

ELEGANT EXTRACTS.

The following moving Ballad—the effusion of a grieving Protestant soul—is being extensively circulated in Montreal. The unhappy man who did it, when last seen, was being carried to the General Hospital, on a stretcher, singing out—“Oh be joyful—Glory—Glory,” &c.,—from which he is supposed to be a “howling Methodist”:

“A VERY DOLEFUL BALLAD.”

To be sung to the tune of the Old Hundredth.
“Good people all both great and small,
I hope you’ll pay attention
To a base and cowardly crime
In Montreal I’ll mention.
The XXVth with bayonets fixed,
Cameronians did assemble,
With Wilson, the Mayor, the truth I declare,
Murder was his intention.

“The 9th of June, in the forenoon,
All was quiet and easy,
Till Popery began to dread
The arrival of Gavazzi,
A base and bloody plot was laid
Protestants to slaughter;
Their innocent blood flowed from their veins
Like rain the streets did water.

“By Zion church their bodies lay,
With dying groans to heaven;
And, worse than all, ’twas British ball
Killed and wounded twenty-seven,
Many a disolate widow left,
And child without a father;
Despotic Wilson is the wretch
That caused this great disaster.

“It calls to mind a gone past crime—
The shooting of young Mason;
The Attorney-General of the Crown
Was charged with that degradation
Arrest the Mayor, and do not spare,
But cast him into prison;
He must be executed there—
He cannot be forgiven.

“Upon that night, when all was quite,
From church we were retiring,
Till suddenly we were surprised
To hear the soldiers firing;
Bloody Wilson gave the word
For the scene of dreadful murder;
The plan was laid for Protestant blood,
And we need seek no farther.

“Despotic Rome in fury foam
To crush the rights of freedom;
And in her dungeons many groan,
If we could only hear them;
To shoot Protestants is no sin—
It is the Church’s direction;
Base murder, Wilson will begin,
To gain the Pope’s affection.

“Our martyrs they have lost their lives,
For their religious freedom;
Idolators high office hold,
And British money pays them;
There is no use to publish poems
If you do but only read them;
Eradicate your dreadful foes,
Seek for your children’s freedom.”

THE FIRST CRADLE.

Going through the Park, this morning, contemplating those little, green, triangular lobes in the lungs of this great Babel, and wondering whether those most leafy leaves around the Fountain will ever do anything more, and thinking how frightened the City Fathers would be, if they should, we met a young man, neatly and plainly clad, carrying beneath one arm a cradle—a wicker cradle; just such a cradle as makes one think of a little chicken in a basket, a little jewel in cotton wool, or a little baby; or something else little and precious.

His quickened step, and a sort of semi-elation, semi-sheepishness in his looks, told a story for him he wouldn’t have whispered for twenty dollars a month “and found.” That brand-new cradle for a brand-new tenant; he didn’t care who knew that; and he was the father of it—nor that either; and his wife was the mother of it: better than all. But then it was his first baby, her first baby, “our” first baby. That he didn’t care so much about people’s knowing. He would a little rather they should think he was used to it; that the old cradle was worn out, or the other babies tossed in a “baby jumper,” or anything but the precise truth, no matter what. Innocent soul! He little dreamed his secret was out; “plain as a pike-staff,” legible as good old Saxon, to everybody that met him and thought about it.

On he went, and we followed him home in thought, for the best reason in life—we couldn’t help it. And there was the baby, sure enough, done up in dimity the whitest, trimmed with lace edging the daintiest; little bits of pink shoes on its little pink feet; its eyes all afloat with unwonted light, “in a fine frenzy rolling,” a dimple on either cheek, a double chin, oh! how fat, and such a head of hair! To be sure, its nose is the least curve in the world puggish—tell it to them if you are tired of life. To be sure its voice is by no means the softest—hint it if you are shrived. But then it’s a baby, in fact the baby, and “a well-spring of pleasure” it is indeed.

And there’s the mother, just pale enough to look “interesting,” and that I ask no more smile would beautify a face colored from the tents of Kedar; but, then, she isn’t homely; she’s handsome; young mothers are always handsome—they can’t help it.

And then it was to be a girl—of course it was, and they had fixed upon a name to hail it, by the moment it made its debut into breath. Many was the playful altercation they had had about that same name. She declared it should be called Polly, after its grand-mother; and he, that no name was so beautiful as Lucy—his wife’s name, by-the-by—but she conquered, of course; and one pair of lips, at least, was puckered to utter a “Polly,” when lo! a muscular, little Hercules of a fellow came plunging into being like a quarter-horse, and nameless as a young buffalo. What was to be done? The names and cognomens of all the uncles maternal, paternal and doubtful, were catalogued and canvassed; forefathers and more too, were summoned, but after all, just as anybody could have told before-hand she concluded, *nem. con.*—we should like to see the man with a heart to refuse, as she lay there, her hair

“Brown in the shadow, golden in the sun,” flowing over the white pillow, and her soft eyes with a new look in them, turned upon her husband—she concluded, then, *nem. con.* to call him—she never degraded the boy to a paltry “it”—to call him Frank. What’ll you wager it wasn’t the name of the father? Well, by this time, they’ve got the little fellow in his new cradle, and as the mother watches him, she weaves a sweet, beguiling song, of what shall be, “in the good time coming,” when Frank gets to be five; when he gets to be ten; when he comes to be a man, and honors his mother, and “lives long in the land that the Lord” shall give him.
Life is a great Poem, and here, rendered into the plainest of prose, is the sweetest of its stanzas.—N. Y. Tribune.

MUSICAL CATECHISM.—We find the following afloat in the papers:

“What is a slur?”
“Almost any remark one singer makes about another.”
“What is a rest?”
“Going out of the choir to eat some refreshments during sermon time.”
“What is called singing with an understanding?”
“Marking time on the floor with your foot.”
“What is a staccato movement?”
“Leaving the choir in a huff, because one is dissatisfied with the leader.”
“What is a well?”
“A professor of music, who pretends to know everything about the science, while he cannot conceal his ignorance.”

A REVOLUTION IN PRINTING.—The prospectus of a company formed for the purpose of bringing into operation in England some of the singular inventions of Benjowski, having reference to the letter-press printing, just published, says:—“By the new mode of forming the types (to speak only of one of the most striking features of these inventions,) any man, woman, or child, who is acquainted with the common alphabet, will be enabled to become a useful and correct compositor, with only a few hours previous instruction; and by other inventions contained in these patents, the mechanical toil and irksomeness of composing are greatly diminished, while the production is increased fivefold, so that the most important part of the printers’ art will be made easy with regard to bodily toil as well as simple with regard to mental preparation. A new field of employment will thus be opened to thousands of that sex and those classes to which society offers at present so few remunerative channels for the exertion of honest industry. A revolution will thus be established in printing analogous to that effected in weaving by the application of the power loom, enabling men, women, and children, with but little previous instruction to become skilful compositors.”

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