L' Ecole des Beaux Arts.

BY PROFESSOR DESIRE DESPRADELLE.

In ascending the quay Malaquais and entering the rue Bonaparte, formerly the rue Petits Augustins, the first large door at the right gives access to l'Ecole des Beaux Arts. Its entrance court filled with specimens of the great periods of art is a veritable open-air museum. At the right, an important architectural fragment, harmonious of line, composed of orders superposed, is one of the finest examples of the classic French Renaissance. It is from the Chateau d'Anet erected by Henry II for Diane de Poitiers. This work with the old Louvre of Pierre Lescot and the fountain des Innocents in Paris marked the culminating point of the French Renaissance. Facing this Court is the portal of the Chateau of Gaillon erected by command of Cardinal d'Amboises, 1505, near the epoch when Michael Angelo decorated the Sistine Chapel. "The Sibyls and the Prophets" as well as the important decorative work of Raphael should also be given at l'Ecole if it is indeed the temple of art.

On general principles artists of strong temperaments are bad copyists. Sigalon, on the contrary, of a docile talent seemed expressly created to reproduce Michael Angelo, as is testified by this remarkable work.

Michael Angelo is represented not only by his "Last Judgment." His "Moses," the "Tomb of the Medici's" and the "Descent from the Cross," are in a room adjacent. Nor is this all. In the exposition hall called the Salle Malpomène from the great White Lady holding the mask of Tragedy, at its entrance are other fine copies from the vault of the Sistene Chapel. "The Sibyls and the Prophets" as well as the important decorative work of Raphael should also be given at l'Ecole if it is indeed the temple of art. Should not Italian painting, the daughter of Greek art and the mother of the art of France be represented by the two greatest names which have marked its highest development?

Returning to the Court and entering the door beside the chapel by three steps, Ingres seems to confide to the student that "design is the integrity of art." Beyond is a little ivy-encircled court, bordered by arcades and green with shrubbery. Near a mulberry tree a fountain murmurs, while facing is the Galatea of Raphael transferred in indestructible colors upon stone. Surrounding three sides the pillars of the arcades ascend to the flat roof, broidered with ornaments and small heads, reminiscent of a loggia of the Renaissance decorated after the souvenirs of Pompeii.

Mr. Thiers, the celebrated statesman, then minister, believed himself inspired by a brilliant idea which however incited the ire of an artist once unknown, but whose fame has since been blazoned upon the house-tops, the painter Delacroix. This was the proposition that Delacroix should make a copy of the Last Judgment. "Monsieur le Ministre," he exclaimed, "Since we last met, I have become a master. I am copied, but I do not copy others." Even the most eminent statesmen sometimes make mistakes. No one indeed, has the right to exact ten years of the life of a productive painter in the sterile copy of another's work.

At the extremity of a portico, is the monument to Henri Regnault, and the young artists killed during the Franco-German war. This marvellous little jewel conceived by Coquart and Pascal exhales all the freshness, grace, delicacy and charm of youth. On the walls the horses and cavaliers of Phidias careen at mid-height at the back of the portico, while just beyond is that masterpiece of masterpieces, that sublime triumph of form, the frieze of the Parthenon.

The epoch to which the works of Phidias belong, marks the culminating point in Greek art, as the rivalry between Raphael and Michael Angelo marks a similar point in the art of Italy.