

Miscellaneous.

A CHILD'S HYMN FOR THE CLOSE OF THE WEEK.

BY THE KERRICK SHEPHERD.

Before thy footstool, God of truth,
An humble child bows down,
To thank thee for the joys of youth,
And all its errors own.

I know thou art the fountain head
Whence all my blessings flow;
But all thy glory and thy good,
I dare not seek to know:

Whether thy path is on the wind,
The pathway of the storm;
Or on the waste of waters wide,
Which rolling waves deform:

But this I know: by flood or wild,
Thou seest me night and day,
And grieve'st o'er the wayward child
That goes from thee astray.

Through all this week thy kindly
Sway,

Has round me been for good—
At task or play, by night or day
In wilderness or wood.

And when I lay me down to sleep,
Thy guardian shield be spread;
And angel of thy presence keep
At watch around my head.

Oh, teach me to adore thy name,
For all thy love to me;
Thy guardian goodness to proclaim,
Thy truth and verity!

And through the darkness of the
night,
Watch o'er my thoughts that stray,
And lift mine eyes upon the light
Of a new Sabbath-day.

And in a holy frame employ
Thy day, due praise to give,
To Him who wept that I might joy,
And died that I might live:

Who rose again and went above,
That sinful ones like me,
Might glory in redeeming love,
To all eternity.

For all thy blessings showered around
My kindred and my race,
I bless thee, Lord, but most of all,
For riches of thy grace.

For peace of mind and health of frame,
And joys—a mighty store,
Accept my thanks, and to thy name
Be glory evermore!

A FACT WITH A MORAL.—A celebrated artist in one of his rambles, met with the most beautiful and interesting child that he had ever seen. "I will paint the portrait of this child," he said, and, "and keep it for my own; for I may never look upon its like again." He painted it; and when trouble came, and evil passions moved his spirit to rebel, he gazed upon the likeness of the boy, and passion fled, and holier thoughts entranced his soul. Years passed away, and at length, within a prison's walls, stretched upon the floor of stone, he sees a man, stained with blood, with glaring eyes and haggard face, and demoniac rage, cursing himself and his fellow beings, and blaspheming God, as he lay waiting for the moment of his execution. The artist transferred his likeness also to the canvas, and placed it opposite to the child's. How striking, how complete the contrast! The angel boy,—the fiendish man! What must have been the feelings of the artist, when, upon inquiry, he ascertained that both portraits he had made, were of the same individual! The beautiful, the innocent child, had grown into the hideous, the sinful man!

CURIOUS FACTS IN THE EARLY FREE SCHOOLS IN MASSACHUSETTS.

[In Mr. Mann's History of Dedham, an unpretending but very useful book, several facts are recorded, which throw light upon the early condition of the Free Schools of Massachusetts.]

1644. A Free School established, and \$20 and certain lands appropriated for its support till 1650.

1648. First Schoolhouse erected. The schoolmaster's salary, till 1695 was £20 a year, and then it was raised to £25.

1663. The town is *presented* for want of a school.

1669. Contract with Samuel Mann to keep the school one year at £20, to be paid in corn at the current price.

1691. The town is *indicted* for not supporting a school.

1700. *Sir** Prentiss began to keep the school, and is to receive £25 a year, and the keeping of his horse with hay and grass.

1702. Short pews were made by the pulpit stairs, where the boys shall be seated

1715. Boys so disorderly at church that they are ordered to sit in the alleys below, and persons are deputed to take care of said boys.

1718. Jarvis Pike paid six shillings by the selectmen for taking care of boys in the meeting house, three months.

1723. Jarvis Pike again employed "to keep the boys in subjection" from August till next March, and paid ten shillings.

*This title of respect is now rarely heard in New England, but we remember to have frequently heard it applied to venerable gentlemen by respectful domestics, especially colored ones, less than half a century ago—[Ed. Boston Common School Journal]. In the University of Dublin, the title is applied to all under graduates.—[Ed. Journal of Education.]

1726. The school kept as last year, half the time in the school-house, and half in a private house in another village; Master's salary, £40.

During the Revolution the School moneys were appropriated to pay the soldiers furnished by the town. [Ignorance has always been one of the *blessings* of war!]

1822. The town indicted for not keeping a Grammar School. [By a Grammar School, a High School is here meant, the town having several common schools.]

1832. The town divided into several school districts.

1847. The annual rate for Free Schools raised to \$5,000.

EDUCATION AND WAR.

In the French Chamber of Deputies, in 1849, on the question of reducing the Military Expenditures of the Republic, M. Bowet made the following remarks:

My intention is to present to you some general considerations upon the War Budget. This Budget amounts, according to the statement of the Minister of War, to 432 millions of francs. If we add to this 151 millions appropriated to the Navy, we arrive at a total of more than one-third of the general expenses of the State.

I cannot convey to you my sense of the irrational distribution of the resources, when I observe how comparatively unimportant we deem the elements of intelligence and public prosperity, since our Budgets of Instruction, Commerce and Agriculture, amount, altogether, to barely 36 millions.

I will only say one word to convey what my idea is of such an appropriation of our Budget.

What should you think of the father of a family, who, possessing an income of 15,000 francs, should expend 5,000 francs in arms and horses, whilst he only appropriated 360 francs to the instruction of his children, and the improvement of his estate? You would surely think that he was deeply plunged in barbarism. Well, this man, this father of a family, is France.

FOREIGN WORDS AND PHRASES.

The use of foreign words always seems to imply one of two things, that the writer wishes to display his knowledge of the language from which he borrows, or that he is ignorant of the corresponding words in English; in the former case, it is pedantry, in the latter, ignorance, and in both cases is a departure from true simplicity and elegance. A few examples will illustrate our meaning, and show the folly and the danger of the barbarous practice.

An excellent periodical, in a critical notice of Whittier's Poems, says, "The *physique* of the book is charming." To the mere American this conveys the idea, that as a medicine the book is agreeable. The reviewer probably means that the *mechanical execution* of the book is charming, but it may be doubted whether this is a correct use of the French word.

Examples of this useless intrusion of foreign words abound most in novels and the light literature of the day. A novel before us has such expressions as these: "They have just escaped from Paris, where they had been for some years among the *détenus*," (detained.)

"If it is religion that does all that for her, it is a religion of which I can form no idea; *cela me passe*." Here the French is a mere paraphrase of the English words that are italicized, and how will the foreign words help the reader to any thing new,—but the vanity of the writer?

"She had surrounded herself with vases of flowers, to give her apartment *un air de fête*," (a festive appearance.)

In such books, a *medley* or *mixture* is a *mélange*; a *fray* is nothing short of a *mêlée*, and the *select* are not the *chosen* but the *élite*. Disputants do not differ *entirely*, but *toto calo*, and they never begin again, but *de novo*, or, as some goslings prefer to say, *ab ovo*.

And these are called *English sentences*! We hesitate not to say that no teacher ought for a moment to countenance such works by reading them, and any one who would stoop to imitate them, is unfaithful to his trust. If he already can write pure English he needs no such *ornaments*; and if he cannot write English correctly, nothing will more effectually prevent his doing so, than the use of foreign words and foreign idioms.

But our newspapers have caught the disease, and some editors and some editors who know too little of English and nothing of any