MY HEART IS SAD.

BY WILLIAM R. LEARY.

My heart is sad! oh, why should grief
Dwell o'er my spirit like a thief!
Is sadness such a jewel rare
To be embraced with grief and care?

Is pleasure, then, so far away,
That grief should be preferred to day?
Dispel thy gloom and all her train,
Let naught but joy and peace remain.

We may be sad, and all our life
Be passed with naught but gloom and strife;
And dying cast a darker shade,
Upon the friends thy worth had made.

It costs not much, the thrilling joy,
Of pleasure known without alloy;
Not more than grief which saddens all,
The low, the mighty, large and small.

They both are offered for your choice,
You mourn with one, with one rejoice;
'Twill round you cling, your parting knell,
And round your steps for ever dwell.

My heart is sad! my sky o'ercast,
The lowering clouds roll thick and fast;
And bursting, cast around my head
A radiance darker than the dead.

My heart is glad! its radiant light
Dispels the darkness of the night;
And glowing fancy pictures fair,
With naught of gloom or dread despair.

VARIETIES.

THE EDITORIAL PROFESSION IN CALIFORNIA.—Editorial life in California is described in a vein of extravagant humor by one of the fraternity. Referring to the daily duties which devolve upon the members of the press, he gives the order of proceedings to be followed by the editor:

First—Gets up in the morning at ten o'clock; dresses himself, puts on his hat in which are six or seven bullet holes, and goes to a restaurant for breakfast. After breakfast starts to the office to look over the papers, and discovers that he is called coward in one of them, a liar in another, and a puppy in another; he smiles at the pleasant prospect of having something to do; fills out and dispatches three blank challenges, a ream or two of which he always keeps on hand, ready printed to save time; commences writing a leader, when as the clock strikes 11, a large man, with a cowhide in one hand, a pistol in the other, and a bowie knife in his belt, walks in and asks if his name is ——; he answers by knocking the intruder down two pair of stairs with a chair,

At 12 o'clock, finds that his challenges have been accepted, and suddenly remembers that he has a little affair of that kind to settle at the beach that day at three o'clock; goes out, kills his man, and then comes in and dines on stewed grizzly; starts for the office, and while going there, gets mixed up in a street row, and has the heel of his boot shot off by an accident; laughs to think how beautifully it was done; arrives at his sanctum and finds an infernal machine on the table; knows what it is, and merely pitches it out the window; writes an article on "moral reform," and then starts for the theatre; is attacked on the corner of of a dark alley by three men; kills two of them and takes the other to the station house. Returning to the office at eleven o'clock at night, kills a dog with a paving stone; gets run over with a cab, and has the tail of his coat slit by a thrust from a knife, and two bullet holes put through his beaver as he steps within his own door; smiles at his escape; writes until two o'clock, and then turns in, with a happy consciousness of having two duels to fight the next day.

MRS. PARTINGTON'S LAST.—This venerable lady, reading in the papers that a man had been charged before the magistrate, with "evading a toll," observed, that the fellow couldn't have any religion in him, for thus refusing to ring the church bells!

WHEN is a poet like a cat?—When he's taken with the mews (muse).

When is the weather most like a jug?—When it's very muggy!

To what eye is everything invisible?—To the eye of a potato!

PICKINGS FROM PUNCH'S ALMANACK FOR 1856.

The treatment of a new-born child should be kind, but not cordial—and especially not GODFREY'S Cordial.

PULINARY APHORISM.—It is not the sweet pea that makes the soup.

FOR BETTER AND FOR WORSE.—A Philosopher who had married a vulgar but amiable girl, used to call his wife "Brown Sugar," because, he said, she was sweet but unrefined. Another, whose wife was affectionate and stout, was accustomed to denominate her, "Lump Sugar."

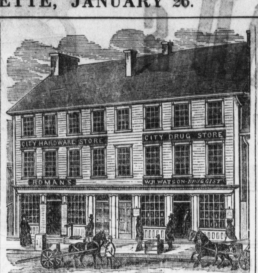
THE BLINDNESS OF FORTUNE.—It is just as well that Fortune is blind, for if she could only see some of the ugly, stupid, worthless persons on whom she showers her most precious gifts, the sight would so annoy her, that she would immediately scratch her eyes out.

THINGS OVER WHICH WE HAVE NO CONTROL!

An importune sneeze; an asthmatic wheeze; a mother-in-law; an ostrich's maw; a Chancery suit; a wife-beating brute; a woman in tears; increasing years; a baby who cries; Commissariat supplies; oyster suppers; proverbs of TUPPER'S; Irish hovels; JAMES'S novels; combats fistic; BAILEY'S "*Mystics*;" Hyde-Park demonstrations; J. B. GOUGH'S orations; quacks' humming; DR. CUMMING; a daguerreotype; a bullinch's pipe; a love for dabbling in bricks and mortar; and an opened bottle of soda-water.

THE NEW MUSICAL PHENOMENON.—A Paris correspondent writes under the date of Sunday evening, the 23d:—"Last night I saw in a private drawing room the musical phenomenon just imported from Italy, who astonished the audience at the Italian Opera a few days since, by his marvellous 'sweet pipings' on a penny whistle. His name is Pico, according to his baptismal register, though he is commonly known in his own country by the name of Piechi. He has been described in several journals as a shepherd, but inasmuch as he is, and was born, blind this description is evidently erroneous. His father, however, is a shepherd, and his family is of the poorest poor. Pico was born at Bobio, a village in the Sardinian states, but of late years he has lived with his relatives in the neighbourhood of Milan. He is now only twenty-five years old. His instrument is a little wooden whistle, less than three inches long, and of the commonest description. It has only three stops, properly so called, but he makes ample use of the aperture at the end as a fourth. With this simple aid to his genius he has a range of three octaves, and can run over the whole chromatic scale. I heard him accompany a lady who played, on the pianoforte, two difficult pieces from Ernani and the Trovatore. He knew the music of these operas, but in the course of the evening other pieces were played, to which Pico improvised an accompaniment, which he executed throughout with perfect accuracy. His power of intonation is enormous. Indeed the volume of sound is often too great for a room. He has notes as sweet as a nightingale's, but occasionally there are shrill sounds which make the ears tingle from the too intense vibrations, and regret the want of an opportunity to hear these 'native wood notes wild' half a mile off on a hill-side. It was in the fields that poor blind Pico—a wonderful example of Nature's benevolent tendency to compensate for the loss of one sense, by strengthening another—was woat from boyhood to wake the echoes with eloquent music, which to imagine and create was the solace of his desolate condition. As he grew up his talent attained a local celebrity. Latterly he began to travel from village to village with his whistle, and made a livelihood by the scarce *baiocchi* which his poor admirers could afford to give him. At last he made his way to Milan, where his popularity was so great that he might have made a little fortune had not the authorities turned him out of the city, because he attracted too many crowds in the streets. Pico is now on his way to England."

Baron James de Rothschild has given 30,000 bread-tickets, each for a two-pound loaf, to be distributed among the poor by the Bureaux de Bienfaisance of the different arrondissemetne of Paris.



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