The Press.

VOL. 4.—NO. 77. PHILADELPHIA, TUESDAY, OCTOBER 30, 1860. TWO CENTS.

THE PRESS,
PUBLISHED DAILY, (SUNDAYS EXCEPTED,)
BY JOHN W. FORNEY.
OFFICE NO. 417 CHESTNUT STREET

DAILY PRESS,
TWELVE CENTS PER WEEK, payable to the Carrier. Mailed to Subscribers out of the City at SIX DOLLARS PER ANNUM, FOUR DOLLARS FOR EIGHT MONTHS, THREE DOLLARS FOR SIX MONTHS—invariably in advance for the time ordered.

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The Press.
TUESDAY, OCTOBER 30, 1860.

Our Poet's Corner.

A short time ago, when we published, in this column, specimens of new and good poetry by four different writers—American, English, Irish, and Scotch—we challenged some of our own bards to write, and the result already has been about as many contributions as, on a moderate estimate, would make a 12mo volume of some two hundred and fifty pages. Much to our gratification, and, we confess, not a little to our surprise, the greater number of these poems are greatly above the average merit of newspaper verses. Some of them, indeed, are worthy of a place in any Anthologia or collection of fugitive pieces. In due time, we shall publish these poems, and we shall commence, now and here.

Giving the precedence, like true knights (of the pen), to our fair correspondents, we now place before our readers two poems by ladies.

We commence with a legend, from the pen of Mrs. Helen Marion Walton, (Brooklyn, L. I.,) who has written largely and well in New York periodicals and other journals, and to whom our own WEEKLY PRESS has been much indebted for contributions in prose and poetry. Some of her lyrics are indeed models of tenderness, sweetness, perfect modulation, and forcible expression. What follows is rather longer than usual, but our readers will scarcely regret that:

THE NUN OF ST. EDITH'S.
BY HELEN MARION WALTON.

I.

The bells are chiming lowly on St Edith's ancient walls,
The light is fading slowly in St. Edith's sacred halls;
The sun is warm with incense, the altar is all gold,
And the Virgin smileth kindly on flashing jewels old.
On St Edith's holy altar the sacred candles burn.
The light falls strange and fitful on many a mouldering urn.
Through St. Edith's stained windows the dying daylight streams,
Through panes of gold and crimson the purple twilight streams.
It is the hour of worship—the hour of evening prayer,
And sweetly falls the vesper hymn on the dew-breathed evening air:
The organ high is pealing with music deep and slow,
The vesper hymn is stealing in accents sad and low.

II.

As the music faints
In that dim old hall,
The pictured saints,
On the dark gray wall,
Are smiling sweetly down—
St. David with his golden crown.
Cecilia with her dove like eyes,
That ever seem anew to rise
With fresh devotion to the skies.

III.

One there is who stands aloof
From the troop of pious singers,
One who in the shadowy distance,
Sad and pale and weeping lingers.
Why with eyes down-cast, and tears,
Why with bosom choked and panting,
While the white-robed sisterhood,
Deep their vesper hymn are chanting,
Thinks she of a lover bold?
May she ever be forgiven
Thus to dream of earthly love—
She, the very bride of Heaven!

IV.

She hath stolen softly from the gate,
She hath mounted a coal-black steed.
And fast and far in the moonlit east
St. Edith's towers recede.
A knightly form is by her side,
A knight in bright steel clad;
His sable plume on her snowy robe
Casts a shadow dark and sad.

V.

O'er hill and dale, through forest and stream,
Her snowy robes in the moonlight gleam.
Their path is beset with rugged steeps,
O'er fearful cliffs the courser leaps;
Across the track a torrent gushes,
Through its rocky bed the black steed rushes;
Up in the air the silver flashes
As his hoof through the shallow water dashes.
A river gleams in the moonlight clear,
And the rugged banks are deep and sheer.
On its breast sad willows darkle,
In broken shade the white waves sparkle.
They have leaped the bank—they are breasting the wave—
The good steed struggling the current to brave;
They have reached the shore—they have mounted the steep—
They are hastening on through the forest deep.

VI.

The dark old pine tree groans
Throughout its leafy bower,
And emerald spires and bright fir cones
Upon the lovers shower.
The plant willow murmurs
As its floating locks are tangled,
And the pallid aspen quivers,
As her dainty limbs are mangled.
The vine is sadly shrinking
Where the iron hoof has crushed her,
And the thirsty earth is drinking
The blood of many a cluster.
Knight and dame are swiftly riding
Across the heather bloom,
Where the souls of purple flowers
Go up in their death perfume.

VII.

The faithful steed is panting hard—
His strength is failing fast;
When the roar of distant surges
Deepens the Northern blast.
The dark blue ocean glashes
The lover's straining sight,
And the western waves are dashing
With broken foam-flakes white;
The crescent moon is riding
On the cloud-waves of the west;
And the quivering starlight nestles
On old ocean's heaving breast

VIII.

They have reached the shore of the western sea,
They have entered a vessel fleet;
They are sailing away with the northern wind,
As it fills the snowy sheet.
The maiden sadly gazes back
As the land of friends and home—
The land of birth and kindred—
Sinks in the angry foam.
But to an old Provençal tune
Her lover gaily sings,
And sweetly on the evening air
The cheering music rings.

IX.

THE LOVER'S SONG AT SEA.

Oh! weep no more
For the fading shore,
For the fast-receding land.
Our love is new,
Our bark is true,
And on her deck we stand.
Now high, now low,
O'er the deep we go,
The dark blue sea before—
The skies are light,
The stars are bright,
And Heaven is smiling o'er.
In sunny climes,
Where the golden limes
Cluster mid foliage fair,
There earth and heaven
For love seems given,
We'll make our dwelling there.

X.

Six times the rosy-bosomed morn
Left her couch in the dappled east;
Five times the sable robes of night
Curtained the golden west:
Six days they sailed, as glad they hailed
The sweeping northern breeze.
Till the dark cliff of grim Tenriffe
Frowned on the southern seas.
Then, when the golden sun was low,
Kissing the western wave,
When the dying day was putting on
The dusk of its nightly grave;
While gorgeous evening colors all
The West with sunset pride,
With a whispered prayer and a stifled sigh
The nun of St. Edith's died.

XI.

Where the first adventurous sailors brought their weary barks to land—
Where now the snow-white villas of sunny Funchal stand—
There on a shady hillside, where crimson guavas wave,
Neath a winding sheet of daisies they made that lost one's grave.
And a hermit bent and broken his lonely vigils kept,
'Till e'er the years were many beside her grave he slept.
And now in fair Madeira, when the tropic day is done
And over the Western sea the evening breeze comes on;
When nimble feet are weary with the mazes of the dance,
Some gentle heart recalleth the voice of old romance.
Then children's eyes are tearful and lovers' cheeks grow pale,
And white lips murmur prayers as low they breathe this tale.
Above those long-forgotten graves grows many a drooping vine:
They say it is her blood that stains Madeira's sunny wine.
And as we feel the cheerful glow more generous juices shed,
We drink with tears the memory of the erring and the dead.

Next we have another poetess, Eleanor C. Donnelly, of this city, of whom we know so little that we are unable to pronounce, for the benefit of the curious, whether she be maid, matron, or widow. All we do know is that we have read some thoughtful poetical contributions from her pen in the *City Item*, and that she has sent us the following stanzas. For the benefit of the unlearned, we add that "Mein Liebchen" is the German for My Love—a very pleasing term in any language:

MEIN LIEBCHEN.

BY ELEANOR C. DONNELLY.

My little love is pure and neat,
And full of tender grace.
The rustle of her dreamy feet,
The quiet of her face.
Fall softly like the silver dew—
The timid light of spring—
And make my life soul bloom anew
And gentle bird-thoughts sing.
Above the blue skies of her eyes,
The Master's lies blow;
The Master's rose fall and rise
Upon her cheis below:
And, from the lids fragrant lips,
(That might live bless'd an earl),
So pure a stream of wisdom drips
Through gates of shining pearl,
That, like a sitting angel, born
Of light and love supreme,
She walks my hue from morn to morn,
Delightful as dream.

O Life! I thank the God that gave
This treasure to my breast:
Of all the blessings thou canst have
A true wife is the best;
For thro' the rolling year she grows
More winsome in her ways—
A flower amidst Christmas snows,
A light in dksome days.
O, little, wistful, eager face!
O, little, frale form!
My great strong life and love embrace,
And hold yas fa and warm;
And only for that ye will slip
Away, sou solemn night—
With noiseless feet and smiling lip,
And forehead lily-white—
Will slip away, and never warn
The sleeper by your side,
But walk th golden streets at morn,
And bless the Crucified!

If such shold be—and sad and soon,
Thy pure load face should meet
The cold rest of that virgin moon,
Now shining on the wheat;
If such shold be—and I should wake
To take it hand in mine—
O, little or! my heart would break,
My life could follow thine!

There—this will do very well for one day. We shall have another set of original poems, from other contributors, in a few days, and no one who has writen any thing up to or at all near our standard, shall have cause to complain of being neglected, suppressed, or otherwise unkindly dealt with.

Edwin Forest and Burton's Shakspeariana.

The sale of th Burton library terminated a few days ago, after hving consumed fifteen days. Mr Joseph Sabin, of this city, acted as the auctioneer, and discharged that duty with great tact. So much has been aid and written about the Shakspearish department of this fine collection, that we have taken the trouble to obtain a list of the books and the prices paid for those purchased by Edwin Forrest, Esq. The total amount expended by Mr. Forrest, in order to secure the choicest editions, old and new, of the works of the great master, was $1,275. The following is a list of some of those he bought:

Twenty of the plays of Shakespeare, being the whole number printed in quarto during his lifetime, or before the Restoration, and published from the originals, by George Stevens, in 1766, at $22.

One copy of the "Merchant of Venice," with notes and illustrations, 12mo, boards, and uncut, published in 1805, for $1.50.

One copy of "Hamlet" and "As You Like It," of which only one hundred were privately printed, in 1819, for $8 38.

"Richard the Third," revised by Colley Cibber, and adapted to the stage by John Philip Kemble, the great actor, being his own stage copy, with MSS., by himself, for $2 63.

Four copies of "Timon of Athens," altered and adapted from Shakspeare, by Shadwell, Love, Cumberlind, and Dyce; the first in 1678, the second 1765, the third in 1771, the fourth in 1842—in all, $11.

Two copies of "Coriolanus," the one altered by Thompson, and the other by Sheridan, in 1789, for $3 50.

[As it is Mr. Forrest's intention to reproduce both these plays during his present engagement, he seems determined to avail himself of all that the best writers have written or said on the subject.]

A copy of "Romeo and Juliet," altered by Garrick, with notes and portrait, $4.25

Another copy of "Hamlet" and "As you Like It," printed in 1832, for $5 75

A rare copy of "Othello, as it hath beene divers times acted at the Globe and at the Black Friars, by his Majesty's servants; written by William Shakspeare, and published in 1622," $8 25.

Another "Othello," published in 1695, at $3 83; and still another, with two essays on Shakspeare by Wolstenholme Parr, at $3.

A supplement to the plays of Shakspeare, comprising all the dramas which have been ascribed to his pen, but are not included with his writings in modern editions; edited, with notes and introduction to each play, by W. Gilmore Simms, Esq., of South Carolina, published in 1848, at $1 87.

The most valuable Shakspeare in this fine collection, however, was that printed in 1623, seven years after the death of the great master. Mr. Forrest regards it as the most correct edition extant, and it is believed to be the only copy in the United States. It was purchased by Wm. E. Burton, in 1851, of T. and W. Boone, booksellers London, and the single volume cost him $110. The letter of the Messrs. Boone, apprising Mr. Burton of the purchase, we have read. They state that if he is dissatisfied with the book, they will gladly take it back, and refund the money. For this Shakspeare Mr. Forrest has repeatedly offered $600. It contains all the comedies, histories, and tragedies published according to the true original copies, and is the very first folio edition ever printed. Isaac Jaggard and Edward Blunt were the printers. The portrait of Shakspeare is evidently authentic. The book measures 12½ inches high, by 8½ inches wide, and was bound at a later period in red morocco, by Bedford.

Twenty-two of the thirty-six Shakspeare plays in this volume had never been previously published in any form whatever. Of these, it is the patent text which imparts an extraordinary value to it Mr. Forrest paid for this book $375. He also secured the second impression of the above copy, published in 1632; the third impression, published in 1663, and the fourth impression, published in 1685—paying, we believe, for these three volumes, some $250.

The next was Boydell's splendid edition of nine volumes, choice proofs of all the plates, and a set of etchings, published in 1802. Alderman Boydell, of London, was a great patron of the fine arts, and employed the best artists of England, without any restriction as to price, to paint from subjects selected from Shakspeare, and the illustrations of this book were taken from these paintings. This Shakspeare, at the time it appeared, was pronounced to be the choicest copy in the world, and was the result of the most patriotic and sumptuous undertaking that ever emanated from any publisher. Boydell was a printer of engravings. Feeling a just pride in the Bard of Avon, he resolved to collect and publish a perfect edition of Shakspeare, which should not only be a tribute to the poet, but a triumph in the art of printing. It is well worthy of the examination and admiration of all those who delight in fine specimens of the "art preservative of all arts." The engravings, the etchings, and the letter-press, will surprise publishers and printers of the present day. Mr. Forrest paid for these volumes $200.

As a comparison to Boydell's Shakspeare, and far surpassing it in the design and execution, Mr. Forrest purchased Halliwell's great folio and stupendous work, being "the writings of William Shakspeare from the text, formed by a new collation of the early editions of the novels and tales on which the plays are founded, copious archæological annotations, an essay on the formation of the text, *and a long and elaborate life of the poet*, by J. O. Halliwell, F. R. S.

Of this gorgeous publication only one hundred and fifty copies are to be printed, after which the engravings and types are to be destroyed—so that it must be constantly rising in price. There are to be twenty folio volumes in all—the ninth being now ready for delivery. The paper, ink, type decorations, &c., of this work, surpass anything that has proceeded from the press. Nothing in the life of Shakspeare seems to have been omitted. Every incident is described, and illustrated by an engraving His will, in his own handwriting, a fac-simile of his marriage contract with Ann Hathaway; the books he read, his residence, together with original and elegant representations of the places themselves; copious allusions to the different contests that have grown out of the various constructions of his text—in fact, all that the literary world has said or written on this inexhaustible subject. For this splendid copy Mr. Forrest paid $200

Apart from the value of these purchases in a literary point of view, no one can examine the works themselves without tracing the history of printing from the time when Shakspeare lived, down to the present day. The rude quartos published under his own eye—then the more elaborate edition, some seven years after his death—and so on from year to year, and from century to century, until, finally, we have before us the magnificent edition just described. It gives us pleasure to say that it is Mr. Forrest's intention to remove this Shakspearian collection to his library in this city, and we trust it will remain here for centuries. J. W. F.

LARGE PROFITS.—The Gonzales (Texas) *Inquirer* says:

"A gentleman who bought a flock of sheep two years ago for $900, has since then sold $500 worth of wool from them, and now his flock is worth $3,000, making a profit of $2,600 on his investment in two years."

—Senator Crittenden is on a visit to St. Louis, where a member of his family is ill.

The Revolution in Italy.

THE BATTLE OF VOLTURNO.

DETAILS OF THE ENGAGEMENT.

HEROISM OF GARIBALDI.

DIPLOMACY IN SARDINIA.

Naples and Sicily to be United to Piedmont.

IMPORTANT SPEECH OF COUNT CAVOUR.

ROME TO BE THE CAPITAL OF ITALY.

Austria Menaced by Piedmont.

Mazzini Politely Invited to Leave Naples.

By the Cunard steamship Asia, Captain Lott, which arrived at New York on the 28th, we have full details of the European news, an abstract of which has been furnished to us by telegraph from Cape Race.

THE BATTLE OF VOLTURNO.

[From the Times' correspondent.]

SANTA MARIA, Oct. 2.—Yesterday was fought and won by Garibaldi the Battle of the Volturno, the greatest battle, in point of numbers, he has ever fought during his military career.

For the last four days there was a considerable movement observable on our right. Troops which had passed the Volturno near Amoroti showed on the road to Maddaloni and towards Limatola; large concentrations of troops were observable on the Polygon—an open camp for artillery practice, behind the town of Capua, on the other side of the river. But this had been going on for some time without leading to any result; had caused more than one false alarm and a sending backwards and forwards of troops, most people began to give up the idea of any offensive intentions on the part of the Neapolitans. As for Garibaldi, although determined on the defensive, it would have been too much against his nature to be there and do nothing; so, while keeping on the defensive, he was making preparations to take the offensive at the first opportune moment.

The heights of San Angelo and the Bosco di San Vito form an isolated long range, which runs from the northwest of Caserta towards the Volturno, passing to the left of the plain of Santa Maria di Capua, and reaching the Volturno about two miles to the northeast of Capua. It is all along a precipitous mountain on both sides, and comes down as precipitously to the river, leaving only a narrow place where the road from Capua, skirting the mountain, runs towards the Scafa di Cajazzo.

Well, Garibaldi had looked at that position on the 19th, and had looked at it almost every day since. It was just one of those positions which he likes—commanding the country all round, close to the river, which is rapid there but narrow, a good many trees down in the plain, and plenty of brushwood on the heights. Several batteries were ordered to sweep the road which passes along the opposite bank of the river; a trench was dug not far from the bank of the river to give good cover for riflemen, and a number of barges were brought up from Naples to be in readiness in case an opportunity offered to cross. At the same time a considerable number of troops were collected at that spot. Besides the Brigade Spangaro, stationed there since the 19th, there were successively sent there the company of Genoese riflemen, the Brigade Dunn, (lately arrived from Sicily,) one of the regiments of the Division Medici, and the body of the Calabrese volunteers.

The position deserved the attention which was bestowed on it, but had one drawback—it had its left flank and its line of communication with Santa Maria rather exposed.

On the right the position was tolerably guarded; there is, indeed, a footpath which comes from the river over the heights at the back of St. Angelo, but at first it was only accessible to small bodies of infantry, and thus the heights were guarded by our troops. On the other side of the heights was Sacchi, with his brigade, guarding the road from Cejazzo to Caserta, and at the same time occupying the heights of Castel Morona, and observing the passage at Limatola. To the right again of Sacchi was Bixio with his brigade, and one of Medici's regiments, who watched over the road coming from Amoroti towards Maddaloni. At Caserta was Gen. Turr, with part of his division.

You must thus conceive our position as forming a large semicircle, following the hill line along the Volturno as far as Limatola, and then bending back, while Santa Maria, Caserta, and the Maddaloni, form the chord of this arc. The arc is from nine to ten miles, while the semicircle is quite three times that length.

Well, on all this long line the Neapolitans attacked with all their forces yesterday at dawn.

Garibaldi, as usual, started before dawn from Caserta by the railway to Santa Maria. When he arrived the firing had already begun. The three places, Capua, Santa Maria, and the spur of St. Angelo, form almost an equilateral triangle, which is indicated by the three roads which connect these places. They run all three in straight lines—that from Capua to Santa Maria parallel to the railway, and that from Santa Maria to St. Angelo some distance from the hills till close to this latter place, where it is joined by the road coming from Capua.

This triangle, which is in most parts thickly wooded with olives and other trees, and has few open spots, the Neapolitans had chosen as their field of operations on our left, and as the chief attack of the day. During the night all the troops stationed in the Polygon had passed through the town, and had collected in the Campo, a large open space before the fortress. Here they opened out in two directions—one column, the left, towards St. Angelo, and that on the right towards Santa Maria.

I shall first speak of the left column. Besides the great road from Capua, alongside the river, there is a by-road, which, leaving the main road a little distance from the town, strikes across the country, and goes straight towards the village of St. Angelo, which lies on the retreating slopes of the heights. This was chosen by the Neapolitans as the centre of their operations against this point, while they sent one column by the main road towards the right, and another to the right across country to take the village in the other flank.

The by-road which runs direct from Capua to St. Angelo intersects the road from Santa Maria to the river just where the road turns up to St. Angelo. In order to guard this position a barricade was constructed a little beyond this point, and armed with four guns. The country near the river is so low that, every morning, the exhalations of the ground cover it with a white mist, which makes it very difficult to see, even at a little distance Besides this, the torrents which come down from the hills have artificial beds of fifteen to twenty feet in depth, very steep and covered with brushwood, which are dry now, and serve as roads. The Neapolitans, advancing by these, and taking advantage of the mist, approached quite close to the barricade, and started it at the first onset, driving our men across the main road towards St. Angelo. Having taken this position, they came out and formed in an open field which lies along the road in regular order of battle. Their left had been equally successful, driving ours from the trench near the river, and forcing them back on the heights of St. Angelo. The column to the right again had not only passed the road, but had gone up a little hill commanding St. Angelo.

It was at this critical moment that Garibaldi arrived. He had taken up with his staff carriages at Santa Maria, and was coming on in the main road towards St. Angelo. The balls and grape were flying about, but the carriages still proceeded. When they arrived in the neighborhood of St. Angelo they were in sight of the Neapolitans, who were drawn up there in line of battle. Fortunately,