

**AN IMAGINARY
DIALOGUE.
WITH OTHER POEMS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649202928

An imaginary dialogue. With other poems by W. Watman Smith

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

W. WATMAN SMITH

**AN IMAGINARY
DIALOGUE.
WITH OTHER POEMS**

AN
IMAGINARY DIALOGUE.

WITH
OTHER POEMS.

BY
W. WATMAN SMITH.

LONDON:
TRÜBNER & CO., PATERNOSTER ROW,
—
1873.



PR
5459
S511

INDEX.

| | | | | |
|-------------------------|---|---|---|-----|
| AN IMAGINARY DIALOGUE | - | - | - | 3 |
| PICTORIAL SEA-VIEWS | . | - | - | 87 |
| MUSINGS IN DREAMLAND | - | - | - | 137 |
| THE FLOOD: A VISION | - | - | - | 159 |
| EPITAPHS | - | - | - | 181 |
| SONNET TO HOPS | - | - | - | 184 |
| PARODY | - | - | - | 185 |
| ON LEAVING TOWN | - | - | - | 187 |
| THE DISAPPOINTED AUTHOR | . | - | - | 189 |
| EPITAPH | . | - | - | 192 |
| FRAGMENT | - | - | - | 193 |
| A SKETCH | - | - | - | 196 |
| TO MY ABSENT WIFE | . | - | - | 199 |
| ON WITNESSING "HAMLET" | . | - | - | 202 |
| HYMN | - | - | - | 205 |
| TO E. | . | - | - | 207 |

807385

| | | | | | | |
|------------------|---|---|---|---|---|-----|
| TO-MORROW | - | - | - | - | - | 209 |
| THE KISS | - | - | - | - | - | 211 |
| LONDON | - | - | - | - | - | 213 |
| SIR WALTER SCOTT | - | - | - | - | - | 216 |
| NEWSTEAD ABBEY | - | - | - | - | - | 221 |
| KIRKE WHITE | - | - | - | - | - | 228 |
| PARIS | - | - | - | - | - | 232 |
| SWITZERLAND | - | - | - | - | - | 236 |
| ROME | - | - | - | - | - | 250 |
| POMPEII | - | - | - | - | - | 254 |
| THE RHINE | - | - | - | - | - | 259 |
| BADEN SCHLOSS | - | - | - | - | - | 263 |
| EPTAPHS | - | - | - | - | - | 265 |
| MONODY | - | - | - | - | - | 269 |
| SONNET | - | - | - | - | - | 272 |

PREFACE.

THE principal poem in this volume opens with the two celebrated travellers Belzoni and Burekhardt entering the catacombs of ancient Egypt by the sacred way, to make discoveries and view the remains of mummies which had been walled up for three thousand years. Selecting one of the mummies from the heap, the imaginary dialogue is carried on by the three speakers of the piece, who relieve each other in turn and help to impart interest to the historical narrative down to the period of Egyptian rule and pre-eminence, when domestic life is embodied, until luxury and extravagance hastened her downfall and proved her ruin. The private history of the mummy is then disclosed from her childhood,

including her amatory passion, which occasioned her mental illness and removal to a lunatic asylum, from which she was liberated by the lunacy commissioners. She exposes the heartless villany of her uncle. The details of her subsequent career, with her conjugal unhappiness, prompted her to plot the tragic end of her husband, which shortly after led her to commit suicide.

The "Pictorial Sea Views" include some of the chief incidents of ocean life, and possess an interest more or less in unison with the subjects illustrated. Those here exhibited will be most familiarly recognized by all who have crossed the flood of waters, and witnessed some of the pictures here exhibited. The dull monotony of sea and sky in a long voyage must necessarily be barren of events, compared to the land, which is so fruitful of incidents, both in number and variety, that they almost require an apology for their introduction here.

"Dreamland" is a fanciful assemblage of ideal images therein described; we scale the loftiest mountain, and search around for the infinite and

sublime, as depicted by astronomers and poets, and above these clustering stars we assign a local habitation to immortal spirits, about whom we lingering dream, glancing as we proceed at fairyland and the Elysian fields. Thence the soul descends into the crater of a volcano to the river Styx, where old Charon plies his trade for human freight, with which he crosses to the spectral shore, where a view is obtained of the court and judges who are trying the guilty at the bar of justice. A feeble attempt to describe Hell, with its awful scenes of misery, is brought to a conclusion at dawn of day by awakening to consciousness and the crow of chanticleer.

A general description of "The Flood" in all its varied phases is here attempted to be sketched, and ships, castles, palaces, bridges, cathedrals, theatres, monuments, cities, etc., are overwhelmed and extinguished from the map of the world: the isles first disappear beneath the surging billows, and after that a general invasion of the deep spreads to the continental shores, utterly destroying and swallowing up