

**ECHOES OF THE PAST,
PRESENT, AND FUTURE.
WITH OTHER POEMS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649293933

Echoes of the past, present, and future. 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

**ECHOES OF THE PAST,
PRESENT, AND FUTURE.
WITH OTHER POEMS**

ECHOES

OF THE

PAST, PRESENT, AND FUTURE.

With other Poems.

BY

W. WATMAN SMITH.

LONDON :

TRUBNER & CO., 8 & 60, PATERNOSTER ROW.

1870.

U R
5259
5512

INDEX.

| | | | | |
|-----------------------------------|---|---|---|-----|
| THE PAST. PART I | . | . | . | 1 |
| „ PRESENT „ II | . | . | . | 37 |
| „ FUTURE „ III | . | . | . | 79 |
| TIME AND ETERNITY | . | . | . | 115 |
| MONODY - | . | . | . | 121 |
| IN MEMORIAM | . | . | . | 127 |
| HOME - | . | . | . | 132 |
| THE WEDDING | . | . | . | 136 |
| TO ONE IN A DECLINE | . | . | . | 140 |
| A VALENTINE | . | . | . | 143 |
| THE CLOSING SCENE | . | . | . | 144 |
| THE BLIGHTED BLOSSOM | . | . | . | 148 |
| TRANSFORMATION | . | . | . | 152 |
| OUR MISSING FRIEND | . | . | . | 155 |
| OUR LITTLE PET | . | . | . | 159 |
| THE NIGHT LAMP | . | . | . | 163 |
| THE SPECTER | . | . | . | 166 |
| A SIGN FOR THE DAYS THAT ARE GONE | . | . | . | 170 |
| THE PORTRAIT GALLERY | . | . | . | 177 |
| MUSIC | . | . | . | 182 |

U R
5259
5512

| | | | | |
|-----------------------------|---|---|---|-----|
| APOSTROPHE TO A HUMAN SKULL | - | - | - | 187 |
| THE CATHEDRAL | - | - | - | 193 |
| ROKEBY | - | - | - | 198 |
| FOUNTAINS ABBEY | - | - | - | 202 |
| THE ECHO | - | - | - | 205 |
| REMINISCENCE | - | - | - | 208 |
| A PRAYER | - | - | - | 211 |
| EPITAPH | - | - | - | 219 |
| DEATH | - | - | - | 220 |
| MELANCHOLY HOURS | - | - | - | 222 |
| EPITAPH ON LORD BYRON | - | - | - | 224 |
| TO A FAVOURITE PARROT | - | - | - | 226 |
| MELODY | - | - | - | 229 |
| THE VALLEY | - | - | - | 231 |
| THE BROOK | - | - | - | 234 |
| A CHILD | - | - | - | 237 |
| STANZAS | - | - | - | 240 |

PREFACE.

As a head without a heart may be compared to a soul without a body, so a book without a preface may allegorically be said to resemble a ship without a pilot : what a pilot is to a ship, a preface is to a book ; and as the former often saves the ship from foundering, so the latter frequently preserves the book from slumbering in neglect on the shelf.

The Title Deeds of this property belong to many proprietors, who may figuratively be termed the freeholders of the ground upon which from time to time have been erected the several edifices which compose the titles of this work.

The division of the major poem into three parts, with their arrangement, was planned by the author, who alone is responsible for the metrical composition. In a short poem it would

be utterly impossible to give more than a brief outline of the important themes it embraces, any one part of which possesses materials sufficient to swell a folio ; nor would an elaborate treatise on one or all, be suitable for a poetical work, however interesting in a prose one.

Some critics will take exception to the adoption of the simple lyric measure, and think that blank verse would have been more appropriate for such a composition, inasmuch as it affords more freedom of thought than cramped rhymes admit of, and if not so musical, is at once more stately and eloquent. I must confess that 'half of that opinion's also mine,' but when the fragmentary sketches were first conceived, it was not contemplated that this bantling of the Muse would have grown to the stature it has since assumed, or the style would not have been adopted. As however we live in a prosaic and not in a poetical age, when a hundred readers of prose may be counted for one of poetry, it may possibly entice some by its attractive form and titles to open the infant volume, while blank verse would probably have condemned it as a sealed book.

Poetry has been eclipsed by Prose since the days of Byron, Scott, Rogers, Moore, Campbell, Shelley, Wordsworth, Coleridge, and gone out of fashion like the drama, which has given place to the opera: if the reason is sought, the simple answer is that either taste has changed, or that we have few good living poets. I am inclined to believe in the last supposition rather than the first, for, with the advance of education, the number of readers of light literature such as novels has steadily increased, as well as of works of more solid and useful instruction.

If asked what are the elements that constitute poetry? the question may be laconically answered by saying not rhymes alone, which are mere versifications to give a musical sound to the ear; these, however sweet and harmonious, unless they embody feeling and fancy, with a special intellectual faculty of mind, cannot contain the true essence of poetry. To be original and creative requires genius, which may be cultivated and improved.

Poetry is nearly as old as prose, and is found scattered over all nations, barbarous or civilized;

it is the diction of the improvisatore and minstrel; and has also been described as the language of passion and vivid imagination, as in songs and hymns of praise, liberty, triumph or sorrow.

Cold climates seem to freeze up the imagination, while the warm sunbeams kindle and inspire it. The beauties of nature charm the sight as glowing sunshine cheers it, and thence draw upon the fancy for comparisons, along with the imitative arts. Love is a powerful incentive to arouse the passions, while rural and mountain scenery present us with pleasing landscapes and poetical pictures.

Music and melody, with figurative language, emblems, and metaphors, are the graces of composition, and adorn the writings of our best poets. Blank verse, the epic, and tragedy, are considered the most stately and dignified, and come nearer to the prosaic style of composition than all others. The Hebrew poetry of scripture is full of imagery, sublime sentiments, and exalted ideas, which constitute true poetry; such also are the works 'Ossian,' the 'Messiah,' and 'Telemachus'.