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Peterborough City Museum and Art Gallery

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A DESCRIPTIVE CATALOGUE
OF THE
JOHN CLARE COLLECTION
IN
PETERBOROUGH MUSEUM
AND
ART GALLERY



BY
MARGARET GRAINGER

MAR 1977

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A DESCRIPTIVE CATALOGUE
OF THE
JOHN CLARE COLLECTION
IN
PETERBOROUGH MUSEUM AND ART GALLERY
with Indexes to the Poems in Manuscript
BY
Margaret Grainger

Printed to commemorate the Centenary of
The Peterborough Museum Society 1971
President: Earl Fitzwilliam

Printed for Earl Fitzwilliam
1973

© Margaret Grainger, 1973

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Printed by
G. H. Fisher and Sons (Printers) Ltd.
209 Dogsthorpe Road, Peterborough

PREFACE

In 1893, the centenary year of John Clare's birth, the nucleus of the Peterborough Clare Collection of manuscripts and relics was formed. In August of that year the then Mayor of Peterborough opened a Centenary Exhibition consisting of "Portraits, books, manuscripts, letters and other things belonging to or connected with John Clare, the Northamptonshire Peasant Poet who was born at Helpston, 13th July, 1793". Some of the manuscripts and other objects were lent by private individuals and by the Northampton Museum. But most of the material was acquired permanently by the Peterborough Museum Society as a result of the generosity of its own members and other patrons. The President, Dr. T. J. Walker, and the joint Secretaries, Mr. C. Dack and Mr. J. W. Bodger, were largely responsible for this arousing of interest.

The collection of manuscripts previously owned by the publisher, Mr. Whittaker of London and purchased by him from Mr. John Taylor of Northampton, part-publisher and printer of J. L. Cherry's *Life and Remains of John Clare* in 1873, was acquired by Peterborough in 1893. Further gifts have enlarged the collection and in 1941 it was enriched by the purchase from a Bournemouth bookseller of a collection originally in the possession of John Godfrey, secretary of the Northampton County Asylum (now St. Andrew's Hospital) for the later years of Clare's confinement there. As well as some manuscripts of important latest poems, the Godfrey collection included the sketch of his cottage which illustrates the following catalogue, and the original certificate of insanity which led to Clare's admission to Northampton St. Andrew's.

The Peterborough collection is one of the two most important sources of Clare manuscripts we have. The other, with 78 manuscripts, is housed in the Central Library in Abington Street, Northampton. It is to be hoped that these two collections will remain perennially where they belong, sources for the steadily growing number of Clare scholars and admirers.

Miss Margaret Grainger of Stamford, Senior Lecturer in English at Bishop Otter College of Education, Chichester, who used the Peterborough manuscripts in preparing her London University M.A. thesis on John Clare in 1959, has catalogued the collection. When, in February 1968, the Museum became the responsibility of the Peterborough City Council, Miss Grainger continued and completed her long and difficult task. Manuscripts and other material — all of which bore the long outdated numbering of the 1893 centenary — have been renumbered in accordance with Miss Grainger's chronological dating and numbering.

The Fitzwilliam family of Milton Park have, since 1820, when for a brief year or two Clare's poetry was a literary success, given sensitive help to the poet, his family and his

reputation. In that year Earl Fitzwilliam opened a subscription for the poet with a donation of £100; Lord Milton gave him £15 for life; in 1835 the cottage at Northborough was built to Clare's liking, and there the family lived whilst the father was absent, at a very reasonable rent; a donation was given in 1841; and Earl Fitzwilliam paid eleven shillings a week for the poet between 1841 and 1864 whilst he was at St. Andrew's.

Finally, the present Earl, president of the Museum Society between 1971 and 1972, has financed the printing of this catalogue — a thousand copies to be sold by the Museum Society. In a period when there are clear signs that Clare will at last be accorded the place in English poetry which poets have recognized a long time is justly his, this generous and most opportune gift places Miss Grainger's catalogue as companion volume to the Northampton catalogue by David Powell, the Reference Librarian there. These are the keys to the two most important Clare collections.

Anne Tibble.
Clare Cottage,
Guilsborough,
Northamptonshire.

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Part of Clare's Accounts for 1820-1823, taken from E4

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Natural history observations: "For Instinct" taken from A46; the passage on the nightingale taken from A58

Part of the Preface to *The Midsummer Cushion*, taken from A54

The title-page of A56

Part of *The Yellow-hammer's Nest*, written in Clare's home-made ink which has bitten into the paper; taken from A56

Part of F4, the certificate of application for the admission of John Clare to Northampton General Lunatic Asylum in 1841

Portrait of Clare in later life, artist unknown; H9

Clare's last poem, *Birds' Nests*, D27

INTRODUCTION

In 1834 or 1835 Clare made the following comment in part of an unfinished draft letter: "I am sorry to say that my writings are in such a disordered state that I am not able to do any thing with them when I was well & a thought struck me I wrote it down on a scrap of paper & when I wished to correct them I stiched these scraps together & found the beginning of even a Sonnet at one end of the book & the end at the other & I was soon so ill that I could do nothing with them" (Peterborough MS. A60, p. 2). In trying to "do" something with these papers, some of which were not — mercifully — in the disordered state this note suggests, I found it necessary in this catalogue to make radical changes in the numbering and arrangement of the Peterborough Clare Collection. It was impossible to retain the "old" Peterborough numbers and, at the same time, arrive at some rational grouping and chronology. I have, therefore, arranged the items in eight sections, A to H, as nearly chronologically within each section as possible. The systematic placing of some items was difficult since there are MSS., e.g. MS. A48, which were used by Clare over a wide span of years, and in Section B there are some MSS. which include transcripts and autograph poems well separated in date. Numbers begin afresh with "1" in each section (e.g. A1, A2, A3 etc., B1, B2, B3 etc.) to allow for placing of possible new acquisitions. The first number I give on the left hand side of the page is, in each case, the "new" Peterborough number. In round brackets beside each "new" number I give the "old" Peterborough number so that the work of past and current editors of Clare will in no way be confused or invalidated. Many of the items were shown in the Exhibition held in Peterborough in 1893 in honour of Clare's birth; the 1893 Catalogue numbers in most cases are the same as the "old" Peterborough numbers given in round brackets; where 1893 Catalogue numbers differ from "old" numbers reference is made to this at the end of the descriptions.

The names of donors are given where they are known. Most of this information has been taken from the 1893 Catalogue, hence the use of the titles "Mr." and "Mrs." though this usage should not be taken to suggest that these donors are necessarily still living; I have used the titles for the sake of consistency since the initials of donors are not always known.

A description of MS. A47 is included since I had catalogued it before it was lost in 1968 while it was on loan to a research worker in Cambridge. "Old" MSS. 10 and 80 had disappeared before I started the catalogue so they are obviously not included.

Titles of poems, given in square brackets when they do not appear in the MSS., are taken from volumes printed in Clare's lifetime and from later printed editions. Titles not in square brackets (i.e. titles which appear in the MSS.) and quotations are, I hope, accurate, however idiosyncratic they may look. I have not indicated Clare's — and often his correspondents' — lapses from modern spelling, punctuation and grammatical usage by the word *sic*, since this would have had to pepper the catalogue.

Clare has made entries both from the front and from the back of many volumes; these are marked in the catalogue by an asterisk before the measurements are given. Following the practice of Eric Robinson and Geoffrey Summerfield in *The Later Poems of John Clare* (Manchester University Press, 1964), p. 18, entries running from the back of a MS. are marked with the letter "R" (reverse) prefixing the normal page reference. In descriptions of the manuscripts I give the number of pages or leaves in square brackets when there is no original numbering.

The shortened titles of printed editions which I have used in the text, e.g. *Poems*, *Prose* etc., refer to:

- The Poems of John Clare*, ed. J.W.Tibble (London: Dent, 1935), 2 Vols.,
Poems of John Clare's Madness, ed. Geoffrey Grigson (London: Routledge and Kegan Paul, 1950),
The Letters of John Clare, ed. J. W. and Anne Tibble (London: Routledge and Kegan Paul, 1951),
The Prose of John Clare, ed. J. W. and Anne Tibble (London: Routledge and Kegan Paul, 1951),
The Birds of John Clare, James Fisher (Kettering and District Naturalists' Society and Field Club, 1956).

As in the case of the Northampton Catalogue, this catalogue aims to record only items of special interest; therefore few references are made to the collection of first editions of Clare's poetry, books about Clare, numerous newspaper and magazine cuttings and photographic reproductions of MSS. and portraits of Clare that also form part of the Peterborough Clare Collection.

Clare would not have been able to restrain his amusement had he seen my academic antics. I hope I have sufficiently heeded his maxim:

"For Industry

Be not over multifarious in your designs . . . or they will prove trifling & like the mountain in labour after much noise . . . bring forth a mouse" (Peterborough MS. A18, p. 272).

I acknowledge with gratitude the encouragement and assistance I have received from the late Professor and Mrs. J. W. Tibble, the Libraries and Museum Sub-Committee of Peterborough City Council, Miss Judith Levin, Curator of Peterborough Museum, and her predecessor, the late Mr. R. D. Abbott, Dr. Alexander Bell, Hon. Treasurer of the Museum Society, without whose initial support the work would never have been undertaken, Mr. David Powell, Reference Librarian of Northampton Public Library, Miss Joss Hiller, who has patiently helped with the tedious checking business, and my tireless parents who have done a considerable amount of the work and who have become as interested in Clare as I am. The Peterborough Clare Collection is larger than the important one at Northampton, and this, in part, explains the delay, but I regret that I was unable to complete this catalogue so that it could be published as planned in the year of the centenary of Clare's death (1964) as a companion volume to the *Catalogue of the John Clare Collection in the Northampton Public Library* prepared by David Powell. Regrets are, however, considerably outweighed by the pleasure of having it printed to commemorate the centenary of the Peterborough Museum Society during Lord Fitzwilliam's year as President. His family's close connection with Clare makes me feel that there could be no more fitting sponsor and I am greatly indebted to his generosity.



Clare's cottage at Helpston, H5

Corrections
The lines marked by a ~~X~~ are desired to be
altered thus ~~the full of the~~

The word "twitawit" (if ~~it~~ if a word it may
be ~~it~~) you will undoubtedly smile at
but I wish you to print it as it is for
it is the Language of Nature &
that can never be disgusting

Some of Clare's notes to his publisher, John Taylor; both taken from A3

3. A fresh paragraph is pointed out by
a cross (X) at the beginning.
4. First line of each verse, those pieces that
are divided into verses, may be numbered 1, 2, 3, &c.
5. Bad spelling may be corrected by the amanuensis,
but no word is to be altered.
6. No Stops or Punctuation attempted

For "Instinct"

It is reported as a fact among bird-keepers that if a nest of young redcaps be put in a cage & they were the nest was taken the old ones will feed them till they can fly & then after they find them as hopeless of effecting their young ones liberty they buy some thing in the line of food that poisons them I have no further proofs than hearsay for this but I have heard it reported as one more than once & by more than one person

Natural history observations: "For Instinct" taken from A46;

10 I have seen Mr. Frederick found today yesterday a nightingale nest in the bottom of the old hedge with 4 eggs in it & the tree was one oak tree as I gathered in the vicinity she had got some about her nest & in woods she generally says always uses oak leaves very plentifully at the inside or outside of her nest & seldom or never puts any within side but here she had got dead grass on the outside & a few oak leaves eaten down to the fibres by insects within her nest & I never in my life as yet saw a nightingale nest without oak leaves & I have found a many I as many as seven are May in Bushy Lane & Royce Wood & Hills

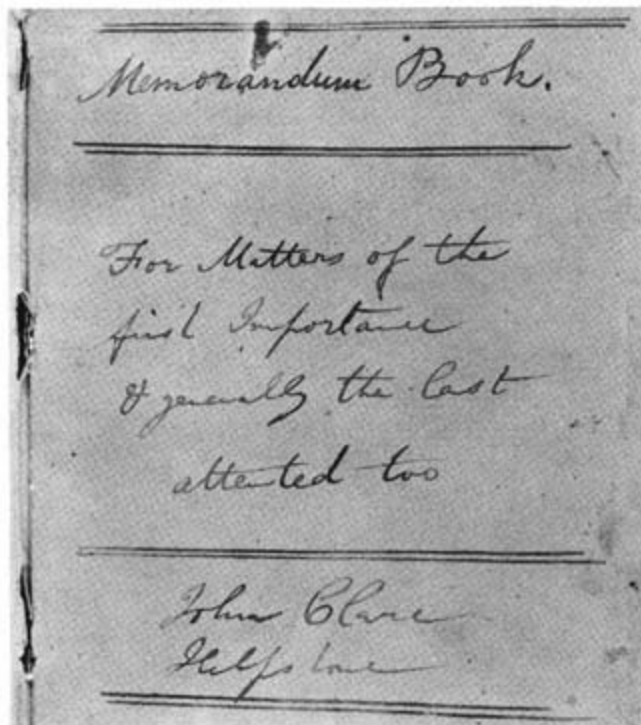
I can sit at my window here & hear the nightingale singing in the orchard & I attempt to take down her notes but they are so varied that every time she starts again after the phrases seem to be something different to what she uttered before & many of her notes are sounds that cannot be written the alphabet having no letters that can syllable the sounds

the passage on the nightingale taken from A58

Although the fourth attempt may bring with it additional need of apology I am so confident of meeting mine from the kindness of my readers, if I deserve it as to render apology needless & so aware in apologizing for sympathy to aid meereses that I may not be found to deserve that I shall so far deviate from the common place license of prefaces as to make none & rarely occupy the space that a preface universally occupies to explain the title to these trifles

It was a very old custom among villagers in summer time to stick a piece of greenward full of field flowers & place it as an ornament in their cottages which ornaments are called Midsummer Cushions. And as these trifles are field flowers of humble pretensions & of various hues I thought this above cottage custom gave me an opportunity to select a title that was not inapplicable to the contents of the volume - not that I wish the reader to imagine that by so doing I consider these poems in the light of flowers that can adornment a cottage by their presence - yet if the eye of beauty can feel even an hours entertainment in their perusal I shall take it as the highest of praise & if the lover of simple images & rural scenery finds anything to commend my end & aim is gratified

Part of the Preface to The Midsummer Cushion, taken from A54



The title-page of A56

The Yellowhammer's Nest

Just by the woodstump a bird flew up
 With the wings as he wanted down
 To reach the safety of the sky - at a toll
 & with its nest - the bird we had not seen
 Did scarcely dip through a tree to ground
 To sit in a hole of its own making
 - Here here it is stuck close to the trunk
 Beneath the bough of grass that grows round
 The hole - seeds, twigs, & other things
 Of bleached stubbles & other things
 That the wind has swept left in the
 Times & through with the holes in the
 Five eggs, five, with the oval shells
 As nothing written, & as if they were
 As natural parts of the nest
 They are the yellowhammer's to be
 A nest like - where the bird has
 As well as the hole to the
 & the old hole like a
 For which the bird has
 On all his joy of song - is
 A happy home of his
 That the seed, the
 A noise - some need that
 For snakes are known with
 To catch just what it
 & take as the the

Part of The Yellow-hammer's Nest, written in Clare's home-made ink which has bitten into the paper; taken from A56

It is respectfully hoped, that all persons actuated by a sincere desire to alleviate the misfortunes of their fellow creatures, will cheerfully assist every endeavor to elucidate the nature and causes of Insanity, and to this end, their patient attention is earnestly requested in replying to the following Queries—

QUESTIONS.	ANSWERS.
1. What is the Patient's age?	49
2. What has been the Patient's usual employment?	Quadranting
3. What have been the Patient's general habits of living?	
4. Is the Patient married, single, or widowed?	married
5. How long since first married, or becoming widowed?	22
6. Has the Patient had any children?	1000
7. What are the supposed causes of Insanity?	hereditary
8. Was it preceded by any excess or long continued mental exertion or emotion?	after great exertion
9. Did it depend any excess (either or various) affecting the nervous system?	No
10. Is it accompanied by progressive, paralytic, or hectic?	
11. Has it arisen here, or been originated by, any peculiarity of the mental faculties?	
12. How long is it since symptoms of Insanity were first observed?	some time previous
13. Is the present the first distinct attack?	has had several
14. How many separate attacks have preceded it?	four years ago
15. What were indications of the existing attack first noticed?	
16. Of what temperament are the antecedents, what their character, and intervals of occurrence?	
17. Does any hereditary, or hereditary predisposition exist in the family of the Patient (to madness, nervous, or melancholic affection)?	yes or no
18. If so, in what manner, or general rate, and what degree of relationship exists between the hereditary affection and the Patient?	

Part of F4, the certificate of application for the admission of John Clare to Northampton General Lunatic Asylum in 1841



Portrait of Clare in later life, artist unknown; H9

The very child might understand
The Devil had business on his land
Robert Burns

Birds' Nests

The Spring waarm glows the South
Chaffinches ^{carry} the mops in his mouth
~~to us ^{carry} the mops in his mouth~~
To the bellert hedges all day long
& charms the pret with his beautiful song
The wind blows blow thea over the sedge
pen
But warm the sunshine by the little
wood
Where the old cow at ^{her} house shows
her end

A—HOLOGRAPH MANUSCRIPTS IN BOOK FORM IN CLARE'S HAND

- A1 (81) An octavo memorandum book which Clare was using c. 1818-1820.
 * 7" (17.7 cm.) x 4½" (11.4 cm.), [103] pp. (+ 37 blank), worn brown leather covers.
 Contents, which include a rough draft of a sonnet, *Expectation*, printed in *Poems Descriptive of Rural Life and Scenery*, 1820, are all in pencil and most of them have been erased, presumably so that the paper might be used again. This is No. 131 in the Peterborough Centenary Catalogue.
- A2 (54) An octavo memorandum book inscribed inside the front cover "John Clare/1819"; the decipherable part of the imitation title-page reads: ". . . Sketches/ . . /Poems Songs/ Ballads/ & Sonnets/ By John Clare/ A Northamptonshire/ Pheasant/ London/ Printed by Taylor & Hessey/ & . . . Drury Stamford/ 1819".
 * 7" (17.7 cm.) x 4½" (11.4 cm.), [107] pp. (+ 81 blank), worn brown leather covers.
 Contents, which include rough drafts of *The Pause Before the Battle*, *Reollections after a Ramble* and *Description of a Thunder Storm*, are all in pencil and most of them have been erased, presumably so that the paper might be used again.
 Presented by Mr. J. E. Lound.
- A3 (31) A foolscap volume of memoranda and poems, many of which were printed in *Poems Descriptive of Rural Life and Scenery*, 1820, on paper of various sizes, the whole roughly sewn together.
 * 13" (33 cm.) x 8½" (21.5 cm.), 122 pp. (numbered 25 to 142, + 7 blank), mauve-brown paper covers.
 Contents, many of which are dated and also occur in Peterborough MSS. A40 and B1, are numbered in red ink from 1 to 75 (with some omissions) and include *Helpstone* and *Address to a Lark singing in Winter*. There are numerous comments and instructions in Clare's hand to his publisher, Taylor, including the following: "Bad spelling may be corrected by the amanuensis, but no word is to be altered"; "No Stops or Punctuation attempted"; "The word 'twitwit' (if a word it may be calld) you will undoubtedly smile at but I wish you to print it as it is for it is the language of Nature & that can never be disgusting"; "my soul is in a Lethargy my warmth for ryhming has left me my poetical spirit is no more — Get the Book out as soon as you can I long to know my doom—the sooner the better John Clare".
 Presented by Mr. G. C. W. Fitzwilliam.
- A4 (60g) A collection of poems, some of which were printed in *Poems Descriptive of Rural Life and Scenery*, 1820, bound with MSS. A26, A52, A55, A58 and B7.
 22 pp. bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).
 Contents, written on paper of varying sizes, include *The Village Funeral*, *Patty of the Vale* and *My Mary* and messages intended for Taylor, such as "You have the Liberty to make the Book as Large as you like print just what suits you— & in any form whatever—".
 Presented by Mr. N. E. Dixon.
- A5 (23) A foolscap scrap-book of miscellaneous items; some of the poems were printed in *Poems Descriptive of Rural Life and Scenery*, 1820, and *The Village Minstrel, and Other Poems*, 1821. Page 43 is inscribed "John Clare/Helpstone/1820".
 * 86 pp. (+ 12 blank), original mauve-brown paper covers 18" (45.7 cm.) x 10" (25.4 cm.), later stiff white card covers 20" (50.8 cm.) x 13" (33 cm.).
 Contents, which (including the original cover) are mounted on twenty-nine pages, include *Dawning of Genius, To Religion, [To my Mother], The Snowdrop*, rough drafts of what later became the Preface to *The Shepherd's Calendar*, a list of poems headed "Contents of New Pieces written this Winter", lists of books and their prices, ink and pencil sketches and quotations from Keats's poetry with descriptive phrases underlined (noted in a letter to Hessey in 1820, see Tibble, *Letters*, p. 57). The last eight leaves, which have been roughly sewn together, have the title "English Orchises" and contain descriptions of orchids and their habitats which Clare has copied from the "English Botany" adding his own marginal notes on orchids which he has found near Helpstone. On p. 7 he has written in pencil: "Return the Paper when done with as it is a scarce Article with me".
 Presented by Mr. J. Clifford, Mayor of Peterborough in 1893.
- A6 (2) A quarto exercise-book of neatly copied poems, two of which were printed in *The Village Minstrel, and Other Poems*, 1821; "Androcles" is inscribed inside the front cover and "lay all/Clare" inside the back cover.

8" (20.3 cm.) x 6½" (16.5 cm.), 32 pp. (numbered 9 to 40 including 5 interspersed blank; the first 6 leaves have been cut out), green, black and white patterned wallpaper covers.

Contents, which are written in ink on pencil lines within a hand-ruled double ink frame on each page, include *To The Memory of James Merrishaw A Village Schoolmaster, Helpston Green, Lines occasioned by viewing some remains of an human Body in Lolham lane, Lubin & Collin A Pastoral and An Excursion from Helpston to Burghley Park.*

Presented by Mr. T. R. Johnson.

- A7 (8) A loosely sewn foolscap volume the contents of which belong to the years 1819-1821. 12¼" (32.3 cm.) x 7¾" (19.6 cm.), 55 pp. (+ 13 blank), no cover.

Apart from [*Winter Song*], *Shipreckt Gost, Poor Soldier* and a few fragments, this volume is devoted to a rough draft of *The Pheasant Boy*, i.e. *The Village Minstrel*; there are several stanzas which do not occur in the printed version of 1821 and an interpolated tale of Woodcroft Castle in the reign of Charles I.

Presented by Dr. Kirkwood.

- A8 (11) An octavo notebook of rough jottings including four poems which were printed in *The Village Minstrel, and Other Poems*, 1821.

* 6" (15.2 cm.) x 4" (10.1 cm.), 31 pp. including numbered covers (+ 23 blank), marbled blue paper covers.

Contents include two draft letters in one of which Clare signs himself "John Clare A Northamptonshire Pheasant", *Tom Teg, To Poesy, [A Look at the Heavens]*, [*Ballad: "I love thee sweet Mary"*] and *Written in November*. Several of the "blank" pages contain traces of pencil writing which has been partially erased.

Presented by Mr. J. B. Tebbutt.

- A9 (32) A foolscap volume of poems decorated with sketches of shells, leaves and a knight in armour outside and inscribed "John Clare" on the front and back covers and "John Clare/Helpstone/1820" inside the front cover.

*12¼" (32.3 cm.) x 8" (20.3 cm.), 28 leaves (numbered 8 to 27; the first 10 leaves have been cut out), worn white paper covers.

Contents, which are mostly scored through, include *Rural Morning, Rural Evening, The Nosgay of wild flowers* and [*Rustic*] *Fishing* which were printed in *The Village Minstrel, and Other Poems*, 1821, and *The lingering Rose, Death of Dobbin* and *Labourers Soliloquy on Dead Dobbin*. Perhaps Clare was here practising the drawing of "Pooty shells" to which he refers in a letter of 1825 (see Tibble, *Prose*, p. 183).

Presented by Mr. W. Beaver.

- A10 (38) A foolscap volume of poems, some of which were printed in *The Village Minstrel, and Other Poems*, 1821.

*12½" (31.7 cm.) x 8" (20.3 cm.), 37 pp. (numbered 1 to 19a, + 1 blank), no cover.

Contents, some of which are similar to Northampton MS. 22, include *The Irish Emigrant, [Country Sweethearts]*, several sonnets belonging to the period 1819-1821 and *Widowers sigh*, an "old song altered".

Presented by Mr. A. Gardner.

- A11 (46) A foolscap volume of poems of which some sonnets were printed in *The Village Minstrel, and Other Poems*, 1821.

* 15¼" (40 cm.) x 10" (25.4 cm.), 23 pp. (+ 1 blank), no cover.

Contents, many of which are similar to Peterborough MS. B2, include part of a draft letter, [*Joys of Youth*], *The Crazy Maid* and *Spring*: "There is sweet feeling every soul can feel", underneath which Clare has written: "If this will do send me a copy & let me finish it as you may do with all other fragments you think worth it".

Presented by Mr. S. Vergette.

- A12 (40) A loosely sewn folio volume of poems, two of which were printed in *The Village Minstrel, and Other Poems*, 1821.

* 12½" (31.7 cm.) x 8" (20.3 cm.), 26 pp. (+ 2 blank), no cover.

Contents, which are often scored through, consist of *The Cross Roads or haymakers Story, The widow or Cress Gatherer, Michaelmass Eve, A Winters Ramble*, a ballad and some fragments.

Presented by Mr. T. Samworth.

- A13 (60F) A collection of poems, some of which were printed in *The Village Minstrel, and Other Poems*, 1821, bound with MSS. A19, A25, A27, A28, A34 and A43.
 * 43 pp. (in the order 29 to 44 and 1 to 28, + 1 blank) bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).
 Contents include *Last of March written at Lolham brigs. To the memory of Keats. To a Lady Flye. The Statute* and two versions of *Winter*: "From huddling nights embrace how chill".
 Presented by Mr. N. E. Dixon.
- A14 (41) Part of a folio volume of poems dating from the early 1820's.
 12¾" (32.3 cm.) x 7½" (19 cm.), 8 pp., no cover.
 Contents, which have been cut from a larger volume, include *To a Lady-Flye*, part of [*Rural Evening*] and part of *The Statute*.
 Presented by Mr. C. P. Bodger.
- A15 (50) A folio MS., bound with MSS. A24 and B5, of poems, four of which were printed in *The Village Minstrel, and Other Poems*, 1821.
 * 10 pp. (+ 2 blank; 14 leaves have been cut out) bound in stiff white card cover 15¼" (40 cm.) x 10⅞" (27.6 cm.).
 Contents include [*Hope*] and [*To Autumn*] printed in 1821 and *Ballad*: "I dreamd not what it was to woo" printed in *The Rural Muse*, 1835.
 Presented by Mr. Burlingham.
- A16 (36) A foolscap volume of poems, some of which were printed in *The Village Minstrel, and Other Poems*, 1821.
 * 12¼" (31.1 cm.) x 7½" (19 cm.), 55 pp. (+ 15 blank; original pagination uncertain), no cover.
 Contents, some of which also occur in Peterborough MS. B2, include [*To a Bower*], *To a dead tree, My Hat, [A Maid's Tragedy], [The Lodge House] and Robs Terrors of Night Or courting on Assback underneath which Clare has written: "Silly Title (perhaps) good as the Tale"*.
 Presented by Rev. P. Royston.
- A17 (61) A quarto exercise-book of rough poetic notes, ink sketches and memoranda belonging to the early 1820's.
 * 9¼" (23.5 cm.) x 7½" (19 cm.), 14 pp. (+ 2 blank), no cover.
 Contents include *Flowers a Poem*, numerous extracts from Chatterton, an ink sketch of a tombstone inscribed "To the Memory of CHATTERTON KEATS and BLOOMFIELD" and "Dedications which I shall insert in my books 1st Vol Poems on Rural life & Scenery To the Right Honourable Admiral Lord Radstock . . . Village Minstrel To the Right Honourable Lord Viscount Milton . . . Shepherds Calender To the most noble the Marquis of Exeter . . . The Remains To the Right Honourable the Earl Spencer". This is No. 137 in the Peterborough Centenary Catalogue.
 Presented by Mr. W. L. Gardiner.
- A18 (16) A foolscap volume, in eight unequal and partly stitched sections, of prose jottings and rough drafts of poems, some of which were printed in *The Shepherd's Calendar*, 1827.
 * 13" (33 cm.) x 9" (22.8 cm.), 276 pp. (+ 6 torn leaves), grey-brown paper covers.
 Poems, which are often scored through and have the remark "done with" written beside them, include rough drafts of *January, February, March, June, July, August, October, November* and *December* from *The Shepherd's Calendar*, *The Nightmare, Valentine's Eve, To Anna*, part of [*Summer Images*] and several sonnets written between 1821 and 1824. Prose includes passages for essays, lists of country customs and proverbs and parts of Clare's [*Autobiography*]. Many of the contents of this MS. also occur in Peterborough MSS. A29, A30, A40, A41 and A46.
 Presented by Lord Lilford.
- A19 (60b) A collection of poems, some of which were printed in *The Shepherd's Calendar*, 1827, bound with MSS. A13, A25, A27, A28, A34 and A43.
 * 42 pp. bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).

Contents, which are very fragmentary, include parts of [March], [May], [July], [August] and [November] from *The Shepherd's Calendar*, parts of [The Rivals], [The Mole-catcher] and [The Village Doctress].

Presented by Mr. N. E. Dixon.

- A20 (9) A foolscap volume, in three unequal and unstitched sections, of poems, some of which were printed in *The Shepherd's Calendar*, 1827.
* 13" (33 cm.) x 9" (22.8 cm.), 78 pp. (+ 2 torn), grey-brown paper covers.
On p. 73 Clare has written: "I have sent this rough book tis all I have got of the Calendar here & if I should get better you may send me it back to finish if not you must make the best of it". Contents include *March*, *May*, *August*, *November*, the first rejected version and part of the second version of *July* from *The Shepherd's Calendar*, *The Cottager* and *A Sunday with shepherds & herdboys*. The "part of Clare's Journal in one vol." as listed on the cover in the Centenary Catalogue description is missing.
Presented by Mr. G. J. Gray.
- A21 (22) A foolscap volume, in two sections, of rough drafts of poems belonging to the early 1820's.
* 12½" (31.7 cm.) x 8½" (21.5 cm.), 94 pp. (inconsistently numbered), mauve-brown paper covers.
Contents, which are written in pencil and scored through, sometimes with the remark "done with" in ink at the head of the page, include [Joys of Childhood], [Poesy], part of [The Parish] and a long poem on spring.
Presented by Mr. J. Thompson.
- A22 (89) A loosely sewn foolscap volume, similar to MS. A23, of poems belonging to the early 1820's.
* 12½" (31.7 cm.) x 8" (20.3 cm.), 21 pp. (+ 1 page which serves as part of a cover), no original covers.
Contents, which are mostly in pencil and scored through, include [Antiquity] which was printed in *The Shepherd's Calendar*, 1827, [On Seeing a Beautiful Statue], [To Mary (I)] and one stanza of [Joys of Childhood].
Presented by Mr. C. Dack.
- A23 (87) A loosely sewn foolscap volume of poems, some of which were printed in *The Shepherd's Calendar*, 1827 and *The Rural Muse*, 1835.
* 12½" (31.7 cm.) x 8" (20.3 cm.), 43 pp. (+ 5 blank), no covers.
Contents, which are in pencil and scored through, include *Ode to Antiquity* and part of [September] from *The Shepherd's Calendar*, [The Ass], [Evening Pastime], [The Happiness of Ignorance] from *The Rural Muse*, *A day dream in Summer* and [To Charles Lamb on his Essays]. This is No. 147 in the Peterborough Centenary Catalogue.
Presented by Mr. A. Nichols.
- A24 (51) A quarto volume, bound with MSS. A15 and B5, of neatly copied poems, inscribed in imitation of the title-page of a book "Edmund & Helen or the Suecide/ A Story of Love/ with other Poems/ By Percy Green".
27 pp. (+ 3 blank) bound in stiff white card cover 15¼" (40 cm.) x 10⅞" (27.6 cm.).
Contents comprise *Edmund & Helen* and seven shorter poems, one of which, [Round-Oak Spring], was printed in *The Rural Muse*, 1835. "Percy Green" was the pen-name Clare had first taken, in a letter to Taylor in October 1822, in an effort to escape the stigma he felt attached to the label "peasant poet". [Round-Oak Spring] was first printed in the *London Magazine* in July 1823.
Presented by Mr. W. Barford.
- A25 (60c) A collection of poetry and prose belonging to the 1820's, bound with MSS. A13, A19, A27, A28, A34 and A43.
* 33 pp. (+ 1 blank) bound in stiff white card cover 15" (38.1 cm.) x 10¾" (27.3 cm.).
Contents include large sections of Chapters 5, 6, 8 and 9 of [The Autobiography], part of [The Parish] and several sonnets not printed until Edmund Blunden's *Madrigals and Chronicles*, 1924.
Presented by Mr. N. E. Dixon.

- A26 (60k) Poetry and prose belonging to the 1820's, bound with MSS. A4, A52, A55, A58 and B7.
 * 4 pp. bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).
 Contents consist of "Prose Scraps" and one stanza from [*To the Rural Muse*].
 Presented by Mr. N. E. Dixon.
- A27 (60D) A collection of poems belonging to the 1820's, bound with MSS. A13, A19, A25, A28, A34 and A43.
 * 26 pp. bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).
 Contents include [*An Idle Hour*], [*Boston Church (I)*], two drafts of [*Boston Church (II)*] and part of [*To the Rural Muse*].
 Presented by Mr. N. E. Dixon.
- A28 (60E) A collection of poems, some of which were printed in *The Shepherd's Calendar*, 1827, and *The Rural Muse*, 1835, bound with MSS. A13, A19, A25, A27, A34 and A43.
 * 36 pp. bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).
 Contents include part of *Wanderings in June*, [*The Last of Autumn*], *Maggys Repentance*, *Memory* and [*Ballad: "Where is the heart"*].
 Presented by Mr. N. E. Dixon.
- A29 (25) A quarto exercise-book of neatly copied poems, some of which were printed in *The Shepherd's Calendar*, 1827; this is the companion volume to MS. A30.
 * 9" (22.8 cm.) x 7¼" (18.4 cm.), 185 pp., worn red half-leather with marbled boards.
 Contents include three sonnets to the poet Bloomfield, one of which was printed in *The Rural Muse*, 1835, *The Nightmare* to which Clare appends an acknowledgement to "that singular & interesting production" *The English Opium-Eater*, *The Parish: A Satire* which he prefixes with various memoranda, and *January*, *February*, *June*, *October* and *December* from *The Shepherd's Calendar* with pencil jottings indicating Taylor's emendations and omissions. Inside the front cover Clare has written in pencil the heading: "In the other Quarto Vol" (i.e. MS. A30) and listed beneath it the titles of twenty-one poems including *To the Cowslip* and *Emmonsale's Heath*.
 Presented by Mr. J. Grieves.
- A30 (29) A quarto exercise-book of neatly copied poems, some of which were printed in *The Shepherd's Calendar*, 1827; this is the companion volume to MS. A29.
 9" (22.8 cm.) x 7¼" (18.4 cm.), 177 pp. (+ flyleaf and one other leaf labelled a, B, c), worn red half-leather with marbled boards.
 On pp. a and B Clare has written four headings: "In the other Quarto Vol." (i.e. MS. A29), "In this 4to Vol", "In the folio" (i.e. MS. A20) and "Wanting" and has listed beneath them the titles of over fifty poems intended for his "First Work" (a collection of "Village Stories"). Contents include *April* and part of *September* from *The Shepherd's Calendar*, *To the Cowslip*, *A Day dream in Summer* with the pencil comment beside it "very pretty this will do for the Calendar", *To an early Friend*, *Helpstone Statute* and *Emmonsails Heath*.
 Presented by Mr. J. Fairweather.
- A31 (37) A partly stitched foolscap volume, inscribed on p. 1 "Scraps in Prose/(want transcribing)" and on p. 5 "Scraps/Ryhme", of poetry and prose belonging to the 1820's.
 * 13" (33 cm.) x 8½" (21.5 cm.), 232 pp. (+ 18 blank), mauve-brown paper covers.
 Contents, in ink and pencil, on paper which is often torn and of various sizes, include part of [*The Parish*], [*December*] and part of both versions of [*July*] from *The Shepherd's Calendar*, *Billings Sorrows in being Sober for want of money to get Drunk — Tune "Dolefull Dumps"*, *The Nightmare* (with a note of indebtedness to De Quincey), several village tales, three draft letters (part of one to Van Dyk, "Sepr 1825"; to Taylor, "July" [1826]); to James Montgomery, "Jany 13 1824" offering *The vanities of Life*, a copy of which precedes the letter, for publication in the *Sheffield Iris* — see Tibble, *Letters*, p. 166, where it is dated "Jan. 5. 1825"), part of Clare's [*Autobiography*], part of two dramatic scenes, ink sketches of snails and a list of birds (not the same as the list in MS. A46 which is printed in Tibble, *Prose*, and in James Fisher, *The Birds of John Clare*).
 Presented by Mr. T. L. Barrett.
- A32 (83) A loosely stitched foolscap volume of prose and poetic scraps belonging to the 1820's.
 12½" (31.7 cm.) x 8" (20.3 cm.), 22 pp. (including one cut leaf), no cover.
 Contents comprise a few poetic scraps on deceptive appearances, in particular woman's inconstancy, and

long sections, crossed through and marked "done with", of [Chapters 1, 8 and 9] of Clare's [*Autobiography*] including some unpublished passages. This is No. 146 in the Peterborough Centenary Catalogue.

Presented by Mr. H. W. Gates.

- A33 (62) A loosely sewn foolscap volume of prose and poetry belonging to the 1820's.
* 12½" (31.7 cm.) x 8" (20.3 cm.), 10 pp. (+ 4 blank), no cover.
Contents include poetic fragments of *December* (not from *The Shepherd's Calendar*) and parts of Clare's [*Autobiography*] one section of which is headed "First Visit to London". This is No. 136 in the Peterborough Centenary Catalogue.
Presented by Mr. J. Adnitt.
- A34 (60a) A collection of poetry and prose belonging to the 1820's, bound with MSS. A13, A19, A25, A27, A28 and A43.
* 18 pp. (+ 2 blank) bound in stiff white card cover 15" (38.1 cm.) x 10¾" (27.3 cm.).
Contents include two drafts of *Fame*, which was printed in *The Rural Muse*, 1835, and parts of Chapters 1, 3 and 4 of Clare's [*Autobiography*].
Presented by Mr. N. E. Dixon.
- A35 (52) A loosely sewn folio volume of poems, some of which were printed in *The Rural Muse*, 1835.
* 12½" (31.7 cm.) x 8" (20.3 cm.), 24 pp., no cover.
Contents, which are often scored through and on p. 1 are headed "Scraps done with", include [*The Autumn Robin*], [*To E. L. E. on May Morning*], [*The Triumphs of Time*], *On a Skull*, prose fragments and part of a draft letter.
- A36 (86) A foolscap volume of poems, some of which were printed in *The Rural Muse*, 1835.
* 11" (27.9 cm.) x 8¾" (22.2 cm.), 20 pp., no cover.
Contents, which are in ink and often scored through, include [*Impulses of Spring*] and part of [*The Autumn Robin*]. This is No. 144 in the Peterborough Centenary Catalogue.
Presented by Mr. F. House.
- A37 (76) A quarto exercise-book of poems, some of which were printed in *The Rural Muse*, 1835.
* 9¼" (23.5 cm.) x 7¼" (18.4 cm.), 44 pp. (numbered 11 to 54), cover and some leaves missing.
Contents, which are sometimes scored through, include *Fairy things*, *Nutting*, *The Sky lark*, *The Robins Nest*, *The old Ballad of John Randall* which Clare "copied from my Father & Mothers memory with some few additions" and various "sonnets", among them *Antiquity*, *Glinton Spire*, *The Happy Bird* and *The Mole*.
- A38 (39) A quarto exercise-book which Clare was apparently using in 1826 although the cover is inscribed "Jn. Clare/8th. Jany. 1836".
* 7½" (19 cm.) x 6¼" (15.8 cm.), 18 pp. (+ 10 blank), marbled grey paper covers.
Contents comprise two unfinished tragedies: *The Robbers Tragedy — a Tale* and "Scraps of Tragedy", which appears to be the work referred to in a letter to Taylor dated "March. 12. 1826" (see Tibble, *Letters*, p. 185): "it is nothing more or less than a Tragedy & the subject is 'Jealousy' or 'Conscience' There is little or no plot & therefore nothing to talk of I intend it for 'Kit Marlow'".
Presented by Mr. Marshall.
- A39 (17) A foolscap volume, in two unequal and loosely stitched sections, of poetry and prose jottings, inscribed on p. 26 "John Clare/Helpstone/1828".
* 11" (27.9 cm.) x 9" (22.8 cm.), 54 pp. (including 1 blank page and 4 cut leaves), mauve-brown paper covers.
The contents, in ink and pencil and sometimes fragmentary and partly obliterated, include [*On Seeing a Skull on Cowper Green*], [*Impulses of Spring*], part of [*Shadows of Taste*], [*Excursion with 'The Angler'*] (see Tibble, *Prose*, p. 234) and an incomplete draft letter about Edmund Tyrell Artis's discovery of Durobrivae, the Roman site at Castor.
Presented by Mr. J. Bristow.

- A40 (75) A foolscap volume of neatly copied poems, many of which were printed in *The Rural Muse*, 1835; many others were offered to the Annuals and literary magazines.
12¼" (32.3 cm.) x 8" (20.3 cm.), 307 pp. (+ 63 blank; the leaves are foliated from 1 to 117, then paginated from 118 to 201; one leaf, perhaps the title-page, has been cut out), vellum covers.
- Contents belong to various periods and fall into five main sections: *The Parish A Satire* which is preceded by the note: "This Poem was begun & finished under the pressure of heavy distress with embittered feelings under a state of anxiety & oppression almost amounting to slavery . . .", *Edmund & Hellen* and numerous shorter poems; a section headed "Early Poems" which includes *Impromptu on Winter*; a section headed "Poems of a later date", with the pencil note: "Such as are crossed in this part are intended to be kept out of sight & not to be published", which includes *Verses written on the banks of the River Gwash at Bridge Casterton*; a section with the heading: "Poems that have been published under various Signatures in different Preriodicals", which includes *The Vanities of Life* and *Farewell & Defiance to Love*; and a last section which is headed: "Poems written in 1824 and later" and includes old songs and ballads among which are *The Mothers Lullaby* and *The Maid of Ocrum*. This is No. 121 in the Peterborough Centenary Catalogue.
- A41 (18) A quarto volume of neatly copied poems, many of which were printed in *The Rural Muse*, 1835.
* 9" (22.8 cm.) x 7½" (19 cm.), 88 pp. (including 2 blank), worn green half-leather with marbled boards.
- Contents running from the front of the volume are prefixed by a title-page which reads: "National and Provincial Melodies selected from the Singing and Recitations of the Peasantry in and about Helpstone and its neighbourhood with some alterations and corrections nessesarily required"; they include a number of sonnets, *The False Knights Tragedy*, *Loves Riddles A ballad*, *Banks of Inverye* with "Ivory by the Singer" written in pencil beside it and the seven-line stanza version of *Summer [Images]*. Contents running from the back of the volume are prefixed by a title-page which reads: "Tales & other Trifles in Verse for the amusement of Young Minds chiefly written for & related to The Authors own children when under Ten years old"; they comprise *A Walk in the Fields* and *The Birds & St Valentine*; to the latter Mrs. Emmerson has made minor pencil alterations and has written by the title, "a favorite of mine" and at the end, "There are some very sweet conceits in this poem. E. L. E."
- Presented by Mr. Dack.
- A42 (13) A foolscap volume of prose, poems and memoranda dating from the 1820's.
* 13" (33 cm.) x 8" (20.3 cm.), 142 pp. (+ 8 blank), mauve-brown paper covers.
- Contents include *Triumphs of Time*, *The Village Doctress*, four sonnets printed in *The Rural Muse*, 1835, rough drafts of five letters, one of which, dated 1829, is to Mrs. Marianne Marsh (see Tibble, *Letters*, p. 231), accounts for 1821-1829 inclusive, lists of named varieties of plants and their prices, and numerous prose passages and jottings intended for "Essays on Common Topics & everyday matters connected with men manners & things".
- Presented by Mr. J. S. Clarke.
- A43 (60) A collection of prose and poetry belonging to the 1820's, bound with MSS. A13, A19, A25, A27, A28 and A34.
132 pp. (+ 24 blank) bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).
- Contents, mostly prose and some of which also occur in Peterborough MS. A42, include essays on various subjects (for instance, *Essay on Landscape*, *On Affectation*, *On Pride*, *On Happiness*), two prose tales (*The Stage Coach* and *The two Soldiers or the protection of Providence*), [*The Crab-tree*], [*The Wryneck's Nest*] and five amusing letters to which Clare has prefaced the following note: "When mock gentility grows or rather descends into its rudest assumptions its ignorance gets into a mighty pretention to style & correctness — as the following letter[s] from a green Grocers wife to her Son at school sufficiently testifies".
- Presented by Mr. N. E. Dixon.
- A44 (28) A quarto exercise-book with "John Sanderson/17 Feb 1834" inscribed on the front cover.
7¼" (19.6 cm.) x 6" (15.2 cm.), [17] pp. (+ 11 interspersed blank; 26 leaves have been cut from the middle of the book), marbled paper covers.
- Contents consist of an early draft of the verse tale of *The Two Soldiers* and some poetic fragments.
- Presented by Mr. W. Hurst.
- A45 (7) A quarto exercise-book, of two unequal sections stitched together and one loose double quarto sheet, inscribed inside the cover "Helpstone" and outside "Novr 8th 1831".

- * 9 $\frac{1}{8}$ " (23.1 cm.) x 7 $\frac{1}{2}$ " (19 cm.), 54 pp. (including 4 pp., the loose double quarto sheet, + 22 blank), pale blue paper covers.
- Contents include a rough draft of [*The Summer Shower*], quotations from Montesquieu, Colton, Goldsmith and Seneca, natural history observations belonging to July and August 1820 and January 1830, *Scraps For Vicars Sermon — Novel* and prose jottings (see Tibble, *Prose*, pp. 222, 225-229), some of which are headed "Revenge", "Instinct", "Old Proverbs" and were intended for essays on these topics; under the last heading numerous proverbs and maxims are listed with the following note: "NB. many of these were copied from an old book called the 'Pleasant art of Money Catching'".
- Presented by Mr. H. W. Sharpe.
- A46 (30) A foolscap scrap-book of prose and poetry dating from the late 1820's and early 1830's. * 13" (33 cm.) x 8" (20.3 cm.), 187 pp. (+ 1 blank), unattached brown paper cover, front only.
- The "Prose Scraps" include a list of "Subjects for the Essays" and passages for [*On Landscape*], *On Honesty* etc., parts of [*The Adventures of Uncle Barnaby*] and of a prose tale of *The two Soldiers*, draft letters and numerous "Memorandums for Natural History", with drawings, among which is the list of birds printed as Appendix II in Tibble, *Prose* and in James Fisher, *The Birds of John Clare*. Poems include [*The Yellowhammer's Nest*], [*The Blackcap*], [*The Nightingale's Nest*] and a paraphrase of the [*Song of Solomon*].
- Presented by Mr. J. H. Beeby.
- A47 (14) A quarto exercise-book, which Clare was using c. 1825-1830, with "Bards of Helicon,/A Splenetic Poem,/by" inscribed inside the front cover. 7 $\frac{3}{4}$ " (19.6 cm.) x 6" (15.2 cm.), 25 pp. (+ 71 blank, mostly at the end of the book), marbled paper covers.
- Contents, some of which also occur in Peterborough MS. A46, are all poems about birds and include [*The Redcap*], [*The World's End*], [*Kingfishers*] and [*The Spider-catcher*]. [*The Chiff-chaff*] and [*The Fern-owl*], printed separately by Tibble, *Poems*, II, pp. 236-238, are written here as one poem in eight-line stanzas. This MS. is now missing from the Peterborough Collection.
- Presented by Mr. H. Goodwin.
- A48 (19) A quarto exercise-book which Clare was using intermittently from 1807-c.1832. * 7 $\frac{7}{8}$ " (19.3 cm.) x 6" (15.2 cm.), 42 pp. (+ 54 blank), torn pale blue paper covers.
- Contents, some of which also occur in Peterborough MSS. A18 and A54, include [*Will-o'-Wisp*], [*The Fear of Flowers*], *Hereafter* and *The Flitting*, six pages of prose memoranda and quotations and two pages of natural history notes dated 1807, 1811 and 1828. This is No. 6 in the Peterborough Centenary Catalogue.
- Presented by Mr. C. E. Crawley.
- A49 (3) A quarto exercise-book inscribed on the outside cover "By John Clare" and inside the cover, on paper which was obviously used for wrapping a parcel, "*Carriage Paid. To be kept/Dry./Mr. John Clare/Helpstone/To be left/at the Bull Inn/Market Deeping/22nd Decr. 1831.*" * 9 $\frac{1}{2}$ " (24.1 cm.) x 7 $\frac{1}{2}$ " (19 cm.), 82 pp. (including 14 blank, numbered 1-86; pp. 67-70 missing; + [4] pp., a loose double quarto sheet inside the cover), blue and brown paper covers.
- Contents include [*The Voice of Nature*], a speech for the Bone and Cleaver Club, prose passages on Keats and Byron, a short section of Clare's [*Autobiography*], natural history observations dated 1828, 1829 and 1831 and ten natural history letters addressed to his publishers, Messrs. Taylor and Hessey, at 93 Fleet Street, London.
- Presented by Mr. J. Batten.
- A50 (5) A quarto exercise-book of poems belonging to the 1820's and early 1830's. * 7 $\frac{7}{8}$ " (19.3 cm.) x 6" (15.2 cm.), 69 pp. (+ 11 blank), pale blue paper covers.
- Contents, which are mostly fragmentary, include *The old Brig*, [*Joys of Childhood*], [*The Hailstorm in June 1831*] and a much longer version of [*The Mole-catcher*] than that printed in Tibble, *Poems*, II, pp. 57-59.
- Presented by Mr. C. Foote.
- A51 (88) A foolscap scrap-book of miscellaneous items dating from the late 1820's and early 1830's. * 16" (40.6 cm.) x 11" (27.9 cm.), [118] pp. (including 3 blank), stiff white card cover.

Contents, on scraps of paper and the backs of old letters which (in addition to two sets of advertisement pages from the *Penny Magazine* of 1834) are mounted on twenty-two leaves, include [*Lone Happiness*], [*The Chiff-chaff*], [*The Voice of Nature*], [*The Old Willow*], memoranda and parts of draft letters. The letters include one to De Wint (see Tibble, *Letters*, p. 238), one, perhaps intended for Taylor, beginning "for I am going to commence cottage farmer", and a curious nonsense letter beginning "Der Mrs Hubbergubbel

Thes cums weth thee kindherted luv of us all . . ."
written on the back of a school bill which reads as follows:

"Helpstone July 4th. 1831

Mr Clare

To S Williamson Dr

To Schooling up to the above	£	s	d
To 11 weeks for A Maria at 0/6½d	0	5	11½
To 8 weeks for Eliza . . . at 0/6½	0	4	4
To 12 weeks for Frederick D ^r -	0	6	6
To worsterds &c	0	2	0
	0	18	9½"

This is No. 149 in the Peterborough Centenary Catalogue.

Presented by Mr. J. Hetley.

- A52 (60j) A collection of poetry and prose belonging to the late 1820's and early 1830's, bound with MSS. A4, A26, A55, A58 and B7.

* 8 pp., four single sheets including a printed advertisement, bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).

Contents include *To an April Daisy*, [*The Eternity of Nature*], [*The Firetail's Nest*], a draft letter to Artis (see Tibble, *Letters*, p. 168) and a sketch representing a waggon and horses entering a field. This is No. 59 in the Peterborough Centenary Catalogue.

Presented by Rev. L. Cutlack.

- A53 (24) A collection of poems, memoranda and jottings in verse and prose belonging to the early 1830's on scraps of paper which Clare mounted himself, often using torn strips of his own MSS. for interleaving, and which have since come apart.

14" (35.5 cm.) x 11" (27.9 cm.), [57] leaves, buff paper covers.

Contents, which are often scored through, shew how Clare jotted down notes for his poetry on scraps of old letters and backs of advertisements. They include [*Hares at Play*], *The Landrail* [(11)], [*The Green Woodpecker and the Wryneck*], [*Winter Snowstorm (I) and (II)*], natural history notes, lists of books and their prices, sketches, drafts of letters and proposals for publishing *The Midsummer Cushion*.

Presented by Mr. G. Keeble.

- A54 (73) A thick, oblong volume of neatly copied poems; "John Clare" is inscribed inside the cover and "The Midsummer Cushion/Or Cottage Poems" on the title-page. The paper is watermarked "T Edmonds/1831".

9½" (24.1 cm.) x 5½" (13.9 cm.), 440 pp. (this includes 3 leaves which have been pasted in and 1 cut leaf; + 178 blank pp.), worn red half-leather with marbled boards.

At the beginning of the volume there is a dedication to Lord Milton and an introduction explaining "a very old custom among villagers in summer time to stick a piece of greensward full of field flowers & place it as an ornament in their cottages which ornaments are called Midsummer Cushions And as these trifles are field flowers of humble pretensions & of various hues I thought the above cottage custom gave me an opportunity to select a title that was not inapplicable". In copying his poems neatly Clare follows Eliza Emerson's fashionable advice not to "point". Contents consist of three hundred and sixty poems divided into three sections. The first section includes *To the Rural Muse*, *The Vanities of Life* and *The Autumn Robin*; the second, headed "Ballads & Songs", includes *First Loves Recollections*; the third, headed "Sonnets", includes *Swordy Well* and *Field Thoughts*. *The Midsummer Cushion* was never published as it stands; less than half the MS. contents were printed in 1835 as *The Rural Muse*. Many of the poems also occur in Peterborough MSS. A18, A40, A46, B6 and B8. This is No. 120 in the Peterborough Centenary Catalogue.

- A55 (60h) A collection of poetry and prose, dating from 1819-c.1835, bound with MSS. A4, A26, A52, A58 and B7.

* 10 pp. bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).

Contents, written on paper of varying sizes, include rough drafts of poems belonging to the Northborough period, a school bill "Paid Decr 30 -33", a draft letter to Drury dated 1819 (see Tibble, *Letters*, p. 27) with the peremptory reminder: "I have nearly finished an Imitation of the 148 Psalm & intend it for Mr Newcombs 'Mercury' if he will please to insert it Your omission of the Sonnet in the above is not forgotten", part of an [*Essay on Money Catching*] (see Tibble, *Prose*, p. 215) and part of Clare's [*Autobiography*].

Presented by Mr. N. E. Dixon.

- A56 (48) An octavo notebook, inscribed "Memorandum Book./For Matters of the /first Importance/& generally the last/attended too/John Clare/Helpstone", which Clare was using in the 1830's.
*6" (15.2 cm.) x 4" (10.1 cm.), 15 pp. (+ 41 blank), brown leather covers.
Contents include three poems printed in *The Rural Muse*, 1835, *The Yellowhammers Nest*, *The Wryneck's Nest*, *The Pettichaps Nest*, notes of his children's new shoes, shoe mending for 1831, "Childrens Schooling" for 1831 and 1835, his wife's dress-making fabrics, loaves of bread bought and an account of "Money recieved from Taylor and Hessey & also my Annuity and Lord Spencers Sallary sent by them" for 1820-1823.
Presented by Mr. G. W. Leigh.
- A57 (34) A collection of poems and memoranda, belonging to the years 1824-1835, on paper of various sizes, the whole roughly sewn together.
* 11¼" (29.8 cm.) x 9½" (24.1 cm.), 126 pp. (+ 1 cut leaf), blue, detached, paper covers.
Contents, many of which also occur in Peterborough MSS. A54 and B6, include [*The Bumarrel's Nest*], *The Meadow Grass*, *The Yarrow*, *The Ragwort*, *The Pasture*, memoranda and two pages of listed titles of poems, many of which were printed in *The Rural Muse*, 1835. On p. R115 is inscribed "Mr. J. Clare, Northborough, Aug 29th 1833".
Presented by Mr. W. A. Norris.
- A58 (60i) A collection of poetry and prose, dating from the early 1830's, bound with MSS. A4, A26, A52, A55 and B7.
20 pp. bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).
Contents, written on paper of varying sizes, include part of [*The Flitting*], [*The Breath of Morning*], natural history notes and Clare's attempts to transcribe the call of the nightingale but "many of her notes are sounds that cannot be written the alphabet having no letters that can syllable the sounds".
Presented by Mr. N. E. Dixon.
- A59 (35) A collection of poems, draft letters and memoranda belonging to the Northborough years 1832-1835, on paper of different sizes, sometimes backs of old letters and printed advertisements of books, which have been loosely sewn together.
* 11½" (29.2 cm.) x 9" (22.8 cm.), 106 pp. (+ 8 blank), brown and white patterned wallpaper covers with pale blue paper spine.
Contents, many of which are similar to Peterborough MS. B6, include notes about collecting folk songs, parts of draft letters, presumably by Taylor and belonging to the period 1830-31, about "the long promised picture from Dewint", returning a copy of Chaucer and procuring "a few school books for my children", and numerous poems among which are [*Wish Garments Flowing*], [*Country Letter*], [*Distant Hills*], [*The Heronry*], *Young Lambs* and *Bumarrels Nest*.
Presented by Mr. J. Hunting.
- A60 (27) A collection of poems and rough drafts of letters, belonging to the years 1834-1835, on paper of various sizes and the back of one old letter addressed to Clare, the whole roughly sewn together.
* 12" (30.4 cm.) x 9½" (24.1 cm.), 18 leaves (these are paginated from 1 to 22 on used pages only and include 12 blank pp., one back of a letter addressed to "Mr John Clare/Northborough" and one page bearing only the words "My dear Taylor"), brown paper covers.
Contents include [*Winter*], a prose account of a servant girl being robbed which Clare has started to re-work as a story in verse, and eleven unfinished letters. Among the letters are one with no more than the superscription to Taylor, one "To the Committe[e] for managing the Literary Fund" and three (see Tibble, *Letters*, pp. 280 and 282) headed respectively "Northborough Novr 15 [?] 1834" (to Henderson), "Northborough Jany 15 1835" (to Taylor) and "Northborough near Market Deeping Jany 12 1835" (to Earl Spencer).
Presented by Mr. J. E. Ward.
- A61 (6) A collection of poems and memoranda belonging, with one exception, to the Northborough years 1832-1837, on scraps of paper and backs of old letters which have since been mounted.
10¼" (27.3 cm.) x 8½" (21.5 cm.), 90 leaves (numbered 1 to 130), blue paper covers.
In writing down these poems Clare has used a home-made ink which has bitten into the paper and for which he gives the recipe of "bruised Nut galls", "Green Coppurs" and "Stone blue". Contents include [*Scandal*], [*The*

Lout, [*The Outcast*], [*Quail's Nest*], [*Wild Bees' Nest*], [*Morris Dancers*], lists of books and their prices and parts of three draft letters dated respectively "Novr. 1827", "May 1835" and "Novr 10 1835".

Presented by Mr. C. E. Crawley.

- A62 (49) An octavo notebook which Clare was using in the autumn and winter of 1841 after his escape from the asylum at High Beech, Epping, and return to Northborough.

* 7½" (19 cm.) x 4½" (11.4 cm.), 16 pp. (+ 24 blank; original pagination erratic), yellow, red and blue marbled paper covers.

Contents, which are written mainly in pencil, include fourteen stanzas from *Child Harold*, a paraphrase of *Job* Chapter 41 and part of a prose passage on Autumn (see Tibble, *Prose*, p. 241). On 19th October Clare records: "William found a Cowslip in flower"; on 4th November: "a immense flock of sturnels settled on an ash tree in the orchard & when they took wing it was like a large roll of thunder", and on p. R9 he notes sadly:

"To live with others is not half so sweet
As to remember thee
Mary".

Presented by Mr. A. Gee.

B—MANUSCRIPTS IN BOOK FORM PARTLY IN CLARE'S HAND

Clare's friend, Harry Stoe Van Dyk (whom Clare first met at Taylor's in 1824), undertook to see some of Clare's poems through the press for Taylor and put them in the hands of an amanuensis named Fleetwood. For details see Peterborough MS. F1 pp. 106 and 109, letter dated "29th. March 1825" where he refers to Clare's copy of *Jockey and Jenny* being written in pencil: "Fleetwood has copied it as well as he could", and letter dated "10th. Feby. 1825: "Fleetwood had copied out all your poems with the exception of *January* which he had overlooked".

Fleetwood's would appear to be the copyist's hand in Peterborough MSS. B2, B4, B6, B7, B8 and B9. Fleetwood and Van Dyk both transcribed poems in Peterborough MS. B3. The copyist's hand in Peterborough MS. B1 is unknown to me.

- B1 (21) A loosely sewn foolscap volume of poems neatly copied for Clare from his rough drafts; many were printed in *Poems Descriptive of Rural Life and Scenery*, 1820.

* 13" (33 cm.) x 8" (20.3 cm.), 165 pp. (+ 17 blank), mauve-brown paper covers.

Contents, which are similar to those in Peterborough MS. A46, include *To my Oaten Reed*, *Helpstone*, *Patty of the Vale*, *What is Life*, *My Mary* and a list of poems. There are pencil, and occasionally ink, jottings in Clare's hand throughout; beside some poems he has written "D-d stuff", "Cursed silly. J. C.", "Unhatch", and on p. 91 the following notes: "Those marked ✓ are to be printed/Those X are to be omitted/Order of the pieces/

- 1 Helpstone &c entitled Poems—headed Helpstone
- 2 Songs & Ballads, headed the same
- 3 Sonnets, headed Sonnets

All markt wi a C. are/favorites of mine".

On pp. 88 and 89 there is in Clare's hand a draft letter to Taylor, belonging to 1832 (see Tibble, *Letters*, p. 261), and on p. 1 a dispirited note probably belonging to the same year.

Presented by Mr. Morton, M.P.

- B2 (43) A quarto volume, bound with MSS. D7 and E3, of poems, neatly copied by Clare, many of which were printed in *The Village Minstrel, and Other Poems*, 1821.

222 pp. (numbered 120 to 152 and 200a to 278a + 22 blank pp.), bound in stiff white card cover 14½" (37.7 cm.) x 10" (25.4 cm.).

The middle portion of this MS. is missing. The last five poems are in a different hand, probably Fleetwood's. Contents, some of which also occur in Peterborough MSS. A5 and A40, include numerous sonnets, *The Woodman*, *Winter Rainbow* and *Sorrows For a favourite tabby cat who left this scen[e] of troubles Friday night Nov. 26 1819*.

Presented by Mr. W. Clarabut.

- B3 (12) A foolscap volume of poetry and prose belonging to the 1820's; the original cover and contents have been bound separately in a white card cover.

* 106 pp. (including 5 interspersed blank and 3 torn leaves), original mauve-brown paper covers 13" (33 cm.) x 9" (22.8 cm.), later stiff white card cover 16" (40.6 cm.) x 11" (27.9 cm.).

On the rectos of the first section only are Taylor transcripts, in ink in two hands (probably Fleetwood and Van Dyk), of poems intended for *The Shepherd's Calendar*, including *January* and *February*, with pencil emendations and comments in Clare's hand. Otherwise the contents, in ink and pencil, are all in Clare's hand and include part of [*The Parish*], part of [*September*] and *November* from *The Shepherd's Calendar*, the beginning of *The Morris Dance a Popular Village Drama*, part of the [*Essay on Popularity*] and large sections of Clare's [*Autobiography*] including "My Visit to London 'Nothing set down in malice'" and sketches of "The Londoners". There are two draft letters and the beginnings of a third (dated "Aug. 2. 1825") to William Hone. In the first, under the name of Frederic Roberts of Milton, Clare says he prefers "Shakspear to Byron Spencer to Scott Sir John Suckling to Moor & every other of the Elizibithean Bards to the rest of the living ones" and that he is enclosing the poem "a Farwell & Defiance to Love" which he fathers on Sir John Harrington. This poem occurs later in the MS. as do three other "poems written in the manner of the older poets": part of [*Thoughts in a Churchyard*], *To John Milton Author of Paradise Lost & regained* and [*Death*]; in the second draft letter to William Hone Clare fathers this last poem on James Gilderoy.

Presented by Rev. Canon Alderson.

- B4 (42) A foolscap volume, in five unequal sections, mostly in Clare's hand, of "Scraps in Prose" and poems, some of which were printed in *The Rural Muse*, 1835.

* 13" (33 cm.) x 8" (20.3 cm.), 155 pp. (+ 37 blank), mauve-brown paper covers.

Contents are in three hands: on the rectos only of the first four pages is a neat Taylor transcript, probably by Fleetwood, of part of *The Workhouse [Orphan] A Tale*; on pp. 94-95, in Preston's hand, *Lines Composed in the Cottage of John Clare the Northamptonshire Poet* by "Edward Baily Preston April 7th 1824" after which Clare has added "poor fellow"; with these two exceptions the rest of the contents, which are often scored through, are in Clare's hand and include a draft letter of 1825 to Hessey (see Tibble, *Letters*, p. 168), *Impulses of Spring, Idle hour*, [*To Anna, Three Years Old*] and several ballads taken from his parents' singing.

Presented by Mr. C. Everard.

- B5 (53) A collection of miscellaneous items, on scraps of paper and backs of old letters, mostly in Clare's hand and dating from the 1820's and 1830's; it is bound with MSS. A15 and A24.

* 120 pp. (+ 16 blank) bound in stiff white card cover 15¼" (40 cm.) x 10⅞" (27.6 cm.), original soiled white paper covers, c. 13½" (34.2 cm.) x 9¾" (24.7 cm.), mounted separately.

Contents include a neat draft of *The last of March written at Lolham Brigs*, rough drafts of *The Sycamore*, *Shadows of taste* (written on an old Stamford election hand bill), [*The Yellow Wagtail's Nest*] and [*The Heat of Noon*], several lists of titles many of them of poems printed in *Poems Descriptive of Rural Life and Scenery*, 1820, a few natural history observations, part of Clare's [*Autobiography*], [*The Dream*], several draft letters (one including the well-known comments on Keats, see Tibble, *Prose*, p. 223) and nine pages of "Remarks on Clare's Poems", in a different hand, at the end of which Clare has written: "There are a many just faults found in this Criticism among some trifling . . . his observation that Poets should conform their thoughts or style to the taste of the country by which he means fashion — is humbug & shows that he has no foundation of judgment for a critic that might be relied on his lights lead astray".

Presented by Lord Burghley, M. P.

- B6 (1) A foolscap volume, in five unequal and partly stitched sections, of poetry and prose belonging to the 1820's and 1830's.

* 13" (33 cm.) x 8" (20.3 cm.), 234 pp. (+ 5 cut leaves), mauve-brown paper covers.

Contents running from the back of the volume are neat Taylor transcripts, probably by Fleetwood, which include *The Night Mare* and part of *The Parish*. Contents running from the front are in Clare's hand and are often fragmentary; they include [*August*], *September* and the two versions of [*July*] from *The Shepherd's Calendar*, *To the Snipe*, [*With Garments Flowing*], numerous sonnets among which are [*The Bramble*] and *Old Dykes*, memoranda and parts of Clare's [*Autobiography*].

Presented by the 3rd Marquis of Exeter.

- B7 (60KA) A collection of poetry and prose belonging to the 1820's bound with MSS. A4, A26, A52, A55 and A58.

* 162 pp. (+ 2 blank) bound in stiff white card cover 15" (38.1 cm.) x 10¼" (27.3 cm.).

Contents are in two hands: the Taylor transcripts (from which many words are omitted, evidently where the copyist, probably Fleetwood, could not read Clare's writing) include *A Morning Walk* and part of *The Parish*; contents in Clare's hand, many of which also occur in Peterborough MSS. A40 and A54, include "rough copies of old Ballads", various poems written in the manner of earlier poets among which is *Farewell & Defiance to Love*, which he fathers on "Sir Henry Wooten", with an accompanying draft letter of 1825 to William Hone (see Tibble, *Letters*, p. 175) and long stretches of his [*Autobiography*].

Presented by Mr. N. E. Dixon.

- B8 (15) A foolscap volume of poetry and prose belonging to the late 1820's and early 1830's.
* 13½" (34.2 cm.) x 8½" (21.5 cm.), 128 pp. (+ fragment of one torn leaf), grey-brown paper covers.

This MS., on paper of two sizes, is in two parts which have been sewn together. On the rectos of the first section only are Taylor transcripts, probably by Fleetwood, of poems belonging to the late 1820's many of which also occur in Peterborough MS. A30. In both sections, often written over the Taylor transcripts, are poems and prose in Clare's hand belonging to the early 1830's. Poems in Clare's hand include *The Robins nest*, [*Remembrances*], [*The Eternity of Nature*], [*Song's Eternity*], *The Flitting* and two long pastoral dialogues; Taylor transcripts include *Helpstone Statute*, *To the Cowslip* and a version of part of *September* from *The Shepherd's Calendar*. Prose includes natural history notes, scraps for essays, a draft of "Proposals for Publishing . . . The Midsummer Cushion", drafts of three letters (to Taylor, January 1832; to Cary, August 1832; to the Editor of the *Athenaeum*, Autumn 1832; see Tibble, *Letters*, pp. 259, 266 and 271) and versions of part of Chapters 2 and 3 of Clare's [*Autobiography*].

Presented by Mr. R. Purvis.

- B9 (26) A foolscap volume, in three sections, of poetry and prose belonging to the late 1820's and early 1830's; some of the poems are written on backs of old letters, postmarked 1835 and 1836, directed to Clare at Northborough.

* 13" (33 cm.) x 9" (22.8 cm.), 102 pp. (+ 34, sometimes uncut, blank), loose brown paper covers with ink direction "Mr. Clare/Northboro'/Peterbro./Care of Messrs. Clifton & Co/Peterbro".

The first part of the MS., two unstitched sections in book form, is in two hands: on the rectos, a neat Taylor transcript, probably by Fleetwood, of *Spring*: "How beautiful the Spring resumes its reign"; on the versos, rough drafts of poems in Clare's hand including [*The Woodman*] printed in *The Rural Muse*, 1835, [*Virtue Lives On*] and [*The Lover's Song*]. The second part of the MS., on rough sheets of paper of different sizes including backs of old letters, contains rough drafts of poems in Clare's hand written in home-made ink which has bitten into the paper and sometimes become illegible. Contents include a few fragmentary prose passages, [*Marien*], [*Badger*], [*The Fox*], [*The Partridge*], [*The Nuthatch*], many other short poems and this disconsolate letter headed "Northborough March 23rd 1826 [really 1836]: "My dear Eliza Did you get the vol of poems I sent a long time ago I wished you to write directly & as you did not write we think you did not get them I still keep ill & am no better".

Presented by Mr. A. Gardner.

C—TRANSCRIPTS OF CLARE'S POEMS IN BOOK FORM

- C1 (4) A foolscap volume (companion to Peterborough MS. C2) of Clare's poems, neatly copied for him, some of which were printed in *The Village Minstrel, and Other Poems*, 1821.

13" (33 cm.) x 8" (20.3 cm.), 52 pp. (numbered 1 to 26a), mauve-brown paper covers.

Contents, which are similar to Northampton MSS. 1 and 4, include *To Health*, *To an Angry Bee*, *To the Butterfly*, [*The Tomb*] and *A Fine Old Ballad*.

Presented by Mr. H. Colman.

- C2 (33) A foolscap volume (companion to Peterborough MS. C1) of Clare's poems, neatly copied for him and corrected, many of which were printed in *The Village Minstrel, and Other Poems*, 1821.

13" (33 cm.) x 8¼" (20.9 cm.), 94 pp. (numbered 27 to 73a, a continuation of MS. C1 which is numbered 1 to 26a, + 2 blank), mauve-brown paper covers.

Contents, which are similar to Northampton MSS. 1 and 4 and Peterborough MSS. A5 and B2, include *The Lamentations of Round Oak Waters*, *Helpstone Green*, *Ruins of Despair*, songs and sonnets and one prose passage entitled *The Woodman or the Beauties of a Winter Forest*.

Presented by Mr. E. Worthington.

- C3 (90) &
C4 (91) The Knight/Taylor Transcripts, a copy, in two volumes, of Volume II of the Northampton Knight Transcripts (i.e. Northampton MS. 20).

C3 12¾" (32.3 cm.) x 8" (20.3 cm.), 444 numbered pp. including 56 blank (+ 10 pp. of Index and 29 unnumbered blank pp.), thick grey-brown paper covers.

C4 12¾" (32.3 cm.) x 8" (20.3 cm.), 398 numbered pp. including 41 blank (+ 9 pp. of Index and 28 unnumbered blank pp.), thick grey-brown paper covers.

The contents of these volumes, over 400 poems, 2 prose passages and 1 letter, some dated but the majority not, were copied, as were the Northampton Knight/Taylor Transcripts (i.e. Northampton MS. 21), at the direction of Mr. John Taylor of Northampton from the Transcripts made by W. F. Knight while he was House Steward at the Northampton General Lunatic Asylum between 1845 and 1850 and later by other copyists. The title pages in each volume read: "Poems/by/John Clare/The Northamptonshire Peasant Poet/Written/Whilst an Inmate of the Northampton General/Lunatic Asylum/Copied with a view to Publication from the/M.S.S. presented to Various Ladies &/Gentlemen by the Poet himself." There are marginal references to A. E. Baker's *Glossary of Northamptonshire Words and Phrases*, 1854. As in Northampton MS. 21, there are two additional transcripts at the end of the second volume (Peterborough C4): *Song for Miss B* and *The Daisy*. Entries on pp. 339 and 341 of MS. C3 comprise one poem though they are set out in the text and the Index as two, with two different titles; there is a similar error in the entries on pp. 419 and 421 of MS. C3. These volumes are Nos. 118 and 119 in the Peterborough Centenary Catalogue.

D—OTHER MANUSCRIPT POEMS AND PROSE IN CLARE'S HAND

- D1 (82) *Crazy Nell/The Maniac/a Fragment.*
 [4] pp. 2 single quarto sheets.
 The following note, intended for Taylor, is written at the end of the poem: "As you wish something more engaging for the first Eds: readier Sale — I have done my utmost both in terrific & pathetic Scenery — in the two Trifles 'Wagtails Death' & 'Crazy Nell' They are the extent of my abilities & I can do nothing better —". The poem was first printed in *Poems Descriptive of Rural Life and Scenery*, 1820, and another note on its composition occurs in Peterborough MS. D4 p. 6. This is No. 135 in the Peterborough Centenary Catalogue.
 Presented by Mr. T. Godding.
- D2 (55) A collection of miscellaneous prose jottings and poetry belonging to the period 1818-c. 1822.
 * 10 pp. 5 loose sheets of varying size, watermarked 1818.
 Contents consist of three poems (two stanzas of *To An April Daisey* printed in *Poems Descriptive of Rural Life and Scenery*, 1820, a lyric addressed to Mary and *To the Fox Fern*), several sections of Clare's [*Autobiography*], passages for essays on "Popularity", "Comparisons", "Religion", memoranda, part of a "Letter of Advice to my Children" and an unpublished draft letter to Edward Drury, the Stamford bookseller.
 Presented by Mr. F. Webster.
- D3 (96) Three foolscap sheets which have become detached from a larger volume that Clare was using in the early 1820's.
 12½" (31.7 cm.) x 8" (20.3 cm.), 4 pp. (+ 2 blank), no cover.
 Contents consist of *The Farewell* "Written after being apprid Of the Intention of Sending him to London For Improvement" and six lines of a paraphrase of Psalm 148.
- D4 (72) A collection of rough drafts of poems, some of which were printed in *Poems Descriptive of Rural Life and Scenery*, 1820, and *The Village Minstrel, and Other Poems*, 1821, on papers of various sizes which are loosely glued together.
 12½" (31.7 cm.) x 8" (20.3 cm.), 15 pp. (inconsistently numbered 1 to 14 on used pages + 3 blank), no cover.
 Contents, some of which are dated 1818 and 1819, are neatly copied in Peterborough MS. B1 and include *The Poets wish* and *To my Oaten Reed*; there are some pencil and ink notes, intended for Taylor, on the composition of some of the poems.
- D5 [*The Cress-gatherer*].
 [2] pp. A single quarto sheet.
 The last ten lines of the poem, which was first printed in *The Village Minstrel, and Other Poems*, 1821, are written on one side of the sheet. They are prefaced by the note "insert at p. 117 after — breaks her fast." and followed by "And thus &c. &c" as if Clare intended the poem to continue.
- D6 (77) *Sally Green/a ballad.*
 [4] pp. A double quarto sheet.
 The poem is neatly written in ink in single columns on three pages; in pencil on the first page is written "By John Clare the Northampton Peasant". At some stage it was obviously intended to include this in a larger collection.

- D7 (44) *April*, bound with MSS. B2 and E3, signed "John Clare".
 [6] pp. 1 double and 1 single foolscap sheet, bound in stiff white card cover 14 $\frac{1}{8}$ " (37.7 cm.) x 10" (25.4 cm.).
 The draft of this poem, from *The Shepherd's Calendar*, 1827, is addressed to Messrs. Taylor and Hessey and has the postmark "21 March 1823" and a very good impression of Clare's seal. A note is appended which begins: "This was written yesterday & this morning in the feavor of Memory pray tell me how you like it & that quickly & if its too late for the Mag: I shall feel sorry but I coud not help it I've done all I coud sat up most part of last night to do it when the headache was very mortifying & the bed very enticing. I am much better yours &c &c & John Clare".
 Presented by Mr. H. B. Vergette.
- D8 (85) A rough draft of [*Death*], with the heading "And youth", and part of [*The Gipsy's Song*].
 * 2 pp. A single foolscap sheet.
 The poems were first printed in 1825: [*Death*] in Hone's *Every-day Book* where it was fathered on Andrew Marvell; [*The Gipsy's Song*] in the *European Magazine* where it was fathered on Tom Davies. This is No. 143 in the Peterborough Centenary Catalogue.
 Presented by Mrs. Perkins.
- D9 (64) *The Vanitys of Life*, neatly copied, with the note "John Clare/Helpstone near Market Deeping/Northamptonshire/will readily find me".
 [4] pp. A double foolscap sheet in wooden frame and glazed on both sides.
 Writing is in double columns and on both sides. The poem is prefaced with a letter to James Montgomery, editor of the *Sheffield Iris*, dated "Helpstone Jan'y 5. 1825" (see Tibble, *Letters*, p. 166), in which Clare says he copied the poem from a MS. on the fly-leaves of an old book dated 1720. James Montgomery, who printed the poem and cautiously repeated the story of its supposed origin, has noted "Old Poem communicated by John Clare".
 Presented by Mr. George Martin.
- D10 (71) Rough drafts of poems and prose belonging to the late 1820's.
 * 8 pp. 4 loose single quarto sheets.
 Contents include part of a prose tale in dialect, probably *The Adventures of Uncle Barnaby* which continued later as *The Bone and Cleaver Club*.
- D11 (93) [*Sport in the Meadows*].
 [2] pp. A single sheet, the back of an envelope addressed to Clare at Helpston; the postmark is 13th March but the year, probably mid or late 1820's, is obliterated.
- D12 (78) *Pastoral Fancys*.
 *[2] pp. A single octavo sheet.
 Writing is neat, in ink and on both sides. The poem was printed in *The Rural Muse*, 1835. This is No. 125 in the Peterborough Centenary Catalogue.
- D13 (56) Poetry and prose fragments on backs of old letters, one of which is postmarked 1832.
 8 pp. 2 loose torn sheets of different sizes and part of a double quarto sheet which is watermarked 1827.
 Contents comprise rough drafts of [*May (II) and (III)*] which were printed in *The Rural Muse*, 1835, fragments of poetry, prose jottings including passages on village politicians and the discomforts of his cottage; this last, presumably looking forward philosophically to his imminent move from Helpston to Northborough, concludes: "there is no spot in the world that I shall like better [than Helpston] only my affections now are fixed on other deeper interests & where my family are there will my home & my comfort be & they would make me a home every where & anywhere".
 Presented by Miss Barrett.
- D14 (59) A collection of poems, prose fragments and memoranda written on torn scraps of paper and backs of old letters, two of which are dated respectively "20 June 1828" and "August 28th 1832", which have been loosely sewn together by Clare who has used a copy of the *Penny Magazine* Part XXIII 1st-22nd February, 1834 as interleaving.
 16 leaves, no cover.

Contents include five poems, *Stanzas on the Death of a Child*, [*Providence (1)*], and three sonnets printed in *The Rural Muse*, 1835, a draft letter to "A. C." [Allan Cunningham] on the subject of Ripplingille's "pastoral poesy of painting", a list of "Christmass Boxes promised my children" and the following note which refers to Northampton MS. 1: "Ned Drury has got my early Vol of M.S.S. I lent it him at first but like all my other M.S.S. elsewhere I could never get it agen . . . he has copy of all my M.S.S. except those written for the Shepherds Calender — the 'early M.S.S. Book' was the one which I bought of J. B. Henson of Market Deeping it is a thin Folio in parchment covers I gave 8 shillings for it".

- D15 (92) "O there was fear & beauty in her eye" and other poetic fragments.
[2] pp. A single sheet, the back of an envelope addressed to Clare at Northborough and therefore belonging to the 1830's.
- D16 (94) [*Home Happiness*] and [*To the Deity*].
* 4 pp. A double quarto sheet which has become unstitched and separated from a larger volume.
[*Home Happiness*] was printed in *The Rural Muse*, 1835. These pages also contain poetic fragments and a list of names and addresses of people who wished to buy a volume of Clare's poems.
- D17 (95) Five poetic fragments varying in length from two to four lines, written in ink on the first page only of a twice folded torn folio sheet.
[8] pp.
- D18 (58) Scraps of poetry some of which are written on backs of old letters directed, probably c. 1832, to Clare at Northborough.
12 pp. 2 loose torn sheets of varying size + 2 double quarto sheets loosely sewn together.
Contents comprise part of [*The Cellar Door*], [*The Flight of Birds*] and several poetic fragments.
- D19 (79) *Imitation of 51st Psalm*, neatly copied and signed "John Clare".
[2] pp. A single foolscap sheet.
Writing is in a single column on one side. This is No. 126 in the Peterborough Centenary Catalogue.
- D20 (57) The cover only of a quarto exercise book inscribed "Wm Clare/(19) Ap. 1841".
7½" (19 cm.) x 6¼" (15.8 cm.), [4] pp. A double quarto sheet forming a blue paper cover imprinted with an illustration and the words "The Felon".
Three songs from *Child Harold* and part of a Biblical paraphrase are written inside the cover which presumably belonged to his son, William Parker Clare, and was used by John Clare after his escape from High Beech and return to Northborough.
Presented by Mr. Markland.
- D21 (67) *To the Lark*.
[4] pp. A double quarto sheet.
This poem, written on both sides of the first sheet, dates from the Northampton asylum years. This is part of the Godfrey Collection.
- D22 *The Old Wood Walk*.
8¼" (20.9 cm.) x 4¼" (10.8 cm.), [2] pp. Torn part of a larger sheet.
This poem, written in ink on both sides of the paper, dates from the Northampton asylum years. This is part of the Godfrey Collection.
- D23 "Oh the gentlefolks of T—"
4½" (11.4 cm.) x 7½" (19 cm.), and 6¾" (17.1 cm.) x 3¾" (9.5 cm.), [6] pp. A double octavo and part of a torn single quarto sheet.
Fourteen stanzas of satiric doggerel, written in pencil and dating from the Northampton asylum years; this is part of the Godfrey Collection.

- D24 (68) *To John Clare and Sonnet: "The spring is come"* [i.e. *Early Spring*].
 [6] pp. 2 loose foolscap sheets, watermarked 1860, and a torn half sheet.
To John Clare is written out three times, each time on only one side of a sheet; one copy is signed "John Clare" and dated "Feb 10 1860". [*Early Spring*] is written out once underneath an undated copy of *To John Clare*. This is part of the Godfrey Collection.
- D25 (66) *The Daisy*.
 [8] pp. 4 loose foolscap sheets, one of which is torn, watermarked 1859 and 1860.
 The poem is written out four times, each time on only one side of a sheet. All four copies are signed "John Clare"; one is undated; two are dated "Feb 10 1860" and one is dated "Jany 12th 1863". This is part of the Godfrey Collection.
- D26 (65) *Sonnet/On a Lane in Spring*.
 [2] pp. A single foolscap sheet.
 Writing is on one side only and the poem is signed "John Clare" and dated "May 28th. 1860". This is No. 158 in the Peterborough Centenary Catalogue and part of the Godfrey Collection.
- D27 (69) *Birds Nests*.
 [4] pp. A double foolscap sheet watermarked 1862.
 This, Clare's last poem, is written shakily on one side of the first sheet and is prefaced by a couplet inaccurately remembered from Burns's *Tam o' Shanter*:
 "The very child might understand
 The Deil had business on his hand".
 This is part of the Godfrey Collection.

E—LETTERS AND OTHER MEMORANDA MAINLY IN CLARE'S HAND

- E1 (97) A numbered list of forty-four sonnets, forty-two of which were printed in *The Village Minstrel, and Other Poems*, 1821.
 9" (22.8 cm.) x 7¼" (18.4 cm.), [4] pp. A double quarto sheet.
 Writing is on the first page only. The numbers continue from forty-five to fifty-eight without titles of poems beside them. This is No. 129 in the Peterborough Centenary Catalogue.
- E2 (98) A list, with page references, of poems "To copy", many of which were printed in *The Village Minstrel, and Other Poems*, 1821, and one of which was printed in *The Rural Muse*, 1835.
 9" (22.8 cm.) x 7¼" (18.4 cm.), [2] pp. A single quarto sheet.
 Writing is in ink on both pages. This is No. 130 in the Peterborough Centenary Catalogue.
- E3 (45) A letter, bound with MSS. B2 and D7, from Clare to Hessey, postmarked 1823.
 9" (22.8 cm.) x 7¼" (18.4 cm.), [4] pp. bound in stiff white card cover 14½" (37.7 cm.) x 10" (25.4 cm.).
 This letter (see Tibble, *Letters*, p. 144) includes three stanzas which eventually became part of the much longer poem *To the Rural Muse*.
 Presented by Mr. A. English.
- E4 (84) Clare's "Account of Money paid me by Taylor & Hessey/with my dividends" for the years 1820-1829.
 [2] pp. A single quarto sheet.
 This is No. 142 in the Peterborough Centenary Catalogue.
 Presented by Mr. F. Miller.
- E5 (70) A draft of the Preface to *The Rural Muse*, 1835.
 [2] pp. A single quarto sheet.
 Writing is neat and in ink. The Preface is on one page and the words "Phosphate of Soda" on the other.

- E6 (74) A letter from Clare to Mr. J. Walker dated Northborough, 30th July, 1836.
9" (22.8 cm.) x 7¼" (18.4 cm.), [4] pp.
Clare thanks Walker for money and apologizes for the letter "for I can scarcely do anything".
- E7 A small sketch and a torn sheet of memoranda mounted on one side of a sheet of thin card.
Sketch 3¼" (9.5 cm.) x 2¼" (5.7 cm.), [2] pp.
Torn sheet 5½" (13.9 cm.) x 3¼" (8.2 cm.), [2] pp.
Both mounted on thin card 9¼" (23.5 cm.) x 6¼" (15.8 cm.).
- The small pen and ink sketch of mountains, a boat and palm trees is signed "N De La Rue". The torn sheet has pencil sketches, jottings, including notes in Latin and Greek, and the words "Nicholas De La Rue and Jane Priss Mared 13 of Febury 1845 at Grovil Church by the Revt Mr Pitman Jersey". The ramblings and the sketch are probably in Clare's hand and may date from the Northampton asylum years. Written on the card, in a hand similar to that of the note on Peterborough MS. G13, are the words: "3d: Sept 1/1903/Gt Queen Street./A. J. W.". This probably means that this item and MS. G13 were in the possession of A. J. Waterfield of Worthing (see correspondence in MS. G12), and that he presented them to the Museum.

F—OTHER CONTEMPORARY LETTERS, TRANSCRIPTS AND PRINTED PAPERS

- F1 (20) A volume containing thirty-one letters, twenty-nine of which were addressed to Clare between January 1820 and November 1827.
10½" (26.6 cm.) x 8¼" (20.9 cm.), 121 pp. (+ 4 blank), grey paper covers.
A sonnet, [*Slander (II)*], and fragments of draft letters belonging to 1830 are written in Clare's hand on a sheet pasted to the cover. Contents consist of three letters from "A. B." (i.e. Dawson Turner), on the first of which Clare has written: "This is the first letter I recieved", twelve letters from Captain M. E. Sherwill to Clare and a covering letter to Hessey, fourteen letters from Harry Stoe Van Dyk and a copy of a letter from Lord Radstock to Taylor.
Presented by Mr. J. W. Bodger.
- F2 A printed copy, autographed in ink "H C", of *Here we meet too soon to part*, a "Favorite Ballad, as Sung by Madame Vestris, at the Theatre Royal Drury Lane, The Words from the Poems of Clare, The Northamptonshire Peasant, . . . The Music Composed . . . by Haydn Corri".
13¼" (34.9 cm.) x 10" (25.4 cm.), 4 pp.
For a MS. copy of the words see Peterborough MS. A8. This is No. 115 in the Peterborough Centenary Catalogue.
Presented by Mr. John Clare Billing.
- F3 (47) Five and a half foolscap sheets of Cash Statements sent to Clare by John Taylor at the end of August 1829.
16" (40.6 cm.) x 12¾" (32.3 cm.), [12] pp.
These comprise two sheets of Cash Accounts from 1820 to 1829, referred to by Clare in letters to Drury and Taylor in November 1829 (see Tibble, *Letters*, pp. 233-236), on the second of which Clare has written in pencil: "In this cash account there is nothing allowed me for my three years writing for London Magazine I was to have £12 a year & this with £7 given to them for me by a Duchess & never sent me makes viz 3 years writing for Mag
— £36
Duchess Subscription — 7
£43
never yet accounted for"; a Subscription Account, the Accounts for *The Village Minstrel, and Other Poems* and *The Shepherd's Calendar* and a Book Account at the bottom of which Clare has written: "Stuck in the parcel & sent but not ordered this paper mentioned must be what they copied the poems on & as the poems were kept I shall pay for no copying — they kept all the MSS & sent down copies I otherwise had no paper of them at all as it was all given me by a friend".
Presented by Sir Henry Dryden.
- F4 Certificate of application for the admission of John Clare, No. 354, to Northampton General Lunatic Asylum, dated 28th December, 1841.
[4] pp. A double foolscap sheet.

Certification required the signatures of two doctors; Fenwick Skrimshire of the Peterborough Infirmary and William Page of Market Deeping signed this application. The "supposed causes of Insanity" were "hereditary" although no evidence was adduced; Skrimshire underlined the information that Clare had "escaped" from the asylum at High Beech, Epping, and to the question whether insanity had been preceded by "any severe or long continued mental emotion or exertion" he gave the now notorious answer: "after years addicted to Poetical prosing". This is part of the Godfrey Collection.

- F5 (63) Transcript of Clare's poem *A sea boy on the giddy mast*.
6¼" (15.8 cm.) x 3¾" (9.5 cm.), [4] pp. A double octavo sheet.

This poem, written neatly on one side of the first sheet, is dated "Novr. 1843" and inscribed "John Clare" though it is not in his hand. This transcript antedates W. F. Knight's appointment as House Steward at St. Andrew's by two years and is contemporary with Dr. Prichard's letter to Charles Mossop in which he says his patient was "writing little" and in "a coarse style" (see British Museum MS. Egerton 2,245-2,250). This is part of the Godfrey Collection.

- F6 Transcript of Clare's Poem *I am!*
8¾" (22.2 cm.) x 7" (17.7 cm.), [2] pp. A single quarto sheet.

The hand, not the same as the transcripts of the same poem in Peterborough MS. G10, is unknown. At the end of the poem is the note: "(These moving lines of Northamptonshire poet, recently written in a lunatic asylum, are copied from the Bedford Times.)"

- F7 A letter concerning Clare from [Dr.] Geoffrey S. Robinson to Hon. G. C. W. Fitzwilliam dated 26th August [late 1840's?].
7¼" (18.4 cm.) x 4½" (11.4 cm.), [4] pp.

Dr. Robinson enquires whether "the late Lord Fitzwilliams assistance towards the support of John Clare . . . will be continued" and adds that "poor Clare has sunk now into a state of imbecility". This is No. 159 in The Peterborough Centenary Catalogue and part of the Godfrey Collection.

- F8 "The/Laws/of/Cricket/Revised by the/Marylebone Club/in the year./1823 &c." copied by Charles Clare, the poet's son, at Northborough in 1849.
13¾" (34.9 cm.) x 8" (20.3 cm.), [8] pp. 2 double foolscap sheets.

This is No. 163 in the Peterborough Centenary Catalogue.

- F9 Transcript of a poem *To William Peel Nesbitt* "Born June 3. 1850", with the note "Written by John Clare in the/Northampton General Lun[atic Asylum]/About the year 1851".
7¼" (18.4 cm.) x 4½" (11.4 cm.), [2] pp.

Dr. Nesbitt, father of the William addressed here, took Dr. Prichard's place at St. Andrew's on 1st October, 1845 (*contra* Tibble and Grigson who give 1854). This is part of the Godfrey Collection.

- F10 Transcript of a poem beginning "Youths bloom unchang'd by grace", twenty stanzas of a religious nature, probably belonging to the Northampton asylum years.
13½" (34.2 cm.) x 8" (20.3 cm.), [2] pp. A single foolscap sheet.

The hand is unknown. This is part of the Godfrey Collection.

- F11 A letter to Clare from his daughter Sophia dated Northborough, 15th March, 1860.
7" (17.7 cm.) x 4¼" (10.8 cm.), [4] pp.

She has "no particular news to send" and gives love and kind respects from Clare's wife, children and neighbours. This is part of the Godfrey Collection.

G—LETTERS AND OTHER MATERIAL AFTER CLARE'S DEATH

- G1 A collection of four items relating to Clare.
[30] pp.

These comprise a letter from J. Godfrey to the Editor of the *Express* dated 20th May, 1864, announcing the death of John Clare "this afternoon"; a draft letter from J. Godfrey to W. F. Knight, one-time House Steward at St. Andrew's who had moved to Birmingham in 1850, dated 23rd June, 1864, telling of "Mr Taylor Clare's original Publisher" wishing to do something for Clare's family by a new publication of his poems; a note from Thomas Banks, "Sculptor?" to J. Godfrey dated 24th June, 1864, to the effect that the "labor to Bust as named will cost from £3. 10 to £4. 0. 0"; and a series of notes on Clare's last years by J. Godfrey. These are part of the Godfrey Collection.

- G2 An octavo notebook inscribed "John Clare" on the front cover and "John Godfrey/Billing Road/Northampton" on the first page.
21 pp. (only numbered from 1 to 9, + 17 blank), brown card covers.
Press articles relating to Clare, one from the *Northampton Herald* of 28th May, 1864, have been pasted on twenty pages and sometimes emended in ink, probably by John Godfrey, Secretary at St. Andrew's at the time of Clare's confinement there. This is part of the Godfrey Collection.
- G3 A letter dated Northborough, June 1864, from E. Sefton, Clare's second daughter, about copies of Clare's poems.
7" (17.7 cm.) x 4½" (11.4 cm.), [2] pp., black-edged paper.
This is part of the Godfrey Collection.
- G4 A collection of five letters between 5th and 20th August, 1864, relating to John Geoffrey Watts's gathering together of material for an article on Clare in the *Leisure Hour*.
[18] pp.
These comprise four letters from John Geoffrey Watts to J. Godfrey dated respectively 5th, 9th, 12th and 19th August, 1864, on two of which Godfrey has made brief draft replies, and one draft letter, with no signature or name of addressee, which is obviously from J. Godfrey to John Geoffrey Watts, dated 20th August, 1864. These are part of the Godfrey Collection.
- G5 "Reminiscences of Clare./The Northamptonshire Peasant Poet./By a Fellow Patient".
12½" (31.7 cm.) x 8" (20.3 cm.), 22 leaves (numbered 1-12a and 1-10).
There are two versions of these "Reminiscences", one extending to 12 leaves which is signed and dated "Wm. Jerom Aug. 24. 1864.", the other slightly different version extending to 10 leaves is unsigned and undated. This is part of the Godfrey Collection.
- G6 A collection of five items of correspondence belonging to J. Godfrey.
[20] pp.
These comprise a letter to the Governors of the Northampton General Lunatic Asylum from Sir Thomas Chaloner dated 30th May, 1865, in which he protests that he is not mad; "An Account asked for by Mr Godfrey of Mr Quincey's journey towards London"; a letter from J. Godfrey to Messrs. Whittaker dated 17th June, 1864 crossed with their reply to the effect that "all Clares Poems are 'out of Print'"; two letters from W. Bellars, one of which, dated Helpston, 6th August, 1864, announces the formation of a Committee to erect a memorial stone on Clare's grave; the other, dated Helpston, 25th October, 1864, says the money is being raised slowly and they now have about £20. These are part of the Godfrey Collection.
- G7 A collection of eleven letters between 24th February and 8th June, 1864, relating to Clare's committal to the asylum "after years addicted to Poetical prosing" and the use of this phrase in Frederick Martin's *The Life of John Clare*, 1865.
[42] pp.
Contents consist of one letter from Charles Gilpin of the Poor Law Board, Whitehall, to John Essington, dated 24th February, 1865 and introducing Frederick Martin; one undated letter from John Essington to J. Godfrey; five unsigned draft letters from J. Godfrey, one of which is to G. J. De Wilde, editor of the *Northampton Mercury*, dated 24th March, 1865, and four of which are to Frederick Martin, dated respectively 24th, 27th, 29th March and 8th June, 1865; one letter from G. J. De Wilde to J. Godfrey dated 24th March, 1865; and three letters from Frederick Martin to J. Godfrey, dated respectively 27th, 28th March and 7th June, 1865, the last of which is marked "private" and is concerned with the passage in the *Life* about the "noble patron advising burial of the poet as a pauper". These are part of the Godfrey Collection.
- G8 Transcript of Clare's poem *To the Memory of x x x x x* : "Thou art gone the dark journey".
7¼" (18.4 cm.) x 4½" (11.4 cm.), [4] pp.
The hand is unknown. A note at the end of the poem reads: "Copied from the Gem an Annual published in 1829".
- G9 Three extracts from Clare's poems copied in copperplate writing and annotated in another hand: "Signed/From W. Brown's Collection of/Autographs".
13¼" (33.6 cm.) x 8¼" (20.9 cm.), [2] pp. A single foolscap sheet.
The extracts are undated. The first line of each is as follows: "Infants are but cradles for the grave", "Land of perpetual Summer Italy", "Greece land of Homer and the muses fire". These are part of the Godfrey Collection.

- G10 Two transcripts of Clare's poem *I am!* on paper watermarked 1868.
9" (22.8 cm.) x 7" (17.7 cm.), [4] pp. 2 single quarto sheets.
Hand unknown; not the same as the transcript of the poem in Peterborough MS. F6.
- G11 Correspondence relating to the Clare Centenary Exhibition of 1893 including several letters from Clare's descendants.
[110] pp.
- G12 A collection of nine letters dating from 1903 to 1937 relating to research on Clare or to the acquiring of Clare papers and relics.
[24] pp.
These include a letter from the National Portrait Gallery in 1903 to A. J. Waterfield about a portrait of Clare, presumably the Hilton portrait which was purchased by the Gallery in 1907; three letters from Montague Jones of Stamford who painted thirty-two water-colour illustrations of Clare's poems which he presented to Peterborough Museum in 1921; one letter from his wife, Mrs. R. Anne Jones, who was a great-niece of John Clare; two letters from John Clare Billing of Stamford, great-nephew of the poet; and a letter from Edmund Blunden to J. W. Bodger dated Tokyo, 2nd September, 1926, about material relating to Clare in local newspapers and journals.
- G13 *John Clare* "The Northamptonshire Peasant Poet", ten lines of verse addressed to Clare by Joseph B. Cooke of Birstall near Leicester.
8¼" (20.9 cm.) x 6" (15.2 cm.), [2] pp. A single sheet of lined notepaper, mounted on thin card 9¼" (23.5 cm.) x 6¼" (15.8 cm.), similar to MS. E7.
A note in another hand, probably that of A. J. Waterfield, reads: "Sen[t to] me by Mrs May Littler, daughter of John Clare Sefton".
- G14 "Lists of/Original Manuscripts/of/John Clare/as contained in the Centenary Exhibition/Catalogue" made by the brothers G. S. and E. S. Martin in 1930.
10¼" (26 cm.) x 8¼" (20.9 cm.), [137] leaves, green and black loose-leaf file.
Contents, in two hands and similar to Peterborough MS. G15, comprise indexes of first lines, and in some cases titles, of the poetry and prose entries in the following sixty-six MSS; I give "old" Peterborough numbers first, "new" Peterborough numbers second in parenthesis, and 1893 Catalogue numbers third if they differ from the "old" Peterborough numbers: 1 (B6), 2 (A6), 3 (A49), 4 (C1), 5 (A50), 6 (A61), 7 (A45), 8 (A7), 9 (A20), 10 (now missing from the Peterborough Collection), 11 (A8), 12 (B3), 13 (A42), 15 (B8), 16 (A18), 17 (A39), 18 (A41), 19 (A48; 6), 20 (F1), 21 (B1), 22 (A21), 23 (A5), 24 (A53), 25 (A29), 26 (B9), 27 (A60), 29 (A30), 30 (A46), 31 (A3), 32 (A9), 33 (C2), 34 (A57), 35 (A59), 36 (A16), 37 (A31), 38 (A10), 39 (A38), 40 (A12), 41 (A14), 42 (B4), 43 (B2), 46 (A11), 49 (A62), 50 (A15), 51 (A24), 53 (B5), 55 (D2), 60 (A43), 60a (A34), 60b (A19), 60c (A25), 60D (A27), 60E (A28), 60F (A13), 60G (A4), 60h (A55), 60i (A58), 60j (A52; 59), 60k (A26), 60KA (B7), 72 (D4), 73 (A54; 120), 75 (A40; 121), 76 (A37; headed 122 but this number does not refer to the Centenary Catalogue), 83 (A32; 146 though it is headed 144 which has been crossed through and altered to 136), 86 (A36; 144).
- G15 "Notes from & draft Index of the Clare/MSS. made by the Brothers G. S. and E. S. /Martin, Keneydon, Whittlesea". This heading is inscribed by J. W. Bodger, Hon. Sec. to Peterborough Museum Society, with the date "14. 6. 35" on each of the two lists.
List I 9" (22.8 cm.) x 7" (17.7 cm.), [73] leaves, no cover.
List II 10¼" (26 cm.) x 8¼" (20.9 cm.), [84] leaves, no cover.
Contents, in two hands, one in pencil, the other in ink, and similar to Peterborough MS. G14, comprise indexes of first lines, and in some cases titles, of the poetry and prose entries in the following seventy MSS; I give "old" Peterborough numbers first, "new" Peterborough numbers second in parenthesis, and 1893 Catalogue numbers third if they differ from the "old" Peterborough numbers: 1 (B6), 2 (A6), 3 (A49), 4 (C1), 5 (A50), 6 (A61), 7 (A45), 8 (A7), 9 (A20), 10 (now missing from the Peterborough Collection), 11 (A8), 12 (B3), 13 (A42), 15 (B8), 16 (A18), 17 (A39), 18 (A41), 19 (A48; 6), 20 (F1), 21 (B1), 22 (A21), 23 (A5), 24 (A53), 25 (A29), 26 (B9), 27 (A60), 29 (A30), 30 (A46), 31 (A3), 32 (A9), 33 (C2), 34 (A57), 35 (A59), 36 (A16), 37 (A31), 38 (A10), 39 (A38), 40 (A12), 41 (A14), 42 (B4), 43 (B2), 46 (A11), 49 (A62), 50 (A15), 51 (A24), 53 (B5), 55 (D2), 60 (A43), 60a (A34), 60b (A19), 60c (A25), 60D (A27), 60E (A28), 60F (A13), 60G (A4), 60h (A55), 60i (A58), 60j (A52; 59), 60KA (B7), 62 (A33; 136 though it is headed 135), 72 (D4; headed 121 but this number does not refer to the Centenary Catalogue), 73 (A54; 120), 75 (A40; 121), 76 (A37; headed 122 but this number does not refer to the Centenary Catalogue), 83 (A32; 146 though it is headed 144), 86 (A36; 144 though it is headed 143), two copies of 87 (A23; 147), 90 (C3; 118), 91 (C4; 119) and two copies of an unidentified MS. (headed 146 but this does not refer to the Centenary Catalogue).
- G16 A letter, dated 7th February, 1941, from Alan G. Thomas of the firm of Horace G. Commin, a Bournemouth bookseller, relating to the purchase of the Godfrey Papers

by Peterborough Museum Society in 1941, and a list of the Godfrey Papers made by Horace G. Commin.

Letter 8" (20.3 cm.) x 5" (12.7 cm.), [2] pp.

List 9½" (24.1 cm.) x 8" (20.3 cm.), 4 pp. Typescript.

- G17 Copies of a letter, dated May 1820, and two poems by Clare, *To the Clouds* and *Written on a Birthday 20th. Year*, the MSS. of which are in the Townshend Collection at Wisbech Museum.
10¼" (26 cm.) x 8" (20.3 cm.), [3] pp. Typescript.
- G18 A Study of the Poetry of John Clare with Special Reference to his Lyrics, Ballads and Ballad Collecting by Winifred Margaret Grainger (London University M. A. Thesis, 1959).
10¼" (26 cm.) x 8" (20.3 cm.), 488 pp., blue cloth binding. Typescript.
Presented by Margaret Grainger.

H—PORTRAITS, RELICS AND PRINTED BOOKS IN CLARE'S POSSESSION

- H1 A print of the engraving of John Clare by Edward Scriven from the portrait, now in the National Portrait Gallery, by William Hilton, 1820.
3⅝" (9.2 cm.) x 3" (7.6 cm.), unframed.
The engraving was used as a frontispiece to the first volume of *The Village Minstrel, and Other Poems*, 1821. This is No. 71 in the Peterborough Centenary Catalogue.
Presented by Mrs. Bagge.
- H2 &
H3 Two copies of the print of the engraving of John Clare by Edward Scriven from the portrait, now in the National Portrait Gallery, by William Hilton, 1820; reproduced in Tokyo in 1926.
3⅝" (9.2 cm.) x 2⅞" (7.3 cm.), H2 in gilt frame, H3 unframed.
Presented by Edmund Blunden.
- H4 A print of an autographed ink sketch of Clare similar to the Scriven engraving of the Hilton portrait.
9¼" (23.1 cm.) x 7¼" (18.1 cm.), in gilt frame.
Presented by Miss C. W. Bristow.
- H5 An etching of Clare's cottage at Helpston; once the property of John Taylor, Clare's first publisher.
5⅝" (14.2 cm.) x 7" (17.7 cm.), in black and gilt frame.
A note, written by Lord Radstock, G. C. B., is gummed on the back of the frame: "This simple sweet little etching was forward[ed] to Adml Lord Radstock, by his friend J: Clare at the same time requesting him to present it in the donor's name to his Incomparable friend Mrs E: L: Emmerson. It has been clothed in this modest attire by the Admiral, as signally befitting the original & the copy. — Radstock April 13 — 1822." This is part of the Godfrey Collection.
- H6 A photograph of a bronzed plaster bust of Clare by Henry Behnes Burlowe, 1828, the original of which is in the Northampton Collection.
5⅝" (14.9 cm.) x 4" (10.1 cm.), unframed.
Presented by Edmund Blunden.
- H7 A photograph of a water-colour of Clare on his favourite seat in the portico of All Saints' Church, Northampton, by George Maine, 1848, with the autograph of John Clare; the original is in the Northampton Collection.

- 3½" (8.8 cm.) x 2¼" (5.7 cm.), mounted on card 5¼" (13.3 cm.) x 3½" (8.8 cm.), unframed.
Presented by John Clare Billing.
- H8 A half-tone print, published by John Taylor of Northampton in 1864, of the photograph of Clare by W. W. Law and Son, 1862; the original is in the Northampton Collection. 3⅝" (9.2 cm.) x 2¼" (5.7 cm.), mounted on card 4" (10.1 cm.) x 2½" (6.3 cm.), unframed.
The signature of Clare is reproduced below, as with the original photograph. This is No. 58 in the Peterborough Centenary Catalogue.
Presented by Mr. R. Bright.
- H9 A water-colour drawing of John Clare in later life; head and shoulders; artist unknown. 4⅞" (12.3 cm.) x 3⅝" (9.2 cm.), in wood and gilt frame 9½" (24.1 cm.) x 8⅝" (21.2 cm.).
This is part of the Godfrey Collection.
- H10 Two pencil sketches and two water-colours of Clare after his death by G. D. Berry, a fellow patient at the Northampton Asylum. 9¾" (24.7 cm.) x 6¾" (17.1 cm.), [4] pp., unframed.
A letter from G. D. Berry, dated "27 May" [1864] and addressed to Godfrey, is written across one of the water-colours; the other is inscribed "J. Godfrey Esq. N.G.L.A.". The pencil sketches in each case are on the reverse of the water-colours. These are part of the Godfrey Collection.
- H11 A photograph of the death-mask of Clare, 1864. The original is in the Northampton Collection and was probably taken by Dr. Edwin Wing, Medical Superintendent of the Northampton Asylum from 1859 to 1865. 5⅞" (14.9 cm.) x 4" (10.1 cm.), unframed.
Presented by Edmund Blunden.
- H12 Four water-colour working drawings of the Clare Memorial at Helpston by A. Sykes, June 1869.
- H13 Four old photographs: of Clare's birthplace at Helpston, of Clare's tombstone in Helpston Churchyard, of the Clare Monument at Helpston, and of Helpston Church, Village Cross and Clare Monument. Three photographs 4" (10.1 cm.) x 5¼" (14.6 cm.), one photograph 5¼" (14.6 cm.) x 4" (10.1 cm.), unframed.
These form part of No. 78 in the Peterborough Centenary Catalogue.
Presented by Rev. S. Short.
- H14 A lock of John Clare's hair.
This is part of the Godfrey Collection.
- H15 A black Wedgwood inkstand which belonged to John Clare.
This is No. 65 in The Peterborough Centenary Catalogue.
Presented by Mr. John Clare Sefton.
- H16 A blue and white pottery cream jug which belonged to John Clare.
Presented by Mrs. R. R. Bluck.
- H17 Clare's Bible in black letters, printed by Robert Barker in 1639.
This volume, with leather binding, is inscribed in ink "John Clare/1813". There are also various seventeenth-century inscriptions. Two newspaper cuttings have been pasted inside the front cover.
- H18 *An Universal Etymological Dictionary* by N. Bailey, 1749, thirteenth edition.
This volume, with leather binding, is inscribed in ink "John Clare/1813".
Presented by an anonymous friend of the Museum Society.

- H19 *The Enquirer, or Literary, Mathematical, and Philosophical Repository* conducted by W. Marrat and P. Thompson, Boston, Vol. I, 1811.

Inside the front cover is the autograph inscription "John Clare/Helpston/1817" and underneath it in another hand "John Parr./the gift of Mr. Drury". This is No. 52 in the Peterborough Centenary Catalogue.

Presented by Mr. J. A. Herbert.

- H20 *The Village Minstrel, and Other Poems*, 1821, first edition, two volumes bound as one with "Poetic Souvenir" on the spine, red cloth boards.

There are engravings of the Hilton portrait of Clare and the Helpston cottage. At the end of the Glossary is a pencil note: "At Clare's Cottage, Friday June 16th. '22". This may be one of the volumes referred to in Peterborough MS. G3.

Presented by Mrs. E. T. Godfrey.

- H21 *The Shepherd's Calendar; with Village Stories, and Other Poems*, 1827, first edition, card boards, spine missing.

This was once in Clare's possession and was "Purchased of/Clare's 'Patty'/at Northborough/May 24. 1864/J Godfrey". This may be one of the volumes referred to in Peterborough MS. G3.

- H22 *The Rural Muse*, 1835, first edition, bound with Vol. II of *The Village Minstrel, and Other Poems*, 1821, first edition, black cloth boards and black half-leather.

There are engravings of the Northborough cottage and the Helpston cottage. The volume is inscribed: "A present from Mrs. Sefton Daughter of the Poet John Clare after the death of her Mother Martha Clare who was born April 6 1800 and died at Spalding Febry 5 1871 at her daughter's house. She was attended on the day of her decease by Thos. Cammack". This volume was purchased at Dr. Cammack's sale by Peterborough Natural History Society and is No. 171 in the Peterborough Centenary Catalogue.

- H23 *The Book of the Seasons; or, The Calendar of Nature*, by William Howitt, 1840, sixth edition, marbled boards and red half-calf by Birdsall of Northampton. Presentation copy to Clare from Mary Howitt, inscribed by her on fly-leaf. Fly-leaves at beginning and end used by Clare for poetical drafts and miscellaneous jottings, mostly in pencil.

On a loose front fly-leaf is the autograph inscription "John Clare/Northborough/Northamptonshire/Oct 23d 1848" beneath which Clare has written "St Elizabeth", and on the facing page "Bidly Thorp/Barnoak [i.e. village of Barnack near Helpston]/1849/Mar 19". Clare's jottings include lists of girls' names and, written four times, the initials "W K" evidently referring to William Knight. Poetical drafts, which seem to be otherwise unknown, comprise five fragments beginning respectively: "The sun is gone the shut of evening flowers" (9 lines), "O God methinks it were a happy life" (6 lines), "The morning air is rich to meet" (8 lines), "Hw glrs s th smmr n ts prm" (9 lines in Clare's vowelless shorthand — see Northampton MS. 9 — which expanded begin "How glorious is the summer in its prime") and "Where mossy oaks & hazel bushes gre[en]" (3 lines). Mary Howitt probably presented this volume by her husband when she visited Clare in the Northampton Asylum on 16th July, 1844. William Howitt mentions Clare in his Introductory Chapter (p. xxii) among the "strong and true sons of Nature" and the woodcut for the *July* section is captioned by a quatrain of Clare's. This volume was bought at the Sotheby's sale, on 23rd June, 1970, of the property of Miss I. M. F. Hooker, great-granddaughter of Clare's Northampton admirer Joseph Stenson (see I. M. F. Hooker and N. Dermott Hunt, "John Clare: Some Unpublished Documents of the Asylum Period" in *Northamptonshire Past and Present*, III, 1964, pp. 190-198).

INDEXES OF TITLES AND FIRST LINES

Reluctantly I have decided to normalize spelling and punctuation, and to give for each entry only one of the sometimes many variant readings that exist: to do otherwise would be to embark on the task of an editor. The index of first lines includes all Clare's poems in his own hand and in the transcripts, with the exception of a few fragments and a few pieces now obliterated. It includes the first lines of some of the songs and ballads which are to be found in *Child Harold* but does not include the first lines of the nine-line stanzas in this poem. Prose passages, with the exception of those of two lines or less, are indexed, but letters and memoranda, including frequent notes for essays on various subjects, are for the most part excluded. First lines of the different sections of Clare's *Autobiography* are not included. Poems with no title other than *Song*, *Ballad*, *Sonnet*, *Stanzas*, *Epigram* or *Fragment* are not included in the index of titles. The same usually applies to titles which merely duplicate the first line. For the sake of easy reference, pagination, where it exists in the MSS., even when it is erratic (e.g. MS. A37 where pagination runs from 11 to 54), has been retained. Where there is no MS. pagination this has been supplied normally.

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Come away, come away, to the wild wood	C3-47

Come, bleak November, in thy wildness come	A31-172
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Come, come, my old cronies and gay fellows	A40-54a; A54-306
Come, come, my son Robin, be wise, lad, and value	A40-93; A54-273; B3-38
Come, come with me (fragment)	A51-R101
Come, darling summer, wi' thy many charms	B2-125a
Come, early morning, with thy mealy grey	A54-405; A57-R99
Come, Eliza and Anna, put by skip and ball	A18-89; A30-100; A41-R88;
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Come hither, lady fair, our queen thou shalt be (fragment)	A36-13
Come hither, my fair one, my choice one, and rare one	C3-13
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Come in, thou poor and weary mind	A57-22
Come, lay by your books and away to your play	A30-177
Come, let us sit down on this baulk of mown hay	A31-R158
Come, love, and walk	C4-317
Come, lovely Jenny, haste away	A6-40
Come, lovely Lucy, let's away	C2-58
Come, Lubin, let us leave this maple tree	A6-22
Come, luscious spring, come with thy mossy roots	A37-34; A54-233; B8-R124
Come, maiden, dear maiden, a beautiful troop	A59-38
Come, maiden sad of sorrows and of sighs	C4-75
Come, muse, brush up to try thy skill	B1-29
Come, my beloved	A46-R158
Come, my love, the summer's day	C4-353
Come, Nanny dear, near me, thy talk it will cheer me	C3-167
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Come, prime your guns, your belts throw on	A40-55a; B4-R80
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Come, queen of months, in company	A18-196 etc.; A20-R36
Come, rural muse, thou idol joy	A31-152
Come, Suke, begin to blow the fire	C1-2
Come, sit with the birdies, thou bonny young maiden	C4-277
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De Wint, I would not flatter; nor would I	A18-84; A41-38; A54-356
Dead lies poor Colin, murder'd by a frown	C1-13a
Dear Anna, the sweetest the world ever saw	C3-325
Dear blooming wild, your shades and all	C2-28
Dear brother Robin, this comes from us all	A59-61
Dear Harry, excuse me this whimsical letter	A31-30
Dear, how I love to see the quiet spring	A50-12
Dear Julia, now the new-mown hay	C4-61
Dear Kate, since I no longer can	C1-13a
Dear native spot, though nought to thee is given	A48-27
Dear Phoebe, I love thee, and that on for ever	C3-59; C4-5
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Deem not, sweet maid, my passion bold	A40-55; B7-12
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Delightful flower, 'tis seldom mine	A54-236; A57-R20
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Despis'd, unskill'd, or how I will	B1-40
Did you never hear of a grand sea-fight	A40-86a
Do but look at our shadows, what strangers we've got	A31-149
Do but look what a beautiful midsummer eve	A39-11
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Each bard woos his muse and each muse sends a doxey	A31-30; B7-69
Each cotter's bower beside their doors is seen (fragment)	A21-17
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Elia, thy reveries and visioned themes	A23-1; A40-71; A54-390
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Emigrating swallows now (fragment)	A50-R78
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Enslaved in bonds, I write, my dear, to thee	C4-381
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Ere Maggy left her mam an' dad	C2-55
Ere the sun o'er the hills, round and red, 'gan a-peeping	B1-18
Ere the world [and] I were known (fragment)	A59-74
Ere yet the sun is two hours high (fragment)	A59-79
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Fair and afraid of men, though always kind	A61-89
Fair blooms the rose upon the green	B1-53
Fair bonny maid of Sibbertoft	C4-137
Fair Daphne, when my love began	A40-88a; A54-299; B7-4
Fair was thy bloom when first I met	A40-69; A54-149
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Fame, what is fame? A poor unwinning game	A41-45; B6-R233; B9-R14
Fame will grow old like garments; time will wear	B9-R28
Far, far away be that ungentle ear	A12-9a; A13-35
Far from the buzz of market towns was seen	A31-163
Fare thee well till next we meet	C4-237
Fare you well, my own true love	B7-19; C1-8
Farewell, life's joys and pleasure's games (fragment)	B7-1
Farewell to the bushy clump close to the river	C3-129
Farewell to the cornfield and meadows green	C3-119
Fashion and pride and self-love (prose)	A42-R78
Fashion is the elder form of pride (prose)	A43-26
Fashion's opinion and in many cases living popularity (prose fragment)	A31-55
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Father of all the life and light	C4-93
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Fear's ignorance their fancy only turns	A54-436; B6-63
Fiction, altho' it is grace and ornament in poesy (prose)	A31-1 etc.
Fiction is pleasing in poetry (prose)	A45-12

Field thoughts to me are happiness and joy	A54-410; A57-21
Fielding, one of the truest observers of human nature (prose)	A42-47
Fill the foaming glass again	A13-5
First love will with the heart remain	A31-50; A40-74; A54-276
First rosey that peeps in the bower	A10-3
Fix your character and keep it (prose fragment)	A18-R246; A45-38
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Flow on, winding river, in silence for ever	C4-329
Fly to the forest, my lovely maid	C4-320
Folks talk of providence with heedless tongue	A40-56; A54-388; D14-3
Folly's a hollow fool that would seem sound	A13-10 etc.
Fond as the answering bird complains	A50-R77
For fools that would wish to seem learned and wise	A3-74; B1-126
For summers would be evergreen when sloes was in their prime (fragment)	D18-5
For Sunday's play he never makes excuse	A61-116
Forth fares the hedger in his leathern garb	A31-28
Forth from its covert skips the timid hare (fragment)	A57-R84
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Forther, he's sed that there was nothing (prose fragments)	D10-5
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Free from the cottage corner, see how wild	A54-340
Free smiles the daisy from rude night's embrace (fragment)	B6-R231
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Friend Hal, I'm fain to praise, but still	A18-80
Friend Lamb, thou chooseth well, to love the lore	A40-122; A54-359; B4-R83
Friend Lubin loves his Saturdays	A3-70; B1-122
Friend of my earlier days when fame was young (fragment)	A60-13
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From huddling night's embrace, how chill	A13-27
From place to place they go, afar they roam	A61-77
From the hedge bottom where the ivy runs	A53-100
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Genius, a pleasing rapture of the mind	A5-10
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Give me an old crone of a fellow	B7-25
Give me life's ease when my leaf's turning yellow	A40-46; A54-307
Give me the gloomy walk in summer time	A10-5; B2-276
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Go, leave your loves unsung, ye swains	A18-50; A39-2; A41-31; A54-315
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Good God, how the daisies are littered about	A57-R19
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He does his feats to win a maiden's smile	A61-59
He eats, a moment's stoppage to his song	A61-49
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He fills his pockets, and his hat provides	A61-115
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He never knew a book and never bought	A61-84
He offered presents which was freely ta'en (fragment)	B7-27
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He was extremely hungered (prose fragment)	A46-10
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Her maiden name was Eleanor	C3-437
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Here are trees of many sorts (prose)	A46-154
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How sweet is the whisper that comes from the willows	C4-131
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I cannot touch the harp again	C3-3
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I dreamed of love and thought it sweet	A40-98
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I have some thoughts I fain would tell	A40-85; B9-2
I have spent almost whole days (prose)	B8-27
I have traced the valleys fair	A36-13; A40-135; A54-164
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I know not how bats propagate (prose)	A46-124
I know not what to say about this opinion (prose)	A46-128
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I look on nature less with critic's eyes	A54-420; A57-44
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I love her just the same as ever	C3-307
I love in summer-time to seek a seat	A24-16
I love it well at summer's birth	A31-139 etc.
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I love the pastoral vales	B6-41
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I love the slender spire to see	A61-39
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I love to hear a summer tale	A59-5
I love to hear the evening crows go by	A61-47
I love to hear the uproar of the wind (fragment)	A50-R75; A53
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I love to see the old heath's withered brake	A48-9; A53-54; A54-396
I love to see the summer beaming forth	C4-259
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I love to wander at my idle will	A40-59a; A51-41; A54-385
I love to wander by the ivy bank	B9-85
I loved a Scotch, then Irish, girl	C3-291
I loved the lassies dearly	C3-209
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I met a maid, her hair was long	A60-3
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I met thee like the morning tho' more fair	A22-13; A40-73
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I never had much relish for the pastimes of youth (prose)	B8-R128
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I observed a curious fact (prose)	A45-R50
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I sit to see the landscape fade away	A18-84; A41-48; A54-366
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I wish I was where I would be	C4-21
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If Kitty's rosy presence now	C2-63
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In every step we tread appears fresh spring	C4-189
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In one accord they shout with anxious breath	A6-39
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In summer time the little rest of care (fragment)	A13-4
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Is popularity true fame? (prose)	A45-21
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It is a gloomy thing to think that fame	A42-53
It is a lonely place indeed	A54-424; B6-51
It is a much easier way of introducing people (prose)	A45-24
It is an happiness that simplest hearts	C3-321
It is an injury to suspect (prose)	E5
It is love	A42-93; A51-43
It is necessary that I should say something respecting the following poems (prose)	A45-27
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It was on a summer's morning	C4-181
It was once upon a certain time	A35-R24
It was one April morning	C4-183
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It were awkward to mistake (prose)	A45-27
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I've felt a pleasure, ay, an inward joy	A51-23; B8-91
I've felt a pride to speak thy name	A34-3
I've felt the loneliest pictures in my mind	A40-194; B8-110
I've got an ould crummaching cow	C3-395
I've left mine own old home of homes	A48-30; A54-201; A58-13; B8-51
I've listened as to school I've gone	A47-27; A53-11
I've long been wishing for thee, lonely spot	A29-R184
I've loved thee, Swordy Well, and love thee still	A54-339
I've often gazed with pleasure by the edge	A57-R94; B6-26
I've often had hours to be meeting the lasses	B2-148a; B4-R93
I've often on a sabbath day	A54-263
I've often sought on sabbath days	A57-7; B6-71
I've often thought me that a king should be	A54-397; B8-35
I've run the [three] furlongs to thy door	A59-40
I've seen the midnight morris-dance of hell	A48-7; B4-74
I've seen the river flowing	C3-413
I've watched long lonely but hither she comes	C3-415
Jane, summer is with thee, thy fancy may choose	C4-191
Jane, why don't ye love, Jane?	C4-303
Jay birds and magpies both line their nests (prose)	A46-119
Jenny, my darling, this instant awaken	B2-232
Jockey said to Jenny, say will ye marry me	C4-301
Joy blooms precarious like to summer flowers (fragments)	A46-51; A50-R57
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Joy makes at heart companions out of none	A59-94; B6-74
Judge not, sweet maid, approaches bold	A37-53
Judge not the colour of the flower by the bud (prose fragment)	A31-55
July, the month of summer's prime	B6-R139
June is a gladsome month that gaily comes	A31-R158
Just as pride and fashion (prose)	A18-263
Just as the even-bell rung we set out	A5-40; B2-251a; C2-42
Just as the sun from his window did peep	A40-52; B7-R47
Just at the early peep o' dawn	A3-96; B1-151
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Just like the lion in alarms (fragment)	D10-1
Just now I met a maiden	C3-315
Just o'er the trees and upland's swelling height	C1-15a
Kate Kearney is bonny, the queen o' ould Erin	C4-287
Keep good company (prose)	A18-259
Kind sir, your reasons may be just	B2-147
King William, ye'r' an honest man	B6-195
Kings may build palaces and thrones and halls (fragment)	A50-R48
Knaves for every purpose seize on	A45-R46
Know—God is everywhere	C3-431
Knowledge gives a great number of lessons (prose fragment)	A49-5 etc.
Lady, sweet thy melody	A16-10; B2-216a
Lady, 'tis thy desire to move	A35-9; A40-77; A54-110
Lady, ye'll excuse a clown	A40-51
Ladybird, ladybird, where art thou gone?	C3-189
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Lassie, I love thee	C4-341
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Last night, Oct. 13th 1832, I had a remarkable dream (prose)	B5-50
Learning in early times (prose)	A20-R36
Learning may polish up love w' fine feelings (fragment)	A10-1
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Leave the door in peace, man	A10-6
Leaves from eternity are simple things	A37-24 etc.; A52-5; A54-231; B8-87
Left now in the valley forsaken to languish	A11-6
Let brutish hearts as hard as stones	B2-213a
Life gives to all the means to live	A40-88; B7-R3
Life rolls her millions on earth's ocean wide (fragment)	A18-83; A50-R45; B9-R20
Life, thou art misery or as such to me	A5-47; B2-208a etc.; C2-47
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Life's bud unseals in ecstasy of joy (fragment)	A18-76; A21-10; A50-R47
Life's current journeyed smooth with thee	A18-R35 etc.; A29-86; A40-67; A54-117; B7-66a

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Like a meadow mist the smoke (fragment)	A59-74
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Like children running races who shall be (fragment)	B6-82
Like the poor purgatorial convict (prose fragment)	A49
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Lonely o'er the heath to ramble	A40-47a; B2-133a
Long have we parted been	C4-41
Long, long in cold suspense care's fate may lie (fragment)	A50-R38; A51-115
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Long sweeping bends of croppings bright'ning green	A11-5
Long-tailed titmouse and chaffinch (prose)	A46-189
Look at the wonders man hath left behind (fragment)	A37-54
Look, there's two splendid feathered things	A46-140; A47-10
Looks will speak when hope's declining	A28-10; A40-58; B4-69
Lord Bateman was a noble lord	D25-163
Lord, if they do but smell ye out	B6-171
Lord, keep me from all evil ways (fragment)	A59-83
Lord loved the happy cows with udders full	B8-75
Lost on the wild to the storm's biting breath (fragment)	A5-12
Love and thy vain employs, away	A40-63; A54-130; B3-48;
	B7-63
Love can melt the stony-hearted	A59-93
Love, harken the skylarks	A59-67; B6-105
Love, hasten on thy Sunday gown	A59-36
Love is a dreamer, full of happy things (fragment)	A37-42; B7-67
Love is a subtle gossip	A40-85; B7-28
Love is the immortal soul's delight	C4-159
Love is the manna youth's fond heart esteems (fragment)	A31-14
Love lies beyond	C3-83
Love looks on beauty often as a toy (fragment)	A42-103
Love, meet me in the green glen	C4-153
Love speeds on wings of ecstasy (fragment)	A48-11
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Lov'd Myra, if these humble strains (fragment)	A3-94
Lovely bud w' many weeds surrounded	B2-207a
Lovely insect, haste away	C1-25a
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Love's memories haunt my footsteps still	C4-98
Love's recollections are like the spring morning	A10-3
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Low in cool purple sinks the sultry day (fragment)	B6-147
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Luther set such store by the Bible (prose)	B5-81
Maid o' the wilderness	C3-279
Maiden, the blooms of happiness surround thee	A54-347
Maiden with those ivory shoulders	C4-23
Maids rail at whores—as whores chaste maidens blame	A3-107
Maids set their buckets down and run the while	A61-130
Maids shout to breakfast in a merry strife	A61-127
Majestic pile, thy rich and splendid tower	A27-12; A40-121; A54-360
Male and female flower of the hazel (prose)	A46-R64
Malice and envy (prose)	A45-30
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Man is an insect, life his cell	A40-89a; B7-6
Man lives in trouble and hope leads him still (fragment)	A58-6
Man, nature all upbraids thee	A18-87
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Many insects have the peculiar instinct (prose)	B5-R12a
Many of the best productions of this age (prose fragment)	A49-4
Many people look upon counsel (prose)	A45-37
Many people who profess to be wits (prose fragment)	A18-262
Many seem to look upon religion (prose)	A45-4
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March, month of "many weathers" wildly comes	A18-R15 etc.; A19-21; A20-56
March wakened in wildness	A41-67; A54-141
Mary Appleby, come now the spring is here fairly	C3-63
Mary, fate lent me a moment of pleasure	A40-44a; B2-145
Mary, I dare not call thee dear	D2-6

Mary, leave thy lowly cot	A40-47; B2-130a
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Mary, nature loves thee, Mary	A18-73; A48-23
Mary, now let us love employ	A39-20; A40-103; A54-273
Mary, the day of love's pleasures has been	A9-R19
Matchless the maid whom I so highly prize	C1-15
Maytime is to the meadows coming in	A40-175; A54-184
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Memory and Time, disciples unto fame (fragment)	A18-76; A50-R38
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Merry bird, and surely thou	A40-39
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Modern prophets are very unfashionable (prose)	A45-33
Montesquieu is one of the great (prose)	A45-23
Montesquieu most beautifully says (prose)	A26-2; A51-39
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Morn comes again, the dark melts into grey (fragment)	A57-9
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Morning awakes sublime; glad earth and sky	A40-72; A54-392
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Mrs. Lettyess considered it a crying shame (prose)	A49-14
Mrs. Lyttese displayed a great outward show (prose fragment)	A49-19
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Muse of the fields, oft have I said farewell	A27-1; A40-60; A54-3
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Musey, here's luck wi' ten times ten	B2-130
Musing beside the crackling fire at night	A23-12; A40-39a etc.; A54-344;
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My ain heart, love, is thine	C4-263
My Anna, summer laughs in mirth	A18-71; A41-42; B4-R59 etc.
My Betsey dear, my early love	C4-217
My blossom is a young thing	C4-71
My bonny handsome gipsy girl	C3-243
My bonny Sue, if love be true	C3-205
My bonny young Mary, the maid of the plough	C3-197
My boy found a yellow-hammer's nest (prose)	A58-11
My brains, God knows, as lin'd wi' leather	B2-138
My buxom young lassie	C4-43
My dear children, before this meets your knowledge (prose fragment)	D2-8
My dear Lucy Mary, my sweet Lucy Mary	C3-43
My dear wife, I have not written to you (prose)	C3-203
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My Frederick found today (prose)	A58-10
My heart, my dear Mary, from thee cannot part (fragment)	A62-8
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My love is as sweet as a bean field in blossom	C4-139
My love is like a pleasant thought	C3-423
My love is like the gilliflow'er	C4-177
My love is like the whitethorn tree	C4-175
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My love she is bonny and sweeter than any rose	C3-117
My love she was a gipsy O	C3-239
My love she wears a cotton plain [plaid]	C3-283
My love she wore a muslin cap and trimmed wi' ribbons blue	C3-113
My love she's bonny, hale and young	C3-127
My love, thou art a nosegay sweet	A52-2; B1-39; D4-11
My love, thou'rt like yon morning bed	B2-213
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My lover forsook me and left me in grief (fragments)	B9-87
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My loving dear is very fair	C4-345

My master's smiles I always strive to shun (fragments)	A31-34
My Minnie told all to my daddy at e'en	C4-343
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My old man is a tiresome knave	B7-22
My partners jeer me all the May	A54-324
My sighs spoke more than words that louder call (fragment)	A42-103
My sweet Irish Kitty	C3-17
My wish now's to sit in a cottage made snug	A3-108; B1-R173
Mysterious ruins, granite-like ye stand	B5-96
Mystery, tho' a dumb and doubtful personage (prose fragment)	D2-3
Mystery, thou subtle essence! Ages gain	A37-54; A54-376
Nature ne'er fashions beauty for a mask (fragment)	B5-66
Nature now spreads around in dreary hue	A18-1; A29-65; B7-61a
Nature, thou inspire the song	B2-126
Nature unequal modelizes all	C1-24a
Nature's sweet bard of spring, the sable bee (fragment)	A21-23
Nay, laugh at moles and dreams, I think it well (fragment)	A50-30
Near a grove of tall trees stretching far o'er the pool	A3-105; A40-33; B1-162 etc.
Near peas-field hedge where pinks and linnets sing	B9-100
'Neath this ash planting spread beside the lane	A40-117a
Ned Drury has got my early Vol. of MSS. (prose fragment)	D14-6
Neighbours and countrymen, for once relieve	A3-83; B1-138
Never despise or think lightly of an enemy (prose)	A45-33
Never let vanity or passion (prose)	A45-28
News, like a gossip, not for want of wind	B6-79
Night goes and blushing morning opes her eye (fragment)	A53; A57-11
Night hath the golden clouds defaced (fragment)	A59-87
Night lies as fast asleep as innocence (fragment)	A59-98
Night like a feeling mother (prose)	A49-19
Night spreads upon the plain her ebon pall	B2-140
No almanack for truth the old exceeds (fragment)	A57-16
No change attends thy visit in the spring (fragment)	A50-R47
No flattering praises daub my stone	A3-108; B1-R172
No grandeur here w' affection's shew	A10-2
No man should suffer fame (prose)	A42-60; A45-21
No man would be such a fool (prose fragment)	A49-20
No single hour can pass for naught	D20-1
No sort of learning ever hurts his head	A61-116
No syllable was utter'd (fragment)	A51-3
None but true anglers feel that gush of joy	A54-429; A57-R85
Not on the feather bed nor the down pillow	A11-9a; B2-272a
Not with the mighty to thy shrine I come	B4-R83
Not with the nodding feather's modern pride	A5-12; C2-51
Nothing can equal in history (prose)	B5-86
Now almost hid in trees a little gate	A54-416; A57-32
Now autumn's come, adieu the pleasing greens	A3-73; B1-124
Now autumn's sorrows meet the faded leaf	A40-37a; B1-59
Now came the river sweeping round the nooks	A54-412; A57-28
Now come, little Freddy	A18-50; A39-9; A48-20
Now comes the bonny May, dancing and skipping	A20-1; A40-59; A54-357; D14-12v
Now crowd the larks in swarms and as they rise	A18-86; A50-R45
Now dust gets laid by days of rain (fragment)	A12-5
Now evening comes and from the new-laid hedge	A18-66; A41-38; A54-361; B9-R12
Now eve's hours hot noon succeed	A5-59
Now forth the poet rambles with the spring	A18-65; A27-19; A51-89; B4-136; B9-R12
Now glaring daylight's usher'd to a close	A3-136; B1-9
Now Granny's gone to bed	C3-443
Now grey-ey'd hazy eve's begun	A3-65; B1-119
Now happy swains, review the plains	C1-1a
Now in the new-cut woods luxuriant shoots (fragment)	A59-85
Now is past, the happy now	C3-261
Now little book, thy time is come	A3-121; B1-1
Now many a dame dressed in their husbands' coats	D18-3
Now mournful glides this purling stream	C2-32
Now nature as a curtain stretch about	A40-51; B2-244; C2-47a
Now sacred is their lowly bed (fragment)	A50-R40; A51-78
Now sad oppression wears me down	B4-R82
Now sallow catkins, once all downy white	A40-30; A54-352; B5-24
Now sport the water flies with tiny wings	A54-429
Now sudden as a pleasure unawares	A54-415; A57-31
Now summer cometh, I with staff in hand	A40-59; A54-348
Now summer is in flower and nature's hum	A18-R43; A29-R125
Now swarthy summer, by rude health embrowned (seven-line version)	A41-15; A43-61; A54-55

Now swarthy summer, which rude health embrowns (four-line version)	A31-8
Now that the spring the quickening earth espouses	A40-92; A54-347; B7-15
Now that the year grows wearisome with age	A18-227; A40-144; A51-19; A54-104
Now that the year is drawing to a close	A54-401; A57-R122
Now the April's gentle showers	A5-R1; B2-246; C2-47a
Now the bleak days of Easter wear away (fragment)	A21-3
Now the cowslips in the grass	A59-40; B6-121
Now the meadow water smokes	A59-R79
Now the snow hides the ground, little birds leave the wood	A3-74; B1-125
Now the spring's a-coming	C3-435
Now the sunbeams 'gin to blink	B2-249a; C2-50
Now the wheat is in the ear, and the rose is on the breere	C3-441
Now thou art gone, the fairy rose is fled	A40-86; A54-350
Now through the gaps of hedges green	A60-4
Now 'tis winter; plainly shown by the icicles (prose)	C2-53
Now to please everybody, Mr. President (prose)	A46-87
Now tracking fields where passenger appears	A54-415; A57-31
Now winter in his earnest mood begins	A59-63; B6-77
Now with the river's brink he winds his way	A54-428; A57-73
O autumn, doubly sweet is thy declining	A5-48; B2-208 etc.
O bonny Mary Featherstone, she stole my heart away	C3-67
O Caradora, bonny maid, I'll never have my will o' thee	C3-123
O days of youth, to me ye are so dear	A7-27a
O dearest, for a little while	A59-42; B6-149
O Ellen, bonny Ellen, why so coy	C3-327
O eventide, O eventide	A16-30
O fortune, keep me in the country air	A57-15
O fortune, wiltu still unkind	C2-138
O gentle star, so placidly	A5-1
O God, I confess my ignorance (prose)	A57-49
O God, methinks it were a happy life (fragment)	H23
O good expression, delicately fine	C2-46
O happy spot, how much the sight of thee	A5-11; B2-253; C2-51
O Helen Wright, O Helen Wright	C4-17
O home, however homely—thoughts of thee	C2-32a
O innocence, thou captivating charm	A3-100; A40-34; B1-159
O Langley Bush, the shepherd's sacred shade	A16-14; B2-223
O life, thy name to me's a galling sound	B2-246; C2-48
O love, thou pleasing, paining thing	A11-6
O love, what is love but a trouble at best	A59-39
O Mary, gentle Mary, let us not disagree	C4-123
O Molly Meeks, O Molly Meeks	C4-119
O muse, bestow—nor think it vain	C1-13a
O muse—but here a most unlucky hair (fragment)	D10-4
O Mxxx, thou that once made all	A23-13; A29-3; A30-114 B7-72a
O Nanny, your face wears the hue of the morning	C4-247
O native scenes, for ever, ever dear	B1-46
O native scenes, naught to my heart clings nearer	A5-61; B2-256; C2-49
O nature, thou art sweet, I oft did steal	A11-12a
O night, O silent night, how sweet thy boon	B2-140a
O painted clouds, sweet beauties of the sky	A16-R70; B2-216
O Phoebe, lovely Phoebe, meet me in the hills o' gorse	C3-227
O poesy's power, thou overpowering sweet	A40-182; A54-194
O quiet living solitude	A57-R120
O rural life, thy simply pleasing charms	A11-1a
O rural muse, that erst did cull and bind	A31-R189
O silly love, O cunning love	A40-54; B4-36
O simple nature, how I do delight	B2-120
O soul-enchancing poesy	A54-209; B8-37
O spirit of the days gone by	A31-45
O sweetly wild and witching poesy	A8-1; B2-225; C1-9
O thou bliss, to riches known	A3-75; B1-126
O thou mysterious past, from time set free (fragment)	A42-103
O winter, what a deadly foe	A3-131; A40-35; B1-164
O woman, lovely woman, magic flower	A16-16; B2-224
O woman, sweet witchingly woman	A9-R26
Oaths often repeated in common discourse (prose)	A45-26
Observers of nature easily perceive (prose)	A45-21
Och, by Jesus, he's a Irish lad	A46-11
O'er grass ground and ploughed fields now whistles the skylark	C4-125
O'er the grey willows ruddy rose the sun (fragment)	A18-78; B4-17
O'er the smooth sward that dips the water's brim	A59-95; A60-13
Of all the days in memory's list	A5-62; C2-48a

Of all the fine lassies I've led down the dance	A40-42a; A54-279; B2-205
Of all the jewels upon heaven's breast	A37-44; D9-151
Of all the maids in Scottish land	C3-153
Of all the swains that meet at eve	A40-38a; B4-41
Of all the trades in England a beggar's is the best	A59-50
Of angling and the pleasures thence enjoyed	A57-64
Of thee I keep dreaming, still thee	C3-415
Of at this leafless season I delight (fragments)	A18-205
Of in my earlier days of leisure	A23-24
Of peeping from his covert at the sky (fragment)	A57-R83
Of rosy lips my heart has ta'en	A11-7; B2-270
Oh, beautiful the wind comes and shakes the pleasant woodbines	C3-187
Oh, bonny is the bloom o' the rose on the brere	C3-393
Oh, cease your idle prate, ye swains	B4-R88
Oh, chilly was the afternoon, and slowly moved the rack	C4-113
Oh, cold is the winter day	C3-159
Oh, come as it will come, or come if it shall come	C4-161
Oh, come i' the evening, my own pretty dove	C4-151
Oh, come to him who loves thee best	C4-147
Oh, come to me i' the evening	C3-57 etc.
Oh, come to my arms i' the cool o' the day	C3-347
Oh, come wi' the music o' birds i' the bushes	C3-53
Oh, comely is the rosy brere that blooms among the thorns	C3-343
Oh, could I feel my spirits beat	A59-30
Oh, could I see again life's morning sun (fragment)	B3-94
Oh, dear, sweet and bonny are April's gay mornings	C4-63
Oh dear! What fine thinking's beset me	A3-61; B1-113
Oh, dismal disaster! Oh, troublesome lot!	A3-101; B1-160
Oh, false love is a bitter thing	A40-96; A54-303; B4-30; B7-21
Oh, far is fled the winter wind	A40-98; B4-35
Oh, fare thee well, my own true love	B4-18
Oh, fearless as a cherub rest	A40-106a
Oh, for a pleasant book to cheat the sway	A54-430; A57-18
Oh, for the feelings and the careless health	A54-423; B6-51
Oh, for the glow of Titian	C4-89
Oh, for the humble lot that ne'er embroils	A55-4
Oh, for the lot of those	A40-110; B5-44; B9-R10
Oh, for the unshackled mood as free as air	A54-405; A57-R101
Oh, give me the hut in the midst of the wild	A59-41; B6-155
Oh, give my heart an honest song	B6-111
Oh, had I the wings o' the dove	C4-25
Oh, had we ne'er loved one another	C4-313
Oh, I could bear the rudest world to mock	A44-22; A57-49
Oh, I do love to force a way	A54-259; B6-65
Oh, I have been thy lover long	A21-53
Oh, I have read of loves and sunny scenes	A31-145
Oh, I have wandered all astray	A39-19; A40-106
Oh, I love the dear wild and the outstretching heath	A57-54; B6-24
Oh, I love the young and English rose	C3-95
Oh, it was a lorn and a dismal night	A30-87; A40-66 etc.; A54-297; B8-R22
Oh, 'Liza Dadford's like a pearl	C4-15
Oh, long I have fought for my country and king	A7-7a
Oh, me mither alaus keeps running her rigs on	A8-R45; A40-47; B2-232a
Oh, meet me tonight by the bright starlight	C4-157
Oh, now the crimson east, its fire-streak burning	B2-207a; C2-49a
Oh, once I had a true love, and I loved her very well	C3-221
Oh, once I loved a pretty girl, and dearly love her still	C3-79
Oh, once I loved a sailor well	C3-31
Oh, ope thy door—loud howls the wind	A16-1
Oh, open the door on thy William distrest	A7-33a; B2-123a; C1-5a
Oh, poesy is on the wane	A37-37 etc.; A51-98; A53-49; A54-320; B8-111
Oh, praise Him, air and light and life (fragment)	D3-4
Oh, put away thy pride (fragment)	A51-48
Oh, saw ye my dearest	C4-297
Oh, say not, love, I too despise thee	A11-1a
Oh, says the linnet, if I sing	B7-82
Oh, sigh no more, love, sigh no more	A40-84; A54-310; B9-6
Oh, sing not of the past	A35-6; A41-11
Oh, sweet is the song o' the thrush i' the spring mornings	C4-11
Oh, sweet is the sound o' the dove's clapping wings	C3-247
Oh, take this world away from me	A59-101
Oh, the bonny maple tree	C4-73
Oh, the day it was black when my love and I waited	C3-313

Oh, the days are gone like a tale that is told	D22
Oh, the evening's for the fair, bonny lassie O	C3-169
Oh, the gentlefolks of T-----	D23
Oh, the milkmaid's a beautiful flower	C3-299
Oh, the moment was sad when I went from my true love	C3-29
Oh, the pleasure I do find	A5-42; A31-61; B2-254a; C2-40a
Oh, the voice of woman's love	A40-110; A54-275
Oh, the world is all too rude for thee, with much ado and care	A54-332; B5-39; B8-R114
Oh, there is a valley where I met pretty Sally	C3-295
Oh, there is comfort in a poor man's home	A55-3
Oh, there was fear and beauty in her eye (fragment)	D15-2
Oh, there's a sweetness in a woman's voice (fragment)	D18-8
Oh, those were days indeed of joys	A46-R44
Oh, throw aside those careless ways	A24-25; A31-112
Oh, turn from sin's sad gloomy road	B4-64
Oh, well I mind the morn was chill	C3-25
Oh, what a joyous dreary scene (fragment)	B4-126
Oh, when we look on pleasant things (fragment)	A51-77
Oh, where can he wander? Oh, where can he stay?	C4-105
Oh, where is one on earth	A39-22a; B4-R87
Oh, whither, fair maiden, so soon in the morning	C4-197
Oh, who can witness with a careless eye	A8-12; B2-266a
Oh, why was love sent here to kill	B2-209
Oh, with thy looks and feeling heart	C1-4a
Oh, would I were the little bird	A40-95a; A54-301; B4-31
Old April wanes and her last dewy morn	B2-121
Old Dobbin dead, I sing a mournful theme	C1-19a
Old elm, that murmured in our chimney-top	A20-47; A41-59; A53-47; A54-180; B5-6
Old English freedom is excessive free (fragment)	B5-R62
Old-fashion'd uncouth measurer of the day	B2-249a; C2-50a
Old favourite tree, art thou too fled the scene?	B1-47; C2-57a
Old January, clad in crispy rime	A40-30a; A51-52; A54-354; B5-63
Old noted oak, I saw thee in a mood	A54-381; B8-29
Old proverbs are as good as old gold (prose fragment)	A18-R254; A45-39
Old stone pits with veined ivy overhung	A31-20; A50-R37; A53-68; A54-366; B6-R229
Old tree, oblivion doth thy life condemn	A54-382; B8-33
Old tree, thou art wither'd—last year I did pass	A16-18; B2-224
Omnipotent and mighty—known Unknown	A54-341
On a fine Sunday morning, the house swept so clean	C2-27a
On a heath stood a farmhouse as lone as could be	A16-27; A40-48a; B2-217
On Lolham Brigs in wild and lonely mood	A40-185; A54-370
On Martinmas Eve the dogs they did bark	A40-94a
On mole-hill turfs by ivied woods	C3-421
On Monday morning I married a wife	B7-86
On mornings 'neath a dewy sky	A37-51; A53
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Thou page of living beauty, can the eye	A40-80; A51-33; A54-386
Thou power from whom all pleasure springs	A40-198; B8-89
Thou power of powers, thou king of kings	A40-195; B8-97; D16-3
Thou sacred light, that right from wrong discerns	A5-7; C2-44
Thou soothing spell, whose wildly simple song	A31-2; A41-24; B4-R98
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Thou spirit of creation, breathing still	A30-2; A40-70a; B8-R24
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Thou virgin bliss the seasons bring	A40-73a; A54-152
Thou warble wild, of rough rude melody	B1-73; D4-1
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Thou winter, thou art keen, intensely keen	B2-245; C2-49a
Thou'rt the dearest to my bosom	A62-R14
Thou'st been to me a friend indeed	A21-2; A30-75; A40-68a; B8-R28
Thou'st heard rude knaves abusing those in power (fragment)	A26-R2
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Tho' I've sung in rambles chery	A30-160; A54-318; B6-R60; B7-R8a; B8-95
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Tho' low my lot, my wish is won	A40-85a; A54-119; B7-48
Tho' my love never comes in love's disguise	A31-R181
Tho' preachers always take a text (prose)	A49-18
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Though false virtue disapproves thee	A4-21; A11-11a; B1-69
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[Th]oughts of thy beauty glided in my mind (fragment)	A42-104
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Thy smiles are dear to him that needs thy smiles (fragment)	A21-3
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'Tis much better to deserve praise than obtain it (prose fragment)	A18-R242
'Tis noon and in his hottest breath the sky	A57-R87
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'Tis pleasant underneath dark oaks to pass (fragment)	A59-85
'Tis Saturday night and my shepherd will come	A37-47; A54-316
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'Tis Sunday and the little paths that wind	A54-405; A57-R105
'Tis sweet to recollect life's past controls	A9-R25
'Tis sweet to view as on we pass	A5-31
'Tis sweet with love to be alone	A59-29
'Tis three years and a quarter sin' I left my own fireside	C4-215
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To find an apology for doing wrong (prose)	A45-30
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To see men of acknowledged abilities (prose)	A42-53
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True friends can never be recognised (prose)	A45-34
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Truth is the integrity of action (prose)	A45-21
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Turnill, lov'd name, a clown would fairly send	C1-23
Turnill, we toiled together all the day	A61-18
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'Twas i' the morning early	C4-27
'Twas in a summer's morning, i' the month of warm July	C3-219
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'Twas late at e'en when Rob got ready	A16-2
'Twas Michaelmas, the fields were bare	A60-7
'Twas midsummer eve and the sun hid his head	A31-5
'Twas on an April morning	C3-331
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'Twas Sunday eve, the sun was out of sight	A28-23
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Two servants are seen in deep discourse (prose)	A31-18
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We have 4 larks here (prose)	A46-114
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We heard the farmer shout and whoop (fragments)	B9-54
We know that the world (prose)	A45-12
We may make even our errors profitable (prose)	A45-34
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Welcome, old matey, peeping once again	A52-1; B1-37; D2-9
Welcome, pale primrose, starting up between	A3-58; B1-111
Welcome, red and roundy sun	C2-59a
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Well have I learn'd the value of vain life	A40-37; B1-38
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Well, in my many walks I rarely found	A46-155; A54-225; A56-R9
Well, now I see you jealous and must I (fragment)	A20-R77
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Well, tho' I had not time to tend her so (fragments)	A31-R35
Well, you see as I said (prose)	A49-25
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What makes me love thee now, thou dreary scene	B2-249; C2-50a
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What these proceed from I know not (prose)	A46-144
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What time the cricket unmolested sings	B2-146
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When early day with nothing to adorn	A61-68
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When I see passages of modern plays (prose fragment)	A57-R99
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When I visit a spot I have witness'd before	A31-94
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When in summer thou walkest	C3-85
When in the dance we used to stand	B9-70
When in thy sight I felt supremely blest (fragment)	A42-103
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When midnight comes a host of dogs and men	B9-64
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When the sheep are in the pen	C3-151
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When violets and primroses bloom on the plain	C3-231
When war's alarms enticed my Willy from me (fragment)	B7-18
When we are young and healthy (prose)	A45-35
When we look back on what we were	B6-R205
When we met last, love, on midsummer even	A40-44a; B2-133
When we read in time's pages	B4-25
When woodpeckers are making (prose)	A49-84
When young love sped upon its happy race (fragment)	A42-103
Whence comes this coldness, prithce say	A40-90a; B7-7
Whence go the swallow tribes? The pathless main	A49-33
Where are ye going so soon in the morning (fragment)	A59-103
Where art thou wandering, little child?	B2-240a
Where centuries past their glooms hath [cast]	B3-89
Where clumps of bramble berries are	A47-13
Where does comfort's bosom glow?	A59-58; B6-73
Where ducks dive in the silent waters	C3-41
Where have you been to, John Randall, my son	A37-40; B7-32
Where is the heart thou once hast won	A28-9; A40-70; A54-281
Where John-goes-bed-at-noon, bonny Jenny O	C3-273
Where lonesome woodlands close surrounding	A4-6; B1-117
Where mossy oaks and hazel bushes gre[en] (fragment)	H23
Where no strife comes but in the songs	B6-11
Where nodding ducks follow the littered corn (fragment)	A59-97
Where over many a stile, 'neath willows grey	A13-12; B6-R142
Where proofs are offered to make doubt up into a certainty (prose fragment)	B5-88
Where slanting banks are always with the sun	A59-100; B6-181
Where the broad sheepwalk [opens] bare and brown	A59-80
Where the clear stream by the wild bank is winding	A2-17; A11-5a; B2-268a
Where the clear water rises to the brink	A61-76
Where the dark ivy the thorn tree is mounting	B2-152
Where the hazels hing, love	C3-369
Where the poor sheep-boy makes the sun his guide (fragment)	A49-33
[W]here there is much profession of religion (prose)	A42-57
Where winding Gwash whirls round its wildest scene	B1-73; D4-1
Where woodbine blossoms twining high	B1-58; D4-12
Where woodbines are wreathing and zephyrs are breathing	A10-18
Where'er the present leads us there we spy (fragment)	A37-33; A51-59
Where's joy so sweet enjoyed as in the fields (fragment)	A57-2

While fancy thrums the prinking strings	A40-35a; B1-22; D4-7
While I cull from history visions won	A37-45
While learned genius rush to bold extremes	A7-1
While moulding up potatoes today (prose)	A45-R50
While on a visit at a literary friend's (prose fragment)	A18-R262
While sad oppression bears me down	A36-1; A40-105
While swift the mail-coach rattles up the hill	A40-41; B1-65
While walking woods, a rotten tree (fragment)	A57-R98
While we read in fame's pages	A40-88
White-flowering o'er the tankard's crown	A16-38; B2-233
Who could but love a face so fair (fragment)	A50-R52
Who does not feel the wild sublimity	A23-10
Who hath not felt the influence that so calms	A54-434; A57-8
Who lives where beggars rarely speed	A5-13; B1-153
Who nightly in his den doth lie	C1-23
Who that lives but owes Nan Thrale	B7-1
Who that looks upon thee, love	A7-34a
Who would not envy such a pride of place	A61-24
Who's that under my window	B4-46
Whose wreck'd stains dart on the floods away	A54-370
Why are ye silent	C4-141
Why do I tread my wilds around	A4-21; B1-68
Why is the cuckoo's melody preferred	A46-R161; A54-345
Why should man's high aspiring mind	A40-62a; A54-128; B3-51;
	D8-1
Why wish to see what other lands supplies	A50-R74
Wild delight of fairest feature	A5-52; A40-43a; B2-254;
	C2-51a
Wild ducks have been known to build (prose)	A46-126
Wild winds no longer rustle in the wood	A4-1; B1-31
Wild woods ring, in echoes sound	A50-R77
Will ye gang a-weeding, dear?	C3-217
William, be honest, 'tis the wisest plan	F9
Winds sing their ancient ditties through the trees (fragment)	A50-R40
Winter is come in earnest, and the snow	A53-93; A54-431
Winter is past; the little bee resumes	B2-132
Winter winds cold and blea	A16-64; B2-215
Winter's gone, the summer breezes	A5-41; B2-255; C2-40
Winter's gone wi' looks so sadden'd	A10-4a
Wipes the curtain from the skies (fragment)	A5-2
With all the pleasant things	A59-76
With arms and legs at work and gentle stroke	A61-85
With boots of monstrous leg and massy strength	A61-80
With careful step to keep his balance up	A61-53
With coal-black hair and rose-red face	C4-347
With filial duty I address thee, mother	A5-33; B2-250; C2-41a
With folded arms and downward eye	A40-78a; B4-119
With hand in waistcoat thrust, the thresher goes	A61-55
With hands in pocket hid and buttoned up	A61-52
With heart of brass and head of lead	A57-65
With hook tucked 'neath his arm that now and then	A61-54
With my hair down my back and bibbed up to my chin	A12-R14a; A40-51a; A54-307
With no mossy ruins for artists to prize	A30-177
With not a few, "envy, hatred and malice" (prose)	B5-R41
With slate and bag at back and full of books	B9-92
With the mob, freedom and plunder are synonymous (prose fragment)	B5-5
Wi' spring's young lambs the sweet hedge violet comes (fragment)	A31-78
Wi' toil-bright polish'd spade that glitters bright	A33-R4
Withering and keen the winter comes	A18-155 etc.; A29-R183; B3-1
Within a close's nook beneath a shed	A50-13; B8-61
Within a pleasant lawn where pleasure strays	A59-95; B6-68
Within a thick and spreading hawthorn bush	A40-30; A54-352; B5-22
Within this pleasant wood beside the lane	A54-374
Without religion there would be no living (prose fragment)	B5-R78
Woman, had we never met	C4-251
Women still are cold and jealous	B1-46; D4-14
Wood walks are pleasant every day	A54-257; A57-7
Woodcroft, thy castle many a story yields	A61-19
Words paint not woman's beauty, spring's young hour	A40-80 etc.; A51-90; A54-386;
	B5-64
Words wrote by genius are eternity (fragment)	A39-32
World friendship, thou art often but a garb	A59-96; B6-99
Wrong not, sweet girl, my tender words	A59-33; B6-170
Ye brown old oaks that spread the silent wood	C1-26a
Ye falling leaves that patter round (fragment)	D4-9a

Ye gay blinking daisies a-blooming so sweetly	A11-4a; A40-33a; B1-38; B2-267
Ye injur'd fields, ere while so gay	A6-12; C2-60
Ye maidens that sunshine of beauty is warning	A10-16a
Ye meaner beauties, cease your pride	B1-24; D4-9
Ye muses in the greenwood scenes	A11-9a; B2-272
Ye peasantry of England, support your hardy name	B6-R203
Ye simple weeds, that make the desert gay	A40-71a; A54-391
Ye tip-top Southeys, first in fame	A4-19; B1-10
Ye waters, fam'd the ills of life to heal	C2-27a
Yes, madam, this age is very prolific of novels (prose)	B4-127
Yes, my father, pains distress thee	B1-41
Yesterday night I drest up for the dancing	B4-R97
Yet chance will sometimes prove a faithless guest	A54-418; A57-36
Yet down with crack and rustle branches come	A54-426; B6-55
Yet let no treason thoughts arise (fragment)	A57-R102
Yet still the little path winds on and on	A54-416; A57-33
Yon cot holds all that's dear to me	A16-10
Yon cot that does in ruins lie	A40-42; B2-200a
Yon mouldering wall composed of naught but mud	C2-71
You are very right as to the willow-wren (prose)	A46-156
You ask me whether I have resumed my botanizing (prose)	A49-71
You may find fortune in a farmer's house (fragments)	A31-173
You promised to meet me at c'en	C4-219
Young Chloe looks sweet as the rose	A24-19; A31-85
Young Damon, wanton, gay and wild	A3-93; A40-32; B1-146
Young girls grow eager as the day retires	A18-R27 etc.; A31-127; A40-104; A54-20
Young Peggy, the milking maid, lusty and neat	C1-6
Youth has no fear of ill, by no cloudy days annoyed	A40-119; A54-287
Youth revels at its rising hour	B3-95; B4-69
Youth speeds its springtide like a princely flower	A18-55; A41-35