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In This Issue

James G. Cooper teases apart the overlapping sketches on two sheets by Michelangelo and argues that they represent early design ideas for the Palazzo dei Conservatori. One sheet includes an obscured elevation that securely links all the studies on that sheet to the Conservatori. The second sheet has generally been associated with the Laurentian Library, but Cooper identifies the façade sketch on this sheet as a preliminary sketch of the Conservatori. Although Michelangelo abandoned the scheme when he later developed a comprehensive design for the Capitoline Hill, certain early ideas reappeared in the final design of the Palazzo dei Conservatori, the Palazzo Senatorio, and other projects. **Two Drawings by Michelangelo of an Early Design for the Palazzo dei Conservatori** sheds light on Michelangelo's enigmatic working method in which he simultaneously developed plan and elevation studies, sometimes directly superimposing one on the other.

Nina Ergin's article opens a new avenue for Islamic architectural history by considering mosque acoustics. Using the Süleymaniye Mosque (1548–59) and the Atik Valide Mosque (1571–86) built by Sinan in Istanbul as case studies, **The Soundscape of Sixteenth-Century Istanbul Mosques: Architecture and Qur'an Recital** reconstructs the acoustical environments, or soundscapes, of these two buildings with the help of archival sources that describe the chanting of Qur'an sections and hiring of reciters. Ergin discusses Qur'anic sound, Ottoman mosque acoustics in general and Sinan's acoustics in particular, and reconsiders the Atik Valide Mosque's later construction phase. She suggests that the study of sound draws the historian's focus to everyday human experience and that, in some instances, the physical appearance of monuments might only be fully explained by combining visual with sonic considerations.

Although American engineers have been very involved in the design, engineering, and construction of buildings, their architectural education is little studied. **The Architectural Education of Nineteenth-Century American Engineers: Dennis Hart Mahan at West Point** traces the origins and development of the first engineering program at the United States Military Academy. **Marvin J. Anderson** reveals how Mahan, professor of engineering from 1830 to 1871, synthesized the French architectural theory of Durand, Rondelet, and Quatremère de Quincy into a brief yet comprehensive course culminating in lessons on architectural composition. West Point's course influenced numerous subsequent civilian engineering programs that educated many leading architects before the establishment of American architectural schools.

The Theory of Pure Design and American Architectural Education in the Early Twentieth Century examines a popular theory of design championed by the influential architectural educator Emil Lorch and disseminated in architecture schools, including Harvard and the University of Michigan. The theory of Pure Design indicates the shift from a Ruskinian emphasis on the moral value of art to a formalist aesthetic. Devised by art educators Arthur W. Dow and Denman W. Ross, Pure Design used exercises with abstract design elements in order to enhance a student's creativity. **Marie Frank** positions Dow and Ross's work in the context of contemporary investigations in science, psychology, art education, and philosophy, and demonstrates the appeal of Pure Design to a wide variety of architects, from Beaux-Arts to Arts and Crafts supporters interested in producing a modern American architecture.