one by Veronese forming the left extremity. This splendid fresco is the chef d'œuvre of Delaroche. Poor Delaroche! He who so carefully concealed his productions, wishing to preserve them from the gaze of the crowd, murmuring, “Oh, I was not created for brush, canvas and colors. I was destined for politics and diplomacy. Long live Talleyrand and Metternich!”

An interesting canvas by Ingres “Romulus victorious over Acror,” hangs back of the platform.

There remain many other places to explore at l’Ecole des Beaux Arts, for example the Cour des Loges, at the left of the library, where the young artists, architects, painters, sculptors and engravers competing for the Prix de Rome, are confined during one hundred and ten days, for the production of their work.

The former residence of the Princess of Chimay having the principal entrance on the quay Malakas has since, a few years only, been appropriated for a museum, studios, gallery, etc., and all this little world, or rather this great and unaccustomed world of statues, has not yet had time to make its acquaintance, so that a breath of suspicion seems to rest in the air.

If to these are added the museums of collections, the numerous amphitheatres, studies, studios, special libraries, etc., etc., a certain idea may be formed of the visible side of l’Ecole Nationale des Beaux Arts.

Within this marvellous frame is grouped all of past ages of a nature to penetrate the spirit of art, in familiarizing us with its master-pieces. Nothing useless, nothing showy, nothing to provoke the mercantile spirit. On the contrary, everything is chosen with extreme care by distinguished experts whose sole preoccupation is to develop the culture of the young artists, to form their judgment and their tastes. L’Ecole des Beaux Arts is under the patronage of shadows which hover everywhere within its precincts, Phidias, Ictinas, Apelles, Michael Angelo, Raphael, as well as Jean Goujon, Philibert de l’Orme, Puget and Poussin and hosts of others. It is under this high protection that the students undergo the first ordeal of transformation which makes them receptive of the elevated ideas of art and it is the influence of this wonderful environment which aids the masters in imparting not only the letter but the spirit of things, the eternal spirit, transmissible in every country and at all times, the spirit which radiates from all things lovely. Here also are taught the simple rules which govern all esthetics: truth, unity, expression, and honesty of adaptation.

The instructing staff is composed from the most distinguished masters in the arts, letters and sciences, each having had a career and given proofs of marked ability. Admissions are made by competition alone, the number at each session being limited in advance, so that it is easy to understand the emulation and enthusiasm which exists at l’Ecole des Beaux Arts. Moreover, everything possible is done to facilitate education; assistance by the State, travelling scholarships, foreign sojourn in Italy, Greece, Egypt and Spain, numerous endowments by the Academie des Beaux Arts, as well as from private sources pave the way to the higher education of talented young men of limited means, during the long years exacted for the different courses of study.

Although in a certain sense, art is in itself aristocratic, no distinction of birth or position is permitted at l’Ecole. Everything is liberal and democratic. Its inestimable privileges, too, are extended to students of foreign countries, even to participation by the most distinguished in its endowments. Its encouragements are perhaps more numerous for architects than for other artists by reason of the double education exacted; the solid general education previous to admissions, then the entrance achieved, the development at one and the same time of the artist and the man of science,—the rôle of the architect being singularly complex, which requires many years at l’Ecole.

Volumes could be written upon this grand l’Ecole des Beaux Arts, the cherished school of France, the source indeed of its aspirations. It exerts, too, a universal influence. It has legions of admirers in all countries for the simple reason that its teaching is on the broadest lines, personality is freely developed, eternal principles are evolved from its works, which extends beyond the frontiers and pass current in all countries.

Like everything really great, however, l’Ecole des Beaux Arts sometimes excites small jealousies and is even attacked, but its principle is never to reply, for its detractors are too often proved to be its disgruntled or unsuccessful artists, or those incapable of penetrating and understanding its elevated principles.