

Daily Evening Bulletin

GIBSON PEACOCK, Editor.

OUR WHOLE COUNTRY.

PHILADELPHIA, FRIDAY, DECEMBER 29, 1865.

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NEW PUBLICATIONS.

A beautiful volume of poetry, uniform with the "Golden Leaves" series, has been published by Bunce & Huntington, and a copy has been sent to us by J. B. Lippincott & Co. It is called "The Late English Poets," and it is edited by Richard Henry Stoddard, who, being himself a true poet, is peculiarly qualified to make selections from other poets. Avoiding the greatest English bards of this day, Alfred Tennyson and the Brownings, because every one is supposed to possess their works, Mr. Stoddard gives well-chosen poems, or parts of poems, from a score or more of men and women of this generation. Among these are Tennyson's two brothers, Alexander Smith, Robert Bulver Lytton, Coventry Patmore, W. M. Thackeray, David Gray, Prof. Aytoun, Adelaide Proctor, Jean Ingelow, Charles Kingsley, Robert Buchanan, A. C. Swinburne and others. The two last-named are just beginning to be well known in America, and they certainly rank next to Tennyson, and are more readable than Robert Browning. In choosing from the writings of the various poets, Mr. Stoddard has given excellent and characteristic specimens. His book gives a very good idea of the present condition of English poetry, and it will always afford pleasant reading for spare moments.

Messrs. Bunce & Huntington have published in a beautiful little volume, "The Fire-Flend," and other Poems," by Charles D. Gardette. The leading poem was written on a challenge that no one could produce a poem that would be a successful imitation of "The Raven" of the late Edgar A. Poe. Mr. Gardette, in his "Fire Flend," succeeded so well, that he received many, and the poem was printed in a London paper, and passed as a veritable production of Poe's, being extensively copied by the provincial papers. In the second poem of the volume, called "Golgotha," and in one or two others, there is also obvious imitation of Poe, and it is so well done that one can not help regretting that Mr. Gardette has not struck out an individual line of his own; for some of the shorter lyrics show that he has talent enough. Barring a certain morbid, gloomy, Byronic tone, which pervades most of the poems, they will be admired for their musical flow, their choice diction and their artistic construction. Mr. Gardette is full of the spirit of the success of his first volume. It is for sale here by Messrs. J. B. Lippincott & Co.

A capital book for the entertainment and instruction of boys and girls, is one of the "Fonthill series" just published by Gould & Lincoln, of Boston, and for sale here by Smith, English & Co. It is called "The Mediterranean Islands; Sketches and Stories in the neighborhood of this city and at other points within the control of the imperial commander of this department, it does seem to have a very great interest in the eyes of our people. The "Mediterranean Islands" will give young readers a great amount of information about the present and the past in the classical lands, besides many pleasant stories and much amusing gossip. It has a number of good illustrations.

Mr. Challen, of the Circulating Library founded by Mr. Leopold, has issued a new catalogue. His establishment, at 1238 Chestnut street, contains all the modern light literature, of various languages, and his terms are very liberal.

ANECDOTE OF TOM CORWIN.—This interesting anecdote of the late Tom Corwin is told by a New York correspondent of the Providence Journal, who was a reporter in Washington, and knew the great Ohioan well.

One evening in the month of June, 1839, he called at my desk, for I was then engaged in that most delightful of all occupations—delighting where you have to follow eloquent and gentlemanly speakers—and said to me: "I am going to speak to-night, and I shall be much obliged to you if you will look out for me." As I had been at my post some ten or twelve hours without relief, I replied that I could not think of it. "Not think of it," he rejoined, "why, have you not teased me to death by speaking at my post some time ago?" "Yes, indeed, you have," I replied, "but I shall not occupy the floor over thirty minutes; now you must oblige me, I'm bound to prepare, but as I don't know but I shall get off the track, I want you to report me." "I finally agreed to take him, provided he spoke thirty minutes only." The house was very full, and the speaker crowded. He had not spoken ten minutes before members of all sides began to crowd around him. In twenty minutes he was literally surrounded by a mob of members, who had left their seats to listen. I soon saw that his notes were discarded, and did my best to get him correctly. Such an outburst of legitimate eloquence I had never before listened to. He was frequently interrupted by bursts of the most rapturous applause from the House and galleries.

THE CORPORATION OF THE City of London has ordered that the whole of the windows in Guildhall shall form a complete series of stained glass illustrations exhibiting the principal events in the history of the city from early times to the present, and the first experiment has been made by the formation of one window. The subject contains eight subjects, embracing a period of about one hundred and fifty years, commencing in the reign of Henry III. and ending in that of Henry V. The subjects are not placed exactly in chronological order in the window, but are arranged with a view partly to harmony of subject and partly to illustrate the various phases of human life, in which the city has always played a conspicuous part. Thus the two upper subjects, Nos. 1 and 2, illustrate the division of the city into wards, and the incident of the St. Dunstons' Riot, in which the upper subject, Nos. 3 and 4, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 5 and 6, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 7 and 8, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 9 and 10, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 11 and 12, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 13 and 14, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 15 and 16, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 17 and 18, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 19 and 20, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 21 and 22, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 23 and 24, illustrate the St. Dunstons' Riot, and the lower subject, Nos. 25 and 26, illustrate the 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