

**OMAR AND  
FITZGERALD  
AND OTHER POEMS**

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Omar and Fitzgerald and Other Poems by John G. Jury

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**JOHN G. JURY**

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Very sincerely yours,  
John F. Gury -

# Omar and Fitzgerald and Other Poems

by

John G. Jury



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by John G. Jury

The Tonoyé Press  
San Francisco

To My Wife and Children  
this Little Book is Affectionately  
Dedicated

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## Preface.

To an author who has lived his compositions in a measure, it would seem that unless his work carries with it its own interpretation, it would lack the first and most essential characteristic of true literature, and, therefore, the principal reason for its existence. Caution suggests, however, that a few words revealing the circumstances which gave rise and impetus to certain compositions might not be entirely out of place, and might serve to throw a little light into the dark corners which occasional readers may discover.

"Omar and Fitzgerald," the first and principal poem, was suggested, of course, by the "Rubaiyat of Omar Khayyam," as translated by Edward Fitzgerald. The dominant note which I have endeavored to strike in this poem is one of optimism, and, in this, I may have departed somewhat from the spirit of Omar. The form of rubaiyat lends itself readily to the expression of the philosophy of life. In my judgment the world is growing, spiritually, more hopeful and more optimistic, and, intellectually, more modest of its achievements and of its judgments. Progress is constantly at work upon our idols, either destroying, or remodeling them into new and sometimes into fantastic shapes. It seems to me, though, that, in the midst of the mutations of life, we must anchor to some ideal. I have therefore in this first poem in the book endeavored to give expression to the conviction that nothing of good, of glory, or of beauty ever absolutely dies. The body or form in which these, "the things which are not seen," may be manifested, may pass away, but something, unseen and intangible though it be, forever remains undestroyed and indestructible. This thought is further expressed in the sonnet "Imo Pectore," on page 35, and also in the poem "Fujiyama," in the lines:

Naught of glory shall e'er perish,  
Naught of good that Love doth cherish,  
For I know that Life will prosper  
All things that are life-deserving.

**Prose.** The poem "Theodosia," page 18, was suggested by an incident in the life of Aaron Burr, whose love for his daughter, Theodosia, revealed the better side of his character. It will be remembered that Theodosia Burr manifested toward her father an affection and devotion almost amounting to worship. This beautiful woman lost her life during a shipwreck while on a voyage to New York, and it is said that Burr in his old age almost daily walked along the seashore looking out upon the waves, thinking and dreaming of his lost child.

The poem "A Voice from the Inner Temple," page 24, is an expression of the message which is borne in upon us in our communings with Nature, or, what Bryant in his most famous poem, "Thanatopsis," calls "the still, small voice."

The sonnet on "Fame," appearing on page 34, was written during my melancholy years; and the sonnet "Imo Pectora," opposite in the book, was written later as a protest against my own earlier conception of life. The thought in this last sonnet will be recognized as similar in spirit to that contained in most of the remaining poems in the book.

"The Discoverer," appearing on page 42, was suggested by the discovery of the fifth satellite of Jupiter by Edward Emerson Barnard, an astronomer formerly at Lick Observatory, Santa Clara County, California. This poem appeared first in a magazine published by the author in San Jose, California, which magazine was of brief life and is now of hazy memory.

The sad circumstances surrounding the death of our late President, William McKinley, gave rise to the poem found on page 44, "To the Nation's Dead." These lines first appeared in a California newspaper on the morning of President McKinley's burial.

"The Sower," page 54, was written several years ago, and was suggested by Millet's famous painting of the same name. It is intended as a protest against the spirit of Mr. Edwin Markham's