## [For the Philade'phia Evening Bulletin.] ADDRESS TO SOLDIERS.

Ye whom the world admires, Sons of brave, loy...l sires, Up from your camps and fires! Strike on e again! Not now the rebel foe, Prostrate and fallen-No! Traitors at home lay low,

Rampant and vain!

Strike at the men who said O, the Confederate dead, How have they nobly bled, Brothers indeed." Never a sigh to spare In that you suffered there; What did they beed or care

True men should bleed? Out! on the thievish clan! Shame! on the dastard man Who notting good can scan That's brave and true! Soldiers! 'tis yours to say "Treason has had its day," Union and Right shall sway!"

Honor to you. Who are the men that you Ever should keep in view? They who to you were true While on the field! Cowell and Thayer stood, In honored brotherhood. Voting you clothes and food.

Lest you should yield! Ye whom the world admires, Sons of brave, loyal sires, Up from your camps and fires, Strike once again! Not now the rebelifoe, Prostrate and fallen-No! Traitors at home lay low, Rampant and vain!

RASH STEPS.

LVII.

[Correspondence of the Phila, Evening Bulletin.] At Sorrento I formed the acquaintance of Signore P-, a young Piedmontese, staying in the South for his health. He was refined, educated, sensitive and irritable. His white, lean face had the cagle profile of some medal I have seen of one of the Sforza family, and hore ghastly traces of the consumption that was devouring his life away. His French was rapid and idiomatic, but, with a harsh, German-like or ultramontane accent; and in a torrent of this rugged language he loved to pour out his thoughts and opinions, his searching criticism, and the tricky prejudices of the valetudinarian. He talked well and readily; but he had another speech I liked better. I never met an amateur pianist of his merit in my life.

"Choose then," he would gravely say, looking round while his long pale fingers still spanned the keys, and I would mention my favorites, or demand his own. In the latter case he would too often escape me altogether, plunging and caracoling across his ivory field in strange German fantasies that I could not understand. So, on the second evening, when he was beguiling the close of a stormy day in strains quite inaccessible to me, I began to plead for something more national and iamiliar.

"Do you know this, then, or this," he said, prop pily, and a little brusquely, as his shadowy hands left their reverie and fell into the ringing. accented measure that the populace love everywhere. "You had plenty of these in Naples, I imagine."

His first selection brought back the common even ny scene of Naples: the warm, silent moonlit street; the jewelled windows curving, tiara-like, around the bay; and the long sides of Vesuvius falling like folds of crape from the studded cluster of the Pleiades. To disturb this lingering repose there used to come, every midnight, a huge Orson-like youth, whom I firmly believed to have risen dripping from the sea, and sing to his guitar under my window. In a harsh, gusty voice, that seemed to have grown hourse in many a Tyrrhene tempest-pointing up to my window his rough, round chin, and laying out his thick neck so as to give his notes the utmost advantage, -he used to ntter a kind of 13thmic howl which I took for donkeys until accustomed to it. Such a strain might be the last tradition of the authentic Syrens' song, as lingering in a family of depraved Tritons who were too stupid to work, and had sold their horns to the conchologists. But I have no proof at all that he really was a triton-I only knew that he used to rise, apparently from the bay, every night, under my window, and pour out a ditty, harsh, but in perfect tune and time,

"O bella Napoli, o Suolo incantato."

and retire, with the money given him for peace's sake, among the stands of frutta di mure and oysters (called ostriches here, by a people unreasonably loose in their comparative anatomy) that lined the quay of Santa Lucia.

But P-- gave intelligence and meaning to the barcarolle; and, although the words were wanting, I could easily hear the glad fisher singing to the moon, as he fled homeward on his woven wings, about "beautiful Naples, enchanted spot. emporium of joy, whose lights were brighter than the starry heaven."

Changing the measure, he gave me a terrible ding-dong madrigal called "La Bella Sorrentina." It was painful to think how popular this grating melody really was among a peasantry whose gestures were eloquence and whose eyes were music. I had last heard it at the Hermitage, on the side of Vesuvius. Leaning, hot and panting, against its yellow wall and drinking the golden Tears of Christ, this detested strain, coming out of the jagged teeth of a hag who conducted a blind man, had goaded me from my place and projected me up the mountain like a catapult. It was too much! Bad enough in the warm mouth of a young Naples stevedore, the love-song became almost obscene when yelled by a gray Sappho in the ear of a reluctant Tithonus.

"Ah, you are drumming with your foot, you do not love the Bella Sorrentina," said the quick Italian. "What shall it be, then? Come, select among the popular airs."

And he played half a dozen, bubbling them one out of another as a child builds up the glassy globes with his pipe in the gurgling foam.

"All that is graceful and pretty, but not substantial, my very dear P—," I said. "We must not forget that Sorrento is called from the Syrens, and that the true name of Naples is Parthenope, a Syren's name. And the syren isles, the Galli, are just behind us over the promontory. Surely, in such a nomenclature, you must have caught a breath, a reverberation, an echo-ah, play for me, I have the cars of Ulysses

to-night!" I was really tired, and moody, and cross to be at home. Although a very commonplace and uneventful Ulysses, I felt, perhaps, his pain, his ennui, his disgust for the Circean enchantments, his visions of the quiet palace where Penelope sat

weaving and waiting by the lamp. "In the house where we are sitting," said the Piedmontese, with sudden solemnity, "a countryman of mine once came to rejoin his sister. He had suffered greatly; he had lived seven years in a noisome prison, the key of which was held by a despotic Este in Ferrara. So he feared his sister would go mad with joy as he had done for sorrow, and he dressed himself in skins like a herdsman. But a sister's love has eagles' eyes. I have a sister in Turin. It she saw me enter she would rush with screams of jey, as Cornelia ran to Tasso. But I shall never see Turin

And he actually began to play a dead march.

"But what am I doing?" he exclaimed, laughing with painful briskness, "as if the dead march could be played on the plano-forte! As for Torquato, we are in his house, but the chamber he was born in fell into the sea a long t me ago. And they have plastered it and furnished it, and set up over the door, 'Albergo del Tasso.' And your Byron says his echoes are no more in Venice, and I am afraid that even here in his birthplace-but wait! If you will listen a moment-you ask for echoes-you shall overhear

Tasso singing to Leonora!" He played the great serenade from Don Juan He played it again and again, lingeringly, pleadingly, imperiously, with every variety of time and expression, until it seemed a whole history of devotion. As for the phrase itself, under his reading it seemed the soul of music.

"Many lonely souls have come to these regions to die in peace," pursued the musician, "since the day that Cornelia, disappointed in the water and value of her jewels, died at Cape Miseno, in chagrin and willful exile. Not far from these, at the other side of this blue Gulf, Vittoria Colonna went to waste her beauty in the Island of Ischia weeping for her husband ----"

"And occasionally reading, I hope, the sonnets Michel Angelo had written to her."
"A cousin of hers," pursued P.—, without noticing, "went to Ischia, too, in her widowhood. It was Maria of Aragon; she was so lovely that the grand Prior of France lost his heart in her sixteenth year. How these hot rocks are peopled with noble woman-ghosts! What lofty souls after the world left them lonely and dissatisfied

have come hither to listen to the blue water, and

swait the great change with dignity among the

ashes of Vesuvius? I am playing a waltz of Strauss, which I always call the Dance of Death.' It was a morsel of the true Strauss, vague, impassioned, despairing, devoted-telling nothing, suggesting worlds; an air which has sent Vienna ladies weeping to their pillows, and then stolen with glamour into their dreams. As the long notes melted from his fingers, a little verse I knew crept into my head, and set itself without

effort to the music: "Through lonely summers—where the roses blow Unsought, and shed their tangled sweets— I sit and hark; or in the starry dark. Or where the night-rain on the hill-top beats.

"Alone: But when the eternal summers flow, And refluent drown in song all moan. Thy soul shall waste for its delight, and haste Through Heaven, and I shall be no more alone."

"Is not Strauss an irresse, an enchantment, a sorcery?" said the pianist, with his hands faint-

ing among the melody Directly he was playing I know not what, but doubtless from Mendelssohn—a sombre, shadowy measure, accompanied and contradicted, as it were, by a tissue of sparkling chords that appeared from moment to moment, and shot the

harmony with light and glancing effects. "I don't know what you mean by it," I said, "but I find here an erange orchard of Sorrento, intoxicated with perfume, and twinkling all over with the insects made of a song or a fire."

"I was thinking of something quite different, rependant," owned the Piedmontese. "Something about the waltz made me recollect the Tarentella, which they dance a good deal in Sorrento." "Dancing on the lava," croaked I; I don't know

what made me feel so owlish. "Ah, we are all doing that," said Pthat is the gayest way of dancing. The last achieving touch of delight is melancholy. A grand violinist said to me one day that he should never enjoy the music of heaven, because it would be completely joyous. While we are human, at any rate, we need some perpetual, dissatisfied minor to make our songs complete. Why has this strange, malarial land been in every age the resort of the fever-stricken sons and daughters of pleasure-what is the amulet, what the philtre and charm? It is her mystery and melancholy."

(He was playing stormily while he talked, describing, in a mediey of all his reminiscences, the contradictions and involutions of his idea.)

"The South comprehends humanity. She has its conscience, I could almost say its sins. I cannot express myself, and therefore I am playing from Wagner. She laughs and blushes under her vineyards-Haydn. With verdure clad. Then she repents, and draws the mantle of the sea over her bosom; her pillars shiver into the waters. Buthoven. She dies in the sultry air, she weeps lava tears, she revives, she covers herself with beauty again. Glück. She will repent; she builds a new Church or two. -List. She reels from error to remorse. Beautiful in her prison, beautiful in her intelligence, beautiful in her sympathy with man, she remains forever the enchantress to whom the poet of all'ages will continue to come, because, even if she murders him, she comprehends him .- Mozart.

"Let us go to bed." ENTANT PERDY. CITY NOTICES.

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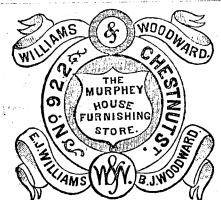
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