T. H. E.

pare favorably with the finest pages of the past.

The fine glass court, so admirably suited for study and guarded to the right and the left by the Columns of Parthenon and those of the temple Jupiter Stator is entered by crossing the vestibule. Coquart understood well the decoration of this hall, placing the beautiful collection of antique casts in striking relief. It is but another evidence of the remarkable suppleness of the genius of this architect of the great hall of the Court of Cessation, who knew how to retain the noble and the beautiful in the midst of the utmost splendour of decoration. This quality of eminent suppleness again declares itself at the cemetery of Père la Charse in the tomb of the monument to Generals Lacomte and Clement Thomas, which exhibits great thought while discovering an original disposition of styles. It is revealed with grace and distinction at the l'École des Beaux Arts in the monument to Regnault, and finally in the great glass hall in the Court of Casts, where he has held himself under such admirable restraint, making of his architecture a frame,—but what a frame! designed to place boldly in evidence these pages chosen from the antique, whose profound study is always the first foundation of all artistic education. Unlike the works of certain celebrated contemporaries those of Coquart do not grow old but retain all the freshness and brilliancy of the day when they were produced, of which the examples cited at l'École des Beaux Arts give ample proof.

At the top of the double stairway conducting to the library, is a promenoir copied from the loges du Vatican which commands admiration even after one is familiar with the original.

There the figures of Raphael are crumbling in pieces, while the arabesques seem to have been scratched with a knife. Here, however, the faithful disciples of the master, after ten years of patient labor have reproduced them anew, entire and in good taste. Garlands of grapes, oranges, squash and figs, in varied hues, opening or falling from the stalk, descend the length of the walls in harmonious concert. In the centre of each arcade large black medallions in relief against small red squares contrast happily with the diminutive arabesques and delicate blossoms which escape from them. The fruits display that juicy richness and exalted genius fitting a festival of the Renaissance. The fifty-two frescoes of the ceiling testify the abundance, the surety of taste and hand, the inbred art, decorative and spontaneous, not at all a work of vanity but an instrument of pleasure which by making the masses subordinate to the ensemble gives the finishing stroke to architecture. A more truly beautiful mental picture cannot be carried away than this calm and healthy art which possessed the strong and simple souls of bygone days.

The hemicycle of Paul Delaroche is found in descending the stairways, always in the same body of buildings, and crossing the glass court of Casts. This amphitheatre of somewhat limited dimensions is in a sense a hall of honor serving for the distribution of high awards, for official solemnities and for the general courses upon the history of art, archeology, esthetics and literature. A political discourse on an electoral campaign or a conférence on alimentary products would be imagined with difficulty in a place whose purpose is so eloquently indicated by this grand mural painting. In the middle and at the back of the fresco are seated the three judges of art, Phidias, Ictinus, Apelle. A little below to the right and the left are four female figures, which symbolize the four great periods of art, namely: The art of Greece, Rome, the Middle Ages and the Renaissance.

It may be mentioned in passing, that the beautiful blond figure which represents Gothic art, is none other than Madame Delaroche, daughter of the painter Vernet.

In the foreground the Renowned under the designation of l'Areopage, distribute the victors' crowns.

The series of paintings is enclosed between a painting by Poussin forming the right extremity of the hemicycle from the spectator's point of view, and