Leaving this court so full of reminiscences of the past, we find facing the Galatea, a wide stairway surrounded by Ionic columns near which two nude Greek phebes of purest marble, seem almost endowed with life, in the softened light, resembling that of an atrium of other days. In this calm refuge, surrounded by simple forms and harmonious colors, it is sweet to pass an hour, remote from the noises of the street, and the agitation of this workaday world.

Beyond is the great exhibition hall for the Competitions of the School,—architecture, painting, sculpture and engraving. The Salle Melpomène (Hall of Melpomane), above-mentioned. Ah, if the walls could but speak, what marvels would they relate! for although decked with beautiful copies borrowed chiefly from the Italian school, a reproduction of a portion of the fresco of the Sistine Chapel embellishing the ceiling, they would speak to us of our princes of art who have awarded the grand prizes of the Academy since the foundation of the school. Of the authoritative and passionate Meissonier. Of Garnier with the curious profile, magnetizing his colleagues with the eloquence of his powerful criticism. Of the charming and spiritual Coquart. Of the Duc d’Aumale, Micaenus and grand seigneur, more amateur than artist, with an affable and smiling dignity in the midst of the general hubbub. Of the gentle and calm Daumet, and of Gounod, he for example, who, when the judgment of the grand prix in architecture was to be decided, delivered a short discourse upon his hobby, the similitude between music and architecture. There is indeed, a marked resemblance between the two arts. If we analyze a beautiful symphony by Beethoven, for example, we find the same general laws of composition that exist in architecture.

On one side of the Hall of Melpomane is the hall of the grands prix in painting and sculpture, since the foundation of the school to the present time; those of architecture are in a separate room over the library. Especially to be remarked, are the first works of David, of Ingres, of Prudhow, of Garnier, Coquart, Bonnat, and Chapu, and it is a rare chance if certain qualities are not discovered, which have displeased the originator the entire course of his life, although it sometimes happens his last work does not fulfil the promise of the first.

Leaving the Hall of Melpomane, regaining the Court of Entrance and passing near the Porch of Gaillon is a second court preceding the library and the studies, in which is a considerable number of casts.

Before entering this portion of l’Ecole, mention should be made of its architect Duban, his successor Coquart having only completed and made certain additions to the original, Duban was one of the triumvirate, Labrouste, Duban and Duc, through whose instrumentality peace was made after the memorable struggle between the classic and romantic schools by fusion, and indicating the doctrines of modern art, which, while deriving its inspiration from the antique and following its great traditions, is sensible of all the logic and rationalism of the romantic school.

Of the three, Duban perhaps better understood the antique. Is not this quality indicated in l’Ecole des Beaux Arts? Although attaining lesser heights in his art than Coquart, he possessed nevertheless great delicacy and assured taste, and invested all parts of the work with inexpressible charm. The library notably is an example which in its simple beauty com-