

THE REISSUE OF

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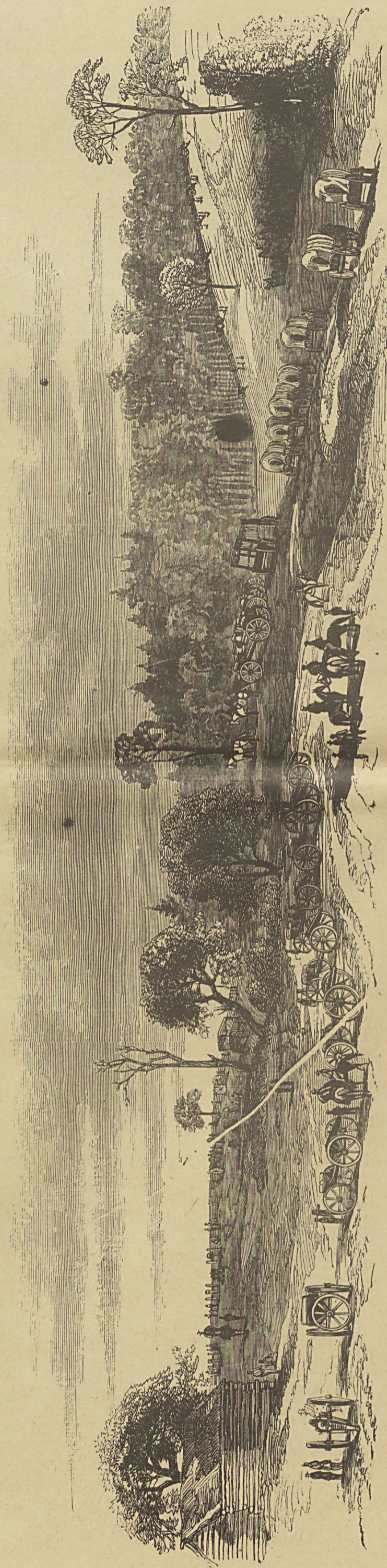
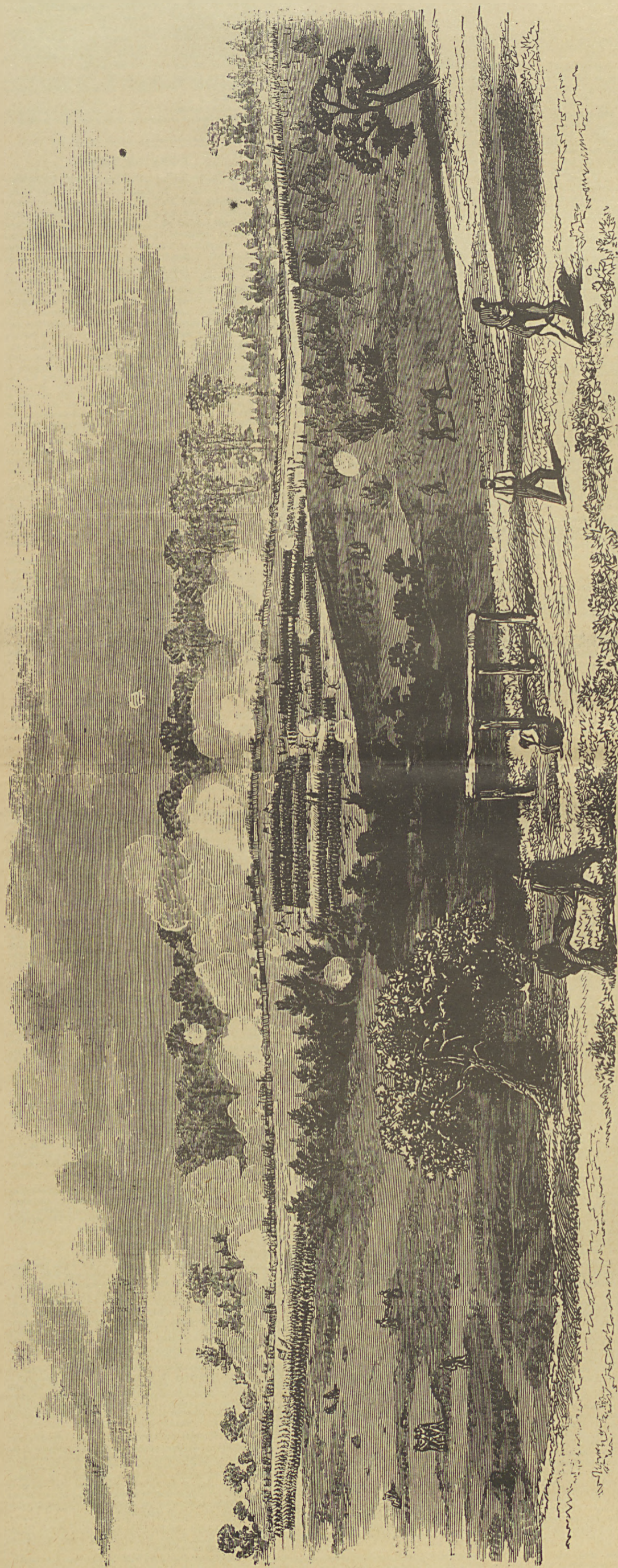


THE WAR IN NORTH CAROLINA—FIGHT BETWEEN THE REBEL RAM ALBEMARLE, WITH THE BOMBHELL AND COTTON PLANT, AND THE UNION GUNBOATS IN ALBEMARLE SOUND, MAY —FROM A SKETCH BY S. M. ALLIS, 27TH MASS.—SEE PAGE 183.



THE WAR IN VIRGINIA—WOUNDED SOLDIERS CROSSING THE RAPPAHANNOCK AT FREDERICKSBURG, AFTER THE BATTLE OF SPOTTSYLVANIA COURT-HOUSE.—FROM A SKETCH BY E. FORBES.—SEE PAGE 183.





GRANT'S CAMPAIGN IN VIRGINIA.—1. HANCOCK'S 2ND CORPS CHARGING LEE'S RIGHT, IN FRONT OF SPOTSYLVANIA COURSE-HOUSE, MAY 12.—2. REBEL GUNS CAPTURED IN HANCOCK'S CHARGE.—SCULPTOR BY OUR SPECIAL ARTIST, E. FORNER.



BRIG.-GEN. ALEXANDER HAYS, U. S. A., KILLED AT THE BATTLE OF THE WILDERNESS.—PAGE 183.



BRIG.-GEN. ALEXANDER J. WEBB, U. S. A., WOUNDED AT THE BATTLE OF THE WILDERNESS.—PAGE 183.

**TWIN VISIONS.**

BY A. F. DANKE.

**THE YOUNG WIFE'S DREAM.**

A ROSE, girl-woman, a flower of the West,  
Had a rapt, blissful vision of one far away,  
(She dreamt it from midnight till dawn of the day),  
And it all was about the young soldier she'd blest.



She dreamt he was near her, his dark eye beamed o'er her,  
She felt his warm breath 'mid her tresses of gold;  
The spell of her slumbers alone seemed to thrall her  
From clasping her first, only love, as of old.

**THE POSTMAN'S SOLUTION.**

And her dream was a true one; with cheek Joy aglow,  
She read how her dear one, on that very night  
(While on Death-dealing picket till morn's gray light),  
Had a sweet Working Dream—not of fierce prowling foe,  
No of deadly assault, not of mangled and slain—  
'Twas his Mary's neat chamber the Patriot Dream-trod,  
His Foe was the Slumber he would not profane,  
And he guarded the Heart he loved next to his God.

**Wrecked and Rescued.**

BY CLAIRE CROFTON.

**CHAPTER I.**

It was a wild, wet, dreary and altogether disagreeable November morning that I rose from the breakfast table, and turning to the window, looked forth rather anxiously to see if the weather showed any signs of improvement. The appearance of the dripping eaves and leaden-hued sky was not encouraging. Mother Earth was taking her

annual autumnal showerbath, and all her pleasant colors had been pretty much washed out under the operation. I turned away and commenced making preparations for my long walk in the rain—for a schoolteacher's duties must be performed whether the sky smiles or frowns.

"Is it absolutely necessary that you should go to the village this morning, Lillian?" inquired my mother. "Surely Mr. Myers might dispense with your services while this storm continues."  
"Quite impossible, mama. He has his hands full as it is, for the school is large, and to be absent from my post were to insure my instant dismissal. But don't fret about me, *ma chere mère*. I don't mind about the walk at all, and with my overshoes, waterproof cloak and an umbrella I shall be quite dry and comfortable."

"You always look at the bright side, Lillian," said my mother, with a sigh, as she passed her hand caressingly over the thick braids of my blonde hair. "What would your poor father have said could he have foreseen the life of hardship and privation that his darling must endure?"

"He would have said, mama, that he was glad his daughter had sufficient pride and energy to earn her own living, and not be dependent on others."

"Ah, child, had you possessed less pride, and more ambition, you might now have been placed far above the necessity of such drudgery." I colored deeply at my mother's remark, but pretended to be too busy clasping my cloak to notice it. "You are very like your father, Lillian," the

continued, "and you inherit all his beauty; the pure Saxon type for which the whole family of Moores are distinguished. You have the dazzling fair complexion, the violet-blue eyes and the lustrous hair, wavering betwixt gold and brown—"

"Oh, mama!" I interrupted, "modesty won't allow me to listen to any more; you will make me insufferably vain at this rate;" and kissing her cheek and bidding her good-bye, I ran off gaily, exchanging the inner warmth and comfort for the damp atmosphere of the outer world.

There were no repining thoughts in my heart as I wended my way through the mist and mire to the distant schoolhouse. I never shared my mother's regrets at our altered fortunes, or thought it hard that, like the great mass of my fellow-beings, I was condemned to earn my daily bread by my daily toil. I had youth, health and energy, and gloried in my power to help myself and others. After the bankruptcy and sudden death of my father some years before, his brother, my uncle John Moore, offered to provide for me so far as giving me an education was concerned.

My mother gladly accepted this offer, and for three years I attended the best seminary that the country afforded, at my wealthy uncle's expense. When I graduated he offered to receive me into his family as his daughter, but I promptly, though gratefully, declined a home that my mother could not share, and returning to Millbank, obtained a situation as assistant teacher in the high school of the village.

I liked the profession I had chosen, for it insured me independence, was attached to my pupils, and, as I said before, indulged in no vain regrets for the loss of the luxurious home of my childhood.

I reached the foot of the long lane, where a gate opened on a nicely gravelled path leading through private grounds to the high road of the village. Here I paused and hesitated. All summer I had been in the habit of using this byway, but for the past three or four weeks I had avoided it. Should I avail myself of it now, and thus cut short my two miles walk by nearly one-half? I would gladly do so were I sure that I should not encounter the



*Ellersie House.*

proprietor of the place. Not that the owner of Ellersie (so the estate was called) objected to the use of this private road as a thoroughfare; he was liberal in the extreme, and the right of way through his grounds was open to all in the neighborhood who chose to avail themselves of the privilege. But I had my own private reasons for wishing to avoid a collision with him. A glance at the heavy-folded clouds, threatening a deluge of rain, decided me to run the risk, and pushing open the gate I entered the enclosure and took the well-known path. I had advanced but a few rods when the sound of hoofstrokes in the distance warned me that I was probably about to meet the very personage I had been anxious to avoid. I bit my lips with vexation, but it was too late to retreat. The next moment the steed and his rider were in sight.

The animal was as splendid a specimen of the genus horse as ever gladdened the heart of a lover of the equine race. Coalblack in hue, with a white star blazing in the centre of his forehead; his glossy coat shone like satin, and his flowing mane almost swept the ground, which he trod faintly, arching his graceful neck as though proud of the burden that he bore. Of the rider I will only say that he was worthy of his steed, of whom he seemed part and parcel, so perfect was his seat in the saddle.

I had caressed Black Ralph, the horse, a hundred times, and he knew the touch of my hand and the tone of my voice, as well as he did those of his master, but I felt no inclination to gratify him by my notice at that time. As they neared me I stepped aside to let them pass, and in doing so involuntarily lifted my eyes.

The rider doffed his cap and bowed low; but no



*The Freshet.*





THE WAR IN VIRGINIA—SHERIDAN'S GREAT BATTLE WITH J. E. B. STUART, AT YELLOW TAVAN, MAY 11.—THE REBEL RAIDER'S LAST FIGHT.—FROM A SKETCH BY OUR SPECIAL ARTIST, E. FORBES.—SEE PAGE 183.





THE WAR IN LOUISIANA—THE CORPS D'AFRIQUE (3RD ENGINEERS) ENTRENCHING ON VERMILION BAYOU.—FROM A SKETCH BY OUR SPECIAL ARTIST, C. E. H. DONWILL.



THE WAR IN LOUISIANA—THE U. S. BARRACKS AT BROWNSVILLE, DESTROYED BY THE REBELS.—FROM A SKETCH BY C. E. H. DONWILL.



THE WAR IN TEXAS—FORT CAVALLO, MATAGORDA BAY.—FROM A SKETCH BY OUR SPECIAL ARTIST, C. E. H. DONWILL.—SEE PAGE 187.



THE WAR IN TEXAS—FORT MONTGOMERY ON THE RIO GRANDE.—FROM A SKETCH BY C. E. H. DONWILL.



THE WAR IN VIRGINIA—THE 6TH CORPS HOSPITAL AT THE BATTLE OF SPOTSYLVANIA COURT-HOUSE.—FROM A SKETCH BY OUR SPECIAL ARTIST, E. FORBES.—SEE PAGE 183.



THE WAR IN VIRGINIA—BATTLE OF SPOTSYLVANIA COURT-HOUSE—RIGHT CENTRE OF GRANT'S LINE.—FROM A SKETCH BY OUR SPECIAL ARTIST, E. FORBES.—SEE PAGE 183.





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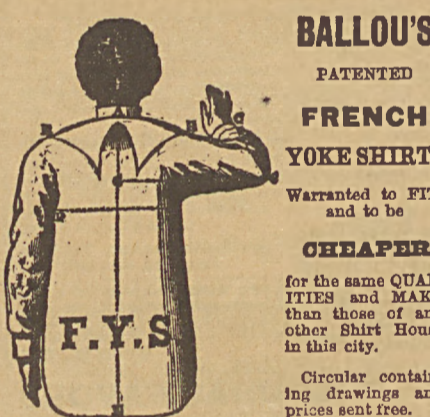
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