

WELCOME AND TEARS, ON THE RETURN OF THE ARMY OF FREEDOM.

Living heroes! wreathed with laurel  
Pride of vallant sires!  
Kindled by your homeward footsteps,  
All the country fires!

Listen to the grateful beating  
Of the nation's heart;  
Where no words may sound the welcome,  
Joyful tears can start!

While the sun shall gild the morning,  
Through advancing days,  
Your renown, with ages heightening,  
Every land shall praise!

But the tread of noble victors,  
Marching from the field,  
Shouting for the great salvation  
Martyr blood has sealed.

Keenly minds us of the heroes,—  
Offerings to the time,—  
Who with us are now rejoicing  
On the hills sublime!

Smiling, they the gloom would scatter,  
And our sorrows down,  
While they beckon us to see them  
Wear the patriot's crown!

And our hearts, with musing thrilling,  
Bless the Father's care;  
Still the tears will flow, unbidden,  
Round the "vacant chair!"

Ah! the minstrel knows the anguish  
Mingled with the joy;  
While he sings his heart is bleeding  
For his martyr boy!

Martyrs, rest! from stormy winter  
Passed to glorious spring!  
Men shall now your deeds majestic  
Through the ages sing!

Proudly rest! The world's great battle  
Now is fought and won!  
Leaving fame to shine in story  
Brilliant as the sun!

Peace in morning bloom returning,  
Every region glows;  
While throughout the ransomed country  
Freedom's trumpet blows!

FOR THE LADIES.

THE SPRING HATS—A NOVEL SALUTE—BASQUINES—THE LATEST STYLE OF BONNET—EVENING DRESSES.

The gold spangles on bonnets and veils are quite a success in London. At the fetes and flower shows, which now take place very frequently, have been seen several bonnets worn, literally covered with gold spangles, and the short round veils to match, edged with fringe composed of gold beads. They are very novel, and are consequently much admired; but, if the spangles are as dazzling to the eyes which the veils profess to shade as the eyes which look at them, they must be trying affairs to wear. When the sun shines upon these bespangled bonnets and veils, the effect is truly glittering. One or two small facts are observable in the newest bonnets. First, the strings are all trimmed on one side, which side is necessarily worn on the outside. The trimming consists of a narrow ribbon fulled on to the broader string. Another item is that the long streamers of ribbons at the back are being discarded in Paris, and in their place a small tulle scarf, or rather veil, is worn at the back as well as the front. This veil is short; it only reaches to the collar, which it conceals like a somewhat long curtain. In London, bonnets trimmed with straw are the most fashionable style; the straw flowers, leaves and fancy ribbons are exquisitely light and appropriate to the season. There is no crown at all to a fancy straw bonnet, but festoons of straw plaits across the hair at the back; others have white and black feather trimming tipped with straw for crowns. Black *erin* (horsehair) bonnets are trimmed with straw ribbons and oats, with a little black lace introduced. Straw birds and butterflies are also to be seen on young ladies' hats. On black and white tulle bonnets steel ornaments are so arranged as to have the effect of a comb on the back hair—in fact, pearls, satin beads, steel, gold and straw, are all fashionable trimmings upon bonnets this season.

At the drawingroom held by Queen ADELAIDE and WILLIAM the Fourth after their coronation, Miss E. USSHER (daughter of Captain Sir THOMAS USSHER,) was presented, as a matter of course, though already well known to the King while he was Duke of Clarence, owing to his friendship of many years' standing with her father. At the moment of presentation, however, some hesitation occurred, owing to a slight informality, as Lord JAMES O'BRIAN was handing her forward. At this the King, in his hearty stentorian voice, called out, "Is that BESSY USSHER? God bless her! Let her come! Why I've known her ever since she was a baby!" And a hearty resounding kiss on the cheek of the blushing girl gave ample testimony to the truth of his declaration and the sincerity of his regard.

The prettiest pattern of an outdoor mantle, as yet seen this spring in the Paris shops, is a basquine trimmed with steel ribbon arranged to describe festoons, and to form at regular intervals a Louis XV, bow with three loops; round the throat there is a steel wreath worked, and a bow of the same in the centre of the centre of the back;

similar bows are employed for decorating the sleeves. Among the prettiest patterns for spring wear is a basquine, with a pelerine, ornamented with narrow guipure spangled with steel, in the form of small birds, which appear to be flying round both the mantle and the pelerine. This pattern of birds pleases much; the same design is likewise worked in black beads and bugles. If steel is not approved, then the birds are made of lace and *applique* on to colored basquines. They are likewise embroidered in color; so birds, butterflies and other winged insects will be seen in either beads or embroidery flying about many of the summer mantles. Another variety is a basquine cut with five basques very near each other; the joinings are covered with a rich ornamentation of round gimp, forming graceful arabesques. The tops of the sleeves are ornamented with an epaulette, which descends to the centre of the sleeve and terminates with a tassel.

The New York *Evening Post* has a correspondent who courts the muse, and who sends it his idea of the origin of the latest style of bonnets as follows:—

Dame Fashion, concocting the style for the spring,  
In dress and in cloak had contrived just the thing;  
But, these all completed, she found scarce a thread  
Of all her materials left for the head.

Some odd scraps of lace, though, she knotted together,  
No larger in all than a she-turkey's feather;  
Then, pinning two wide flowing ribbons upon it,  
She christened the nondescript object—a *Bonnet!*

One of the most recent fashionable English journals says that, at present, for evening wear silky sheeny materials are the most popular—such as light-colored taffetas and satins; moire antiques with tiny brocaded spots upon them, and especially Chambery gauze. The last named material possesses two great advantages—it can be worn all the year round, and when soiled can be cleaned without damage to its freshness. The following are two pretty Chambery gauze toilettes for evening wear:—A white one trimmed with lines of narrow sky-blue velvet ribbon, arranged upon the skirt in detachments of four rows, each division separated by a single row of rather large steel beads. This trimming covers the skirt, which is edged neither by pleating nor rouleau. The low bodice is cut square, and made *a l'enfant*; a wide sash, made of white gauze, lined with white *glace* silk, and trimmed with blue ribbon velvet, and steel beads is worn round the waist; a puffing of tulle is added to the top of the bodice. Either long or short sleeves may be worn, according to taste. If long ones are selected, they should be made of white tulle, and trimmed with lines of blue velvet and steel beads. The second dress is made of a light green and white striped gauze; the edge of the skirt is trimmed with a deep cross-cut band of light green silk, ornamented at the top with straw gimp dotted with jet beads; narrow crossbands of taffetas, likewise headed with straw button fringe, are carried up the left side of the skirt as far as the waist. A gauze coat, lined with white taffetas, and cut with two square tails, a third and a smaller tail in the center above the others, and all three edged with deep straw fringe, headed with gimp and jet, forms the bodice. The coat is fastened with straw buttons; and upon the shoulders there is deep straw fringe, which serves for epaulettes. The head-dresses are composed of bandelettes of light green velvet, embroidered delicately with straw, the velvet being carried round the knot of hair at the back.

WIT UNDER DIFFICULTY.

Shortly after the poem "Hohenlinden," by Thomas Campbell, appeared, and every one was repeating the lines,—

"On Linden, when the sun was low,  
All bloodless lay the untrodden snow,  
And dark as winter was the flow  
Of Iser rolling rapidly,"—

A stout man at a hotel, in going down-stairs, missed his footing, and down he went, rolling over and over till he reached the bottom.

A fellow-boarder, hearing the noise, anxiously inquired, from the top of the stairs,—  
"Who has fallen?"

The poor fellow, partially rising, replied,—  
" 'Tis I, sir, rolling rapidly."

FUNNY NAMES.

Singular names cause a deal of fun. Take this for example: There is a lady in Boston whose maiden name was *Husband*, so she was a husband to her husband before they were married. There is a citizen of Urbana, Ohio, whose name is *More*, whose wife presented him with a little baby lately, and who has, therefore, been the father of one *More* ever since. There is a lady in West Liberty, Ohio, whose name is *Gross*, and who, therefore, in giving her husband one *Gross*, gave him twelve dozen children at once. There is a man named *Peck*, in St. Louis, who has two and a half bushels of children—ten little *Pecks*.

CONTRIBUTIONS TO THE SANITARY FAIR.

The collection of choice and elegant articles sent us by our English friends of Newcastle and Sunderland, in care of our Consul, Prof. J. H. McChesney, has arrived and been placed in the Fair. It will form a valuable addition to the Foreign Department. Even the simplest and least valuable of these articles is precious indeed, coming as it does, the unsolicited offering of love from the fatherland. They are sweet voices which will never be forgotten.

It is also but justice to say that while there are in the foreign department many valuable and beautiful contributions, they are largely the gifts of Americans resident abroad. This collection, however, comes exclusively from our English friends, and taken together, constitutes the most valuable foreign offering to our cause which has yet been received.

The collection consists in part of the following:—Elegant silk dress goods and scarfs, alpaccas, muslins, granadines and brilliants, shawls, afghans, children's made dresses, sofa-pillows, parasols, gloves, cotton and woolen tidies, pin-cushions, watch cases, handkerchief cases, work baskets, children's aprons, artificial flowers, infant's socks, ladies' collars and gauntlet cuffs, lace veils, a number of very beautiful banner-screens, ladies' belts and buckles, laces, needle-books, bracelets, breast-pins, lamp-mats, thread, work-bags, tea-stands, corn socks and slippers, fancy soaps, watch-safes, savonnets, atmospheric odorators, silver-ware, castors, butter dishes, ear-rings, brooches, opera hoods, neckties, dressing-gowns, book-marks, dolls, and many other articles, with a great variety of fancy and children's toys.

There are also some china vases, cork life-preservers, &c., &c.

The donation also includes a large number of elegantly bound books, photographic albums, stereoscopes, 100 copies of photographs of Cobden, Bright, a large number of engravings, some rare old books, and many valuable autographs, also, coins, medals, and ancient seals.

Prof. McChesney, brings also, a choice and beautiful oil painting, the gift of Prof. Goldwin Smith, of the University of Oxford, to the Fair, entitled, "Clara bringing water to the wounded Marmion," a most appropriate gift to a Fair of this character.

The Prof. has kindly presented the letters addressed to him by Prof. Goldwin Smith in conveying this gift, in order that they also may become the property of the purchaser of the painting.

The following is the list of the contributors both at Sunderland and Newcastle-on-Tyne:

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Speaking of the beautiful gift of Prof. Goldwin Smith, the *Journal* of this city says:

There is music in the voice of a friend. Professor Goldwin Smith, another and an eloquent name for earnest devotion to the welfare of our land, and wielding, everywhere, a trenchant blade against its enemies, has remembered us across the sea, has sent an exquisite painting, "Clara bringing water to Marmion on Flodden Field," so beautifully appropriate; so wonderfully portraying the very mission of this our Fair, that eyes grow dim and heart knocks loudly as we think of it. There lies the fallen chief upon the field, a reverend father sustains his head. Around, are the purple mountains; above the sky glorified with the evening sun; a cross lifted upon a peak in holy sign—the cross the crown!—death in the chieftain's eye; the maiden, Clara, golden-haired, kneeling before him, puts the grateful water to his ilps. Let the mission this Fair sends forth be called Clara;—Clara, which is clear and light, and gives us thought of morning. How many heroes have our Claras saved, and long deferred that time of shadows, when some voice shall cry for them, "Good-night to Marmion!"

Look at this emblem—for it is hardly less—as it graces our office window, and as you see the fallen chief, "with all his armor on," and the angel by his side, tell us if there ever were a more timely gift. Accompanying the picture is a letter from the Professor, addressed to J. H. McChesny, Esq., which we venture to republish:

"PARK ENDS, OXFORD, APRIL, 1865.  
"DEAR SIR: The subject of the picture is Clara bringing water to the Wounded Marmion, at Flodden Field. I thought the subject would be appropriate to the occasion. The painter is Mr. Briton Riviere, a young artist of this city. The style is somewhat pre-Raphaelite, and in witnessing the picture, allowance must be made for this, as for the youth of the painter.

"I wish I were a millionaire, that I might make a more valuable offering.  
"I feel a double pleasure in showing my sympathy as far as means permit, because, besides my respect for the beneficent labors of the Sanitary Commission, I have the most grateful sense of the kindness which I personally received from many friends at Chicago.

"I am, dear sir, yours, faithfully,  
"GOLDWIN SMITH."