NOVEMBER MAGAZINES. The "Galaxy."

The November number of this magazine presents the following table of contents:-A continuation of the novel of "Cypher;" "The Story of a Hero," by Edward A. Pollard," in which is given an interesting sketch of the late Rear Admiral Bell; "London Beggars," by N. T. Dodge; "The Picture of the World," by E. R. Still; "A Talk with Mr. Burlingame," by Richard J. Hilton; "The Ballad of the King's Broadhand," by Charles Dawson Stanley: the concluding chapters of Marian Harland's novel of "Buckdale;" "The Attempt at Strasbourg," as described by Louis Napoleon in a letter to his mother, by John S. C. Abbott; "Democratic Deitles," by Eugene Bevan: "By Rail to the Rocky Mountains," by J. Edwards Clarke; "Two French Editors" (Emile de Girardin and Henri Rochefort), by Virginia Vaughan; "Words and Their Uses," by Richard Grant White. The "Galaxy" "Miscellany," "Drift Wood," "Nebulæ," and "Literature and Art," have a number of interesting items of information on a variety of subjects.

From Mr. Pollard's "Story of a Hero" w make ing following extracts relating to the lamented Rear Admiral D ... -: 1194. The +-

nient stereotype, but its meanings are as various as the constitutions and tempers of men. In some cases we find it a dull, speculative acqui-escence, in others a third and taltering casuistry. In the character of Bell was found not a weak sentimentalism, but a keen, fruitful, active sense of duty, constantly in combat with all other considerations, aggressive in its moods, executing its decrees with a sublime rapidity and decision. The struggles of such a principle are sometimes very terrible and grand, and make battle-fields in the heart. It was so in the case of Bell, when divided considerations met him at the threshold of the war and attempted to baffle his decision. Many things clauned his adhesion to the Southern Confederacy. He was a native of North Carolina. He had a large and influential kindred in that State, and to many of them he was most affectionately attached. He had mairied into a Virginia family which had produced several distinguished names of Southern politicians, and was con-nected with the leaders of secession in that State. All his blood relations were in the South, and many of them urged his accession to the Confederate cause or treated it as a certain conclusion. He had always been a firm and unwavering Democrat in politics, and his sympathies were in entire opposition to the anti-slavery party.

In view of some of these considerations, I had expected Captain B-il to declare for the South, and, accordingly, visited him shortly after President Lincoln's proclamation of war. A conversation on the subject was opened, not without some besitation and delicacy on my own part, and, 1 must confess, with an attempt at adroitness; but the Captain cut it short by a very quick and emphatic exchamation. He said. briefly, decisively, "I have made up my mind; I abalt stand by the flig." "But," I argued. "what's in a flag? There is

no virtue in a piece of bunting; the flag is nothing but as representing just and beneficent principles in the Government, and when these have departed, we are not going to worship an empty idol, a dead type."

empty idol, a dead type." "That may be as you think or imagine," replied the Captain. "You are a c.vilian; but that flag which you regard only in the light of political principles is to me the symbol of a solemn and sworn daty. It represents the Government that commands my services, the Government that aided my education, the Government that is to me both master and benefactor. I have my own political opinions, and as much freedom in them as any other citizen; but when the Government once give the word of command, all questions of politics stop there for me, and I must do my duty." He paused as if collecting his thoughts, and the writer precisely remembers the expression that succeeded, as it was somewhat remarkable for the elevation of its words in an ordinary conversation. He said, 'I cannot, shall not make of my duty as an officer a ques-tion of morat casaistry; if so, there would be no Government," Whatever 1 may have thought of the logical value of this argument, I am sure it was inspired by a generous feeling in the breast of Bell, unsullied by a trace of setfishness, and breathing a spirit of loftlest devotion. Bell was a man who would have done his duty with a steady countenance, although the strings of his heart were snapping under the oppression of the task. His was an antique heroism, and from it proceeded that steady courage which, owing nothing to the inflation of elecunistance', could be trusted in every situation, and counted upon in the direst extremity. His first important service in the war was at New Orleans. If Farragat was hist ricelly the captor of this city, Bell was its dramatic hero. Here he performed one of the most remarkable actions of the war, accounts of which have been curiously neglected in our present attempts at history, considering, too, the fondness of those making these attempts for dramatic situations and conspicuous figures. There is certainly no more striking and theatrical attitude in the war than that of Bell lifting into the broad naked aky the flag of the United States over the Custom House of New Orleans, in the presence of a populace of thousands of angered and desperate men. As the fleet captain, he was selected to take symbolical possession of New Orleans by taking from the Custom House the flag which Mumford had erected there, and raising in its stead the Stars and surpes. He was acc mpanled only by a file of marines. He marched to the building through a turbulent mob, blocking his way and threatening his life; and it was almost certain that when he appeared on the Custom House, a fair and single mark for the assassin, his life would be the torfeit of the adventure. But he marched steadily through the streets. On all sides threats and executions assailed him. But one word of comfort reached him. An Irishman pressed close to him in the throng, and whis-pered:—"Sir, your life is in danger; but there are friends watching for you?" are friends watching for you." Captain Bell found at the Custom House the Mayor of the city and some other of the muni-cipal authorities. They surrendered the keys of the building, but they refused to show him the way to the roof. "There is not a man, woman, or child in New Orleans," said Mayor Monroe, "who will take down that flag; you must risk it yourself." Captain Bell, accompamust risk it yourself." Captain Bell, accompa-nied only by his cockswain, groped his way to the root, and in a moment his commanding figure stood between the crowd and the sky, uplitting the Federal flag in catm, lofty def-ance. The brave officer stood in the face of death, with his resolution erect, and the blood surging in his veins. A dead silence fell upon the crowd that, a few moments before, had been rent with commotion and clamor; and without a word of chailenge, in the face of dumb and motion'ess thousands, the Stars and Stripes rose into tue sky and swelled on the breeze. There is a magneto-m in courage. It is not only that it overawes, or that it produces sudden admiration and sympathy; it gives rise to the most various feelings. Only the veriest cattiff can kill a truly brave man in the performance of a brave deed. Bell, on the too of the New Orleans Custom House, saved his life by a grand exhibition of courage. A moment's hesitation or a single balk would have been the signal of the assassin's bullet. But no man in that vast and furious crowd had the beart to slay one who so promptly and proudly accepted the position of martyrdom, and so grandly saluted the death that threatened him. It was one of the most sublime and memorable scenes of the war, the dramatization of a great event, the attitude of a true hero. The circumstances of Admiral Bell's death

that he was drowned by the capsizing of a boaon the bar of O aca, Japan. I am able to add some details, and to supply the first complete narrative of the sad event. It has been inti-unied or imagined that the Admiral was rash in sttempting to force a lauding through a hug-sca, and that he was the victim of a reckless of too daring enterprise. There is no truth in this. There was no trace of imprudence in the adventure.

On the 11th of January, 1868, the Admiral, On the 11th of January, 1868, the Admiral, accompanied by his flag-lieutenant (Reed), let: the Hartford, and pailed for the bar, attempting to enter the Osaca river, for the purpose of visiting the American Minister, General Van Valkenburgh, preparatory to the departure of his fleet for home. A few days before, the Pa-cific mail had brought him direct intelligences from the Secretary of the Navy of the immediate sailing of his relief from the United States, and he was to meet the new adjust at Supropert he was to meet the new admiral at S ngapore early in March. He was tull of hope and spirits early in March. He was full of hope and spirits at the prospect of the termination of his craise, and anxious to make his final visit to the Japanese shore. For some days a heavy wind had set in, and rendered the bar impassable; but, on the morning of the 11th of January, the had set in, and Tenaring of the lith of January, the but, on the morning of the lith of January, the wind had decreased, and the Admiral noticed, irom the deck of the Hartford, that a number of January boats had safely crossed the bar. He January boats had safely crossed the bar. He January concerned he are a playfully, "fill and ba

buckled on his sword, he saw, and bayfully, "I'll buckled on his sword, he saw, and ba take this off when we are near the bar, and ready for a swin;" and theu, with his habita-ally firm step, he strode to the gangway, and walked over the side of the noble old ship that had so long and an othen carried him safely through store and an othen carried him safely

As the boat approached the bar, the Admiral true to his promise, threw off his sword, and Lieutenant Reed followed his example, danger was not, apparently, great; but, in a moment, three heavy rollers dashed, in quick succession, over the boat, the last of which broached her, and threw her bottom up. The Admiral, Lieutenant Reed, and three of the crew succeeded in regaining the boat, and, clambering up on her, clung to the keel. But one survivor was taken from the frail wreck. He (one of the crew) reported that the others bad fallen off, one by one, before relief could reach them, and that the Admiral, from the infirmities of his age, had been the first to quit bis hold. It was intensely cold; the blast of the billows was dealening, and not a word was uttered in the last vague and benumbed struggle of these men for life. The hoserse bellow of death was constantly in their ears, drowning every utterance but the irrepressible prayer to God--those fewest words, which no storm, or clamor, or convulsion can slience or intercept in their passage to the skies. The Admiral clung but a 'ew moments to the keel of the boat, and then his brave form vanished beneath the billows, and was lost in the mist of the storm. His body was afterwards recovered, cold and stark, on one of the low flats at the mouth of the river. He was in his 77th year when he died. Thus perished dismally, on an obscure coast

in an indifferent a iven ure, and, apparently, by the merest accident, one of the most useful officers in our navy, one of the bravest spirits in the late war, and one of the true Christian heroes of modern time-.

Mr. Richard Grant White, in his article entitled "Words and Their Uses," discourses thus about "Words which are not words:"---

To know what are words that are not words, we must first know what are words that are

words What is a word? Everybody knows. The What is a world' Everybody knows. The most ignorant child, if it can speak, needs no definition of word. Probably no word in the language is so rarely returned to the dictionaries as this. I a finit that until I began to write this article, and had framed a definition of word for myself. I had never seen or heard one that I remember. Yet let any reader shat this book here and they to fail every what a world here, and try to tell exactly what a word is, and write down his dedution before he goes on with this article, and he may nut that the task is not so easy as he may have supposed it to bo. Dr. Johnson's definition is "a single part of speech," at the limited view and school mastership style of which we may be inclined at first to smile. Richard-son's first definition is "anything spoken or told." But this applies equally to a speech or a story. His second is "an articulate unterance of the volce," which is really the same as Worces-ter's "an articulate sound." But this will not do: for baclomipivit is an articulate sound, but means nothing more or less. Richardson is all wrong upon this word. He gives jeopard as roun and jeopardize as a verb, br innover-tence, perhaps, for all his examples are to the

contrary. Experimentalize is a word of the same charac-ter as the foregoing. It has no rightful place in the language, and is both uncouth and pretentions. The termination ize, which we have bor-lowed from the Greek, is not to be tacked ind scriminately to any word in the language, verbs and adverbs as well as adjectives and nouss, for and adverbs as well as adjectives and nouas, for the purpose of making new verbs that are not needed. It has a meaning, and that mean-ing seems to be continuity of action; cer-tainly action, and action which is not momentary. Thus, equalize—to make equal; naturalize—to make as natural; civilize—to make civil; so moralize, legalize, humanize, etc. But the people who ase experimental z) use it meaning to try experimenta. Experiuse it meaning to try experiments. Experi-ment, however, is both noun and verb, and will serve all purposes not better served by try and

Controversialist and controversationalist, too trequently heard, are inadmissible for like reasons to those given against experimentalize. Ist is the substantive form of the verbal ize. The proper words are controvertist and conversationist. The others have no place in the hnunage.

Preventative, Casuality, and Agriculturalist receive a passing notice, only because they are based so often instead of preventive, casuality, manual so often instead of preventive, casuality, based so often instead of preventive, casuality, and agricultural they ought to be, but I fear and agricultural to of an utter want of

that they are not, evidence.

education and a low grade of intelligence. Donate.—I need hardly say, I hope, to any reader of these articles, that this word is utterly abominable—one that any lover of simple, honest English cannot hear with patience and without of one. without offense. It has been formed by some presuming and ignorant person from donation, from vocation, orate from oration, or graduate from gradation, and this, when we have give, present, grant, confer, endow, bequeath, devise, with which to express the act of transferring possession in all its possible varieties. The first of these will answer the purpose in most cases better than dif better than eitner of these words, and douation itself is not among our best words. If any man thinks 'that he and his with are made to seem more imposing because the latter is called a Conation which he donates, let him remember that when "Antonio" requires that the wealthy "Shylock" shall leave all he dies possessed of to "Lorenzo" and "Jessica," he stipulates that "he do record a gitt" of it, and that "Portia" in consequence says, "Clerk, draw a deed of gift;" and more, the writers of the simplest and noblest English that has been written called the Omnipotent "the Giver of every good and perfect gift,"

Gent and Pants .- Let these words go together like the things they signify. The one always wears the other. Resurrected,-This amazing combination has

lately appeared in some of our newspapers, one of them edited by a man who has been Clerk of the Senate. What is it intended to mean? Possibly the same act which people who speak English mean when they say that Lazarus was raised from the dead. The formation of resurrect from resurrection is just of a plece with the formation of donate from donation. But it is somewhat worse; for resurrected is used to mean raised, and resurrection does not mean raising but rising. Thus we speak of the raising of but the resurrection of Christ: 0 Lazarus. God's raising the dead, but of the resurrection of the dead.

The "Atlantic."

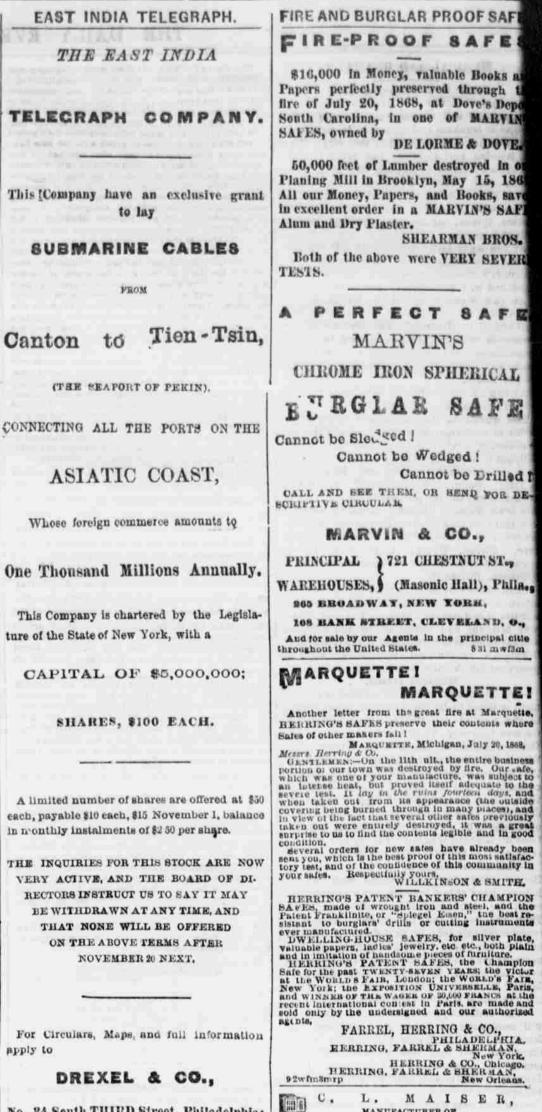
The November number of the Atlantic has the following list of articles:-"Co-operative Housekeeping," first paper; "What Five Years Do," by E. H. Appleton; "My Darling," by Alice Carey; "Foreign Faces," by Engene Benson; "My Visit to the Gorilla;" "Sculpture in the United States;" "The Face in the Glass," Part III; "Bacon," second paper, by E. P. Whipple; "Sea-gulls;" "The Traditional Policy of Russia," by Karl Blind; "Calico Printing in France;" "Mayden Valley, Spin-sterland," by Adam S. Hill; "The Land of Paoli," by Bayard Taylor; "The Harvester;" "Kentuck's Ghost," by E. Stuart Phelps; reviews, literary notices, etc. This number of the Atlantic is the best that has been issued for some time.

or paint for a nation raises the artist to his true

Diaca of a great teacher. This rank the modern sculptor does not yet hold. When called upon to prophesy, he has only old stories to tell. Many of these are stories of ghosts, and most of them are not cheerful. The people are seldom wiser or bappier for them, and do not care to listen. Among the dozen locally notorious portraitstatutes at Boston, there are none likely to statutes at Boston, there are none likely to statian fame beyond a narrow limit, or to serve as models for future workmanship. But it is apparent that such of them as are most real, most nearly literal tran-scriptions of life, attract most attention from the mutic whether such attention from the public, whether such attention results in praise or blame. The classic statues are severely let alone. The extraordinary effigy of George Jupiter Washington at the national Capitol, is very classic and fine and hereic; but these Jupiter Washington at the national Capitol, is very classic and fine and hercic; but these qualities cannot compensate for the utter con-flusion of ideas involved in it. Nobody can get from it any notion of Washington as he was, and the inscription alone will show posterity what the marble intends. Take any good speci-nen of modern classic or Roman plastic art, by an American artist, and set it quietly in the Park at New York or Beston, without any advertising, and it will encounter year little criticinem and it will encounter very little criticism, and exerbut the most transitory admiration. Give the full history of the subject in the public prints, and a biographical sketch of the sculptor, and if would attract much more attention; yet the in would stract much more stantion; yet the influence of the figure upon popular thought would be inapprecise. The and would lessen year by year. This is not the case and literal mo... filing from lite of the patient and literal kind. If the subject is a public man, the patient is immediately a strain which is and a correct

is immediately a sympathetic and a correct critic. It is the same if the subject is taken from critic. It is the same if the subject is taken from our common http:// The little groups by John Rogers, sin_piest realism as they are, and next to the lowest orders of true art, carry "ore significance than all the classic sculptore in the country, and will pos-sess historic value which we cannot overestimate. Though the classicists and the realists are almost equally helpless in the great other formeting any. ebb of formative art-the former in lack of any-thing to say, and the latter in lack of ability to say anything-their positions relative to the future are different and opposing-the realists enjoying possibilities.

It is among the things hoped for that the plastic art may be and will be revived in America, and that it will attain here as good development as it had in Greece, under entirely different conditions, and, of course, in a widely different direction. While the influence of foreign art prevailed in Greece, what was done was comparatively insignificant; it was not until the transition had been made, and sculpture thoroughly nationalized, that the marvellous gods came forth from the mines and quarties. Such a transition from foreign influence must of course be made here before the true growth begins. It is only a question of the time when the change can be made. Study of Greek art, especially its history and relation to the people, must always retain great influence in the education of our artists; but the time will come when it cannot denationalize them. The successful sculptors of the future will carefully appraise the work of the sucients, but they will not try to reproduce it. They will know the secret of its power in the land where it was native, and will therefore be able to gauge their own work by a noble standard, worthlest after that of nature and a contemporary criticism. They will admit the limits of the plastic art, and not attempt to combine with it forces which belong to painting or acting. If truth requires the rendering of harsh and uncomely costumes, they will patiently deal with these until the much needed reform is accomplished; believing that, however ugly our garments may be, it is better to represent them as they are, than to trick out our marbles with the shreds and patches of antiquity. They will discriminate between facts that are vital and those which are merely accessory; giving but its due share of time to the work of the tailor and shoemaker, yet taking care to tell the truth about such work as far as they go. They will not spend their lives in copying the work of other artists, nor will they seek beauty in syste-matic lines or symmetrical proportions, but they



6

have not yet been fully reported. There has in the larguage, and which means to put in only been a general statement in the newspapers peril; and jcopardize, if it means anything,

it is not a word, and I hope never will be one in my language; and I and you are not articulate sounds, and yet they are words. Webster's definition is:-

"Au articulate or youd sound, or a combination of articulate and vocal sounds uttered by the human voice, and by custom expressing an idea or ideas." Here platuly, fulness and accuracy

definition have been sought, but they have not been atlaned. The definition, considering its design, is superfluous, inexact, and incomplete. The whole of the first part of it, making a distinction between articu-late and vocal sounds, and between such sounds and a combination of them, is needless and from the purpose. The latter part of the dea-nition uses "custom" vaguely; and in the word idea fails to include fail that is required. My own definition, above referred to, is-"Au utterance of the human voice which in any com-munity expresses a thought or a thing. If there is a village or a hamlet where ee expresses love, or any other thought, and kikit means bread, or anything else, then for that community ee and kikid are words. But words generally are utterances which express thoughts or things are utterances which express thoughts or things to a race, a people. Custom is not an essential condition of worship. Howells, in one of his letters (Book L., Letter 12), says of an Italian, town:--"There are few places this side the Alps better built and so well streeted as this." Streeted was probably never used before, and has probably never been used since Howelis used it two hundred and forty years ago. But it expressed his thought perfectly then to all English speaking people, and does so now, and is a participial adjective correctly formed. It is unknown to custom, but it has all the conditions of wordship, and is a much better English word than very nany in "Webster's Dictionary," And, after all, Johnson's deflution covers the ground. We must dismiss from our minds our grammar-class notion of a sort of things, prepositions, nouns, adverbs, and articles, the name of which is part-of-speech, and think of a single part of speech. Whatever is a single part of any speech is a word. But as there are books that are not books, so there are words that are not words. Most of them are usurpers, interlopers, or vulgar pretenders: some are deformed creatures with only half a life in them; but some of them are legitimate enough in their pretensions, although oppre-sive, in olerable, useless. Words that are not words sometimes die spontaneously; but many linger, living a precatious life on the oatskirts of society, uncertain of their position and a cause of great discomfort to all right thinking,

straight/orward people. Presidential -This adjective, which is used among us now more frequently than any other. not vituperative, laud dory, or boastful, is not a legitimate word. Carelessness or ignorance has suddled it with an /, which is upon the wrong borse. It belongs to a sort of adjectives which are formed from substantives by the addiwhich are formed from substantives by the addi-tion of al. For example, incident, incidental; orient, oriental; regiment, regimental; experi-ment, experimental, when the noun ends in ce, euphony and case of utterance require the modification of the so and of al into that of tail as office, official; consequence, consequential; commerce, commercial. But we might as well say parential, monumential, and governmential, as irresidential. The proper form is presidental. Presidential campaign is a blasant Americanism for presidential campaign is a blasant. for presidental canvass. Jeopardize is a too sh and intolerable word,

which has no tight place in the language, although even such a writer as Charles R ale thus uses it :--

He drew in the horns of speculation, and went on in the old safe routine; and to the restless activity that had jeopardized the firm succeded a strange torplatty.

Certain verbs have been formed from nouns and adjectives by the addition of ise, or properly, ize; as for example, equal, equalize; civil, civilize; pairoa, patronize. But jeopardize has no such claims to toleration or respect. It is formed by adding ize to a verb of long standing in the larguage, and which means to pat in

The author of the article on "Sculpture in the United States," after expressing his opinion about the propriety of Congress giving a ten-thousand-dollar order to Miss Vinnie Ream for a statue of Lincoln, discourses as follows:--

If modern sculpture, by patient following of the artique, could attain its marvellous perfec-tion in the representation of the human figure. could the art by such means hold a rank in our culture equal with that which it held in Greece? If subjects worthy of such vast science and nice handiwork cannot be found, the sequirement of this branch of techinal power is useless. By repetition of antique subjects, sculpture cannot re-establish its proper relation to the people. Statues of the gods cannot inform the American mind, except through its sympathy with the ancient Greeks and their mythology-a remote and vague influence. The masses regard such marbles as workmanship or ornamentation, and marbles as workmanship or ornamentation, and art is more than that. Something must be done to carry the mind beyond externals. Zeus was a vital force to the Greek, he is only a shadow to the American. The ancients saw the ruing god; the moderns, only the historic representation. These themes belong to literature. This may also be said of subjects chosen from the com-mon lite of the ancients. It was no more worthy than our own, and our people care infi-mite of the ancients. It was no more worthy than our own, and our people care infi-nitely less about it. There is at Newport, Rhode Island, a splendid copy in marble of the Dying Gladuator, very beautiful and significant; but its presence in this country is known by but very few, and it is not likely to be appreciated by more than a few country are the fine and by more than a few coanciseurs. The fine col-lections of casts from the antique in the large cities experience something of the same neglect; the artists study them, but the people look at them curiously, as they regard objects in the galleries of Natural History, and otten with a real or affected horror of their nudity.

Those who desire the encouragement of classic art sometimes assume that it is folly for the artist to try to maintain a direct relation to the general public, which cannot appreciate fine art, and that he should model or paint only for those whose culture and taste fit them to connoisseurs. Here a direct issue may be stated; for the realists, who also claim the best culture, believe that it is vain to model or paint for anybody else but the people. They say that if art is but the language of the learned, or the toy of the rich, it may as well disutterly, having become a uscless luxury. History sustains this position. No really great art has ex sted which did not in some degree reflect the inner life of the people; and no art can help us in America. unless it is based upon the sympathy and criticism of the public. Had there been only half a dozen Athenians who knew what was fitting and beautiful in a statue of Zeus, it is improba-ble that Fhidias would have given his time and toil to the great Parthenon statue for their pleasure. It is even less likely that the splendid figure of athletes, cone by the brass-casters of that period, were wrought for the appreciation of a select few when the games had made the people so familiar with the human form that every man of ordinary perceptive power must have been a true critic. The best Greek work left to us is from the exterior buildings, where it was placed for the instruction and delight of the nation. That magnificent school of art, so far excelling all others known in the history of the world, though refined to the utmost by the wisdom of the learned, had its foundation in the hearts of the people. Happily, our artists are not often forced to decide between the sup-port of their wise and wealthy patrons and that of the masses; but where such a choice becomes necessary, there can be little besitation in the minds of those who respect their calling. To model or paint for a person of wealth is com-fortable, and to be conscious of the sympathy of for those who have a person of the sympathy of a few choice souls is very pleasant; but to model

whose works the whole people are familiar. These works they will not bludly try to imitate with their poverty of means; but they will seek to represent truly, to interpret in art's beautiful dialect the glorious handwriting of pature. From the least matters of leaves and flowers, and from the grandest life of the world, the new school will study to draw the best meaning; and it will be conscious that this best meaning, or foreshadowing, can only be attained from a firm foundation of facts. Knowing that the essence of all art for man is in form, the sculptor will reverence his art as the simplest and most im mediate interpretation of nature; and though he may feel that in some respects bis limits are narrower than those of the poet or painter, he will be conscious that in an upward direction he

has no limitation. Results so remote from the tendency of prevailing art, it is easy to see, will not be attained in little time. The experiment of realism in sculpture has not been fairly tried since the Christian era, but the opportunity seems to be with us. It is not impossible that the present generation may see the beginning of good formative art. Two thousand years of subjec-tion to classicism has not produced half a dozen great sculptors; and when the grand old Torso has been warmed by the life of the greatest artists, little real advancement of art has been achieved. The inevitable consequence of Buonaachieved. The inevitable consequence of Buona-rotti is Bernini; of Bernini, Borromini. It cannot be a vain hope that the transition from the old school with its spacemodic revivals to the ever new school of life is at hand. The American people are capable of giving realism in art a fair trial. They are comparatively untrammelled by established styles. Loving all kinds of art ardently, and eager to avail them-selves of its help, they fill their dwellings with selves of its help, they fill their dwellings with cheap daubs from auctions and with plaster casts, rather than allow them to be vacant; but the tendency is in itself sufficient to insure the final success of art in a country whose thought and criticism are comparatively independent, and whose mechanical means are unlimited.

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The source of th

PROPOSALS.

HEADQUARTERS DEPARTMENT OF THE CHIEF QUARTERMASTER'S OFFICE, }

CHIEF QUARTERMASTER's OFFICE, ATLANTA. GR., Sept. 29, 368. Sealed proposals will be received at this office until 12 M., October 21, 1868, for TRANSPORT ATION OF GOVERNMENT TROOPS AND STORES from Charleston B. C., to Savannah, Ga., Fernandina, Jacksonville, taimike, Picointa, and St. Augustine, Fiorida. Bios should be for through rates from Charleston to each point, and allo rates from one point to another. All stores shipped will be classified and paid for ac-cording to the Government classification.

All stores shipped will be classified and paid for ac-cording to the Government classification. This contract to remain la force for one year. The usual requirements for blas will be exacted. Prorosais should be in triplicate, with a copy of this advertisement attached to each, and should be in-dorsed ' Proposals for Transportation," and addressed to the undersis and B SAXTON, Evt. Brig. Gen, and Q. M., U. S. A., M 14 ct Chief Q. M. Dept. of the South,

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