CATALOGUE

OF THE

FIRST ANNUAL EXHIBITION

OF THE

AMERICAN ACADEMY

IN ROME

OPEN MARCH 2 TO MARCH 14 INCLUSIVE

ART INSTITUTE

CHICAGO

1897
FIRST ANNUAL EXHIBITION
OF THE
AMERICAN ACADEMY
IN ROME

VIEW FROM GARDEN.

OPEN MARCH 2 TO MARCH 14 INCLUSIVE

ART INSTITUTE
CHICAGO
1897
The Knickerbocker Press, New York
THE AMERICAN ACADEMY IN ROME.

In his "Mémoires d’un Artiste," Charles Gounod says: "Rome stands in itself alone for so many things, and those things are all enveloped in such profound calm and in such tranquil and serene majesty, that it is impossible at first approach to suspect its prodigious 'ensemble' or its inexhaustible riches. Its past as well as its present, its present as well as its destiny, makes it the capital not merely of a country, but of Humanity. . . . There is something else in the arts besides technical skill, particular aptitude, or even the perfect knowledge and acquirement of processes. As far as they go, these qualities are good, and even absolutely necessary; but they constitute merely the artist's materials, the envelope and the body of some one definite and particular art. In all the arts there is something which belongs exclusively to no single one, which is common to all but yet above them, without
which they are merely trades. That invisible quality which is their sole vitality, is Art. . . . Within the artisan there is the artist, that is, the man, and he it is who must be reached, enlightened, transported, even transfigured, until he is utterly lost in admiration for that incorruptible beauty, which results not merely in a passing success but in the eternal sway of those masterpieces which must remain for Humanity as the beacons and guides in Art, from Antiquity to the Renaissance, to our own day, and afterwards, and forever! . . . Preserve then at any price and at all hazards that noble School of Rome whose archives contain such names as David, Ingres, Flandrin, Regnault, Duret, Hérold, Halévy, Berlioz, and Bizet. Guard with all our strength that sacred retreat which shelters the artist’s growth, far away from an early subjection to the material needs of life, and fortifies him against the temptations of commercialism as well as against the commonplace triumphs of an ignoble and ephemeral popularity.”

Such is the testimony of Charles Gounod, who won the “Grand Prix de Rome” for Music in the year 1839, when the French Academy in Rome was under the direction of the celebrated painter Ingres. This famous
Villa dell' Aurora, Rome.

ENTRANCE GATE.
Villa dell' Aurora, Rome.

"AURORA" OF GUERCINO.
American Academy in Rome

Villa dell'Aurora, Rome.

TERRACE WALL.
school was founded during the administration of Colbert in the reign of Louis XIV., and from that time to this many of the most talented artists of France have been educated under its fostering care. The names of Duc, Garnier, Ginain, Labrouste, Daumet, Duban, and Vaudremer, among the architects; of Massenet, Gounod, Meyerbeer, Berlioz, Bizet, and Thomas, among the musicians; of Boucher, Fragonard, and Baudry, among the painters; of David and Rude, among the sculptors, form but a partial representation of the long roll of honor of the Villa Medici. Other states have not failed to perceive the importance of its work, and profiting by its experience have established national academies of their own in Rome. Among these are Germany and Spain, and that our own country might not be behind in this movement for the highest education in the arts, steps were taken during the year 1895 by a committee composed of representatives of the American School of Architecture in Rome, the National Society of Sculptors, and the Society of Mural Painters, to form an Academy at Rome along the lines of the French Academy in the Villa Medici. Thanks to the enthusiasm and unanimity of opinion in the committee, these efforts have been crowned
with an unexpected degree of success, and the departure in December last of the beneficiary of the Lazarus Fund to join his confrères in architecture and sculpture, already established in the Villa dell’ Aurora in Rome, will be followed, it is hoped, by the early foundation of a scholarship for the study of music. It is believed that this generation in America can leave no greater legacy to the next than the founding of an institution of such character and of such aims as will assure the foundations of a sound national taste.

The Villa dell’ Aurora, the home of the American Academy and once part of the famous Villa Ludovisi, is situated upon the Pincian Hill, not far from the Villa Medici. It rises from a terrace of about the area of Gramercy Park (or about 80,000 square feet), elevated some twenty feet above the surrounding streets, and planted with trees in the midst of a garden after designs by Le Notre. No abode better adapted to harbor an artistic fraternity could well be imagined that this Villa, which enjoys the seclusion so essential to profitable study, and yet is in the midst of a city containing masterpieces of all the arts, and filled with classic traditions and associations. The interior of the Casino contains decorations
American Academy in Rome

by well-known artists of the later Renaissance, among which is the "Aurora" of Guercino.

The advantages Rome has to offer to students of the allied arts need not be urged. What with its architectural and sculptural monuments, its mural paintings, its galleries filled with the chef-d'œuvres of every epoch, no other city offers such a field for study or an atmosphere so replete with the best precedents. Moreover, it is believed that now for the first time American students of architecture, painting, and sculpture are brought under the same roof, and will profit greatly by their common life and free intercourse with each other, and thus help to bring about that union of the arts and their intelligent co-operation which, in the end, produce the noblest results.

It was in October, of the year 1895, that the School of Architecture was installed in the Villa. This was the first step in the projected Academy of Architecture, Painting, Sculpture, and Music. The Architectural Department, first upon the field, was soon followed by those of Sculpture and Painting, and is supported at present, in the absence of a permanent fund, by the contributions of members of the architectural profession. It was formally opened under the charge of Mr. Austin W. Lord, on
the first of November, 1894, in temporary quarters in the Palazzo Torlonia, whence it was removed in July of the following year to its present home in the Villa. This department is open to winners of the Roman Prize in Architecture, a scholarship of the value of $1000 a year for three years, and is offered to graduates of the architectural schools of this country and to members of the École des Beaux Arts of advanced standing. It is evident that the serious study which the Academy intends to promote is to be had only from those who devote to it constant and long-continued labor, and that such work is not reasonably to be expected except from young men who go abroad with this special aim in view. Accordingly, three years has been established as the minimum of time allowed to beneficiaries of the scholarship.

The course of study is one of observation and research rather than of design, aiming to form a correct taste and to impress upon the mind, by daily contact with great examples, those principles which are essential to the enduring quality in architecture, be the style what it may. To this end the founders believe it to be of the utmost importance for an architect, before he begins his professional career, to study
thoroughly on the spot the typical monuments of Antiquity and such works of the Italian Renaissance as are worthy of being considered their successors. The examples best suited to this purpose are those of Greece and Italy. Expeditions are taken to the former country and to Sicily, but the headquarters of the department are established at Rome, rather than at Athens, because of the greater amount of material, there at hand, of use to the modern architectural student, not only in the art of architecture itself, but in that of mural painting and in the decorative arts, including architectural sculpture.

Under the will of William H. Rinehart, Esq., of Baltimore, two scholarships for sculptors have been established, providing for a four-years' residence in Rome at the Villa dell' Aurora. The fund for this scholarship accumulated under the care of the late W. T. Walters, Esq., and has since been entrusted to the Peabody Institute of Baltimore, by whom its administration was turned over to H. Walters, Esq.

Through the public spirit of the trustees of this fund, now amounting to one hundred thousand dollars, this income was offered last year to the use of the Academy.
The candidates for this scholarship are selected from among those only who by a preliminary examination show themselves to be of marked proficiency. In the final competitive examinations they are required to submit a bas-relief or a subject in the round, as indicated by the judges, to be executed in twelve weeks from the day on which the work is begun. A preliminary sketch one foot square and made in two days must be presented to the judges, one copy to be retained by the trustees of the fund, the other by the competitor. The composition as shown in the sketch must be adhered to in the final work. Any radical deviation from the composition as indicated in the sketch, any alteration from the dimensions of the large work, or any assistance on the work, will exclude it from the competition. The beneficiaries of the scholarship receive a thousand dollars a year for four years, are entitled to a passage to and from Rome, and to a studio and lodging in the Villa dell' Aurora in Rome, where they must live and work. During the period of their stay in Rome, they must execute a bas-relief containing two life-size figures, a life-size figure in the round, and a life-size group of two or more figures. They will also
devote a year of their time to travel in France, Italy, and Greece.

During the year 1895, the committee in charge of the Jacob H. Lazarus Scholarship for the Study of Mural Painting, expressed the desire that the beneficiary be associated with those of the other departments and become a member of the Academy. The income of this scholarship is $3000 for three years, payable in quarterly instalments of $250 each, in advance, by the treasurer of the Metropolitan Museum of Art. This sum includes travelling expenses to and from Europe. The candidates will be required to pass preliminary examinations in

I. Perspective.
II. Artistic Anatomy.
III. Painted Nude Figure from Life.

Those candidates who shall have passed a preliminary examination satisfactory to the committee in charge will then be required to pass a further examination in the following subjects:

I. History of Architecture. Written examination.
   II. Freehand Drawing, from Memory, of Classical and Renaissance Ornament.
III. Freehand Drawing, from Memory, of the Architectural Orders.

IV. Elementary French and Italian. Written and oral.

V. Painted Sketch for a Mural Figure Composition with Ornamental Border.

The holder of the scholarship will be obliged to spend at least twenty-four months in Italy—sixteen in Rome and eight in other places,—but always with the permission and under the guidance of the committee in charge. The course for the third year is still under consideration. A regular course of study has been prescribed by the committee, but, besides these prescribed studies, much of the students' time will be passed in sight-seeing and rapid sketching. It is very important that the mural painter should not only acquaint himself with pictorial compositions and their decorative details, but that he should study decorative "ensembles"; in other words, both the expressional picture and its architectural setting—the wall painting and the entire room—or at least so much of it as may be of the epoch.

While particular attention will necessarily be called to the works of the great mural painters of the Renaissance, it is not to be forgotten that Rome is full of decorative work belonging
to other epochs and executed in different materials, that can be studied to the great advantage of a mural painter. It will suffice to mention the frescos of the ancients, such as can be seen on the Palatine, in the painted tomb on the Via Latina, in Livia’s Villa at Prima Porta. The early Christian basilicas are replete with beautiful decorative schemes. The evolution of mosaic from the days of the Romans down to modern times is admirably illustrated in Rome, and together with the “Cosmati” work can be studied with profit. These are but a portion of the many things that make Rome the best school for the mural painter.
First Annual Exhibition of the

PAST AND PRESENT BENEFICIARIES OF THE AMERICAN ACADEMY IN ROME.

1895 HAROLD VAN BUREN MAGONIGLE, Architect,
Rotation Travelling Scholarship, Boston.

1895 SETH JUSTIN TEMPLE, Architect,
Columbia Travelling Scholarship, New York.

1895 GEORGE BISPHAM PAGE, Architect,
Travelling Scholarship, Univ. of Pennsylvania, Philadelphia.

1896 JOHN RUSSELL POPE, Architect,
Columbia Travelling Scholarship, New York.
Prize of Rome.

1896 W. S. ALDRICH, Architect,
Rotation Travelling Scholarship, Boston.

1896 PERCY ASH, Architect,
Travelling Scholarship, Univ. of Pennsylvania, Philadelphia.

1896 HERMON McNEIL, Sculptor,
Rinehart Scholarship, Baltimore.

1897 W. S. COVELL, Architect,
Columbia Travelling Scholarship, New York.
Prize of Rome.

1897 A. PHIMISTER PROCTOR, Sculptor,
Rinehart Scholarship, Baltimore.

1897 GEORGE W. BRECK, Painter,
Jacob H. Lazarus Scholarship, New York.

1897 LOUIS H. BOYNTON, Architect,
Rotation Travelling Scholarship, Boston.

1897 WILLIAM K. FELLOWS, Architect, (Chicago.)
Columbia Travelling Scholarship, New York.
American Academy in Rome.

Department of Architecture.

CATALOGUE.

Harold V. B. Magonigle, Architect,

Holder of the Rotch Travelling Scholarship.

FLORENCE.

LOGGIA DI S. PAOLO.

1 Elevation at four feet to the inch.
2 Plan at eight feet to the inch.
3 Full-size details of Central Door.
4 Full-size details of Large Door.
5 Full-size details of String-courses.
6 One inch scale drawing of Large Door.

7 Full-size detail of the Base of the Baptistery, Florence.
Capella Pazzi, Florence.
8 Front Elevation at four feet to the inch.
9 Plan and Section at eight feet to the inch.

IL MARZOCCO.

10 Front. One quarter full size.

ROME.

12 Full size of Lion’s Head, from the Temple of Antoninus Pius.
13 Side of same.
14 Full size of Rosette. From the Frieze of the Temple of Vespasian.
15 One quarter full size of Amphora. Tabularium Museum.
16 Anaglypha from the Forum. One quarter full size.

PALAZZO DELLA CANCELLERIA.

17 Section of Court at four feet to the inch.
18 Plans of same at eight feet to the inch.
19 Full-size details of Bases and Capitals of Lower Arcade.
20 Full-size details of Upper Arcade.
21. Other full-size details.

22. PALAZZO FARNESE.
23. Full-size detail of Cornice (in 3 sheets).
24. " " " " Upper String-course.
25. " " " " Lower String-course.
27. Longitudinal Section of same.
28. Cross-sections of same. Scale of two feet to the inch.
30. Full-size details of Cornice in rear of the Pantheon (in 6 sheets).

ARCH OF TITUS.
31. Front Elevation.
32. Section and Plans. Scale of two feet to the inch.
33. One half full-size detail of Keystone.

AT BAGNAIA NEAR VITERBO.

VILLA LANTE.
34. Plan at twenty-five feet to the inch.
35. Section at twenty-five feet to the inch.
First Annual Exhibition of the

ATHENS.

NORTHERN PORTICO OF THE ERECHTHEION.

37 Plan
38 Elevation \{ one twelfth full size.
39 Section
40 Full-size details of Cornice (in 6 sheets).
41 Capital of Column.
42 \{ Necking of Column.
43 Base of Column.
44 Bases of Antae and Cella.
45 Architecture of Doorway.
46 Cyma of Doorway.
47 Console of Doorway, Side.
48 Console of Doorway, Front.
49 Corinthian Cap.

VENICE.

DUCAL PALACE.

48 Elevation at three sixths of an inch to the foot.

CHÂTEAU DE BLOIS.

49 Courtyard Façade. Louis XII. Wing.
American Academy in Rome

WATER COLORS.

50 Parco Margherita. Naples.
52 South-west Angle of Peristyle looking toward Salamis. Parthenon, Athens.
53 Columns of the Olympeion and Lykabettos, Athens.
54 Acropolis. Athens.
55 Temple of Niké Apterous. Athens.
56 The Propyleion. Athens.
57 Arch of Augustus. Perugia.
58 Interior of the Collegio del Cambio. Perugia.
59 The Tower with the Garden. Lucca.
60 Color Study of Ceiling. Library. Siena.
61 Bell Tower. Capri.
62 Old Houses. Capri.
63 Fountain. Villa Lante. Morning.
65 S. Maria della Salute. Venice.
68 Column of S. Marco. Venice.
69 Wood boat on the Giudecca. Venice.
71 The Garden with the Cypress. Venice.
72 Shrine. S. Marco. Venice.
First Annual Exhibition of the

73 Interior. S. Marco. Venice.
74 Statue of Bartolommeo Colleoni. Venice.
79 Notre Dame de Paris.
81 Street in Mont S. Michel.
82 Mont S. Michel from the Sands.
84 South Transept. Reims.
85 Il Marzocco. Florence.

50 sheets of Pencil Sketches and Notes.

Prize Drawings. \{ Plan.
\} Elevation.

Submitted in competition for the Rotch Scholarship.
TEMPLE OF CONCORD.

Built 366 B.C., by Camillus, and rebuilt in 7 B.C., by Tiberius.

"It was dedicated to Concord, to commemorate the termination of the protracted struggle between the patricians and the plebeians."

The temple was used for meetings of the Senate, and after being rebuilt, was used chiefly for the exhibition of works of art.
W. S. Aldrich, Architect,
Holder of the Rotch Travelling Scholarship, Boston.

ROME.

167 Theatre of Marcellus. Elevation.
168 Hadrian’s Villa. Plan of Golden Court.
The Baths of Caracalla, though commenced by Severus about 212 A.D., were mainly built by his son Caracalla and completed by Heligabalus and Severus Alexander, 218 to 235 A.D.

The baths were restored by Theodoric, 500 to 510 A.D.

These thermae, which accommodated 1,600 bathers, were built upon a series of vaulted substructions twenty feet in height, and the main building, including the peribolus or enclosure, was about 1,200 feet square.

On the northeast side of the main central building was the frigidarium or cold swimming-bath; adjoining this was the tepidarium, a vaulted room 82 by 170 feet. Next on the south was the sudarium
or sweating-room, which formed a sort of vestibule to the great domed hall, the laconicum, about 116 feet in diameter and containing the hot bath.

The outer enclosure contained numerous small baths and swimming-baths and great chambers on the northwest for the heating of water. On the north and south were, according to Vitruvius, halls for the use of philosophers, rhetoricians, and their pupils.

There were also on the north side tiers of stone seats from which the people could observe the athletic sports.

In the study of the central building of this great system of baths, interest centred in the remains of the great circular hall, the existence of which has by good authority been questioned, and which had never been correctly restored.

Excavations conducted by the Academy brought to light the true foundations and settled, beyond a doubt, the existence at one time of a great circular and domed hall, and further, that it was undoubtedly a part of the original building.

All of these buildings were built after the most approved Roman methods of construction.

The walls were covered with the richest marbles, the ceilings were decorated with paintings, stucco work, and mosaics, the floors were treated in mosaic and colored marbles, the columns were monoliths of granite, porphyry, and marble.

As a record of Roman greatness and power, skill in planning and in the use of materials, a no more suggestive example can be found.
ATHENS.

173 Erechtheion. Plan.
175 Erechtheion. Elevation. South Side.
176 Erechtheion. Elevation. West Side.
177 Erechtheion. Details.
178 Erechtheion. Details.
179 Erechtheion. Detail.
180 Erechtheion. Details.

Propylæa. Section, Details.
Propylæa. Details.
SICILY.

181 Cathedral. Monreale. Details of Mosaics.

FRANCE.

182 Vitré. Sketches.
183 Vitré. Sketches.
184 Vitré and Laval. Sketches.
185 Manoir d'Ango. Elevation.
186 Manoir d'Ango. Detail.
187 Manoir d'Ango. Colombier.
188 Boos. Colombier.
189 Lisieux. Market.
HADRIAN'S VILLA.—130 A.D.

Hadrian, according to his biographer, "created in his villa at Tivoli a marvel of architecture and landscape gardening; to its different parts he assigned the names of celebrated buildings and localities, such as the Lyceum, the Academy, the Prytaneum, Canopus, the Stoa Poecile, and Tempe, while in order that nothing should be wanting he even constructed a representation of Tartarus."

From the 16th century to the present day the ruins have furnished for the museum an almost inexhaustible supply of works of art of all kinds.

The ancient Villa occupied an area of several square miles, and the many great buildings which composed it were decorated with rich marbles, mosaics, and paintings, a few remains of which are carefully preserved at the present time.

Of these constructions the Piazza d'Oro or Golden Court, so called from the valuable materials found here in the 18th century, offered a subject for study.

Excavations made within a few years, together with those made by the American Academy, developed many points of interest in the plan and superstructure.

On the southeast side the space usually restored with a dome has been restored as an open court. The lightness of the piers would scarcely permit of a dome, especially after the Roman methods of construction, and the character of the adjacent rooms and the approaches suggest a central court.

The great open court was treated as a garden with paths and fountains, and was not a miniature lake as many have supposed.
John Russell Pope, Architect,

Holder of the Prize of Rome and Columbia Travelling Scholarship,
New York.

ROME.

192 Hadrian's Villa. Golden Court. Section.
193 Theatre of Marcellus. Elevation.
194 Theatre of Marcellus. Doric Impost.
195 Theatre of Marcellus. Doric Capital.
196 Theatre of Marcellus. Doric Cornice.
197 Theatre of Marcellus. Base of Ionic Order.
198 Theatre of Marcellus. Details of Ionic Order.
199 Theatre of Marcellus. Ionic Capital.
ATHENS.

200 Erechtheion. Plans.
201 Erechtheion. East and West Elevation.
202 Erechtheion. North and South Elevation.
203 Erechtheion. Details.
204 Erechtheion. Details.
205 Erechtheion. Details.
206 Erechtheion. Details.
207 Acropolis. Details.
208 Propylæa. Details.

POMPEII.

209 Casa Nuova. Section.

VENICE.

210 Colleoni Monument.

PRIZE DRAWINGS.

211 Plan.
212 Elevation.
213 Perspective.
Additional Drawings by John Russell Pope.

a S. Andrea at Pistoia.
b Library San Lorenzo at Florence.
c The Duomo at Florence.
d Il Marzocco at Florence.
a Entrance Siena Cathedral.
b Palazzo Pollini.
c San Giovanni, Pistoia.
a Fountain at Viterbo.
b Siena. Sketch.
c Doorway in Cathedral at Pisa.
d Palazzo Vecchio. Sketch.
a Orvieto. Color Study.
b Sketch at Pistoia.
c Siena. Sketch.
d Siena Cathedral.

Four Sketches at Bologna.
a Siena Brickwork.
b Collegio del Cambio.
a S. Maria della Salute.
b Loggia del Consiglio.
a Dante's Tomb at Ravenna.
b Sketches at Rimini.

Baths of Caracalla (plan actual state).
Tower at Pistoia.
The Theatre of Marcellus was begun by Julius Caesar, and completed in 13 B.C., by Augustus. It is said to have accommodated 20,000 spectators.

During the Middle Ages it was made into a fortress, and in 1086 was partly destroyed and rebuilt. It is now the property of the Orsini, who occupy a large palace built upon the ancient remains.
The entire building is of travertine, a native limestone, and, according to Middleton, was originally covered with a white stucco, made of pounded marble.

Fragments of a pilaster found near the building have led some to the conclusion that, like the Colosseum, it at one time had three stories.

The present grade of the street is only four or five feet below the spring of the first story arches, and to ascertain the exact height of the columns, and the character of the approaches, it was necessary to excavate to a depth of nearly seventeen feet. The measurements taken at this time are, so far as known, the only authentic measurements of the proportions of the columns, which developed a height of a little over nine diameters, and showed a graceful entasis from the base line to the cap.

A striking peculiarity of the columns is that their axes are not vertical.
Additional Drawings by Percy Ash.

Theatre of Marcellus, Doric Capital.
Theatre of Marcellus, Ionic Capital.
Theatre of Marcellus, Ionic Base.
Theatre of Marcellus, Ionic Impost and side of Ionic Capital.

Sketches.

a Temple of Venus at Pompeii.
b The Palace of the Cæsars at Rome.
c Tomb at Pompeii.

a Fountain in the Palazzo Vecchio.
b Canal Scene, Venice.
c Arco del Paradiso.

a Tomb at Bologna.
b Sketch in Capri.
c The Garden with the Cypresses, Venice.
Percy Ash, Architect,
Holder of the University of Pennsylvania Travelling Scholarship.

ROME.

214 Baths of Caracalla. Plan, actual state.
215 Baths of Caracalla. Plan, restored.
216 Baths of Caracalla. Section.
217 Hadrian’s Villa. Plan.
218 Hadrian’s Villa. Section.
219 Theatre of Marcellus. Elevation.

ATHENS.

220 Propylæa. Plan.
221 Propylæa. Section.
222 Propylæa. Ionic Capital.
223 Propylæa. Doric Capital.
225 Erechtheion. Details.

FLORENCE.

226 Riccardi Palace.

MISCELLANEOUS SKETCHES.

a Tomb at Bologna.
b Shrine in St. Mark’s, Venice.
c In the Temple of Neptune, Pæstum.
d Il Marzocco, at Florence.
First Annual Exhibition of the

Drawings by George Bispham Page,
Travelling Scholarship, Univ. of Pennsylvania, Philadelphia.

Measured drawing of Palazzo Farnese.
Measured Drawing.
Detail of the Library of San Marco, Venice.
Measured Drawing of Doorway in Palazzo Vecchio, Florence.
Full-size details of same.
Full-size detail of same.
Full-size details of same.
Full-size details of same.
Temple of Neptune, Paestum.
Temple of Niké Apterōs, Athens.
Ruins of Theatre at Taormina, Sicily.
Cathedral Towers, Laon.
Sketch of Old House at Lisieux.
Melrose Abbey, Scotland.
Sketches in Switzerland.
Sketch, Gloucester, England.
Magdalen Tower, Oxford.
Interior of Bargello, Florence.
Sketches in France and England.
The Bigallo, Florence.
Drawings by Seth Justin Temple,
Columbia Travelling Scholarship, New York.

Custom House.
   a Plan. Principal floor.
   b Plan. Second floor.
   c Elevation.
   d Details.

Façade of Palazzo Farnese.
Pilaster treatment (unfinished).
Design for a gate entrance.
Details Palazzo Farnese.
   a Longitudinal Section.
   b Transverse Section.
   c Section and plan of vestibule.

Sketch Details.
Detail Sheet of Mouldings.
Seven Sheets of Greek Detail.
One Rubbing.
Detail of Ionic Capital Propylæa.
DEPARTMENT OF SCULPTURE.

Hermon McNeil, Sculptor.
Rinehart Scholarship, Baltimore.
Sun Worshipper.

A. Phimister Proctor, Sculptor.
Rinehart Scholarship, Baltimore.
 Mounted Indian.

DEPARTMENT OF PAINTING.

Geo. W. Breck, Painter.
Jacob H. Lazarus Scholarship, New York.
Drawings submitted in Competition for the Scholarship, 1896.
Bronze Reproductions from Original Bronzes in the Naples Museum, by Angelo del Nero, of Rome.