedford, Regent of France for Henry VI of England, who held the relics in the sight of the assembled people and pronounced the blessing.

Other relics, other treasures, were added as time went on, all enclosed in *reliquaires* of their own, and placed within or close beside the great shrine. And through succeeding centuries, until nigh upon the outbreak of the Revolution, the sick of all degrees and classes flocked to the Sainte-Chapelle in the hope of being healed by virtue of the holy relics. The relics of the Cross were usually exposed at midnight of Good Friday each year. At length, in the time of Louis XVI, this ceremony was forbidden on account of the abuses it gave rise to, the screams of the epileptic, etc.

On the north-east side of the Chapel there was originally a little sacristy, two storeys high, like the Chapel, where deeds, charters, gold and silver vessels were carefully preserved. For long the royal archives were kept in safety there. It was razed to the ground in the eighteenth century. The wide outer staircase which led to the upper chapel was also done away with. The upper chapel is now reached only by the narrow turret-stairs or through the corridors of the Palais de Justice. The Sainte-Chapelle stands accurately east and west. Part of

the façade was rebuilt in the fifteenth century and an oratory was added by Louis XI. A rood-screen of the sixteenth century, carved-wood stalls of great beauty, altars, the pulpit, all have long since disappeared. The walls without and within are practically just as they were when first built, save for unimportant details. The interior, disaffected since 1906, is now bare and empty. •

The bones of its " pious founder," S. Louis, laid in a silver shrine, were brought to the Sainte-Chapelle from S.-Denys some twenty-seven years after his death. They were taken back to S.-Denys after a time, remained there a few years, then were returned, enclosed in a rich shrine, and laid with pomp and ceremony in the beautiful Chapel he had built and which he loved so intensely.

As officially attached to the Palais de Justice, there were various customs and ceremonies peculiar to the Sainte-Chapelle. On Easter-day each year the clergy bearing the Host went in procession round the interior of the Palais. Every time an assembly of the clergy was convoked by the King, the prelates first prostrated themselves in the Chapel before the sacred relics and implored the blessing of the Holy Spirit.

On Whit-Sunday, during the chanting of the Gospel, an " angel " descended from the vaulted roof holding a silver cruet from which he poured water on the hands of the celebrant. The official in charge of the sacristy and its contents was bound to present flowers, wafers, a white pigeon and flax

for burning, in remembrance of the tongues of fire.

Royal marriages frequently took place in the Sainte-Chapelle; Queens-Consort were crowned there. It was there Isabeau, daughter of Charles VI, was officially betrothed to Richard II of England.

To the Sainte-Chapelle came Emperors and Kings with offerings of gold, frankincense and myrrh after the manner of the Magi.

During the disturbed years immediately preceding the Revolution, the rich possessions of the holy Chapel were confiscated, chaplaincies and canonries were suppressed; the services were carried on by the King's ordinary chaplains. On the outburst of the Revolution the Chapel was closed. The relics were sent in safety to S.-Denys, but were afterwards carried back to Paris in a mocking procession, taken to the Convention, then to the Mint, where the *reliquaires* were melted down. Other objects of value were carried away to different museums. On the Chapel walls were posted up the words: "*Propriété Nationale à Vendre.*" A club met within it in the days of the Directoire; later it was used as a storehouse for flour. In the year 1800 a band of priests succeeded in gaining possession of the lower chapel by hiring it. Mass was then celebrated regularly. This did not last. In 1803 both the lower and the upper chapel were used as a depository for law documents. The beautiful building was not restored as a place of worship until 1837. Viollet-le-Duc, aided by several other noted architects,

undertook the work of restoration, which was carried out at an immense cost. November 3rd, 1849, on the occasion of an important judicial ceremony, the ancient chants were once again sung at the Sainte-Chapelle, and for many following years Mass was celebrated with great pomp annually on the opening of the law-courts : *la Messe Rouge*.

The beautiful edifice barely escaped destruction in 1870. The Palace of Justice was on fire ; the flames rose and leapt around the Chapel, but did not touch it.

The colossal statues of the twelve Apostles, which replace ancient statues destroyed and dispersed, are said to be portraits of well-known persons living at the time the restoration was undertaken. Artists and workmen served as models for other figures. Some of the ancient statues, recovered in fragments, were brought back at one time but were again dispersed. Many, however, of these valued fragments may be seen to-day at the Musée Cluny.

The most precious possession of the Sainte-Chapelle is its stained glass, almost all ancient. Some of the windows have passed through the hands of modern restorators, but for the most part the rich colouring, the glorious work of thirteenth and fifteenth century artists, remains intact, and the Holy Chapelle is still the *châsse* of past ages, the shrine with its *vitraux* as the precious stones which adorn it.

The Sainte-Chapelle was disaffected after the passing of the Separation Act, and dismantled. But

since August, 1914, it has been once more the scene of memorable and moving services. In the spring of the year 1915 an official Requiem Mass was said there for barristers and other men of law fallen on the battlefield. The President of the Republic, himself a barrister, was chief mourner. And on two occasions festivals have been held for the singing of ancient chants and hymns.



Sacré-Cœur.

Lévy fils et C^{ie}. Paris.

LE SACRÉ-CŒUR

THE Church of the Sacré-Cœur is visible from almost every part of Paris. From the heights of Montmartre the dome-crowned basilica overlooks the city, while from far and near the Parisians may look up at the vast white-walled church on the summit of the Butte—their Church of the National Vow. Close by is another church, small and grey, the ancient Church S.-Pierre, which succeeded a pagan temple and was built to commemorate the martyrdom of S. Denys and his two companions, S. Eleuthius and S. Rusticus, put to death on a spot lower down on the hillside (*see* p. 51).

The Sacré-Cœur is a modern structure. It is a historic church, nevertheless—impressively historic—for it was built in the sorrowful days succeeding the war of '70 by "*La France humiliée et repentante,*" and is known as *l'Église du Vœu National*.

The words of the Vow strike us very forcibly in these days of warfare and invasion.

“ Under the stroke of the misfortunes which desolate France, threatened it may be by still greater misfortunes, under the stroke of sacrilegious attacks at Rome against the rights of the Church and of the Holy See and against the sacred person of the Vicar of Christ :

“ We humble ourselves before God and, uniting together in our love for the Church and our country, we acknowledge that we have been guilty and are justly chastised. And to make honorable amends for our sins, and obtain from the infinite mercy of the Sacré-Cœur of our Lord Jesus Christ pardon for our faults, as well as the extraordinary succour which alone can deliver the Sovereign Pontiff from his captivity and put an end to the misfortunes of France, we promise to contribute to the erection at Paris of a sanctuary dedicated to the Sacred Heart of Jesus.”

On the 23rd of July, 1873, the “ *Assemblée Nationale* ” voted in favour of a law declaring “ *d'utilité publique* ” the construction by national subscription of the church which the Archbishop of Paris proposed to erect on the heights of Montmartre in honour of the Sacred Heart of Jesus Christ, to call down upon France and on her capital, in particular, divine mercy and protection. The Archbishop of Paris was thereupon authorised to obtain possession of a site which was to be thenceforward and for ever the property of the archiepiscopal See.

The situation of the site had been from the first an uncontested point. The votive church must be erected on the summit of the Butte sacred to the memory of the great Christian martyr of France, the patron saint of the capital. It was no easy spot on which to raise a monumental building. The Butte was a territory of quarries; quarries of soft

white stone had been worked on the northern heights above the city from time immemorial. It was found, however, that the actual site on the hill-top had never been excavated. The ground was nevertheless quite unstable. Friable sandstone and plastic clay descended deep down in all directions. To gain a solid foundation on the sand and the clay for the immense building planned was a stupendous task. It was achieved by probing the Butte down to the level of the streets at its base, almost to the level of the Seine, and building upwards from that solid basis gigantic foundations of hard, rock-like stone. A vast crypt with chapels and passages lies immediately below the church throughout its entire extent.

The Catholics of the whole of France contributed to the cost of construction. Members of the French Government, in great force, official personages or their representatives, a regiment of soldiers, joined the great concourse of ecclesiastical dignitaries at the laying of the foundation stone, on the 16th of June, 1875.

The first Mass was celebrated in the crypt on April 21st, 1881, and ever since the Sacré-Cœur has been the rallypoint for Catholic associations, guilds, etc., for the diocese, and the goal of innumerable and continual pilgrimages from every part of France and from lands beyond. Splendid and impressive services and ceremonies take place there the whole year through.

The building of the church extended through

several decades. The outer walls were only finally completed quite recently when, on the Saturday in Holy Week, 1913, the belfry tower to the north was finished, its last stone added. In the interior work is still going on and much remains to be done.

The style is twelfth century Byzantine. The fact that among the eighty-six competitors who presented plans, three only had prepared Gothic designs, impressed the Committee as significant of the greater fitness of the Byzantine style of architecture for the vast structure on the hill-top. The architect, Abadie, died suddenly while building was in progress. His plans were conscientiously carried out by succeeding architects.

Seen from afar, away on the heights above Paris, whether with the sun shining upon it or seen, as frequently happens, through a feathery mist, the vast edifice of white stone, its great central dome surrounded by four lesser ones, a lofty bell-tower on the north side, has a wonderfully imposing effect. The summit of the cross above the dome is 84 mètres above the level of the streets surrounding the church, 209 mètres above the level of the Seine. The belfry is 25 mètres higher still.

Among the many offerings made to the church in the course of its erection the most notable was an enormous bell, *la Savoyarde*, given by the diocese of Chambéry. Its weight is 26,215 kilogrammes. Its sound reaches many miles.

The most striking works of art within the church are: the lamp in the form of the stern of a ship in

the *Chapelle de la Marine*; a magnificent altar of Carrara marble in the Chapel Ste.-Radegonde, called also the chapel *des Saintes Reines de France*; the pendentives of the roof of the dome—four angels, by four different noted nineteenth century sculptors; the marble statue of S. Antoine de Padoua in the Chapel S.-Vincent de Paul; the statues of Ste. Geneviève in the Chapel Ste.-Ursule, of S. Ignacius and S. François Xavier in the Chapel S.-Ignacius, of Cardinal Guibert in the Lady Chapel, and the fine bronze altar there. The bas-reliefs and other decorations are good and the Byzantine colouring throughout is very rich and effective—the whole giving nevertheless a somewhat heavy impression—an impression which will no doubt be greatly modified when the interior of the vast building is at length completed, the decorations all added.

SECTION
THE
THIRD

S.-PIERRE DE MONTMARTRE
S.-GERMAIN L'AUXERROIS



S.-Pierre in 1824.

N. D. et C^{re}. Photo. Paris.

S.-PIERRE DE MONTMARTRE
AND
LA CHAPELLE DU MARTYRE

THIS ancient church on the heights of Montmartre, its worn and darkened walls contrasting with the white-walled dome-crowned basilica of the Sacré-Cœur close up against it, stands on the site of the first Christian church of the Parisii, the church erected to commemorate the death of the martyr S. Denys and the two companions slain with him. The Christian church replaced a pagan temple, probably a temple of Mars. Four blackened marble pillars seen to-day in the church—two in the sanctuary, two at the west door—are vestiges of the ancient Roman temple.

The primitive building fell into decay. It was restored in the ninth century, and two centuries later was given over to the monks of S.-Martin-des-Champs. (*See* p. 87.) The monks who made their abode on the hill-top, occupied the territory for some forty years, then gave it up to a congregation of Benedictine nuns. That was in the time of Louis le Gros. The King and his pious wife, Queen Adelaide de Savoie, founded there a Benedictine Abbey. Remains of its walls still stand. The chancel of the Church S.-Pierre was reserved for

the use of the nuns, and there each Abbess was buried. It is still known as "*le chœur des dames.*" Among "ces dames" in early days was Queen Adelaide herself. After the death of King Louis she married the Constable Mathie de Montmorency. The Constable died and the former Queen retired from the world and took up her abode in the monastery she had founded. There she died in the year 1154. Her effigy is still preserved on an ancient broken tombstone, its edge surrounded by holes once filled by precious stones, amid several other tombstones dating from past ages. A disastrous fire wrought havoc in the church and Abbey buildings about the middle of the sixteenth century. The nuns stayed on there until the century following. Then they quitted their monastery and settled lower down on the Butte, in a building attached to the little *Chapelle du Martyre*, keeping, however, certain rights and privileges at S.-Pierre.

At the Revolution the old church was used as a temple of Reason, in 1815 as a storehouse for fodder, in 1871 as a dépôt for munitions. Happily the venerable building was not entirely destroyed. In recent times it was made the chief station for wireless telegraphy. Knocked about thus ruthlessly, falling to ruin, it was near being razed to the ground in our own day. The *Société des Amis des Monuments Parisiens* saved it. In 1908 it was re-opened for public worship after complete restoration.

The façade is modern and very simple ; the rest of the building dates in its chief features from the twelfth century. The east-end of the church as seen from without, and the early Gothic arches and pillars within are full of beauty and interest. The marble slab of the high altar was on the altar of the ancient Abbey chapel.

Close to the church is a *Calvaire*, erected about the year 1835 as a souvenir of the ancient Calvary once at the summit of Mont Valérien, with stations of the cross in bas-relief and an underground chapel. The chapel Notre-Dame de Lourdes close by is no longer used as a place of worship.

The *Chapelle du Martyre* stands on a spot bordering what was in early times the long, straight Roman road leading from Lutetia to the Eternal City, for centuries past known as the *rue des Martyrs*. It is a convent chapel built over a crypt, dating from the earliest days of Paris history, but only discovered beneath the convent buildings in the year 1611. The site is a sacred one—that of the last station of S. Denys. A rude stone altar was found in that subterranean oratory, and on the wall an inscription in Latin to the effect that in that cell S. Denys had invoked the name of the Holy Trinity. It was there the martyr suffered death ; there, probably, his body was buried and lay until the Roman lady Catulla took it away to her own property at a distance.

Sainte Geneviève built the first oratory over the

cell. Thenceforward Christians from far and near made pilgrimages to the spot. In the century following its erection, King Dagobert invested the foundation with special privileges. At the close of the eleventh century the chapel was given to the monks of S.-Martin-des-Champs established at S.-Pierre. Forty years later it became a dependency of the Abbey founded by King Louis and Queen Adelaide, and was rebuilt as a priory, the underground cell lost sight of, forgotten. Distinguished persons from all parts bent their steps to the priory, among them Thomas-à-Becket. And there on the 15th of August, 1534, the Italian student Ignatius Loyola called around him six faithful friends, and those seven devout and enthusiastic young men, making a solemn vow before the statue of the Virgin, bound themselves together in a company—the Company of Jesus, founding thus the Order of the Jesuits. Fifty years later Henri IV took his way to the historic chapel on the Butte, without the city walls, to pray and to give thanks for victory. By his help restorations were then undertaken. While working at the old walls a hidden staircase was unearthed, narrow, rude and tortuous: it led to the cell and the altar. Their antiquity was incontestable. King Henri had died, assassinated, but Marie de Medici and the whole Court took the keenest interest in the wonderful find; notable personages from all parts of the known world made pilgrimages to the “Cave of S. Denys,” and towards the end of the century the Benedictine nuns from the Abbey on the hill-

top made the priory over the crypt their definite abode.

The Revolution brought disaster, ruin. The Abbess, Madame de Montmorency-Laval, aged and blind, was dragged before the tribunal, condemned to death, guillotined on the Place-du-Trône, then styled "*la Place du Trône Renversé*," now Place de la Nation. The old Abbey buildings were sold, knocked down, the Chapelle-du-Martyre destroyed; but the crypt remained intact. During the siege of Paris in 1870 the broken walls above it were patched up under the direction of the Abbé Le Rebour, vicar of the Madeleine, and Mass was celebrated there on the fête of Ste. Geneviève, 3 Jan., 1871. The chapel and convent were then rebuilt, and in 1880 given over to the Dames Auxiliatrices du Purgatoire, whose special office it is to care for the religious education of the children of the Paris poor.

A solemn pilgrimage is organised yearly for the Octave of S. Denys: October 9—16.

S.-GERMAIN L'AUXERROIS

THE first chapel on the site where for centuries past has stood this grand old church, was built about the year 560. It was a small oratory erected on the high road between Paris and Nanterre, the birthplace of Sainte Geneviève, to commemorate the passage of Germain, Bishop of Auxerre. There, in a wayside halting-place, the bishop had been wont to stop and rest when he passed from township to township, from village to village, preaching and making converts. A century later, under the direction of another S. Germain, Bishop of Paris at the time, a baptistry was built up against the oratory, by King Chilperic, a circular structure, as were all baptistries in early Christian days, of considerable size, and the church dedicated to S. Germain was commonly called thenceforth S.-Germain-le-Rond. It was the christening-place of the inhabitants of the city and of the country around as far west as S.-Cloud. Situated close to the Seine, just beyond the city boundary, water from the river was easily and abundantly conveyed to the pond-like font. Baptism was administered at stated periods. In the intervals, when the font was dry, catechumens gathered round it, climbed into it, to receive instruction. Thus originated the first Paris school, a catechists' school and a choir school in



S.-Germain l'Auxerrois in 1835. N. D. et C^{ie}. Photo. Paris.

the beginning. The school flourished exceedingly, grew in importance and in scope. In the time of Charlemagne, that great founder of schools, it was there, no doubt, that sons of the nobles of Paris and its vicinity gathered to learn to read and write. The school continued to exist well into the first decade of the seventeenth century. A street near the church still bears the name rue de l'Ecole. The "Place-du-Louvre" was formerly la Place de l'Ecole.

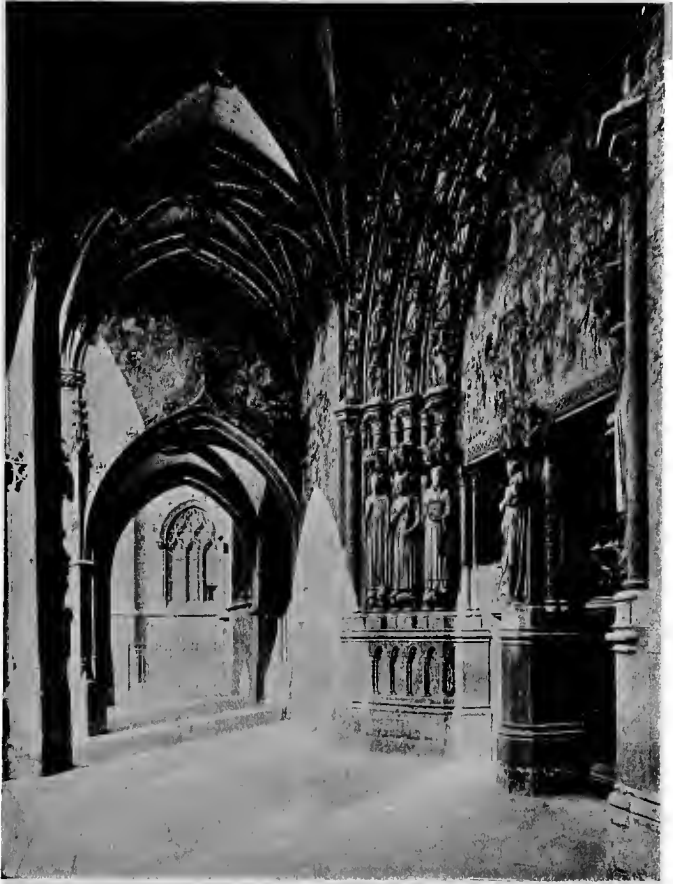
This early foundation was the eldest daughter of the Paris Cathedral and the priests of Notre-Dame were bound to celebrate a special Mass each year on the fête-day of its patron-saint. An important community of clerks was attached to the church, the first regularly organised community in Paris. Its chapter was bound to furnish the bishop of the diocese with a horse and oats wherewith to feed it whenever he joined the army of the king.

A few quiet years passed; then came the invading Normans. The church fell into their hands, was made into a fortress surrounded by moats, was left on their retirement despoilt and in ruins. King Robert le Pieux restored it, almost entirely rebuilt it, in the eleventh century. In the century following, under Philippe-Auguste, it became *l'Eglise Royale*, the Paris Chapel-Royal. Its great bell from that time forward announced every royal birth, every great national event. It rang with tragic note on the 24th of August, 1572, giving the signal for the massacre of the Huguenots. The bells of S.-Ger-

main l'Auxerrois are still the most important in the city, thirty-six in number, each with its special name, making a splendid peal. As long as a King or an Emperor ruled in France, S.-Germain, with its dependent church, S.-Roch, remained the church in closest connection with the two royal palaces, the Louvre and the Tuileries. The tribune where Marie Antoinette used to sit, the *prie-Dieu* where she knelt, may still be seen. It was the vicar of S.-Germain, l'Abbé Maguin, who ministered to the unhappy Queen while she was imprisoned at the Conciergerie.

Many notable persons were buried at S.-Germain l'Auxerrois—all the artists whose deaths took place at the Louvre were laid there, all the King's fools. For centuries a memorial service for the deceased artists was held annually. So recently as the year 1898 a quantity of human bones were dug up from beneath the shadow of the old walls.

Nothing now remains of King Robert's edifice. The base of the tower is the most ancient part of the existing fabric. Some of the old stones no doubt entered into the walls of successive re-buildings and restorations, but they cannot be traced. A twelfth century spire and four small surrounding bell-towers were destroyed in the eighteenth century. The central door leading into the church, the chancel and the abside date fundamentally from the thirteenth century. The figures on the side entrance are fourteenth century work. The porch, with its fine arcades and numerous statues, and traces of ancient



S.-Germain l'Auxerrois. Inner porch.

colouring, dates as a whole from the fifteenth century. There we see Charlemagne, S. Louis, S. Denys, S. Germain and other saints or personages of saintly reputation. These statues, however, are modern, the work of Desprez (1841). Two only, S. François d'Assise and Ste. Marie l'Egyptienne, are ancient (sixteenth century). The rest of the façade, the nave, the transepts—all were built or rebuilt, restored, in the fifteenth and sixteenth centuries. The high altar dates from the beginning of the seventeenth century, the iron and bronze gates of the chancel from the latter part of the eighteenth. Those gates are very fine, but the restoration that was undertaken in that architecturally unfortunate period was bad and led to very regrettable work. The ancient pillars were fluted, the beautiful rood-screen was broken down and carted away. Some remains of it may still be seen in the Louvre Gallery. The greater part of the splendid stained glass was destroyed at the Revolution, but several ancient windows happily remained unhurt. The Rose and four other windows in the north transept, the Rose and two windows in the south transept are ancient (sixteenth century). The church has now a great deal of modern stained glass, some of it very good. Exquisite woodwork is seen on every side. The marvellously carved black oak Gothic reredos in the Chapel Notre-Dame de la Compassion is said to have been brought here from a church in Belgium. The Catechists' Chapel, the most ancient of the chapels,

is surrounded and closed in by wood-work of rare beauty, and gives the impression of a church within a church. On its altar is an *arbre de Jessé* once in an old church in Champagne.

The Chapel Notre-Dame de Bonne-Garde, its walls covered with ex-votos, is a special centre of devotion, for its statue of the Virgin was found unhurt amid a heap of ruins after an attack upon the church by the Paris mob in 1831 while a memorial service was being held for the Duc de Berri. Carried back into the church, it was placed in the Chapel S.-Louis and called thenceforward Notre-Dame de Bonne-Garde. All the chapels are wonderfully interesting, rich in works of art—statues, paintings, bas-reliefs.

At the Revolution the beautiful old church was desecrated and declared to be a "*temple de la Reconnaissance.*" It was restored for public worship after the Concordat. Forty years later, in consequence of the attack in 1831, it was closed for a time and used as the Town Hall of the 4th arrondissement. The tower, restored in 1860, has again been restored quite recently. Viollet-le-Duc, who built the *Mairie* close by, erected a tower on the space between that building and the church. It was so high as to overlook the Tuileries Palace. Napoleon III, therefore, had it suppressed lest its summit should be used as a point whence to spy upon his privacy.

SECTION
THE
FOURTH

S.-ROCH

L'ORATOIRE

S.-EUSTACHE

S.-ROCH

THE first stone of this well-known church in the rue S. Honoré was laid in the year 1653 by Louis XIV upon the site of three small chapels, one dedicated to the five wounds of our Saviour, one to Sainte Suzanne, the other, given up to plague-stricken Spaniards, to S. Roch. The name S. Roch prevailed.

The church was not finished till nearly a century later, and the façade, with its Doric and Corinthian columns, was still fresh and new when the Revolution broke out. Six years later, on the 13th Vendémiaire of the year IV. (5th October, 1795), the insurgent "*Sectionnaires*" took up their position on its broad steps. Napoleon and his troops faced them. The *Sectionnaires* were the first to fire. Firing went on until the young Corsican artillery officer was unquestionably victor. It was the decisive day which made the future Emperor master of Paris and of France. In the stone work may still be seen the holes made by the grape-shot of Napoleon's troops, some of the first grape-shot used.

The chief points of interest within the church are the Lady Chapel and the Chapel of the Calvary, which, with the Chapel of the Adoration, form a sort of triple apse, and the numerous tombs and monuments. Bossuet, Corneille, Le-

Nôtre, the renowned gardener of Versailles, and many other noted personages, lived and died in the parish of S.-Roch, and slabs or memorial statues on every side record their names and their attributes. Here was buried Abbé de l'Épée, the inventor of the deaf and dumb alphabet. The alphabet is engraved on the base of the monument erected to his memory. Special services for the deaf and dumb are held regularly in the church. Near the great door is the "Chapelle des Monuments," full of memorial groups and statues.

The Nativity over the altar in the Lady Chapel, the work of Anguier (1684), was formerly in the Church of Val-de-Grâce. Beyond it, through the opened shutters over the altar in the Chapel of the Adoration, is seen the wonderful Calvary of the Catechists' Chapel. The view of the interior of the church looking towards the great door from the communion-rails of the Lady Chapel is singularly impressive.

The walls and ceiling of the church are covered with frescoes. Most of the paintings in the chapels date from the 17th and 18th centuries. The group of statuary representing the baptism of our Lord (Le Moyne, 1748) in the *Chapelle des Fonts* was taken from the ancient Church of S.-Jean-en-Grèves, destroyed at the Revolution.

The pulpit, a remarkable but inæsthetic structure, was set up in the year 1758. The most notable ecclesiastical orators of days past and present have preached from it.

the narrow streets of Old Paris for that great modern thoroughfare, l'Avenue de l'Opéra, the walls of the belfry of S.-Roch were undermined, became unsafe. It had to be pulled down and has never been rebuilt. Its four big bells, perfectly sound, may be seen lying low in the Chapelle des Monuments.

L'ORATOIRE

THE Oratoriens are a society of secular priests whose chief duties are the study of sacred literature and the instruction of the young or the ignorant. L'Oratoire de France was founded in the year 1611; the church in the rue S.-Honoré, built by the architect Mansard, was the mother church of the society. The Court was at the Louvre then, and under Louis XIII, Louis XIV and Louis XV it served as the Court Chapel. The façade was remodelled about the middle of the 18th century. The Revolution broke up the Society of the Oratoriens; their chapel was used first as a military store-house, then as a dépôt for the scenic furniture of the Opera, which was at that time on the Place Louvois. In 1810 it was given to the Protestants to replace their Chapel S.-Louis-le-Louvre, pulled down to enlarge the Place du Carrousel. It has remained the chief French Protestant church of Paris ever since. The statue of Coligny faces the spot where he was slain on S. Bartholomew's day, 1572. It was placed there in 1889.

The Society of the Oratoriens was re-organised and re-established in 1852.



S.-Eustache.

S.-EUSTACHE

THE nucleus of this immense church, the largest in Paris after the Cathedral, was a little chapel built, tradition tells us, about the year 1260 by one Alias, in expiation for his sins of cupidity, and dedicated to Ste. Agnès. Alias had unjustly exacted a tax upon each basket of fish sold in the Paris markets. The old crypt, still known as the Chapel of Ste.-Agnès, has for years past been hired out as a shop; there beneath the very walls of the church a fruiterer plies a thriving trade.

Early in the 13th century the chapel became a parish church. It was enlarged and from the Abbey Saint-Denys were brought relics of the Roman martyr Placidus. The church was dedicated to S. Placidus, whose name soon took the French form; *Eustachius*, Eustache. Thenceforward the fête-day of Ste. Agnès continued to be kept in January, that of S. Eustache in September—the church had, in fact, two patron-saints.

The building was soon too small for the religious needs of the steadily increasing population of what was in those days and for long afterwards a fashionable quarter of the city. A grand church was planned, its first stone laid by Jean de la Barre, Prévot de Paris, in the year 1532, but the work of construction went on very slowly. The church was

not finished until the century following. It was consecrated in the year 1637 by Jean de Gondi, the first Archbishop of Paris. The façade was still unfinished. Old prints show us a façade planned and begun in Gothic style, perfectly in keeping with the rest of the building. When a century later its completion was taken in hand, the original plan and work were replaced by the façade we know, heavy, ungraceful, out of harmony with the Gothic walls behind it. The whole of the work done at this time was strangely inartistic, for two chapels and a bay of the nave were lopped off, thus shortening the church, making it look awkwardly short for its height and width.

The Church of S.-Eustache was from the first a centre of religious activity. It was surrounded in olden days by the grand mansions of the nobility, many of which, for long past business houses, still stand. It was regarded as a royal church, for successive Kings of France and their families frequently attended its services. Louis XIV made his first Communion there. It was the parish church of Madame de Maintenon in her girlhood. The most noted preachers, Massillon among others, spoke from its pulpit. Many notable personages were buried there: Colbert, La Fontaine, Vaugelas, Voiture, le Maréchal de Tourville. Few of the tombs remain: that of Colbert, by Coysevox, is in the Chapel S.-Louis de Gonzague.

The organ was from the first day of grand organs

a very fine one, and the church was dowered with beautiful and costly gifts.

The Revolution brought desecration. The fête of Reason was held at S.-Eustache with the same grotesque and blasphemous pomp as at Notre-Dame. The Women's Club assembled there. The church became a place of rioting and debauchery. Fortunately many of its precious possessions were carried away to the Musée des Petits Augustins and thus saved from destruction.

When Mirabeau died his body was carried to S.-Eustache and laid within the church before being taken to the Panthéon. The Revolution over, it was one of the first of Paris churches to be restored for public worship. Pope Pius visited it and blessed the statue of the Holy Virgin in 1804.

The quarter now entirely changed. It became a centre of commercial enterprise. The Halles, the great central markets of the city, were erected close around the grand old church. S.-Eustache was soon the parish church of a dense, ever-increasing population connected with the markets. Among the people it is still spoken of as *Notre-Dame des Halles*. Under the Commune (1871-2) the church again suffered severely. A slab within its walls records the names of the hostages so tragically put to death at the time. The vicar of the parish was among the priests taken by the Communards. He was saved from death by the devotion and courage of the market-women. When "*ces dames des Halles*" knew that their *curé*, greatly beloved, was

in the hands of the Commune, they determined to rescue him. One of the most fearless among them obtained, by her undaunted insistence, admittance to the ferocious authorities and loudly declared that unless the priest were given up unhurt the *dames des Halles* would make things hot for the Commune. The good *abbé* was saved.

S.-Eustache measures 104 mètres in length, 43 in breadth, and is 33 mètres high. In style it is a mingling of Gothic, Romanesque and Renaissance. The general plan and arrangement of the church is Gothic, the shafts are octagonal, most of the arches semi-circular, the details and general decorations Renaissance.

The heavy, inartistic *grand façade* has a portico and two rows of columns, Doric and Ionic. On either side of the church the transepts, both north and south, have portals of less importance but far greater beauty and of Gothic style, with fine Rose windows and good statuary. That to the south, looking towards the Halles, is very handsome, and the north door and windows, hedged in between the tall, dark old houses of the *Impasse S.-Eustache*, is a pleasing architectural surprise as seen at the end of the dull, narrow passage. Within, the church is grand and imposing. The chancel is splendid; the high altar is of white Parian marble, the pavement of marble forming mosaics, the stained glass by the artist Soullignac, from designs by Philippe de Champagne. The exquisitely carved stalls were brought here from the convent Picpus suppressed for a time.....

in 1795; the church is rich in beautiful wood-work. The *banc d'œuvre* (municipal bench) is a masterpiece in Renaissance style. The sacristy door is pure 16th century work. Above it is the tribune once used by the Duchess of Orleans, the mother of Louis-Philippe; her *prie-Dieu* is still there and a remarkable altar-cloth embroidered in jet dating from the time of Louis XIII. There is a marvellously carved confessional in the Chapel Ste.-Geneviève.

The bas-reliefs, statues and paintings are for the most part remarkably interesting. The paintings in the Chapels S.-Joseph, S.-Vincent de Paul and Ste.-Marie Madeleine are ancient, cleverly restored by 19th century artists. That over the altar in the Chapel Ste.-Geneviève is perhaps a Titien. The "*Martyre de S. Eustache*" (Vouet) over the door near the "*Chapelle de la Ville de Paris*" was a gift of Louis XIV. The "*Adoration des Mages*," in the baptistry chapel, is believed to be a Van Loo. The statue of S. Jean, in the centre of the door in the south transept, was in the ancient church. The statue of the Blessed Virgin by Pigalle came from the church of les Invalides.

One of the chief features of S.-Eustache is the grand organ, one of the largest and grandest organs known. It has 78 registers, 20 pedals, 10 octaves, 4,356 pipes. . . . Glorious musical services are held in normal times on the festival of Ste. Cécile, the patron-saint of music, and on Good

Friday Rossini's Stabat-Mater is sung ; on Christmas Eve a splendid Midnight Mass is celebrated.

Grand and majestic though it is, the vast interior, with its mingling of Gothic and Romanesque in lineal design, its exuberance of Renaissance decoration, gives yet a certain sensation of architectural discordancy and unrest.

SECTION
THE
FIFTH

S.-LEU ET S.-GILLES

CHAPELLE DE L'ASSOMPTION

NOTRE-DAME DES VICTOIRES

S.-LEU ET S.-GILLES

SOMEWHERE about the middle of the sixth century a monk named Lupus was at the head of a Christian community established in the old town of Sens. Clothaire, son of King Clovis, fighting to make himself master of the territories of his brothers, attacked and besieged the town. Lupus thereupon called the people to prayer by the ringing of a bell. Bells were new things then. The besieging army had never yet heard one. The sound startled the soldiers; they fled in terror, believing it to be the voice of a demon. And the inhabitants of the district, thus suddenly and unexpectedly delivered from the enemy, said Lupus had worked a miracle. The monk was venerated as a saint and in due time canonised. The Latin name Lupus became in French Leu. When about the year 1138 the Abbey S.-Magliore was founded, its chapel was dedicated to S.-Gilles and S.-Leu. The Abbey chapel, referred to in those days as "a long way from the City of Paris," was in the outlying township of Champeaux, a rural suburb then—now and for many long years past, its old name lost, one of the busiest and most densely populated quarters of the Capital. A century later a distinct church was built for the lay inhabitants of the district, dedicated, like the Convent chapel, to

S.-Gilles et S.-Leu. This church was rebuilt in the following century—about the year 1320—and still stands. Its ancient walls have undergone many subsequent restorations. The chancel and the side chapels were rebuilt in the 17th century; in the 18th century the floor of the sanctuary was raised and the subterranean chapel built beneath it for the Knights of the Holy Sepulchre. There, in the year 1804, crouched up against the statue of Christ on the altar, Georges Cadoudal, the would-be assassin of Napoleon, lay for several days in hiding.

In the 19th century the abside was lopped off to make room for that wide and busy modern thoroughfare, the boulevard Sebastopol.

One of the most ancient Confraternities of the city is connected with the church and parish. The Confraternity of S. Leu, called the Royal Confraternity, was instituted in olden days for the moral protection of children. In pre-Revolution times the first-born of the Kings of France were inscribed at birth as members.

The style of the church shows an intermingling of Gothic and Renaissance. The Renaissance façade, with sculptured figures, giving on the boulevard Sebastopol, dates from the eighteenth century—its architect Baltard. The ancient façade on the rue S.-Denys side is quite without architectural interest. The general style of the interior is Gothic. The chancel and several other “restored” parts are Renaissance. The old church is rich in statues and paintings. The portrait of S. François de Sales,

painted after his death, and the "*Mariage de Ste. Catherine*" on pillars in the chancel are by Philippe de Champaigne (sixteenth century); "*Le Père Eternal*" is by Lebrun. The bas-relief in wood, painted, in the Chapelle Ste.-Geneviève, its subject the creation of the world, and the statue of Ste. Geneviève, were originally in the old Abbey S.-Magliore. Three bas-reliefs in the passage leading to the sacristy were brought here from the ancient cemetery "*des Innocents*," now a square and public garden. The Chapel S.-Joseph is surrounded by very beautiful woodwork. The general decorations date for the most part from the seventeenth and eighteenth centuries. The fine Gothic pulpit is modern.

During the Revolution the church was used as a storehouse for salt-petre. It was restored for public worship in 1802, but was greatly damaged by the Communards in 1871.

CHAPELLE DE L'ASSOMPTION

THE Chapelle de l'Assomption, now used only as the Catechists' Chapel for the parish of the Madeleine, was built in 1622 by the Community of the Haudriettes. The community had been founded at the beginning of the fourteenth century by the wife of a certain Etienne Haudri. Etienne had gone forth on a pilgrimage to the tomb of a saint in Spain; months passed, years went by . . . the pilgrim did not return. His wife believed herself a widow, and in her grief and loneliness determined to give up her large dwelling to be used as a convent for women who, like herself, had lost their husbands.

Then Etienne came back.

But the pious pilgrim entirely approved the step his wife had taken, and instead of desiring the restoration of his home became himself a generous supporter of the widows' convent.

The house served as the convent for three centuries. Then the Haudriettes moved to the rue S.-Honoré and built there the circular dome-crowned chapel. They were dispersed at the Revolution; their convent was taken possession of by the State. The chapel was used for a time as a scenic storeroom attached to the Opera. Restored after the Concordat, it served during forty following years as

the parish church of the district pending the tardy completion of the Madeleine.

The new buildings of the Cour des Comptes stand now on the site of the Widows' Convent.

The chapel has no architectural interest. The interior of the cupola was painted by Delafosse (seventeenth century). On the walls there are several eighteenth century pictures, one, the *Adoration des Mages*, over the altar of the Lady Chapel by Van Loo.

NOTRE-DAME DES VICTOIRES

THE first stone of this well-known church was laid by Louis XIII, and the name by which it was consecrated was given in commemoration of the taking of La Rochelle from the Protestants. It was finished in the year 1656. It was for long attached to the Convent of the *Augustins déchaussés*, the bare-footed friars, commonly known as *Les Petits Pères*, a name acquired in the first instance on account of the remarkably short stature of some of the monks. The church was therefore frequently referred to as *Notre-Dame des Petits-Pères*. The square facing it is still *La Place des Petits-Pères*, and the *rue des Petits-Pères* is close by. The convent extended as far as the present Bourse—the Paris Exchange. It was broken up at the Revolution. The church was sacked, then used as the Bourse de Commerce. It was restored to the ecclesiastical authorities by Napoleon in 1807. It suffered again in 1871. Battalions of the *Fidérés* took possession of the church. Horrible scenes of desecration took place.

The form of the chancel, extremely long and narrow—taking up the whole of the apse—bears evidence to its primary condition as a convent chapel. The carved woodwork of the stalls is very rich and beautiful.

Outwardly the church has no remarkable feature.

The façade is of the style known as Jesuit, with Doric and Corinthian columns superimposed.

Within, Notre-Dame des Victoires is intensely interesting. The most striking spot is the Lady Chapel, with its myriads of ex-votos and the statue of *Notre-Dame des Victoires, refuge des pécheurs*, its artist unknown. The chapel is always full of people kneeling in supplication or in thanksgiving; pilgrims come from far and near. Above it are two tribunes, now closed, in one of which Marie Leckzinska, the wife of Louis XV, had her *prie-Dieu*.

In the choir are seven fine pictures by Van Loo, one of which shows King Louis XIII and Cardinal Richelieu giving thanks for the victory at La Rochelle, and dedicating the church to the Virgin Mary. There is also a good piece of stained glass representing a Calvary.

The Chapelle S.-Augustin, the Lady Chapel of convent days, has a window picturing the Vow of Louis XIII. In the Chapelle S.-Jean l'Evangeliste the altar is partly of very fine mosaics, and near it is the tomb of Lulli, the great musician (1667), of whose compositions Madame de Sévigné, on first hearing them, said there could not be finer music in heaven.

The pulpit is the same that was placed there exactly where it still stands when the church was first built.

The church is never empty. Whatever the day or the hour, men and women of every condition and

class may be seen kneeling there in earnest supplication or grateful thanksgiving. Working women go in with their babies, their market-baskets, their bundles. . . . At mid-day, the Paris luncheon-hour, work-girls of the neighbourhood crowd there to rest, to spend a quiet half-hour, find shelter from the temptations of the street, welcomed and encouraged by the clergy and the officials in care of the church.

And "pilgrims" flock there from all parts of the world. A "devotion" to "*Marie, Notre-Dame des pécheurs*" was instituted by its first vicar after signal answer to prayer in the year 1832. Pope Pius IX sent two golden crowns for the Virgin and Child of the statue. They were destroyed or stolen during the Commune in 1871, but were replaced by members of the Confraternity in 1876.

SECTION
THE
SIXTH

NOTRE-DAME DE BONNE-NOUVELLE
S.-NICOLAS DES CHAMPS
STE.-ELISABETH

NOTRE-DAME DE BONNE-NOUVELLE

WHERE this church now stands, in one of the busiest and most populous quarters of Paris, a little chapel was built in the year 1551 for the inhabitants of the district, then a country village without the city boundary. Forty years later the whole country round was devastated by the wars of the end of the sixteenth century, and when Henri IV laid siege to Paris the church and adjacent buildings were razed to the ground.

The wars over, a new church was planned and its erection set about. The first stone of the chancel was laid by Anne d'Autriche in 1624. Tradition says that on her way to the church in course of construction, or when passing by one day, the Queen heard a piece of good news, and resolved thereupon that the new church should be a memorial of the happy event. What it was we do not know. But instead of being dedicated like the chapel, its predecessor, to S. Louis and S. Barbe, the church became Notre-Dame de Bonne-Nouvelle.

The edifice was sold at the time of the Revolution, but given back and restored for public worship at the Concordat. A few years later it was rebuilt. Of the seventeenth century structure the tower alone remains.

After the attack on S.-Germain l'Auxerrois in

1831, the Paris mob, surging along the boulevards, rushed upon the church of Notre-Dame de Bonne-Nouvelle, and in 1871 it was attacked by the Communards and its vicar killed.

The church is in the style of a Roman basilica and without architectural interest. The decorations within are also unremarkable, with the exception of a picture near the sacristy by Mignard (seventeenth century), representing Henriette of England, the wife of Charles I, her children, and S. François de Sales, an *Assomption* dating from the sixteenth century, and in the *Chapelle des Ames du Purgatoire*, a marble haut-relief by Charles Desvergnés which gained the grand prix de Rome in 1895.



S.-Nicolas des Champs.

S.-NICOLAS DES CHAMPS

AMID green fields on the spot where, on reaching the boundaries of Paris, S. Martin healed a leper, a chapel dedicated to the saint was built in the early days of the Christian era. A better-built edifice was erected by Henri I, the son of Hugh Capet, and endowed. It was the nucleus of the famous Abbey. In the eleventh century regular canons were attached to it, and the King of France bade Hugues, sixth Abbot of Cluny, S. Hugh of the Calendar, establish there a monastery of his Order. It became a priory; continuing to grow, it was soon one of the largest, richest and most reputed priories of the land.

Richelieu was titular Abbot of S.-Martin-des-Champs. Among its regular abbots were many men of note. The foundation possessed the right of nomination to innumerable ecclesiastical offices and benefices.

The extent and beauty of the Abbey buildings may be appreciated to-day by a visit to the *Arts et Métiers*, i.e., Arts and Crafts institution, which was their destination after the Revolution.

The ancient refectory, now used as a library, was built by Pierre de Montereau, architect of the Sainte-Chapelle. It is one of the most beautiful of thirteenth century relics. Tall, slender columns

reach to the vaulted ceiling, the flagstones of the paved floor are, some of them, the very same the old monks walked upon. The church had two fine towers, and numerous *tourelles* stood out from the adjacent buildings. The cloisters were rebuilt in the early part of the eighteenth century, when, alas! many of the most ancient walls and statues, a remarkable mortuary chapel and a tower, were destroyed in order to make room for the new constructions.

Around so important an Abbey the population, naturally, steadily grew from the very time of its foundation. As early as the twelfth century the monks decided that a church must be built for the inhabitants of the district without the Priory walls. Thus in the midst of green fields, on the Abbey lands, a parish church was erected, dedicated to S. Nicolas, and served by a secular priest appointed by the monks of S.-Martin. It was rebuilt in the fifteenth century and enlarged in the century following. The grand portal facing the rue S.-Martin, a striking assemblage of Gothic mouldings, niches, statuette, and the lower end of the nave, are what remain intact of the fifteenth century erection. The tower is seventeenth century work. The result of these successive restorations and enlargements is a mingling of styles: we see Gothic of two different ages, that of Charles VI and of Henri III, giving the effect of two churches in juxtaposition. The effect of the whole is not inharmonious. It has been called the Church of a Hundred Columns. The ancient

presbytère is in communication with the church by a window and a ladder, the “*échelle patibulaire*.” The Chapel S.-Etienne within the church was formerly the private passage for the monks of S.-Martin.

The reredos of the high altar is remarkable (seventeenth and eighteenth century). The Chapel of the Sacré-Cœur has a fourteenth century reredos with paintings on wood. The paintings of the ceiling in the Chapel Ste.-Anne are very ancient and were for years hidden beneath a coat of whitewash. The *Circumcision* in the chapel of the *saintés reliques* is also very ancient. The altar in the Chapel of the Font, style Régence, was taken from the destroyed Church S.-Benoît. The immense Calvary was put up as a souvenir of a mission preached in 1822. There are many fine paintings, and much good woodwork, notably that of the organ case and of the Chapel S.-Joseph.

The great actor Talma, Gassendi the astronomer, and other persons of note were buried at S.-Nicolas des Champs. In the sacristy, among the portraits of former vicars of the parish, is that of the Abbé Claude Joly by Philippe de Champaigne.

During the Revolution the church was used as a temple to Hymen.

STE.-ELISABETH

THIS interesting old church was originally the chapel of a convent founded at the beginning of the seventeenth century by the nuns of the third Order of S. François. Marie de Médicis and her son, Louis XIII, took the nuns under their special protection, and the Queen-mother laid the first stone of their chapel in the year 1628. It was consecrated some years later, dedicated to Saint Elizabeth of Hungary, and commonly called Notre-Dame de Pitié. Opposite the chapel was the chief entrance to the Temple, where King Louis XVI and his family were imprisoned. The Temple Square alone remains to remind the passer-by, and the surrounding inhabitants, of that historical building. The *Révolutionnaires* suppressed the convent (1790), turned the chapel into a store-house for fodder. It was restored to the ecclesiastical authorities at the Concordat, but did not become a parish church until 1810.

On approaching the old blackened walls of the church those of us who have visited Florence are struck by a sense of reminiscence : its façade is an exact copy of the Italian church Santa Maria Novella.

The building was originally much larger than it is now. A Lady Chapel fifteen mètres in length

stretched beyond the *chevet* across what is at present the busy rue Turbigo. The point at which it was lopped off to make room for the new street is clearly apparent. Entering, one finds oneself in a church which seems to be essentially composed of woodwork, exquisite woodwork. A frame of beautiful carved wood surrounds the whole of the interior. The great organ, the galleries around it, the pillars of the nave for almost half their height, all seem encased in woodwork, and on reaching the abside we find a wonderful series of bas-reliefs in black oak, seventeenth century work, brought hither from the old Abbey S.-Waast at Arras in the time of the Second Empire. These marvellous wood-pictures surround the abside in its whole extent. There is more good woodwork of modern date in the Chapel Ste.-Geneviève. The paintings on the pillars at the entrance of the Lady Chapel date from the seventeenth century; the rest of the pictures and statues are modern, for the most part the work of nineteenth century artists, many by Abel de Pujol. The stained glass is good, but not ancient. The marble font dates from 1654.

For many years the family of the Naundorffs, who call themselves Bourbons and claim to be the descendants of the son of Louis XVI, whose death in prison they deny, assembled annually with their partisans in this old church for the celebration of a memorial Mass for the guillotined King whom they regard as their ancestor. The memorial Mass is still celebrated, but in a modern chapel in another

quarter of Paris, with the consequent loss of the *couleur locale* afforded by the old Church Sainte-Elisabeth so familiar to the King and the Dauphin, when imprisoned in the *grande tour* of the Temple opposite.

SECTION
THE
SEVENTH

S.-DENYS DU SAINT SACREMENT
S.-JEAN ET S.-FRANÇOIS
S.-MERRY

S.-DENYS DU SAINT SACREMENT

S.-DENYS DU S. SACREMENT stands on the site where once stood the fine town house of the Marquis de Turenne, which gave its name to the street. Those were days of religious upheavals, of strife between Catholics and Protestants. The mansion of the warrior Turenne was made the meeting-place for a series of conferences between four pastors holding Protestant doctrines, each with variations of detail, all anxious to come to an understanding among themselves. The warrior was present at the conferences and ended by embracing Protestant doctrines. His house remained steadfastly in the possession of Catholics, for it was inherited by Cardinal Bouillon, who gave it up to the Duchesse d'Aiguillon, and the Duchess established there the Nuns of the Saint-Sacrement, when they were forced to fly from Toul in the wars of the latter part of the seventeenth century. The nuns built a chapel which was used after the Revolution as a parish church with the added name S. Denys. Then it was rebuilt and enlarged by the architect Godde (1825-35).

It is a plain, low building of basilica form externally, its only point of architectural interest the peristyle and the triangular front of the porch with bas-reliefs.

Within it has a fine carved wood pulpit; a beautiful *Pietà* in the Chapelle Ste.-Geneviève, the last work of Delacroix, and a frieze in the choir by Pugol (1838).

S.-JEAN ET S.-FRANÇOIS

THIS grey-walled old church in the Marais was originally the chapel of a convent built on the site of a tennis-court in the early years of the seventeenth century by a Capuchin monk, Friar Molé, the brother of Mathieu Molé, the famous *gardé des Saux*.

The district was an aristocratic one in those days. Inhabitants of the mansions round about frequently attended the chapel services. Among them was Madame de Sévigné, whose house, now the Musée Carnavalet, was hard by. The monks were dispersed, their convent seized, on the outbreak of the Revolution. But the chapel was not at once disaffected. On the contrary, it became for a time a parish church with as its patron saint S.-François d'Assise. And among its vestry men was Romain de Sèze, the great barrister, who so courageously and so eloquently pleaded the defence of Louis XVI before the Convention. When the King was condemned, from this church were fetched the sacred ornaments for the celebration of Mass on the morning of his execution. The stole, etc., may still be seen, preciousy preserved in the sacristy, and several other historic relics . . . an *ostensoir* given by the guillotined King's daughter, the Duchesse d'Angoulême ; a hair-cloth tunic worn

by Isabelle de France, the sister of Louis IX—S. Louis. The church services, however, were soon suppressed, the building sold. Bought back after the Concordat and restored for public worship, the clergy from the old Church S.-Jean-en-Grève, who had charge of the services, added the name of their own patron-saint to that of S. François.

As a parish church the old convent chapel soon proved far too small. In 1828 it was enlarged by the addition of a chancel; the Catechists' Chapel was added in 1832, built by the architect Godde; the porch in 1855 by Baltard.

The building is without architectural beauty, but has within its walls paintings of special interest, in particular those giving the history of the miracle of the Host (*see below*). They decorate the walls of the nave, eight in number, exact copies of tapestries which before the Revolution hung in the Church "des Billettes" (*see p. 118*), or in that of S.-Jean-en-Grève. The whole story is there pictured, and is as follows :

Scene I. A woman begs a pawnbroker Jew to let her have for Easter-day a gown she had left with him. He consents on condition that she gives him in return the Sacred Host she will receive when making her Communion.

II. The woman communicates on Easter-morning at the Church S.-Merry.

III. The woman hands the Host to the Jew in exchange for her dress.

IV. The Jew, surrounded by his wife and chil-

dren, pierces the Host with a pen-knife. Blood gushes from the Sacred Host.

V. Deaf to the supplications of his wife, the Jew nails the Host to the wall. The blood flows anew. He strikes it but cannot break it.

VI. The Jew pierces the Host with a lance. Blood continues to flow.

VII. The Jew throws the Host into a pan of boiling water. It springs out and the image of the Crucified Saviour appears. The Jew's son stands at the door telling people about to enter the church that it is useless to go in as his father has killed their God. A woman enters the Jew's house, ostensibly to get a light, and gains possession of the Host.

the nineteenth century—one by Ary Scheffer (1822), *S. Louis malade visitant les Pestiférés*.

The fine statue, S. François en Prière, by Germain Pilon (sixteenth century), was formerly at the Louvre. The statue of S. Denys (seventeenth century) came from the Abbey Montmartre.

The beautiful woodwork of the chancel and the exquisitely carved *reliquaires* came from *l'Eglise-des-Billetes* (see p. 118).

The carved wood *candélabres* in the Lady Chapel are works of great artistic worth and beauty.

S.-MERRY

IN the long-past days when the narrow old slum-like streets forming what is now the *Quartier S.-Merry* were green fields and leafy woodland, an extensive hunting-ground, a little chapel was built there dedicated to S. Pierre. Hither came on a visit to the capital, about the middle of the seventh century, Merry, Abbot of Autin, of saintly reputation. The city of the Parisii pleased him, evidently, for he stayed on during three whole years. Then he died and was buried near the chapel, and miracles were said to be worked at his tomb.

Presently there came one Eudes de Fauconnier, offering at the little chapel thanksgiving for victory over the invading Normans. To mark his gratitude the warrior built a new chapel up against the old one, and S. Merry was associated with S. Pierre as its patron-saint. This Eudes was probably the famous warrior known as Odo the Falconner.

At the end of the ninth century the chapel was made into a collegiate church. It took rank as the third daughter of Notre-Dame, for the priests of the mother-church of Paris officiated there, had charge of all the services and ecclesiastical duties connected with it : it was commonly spoken of as *Notre-Dame-la-Petite*.

The church was entirely rebuilt in the time of

François I. Among the ancient stones the masons discovered the tomb of Eudes, his bones not yet crumbled to dust, his leathern boots still intact.

The old church is interesting and beautiful both without and within. Sordid houses, mean streets close it in so completely as to make many of its beauties discoverable only on persevering exploration. The crypt, the remains of the church as it was built by Eudes, reconstituted in 1515, is believed to be on the exact spot where S. Merry was buried. His bones were carefully guarded until the Revolution. All that was left of the relics and the shrine that held them after the desecration and destruction of Revolutionary days, placed in a new shrine, are carried in solemn procession each year on the festival of the saint.

The style is Gothic throughout, externally. The original statues and statuettes of the three doors of the façade, very beautiful work, were all destroyed at the Revolution and replaced in 1842 by two capable artists, Desprez and Brun. Within, the fine Gothic work of the sixteenth century was mercilessly hacked about in the eighteenth century, the pointed arches of the chancel "restored" by being made into round arches, the pillars stuccoed to imitate marble. Much of the precious ancient glass was also deliberately cut away at this time, and replaced by white panes! Fragments of ancient glass remain, put together, in the Lady Chapel, and the window in the Chapelle Ste.-Philomène dates from 1580.

There is much beautiful woodwork, notably that of the Chapel Ste.-Anne at the entrance to the crypt, that of the *Chapelle de la Bienheureuse Marie de l'Incarnation*, of the *Chapelle des Morts*, and of the ancient baptistry-chapel. There are many paintings of worth and interest, both ancient and modern. The painting on wood in the Chapel S.-François-Xavier, "*Ste. Geneviève gardant son troupeau*," dates from the sixteenth century.

In former days the church possessed a series of twelfth sixteenth-century tapestries by Dubourg, some fragments of which may be seen at the Musée Cluny.

The "treasure" includes, besides the relics of the patron-saint, several ancient reliquaries and sacred vessels.

At the Revolution this fine old church was used as a temple of Commerce.

SECTION
THE
EIGHTH

S.-GERVAIS

S.-LOUIS EN L'ILE

S.-PAUL ET S.-LOUIS

L'EGLISE EVANGELIQUE DES BILLETTES



S.-Gervais.

Lévy fils et C^{ie} Paris.

S.-GERVAIS

THE nucleus of this beautiful church was a little chapel built to shelter the relics of the two brothers, Gervavius and Protarius, martyrs of the time of Nero, whose bones were brought to Paris by that active sixth-century prelate, S. Germain. The chapel stood without the city boundary, but the district grew populous; the chapel became a church and the centre of a parish, the most ancient parish on the outskirts of the city to the north, and so important as to have a baptistry chapel within the city bounds. It was dedicated, as were all baptistries, to S. Jean, and became in course of time the parish church S.-Jean-en-Grève, swept away in part at the Revolution, the rest of the building, which had been incorporated in l'Hotel de Ville, burnt down in 1871.

In the eleventh century both the church and the baptistry chapel became the property of the Convent of S. Nicaise, a dependency of the Abbey of Bec in Normandy, and until the Revolution the benefice was in the gift of the priests of the Norman Abbey.

The original structure fell to pieces or was demolished in the thirteenth century. The *charniers*, their beautiful moulding crumbling away—but about to be restored—are vestiges of the ancient church,

and date from the twelfth century or from earlier still.

A new church was built, but was not dedicated till 1420, many years after its completion.

Still legible on the grey stone of the inner wall on the north side of the church, near the sacristy door, is the following inscription :

“ Bonnes gens plaise vous savoir que cette église de messieurs Saint Gervais et Saint Prothais fut dédiée le dimanche devant la fête de Saint Simon et Saint Jude l’an 1420 par la main de révérend Père en Dieu Maître Gonbault évêque d’Agrence et sera à toujours la fête de la dédicace, le dimanche devant la dite Fête Saint Jude et Saint Simon.”

“ Good people, may it please you to know that this church of Messrs. Saint Gervais and Saint Prothais was dedicated on the Sunday before the fête of Saint Simon and Saint Jude, of the year 1420, by the hand of Reverend Father in God, Sir Gonbault, Bishop of Agrence, and that will be for ever the fête of its dedication, the Sunday before the said fête of Saint Jude and Saint Simon.”

The thirteenth century church was in its turn pulled down, and at the close of the fifteenth and into the early years of the sixteenth century rebuilding went on once more, and the existing structure was erected, minus its grand portal. A century later, in the year 1616, Louis XIII laid the foundation stone of the façade, and the architect Salomon de Brosse, who had designed it, superintended the work. The Renaissance *portail* he achieved, with

its Greek pillars in three tiers, Doric, Ionian, Corinthian, superimposed, is very fine but does not accord with the style of the rest of the building nor prepare us for the striking Gothic beauty of the interior.

Within, the church is wonderfully impressive. The nave is unusually narrow, the vaulted roof very high, the pillars grandly massive. There is glorious stained glass and exquisitely carved woodwork; and on every side there are pictures, frescoes, statues and bas-reliefs of remarkable worth and interest, dating chiefly from the sixteenth and seventeenth centuries, some modern ones by the great masters of the nineteenth century. The stalls of the chancel, dating from the time of Henri II, were brought hither from the Abbey of Port-Royal. The Lady Chapel, with its arched roof forming a crown in open stonework, marked with the date 1517, is a masterpiece of architectural skill. The glass of the three windows at the *chevet* are by Pinaigrier (1531). Other glass by Pinaigrier is in the Chapel S.-Jean Baptiste. The gold-toned glass in the chancel, the Martyrdom of S. Laurent, and S. Pierre healing a paralytic, is by Cousin (1551). Other glass in the chancel is seventeenth century work.

The paintings on wood, nine panels in the Chapel of the Sacré-Cœur, are said to be the work of Albert Dürer, and were previously in the old Church du Saint Sépulcre.

The painting on wood over the fine carved oak *banc d'œuvre* is by Perugini. The picture, the be-

heading of John the Baptist, in the Chapel S.-Louis, is believed to be by Tintoret, the *Christ en Croix* in the Chapel S.-Benoît Labré by Philippe de Champagne. The walls of the *Chapelle Dorée*, entered through the Chapel Ste.-Anne, are entirely covered with exquisite seventeenth century paintings on wood in Flemish style. It is often called the *Chapelle Scarron*, for Scarron was married there to the young girl known later as Madame de Maintenon, and is believed to have been buried there. His tomb, as well as that of Philippe de Champagne, was destroyed at the Revolution. The tomb of the Chancellor Le Tellier, a fine marble monument with his statue, remained unharmed.

The candélabre and gilt cross, masterpieces of eighteenth century art, were formerly in the Abbey Church of Ste.-Geneviève.

The sacristy is reached through iron gates, a *grille*, of marvellous workmanship.

At the Revolution the church was attacked by the insurgents, who attempted to shake down the pillars. They stood firm till Robespierre, so it is said, anxious perhaps for his own safety and that of others near the spot, commanded them to cease their efforts. The church was then used as a temple of Youth.

S.-Gervais is known for its choir-school. “*Les Chanteurs de S.-Gervais*” study and sing only the music of the time and style of Palestrini—unaccompanied plain song. Four times a year, in normal times, they give a grand public recital.

In the early days of Paris history the law authorities of the city used to assemble on the open space before the ancient church and there, beneath the shade of an immense elm-tree, justice was administered. Hence the expression: "*Attendre sous l'Orme*" = to wait beneath the elm-tree, used in reference to tardy justice in matters of law. A tree still stands upon the spot, and a tree figures in the iron railing of the balconies of old houses near.

S.-LOUIS-EN-L'ILE

THE island on the Seine known in later times as l'Ile Saint-Louis, so named in remembrance of the King who erewhile loved to wander there, was in olden days intersected by a creek, forming thus two islets: l'Ile Notre-Dame and l'Ile Aux-Vaches. The former was part of the domain of the Cathedral Chapter; the latter pasture land whither cows were led out to graze. Both islets were covered with grass-grown fields until the seventeenth century. Then the creek was filled up and became the rue Poulletier.

In the year 1618 one Nicolas-le-Jeune, a master-tiler, built, at his own expense, a chapel on l'Ile Notre-Dame. The chapel thus erected was soon raised to the dignity of an *église curiale* by Archbishop Gondi. It proved in a few years' time too small for the parish. To enlarge it a chancel was designed, and its first stone laid in the year 1664. Building went on slowly, and when the chancel was at length completed Le Jeune's chapel, forming the nave, was beginning to crumble. The erection of a new nave was set about, but the work progressed as slowly as before, and the new building was not finished until the year 1726. Meanwhile the old belfry had been struck by lightning. The present tower, with its curious spire, was built to replace it about



S.-Louis en l'Île.

Lévy fils et C^{ie}. Photo. Paris.

the year 1741. The edifice was not yet perfectly completed and has to this day remained unfinished, for the façade is a mere rude wall without the grand *portail* designed by the architect Le Duc. The Renaissance sculpture and decorations of the rest of the building are the work of one of the vestrymen, Jean-Baptiste de Champaigne, a nephew of the great painter, Philippe de Champaigne, who dwelt on the island.

The church is rich in works of art, many of them ancient and of great value, but almost all collected and put there in recent times. After the Revolution, S.-Louis-en-l'Ile, greatly injured, was left un-restored until after the appointment of the Abbé Bossuet as Vicar in 1864. The Abbé gave up his time, his strength, his money, through the rest of his life to the work of restoration, sold even to the last volume of a valuable library he had collected, and died penniless, was buried by the parish. But he left his beloved church restored, enriched, a very treasure-house of sacred art.

The paintings in copper on the pillars of the nave are the work of Lebrun. The S. Jerome in the Chapel of the Sacré-Cœur is believed to be a Fra Bartolomeo. The Annunciation in the Chapel de la Communion is said to be a Raphaël. The Annunciation in the Chapel S.-Madeleine is by Fra Angelico. The stone used for the erection of the high altar was brought from the Palace of Fontainebleau, where in the time of Napoleon it formed the altar of the chapel of the imprisoned Pope Pius VII.

S.-PAUL ET S.-LOUIS

BY its double name this seventeenth century church recalls the ancient parish church of the district " S.-Pol " and a thirteenth century chapel of diminutive size dedicated to S. Louis. S.-Pol, known in its early days as S.-Pol-des-Champs, was originally a cemetery-chapel without the city bounds, built by S. Eloi for the nuns of the convent he had founded. It was dedicated in the first instance to S. Paul the Hermit ; in course of time the Hermit yielded to the Apostle as patron-saint of the church. Rebuilding took place in the thirteenth and again in the fifteenth centuries. The fifteenth century edifice was a very fine one ; there at a font now at Médan, Charles VI and Charles VII were baptised. Charles VII on his accession took possession of various private mansions in its vicinity, the dwellings of his nobles, and converted them into a palace, le Palais S.-Pol, with gardens sloping down to the Seine. The Court attended the services of the church hard by ; it became the Chapel Royal of those fifteenth century days. Rabelais, Nicot—who introduced tobacco in France—and later the architect Mansard, were buried in the church, and in the graveyard which surrounded it were buried the prisoners who died at the Bastille, the Man of the Iron Mask among them.

Human bones have been dug up in the neighbourhood in quite recent days.

Meanwhile, in the year 1580, one of the great mansions near had been acquired by the Jesuits and a seminary for priests organised there. The small private thirteenth century chapel of the mansion was dedicated to S. Louis and used by the Jesuits for some fifty years; then, in 1627, the first stone of a new chapel was laid by Louis XIII, and the King defrayed in part the cost of its construction. The chapel was built from the designs of two priests of the seminary aided by the celebrated architect Vignole, who took for his model the Church of Jesus at Rome. This was the origin of the term *Jésuite* commonly used in France for the ornate Renaissance style as seen in the façade of the chapel thus erected—the present Church S.-Paul et S.-Louis.

There Richelieu, as a newly-ordained priest, celebrated his first Mass in the year 1641. In remembrance thereof he took upon himself the cost of completing the chapel by the erection of the great portal. When Louis XIII died his heart was laid in the chapel, as was also in due time the heart of his successor, Louis XIV, beneath monuments which cost 600,000 francs. Princes of the house of Condé, Bourdeloue, the great Jesuit preacher, and other noted personages, were buried in the chapel.

The church and the chapel were centres of religious activity until the outbreak of the Revolution. When that tremendous bomb burst, the Revolutionists took possession of the old

Church S.-Pol and the Tiers Etat held there their first assembly on April 21st, 1789. There they drew up their list of grievances to be submitted to the States-General. Then the church was sold and pulled down. The Jesuits' Chapel was saved. The priests had stored within its walls their own fine library and the books taken from the suppressed convents, some 72,000 volumes. Piled up to the vaulted ceiling, the books formed a barricade, protecting thus the interior of the chapel from destruction when attacked. Many costly monuments were destroyed nevertheless, and valuable possessions carried away. But the fabric remained. With the added name S. Paul in record of the ancient church destroyed, the Jesuit Chapel S.-Louis was restored for worship as the parish church of the district, at the Concordat.

Until quite recently some vestiges of the ancient Church S.-Pol still stood, close up against the walls of the old seminary, now the lycée Charlemagne.

The church is rich in decoration and sculpture, both without and within. The columns in three tiers of the profusely ornate façade are Corinthian and composite. The handsome dome was the second dome erected in Paris. The first was that of the Chapel S.-Joseph des Carmes. The altar of the Lady Chapel and the marble altar in the Chapel of the Sacré-Cœur date from the seventeenth century. The statue of the Blessed Virgin in the Chapel N.-D. *des Sept Douleurs* is by Germain Pilon, and was taken from an old church destroyed.

The woodwork of this chapel is very beautiful, as is also that of the Chapel S.-Vincent de Paul. The *Christ-en-Croix* in the sacristy (eighteenth century) was in olden days in the Chapel of the Bastille. The marble statue of the baptistry-chapel by Pilon was formerly in the ancient Abbey S.-Denys. The pictures are all modern (nineteenth century). The holy water-scoops were a gift from Victor Hugo at the baptism of his first child, born in the parish.

L'ÉGLISE ÉVANGÉLIQUE DES BILLETTES

IN a house on the site of what is now a Protestant church there dwelt in olden days a Jew who, in contempt of the Christian Sacrifice, cast into the fire or into a pot of boiling water a consecrated Wafer (*see* p. 98). The Host was miraculously saved. The Jew was put to death and his dwelling taken possession of by the Crown (1290). The Host he had attempted to destroy was placed in the ancient Church S.-Jean-en-Grève, destroyed at the Revolution, originally the baptistry of S.-Gervais, and during five hundred years a solemn service of reparation was annually celebrated there.

A church dedicated to the Saint-Sacrement was built on the site of the Jew's house some two hundred years after its destruction. It was commonly known as l'Église des Billettes from the heraldic design worn on the scapulaire of certain Carmelite monks connected with it. The cloisters of the fifteenth century church still stand—beautiful Gothic cloisters surrounding a small courtyard. The church was rebuilt in 1745. But at the Revolution it was closed and in 1808 was given to the Lutherans.

SECTION
THE
NINTH

NOTRE-DAME DES BLANCS-MANTEAUX
S.-SÉVERIN

NOTRE-DAME DES BLANCS-MANTEAUX

THE Blancs-Manteaux, *i.e.*, the White-Cloaks, were nuns, more properly designated Servites—Servants of Mary, of an Order founded by an Italian named Benozzi, and under the special protection of S. Louis. The nuns came to Paris about the middle of the thirteenth century and set up housekeeping in the Marais, in a street near the Temple, called thenceforward the rue des Blancs-Manteaux, the name it still bears. Less than twenty years later the Order was suppressed. Nuns of an Order founded by S. Guillaume de Malaval came to replace them. The *rue des Guillemites* still exists close to the church. A roomy edifice was then built to replace the Servites' chapel. It was consecrated in 1397, in the presence of King Charles VI. There was laid the body of the Duc d'Orleans after his assassination by Jean Sans Peur on the threshold of the Hôtel Barbette close by.

In the early years of the seventeenth century the Guillemites united with the Benedictines of S.-Maur and a new church was built on the old site, the church still existing. Its foundation stone was laid by the notable Chancellor Le Tellier, whose tomb is at S.-Gervais, in the year 1685. The monastery attached to the church was in a flourishing condition and noted for its splendid library, 20,000 vol-

umes collected by the inmates. It came to grief like all other religious institutions at the Revolution. Secularised, it became eventually the Paris *Monte-de-Piété*—the State Pawn-shop, which, rebuilt on an immense scale some years later, still occupies the site of the old convent.

The church was restored for public worship as a parish church after the Concordat. At the accession of Louis XVIII, and for many succeeding years, a memorial service for Louis XVI and for Marie-Antoinette was held there annually on the 21st of January and on the 16th of October, at which the Will of King Louis was read aloud and soldiers presented arms.

In the nineteenth century the church was enlarged and the façade, which had been added in the seventeenth century by the Barnabites to the old priory Church of S.-Eloi, left in ruins after the Revolution, was adapted to it. The fine carved oak pulpit, brought from Belgium, was placed in the church at the same time. The woodwork throughout is very beautiful, dating chiefly from the seventeenth and eighteenth centuries. The six columns of the organ loft were in olden days part of the organ-case at S.-Germain des-Près. The church is rich in statues and pictures, many dating from the seventeenth and eighteenth centuries, others modern.



S.-Séverin.

S.-SEVERIN

IN early Christian days, when the site of this beautiful Gothic church was rural land just without the boundary line of the city of the Parisii, there dwelt on or near the spot a holy hermit named Severinus. To Severinus came in the year 550 Clodvig, son of Clodomir, seeking shelter when the rest of his family had been massacred by the wicked uncle Clotaire. Cared for and instructed by Severinus, Clodvig became a monk, the S. Cloud of later days.

Severinus died and was buried near the cell wherein he had lived, and there Clodvig built an oratory in his memory. The oratory became a place of pilgrimage. Miracles were said to be wrought there. The *Chapelle S. Séverin* was known throughout the whole surrounding region and in lands beyond.

In the ninth century came the invading Normans : the country was ravaged, the chapel burnt to the ground.

Rebuilding was undertaken in the eleventh century on an important scale. On the site of the oratory-chapel a church was erected which constituted the chief parish church of the district. There in 1199 the first Crusade was preached by Foulques de Neuilly, and from the early years of the century following the vicar of S.-Séverin had jurisdiction

over all the parishes on the left bank of the Seine. In the time of S. Louis the church was again rebuilt. The first three bays of the nave are what remain of that thirteenth century edifice. Rebuilding was once more undertaken in the fifteenth century. The chancel as we know it dates from about the year 1490 ; it was built from the plans of Michel le Gros, the only architect of the beautiful old church whose name has come down to us. The upper part of the nave dates from about the same time. The portal is not that originally built. It was brought hither from the ancient Church S.-Pierre-aux-Bœufs, razed to the ground in 1837, and dates from the thirteenth century. The chief entrance in previous times was that beneath the tower on the north side. In the stonework of that old door are the wasted figures of two lions. The clergy of S.-Séverin were wont in ancient days to pronounce judgment on certain cases brought before them from the steps between these figurines—hence the saying : “ Datum inter liones.”

On the wall below the tower may still be read, half-effaced, the touching appeal, a common one in past ages : “ *Bonnes gens qui par cy passez, priez Dieu pour les trépassés.*” (“ Good people who pass this way, implore God for the dead.”)

The abside has been called a *Palmarium*. The French writer Huysmans says of it : “ *L’Absidereste une des plus étonnantes ombrellas que les artistes d’autan aient jamais brodées pour abriter le Saint Sacrement de l’Autel.*”

It is truly a marvellous example of Gothic architectural "embroidery." The church is remarkable as showing the Gothic in each of its three periods: primitive, rayonnant, flamboyant.

On the site of the presbytery garden there is a door, usually open, and beyond it a curious façade with gargoyles and the remains of a Gothic cloister, partly taken up now by the Catechists' Chapel. This and one at *l'Église des Billettes* (see p. 118) are the only traces of cloisters left in Paris churches.

S.-Séverin is noted for its glorious stained glass. The upper windows of the nave are all ancient (fifteenth and sixteenth centuries), and were taken from the Abbey S.-Germain-des-Près. The subject of one of these windows is the death of Thomas-à-Becket. Other glass is modern.

The pictures and statues are for the most part modern. Some of Flandrin's masterly work is here—in the baptistry chapel and the Chapel S.-Jean. The statue Notre-Dame de Ste. Esperance, between the two chapels of the abside, dates from the eighteenth century. The Calvary in the Chapel S.-Charles is ancient, taken from the charniers.

The organ is said to be the oldest of Paris church organs. Its woodwork dates from 1745, and is very fine. The handsome pulpit is modern.

In the fifteenth century a curious thing happened. The church changed its patron-saint. The name remained the same, but instead of the old hermit of the days of S. Cloud, a certain Abbé Séverin, more generally known, was henceforth regarded as the

titulary saint of church and parish. The *abbé* was always represented on horseback; his ways of life were evidently the reverse of those of the old *solitaire*. Travellers, therefore, put themselves under his protection. Their votive offerings were horse-shoes, with which the doors in former days were almost completely covered. Thankofferings and votive slabs in gratitude for benefits of a different nature succeeded the horse-shoes. Situated in the vicinity of the University and not far from the Palais de Justice, records are there of examinations successfully passed, successful lawsuits and the like. A single word and a date sometimes suffice, on a few inches of marble, and are eloquent in their brevity. And now in these days in this old church, as in every church in Paris and throughout the whole of France, records are put up of gratitude for life spared or a limb successfully amputated, etc., amid the fire and bloodshed of war-time.

The *abbé* Séverin was honoured alone for three centuries, then in 1753 justice was done by restituting the hermit without deposing the *abbé*: the church was put under the patronage of both the saints Séverin. The fête-day of each is kept on its special date every year.

At the Revolution it was proposed to utilise the church as a powder magazine. This, happily, was not done; it was merely closed and kept shut up for several years. By order of Napoleon it was reopened in 1802.

SECTION
THE
TENTH

S.-JULIEN-LE-PAUVRE

S.-NICOLAS DU CHARDONNET



S.-Julien le Pauvre. Façade.

S.-JULIEN-LE-PAUVRE

HIDDEN away in the heart of the city, entered through a rude old courtyard, surrounded by mean streets, this quaint and ancient church of diminutive size is one of the most interesting of the historic churches of Paris. The original foundation was an oratory erected in early Christian times on the spot, close to the Sequana—the Seine—and l'Ile de la Cité, and on the Roman road leading from Genabum—Orléans—to Lutetia. A hostel was then built close up against the oratory for the reception of pilgrims and travellers, and there in the sixth century came to lodge the famous Gregory of Tours—S. Gregory.

The hostel buildings were extended, other buildings grew up around them; the little oratory was soon replaced by a church, built on the model of a Roman basilica, and was in a prosperous condition until the ninth century. The Norman invaders brought destruction. From the time of their raids until the eleventh century the church lay in ruins. It was then given over to secular lords and roughly rebuilt. Early in the twelfth century the whole property was transferred to the monastery of Longport, a dependant of the famous Cluny Abbey. The church and hostel were now entirely rebuilt and became an important priory.

It was at this period that it took for its titulary patron-saint the S. Julien we know as S. Julien le Pauvre or S. Julien des Pauvres, originally S. Julien l'Hospitalier. The hostel-chapel had been dedicated to two other saints Julien—S. Julien de Brionde, the Roman martyr, and S. Julien le Confesseur, Bishop of Mans. The old church recalls, therefore, the memory of three saints Julien. S. Julien l'Hospitalier, in deep remorse for a terrible mistake which had led to the death of two persons, perhaps his parents, had vowed his life to poverty and to the work of succouring travellers. He and his wife thenceforth spent their days in ferrying pilgrims and other wayfarers across a dangerous spot in the river, and in helping to the utmost of their power persons seeking shelter. S. Julien l'Hospitalier, therefore, was a very practical and a very popular saint. Who so fit as he to be the patron-saint of the hospitable priory? The martyr and the confessor went to the rear—the name of S. Julien-le-Pauvre alone remained.

The hospitality of the old foundation was now extended in another direction. The schools of Paris, the nucleus of the University, hitherto grouped round the Cathedral, migrated to the left bank of the Seine, and from the year 1200, when the University of Paris was definitely organised, its General Assemblies all took place at the Priory Church of S.-Julien. It became the headquarters of several corporations and guilds. By a decree of Philippe-le-Bel, the Provost of Paris who held the

office of *Conservateur de l'Université*, was bound to go once every two years to S.-Julien and solemnly swear to duly observe the privileges of Paris students. The election of University authorities took place within the church walls and, as history tells us, many riotous scenes also took place there. The students of those long-past days were no less rowdy than University students of more recent times.

The priory grew rich. Land and houses in the vicinity were attached to it. Professors and students of all ranks, and frequent illustrious visitors, lodged at the hostel or in its neighbourhood. The Prior had the right to the title "*Prêtre Cardinal*." The church was the centre of active University life. Then, towards the close of the fourteenth century, schools and colleges were built upon the high ground to the south, known as the *Montagne Sainte-Geneviève*. Professors and students moved up the hill. Official elections continued to take place at S.-Julien, but with increasing disorder. The priory lost its prestige and its revenues. The fabric was neglected and fell into decay. The façade of the old church crumbled, and when in 1650 restoration was undertaken, the Gothic portal and two bays had to be lopped off. A few years later it ceased to be a priory. Stripped of all its ancient rights, the foundation and its territories were attached to the *Hôtel-Dieu*, the city hospital. The church became a simple chapel, a dependant of S.-Séverin close by.

The chapel was closed on the outbreak of the Revolution, then used as a storehouse for fodder. Restored for worship in 1824, it served as the chapel for a community of Augustine nuns until 1870, when it narrowly escaped entire destruction, for, the old Hôtel-Dieu was in part knocked down, the modern building erected; new thoroughfares in course of construction were replacing on every side the winding streets and high-walled buildings of past days. The ancient church of S.-Julien was in the way, impeded the straight cuts made by up-to-date architects and town-planners. Happily it was saved and classed as a historic monument. In 1886 it was assigned to the Greek Catholics of Paris—the Melchites, who are under Roman ecclesiastical rule, and Greek services are regularly held there. An interesting feature of the ancient church, therefore, in the present day, is the *iconostase*, a sort of portico with icones separating the nave from the chancel. It is richly decorated and incrustated with mother-of-pearl and precious wood. Its curtains are drawn during the preparation of the elements and the Communion of the priest.

S.-Julien is a striking illustration of twelfth century architecture at the transition stage from Romanesque to Gothic, while many of its stones date doubtless from still earlier days—are fragments of the primitive hostel. The twelfth century façade, replaced in the seventeenth century by the present rude front, was pure Gothic. The ancient well, now just without the walls, in the courtyard, was in



S.-Julien le Pauvre.

C. M. Photo. Paris.

former times within them. On the north side of the church there is a white slab covering the mouth of another well, long ago closed, famed in olden days as a miraculous spring and from which there was a conduit to the piscine still existing on the epistle side of the altar in the Chapel S.-Joseph. From far and near men flocked thither to be healed of their sicknesses, their infirmities, and its water was fetched from long distances.

The nave of the church has undergone successive restorations, but the *chevet* from the iron gates of the chancel, the Chapel of S.-Joseph and the Lady Chapel are pure twelfth century work. The Chapel S.-Joseph has over the altar a painting showing S. Julien l'Hospitalier. The bas-relief of the high altar dates from the fourteenth century and shows the money-changer Oudard de Mocreux and his wife, who in 1380 founded the Chapel of the Hôtel-Dieu.

The oak stalls in the abside and the statue of the Virgin in the Lady Chapel date from the seventeenth century. The bas-relief on the wall near the Lady Chapel was taken from the Chapel of l'Hôtel-Dieu, where it had been since the middle of the fifteenth century, when it was put up in memory of a liberal benefactor of the Hospital—Henri Rousseau. The two small pictures, with their beautifully carved frames, date from the eighteenth century. The church has two notable statues; on the south side that of S. Vincent de Paul, on the north that of Baron Montyon, the founder of the Montyon Virtue

prizes, gifts of money awarded yearly with great ceremony at l'Institut de France to persons and societies who, amid and in spite of great difficulties, have done exceptionally good and noble work or made proof of self-sacrificing devotion to relatives, dependants or other persons in need of help or support. The statue of Montyon is a very fine one, by the sculptor Bosio, chiselled for the Hôtel-Dieu, where it was set up in recognition of Baron Montyon's works of charity there. Removed from its place on the peristyle of the old hospital when it was replaced by the modern building, the statue was taken to the church that had been so closely connected in bygone days with the ancient House of God of the Parisians.

A wall in ruins and one intact corner of the bays pulled down in the seventeenth century still stand. The intact corner is used as the sacristy. Bits of ancient stonework from the capitals of the pillars destroyed are carefully preserved there, and a rude eleventh century terra-cotta statue found beneath the soil when digging near the church some two hundred years ago. It is believed to represent Charlemagne.

A door near the Sacristy leads to the open space occupied till recent years by the *Annexe* of the Hôtel-Dieu, which stood close up against the church walls, and to the bit of ground behind the *chevet*, bounded by an ancient wall said to be a vestige of the great city wall of Philippe-Auguste. From this spot is seen the quaint old bell turret on

the summit of the abside, and a curious, narrow flight of stone steps leading to it from higher up on the church roof. A double line of timeworn lime-trees of neglected aspect mark the site of the alley where patients of the old hospital erewhile took their airings. Beyond, at a few hundred yards distance, stands Notre-Dame, the Paris Cathedral, in all its beauty and grandeur.

S.-NICOLAS DU CHARDONNET

S.-NICOLAS DU CHARDONNET, *i.e.*, S.-Nicolas of the Thistlefield, stands on the site of an ancient burial-ground, once in the possession of the monks of S. Victor. In the early years of the thirteenth century Guillaume d'Auvergne, Bishop of Paris, took over the site, where till then thistles had evidently been masters of the situation, and built a chapel there. The population of the district, then as now the University quarter of the city, rapidly increased; the chapel became a parish church and was dedicated to S. Nicolas, the patron-saint of students. It soon proved inconveniently small and at the beginning of the fifteenth century was replaced by a much larger edifice, still however in the form of a chapel without tower or spire. A tower was added some two hundred years later—in 1625—the tower which still stands, and where in the stonework may yet be seen engraved the name of the architect: "*Charles Comtesse, maçon, juré du roy.*" By this time, however, the rest of the fabric was crumbling, and towards the end of the century rebuilding was set about under the direction, not of an architect, but of a painter, the celebrated artist Lebrun.

S.-Nicolas du Chardonnet was Lebrun's parish church; he had been wont to draw and paint within its walls. The work of design and reconstruction

was for him a labour of love—a labour left, however, uncompleted. The artist died in 1690, and the church remained stationary in its unfinished condition for some years. Rebuilding then went on again, but in a dilatory fashion, through the first half of the eighteenth century. The façade has remained to this day a plain wall awaiting its *portail*. The lateral portal had been finished under the direction of Lebrun.

The style of the church is French Renaissance with Grecian pillars. Within, in the Chapel S.-Charles, commonly known as the Chapel Lebrun, its painted ceiling and the picture "S. Charles," his own work, is the tomb of the artist's mother designed by her son and a monument erected to the memory of Lebrun and his wife, with a bust of the painter by Coysevox.

The fine monument in the Chapel S.-François de Sales (Jérôme Bignon) is by Girardon (1656). In the Baptistry Chapel, there is a picture by Corot, noted as being the only painting by this great master where the human figures are of chief importance rather than the landscape.

Most of the other pictures and statues date from the seventeenth and eighteenth centuries. Some few are modern. The bas-reliefs in the *Chapelle des Morts* were taken from the tomb of Condé in the Jesuit Chapel S.-Louis, now the Church S.-Paul et S.-Louis.

The organ case and the altar in the *Chapelle du Calvaire* are of beautiful eighteenth century wood-work.

SECTION
THE
ELEVENTH

S.-ETIENNE-DU-MONT
S.-MEDARD



S.-Etienne du Mont.

S.-ETIENNE-DU-MONT

IN fulfilment of a vow made before starting forth to wage war upon the invading Visigoths, King Clovis built a church on the high ground known as the Mont Leucoticias, overlooking the city on the Seine, in the year 510 A.D. It was dedicated to S. Pierre and S. Paul and was consecrated by Bishop Remi, S. Remi of the Calendar. King Clovis and his wife Clotilde were buried in the church thus founded, and there soon afterwards were laid the remains of the saintly nun Geneviève. Thenceforward the church was commonly spoken of as the Church of Geneviève—soon of Sainte Geneviève. The Abbey Sainte-Geneviève was built around it. Mont Leucoticias became the Montagne Sainte-Geneviève. In the ninth century the church was attacked and set on fire by the Danes. A new edifice was quickly raised upon the site, dedicated first to Ste. Marie, later to S. Jean, and known as S.-Jean-du-Mont. It was again almost entirely rebuilt by the abbot Etienne de Tournay, at the end of the twelfth century. Through all these demolitions and restorations the ancient crypt of the first church, where lay the body of its founder King Clovis and that of Ste. Geneviève, remained intact. The tower of the twelfth century church, known as the Tower of Clovis, from

time to time restored, repaired, still stands within the grounds of the lycée Henri IV. It served at one time as the observatory of Paris.

Then, at the beginning of the thirteenth century, a parish church was built under the direction of the Genovifian monks, who officiated at the adjacent chapel, and dedicated to S. Etienne. At the close of the fifteenth century it was decided to rebuild this church on a grander scale. The work was begun at the beginning of the sixteenth century but went on very slowly. Different parts were added at intervals. The exquisite rood-screen was erected about the year 1600. The first stone of the façade was laid by Marguerite de Valois in 1610. The church as it now stands was finished at last, and consecrated by Gondi, the first Archbishop of Paris, on February 15th, 1626. The work of building, extending thus over more than a century, left the church a striking example of the transition period at which it was erected. The façade and the rood-screen, the only rood-screen left in a Paris church, are Renaissance. The nave is round-arched, the chancel third period Gothic. One of the most impressive features of this wonderfully impressive building are the grand arches joining the pillars of the chancel and the nave. The church is in the form of a Latin cross, with the unusual arrangement of two chapels in each arm of the cross. It is a very storehouse of beautiful stained glass, much of it dating from the sixteenth and seventeenth centuries. It should be seen when the sun is shin-

ing through those glorious panes. Pictures, frescoes, statues of great beauty and value, some ancient, others modern, decorate the church throughout. But the chief point of attraction and of pilgrimage is the Shrine of Ste. Geneviève. The original shrine wherein was preserved the stone coffin containing the body of the saint dated from 1242. It was in the crypt of the ancient church. Restored and remodelled later in the form of a church covered with precious stones, it was supported by the carved wood figures of four women, the work of Germain Pilon (sixteenth century). These figures are now in the Renaissance Gallery at the Louvre.

During four hundred years a band of monks of the Abbey, "*La Compagnie des porteurs de la Châsse*," had the duty of caring for and carrying in procession on festal days the relics of Ste. Geneviève. In the year 1524 the honour of caring thus for the tomb of the patron-saint of Paris was given to notable citizens: "*Les notables de la ville*"—sixteen principal members and twenty-four attendants. The precious relics were seized at the Revolution and burnt. The shrine was sent to the Mint to be melted down, but the stone coffin, regarded as worthless, was left intact, and in 1803 it was taken to S.-Etienne. Some few remaining relics of the revered saint from different churches were collected together and put within it. It has been kept there ever since, with great reverence, enclosed in a new shrine, profusely ornamented, guarded by a priest. The Company of Bearers, suppressed at the

Revolution, was re-constituted in 1885, broken up and again re-organised in 1892. Devotions are made daily and all day long at the shrine of the patron-saint of Paris, and the fête of Ste. Geneviève, January 3rd, is kept each year with great solemnity. During nine days—a *Neuvaine*—impressive services are held within the church from early morning till evening, while on the Square outside a sacred "Fair" is held. Medallions, crosses, rosaries, pictures and souvenirs of Ste. Geneviève, objects of piety of all sorts, are laid out for sale on stalls set up there. This war-year, 1917, there was a new stall, bearing in large letters, black and red upon a white ground, the words: "*Nos Alliés dans le Ciel,*" i.e., "Our Allies in Heaven." The holders of that stall sold exclusively pictures and mementos of Ste. Geneviève, Jeanne d'Arc and S. Michel. The stall was always surrounded by eager purchasers. And the final service of the *Neuvaine* this year was peculiarly impressive, marked as it was by strong local colour. The evening was wet and cold and dark. Suddenly it became darker still; the city from end to end was plunged in obscurity. And rushing through the streets, along the boulevards, went the warning firemen sounding the alarm: "Zeppelins!"

Yet no one dreamt of staying away from that closing service. Trams ceased running, but the Paris Métro, the underground railway, was at once crowded to excess. There was no expression of fear. Thousands found their way to the church on



S.-Etienne du Mont. Nave.

N.D. Photo Paris.

the hill, that, too, showing no light without, lowered lights within. And then the organ pealed, and the vast congregation joined in a great chant of invocation to the patron-saint of Paris, she who in ancient days had saved the city from the invading Huns.

Veillez, veillez sur notre cité !

Priez, priez pour notre cité !

ran the refrain, repeated again and again. Later the refrain of another chant was :

Dieu de clémence,
O Dieu vainqueur,
Sauve, sauve la France,
Au nom du Sacré-Cœur.

Ringling through the vaulted space of that grand old church on the Montagne Sainte-Geneviève, above the darkened city, while the firemen were sounding the alarm in its streets, and all knew that if enemy aircraft entered Paris, bombs would certainly be directed towards such a spot as this, the scene was singularly impressive. We were soon told, however, from the pulpit that the danger was over. The alarm, as it proved, was a false one. No one knew that at the time.

A marble slab in the nave marks the spot where, on January 3rd, the first day of the *Neuvaine* of the year 1857, Mgr. Sibour was assassinated by the abbé Vergé, a defrocked priest.

In olden days the entrance to S.-Etienne was through the Chapel of the Abbey Ste.-Geneviève, a basilica replaced in the year 1764 by what is now the Panthéon, built by Soufflot as a new Church Ste.-Geneviève, but secularised at the Revolution, and made later the burial-place of distinguished men, with the device: *Aux grand hommes, la Patrie reconnaissante.*

S.-MÉDARD

THE earliest building known to have existed on this site was a small chapel erected on the banks of the Bièvre as a memorial to Médard, Bishop of Noyon, buried at Soissons, whose body was brought to Paris by the monks of the Abbey Sainte-Geneviève at the time of the Norman invasions. The Bièvre was in those days an important stream. Coming from grassy slopes some 40 miles to the south of Paris, flowing into the Seine at a point a little below l'Ile de la Cité, it played an essential part in the life of the citizens, turned its mill-wheels, was a reservoir for many purposes, industrial and domestic, and—a drain. The little tributary came to Paris in those days sweet and clear and swift. It has long since become too deeply contaminated for open view. It has been hidden away below the pavements, only to emerge here and there at intervals, a black and turgid stream among the slums. But the parish of S.-Médard has remained, nevertheless, the parish of the Bièvre. It flows deep down beneath many of the curious old streets. Glimpses of it can be had in the neighbourhood of the Gobelins, for S.-Médard is the parish also of that great artistic Paris factory, and a sample of the work there, a beautiful piece of tapestry, a gift from the looms,

hangs over the door of the sacristy of the quaint, old church.

Priests from the Abbey Sainte-Geneviève officiated in the chapel for a century or two after its erection. It became in due time a parish church, dependant on the Abbey. Rebuilding was set about in the fifteenth century and extended into the century following. In the eighteenth century the church underwent restoration, as did so many other churches at that time, with the same inartistic results. The Lady Chapel behind the chancel dates from this restoration. It replaced what was commonly called the Chapelle de Clément de Reilhac, founded in the year 1380 by Reilhac, the King's lawyer, for the celebration of Masses, 157 yearly, for different members of his family.

The aspect of the church is very irregular—a mingling of different styles of architecture, giving the impression from without of a conglomeration of various buildings. Within we find a Gothic nave with vaulted, sculptured roof and a fifteenth century pendentive, a Renaissance chancel higher than the nave, Greek pillars without capitals in the abside. There is very fine woodwork, notably the ancient reredos of the Chapel Ste.-Anne with seventeenth century paintings given to the church by the Carpenters' Guild, the *banc d'œuvre*, and the organ case.

Here and there in the chapels we see fragments of ancient stained glass, and the east window is

composed entirely of such fragments dating from the sixteenth century.

Among the numerous statues and paintings dating from past ages, the most noteworthy are the pictures "*Ste. Geneviève Bergère*," believed to be by Watteau, in the Chapel Ste.-Geneviève, and the "*Christ Mort*" in the Chapel of the Sacré-Cœur, by Philippe de Champaigne; the statue *S. Denys Enchainé* on the altar in the Chapel S.-Denys (eighteenth century), the statue of S. Marcel on the reredos of the Chapel S.-Vincent de Paul, the sculptured reredos in the Chapel S.-Louis and that in the Chapel Ste.-Catherine (sixteenth century).

In the old cemetery, now a square and a market, which once surrounded the church and extended up the incline which became later the curious rue Monffetard, celebrated Jansenists lay buried, and there among the tombs strange scenes took place during the early years of the eighteenth century. Miraculous cures were supposed to be worked. Women and girls fell into ecstasies on the graves of reputed saints. The number of such persons grew daily; they were known as the Convulsionists. Packages of earth taken from the graves were exported far and wide. The "*scandale Médard*" became so great that at last King Louis gave command to close the cemetery (1732). A witty inhabitant of the Paris of those days happened to pass that way the night after the King's order had been made known. He managed to get near to one of the tombstones and wrote upon it:

*De par le roi, défense à Dieu,
De faire miracle en ce lieu.*

The cemetery was sold in 1798; the tombs were overthrown. The church was used as a temple of work, and the *séances* of the Théophilanthropes were held there during the Revolution. But after the Concordat it was the first of the Paris churches to be re-opened for public worship.

SECTION
THE
TWELFTH

S.-JACQUES-DU-HAUT-PAS
VAL-DE-GRÂCE

S.-JACQUES-DU-HAUT-PAS

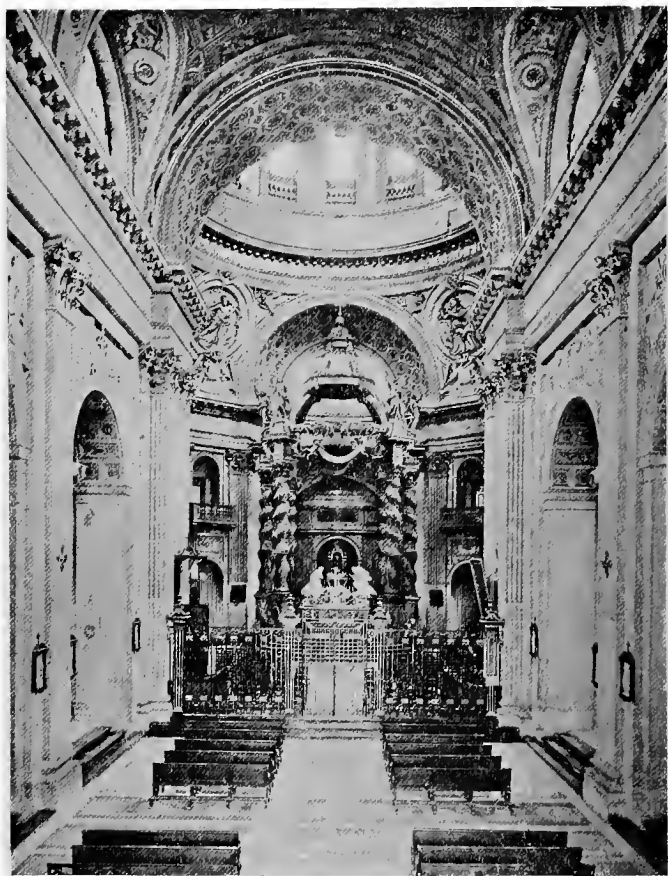
A DIFFICULT or dangerous passage across a road or river was in past times spoken of in France as a *mauvais pas*, a *maupas*, or a *haut pas*. In Italy in those days there were certain monks called the *pontifici*, *i.e.*, makers of bridges. The work undertaken by these men of religion was done in order to enable pious pilgrims to cross streams and rivers. At Lucca the monks of the hospital S. Giacomo (S. Jacques) had rendered signal service in the making of bridges, and when, somewhere about the year 1350, a colony of the *pontifici* built a chapel in Paris upon the site of an ancient convent dedicated to S. Magliore, it was promptly surnamed the chapel of S.-Jacques-du-Haut-Pas. Three hundred years later the monks' chapel was replaced by a parish church duly dedicated to S. Jacques—the present structure. Begun early in the seventeenth century, it was not finished till near its close. The style is Doric, simple and severe. The single rather curious tower was designed by the architect Gittard; the second tower planned was never added. The Lady Chapel and the Catechists' Chapel were built upon the ancient convent graveyard.

The church has many paintings of interest. In the Catechists' Chapel there are two paintings on

wood, one by Mazzola (fifteenth century)—The Virgin and Child with S. Pierre and Ste. Lucie ; the other—" Ste. Félicité," by Bourdon (seventeenth century). Four pictures near the abside refer to events in the life of S. Jacques, one of which, " The Lapidation," is by Fragonard. The beautiful woodwork of the pulpit and the organ were originally in the ancient church S.-Benoît, long since destroyed.

S.-Jacques-du-Haut-Pas suffered terrible damage at the time of the Revolution. Almost all its fine stained glass was broken and lay for long in fragments on the pavement within. The Revolutionists used the church as a "*temple de la Bienfaisance*" ! Then, in 1796, on S. John the Baptist's day, Mass was once more celebrated in the church amid the ruins of splendid glass and other débris. A commemorative Mass was thenceforth celebrated annually for some years on June 24th. The custom fell into disuse during the first half of the nineteenth century but was restored in 1864 and is still kept up.

Among the vicars of S.-Jacques-du-Haut-Pas, in the eighteenth century, was the Abbé Cochin, founder of the hospital which bears his name.



Val-de-Grâce.

VAL-DE-GRÂCE

THERE existed from the eleventh or twelfth century at a few miles distance from Paris, in the country watered by the Bièvre, a Benedictine Convent known as that of the Val-Profond. The district was low and marshy, the inhabitants around were poor, the community was never in a flourishing condition, and things grew worse as time went on. Then, at the end of the 15th century, Anne de Bretagne came to the aid of the nuns, did so much for them that out of gratitude they changed the name of their institution from Val-Profond to Val-de-Grâce. Later on Anne d'Autriche determined to help the Sisters. She bought for them the ancient mansion of the Valois, near Port-Royal, and promised to build them a chapel. The Queen built the chapel some years afterwards in fulfilment of her vow after the birth of the son she had prayed for. The little King Louis XIV, the child of her vow, then only seven years old, laid the first stone in the year 1645. The chapel was not finished until twenty years later.

It is a very fine Renaissance structure of the style known in France as Jesuit. The dome is a copy of the great dome of S. Peter's, Rome, and is forty mètres high. On the great bronze doors we see the Royal monogram and the ancient emblem of France

—the fleur de lys. The ceiling of the dome was painted by the renowned artist Mignard. His work was called by Molière “*la gloire du Val-de-Grâce.*” The immense fresco shows Anne d’Autriche surrounded by saints presenting to God her plan for the church, S. Louis presiding. The high altar, the only altar there now, is surrounded by six marble columns—*des colonnes torses*, i.e., wreathed pillars, and above it is a handsome canopy on the model of that of S. Peter at Rome.

After the Revolution the convent was turned into a military hospital and school of medicine, as it still is. The chapel is only used on Sundays and fête-days when services are held for the soldiers, and for the funerals of soldiers who die in the hospital.

SECTION
THE
THIRTEENTH

ÉGLISE DE LA SORBONNE
S.-GERMAIN-DES-PRÉS

ÉGLISE DE LA SORBONNE

It was in the year 1635 that Cardinal Richelieu, who had rebuilt the University Schools, founded in the 12th century by S. Louis' chaplain, Robert de Sorbon, laid the first stone of the church attached thereto. He did not live to see the placing of the last one. The great statesman had been dead four years when the church was finished, some ten years later.

A community of priest-students, thirty-six in number, "*la Société de la Sorbonne*," who dwelt in the old house of Robert de Sorbon, officiated in the church. It was their chapel. There they celebrated memorial services and observed anniversaries connected with the University, and among other ecclesiastical duties had the special one of saying Masses for malefactors condemned to death. They were commonly known as "*les Messieurs de la Sorbonne*."

The Society was suppressed at the Revolution, the church despoiled, devastated. Various destinations for the building were proposed: Some among the Revolutionists would have had used it as a *morgue*—a dead-house. It narrowly escaped demolition. In the end it was turned into a studio for painters and sculptors. The Cardinal's tomb was

violated, the body taken up, the head carried away. The head was not however destroyed but preserved and restored to the family many years afterwards—in 1866.

In the time of Louis XVIII, his minister, the Duc de Richelieu of those days, succeeded in getting the church restored as a religious edifice. It was given into the care of the *Faculté de Théologie* re-established at the college. Many celebrated preachers spoke from its pulpit in the years that followed, and grand musical services were held in the church. The *Faculté* was broken up in 1885 owing to lack of funds. The church was thenceforth dependent on gifts for its upkeep. The family of the Richelieu still kept their rights and privileges. Until the year 1942 it will continue to be, in a certain sense, their private chapel. Their marriages take place there, and their funerals. They possess two great vaults. Twenty-four coffins lie in the vault beneath the Cardinal's monument—six in the chapel near the high altar.

The church has two grand façades, in Renaissance style, with Corinthian columns, one giving on the courtyard of the University buildings, the other facing the Place de la Sorbonne, Boulevard S.-Michel. The ceiling of its great dome is covered with paintings by Philippe de Champaigne. The arms of Richelieu are seen on every side—on the façade of the courtyard, on the walls within, on the windows. The tomb of the statesman, a masterpiece by Girardon, is the chief monument in the

church ; it was originally in the chancel, but is now in what was formerly the Lady Chapel. In the Chapel S.-Joseph is the more recent monument erected to the memory of the Duc de Richelieu, Minister under Louis XVIII.

The Church of the Sorbonne was officially disaffected like all other State chapels after the Separation Act (1906). But, on account of the rights held by the Richelieu family, the altar was not dismantled. Each time a Richelieu is married or buried, therefore, the church is regarded as a consecrated building.

S.-GERMAIN-DES-PRÉS

THE first stone of this ancient church was laid in the year 543. King Childebert had been warring in Spain, fighting against the Visigoths. He returned to France victorious, laden with treasure and bringing with him the relics of S. Vincent. On regaining his country and his capital the King determined to found a church wherein to lay the precious relics. He chose a site amid green fields—prairies—on the outskirts of the city. S. Germain was Bishop of Paris at the time, and the church was built under his direction. It was dedicated to the saint whose bones were preserved there, and was long known as the church of S. Vincent, with the added name Sainte-Croix from its crucifix form. King Childebert died on the very day of its consecration. Bishop Germain then set himself to add a monastery, and in a few years the church became the centre of extensive and important Abbey buildings. The Abbey grew into a little city. It had three great gates and was surrounded by a moat into which flowed water from the Seine. Until the death of Dagobert and his interment in the basilica he had built at S. Denys, or even later occasionally, it was the burial-place of the Kings of France.

Bishop Germain died and was buried in the Abbey he had built and cared for with unflagging energy.



S.-Germain des Prés. Nave.

Lévy fils et C^{ie}. Photo. Paris.

He was laid beneath the pavement of a chapel dedicated to S. Symphorien in record of the bishop's *cure* at Autun, whence he was called to Paris. The church was thenceforward called by his name and pilgrimages were made to his tomb. Its site is now the Catechists' Chapel, entered through an ancient Gothic doorway near the porch. From the thirteenth century the Abbey was definitely inscribed on all documents as the *Abbaye S.-Germain*.

In the ninth century it was repeatedly attacked and devastated by the Normans. Partially rebuilt in the tenth century, it was entirely reconstructed and made into a fortified place in the twelfth. The tower of the restored church was covered with gilded copper, and for long was on that account commonly known as *S.-Germain-le-Doré*. The gilded capitals seen there to-day remind one of this ancient name.

Among its various institutions and dependencies the Abbey possessed a jail, for the Abbots of early days had legal power to judge and to punish.

Many noted men, several historical personages, were Abbots of *S.-Germain-des-Prés*—Hugh Capet, Casimir King of Poland, whose tomb is in the church, and others.

Early in the sixteenth century the Abbey was put under the rule of S. Benoît. But the days of its power and prosperity were drawing to a close. In the seventeenth century many of the Abbey lands were given up to the secular authorities and work-

men's dwellings built upon the ancient grounds of the monks.

In the century following the Revolution brought desecration, despoliation and bloodshed. The monastery was suppressed; the library and refectory were burnt. The ancient jail was filled with prisoners; many of the most notable persons of those tragic days were shut up there: Madame Roland, Charlotte Corday, Philippe Egalité and others. Three hundred victims, chiefly priests and nobles, perished in the courtyard of the Abbey gardens during the massacres of September. The church referred to as *Ci-devant Abbaye S.-Germain* was made into a *Maison de l'Unité*, then used as a saltpetre factory, then as a temple of the Théophilanthropists. It was restored for public worship in 1806.

As well from an architectural as from a historical standpoint, S.-Germain-des-Prés is a church of remarkable interest. The twelfth century tower, the most ancient church tower in Paris, the porch with its thirteenth century bas-relief, the ruins of the Lady Chapel built by Pierre de Montereau, architect of the Sainte-Chapelle, in the little square, the extent of the old edifice, the Gothic vaulting of the church, the splendid chapel of the Sacré-Cœur, once the Abbey choir, the round-arched nave, show the transition from Romanesque to Gothic. The pillars of the chancel with their fine capitals are ancient; those of the nave are copies of the original pillars which may still be seen at the Musée Cluny.

The rich dark-red colouring of the shafts below the gilded capitals of the pillars in the chapel is of fine effect. The Byzantine style of colouring of other columns in the church strikes one as less happy. Bare stone would be more in keeping with the pure lines of those tall pillars.

Fragments of fine stained glass, saved from the destruction of Revolutionary days, make up the windows of the Chapel Ste.-Geneviève.

Of the more ancient statues and pictures the most remarkable are the marble statue of *Notre-Dame de Consolation*, formerly known as *Notre-Dame la Blanche*, given to the Abbaye S.-Denys in the year 1340 by Jeanne d'Evreux; the tomb of Casimir King of Poland in the Chapel S.-François Xavier; the tomb of William Douglas in the Chapel S.-Joseph; that of James Douglas, his son, in the Chapel S.-Michel; the statues *La Piété et la Fidélité* on the tomb of Olivier et Louis de Castelan in the Chapel Ste.-Marguerite; the plaster group of the Virgin at the Calvary in the *Chapelle de la Compassion*. The ashes of the poet Boileau are in an urn in the Chapel of SS. Pierre et Paul.

But the glory of the church in the way of decoration is modern work—the fresco-painting of Hippolyte Flandrin. Those beautiful frescoes cover the walls on every side. Those of the Chapel of the Sacré-Cœur are the most remarkable, and the stained glass there, above the frescoes, were executed from designs of the great painter.

A monument with the bust of Flandrin is on the wall in the north aisle.

The fine pulpit is modern (1828).

In former days the church had three bell-towers; two were pulled down in the early years of the nineteenth century to make room for the widening of surrounding streets.

SECTION
THE
FOURTEENTH

S.-SULPICE

S.-JOSEPH-DES-CARMES

NOTRE-DAME-DES-CHAMPS

SAINTE-CLOTILDE

S.-PIERRE DU GROS CAILLOU



S.-Sulpice.

S.-SULPICE

IN ancient documents the Church of S.-Sulpice is referred to as the parish church of the Faubourg S.-Germain. Associated with S.-Sulpice in early days was a church dedicated to S. Pierre, standing, it is believed, on the spot now occupied by the *École de Médecine*. The long, narrow, well-known rue des Saints-Pères, leading from the vicinity of S.-Sulpice to the banks of the Seine, was in those days and for long after, the rue Saint-Pierre, the principal street of the parish, and the 29th June, S. Peter's day, is kept at the church as well as the fête-day of S. Sulpice as a patronal festival.

The original edifice was restored or entirely rebuilt in the thirteenth and fourteenth centuries, but a much larger church was soon needed for the extensive territory comprised within the parish boundary—a territory divided later into four distinct parishes beyond that of S.-Sulpice itself. A new church was planned therefore, and its first stone laid by Anne d'Autriche in the year 1646. It was not finished till a century later. Famous architects, seven in number, succeeded one another in the building of the church during those hundred years, but the work made little progress, and was often entirely suspended. The generosity of a vicar, the Abbé Languet de

Gergy, brought about its tardy completion in 1733, still without the grand portal, and the church was then dedicated to a celebrated bishop of Bourges of the sixth century, Sulpice *le débonnaire*. The grand portal was added several years later, the work of Servandoni. His towers, however, were not approved. Chalgrin was deputed to reconstruct them. He rebuilt that to the left; the other remained as Servandoni had made it. Both towers are slightly higher than the towers of Notre-Dame—one measuring 73 mètres, the other 68.

The general style of the church is Renaissance. A distinctive feature of the façade is the loggia formed by Ionic columns. The lower columns are Doric, those within the church Corinthian.

The walls of the church within are covered with frescoes and paintings by celebrated artists. Those of the Lady Chapel are by Van Loo (1766). The Assumption of the dome is by Lemoyne (1731). Others in the numerous chapels are by the great masters of modern times, those of Delacroix in the *Chapelle des Saints-Anges* the most remarkable. Statues and bas-reliefs of great beauty are numerous. The Chapel of Our Lady has a wonderful statue of the Virgin and Child by Pigalle, lighted from above, with striking effect.

The high altar is unusually large. The shells for holy water were given to François I by the Republic of Venice. The pulpit, with its carved figures, was a gift of Richelieu. The loft and casing of the grand organ were designed by Chalgrin. The organ in the

Chapel *Notre-Dame des Etudiants* belonged to Marie-Antoinette and was played by Glück and by Mozart. S.-Sulpice is noted for its grand organ and for the beauty of its musical services.

The woodwork of the Chapel of the *Sacré-Cœur* is very fine (Barthélemy, 1784).

The *méridion* of Paris passes straight across the church. The sun entering a window in the south transept exactly at mid-day, and shining in a direct line upon the pavement, strikes upon the copper plate of an obelisque erected on the opposite side by Sully and Le Monnier in 1743.

At the Revolution the church was shamefully desecrated. A fête of Reason and sacrilegious services of all sorts were held within its walls, and a great banquet was given there in honour of Napoleon.

Opposite the church is the vast building erected and used until the Separation Act as a seminary for priests—the mother-house of various branch foundations. A section of the seminary was set apart for Scottish student-priests. After 1906 the building was destined to replace the Luxembourg Picture Gallery, and was undergoing transformation for this purpose at the outbreak of war. It has been used since as a house of refuge for Belgian families and orphan children.

Each parish in Paris has its own special works of charity and its particular religious societies and guilds. S.-Sulpice has among other special objects of united prayer that of the conversion of England!

The Archiconfrérie de Notre-Dame de Compassion was founded to this end by Pope Léon XIII in 1897. Members of the Archiconfraternity meet on the second Sunday of each month and prayers for the same cause are said on patronal festivals.

S.-JOSEPH-DES-CARMES

THE chief point of interest in the Church S.-Joseph-des-Carmes is its crypt. There the bones of some 120 priests, massacred on the 2nd September, 1792, are reverently preserved, and the names of the slaughtered priests recorded on marble slabs. The statue of the Blessed Virgin, once in the chapel garden, at the foot of which many of the priests were slain, is there. There, too, we see the cross on which Lacordaire voluntarily hung for three hours, the door of the cell where Mgr. Darboy was shut up at Mazas, and the tomb of Ozanam, the founder of the Conférences de S. Vincent de Paul.

The church itself is not remarkable save as being the first edifice in Paris built with a dome. The style is French Renaissance. Its first stone was laid by Marie de Medicis in 1613. The adjacent convent of the Carmelite monks, who built it, has been for long a Catholic college.

The church suffered great damage during the years of Revolution and was used at one time as a public dancing saloon. The Carmelites bought it back as soon as those stormy days were over, but some years later ceded it to the Dominicans. It is now attached to the adjacent college, whose professors are priests and officiate at its services. The church has fine frescoes, bas-reliefs and pictures.

The frescoes of the ceiling of the Chapel S.-Camille, those over the door of the sacristy and the painted panels of the Chapel Ste.-Anne are ancient. The paintings in the ceiling of the dome date from the seventeenth century (Bartholet Flamaël).

NOTRE-DAME-DES-CHAMPS

IT was in the Carmelite convent attached to the ancient Church Notre-Dame-des-Champs in the rue Denfert that Mademoiselle de la Vallière took refuge and Madame de Montespan ended her days. That church of bygone times stood on the spot where tradition says S. Denys made his first stay on approaching the city of Lutetia, the Paris of those days, having journeyed thither from Rome. The old church was destroyed at the Revolution. When in the nineteenth century a new parish church was planned for the district, to replace a temporary chapel in the rue de Rennes, it was decided it should be dedicated to Notre-Dame-des-Champs, recalling thus to memory the church of ages past, when green fields spread where for many decades thickly-populated streets have resounded with the footsteps of busy workers in this heart of the artists' quarter of Paris. The church was finished in the year 1876. The style is composite Romanesque of good workmanship. The walls within are richly decorated with modern frescoes by Aubert. In the Lady Chapel there is a fine painting of Notre-Dame-des-Champs by the same artist. In the *Sacristie des Mariages* there is an eighteenth century Holy Family (Verdier) and a picture attributed to Vincent representing the death of Thomas-à-Becket.

There is some good stained glass—modern.

SAINTE-CLOTILDE

THE Church of Ste.-Clotilde stands where stood once a Carmelite convent. The convent was suppressed at the Revolution, the building used as a granary. The chapel of another convent, the House of Mercy Ste.-Valère, served as the parish church of the district for some years after the Concordat. Then, in 1846, the first stone was laid of this new church planned by the architect Gau on the model of the grand old church of S.-Ouen at Rouen. It was finished ten years later by another well-known architect, Ballu. The style is fourteenth century Gothic—but with, in the words of French architects, innumerable *fautes d'orthographe*, i.e., spelling mistakes! As well in perfection of design as in workmanship, it comes very far short of the glorious edifice of which it was intended to be a copy. It was declared a basilica by Pope Leo XIII on the fourteenth centenary of the baptism of Clovis.

The church has beautiful bas-reliefs; those on the high altar are by Auguste Barre. The scenes of the life of Ste. Clotilde near the chancel and those of the life of Ste. Valère near the Chapel Ste.-Valère are by Guillaume; the Stations of the Cross are partly the work of Pradier (those on the Gospel side), the seven others by Duret—all nineteenth century artists.

The church is rich in pictures and frescoes, all modern, and there is much stained glass, which is, however, mostly of inferior value.

The names of the parishioners of Ste.-Clotilde who perished in the fire at the "*Bazar de la Charité*" are inscribed on slabs in the *Chapelle des Morts*.

S.-PIERRE DU GROS CAILLOU

S.-PIERRE DU GROS CAILLOU stands on the site of a chapel built about the year 1738 and dedicated to S. Pierre, to record the existence of an ancient chapel associated in long past days with S.-Sulpice. The upper part of the rue S.-Dominique, where it was erected, that old-world street with its fine mansions, the Paris homes of so many of the ancient French *noblesse*, and the district all around, were at that time in the parish of S.-Sulpice. An immense boundary stone, a *gros caillou*, separated the S.-Sulpice end of the street from the district of Grenelle, which was a dependency of the Abbey Sainte-Geneviève. The *rue de Grenelle* is still one of the most important streets of the *quartier*. The chapel was built to meet the needs of the rapidly increasing population due to the vicinity of the Invalides and the newly-erected *École Militaire* and Military Hospital. Towards the end of the century a distinct parish was formed around it and a new church planned. Building was then set about under the direction of the architect Chalgrin. The Revolution broke out; the unfinished church was sold and razed to the ground. It was rebuilt in the third decade of the nineteenth century in the form of a Roman basilica, the present edifice, by

the architect Godde, and considerably enlarged in the twentieth century.

It is not a beautiful structure. Four massive Doric columns with figures in *terra cotta*, form the porch. Except the *Ermite en prière* (1747) in the Chapel of the *Sacré-Cœur* formerly at S.-Sulpice, the pictures and statues are all modern, none especially remarkable.

In the *Chapelle de la Compassion* a memorial tablet records the names of the parishioners, so numerous, who perished in the fire at the *Bazar de la Charité* (see p. 205).

SECTION
THE
FIFTEENTH

S.-THOMAS d'AQUIN

S.-FRANÇOIS-XAVIER

S.-LOUIS-DES-INVALIDES AND
L'ÉGLISE DU DÔME

SAINTE-MARIE-MADELEINE

LA CHAPELLE EXPIATOIRE

S.-THOMAS d'AQUIN

THE Church of S.-Thomas d'Aquin was originally a small chapel built early in the seventeenth century for a community of Dominican monks, and dedicated to the patron-saint of the Order S. Dominique. Towards the end of the same century the little chapel was enlarged. A century later the façade was added by one of the monks, a certain Frère Claude.

The Revolution broke out. Convents and monasteries were suppressed on every side, yet the Dominicans in this corner of the boulevard S.-Germain were left undisturbed until the autumn of 1793. Then their convent was seized and converted into a temple of Peace !

It was restored for worship after the Concordat as a parish church, dedicated to S. Thomas d'Aquin. The Chapel S.-Louis behind the high altar is the ancient convent choir.

The church is in the form of a Greek cross, its façade of the style known as Jesuit, with Doric and Ionian columns. The doors are rich in bas-reliefs ; those of the central door date from the eighteenth century.

Within the church the abundance of mouldings, the sculptured frieze round the nave and the general

tone of the decorations mark the Renaissance style at the period of its decline.

Many of the pictures are the work of the old monks, of Frère Claude in particular, dating, therefore, from the eighteenth century. The paintings on the ceiling of the Chapel S.-Louis are by Le Moyne (1724). Other paintings are nineteenth century work. The picture by Picot (1819), "The Death of Ananias and Saphira," was at one time in the ancient Church S.-Séverin, then at S.-Sulpice. In the chancel there are fine paintings by Abel de Pujol. In the baptistry Chapel is a noteworthy picture by Roehn (1824), "The Return of the Prodigal Son." The *Pietà* in the marriage sacristy dates from the seventeenth century. The bronze lustres from the time of Louis XV.

The pulpit and the organ case are eighteenth century work.

S.-FRANÇOIS-XAVIER

A MODERN church (1874), built from the plans of two architects. The first, Lusson, died while building was in progress; his successor, Uchard, continued the work begun in Romanesque style by adding touches of Renaissance. The towers are forty mètres high. The church within is remarkably handsome and bright. Beautiful mosaics pave the chancel, and the fine Communion rail is of white Sienna marble. Most of the decorations are the work of artists of the second half of the nineteenth century. The paintings on the ceiling are of a high order and there are several good statues.

S.-François-Xavier is often referred to as the Church of the *Missions Etrangères*, because the parish, formerly included in the immense parish of S.-Sulpice, had at first as its church the chapel of the Mission Seminary.

S.-LOUIS-DES-INVALIDES AND L'ÉGLISE DU DÔME

L'HÔTEL DES INVALIDES, the Paris home for disabled soldiers, was founded by Louis XIV in the year 1670. Its chapel, S.-Louis, was enlarged five years later by the addition of l'Église du Dôme—that gilded dome which stands out conspicuous among the towers and domes and humbler roofs of the city. The Chapel S.-Louis was for the Invalides, l'Église-du-Dôme for the King whenever he passed that way. Lazariste priests officiated, and the chapel served as the parish church for the staff of the institution and persons connected therewith, until the Revolution. It was closed entirely in the year of the Terror, grandly restored in the nineteenth century.

Flags captured from the enemy in many battles hang from the walls of the chapel, and the pillars of the nave bear inscriptions commemorating great soldiers—marshals and generals of France. A pathetic point of interest is an old copy of the "Imitation of Jesus Christ" attached to a pillar near the door: it was found at the battle of Gravelotte (1870) on the body of a dead soldier, open at the chapter, "*Le désir du Ciel.*"

The woodwork of the organ is very fine (seventeenth century), and the white marble pulpit with



Les Invalides : La Chapelle S.-Louis.

X. Photo. Paris.

copper bas-reliefs is a striking work of art. The pictures are modern (nineteenth century).

A grand piece of stained glass in a framework of gilded bronze, at the head of the choir, marks the point of separation between the Chapel S.-Louis and l'Eglise du Dôme.

The Dôme Church, its façade decorated with Doric and Ionian columns, is in the form of a Greek cross. Between the two arms of the cross, beneath the grand sculptured and frescoed roof of the dome, is the splendid tomb of Napoleon—an open crypt of red granite from the Vosges, with white marble staircase, the mausoleums of the Generals Duroc and Bertrand on either side, twelve colossal figures, the twelve Apostles, “keeping guard” over the figure of the Emperor in his coffin. Above is S. Louis offering his sword to Jesus Christ.

Other splendid tombs are there. Turenne and Vauban lie beneath monuments in the transepts; Jerome Napoleon and Joseph Napoleon in chapels in the nave.

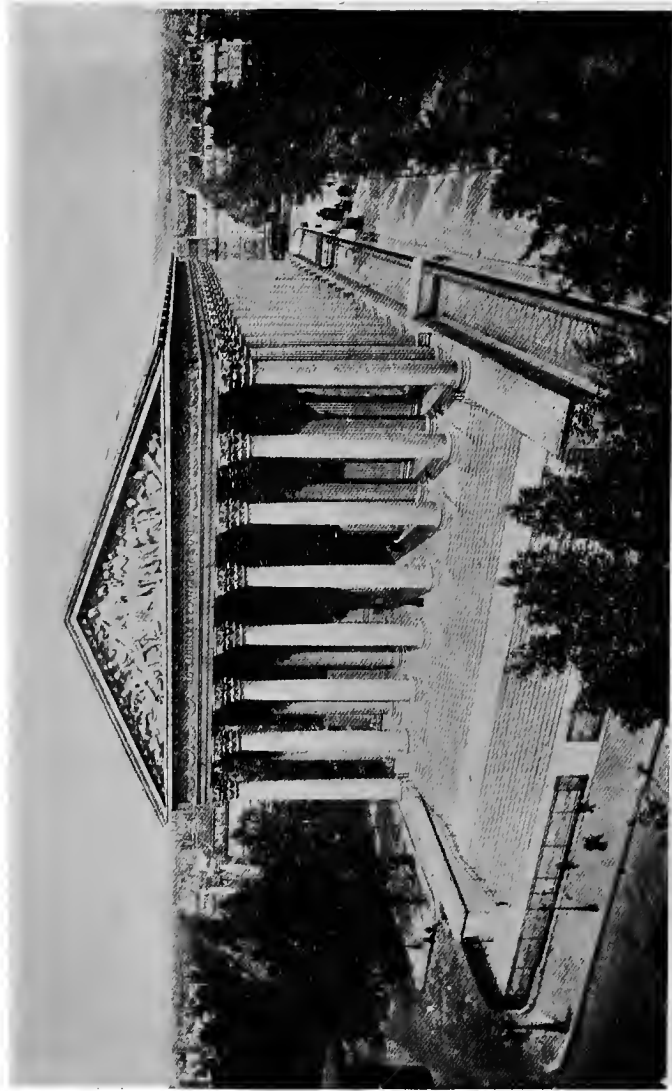
The greater number of the statues, bas-reliefs and pictures date from the seventeenth and eighteenth centuries; others are by the great masters of the nineteenth century.

SAINTE-MARIE-MADELEINE

THE Madeleine, as this well-known church is commonly called, stands on the site of an ancient Benedictine convent. The rue Ville-l'Evêque, in the vicinity of the church, records the name by which the district was known in the time of Philippe-Auguste when the bishop of Paris had a *country villa* there.

The Confrérie de Ste. Marie-Madeleine had charge of the services at the convent chapel, and when, at the end of the fifteenth century the chapel was rebuilt, Sainte Marie-Madeleine was named its patron-saint.

In the seventeenth century the chapel became a parish church and was again rebuilt. This third church proved too small and was in its turn pulled down. A new building was begun in the year 1764. It was unfinished at the outbreak of the Revolution. The convent kitchen garden had been made into a graveyard. The victims of the fireworks at the wedding of Louis XVI and Marie-Antoinette had been buried there. Those unfortunate sightseers were now joined in death by the King himself, the Queen, the Swiss Guards who died defending the Tuileries, Charlotte Corday, and many more among the most distinguished victims of the Revolution. Their tombs may be seen to-day in the grounds of



I.a Madeleine.

Lévy fils et Cie. Paris.

the Chapelle Expiatoire (*see* p. 191), for in the year 1794 the cemetery was put up for sale and bought by a Royalist who made the graves of those who lay there his special care.

The aim of the architect who undertook the reconstruction of the church in 1764 was to achieve an imitation of the Panthéon at Rome. His unfinished erection did not suffer great damage during the days of Revolution, and as soon as Bonaparte was in power the Emperor decided it should be completed as a temple of military glory to be dedicated to the Grande Armée. Pignon, Napoléon's architect, set to work on the plan of the celebrated Maison-Carrée at Nismes.

The Emperor's glory faded; his temple was left unfinished. The building was restored to the ecclesiastical authorities, and in 1828 its construction as a church was once more set going. It was not entirely finished until 1842, and was opened for public worship a year later.

The Madeleine is built on the model of a Greek temple. It is 108 mètres in length, 43 mètres broad, with Corinthian columns forming a splendid colonnade on every side. The façade has fine bas-reliefs. Those covering the great bronze doors, the largest church doors known, are of remarkable beauty, the work of Triqueti (1838). Specimens of every kind of marble found throughout France have been used in the grand interior, and the decoration throughout is rich and gorgeous. Paintings and statues are all modern, the work of the greatest masters of the

first half of the nineteenth century. In the apse, behind the high altar, are twelve figures of angels and saints between twelve Ionic columns, marvellous mosaics, a grand fresco by Ziegler. In this wonderful painting, called "*l'Histoire de la France Chrétienne*," we see in the centre Pope Pius VII and Napoléon in the act of making the Concordat, surrounded by King Clovis, Charlemagne, S. Louis, Jeanne d'Arc, Henri IV, Sully, Louis XIII, etc. Above them, Jesus is shown blessing France from the sky, with by His side the Virgin Mary and Sainte Madeleine praying for France. The fine piece of sculpture over the high altar, the *Ravissement de Madeleine*, is by Marochetti, that in the baptistry by Rude.

The church was a scene of terror during the Commune (1871). The Abbé Dequerry was killed there by the Communards, and many of the insurgents were slain before the high altar.

LA CHAPELLE EXPIATOIRE

THE Royalist who bought the tragic cemetery of the Madeleine took the greatest possible care of the burial-ground where lay the bodies of his King and Queen and of so many other victims of the Revolution. Then, in 1815, the remains of Louis and Marie-Antoinette were taken up and carried to the official burial-place of French monarchs, S.-Denys. Upon the site of the old cemetery was built by command of Louis XVIII the Chapelle Expiatoire. It was finished in 1826. The altar in the crypt marks the spot where some fragments of the royal remains had been found. Within the chapel a monument by Bosio shows Louis XVI ascending to heaven, supported by an angel, and records the words said to him at his execution by the Abbé Edgeworth: "*Fils de Saint Louis, montez au ciel.*" On the pedestal the King's Will, made December 25th, 1792, is engraved in gold letters. A second monument by Cortot shows Marie-Antoinette supported by Religion personified as a woman with the features of Madame Elisabeth, the King's sister, and on black marble below, the letter written to her by the Queen, October 6th, 1793. The subject of the bas-relief over the door of the chapel is the transferring of the royal remains to S.-Denys.

In the chapel garden memorial stones record the death of the *Suisses*, who defended the Tuileries, and others who perished during the Revolution.

SECTION
THE
SIXTEENTH

THE BRITISH EMBASSY CHURCH,

S.-AUGUSTIN

S.-PHILIPPE-DU-ROULE

HOLY TRINITY (AMERICAN EPISCOPAL)

S.-JOSEPH

THE RUSSIAN CHURCH

CHAPELLE DU BAZAR DE LA CHARITÉ

THE BRITISH EMBASSY CHURCH

THE Chapel Marbœuf, built to replace the *salon* at the British Embassy, which for so long had done duty as a chapel on Sunday, after, perhaps, serving as a ballroom on Saturday, was inconveniently far from the Embassy and was besides inconveniently small for the large British colony composed for the most part of members of the Church of England.

In the middle of the nineteenth century, therefore, Bishop Luscombe, who had been consecrated for continental work, as bishop of that immense dependency of the London diocese, Northern and Central Europe, built a chapel in the rue d'Aguesseau. It has remained ever since the official chapel of the British Embassy hard by. All ceremonies of an official character take place there. There the Sovereign and his *suite*, or other illustrious official visitors, fail not to appear if a Sunday morning occurs during the time of their visit to the French capital. There in the year 1903 King Edward occupied a special seat provided for him in front of the reading desk, while the people of Paris, French and British, the French in great force, gathered within and without the church doors to see the King they loved. After the King's death, six years later, the President of the French Republic and representatives of all the public bodies of the city, gathered at

the British Embassy Church for a Memorial Service while the funeral was taking place in England.

The church has remained, nevertheless, so markedly the *remplaçant* of the Embassy *Salon* that it has never been dedicated, has no patron-saint—a very regrettable fact.

The edifice is entirely without architectural interest. On the walls within are numerous slabs put up in memory of British subjects who died in Paris, and one or two good stained-glass memorial windows. It is a centre of earnest work among the British colony and of active “parochial” organisations.

S.-AUGUSTIN

THIS handsome modern edifice is the work of the well-known architect Baltard. The style is Italian Renaissance, extremely ornate, with touches of Byzantine. The dome, 80 mètres high, is seen from far. The façade, with an arched porch of an earlier style, has a wealth of statuary. The interior, rich in every detail, forms a harmonious whole of elements in varying styles. The high altar, raised above a crypt, with columns of green marble and fine mosaics, is beneath a ciborium of wrought iron and bronze, 10 mètres high. The stained glass, the paintings, frescoes, statues and statuettes, are the work of the best artists of the middle of the nineteenth century.

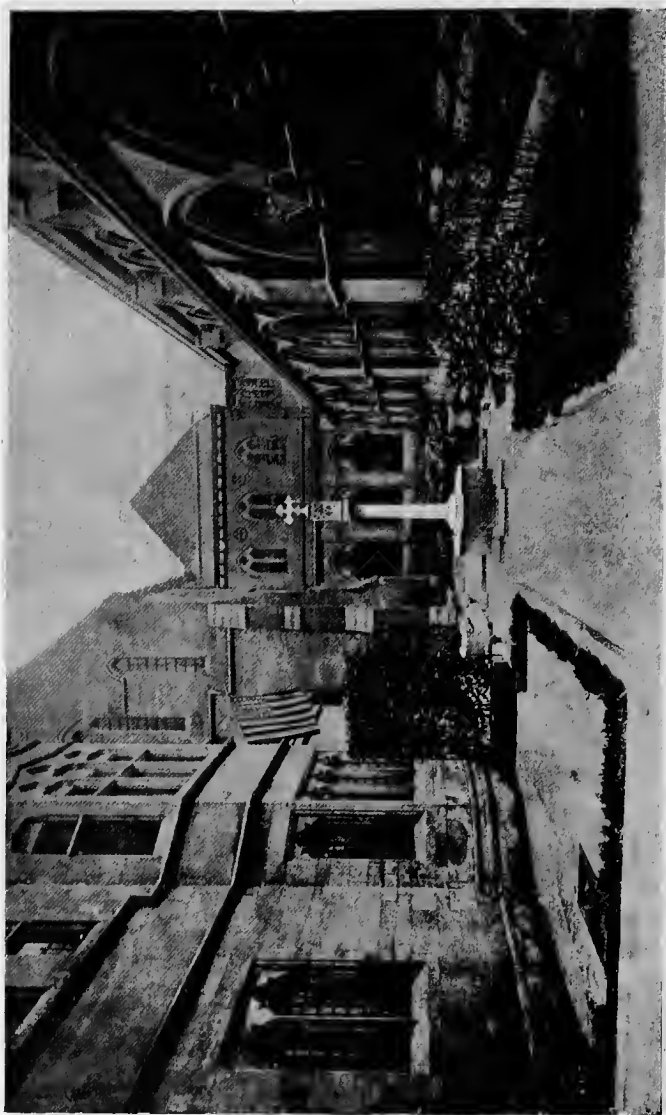
S.-PHILIPPE-DU-ROULE

IN the Villá-du-Roule, at that time and for long afterwards, a rural suburb of the city of Paris, the Goldsmiths' Company built a chapel for their sick in the year 1217. The hospice became the centre of a gradually increasing population. Five hundred years after its foundation the district was organised as a parish, with the hospice chapel, enlarged and dedicated to S. Philippe and S. Jacques, as the parish church. Sixty years later the ancient walls began to crumble. The present church was then designed by the architect Chalgrin and built between the years 1769-1784. The Lady Chapel was added in 1845, the Catechists' Chapel in 1853.

The church is in the style of a Roman basilica—but with arched roof. The porch is formed by four Doric columns.

There is good stained glass by Maignen. The pictures, statues and frescoes are all modern (nineteenth century), except "The Communion de S. François d'Assise," and the "Circumcision" (seventeenth century).

The ancient rural Villa du Roule has for more than a century past been the Faubourg Saint-Honoré, with its fine mansions and smart shops and the numerous modern streets leading into it. Its church, therefore, is the centre of one of the most wealthy parishes of the city.



Holy Trinity Church, Avenue de l'Alma. The Garden.

HOLY TRINITY (AMERICAN EPISCOPAL)

THIS handsome edifice, commonly known as the American Church, is incontestably quite one of the finest modern churches in Paris or elsewhere. On entering the outermost doorway we feel as if we had suddenly come upon one of the Abbeys of ancient times, newly erected; we pass through cloistered passages, find a sheltered courtyard, a clergy house, a choir-school, a library, a large vestry, all in the same style as the church, and on every side beautiful carved oak furnishings.

The church was built between the years 1885-1888, under the direction of Dr. Morgan, for forty years American chaplain in Paris, a brother of the world-known Pierpont Morgan.

Dr. Morgan put into the work the ardour, the enthusiasm, the love for things beautiful of a S. Eloi, a Suger, a Sully. He set out on the principle that nothing that was not as perfect as it could be procured or made was to go to the construction or adorning of his church.

Peterborough Cathedral had just been restored under the direction of the architect G. S. Street, R.A. Mr. Street was engaged to design Holy Trinity, Paris, and the work of building was given into the hands of the Peterborough firm who had proved their efficiency in the restoration of the

grand Cathedral of their own old city. Two hundred workmen came over from England engaged on special conditions, namely: adequate pay for excellent work; no Sunday labour; perfect decorum in behaviour while at work; no swearing. Frequent services for men were held while the church was in the course of construction. The architect had reason to be proud of the completed work; it was universally acknowledged as his masterpiece.

The style is early English, i.e., Gothic as it was first modified in England, the effects of light and shade procured by deep or less deep mouldings. The church was nearing completion when a pillar cracked. Every pillar was forthwith carefully cut away one by one and replaced by the superb columns of Ancy-le-franc marble now seen.

Like the Abbeys of old, the church has very beautiful stained glass. The artist Beckwith achieved for it a unique series of marvellous windows illustrating the Te Deum, beginning with the west window and going along the north aisle.

The choir-screen is of English wrought-iron of delicate lace-like workmanship. The splendid reredos on the altar is Florentine—of the style known as “Gesso,” lately revived in England.

Holy Trinity has also a “Treasure”—not relics, as the term is usually applied and understood, but ancient alabasters and beautiful old lace, used on special occasions in the sacred ministrations.

One misses on the fine stone walls within the church the lavish decorations to which we are accus-

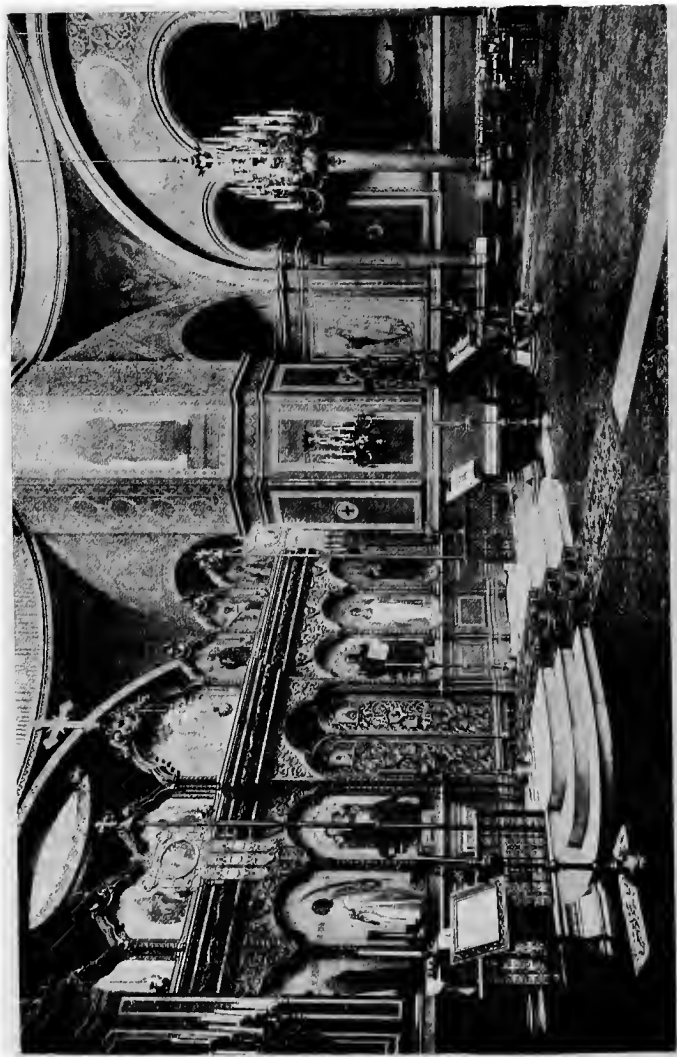
tomed in the French churches, which make, so to speak, the human touch, give a glow of warmth. Some such decorations may perhaps one day be added.

S.-JOSEPH

WHEN some fifty years ago this little English chapel was built by the Passionist Fathers, the site chosen lay in a district on the outskirts of the city, of rural appearance, with here and there a rich mansion, here and there a village-like habitation ; the twelve fine avenues branching from la Place de l'Etoile, surrounding l'Arc de Triomphe, were not at that time the busy, populous thoroughfares we know to-day. The chapel was barely finished on the outbreak of the Franco-Prussian war. Soon the Prussian cannons were directed upon Paris ; a ball, destined no doubt for the church, pierced the adjoining *presbytère*. It passed right through the well-built walls from end to end, but left the chapel unhurt.

Of severe and simple aspect from without, the church within is beautiful. The style is Romano-Byzantine, with fine arches and pillars, the roof forming a dome, the walls richly painted, the mouldings gilded, good statues and decorations.

The Passionist Fathers were dispersed after the Separation Act in 1906, but the work of the church goes on actively among English-speaking Roman Catholics of the French capital.



The Russian Church.

THE RUSSIAN CHURCH

DURING more than a hundred years, from 1738 to 1861, a room at the Russian Embassy served as a chapel for the Russian services in Paris. In 1859 the Emperor Alexander II made a donation of 50,000 roubles for the erection of a church, and the handsome edifice in the rue Daru was planned by the Russian architect, Kouzmine, of the Beaux-Arts, Petrograd. It was built in the course of the two succeeding years, and in 1861 solemnly consecrated by a bishop who came to Paris from Russia expressly. It has a double dedication : to the Holy Trinity and to S. Alexander.

The style is Byzantine-Moscovite, with bulb-like, pinnacled domes, a gilded ball and a cross at each apex. A figure of the Saviour in the act of blessing, in deep rich colours on a golden background, surmounts the grand portal.

The interior is very beautiful. The cupola of the circular chapel is supported by dark red marble pillars with gilded capitals. The walls are covered with exquisite frescoes, in rich tones, with sober oriental gilding. The *iconostase*, that distinguishing feature of the Eastern Church, is remarkably fine.

The paintings, the work of a great Russian artist, are all on a distinct plan. Those round the dome show the prophets who foretold the coming of

Christ and illustrate some of their prophecies. Those in the transepts and round the apse record incidents in His life—the five latter paintings show the incidents symbolised by the five great Acts of the Russian Liturgy.

I. The grotto at Bethlehem and the birth of Christ, typified by the small altar and the preparation of the sacred elements thereon.

II. The preaching of the Sermon on the Mount, typified by the entrance of the priests in procession, the deacon carrying the Gospel—the ceremony of the lesser introit.

III. The triumphal entrance of our Saviour into Jerusalem, typified by the procession of priests bearing the sacred vessels containing the unconsecrated elements from the small altar.

IV. The sacrifice of our Lord on Calvary, as perpetuated by the celebration of the Mass.

V. The Last Supper, typical of the renewal of the sacrifice by the Communion of the faithful.

The general furnishings of the church are of most perfect material and workmanship, rich and beautiful. There are neither stalls nor benches. The floor is carpeted, and the worshippers either stand or kneel throughout the whole of each service. The church is famed for its fine choir and the beauty of its musical services.

CHAPELLE DU BAZAR DE LA CHARITÉ

ONE of the most superb monuments in Paris—too sumptuous for perfection—is the chapel built during the closing year of the nineteenth century in memory of the victims of the disastrous fire at the Bazar de la Charité in May, 1897. It stands on the spot where eighty or more women and young girls and some few men, chiefly of the French *noblesse*, perished so tragically on the opening day of the great sale of work organised to provide funds for the charitable institutions of Paris.

The chapel was built on the initiative of Mgr. Richard, Archbishop of Paris, for continual intercessory prayer—a *Chapelle Expiatoire*. The style is Italian Renaissance with a handsome dome, and Ionic pillars without and within. It is richly decorated with gilding and costly marble. The altar is surmounted by an immense statue in gilded copper: *La Vierge des Sept Douleurs*. The fresco of the cupola by Albert Maignan shows Christ receiving in glory the victims of the fire. Many of the figures are portraits. Monuments to the memory of some of the most distinguished among those who perished there, and black marble slabs bearing the names of all, line the walls of a cloister-like encircling gallery.

SECTION
THE
SEVENTEENTH

NOTRE-DAME-DE-LORETTE

LA SAINTE-TRINITÉ

S.-LOUIS D'ANTIN

S.-EUGÈNE

S.-VINCENT DE PAUL

S.-LAURENT

S.-MARTIN

NOTRE-DAME-DE-LORETTE

IN the early years of the seventeenth century the inhabitants of what was in those days a rural district on the slopes of Montmartre, begged that a church might be erected within easy reach of their dwellings. A small chapel was consequently built on a spot now occupied by a private house in the busy rue Lamartine, on the banks of a brook which flowed from the heights of Ménilmontant to the Seine, and dedicated to Notre-Dame-de-Lorette.

Lorette is the name of the Italian township whither, according to the ancient legend, the house of the Blessed Virgin at Nazareth was miraculously carried by angels in the thirteenth century. *La Santa Casa*—the holy house—as it is called in Italy, is represented at Lorette by a handsome basilica.

At the time of the Revolution the chapel was closed, sold, pulled down. Ten years later, at the Concordat, the district was again a parish with as its church a tiny cemetery chapel in the Faubourg Montmartre, now rue du Faubourg Montmartre. There was no street there then. Thus the living worshipped among the dead, were baptised, confirmed, married in a mortuary chapel.

Then, in the year 1823, the Archbishop of Paris laid the foundation stone of the present church.

It was finished thirteen years later on the plans of the architect Lebas.

The exterior is in the form of a Greek temple, its portico supported by four Corinthian columns. On the tympan above, inscribed in gold letters, are the words : *Beatae Mariae Virgini Lauretanae*. Below is a huge bas-relief by Nanteuil : "*l'hommage des âmes à la Vierge*." Above the frontal are three large statues : Faith, by Foyatier ; Hope, by Lemaire ; Charity, by Laitié.

It is not a beautiful church viewed from without ; the exterior strikes one as cold and hard. Such a building needed a different setting—the light and shade of a tree-sheltered Square. Closely surrounded as it is by busy streets and shops and business houses, the church, as seen by passers-by, is not impressive. Once within its doors the effect is very different—strikingly restful. The interior is in the pure style of a Roman basilica. It is said Lebas tried to copy "in little" the Church of Santa Maria Maggiore at Rome. The simple, majestic Ionic columns, the high panelled richly-painted roof, the fresco-covered walls, are all very fine. The raised choir and the high altar, of beautiful marble with granite columns, wrought iron reredos, bronze tabernacle, are beautiful.

The four corner chapels, of Baptism, of Communion, of Marriage, of Death, are richly decorated with characteristic and finely-executed mural paintings.

LA SAINTE-TRINITÉ

A HANDSOME edifice of essentially modern aspect in Renaissance style, the work of the architect Ballú. The richly decorated façade gives upon a garden-square decorated by statues.

The interior is very handsome, rich in paintings, frescoes and statues by the greatest masters of the second half of the nineteenth century. The Choir and Lady Chapel are raised high above the level of the nave.

In the Lady Chapel there is fine stained glass by the nineteenth century artist Oudinot.

S.-LOUIS D'ANTIN

THIS church, looking as if it formed part of the lycée by its side, was built as the chapel of a community of Capuchin monks established there in the year 1782. Less than ten years later the monks were cast adrift by the Revolution. Their convent was made first into a hospice, then turned to account as a public school—the lycée Bonaparte. Bonaparte fell, and it became the lycée Bourbon, then lycée Fontanes, finally it settled down as the lycée Condorcet, its present designation. The chapel was restored for worship after the Concordat and became a parish church dedicated to S. Louis. A catechists' chapel and a marriage sacristy have since been added. It is a very simple structure without architectural interest. The walls within are richly decorated with paintings. One or two of the pictures date from the seventeenth and eighteenth centuries; the rest are modern.

S.-EUGÈNE

S. EUGÈNE was an early Christian martyr of the diocese of Paris. When in the first years of the Second Empire a church was built on the spot where once had stood the *Garde-Meuble des Menus Plaisirs*, Napoleon III asked that it should be dedicated to the Paris martyr in *souvenir* of his marriage.

The church is a somewhat flimsy construction of wood and cast-iron, built, however, after a florid Gothic design, and with an abundance of modern stained glass—of little value. The carved wood Gothic pulpit (Roland, 1855) and the altar and statue in the Chapel S.-Joseph are very fine.

S.-VINCENT DE PAUL

ON the high ground of northern Paris where this handsome modern church stands conspicuous, there was in past days a sheltered hermitage where the priest-philanthropist S. Vincent de Paul, climbing the hill from his mission-house lower down, used often to go for quiet prayer. The mission-house was an ancient leper hospital dating from the twelfth century, built on lands forming part of the domaine of the Abbey S.-Laurent. There were no longer lepers in Paris when in the seventeenth century S. Vincent de Paul was organising his great works of charity, and the roomy hospital was given over to the priest for his mission-house. Hence the name Lazarists, applied to the monks and clergy who worked and ministered there and in the various *œuvres* of which it was the centre. The Revolution upset these works of charity. The ancient Lazare-house was taken possession of by the State; part of it was used as a prison, as it is still: the Paris Women's Prison. After the Concordat the district was formed into a parish with as its parish church a small temporary chapel called S.-Lazare. Then, in the year 1824, on the site of the old hermitage, the foundation-stone was laid of the fine new church that was to be dedicated to the holy priest who had so often knelt in prayer upon the spot.

Building went on slowly; the church was not finished until 1844.

The style is that of a Roman basilica, with a Greek porch, formed by twelve Ionic pillars and reached by sixty broad steps. The handsome bronze central door has a statue of our Saviour and fine bas-reliefs, and above the porch a bas-relief represents the "Glorification of S. Vincent de Paul"—"*Le père des pauvres*"—with on either side the statues of S. Peter and S. Paul, and on the surmounting balustrade statues of the four evangelists.

Within the church the most striking feature is the magnificent work of Flandrin—his glorious frescoes seem to illuminate the walls. The frieze is the great painter's masterpiece; it runs all round the nave, occupying a space of 267 mètres.

The church contains no ancient works of art, but the numerous modern decorations are for the most part the work of the greatest masters of recent times. The frieze of the sanctuary is by Picot (1842); The Calvary on the high altar by the great sculptor Rude; the bas-reliefs in gilded wood by Bosio (1842). The marble group on the altar in the Lady Chapel, by Carrier-Belleuse, gained for its sculptor the *médaille d'honneur* in 1867. The stained glass is by Maréchal.

The chancel and the sanctuary are surrounded by fine carved wood-work with bas-reliefs.

S.-LAURENT

ON the high ground where this church now stands there was in early Christian times an Abbey S.-Laurent. The Abbey was attacked by the Norman invaders and utterly destroyed. After this destruction no record nor trace is found of church or chapel in the district until the twelfth century. A Chapel S.-Laurent was built there early in that century as a dependency of the Priory S.-Martin-des-Champs. It soon became the centre of a parish. Meanwhile the site of the destroyed Abbey was utilised as a market-place. The "*Marché S.-Laurent*" was an important one and flourished for several hundred years. In the early part of the fifteenth century Jacques de Chatellier, Bishop of Paris, built the present church. It was enlarged in the sixteenth century, restored and again successively enlarged in the seventeenth, the eighteenth and nineteenth centuries. The existing façade and the spire date from 1862, florid work of second rate execution.

The Square S.-Laurent was once the presbytery garden.

The church is closely associated with the memory of S. Vincent de Paul, whose House of Mercy, S.-Lazare, now the Paris prison for women, stood opposite. It is associated also with a historical per-

sonage of less pious memory. There, in the year 1768, Guillaume du Barry married Jeanne Vaubernier, a laundress's pretty daughter, thus enabling her to enter the Court of Louis XV as Madame du Barry.

Except in what remains of the first fifteenth century edifice, which was early Gothic, S.-Laurent is an example of third period Gothic style—flamboyant. On entering the church one is struck by the beauty of the *Clés de Voûte*, i.e., the pendentives, a distinctive feature, descending in some instances a mètre and a half below the vaulting of the roof, with sculptured bas-reliefs of remarkable workmanship. The bas-reliefs of the Chapel S.-Laurent are of the same period. The beautiful woodwork of this chapel and of the Chapel Ste.-Geneviève date from the eighteenth century. The Chapel S.-Vincent de Paul has a wonderfully carved confessional, and in the vestibule leading to the sacristy there is an armoire of heavy mahogany, once the jewel-chest of Marie-Antoinette. Its lock was the work of that most unfortunate of locksmiths, Louis XVI. The organ case is very fine. The Gothic pulpit is modern.

The pictures are almost all modern, unremarkable. The S. Sebastian in the Chapel S.-Vincent de Paul is old—seventeenth century. Beneath the arch, near the statue of S. Pierre, we read inscriptions relating to the history of the parish.

At the Revolution the church was used as a temple of Hymen and of Fidelity. The rue de la Fidélité

still exists in its vicinity. After the Franco-Prussian war, S.-Laurent was attacked by the *Fédérés* and havoc wrought at the tomb of the famous *San-terre* of Revolution days.

S.-MARTIN

A VERY simple building erected in the year 1854-56, and dedicated to S. Martin to perpetuate the memory of the disaffected chapel of the ancient priory S.-Martin-des-Champs (*see* p. 87). The style is in its outlines Romano-Byzantine, but with little decoration. Within, the church is rich in excellent woodwork and in paintings, modern for the most part, all referring to the patron-saint. The last of the series, painted by Villé (1889-1896), shows S. Ambrose, who, officiating at the altar, sees the soul of S. Martin take flight to heaven.

In the sacristy, on the north side of the altar, is a fine painting by Pujol (1819), "*Les funerailles de la Sainte Vierge.*"

SECTION
THE
EIGHTEENTH

STE.-MARGUERITE
S.-AMBROISE
S.-JOSEPH
L'EGLISE FLAMANDE
S.-ANTOINE
PICPUS
S.-ELOI
STE.-MARIE
NOTRE-DAME DE LA NATIVITE
L'IMMACULEE-CONCEPTION
NOTRE-DAME DE LA GARE
S.-MARCEL
S.-ANNE DE LA MAISON BLANCHE
S.-PIERRE DE MONTROUGE

STE.-MARGUERITE

STE.-MARGUERITE was built in the year 1624 as a chapel of ease for the parish church S.-Paul (*see* p. 114). A century later it was enlarged and became itself a parish church. The district beyond its immediate vicinity was a rural one in those days, and the parish Ste.-Marguerite extended northward to the windmills on the heights of Ménilmontant, southward to the grassy lands of Bercy, on the banks of the Seine. Its graveyard was within easy reach of the Bastille and the Temple. The victims of the Revolution executed on the Place de la Bastille, on the 14th of June, 1794, were buried there, and there on June 8th, 1795, were laid the remains of the boy from the Temple-prison, the son, as it was believed, of the guillotined King. One corner of the ancient cemetery still remains, with here and there an undisturbed tomb, and in a secluded spot close up against the wall of the church, a diminutive cross and a small stone marked with the name Louis XVII. But at the end of last century that grave was opened, and the bones found there were declared on examination to be the bones of a boy some years older than the royal child said to have died at the age of ten. Whether or no the skeleton was that of the boy who was for the Revolutionists simply Louis Capet, for the Royalists Louis XVII, will-

probably never be certainly known, but the two chief "substitution" parties, the "evasionists," who believe that the son of Louis XVI had been smuggled out of prison but lost sight for history, and the Naundorffsists, who support the claims of the family declaring themselves direct descendants of the escaped prince, were greatly strengthened after the opening of that grave.

The church is unremarkable from an architectural standpoint as regards its structure, but its first vicar, the Abbé Goy, was a talented sculptor, known chiefly for his statues at Versailles, and he left on the outer walls of his church two very fine bas-reliefs: the Virgin and Child on the wall of the Lady Chapel, the Disciples at Emmaüs on the cemetery side of the Chapel Ste.-Marguerite. Within the church there are many interesting statues and paintings dating from the sixteenth, seventeenth and eighteenth centuries: The *Christ descendu de la Croix*, a painting on wood (Salviati, sixteenth century), was formerly at the convent of the Celestins. The "Christ" against the wall in the abside is by the great sculptor Giradon, and is a fragment found at the destroyed Church S.-Landry on the tomb of the sculptor's wife.

The large and lofty *Chapelle des Morts*, built in 1764 on the graveyard, is painted throughout in very remarkable *grisailles*, the work of Brunetti. These fine paintings, as well as the bas-reliefs by Goy, are greatly in need of restoration. The church stands in the heart of the Paris slums; the

parish is perhaps quite the poorest in the city, yet one hopes means for preserving its works of art may be forthcoming.

S.-AMBROISE

THIS handsome modern church stands on the site of the ancient convent chapel of the Annonciades du Saint-Esprit, an Order founded by Jeanne de Valois, the daughter of Louis XI. The street now known as rue S. Ambroise was until recent times the rue des Annonciades.

The nuns did not prosper. They are said to have been too lavish in their charities; they were probably unbusiness-like in their financial arrangements. Faced with ruin, they sold all their property in the year 1781. The chapel was bought in and hired to two priests who celebrated regular services there. Soon afterwards the district was organised as a parish with the chapel as the parish church, dedicated to S. Ambroise. Under the Terror it was closed and sold, but definitely restored as a parish church at the Concordat. It was enlarged a few years later, then replaced by the present handsome building, the work of the architect Ballu. The style is twelfth century Romanesque of excellent workmanship. The portal, with its statues, its paintings on *lave émaillée*, and the two towers surmounted by spires, form an imposing façade.

Within, the vaulted round-arched roof of the nave and aisles, unusually high, the plain pillars headed

by intricately ornamented capitals, no two alike, give a fine effect. There is good stained glass by Maréchal; the three rose-windows are especially fine, and there are several good pictures and statues (nineteenth century).

S.-JOSEPH

THIS handsome church looks black with age. It is, on the contrary, quite a modern building, the work of the architect Ballu (1874). Its stones, from the quarries around Paris, turn black and crumble under the influence of wind and weather. The style is twelfth century Romanesque of extremely good workmanship. The pillars of the nave are of black Belgian stone.

The church has numerous ancient works of art, collected and given by a former vicar, M. l'Abbé Sibon. In the Chapel of the Font there are seventeenth century paintings on copper and several fifteenth and sixteenth century statues of wood; in the Chapelle S.-Joseph three remarkable seventeenth century paintings; on the pillars bas-reliefs in bronze (sixteenth century), etc., etc. There are several interesting modern paintings on *lave émaillée*.

The church was attacked and pillaged by the Anarchists in 1899.

L'EGLISE FLAMANDE

THE Paris Belgian Church, under the patronage of "*L'Œuvre de la Sainte Famille*," was founded, its first stone laid, in the year 1869. The war of 1870 interrupted its construction. It was finished a few years later, and is a centre of religious activity among the population of the Belgian quarter, where it stands. It is a well-built edifice of Gothic style in its simplest form, with, in the interior, interesting Flemish decorations, all modern. It is under the ecclesiastical jurisdiction of the Bishop of Gand.

S.-ANTOINE

THE present new church was built early in this twentieth century, near the site of the ancient *Abbaye Royale de S. Antoine*. It is of Romanesque-Byzantine style, very bright and roomy, with fairly good mural paintings, but of no architectural interest.

The ancient Abbey was a notable one. It counted among its nuns and its Abbesses women of the noblest families of France. And when a monarch died at Vincennes, in the castle of which the fortress still stands, the Abbey Chapel served as a resting-place in the transport of the body, to S.-Denys. It is said the crown of thorns was laid there on the way to the Sainte-Chapelle. The Abbey was suppressed in 1790, but a church was built immediately afterwards on what is now the square in front of the *hôpital S.-Antoine*. It was not allowed to stand. It was sold, then razed to the ground. After the Concordat the parish was reconstituted but was without a church. The hospice of the Quinze-Vingts, the Institution for the Blind, had been transferred thither from the Carrousel a few years previously—1778. It was decided, therefore, that the hospice chapel should serve as the parish church of the district. But it was far too small. Then by the efforts of one of its vicars, formerly at the Madeleine, the new church was built a few years ago.

PICPUS

THERE is no church here, only a convent with its chapel, and a cemetery, a tragically historical cemetery, away at the south-east end of the city, near what is now la Place de la Nation, once la Place du Trône, then for a time *la Place du Trône Renversé*. The Place was one of the many sites where the guillotine did its ghastly work. Out beyond the Place, without the city boundary, was the fosse, the hastily dug pit into which the victims, carted away from the scene of execution, were rudely cast. After one grim day's work some 1,300 decapitated bodies were thrown into that fosse, which was then covered up, its site unknown, undiscovered by surviving relatives.

One day, a few years after Robespierre's death, a poor workwoman sought out some of those relatives and said she could lead them to the tragic pit. Her brother, she told them, was among the *guillotiné*s lying there, for their father had been in the service of the Comte de Brissac, and the sister had seen her brother die, had followed on foot, keeping in the shade, unnoticed, when the bodies were carted away, had seen them thrown into the pit that was their grave, had marked the spot.

That spot and land surrounding it were bought.

the pit walled in, grassed over, and a tall, plain iron cross set up there. It was called *le champ des martyrs*. The ground adjoining was made into a cemetery, and there in that remote quarter of Paris, scions of the *noblesse* of France, men and women bearing the most illustrious names, were laid in death, are still from time to time laid there, in the vicinity of those near and dear to them whose tomb is the grass-covered *fosse*. In one corner is the tomb of Lafayette, marked by the Flag of the United States.

The cemetery was put under the care of the nuns of an adjoining convent, *les Dames du Sacré-Cœur de Jésus et de Marie, et de l'Adoration Perpétuelle*.

In the chapel is a statuette of Notre-Dame de la Paix, dating from the seventeenth century, originally in the Capucine convent of the rue S.-Honoré.

The names of the *guillotiné*s in the pit are engraved on marble slabs put up within the chapel walls.

S.-ELOI

A MODERN erection of no architectural beauty on the site of the palace of that famous seventh-century statesman and worker in metals, that lover of things beautiful, to whom is due the Basilica of S.-Denys, S. Eloi. The church was finished in the year 1857 and consecrated by Mgr. Sibour, Archbishop of Paris, two days before he fell by the knife of the assassin within the walls of S.-Etienne-du-Mont. The tower was struck by lightning in 1874, and rebuilt a year or two later. The most precious possession of the church are its relics—the bones of its patron-saint and those of S. Ouen and of Ste. Aure.

Services in Italian are held there at stated intervals.

STE.-MARIE

THIS old edifice, now in the hands of the Protestants, is extremely interesting. It was originally the chapel of the ancient *hôtel de Cossé*. In the seventeenth century it was taken over by the Baronne de Chantal as a chapel for the convent founded for "*Les Filles de la Visitation*," and was known as Notre-Dame-des-Anges. S. Vincent de Paul often ministered there, and was confessor of the convent. Several noted persons were buried in the chapel—the statesman Fouquet and two of his nearest relations, his father and his son, Baronne de Chantal, Madame de Sévigné.

The convent was suppressed at the Revolution, the chapel used as a club. On the side-door may still be seen sculptured in the stone a Phrygian cap and the words: "*Lois et Actes d' Autorité publique*." It was given to the Protestants in 1802.

The chapel has a dome supported by four arches between Corinthian pillars with cornices.

NOTRE-DAME DE LA NATIVITÉ

THIS little church in the southern district of Paris, known as Bercy, is the smallest church of the city. It measures 39 mètres only in length, 18 in breadth. Built in 1824, it was a village church until in 1860 Bercy, like other districts of the Paris banlieue, was comprised within the city boundary. The church was destroyed by fire in 1871, but rebuilt two years later on the same site with the same stones.

Several of the pictures were formerly in other, older churches of the city. They date chiefly from the first years of the nineteenth century. One more ancient, The Annunciation (Halle, 1659), was formerly in the older church of S.-Ambroise. The picture "*Les Saintes Femmes au tombeau*" is the one single religious picture painted by the very secular artist Biard.

L'IMMACULÉE-CONCEPTION

A MODERN church, one of the most recently erected, in Romanesque style, well situated in the vicinity of the Place de la Nation, not far from the cemetery Picpus. It is very simple, well built, but with no points of architectural interest. The *banc d'œuvre* of carved wood is very fine.

NOTRE-DAME DE LA GARE

SITUATED in the centre of the Place Jeanne d'Arc, midway up the rue Jeanne d'Arc, Notre-Dame de la Gare is more generally known as l'Eglise Jeanne d'Arc. It is a modern structure (1855) in twelfth century Romanesque style, severe and simple, of good workmanship, very bright within, but with few paintings or statues. The Stations of the Cross, in bas-relief, are, however, remarkably fine.

S.-MARCEL

A SMALL church of modest appearance without, carefully kept and full of brightness within. It was built in the middle of the nineteenth century to replace the two ancient churches of S.-Martin and S.-Hippolyte swept away during the Revolution, and was dedicated to S. Marcel in memory of an illustrious fifth century bishop of Paris buried in another ancient church destroyed at the Revolution—*l'église S.-Clément*—which had stood from early Christian times near the spot. It is built of wood and plaster and was intended only as a temporary erection, but is of thirteenth century style.

The chief points of interest within the little church are the "glory" of the Virgin in the Lady Chapel, remarkable in sculpture and colouring; the statue of S. Jean Baptiste in the Baptistry Chapel, dating from the seventeenth century; the painting by Gourlier, "The Baptism of Christ," that of S. Jérôme by a modern artist, Popelin-Ducarre (1859).

STE.-ANNE DE LA MAISON BLANCHE

ALTHOUGH, besides the ancient rue Ste.-Anne leading from the vicinity of the Palais Royal to the neighbourhood of the Bourse, there were in Paris five other streets and an important hospital bearing the name Ste. Anne, there was until recent years no church in the capital of France dedicated to the mother of the Blessed Virgin, the patron saint of Brittany. When, therefore, in the year 1894 the first stone was laid of a fine new church to replace the little chapel S.-Marcel, in the district of *la Maison-Blanche*, it was decided it should be dedicated to Ste. Anne. It is a fine structure of Romanesque style, with touches of Byzantine, in the form of a Latin cross, built of very white stone, in perfect harmony therefore with the name of the district in the vicinity of the hospital founded in long past days by Marguerite de Provence, the wife of S. Louis. The high altar, beneath a canopy, is so arranged as to be clearly visible from every part of the vast nave.

S.-PIERRE DE MONTROUGE

MONTROUGE—Redmount—a plain on slightly elevated ground to the south of the city of Paris, was a parish, regularly organised, in the fourteenth century. Red sandstone was at one time found beneath its soil. There was also among the ancient landowners of the district a certain Guy de Rouge. It is not known whether the sandstone or the squire gave the name to the territory. Population increased and the plain was divided into *le Grand* and *le Petit Montrouge*. *Le Petit Montrouge* was incorporated with the City of Paris in 1860 and its fine large church built a year or two later.

The style is Romano-Byzantine. The roof is unvaulted, its rafters bare. The paintings and statues are all modern; the most noticeable is the marble group in the Lady Chapel: *Notre-Dame de Bon Secours*.

SECTION
THE
NINETEENTH

NOTRE-DAME-DU-TRAVAIL
S.-LAMBERT DE VAUGIRARD
S.-JEAN BAPTISTE DE LA SALLE
S.-JEAN-BAPTISTE DE GRENELLE
S.-PIERRE DE CHAILLOT
S.-HONORÉ d'EYLAU
S.-STEPHANOS (GREEK CHURCH)
S.-GEORGES (ANGLICAN)
NOTRE-DAME DE GRÂCE DE PASSY
NOTRE-DAME d'AUTEUIL
STE.-MARIE DES BATIGNOLLES
S.-FRANÇOIS DE SALES

NOTRE-DAME-DU-TRAVAIL

“OUR LADY OF WORK”—a beautiful and singularly apt designation. *Des travailleurs*, i.e., workers, working men and women, surround the church on every side, make up the bulk of the population of the whole parish in this southern district of Paris. It is a building of Romanesque style in its simplest form, with a touch of Byzantine in the decorations, a roof with visible iron rafters. The statue of Notre-Dame on the high altar was given by sixty of the principal representatives of work and trade.

On the doors, in these war-years, are affixed the striking words: *Le pessimisme est pour le civil ce que la désertion est pour le soldat.*

Outside the church, in a courtyard entered through a door near the sacristy, we see a great iron bell in an open-work wooden belfry. It is *la cloche de Sebastopol*, given to the parish in past days by Napoleon III.

S.-LAMBERT DE VAUGIRARD

THE extensive district known for centuries past as Vaugirard was in earlier times the Val Boistron, *i.e.*, the valley of pastures, and formed part of the domaine of the Abbey S.-Germain-des-Près. Amid those salubrious green pastures dwellings for sick monks of the Abbey and a chapel were built by the Abbé Gérard de Moret, towards the middle of the thirteenth century. The district was called thenceforward Val Gérard, subsequently corrupted to Vaugirard. The chapel soon became a parish church, dedicated to the Blessed Virgin. In the fifteenth century relics of S. Lambert were brought to the church. It was called in consequence Notre-Dame de S. Lambert, finally simply S.-Lambert.

Here, in that southern outskirts of the city, M. Olier organised the famous *Compagnie de S. Sulpice*, an Order of secular priests, in the seventeenth century, and S. Jean Baptiste de la Salle set up his first school (*see* p. 246).

The population of the district steadily increased in course of time a larger church was needed. The ancient chapel was therefore pulled down towards the middle of the nineteenth century. Beneath its fallen walls, among the *débris*, an ancient statue of Notre-Dame du Pardon, which had disappeared in the time of the Terror, was found broken but not

utterly disfigured. A new church was then built, the existing one, and the recovered statue set up over the altar in the Lady-Chapel.

The church is of Romanesque style in the form of a Latin cross. The picture, "*La Resurrection*," in the Chapel S.-Joseph, dates from the seventeenth century, the "*Salutation Angélique*," in the Chapel of the Sacré-Cœur from the eighteenth century. Other pictures and statues are modern. During the Revolution the name of the district was changed for the time being from Vaugirard to Jean-Jacques Rousseau.

S.-JEAN BAPTISTE DE LA SALLE

A RECENTLY-ERECTED church (1911). The great door is reached by a double staircase of white stone with a stone balustrade, recalling, to a certain extent—a very modest extent—the celebrated horse-shoe staircase of the palace at Fontainebleau. A statue of its patron-saint, with on each side a school-boy, surmounts the porch, for S. Jean Baptiste de la Salle was the founder of the first *École Chrétienne* in Paris. That was in the year 1688. The Frères of the educational confraternity he organised were in succeeding years the chief instructors of youth in the *écoles libres* of the city. A series of stained glass windows given by different religious bodies, the last of the series by descendants of the patron-saint, record the chief religious incidents of his life, beginning with his baptism, about the year 1651.

The edifice is without architectural interest, but the interior is very bright and has numerous decorations of a humble order, making a touching effect, and giving the impression of a church much frequented and beloved by its parishioners, even to the very poorest. The carved wood pulpit is rather fine.

S.-JEAN-BAPTISTE DE GRENELLE

THE district of Grenelle, in past ages a *garenne*, i.e., a great rabbit-warren, was part of the domaine of the Abbey Sainte-Geneviève. In later times it was included in the parish of S.-Pierre-du-Gros Caillou (*see* p. 178). The foundation-stone of the present church was laid in the year 1827 by the Duchess d'Angoulême, the daughter of Louis XVI. It is of simple structure, the exterior unremarkable save for the curious form of the belfry-tower. Within, the church is in the style of a basilica, with a flat ceiling. The point of greatest interest is the high altar, built of fragments of the marble altar erected at Notre-Dame by Louis XIV, when carrying out the conditions of the *vœu* of Louis XIII. The "*Sainte Madeleine*," beneath the second arch, is ancient; the rest of the paintings, except the Resurrection of Jesus Christ (eighteenth century), are modern (nineteenth century).

S.-PIERRE DE CHAILLOT

UNTIL united to Paris, in the year 1785, Chaillot was a hamlet without the city bounds—a historic spot, for from the heights of Chaillot Henri IV directed the siege of Paris in 1591. It was a tree-studded, picturesque district which in long-past days had formed part of the Forest of Rouvray. The Bois de Boulogne is the last remnant of that ancient forest.

The word "chaillot" is the Keltic for broken-down trees. The name of the village was, perhaps, however, a corruption rather of the Latin word *calcium*, like the French *caillou*, i.e., a stone, a pebble, and had reference to the stony nature of the soil.

A chapel existed on the site of the present church from the close of the eleventh century. It was rebuilt as a parish church at the end of the seventeenth century. In 1651, Henriette of England, the widow of Charles I, founded near the church a monastery of the Visitation, and at the Queen's death the funeral sermon was preached there by Bossuet (1669). In 1671 Mademoiselle de la Vallière fled to the monastery, but was soon induced by King Louis XIV to quit its shelter.

The church was restored in the eighteenth century. The carved wood pulpit dates from that

period. What remains of the ancient fabric—chiefly the apse—is of Gothic style; the more modern parts are Romanesque.

The church possesses a big bell of pre-Revolution days: Louis XVI and Marie-Antoinette were its sponsors. Closed at the Revolution and sold, S.-Pierre was restored for public worship in 1803. It was enlarged in 1887, and a new chapel has been added recently. The pictures and statues are all modern (nineteenth century). The Flight into Egypt by Vignaud (1824) is the best there.

S.-HONORÉ d'EYLAU

THE district in the vicinity of the Avenue du Bois de Boulogne, known as *la Plaine*, became a distinct parish when, in 1860, Passy, to which it had hitherto belonged, was incorporated with the City of Paris. Its little Chapel of Ease, built ten years previously, then became a parish church, dedicated to S. Honoré. It has remained to the present day a small, chapel-like church, without architectural interest, but at the end of the nineteenth century a dependent chapel was built, of remarkable construction known as *Notre-Dame de la Cité paroissiale*. It is situated at a little distance from the church (Avenue Malakof), and is very spacious, with a crypt extending beneath the whole of the building, decorated with a beautifully sculptured *Chemin de la Croix*. The style of the chapel is a mingling of Romanesque and Gothic, highly ornamental, with rich colouring of somewhat Byzantine effect. It has splendid mosaics and lavish decorations. It is a centre of parochial organisations, truly a " *cité paroissiale* ."



S.-Stephanos. The Iconostase (Greek Church).

S.-STEPHANOS (GREEK CHURCH)

THE Greek church, S.-Stephanos, is built in the style Romano-Byzantine, of simple exterior, a Greek cross in wrought iron surmounting the slated dome. Within, the church is very lofty and marked by a chaste beauty. The *iconostase* is of white marble, with exquisite paintings. Pillars of shaded red marble support the hemicycles; the white stone pulpit rests on slighter pillars of green marble. Beautiful frescoes decorate the walls—all in tones of dull red, blue and subdued gold, giving a restful, devotional effect.

S.-GEORGES (ANGLICAN)

UNTIL the end of the first quarter of the nineteenth century a *salon* at the British Embassy served, each Sunday and on rare special occasions, as the Anglican Church in Paris (*see* p. 195).

In the year 1825 the chaplain, the Rev. Lewis Way, making energetic efforts, obtained due authorisation from the French King—France was a monarchy then—bought a property in the rue Marboeuf, and established there the first Church of England chapel in the city.

Building was going on all around in that rapidly growing quarter of Paris, a rich quarter with rural surroundings in those days, and the edifice serving as a church was interfered with and had to be given up. Another site was soon bought in the same district, a church built and opened in the year 1844 in the *Avenue Marboeuf*. It was commonly spoken of as “the Marboeuf Chapel,” presently as the “Old Marboeuf Chapel,” sometimes merely as “the Marboeuf.” And there during those disturbed years of French history, during the political upheavals of the times of Charles X and Louis-Philippe, and in the dire days of 1870, the English Church services were held throughout with unflinching regularity, Sunday by Sunday. When other British places of worship were closed the Chapel



S.-Georges (Anglican).

Marbœuf remained open, its services uninterrupted. Through the war-year, 1870, the chaplain from Versailles came regularly to Paris to officiate.

Thirteen years after the establishment of the French Republic, the Marbœuf Chapel was in its turn interfered with by street improvements. The Ville de Paris gave a handsome indemnification and another site was purchased, the site of the present beautiful church in the rue Auguste Vacquerie, known then as the rue des Bassins. An iron church was first erected which did service until, in the year 1885, Sir Richard Wallace gave the means to build a handsome lasting edifice.

The British Ambassador, Lord Lyons, laid the foundation-stone of the new church in 1887. It was built speedily, finished in 1888, consecrated in 1889, and ever since the church has been continually added to and beautified, more especially during the past ten years.

The style is Romano-Byzantine. The decorations throughout are beautiful. The high altar, of white marble and the reredos, and the exquisite mosaic of the Annunciation in the Lady Chapel, were put up as a memorial to the first chaplain, the Rev. George Washington, who ministered at the church for eighteen years. The apse is lined with fine mosaics and coloured marble. Sanctuary lamps, given "in memoriam," are always burning.

The stained glass is remarkably good. The Rose windows east and west, each surmounting a series of round-arched single lights, and several windows in

the aisles, all put up as memorials, are of beautiful design, with rich, harmonious colouring of most restful effect.

The church furniture, vestments, banners, etc., all are beautiful. And now a war-shrine, where a lamp is always burning, where flowers are always freshly laid beneath the image of the crucified Saviour, serving in these days as a place of special intercessory prayer, will record for future generations the names of the S.-Georges' men who fell on the field of honour.

The church is carefully kept and always open. It stands pre-eminent among the Anglican chaplaincies on the continent, and in this city of beautiful churches, ancient and modern, the Anglican Church of England's patron-saint holds no unworthy place.

NOTRE-DAME DE GRÂCE DE PASSY

PASSY, in ancient days perhaps a hamlet surrounding a fish-pond (old French, *Passière*), and the adjoining district, Auteuil, formed a single parish until towards the end of the seventeenth century. A chapel was built on the site of the present church in 1667 by Madame de Chanu. Passy was separated from Auteuil a few years later and the chapel given into the care of the Barnabite monks. Their priests officiated there until the Revolution. After the Terror the chapel was re-opened. Towards the middle of the nineteenth century it was enlarged, its length doubled. Until after 1860, when Passy was included within the Paris boundary, the parish extended beyond la Place Victor-Hugo, including what is now the parish S.-Honoré d'Eylau.

The bas-relief above the porch dates from the foundation of the church; the statue of the Virgin from the eighteenth century.

Within, the church is richly painted and decorated. The ceiling, unvaulted, is panelled and painted. The frescoes in the ceiling of the chancel are said to be the combined work of two distinguished artists: the landscapes by Corot, the figures by Bouret. A fine frieze surrounds the nave; the deep brown and gold of the panels, warm and rich, is very effective.

In the Chapel *du Cœur Eucharistique de Jésus*, in the abside, the picture by the Abbé Cousin (1898) —“ The Consecration of the Parish of Passy ”— gives the portrait of Mgr. Richard, the late greatly respected Archbishop of Paris.

NOTRE-DAME d'AUTEUIL

IN bygone ages ancient Druids were wont maybe to erect their altars on the spot in the great Forest of Rouvray, later a clearing, where for centuries past has stood the Church of Auteuil. The clearing grew into a hamlet in the early days of Christianity ; in the twelfth century it was a village, with its parish church. The Bois de Boulogne, touching now its western boundary line, is the last remaining vestige of the extensive forest by which the village was then surrounded.

The name Auteuil recalls, perhaps, the ancient Druid worship, by a philological connection with the Latin word *altare*, applied by the conquering Romans ; or the name may possibly be a corruption of *altogilium*, or *altolum*, referring to the land on higher ground than that along the banks of the river in the valley below.

The twelfth century church stood there until near our own time. A stone slab and a small statue from within that ancient church, and the figure of a cock from its steeple, may be seen to-day in the presbytery garden. The Place l'Auteuil was formerly the graveyard surrounding the old church ; the memorial pillar in its centre marks the site of the tomb of the celebrated Chancellor d'Aguesseau, buried there in 1751.

At the Revolution the church was desecrated and devastated. It was used for a time as a club, then as a storing-house for corn, then as a saltpetre factory. It was, however, restored for public worship before the Concordat.

The ancient structure was razed to the ground in 1877 and the present church built at once on the same site. It is of Romano-Byzantine style in the form of a Latin Cross. The tower is the exact copy of the ancient tower ; it is sometimes referred to as representing a beehive, but is in reality in the shape of a pontifical tiara. The decorations are all modern and unremarkable, except the bas-relief on the monument in the crypt by De Bay, dating from 1819, taken from the ancient church, and a fine Mater Dolorosa by the great sculptor Carpeaux, (1870).

STE.-MARIE DES BATIGNOLLES

OLD books having reference to the country around Paris make mention of a hamlet existing in the fifteenth century on high ground in the borough of Clichy, known as Batiolles, *i.e.*, *petites bastides*,—small country houses. The district remained a sparsely populated outskirts of the city until the early years of the nineteenth century. It was on the high ground of les Batignolles that Maréchal Moncey made his famous resistance in face of the armies of the Allies in the year 1814.

The present church was built in 1829 as a Chapel of Ease for Clichy. Soon a distinct parish was formed, the chapel enlarged. While digging to lay the foundation of the aisles, workmen found a small bronze statue of the Blessed Virgin. The church was therefore dedicated to Ste. Marie. It is of very simple structure—four Doric columns form a porch. In the choir is an *Assomption* in plaster, with an illuminated “Glory.” The statue of Christ on the Cross dates from the sixteenth century. The rest of the statues and pictures are all modern, none remarkable.

S.-FRANÇOIS DE SALES

THIS modern church built as a Chapel of Ease for the churches of les Batignolles, became the centre of a distinct parish in 1877, and was dedicated to S. François de Sales, the patron-saint of Mgr. Richard, lately come to Paris, soon to be Archbishop. It has recently been enlarged by the addition of a chapel in the rue Ampère. The church is of Romanesque style, the very simple façade and tower good but without special architectural interest. The high altar is very fine. Paintings, bas-reliefs, statues and stained glass, all modern, have, for the most part, reference to the life of S. François de Sales and Ste. Chantal.

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S.-FERDINAND DES TERNES

THE name *les Ternes* is a corruption of the old word *l'esterne*=the most distant. Here in long past days was the *Villa royale l'esterne*, the villa more distant from the city than another royal residence which was situated at Villiers. There was no church there in those days; the royal residence had no doubt its private chapel. The district extends to the boundary line between Paris and Neuilly, and the church was built in memory of Ferdinand, duke of Orleans, son of Louis-Philippe, killed at Neuilly by the bolting of the horses of his carriage in the year 1842. A mortuary chapel marks the spot where he died. The church was enlarged towards the end of the nineteenth century, and is the centre of active religious life among the dense population of *Les Ternes*, but the building is quite uninteresting from an architectural or historical standpoint. It possesses, however, a fine altar of white Carara marble (Chapel of the *Sacré-Cœur*), and in the Lady-Chapel a well-executed statue of the Virgin.

S.-MICHEL

A SMALL, recently erected church, in the populous district of *les Batignolles*, at the junction of the busy avenues of Clichy and S. Ouen, which formed in olden times the parish of Clichy, where S. Vincent de Paul was vicar. The church is quite without architectural or historic interest, but is a centre of active parochial work.

S.-BERNARD DE LA CHAPELLE

THIS modern church of pure fifteenth century Gothic style, stands out conspicuous in the rather sordid and eminently work-a-day quarter of la Chapelle, the old high road between Lutèce, the Paris of ancient days, and S.-Denys—the S.-Denis of to-day. The ancient Church S.-Denys de la Chapelle still stands, farther along the same road, for ages past a densely populated street. The modern church was dedicated to S. Bernard in remembrance of his passage through la Chapelle with Pope Eugène III, travelling from Paris to S.-Denys.

The spire is slight and graceful, sixty mètres high. One regrets only that all this finely designed Gothic work, beautiful as it is, is incontestably less thorough in its manual execution than the architectural work of past ages. Within the church, the pulpit is the most remarkable feature. It is of open stone work and carved wood—its finely wrought balustrade only seven centimètres thick. There is a painting by Lebrun, "The Flagellation" (1690), formerly at S.-Nicolas du Chardonnet; a picture by Jeurat (1789), "S. Bernard and his Companions," formerly at S.-Séverin. The rest of the paintings and statues, etc., are all modern (nineteenth century).

S.-DENYS DE LA CHAPELLE

THIS quaint and ancient church stands on the spot where Sainte Geneviève and her two companions halted for rest and refreshment on their way to visit the tomb of S. Denys. A little chapel was built there on the site of a primitive oratory soon afterwards, to commemorate the passage of the saintly nun. The district was from the first an important one, for it lay along the high road between Lutèce and the heights of Montmartre, hallowed by the martyrdom of the Christian missionaries. Dwelling-houses were built in the vicinity of the chapel. The population grew, and in the thirteenth century the chapel Ste.-Geneviève was replaced by a church, the centre of an important parish. In 1358 the church was partially burnt down by the warring English. The chancel was left intact and still stands. There Jeanne d'Arc went to pray in the year 1429. When the long wars with England were over, the church was restored and re-dedicated—this time to S. Denys. It was again partially destroyed during the religious wars of the sixteenth century, and again restored. The portal is relatively modern, eighteenth century. Fearful massacres took place up against the façade of this old church in January, 1791.

In 1861 the fine new church of S.-Bernard was

finished as the parish church of the district. La Chapelle possessed then one of the most ancient churches of the city and its most modern one. The little ancient church was used for several succeeding years as a catechist's chapel only, but, owing to rapid increase of the population, was restored for public worship before the close of the century and enlarged.

The quaint tower and the Gothic vaulting of the chancel bear testimony to the antiquity of the structure.

The altar in the Chapel Ste.-Geneviève, formerly the high altar, is said to have been given to the church by Queen Marie Leckinska, the wife of Louis XV. The carved wood pulpit dates from the time of Louis XVI. The old church keeps three patronal festivals—the fêtes of Ste. Geneviève, of S. Denys, and of Jeanne d'Arc.

NOTRE-DAME DE CLIGNANCOURT

THE district known as Clignancourt was in past ages farmland in the parish of Montmartre. In the year 1579 the property was purchased by Jacques Liger, treasurer of the Abbey S.-Denys, authorised to build there a chapel for his own household. His little chapel soon had a more extensive use : it served as a Chapel of Ease for S.-Pierre de Montmartre. At the Revolution it was razed to the ground, no trace left. Where it once stood is now the Place Marcadet. But the district grew densely populous. There was urgent need of a church. The existing edifice was built towards the middle of the nineteenth century. Meanwhile the whole of Montmartre had been included within the city bounds.

The church is of Romanesque style in the form of a Latin Cross of unusual length—93 mètres long, 35 broad. There is a crypt with a Catechists' Chapel beneath the Lady-Chapel. The numerous decorations, paintings, etc., are all modern (nineteenth century).

STE.-GENEVIÈVE DES GRANDES- CARRIÈRES

THIS little church was built as a simple chapel for the inhabitants of the wide-stretching district of *les Grandes-carrières*=the great quarries, on the high ground to the north of Montmartre, some twenty-five years ago. Fifteen years later it became a parish church. It has no architectural interest. The parish and entire surrounding district is inhabited by artisans, small shopkeepers and humble employees: their church has, alas! little chance of being enriched. It possesses, however, two good pictures, modern: Ste. Geneviève (Bail), *Les Pieuses Communiantes* (Blanchard), given as votive offerings.

S.-JEAN L'EVANGELISTE

THIS is the most recently-erected church in Paris and forms in every way a striking contrast to the older churches of the city. The chief necessity in the manner of its construction was that it should be extremely light, for its parishioners dwelt on the Butte Montmartre and the site of their church was necessarily on sloping ground. It stands half-way up the Butte, a little to the left of the rue des Martyrs. A crypt was first built, on a solid basis below ground, to serve as a chapel, forming thus a good foundation. The church itself was then built of brick and re-enforced concrete in a rather ornate, very light, Byzantine style. For two years past its chief curate has been a refugee from the invaded lands of Northern France.

S.-GEORGES

THIS church, of recent erection and small dimensions, stands on a historic and tragic site. It covers the spot where from the thirteenth century to the year 1761 towered an immense gallows, the largest on record, *le gibet de Montfaucon*, the gallows of the *Prévôté de Paris*. Its platform was fourteen mètres in length, ten mètres wide, surrounded by sixteen stone pillars united by chains. Sixty persons could hang there at once! Beneath it, as beneath all public gallows in past ages, was a pit into which after a time the bodies of the *pendus* dropped. Several great lords of historic fame paid the forfeit of their lives for crimes real or imaginary, political or social, on the high ground where the church now stands.

Built in the year 1873, the church was dedicated to S. Georges, in memory of Mgr. Darboy, Archbishop of Paris, who had been put to death by the Communards two years previously (*see p. 21*). The exterior, severe and simple, is of Romanesque style. A statue of S. Georges surmounts the porch. Within we see a mingling of styles—the vaulted nave round-arched, the arches between the nave and the aisles Gothic. All the pictures and statues are modern, except an ancient bas-relief over the sacristy door.

S.-JACQUES ET S.-CHRISTOPHE DE LA VILLETTE

THE extensive work-a-day quarter of Paris known as la Villette, largely occupied by coalyards and the city slaughter-houses, was in olden days the site of a small villa—a villette, *i.e.*, a series of dwellings—in the *banlieue*, where the busy monks of the Priory and Leper-house S.-Lazare were wont to go for rest and change of air. Population increased, and in the fifteenth century a church was built for the inhabitants of the district. It was razed to the ground during the Revolution, and replaced half a century later by the existing church, built on a neighbouring site. It is in the style of a basilica with a curious tower of several storeys at the back. The ceiling is flat, unvaulted. There is a fine marble pulpit, a frieze by Brémond (1844), many good frescoes decorate the walls, and in the Baptistry Chapel there is a fine *Ecce Homo* by Annibal Carrache.

S.-JEAN-BAPTISTE DE BELLEVILLE

THAT east-end quarter of Paris known in modern times as Belleville was in long past ages a vine-covered hill-side called Savies, far out beyond the city boundary. The name Savies was changed to Poitronville; then, about the middle of the sixteenth century, this rather awkward name was replaced by the euphonious one Belleville, which in those days no doubt truthfully described that country district on the outskirts of Paris. A chapel was built there at the end of the sixteenth century; it was replaced by a church some years later. In the nineteenth century the existing handsome church was erected on the site of the old one. The style is thirteenth century Gothic. The two graceful spires are 58 mètres high. Fine bas-reliefs decorate the façade, one representing the consecration of the church, by Mgr. Morlot. Pictures, statues, etc., all are modern. The Gothic pulpit is very handsome in design and workmanship.

NOTRE-DAME DE LA CROIX

THE densely-populated quarter in the east of Paris known as Ménilmontant was in ancient times a picturesque wood beyond the city bounds, forming part of the estate of a certain Sire Maudam. The trees were felled, the territory became a *mesnil*, i.e., a domaine—cultivated land surrounding a dwelling-house—and went by the name Mesnil Maudam, corrupted to *Mesnil Mautemps*, finally *Ménilmontant*, an especially apposite name for the hill-side district. Several religious congregations established themselves on the *Mesnil*, among them the monks of Sainte-Croix. They built an oratory and placed therein a statue of Notre-Dame de la Croix. The oratory was destroyed during the Revolution, but the statue was saved and taken to the little church at Bagnolet.

Some years later a chapel was built for the rapidly increasing population of the district, which was organised as a parish in 1847. Then, between the years 1863 and 1873, the present handsome church was erected. Thus in the midst of shabby, often sordid, streets and poor dwellings, in a quarter of the city unknown save by name to thousands of Parisians, stands one of the finest and best-built of the modern churches of Paris. The style is Romanesque of the eleventh and twelfth centuries, the

form that of a Latin Cross, with rose windows in each of the arms. The tower, surmounted by a cross—*la sainte croix*—rises to a height of 78 mètres. Within, the iron rafters supporting the round arches of the roof, instead of being as usual covered and hidden, are bare and apparent. Except the *Piétà*, in the Chapel Notre-Dame de la Croix, formerly in the primitive oratory, the paintings and statues are all modern. The pictures in the Chapel Notre-Dame du Purgatoire were previously at Notre-Dame—the Cathedral—and date from the early years of the nineteenth century.

S.-GERMAIN DE CHARONNE

THIS ancient church, classed as one of the historic monuments of Paris, under State protection therefore in regard to its preservation, stands on the spot where Germain, Bishop of Auxerre, stopped to rest on his way to England in the year 429. Tradition tells of a miracle wrought by S. Germain at this halting-place; in remembrance thereof an oratory was built there in the century following. In the eleventh century the oratory was replaced by a church. A blackened buttress, part of an outer wall of that eleventh century fabric, still stands. Rebuilding went on again in the twelfth century. The base of the tower, some of the pillars, the lower end of the nave, date from that period. Restoration was undertaken in the fifteenth and sixteenth centuries. Then the whole surrounding country was disturbed by the wars of the Fronde. Fighting between the contending factions was active on the high ground of Charonne, and the abside of the church was totally destroyed. Its form is still clearly discernible on the grass-grown ground to the east of the chancel, bounded by an ancient wall still known as the *Mur des Sœurs*, the Sister's wall, no doubt the wall once flanked by stalls for the nuns of a neighbouring convent. And in the wall built



S.-Germain de Charonne.

Lévy fils et Cie. Paris.

to back up the truncated edifice are traces of tombs once within the church.

The low Norman tower rises to the right of the façade, which is on the Epistle side of the church instead of at its western extremity. Its old doorway is reached by mounting three series of broad steps.

Within one finds pillars of varying styles dating from different periods, several with curious ancient capitals. The roof is in part round-arched, Romanesque, in part Gothic, all on a small scale, for the church in its present form is of diminutive size. Ancient inscriptions, ancient coats of arms and records of gifts made to the church by *grands seigneurs* of past ages are seen on the walls. In the Chapel S.-Nicolas there are fragments of ancient glass. Two of the pictures, S. Fiacre, in the Lady Chapel, S. Germain and Ste. Geneviève, on the wall beneath the tower, date from the seventeenth century; the rest are modern.

On the rising ground behind the church lies the little cemetery of Charonne, bounded at its farther end by one of the great Paris reservoirs, built over what was once the *Fosse Commune*, i.e., the paupers' burial-ground—the burial-ditch of the district. And in the centre of the cemetery there is a large square space unmarked by stone or monument, but whereon the grass grows luxurious and green. Beneath those sods lie the bones of many thousand victims of the Revolution. Higher up, bordering what was once the *fosse*, is a huge vault elaborately railed in all round. On a pedestal surmounting the

railing we see the figure of a man in *Directoire* costume—it is the statue of Bègue, Robespierre's private secretary. His Chief dead, the Revolution over, he whose hand had prepared for signature so many tragic documents, quitted Paris and betook himself to the peaceful country-side of Charonne. There, like other inhabitants of the extensive rural suburb of the city, he cultivated his plot of land, his field and *jardin potager*, and he set about preparing for departure from this earth by designing and superintending the workmanship of his own tomb. He made it characteristically realistic, a gruesome memorial of the grim events with which his life had been so closely associated. The iron railing surrounding the vault shows in little the form and shape of all the torturing instruments of the Revolution. The wheel that worked the guillotine, the wheel of the instruments of torture, the *tenailles*, all are there.

The view of this interesting ancient church from the top of the cemetery is remarkably picturesque.

BESIDES the churches, properly so called, there are throughout Paris in different quarters of the city many chapels, some beautiful, others without special interest in regard to architecture or decoration, but always conveniently situated for people who may not live quite close to their parish church.

The Chapelle du Très-Saint-Sacrement, rue Cortambert, is a beautiful Gothic building of recent erection. The Chapel Corpus Christi, Avenue Friedland, built in 1875, has little architectural interest, but is very profusely decorated. S.-André-des-Arts, rue Petrograd, is a spacious modern edifice of Romanesque-Byzantine style. S.-Charles, rue Legendre, a handsome structure in Romanesque style, at its transition stage. There are many more, Catholic and Protestant, assuring services within easy reach of every inhabitant in the city. The "Old Catholics" have a church, a very simple edifice, dedicated to S. Denys. And each foreign colony has its chapel or chapels in the capital of France.

FINIS.

VISITORS TOPOGRAPHICAL GUIDE.

Church.	Locality.	Means of Access.
S.-Denys	Six miles north of Paris.	Gare du Nord. Train from Place de la Trinité. Tram from Opéra.

I. Arrondissement. Palais Royal. (*Rive droite.*) Métro.

La Sainte Chapelle	Boulevard du Palais.	Cité.
S.-Germain l'Auxerrois	Rue du Louvre	Louvre.
L'Oratoire	R. de Rivoli	Louvre.
S.-Eustache	R. du Tour	Les Halles.
S.-Leu et S.-Gilles	Boulevard Sebastopol	Etienne-Marcel.
S.-Roch	R. S.-Honoré	Tuileries et Pyramdies.
L'Assomption	R. S.-Honoré et R. Cambon.	Concorde et Madeleine.

II. Arr. Bourse.

Notre-Dame des Victoires	Place des Victoires .	Bourse.
Notre-Dame de Bonne-Nouvelle.	R. de la Lune	S.-Denis.

III. Arr. Temple.

S.-Nicolas-des-Champs	Rue S.-Martin R. Reamur.	Arts-et-Métiers.
Ste.-Elisabeth	R. du Temple	Temple.
S.-Denis du Saint Sacrement.	R. de Turrenne et R. S.-Claude.	S.-Paul.
S.-Jean et S.-François	R. Charlot	S.-Paul.

IV. Arr. Hôtel de Ville.

Notre-Dame	Ile de la Cité	Cité.
S.-Louis en l'Île	Rue S.-Louis	S.-Paul.
S.-Merry	R. S.-Martin	Châtelet.
S.-Gervais	Place S.-Gervais R. de Brosse R. de l'Hôtel-de-Ville.	Hôtel-de-Ville.

Church.	Locality.	Means of Access. Métro.
Notre-Dame des Blancs-Manteaux.	R. des Blancs-Manteaux.	Hôtel-de-Ville.
S.-Paul et S.-Louis	R. S.-Antoine	S.-Paul.
Eglise Evangelique des Billettes.	R. des Archives	Hôtel-de-Ville.
	V. Arr. Panthéon.	(<i>Rive gauche.</i>)
S.-Séverin	Rue S.-Séverin	S.-Michel.
S.-Julien-le-Pauvre	R. S.-Julien close to S.-Séverin.	S.-Michel.
S.-Nicolas du Chardonnet	R. S.-Victor	S.-Michel.
S.-Etienne-du-Mont.	R. de la Montagne Ste. - Geneviève. Close to the Panthéon and the Bibliothèque Ste.-Geneviève.	S.-Michel.
S.-Jacques-du-Haut-Pas.	R. S.-Jacques and R. l'Abbé de l'Epée, near the Southern extremity of the Luxembourg Gardens.	Notre-Dame des Champs (Nord-Sud).
Chapelle de la Sorbonne	Place de la Sorbonne, Boulevard S.-Michel.	S.-Michel Odéon.
S.-Médard	R. Daubenton R. Monge.	S.-Marcel.
Val-de-Grâce	R. S.-Jacques	Raspail. Vavin.
	VI. Arr. Vaugirard.	
S-Germain-des-Prés	Boulevard S.-Germain	S.-Germain-des-Prés.
S.-Sulpice	Place S.-Sulpice	S.-Sulpice.
S.-Joseph des Carmes	Rue Vaugirard	
Notre-Dame-des-Champs	Boulevard Montparnasse.	Montparnasse and Notre-Dame des Champs. (Nord-Sud).
	VII. Arr. Palais Bourbon.	
Ste.-Clotilde	Rue Las Cases	Solférino (Nord-Sud).
S.-Pierre du Gros Caillou	R. S. Dominique	Tour de Maubeuge.
S.-François Xavier	Boulevard des Invalides.	Ecole Militaire.

Church.	Locality.	Means of Access.
S.-Thomas d'Acquin .	Place S.-Thomas d'Acquin, Boulevard S.-Germain.	Méto. Bac (Nord-Sud).
S.-Louis-des-Invalides .	Hôtel-des-Invalides	Invalides.

VIII. Arr. Elysée. *Rive droite.*

British Embassy Church	Rue d'Aguesseau .	Concorde ; Madeleine.
La Madeleine	Place de la Madeleine	Concorde Madeleine and
Chapelle Expiatoire .	Boulevard Haussman R. des Mathurios	S.-Lazare.
S.-Augustin	Boulevard Malesherbes.	Gare S.-Lazare.
S.-Philippe-du-Roule .	R. du Faubourg S.-Honoré.	Marboeuf.
Eglise Russe	R. Daru, Avenue de Wagram.	Ternes ; Courcelles.
Chapelle du Saint Sacrement (Corpus Christi).	Avenue Friedland .	Etoile.
Holy Trinity (American)	Avenue de l'Alma .	Alma.
S.-Joseph (English R.C.)	Avenue Hoche .	Etoile.
Bazar de la Charité .	R. Jean Goujon	Marboeuf. Trams à la Place de l'Alma.

IX. Opéra. *Rive droite.*

La Sainte Trinité . .	Place de la Trinité.	Gare S.-Lazare Trinité (Nord-Sud)
Notre-Dame-de-Lorette	Rue de Châteaudun	N. D. d Lorette (Nord-Sud).
S.-Louis d'Antin . . .	R. Caumartin .	Caumartin; S.-Lazare.
S.-Eugène	R. S.-Cécile .	Poissonnière.

X. Arr. Entrepôt.

S.-Vincent de Paul .	Place Lafayette .	Gare du Nord Poissonnière.
S.-Laurent	Boulevard de Strasbourg.	Gare de l'Est.
S.-Martin	Rue des Marais .	Lancry .

Church.	Locality.	Means of Access. Métro.
XI. Popincourt.		
S.-Joseph	Rue S.-Maur	Parmentier ; S.-Maur.
S.-Ambroise	Boulevard Voltaire	Richard Lenoir.
Ste.-Marguerite	R. S.-Bernard	Reuilly ; Bastille.
Eglise Flamande	R. de Charonne	Bagnolet

XII. Reuilly.

S.-Eloi	Rue de Reuilly	Reuilly
L'Immaculée Conception	R. du Rendez-vous	S.-Maudé.
Ste.-Marie	R. S. Antoine	Bastille.
La Nativité	Place Lachambaudie	Charenton.
(Notre-Dame de Bercy).		
S.-Antoine	Avenue Ledru	Bastille. Gare de Lyon
Cemetièrre de Picpus		Nation. S.-Maudé.

XIII. Gobelins.

Rive gauche.

S.-Marcel	Boulevard de l'Hôpital	S.-Marcel.
Notre-Dame de la Gare	Rue Jeanne d'Arc	Nationale.
Ste.-Anne de la Maison Blanche.	R. de Tolbiac	Corvisart.

XIV. Arr. Observatoire.

Notre-Dame-du-Travail	Vertingetorix	Edgar Ouimet.
S.-Pierre de Montrouge	Avenue d'Orléans	Alésia.

XV. Arr. Vaugirard.

S.-Lambert de Vaugirard	Rue Gerbert	Vaugirard.
S.-Jean Baptiste de Grenelle.	Place Felix Faure	Commerce.
S.-Jean-Baptiste de la Salle	R. Dutot	Pasteur.

XVI. Passy.

Rive droite.

S.-Honoré d'Eylau	Avenue Victor-Hugo	Victor-Hugo.
S.-Pierre de Chaillot	Rue de Chaillot	Alma.
S.-Stephanos	R. Georges-Bizet	Boissière.
S.-Georges (Anglican)	R. Auguste Vacquerie.	Alma; Kleber; Etoile.
Notre-Dame-de-Grâce	R. de l'Annoncia- tion.	Passy.

Church.	Locality.	Means of Access.
Notre-Dame d'Auteuil .	Place d'Auteuil .	Métro. Wilhem.
Chapelle Notre-Dame du Trés Saint Sacrement.	R. Cortembert .	Trocadero et Place Victor Hugo.

XVII. Arr. Batignolles-Monceau.

S.-Ferdinand des Ternes	Rue S.-Ferdinand .	Maillot.
S.-Charles	R. Legendre	Malesherbes.
Ste.-Marie des Batignolles	R. des Batignolles	Rome.
S.-Michel	Avenue de S.-Ouen	La Fourche.
S.-François de Sales .	R. Ampère et R. Brémontier.	Wagram.

XVIII. Arr. Montmartre.

Sacré-Cœur	Rue de la Barre .	Abbesses ; Anvers.
S.-Pierre de Montmartre et la Chapelle du Martyre.	R. du Mont-Cenis	Abbesses ; Anvers.
S.-Bernard	R. Affre	Barbes-Chapelle.
S.-Denys de la Chapelle	R. de la Chapelle .	
Notre-Dame de Clignan- court.	Place Ste.-Euphrasie	Joffrin (Nord-Sud).
Ste.-Geneviève des Grandes-Carières.	R. Championnet	Marcadet-Balagny
S.-Jean l'Evangeliste .		Joffrin (Nord-Sud).

XIX. Arr. Buttes-Chaumont.

S.-Georges	Rue de Bolivar .	Bolivar.
S.-Jacques et S.-Christophe de la Villette.	R. de Crimée .	Crimée.
S.-Jean-Baptiste-de- Belleville.	R. de Belleville .	Place des Fêtes.

XX. Arr. Ménilmontant.

Notre-Dame de la Croix	Rue de Ménilmontant	Ménilmontant.
S.-Germain-de-Charonne	R. de Bagnolet .	Bagnolet.

