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The National Academy of Design.

SOME ACCOUNT OF ITS FOUNDATION AND EARLY HISTORY, EXHIBITIONS,
SCHOOLS, MEMBERSHIP AND GOVERNMENT.

THE FIRST NEW YORK ACADEMY.

THE NATIONAL ACADEMY OF DESIGN, founded in 1826, is the real successor of the *American Academy of the Fine Arts*, which was originally established in 1802 as *The New York Academy of the Fine Arts*. A brief reference to the earlier institution may be interesting in this connection.

In 1801, Robert Livingston, formerly Chancellor of the State of New York, but at that time United States Minister at the Court of France, wrote a number of letters to friends in New York, strongly urging that a subscription be opened in order to raise a fund for the purchase of statues and paintings, the establishment of a public gallery, and a school for the instruction of art students.

The project found favor in New York and was encouraged in various ways, but the Academy was not formally organized until 1802. The first officers of the institution were Edward Livingston, President; and Colonel William Smith, Dr. Joseph Brown, John B. Provost, William Cutting, William M. Seton and Stephen Van Rensselaer, Directors. Robert L. Livingston was Treasurer and Dr. Peter Irving, Secretary. A charter for the Academy was obtained in 1808, when its name was changed to *The American Academy of the Fine Arts*. In the meantime, through the aid of Minister Livingston, copies in plaster of some of the finest pieces of antique sculpture had been obtained, and shortly afterward, the Emperor Napoleon became interested in the *American Academy* to such an extent that he presented to it several casts from the antique, twenty-four volumes of rare Italian prints, and several portfolios of valuable engravings. When the casts from the antique arrived, they were placed on exhibition for a time in a building on Greenwich Street, near Morris Street.

When the *American Academy* was chartered, its President was Chancellor Livingston; its Vice-President, Colonel John Trumbull—the only artist in the association,—and its Directors were DeWitt Clinton, David Hosack, John R. Murray, William Cutting and Charles Wilkes.—Robert Fulton, C. D. Colding and Edward Livingston were among the most liberal patrons of the new Academy.

During the next few years, interest in the Academy waned considerably, and from 1810 to 1815 it was almost neglected. In 1816, however, it was revived by the presentation, by Robert Fulton, of a number of valuable paintings by Benjamin West, and the loan of a collection of paintings by Vanderlyn—including his "Ariadne," which was considered a work of wonderful merit. The Common Council of the City, at this time, moved by enthusiasm for the Academy, granted to the institution a gratuitous lease, for ten years, of a suite of apartments in the New York Institute—a long building on Chambers Street—in which galleries were immediately arranged for the exhibition of paintings and statuary. In the autumn of that year, the *First Exhibition* was opened, on which occasion, DeWitt Clinton delivered an opening address in the City Hall. From that date, "an exhibition of the works of living and old masters" was open while the Academy existed. Membership of the Academy was obtained by an election by the Board of Directors and the payment of twenty-five dollars. In 1816, a school of drawing and painting was opened by the Academy, which was conducted by Alexander Robertson. The management both of the Academy and its schools became very unsatisfactory to the artists and art students of New York, and in 1825, when Colonel John Trumbull was President of the Academy, a number of the students withdrew from its schools and established *The New York Drawing Association*, "for Art-study and social intercourse." This association soon embraced in its membership the greater portion of the artists then in the city, and prospered in such a degree that it became necessary to extend its field of operations. The movement to effect this object resulted in the foundation, January 19, 1826, of the present

NATIONAL ACADEMY OF DESIGN.

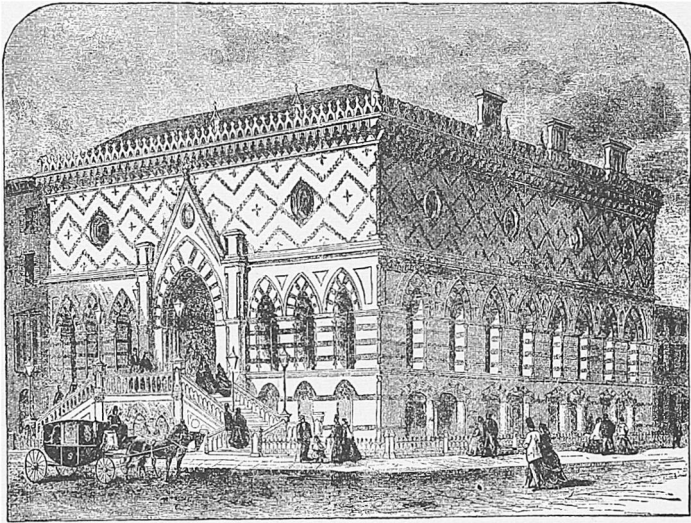
Samuel F. B. Morse, the inventor of the telegraph, who was one of the originators of the *Drawing Association*, was the first President of the new Academy; Henry Inman was Vice-President; John L. Morton, Secretary; Charles C. Wright, Treasurer, and Dr. F. G. King was Professor of Anatomy. Of the original members of the Academy only three now survive: Asher B. Durand, Thomas S. Cummings and John Evers. In the schools of the Academy—which have been maintained from the establishment of the *Drawing Association* to the present day—S. F. B. Morse and Thomas Cummings were the earliest instructors. A statement in the first prospectus of the National Academy of Design, that "this institution is formed on the principle that every profession in society knows best what measures are necessary for its own government"—contained a pretty clear explanation of the withdrawal from the old institution, whose directors were all business men, with the single exception of Colonel Trumbull, the

President. The new Academy was chartered by the Legislature of New York, in April 1828, and was fairly successful from the outset, while the old *American Academy*, completely distanced by its juvenile rival, lingered along feebly for a number of years until it fell into the hands of the sheriff, after which most of its late effects became the property of the new institution. There had been a number of movements made by the *American Academy* to unite with the NATIONAL ACADEMY, but the latter would never agree to compromise the principles upon which it had been founded, and so there was no union.

NATIONAL ACADEMY EXHIBITIONS.

The First Exhibition of THE NATIONAL ACADEMY OF DESIGN was held in the second story of a building at No. 337 Broadway, at the corner of Reade Street. The gallery was "lighted in the evening by six gas burners," which fact was advertised as a notable attraction—it really being the first instance on record of a public exhibition of pictures at night. This first exhibition, however—possibly on account of the gas bill—failed to pay expenses, so the members of the Academy were assessed to make up the loss. The second, third, fourth and fifth annual exhibitions—1827-1830—were held over the "Arcade baths" in Chambers Street, midway between Broadway and Centre Street, in a building which afterward became Burton's Theatre. The sixth to the fifteenth annual exhibitions, (inclusive)—1831-1840—were held in a suite of rooms in the third floor of the Mercantile Library in Clinton Hall, then at the corner of Nassau and Beekman Streets. In 1840, at the expiration of the Clinton Hall lease, the Academy moved up-town to the upper floor of the Society Library Building, at Broadway and Leonard Street, where were large and commodious galleries. Here were held the sixteenth to the twenty-fourth exhibitions, (inclusive)—1841-1849. In 1850, the Academy having purchased a lot on Mercer Street, with a tributary lot on Broadway, opposite Bond Street, for an entrance, erected a fine building containing six spacious galleries with a total length of 164 feet, and breadth of 50 feet, where were held the twenty-fifth to the twenty-ninth exhibitions, (inclusive)—1850-1854. In 1854, this property was sold for one hundred and twenty thousand dollars, netting the Academy a clear return of sixty-nine thousand dollars, and leaving it, after the payment of all indebtedness, some sixty thousand dollars in its treasury. This piece of excellent business management was due to Messrs. Sturges, Leupp, Edmonds and Cummings, who were at that time the Trustees of the Academy. After this sale, temporary quarters were secured in the gallery over the entrance to Dr. Chapin's church—then at 548 Broadway—where the thirtieth and thirty-first exhibitions were held, in 1855 and 1856. The thirty-second exhibition—1857—was held in the Academy's former

building opposite Bond Street, which was still unaltered. In 1858, the Academy fitted up a suite of galleries in a building on Fourth Avenue and Tenth Street, where the thirty-third to the thirty-sixth exhibitions, (inclusive)—1858-1861—were held. The thirty-seventh, thirty-eighth and thirty-ninth exhibitions—1862, 1863 and 1864—were held in the galleries of a building known as the "Institute of Art," at No. 625 Broadway. All subsequent annual exhibitions have been held in the Academy's present building, at Fourth Avenue and Twenty-third Street.



THE NATIONAL ACADEMY OF DESIGN.

Six special "Fall and Winter Exhibitions" were held from 1867-8 to 1872-3 (inclusive), in which the Water Color Society participated,—these being the first six exhibitions of that society. Summer Exhibitions were held in 1870 and 1871, and Fall Exhibitions were held in 1882 and 1883. Many other special exhibitions, not directly connected with the Academy, have been held in its galleries. Of these the most noteworthy have been the Centennial Art Loan Exhibition, in 1876—by the receipts from which the Academy was placed entirely out of debt—and the Bartholdi Art Loan Exhibition of the past winter, for the Bartholdi Pedestal Fund.

At present, the National Academy holds two exhibitions yearly; the regular annual Spring Exhibition, and a special Fall Exhibition. The former usually opens about April 1st and continues for six weeks; the latter generally opens in October and continues four weeks.

Any person may send pictures to an Academy Exhibition, but such pictures only will be hung as may be approved by the Exhibition committee. Works are usually required to be sent in three or four weeks before the date of opening the Exhibition. Exhibitors' blanks can always be obtained from Mr. T. Addison Richards, Secretary of the Academy.

PRIZES TO EXHIBITORS.

This year the Hallgarten and Clarke prizes will be awarded for the first time to exhibitors. The late Mr. Julius Hallgarten, of New York, endowed prizes of three hundred, two hundred and one hundred dollars, to be awarded respectively to the painters of the three best pictures in oil colors exhibited at each annual Academy Exhibition, under the following conditions:

"All works will be considered to be in competition which have been painted in the United States by an American citizen under thirty-five years of age, and which have not before been publicly exhibited in the City or vicinity of New York. No competitor may take two prizes, or a prize of the same class a second time.

"The awards will be made by vote by ballot of all the Exhibitors of the season, at a meeting held for the purpose during the third or fourth week of the Exhibitions. Each artist will be entitled to one vote at each ballot, specifying his choice for each one of the three prizes, and each prize will be awarded to the painting receiving the highest number of votes for that prize, but no work will be entitled to the prize unless at least fifty of the exhibitors vote at the ballot, and the work receive one-third of all the votes cast.

"Any prize not awarded upon or before the third ballot will not be awarded at the time, but will be reserved for and added to the prize or prizes of the following year. If it be the first or second prize it will be divided between and added to the first and second prizes of the succeeding year, one-half to each, and if it be the third prize, it will be divided between and added to the three prizes of the succeeding year, one-third to each."

"Artists to whom prizes may be awarded will receive therewith a suitable diploma or certificate, stating the prize won, the name of the work and the year of the exhibition."

Mr. Thomas B. Clarke, of this city, has guaranteed, during his lifetime, an annual prize of three hundred dollars, to be awarded for the best American figure composition shown in each annual exhibition of the National Academy, the conditions of competition being the same as in the case of the Hallgarten Prizes—except that there is no limitation as to the age of the exhibitor. The manner of making the award will be the same.

In case the prize is not awarded on or before the third ballot, the amount of the prize will be added to that of the following year. Academicians are not eligible to compete for this prize.

THE NATIONAL ACADEMY SCHOOLS.

A notice of the Academy would be incomplete without some reference to its excellent Art Schools, which are to America what the *Écoles des Beaux Arts* are to France, and the Royal Academy Schools are to England. The establishment of these schools—as may be seen in the foregoing historical sketch—really antedated one year the organization of the Academy itself. They have maintained their existence with uninterrupted success, and have had, in their long life, a great influence on the growing Art of America. Many of the most prominent artists of the day owe much to instruction obtained therein.

The departments of instruction at present comprise Antique, Life, Painting and Modeling schools, besides which there are Sketch, Costume, and Composition classes, and courses of lectures on Artistic Anatomy and Perspective.

The Antique and Life schools are under the instruction of Professors L. E. Wilmarth, N. A., and Edgar M. Ward, N. A. In the Antique schools, open to males and females, the students draw from plaster-casts from the antique. The Academy possesses one of the finest collections of casts in the country, comprising reproductions from nearly all of the finest works of ancient sculpture, besides a large number of casts from modern works of merit. The Life school has separate classes for males and females, who draw from the nude model.

“Applicants for admission to the Academy schools must submit to the School Committee a shaded drawing from a plaster cast of some portion of the human figure. This, if considered of sufficient merit and promise, will admit the applicant to the Antique school for the season, upon the payment of the annual entrance fee of ten dollars. Students in the Antique school are admitted to the Life school on submitting to the committee a drawing of a full-length statue made in the Antique school, which may be approved. Admission to the Painting school is granted to those who can present before the committee an acceptable drawing made either in the Antique or Life schools. Students who have been admitted to the Antique school are admitted to the Modeling school upon application.

“Students of former years re-enter the schools each season in the same manner as new applicants, except that the recipients of Prizes, Medals, Honorable Mentions, etc., are re-admitted simply on request, without showing drawings, into the school in which the Prize was received, and members of the Life school of the previous year (who have not taken Prizes) may re-enter that school direct, on exhibiting an approved drawing from life, made in that school during the preceding session.”

Instruction in all departments of the Academy is free to those who have complied with the requisites for admission, except in the Painting and Modeling schools, in each of which there is a charge of ten dollars a month. Students provide their own materials, but the Academy defrays the cost of models.

Two classes of Medals are offered for competition in the Academy schools, and "Honorable Mention" is accorded to students making marked progress. The Elliott Medals, of silver and bronze, are awarded to the two students making the best drawings from the Antique. The Suydam Medals, also of silver and bronze, are given to the two students who attain the highest degree of proficiency in the Life school. In each class, all of the competitors for prizes make their drawings at the same time, from the same model.

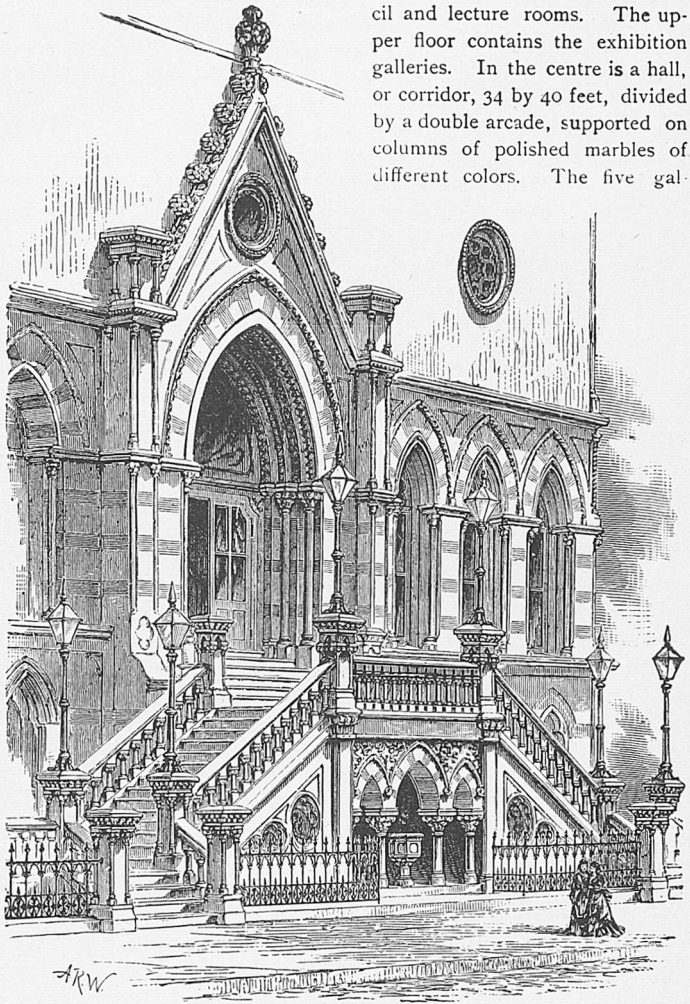
The late Mr. Julius Hallgarten, who recently gave the Academy twelve thousand dollars for Exhibition prizes, also gave five thousand dollars, the interest of which is to be expended for prizes in the Academy schools, which shall be awarded annually to deserving students, in such manner as the Council of the Academy may determine.

The school committee, which this year consists of S. J. Guy, N. A., E. Wood Perry, Jr., N. A., and Carl L. Brandt, N. A., meets every Monday evening in the Council Room of the Academy, and considers the work submitted during the previous week. The schools open each year, on the first Monday in October, and close in the middle of the following May. Students may enter, however, at any time during the season. A full account of the Academy Schools and methods of instruction is given in THE ART UNION for February, 1884.

THE ACADEMY BUILDING.

The site of the present edifice of the Academy, at Fourth Avenue and Twenty-third Street, was purchased in 1860 for \$50,000. Plans for the structure were accepted from P. B. Wright in 1861. The cornerstone was laid Oct. 21, 1863, and the first exhibition in the new building was held in 1865. The Academy building has a frontage of eighty feet on Twenty-third Street, and one hundred feet on Fourth Avenue, and is three stories high. It is constructed of white and gray marbles, tastefully contrasted and richly sculptured. Its architecture is a modification of the Venetian Gothic—the structure, in some of its principal features, suggesting the famous Doge's Palace, of Venice. The sculptured adornments of the building, inside and out, are careful studies of American leaves and flowers, and are very fine. The lower floor of the Academy is devoted to its schools; the central story, reached by an elegant double flight of marble steps from Twenty-third Street, is occupied by parlors, library, coun-

cil and lecture rooms. The upper floor contains the exhibition galleries. In the centre is a hall, or corridor, 34 by 40 feet, divided by a double arcade, supported on columns of polished marbles of different colors. The five gal-



TWENTY-THIRD STREET ENTRANCE

THE NATIONAL ACADEMY OF DESIGN, NEW YORK.

leries are entered from the corridor, and communicate with each other.

For several years it has been felt that the present Academy building is much too small for its various purposes. The Annual Exhibitions have now grown so large as to inconveniently crowd the galleries, and the Academy's permanent collection of paintings and other works of art are stored away for lack of exhibition room. The Academy possesses a large number of works contributed by Associates and Academicians upon election, besides the collection of foreign and American paintings bequeathed to it by James A. Suydam, the artist, who died in 1865.

MEMBERSHIP OF THE ACADEMY.

The National Academy of Design is a private institution devoted to the public service. It is owned and controlled exclusively by artists, no others being eligible to membership except in the complimentary grades of Honorary Members and Fellows. The means of the Academy are devoted exclusively to the cultivation of the Arts of Design, in all such ways as may be deemed advisable. The professional Members of the Academy are divided into the two grades of Academicians and Associates, the number in each being limited to one hundred. An election to either grade is an official recognition, on the part of the Academy, of distinguished professional merit, and the honor of an election is conferred for no other reason. Artists are elected to either grade by ballot, at an annual meeting of the Academy, after having been duly nominated by an Academician. The Associates are chosen from the professional Artists of the whole country, and the Academicians from the body of the Associates. To be eligible for election as an Associate, an artist must be an exhibitor the year in which he is proposed; and to qualify, he must present his portrait to the Academy within a year after his election. Any Associate who for two consecutive years fails to send a work to the *Annual Exhibitions*, forfeits his membership. Each Academician must present an example of his own work to the Academy within a year after his election. There are at present 94 Academicians and 60 Associates. Following is the list of the living ACADEMICIANS, with the date of their elections:—

BEARD, JAMES H. (1872)	JOHNSON, DAVID (1861)
BEARD, WILLIAM H. (1862)	JOHNSON, EASTMAN (1860)
BIERSTADT, ALBERT (1860)	JONES, ALFRED (1851)
BLAUVELT, CHARLES F. (1859)	JONES, H. BOLTON (1883)
BOUGHTON, GEORGE H. (1871)	LAFARGE, JOHN (1869)
BRANDT, CARL L. (1872)	LAMBIN, GEORGE C. (1868)
BREVOORT, J. R. (1863)	LANG, LOUIS (1852)
BRIDGMAN, FREDERICK A. (1881)	LINTON, WM. J. (1882)

- BRISTOL, JOHN B. (1875)
BROWN, HENRY K. (1851)
BROWN, J. G. (1863)
BUTLER, GEO. B., JR. (1873)
CALVERLEY, CHARLES (1875)
CASILEAR, JOHN W. (1851)
CHAPMAN, JOHN GADSBY (1836)
CHURCH, FREDERIC E. (1849)
COLMAN, SAMUEL (1862)
CRANCH, CHRISTOPHER P. (1864)
CROSEY, JASPER F. (1851)
CUMMINGS, THOMAS SEIR (1826)
DANA, W. P. W. (1863)
DARLEY, FELIX O. C. (1852)
DEHAAS, M. F. H. (1867)
DIELMAN, FREDERICK (1883)
DURAND, ASHER B. (1826)
EHNINGER, JOHN W. (1860)
EVERS, JOHN (1826)
FLAGG, GEORGE W. (1851)
FLAGG, JARED B. (1849)
FREEMAN, JAMES E. (1833)
GAUL, GILBERT (1882)
GIFFORD, R. SWAIN (1878)
GRISWOLD, C. C. (1867)
GUY, SEYMOUR JOSEPH (1865)
HALL, GEO. HENRY (1868)
HART, WILLIAM (1858)
HART, JAMES M. (1859)
HASELTINE, W. STANLEY (1861)
HENNESSY, W. J. (1863)
HENRY, E. L. (1869)
HICKS, THOMAS (1851)
HOMER WINSLOW (1865)
HOVENDEN, THOS. (1882)
HOWLAND, ALFRED C. (1882)
HUBBARD, RICHARD W. (1858)
HUNTINGTON, DANIEL (1840)
INNESS, GEORGE (1868)
LOOP, HENRY A. (1861)
MAGRATH, WILLIAM (1876)
MARTIN, HOMER D. (1875)
MCENTEE, JERVIS (1861)
MILLER, CHARLES H. (1875)
MOONEY, EDWARD (1840)
NEHLIG, VICTOR (1870)
PAGE, WILLIAM (1836)
PERRY, E. WOOD (1869)
PORTER, BENJ. C. (1880)
PRUD'HOMME, JOHN F. E. (1846)
RICHARDS, T. ADDISON (1851)
RITCHIE, ALEX. H. (1871)
ROBBINS, HORACE WOLCOTT (1878)
ROGERS, JOHN (1863)
SELLSTEDT, L. G. (1875)
SHATTUCK, AARON D. (1861)
SHUMWAY, HENRY C. (1832)
SMILLIE, GEO. H. (1882)
SMILLIE, JAMES (1851)
SMILLIE, JAS. D. (1876)
SONNTAG, WM. L. (1861)
STEARNS, JUNIUS B. (1849)
TAIT, ARTHUR F. (1858)
THOMPSON, WORDSWORTH (1874)
THOMPSON, LAUNT (1862)
TIFFANY, LOUIS C. (1880)
VAN ELTEN, KRUSEMAN (1883)
VEDDER, ELIHU (1865)
WARD, EDGAR M. (1883)
WARD, J. Q. A. (1863)
WEIR, JOHN F. (1866)
WEIR, ROBERT WALTER (1829)
WHITEHORNE, JAMES (1833)
WHITTREDGE, WORTHINGTON ('61)
WILMARTH, LEMUEL E. (1873)
WOOD, THOS. WATERMAN (1871)
WYANT, A. H. (1869)
YEWELL, GEO. H. (1880)

Following is the list of ASSOCIATES :

BENSON, EUGENE,	MORAN, EDWARD,
BLASHFIELD, EDWIN H.,	MORAN, THOMAS,
BOYLE, FERDINAND T. L.,	MORGAN, WILLIAM,
BRADFORD, WM.,	NICOLL, J. C.,
BRICHER, A. T.,	O'DONOVAN, W. R.,
BRIDGES, MISS FIDELIA,	OGILVIE, CLINTON,
BUNNER, A. F.,	PARKER, JOHN A., JR.,
CARPENTER, FRANCIS B.,	PARSONS, CHARLES,
CHAMPNEY, J. WELLS,	PARTON, ARTHUR,
CHASE, HARRY,	PEELE, JOHN T.,
CHURCH, F. S.,	QUARTLEY, ARTHUR,
COLYER, VINCENT,	REINHART, B. F.,
DOLPH, J. H.,	RONDEL, FREDERICK,
FANSHAW, SAMUEL R.,	RYDER, P. P.,
FITCH, JNO. L.,	SARTAIN, WILLIAM,
FREDERICKS, ALFRED,	SATTERLEE, WALTER,
FULLER, GEORGE,	SCOTT, JULIAN,
GAY, EDWARD,	SHURTLEFF, R. M.,
GREATOREX, ELIZA,	SMITH, T. L.,
HARTLEY, J. S.,	STILLMAN, WILLIAM J.,
HOPE, JAMES,	STORY, GEORGE H.,
INMAN, J. O'BRIEN,	THOMPSON CEPHAS G.,
LANMAN, CHARLES,	THOMPSON, JEROME,
LAY, OLIVER J.,	THORNDYKE, GÈO. QUINCY,
LOOP, MRS. H. A.,	TURNER, C. Y.,
MAY, E. H.,	VINTON, FREDERICK P.,
MAYER, CONSTANT,	VOLLMERING, JOSEPH,
MAYNARD, GEO. W.,	ULRICH, CHARLES F.,
MCCORD, GEO. H.	WILLIAMSON, JOHN,
MILLET, FRANK D.,	WETHERSPOON, WILLIAM W.

GOVERNMENT OF THE ACADEMY.

The Government of the Academy is entirely in the hands of the Academicians, and by them is annually delegated to a Council, composed of the officers and six other members of their body. The Exhibitions are arranged (the pictures chosen from those sent in, and their positions on the walls designated) by a Special Exhibition Committee, consisting of five Academicians, serving in rotation, and two Associates appointed by the Council.

Following is the

COUNCIL OF THE ACADEMY—1883-4.

D. HUNTINGTON, President,	T. W. WOOD, Vice-President,	
T. ADDISON RICHARDS, Cor. Sec.,	H. W. ROBBINS, Rec. Sec.,	
ALFRED JONES, Treasurer,		
E. WOOD PERRY,	A. C. HOWLAND,	CARL L. BRANDT,
E. L. HENRY,	S. J. GUY,	CHAS. H. MILLER.

Following is the

EXHIBITION COMMITTEE

for 1883-4—covering this present exhibition :

JARED B. FLAGG, N. A.,	JAMES HART, N. A.,
R. SWAIN GIFFORD, N. A.,	M. F. H. DE HAAS, N. A.,
S. J. GUY, N. A.,	GEO. H. STORY, A. N. A.,
THOMAS MORAN, A.N.A.	

In preparing the foregoing sketch of the Academy, the Editor of ACADEMY NOTES acknowledges his indebtedness to Hardie's *Description of New York*, (1827); *The Art Union Bulletin*, (1851); *The National Academy Catalogue* of 1855; *Historic Annals of the National Academy of Design*, by Thomas Cummings, N.A., (1865); Tuckerman's *Book of the Artists*, (1867); *Manual of the Corporation of New York*, (1868); William L. Stone's *History of New York*—Appendix X., on the National Academy, by T. Addison Richards, N.A., (1872); Clement and Hutton's *Artists of the Nineteenth Century*—introduction to Vol. I., (1880); S. R. Kœhler's *Art Directory and Year Book for 1882*, and to various National Academy documents. The brief description of the Academy Schools is abridged from a paper on the same subject in THE ART UNION, for February, 1884. Mr. T. Addison Richards, N.A., who has been for thirty-two years Secretary of the National Academy, kindly reviewed the manuscript of the article, and furnished much valuable information. The cut showing the entrance to the Academy Building is taken, by permission, from *New York Illustrated*, published by Appleton & Co.