

ANALYTICAL FINDING LIST

ABED BEN HAROUN

1867 59 lines 'Abed Ben Houran (sic) the magnificent!'

A87⁻²

1867 59 lines 'Abed Ben Haroun the magnificent!'

A87⁻¹

ABORIGINAL DEATH SONG

1858 15 lines 'Behold, it is the camp-fire of our Brother!—'

Empire 6 Jan.

No. III in Series: A GARLAND OF WILD FLOWERS

1858 15 lines 'Behold, it is the camp-fire of our Brother!—'

C384 Unamended cutting *Empire* 6 Jan.

AN ABORIGINAL MOTHER'S LAMENT

1845 48 lines + N 'Oh, I would further fly my child'

Weekly Register 26 July

Title: A WAIL FROM THE BUSH

1853 24 lines + N (p. 127) 'O I would further fly, my child, to make thee safer yet'

Bushrangers, p. 113

1853 24 lines + N (p. 103) 'O I would further fly, my child, to make thee safer yet'

A98⁻¹ Unamended cutting

Bushrangers 1853

1863 48 lines + N 'Yet farther would I fly, my Child,'

A90

Series: LYRICS

1867 48 lines + N 'Yet farther would I fly, my Child,'

A88

Series: LYRICS

1867 48 lines + N 'Still farther would I fly, my Child,'

A92

Series; ODES AND LYRICS

1883 48 lines 'Still farther would I fly, my child,'

Poems, p.100

Rpt. Popular Edition paperback 1899

1891 48 lines 'Still farther would I fly, my child,'

A Century of Australian Song, p. 205

ABSENCE *see* RECORDS OF A POET'S LOVE: XXI

ABSENCE BY THE SEA-SIDE

1846 32 lines 'When the Night first waxes grey, Mary,'

Maitland Mercury 10 June

Title: A SONG OF THE SEA SIDE

1863 29 line fragments 'When heaven is waxing grey, Mary,'

A87⁻² Ø (p. 622; cont. in C376 p. 535)

Title: ABSENCE BY THE SEA SIDE

1863 3 lines 'And in the silent sea'

C376

Untitled fragment from end of poem. These appear to be the lines missing from

A87⁻² above.

1863 32 lines ‘When heaven is waxing
grey, Mary,’
A90
Series: LYRICS

1865 32 lines ‘When heaven is waxing
grey, Mary,’
A95
No. XXVII in Series: LYRICS

1867 32 lines ‘When heaven is waxing
grey, Mary,’
A88
Series: LYRICS

1867 32 lines ‘When heaven is waxing
grey, Mary,’
A92
Series: ODES AND LYRICS

see also ‘**SONG**’ ‘When the night first
wears grey, Mary,’

**ABSENCE IN SORROW and ABSENCE
IN THE CITY** *see* **RECORDS OF A
POET’S LOVE: XXIII and XXI**

ACCUSATIONS *see* **A LYRICAL LOVE
STORY 2: 2**

AN ACROSTIC

1851 13 lines ‘Mine be the beautiful Girl that
I name not,’
C376 Ø
No. I in Series: A STRING OF
PEARLS

1855 9 lines ‘Mine be the beautiful Girl that
I name not,’
B78

1867 13 lines ‘Mine the beautiful Girl that I
name not,’
A96
Series: POEMS IN EARLY LIFE

**THE ADDER: A SOLEMN “LYRICAL
BALLAD”**

1854 12 lines + N ‘An Adder there was in
the hole of a tree’
People’s Advocate 20 May

1854 12 lines + N ‘An Adder there was in
the hole of a tree’
C376 Cutting *PA* 20 May with
handwritten alterations to note

ADIEW *see* **FAREWELL**

THE AFTER MEETING *see* **RECORDS
OF A POET’S LOVE: XXIV**

THE AGED BARD

1851 16 lines ‘The mirky cluds thrang
drizzlin’ ower,’
C376
No. V in Series: A STRING OF
GEMS

1867 16 lines ‘The mirky cluds thrang
drizzlin’ ower,’
A96
Series: POEMS IN EARLY LIFE

AH, ME! *see* **LOVE, FRIENDSHIP AND
FAITH**

**ALAS! AFFLICTION’S CLOUD O’ER
SHADOWS THEE** *see* **SONNET**

ALL IS FOR THE BEST *see* **THEODIC
OPTIMISM**

**ALL SIMPLE SIGHTS OF RURAL
LIFE...** *see* **A RURAL PICTURE**

**ALLAN OF THE MILL: AN
AUSTRALIAN BALLAD**

1843 80 lines “‘Come, daughter, braid thy
glossy hair,’
Australasian Chronicle 23 Feb.

1860–61 88 lines “‘Come Daughter braid
thy glossy hair,’
A87⁻² Ø

1867 88 lines “‘Come Daughter braid thy
glossy hair,’
A96
Series: POEMS IN EARLY LIFE

ALONE AGAIN *see* **RECORDS OF A
POET’S LOVE: XXVI**

THE ANCHOR

- 1855** Harpur sent copy (not extant) to Parkes in letter 4 March 1855, as a 'Naval Ode' with note re epithet 'able' used in poem. Parkes Correspondence MS 947
- 1855** 40 lines 'Strong trust of the bold sailor'
Empire 13 Mar.
- 1863** 40 lines 'Strong trust of the bold Sailor'
A90
Series: LYRICS
- 1865 40 lines 'Strong trust of the bold Sailor'
A95 Ø
No. XII in Series: LYRICS
- 1866 20 lines 'Strong trust of the bold Sailor on the shores of sudden storm'
C381 Unidentified cutting ?*Moruya Examiner* Jan. with handwritten alterations. Date identified by lightbox reading
- 1867 40 lines 'Strong trust of the bold Sailor'
A88
Series: ODES
- 1867 20 lines 'Strong trust of the bold Sailor on the shores of sudden storm,'
A92
Series: ODES AND LYRICS
- 1880 20 lines 'Strong trust of the bold sailor on the shores of sudden storm,'
Sydney Mail 17 July
- 1883** 20 lines 'Firm trust of the bold sailor on the shores of sudden storm,'
Poems, p. 124
Rpt. Popular Edition paperback 1899

AND NOW THROUGH THE DIM HAZE... see FRAGMENT**AND WONDER YE NOT IF HIS SPEECH BE UNCOUTH see THE KANGAROO HUNT****ANDREW MARVEL (sic)**

- 1845** 14 lines 'Spirit, that lookest from the starry fold'
Colonial Literary Journal 20 Mar.
Series: PASSING THOUGHTS. A SERIES OF SONNETS.
- 1845** 14 lines 'Spirit, that lookest from the starry fold'
Thoughts, p. 9
- 1850** 14 lines + N 'Spirit, that lookest from the starry fold'
Layman's Prompter 8 Jan.
Series: A LEAF FROM CHARLES HARPUR'S "WILD BEE OF AUSTRALIA"
- 1861 14 lines 'Spirit, that lookest from the starry fold'
C376 Ø
No. 4 in Series: SONNETS: DEDICATED TO WORDSWORTH
- 1863** 14 lines 'Spirit, that lookest from the starry fold'
A90
No. VII in Series: SONNETS
- 1866 14 lines 'Spirit, that lookest from the starry fold'
A95 (p. 29) Ø
No. VIII in Series: MISCELLANEOUS SONNETS
- 1867 14 lines 'Spirit, that lookest from the starry fold'
A95 (p. 123)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines 'Spirit, that lookest from the starry fold'
A87⁻¹
Series: PERSONAL AND OTHER SONNETS
- 1883** 14 lines 'Spirit, that lookest from the starry fold'
Poems, p. 233
Rpt. Popular Edition paperback 1899

THE ANGEL OF NATURE

- 1851 17 lines 'In the cool twilight let me aye'
C383
Title: EVENING HAUNTS

- 1853** 16 lines 'In the cool Twilight let me
aye'
Empire 18 July
Title: TWILIGHT HAUNTS
- 1856–58 13 line untitled fragment 'And in
their watery mirror clear'
A87⁻² (p. 499)
- 1858** 17 lines 'In the cool twilight let me
use'
Empire 6 Jan.
No. IV in Series: A GARLAND OF
WILD FLOWERS
- 1860 17 lines 'In the cool twilight let me
use'
A87⁻² (p. 405)
? Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC. in
A87⁻¹

ANGELS WITH COLOURED WINGS
see A VISION OF AN ANGEL

ANIMAL HUMAN BEAUTY *see* THE
BEAUTIFUL: II

THE ANSWER *see* A POET'S WIFE
[A92 version]

**AN ANTHEM FOR THE
AUSTRALASIAN LEAGUE**

- 1851** 32 lines + N 'Shall we sing of
"Loyalty,"'
People's Advocate 2 Aug.
Title: LOYALTY. NATIONAL
PAEAN
- 1853** 24 lines 'Shall we sing of Loyalty'
Bushrangers, p. 114
- 1853** 8 line fragment 'Shall we sing of
Loyalty'
A98⁻¹ Unamended cutting
Bushrangers 1853
- 1859** 24 lines 'Shall we sing of Loyalty'
Convention: and True Colonizer 14
May

ANTICIPATED SEPARATION *see*
RECORDS OF A POET'S LOVE: XVIII

ANTIPODEAN CONSISTENCY

- 1855–56 8 lines 'In England Duffy stormed
(or else I dream)'
C376
- 1856** 8 lines + N 'In England Duffy
stormed, or else I dream,'
People's Advocate 15 Nov.
No. 17 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

APOLOGETIC *see* MUSE-WORSHIP: 1

THE APOLOGY *see* A LYRICAL LOVE
STORY 2: 5

THE APPLE OF EDEN

- 1842** 18 lines 'That bright dream of
passion which only may be'
Australasian Chronicle 5 Nov.
Title: THE APPLE OF LIFE
- 1843** 18 lines 'That bright dream of
passion which only may be'
Portland Guardian 21 Jan.
Title: THE APPLE OF LIFE
- 1851 18 lines 'That bright dream of
passion which only may be'
C376 Ø
Title: THE APPLE OF LIFE
No. I in Series: A STRING OF
GEMS
- 1866** 18 lines 'That bright faith of Fancy
which only may be'
A87⁻² Ø
- 1867 18 lines 'That bright faith of Fancy
which only may be'
A96
Series: POEMS IN EARLY LIFE

THE APPLE OF LIFE *see* THE APPLE
OF EDEN

ARE YOU TROUBLED BY MEN... *see*
HOW TO LESSEN A FLUX OF
VISITORS

ART, LABOR AND NATURE

- 1856** 6 lines 'What can give beauty to a shapeless log,'
People's Advocate 4 Oct.
No. 13 Part VII in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

AS MUSIC ASSUAGES *see* FRAGMENT**ASININE LOYALTY AND ABJECT PATRIOTISM**

- 1856** 4 lines + N 'To Principles let us be loyal always,'
People's Advocate 1 Nov.
No. 15 Part II in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856** 4 lines + N 'To Principles let us be loyal always,'
A87⁻² Unamended cutting *PA* 1 Nov.

see also **A POLITICAL GOSPEL**

ASK THE DOCTOR WHY MRS G'S NOSE IS SO RED? *see* REASONS FOR A RED NOSE**ASKING IN VAIN**

- 1863** 28 lines 'Still *his* little grave she seeketh'
Sydney Morning Herald 8 May
- 1863** 28 lines 'Still his little grave she seeketh'
A90
Series: LYRICS
- 1867** 28 lines 'Still his little grave she seeketh'
A88
Series: LYRICS
- 1867** 28 lines 'Still his little grave she seeketh'
A87⁻¹
Series: ODES AND LYRICS
- 1883** 24 lines 'Still his little grave she seeketh'
Poems, p. 114
Rpt. Popular Edition paperback 1899

AUSTRALIA HUZZA

- 1833** 21 lines 'Australia, how rapt can I wind by thy fountains,'
Currency Lad 4 May
Title: AN AUSTRALIAN SONG
- 1835** 24 lines 'Australia, how 'rapt can I wend by thy fountains,'
Sydney Monitor 26 Sept.
Title: MELODY
- 1842** 24 lines 'Australia, how rapt can I stray by thy fountains,'
Australasian Chronicle 6 Dec.
No. 8 in Series: AUSTRALIAN LYRICS
- 1850/51 24 lines 'Australia, how rapt can I stray by thy Fountains,'
Broadsheet *Songs of Australia*. First Series
Sighted only by lightbox reading of pages in A92
- 1851 24 lines 'Australia, how rapt can I muse by thy fountains,'
C376 Ø
Title: TWO NATIONAL SONGS TO THE SAME MEASURE I
- 1867 24 lines 'Australia, how rapt can I muse by thy fountains,'
A96
Series: POEMS IN EARLY LIFE

AN AUSTRALIAN NIGHT SCENE *see* A SUMMER NIGHT SCENE**AUSTRALIAN SCENERY *see* THE KANGAROO HUNT****AN AUSTRALIAN SONG *see* AUSTRALIA HUZZA****AUSTRALIA'S FIRST GREAT POET**

- 1845** 14 lines 'Glorious His lot whom Poesie shall name'
Weekly Register 3 May
Title: THE FIRST GREAT AUSTRALIAN POET

- 1845** 14 lines ‘Glorious his lot whom
Poesie shall name’
Thoughts, p. 10
Title: THE FIRST GREAT
AUSTRALIAN POET
- 1849–50 4 line untitled fragment ‘Thence
future Patriots too, the brave and
wise,’
C376 (p. 586) Ø
[No.14] in incomplete Series
- 1861 14 lines ‘His lot how glorious whom
the Muse shall name’
C376 (p. 347) Ø
Title: THE FIRST GREAT
AUSTRALIAN POET
No. 3 in Series: SONNETS:
DEDICATED TO WORDSWORTH
- 1863** 14 lines ‘His lot “how glorious”
whom the Muse shall name’
A90 (p. 241)
Title: THE FIRST GREAT
AUSTRALIAN POET
No. IV in Series: SONNETS
- 1866 14 lines ‘His lot how glorious whom
the Muse shall name’
A95 (p. 27) Ø
Untitled
No. V in MISCELLANEOUS
SONNETS
- 1866 14 lines ‘His lot how glorious whom
the Muse shall name’
A90 (p. 139)
Untitled
No. IV in Series: SONNETS ON
POETS AND POETRY
- 1866** 14 lines ‘His lot how glorious whom
the Muse shall name’
Sydney Morning Herald 7 Nov.
Untitled
No. X in Series: SONNETS
- 1866** 14 lines ‘His lot how glorious whom
the Muse shall name’
A87⁻¹ (p. 199b) Unamended cutting
SMH 7 Nov.
Untitled
- 1867 14 lines ‘His lot how glorious whom
the Muse shall name’
A95 (p. 112)
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines ‘His lot how glorious whom
the Muse shall name’
A87⁻¹ (p. 211/288)
Series: PERSONAL AND OTHER
SONNETS
- 1883** 14 lines ‘His lot how glorious whom
the muse shall name’
Poems, p. 238
Rpt. Popular Edition paperback 1899

AUTUMNAL LEAVES

1

1867 18 lines ‘Ah! that Death’
Sydney Morning Herald 7 May

1867 18 lines ‘Ah! that Death’
A87⁻¹

see also GENIUS LOST. THE
SORROWS Part One: SEMI CHORUS

2

1853 11 lines ‘The manifold hills, forsaken
of the sun,’
The Bushrangers, p. 106
Untitled

1853–55 11 lines ‘The manifold hills,
forsaken of the sun,’
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alteration
Untitled

1867 15 lines ‘When/The manifold hills,
forsaken of the sun,’
Sydney Morning Herald 7 May

1867 15 lines ‘When/The manifold hills,
forsaken of the sun,’
A87⁻¹

see also GENIUS LOST. THE
SORROWS Part Six: SEMI CHORUS

3

- 1851** 16 lines ‘Be his rest who sleeps below,’
People’s Advocate 28 May
Title: AN EPITAPH
No. 6 Part III in Series: BEING LEAVES FROM CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1860 7 line fragment ‘Be his rest who sleeps below,’
C376
Title: AN EPITAPH
- 1860 16 lines ‘Be his rest who sleeps below,’
A87⁻²
Title: AN EPITAPH
Series: BITS
- 1861** 16 lines ‘Be his rest who sleeps below,’
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
Title: AN EPITAPH
No. LIV in Series: BITS
- 1867** 16 lines ‘Be his rest who sleeps below’
Sydney Morning Herald 7 May
- 1867** 16 lines ‘Be his rest who sleeps below’
A87⁻¹
- 1883** 16 lines ‘Be his rest who sleeps below,’
Poems, p. 167
Untitled
Series: FRAGMENTS FROM “GENIUS LOST” (Not included by Harpur in *GL*)
Rpt. Popular Edition paperback 1899

see also **GENIUS LOST. THE SORROWS Part Eight: CHORUS**

4

- 1855–56 16 lines ‘Such is the swift succession of our moods’
A87⁻² (p. 685)
Title: MOODS

- 1857 16 lines ‘Such is the swift succession of our moods’
A87⁻² (p. 691)
Title: MOODS
- 1858** 16 lines ‘Such is the strange succession of our moods’
Empire 8 Feb.
Title: MOODS
- 1858** 16 lines ‘Such is the strange succession of our moods’
C384 Ø Unamended cutting *Empire* 8 Feb.
Title: MOODS
- 1867** 18 lines ‘Such is the strange succession of our Moods’
Sydney Morning Herald 7 May
- 1867 20 lines ‘Such is the strange succession of our Moods’
C381 Cutting *SMH* 7 May with handwritten alterations
- 1867** 20 lines ‘Such is the strange succession of our Moods’
A87⁻¹

5

- 1848** 8 lines + N ‘A thousand million souls arise’
C382
Title: FRAGMENT
- 1856** 15 lines ‘A thousand million souls arise’
Empire 10 Mar.
Title: FRAGMENT
- 1856–58 8 lines + N ‘A thousand million souls arise’
C376
Title: THE PASSING AWAY OF A GENERATION
No. II in incomplete Series
- 1860 21 lines ‘A thousand million souls arise’
A87⁻² (p. 404)
Title: THE SILENCE OF FAITH
? Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC. in A87⁻¹
- 1860** 21 lines ‘A thousand millions (sic) souls arise’
Australian Home Companion Vol. 5
Title: THE SILENCE OF FAITH

- 1863** 21 lines 'A thousand million souls arise'
A89
Title: THE SILENCE OF FAITH
- 1867** 20 lines 'A thousand million souls arise'
A87⁻² (p. 444)
Title: THE SILENCE OF FAITH
- 1867** 20 lines 'A thousand million souls arise'
Sydney Morning Herald 7 May
- 1867** 20 lines 'A thousand million souls arise'
C381 Unamended cutting *SMH*
7 May
- 1867** 20 lines 'A thousand million souls arise'
A87⁻¹
- 1883** 20 lines 'A thousand million souls arise'
Poems, p. 195
Title: SONG
Rpt. Popular Edition paperback 1899

6

- 1853–54 25 lines + N 'Since thou art dead!—since thou art dead,'
C385 (pp. 101, 98–100)
Title: FRAGMENT
- 1854** 25 lines 'Since though (sic) art dead!—since though (sic) art dead,'
People's Advocate 6 May
Title: ELEGIAC VERSES
- 1867** 25 lines 'Since Thou art dead—since Thou art dead,'
Sydney Morning Herald 7 May
- 1867 25 lines 'Since Thou art dead—since Thou art dead,'
C381 Cutting *SMH* 7 May with handwritten alteration
- 1867** 25 lines 'Since Thou art dead—since Thou art dead,'
A87⁻¹
- 1883** 25 lines 'Since thou art dead—since thou art dead,'
Poems, p. 175
Series: MONODIES III

THE AWAKENING *see* MUSE-
WORSHIP: 2

THE BABYLONIAN CAPTIVITY
(PSALM CXXXVII)

- 1851 40 lines 'By Babylon's strange streams we sate,'
C383
Title: 137th PSALM
- 1856** 44 lines + N 'By far Euphrates' stream we sate,'
Empire 13 May
- 1862–63 44 lines 'By far Euphrates' stream we sate,'
C384 Cutting *Empire* 13 May 1856 with handwritten alterations
- 1866** 44 lines 'By far Euphrates' stream we sate,'
C381 Cutting *Moruya Examiner* with handwritten alterations. Paper and year identified by lightbox reading
- 1883** 40 lines 'By far Euphrates' stream we sate,'
Poems, p. 130
Rpt. Popular Edition paperback 1899

THE BALLOT

- 1856** 4 lines + N 'Tis cowardly, cried Mort, with aspect stout,'
People's Advocate 20 Sept.
No. 12 Part III in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856** 4 lines + N 'Tis cowardly, cried Mort, with aspect stout,'
C376 Unamended cutting *PA* 20 Sept.

THE BANQUET OF LOVE

- 1834** 95 lines 'Tis the hour of love, for fair is the night—'
Sydney Times 16 Sept.

THE BARD OF HUMANITY *see* A
WORLD-POET

THE BARD OF PARADISE

- 1836** 31 lines 'Mightiest of Poets! Bard of Paradise!'
Australian 30 Dec.
Title: MILTON

- 1841** 76 lines ‘Mightiest of Poets! Bard of Paradise!’
Sydney Herald 12 Feb.
Title: MILTON
Pseudonym: BY AN AUSTRALIAN
- 1863** 210 lines + N ‘Blind Seer with the soul’s all-piercing eyes!’
A89
- 1864** 210 lines + N ‘Blind Seer with the soul’s all-piercing eyes!’
Sydney Times 14 and 21 May
- 1866 213 lines + N ‘Blind Seer with the soul’s all-piercing eyes!’
A87⁻¹ (pp. 331–337) Cutting *ST* 1864 with handwritten alterations
- 1866 4 line untitled fragment ‘Such as intone the shining hours of Spring’
A87⁻¹ (p. 334)
- 1866 10 line untitled fragment ‘Whose hoar deep’
A87⁻¹ (p. 339)
- 1867** 215 lines + N ‘Blind Seer with the soul’s all-piercing eyes!’
A87⁻¹ (p. 114/160)

A BASKET OF SUMMER FRUIT

- 1854** 40 lines + N ‘First see these ample melons!—brinded o’er’
People’s Advocate 18 Mar.
Subtitle: DEDICATED TO THE MAMMON-TRAPPED CLERKS...
- 1854–58 40 lines + N ‘First see these ample melons!—brinded o’er’
C380 Cutting *PA* 18 Mar. with handwritten alterations
Subtitle: DEDICATED TO THE MAMMON-TRAPPED CLERKS...
- 1863** 44 lines ‘First see those ample melons—brinded o’er’
A89
- 1867** 44 lines ‘First see those ample melons—brinded o’er’
A87⁻¹

A BATCH see SONNETS DEDICATED TO AUSTRALIAN SENATORS: XVI**THE BATTLE OF INKERMANN (THE TRUEST VERSION)**

- 1855** 60 lines + N ‘Sebastopol lay grinning’
People’s Advocate 19 May

THE BATTLE OF LIFE

- 1855** 20 lines ‘Never give up: though Life be a battle’
Empire 20 Nov.
- 1855** 20 lines ‘Never give up: though Life be a battle’
C384 Ø Unamended cutting *Empire* 20 Nov.
- 1863 2 line untitled fragment ‘Never give up: though Life be a battle’
A87⁻²
Series: SONGS, ODES, AND OTHER LYRICS
- 1863** 20 lines ‘Never give up: though Life be a battle’
A90
Series: LYRICS
- 1865 20 lines ‘Never give up: though Life be a battle’
A95
No. XIII in Series: LYRICS
- 1866** 20 lines ‘Never give up: though life be a battle’
C381 Unamended cutting dated Aug. 1866. *Moruya Examiner*. Paper identified by lightbox reading
- 1867** 20 lines ‘Never give up: though life be a battle’
A92
Series: ODES AND LYRICS
- 1883** 20 lines ‘Never give up, though life be a battle’
Poems, p. 59
Rpt. Popular Edition paperback 1899

THE BATTLE OF THE WINDS

- 1842** 56 lines ‘A mighty pother and dust,’
Australasian Chronicle 23 Aug.

A BATTLE PIECE FROM HOMER see A SUPERNATURALISED BATTLE-PIECE FROM HOMER/THE XVIII ILIAD

BE HIS REST WHO SLEEPS BELOW*see* AUTUMNAL LEAVES: 3**BE PATIENT WITH A FOOL****1856** 4 lines 'The wise man's patience is the Fool's mere due,'*People's Advocate* 29 Nov.

No. 18 Part III: BITS OF

PHILOSOPHY, CAUSTIC AND

OTHERWISE in Series:

SONGS, EPIGRAMS, NOTES,

AND OPINIONS, ETC.

1860 7 lines 'The wise man's patience is a fool's mere due,'

A 87⁻² Ø (p. 410)

No. IV in Series: BITS

1860 8 lines 'The wise man's patience is a fool's mere due,'

A87⁻² (p. 410)

No. IV in Series: BITS

THE BEAUTIFUL**I: Beauty****1845** 14 lines 'First in the human form and face so fair,'*Colonial Literary Journal* 20 Mar.

Series: PASSING THOUGHTS. A

SERIES OF SONNETS

1845 14 lines 'First in the human Form and Face so fair'*Thoughts*, p. 6

1849 14 lines + N 'First in the human form and face so fair'

C376

Series: CHARLES HARPUR'S

WILD BEE OF AUSTRALIA

1856 14 lines + N 'First in the human form and aspect fair'*Empire* 12 Sept.

1856 14 lines + N 'First in the human form and aspect fair'

A92 Cutting *Empire* 12 Sept. with

handwritten alteration to note

1866 14 lines 'First in the human form and face so fair'

A87⁻¹ (p. 328)**1866** 14 lines 'First in the human form and face so fair'A87⁻²

No. XIX in Series: SONNETS (IN

CONTINUATION)

1867 14 lines 'First in the human form and visage fair'

A95

1867 14 lines 'First in the human form and visage fair'A87⁻¹ (p. 223/300)

Series: PERSONAL AND OTHER

SONNETS

The Spirit of Beauty (This is a titled extension of **I: Beauty**)

1849 21 lines 'The Spirit of Beauty/ is the soul of all'

C376

Untitled

Series: CHARLES HARPUR'S

WILD BEE OF AUSTRALIA

1855 14 lines 'And in this Southern Land there yet shall be'

B78

1856 35 lines + N 'The Spirit of Beauty is the soul of all'*Empire* 12 Sept.**1856** 35 lines 'The Spirit of Beauty is the soul of all'A92 Unamended cutting *Empire* 12

Sept.

II: The Terrors of Beauty**1846** 14 lines 'Thy fairy feet, thy sylphic waist,'*Maitland Mercury* 18 Nov.**1847** 19 lines + N 'Thy fairy feet, thy sylphic waist,'

C382

1849 19 lines + N 'Thy fairy feet and sylphic waist,'

C376

Series: CHARLES HARPUR'S

WILD BEE OF AUSTRALIA

1855 30 lines + N 'Thy faery feet, and sylphic waist,'

B78

1856 34 lines + N 'Thy airy gait and form divine'*Empire* 12 Sept.

- 1856 34 lines 'Thy airy gait, and form divine'
A92 Cutting *Empire* 12 Sept. with handwritten alterations
Animal Human Beauty (This is a titled extension of The Terrors of Beauty)
- 1850–55 15 lines + N 'I knew a Youth, in feature and in form'
C376
- 1856** 15 lines + N 'I knew a Youth, in feature and in form'
Empire 12 Sept.
- 1856** 15 lines + N 'I knew a Youth, in feature and in form'
A92 Unamended cutting *Empire* 12 Sept.
- III: A Lady by Moonlight**
- 1855–56 29 lines + incomplete N 'A splendid Vision of delight,'
A87⁻²
Part 3 in incomplete unnamed series (probably THE BEAUTIFUL)
- 1856** 29 lines + N 'A splendid Vision of delight,'
Empire 13 Oct.
- IV: A Youth of the Utopian Era**
- 1855–56 22 lines + N 'He stands before his Bride in passion's purple light,'
A87⁻² (pp. 696, 693)
Part 4 in incomplete unnamed series (probably THE BEAUTIFUL)
- 1856** 22 lines + N 'He stands before his Bride in passion's purple light,'
Empire 13 Oct.
- V: To Helen**
- 1855–56 20 line fragment + N 'Ellen, though matchless are thine eyes'
A87⁻²
Title: TO ELLEN
Part 5 in incomplete unnamed series (probably THE BEAUTIFUL)
- 1855–56 6 line untitled fragment 'Yet only the unblest can doubt you'
C376
Title: TO BE ADDED TO THE LINES TO ELLEN
- 1856** 24 lines + N 'Helen, though matchless are thine eyes'
Empire 13 Oct.
- VI: Love the Exalter of Nature**
- 1857** 24 lines + N 'Off from all Being, as a worn-out part,'
Empire 17 Sept.
Part VI in Series: THE BEAUTIFUL
- 1857 24 lines + N 'Off from all Being, as a worn-out part,'
A92 Cutting *Empire* 17 Sept. with handwritten alterations
- VII: To a Girl**
- 1855–57 20 Lines + incomplete N 'Dear Mary, I have often thought'
A87⁻²
Part 6 in incomplete unnamed series (probably THE BEAUTIFUL)
- 1857** 24 lines + N 'Dear Maiden, I have often thought'
Empire 17 Sept.
Part VII in Series: THE BEAUTIFUL
- 1857** 24 lines + N 'Dear Maiden, I have often thought'
A92 Unamended cutting *Empire* 17 Sept.
- see also TO A GIRL*
- VIII: Lines and Figures**
- 1857** 20 lines + N 'There is no curve of sea or sky,'
Empire 17 Sept.
- 1857 20 lines + N 'There is no curve of sea or sky,'
A92 (p. 169) Cutting *Empire* 17 Sept. with handwritten alterations
- 1867** 20 lines 'There is no curve of sea or sky'
A92 (p. 249/259)
Series: ODES AND LYRICS
- IX: Dawn in the Australian Forest**
- 1851** 23 lines 'It is the Morning Sar (sic), arising slow'
People's Advocate 19 Apr.
Title: DAWN IN THE FOREST
No. 4 Part II in Series: BEING LEAVES FROM CHARLES HARPUR'S WILD BEE OF AUSTRALIA

1853–54 c. 40 lines ‘It is the Morning Star,
arising slow’

C385

Title: DAWN IN THE FOREST

1855–57 40 lines + N ‘It is the Morning
Star, arising slow’

A87⁻²

Title: DAWN IN THE FOREST

Part 7 in incomplete unnamed series
(probably THE BEAUTIFUL)

1857 40 lines + N ‘It is the Morning Star,
arising slow’

Empire 17 Sept.

Title: DAWN IN THE FOREST

1857 24 lines (incomplete) ‘It is the
Morning Star, arising slow’

A92 Cutting *Empire* 17 Sept. with
handwritten alterations

Title: DAWN IN THE FOREST

1867–68 42 lines ‘It is the Morning Star,
arising slow’

A97

1883 40 lines ‘It is the morning star,
arising slow’

Poems, p. 208

Title: DAWN IN THE
MOUNTAINS

Rpt. Popular Edition paperback 1899

**A BEAUTIFUL MISTRESS
COMPARED... see RECORDS OF A
POET’S LOVE: XIV**

**THE BEAUTIFUL SQUATTER see
SQUATTER SONGS: I**

BEAUTY see THE BEAUTIFUL: I

**BEHIND WHICH, RESTING IT UPON
THE GROUND see FRAGMENT**

THE BEST KNOWLEDGE

1855 4 lines ‘Tis well for our minds to
discern’

A87⁻² (p. 670)

Title: EPIGRAM

1857 4 lines ‘It is well for our minds to
discern’

Empire 6 June

No. VII in Series:

CHARACTERISTICS AND BITS
OF PHILOSOPHY

1860 4 lines ‘Tis well for our minds to
discern’

A87⁻¹

Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1860 4 lines ‘Tis well for our minds to
discern’

A87⁻² (p. 414)

Series: BITS

1861 4 lines ‘It is well for our minds to
discern,’

C384 Unamended cutting *Braidwood
Dispatch* July. Paper and date

identified by lightbox reading

No. XVIII in Series: BITS

**THE BIRDS THEIR PRISTINE GLEES
PROLONG**

1860–63 6 line untitled fragment ‘The birds
their pristine glees prolong’

A91 ? Intended for THE BUSH-
RANGERS or THE KANGAROO
HUNT

see also **A SIGH FOR THE
FORTHCOMING**

BISHOP BERKELY

1855 10 lines ‘I love him mightily, and
fain would know’

A87⁻²

1857 10 lines ‘I love him mightily, and
fain would know’

Empire 6 June

No. II in Series:

CHARACTERISTICS AND BITS
OF PHILOSOPHY

1860 10 lines ‘I love him mightily, and
fain would know’

A87⁻¹ (p. 395)

Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

- 1862–63 12 lines ‘I love him mightily, and
fain would know’
C384 Cutting *Braidwood Dispatch*
Aug.? 1861 with handwritten
alterations. Paper and year identified
by lightbox reading
No. XXXVI in Series: BITS
- 1867** 12 lines ‘I love him mightily, and
fain would know’
A87⁻¹ (p. 251/328)
Series: BITS

**BITS OF PHILOSOPHY, CAUSTIC
AND OTHERWISE see HOW TO
LESSEN A FLUX OF VISITORS;
WISDOM’S DWELLING; BE PATIENT
WITH A FOOL; LUCK OUT OF
SEASON; THERE’S NOTHING IN
NATURE—FREE NATURE—THAT’S
WRONG; THE TRUTH OF NATURE**

**A BLANK VERSE PARAPHRASE OF
THE 51st PSALM**

- 1836–66 36 line untitled fragment ‘O God,
according to thy loving kindness,’
A87⁻² ? Part of KING SAUL

A BLIGHTED PROMISE

- 1865** 18 lines ‘Little Dan Deniehy!’
Harpur to Kendall Correspondence,
17 Dec. Latrobe Library, Vic. M
5099 (1)
Title: TO MY YOUNG
COUNTRYMAN D. H. D.
- 1866 18 lines ‘Little Dan Deniehy,’
A87⁻² Ø
- 1867 18 lines ‘Little Dan Deniehy,’
A96
Series: POEMS IN EARLY LIFE

BLINDNESS TO MERIT

- 1856** 4 lines + N ‘Dogs and cats will after
kind,’
People’s Advocate 6 Dec.
No. 19 Part II in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

- 1857** 74 lines ‘Blindness to Merit! ’tis an
irksome fact’
Empire 4 Dec.
- 1863** 87 lines ‘Blindness to Merit! ’tis an
ugly fact’
A89
- 1867** 87 lines ‘Blindness to Merit! ’tis an
ugly fact’
A87⁻¹

THE BOLD EYED MARINER

- 1849 12 line fragment ‘I knew a bold-eyed
Mariner, who held’
C376
Series: CHARLES HARPUR’S
WILD BEE OF AUSTRALIA

**THE BOOK see GENIUS LOST. THE
SORROWS Part Two**

BOTH SIDES OF THE MEDAL

I

- 1861** 52 lines ‘Who ne’er treats a friend
with proud rudeness,’
Empire 26 Mar.
Title: THE OBVERSE

II

- 1861** 46 lines ‘A strong man and a boy’
Empire 26 Mar.
Title: THE REVERSE

**THE BOWER and BOWER BUILDING
see A LYRICAL LOVE STORY 1: 6**

**THE BOWER BY MOONLIGHT see A
LYRICAL LOVE STORY 1: 9**

**A BOWER OF BLOOMS see RECORDS
OF A POET’S LOVE: XIII**

THE BOWER OF LOVE

- 1838** 16 lines ‘Awake my Muse! Love is
the chosen theme—’
A87⁻²

THE BOY’S EVENING SONG

- 1846** 36 lines ‘O Sister! see the great red
Sun’
Maitland Mercury 15 July

THE BROKEN HEART'S CAROUSE*see* **A LYRICAL LOVE STORY 3: 2****THE BROOK****1847** 56 lines 'Back from a distant Shore'*Maitland Mercury* 13 Jan.

Title: THE OLD BROOK

1860 56 lines + N 'Home from a distant shore'

C376 Ø

1867 56 lines 'Home from a distant shore'

A96

Series: POEMS IN EARLY LIFE

BURNS *see* **RHYMED CRITICISMS: IX****THE BURTHEN WORST TO BEAR**

1851 24 lines + N 'Tho' Fate should signalise our lot'

C383

see also **LONELINESS OF HEART...****THE BUSH FIRE****1851** 144 lines + N "'Tis nine o'clock:—to bed!" cried Egremont,'*People's Advocate* 15 Mar.

No. 2 in Series: BEING LEAVES FROM CHARLES HARPUR'S WILD BEE OF AUSTRALIA

1853 144 lines + N "'Tis nine o'clock:—to bed!" cried Egremont,'*The Bushrangers*, p. 72

1853–55 144 lines + N "'Tis nine o'clock:—to bed!" cried Egremont,'

A98⁻¹ Cutting *Bushrangers* 1853

with handwritten alterations

1855 19 line fragment 'On all hands blazing! Though far off the dells'

B78

1863 24 line untitled fragment 'The white heat seething from its spouty flows,'

A87⁻²

Series: SONGS, ODES, AND OTHER LYRICS

1863 241 lines + N 'Tis nine o'Clock—to bed! cried Egremont,'

A89

1867 255 lines "'Tis nine o'clock—to bed! cried Egremont,'

A95

1867 255 lines "'Tis nine o'clock—to bed! cried Egremont,'A87⁻¹**BUSH JUSTICE** *see* **SQUATTER****SONGS: VI****THE BUSHRANGERS****1853** 1967 lines + N 'There is no question but you met their'*The Bushrangers. A Play in Five Acts*1853–55 *c.* 1500 lines 'So they took none o' them?'A98⁻¹ Cutting *Bushrangers* 1853

with substantial handwritten

alterations

see also earlier version **THE TRAGEDY OF DONOHOE** *and later versions* **THE BUSH-RANGERS** *and* **STALWART THE BUSHRANGER****THE BUSH-RANGERS**1860 *c.* 2197 lines + N 'Beyond all question, you have ably met'

A91

1860–63 18 lines 'What though we see forthcoming,'

A91 (p. 71)

Untitled fragment of Mary's song,

Act One Scene Two

see also earlier versions **THE TRAGEDY OF DONOHOE** *and* **THE BUSHRANGERS** *and later version* **STALWART THE BUSHRANGER****BYRON** *see* **RHYMED CRITICISMS: X****CALMING DOWN** *see* **A LYRICAL LOVE STORY 3: 3****CAPITAL PUNISHMENT**

1855–57 5 lines 'Putting to death for the very worst crime'

A87⁻² (p. 726)

- 1857** 5 lines ‘To string up a man up for the very worst crime,’
Empire 6 June
No. X in Series:
CHARACTERISTICS AND BITS
OF PHILOSOPHY
- 1860 7 lines ‘To string up a man for the very worst crime,’
A87⁻¹ (pp. 395, 394)
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.
- 1860 8 lines ‘To string a man up for the very worst crime,’
A87⁻² (p. 413)
Series: BITS
- 1862–63 8 lines ‘To string a man up for the very worst crime,’
C384 (p. 99) Cutting *Braidwood Dispatch* July 1861 with handwritten alterations as below. Paper and date identified by lightbox reading
No. XVII in Series: BITS
- 1862–63 14 lines ‘To string a man up for the very worst crime,’
C384 (pp. 100, 98)
- 1867** 8 lines ‘To string up a man for the very worst crime’
A87⁻¹ (p. 249/326)
Untitled
Series: BITS

**THE CAROUSE and THE CAROUSE
OF DESPAIR see A LYRICAL LOVE
STORY 3: 2**

A CASE FOR THE LAWYERS

- 1860 4 lines ‘Roe says one Doe’s a scurvy rogue—for why?’
A87⁻²
Series: BITS
- 1861** 4 lines ‘Roe says one Doe’s a scurvy rogue—for why?’
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. XXXVII in Series: BITS

CASTLE CARNAL

- 1855** 186 lines ‘It is the House of Riot—the chosen place’
B78
Title: THE HOUSE OF RIOT
- 1863** 262 lines ‘Full in the centre of a region named’
A89
Title: THE HOUSE OF FOLLY
- 1865–66 262 lines ‘Full in the centre of a region named’
A93

**THE CEMETERY see GENIUS LOST.
THE SORROWS Part Seven**

CHANGE AND DEATH

- 1856** 10 lines ‘We build but for Change and for Death:’
People’s Advocate 26 Apr.
No. V in Series: EPIGRAMS,
NOTES, AND OPINIONS
- 1856** 10 lines ‘We build but for Change and for Death:’
C380 Unamended cutting *PA* 26 Apr.
- 1860 10 lines ‘We build but for Change and for Death:’
A87⁻²
? Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC. in
A87⁻¹
- 1883** 10 lines ‘We build but for change and for death,’
Poems, p. 133
Rpt. Popular Edition paperback 1899

**A CHARACTERISTIC EPITAPH FOR
A LATELY DECEASED ABLE DEALER**

- 1855** 51 lines ‘Here out of memory is stealing,’
People’s Advocate 31 Mar.
No. I in Series: SATIRICAL
EFFUSIONS

see also ON A DEFUNCT MISER

**CHARACTERISTICS see MY FRIEND
JACQUES**

CHARITY

- 1842** 14 lines ‘What were this world without thee, spirit pure?—’
Australasian Chronicle 29 Sept.
- 1845** 14 lines ‘Man were a grinding Niggard, lean and hoar’
Thoughts, p. 10
- 1849 14 lines + N ‘Man were a grinding niggard, lean and hoar’
C376 (p. 515)
Series: CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1861 14 lines ‘Man, even in his youth, at heart were hoar,’
C376 (p. 357) Ø
No. 8 in Series: SONNETS: DEDICATED TO WORDSWORTH
- 1863** 14 lines ‘Man, even in his youth, at heart were hoar,’
A90
No. XII in Series: SONNETS
- 1866 14 lines ‘Man, even in his youth, at heart were hoar,’
A95 (p. 29) Ø
No. IX in Series: MISCELLANEOUS SONNETS
- 1866** 14 lines ‘Man, even in his youth, at heart were hoar,’
A87⁻²
No. XX in Series: SONNETS (IN CONTINUATION)
- 1867 14 lines ‘Man, even in his youth, at heart were hoar,’
A95 (p. 122)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines ‘Man, even in his youth, at heart were hoar,’
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

THE CHARMER *see* **A LYRICAL LOVE STORY 1: 1****CHAUCER** *see* **RHYMED CRITICISMS: I****THE CHILLY MAN’S LAMENT: A MOCK SONNET**

- 1849 14 lines ‘I don’t like cold—I never did. Perhaps’
C376
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA

CHORUS *see* **GENIUS LOST. THE SORROWS: CHORUS OF THE HOURS****CHORUS (FROM THE SORROWS OF CHATTERTON)** *see* **GENIUS LOST.****Part One****CHORUS OF SPIRITS OF THE EARTH** *see* **GENIUS LOST. Parts Two, Four and Eight****CHORUS OF THE HOURS (FRAGMENTS FROM GENIUS LOST)** *see* **GENIUS LOST. THE SORROWS: SEMI CHORUS****THE CLOSE OF THE FESTIVAL SCENE ENDING THE III ACT** *see* **KING SAUL****THE CLOUD**

- 1851** 64 lines + N ‘One sultry morn, out of the sea wave wild’
People’s Advocate 19 Apr.
No. 4 Part I in Series: BEING LEAVES FROM CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1851 64 lines + N ‘One sultry morn, out of the sea wave wild’
C376
- 1857** 64 lines ‘One sultry morn, out of the sea waves wild’
Empire 25 May
- 1859** 76 lines ‘One sultry morn, out of the sea-waves wild’
Australian Home Companion Vol. 4
- 1863** 80 lines ‘One Summer morn, out of the sea waves wild’
A89

- 1863–66 83 lines ‘One Summer morn, out of the sea-waves wild’
A92 Unidentified cutting ?*Moruya Examiner* or ?*Braidwood Independent* with handwritten alterations
- 1866 83 lines ‘One summer morn, out of the sea waves wild’
A93 partly Ø
- 1867–68 85 lines ‘One Summer morn, out of the sea-waves wild’
A97
- 1874 83 lines ‘One summer morn, out of the sea waves wild’
Sydney Mail 24 Jan.
- 1883 74 lines ‘One summer morn, out of the sea-waves wild,’
Poems, p. 43
Rpt. Popular Edition paperback 1899
- 1888 74 lines ‘One summer morn, out of the sea-waves wild,’
Australian Poets 1788–1888, p. 210
- 1891 74 lines ‘One summer morn, out of the sea-waves wild,’
A Century of Australian Song, p. 187

COAST SCENERY *see* **A COAST VIEW****A COAST VIEW**

- 1857 90 lines ‘High ’mid the shelves of a grey cliff; that yet’
Empire 28 Mar.
Title: COAST SCENERY
- 1863 106 lines ‘High ’mid the shelves of a grey Cliff, that yet’
A89
- 1867–68 106 lines ‘High ’mid the shelves of a grey Cliff, that yet’
A97
- 1883 23 lines ‘High ’mid the shelves of a grey cliff, that yet’
Poems, p. 203
Rpt. Popular Edition paperback 1899

THE COCK OF THE WALK

- 1856 6 lines ‘That self-sufficient, self-reliant, doughty Martin marvellous—’
People’s Advocate 18 Oct.
No. 14 Part IV in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

COINS AND ROSES

- 1856 6 lines ‘If coins are beautiful as roses’
People’s Advocate 21 June
Title: “COINS ARE BEAUTIFUL AS ROSES”
No. IV Part II in Series: EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856 6 lines ‘If coins are beautiful as roses,’
C380 Unamended cutting *PA* 21 June
Title: “COINS ARE BEAUTIFUL AS ROSES”
- 1860 10 lines ‘If, as sage Emerson supposes,’
A87⁻²
? Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC. IN A87⁻¹
No. XXIII in Series: BITS
- 1862–63 12 lines ‘If, as sage Emerson supposes,’
C384 Cutting *Braidwood Dispatch* July 1861 with minor handwritten alterations. Paper and date identified by lightbox reading
No. XXIII in Series: BITS

COINS ARE BEAUTIFUL AS ROSES
see **COINS AND ROSES****COLERIDGE and COLERIDGE’S CHRISTABEL** *see* **RHYMED CRITICISMS: XIII****COLLINS** *see* **RHYMED CRITICISMS: VIII**

A/THE COMBAT

- 1847** 30 lines + N ‘A Trooper of France, in desperate need,’
C382
No. III in Series: RHYMES
- 1847** 30 lines + N ‘A Trooper of France, in desperate need,’
Sydney Chronicle 16 Nov.
- 1847** 12 line fragment + N ‘Then passed with a vengeful clash’
C376 Unamended incomplete cutting
SC 16 Nov.
- 1853** 30 lines ‘A Trooper of France, in desperate need’
Bushrangers, p. 123
Untitled
- 1853–55 30 lines ‘A Trooper of France, in desperate need’
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alterations
Untitled
- 1860 37 lines ‘A Trooper of France, in desperate need’
A87⁻¹ (p. 384)
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.
- 1860–61 13 lines fragment ‘A Trooper of France, in desperate need’
A87⁻²
- 1863** 41 lines ‘A Trooper of France, in desperate need,’
A90
Series: LYRICS
- 1866** 41 lines ‘A Trooper of France, in desperate need,’
Moruya Examiner Oct. Paper and date identified by lightbox reading
- 1866 41 lines ‘A Trooper of France, in desperate need,’
C381 Cutting dated Oct. 1866 *ME*
with handwritten alterations.
- 1867** 37 lines ‘A Trooper of France, in desperate need,’
A87⁻¹ (p. 154/198)

THE COMING ON OF FREEDOM

- 1846** 27 lines ‘The Day must come,—for Freedom must keep pace’
Maitland Mercury 13 June

- 1850** 28 lines + N ‘The day must come— for Freedom must keep pace’
People’s Advocate 28 Sept.
Series: A SCRAP FROM CHARLES HARPUR’S “WILD BEE OF AUSTRALIA”
- 1851–53 49 lines + N ‘The day must come—for Freedom must keep pace’
C376
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA

A COMMON REGRET see A REGRET**COMPANION PIECES see RECORDS OF A POET’S LOVE: I, III, XVIII, XIX, XX, XXIV, XXXI, XXXII, XXXIII****COMPENSATION**

- 1856** 24 lines ‘A sylphic form and angel face,’
Empire 10 Mar.
- 1863** 24 lines ‘A sylphic form and angel face,’
A90
Series: LYRICS
- 1867** 24 lines ‘A sylphic form and angel face,’
A88
Series: LYRICS
- 1867** 24 lines ‘A sylphic form and angel face,’
A92
Series: ODES AND LYRICS

THE COMPLAINT see PETRARCHIAN MUSINGS**THE CONFESSION and THE CONFIRMER see RECORDS OF A POET’S LOVE: XII, VIII****CONSOLATION**

- 1845** 14 lines ‘Mine heart is heavy with an ancient Sorrow,’
Thoughts, p. 12

- 1851 14 lines + N 'Mine heart is heavy with an ancient sorrow,'
C376 (p. 157)
- 1853 14 lines 'Mine heart is heavy with an ancient sorrow,'
Bushrangers, p. 113
- 1853 14 lines 'Mine heart is heavy with an ancient sorrow,'
A98⁻¹ Unamended cutting
Bushrangers 1853
- 1861 14 lines 'Mine heart is heavy with an ancient sorrow,'
C376 (p. 361) Ø
No. 10 in Series: SONNETS:
DEDICATED TO WORDSWORTH
- 1863 14 lines 'Mine heart is heavy with an ancient sorrow,'
A90
No. XIII in Series: SONNETS
- 1866 14 lines 'Mine heart is heavy with an ancient sorrow,'
A95
Untitled
No. XII in Series:
MISCELLANEOUS SONNETS
- 1866 14 lines 'My heart is heavy with an ancient sorrow—'
A87⁻²
Untitled
No. XVIII in Series: SONNETS (IN
CONTINUATION)
- 1867 14 lines 'Mine heart is heavy with an ancient sorrow,'
A87⁻¹

**THE CONSUMMATION *see* RECORDS
OF A POET'S LOVE: XXXIV (a)**

CONTEMPORARY PRAISE

- 1856 4 lines + N 'He is no Hero—he who draws'
People's Advocate 4 Oct.
No. 13 Part II in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1857 24 lines 'No hero is the Man who draws'
Empire 3 Dec.

- 1867 24 lines 'No Hero is the man who draws'
A92
Series: ODES AND LYRICS

**CONTRARY WAYS *see* POPULAR
FURORES**

A CONTRAST

- 1849–50 14 lines 'God help the Poor!—I saw a Widow stand'
C376

CORA

- 1856 52 lines 'Of Cora with the shining hair'
Empire 26 Apr.
- 1863 4 line untitled fragment 'Or should the bright time of her birth,'
A87⁻²
Series: SONGS, ODES, AND
OTHER LYRICS
- 1863 100 lines 'Of Cora, once so dearly ours,'
A90
Series: LYRICS
- 1863 100 lines 'Of Cora, once so dearly ours,'
Sydney Morning Herald 8 Dec.
- 1863 100 lines 'Of Cora, once so dearly ours,'
A87⁻¹ Unamended cutting *SMH* 8 Dec.
- 1867 100 lines 'Of Cora, once so dearly ours,'
A92
Series: ODES AND LYRICS
- 1883 56 lines 'Of Cora, once so dearly ours,'
Poems, p. 102
Rpt. Popular Edition paperback 1899

CORA'S SIRE

- 1855 40 lines 'Sir Gilbert *is* a happy knight,'
Empire 21 Dec.
Title: SIR GILBERT

- 1855–58 40 lines ‘Sir Gilbert *is* a happy knight,’
C380 Cutting *Empire* 21 Dec. with handwritten alterations
Title: SIR GILBERT
- 1863** 49 lines ‘Sir Gilbert is a happy Knight,’
A90
Title: SIR GILBERT
Series: LYRICS
- 1865 48 lines ‘Sir Gilbert Blount is a merry Knight,’
A95 (p. 68)
Title: SIR GILBERT BLOUNT
No. VIII in Series: LYRICS
- 1867 48 lines ‘Sir Gilbert Blount’s a happy Knight,’
A87⁻²
Title: SIR GILBERT BLOUNT
- 1867** 48 lines ‘Sir Gilbert is a happy man,’
A88
Series: LYRICS
- 1867** 48 lines ‘Sir Gilbert is a happy man,’
A92
Series: ODES AND LYRICS
- COULD WE, AS MORTALS** *see*
TAKING TOO MUCH THOUGHT OF TO-MORROW
- COUNTRY LOVERS**
- 1842** 40 lines + N ‘*She*—Where have you been all the day?’
Australasian Chronicle 22 Nov.
No. 6 in Series: AUSTRALIAN LYRICS
- THE CREED OF LIBERTY** *see* **MY POLITICAL BELIEF**
- THE CREEK OF THE FOUR GRAVES**
- 1845** 209 lines ‘I tell a settlers (sic) tale of the old times,’
Part One, *Weekly Register* 9 Aug.;
Part Two, 16 Aug.; Part Three, 23 Aug.
Subtitle: A TALE OF THE BUSH.
Erratum *WR* 30 August
- 1846** 15 lines ‘—the Universe appeared’
Untitled extract qtd. by Harpur in *Penny Saturday Journal* 4 Apr.
- 1848 4 line untitled fragment from Part I
‘—westward the high massing wood,’
C382 Ø
- 1849 c. 139 line fragment ‘I verse a Settler’s Tale of the Old Times—’
C376
Series: CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1850/51 389 lines ‘I verse a Settler’s tale of the olden times,—’
Songs of Australia Broadsheet.
Second Series?
- 1853** 270 lines ‘I verse a Settler’s Tale of the old times,—’
Bushrangers, p. 63
- 1853–55 298 lines ‘I verse a Settler’s Tale of the old times,—’
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alterations
- 1855** 104 line fragment ‘I verse a Settler’s tale of the old times,—’
B78
- 1861–63 c. 407 lines ‘I verse a Settler’s tale of the olden times,—’
C384 Printed version with handwritten alterations (*Braidwood Dispatch* Broadsheet 1861?)
Title: THE CREEK OF THE GRAVES
- 1866 8 line untitled fragment ‘Bestrewn with leaves, and withered spraylets, stript’
A93
- 1867 410 lines ‘I verse a Settler’s tale of olden times—’
A95
- 1867** 410 lines + N ‘I verse a Settler’s tale of olden times—’
A87⁻¹
- 1883** 273 lines + N ‘A settler in the olden times went forth’
Poems, p. 47
Rpt. Popular Edition paperback 1899

- 1891** 273 lines 'A settler in the olden times
went forth'
A Century of Australian Song, p. 190

THE CREEK OF THE GRAVES *see*
THE CREEK OF THE FOUR GRAVES

**A CRITIC AT THE TOP OF HIS
LADDER**

- 1856** 6 lines + N 'Every Sect will have its
canters;'
People's Advocate 30 Aug.
Title: VICIOUS TASTE
No. 11 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1860 12 lines 'Every Sect will have its
canters;'
A87⁻¹ (p. 389)
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.
- 1860–63 12 lines 'Every sect will have its
canters;'
A90
Part of Note 12 to THE 'NEVERS'
OF POETRY
- 1865–66 12 lines + N 'Every sect will have
its canters;'
A87⁻¹ (p. 273)
Part of Note (m) to THE 'NEVERS'
OF POETRY

CRITICAL POWER

- 1856** 4 lines + N 'The mind that's wisely
critical, must grow'
People's Advocate 26 July
No. 7 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856** 4 lines + N 'The mind that's wisely
critical, must grow'
A92 Unamended cutting *PA* 26 July

**CRITICAL RHYMES ON CRITICAL
REVIEWS** *see* RHYMED CRITICISMS:
XV

CRITICAL RHYMES ON GREY *see*
RHYMED CRITICISMS: VII

**CRITICAL RHYMES ON SOME OF
THE ENGLISH CRITICAL REVIEWS**
see RHYMED CRITICISMS: XV

**CRITICAL RHYMES ON
WORDSWORTH** *see* RHYMED
CRITICISMS: XII

CROWDS

- 1855–57 12 lines + N 'I'm not unsocial, yet
dislike a Crowd;'
A87⁻²

THE CROWN OF NATURE *and* **THE
CROWNING CHARM OF NATURE** *see*
RECORDS OF A POET'S LOVE: VIII

**A CUT-AND-DRIED EPITAPH FOR
T.C., WHENEVER IT MAY PLEASE
THE DEVIL TO TAKE HIM**

- 1860 10 lines 'Within this tomb lies grim
and cold'
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

**DAWN AND SUNRISE IN THE SNOWY
MOUNTAINS**

- 1860 20 lines 'A few thin strips of fleecy
cloud, lie long'
C376
- 1867** 20 lines 'A few thin strips of fleecy
clouds lie long'
A87⁻¹

DAWN IN THE AUSTRALIAN FOREST
and **DAWN IN THE FOREST** *and*
DAWN IN THE MOUNTAINS *see* **THE
BEAUTIFUL: IX**

**A DAY-DREAM OF LOVE AND
HAPPINESS** *see* **RECORDS OF A
POET'S LOVE: VII**

'DEAR HENRY, WHY SHOULD YOU COMPLAIN?'

- 1846** 24 lines 'Dear Henry, forbear to complain'
Maitland Mercury 18 Nov.
 Title: STANZAS
 No. XXXVI in untitled Series.
- 1851** 24 lines 'Dear Henry, why should you complain,'
 C376
 Untitled
 No. II in Series: A STRING OF PEARLS

THE DEATH OF A BOY

- 1866 14 lines "'Whom the Gods love die young", the ancients said,'
 A95
 Title: ON THE DEATH OF A BOY
 No. XXVIII in Series:
 MISCELLANEOUS SONNETS
- 1867** 14 lines "'Whom the Gods love die young", the ancients said.'
 A87⁻¹
 Series: PERSONAL AND OTHER SONNETS

THE DEATH OF SHELLEY

- 1847** 102 lines + N 'Fit shroud for Thee'
 C382
 Title: ON THE DEATH OF SHELLEY
 No. VII in Series: RHYMES
- 1851-53 109 lines + N 'Fit shroud for Thee'
 C376
 Series: A PORTION OF CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1857** 109 lines 'Fit shroud for thee'
Empire 27 May
- 1863** 125 line 'Fit winding sheet for thee'
 A89
- 1867** 125 line 'Fit winding-sheet for thee'
 A88
 Series: ODES
- 1867** 125 lines 'Fit winding sheet for thee'
 A87⁻¹

- 1883** 87 lines 'Fit winding-sheet for thee'
Poems, p. 186
 Rpt. Popular Edition paperback 1899

THE DEATH OF SHYLOCK

- 1866 95 lines 'The officers of justice dogged me home!'
 A93
- 1867** 112 lines 'The officers of Justice dogged me home!'
 A87⁻²
- 1867** 112 lines 'The Officers of Justice dogged me home!'
 A87⁻¹

THE DEATH OF SISERA

- 1856** 12 lines 'When the Prophetess Deborah ruled in the land'
Empire 9 Apr.
 Title: DEBORAH (FROM KING SAUL)
- 1867** 12 lines 'When the prophetess Debora ruled in God's land,'
 A92
 Series: ODES AND LYRICS
- 1883** 12 lines 'When Deborah the prophetess ruled in God's land,'
Poems, p. 127
 Rpt. Popular Edition paperback 1899

DEBORAH (FROM KING SAUL) see THE DEATH OF SISERA**DEDICATION TO WILLIAM WORDSWORTH and DEDICATORY see TO WILLIAM WORDSWORTH****DELIA**

- 1837** 14 lines 'From where the streaky gates of light unfold,'
Australian 24 Jan.

see also RECORDS OF A POET'S LOVE: XVI and MUSE-WORSHIP 4**DESCRIPTION OF A TROPICAL ISLAND... see THE SLAVE'S STORY**

**DESCRIPTIVE OF THE PROSPECT
FROM MOUNT VIEW**

- 1843** 14 lines 'Hurrah!—Below—around
me—in one view,'
Australasian Chronicle 2 Aug.
- 1849–50 14 lines 'Hurrah!—Below—
around me—in one view'
C376
No. 7 in incomplete Series.

**DESIDERIUM see LIFE'S FIRST
DESPAIR****DESPAIR see GENIUS LOST. THE
SORROWS Part Eight: WHITHER?****THE DEVIL AND THE EDITOR [Satiric
verse drama]**

- 1845** 73 lines 'And *He* has triumph'd, and
by *truth*, while I'
Weekly Register 5 July
Unsigned. ?Harpur or William
Forster.

**THE DEVIL'S OWN GLEE; OR, THE
MIDNIGHT VOICES OF THE
REVENUE HELLS**

- 1854** 25 lines 'Hark, hark! in the dead of
the night,'
Empire 7 Sept.

DIAL (sic) see DIAN**DIAN**

- 1855** 16 lines 'A Huntress, like Diana,'
B78
Title: A SYLVAN VISION
- 1858** 22 lines 'A huntress, born of Fancy,'
Freeman's Journal 8 Sept.
- 1861–62 36 lines 'A Huntress born to
Nature'
A87⁻² (pp. 428, 423)
- 1862** 33 lines 'A Huntress born of fancy'
Empire 20 Mar.
Title: DIAL (sic)
- 1863** 42 lines 'A Huntress born to Nature'
A90 (p. 8)
Series: LYRICS

- 1863** 12 line untitled fragment 'Or when
the forest shadows'
A90 (p. 10)
Series: LYRICS
- 1863** 33 lines 'A Huntress born to Nature
through the might of olden lore,'
A90 (p. 128)
Series: LYRICS
- 1865 33 lines 'A Huntress born to Nature'
A95
No. I in Series: LYRICS
- 1866 30 lines 'A Huntress born to Nature/
Through the might of older lore,'
A93 partly Ø
- 1867** 33 lines 'A Huntress born to Nature'
A88
Series: LYRICS
- 1867** 33 lines 'A Huntress born to Nature'
A92
Series; ODES AND LYRICS
- 1881** 33 lines 'A Huntress born of Nature'
Sydney Mail 26 Feb.
Title: DIANA

DIANA see DIAN**A DILETTANTE see MY FRIEND
JACQUES****THE DISQUISITION see RECORDS OF
A POET'S LOVE: XXXI****THE DISTANCE OF THE DEAD**

- 1863** 14 lines 'How far off in a moment
are the Dead!'
A90
No. XX In Series: SONNETS
- 1866 14 lines 'How far off in a moment
are the Dead!'
A95 Ø
No. XIX in Series:
MISCELLANEOUS SONNETS
- 1866** 14 lines 'How distant in a moment
are the dead!'
A87⁻² (p. 554) Ø
Untitled
No. XVII in Series: SONNETS (IN
CONTINUATION)

- 1867** 14 lines 'How distant in a moment
are the dead!'
A87⁻² (p. 484)
Untitled
No. VII in Series: DOMESTIC
SONNETS

DOING AND BEING

- 1856** 4 lines + N 'The common man's of
value to the race'
People's Advocate 28 June
Title: A TRUTH THAT SMALL
GREAT MEN WON'T LIKE
No. 5 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856** 4 lines + N 'The common man's of
value to the race'
C380 Unamended cutting *PA* 28 June
Title: A TRUTH THAT SMALL
GREAT MEN WON'T LIKE
- 1857** 4 lines 'The common man's of value
to the race,'
Empire 8 July
No. XI in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY
- 1860 9 lines 'The common Man's of value
to the race'
A87⁻²
? Series: RHYMES, HUMOUROUS
POEMS, EPIGRAMS, ETC. in A87⁻¹
- 1861** 9 lines 'The common man's of value
to the race'
C384 Unamended cutting *Braidwood
Dispatch* Aug.? Paper and year
identified by lightbox reading
No. XLVIII in Series: BITS

DORA

- 1855** 24 lines 'It was (I well remember)'
B78
Title: SONG
- 1856** 24 lines 'It was, I well remember,'
Empire 2 June
Title: SONG
- 1856–57 24 lines 'It was, I well remember,'
A92 (p. 145) Cutting *Empire* 2 June
1856 with handwritten alterations

- 1863** 32 lines 'It was, I well remember,'
A90
Series: LYRICS
- 1867** 32 lines 'It was, I well remember,'
A88
Series: LYRICS
- 1867** 16 lines 'It was, I well remember, the
merry Springtime, when'
A92 (p. 233)
Series: ODES AND LYRICS
- 1883** 16 lines 'It was, I well remember, the
merry springtime when'
Poems, p. 74
Rpt. Popular Edition paperback 1899
- 1888** 16 lines 'It was, I well remember, the
merry springtime when'
Australian Poets 1788–1888, p. 197

DOUBTS *see* A LYRICAL LOVE STORY 2: 1

DOWNWARD, THROUGH THE BLOOMY ROOFAGE *see* A SIMILITUDE

DR JOHNSON

- 1856** 12 lines 'A Man lump of Learning, in
scholarly garments,'
People's Advocate 20 Sept.
No. 12 Part IV in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1857** 28 lines 'A man-lump of Learning in
scholarly garments,'
Empire 6 June
No. I in Series:
CHARACTERISTICS AND BITS
OF PHILOSOPHY
- 1860 28 lines 'A man-lump of Learning in
scholarly garments,'
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

THE DREAM

- 1836** 16 lines 'While Augusta my dream I
relate thee in numbers,'
Sydney Times 24 Sept.

- 1843** 16 lines 'While Fanny, my dream, I relate thee in numbers'
Australasian Chronicle 25 Feb.
- 1850/51 16 lines 'While Fanny, my Dream, I relate thee in numbers,'
Songs of Australia. First Series
Sighted only partially by lightbox reading of pages in A92.

THE DREAM see RECORDS OF A POET'S LOVE: IX

THE DREAM BY THE FOUNTAIN

- 1843** 72 lines 'Thought-weary and sad I reclined by a fountain'
Australasian Chronicle 10 June
- 1851–53 4 lines from final stanza 'And since, or in cities or solitudes dreary,'
C376. Untitled fragment [preceding pages missing]
Series: A PORTION OF CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1853** 92 lines 'Thought-weary and sad I reclined by a Fountain'
Bushrangers, p. 106
- 1853–55 92 lines 'Thought-weary and sad I reclined by a Fountain'
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alterations
- 1863** 92 lines + N 'Thought-weary and sad, I lay down by a Fountain'
A89
- 1866** 68 lines + N 'Thought-weary and sad, I reclined by a Fountain'
A87⁻²
- 1867** 98 lines + N 'Thought-weary and sad, I reclined by a Fountain'
A87⁻¹
- 1883** 80 lines 'Thought-weary and sad, I reclined by a fountain'
Poems, p. 136
Rpt. Popular Edition paperback 1899

A DREAM OF THE ORIENT

- 1856** 28 lines 'With a splendid Eastern bride,'
People's Advocate 2 Aug.
No. 8 Part II in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1858** 28 lines 'With a splendid Eastern bride'
Empire 5 Mar.
- 1863** 33 lines 'With a splendid Eastern bride'
A90
Series: LYRICS
- 1865 35 lines 'With a resplendent Eastern bride'
A95
No. IX in Series: LYRICS
- 1867** 35 lines 'With a resplendent Eastern bride'
A88
Series: LYRICS
- 1867** 35 lines 'With a resplendent Eastern bride'
A92
Series: ODES AND LYRICS
- 1883** 35 lines 'With a resplendent Eastern bride,'
Poems, p. 121
Rpt. Popular Edition paperback 1899

THE DREAMS OF THE BELOVED see RECORDS OF A POET'S LOVE: XI

DRESSED ALL IN SNOWY WHITE!... see RECORDS OF A POET'S LOVE: IV

THE DROWNED, ALIVE

- 1855** 92 lines 'I was once so deeply drowned,'
B78
- 1856** 92 lines 'I was once so deeply drowned,'
Empire 2 Feb.
- 1863 131 lines 'I was once so deeply drowned,'
A89

- 1866 134 lines 'I was once so deeply
drowned,'
A93
- 1867 136 lines + N 'I was once so deeply
drowned,'
A88
- 1867** 136 lines + N 'I was once so deeply
drowned,'
A87⁻¹
- 1883** 113 lines 'I was once so deeply
drowned,'
Poems, p. 66
Rpt. Popular Edition paperback 1899

THE DRUNKARD

- 1842** 40 lines 'Disease was lurking in the
cup!'
Australasian Chronicle 13 Oct.

DRYDEN *see* RHYMED CRITICISMS: V

THE DYING SORROW OF THE WIDOW'S BOY *see* THE WIDOW'S BOY

EARLY AND LATE ART

- 1856** 2 lines + N 'When Art is young, it
slighteth Nature;'
People's Advocate 26 Apr.
No. III in Series: EPIGRAMS,
NOTES, AND OPINIONS, ETC.
- 1856** 2 lines + N 'When Art is young, it
slighteth Nature;'
A92 Unamended cutting *PA* 26 Apr.

EARLY SUMMER

- 1855** 16 lines ''Tis the early summer
season'
B78
- 1856** 16 lines + N ''Tis the Early Summer
season'
Empire 2 June
- 1856** 16 lines + N ''Tis the Early Summer
season'
C384 Unamended cutting *Empire* 2
June
- 1859** 16 lines + N ''Tis the early summer
season'
Australian Home Companion Vol. 4

- 1865 18 lines ''Tis the Early Summer
season'
A95
Series: LYRICS
- 1867** 18 lines ''Tis the early Summer
season'
A88
Series: LYRICS
- 1867** 9 lines ''Tis the early Summer
season when the skies are clear and
blue,—'
A92
Series: ODES AND LYRICS
- 1883** 9 lines ''Tis the early summer
season, when the skies are clear and
blue,'
Poems, p. 134
Rpt. Popular Edition paperback 1899

EARLY SUMMER *see* SPRINGTIME GLADNESS

THE EASTER ILLUMINATION OF ST. PETER'S AT ROME *see* ON THE EASTER ILLUMINATION OF ST. PETER'S AT ROME

ECCE HOMO

- 1845** 18 lines 'A Man of Sorrows, and
with Grief acquainted,'
Weekly Register 19 July
Title: THE MAN GOD
(COMPOSED AFTER A PERUSAL
OF THE GOSPELS)
- 1846** 18 lines 'A Man of sorrows and with
grief acquainted,'
Maitland Mercury 8 July
Title: THE MAN GOD
- 1858** 18 lines 'A Man of Sorrows and with
grief acquainted,'
Empire 19 Mar.
Title: THE MAN GOD
- 1863** 24 lines 'A Man of Sorrows and with
grief acquainted,'
A90 (pp. 84, 85)
Series: LYRICS

- 1867** 24 lines 'A Man of Sorrows and with grief acquainted,'
A88
Series: ODES
- 1867** 24 lines 'A Man of Sorrows and with grief acquainted,'
A92
Series: ODES AND LYRICS
- 1881** 24 lines 'A man of sorrow and with grief acquainted,'
Sydney Mail 9 Apr.
- 1883** 18 lines 'A man of sorrows and with grief acquainted,'
Poems, p. 132
Rpt. Popular Edition paperback 1899

EDEN LOST

- 1851** 42 lines + N 'The only faithless thing is Man,'
C376
Title: OUT OF EVIL GOOD SHALL COME
- 1851** 42 lines + N 'The only faithless thing is man,'
People's Advocate 8 Mar.
Title: A SIGH FOR THE FORTHCOMING
No. 1 in Series: BEING LEAVES FROM CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1863** 36 lines 'The only faithless thing is Man,'
A90
Series: LYRICS
- 1867** 36 lines 'The only faithless thing is Man,'
A88
Series: ODES
- 1867** 36 lines 'The only faithless thing is Man,'
A87⁻¹
Series: ODES AND LYRICS

EDUCATIONAL MOTTOES

- 1851** 4 lines 'It is not Methods—it is Men that teach;'
Normington Rawling Papers MS
1326 (11) Box 2. Letter to G W
Rusden, 14 June

- 1856** 15 lines + N 'It is not Systems—it is Men who teach.'
People's Advocate 31 May
No. II Part I in Series EPIGRAMS, NOTES, AND OPINIONS ETC.

THE EGOTISM OF POETS see MUSE-WORSHIP: I**ELEGIAC VERSES see AUTUMNAL LEAVES: 6****ELEGY... see ON THE DEATH OF AN INFANT RELATIVE****EMBLEMS**

- 1846** 12 lines 'A Streamlet is a bright and beautiful creature,'
Penny Saturday Journal 21 Mar.
- 1851** 12 lines 'A Streamlet is a bright and beautiful creature,'
C376
No. IV in Series: A STRING OF PEARLS
- 1853** 12 lines 'A streamlet is a bright and beauteous creature'
The Bushrangers, p. 103
- 1853** 12 lines 'A streamlet is a bright and beauteous creature'
A98⁻¹ Unamended cutting
Bushrangers 1853
- 1863** 12 lines 'A Streamlet is a bright and beauteous creature'
A90
Series: LYRICS
- 1865** 12 lines 'A Streamlet is a bright and beautiful creature,'
A95
No. IV in Series: LYRICS
- 1866** 12 lines 'A Streamlet is a bright and beautiful creature,'
A93
- 1867** 12 lines 'A Streamlet is a bright and beauteous creature'
A88
Series: LYRICS

1867 12 lines 'A Streamlet is a bright and
beauteous creature'
A92
Series: ODES AND LYRICS

EMERSON *see* **EMERSON AT THE
BEST** *and* **EMERSON AT THE WORST**

EMERSON AT THE BEST

- 1855** 14 lines + N 'The Old World,
sectioned with its dull dead walls'
B78
Title: TO THE AMERICAN,
EMERSON
- 1856** 14 lines + N 'The Old World,
sectioned by its dull dead walls'
People's Advocate 21 June
Title: EMERSON
No. IV part III in Series:
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856** 14 lines + N 'The Old World,
sectioned by its dull dead walls'
C380 Unamended cutting *PA* 21 June
Title: EMERSON
- 1863** 14 lines 'The Old World, sectioned
by its cold dead walls'
A90
No. XXXIII in Series: SONNETS
- 1866 14 lines 'The Old World, sectioned
by its cold dead walls'
A95
No. XLIV in Series:
MISCELLANEOUS SONNETS

EMERSON AT THE WORST

- 1856** 12 lines + N 'His Genius types the
Mind of the world's youth,'
People's Advocate 20 Sept.
Title: EMERSON
No. 12 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1863** 14 lines 'His genius types the mind
of Time's bold youth,'
A90
No. XXXIV in Series: SONNETS

1866 14 lines 'His genius types the mind
of Time's bold youth,'
A95
No. XLV in Series:
MISCELLANEOUS SONNETS

**THE EMIGRANT GIRL'S
DEPARTURE** *see* **THE ENGLISH
EMIGRANT GIRL'S DEPARTURE**

THE EMIGRANT'S VISION

- 1846** 40 lines 'As our bark dashed away
o'er the night-shrouded deep,'
Penny Saturday Journal 28 Feb.
- 1846** 40 lines 'As our Bark dashed away
o'er the night-shrouded Deep,'
Maitland Mercury 27 June. Erratum
MM 8 July.
- 1846** 40 lines 'As our Bark dashed away
o'er the night shrouded deep,'
The Sentinel 2 July
- 1846** 40 lines 'As our Bark dashed away
o'er the night shrouded deep,'
Age (Sydney) 4 July
- 1846** 40 lines 'As our Bark dashed away
o'er the night shrouded deep,'
Port Phillip Herald 16 July
- 1849 40 lines + N 'As our bark dashed
away o'er the night shrouded deep,'
C376
Series: CHARLES HARPUR'S
WILD BEE OF AUSTRALIA
- 1861** 40 lines 'As our bark dashed away
o'er the night-shrouded deep,'
Empire 28 Feb.
- 1863** 40 lines 'As our Bark dashed away
o'er the night-shrouded deep,'
A90
Series: LYRICS
- 1868** 40 lines 'As our Bark dashed away
one (sic) the night-shrouded deep,'
A97
- 1883** 40 lines 'As his bark dashed away on
the night-shrouded deep,'
Poems, p. 197
Rpt. Popular Edition paperback 1899

THE END OF THE BOOK *see* **ON
COMPLETING A BOOK**

ENDURING PROSE AND VERSE

- 1857** 4 lines 'That generous wine-like
Prose will never die'
Empire 6 June
Title: ENDURING PROSE AND
VITAL VERSE
No. VIII in Series:
CHARACTERISTICS AND BITS
OF PHILOSOPHY
- 1860 4 lines 'That generous wine-like
Prose will never die,'
A87⁻¹ (p. 383)
Title: ENDURING PROSE AND
LIVING VERSE
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.
- 1861** 4 lines 'That generous wine-like
Prose will never die,'
C384 Unamended cutting *Braidwood
Dispatch* Aug. Paper and date
identified by lightbox reading
No. XXX in Series: BITS
- 1867** 4 lines 'That generous, wine-like
Prose will never die,'
A87⁻¹ (p. 250/327)
Untitled
Series: BITS

**ENDURING PROSE AND LIVING
VERSE and ENDURING PROSE AND
VITAL VERSE see ENDURING PROSE
AND VERSE****ENGLISH BEAUTY**

- 1856** 12 lines 'Tell me not of maids
Italian, or the stately dames of
Spain;'
Empire 9 Apr.
- 1856–58 12 lines 'Tell me not of maids
Italian, or the stately dames of
Spain;'
C380 Cutting *Empire* 9 Apr. with
handwritten alterations
- 1865 12 lines 'Tell me not of maids
Italian, or the stately dames of
Spain!'
A95
Series: LYRICS

- 1867 12 lines 'Tell me not of maids Italian
or the stately dames of Spain,'
A96
Series: POEMS IN EARLY LIFE
- 1867** 12 lines 'Tell me not of maids
Italian, or the stately dames of
Spain,'
A88
Series: LYRICS

**THE ENGLISH EMIGRANT GIRL'S
DEPARTURE**

- 1855 40 lines 'She is going in the beauty'
A87⁻² (p. 668)
Title: THE EMIGRANT GIRL'S
DEPARTURE
- 1857 20 lines 'She is going in the beauty
and the freshness of her youth'
A87⁻² (p. 689)
- 1867 40 lines 'She is going in her
beauty,—'
A96
Series: POEMS IN EARLY LIFE

**THE ENQUIRY see A LYRICAL LOVE
STORY 2: 1****EPIGRAM**

- 1855–57 4 lines 'There are Nations of
slaves that were once nobly free,'
A87⁻²

**EPIGRAM see THE BEST
KNOWLEDGE; ON HEARING THAT
CERTAIN LOW FELLOWS...; THE
VALUE OF FRANKNESS QUEERLY
TESTED****EPIGRAM ON A LAW-MAD BUSH
JUSTICE see ON A SUPER-LEGAL
MAGISTRATE****EPILOGISTIC TO THE WHOLE see
PREFATORY TO A MS. VOLUME****EPITAPH**

- 1855 9 lines 'He who once was Thomas
Cullen'
A87⁻²

AN EPITAPH *see* **AUTUMNAL****LEAVES: 3****EPITAPH FOR A MISER** *see* **ON A****DEFUNCT MISER****EPITAPH FOR AN ABLE DEALER** *see*
A CHARACTERISTIC EPITAPH...**EPITAPH ON/FOR A SAILOR****1846** 8 lines 'In Port at last! Around HIS
Bark no more'
Maitland Mercury 4 Nov.
See C376 (p. 524) prose 'Note to the
Epitaph for a Sailor' c.1849**1857** 10 lines 'In port at last. Around *his*
bark no more'
Empire 6 June1860 10 lines 'In port at last. Around his
bark no more'
A87

Series: BITS

1861 10 lines 'In port at last. Around *his*
bark no more'
C384 Ø Unamended cutting
Braidwood Dispatch Aug.? Paper
and year identified by lightbox
reading
No. XXXV in Series: BITS**EVA GRAY****1853** 18 lines 'Paler, paler, day by day,'
Bushrangers, p. 101**1853** 18 lines 'Paler, paler, day by day,'
A98⁻¹ Unamended cutting
Bushrangers 1853**1863** 20 lines 'Paler, paler, day by day,'
A90
Series: LYRICS**1867** 20 lines 'Paler, paler, day by day,'
A88
Series: LYRICS**1867** 20 lines 'Paler, paler, day by day,'
A92
Series: ODES AND LYRICS**EVA GREY** *see* **EVA GRAY****EVASION**1851 8 lines 'Oh, that I had in my fist but a
dagger,'
C376**1851** 8 lines 'Oh, that I had in my fist but a
dagger!'
People's Advocate 1 Mar.
No. II in Series: A STRING OF
EPIGRAMS (FROM CHARLES
HARPUR'S WILD BEE OF
AUSTRALIA)1860 8 lines 'Oh! wronged as I am, if I
had but a dagger,'
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.**EVENING AND EARLY NIGHT** *see* **A
POET'S HOME****EVENING HAUNTS** *see* **THE ANGEL
OF NATURE****EVENING IN THE COUNTRY**1855–57 11 lines 'Hail, to the shadowy
Hour whose gleamy wings'
A87⁻² (p. 718)1866 45 lines 'Hail to the shadowy Hour!
whose gleamy wings'
A87⁻² [partly illegible, partly scored
through] (p. 615)
Untitled [VI in Series not extant]**THE EVENING SCENE****1842** 35 lines 'Here, by the brook, at eve
to meet'
Australasian Chronicle 10 Nov.
No. 4 in Series: AUSTRALIAN
LYRICS**THE EVENING STAR** *see* **RECORDS
OF A POET'S LOVE: XVII****THE EVER-INFLUENCING BARD IS
ONE** *see* **A WORLD-POET**

“EVERY TRUE FACT IS A LAW”

- 1856** 5 lines + N ‘To say that every Fact’s
a law’
People’s Advocate 29 Nov.
No. 18 Part 1 in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

**EXPEDIENCY see GREAT TRUTH
SEERS****EXPOSTULATORY see SONNETS
DEDICATED TO AUSTRALIAN
SENATORS: VIII****EXTREME COMPARISONS**

- 1860 10 lines ‘For shame, Snooks! What?
pretend to me’
A87⁻²
Series: BITS

**FAILURE AND DEFECTION see
MUSE-WORSHIP: 8****FALLEN AWAY see FALLING AWAY****FALLING AWAY**

- 1851** 24 lines ‘The wintry wind is
numbing,’
People’s Advocate 3 May
Title: SONG
No. 5 Part II in Series: BEING
LEAVES FROM CHARLES
HARPUR’S WILD BEE OF
AUSTRALIA
- 1863** 24 lines ‘The wintry wind is
numbing,’
A90
Series: LYRICS
- 1865 8 line fragment ‘It is not that we are
losers’
A87⁻²
- 1865 32 lines ‘The wintry wind is
numbing,’
A95
Title: FALLEN AWAY
No. XX in Series: LYRICS

- 1865–66 32 lines ‘The winter wind is
numbing,’
C381 Unamended cutting ?*Moruya
Examiner*
Title: FALLEN AWAY
- 1867 24 lines ‘The winter wind is
numbing,’
A96
Series: POEMS IN EARLY LIFE

**THE FAMOUS NIGHT SCENE IN THE
VIII ILIAD**

- 1855** 22 lines ‘The mouth-chafed and
sweat-foaming horse (sic) forthwith
from their traces are loosened’
B78
- 1858** 46 lines ‘The mouth-chafed and
foam-sweating steeds’
Empire 5 Mar.
Title: A NIGHT SCENE FROM
HOMER
- 1862–63 46 lines ‘The mouth-chafed and
foam-sweating steeds’
C384 Cutting *Empire* 5 Mar. 1858
with minor handwritten alterations
Title: A NIGHT SCENE FROM
HOMER
- 1865**
- I 23 lines + N ‘Mouth-chafed and
sweating, the steeds forthwith from
their traces are loosened,’
Subtitle: AS PARAPHRASED IN
DACTYLIC HEXAMETERS
- II 30 lines ‘The sweating steeds are
loosened from the yoke’
Subtitle: AS MORE CLOSELY
RENDERED IN BLANK VERSE
- III 26 lines ‘The sweating steeds are
loosened from the cars’
Subtitle: THE SAME, IN HEROIC
RHYME
Sydney Morning Herald 22 Feb.
Untitled

- 1866
I 16 lines ‘Chafed and sweating, the horses straight from the traces are loosened,’
A87⁻² (p. 516)
Title: THE FAMOUS NIGHT
SCENE IN THE ILIAD
Subtitle: AS PARAPHRASED IN HOMERIC HEXAMETERS
- 1866
I 26 lines + N ‘Chafed and sweating, the horses straight from their traces are loosened,’
Subtitle: AS PARAPHRASED IN HOMERIC HEXAMETERS
- II 30 lines ‘The sweating steeds are loosened from the yoke,’
Subtitle: AS MORE CLOSELY RENDERED IN BLANK VERSE
- III 26 lines ‘The sweating steeds are loosened from the cars,’
Subtitle: THE SAME IN HEROIC RHYME
- IV 25 lines ‘And they loosed from the yoke the sweating steeds,’
Subtitle: THE SAME VERY LITERALLY
A87⁻¹
- 1867
I 23 lines ‘Mouth-chafed and sweating, the steeds forthwith from their traces are loosened,’
Subtitle: AS PARAPHRASED IN DACTYLIC HEXAMETERS
- II 30 lines ‘The sweating steeds are loosened from the yoke’
Subtitle: AS MORE CLOSELY RENDERED IN BLANK VERSE
A87⁻² (pp. 459–460) Ø
- 1867
I 26 lines + N ‘Chafed and sweating, the horses straight from their traces are loosened’
Subtitle: AS PARAPHRASED IN HEXAMETERS
- II 30 lines ‘The sweating steeds are loosened from the yoke,’
Subtitle: AS MORE CLOSELY RENDERED IN BLANK VERSE
- III 26 lines ‘The sweating steeds are loosened from the cars,’
Subtitle: THE SAME IN HEROIC RHYME
- IV 150 words (prose) + N ‘And they loosed from the yoke the sweating steeds,’
Subtitle: THE SAME VERY LITERALLY
A87⁻² (pp. 455–458)
- 1868
I 26 lines + N ‘Chafed and sweating, the horses straight from the traces are loosened,’
Subtitle: AS PARAPHRASED IN HEXAMETERS
- II 30 lines ‘The sweating steeds are loosened from the yoke,’
Subtitle: AS MORE CLOSELY RENDERED IN BLANK VERSE
- III 26 lines ‘The sweating steeds are loosened from the cars,’
Subtitle: THE SAME IN HEROIC RHYME
- IV 150 words (prose) + N ‘And they loosed from the yoke the sweating steeds,’
Subtitle: THE SAME VERY LITERALLY
A87⁻² (pp. 445–448)
- 1883**
I 26 lines ‘Chafed and sweating, the horses straight from their traces are loosened,’
Subtitle: PARAPHRASED IN HOMERIC HEXAMETERS
- II 30 lines ‘The sweating steeds are loosened from the yoke,’
Subtitle: THE SAME, MORE CLOSELY RENDERED IN BLANK VERSE
- III 26 lines ‘The sweating steeds are loosened from the cars,’
Subtitle: THE SAME, IN HEROIC RHYME

IV 25 lines 'And they loosened from the
yoke the sweating steeds'
Subtitle: THE SAME, VERY
LITERALLY
Poems, pp. 307–320
Rpt. Popular Edition paperback 1899

FANCY NEVER DREW A FAIRER

1851 16 lines 'Fancy never drew a fairer,'
C383
Untitled

FAREWEL (sic) see FAREWELL

FAREWELL

1846 14 lines 'We love, and we are blest in
over measure.'
Maitland Mercury 9 Sept.

1846 14 lines 'We love, and we are blest in
over measure.'
C376 Unamended cutting *MM* 9th
Sept.

1858 14 lines 'We love, and we are blest in
plenteous measure.'
Empire 6 Jan.
No. VI in Series: A GARLAND OF
WILD FLOWERS

1860–61 14 lines 'We love, and we are
blest in over measure.'
A87⁻² (p. 641)
Title: "ADIEW"
Series: MISCELLANEOUS
SONNETS

1863 14 lines 'We love, and we are blest in
plenteous measure.'
A90
No. XXXVI in Series: SONNETS

1863 14 lines 'We love, and we are blest in
plenteous measure.'
A87⁻² (p. 500)

1866 14 lines 'We love, and thence are
blest in plenteous measure.'
A95
No. XLVII in Series:
MISCELLANEOUS SONNETS

1867 14 lines 'We love, and thence are
blest in plenteous measure.'
A87⁻¹
Series: SONNETS INSPIRED BY
LOVE AND BEAUTY

FAST AND SLOW

1857 4 lines 'The man who is steady and
slow, though he sin,'
Empire 8 July
No. III in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY

1860 4 lines 'The slow-going man,
howsoever his sins'
A87⁻²
No. III in Series: BITS

1861 4 lines 'The slow-going man,
howsoever he sins,'
C384 Unamended cutting *Braidwood*
Dispatch July. Paper and date
identified by lightbox reading

**THE FATE OF POETIC GENIUS IN A
SORDID COMMUNITY see MUSE
WORSHIP: 7**

**THE FESTIVAL see GENIUS LOST.
Part One**

FILTHY LUCRE see SIMONY

**FINAL SEPARATION see RECORDS
OF A POET'S LOVE: XVIII**

**A FINAL TRILOGY see RECORDS OF
A POET'S LOVE: XXXI, XXXII and
XXXIII**

**FINALE TO THE SONNETS OF LOVE
see RECORDS OF A POET'S LOVE:
XXIX**

FINALITY

1847 72 lines 'A load-like desolate sense
of Life'
Atlas 21 Aug.

- 1851–53 60 lines + N ‘A heavy and desolate sense of Life’
C376
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1853** 72 lines ‘A heavy and desolate sense of life’
Bushrangers, p. 111
- 1853–55 72 lines ‘A heavy and desolate sense of life’
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alteration
- 1859** 42 lines ‘There’s nothing under the godlike sun’
Convention: and True Colonizer
28 May
Title: MUSINGS (?NOT HARPUR’S TITLE)

FINISH OF STYLE

- 1856** 4 lines + N ‘A last fine touch must add to, not diminish,’
People’s Advocate 4 Oct.
No. 13 Part I in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1857** 4 lines ‘A last fine touch will add to, not diminish,’
Empire 3 July
- 1857** 28 lines ‘A last fine touch will add to, not diminish’
Empire 4 Dec.
- 1862** 32 lines ‘A last fine touch will add to, not diminish,’
Empire 31 July
- 1863** 32 lines ‘A last fine touch will add to, not diminish,’
A89
- 1866 32 lines ‘A last fine touch will add to, not diminish,’
A93
- 1867** 32 lines ‘A last fine touch will add to, not diminish’
A87⁻¹

THE FIRST DESPAIR *see* LIFE’S FIRST DESPAIR

THE FIRST GREAT AUSTRALIAN POET *see* AUSTRALIA’S FIRST GREAT POET

FIRST LOVE *see* GENIUS LOST. THE SORROWS Part One

FIRST-LOVE AND COURTSHIP

- 1838** 40 lines ‘With my Idalia, Oh! how soon’
Literary News 6 Jan.
Pseudonym: STEBII

THE FIRST THRILL *see* A LYRICAL LOVE STORY 1: 2

THE FLIGHT OF FAITH *see* GENIUS LOST. THE SORROWS Part Two

THE FLIGHT OF PEACE

- 1852** 24 lines ‘Trust and Treachery, Wisdom, Folly,’
Empire 19 Apr.
- 1853** 24 lines ‘Trust and Treachery, Wisdom, Folly,’
Bushrangers, p. 125
- 1853 2 line fragment + N ‘Dwelling there with Faith, and viewing’
C376
- 1853–55 24 lines + N ‘Trust and Treachery, Wisdom, Folly,’
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alterations
- 1863** 39 lines ‘Trust and treachery, wisdom, folly,’
A90 Ø
Series: LYRICS
- 1865 39 lines ‘Trust and treachery, wisdom, folly,’
A95
No. XXII in Series: LYRICS
- 1867** 39 lines ‘Trust and treachery, wisdom, folly,’
A88
Series: ODES
- 1867** 39 lines ‘Trust and treachery, wisdom, folly,’
A87⁻¹
Series: ODES AND LYRICS

1870 39 lines ‘Trust and treachery,
wisdom, folly,’
C381 Cutting dated 4 May 1870
?Moruya Examiner

1883 32 lines ‘Trust and treachery,
wisdom, folly,’
Poems, p. 72
Title: THE HOME OF PEACE
Rpt. Popular Edition paperback 1899

A FLIGHT OF WILD DUCKS

1845 39 lines ‘Far up the river, hark! ’tis
the sharp boom,’
Weekly Register 4 Oct.

1853–55 44 lines + N ‘Far up the River,
hark! ’tis the sharp boom,’
C383

1860 46 lines ‘Far up the River—hark! ’tis
the loud shock’
A87⁻² partly Ø
? Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC. in
A87⁻¹

1863 49 lines ‘Far up the River—hark! ’tis
the loud shock’
A90

FLORIDNESS OF DICTION

1855 5 lines + N ‘A common brown bush
will better beguile’
A87⁻² (p. 668)

1855 5 lines + N ‘A real brown bush will
better beguile’
A87⁻² (p. 661)

FLOWERS WILL COME AGAIN WITH SPRING *see* HOPE ON

FOOLS ALL

1855 6 lines ‘Yea; did a Solomon but
speak the truth’
A87⁻² (p. 666)

1857 6 lines ‘Yea: did a Solomon but
speak the truth’
Empire 6 June
No. IV in Series:
CHARACTERISTICS AND BITS
OF PHILOSOPHY

1860 6 lines ‘Could half the foolish things
that might be told’
A87⁻² (p. 409)
No. I in Series: BITS

1860 6 lines ‘Yea: did a Solomon but
speak the truth’
A87⁻¹ Ø
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1862–63 6 lines ‘Could half the foolish
things that might be told’
C384 Cutting *Braidwood Dispatch*
July 1861 with handwritten
alterations. Paper and date identified
by lightbox reading
No. I in Series: BITS

FOR THE WRATH OF LOVE *see* LOVE THE IDEALISER 4

FOR THOUGH MAN MAY BE PRIVILEGED *see* THE KANGAROO

THE FORGING OF THE ARMOUR OF ACHILLES

1866 225 lines + N ‘Her then thus
answered the illustrious Vulcan:’
Sydney Morning Herald 5 July

1866 225 lines + N ‘Her then thus
answered the illustrious Vulcan:’
A93 Cutting *SMH* 5 July with
handwritten alterations

THE FORGOTTEN

1847 12 lines + N ‘He shone in the senate,
the camp, and the grove,’
C382

1863 12 lines ‘He shone in the senate, the
camp, and the grove,’
A90 Ø
Series: LYRICS

1868 12 lines ‘He shone in the senate, the
camp, and the grove,’
A97

1883 12 lines ‘He shone in the senate, the
camp, and the grove,’
Poems, p. 40
Rpt. Popular Edition paperback 1899

FORM OF A SONG *see* **LOVE IN THE PAST****FORTUNATE AND UNFORTUNATE**

1856 8 lines + N 'All some men touch,
turns straight to gold,'
People's Advocate 23 Aug.
No. 10 Part II in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1856 8 lines + N 'All some men touch,
turns straight to gold,'
A87⁻² Unamended cutting *PA*
23 Aug.

FORWARD HO!

1857 12 lines + N 'Forward ho! forward
ho! soldiers of Liberty!'
C376 Unidentified newspaper cutting
with handwritten alterations to note.
? People's Advocate

1863 12 lines 'Forward ho! forward ho!
Soldiers of Liberty!'
A90
Series: LYRICS

1866 12 lines 'Forward ho! forward ho!
soldiers of liberty!'
A93

1868 12 lines 'Forward ho! forward ho!
Soldiers of Liberty!'
A97

1883 12 lines 'Forward ho! forward ho!
soldiers of liberty,'
Poems, p. 200
Rpt. Popular Edition paperback 1899

see also **MUSE'S ETHICS: IV**

FRAGMENT

1849 16 lines 'Methinks I know the signs
of passion well'
C376 (p. 677). ?Fragment from same
poem as C376 p. 669 below.

FRAGMENT

1849 25 lines 'Well, I scarce need say'
C376 (p. 669). ?Fragment from same
poem as C376 p. 677 above.

FRAGMENT

1849–50 4 lines 'And now through the dim
haze, there falls'
C376 (p. 531)

FRAGMENT

1853–55 c. 10 lines 'Illustrious oft, when
loveliest in themselves,'
A98⁻¹ (p. 108)

FRAGMENT

1855 4 lines 'As music assuages'
A87⁻² (p. 756) ?From version of
'Never Mind'

FRAGMENT

1855–58 4 lines 'The moon rose like a
wasted Lady when'
A87⁻² (p. 643)

FRAGMENT

1856–57 3 lines 'Mix sweetly with the
gurgling interflows'
A87⁻² (p. 799)

FRAGMENT

1856–58 12 lines 'Behind which, resting it
upon the ground,'
C376 (p. 597)

FRAGMENT *see also* **AUTUMNAL LEAVES** *and* **GENIUS LOST****FREEDOM IN FAITH** *see* **INTELLECTUAL GREATNESS****A FRIEND IN NEED**

1855 81 lines 'I was needing—not needy,
but just at a rise'
B78

1867 119 lines 'I was needing—not needy,
but just at a rise'
A96

FROM GENIUS LOST, A PSYCHOLOGICAL POEM... see GENIUS LOST. THE SORROWS Part Eight: **CHORUS**

FULL FIFTY MILES OF HILL AND DALE *see* **SQUATTER SONGS: IV**

GENIUS LOST

Earlier version **The Sorrows of Chatterton** 2534 lines B78 (1855) shows some sections in different order. Harpur included additional extracts drafted in B78 in later A97

Prelude

1835 36 lines 'Behold the young Minstrel in life's first essay,'
Sydney Times 21 Mar.
Title: THE MINSTREL

1847 xx lines 'I see the Boy-Bard 'neath life's morning skies'
?Sydney Chronicle Unsighted

1855 52 lines + N 'See the young Poet in life (sic) first essay,'
B78
Title: VESTIBULARY STANZAS

1867–68 52 lines 'I see the Boy-Bard 'neath life's morning skies,'
A97

1883 48 lines 'I see the boy-bard 'neath life's morning skies,'
Poems, p. 146
Title: PRELUDE (Fragments from "Genius Lost")
Rpt. Popular Edition paperback 1899

The Sorrows Part One: The Festival

1855 179 lines 'And this has been a day of Festival'
B78 (pp. 24–29, 110–113, 151)
Title: THE SORROWS PART TWO

1867–68 196 lines 'And this has been a day of dance and song'
A97

1883 58 lines 'I, even when a child,'
Poems p. 149
Title: FIRST LOVE (Fragments from "Genius Lost")
Rpt. Popular Edition paperback 1899

The Sorrows: Chorus of the Hours

1855 31 lines 'Is there no dawning of a brighter morrow?'
B78
Title: CHORUS

1867–68 34 lines 'Is there no dawning of a better morrow?'
A97

The Sorrows: Semi Chorus

1855 15 lines 'Ah! that Death!'
B78

1856 15 lines 'Ah, that Death!'
Empire 26 Apr.
Title: CHORUS (FROM)

1867–68 15 lines 'Ah! that Death'
A97

1883 8 lines 'Ah! that Death/Should ever, like a drear, untimely night,'
Poems, p. 152
Title: CHORUS OF THE HOURS (Fragments from "Genius Lost")
Rpt. Popular Edition paperback 1899

The Sorrows Part Two: The Book

1853 18 lines 'As through an ocean of uprolling mist'
Empire 3 Nov.
Title: THE FLIGHT OF FAITH

1855 147 lines 'Away, fond Book! thou talkst of mirth and joy'
B78 (pp. 31–37, 115–117)
Title: THE SORROWS PART THREE

1867–68 32 lines 'Thus, in the morning of my life, have I'
A97 (p. 75/112) Unidentified cutting, *?Braidwood Dispatch* or *Sydney Mail*, poem dated Oct. 1865 with handwritten alteration
Title: THE FLIGHT OF FAITH (FROM GENIUS LOST.)

1867–68 162 lines 'Away fond Book! thou talkst of mirth and joy,'
A97

1883 31 lines 'Thus in the morning of my life have I'
Poems, p. 152
Untitled (Fragments from "Genius Lost")
Rpt. Popular Edition paperback 1899

The Sorrows Part Two: Chorus of the Hours

- 1847** 26 lines + N 'Ah! that Childhoods (sic) happiest days'
Sydney Chronicle 21 Dec.
Title: CHORUS OF SPIRITS OF THE EARTH. FROM THE "SORROWS OF CHATTERTON"
- 1847** 26 lines + N 'Ah! that Childhoods (sic) happiest days'
C376 Unamended cutting *SC* 21 Dec.
Title: CHORUS OF SPIRITS OF THE EARTH. FROM THE "SORROWS OF CHATTERTON"
- 1855** 35 lines 'Ah, that a happy Childhood's happiest days'
B78 (pp. 37–39, 117)
Title: CHORUS
- 1867–68 36 lines 'Ah, that a happy childhood's happiest days'
A97

The Sorrows Part Three: The Muse's Firstlings

- 1847** 12 lines + N 'Once, did I only stand in thought beside'
C382
Title: JOURNEYING AWAY
- 1855** 188 lines 'Simple Effusions of my earlier days,'
B78 (pp. 65–72, 117–120)
Title: THE SORROWS PART SIX
- 1855** 3 line untitled fragment 'Obscenities so vile, that even their names'
B78 (p. 1)
- 1867–68 193 lines 'Simple Effusions of my earlier days,'
A97
- 1883** 12 lines 'Once,—did I only stand in thought beside'
Poems, p. 153
Untitled (Fragments from "Genius Lost")
Rpt. Popular Edition paperback 1899

The Sorrows Part Three: Misery

- 1855** 16 lines 'As the moaning wild waves ever'
B78
Title: THE SORROWS PART FOUR: MISERY

- 1856** 16 lines 'As the moaning wild waves ever'
Empire 9 Apr.
Title: WOE IS ME
- 1867–68 16 lines 'As the moaning wild waves ever'
A97
- 1883** 16 lines 'As the moaning wild waves ever'
Poems, p. 154
Title: MISERY (Fragments from "Genius Lost")
Rpt. Popular Edition paperback 1899

The Sorrows Part Three: Chorus of the Hours

- 1855** 43 lines 'Alas! the veriest human clod'
B78
Title: THE SORROWS PART FOUR: CHORUS
- 1867–68 42 lines 'Alas! the veriest human clod'
A97
- 1883** 26 lines 'Alas! the veriest human clod'
Poems, p. 155
Title: CHORUS OF THE HOURS (Fragments from "Genius Lost")
Rpt. Popular Edition paperback 1899

The Sorrows Part Four: Looking Beyond

- 1847** 14 lines + N 'The vulgar Satirist I detest; The mean'
Sydney Chronicle 23 Nov.
Title: SATIRE
- 1849 14 lines + N 'The vulgar Satirist I detest! The mean'
C376 Cutting *Sydney Chronicle* 23 Nov. 1847 with handwritten alterations
Title: SATIRE
- 1855 c. 20 line untitled fragment '...as born on airs'; 3 line fragment 'Of their celestial birth;—breathe, born abroad'
A87⁻² (p. 754)
- 1855** 222 lines 'Yes, it is well amid the rigid, cold'
B78 (pp. 13–21, 114–115, 151, 152–153)
Title: THE SORROWS PART ONE

1867–68 295 lines ‘Yes, it is well amid the
cold and grim’
A97

1883 110 lines ‘Yes, it is well, in this our
cold grim earth’
Poems, p. 156
Title: LOOKING BEYOND
(Fragments from “Genius Lost”)
Rpt. Popular Edition paperback 1899

**The Sorrows Part Four: Chorus of the
Hours**

1855 45 lines ‘O why is not this beauteous
Earth’
B78
Title: THE SORROWS PART 1:
CHORUS OF SPIRITS OF THE
EARTH

1867–68 47 lines ‘O why is not this
beauteous Earth’
A97

1883 32 lines ‘O why is not this beauteous
earth’
Poems, p. 161
Title: CHORUS OF THE HOURS
(Fragments from “Genius Lost”)
Rpt. Popular Edition paperback 1899

**The Sorrows Part Five: Life’s First and
Second birth into the World**

1855 301 lines ‘Oh, the wild joys of
Boyhood! when our life’
B78 (pp. 76–89, 149–150, 155)
Title: THE SORROWS PART
SEVEN

1862 107 lines ‘This then was the world’
Empire 2 June
Title: A PASSAGE FROM
“GENIUS LOST”
Includes lines from Part VIII see
below.

1867–68 286 lines ‘Oh! the wild joys of
Boyhood! when our life’
A97

1883 34 lines ‘Ah! my heart/Is like a core
of fire within my breast,’
Poems, p. 163
Untitled (Fragments from “Genius
Lost”)
Rpt. Popular Edition paperback 1899

The Sorrows Part Six: The Stranger

1855 174 lines ‘’Tis late—for it is
midnight when the Moon’
B78 (p. 54)
Title: [THE SORROWS PART] V

1855 8 line untitled fragment ‘Her azure
eyes’
B78 (p. unnumbered)

1867–68 185 lines ‘’Tis late—for it is
midnight when the Moon’
A97

**The Sorrows Part Six: Chorus of the
Hours**

1855 27 lines ‘No rest, no love, is in thy
bosom, Earth,’
B78 (pp. 63–64, ii)
Title: [THE SORROWS PART] V:
CHORUS

1867–68 18 lines ‘No rest —no love —is in
thy bosom, Earth,’
A97

The Sorrows Part Six: Semi Chorus

1853 11 lines ‘The manifold hills, forsaken
of the sun,’
Untitled
The Bushrangers, p. 106

1855 15 lines ‘When/The manifold/hills
forsaken of the sun’
B78 (p. iv)

1867–68 15 lines ‘When/The manifold
hills, forsaken of the sun,’
A97

see also AUTUMNAL LEAVES: 2

**The Sorrows Part Six: Chorus (in
continuation)**

1855 39 lines ‘Yet shall the morning of a
happy change’
B78 (pp. 64–65, iii–iv)
Title: [THE SORROWS PART] V:
SEMI CHORUS

1867–68 19 lines ‘Yet shall the morning of
a happy change’
A97

The Sorrows Part Seven: The Cemetery

1855 252 lines ‘I love to muse—too much
now love to muse’
B78 (pp. 39–40, 2, 40–52))
Title: THE SORROWS PART FOUR

- 1867–68 269 lines ‘I love to muse—too much now love to muse’
A97
- 1883** 19 lines ‘Here, only here/In the dark dwellings of this silent city’
Poems, p. 165
Title: THE CEMETERY (Fragments from “Genius Lost”)
Rpt. Popular Edition paperback 1899
- The Sorrows Part Seven: Chorus of the Hours**
- 1855** 36 lines ‘Lo, pampered Privilege securely squanders’
B78 (pp. 52–54)
Title: THE SORROWS PART FOUR: CHORUS
- 1867–68 40 lines ‘Lo, legal Privilege securely squanders’
A97
- Manuscript A97 has no Part Eight but Harpur’s list of contents (A97 p. 239) numbers as follows:
- The Sorrows Part Eight: Whither?**
- 1846** 44 lines ‘Terrible is thy grandeur, O Despair!’
Maitland Mercury 28 Oct.
Title: DESPAIR
- 1851 22 line untitled fragment + N ‘Yet were he safe from aught of further ill’
C376
- 1855** 275 lines ‘How terrible is thy grandeur, O Despair!’
B78 (pp. 91–106, 153–54)
Title: THE SORROWS PART EIGHT
- 1855** 3 line untitled fragment ‘Albeit Regret, moves like a ghost within’
B78 (p. 148)
- 1862** 64 lines ‘It yet shall largely profit me that thus’
Empire 2 June
Title: A PASSAGE FROM “GENIUS LOST”
- 1867–68 325 lines ‘How terrible is thy grandeur, O Despair!’
A97
- 1883** 20 lines ‘O! then, farewell,/Fancy and Hope, twin angels of the past!’
Poems, p. 164
Untitled (Fragments from “Genius Lost”)
Rpt. Popular Edition paperback 1899
- The Sorrows Part Eight: Chorus of the Hours**
- 1855** 46 lines ‘Ah, swoll’n Luxury with its masked uncleanness’
B78
Title: THE SORROWS PART SEVEN: CHORUS
- 1867–68 31 lines ‘Ah, that swoll’n luxury with its masked uncleanness’
A97
- 1883** 13 lines ‘Alas! these thoughts are storming all my soul’
Poems, p. 166
Title: WHITHER? (Fragments from “Genius Lost”)
Rpt. Popular Edition paperback 1899
- The Sorrows Part Eight: Semi Chorus**
- 1867–68 c. 14 lines ‘Crowned heads and mitred dignities—’
A97 (p. 70/310)
- The Sorrows Part Eight: Chorus (in continuation)**
- 1861 36 lines ‘I was weary—I was weary’
C384 Unidentified cutting
?Braidwood Dispatch or Braidwood Independent with handwritten alterations
Title: FROM GENIUS LOST, A PSYCHOLOGICAL POEM, FOUNDED ON THE TEXT OF WORDSWORTH
- 1867–68 108 lines ‘Then fail ye not to heed,’
A97
- The Sorrows Part Eight: The Hours in Final Chorus**
- 1855** 44 lines ‘Where’s the young Bard’
B78 (pp. 107–109) Prose postscript (pp. 121–147, 148–149)
Title: SPIRITS OF THE EARTH IN FINAL CHORUS

1867–68 44 lines ‘Where’s the young Bard’
A97 Prose postscript follows from
this entry

see also **AUTUMNAL LEAVES: 3 and
THE LAMENT OF THE BARD**

GEOLOGIA *see* **THE WORLD AND
THE SOUL**

GEORGE WASHINGTON

1855 24 lines ‘Ev’n as the one sole star of
morning,’
Parkes Correspondence MS 947
Letter 15 March

1855 24 lines ‘Even as the one sole star of
morning,’
People’s Advocate 26 May
Title: THE NAME OF
WASHINGTON. TWO POETICAL
LYRICS I

1862–63 24 lines ‘Even as the one sole star
of morning,’
C384 Ø Cutting *PA* 26 May 1855
with handwritten alterations
Title: THE NAME OF
WASHINGTON

1863 24 lines ‘Even as the one sole star of
morning’
A90
Series: LYRICS

1867 24 lines ‘Even as the one sole star of
morning’
A96
Series: POEMS IN EARLY LIFE

THE GIRL I LEFT BEHIND ME *see*
LOVE IN THE PAST: 3

**THE GLEN OF THE WHITE MAN’S
GRAVE**

1846 141 lines ‘I had well-nigh fared
through a summer day’
Maitland Mercury 1 July. Erratum
MM 22 July

1847 137 lines + N ‘I had well-nigh fared
through a summer day’
C382 (pp. 19–22, 31)
Series: RHYMES

1851–53 145 lines + N ‘I had well-nigh
fared through a summer day’
C376

Series: A PORTION OF CHARLES
HARPUR’S WILD BEE OF
AUSTRALIA

1857 161 lines ‘I had well nigh fared
through a summer day’
Empire 17 Mar.

1863 211 lines ‘I had well-nigh fared
through a Summer day’
A89

1866 211 lines ‘I had well-nigh fared
through a summer day’
A93 Ø

1867–68 215 lines ‘I had well-nigh fared
through a summer day’
A97

see also **THE GRAVE OF CLEMENTS**

GLORY TESTED

1845 14 lines ‘How long shall splendid
guilt mankind deceive?’
Colonial Literary Journal 20 Mar.
Title: TRUE AND FALSE GLORY
Series: PASSING THOUGHTS. A
SERIES OF SONNETS

1845 14 lines ‘How long shall Splendid
Guilt mankind deceive?’
Thoughts, p. 7
Title: TRUE AND FALSE GLORY

1851 14 lines + N ‘How long shall
splendid guilt mankind deceive?’
C376 (p. 139)
Title: TRUE AND FALSE GLORY

1861 14 lines ‘How long shall Man in
splendid wrong believe?’
C376 (p. 359) Ø
Title: TRUE AND FALSE GLORY
No. 9 in Series: SONNETS:
DEDICATED TO WORDSWORTH

1863 14 lines ‘How long shall Man in
splendid wrong believe?’
A90
No. V In Series: SONNETS

- 1866 14 lines 'In splendid wrong how
prone men believe!
A95 (p. 58)
No. LV in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'How prone men in
splendid wrong believe!
A95 (p. 131)
Series: PERSONAL AND OTHER
SONNETS
- 1867 14 lines 'How prone men in
splendid wrong believe!
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

GOD'S MAN

- 1856 20 lines 'Who before the Lord shall
stand?'
Empire 2 June
- 1856–58 20 lines 'Who before the Lord
shall stand?'
C380 Cutting *Empire* 2 June with
handwritten alterations
- 1866 24 lines + N 'Who before the Lord
shall stand?'
A87⁻²

GOOD NIGHT

- 1849 8 lines 'To speak the words my lips
are slow—'
A92 [See A87⁻² p. 759 for note]

**THE GOOD OPINION OF THE
WORLD see THE WORLD'S OPINION****THE GOSPEL ACCORDING TO LAW**

- 1867 7 lines 'I've said he's a Vagrant, and
made good what I said, sir,'
A87⁻²
No. II in Series: A STRING OF
EPIGRAMS

**GRAMACHREE see A LYRICAL LOVE
STORY 2: 3****THE GRAVE OF CLEMENTS**

- 1833 14 lines + N 'O, sympathy! so
gratifying thou art,'
Currency Lad 11 May
see also **THE GLEN OF THE WHITE
MAN'S GRAVE**

**GRAY/ GREY see RHYMED
CRITICISMS: VII****GREAT AND BOUNTIFUL see THE
POET****THE GREAT AND LITTLE**

- 1851 8 lines + N 'How vast, how
complicate, to finite eyes,'
C376
Series: A PORTION OF CHARLES
HARPUR'S WILD BEE OF
AUSTRALIA

THE GREAT CHANGE

- 1850 20 lines 'Men of prophetic might!'
People's Advocate 2 Mar.

THE GREAT FISH OF THE SEA (SEE)

- 1853 10 lines 'Your Jesuit, in the Pope's
infallibility'
C376 (p. 563)
Title: THE GREAT FISH OF THE
SEE (SEA)
- 1853 10 lines + N 'Your papist, in the
Pope's infallibility,'
C376 (p. 577)

THE GREAT FORTUNE

- 1861–65 26 lines + N 'Let wise men
worship only the Great Fortune.'
A87⁻²

**THE GREAT GUN OF THE
AUSTRALIAN-CRIMEAN-WAR-FUND,
BROUGHT SUGGESTIVELY TO A
QUEER TEST**

- 1855 15 lines 'Jack Sham, with many
duties lying'
A87⁻²
Title: THE GREAT GUN OF THE
PATRIOTIC FUND BROUGHT TO
A QUEER TEST

- 1855** 15 lines ‘Squire Sham, with many duties lying’
People’s Advocate 31 Mar.
Title: THE GREAT GUN OF THE PATRIOTIC FUND BROUGHT TO A QUEER TEST
No. IV in Series: SATIRICAL EFFUSIONS
- 1855** 5 lines ‘But to its store’
C380 Unamended cutting of Harpur’s letter to Editor of the *PA* correcting a misprint in version printed 31 Mar.
- 1860 c. 24 lines ‘Squire Sham, with many duties lying’
A87⁻¹
[Alternative title: THE MERIT OF THE GREAT GUN OF THE CRIMEAN WAR FUND SUGGESTIVELY SUBJECTED TO A QUEER TEST OR THE WIDOW’S MITE IN A NEW LIGHT]
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

THE GREAT GUN OF THE PATRIOTIC FUND BROUGHT TO A QUEER TEST *see* **THE GREAT GUN OF THE AUSTRALIAN-CRIMEAN-WAR-FUND...**

THE GREAT GUNS OF SQUATTOCRACY *see* **SQUATTER SONGS: V**

GREAT TRUTH SEERS

- 1851** 4 lines + N ‘Great Truths are plain but to the Few’
C376
Title: EXPEDIENCY
No. II in Series: A STRING OF PASSING THOUGHTS (WITH OR WITHOUT COMMENT)

- 1856** 4 lines + N ‘Great truths are plain but to the few’
People’s Advocate 18 Oct.
Title: EXPEDIENCY
No. 14 Part I in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856** 4 lines + N ‘Great truths are plain but to the few’
A92 Unamended cutting *PA* 18 Oct.
Title: EXPEDIENCY
- 1860 4 lines ‘Great Truths are plain but to the few’
A87⁻¹
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

GREATNESS *see* **INTELLECTUAL GREATNESS**

GRIEF REFINING INTO MELANCHOLY *see* **A LYRICAL LOVE STORY 3: 4**

A “GRIEVANCE” FIFTY MILES LONG *see* **SQUATTER’S SONGS: IV**

A GROAN IN SPIRIT

- 1860 27 lines ‘A Laborer’s groan in spirit,’
A87⁻¹
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

A GUESS AT A WHY?

- 1860 9 lines ‘A bit of mischief shakes with every one of us:’
A87⁻²
Series: BITS
- 1861** 9 lines ‘A bit of mischief’s dear to every one of us:’
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. XLII in Series: BITS

HAIL TO THE SHADOWY HOUR!...
see **EVENING IN THE COUNTRY**

HALF AND HALF FREEDOM *see*
HYBRID FREEDOM

THE HAND OF GOD

- 1856** 16 lines 'If with a philosophic quest'
People's Advocate 26 Apr.
 Part VI in Series: EPIGRAMS,
 NOTES, AND OPINIONS, ETC.
- 1856–58 20 lines 'If with a philosophic
 quest'
 C380 Cutting *PA* 26 Apr. with
 handwritten alterations
- 1863** 24 lines 'When with a philosophic
 quest'
 A90
 Series: LYRICS
- 1867 24 lines 'When with a philosophic
 quest'
 A96
 Series: POEMS IN EARLY LIFE
- 1867** 24 lines 'When with a philosophic
 quest'
 A88
 Series: ODES

HAPLESS IS HE WHO MEDITATES
THE NINE *see* **MUSE WORSHIP: 7**

HAPPINESS AND FAITH

- 1856** 24 lines 'No man, no woman, can be
 wholly happy.'
People's Advocate 26 July
 No. 7 Part II in Series: SONGS,
 EPIGRAMS, NOTES, AND
 OPINIONS, ETC.
- 1859** 46 lines 'No man, no woman, can be
 worldly happy.'
Australian Home Companion Vol. 4
- 1859–63 66 lines 'No man, no woman, can
 be worldly happy!'
 C384 Ø Unidentified cutting with
 handwritten alterations
- 1863** 72 lines 'No man, no woman, can be
 worldly happy!'
 A89
- 1867** 72 lines 'No man, no woman, can be
 worldly happy!'
 A87⁻¹

HAPPY SPITE

- 1853** 8 lines 'Love is wayward, Beauty
 wilful,'
Bushrangers, p. 106
 Untitled
- 1853–55 8 lines 'Love is wayward; Beauty
 wilful,'
 A98⁻¹ Cutting *Bushrangers* 1853
 with minor handwritten alterations
 Untitled
- 1862–63 11 lines 'Love is wayward,
 Beauty wilful,'
 C384 Cutting *Braidwood Dispatch*
 July 1861 with minor handwritten
 alterations. Paper and date identified
 by lightbox reading
 No. XV in Series: BITS

HAVE FAITH

- 1847** 36 lines + N (incomplete) 'Have
 Faith in God! for surely He'
 C382
- 1847** 36 lines + N 'Have Faith in God! for
 surely He'
Sydney Chronicle 20 Nov.
- 1861** 27 lines 'Have faith in God! for
 surely He'
Australian Home Companion Vol. 6
- 1861** 27 lines 'Have faith in God! for
 surely He'
 C384 Unamended cutting *AHC* Vol. 6

HAYNAU IN DEATH

- 1853** 14 lines 'The tiger-man is dead—
 Haynau accurst!'
Empire 6 Aug.

THE HEAVENLY VOICE

- 1846** 18 lines 'Through the discord and
 din'
Penny Saturday Journal 14 Mar.
- 1846** 15 lines 'Through the discord and
 din of Error and Sin,'
Maitland Mercury 25 July

THE HECTIC TO HER NURSE

- 1835** 56 lines 'And is it true that he hath
 ta'en'
Australian 22 May

HER EYES *see* **PETRARCHIAN MUSINGS and RECORDS OF A POET'S LOVE: III**

HER IMAGE and HER IMAGE HAUNTS ME! *see* **RECORDS OF A POET'S LOVE: X-XI**

HER PERFECTION *see* **PETRARCHIAN MUSINGS and RECORDS OF A POET'S LOVE: II**

HER PRESENCE *see* **RECORDS OF A POET'S LOVE: I**

HERE, IN THE MOANING WIND *see* **RECORDS OF A POET'S LOVE: [EPILOGUE]**

HIS ANCIENT MARINER *see* **RHYMED CRITICISMS: XIII**

HIS LOT HOW GLORIOUS WHOM THE MUSE SHALL NAME *see* **AUSTRALIA'S FIRST GREAT POET**

HIS MIND ALONE IS GREAT, WHO (THOUGH BUT ONE) *see* **INTELLECTUAL GREATNESS**

HIS MINOR POEMS *see* **RHYMED CRITICISMS: III**

HIS POETIC/POETICAL GENIUS; HIS RAPE OF THE LOCK; and HIS SATIRICAL MASTERY *see* **RHYMED CRITICISMS: VI**

THE HOME OF PEACE *see* **THE FLIGHT OF PEACE**

HOMER'S ILIAD. BOOK I

1851 c. 50 lines 'Thus spake he, lonely praying: and to him'
A87⁻² (p. 577)
Untitled lines from Book I

1867 71 lines 'O Goddess, sing the much-destroying wrath'
A87⁻² (p. 538)

HONEST POVERTY

1847 24 lines + N 'While some for wealth, and some for birth,'
Sydney Chronicle 13 Nov.

THE HONESTY OF HEROHOOD *see* **STRAIGHTFORWARDNESS**

THE HONEY BIRD

1853 12 lines 'Wherever in some wildwood bower'
The Bushrangers, p. 105
Untitled

1853 12 lines 'Wherever in some wildwood bower'
A98⁻¹ Unamended cutting
Bushrangers 1853
Untitled

1861 12 lines + N 'Wherever in some wildwood bower'
Australian Home Companion Vol. 6

1861 12 lines + N 'Wherever in some wildwood bower'
C384 Ø Unamended cutting *AHC* Vol. 6

1865 12 lines + N 'Wherever in some wildwood bower'
A95
No. XXX in Series: LYRICS

1867 12 lines + N 'Wherever in some mountain bower'
A97

1867 12 lines + N 'Wherever in some mountain bower'
A88
Series: LYRICS

THE HONY (sic) BIRD *see* **THE HONEY BIRD**

HOPE FOREGONE *see* **RECORDS OF A POET'S LOVE: XXVII**

HOPE ON

- 1847** 13 lines ‘Gold’s a cheat there’s no denying’
C382 (p. 182)
- 1847 15 lines ‘Joy’s a cheat there’s no denying;’
C382 (Opp. p. 196 b) Ø
Title: “FLOWERS WILL COME AGAIN WITH SPRING”
- 1849 8 line untitled fragment + N
‘Friendship turns, itself denying—’
C376 (p. 671)
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1849 21 lines + N ‘Gold’s a cheat, there’s no denying,’
C376 (p. 462)
Series: CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1851** 21 lines + N ‘Gold’s a cheat, there’s no denying,’
D19
Included in letter to Bernard McMahon 12 June 1851
- 1853** 21 lines ‘Gold’s a cheat, there’s no denying;’
Empire 5 Feb.
Title: HOPE’S PHILOSOPHY
- 1853 8 lines ‘All is dream-like; all is fleeting;—’
C376 (p. 30)
- 1858** 32 lines ‘Power’s a cheat, success but trying,’
Empire 19 Mar.
Title: HOPE’S PHILOSOPHY
- 1863** 32 lines + N ‘Power’s a cheat, success but trying,’
A90
Series: LYRICS
- 1866 32 lines ‘Power is risk, success but trying,’
A93
Title: HOPE’S PERSUASION
- 1868** 32 lines ‘Power’s a cheat, success but trying,’
A97

- 1883** 32 lines ‘Power’s a cheat, success but trying,’
Poems, p. 196
Rpt. Popular Edition paperback 1899

HOPE’S PERSUASION and HOPE’S PHILOSOPHY see HOPE ON**THE HOURS IN FINAL CHORUS see GENIUS LOST. THE SORROWS Part Eight****THE HOUSE OF FOLLY and THE HOUSE OF RIOT see CASTLE CARNAL****HOW BEAUTIFUL DOTH THE MORNING RISE see RECORDS OF A POET’S LOVE: VIII****HOW BEAUTIFUL IS THAT FIRST ADVANCE OF LIGHT see MORNING****HOW COMES IT?**

- 1849 c. 3 lines ‘How comes it, that the titled panders’
C376 (p. 673)
- 1855–57 23 lines + N ‘How comes it, that the special panders’
C376 (pp. 650, 649)

HOW DISTANT IN A MOMENT ARE THE DEAD! see THE DISTANCE OF THE DEAD**HOW FULL OF GOD see A THOUGHT-STING****HOW GREAT OR SMALL MAY BE THE PANG OF DEATH see THE PANG OF DEATH****HOW I HATE THOSE MODERN POEMS see MODERN POETRY****HOW I WOO’D AND WON MY TRUE LOVE see A LYRICAL LOVE STORY 1:3**

**HOW STRIPPED OF ALL... see
SONNETS TO AUSTRALIAN
SENATORS: IX**

**HOW TO LESSEN A FLUX OF
VISITORS**

- 1856** 4 lines 'Are you troubled by men
with a visiting itch,'
People's Advocate 29 Nov.
No. 18 Part III: BITS OF
PHILOSOPHY, CAUSTIC AND
OTHERWISE in Series:
SONGS, EPIGRAMS, NOTES,
AND OPINIONS, ETC.
- 1857** 4 lines 'Are you troubled by men
with a visiting itch,'
Empire 8 July
No. IV in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY
- 1860 6 lines 'Are you troubled by men
with a visiting itch,'
A87⁻²
No. II in Series: BITS
- 1861** 6 lines 'Are you troubled by men
with a visiting itch'
C384 Unamended cutting *Braidwood
Dispatch* July. Paper and date
identified by lightbox reading
No. IV in Series: BITS
- 1867 6 lines 'Are you troubled by men
with a visiting itch,'
A87⁻¹
Untitled
Series: BITS

**HOW VAIN SEEMS LIFE... see LIFE
WITHOUT AND WITHIN**

**THE HUMAN NECESSITY OF
PRAYER see PRAYER**

"HUMANITY"

- 1858** 29 lines 'I dreamt I was a Sculptor,
and had wrought'
Empire 8 Feb.

- 1859** 33 lines 'I dreamt I was a Sculptor,
and had wrought'
Stenhouse Correspondence MS27
Letter to Stenhouse 12 Nov.
- 1863 34 lines 'I dreamt I was a Sculptor,
and had wrought'
A87⁻² (p. 603)
Series: SONGS, ODES, AND
OTHER LYRICS
- 1863** 39 lines 'I dreamt I was a Sculptor,
and had wrought'
A89
- 1867** 50 lines 'I dreamt I was a sculptor,
and had wrought'
A87⁻² (p. 441)
- 1867-68 51 lines 'I dreamt I was a
Sculptor, and had wrought'
A97
- 1883** 36 lines 'I dreamed I was a sculptor,
and had wrought'
Poems, p. 201
Rpt. Popular Edition paperback 1899

**HUMANLY CREATIVE OR ARTISTIC
TRUTH**

- 1851 8 lines + N 'Beauty in the mind's
youth,'
C376

THE HUNTER'S INDIAN DOVE

- 1862** 18 lines + N 'Dark is her cheek—but
her blood's rich blush,'
Empire 20 Mar.
- 1863** 18 lines + N 'Dark is her cheek, but
her blood's rich blush'
A90
Series: LYRICS
- 1865 18 lines + N 'Dark is her cheek, but
her blood's rich blush'
A95
No. XXIX in Series: LYRICS
- 1865-66 18 lines + N 'Dark is her cheek,
but her blood's rich blush'
C381 Cutting ?*Moruya Examiner*
with handwritten alterations
- 1867** 18 lines + N 'Dark is her cheek, but
her blood's rich blush'
A88
Series: LYRICS

- 1867** 18 lines + N 'Dark is her cheek, but her blood's rich blush'
A92
Series: ODES AND LYRICS
- 1883** 18 lines 'Dark is her cheek, but her blood's rich blush'
Poems, p. 120
Rpt. Popular Edition paperback 1899
see also **MY SABLE FAIR**

HYBRID FREEDOM

- 1856** 6 lines + N 'Freedom that's half a fact and half a fiction,'
People's Advocate 16 Aug.
Title: POLITICAL
CONTRADICTION
No. 9 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1860 10 lines 'Freedom that's half a fact and half a fiction,'
A87⁻² (p. 417) Ø
Title: HALF AND HALF
FREEDOM
Series: BITS
- 1860 18 lines 'Freedom that's half a fact and half a fiction,'
A87⁻² (p. 419)
Series: BITS

I BOUGHT FIVE THOUSAND SHEEP... see SQUATTER SONGS: III

I COULD NOT BE SO MERE AN ASS see ON HEARING THAT CERTAIN LOW FELLOWS HAD DEFAMED ME

I HAD A NOBLE STATION see SQUATTER SONGS: II

I LOVE HIM SO see VIRGINAL LOVE

I SEE, AS IN A VISION, HOW FACE TO FACE I STOOD see YON GREEN WOOD

I (sic) SLEEP MY BRAIN WAS WITH A SWEET PANG WRUNG see RECORDS OF A POET'S LOVE: IX

I WANDERED EAST, I WANDERED WEST see LOVE IN THE PAST: 3

I WOULD GET ME A NEW LOVE

- 1855** 12 lines 'I'll get me a new love,—the old is worn out,'
B78
Title: SONG
- 1863** 32 lines 'I would get me a new love,'
A90
Series: LYRICS
- 1867 32 lines 'I would get me a new love,'
A96
Series: POEMS IN EARLY LIFE
- 1867** 16 lines 'I would get me a new love, the old fire is out!'
A88
Series: LYRIC

THE IDEAL see IDEALITY

IDEAL VAGUENESS... see VAGUE BEAUTY IN POETRY

IDEALITY

- 1844** 73 lines 'Spirit of Dreams!—when many a wander'd height'
Weekly Register 24 Aug. PART I
- 1844** 99 lines 'With stilly step, when from the eastern height'
Weekly Register 28 Sept. PART II
- 1863** 185 lines 'Spirit of Dreams! When many a wandered height'
A89
- 1867** 192 lines 'Spirit of Dreams! When many a wandered height'
A87⁻²
- 1867** 192 lines 'Spirit of Dreams! when many a wandered height'
A87⁻¹
- 1883** 127 lines 'Spirit of Dreams! when many a toilsome height'
Poems, p. 94
Title: THE IDEAL
Rpt. Popular Edition paperback 1899

IGNORANCE

- 1847** 36 lines + N 'What stoned the Prophets of the olden time,'
Sydney Chronicle 30 Dec.
- 1847** 36 lines + N 'What stoned the Prophets of the olden time,'
C376 (pp. 452, 457) Unamended cutting *SC* 30 Dec.

ILLUSTRIOUS OFT, WHEN LOVELIEST IN THEMSELVES see FRAGMENT**IMPROMPTU**

- 1854** 8 lines + N 'I like you friends (sic) Parkes, but don't like the morality'
People's Advocate 13 May
- 1854** 8 lines + N 'I like you friends (sic) Parkes, but don't like the morality'
C376 Unamended cutting *PA* 13 May

IMPROMPTU

- 1855-56 7 lines + N 'The Empire boasts that England's ruled'
C376

IMPROMPTU: (COMPOSED WITHIN THE VERGE OF A BEAUTIFUL BIT OF WOODLAND SCENERY)

- 1853-54 16 lines 'This tasty bit of scenery'
C376 Ø
Title: WRITTEN ON THE VERGE...AT GRANBELANG
- 1855** 20 lines + N 'This lovely bit of woodland view'
B78
- 1860** 20 lines + N 'This lovely bit of woodland view'
Empire 26 Apr.
- 1862-63 20 lines + N 'This lovely bit of woodland view'
C384 Cutting *Empire* 26 Apr. 1860 with minor handwritten alterations

IMPROMPTU. ON READING A CRITIQUE IN THE EMPIRE ON THE WENTWORTH MEDALLION,...

- 1855** 2 line untitled fragment + N 'And if so, what a creature of genius was foaled'
C376
- 1855** 6 lines 'Some hold that the power showing feature the nose is,'
People's Advocate 31 Mar.
No. III in Series: SATIRICAL EFFUSIONS
- 1855** 6 lines 'Some hold that the power showing feature the nose is,'
C384 Ø Unamended cutting *PA* 31 Mar.

IMPROMPTU, ON READING IN AN ARTICLE OF THE MELBOURNE ARGUS THE NAMES OF JULIUS CAESAR AND MR. XXX COUPLED TOGETHER

- 1855-57 14 lines + N 'What fanfarronade (sic) 'tis'
C376

IMPROMPTU STANZAS: ADDRESSED TO A COLLECTION OF THE AUTHOR'S EARLIEST POEMS, WHILE COMMITTING THE MANUSCRIPTS TO THE FLAMES

- 1849-50 9 line fragment 'Ye records of Visions that fled'
C376

IMPROMPTU: WRITTEN ON THE VERGE... see IMPROMPTU: (COMPOSED WITHIN THE VERGE OF A BEAUTIFUL BIT OF WOODLAND SCENERY)**THE INCUMBENCY OF A HABIT OF LABOUR**

- 1856** 4 lines + N 'Whatever in life to mankind may befall,'
People's Advocate 21 June
No. IV Part IV in Series: EPIGRAMS, NOTES, AND OPINIONS, ETC.

1856 4 lines + N 'Whatever in life to
mankind may befall,'
A92 Cutting *PA* 21 June with minor
handwritten alterations to note

THE INEFFABLE

- 1856** 4 lines + N 'Words are the special
dies of Thought,'
People's Advocate 16 Aug.
Title: THOUGHT, FEELING, AND
LANGUAGE
No. 9 Part III in Series: EPIGRAMS,
NOTES, AND OPINIONS, ETC.
- 1857** 48 lines 'Words are the special dies
of Thought,'
Empire 8 June
Title: THOUGHT—FEELING—
AND LANGUAGE
- 1863** 60 lines 'Words are the special dies
of Thought,'
A90
Series: LYRICS
- 1865 60 lines 'Words are the special dies
of Thought,'
A95
No. XXXI in Series: LYRICS
- 1867** 60 lines 'Words are the special dies
of Thought,'
A88
Series: ODES
- 1867** 60 lines 'Words are the special dies
of Thought,'
A92
Series: ODES AND LYRICS
- 1874** 60 lines 'Words were the special dies
of Thought,'
Sydney Mail 14 Feb.
- 1883** 12 lines 'In vain, when music's
seraph-fire'
Poems, p. 193
Title: MUSIC
Rpt. Popular Edition paperback 1899

AN INFALLIBLE SOPORIFIC

1846 12 lines 'Another night is past, and
yet'
Maitland Mercury 15 July

1860 12 lines 'Another night is passed—
and yet'
C376
No. V in Series: A STRING OF
EPIGRAMS (GIVEN WITHOUT
COMMENT)

THE INFERENCE *see* RECORDS OF A POET'S LOVE: XXXIII

THE INFINITE *see* THE INFINITE IN SPACE (FROM THE GERMAN)

THE INFINITE IN SPACE (FROM THE GERMAN)

- 1866 114 lines 'Up from his dreams, as
slumbering soft he lay,'
A93 (p. 31)
Title: THE INFINITE
- 1866 114 lines 'Up from his dreams, as
slumbering soft he lay,'
A93 (p. 27)
Title: THE INFINITE.
- 1866** 114 lines 'Up from his dreams, as
slumbering soft he lay,'
Sydney Morning Herald 27 Aug.
- 1866 114 lines 'Up from his dreams, as
slumbering soft he lay,'
C381 Cutting *SMH* 27 Aug. with
handwritten alterations

THE INFLUENCE OF LOVE THROUGH MEMORY *see* RECORDS OF A POET'S LOVE: XXV

INSCRIPTION FOR THE PORTRAIT OF SIR CHARLES NICHOLSON

- 1856** 6 lines + N 'The semblance of a
senatorial spirit'
People's Advocate 26 Apr.
No. IV in Series: EPIGRAMS,
NOTES, AND OPINIONS, ETC.
- 1856** 6 lines + N 'The semblance of a
senatorial spirit'
A92 Unamended cutting *PA* 26 Apr.

AN INTELLECTUAL BELIEF

- 1846** 31 lines 'Truth, in its universality, is God'
Maitland Mercury 11 July. Erratum
MM 22 July

INTELLECTUAL GREATNESS

- 1845** 14 lines 'His Mind alone is Kingly, who (though one)'
Thoughts, p. 8
 Title: INTELLECTUAL MAJESTY
- 1853** 14 lines 'His mind alone is kingly who (though one)'
Bushrangers, p. 110
 Title: FREEDOM IN FAITH
- 1853** 14 lines 'His mind alone is kingly who (though one)'
 A98⁻¹ Unamended cutting
Bushrangers 1853
 Title: FREEDOM IN FAITH
- 1861 14 lines 'His mind alone is Kingly, who (though one)'
 C376 Ø
 Title: INTELLECTUAL LIBERTY
 No. 6 in Series: SONNETS:
 DEDICATED TO WORDSWORTH
- 1863** 14 lines 'His mind alone is kingly, who (though one)'
 A90
 Title: INTELLECTUAL LIBERTY
 No. VI in Series: SONNETS
- 1866 14 lines 'His mind alone is great, who (though but one)'
 A93 Ø
- 1866 14 lines 'His mind alone is great, who (though but one)'
 A95 (p. 27) Ø
 No. VI in Series:
 MISCELLANEOUS SONNETS
- 1866** 14 lines 'His mind alone is great, who (though but one)'
Sydney Morning Herald 7 Nov.
 Untitled
 No. II in Series: SONNETS
- 1866** 14 lines 'His mind alone is great, who (though but one)'
 A87⁻¹ (p. 199a) Unamended cutting
SMH 7 Nov.
 Untitled

- 1867 14 lines 'His mind alone is great, who (though but one)'
 A95 (p. 115)
 Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines 'His mind alone is great, who (though but one)'
 A87⁻¹ (p. 214/291)
 Series: PERSONAL AND OTHER SONNETS
- 1883** 14 lines 'That man is truly great, and he alone'
Poems, p. 241
 Title: GREATNESS
 Rpt. Popular Edition paperback 1899

**INTELLECTUAL LIBERTY and
 INTELLECTUAL MAJESTY see
 INTELLECTUAL GREATNESS**

**INTROSPECTIVE see MUSE-
 WORSHIP: 5**

**THE IRONBARK—A RUDE HARD
 NAME, BUT APT,**

- 1860** 5 lines 'The ironbark—a rude hard name, but apt'
Australian Home Companion Vol. 5
 Untitled poem in Notes to THE KANGAROO HUNT. PART II
- 1860–63 5 lines 'The ironbark—a rude hard name, but apt'
 A91
 Untitled poem in Notes to THE KANGAROO HUNT. PART II

**IS SAUL ALSO AMONG THE
 PROPHETS? see SONNETS
 DEDICATED TO AUSTRALIAN
 SENATORS: IV**

**IS WENTWORTH A PATRIOT? see
 SONNETS DEDICATED TO
 AUSTRALIAN SENATORS: I**

IT IS NOT THAT WE ARE LOSERS

- 1860 8 lines 'It is not that we are losers'
 A87⁻²

**IT WAS A TALE OF PASSION... see
RECORDS OF A POET'S LOVE: VI**

**IT'S NO GO! see SONNETS
DEDICATED TO AUSTRALIAN
SENATORS: IX**

**JAMES NORTON ESQ. see TO JAMES
NORTON ESQ.**

JOB A REVIEWER

1860 8 lines "O that mine enemy would
write a book!"
A87⁻¹

Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1861 8 lines "Oh, that mine enemy would
write a book!"
C384 Unamended cutting *Braidwood
Dispatch* July. Paper and date
identified by lightbox reading
No. V in Series: BITS

JOHN HEKI

1847 14 lines + N 'Should Switzerland's
rude rocks be named the throne'
C382 (p. 173 Ø; p. 174)

1847 14 lines + N 'Should Switzerland's
rude rocks be named the throne'
Sydney Chronicle 7 Dec.

1849 14 lines + N 'Should Switzerland's
rude rocks be named the throne'
C376 Cutting *SC* 7 Dec. 1847 with
minor handwritten alterations

1863 14 lines 'Should Switzerland's rude
rocks be held the throne'
A90
No. XVIII in Series: SONNETS

1866 14 lines 'Should Switzerland's rude
rocks be held the throne'
A95 (p. 34) Ø
No. XVII in Series:

MISCELLANEOUS SONNETS

1867 14 lines 'Should Switzerland's rude
rocks be held the throne'
A87⁻²
No. X in Series: A STRING OF
PERSONAL SONNETS

1867 14 lines 'Should Switzerland's rude
rocks be held the throne'
A95 (p. 118)

Series: PERSONAL AND OTHER
SONNETS

1867 14 lines 'Should Switzerland's rude
rocks be held the throne'
A87⁻¹

Series: PERSONAL AND OTHER
SONNETS

1883 14 lines 'Should Switzerland's rude
rocks be held the throne'
Poems, p. 244

Rpt. Popular Edition paperback 1899

JOHN HIKI see JOHN HEKI

A JOLLY GOOD FELLOW

1860 58 lines 'Who n'er treats a friend
with proud rudeness'
A87⁻¹

Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1860-63 7 line untitled fragment 'Who
never abandons an old friend'
C384

1861 64 lines 'Who ne'er treats a friend
with proud rudeness'
A92 Amended cutting ?*Braidwood
Independent* or ?*Braidwood
Dispatch* April. Paper partly
identified by lightbox reading

JONES THE IMMIGRANT

1845 24 lines + N 'At Auburn lived Jones,
in a little thatched cot,'
Weekly Register 10 May
Unsigned. ?Harpur

JOSEPHINE

1856-58 35 lines + N 'The suns of many
years have rolled away;'
C376 (p. 598)
No. III in incomplete Series.

1856–58 13 line untitled fragment ‘The
suns of many years’
C376 (p. 600)
No. IV in incomplete Series.
Note p. 598 explains III and IV are
blank verse and rhymed versions of
same poem.

JOSHUA

- 1854** 50 lines ‘When Joshua in the days of
old’
People’s Advocate 1 July
- 1865** 50 lines ‘When Joshua in the days of
old’
C381 Parts I–V. Cutting dated 7 Aug.
Moruya Examiner with handwritten
alteration. Paper identified by
lightbox reading
- 1867** 50 lines ‘When Joshua in the days of
old’
A88
Series: ODES
- 1867** 50 lines ‘When Joshua, in the days of
old,’
A87⁻¹
- 1883** 40 lines ‘When Joshua in the days of
old’
Poems, p. 127
Rpt. Popular Edition paperback 1899

see also KING SAUL

JOURNEYING AWAY *see* GENIUS

LOST. THE SORROWS Part Three:
THE MUSE’S FIRSLINGS

JUDGMATICAL SELF REFERENCE

see SELF REFERENCE

THE KANGAROO: A BALLAD FOR
LITTLE BOYS

- 1855 100 lines + N ‘A pretty playful
kangaroo’
A87⁻² (pp. 685–83)
- 1855 100 lines + N ‘A pretty playful
kangaroo’
A87⁻² (pp. 679–75)
- 1855 17 line untitled fragment ‘For though
man may be privileged’
A87⁻² (p. 661)

1859 116 lines + N ‘A pretty playful
Kangaroo’
Australian Home Companion Vol. 4

THE KANGAROO HUNT OR A
MORNING IN THE MOUNTAINS

- 1834** 30 lines ‘When the day-star has sunk
o’er the hills of the west’
Sydney Monitor 22 Nov.
- 1843** 81 lines + N ‘At length, a belt of
cedars tall’
Weekly Register 18 Nov.
Title: AUSTRALIAN SCENERY
- 1860** 669 lines + N ‘Here, in the Forest,
afar and free’
Australian Home Companion Vol. 5
pp. 297; 345; 397; 438; 469; 512
- 1860–63 1138 lines + N ‘Here in the
Forest, afar and free’
A91
- 1863** 1157 lines + N ‘Here in the Forest,
afar and free’
C377
- 1867–68 1022 lines + N ‘Here in the
Forest, afar and free’
A97
- 1883** 14 lines ‘And wonder ye not if his
speech be uncouth,’
Untitled. Lines used as epigraph for
this edition
Poems, p. 2
Rpt. Popular Edition paperback 1899

see also THE IRONBARK; THE BIRDS
THEIR PRISTINE GLEE... and
MORNING

A KEEN *see* A LAMENT

THE KEEPSAKE ROSE *see* RECORDS
OF A POET’S LOVE: XIX

KING SAUL

- 1838** c. 1200 lines ‘My crown! My
crown!—’Tis mine alone!’
A87⁻² (pp. 559–564; 565–569; 575–
576; 585–598)

1852 44 lines 'Let the son of Jessie (sic)'
C376 (p. 659)
Title: THE CLOSE OF THE
FESTIVAL SCENE ENDING THE
III ACT.

see also **JOSHUA; A SONG OF DAVID
INCITING TO DANCE** *and* **ZILLA'S
SONG**

THE KNIGHT OF BUNKUM

1854 42 lines 'Well stored with fees, a
plain M.D.'
People's Advocate 11 Feb.

KOSSUTH *see* **TO KOSSUTH**

A LADY BY MOONLIGHT *see* **THE
BEAUTIFUL: III**

A LADY IN WHITE *see* **RECORDS OF
A POET'S LOVE: IV**

A LAMENT

1855 73 lines 'Flowers in their gladness
are flushing the earth,'
A87⁻² (pp. 682, 681, 680)
Title: A REQUIEM—A KEEN

1856 72 lines 'Flowers in their freshness
are flushing the earth,'
Empire 27 June
Title: A KEEN

1863 20 line fragment 'If I ask of my
heart, why is it not cheery?'
C376

1863 84 lines 'Flowers in their freshness
are flushing the earth,'
A90
Series: LYRICS

1867 84 lines 'Flowers in their freshness
are flushing the earth'
A87⁻¹

1883 44 lines 'Flowers in their freshness
are flushing the earth,'
Poems, p. 41
Rpt. Popular Edition paperback 1899

**THE LAMENT OF THE BARD
(SUGGESTED BY THE STORY OF
CHATTERTON)**

1837 40 lines 'I am weary,—I am weary'
Australian 11 Aug.

see also **GENIUS LOST. THE
SORROWS Part Eight: CHORUS (IN
CONTINUATION)**

THE LASS OF EULENGO *see* **MARY
OF EULENGO**

THE LAST HOPE

1842 8 lines 'Uprising from the bed of
care,'
Australasian Chronicle 26 Nov.

1856 8 lines 'Wildly upstarting from the
bed of care,'
Empire 2 June

1862–63 8 lines 'Wildly upstarting from
the bed of care,'
C384 Ø Cutting *Empire* 2 June 1856
with handwritten alterations

A LAW-MUNCHING BUSH JUSTICE
see **ON A SUPER-LEGAL
MAGISTRATE**

**LAYS FOR THE ANTI-CONVICT
ASSOCIATION** *see* **WAR SONGS FOR
THE AUSTRALIAN LEAGUE**

THE LEAF-GLANCING BOUGHS...
see **A LYRICAL LOVE STORY 1: 9**

A LESSON FROM NATURE

1846 21 lines 'O 'tis a happy thing with
thee'
Maitland Mercury 27 June

LIBERTY *see* **MY POLITICAL BELIEF**

THE LIBERTY OF GOODNESS

1856 8 lines 'The purest glory to which
Man can rise'
Empire 2 June

- 1856** 8 lines 'The purest glory to which
Man can rise'
C384 Ø Unamended cutting *Empire*
2 June

LIFE AND DEATH

- 1862** 12 lines 'A little light, heat, motion,
breath—'
Empire 20 Mar.
- 1863** 18 lines 'A little light, heat, motion,
breath—'
A90
Series: LYRICS
- 1867** 18 lines 'A little light, heat, motion,
breath,'
A88
Series: ODES
- 1867** 18 lines 'A little light, heat, motion,
breath,'
A87⁻¹
Series: ODES AND LYRICS
- 1869** 18 lines 'A little light, heat, motion,
breath—'
C381 Cutting *Moruya Examiner* 26
July. Paper and date identified by
lightbox reading
- 1883** 18 lines 'A little light, heat, motion,
breath;'
Poems, p. 126
Rpt. Popular Edition paperback 1899

**LIFE ETHICS see THE MUSE'S
ETHICS: II****LIFE IS A FEARFUL THING!—TO BE**

- 1844** 21 lines 'Life is a fearful thing!—to
be,'
Maitland Mercury 11 May
Untitled

A LIFE SAVED

- 1861** 8 lines 'A fat wealthy baillie was
plucked from the Forth'
C384 Unamended cutting *Braidwood
Dispatch* July. Paper and date
identified by lightbox reading
No. VII in Series: BITS

LIFE WITHOUT AND WITHIN

- 1860** 6 lines 'How vain seems life, how
worthless, when we scan'
A87⁻²
Series: BITS
- 1861** 6 lines 'How vain seems life, how
worthless, when we scan'
C384 Unamended cutting *Braidwood
Dispatch* Aug.? Paper and year
identified by lightbox reading
No. L in Series: BITS
- 1867** 6 lines 'How vain seems life, how
worthless, when we scan'
A87⁻¹
Untitled
Series: BITS

LIFE'S FIRST DESPAIR

- 1858** 18 lines ''Tis thirty years ago—and
yet'
Empire 19 Mar.
- 1860** 30 lines ''Tis long ago—but oft,
even yet,'
Southern Cross 14 Apr.
Title: THE FIRST DESPAIR
- 1863** 30 lines ''Tis long ago—but oft,
even yet,'
A90
Title: DESIDERIUM
Series: LYRICS
- 1867** 30 lines ''Tis long ago—but oft,
even yet,'
A88
Series: ODES
- 1867** 30 lines ''Tis long ago—but oft,
even yet,'
A87⁻¹
Series: ODES AND LYRICS

**LIKE CASES, WITH A DOSE... see
SONNETS TO AUSTRALIAN
SENATORS: V****LIKE HIM WHO GREAT REPORTS
OF TILTH REJECTS... see SOUL-
MEASURERS****LINES AND FIGURES see THE
BEAUTIFUL: VIII**

**LINES. OCCASIONED BY HEARING
AN AIR... see A MUSICAL
REMINISCENCE**

**LINES SUGGESTED BY A NEWLY
INVENTED SORT OF PICKLE-DISH**

- 1856** 12 lines ‘Well done, Improvement!
thou dost even out-race’
People’s Advocate 16 Aug.
No. 9 Part II in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1860 27 lines ‘Well done, Improvement!
thou dost even outrace’
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

**LINES SUGGESTED BY THE
APPEARANCE OF A COMET see TO A/
THE COMET**

- LINES TO HENRY HALLORAN**
1847–48 6 lines + N ‘My Life indeed has
not been, nor may be’
C382
Qtd. in prose note ‘To the Lines to
Henry Halloran’

LITERARY PICKING AND STEALING

- 1856** 5 lines + N ‘Who steals our cash,
steals fairly;’
People’s Advocate 12 July
No. 6 Part IV in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856 5 lines + N ‘Who steals our cash,
steals fairly;’
C376 Cutting *PA* 12 July with
handwritten alterations to note

**LONENESS OF HEART and THE
LONENESS OF SORROW see A
LYRICAL LOVE STORY 2: 6**

**LONELINESS IN ABSENCE. TO— see
RECORDS OF A POET’S LOVE: XXII**

**LONELINESS OF HEART
(COMPOSED WHILE WANDERING
OVER A BEAUTIFUL SCENE ON THE
BANKS OF THE HUNTER)**

- 1843** 36 lines ‘Oh, who would bear a
lonely heart’
Australasian Chronicle 4 Feb.

see also **THE BURTHEN WORST TO
BEAR**

**A LOOK FROM THE NORTH HEAD
see A LOOK O’ER THE SEA**

A LOOK O’ER THE SEA

- 1856** 10 lines + N ‘I looked from the
North Head—and saw the sea’
People’s Advocate 30 Aug.
Title: A LOOK FROM THE NORTH
HEAD
No. 11 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1860 16 lines ‘I stood upon a Cliff, from
which the Sea’
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

**LOOKING BEYOND see GENIUS
LOST. THE SORROWS Part Four**

LORD GEORGE

- 1856** 16 lines ‘Two Butchers, bluff fellows
in aprons of blue’
People’s Advocate 12 July
No. 6 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856** 8 line fragment ‘Lord George! now
you’re joking, Sam! Aint you,
though, raily?’
A92 Unamended cutting *PA* 12 July

LORD POTATHER

- 1867 16 lines + N ‘There’s the great Lord
Potather;’
A87⁻¹

THE LOSSES OF THE PAST

- 1846** 36 lines 'The World is emptied of the living gladness'
Maitland Mercury 24 June
- 1862** 42 lines 'The world is emptied of the mystical gladness'
Sydney Morning Herald 22 Sept.
No. I in Series: POEMS OF MELANCHOLY
- 1862** 42 lines 'The world is emptied of the mystical gladness'
Unamended cutting *SMH* 22 Sept.
No. I in Series: POEMS OF MELANCHOLY
Pasted into endpapers *Bushrangers* 1853
- 1863** 42 lines 'The world is emptied of that mystical gladness'
A89
- 1867** 42 lines 'The world is emptied of that mystic gladness'
A88
Series: ODES
- 1867** 42 lines 'The world is emptied of that mystic gladness'
A87⁻¹

LOST IN THE BUSH

- 1842** 97 lines 'Lost in the bush—the night encroaching fast,'
Australasian Chronicle 12 Nov.
- 1851 115 lines + N 'Lost in the Bush—the night approaching fast,'
C376
- 1857** 115 lines + N 'Lost in the Bush—the night approaching fast,'
Empire 27 Apr.
- 1863** 131 lines + N 'Lost in the Bush!—the night approaching fast,'
A89
- 1867** 131 lines + N 'Lost in the Bush! the night approaching fast,'
A92

THE LOST VOICE

- 1845** 22 lines 'A voice forever sweet and low'
Weekly Register 22 Feb.
Title: SONG

- 1849 22 lines + N 'A Voice forever sweet and low,'
C376
Series: CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1858** 22 lines 'A Voice forever sweet and low,'
Empire 6 Jan.
No. V in Series: A GARLAND OF WILD FLOWERS
- 1862–63 22 lines 'A Voice forever sweet and low,'
C384 Cutting *Empire* 6 Jan. 1858
with handwritten alterations
- 1867** 22 lines 'A Voice for ever sweet and low'
A88
Series: LYRICS
- 1867** 22 lines 'A Voice for ever sweet and low'
A92
Series: ODES AND LYRICS

LOUIS KOSSUTH see TO KOSSUTH**LOVE**

- 1856** 18 lines 'O Love is passing sweet,'
People's Advocate 30 Aug.
Title: SONG
No. 11 Part IV in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1863** 18 lines 'Oh, Love is passing sweet,'
A90
Series: LYRICS
- 1865 18 lines 'Oh, Love is passing sweet,'
A95
No. XVIII in Series: LYRICS
- 1867** 18 lines 'O love is passing sweet,'
A88
Series: LYRICS
- 1867** 18 lines 'O Love is passing sweet,'
A92
Series: ODES AND LYRICS

LOVE see LOVE THE IDEALISER: 1

LOVE AND SONG

- 1855** 24 lines ‘The dulcimer was sounding’
B78
Title: THREE THOUSAND YEARS AGO
- 1856** 24 lines ‘The dulcimer was sounding’
People’s Advocate 31 May
Title: THREE THOUSAND YEARS AGO
No. II Part III in Series:
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1858** 24 lines ‘The dulcimer was sounding’
Empire 5 Mar.
Title: THREE THOUSAND YEARS AGO
- 1863 16 lines incomplete ‘The dulcimer was sounding’
A87⁻²
Title: LOVE’S EVERLASTING IDENTITY
Series: SONGS, ODES, AND OTHER LYRICS
- 1863** 32 lines ‘The dulcimer was sounding’
A90
Title: LOVE’S EVERLASTING IDENTITY
Series: LYRICS
- 1865 40 lines ‘The dulcimer was sounding’
A95
No. II in Series: LYRICS
- 1867 32 lines ‘The dulcimer was sounding’
A96
Series: POEMS IN EARLY LIFE
- 1867** 40 lines ‘The dulcimer was sounding’
A88
Series: LYRICS
- 1867** 20 lines ‘The dulcimer was sounding from within a mystic grove’
A92
Series: ODES AND LYRICS

LOVE AT ITS HEIGHT *see* A LYRICAL LOVE STORY 1: 10**LOVE BUDDER** *see* A LYRICAL LOVE STORY 1: 4**LOVE BUDDING** *see* A LYRICAL LOVE STORY 1: 3**LOVE CONFIDENT** *see* A LYRICAL LOVE STORY 1: 5**A LOVE-DREAM** *see* RECORDS OF A POET’S LOVE: IX**LOVE DREAMING OF DEATH**

- 1855** 28 lines ‘I dreamt my little Boys were dead,’
Empire 20 Nov.
- 1863** 40 lines ‘I dreamt my little boys were dead,’
A90
Series: LYRICS
- 1867** 56 lines ‘I dreamt my little boys were dead,’
A87⁻¹
Series: ODES AND LYRICS
- 1868** 91 lines ‘I dreamt my little boys were dead,’
Australian Home Companion Vol. 1
- 1880** 91 lines ‘I dreamt my little boys were dead,’
Sydney Mail 26 June
- 1883** 56 lines ‘I dreamt my little boys were dead’
Poems, p. 111
Rpt. Popular Edition paperback 1899
- 1888** 56 lines ‘I dreamt my little boys were dead’
Australian Poets 1788–1888, p. 205

A LOVE-FANCY *see* RECORDS OF A POET’S LOVE: XVII**LOVE, FRIENDSHIP, AND FAITH**

- 1855 16 lines ‘What so sweet upon the earth’
A87⁻²

- 1855** 16 lines ‘What so sweet upon the earth’
Empire 20 Nov.
- 1863** 16 lines ‘What so sweet upon the earth’
A90
Series: LYRICS
- 1866 16 lines ‘What so sweet upon the earth’
A93
Title: ‘AH, ME!’
- 1867** 16 lines ‘What so sweet upon the earth’
A88
Series: LYRICS
- 1867** 16 lines ‘What so sweet upon the earth’
A92
Series: ODES AND LYRICS

LOVE IN EXCESS

- 1849 15 lines + N ‘The Passion that utterly conquers our reason,’
C376
Series: CHARLES HARPUR’S WILD BEE OF AUSTRALIA

LOVE IN THE LONG AGO see LOVE IN THE PAST: 2**LOVE IN THE PAST**

- 1**
- 1865 24 lines ‘What now in all the world might move’
A95
Series: LYRICS
- 1867** 24 lines ‘Ah! what in all the world might move’
A88
Series: LYRICS
- 1867** 24 lines ‘Ah! what in all the world might move’
A92
Series: ODES AND LYRICS

see also **MORNING LOVE****2**

- 1851 24 lines + N ‘Ah, many and many a day is gone,’
C376
Title: UNDER THE WILD-FIG TREE
- 1863** 33 lines ‘Many and many a day hath flown’
Sydney Morning Herald 8 May
Title: UNDER THE WILD FIG TREE
- 1863** 33 lines ‘Many and many a day hath flown’
Victorian 12 Sept.
Title: UNDER THE WILD FIG TREE
- 1863** 33 lines ‘Many and many a day hath flown’
A90
Title: UNDER THE WILD-FIG TREE
Series: LYRICS
- 1865 27 lines ‘Many and many a day hath flown’
A95 (p. 66) Ø
Title: LOVE IN THE LONG AGO No. VI in Series: LYRICS
- 1865 54 lines ‘Many and many a day has flown’
A95 (p. 103)
Series: LYRICS
- 1867** 48 lines ‘Many and many a day has flown’
A88
Series: LYRICS
- 1867** 54 lines ‘Many and many a day has flown’
A92
Series: ODES AND LYRICS
- 3**
- 1855 24 lines ‘I wandered east, I wandered west,’
A87⁻²
Untitled
- 1857** 24 lines ‘I wandered east, I wandered west,’
Empire 25 May
Title: THE GIRL I LEFT BEHIND ME

1859 24 lines 'I wandered east, I wandered west,'
Southern Cross 1 Oct.
Title: NEW WORDS TO AN OLD AIR

1863 24 lines 'I wandered east, I wandered west,'
A90
Title: THE MAIDEN I LEFT BEHIND ME
Series: LYRICS

1865 24 lines 'I wandered east, I wandered west'
A95
Series: LYRICS

1867 24 lines 'I wandered east, I wandered west'
A88
Series: LYRICS

1867 24 lines 'I wandered east, I wandered west,'
A92
Series: ODES AND LYRICS

4
1865 18 lines 'Heaven's whole round was bright as now,'
A95
Series: LYRICS

1867 18 lines 'Heaven's whole round was bright as now,'
A88
Series: LYRICS

1867 18 lines 'Heaven's whole round was bright as now,'
A92
Series: ODES AND LYRICS

LOVE IN THE PAST

1853–54 12 lines + N 'One happy evening passed beside yon river'
C385
Untitled poem in prose note: FORM OF A SONG

1856 12 lines + N 'One summer evening, passed beside yon river,'
People's Advocate 8 Nov.
Poem in prose note to No. 16 Part I in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

1863 21 lines 'One Summer evening passed beside yon river'
A90 (p. 60)
Series: LYRICS

1863 21 lines 'One evening passed beside my native river'
A90 (p. 309)
Sub-titled Part III 'to be the 1st'
?Intended as addition or amendment to A LYRICAL LOVE STORY

LOVE IN THE SPRINGTIME (FROM SOLOMON'S SONG)

1857–63 12 lines 'With the light of the morning, a Voice, like a ray,'
C384 Unamended unidentified cutting ?*People's Advocate* 1857

LOVE IN VISION *see* A LYRICAL LOVE STORY 1: 7

LOVE IS SIMPLE

1857 8 lines 'So long as our wine in its nature be good'
Empire 4 Dec.

1857 8 lines 'So long as our wine in its nature be good,'
A87⁻²

1860 8 lines 'So long as our wine in its nature be good,'
A87⁻¹ (p. 400)
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

1862–63 8 lines 'So long as our wine in its nature be good,'
C384 Cutting *Braidwood Dispatch* July 1861 with handwritten alterations. Paper and date identified by lightbox reading
No. X in Series: BITS

1867 8 lines 'So long as our wine in its nature be good,'
A87⁻¹ (p. 249/326)
Untitled
Series: BITS

LOVE IS WAYWARD, BEAUTY WILFUL *see* HAPPY SPITE

LOVE PASSING THROUGH NATURE*see* **LOVE THE IDEALISER: 2****A LOVE PERPLEXITY****1846** 28 lines 'In vain, my Charmer, words
I'd find'*Maitland Mercury* 26 Aug.**A LOVE SONG** *see* **THE DREAM. A****LOVE SONG****LOVE SONNETS** *see* **RECORDS OF A
POET'S LOVE: VIII, I, III, X, X-XI, XII,
XIV, XV, XX, XXI, XXXI, XXXII,
XXXIII****LOVE THE CROWN OF NATURE** *see*
RECORDS OF A POET'S LOVE: VIII**LOVE THE EXALTER** *see* **LOVE THE
IDEALISER****LOVE THE EXALTER OF NATURE** *see*
THE BEAUTIFUL: VI**LOVE THE IDEALISER****1****1847** 20 lines + N 'My soul is raying like a
star—'

C382

Title: "YES"

1847 20 lines + N 'My soul is raying like a
star—'*Sydney Chronicle* 27 Nov.

Title: "YES"

1847 20 lines + N 'My soul is raying like a
star—'C376 Unamended cutting *SC* 27 Nov.

Title: "YES"

1853 20 lines 'My soul is raying like a
star,'*Bushrangers*, p. 103

Title: "YES"

1853-55 20 lines 'My soul is raying like a
star,'A98⁻¹ Cutting *Bushrangers* 1853

with handwritten alteration

Title: "YES"

1863 20 lines 'My soul is raying like a
star,'

A90

Title: "YES"

Series: LYRICS

1864 Variant version qtd in article,
'Native-Born Australian Poets',
Sydney Morning Herald 29 Sept.
untraced in mss or published
versions.1865 28 lines 'My soul is raying like a
star—'

A95

Title: "YES" (Love the Exalter)

Series: LYRICS

1867 20 lines 'My Soul is raying like a
star'

A96

Title: "YES"

Series: POEMS IN EARLY LIFE

1867 32 lines 'My soul is raying like a
star!'

A88

1867 32 lines 'My soul is raying like a
star!'A87⁻¹**1883** 20 lines 'My soul is raying like a
star,'*Poems*, p. 135

Title: LOVE

Rpt. Popular Edition paperback 1899

2**1856** 20 lines + N 'Why smile you, as in
sweet amaze,'*People's Advocate* 6 Dec.Title: LOVE PASSING THROUGH
NATURENo. 19 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.**1859** 40 lines 'Why smile you, as in sweet
amaze,'*Southern Cross* 8 Oct.**1863** 48 lines 'Why smile you, as in sweet
amaze,'

A90

Series: LYRICS

- 1865 32 lines 'Why smile you, as in sweet
amaze,'
A95
No. XXVIII in Series: LYRICS
- 1867 28 lines 'Why smile you, as in sweet
amaze'
A88
- 1867** 28 lines 'Why smile you, as in sweet
amaze,'
A87⁻¹
- 3**
- 1865 20 lines 'It is the simple truth I sing'
A95
No. XXVIII [sic] in Series: LYRICS
- 1867 24 lines 'It is the happy truth I sing,'
A88
- 1867** 24 lines 'It is the happy truth I sing,'
A87⁻¹
- 4**
- 1856** 12 lines 'To have the heart misread
by one'
People's Advocate 1 Nov.
Title: THE WRATH OF LOVE
No. 15 Part V in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1857** 12 lines 'To have the heart misread
by one'
Empire 8 June
Title: THE WRATH OF LOVE
- 1863** 12 lines 'To have the heart misread
by one'
A90
Title: THE WRATH OF LOVE
Series: LYRICS
- 1865 4 line fragment 'Till Love, self-
reconciled, again'
A95
Title: FOR THE WRATH OF LOVE
Series: LYRICS
- 1867 12 lines 'To have the heart misread
by one'
A96
Title: THE WRATH OF LOVE
Series: POEMS IN EARLY LIFE
- 1867 24 lines 'To have the heart misread
by One'
A88

- 1867** 24 lines 'To have the heart misread
by One'
A87⁻¹

LOVE TO THE LAST

- 1858** 16 lines 'Wrongly she loveth, doth
true hearted Carry'
Empire 6 Jan.
Title: SONG
No. II in Series: A GARLAND OF
WILD FLOWERS
- 1858** 16 lines 'Wrongly she loveth, doth
true hearted Carry,'
C384 Ø Unamended cutting *Empire*
6 Jan.
Title: SONG
- 1863** 16 lines 'Wrongly she loveth, doth
true-hearted Carry,'
A90
Series: LYRICS
- 1865 16 lines 'Wrongly she loveth, doth
true hearted Carry,'
A95
No. XIX in Series: LYRICS
- 1867** 12 lines 'Wrongly she loveth, doth
true-hearted Carry,'
A88
Series: LYRICS
- 1867** 16 lines 'Wrongly she loveth, doth
true-hearted Carry,'
A92
Series: ODES AND LYRICS

LOVE UNTOLD *see* RECORDS OF A POET'S LOVE: X

LOVE VINDICATED

- 1857–63 8 lines 'By the good Love can
only be felt, and but *for* the good;'
C384 Unamended unidentified
cutting. ?*People's Advocate* 1857

A LOVER'S DAY AND NIGHT *see* RECORDS OF A POET'S LOVE: XIV *and* XV

A LOVER'S LONGING... *see* RECORDS OF A POET'S LOVE: V

A LOVER'S QUARREL—AND THE RESULT

- 1867 36 lines 'She was all my heart's desire,'
A96
Series: POEMS IN EARLY LIFE

LOVE'S DOINGS

- 1858 68 lines 'I know not why it is so—'
Empire 15 Feb.
1860 68 lines 'I know not why it is so—'
A87⁻²
? Series : RHYMES,
HUMOUROUS (sic) POEMS,
EPIGRAMS, ETC. in A87⁻¹

LOVE'S EVEN SONG

- 1837 24 lines 'Fast fade the hues in the cheek of the west,'
Australian 18 July

LOVE'S EVERLASTING IDENTITY
see LOVE AND SONG**LOVE'S MEMORIES** *see* A LYRICAL LOVE STORY 3: 1**LOVE'S STILL HOUR** *see* A LYRICAL LOVE STORY 1: 8**LOYALTY. (NATIONAL PAEAN)** *see* AN ANTHEM FOR THE AUSTRALASIAN LEAGUE**LUCK OUT OF SEASON**

- 1856 6 lines 'A pilgrim of old who was hungering madly,'
People's Advocate 29 Nov.
No. 18 Part III: BITS OF PHILOSOPHY, CAUSTIC AND OTHERWISE in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
1857 6 lines 'A pilgrim of old who was hungering madly,'
Empire 8 July
No. VIII in Series: RHYMED APHORISMS AND BITS OF PHILOSOPHY

- 1857 6 lines 'A pilgrim of old who was hungering madly,'
C384 Ø (p. 31) Unamended cutting
Empire 8 July
1861 6 lines 'A Pilgrim of old who was hungering madly,'
C384 (p. 97) Unamended cutting
Braidwood Dispatch July. Paper and date identified by lightbox reading
No. XVI in Series: BITS
1867 6 lines 'A Pilgrim of old who was hungering madly,'
A87⁻¹

LUTHER AND KNOX

- 1863 14 lines 'There are two kinds of moral heroes. One'
Sydney Morning Herald 27 May
1863 14 lines 'There are two kinds of moral heroes. One'
A90
No. XLII in Series: SONNETS
1866 14 lines + N 'There are two kinds of moral heroes. One'
A95 (p. 41)
No. XXVII in Series: MISCELLANEOUS SONNETS
1867 14 lines + N 'There are two kinds of Heroism. One'
A95 (p. 126)
Series: PERSONAL AND OTHER SONNETS
1867 14 lines + N 'There are two kinds of Heroism. One'
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

A LYRICAL LOVE STORY**1: 1 The Charmer**

- 1848 12 lines + N 'Yonder's my Chosen One—look boys!—yon Creature'
C382
Untitled
No. I in incomplete Series: SONGS OF PASSION
1863 16 lines + N 'Yonder's the charming One—look you! yon Creature'
A90

1867 16 lines 'Yonder's the charming
One—look you!—yon Creature'
A96
Series: POEMS IN EARLY LIFE

1: 2 The First Thrill

1863 14 lines 'Her hand to mine was laid'
A90
1867 14 lines 'Her hand in mine was laid'
A96
Series: POEMS IN EARLY LIFE

1: 3 Love Budding

1849 14 lines 'I sang her bright songs, not
of splendor and fashion,'
Parkes Correspondence MS 947
Letter 28 June
Title: HOW I WOO'D AND WON
MY TRUE LOVE
1863 14 lines 'I sang her bright songs,—
not of splendor and fashion,'
A90
1867 14 lines 'I sang her bright songs,—
not of splendor and fashion,'
A96
Series: POEMS IN EARLY LIFE

1: 4 Love Budded

1863 24 lines 'The mimosas are
blooming,'
A90
1867 24 lines 'The mimosas are blooming'
A96
Series: POEMS IN EARLY LIFE

see also A SONG FOR THE SPRING
TIME

1: 5 Love Confident

1860–61 16 lines 'I'm admired by the Girl I
admire,'
A87⁻² (p. 637) Ø
Title: MUTUAL LOVE
1863 16 lines 'I'm admired by the One I
admire!'
A90
1866 14 line untitled fragment 'In the
Being that fills me with rapturous
fire'
A87⁻² (p. 615)
1867 16 lines 'I'm admired by the one I
admire!'
A96
Series: POEMS IN EARLY LIFE

1: 6 Bower Building

1842 36 lines 'Idalia, in thy favorite shade'
Australasian Chronicle 15 Oct.
Title: THE BOWER
No.1 in Series: AUSTRALIAN
LYRICS
1842 34 lines 'Idalia, in thy favourate (sic)
shade'
Portland Guardian 26 Nov.
Title: THE BOWER
No. 1 in Series: AUSTRALIAN
LYRICS
1863 25 lines 'My sweet One, in our
favorite shade'
A90
1867 25 lines 'My sweet One, in our
favorite shade'
A96
Series: POEMS IN EARLY LIFE

1: 7 Love in Vision

1863 16 lines 'Three Visions of Love I
have wrought into numbers'
A90
1867 16 lines 'Three Visions of Love I
have wrought into numbers'
A96
Series: POEMS IN EARLY LIFE

1: 8 Love's Still Hour

1858 25 lines 'O come to the stream-
illumed grove, Lady!'
Empire 6 Jan.
Title: THE STILL HOUR OF LOVE
No. I in Series: A GARLAND OF
WILD FLOWERS
1862–63 26 lines 'O come to the stream-
illuminated grove, Lady!'
C384 Ø Cutting *Empire* 6 Jan. 1858
with handwritten alterations
Title: THE STILL HOUR OF LOVE
1863 33 lines 'O come to the rill-girdled
grove—'
A90
1867 33 lines 'O come to the rill-girdled
grove—'
A96
Series: POEMS IN EARLY LIFE

1: 9 The Bower by Moonlight

- 1851–53 10 lines ‘It is steeped rich in moonlight, this summer Alcove,—’
C376
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1853** 13 lines ‘The leaf-glancing boughs of the o’erdoming trees’
Bushrangers, p. 110
Untitled [Stanza 2 of the Bower by Moonlight]
- 1853–55 13 lines ‘The leaf-glancing boughs of the o’erdoming trees’
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alterations
Untitled [Stanza 2 of the Bower by Moonlight]
- 1860 35 lines ‘It is steeped rich in moonlight, yon Summer alcove—’
A87⁻²
Series: BITS
- 1862–63 5 line untitled fragment ‘And, mid blooms of the garden, wild amaranths rare’
C384
- 1863** 36 lines ‘It is steeped rich in moonlight, yon Summer alcove,’
A90
- 1867 36 lines ‘It is steeped rich in moonlight, yon Summer alcove’
A96
Series: POEMS IN EARLY LIFE
- 1: 10 Love at its Height**
- 1863** 20 lines ‘When with my heart’s elect One,—how’
A90
- 1867 20 lines ‘When with my heart’s elect One,—how’
A96
Series: POEMS IN EARLY LIFE
- 2: 1 Doubts**
- 1853** 18 lines ‘O say, if into sudden storm’
Bushrangers, p. 105
Title: THE ENQUIRY

- 1853–55 18 lines ‘O say, if into sudden storm’
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alteration
Title: THE ENQUIRY
- 1860–61 18 lines ‘If into desolating storm’
A87⁻²
Title: THE ENQUIRY
- 1863** 18 lines ‘O say, if into sudden storm’
A90
- 1867 18 lines ‘O say, if into sudden storm’
A96
Series: POEMS IN EARLY LIFE
- 2: 2 Accusations**
- 1863** 40 lines ‘Helouise, when faith is breaking,’
A90
- 1867 40 lines ‘Helouise, when faith is breaking’
A96
Series: POEMS IN EARLY LIFE
- 2: 3 Gramachree**
- 1847** 32 lines + N ‘She said her heart was wholly mine,’
C382
- 1863** 32 lines ‘She said her heart was only mine,’
A90
- 1867 32 lines ‘She said her heart was only mine,’
A96
Series: POEMS IN EARLY LIFE
- 2: 4 Wilding Away**
- 1863** 32 lines ‘Ye woods where I’ve sung like a bird—’
A90
- 1867 32 lines ‘Ye woods where I’ve sung like a bird—’
A96
Series: POEMS IN EARLY LIFE
- 2: 5 The Apology**
- 1863** 24 lines ‘If, when its highest tone’
A90
- 1867 24 lines ‘If, when its highest tone’
A96
Series: POEMS IN EARLY LIFE

2: 6 Loneness of Heart

1858 16 lines ‘Ah! bid me not new pleasures chase,’
Empire 8 Feb.

Title: THE LONENESS OF SORROW

1858 16 lines ‘Ah! bid me not new pleasures chase,’
C384 Ø Unamended cutting *Empire* 8 Feb.

Title: THE LONENESS OF SORROW

1863 16 lines ‘Ah! bid me not new pleasures chase,’
A90

1867 16 lines ‘Ah! bid me not new pleasures chase,’
A96

Series: POEMS IN EARLY LIFE

3: 1 The Message

1835 40 lines ‘You tell me, she yet talks of me,’
Australian 12 June

Title: LOVE’S MEMORIES

1842 50 lines ‘You tell me, yet to talk she’s prone’
Australasian Chronicle 24 Nov.
No. 7 in Series: AUSTRALIAN LYRICS

1863 50 lines ‘You tell me she yet talks of me,’
A90

1867 50 lines ‘You tell me she yet talks of me,’
A96

Series: POEMS IN EARLY LIFE

3: 2 The Carouse

1835 47 lines ‘Come Alan I will fill the bowl,’
Australian 2 June

Title: THE BROKEN HEART’S CAROUSE

1846 96 lines ‘Come Alan, I will flood the bowl,’
Maitland Mercury 22 July

Title: THE CAROUSE OF DESPAIR (A LAY OF PASSION)

1847 96 lines + N ‘Come Alan, I will flood the bowl,’
C382

Title: THE CAROUSE OF DESPAIR [A LAY OF PASSION]

1863 96 lines ‘Come Alan, I will flood the bowl,’
A90

1867 96 lines ‘Come Alan, I will flood the bowl,’
A96

Series: POEMS IN EARLY LIFE

3: 3 Calming Down

1851 32 lines ‘Here would I solitary range,’
C376 [Untitled: included in note to CONSOLATION]

1863 28 lines ‘Here would I solitary range’
A90

1867 28 lines ‘Here would I solitary range’
A96

Series: POEMS IN EARLY LIFE

3: 4 Grief Refining into Melancholy

1863 15 lines ‘The Past is flowing through my thoughts—’
A90

1867 15 lines ‘The past is flowing through my thoughts—’
A96

Series: POEMS IN EARLY LIFE

see also THE PAST

3: 5 Relief at Last

1863 16 lines ‘Love not in over-measure,’
A90

1867 16 lines ‘Love not in over measure,’
A96

Series: POEMS IN EARLY LIFE

see also STANZAS ‘Let pleasure be thy duty’ and LOVE IN THE PAST A90

(p. 309)

THE MAIDEN I LEFT BEHIND ME *see* LOVE IN THE PAST: 3

A MAN CAN ONLY BE JUDGED BY HIS PEERS

1860 6 lines 'My Lilius, never deign to heed'
A87⁻²
Series: BITS

1861 6 lines 'My Lilius, never deign to heed'
C384 Unamended cutting *Braidwood Dispatch* July. Paper and date identified by lightbox reading
No. XXIV in Series: BITS

THE MAN GOD see ECCE HOMO**A MAN SHALL BE A MAN YET**

1863 48 lines 'It must be in Man's fortunes,'
A90
Series: LYRICS

1864 48 lines 'It must be in man's fortunes,'
Sydney Times 30 Apr.

1864 48 lines 'It must be in man's fortunes,'
A87⁻¹ Unamended cutting *ST* 30 Apr.

1867 48 lines 'It must be in Man's fortunes,'
A96
Series: POEMS IN EARLY LIFE

THE MAN WHO DREAMT A MIGHTY DREAM see SONNETS DEDICATED TO AUSTRALIAN SENATORS: XII**THE MANIFOLD HILLS, FORSAKEN OF THE SUN see AUTUMNAL LEAVES: 2 and GENIUS LOST. THE SORROWS Part Six: SEMI CHORUS****THE MARCH OF KNOWLEDGE see A WAR SONG FOR THE NINETEENTH CENTURY****THE MARTYRS OF FORTUNE**

1845 12 lines 'Want ground the faces of the Prophets old,'
Weekly Register 19 July
Title: STANZES (sic)

1847 14 lines 'Want ground the faces of the Prophets old,'
Maitland Mercury 13 Jan.

1847 14 lines + N 'Want ground the faces of the Prophets old,'
C382

MARVELLOUS MARTIN I

1853 2 lines Epigraph only: An old draught of him (from an unpublished satire) as a new-fledged attorney and sub-editor.
People's Advocate 17 Dec.

1853–56 24 lines 'I looked, and saw a low-browed Creature pass,'
C376 [Epigraph from *People's Advocate* with handwritten text added]

see also **THE TEMPLE OF INFAMY**
lines 132–156

MARVELLOUS MARTIN II

1853 35 lines + N 'Who sees him walk the street, can scarce forbear'
People's Advocate 17 Dec.

1853 35 lines + N 'Who sees him walk the street, can scarce forbear'
C376 Unamended cutting *PA* 17 Dec.

MARY see TO MARY**MARY, BEFORE US SWELLS THE SEA see A POET'S WIFE****MARY ARDEN**

1863 44 lines 'When a simple English Maiden'
A90
Series: LYRICS

1864 44 lines + N 'When a simple English maiden,'
Sydney Times 25 June

1866 44 lines + N 'When a simple English maiden,'
A87⁻¹ Cutting *ST* 25 June 1864 with minor handwritten alterations

- 1866 44 lines (I–IV) ‘When a simple English maiden,’
C381 Unidentified cutting ?*Moruya Examiner* with minor handwritten alterations
- 1867 44 lines + N ‘When a simple English maiden’
A88
Series: LYRICS
- 1867 44 lines + N ‘When a simple English maiden’
A92
Series: ODES AND LYRICS
- 1883 38 lines ‘When a simple English maiden,’
Poems, p. 89
Rpt. Popular Edition paperback 1899
- 1888 38 lines ‘When a simple English maiden,’
Australian Poets 1788–1888, p. 212

MARY OF EULENGO

- 1843 32 lines ‘Let those who worship fashion sigh’
Maitland Mercury 26 Aug.
Title: THE LASS OF ULENGO (sic)
- 1850/51 32 lines ‘Let those who worship Fashion sigh’
Songs of Australia. First Series
Sighted only by lightbox reading of pages in A92
Title: THE LASS OF EULENGO
- 1851 32 lines + N ‘Let those who worship Fashion sigh’
C376 (p. 95)
Title: THE LASS OF EULENGO
- 1863 32 lines ‘Let those who worship Fashion sigh’
A87²
Series: SONGS, ODES, AND OTHER LYRICS
- 1869–70 32 lines + N ‘Let those who worship Fashion sigh’
C381 Cutting ?*Moruya Examiner*
Title: THE LASS OF EULENGO

MARY OF EULENGO

- 1851 24 lines + N ‘Of Womankind the dearest,’
C376 (p. 98)

MARY’S LOVE

- 1851 12 lines ‘Forget him I cannot— forsake him I will not!’
C376 Ø
No. III in Series: A STRING OF PEARLS
- 1867 12 lines ‘Forget him I cannot— forsake him I will not!’
A96
Series: POEMS IN EARLY LIFE

THE MASTER MARINER’S SONG *see* OUTWARD BOUND

MATINS *see* MUSE-WORSHIP: 4

MATRIMONIAL ASSORTMENT

- 1856 4 lines + N ‘The strong are mated with the weak,’
People’s Advocate 30 Aug.
No. 11 Part II in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856 4 lines + N ‘The strong are mated with the weak,’
A92 Unamended cutting *PA* 30 Aug.

THE MEDITATED DECLARATION *see* RECORDS OF A POET’S LOVE: X

MEER (*sic*) ART MAY MAKE A POEM SMOOTH AS SATIN... *see* THE PATHETIC

MELODY *see* AUSTRALIA HUZZA

MELODY. TO THE HARP OF AUSTRALIA *see* TO THE LYRE OF AUSTRALIA

MEMORY’S GENESIS

- 1835 35 lines ‘Few men methinks can look behind,’
Australian 10 July

- 1847 29 lines + N 'How few through
Memory's dreamy scope,'
C382 (pp. 18, 23)
No. V in Series: RHYMES
- 1847 29 lines + N 'How few through
Memory's dreamy scope,'
Sydney Chronicle 30 Nov.
- 1849 29 lines + N 'How few through
Memory's dreamy scope,'
C376 Cutting *SC* 30 Nov. 1847 with
handwritten alterations
- 1853 29 lines 'How few through
Memory's dreamy scope,'
Bushrangers, p. 91
- 1853–55 29 lines + N 'How few through
Memory's dreamy scope,'
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alterations
- 1863 34 lines 'How few with Memory
musing mute,'
A87⁻² Ø
Series: SONGS, ODES, AND
OTHER LYRICS
- 1867 34 lines 'How few with Memory
mussing (sic) mute,'
A96
Series: POEMS IN EARLY LIFE

THE MERIT OF SOBRIETY

- 1857 6 lines 'To him whose nature craves
not drink'
Empire 8 July
No. XII in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY
- 1861 6 lines 'To him whose nature craves
not drink,'
C384 Unamended cutting *Braidwood
Dispatch* July. Paper and date
identified by lightbox reading.
No. VI in Series: BITS

**THE MERIT OF THE GREAT GUN OF
THE CRIMEAN WAR FUND... see THE
GREAT GUN OF THE AUSTRALIAN-
CRIMEAN-WAR-FUND...****THE MESSAGE see A LYRICAL LOVE
STORY 3: 1****METHINKS I KNOW THE SIGNS OF
PASSION WELL see FRAGMENT****THE MIDNIGHT MOON IS RIDING
RIGHT ALOFT**

- 1855 6 lines 'The midnight Moon is right
aloft,'
B78
Untitled
- 1867 6 lines 'The midnight moon is riding
right aloft,'
A87⁻¹
Untitled
Series: BITS

**A MID-SUMMER NOON IN THE
AUSTRALIAN FOREST**

- 1851 32 lines 'Not a bird disturbs (sic)
the air,'
C383
Title: NOON IN THE FOREST AT
MIDSUMMER
- 1858 40 lines 'Not a bird disturbs the air,'
Empire 28 Jan.
Title: A MID-SUMMER NOON IN
THE FOREST
- 1862 42 lines 'Not a bird disturbs the air,'
Empire 31 July
- 1863 42 lines 'Not a bird disturbs (sic)
the air,'
A89
Title: A MID-SUMMER NOON IN
THE FOREST
- 1867–68 42 lines 'Not a bird disturbs the
air,'
A97
- 1883 42 lines 'Not a sound disturbs the
air,'
Poems, p. 118
Rpt. Popular Edition paperback 1899
- 1888 42 lines 'Not a sound disturbs the
air,'
Australian Poets 1788–1888, p. 208
- 1895 x lines 'first line',
Victorian Anthology 1837–1895
Not sighted

A MID-SUMMER NOON IN THE FOREST *see* **A MID-SUMMER NOON IN THE AUSTRALIAN FOREST**

A MID-WINTER MORNING

1853 12 lines ‘It is Morn—and the frost-bleaching hills are all white,’
Empire 5 Feb.

Title: **A WINTER MORNING**

1858 12 lines ‘’Tis Morn—and the frost-bleached hills are all white,’
Empire 28 Jan.

1858 12 lines ‘’Tis Morn—and the frost-bleached hills are all white,’
C384 Unamended cutting *Empire*
28 Jan.

MILITARY MERIT

1856 2 lines + N ‘Were all men with true courage fired,’
People’s Advocate 26 Apr.

No. II in Series: EPIGRAMS,
NOTES, AND OPINIONS, ETC.

1861 12 lines ‘Were all men with true courage fired’
C384 Unamended cutting *Braidwood Dispatch* July. Paper and date identified by lightbox reading
No. VIII in Series: BITS

MILTON *see* **A BARD OF PARADISE and RHYMED CRITICISMS: III**

MILTON’S POETICAL STYLE *see* **RHYMED CRITICISMS: III**

MINE AFTER ALL *see* **RECORDS OF A POET’S LOVE: XXXIV(a)**

MINE HEART IS HEAVY WITH AN ANCIENT SORROW *see* **CONSOLATION**

A “MINION OF THE MOON” *see* **SONNETS DEDICATED TO AUSTRALIAN SENATORS: XIII**

THE MINSTREL *see* **GENIUS LOST. PRELUDE**

THE MINSTREL’S LAST LAY

1835 117 lines ‘Yet once again my broken lyre’
Sydney Monitor 23 May

MISANTHROPICAL GOODNESS

1857 16 lines ‘A good man may be sometimes misanthropical.’
Empire 8 July
No. X in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY

MISERY *see* **GENIUS LOST. THE SORROWS Part Three**

THE MISTAKE

1851 8 lines ‘A poet once, who heard a voice he thought he knew,’
People’s Advocate 1 Mar.
No. X in Series: A STRING OF
EPIGRAMS (FROM CHARLES
HARPUR’S WILD BEE OF
AUSTRALIA)

MIX SWEETLY WITH THE GURGLING INTERFLOWS *see* **FRAGMENT**

MODERN POETRY

1860 9 lines ‘How I hate those modern Poems’
A87⁻²
Series: BITS

1861 9 lines ‘How I hate those modern Poems’
C384 Ø Unamended cutting
Braidwood Dispatch Aug.? Paper and year identified by lightbox reading
No. XXXIX in Series: BITS

1865–66 9 lines ‘How I hate those modern Poems’
A87⁻¹
Part of note (r) to **THE “NEVERS” OF POETRY**

MONODIES**I**

- 1855 15 lines 'I stand beside my Father's grave. He died'
A87⁻² (p. 660)
Title: OBITUARY LINES
- 1857 45 lines 'I stand beside my Father's grave. He died'
A87⁻² (p. 689)
Title: OBITUARY LINES
- 1861–62 59 lines 'I stand in thought beside my Father's Grave.'
A87⁻² (p. 424)
Title: OBITUARY LINES
- 1862 63 lines 'I stand in thought beside my father's grave.'
Sydney Morning Herald 22 Sept.
Title: OBITUARY LINES
No. II in Series: POEMS OF MELANCHOLY
- 1863 68 lines 'I stand in thought beside my Father's grave.'
A89
Title: OBITUARY LINES
- 1867 68 lines 'I stand in thought beside my Father's grave.'
A87⁻¹
- 1883 66 lines 'I stand in thought beside my father's grave.'
Poems, p. 168
Rpt. Popular Edition paperback 1899

II

- 1867 24 lines 'My dear dear Charley, can it be that thou'
A87⁻² Ø (p. 422)
Title: OBITUARY LINES
- 1867 126 lines 'My dear, dear Charley, can it be that thou'
A87⁻² (p. 495)
Title: OBITUARY LINES
- 1867 18 lines 'In vain we ask'
A87⁻² (p. 701) extract Ø
- 1867 126 lines 'My dear dear Charlie! can it be that thou'
A87⁻¹

- 1883 95 lines 'My dear, dear Charley! can it be that thou'
Poems, p. 171
Rpt. Popular Edition paperback 1899

MONODIES III see AUTUMNAL**LEAVES: 6****MOODS see AUTUMNAL LEAVES: 4****THE MOON ROSE LIKE A WASTED LADY see FRAGMENT****MOORE see RHYMED CRITICISMS: XI****MORAL see THE MORAL GREAT AND SMALL****MORAL FAITH**

- 1860 6 lines 'Oh, could we but greatly believe in others,'
A87⁻²
Series: BITS
- 1862–63 6 lines 'Oh, could we but greatly believe in others,'
C384 Cutting *Braidwood Dispatch* Aug.? 1861 with handwritten alterations. Paper and year identified by lightbox reading
No. XXXVIII in Series: BITS
- 1867 6 lines 'Oh, could we but greatly believe in others,'
A87⁻¹
Untitled
Series: BITS

THE MORAL GREAT AND SMALL

- 1856 12 lines + N 'As heathens (pious though they seem)'
People's Advocate 2 Aug.
Title: MORAL
Poem in Prose Note to VALEDICTORY BOSH
No. 8 in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

1857 12 lines ‘As heathens (pious though they seem),’
Empire 8 July
No. XIV in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY

MORNING

- 1837** 14 lines ‘Most glorious is that firstling burst of light,’
Literary News 2 Dec.
Title: SONNET
Pseudonym: STEBII
- 1845** 14 lines ‘How beautiful that earliest burst of light’
Thoughts, p. 5
- 1849 14 lines + N ‘How beautiful that earliest burst of light’
C376 (p. 461)
Series: CHARLES HARPUR’S
WILD BEE OF AUSTRALIA
- 1849** 14 lines + N ‘Most beautiful that earliest burst of light’
People’s Advocate 1 Dec.
Series: MORSELS FROM
CHARLES HARPUR’S “WILD
BEE OF AUSTRALIA”
- 1853** 14 lines ‘How beautiful that earliest burst of light’
Bushrangers, p. 96
- 1853–55 14 lines ‘How beautiful that earliest burst of light’
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alteration
- 1861** 14 lines ‘How beautiful that earliest burst of light’
Australian Home Companion Vol. 6
- 1861** 14 lines ‘How beautiful that earliest burst of light’
C384 Ø Unamended cutting *AHC*
Vol. 6
- 1861 14 lines ‘How beautiful that earliest burst of light’
C376 (p. 363) Ø
No. 11 in Series: SONNETS:
DEDICATED TO WORDSWORTH

- 1863** 14 lines ‘How beautiful that earliest burst of light’
A90
No. I in Series: SONNETS
- 1866 14 lines ‘How beautiful is that first advance of light’
A95 Ø
No. I in Series: MISCELLANEOUS
SONNETS
- 1866 14 lines ‘How beautiful is that first advance of light’
A87⁻² (p. 549)
Untitled
No. XI in Series: SONNETS (IN
CONTINUATION)
- 1866** 14 lines ‘How beautiful is that first advance of light’
A87⁻² (p. 551)
Untitled
No. XI in Series: SONNETS (IN
CONTINUATION)
- 1867** 14 lines ‘How beautiful is that first advance of light’
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

see also RECORDS OF A POET’S

LOVE: VIII

MORNING

- 1856** 16 lines + N ‘With purple-tinct fingers, Aurora is drawing’
People’s Advocate 7 June
Poem in prose note to No. III Part IV
in Series: EPIGRAMS, NOTES,
AND OPINIONS, ETC.
- 1856** 16 lines + N ‘With purple-tinct fingers, Aurora is drawing’
C380 Unamended cutting *PA* 7 June
- 1860–63 16 lines + N ‘With purple-tinct fingers Aurora’s back drawing’
A91
- 1863 16 lines + N ‘With purple-tinct fingers Aurora’s back drawing’
C377 Part of note 17 to THE
KANGAROO HUNT PART TWO

1867–68 16 lines + N ‘With purple-tinct
fingers Aurora is drawing’
A97 Part of note (p) to THE
KANGAROO HUNT PART TWO
see also THE KANGAROO HUNT

MORNING LOVE

1857 24 lines ‘What now in all the world
might move’
Empire 3 July

1862–63 24 lines ‘What now in all the
world might move’
C384 Ø Cutting *Empire* 3 July 1857
with minor handwritten alterations

1863 24 lines ‘What now in all the world
might move’
A90 partly Ø
Series: LYRICS

1867 24 lines ‘What now in all the world
might move’
A96
Series: POEMS IN EARLY LIFE

see also LOVE IN THE PAST: 1

MR. MORT’S TESTIMONIAL

1855 4 lines + N ‘The true man values
Virtue for itself,’
A87⁻² (p. 670)
Untitled

1857? 4 lines + N ‘The true man values
Virtue for itself’
People’s Advocate Feb/Mar.?
No. 24 in Series: SONGS,
EPIGRAMS, NOTES AND
OPINIONS, ETC.

1857? 4 lines + N ‘The true man values
Virtue for itself’
A87⁻² (p. 796) Unamended cutting.
PA 1857?

THE MOUTH-CHAFED AND SWEAT- FOAMING HORSE... and MOUTH- CHAFED AND SWEATING, THE STEEDS... *see* THE FAMOUS NIGHT SCENE IN THE VIII ILIAD

THE MURDER OF THE LAMB: A LEGEND OF THE SHEEP FOLD

1846 291 lines ‘Just o’er the dewy
mountains high’
Penny Saturday Journal 18 Apr.;
25 Apr.; 2 May
Dedication: I dedicate this Poem to
my juvenile countrymen.

1860 344 lines + N ‘O’er the heavenmost
verge of a mountain high’
Australian Home Companion Vol. 5
pp. 148; 200; 245

1863 382 lines + N ‘O’er the hunch of a
mountain piled to the sky,’
A89

1867 397 lines + N ‘O’er the hunch of a
mountain piled to the sky,’
A95

1867 397 lines + N ‘O’er the hunch of a
mountain piled to the sky,’
A92

MUSE-WORSHIP

1: Apologetic

1857 4 lines ‘Though Bards be egotists,
’twere wrong to din them’
Empire 8 July
Title: THE EGOTISM OF POETS
No. II in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY

1860 8 lines ‘Though Bards have egotism,
never din them’
A87⁻² (p. 412)
Title: THE EGOTISM OF POETS
Series: BITS

1862–63 8 lines ‘Though Bards have
egotism, never din them’
C384 Cutting *Braidwood Dispatch*
Aug. 1861 with minor handwritten
alterations. Paper and date identified
by lightbox reading
Title: THE EGOTISM OF POETS
No. XXV in Series: BITS

1867 8 lines ‘Though Bards be Egotistic,
never din them’
A87⁻² (p. 541)

2: The Awakening

1867 14 lines 'Of many an Influence held
good and fair'

A95 (p. 2)

Untitled

Second in Series of two: SONNETS
RELATING TO POETRY AND
POETS

1867 14 lines 'Of many Influences held
good and fair'

A87⁻² (p. 541)

see also **RECORDS OF A POET'S**

LOVE: II**3: Retrospective**

1867 14 lines 'There was in the whole
world, I once did guess,'

A87⁻² (p. 541)

see also **RECORDS OF A POET'S**

LOVE: VII**4: Matins**

1867 14 lines 'Unfolded are the crystal
gates of Light,'

A95 (p. 1)

Untitled

First in Series of two: SONNETS
RELATING TO POETRY AND
POETS

1867 14 lines 'Unfolded are the crystal
gates of Light,'

A87⁻² (p. 542)

see also **RECORDS OF A POET'S**

LOVE: XVI and DELIA**5: Introspective**

1863 14 lines 'O Poesy! what image may I
start'

Sydney Morning Herald 27 May

Title: MY LOVE OF POESY

1863 14 lines 'O Poesy! what image may I
start'

A90 (p. 261)

Title: MY LOVE OF POESY

No. XXXII in Series: SONNETS

1866 14 lines 'O Poetry! what image may
I start'

A95 Ø (p. 35)

Untitled

No. XX in Series:

MISCELLANEOUS SONNETS

1866 14 lines 'O Poetry! what image may
I start'

A90 (p. 137)

Untitled

No. II in Series: SONNETS ON
POETS AND POETRY

1867 14 lines 'O Poesy! what image may I
start'

A87⁻²

6: Spiritual Assurance at its height

1863 14 lines 'O for a golden pen to write
of thee,'

A90 (p. 245)

Title: MY FAITH IN POETRY

No. XI in Series: SONNETS

1866 14 lines 'O for a golden pen to write
of thee,'

A93 Ø

Title: O FOR A GOLDEN PEN!

1866 14 lines 'O for a golden pen to write
of thee,'

A95 (p. 26) Ø

Title: A POET'S FAITH IN

POETRY

No. IV in Series:

MISCELLANEOUS SONNETS

1866 14 lines 'O for a golden pen to write
of thee,'

A90 (p. 139)

Untitled

No. V in Series: SONNETS ON

POETS AND POETRY

1867 14 lines 'O for a golden pen to write
of thee,'

A87⁻²

7: Wintry Results

1845 14 lines 'Hapless is he who
meditates the Nine'

Thoughts, p. 12

Title: THE FATE OF POETIC

GENIUS IN A SORDID

COMMUNITY

1859 18 lines 'Hapless is he who
meditates the Nine'

Australian Home Companion Vol. 4

Title: ON THE FATE OF POETIC

GENIUS IN A SORDID

COMMUNITY

1863 18 lines 'Hapless is he who meditates the Nine'
A90
Title: THE FATE OF POETIC GENIUS IN A SORDID COMMUNITY
No. XIV in Series: SONNETS

1866 14 lines 'Hapless is he who meditates the Nine'
A95 Ø (p. 30)
Untitled
No. XI in Series:
MISCELLANEOUS SONNETS

1867 14 lines 'Hapless is he who meditates the Nine'
A87⁻²

8: Failure and Defection

1867 14 lines 'There's a worn sense of failure in my brain,'
A87⁻²

see also RECORDS OF A POET'S

LOVE: XXIX

THE MUSE'S ETHICS (Sequence and individual title)

I: Speak the Truth

1863 12 lines 'Let the truth be always told,'
Sydney Morning Herald 8 May

1863 12 lines 'Let the truth be always told,'
A90
Series: LYRICS

1865 20 lines 'Let the truth be always told,'
A95
No. XV in Series: LYRICS

1865 24 lines 'Let the truth be always told,'
A96 (p. 13) Unamended cutting dated March 1865 ?*Moruya Examiner*
Series: POEMS IN EARLY LIFE (1867)

II: Life Ethics

1863 12 lines 'Be loyal yourself, if you'd prove'
A90
Series: LYRICS

1865 12 lines 'Be loyal yourself, if you'd prove'
A96 (p. 11) Unamended cutting dated March 1865 ?*Moruya Examiner*

Series: POEMS IN EARLY LIFE (1867)

1867 12 lines 'Be loyal yourself, if you'd prove'
A96 (p. 16)

III: The Muse's Ethics

1858 20 lines 'Hold to the right, and be loyal in all things!'
Empire 28 Jan.

Title: A SONG FOR THE TIMES

1863 24 lines 'Hold to the right, and be loyal in all things:'
A90

Series: LYRICS

1865 28 lines 'Hold to the right, and be loyal in all things:'
A95

No. XIV in Series: LYRICS

1865 28 lines 'Hold to the right, and be loyal in all things:'
A96 (p. 11) Unamended cutting dated March 1865 ?*Moruya Examiner*
Series: POEMS IN EARLY LIFE (1867)

1867 32 lines 'Hold to the right, and be loyal in all things:'
A88
Series: LYRICS

1867 32 lines 'Hold to the right, and be loyal in all things—'
A92
Series: ODES AND LYRICS

IV: [Untitled]

1865 20 lines 'Forward ho! forward ho!'
A96 (p. 11) Unidentified cutting ?*Moruya Examiner*
Series: POEMS IN EARLY LIFE (1867)

see also FORWARD HO!

THE MUSE'S FIRSTLINGS *see*
GENIUS LOST. THE SORROWS Part
 Three

MUSIC *see* **THE INEFFABLE**

A MUSICAL REMINISCENCE

1846 35 lines + N 'From the verandah of
 yon Cottage, clumped'
Maitland Mercury 3 June

Title: LINES. OCCASIONED BY
 HEARING AN AIR ON THE
 FLUTE, WHILST TRAVELLING
 ALONG THE HUNTER...

1867 52 lines 'Here, as I wander where the
 Hunter draws'
 A87⁻¹

MUSINGS *see* **FINALITY**

MUTUAL LOVE *see* **A LYRICAL LOVE
 STORY 1: 5**

MY FAITH IN POETRY *see* **MUSE-
 WORSHIP: 6**

MY FIRST SONG

1858 20 lines 'The voice of the city with
 pleasure is loud,'
Empire 15 Feb.

1858 20 lines 'The voice of the city with
 pleasure is loud,'
 C384 Unamended cutting *Empire* 15
 Feb.

MY FRIEND JACQUES

1856 Subtitles: Friend A: 4 lines 'Were he
 only in earnest as much as he seems';
 Friend B: 4 lines 'Were his frame
 like his mind, he were terribly tall!'
 Friend C: 8 lines 'A dilettante, deep
 in law and politics,'
People's Advocate 20 Sept.
 Title: CHARACTERISTICS
 No. 12 Part II in Series: SONGS,
 EPIGRAMS, NOTES, AND
 OPINIONS, ETC.

1860 8 lines 'A dilettante, deep in law and
 politics,'
 A87⁻¹

Title: A DILETTANTE

Series: RHYMES, HUMOUROUS
 (sic) POEMS, EPIGRAMS, ETC.

1862–63 10 lines 'A dilettante, deep in law
 and politics,'

C384 Cutting *Braidwood Dispatch*

July 1861 with handwritten
 alterations. Paper and date identified
 by lightbox reading

No. XIII in Series: BITS

1867 10 lines 'A dilettante, deep in law
 and politics,'
 A87⁻²

No. IV in Series: A STRING OF
 EPIGRAMS

"MY FRIENDS"

1860 14 lines "'Tis a very sad thing to be
 true,'
 A87⁻¹

Series: RHYMES, HUMOUROUS
 (sic) POEMS, EPIGRAMS, ETC.

**MY HEART IS HEAVY WITH AN
 ANCIENT SORROW—** *see*
CONSOLATION

MY LOVE

1846 20 lines 'She was not beautiful, they
 said,'
Maitland Mercury 9 Sept.

1846 20 lines 'She was not beautiful, they
 said,'
 C376 Unamended cutting *MM* 9
 Sept.

1851 20 lines + N 'She was not beautiful,
 they said,'
 A87⁻²

1851 20 lines + N 'She was not beautiful,
 they said.'
People's Advocate 28 May
 No. 6 Part II in Series: BEING
 LEAVES FROM CHARLES
 HARPUR'S WILD BEE OF
 AUSTRALIA

MY LOVE OF POESY *see* **MUSE-WORSHIP: 5****MY ONLY HATE**

- 1860 25 lines 'I never thoroughly abhorred a creature,'
A87⁻² (p. 408)
? Series : RHYMES, HUMOUROUS (sic), POEMS, EPIGRAMS, ETC. in A87⁻¹
- 1861–62 25 lines 'I never utterly abhorred a creature,'
A87⁻² (p. 427)

MY OWN WILD BURNS... see
RHYMED CRITICISMS: IX**MY POLITICAL BELIEF**

- 1845** 14 lines 'O Liberty, yet build Thee an august'
Thoughts, p. 13
Title: LIBERTY
- 1851** 14 lines + N 'O Liberty, yet build thee an august'
People's Advocate 27 Dec.
Title: THE CREED OF LIBERTY
- 1853** 14 lines 'O Liberty, yet build thee an august'
Bushrangers, p. 114
- 1853–55 14 lines 'O Liberty, yet build thee an august'
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alteration
- 1859** 14 lines 'O Liberty, yet build thee an august'
Convention: and True Colonizer 2 Apr.
- 1861 14 lines 'Oh, Liberty! yet build thee an august'
C376 Ø
No. 5 in Series: SONNETS:
DEDICATED TO WORDSWORTH
- 1863** 14 lines 'O Liberty! yet build thee an august'
A90
No. IX in Series: SONNETS

- 1866 14 lines 'O Liberty! yet build thee an august'
A95 Ø
No. VII in Series:
MISCELLANEOUS SONNETS

MY SABLE FAIR

- 1849 24 lines + N 'The Maidens of Bushton are rare and bright,'
C376 Ø
Series: CHARLES HARPUR'S
WILD BEE OF AUSTRALIA
see also **THE HUNTER'S INDIAN DOVE**

THE NAME OF MARY

- 1855–57 6 lines + N "'What's in a name?'"—you know the rest,'
A87⁻²

THE NAME OF WASHINGTON *see*
GEORGE WASHINGTON**NAPOLEON, THE CHILD OF DESTINY, THE ONLY LEGITIMATE KING** *see* **A ROYAL CHILD OF DESTINY****NATIONAL SONG** *see* **NEVER MIND****NATURE'S APPARENT WANT OF BENEVOLENCE**

- 1855 22 lines 'The man by indigestion smitten'
A87⁻² (pp. 663, 666)
- 1857** 22 lines 'The man by indigestion smitten,'
Empire 6 June
No. V in Series:
CHARACTERISTICS AND BITS OF PHILOSOPHY
- 1860 23 lines 'The man by indigestion smitten,'
A87⁻¹
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

NATURAL PIETY

1849–50 14 lines ‘Give me to wander oft,
in lone devotion,’
C376 Ø
No. 15 in incomplete Series.

NED CONNOR see THE SPECTRE OF THE CATTLE FLAT**NEITHER WILL DO**

1849 8 lines + N ‘Winter I hate thee! In
thy frigid lot there is’
C376 (p. 459)
Title: WINTER & SUMMER OR
NEITHER WILL SUIT
Series: CHARLES HARPUR’S
WILD BEE OF AUSTRALIA

1851 8 lines + N ‘Winter I hate thee! In
thy frigid lot there is’
C376 (p. 114)
Title: WINTER AND SUMMER OR
NEITHER WILL DO

1856 8 lines ‘Winter, I hate thee! In thy
chilly lot it is’
People’s Advocate 18 Oct.
No. 14 Part V in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1861 8 lines ‘Winter I hate thee! In thy
chilly lot it is’
A91
No. I in untitled series

1862–63 8 lines ‘Winter, I hate thee! In thy
chilly lot it is’
C384 Cutting *Braidwood Dispatch*
Aug.? 1861 with handwritten
alterations. Paper and year identified
by lightbox reading
No. XLVII in Series: BITS

NEVER MIND

1855–57 24 lines ‘My Country! though
wild yet,’
A87⁻²

1856 12 lines + N ‘My country, though
rude yet, and wild, be thy nature,’
People’s Advocate 28 June
Title: NATIONAL SONG
No. 5 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1863 12 lines ‘My Country, though rude
yet, and wild, be thy nature,’
A90
Series: LYRICS

1867 12 lines ‘My Country, though rude
yet, and wild, be thy nature,’
A96
Series: POEMS IN EARLY LIFE

THE “NEVERS” OF POESY see THE “NEVERS” OF POETRY**THE “NEVERS” OF POETRY/POESY**

1856 Prose version c. 500 words ‘Never
say aught in verse that you would be
ashamed to say in prose;’
People’s Advocate 20 Sept.
No. 12 in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1857 86 lines ‘*Never* say aught in verse, or
grave or gay,’
Empire 3 Dec.

1857 12 line untitled fragment ‘Never, like
Bennett, that most ill–mixed mess’
C376 (p. 618)

1858 133 lines + N ‘*Never* say aught in
verse, or grave or gay’
Empire 9 Mar.
Title: THE “NEVERS” OF POESY
[Republished, with Additions]

1858 14 lines + N ‘Never with plundered
imagery make’
B78 (pp. 62–63)
Title: EIGHT NEW LINES FOR
THE “NEVERS”

1858 8 line untitled fragment ‘Or with him
think, the musical in style’
B78 (p. 77)

- 1858 8 line fragment 'Never write slip-slop—never, I would say,'; 4 line fragment 'Or which, at best, would be as sweet as honey'; 6 line fragment 'Or that, at best, would be as sweet as hony (sic)' (all untitled) C380 (pp. 134, 157, 245)
- 1858 161 lines + N 'Never say aught in Verse, or grave or gay,' C380 (pp. 138, 136–141) Cutting *Empire* 9 Mar. with handwritten alterations
- 1863** 8 lines 'The musical in style' C376 (p. 227) in prose cutting *SMH* 2 Nov.
Title: ON BLANK VERSE (prose article)
- 1863–65 198 + N 'Never say aught in verse, or grave or gay,'; 4 lines 'Never with Martin think that words alone'; 6 lines 'And were he dead tomorrow, this is what' A90 (pp. 163, 321, 321)
Title: THE 'NEVERS' OF POETRY (p.163); WERE MARTIN DEAD? (p. 321)
- 1864** 76 lines + N 'Never say ought (sic) in verse, or grave or gay,' *Sydney Times* 2 Apr.; 89 lines + N 'Never deem harshness the best foil to raise' *Sydney Times* 9 Apr.; Prose note continued in *Sydney Times* 16 April
- 1866 256 lines + N 'Never say aught in Verse, or grave or gay,' A87⁻¹
- 1883** 122 lines 'Never say aught in verse, or grave or gay,' *Poems*, p. 180
Rpt. Popular Edition paperback 1899
see also POINT IN POETRY

THE NEW LAND ORDERS *see* ON THE NEW LAND ORDERS

A NEW SONG TO A QUEER TUNE

- 1845** 36 lines 'When John Thomas Wilson, who bolted' *Weekly Register* 1 Feb.
Pseudonym: BY A HAWKESBURY BOY

NEW WORDS TO AN OLD AIR *see* LOVE IN THE PAST: 3

A NICE CHILD

- 1849 12 lines + N 'Give me a Child that is yielding though shy,' C376
Series: CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1849** 12 lines + N 'Give me a child that is yielding though shy,' *People's Advocate* 8 Dec.
Series: MORSELS FROM CHARLES HARPUR'S "WILD BEE OF AUSTRALIA."

THE NIGHT BIRD

- 1847** 42 lines + N 'To cheer my lonely dwelling shed,' C382
- 1854** 36 lines + N 'To cheer my lonely dwelling shed,' *People's Advocate* 6 May
- 1855–63 36 lines + N 'To cheer my lonely dwelling shed,' A92 (pp. 173, 165) Cutting *PA* 6 May 1854 with minor handwritten alterations
- 1863** 36 lines 'To cheer my lonely dwelling shed,' A90
Series: LYRICS
- 1867** 36 lines 'To cheer my lonely dwelling shed,' A88
Series: ODES
- 1867** 36 lines 'To cheer my lonely dwelling shed,' A87⁻¹
Series: ODES AND LYRICS

THE NIGHT SCENE

1842 27 lines 'Come, my Idalia, forth!—
the night'

Australasian Chronicle 18 Oct.

No. 2 in Series: AUSTRALIAN
LYRICS

see also A SUMMER NIGHT SCENE

**THE NIGHT SCENE and A NIGHT
SCENE FROM HOMER *see* THE
FAMOUS NIGHT SCENE IN THE VIII
ILIAD**

**NIGHT WAS NEW THRONED IN
HEAVEN, *see* RECORDS OF A POET'S
LOVE: XVII**

NO MEAN DWELLING

1856 12 lines + N 'I envy no greatness, I
bow to no pride,'

People's Advocate 1 Nov.

No. 15 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1863 16 lines 'I envy no greatness, I bow
to no pride,'

A90

Series: LYRICS

1865 16 lines 'I envy no greatness, I bow
to no pride,'

A95

No. XVII in Series: LYRICS

1867 16 lines 'I envy no greatness, I bow
to no pride,'

A88

Series: LYRICS

1867 16 lines 'I envy no greatness, I bow
to no pride,'

A87⁻¹

Series: ODES AND LYRICS

NOBILITY

1856 36 lines 'There is no gauge of worth'
Empire 10 Mar.

1856–58 36 lines 'There is no gauge of
worth'
C380 Cutting *Empire* 10 Mar. with
handwritten alterations

1863 36 lines 'There is no guage (sic) of
worth'

A87⁻²

Series: SONGS, ODES, AND
OTHER LYRICS

1863 48 lines 'There is no guage (sic) of
worth'

A90

Series: LYRICS

1865 36 lines 'There is no guage (sic) of
worth'

A95

No. VII in Series: LYRICS

1867 36 lines 'There is no gauge of worth'
A92

Series: ODES AND LYRICS

NOON, EVENING AND EARLY NIGHT

see NOON, EVENING, AND NIGHT

NOON, EVENING, AND NIGHT

1845 14 lines 'With what content the
Forest bowers are blest,'

Thoughts, p. 6

1851 14 lines + N 'With what content the
forest bowers are blest,'

People's Advocate 28 May

Title: NOON, EVENING AND
EARLY NIGHT

No. 6 Part I in Series: BEING
LEAVES FROM CHARLES
HARPUR'S WILD BEE OF
AUSTRALIA

1861 14 lines 'With what content the
forest bowers are blest'

Australian Home Companion Vol. 6

1861 14 lines 'With what content the
forest bowers are blest'
C384 Ø Cutting *AHC* Vol. 6 with
minor handwritten alterations

1861 14 lines 'With what content the
forest bowers are blest'
C376 Ø

No. 12 in Series: SONNETS:
DEDICATED TO WORDSWORTH

1863 14 lines 'With what content the
forest bowers are blest'

A90

No. II in Series: SONNETS

- 1866 14 lines 'With what content the forest bowers are blest'
A95 Ø
No. II in Series: MISCELLANEOUS SONNETS
- 1866 14 lines 'With what content the forest bowers are blest'
A87⁻² (p. 549)
Untitled
No. XII in Series: SONNETS (IN CONTINUATION)
- 1866** 14 lines 'With what content the forest dells are blest'
A87⁻² (p. 551)
Untitled
No. XII in Series: SONNETS (IN CONTINUATION)
- 1867** 14 lines 'With what content the forest dells are blest'
A87⁻¹ (p. 237/314)
Series: PERSONAL AND OTHER SONNETS

NOON IN THE FOREST AT MIDSUMMER *see* **A MID-SUMMER NOON IN THE AUSTRALIAN FOREST**

NORA OR RECORDS OF A POET'S LOVE *see* **RECORDS OF A POET'S LOVE**

NOW SUNNY, AS THE NOONTIDE HEAVENS, ARE *see* **RECORDS OF A POET'S LOVE: III**

O FOR A GOLDEN PEN! *see* **MUSE-WORSHIP: 6**

O POETRY! WHAT IMAGE MAY I START *see* **MUSE-WORSHIP: 5**

OBITUARY LINES *see* **MONODIES: I and II**

THE OBVERSE *see* **BOTH SIDES OF THE MEDAL: I**

ODE TO THE MOON *see* **TO THE MOON**

OF MANY AN INFLUENCE HELD GOOD AND FAIR *see* **MUSE-WORSHIP: 2**

OH, COULD WE BUT GREATLY BELIEVE IN OTHERS *see* **MORAL FAITH**

OLD BILLOWY HAWKESB'RY

- 1842** 24 lines 'Old billowy Hawkesb'ry, I see thee expanding'
Australasian Chronicle 17 Nov.
No. 5 in Series: AUSTRALIAN LYRICS
- 1850/51 24 lines 'Old Billowy Hawkesb'ry, I see thee expanding,'
Songs of Australia. First Series.
Sighted only by lightbox reading of pages in A92
- 1851 24 lines + N 'Old billowy Hawksb'ry, I see thee expanding'
C376
Title: TWO NATIONAL SONGS TO THE SAME MEASURE II
- 1863 24 lines 'Old billowy Hawkesb'ry, I see thee expanding'
A87⁻²
Series: SONGS, ODES, AND OTHER LYRICS
- 1863** 32 lines 'Old Billowy Hawksb'ry, so bravely expanding,'
A90
Series: LYRICS
- 1865 32 lines 'Old billowy Hawksb'ry, so bravely expanding,'
A95
No. XXI in Series: LYRICS
- 1867 32 lines 'Old billowy Hawksbury so bravely expanding,'
A96
Series: POEMS IN EARLY LIFE

THE OLD BROOK *see* **THE BROOK**

OLD RHYME: OR IF NEW, WHAT MATTER?

1849–51 4 lines ‘Though the Wild Bee may sting at times,’
C376 (pp. 2, 29, 63)
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA

OLD SAM TERRY

1867 7 lines ‘Old Sam Terry went to a Church meeting’
A88

THE OLDEN WARRIOR

1849 557 lines + N ‘Now shall the bold Invaders bleed!’
A92

THE OMNIPRESENCE OF GOD. BEING A PARAPHRASE OF A PART OF THE 139 PSALM

1851 16 lines ‘Whither—whither might I fly’
C383
1863 16 lines ‘Whither—whither might I fly’
A87²
1866 16 lines ‘Whither—whither might I fly’
C381 Unamended cutting *Moruya Examiner*. Paper identified by lightbox reading

ON— see TO W. A. DUNCAN ESQ. EDITOR...**ON A BUSH JUSTICE LEARNED IN THE LAW see ON A SUPER-LEGAL MAGISTRATE****ON A DEFUNCT MISER**

1846 6 lines ‘Tis held the wish, as ’tis the lot,’
Maitland Mercury 26 Aug.
Title: EPITAPH FOR A MISER
1847 14 lines + N ‘Here into dust is stealing’
C382

1851 6 lines ‘Tis held the wish, as ’tis the lot’

People’s Advocate 1 Mar.
No. V in Series: A STRING OF EPIGRAMS (FROM CHARLES HARPUR’S WILD BEE OF AUSTRALIA)

1860 6 lines ‘Tis held the wish, as ’tis the lot,’

C376
No. I in Series: A STRING OF EPIGRAMS (GIVEN WITHOUT COMMENT)

1861 6 lines ‘Tis thought that when death sends us packing,’

C384 (p. 101) Unamended cutting *Braidwood Dispatch* July. Paper and date identified by lightbox reading
No. XXI in series BITS

1862–63 8 line untitled fragment + N ‘And now my text’

C384 (p. 18)

see also A CHARACTERISTIC EPITAPH FOR A LATELY DECEASED ABLE DEALER**ON A FAT OLD CHEAT WHO DIED OF A SURFEIT**

1851 6 lines ‘He’s gone!—a sleek old sinner,’
People’s Advocate 1 Mar.
Title: ON THE DECEASE OF A FAT OLD RASCAL WHO DIED OF A SURFEIT
No. VI in Series: A STRING OF EPIGRAMS (FROM CHARLES HARPUR’S WILD BEE OF AUSTRALIA.)

1860 4 lines ‘He’s gone!—a sleek old Sinner,’

C376
Title: ON THE DECEASE OF A FAT OLD RASCAL WHO DIED OF A SURFEIT

No. II in Series: A STRING OF EPIGRAMS (GIVEN WITHOUT COMMENT)

- 1860 6 lines 'A crafty, sleek old sinner,'
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.
- 1861 6 lines 'A crafty, sleek old Sinner'
C384 Unamended cutting *Braidwood
Dispatch* July. Paper and date
identified by lightbox reading
No. XIV in Series: BITS
- 1867 6 lines 'A crafty, sleek old Sinner,'
A87⁻²
No. III in Series: A STRING OF
EPIGRAMS
- 1861 10 lines 'Squire Gabble's
restlessness of jaw'
C384 Unamended cutting *Braidwood
Dispatch* July. Paper and date
identified by lightbox reading
Title: A LAW-MUNCHING BUSH
JUSTICE
No. III in Series: BITS
- 1867 10 lines 'Squire Gabble's
restlessness of jaw'
A87⁻² (p. 548)
No. V in Series: A STRING OF
EPIGRAMS

ON A GAY PRINTER

- 1860 4 lines 'One asked a Punster, whence
could flow'
C376
No. IV in Series: A STRING OF
EPIGRAMS (GIVEN WITHOUT
COMMENT)

**ON A LAW-MAD BUSH JUSTICE see
ON A SUPER-LEGAL MAGISTRATE****ON A SUPER-LEGAL MAGISTRATE**

- 1855 8 lines 'Poor *****'s rabidness of
jaw'
People's Advocate 31 Mar.
Title: EPIGRAM ON A LAW-MAD
BUSH JUSTICE
No. II in Series: SATIRICAL
EFFUSIONS
- 1855 8 lines 'Poor *****'s rabidness of
jaw'
C380 Unamended cutting *PA* 31 Mar.
Title: EPIGRAM ON A LAW-MAD
BUSH JUSTICE
- 1855 8 lines 'Poor Gaggen's rapid gift of
jaw'
A87⁻² (p. 686)
Title: ON A BUSH JUSTICE
LEARNED IN THE LAW
- 1860 10 lines 'Squire Gabble's
restlessness of jaw'
A87⁻² (p. 411)
Title: ON A LAW-MAD BUSH
JUSTICE
Series: BITS

**ON BLANK VERSE see THE
"NEVERS" OF POETRY/POESY****ON COMPLETING A BOOK**

- 1851 14 lines 'My work is finish'd that
hath been to me'
Empire 5 Sept.
Title: SONNET ON COMPLETING
"THE WILD BEE OF AUSTRALIA"
Qtd in Deniehy's lecture MODERN
ENGLISH POETRY
- 1853 14 lines 'My Work is finished that
hath been to me'
Empire 20 June
- 1863 14 lines 'My Work is finished that
hath been to me'
A90
No. XXXIX in Series: SONNETS
- 1866 14 lines 'My Work is finished that
hath been to me'
A95 (p. 37)
No. XXIII in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'My Work is finished that
has been to me'
A95 (p. 114)
Series: PERSONAL AND OTHER
SONNETS
- 1867 14 lines 'My Work is finished that
has been to me'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

- 1883** 14 lines ‘My work is finished that has been to me’
Poems, p. 321
 Title: THE END OF THE BOOK
 Rpt. Popular Edition paperback 1899

ON FIRST SEEING ROSA *see*
PETRARCHIAN MUSINGS *and*
RECORDS OF A POET’S LOVE: I

ON FIRST SEEING ROSA DRESSED
IN WHITE *see* **RECORDS OF A POET’S**
LOVE: IV

ON FIRST WALKING IN THE
FIELDS... *see* **RECORDS OF A POET’S**
LOVE: I

ON HEARING THAT CERTAIN LOW
FELLOWS HAD DEFAMED ME

- 1848 6 lines ‘I could not be so mere an ass’
 C382
 Title: EPIGRAM
- 1851 6 lines ‘I could not be so mere an ass,’
 C376
 Title: EPIGRAM
- 1851** 6 lines ‘I could not be so mere an ass,’
People’s Advocate 1 Mar.
 Untitled
 No. I in Series: A STRING OF
 EPIGRAMS (FROM CHARLES
 HARPUR’S WILD BEE OF
 AUSTRALIA)
- 1860 6 lines ‘I were indeed a very ass’
 A87⁻²
 ? Series : RHYMES,
 HUMOUROUS (sic) POEMS,
 EPIGRAMS, ETC. in A87⁻¹

ON HEARING THAT SIR CHARLES
NICHOLSON WAS GOING TO
ENGLAND

- 1856** 7 lines ‘So Sir Charles goeth home, with his coals to Newcastle,’
People’s Advocate 7 June
 No. III Part II in Series:
 EPIGRAMS, NOTES, AND
 OPINIONS, ETC.
- 1856** 7 lines ‘So Sir Charles goeth home, with his coals to Newcastle,’
 C380 Unamended cutting *PA* 7 June

ON INTELLECTUAL PRIDE AND
SELF-EXAGGERATION

- 1843** 30 lines ‘There is an enemy that dwells’
Maitland Mercury 30 Sept.

ON LEAVING XXX, AFTER A
RESIDENCE THERE OF SEVERAL
MONTHS

- 1863 66 lines ‘Though well nigh one whole year I’ve dwelt’
 A87⁻² partly Ø
 Series: SONGS, ODES, AND
 OTHER LYRICS
- 1867 66 lines ‘Though well nigh a whole year I’ve dwelt’
 A96
 Series: POEMS IN EARLY LIFE

ON NERVELESS, TUNELESS LINES
HOW SADLY *see* **POSE POETRY**

ON SEEING HER DRESSED IN
WHITE *see* **PETRARCHIAN MUSINGS**
and **RECORDS OF A POET’S LOVE: IV**

ON THE DEATH OF A BOY *see* **THE**
DEATH OF A BOY

ON THE DEATH OF A YOUNG LADY

- 1837** 32 lines ‘I saw thee late—a peerless maid,’
Literary News 9 Dec.
 Pseudonym: STEBII

**ON THE DEATH OF AN INFANT
RELATIVE**

1835 23 lines 'And art thou gone? so early gone?'

Australian 12 May

Title: VERSES OCCASIONED BY THE DEATH OF A CHILD OF THE MEASLES

1838 24 lines 'And art thou gone? so early gone!'

Literary News 3 Feb.

Pseudonym: STEBII

1843 24 lines 'And art thou gone, dear child—so early gone?'

Australasian Chronicle 18 Mar.

Title: ELEGY: ON THE DEATH OF ESTHER PALMER, MY SISTER'S INFANT DAUGHTER

1846 36 lines 'And art thou gone—so early gone? dear Child?'

Maitland Mercury 5 Aug.

**ON THE DEATH OF SHELLEY *see*
THE DEATH OF SHELLEY****ON THE DECEASE OF A FAT OLD
RASCAL ... *see* ON A FAT OLD CHEAT
WHO DIED OF A SURFEIT****ON THE DISRESPECT WHICH
CERTAIN OF OUR LEGISLATORS
ARE IN THE UNSEEMLY HABIT OF
SHOWING TOWARDS DOCTOR
LANG**

1855 14 lines + N 'I see the "old man eloquent" arise'

People's Advocate 5 May

Title: SONNET. ON THE DISRESPECT WHICH CERTAIN MEMBERS OF THE LEGISLATIVE COUNCIL ARE IN THE *VALIANT* HABIT OF EVINCING TOWARDS DR. LANG

1855 14 lines + N 'I see the "old man eloquent" arise'
C381 Unamended cutting *PA* 5 May
Title: SONNET. ON THE DISRESPECT WHICH CERTAIN MEMBERS OF THE LEGISLATIVE COUNCIL ARE IN THE *VALIANT* HABIT OF EVINCING TOWARDS DR. LANG

1863 14 lines 'I see the "old man eloquent" arise'
A90
ON THE DISRESPECT WHICH CERTAIN OF OUR LEGISLATORS ARE IN THE BRAVE AND SEEMLY HABIT OF EVINCING TOWARDS DOCTOR LANG
No. XXIX in Series: SONNETS

1866 14 lines 'I see the "old man eloquent" arise'
A95 partly Ø
No. XLIII in Series:
MISCELLANEOUS SONNETS

**ON THE DISRESPECT WHICH
CERTAIN MEMBERS OF THE
LEGISLATIVE... *see* ON THE
DISRESPECT WHICH CERTAIN OF
OUR LEGISLATORS...****ON THE EASTER ILLUMINATION OF
ST. PETER'S AT ROME *and* THE
SAME SUBJECT CONTINUED**

[1]

1853 14 lines 'Four thousand lamps of gold and silver light'
Empire 8 July

1863 14 lines 'Four thousand lamps of gold and silver light'
A90 Ø
Title: THE EASTER ILLUMINATION OF ST. PETER'S AT ROME
No. XXII in Series: SONNETS

1866 14 lines 'Four thousand lamps of gold and silver light'
A95 (p. 46)
No. XXXIII in Series:
MISCELLANEOUS SONNETS

- 1867 14 lines 'Four thousand lamps of gold and silver light'
A95 (p. 124)
Series: PERSONAL AND OTHER SONNETS
- 1867 14 lines 'Four thousand lamps of gold and silver light'
A87⁻¹
Series: PERSONAL AND OTHER SONNETS
- 1883 14 lines 'Four thousand lamps of gold and silver light'
Poems, p. 243
Rpt. Popular Edition paperback 1899
- [2]
- 1853 14 lines 'Transcends it? Yea! For many myriads strive'
Empire 8 July
- 1863 14 lines 'Transcends it?—Yea! For many myriads strive'
A90 Ø
No. XXIII in Series: SONNETS
- 1866 14 lines 'For myriads of thy children vainly strive'
A95 (p. 46)
No. XXXIV in Series: MISCELLANEOUS SONNETS
- 1867 14 lines 'For myriads of thy children vainly strive'
A95 (p. 125)
Series: PERSONAL AND OTHER SONNETS
- 1867 14 lines 'For myriads of thy children vainly strive'
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

ON THE FATE OF POETIC GENIUS...

see MUSE-WORSHIP: 7

ON THE NEW LAND ORDERS

- 1847 14 lines + N 'I long did hope the soil of this bright Clime,'
C382
Title: THE NEW LAND ORDERS (1847)

- 1847 14 lines + N 'I long did hope the soil of this bright clime'
Sydney Chronicle 30 Oct
Title: TWO POLITICAL SONNETS I
- 1847 14 lines + N 'I long did hope the soil of this bright clime,'
C376 Unamended cutting SC 30 Oct.
Title: TWO POLITICAL SONNETS I
- 1859 14 lines + N 'I long did hope the soil of this bright clime,'
Southern Cross 24 Dec.
Pseudonym: A NATIVE BORN AUSTRALIAN
- 1863 14 lines 'I long did hope the soil of this bright Clime,'
A90
No. XL in Series: SONNETS
- 1866 14 lines + N 'I long did hope the soil of this bright Clime,'
A95
No. XXIV in Series: MISCELLANEOUS SONNETS

ON THE POLITICAL AND MORAL CONDITION OF AUSTRALIA IN 1845

- 1845 14 lines + N 'My country! I am sore at heart for thee!'
Weekly Register 26 Apr.
- 1845 14 lines 'My Country, I am sore at heart for Thee!'
Thoughts, p. 13

ON THE PROPOSED RECURRENCE TO TRANSPORTATION

- 1847 14 lines + N 'The shame of Bondage is upon the Land'
C382
Title: THE PROPOSED RECURRENCE TO TRANSPORTATION
- 1847 14 lines + N 'The shame of bondage is upon the Land'
Sydney Chronicle 30 Oct.
Title: THE PROPOSED RECURRENCE TO TRANSPORTATION
No. II of TWO POLITICAL SONNETS

- 1849 14 lines + N 'The shame of bondage is upon the Land'
C376 Cutting *SC* 30 Oct. 1847 with minor handwritten alterations
Title: THE PROPOSED
RECURRENCE TO
TRANSPORTATION
No. II of TWO POLITICAL
SONNETS
- 1863** 14 lines 'The shame of bondage is upon the Land'
A90
No. XXXI in Series: SONNETS
- 1866 14 lines + N (p. 59) 'The shame of bondage is upon the Land'
A95 (p. 40)
No. XXV in Series:
MISCELLANEOUS SONNETS
- 1867** 14 lines + N 'The shame of bondage is upon the Land'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS
- 1863** 20 lines + N 'Why slight the Sonnet? Though one-thoughted, it'
A90
Title: ON THE SONNET
Series: SONNETS
- 1866 20 lines + N 'Why slight the Sonnet? Though one-thoughted, it'
A95
Untitled
Series: MISCELLANEOUS
SONNETS

**ONE GREAT QUESTION ANSWERED
BY ANOTHER**

- 1856–58 2 lines + N 'Why should some suffering with each Living lot be'
C376

**ONE HAPPY EVENING PASSED
BESIDE YON RIVER *see* LOVE IN
THE PAST**

131st PSALM *see* PSALM CXXXI

**137th PSALM *see* THE BABYLONIAN
CAPTIVITY**

THE ONE THING NEEDFUL

- 1843** 84 lines 'Good living is prime without doubt,'
Maitland Mercury 9 Dec.

ONE TRUE TO HIS LOOK

- 1860 8 lines 'Twas asked once of a Gallic wit'
A87⁻²
Series: BITS
- 1861** 8 lines 'Twas asked once of a Gallic wit,'
C384 Unamended cutting *Braidwood Dispatch* July. Paper and date identified by lightbox reading
No. XIX in Series: BITS

**ON THE REPEAL MOVEMENT IN
IRELAND**

- 1847** 14 lines + N 'Since every drop of wrong-shed blood that cries'
Sydney Chronicle 23 Dec.
- 1849 14 lines + N 'Since every drop of wrong-shed blood that cries'
C376 Cutting *SC* 23 Dec. 1847 with minor handwritten alterations
see also **THE WRONGS OF POLAND**

ON THE SONNET

- 1858** 13 lines 'Why scorn the Sonnet? Though one-thoughted, it'
Empire 8 Feb.
Title: THE SONNET
- 1860 20 lines 'Why scorn the Sonnet? Though one-thoughted, it' Ø (p. 382);
20 lines 'Why slight the Sonnet: Though one-thoughted, it' (p. 388)
A87⁻¹
Title: THE SONNET
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

ONESIDEDNESS

- 1856** 4 lines + N 'There's nothing straitens judgement more,'
People's Advocate 4 Oct.
No. 13 Part VI in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856** 4 lines + N 'There's nothing straitens judgement more,'
A92 Unamended cutting *PA* 4 Oct.

ONWARD

- 1854** 81 lines 'Progress! 'tis the life that rages'
People's Advocate 14 Jan.
- 1854–58 81 lines 'Progress! 'tis the life that rages'
C380 Cutting *PA* 14 Jan. with handwritten alterations
- 1860–63 80 lines 'Progress! 'tis the life that rages'
C384 Ø Unamended unidentified cutting ?*Braidwood Independent* or ?*Braidwood Dispatch*
- 1863** 100 lines 'Onward! 'tis the life that rages'
A89
- 1865 100 lines 'Progress! 'tis the life that rages'
A95
No. XXIV in Series: LYRICS
- 1867** 80 lines 'Progress! 'tis the life that rages'
A88
Series: ODES
- 1867** 80 lines 'Progress! 'tis the life that rages'
A87⁻¹
Series: ODES AND LYRICS
- 1870** 100 lines 'Progress! 'tis the life that rages'
Sydney Mail 26 Nov.
- 1880** 80 lines 'Progress! 'tis the life that rages'
Sydney Mail 31 July
- 1883** 40 lines 'Have the blasts of sorrow worn thee,'
Poems, p. 75
Rpt. Popular Edition paperback 1899

- 1888** 40 lines 'Have the blasts of sorrow worn thee,'
Australian Poets 1788–1888, p. 198

ORATORY

- 1860 6 lines 'Good Prose is fine; good Poetry is finer;'
A87⁻¹
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.
- 1861** 6 lines 'Good Prose is fine; good Poetry is finer;'
C384 Unamended cutting *Braidwood Dispatch* Aug. Paper and date identified by lightbox reading
No. XXXI in Series: BITS

OUR PERCEPTION AND ADMISSION OF MORAL DIFFERENCES THE FOUNTAIN OF INDIVIDUAL LIBERTY

- 1851** 8 lines + N 'He is not truly wise, who looking through'
C376
No. VI in Series: A STRING OF PASSING THOUGHTS (WITH OR WITHOUT COMMENT)

OUT OF EVIL GOOD SHALL COME
*see EDEN LOST***OUTWARD BOUND**

- 1846** 24 lines 'Away—away She plunges'
Maitland Mercury 12 Aug.
Title: THE MASTER MARINER'S SONG (OUTWARD BOUND)
- 1851 24 lines + N 'Away—away she plunges'
C376
Title: THE MASTER MARINER'S SONG (OUTWARD BOUND)
- 1851** 24 lines 'Away—away she plunges'
Empire 25 Sept.
Title: THE MASTER MARINER'S SONG (OUTWARD BOUND)
- 1853** 24 lines 'Away, away she plunges'
Bushrangers, p. 109
Title: THE MASTER MARINER'S SONG (OUTWARD BOUND)

- 1853 24 lines 'Away, away she plunges'
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alterations
Title: THE MASTER MARINER'S
SONG (OUTWARD BOUND)
- 1853–54 5 line untitled fragment 'Now fill
we a full measure'
C385. Partly illegible
- 1860–61 7 line untitled fragment 'As his
steed obeys the Arab, how she gives
to the hand!'
A87⁻²
- 1864** Slightly variant version qtd in article,
'Native-Born Australian Poets',
Sydney Morning Herald 29 Sept.
untraced in mss or published
versions.
- 1865 24 lines 'Away—away she plunges'
A95
Title: THE MASTER MARINER'S
SONG (OUTWARD BOUND)
No. XI in Series: LYRICS
- 1867** 24 lines 'Away—away she plunges,'
A88
Series: LYRICS
- 1867** 24 lines 'Away—away she plunges,'
A92
Series: ODES AND LYRICS
- 1883** 16 lines 'Away, away she plunges,'
Poems, p. 123
Rpt. Popular Edition paperback 1899
- OUTWARD SHOW**
- 1845** 14 lines 'For outward show we barter
competence,'
Colonial Literary Journal 20 Mar.
Series: PASSING THOUGHTS. A
SERIES OF SONNETS.
- 1845** 14 lines 'For Outward Show we
barter Competence,'
Thoughts, p. 11
- 1851 14 lines 'For Outward Show we
barter competence,'
C376 Ø
- 1863** 14 lines 'For Outward Show we
barter competence,'
A90
No. XVII in Series: SONNETS
- 1866 14 lines 'For Outward Show we
barter competence,'
A95 (p. 33)
No. XVI in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'For Outward Show we
bartar (sic) competence,'
A95 (p. 127)
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines 'For Outward Show we
bartar (sic) competence,'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS
- PALE AM I, WITNESSING THE
THOUSAND ILLS**
- 1866 14 lines 'Pale am I, witnessing the
thousand ills'
A95
Untitled
No. XIII in Series:
MISCELLANEOUS SONNETS
- THE PANG OF DEATH**
- 1857** 8 lines 'How great or small may be
the pang of Death,'
Empire 8 July
No. XVI in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY
- 1862–63 8 lines 'How great or small may
be the pang of Death,'
C384 Ø Cutting *Empire* 8 July 1857
with handwritten alterations
- 1867** 8 lines 'How great or small may be
the pang of Death,'
A87⁻¹
Untitled
Series: BITS
- PARADISE (FROM 'THE MILTONIAD',
AN UNPUBLISHED POEM)**
- 1843** 51 lines 'And now from Heaven,
descended to the bower'
Australasian Chronicle 21 Feb.

**PARAPHRASE, PART *and* VERSION
OF PSALMS *see* relevant PSALMS**

**THE PARTING *see* RECORDS OF A
POET'S LOVE: XX**

**A PASSAGE FROM "GENIUS LOST"
see GENIUS LOST. THE SORROWS
Parts Five *and* Eight**

**THE PASSING AWAY OF A
GENERATION *see* AUTUMNAL
LEAVES: 5**

THE PAST

1856–58 15 lines 'The Past is flowing
through my thoughts—'
C376

1867 15 lines 'The Past is flowing through
my thoughts—'
A87⁻¹
Series: ODES AND LYRICS

1883 15 lines 'The Past is flowing through
my thoughts—'
Poems, p. 91
Rpt. Popular Edition paperback 1899
see also A LYRICAL LOVE STORY 3: 4

**A PASTORAL PICTURE *see* A RURAL
PICTURE**

THE PATHETIC

1856 4 lines + N 'Meer (sic) Art may
make a poem smooth as satin,'
People's Advocate 20 Dec.
No. 20 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1856 4 lines + N 'Meer (sic) Art may
make a poem smooth as satin,'
C380 Unamended cutting *PA* 20 Dec.
Untitled

1860 8 lines 'Mere art can make a poem
smooth as satin,'
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1861 8 lines 'Mere *art* can make a poem
smooth as satin,'
C384 Unamended cutting *Braidwood
Dispatch* Aug.? Paper and year
identified by lightbox reading
No. XLV in Series: BITS

**THE PATRIOT OF AUSTRALIA. AN
HEROIC POEM IN TEN CANTOS**

1845 78 lines 'Great Oracle of Taste!
whose mind superb'
Weekly Register 22 Nov.

1845 78 lines 'Great Oracle of Taste!
whose mind superb'
A92 Unamended cutting *WR* 22 Nov.

**PETRARCHIAN MUSINGS; OR, THE
HUNDRED SONNETS OF LOVE**

1843 14 lines 'Why tower my spirits thus?
what means this wild'
Weekly Register 2 Sept.
Title: ON FIRST SEEING ROSA

1843 14 lines 'I never saw but one of
many fair'
Weekly Register 2 Sept.
Title: HER PERFECTION

1843 14 lines 'As lustrous as the noontide
heavens are'
Weekly Register 2 Sept.
Title: HER EYES

1843 14 lines 'Since fortune with her
precious friendship crowned me,'
Weekly Register 11 Nov.
Title: ROSA'S FRIENDSHIP

1843 14 lines 'Dress ever thus should
Rosa! yes, to me,'
Weekly Register 11 Nov.
Title: ON SEEING HER DRESSED
IN WHITE

1843 14 lines 'Oh, restless,
unacknowledged love! my best'
Weekly Register 11 Nov.
Title: THE COMPLAINT

see also RECORDS OF A POET'S
LOVE: I, II, III, IV *and* X

PETTY PRIDE

1851–53 8 lines + N ‘If you long in state
bide’

C376

Title: SMALL PRIDE

Series: A PORTION OF CHARLES

HARPUR’S WILD BEE OF

AUSTRALIA

1856 8 lines + N ‘If you would in state
bide,’

People’s Advocate 12 July

No. 6 Part II in Series: SONGS,

EPIGRAMS, NOTES, AND

OPINIONS, ETC.

1856 8 lines + N ‘If you would in state
bide,’

A92 Unamended cutting *PA* 12 July

**A PICTURE OF LOVE see RECORDS
OF A POET’S LOVE:XXXIII**

**A PIECE OF ADVICE FOR ALL
YOUNG MAIDS WHO WISH NEVER
TO BE OLD ONES**

1848 20 lines ‘In this precarious and
chance-turning world,’

A92 (pp. 48, 43)

THE PIRATE

1846 20 ‘See! far in the west, and from
under yon cloud’

Atlas, 9 May

Unsigned. ?Harpur

THE PIRATES

1834 Receipt of poem acknowledged by
Sydney Times 23 Sept. Published
version (if any) unsighted

**THE PLACID EVENING AND THE
TWILIGHT GREY**

1859 12 lines ‘The placid evening and the
twilight grey’

Southern Cross 5 Nov. Harpur’s

paraphrase of Milton qtd in report on

Lecture on Poetry

**POEM ON A POEM see RHYMED
CRITICISMS: XIII**

**POEMS OF MELANCHOLY see THE
LOSSES OF THE PAST and
MONODIES: I and II**

POESIE see POETRY**THE POET**

1861–62 40 lines ‘Both great & bountiful is
he,’

A87⁻²

Title: GREAT & BOUNTIFUL

1862 40 lines ‘Both great and bountiful is
he,’

A Poet’s Home [pamphlet] Sydney.

Hanson and Bennett, “Empire” Office

1862 40 lines ‘Both great and bountiful is
he,’

Sydney Morning Herald 25 Jan.

Title: GREAT AND BOUNTIFUL

1862–63 40 lines ‘Both great and bountiful
is he,’

C384 Cutting *SMH* with minor

handwritten alterations

Title: GREAT AND BOUNTIFUL

1867 45 lines ‘Both great and bountiful is
he,’

A88

Series: LYRICS

1867 45 lines ‘Both great and bountiful is
he,’

A92

Series: ODES AND LYRICS

**THE POET see A RHYME ‘Blissless am
I, except in this’**

**A/THE POET BOY’S LOVE WISHES
see YEARNINGS**

A POET TO— see TO—**POETIC TRUTH**

1860 10 lines ‘The Poet speaketh well and
truly,’

A87⁻¹

Title: A TRUTH FOR THE TRUE

POET

Series: RHYMES, HUMOUROUS

(sic) POEMS, EPIGRAMS, ETC.

1861 10 lines 'The Poet speaketh well and truly,'
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. XLIV in Series: BITS

POETICAL STUDIES see RHYMED CRITICISMS WITH PROSE NOTES

POETRY

1845 14 lines 'Rising and setting suns of liberty,'
Colonial Literary Journal 20 Mar.
Title: POESIE
Series: PASSING THOUGHTS. A SERIES OF SONNETS

1845 14 lines 'Rising and setting Suns of Liberty,'
Thoughts, p. 7
Title: POESIE

1853 14 lines 'Rising and setting suns of Liberty—'
Bushrangers, p. 92

1853 14 lines 'Rising and setting suns of Liberty—'
A98⁻¹ Unamended cutting
Bushrangers 1853

1861 14 lines 'Rising and setting suns of Liberty,'
C376 Ø
No. 2 in Series: SONNETS:
DEDICATED TO WORDSWORTH

1863 14 lines 'Rising and setting suns of Liberty,'
A90 (p. 240)
No. III in Series: SONNETS

1866 14 lines 'Rising and setting suns of Liberty,'
A95 (p. 26) Ø
No. III in Series:
MISCELLANEOUS SONNETS

1866 14 lines 'Rising and setting suns of Liberty,'
A87⁻²
Untitled

1866 14 lines 'Rising and setting suns of Liberty,'
A90 (p. 138)
Untitled
No. III in Series: SONNETS ON
POETS AND POETRY

1866 14 lines + N 'Rising and setting suns of Liberty,'
Sydney Morning Herald 7 Nov.
Untitled
No. 1 in Series: SONNETS

1866 14 lines 'Rising and setting suns of Liberty,'
A87⁻¹ (p. 199a) Unamended cutting
SMH 7 Nov.
Untitled

1867 14 lines + N 'Rising and setting suns of Liberty,'
A95 (p. 111)
Series: PERSONAL AND OTHER
SONNETS

1867 14 lines + N 'Rising and setting suns of Liberty,'
A87⁻¹ (p. 210/287)
Series: PERSONAL AND OTHER
SONNETS

POETRY AND BREAD

1855–56 4 lines + N 'Although we cannot eat, in very deed,'
A87⁻²

1856 4 lines + N 'Although we cannot eat, in very deed,'
People's Advocate 1 Nov.
No. 15 Part IV in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

POETRY AND PROSE

1856 8 lines + N 'What is the true difference'
People's Advocate 6 Dec.
No. 19 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1857 8 lines 'What is the true difference'
Empire 8 July
No. XV in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY

- 1857** 8 lines ‘What is the true difference’
C384 Ø Unamended cutting *Empire*
8 July
- 1867** 4 lines ‘What is the true difference’
’twixt Prose and Rhyme,’
A87⁻¹
Untitled
Series: BITS

**THE POETRY OF LOVE see RECORDS
OF A POET’S LOVE: XXXIV**

THE POET’S BURIAL

- 1867 18 lines ‘Not in the shadow of your
pompous fanes’
A96
Series: POEMS IN EARLY LIFE

**A POET’S FAITH IN POETRY see
MUSE-WORSHIP: 6**

A POET’S HOME

- 1842** 42 lines ‘Here, in this lonely, rill
engirdled spot,’
Australasian Chronicle 27 Sept.
Title: THE POET’S WISH. A
FRAGMENT
- 1846** 42 lines ‘Then woodward whilst I
drove the unharnessed steer,’
Penny Saturday Journal 4 April
Title: EVENING AND EARLY
NIGHT
- 1853** 144 lines ‘Here in this lonely rill-
engirdled spot,’
Bushrangers, p. 96
- 1853–55 158 lines ‘Here in this lonely rill-
engirdled spot,’
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alterations
- 1862** 240 lines ‘Here in this lonely rill-
engirdled spot,’
A Poet’s Home [pamphlet] Sydney.
Hanson and Bennett, “Empire”
Office
- 1867 346 lines + N ‘Here in this lonely
rill-engirdled spot,’
A95

- 1867–68 340 lines + N ‘Here in this lonely
rill-engirdled spot,’
A97

A/THE POET’S WIFE

- 1849** 32 lines ‘Mary, before us swells the
sea’
A92 (pp. 15, 16, 18)
Title: STANZAS
- 1851 32 lines + N ‘Mary, before us swells
the sea’
C383 partly Ø
- 1863 32 lines ‘O wert thou mine, beloved
Girl,’
A87⁻²
- 1863** 32 lines ‘O wert thou mine, beloved
Girl!’
A90
Series: LYRICS
- 1867 32 lines ‘Oh wert thou mine, beloved
Girl!’
A96
Series: POEMS IN EARLY LIFE
- 1867** 32 lines + N ‘O wert thou mine,
beloved Girl!’
A88
Series: LYRICS

**THE POET’S WISH see A POET’S
HOME**

POINT IN POETRY

- 1855 2 lines + N ‘The Muse’s work,
however fine each joint,’
A87⁻²
- 1857** 27 lines ‘The Poet’s work, however
fine each joint,’
Empire 3 July
- 1862–63 27 lines ‘The Poet’s work,
however fine each joint,’
C384 partly Ø Cutting *Empire* 3 July
1857 with minor handwritten
alterations
- 1863–65 25 lines ‘Never too much affect
that polished thing’
A90

see also THE “NEVERS” OF POETRY

POINT TAKING

- 1856** 4 lines + N 'Who takes a *point* beyond his right,'
People's Advocate 30 Aug.
No. 11 Part V in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

POLEMICAL TRACTS see RHYMED CRITICISMS: XVI**POLITICAL CONTRADICTION see HYBRID FREEDOM****A POLITICAL GOSPEL**

- 1857** 24 lines 'The world's heart is kindless and grey and unholy'
Empire 3 July
- 1863** 24 lines 'The world's heart is kindless and grey and unholy'
A90
Series: LYRICS
- 1868** 24 lines 'The worlds (sic) heart is kindless and grey and unholy'
A97
- 1883** 24 lines 'The world's heart is kindless and grey and unholy,'
Poems, p. 145
Title: SONG
Rpt. Popular Edition paperback 1899
see also **ASININE LOYALTY and ABJECT PATRIOTISM**

POPE see RHYMED CRITICISMS: VI**POPULAR FURORES**

- 1856** 4 lines + N 'When the World's way is running East,'
People's Advocate 12 July
Title: THE WORLD'S WAY
No. 6 Part V in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856** 4 lines + N 'When the World's way is running East,'
A92 Unamended cutting *PA* 12 July
Title: THE WORLD'S WAY

- 1860** 8 lines 'When the world's way is running East'
A87⁻² (p. 416)
Series: BITS
- 1861** 8 lines 'When the world's way is running east,'
C384 Unamended cutting *Braidwood Dispatch* Aug. Paper and date identified by lightbox reading
Title: CONTRARY WAYS
No. XXIX in Series: BITS
- 1867** 8 lines 'When the whole world is running east,'
A87⁻² (p. 547)
No. I in Series: A STRING OF EPIGRAMS

THE POSTMASTER GENERAL'S BONES

- 1855–56 18 lines + N 'And so at the heel of a dollop of jaw'
A87⁻²

THE POVERTY OF GENIUS and THE POVERTY OF GREATNESS see WHY?**PRAISE LYETH WIDE IN POESY'S DOMINION,**

- 1864 8 lines 'Praise lyeth wide in Poesy's dominion,'
A93
Untitled epigraph to RHYMED CRITICISMS

PRAYER

- 1851 16 lines 'Wherever, Youth, thy lot may fall,'
A87⁻²
Title: THE HUMAN NECESSITY OF PRAYER
- 1851 16 lines + N 'Wherever, Youth, thy lot may fall,'
C376
- 1854–58 16 lines 'Wherever, youth, thy lot may fall,'
C380 Unamended unidentified cutting

PREFATORY TO A M.S. VOLUME

- 1866 14 lines 'These Sonnets! Let the worldling, if he will,'
A95 Ø
Title: EPILOGISTIC TO THE WHOLE
No. LVI in Series:
MISCELLANEOUS SONNETS
- 1866 14 lines 'These Poems! Let the Worldling, if he will,'
A87⁻²
No. XV in Series: SONNETS (IN CONTINUATION)
- 1867 14 lines 'These Poems! Let the Worldling, if he will,'
A87⁻¹ [in four drafts] p. 14 appears to be the earliest version; p. 13 is 2nd version; p. 16 is 3rd version and identical with 4th version on p. 36
Untitled
- 1868 14 lines 'These Poems! Let the Worldling, if he will,'
A97
Untitled

PRELUDE (FRAGMENTS FROM "GENIUS LOST") *see* **GENIUS LOST.**
PRELUDE

PRESSURE FROM WITHOUT

- 1856 4 lines + N 'The surest means to solve'
People's Advocate 8 Nov.
No. 16 Part II in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856 4 lines + N 'The surest means to solve'
A92 Cutting *PA* 8 Nov. with handwritten alterations to note

"PROPERTY IS FUNDED TALENT"

- 1856 4 lines + N 'To hold that wealth is funded *nous*,'
People's Advocate 26 Apr.
No. I in Series: EPIGRAMS, NOTES AND OPINIONS, ETC.

- 1856 4 lines + N 'To hold that wealth is funded *nous*,'
C380 Unamended cutting *PA* 26 Apr.
- 1860 12 lines 'To hold that pelf is funded *nous*,'
A87⁻² (p. 414) Ø
Series: BITS
- 1860 15 lines 'To hold that pelf is funded *nous*,'
A87⁻² (p. 415)
Series: BITS
- 1867 15 lines 'To hold that pelf is funded *nous*,'
A87⁻¹

THE PROPOSED RECURRENCE TO TRANSPORTATION *see* **ON THE PROPOSED RECURRENCE TO TRANSPORTATION**

PROSE POETRY

- 1856 7 lines + N 'On edgeless, tuneless lines, how sadly'
People's Advocate 2 Aug.
No. 8 Part III in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1857 8 lines 'On pithless, tuneless lines how sadly'
Empire 6 June
No. VI in Series:
CHARACTERISTICS AND BITS OF PHILOSOPHY
- 1860 8 lines 'On nerveless, tuneless lines how sadly'
A87⁻¹ (p. 383)
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.
- 1861 8 lines 'On nerveless, tuneless lines how sadly'
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. XXXIV in Series: BITS
- 1867 8 lines 'On nerveless, tuneless lines how sadly'
A87⁻¹ (p. 250/327)
Untitled
Series: BITS

1883 8 lines 'On nerveless, tuneless lines
how sadly'
Poems, p. 84
Untitled
Rpt. Popular Edition paperback 1899

**PROTECTIVE DUTIES VERSUS
PREMIUMS see WHAT'S THE
DIFFERENCE?**

PROVIDENTIAL DESIGN

1856 11 lines + N 'Sense and passion,
instinct, reason,'
People's Advocate 26 July
No. 7 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1856 11 lines + N 'Sense and passion,
instinct, reason,'
A92 Cutting *PA* 26 July with minor
handwritten alterations to note

THE PRURIENCY OF DANDYISM

1851 4 lines + N 'Why will you so stare at
Beau Prettiman, girls?'
C376
No. VIII in Series: A STRING OF
PASSING THOUGHTS (WITH OR
WITHOUT COMMENT)

PSALM I

1851 24 lines 'That man is blessèd who
always'
C383

Title: PARAPHRASE OF THE I
PSALM

1866 24 lines 'That man is happy who
always'
C381 Unamended cutting *Moruya
Examiner*. Paper identified by
lightbox reading

PSALM VIII

1851 28 lines 'O Lord how excellent is thy
name!'
C383
Title: PARAPHRASE OF THE VIII
PSALM

1866 28 lines 'O Lord how excellent is thy
name!'
C381 Cutting *Moruya Examiner* with
handwritten alterations. Paper
identified by lightbox reading

PSALM XIII

1853-56 6 lines 'Even God hath judged us
in the right,'
C383

Untitled lines from end of Psalm XIII

1866 20 lines 'How long, O Lord, wilt
thou forget'
C381 Cutting *Moruya Examiner* with
handwritten alterations. Paper
identified by lightbox reading

PSALM XXIII

1851 24 lines 'My Shepherd is the Lord
most high,'
C383

1866 24 lines 'My Shepherd is the Lord
most high,'
C384 Unidentified cutting ?*Moruya
Examiner* with minor handwritten
alterations

PSALM LVII

1853-60 30 lines 'O God, most merciful
and just,'
A87⁻²
?Part of KING SAUL

PSALM CXIII

1851 24 lines 'Praise God, ye servants of
his will,'
C383

1866 24 lines 'Praise God, ye servants of
his will,'
C381 Cutting *Moruya Examiner* with
handwritten alterations. Paper
identified by lightbox reading

PSALM CXXXI

1851 12 lines 'O Lord, no more my heart
is proud,'
C383

1866 12 lines 'O Lord, no more my heart
is proud,'
C381 Unamended cutting *Moruya*
Examiner. Paper identified by
lightbox reading

PSALM CXXXVII *see* **THE
BABYLONIAN CAPTIVITY (PSALM
CXXXVII)**

PSALM CXXXIX *see* **THE
OMNIPRESENCE OF GOD**

**PSALM, A BLANK VERSE
PARAPHRASE OF THE 51ST**

1836 *c.* 47 lines 'O God, according to thy
loving kindness,'
A87⁻² (pp. 576–575)
?Part of KING SAUL

PURSE DISPLAY *see* **PURSE PRIDE**

PURSE PRIDE

1856 2 lines + N 'A special though
inflated nurse'
People's Advocate 6 Dec.
Title: PURSE DISPLAY
No. 19 Part V in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1861 14 lines 'There is no trait which
tellethe worse'
C384 Unamended cutting *Braidwood*
Dispatch Aug.? Paper and year
identified by lightbox reading
No. LII in Series: BITS

1862 14 lines 'There is no trait, which
tellethe worse'
A87⁻²

A QUEER COMPARISON

1849 10 lines + N 'Mid this rustical party,
a model for painter, see'
C376 (pp. 480, 477)
Series: CHARLES HARPUR'S
WILD BEE OF AUSTRALIA

1849 10 lines + N 'Mid this rustical party,
a model for painter, see,'
People's Advocate 8 Dec.
Series: MORSELS FROM
CHARLES HARPUR'S "WILD
BEE OF AUSTRALIA"

R *****, **PRETEND TO WHAT THOU
WILT...** *see* **AN UGLY CHARACTER**

RADICAL BOB. A NEW SONG

1853 18 lines + N "'Radical Bob?'" Then
surely he's one'
Empire 20 Sept.

THE RAPE OF THE LOCK *see*
RHYMED CRITICISMS: VI

THE REAL CAUSE

1860 5 lines 'Terry died, and his nephew
cried!'
A87⁻¹

Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1861 5 lines 'Terry died, and his nephew
cried!'
C384 Unamended cutting *Braidwood*
Dispatch Aug. Paper and date
identified by lightbox reading
No. XXXII in Series: BITS

THE REASON *see* **RECORDS OF A
POET'S LOVE: XXXI**

THE REASON RESUMED *see*
RECORDS OF A POET'S LOVE: XXXII

REASONS FOR A RED NOSE

1846 6 lines 'Ask the Doctor why Mrs.
G's nose is so red?'
Maitland Mercury 9 Sept.

1846 6 lines 'Ask the Doctor why Mrs.
G's nose is so red?'
C376 (p. 445) Unamended cutting
MM 9th Sept.

- 1851** 6 lines ‘Ask the doctor why Mrs. G.’s nose is so red?’
Untitled
No. IX in Series: A STRING OF EPIGRAMS (FROM CHARLES HARPUR’S WILD BEE OF AUSTRALIA)
- 1860 6 lines ‘Ask the Doctor why Mrs. G.’s nose is so red?’
C376 (p. 373)
No VI in Series: A STRING OF EPIGRAMS (GIVEN WITHOUT COMMENT)
- 1860 7 lines ‘Ask the Doctor why Mrs. G.’s nose is so red,’
A87⁻¹
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.
- 1861** 6 lines ‘Ask Gossip why Mrs. G.’s nose is so red?’
C384 Unamended cutting *Braidwood Dispatch* Aug. Paper and date identified by lightbox reading
No. XXXIII in Series: BITS
- A RECORD**
- 1858** 48 lines ‘I had wandered, a wild sinner,’
Band of Hope Journal Vol. 3
- RECORDS OF A POET’S LOVE**
Versions included in **Thoughts: A Series of Sonnets** (Sydney, 1845); **Rosa: or Sonnets of Love** C383 (1853); **Nora or Records of a Poet’s Love** C376 (1861); **Records of a Poet’s Love** A95 (1866) and in other sequences and series listed below.
- I**
- 1843** 14 lines ‘Why tower my spirits thus? what means this wild?’
Weekly Register 2 Sept.
Title: ON FIRST SEEING ROSA
Series: PETRARCHIAN MUSINGS; OR, THE HUNDRED SONNETS OF LOVE
- 1853 14 lines ‘Why tower my spirits, and what means this wild?’
C383
Title: ON FIRST WALKING IN THE FIELDS WITH ROSA
No. 1 in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines ‘Why tower my spirits, and what means this wild?’
C376
No. 1 in Sequence: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘Why tower my spirits, and what means this wild?’
A95
No. 1 in Sequence: RECORDS OF A POET’S LOVE
- 1866** 14 lines ‘Why tower my spirits, and what means this wild?’
A87⁻² (p. 552) Ø
Title: COMPANION PIECES I: HER PRESENCE
No. XIII in Series: SONNETS (IN CONTINUATION)
- 1867 14 lines ‘Why tower my spirits, and what means this wild?’
A88
Title: HER PRESENCE.
COMPANION PIECES 1
- 1867** 14 lines ‘Why tower my spirits, and what means this wild?’
A87⁻¹ (p. 239/316)
Title: COMPANION PIECES 1
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- 1867 14 lines ‘Why tower my spirits, and what means this wild?’
A87⁻¹ (p. 201)
No. 2 in Series: LOVE SONNETS
- 1883** 14 lines ‘Why tower my spirits, and what means this wild?’
Poems, p. 220
No. II in Sequence: LOVE SONNETS
Rpt. Popular Edition paperback 1899

II

- 1843** 14 lines 'I never saw but one of many fair'
Weekly Register 2 Sept.
Title: HER PERFECTION
Series: PETRARCHIAN MUSINGS; OR, THE HUNDRED SONNETS OF LOVE
- 1853 14 lines 'Many of Womankind most sweet and fair'
C383
Title: ROSA'S PERFECTION
No. II in Sequence ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Many of womankind most sweet and fair'
C376
No. 2 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'Many an influence held good and fair'
A95 Ø
No. II in Sequence: RECORDS OF A POET'S LOVE

see also **MUSE-WORSHIP: 2**

III

- 1843** 14 lines 'As lustrous as the noontide heavens are'
Weekly Register 2 Sept.
Title: HER EYES
Series: PETRARCHIAN MUSINGS; OR, THE HUNDRED SONNETS OF LOVE
- 1853 14 lines 'As sunny as the noontide heavens are'
C383
Title: ROSA'S EYES
No. III in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Now sunny as the noontide heavens are'
C376
No. 3 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'Now sunny as the noontide heavens are'
A95
No. III in Sequence: RECORDS OF A POET'S LOVE

- 1866** 14 lines 'Now sunny as the noontide heavens are'
A87⁻² (p. 552) Ø
Title: COMPANION PIECES II: HER EYES
No. XIV in Series: SONNETS (IN CONTINUATION)
- 1867 14 lines 'Now sunny as the noontide heavens are'
A88
Title: HER EYES. COMPANION PIECES II
- 1867** 14 lines 'Now sunny as the noontide heavens are'
A87⁻¹ (p. 239/316)
Title: COMPANION PIECES 2
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- 1867 14 lines 'Now sunny, as the noontide heavens, are'
A87⁻¹ (p. 203)
No. 3 in Series: LOVE SONNETS
- 1883** 14 lines 'Now sunny, as the noontide heavens, are'
Poems, p. 221
No. III in Series: LOVE SONNETS
Rpt. Popular Edition paperback 1899

IV

- 1843** 14 lines 'Dress ever thus should Rosa! yes, to me,'
Weekly Register 11 Nov.
Title: ON SEEING HER DRESSED IN WHITE
Series: PETRARCHIAN MUSINGS; OR, THE HUNDRED SONNETS OF LOVE
- 1853 14 lines 'Thus should she always dress! in white.'
C383
Title: ON FIRST SEEING ROSA DRESSED IN WHITE
No. IV in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Thus always should she dress—in white. To me,'
C376
No. 4 in Sequence: NORA OR RECORDS OF A POET'S LOVE

- 1861–63 c. 9 line untitled fragment
‘Dressed all in snowy white! I saw
her so,’
A91
- 1866 14 lines ‘Thus always should she
dress—in *white*! To me,’
A95 (p. 4) Ø
No. IV in Sequence: RECORDS OF
A POET’S LOVE
- 1866** 14 lines ‘Dressed all in snowy white!
I saw her so,’
Sydney Morning Herald 7 Nov.
No. VI in Series: SONNETS
- 1866–67 14 lines ‘Dressed all in snowy
white! I saw her so,’
A87⁻¹ (p. 199b) Cutting *SMH* 7 Nov.
with handwritten alterations
- 1867 14 lines ‘Dressed all in snowy white!
I saw her so,’
A95 (p. 119)
Title: A LADY IN WHITE
Series: PERSONAL AND OTHER
SONNETS
No. VI in Series: SONNETS
- 1867** 14 lines ‘Dressed all in snowy white!
I saw her so,’
A87⁻¹ (p. 217/294)
Title: A LADY IN WHITE
Series: PERSONAL AND OTHER
SONNETS
- V**
- 1845** 14 lines ‘As one who o’er the
Arabian Wilderness’
Thoughts, p. 14
Title: A LOVER’S LONGING FOR
THE SOCIETY OF HIS MISTRESS
No. 1 in Sequence: SPECIMENS OF
LOVE SONNETS
- 1853 14 lines ‘As one who o’er Arabian
wilderness’
C383
Title: ROSA’S EVENING SOCIETY
No. V in Sequence: ROSA: OR
SONNETS OF LOVE
- 1861 14 lines ‘As one who o’er the
Arabian wilderness’
C376
No. 5 in Sequence: NORA OR
RECORDS OF A POET’S LOVE
- 1866 14 lines ‘As one who o’er the
Arabian wilderness’
A95 (p. 5)
No. V in Sequence: RECORDS OF
A POET’S LOVE
- 1866** 14 lines ‘As one who o’er the
Arabian wilderness’
A87⁻² (p. 556) Ø
Title: TO—
No. XXII in Series: SONNETS (IN
CONTINUATION)
- 1867** 14 lines ‘As one who o’er the
Arabian wilderness’
A87⁻² (p. 468)
Title: TO—
No. XIV in Series: A STRING OF
PERSONAL SONNETS
- 1867 14 lines ‘As one who o’er the
Arabian Wilderness’
A95 (p. 118)
Title: TO—
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines ‘As one who o’er the
Arabian wilderness’
A87⁻¹ (p. 217/294)
Title: TO—
Series: PERSONAL AND OTHER
SONNETS
- VI**
- 1853 14 lines ‘It was a Tale of passion that
we read—’
C383
Title: TEAR
No VI in Sequence: ROSA: OR
SONNETS OF LOVE
- 1861 14 lines ‘It was a tale of passion that
we read—’
C376
No. 6 in Sequence: NORA OR
RECORDS OF A POET’S LOVE
- 1866 14 lines ‘It was a tale of passion that
we read—’
A95 Ø (p. 5)
No. VI in Sequence: RECORDS OF
A POET’S LOVE

- 1866** 14 lines ‘It was a tale of passion that we read—’
Sydney Morning Herald 7 Nov.
No. VIII in Series: SONNETS
- 1866** 14 lines ‘It was a tale of passion that we read—’
A87⁻¹ (p. 199b)
Unamended cutting *SMH* 7 Nov.
- 1867 14 lines ‘It was a tale of passion that we read—’
A95 (p. 121)
Title: THE TEAR
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines ‘It was a tale of passion that we read—’
A87⁻¹ (p. 219/296)
Title: THE TEAR
Series: PERSONAL AND OTHER SONNETS
- 1883** 14 lines ‘It was a tale of passion that we read—’
Poems, p. 239
Title: THE TEAR
Rpt. Popular Edition paperback 1899
- VII**
- 1853 14 lines ‘I once did think there was no happiness’
C383
Title: A DAY-DREAM OF LOVE AND HAPPINESS
No VII in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines ‘There was in the wide world, I once did guess,’
C376
No. 7 in Sequence title: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘There was in the wide world, I once did guess,’
A95 Ø
No. VII in Sequence: RECORDS OF A POET’S LOVE
- 1866** 14 lines ‘There was in the whole world, I once did guess,’
A87⁻² (p. 541)
Title: RETROSPECTIVE
No. III in Series: MUSE-WORSHIP
see also Muse-Worship: 3
- VIII**
- 1843** 14 lines ‘Delightful ’tis to mark the morning rise’
The Maitland Mercury 28 Oct.
Title: THE CROWNING CHARM OF NATURE. (FROM “ROSA; OR THE HUNDRED SONNETS OF LOVE”)
- 1853 14 lines ‘’Tis beautiful to mark the Morning rise’
C383
Title: THE CROWNING CHARM OF NATURE
No. VIII in Sequence: ROSA: OR SONNETS OF LOVE
- 1858** 14 lines ‘’Tis beautiful to mark the Morning rise’
Empire 8 Feb.
Title: THE CROWNING CHARM OF NATURE
- 1861 14 lines ‘’Tis beautiful to mark the Morning rise’
C376
No. 8 in Sequence: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘’Tis beautiful to mark the Morning rise’
A95 (p. 6) partly Ø
Title: THE CROWN OF NATURE
No. VIII in Sequence: RECORDS OF A POET’S LOVE
- 1867 14 lines ‘How beautifully doth the Morning rise’
A95 (p. 193)
Title: LOVE, THE CROWN OF NATURE
- 1867** 14 lines ‘How beautifully doth the Morning rise’
A87⁻¹ (p. 238/315)
Title: THE CONFIRMER
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- 1867 14 lines ‘How beautiful doth the morning rise’
A87⁻¹ (p. 201)
No.1 in Series: LOVE SONNETS

- 1883** 14 lines ‘How beautiful doth the morning rise’
Poems, p. 219
No. I in Series: LOVE SONNETS
Rpt. Popular Edition paperback 1899
see also **MORNING**
- IX**
- 1843** 14 lines ‘In sleep with a sweet pang my brain was wrung,’
Maitland Mercury 28 Oct.
Title: THE DREAM (FROM “ROSA; OR THE HUNDRED SONNETS OF LOVE”)
- 1845** 14 lines ‘In sleep with a sweet pang my brain was wrung,’
Thoughts, p. 15
Title: A LOVE-DREAM
No. III in Sequence: SPECIMENS OF LOVE SONNETS
- 1853 14 lines ‘In sleep with a sweet pang my brain was wrung’
C383
Title: THE DREAM
No IX in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines ‘In sleep my brain seemed with a sweet pang wrung,’
C376
No. 9 in Sequence: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘In sleep my brain was with a sweet pang wrung’
A95 (p. 7) Ø
No. IX in Sequence: RECORDS OF A POET’S LOVE
- 1866** 14 lines ‘I (sic) sleep my brain was with a sweet pang wrung,’
Sydney Morning Herald 7 Nov.
No. VII in Series: SONNETS
- 1866–67 14 lines ‘I (sic) sleep my brain was with a sweet pang wrung,’
A87⁻¹ (p. 199b) Cutting *SMH* 7 Nov. with minor handwritten alterations
- 1867 14 lines ‘In sleep my brain was with a sweet pang wrung,’
A95 (p. 119)
Title: A LOVE-DREAM
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines ‘In sleep my brain was with a sweet pang wrung,’
A87⁻¹ (p. 218/295)
Title: A LOVE-DREAM
Series: PERSONAL AND OTHER SONNETS
- X**
- 1853 14 lines ‘An unacknowledged hope lies in my breast’
C383
Title: THE MEDITATED DECLARATION
No. X in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines ‘A vast and shadowy hope breaks up my rest,’
C376
No. 10 in Sequence: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘A vast and shadowy hope breaks up my rest,’
A95 Ø
Title: A TRILOGY I. LOVE UNTOLD
No. X in Sequence: RECORDS OF A POET’S LOVE
- 1867 14 lines ‘A vast and shadowy hope breaks up my rest’
A88
Title: LOVE UNTOLD. A TRILOGY I
- 1867** 14 lines ‘A vast and shadowy hope breaks up my rest’
A87⁻¹ (p. 240/317)
Title: A TRILOGY I
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- 1883** 14 lines ‘A vast and shadowy hope breaks up my rest’
Poems, p. 222
No. IV in Series: LOVE SONNETS
Rpt. Popular Edition paperback 1899
see also **PETRARCHIAN MUSINGS: THE COMPLAINT**

X–XI

- 1853** 14 lines ‘Her image haunts me. Lo! I
 muse at even,’
Bushrangers, p. 104
 Title: DREAMS OF THE
 BELOVED
- 1853** 14 lines ‘Her image haunts me. Lo! I
 muse at even,’
 A98⁻¹ Unamended cutting
Bushrangers 1853
 Title: DREAMS OF THE
 BELOVED
- 1853 14 lines ‘Her Image haunts me! Lo, I
 muse at even,’
 C383
 Title: ROSA’S IMAGE
 No. XI in Sequence: ROSA: OR
 SONNETS OF LOVE
- 1861 14 lines ‘Her Image haunts me! Lo, I
 muse at even,’
 C376
 No. 11 in Sequence: NORA OR
 RECORDS OF A POET’S LOVE
- 1866 14 lines ‘Her Image haunts me! Lo, I
 muse at even,’
 A95 Ø
 Title: A TRILOGY II. HER IMAGE
 No. XI in Sequence: RECORDS OF
 A POET’S LOVE
- 1867 14 lines ‘Her Image haunts me! Lo, I
 muse at even,’
 A88
 Title: HER IMAGE. A TRILOGY II
- 1867** 14 lines ‘Her Image haunts me! Lo, I
 muse at even,’
 A87⁻¹ (p. 240/317)
 Title: A TRILOGY 2
 Series: SONNETS INSPIRED BY
 LOVE AND BEAUTY
- 1867 14 lines ‘Her image haunts me! Lo! I
 muse at even,’
 A 87⁻¹ (p. 203)
 No. 4 in Series: LOVE SONNETS
- 1883** 14 lines ‘Her image haunts me! Lo! I
 muse at even,’
Poems, p. 223
 No. V in Sequence: LOVE
 SONNETS
 Rpt. Popular Edition paperback 1899

XII

- 1853 14 lines ‘She loves me! From her
 own sweet timid lips’
 C383
 Title: THE CONFESSION
 No. XII in Sequence: ROSA: OR
 SONNETS OF LOVE
- 1861 14 lines ‘She loves me! From her
 own bliss-breathing lips’
 C376
 No. 12 in Sequence: NORA OR
 RECORDS OF A POET’S LOVE
- 1866 14 lines ‘She loves me! From her
 own bliss-breathing lips’
 A95 Ø
 Title: A TRILOGY III. TO PAEAN
 No. XII in Sequence: RECORDS OF
 A POET’S LOVE
- 1867 14 lines ‘She loves me! From her
 own bliss-breathing lips’
 A88
 Title: TO PEAN. A TRILOGY III
- 1867** 14 lines ‘She loves me! From her
 own bliss-breathing lips’
 A87⁻¹ (p. 241/318)
 Title: A TRILOGY 3
 Series: SONNETS INSPIRED BY
 LOVE AND BEAUTY
- 1883** 14 lines ‘She loves me! From her
 own bliss-breathing lips’
Poems, p. 224
 No. VI in Sequence: LOVE
 SONNETS
 Rpt. Popular Edition paperback 1899

XIII

- 1853 14 lines ‘There is one Spot my
 grateful heart could deem’
 C383
 Title: THE SCENE OF THE
 CONFESSION
 No. XIII in Sequence: ROSA: OR
 SONNETS OF LOVE
- 1861 14 lines ‘There is one spot my
 grateful heart could deem’
 C376
 No. 13 in Sequence: NORA OR
 RECORDS OF A POET’S LOVE

- 1866 14 lines 'There is one Spot my grateful heart could deem'
A95 Ø
Title: A BOWER OF BLOOMS
No. XIII in Sequence: RECORDS OF A POET'S LOVE
- 1867 14 lines 'There is one Spot my grateful (sic) heart could deem'
A88
Title: WHERE MOST WE MET
- 1867** 14 lines 'There is one Spot my grateful heart could deem'
A87⁻¹ (p. 241/318)
Title: WHERE MOST WE MET
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- XIV**
- 1845** 14 lines 'Fair as the Day!—a genial day serene'
Thoughts, p. 15
Title: A BEAUTIFUL MISTRESS COMPARED WITH A GENIAL DAY
No. II in Sequence: SPECIMENS OF LOVE SONNETS
- 1853 14 lines 'Fair as the Day—a genial day serene'
C383
Title: ROSA COMPARED WITH THE DAY
No. XIV in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Fair as the Day—a genial day serene'
C376
No. 14 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'Fair as the Day—a genial day serene'
A95 (p. 9) Ø
No. XIV in Sequence: RECORDS OF A POET'S LOVE
- 1867 14 lines 'Fair as the Day—a genial day serene'
A95 (p. 191)
Title: A LOVER'S DAY AND NIGHT I
- 1867 14 lines 'Fair as the Day—a genial day serene'
A87⁻¹ (p. 242/319)
Title: A LOVER'S DAY AND NIGHT I
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- 1883** 14 lines 'Fair as the day—a genial day serene'
Poems, p. 225
No. VII in Sequence: LOVE SONNETS
Rpt. Popular Edition paperback 1899
- XV**
- 1853 14 lines 'Oh! lovely as the Night—with all the fires'
C383
Title: ROSA COMPARED WITH THE NIGHT
No. XV in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Fair as the Night—when all the astral fires'
C376
No. 15 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'Fair as the Night—when all the astral fires'
A95 (p. 10) Ø
No. XV in Sequence: RECORDS OF A POET'S LOVE
- 1867 14 lines 'Fair as the Night—when all the astral fires'
A95 (p. 191)
Title: A LOVER'S DAY AND NIGHT II
- 1867** 14 lines 'Fair as the Night—when all the astral fires'
A87⁻¹ (p. 242/319)
Title: A LOVER'S DAY AND NIGHT 2
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- 1883** 14 lines 'Fair as the night—when all the astral fires'
Poems, p. 226
No. VIII in Sequence: LOVE SONNETS
Rpt. Popular Edition paperback 1899

XVI

- 1853 14 lines 'Unfolded are the streaky gates of Light,'
C383
Title: ROSA AND THE MORNING STAR
No. XVI in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Unfolded are the crystal gates of Light,'
C376
No. 16 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'Unfolded are the crystal gates of Light,'
A95 Ø
No. XVI in Sequence: RECORDS OF A POET'S LOVE

see also DELIA and MUSE-WORSHIP: 4

XVII

- 1844 14 lines 'The stars were lit in heaven, and we did rove,'
Maitland Mercury 22 June
Title: THE EVENING STAR
- 1853 14 lines 'The stars were lit in heaven, and we did rove,'
C383
Title: ROSA AND THE EVENING STAR
No. XVII in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Night was new-throned in heaven, and we did rove'
C376
No. 17 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'Night was new throned in heaven, and we did rove—'
A95 (p. 11) Ø
No. XVII in Sequence: RECORDS OF A POET'S LOVE
- 1866 14 lines 'Night was new throned in heaven, and we did rove—'
Sydney Morning Herald 7 Nov.
No. IX in Series: SONNETS
- 1866 14 lines 'Night was new throned in heaven, and we did rove—'
A87⁻¹ (p. 199b) Unamended cutting
SMH 7 Nov.

- 1867 14 lines 'Night was new throned in heaven, and we did rove'
A95 (p. 120)
Title: A LOVE-FANCY
Series: PERSONAL AND OTHER SONNETS
- 1867 14 lines 'Night was new throned in heaven, and we did rove'
A87⁻¹ (p. 218/295)
Title: A LOVE-FANCY
Series: PERSONAL AND OTHER SONNETS
- 1883 14 lines 'Night was new-throned in heaven, and we did rove'
Poems, p. 240
Title: A LOVE-FANCY
Rpt. Popular Edition paperback 1899

XVIII

- 1853 14 lines 'Dark days are coming, Rosa,—dark and drear!'
C383
Title: ANTICIPATED SEPARATION
No. XVIII in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Dark days are coming, Nora,—dark and drear!'
C376
No. 18 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'Dark days are coming, o'er us,—dark and drear!'
A95 (p. 11) Ø
No. XVIII in Sequence: RECORDS OF A POET'S LOVE
- 1867 14 lines 'Dark days again are coming—dark and drear!'
A95 (p. 193)
Title: COMPANION PIECES III. FINAL SEPARATION
- 1867 14 lines 'Dark days again are coming—dark and drear!'
A87⁻¹ (p. 244/321)
Title: A SECOND TRILOGY 3
Series: SONNETS INSPIRED BY LOVE AND BEAUTY

XIX

- 1853 14 lines 'O 'tis the most beautiful
Flower that blows'
C383
Title: THE ROSE
No. XIX in Sequence: ROSA: OR
SONNETS OF LOVE
- 1861 14 lines 'No Flower more beautiful,
none lovelier, blows'
C376
No. 19 in Sequence NORA OR
RECORDS OF A POET'S LOVE
- 1866 14 lines 'No Flower more beautiful,
none lovelier, blows'
A95 Ø
Title: COMPANION PIECES 1.
THE KEEPSAKE ROSE
No. XIX in Sequence: RECORDS
OF A POET'S LOVE
- 1867 14 lines 'No Flower more beautiful,
none lovelier blows'
A88
Title: THE KEEPSAKE ROSE.
COMPANION PIECES I
- 1867** 14 lines 'No flower more beautiful,
none lovelier blows'
A87⁻¹ (p. 244/321)
Title: THE KEEPSAKE ROSE
Series: SONNETS INSPIRED BY
LOVE AND BEAUTY

XX

- 1845** 14 lines 'To day we part! Me far
away to dwell'
Thoughts, p. 16
Title: THE PARTING
No. IV in Sequence: SPECIMENS
OF LOVE SONNETS
- 1853 14 lines 'To day we part! Me far
away to dwell'
C383
Title: THE PARTING
No. XX in Sequence: ROSA: OR
SONNETS OF LOVE
- 1861 14 lines 'To day we part! me far
away to dwell'
C376
No. 20 in Sequence: NORA OR
RECORDS OF A POET'S LOVE

- 1866 14 lines 'To day we part! me far
away to dwell'
A95 Ø (p. 12)
No. XX in Sequence: RECORDS OF
A POET'S LOVE
- 1866** 14 lines 'To day we part! me far
away to dwell'
A87⁻²
Title: PARTING
No. XXV in Series: SONNETS (IN
CONTINUATION)
- 1867 14 lines 'To day we part! me far
away to dwell'
A95 (p. 192)
Title: COMPANION PIECES I.
PARTING
- 1867** 14 lines 'To day we part! me far
away to dwell'
A87⁻¹ (p. 243/320)
Title: A SECOND TRILOGY 1
Series: SONNETS INSPIRED BY
LOVE AND BEAUTY
- 1883** 14 lines 'To-day we part! I far away
to dwell'
Poems, p. 227
No. IX in Sequence: LOVE
SONNETS
Rpt. Popular Edition paperback 1899

XXI

- 1845** 14 lines 'Nightly I watch the Moon
with silvery sheen'
Thoughts, p. 16
No. V in Sequence: SPECIMENS
OF LOVE SONNETS
- 1853** 14 lines 'Nightly I watch the moon
with silvery sheen'
Bushrangers, p. 104
Title: ABSENCE
- 1853** 14 lines 'Nightly I watch the moon
with silvery sheen'
A98⁻¹ Unamended cutting
Bushrangers 1853
Title: ABSENCE
- 1853 14 lines 'Nightly I watch the Moon
with silvery sheen'
C383
Title: ABSENCE
No. XXI in Sequence: ROSA: OR
SONNETS OF LOVE

- 1861 14 lines 'Nightly I watch the Moon
with silvery sheen'
C376
No. 21 in Sequence: NORA OR
RECORDS OF A POET'S LOVE
- 1866 14 lines 'Nightly I watch the Moon
with silvery sheen'
A95 Ø
Title: ABSENCE IN THE CITY
No. XXI in Sequence: RECORDS
OF A POET'S LOVE
- 1867 14 lines 'Nightly I watch the Moon
with silvery sheen'
A88
Title: ABSENCE IN THE CITY.
COMPANION PIECES II
- 1867** 14 lines 'Nightly I watch the Moon
with silvery sheen'
A87⁻¹ (p. 245/322)
Title: ABSENCE IN THE CITY
Series: SONNETS INSPIRED BY
LOVE AND BEAUTY
- 1883** 14 lines 'Nightly I watch the moon
with silvery sheen'
Poems, p. 228
Title: ABSENCE
No. X in Sequence: LOVE
SONNETS
Rpt. Popular Edition paperback 1899
- XXII**
- 1853 14 lines 'I've walked alone in
crowds when most my heart'
C383
Title: LONELINESS IN ABSENCE.
TO—
No. XXII in Sequence: ROSA: OR
SONNETS OF LOVE
- 1857** 14 lines 'I've walked alone in
crowds when most my heart'
Empire 28 Mar.
Title: TO—
- 1861 14 lines 'I've walked alone in
crowds when most my heart'
C376
No. 22 in Sequence: NORA OR
RECORDS OF A POET'S LOVE
- 1866 14 lines 'I've walked alone in
crowds when most my heart'
A95 partly Ø
No. XXII in Sequence: RECORDS
OF A POET'S LOVE
- 1866** 14 lines 'I've walked alone in
crowds when most my heart'
A87⁻²
Title: TO THE SAME
No. XXIII in Series: SONNETS (IN
CONTINUATION)
- XXIII**
- 1845** 2 line fragment 'Alas, that Love so
beautiful should be'
Weekly Register 12 Apr. Qtd as
epigraph to Parkes' A PICTURE OF
LOVE
Version used by Parkes not sighted
- 1853 14 lines 'A heavy loneliness
benumbs my brain,'
C383
Title: ABSENCE IN SORROW
No. XXIII in Sequence: ROSA: OR
SONNETS OF LOVE
- 1861 14 lines 'A heavy loneliness
benumbs my brain,'
C376
No. 23 in Sequence: NORA OR
RECORDS OF A POET'S LOVE
- 1866 14 lines 'A heavy loneliness
benumbs my brain,'
A95
No. XXIII in Sequence: RECORDS
OF A POET'S LOVE
- XXIV**
- 1853 14 lines 'We met again! and oh, how
sweet that meeting!'
C383
Title: THE AFTER MEETING
No. XXIV in Sequence: ROSA: OR
SONNETS OF LOVE
- 1861 14 lines 'We met again! and precious
was that meeting!'
C376
No. 24 in Sequence: NORA OR
RECORDS OF A POET'S LOVE

- 1866 14 lines 'We met yet once again! At which last meeting'
A95 (p. 14)
No. XXIV in Sequence: RECORDS OF A POET'S LOVE
- 1867 14 lines 'We met yet once again: at which last meeting'
A95 (p. 192)
Title: COMPANION PIECES II. RE-MEETING
- 1867** 14 lines 'We met yet once again: at which last meeting'
A87⁻¹ (p. 243/320)
Title: A SECOND TRILOGY 2
Series: SONNETS INSPIRED BY LOVE AND BEAUTY

XXV

- 1853 14 lines 'How much of God's great world—Rosa, how much'
C383
Title: THE INFLUENCE OF LOVE THROUGH THE MEMORY
No. XXV in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'How much, my Nora, in this world—how much'
C376
No. 25 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'How much, oh Wordsworth, in this world—how much'
A95
No. XXV in Sequence: RECORDS OF A POET'S LOVE

see also **WORDSWORTH'S POETRY****XXVI**

- 1853 14 lines 'Alone again! and the world's shadow comes'
C383
Title: ALONE AGAIN
No. XXVI in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'Alone again! and Fortune's trouble comes'
C376
No. 26 in Sequence: NORA OR RECORDS OF A POET'S LOVE

- 1866 14 lines 'Alone again! and Fortune's trouble comes'
A95 partly Ø
No. XXVI in Sequence: RECORDS OF A POET'S LOVE

see also **WORLD-WEARINESS****XXVII**

- 1853 14 lines 'My hope hath lagged behind me and my heart'
C383
Title: THE RETROSPECTIVE BROODINGS OF HOPELESS LOVE
No. XXVII in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'My hope hath lagged behind me, and my heart'
C376
No. 27 in Sequence: NORA OR RECORDS OF A POET'S LOVE
- 1866 14 lines 'My hope hath lagged behind me, and my heart'
A95
Title: I. HOPE FOREGONE
No. XXVII in Sequence: RECORDS OF A POET'S LOVE
- 1867 2 line fragment 'My hope hath lagged behind me, and my heart'
A88
Title: HOPE FOREGONE
- 1867** 14 lines 'My hope hath lagged behind me, and my heart'
A87⁻¹ (p. 247/324)
Title: HOPE FOREGONE
Series: SONNETS INSPIRED BY LOVE AND BEAUTY

XXVIII

- 1853 14 lines 'We must forget! Though harsh the sentence be'
C383
Title: THE RESIGNATION
No. XXVIII in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines 'We must forget! Though harsh the sentence be,'
C376
No. 28 in Sequence: NORA OR RECORDS OF A POET'S LOVE

- 1866 14 lines ‘We must forget! Though harsh the sentence be,’
A95
Title: II. THE RESIGNATION
No. XXVIII in Sequence:
RECORDS OF A POET’S LOVE
- 1867** 14 lines ‘We must forget! Though harsh the sentence be,’
A87⁻¹ (p. 247/324)
Title: THE RESIGNATION
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- XXIX**
- 1849** 14 lines + N ‘There is a pain of poesie in my brain,’
A92
Title: FINALE TO THE SONNETS OF LOVE
- 1853 14 lines ‘There is a pain of poesie in my brain,’
C383
Title: THE REGRET
No. XXIX in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines ‘There is a pain of poesy in my brain,’
C376
No. 29 in Sequence: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘There’s a vague pain of poësy in my brain,’
A95 Ø
No. XXIX in Sequence: RECORDS OF A POET’S LOVE
- see also* **MUSE-WORSHIP: 8**
- XXX**
- 1853 14 lines ‘And can you think me faithless.—Rosa?—you,’
C383
Title: THE VINDICATION
No. XXX in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines ‘Nora—my Nora! Can you doubt me? You’
C376
No. 30 in Sequence: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘Nora—my Nora! can you doubt me—you’
A95 Ø
No. XXX in Sequence: RECORDS OF A POET’S LOVE
- XXXI**
- 1853 14 lines ‘There is a trying spirit in the drift’
C383
Title: THE DISQUISITION: OR WHY “THE COURSE OF TRUE LOVE NEVER DID RUN SMOOTH”
No. XXXI in Sequence: ROSA: OR SONNETS OF LOVE
- 1861 14 lines ‘There is a trying spirit in the drift’
C376
No. 31 in Sequence: NORA OR RECORDS OF A POET’S LOVE
- 1866 14 lines ‘There is a trying spirit in the drift’
A95
Title: COMPANION PIECES I. THE REASON
No. XXXI in Sequence: RECORDS OF A POET’S LOVE
- 1867 14 lines ‘There is a trying spirit in the drift’
A88
Title: THE REASON. A THIRD AND LAST TRILOGY 1
- 1867** 14 lines ‘There is a trying spirit in the drift’
A87⁻¹ (p. 245/322)
Title: A FINAL TRILOGY 1
Series: SONNETS INSPIRED BY LOVE AND BEAUTY
- 1883** 14 lines ‘There is a *trying* spirit in the drift’
Poems, p. 229
No. XI in Sequence: LOVE SONNETS
Rpt. Popular Edition paperback 1899

XXXII

1853 14 lines 'The voyage to the haven of True Love'

C383

Title: THE SAME SUBJECT IN ANOTHER VIEW

No. XXXII in Sequence: ROSA: OR SONNETS OF LOVE

1861 14 lines 'The voyāge to the haven of true love'

C376

No. 32 in Sequence: NORA OR RECORDS OF A POET'S LOVE

1866 14 lines 'The voyāge to the haven of true love'

A95

Title: COMPANION PIECES II. THE REASON RESUMED

No. XXXII in Sequence: RECORDS OF A POET'S LOVE

1867 14 lines 'The voyage to the haven of True Love'

A88

Title: THE REASON RESUMED. A THIRD AND LAST TRILOGY 2

1867 14 lines 'The voyāge to the haven of True Love'

A87⁻¹ (p. 246/323)

Title: A FINAL TRILOGY 2

Series: SONNETS INSPIRED BY LOVE AND BEAUTY

1883 14 lines 'The voyage to the haven of true love'

Poems, p. 230

No. XII in Sequence: LOVE SONNETS

Rpt. Popular Edition paperback 1899

XXXIII

1853 14 lines 'Loss follows gain, and sadness waits on mirth;'

C383

Title: THE SAME SUBJECT CONTINUED (IN THE MANNER OF SHAKSPEAR'S SONNETS)

No. XXXIII in Sequence: ROSA: OR SONNETS OF LOVE

1861 14 lines 'Loss follows gain, and sadness waits on mirth,'

C376

No. 33 in Sequence: NORA OR RECORDS OF A POET'S LOVE

1866 14 lines 'Loss follows gain, and sadness waits on mirth,'

A95

Title: COMPANION PIECES III. THE INFERENCE

No. XXXIII in Sequence: RECORDS OF A POET'S LOVE

1867 14 lines 'Loss follows gain, and sadness waits on mirth,'

A88

Title: THE INFERENCE. A THIRD AND LAST TRILOGY 3

1867 14 lines 'Loss follows gain, and sadness waits on mirth,'

A87⁻¹ (p. 246/323)

Title: A FINAL TRILOGY 3

Series: SONNETS INSPIRED BY LOVE AND BEAUTY

1883 14 lines 'Loss follows gain, and sadness waits on mirth,'

Poems, p. 231

No. XIII in Sequence: LOVE SONNETS

Rpt. Popular Edition paperback 1899

XXXIV (a) in ROSA: OR SONNETS OF LOVE

1853 14 lines 'Mine after all!—my Mary! Why should I'

C383

Title: THE CONSUMMATION

No. XXXIV in Sequence: ROSA: OR SONNETS OF LOVE

1863 14 lines 'Mine after all—my Mary! Why should I'

Sydney Morning Herald 27 May

Title: MINE AFTER ALL

1863 14 lines 'Mine after all—my Mary! Why should I'

A90

Title: MINE AFTER ALL

No. XLVI in Series: SONNETS

- 1866 14 lines 'Mine after all—my Mary!
Why should I'
A95 Ø
Title: MINE AFTER ALL
No. XLIX in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'Mine after all—my Mary!
Why should I'
A87⁻² (p. 485)
No. 1 in Series: DOMESTIC
SONNETS
- 1867** 14 lines 'Mine after all—my Mary!
Why should I'
A87⁻² (p. 481)
No. 1 in Series: DOMESTIC
SONNETS
- XXXIV**
- 1845** 14 lines 'There's a rare Soul of
Poesie which may be'
Thoughts, p. 11
Title: THE POETRY OF LOVE
- 1853** 14 lines 'There's a rare Soul of Poesy
which may be'
Bushrangers, p. 124
Title: RECORDS OF ROMANTIC
PASSION
- 1853** 14 lines 'There's a rare Soul of Poesy
which may be'
A98⁻¹ Unamended cutting
Bushrangers 1853
Title: RECORDS OF ROMANTIC
PASSION
- 1861 14 lines 'There's a rare soul of poesy
that may be'
C376
No. 34 in Sequence: NORA OR
RECORDS OF A POET'S LOVE
- 1866 14 lines 'There's a rare spirit of
feeling that may be'
A95 (p. 19) partly Ø
No. XXXIV in Sequence:
RECORDS OF A POET'S LOVE
- 1866** 14 lines 'There's a rare spirit of
feeling that may be'
Sydney Morning Herald 7 Nov.
No. V in Series: SONNETS
- 1866** 14 lines 'There's a rare spirit of
feeling that may be'
A87⁻¹ (p. 199a) Unamended cutting
SMH 7 Nov.
- 1867 14 lines 'There's a rare spirit of
feeling that may be'
A95 (p. 116)
Title: RECORDS OF ROMANTIC
PASSION
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines 'There's a rare spirit of
feeling that may be'
A87⁻¹ (p. 215/292)
Title: RECORDS OF ROMANTIC
PASSION
Series: PERSONAL AND OTHER
SONNETS
- [Epilogue]
- 1861 11 lines 'Here, in the moaning wind'
C376
Sequence: NORA OR RECORDS
OF A POET'S LOVE
- 1866 11 lines 'Here, in the moaning wind'
A95
Sequence: RECORDS OF A POET'S
LOVE
- 1867** 11 lines 'Here, in the moaning wind'
A87⁻¹ (p. 248/325)
Untitled
Series: SONNETS INSPIRED BY
LOVE AND BEAUTY
- RECORDS OF ROMANTIC PASSION**
see **RECORDS OF A POET'S LOVE:**
XXXIV
- A REGRET**
- 1849** 14 lines 'There's a Regret that from
my heart doth strain'
A92
- 1867 14 lines 'There's a Regret that from
my bosom aye'
A95
Series: PERSONAL AND OTHER
SONNETS

- 1867** 14 lines ‘There’s a Regret that from my bosom aye’
A87⁻¹
Series: PERSONAL AND OTHER SONNETS
- 1883** 14 lines ‘There’s a regret that from my bosom aye’
Poems, p. 234
Rpt. Popular Edition paperback 1899

A REGRET

- 1856** 6 lines + N ‘When the Father who toiled for our welfare is dead,’
People’s Advocate 15 Nov.
Title: A COMMON REGRET
No. 17 Part II in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1863 12 lines ‘When the Father who toiled for our welfare is dead,’
C376 Ø
- 1867 12 lines ‘When the Father who toiled for our welfare is dead,’
A96
Series: POEMS IN EARLY LIFE

THE REGRET see RECORDS OF A POET’S LOVE: XXIX**RELIEF AT LAST see A LYRICAL LOVE STORY 3: 5****A REPLY TO A CERTAIN ALTERED VERSION OF BYRON’S ODE (FOR SUCH ALTERED VERSION SEE EMPIRE OF 22ND ULTIMO)**

- 1854** 24 lines “‘Will no one rise?’ Wait ye till blood,’
People’s Advocate 14 Jan.

A REPUBLICAN LYRIC see A REPUBLICAN’S CREED**A REPUBLICAN’S CREED**

- 1855** 4 lines + N ‘How long shall there be Kings and Emperors,’
B78

A REQUIEM—A KEEN see A LAMENT**THE RESIGNATION see RECORDS OF A POET’S LOVE: XXVIII****A RESOLUTION**

- 1846** 18 lines ‘What shall prevent me, if I will that Homer,’
Maitland Mercury 8 Aug.

RETROSPECTIVE see MUSE-WORSHIP: 3 and RECORDS OF A POET’S LOVE: VII**THE RETROSPECTIVE BROODINGS... see RECORDS OF A POET’S LOVE: XXVII****THE REVERSE see BOTH SIDES OF THE MEDAL: II****A RHYME**

- 1846** 68 lines ‘Blissless am I, except in this’
Maitland Mercury 13 June
Title: RHYMES
- 1847** 74 lines + N ‘Blissless am I, except in this’
C382
Title: THE POET
No. I in Series: RHYMES
- 1858 104 lines ‘Blissless am I, except in this’
B78
Title: THE POET
- 1858** 94 lines + N ‘Blissless am I, except in this’
Empire 28 May
Parts 1–VI in Sequence: THE POET
- 1864 152 lines + 4 line epigraph ‘Blissless am I, except in this’
D19 Unamended pamphlet published by *Braidwood Dispatch*
- 1864–67 24 line untitled fragment ‘While for all spirits inginitely (sic) free’
A87⁻²
- 1867 183 lines + 4 line epigraph ‘Blissless am I, except in this’
A88

- 1867** 183 lines + 4 line epigraph 'Blissless
am I, except in this'
A87⁻¹
- A RHYME FOR CHILDREN** *see*
VESPER
- A RHYME OF LOVE IN LONELINESS**
see **A RHYME**
- RHYMED CRITICISMS, WITH PROSE
NOTES**
[Introductory]
- 1863** 8 lines + N 'Praise lyeth wide in
Poesy's dominion,'
A89
- 1865–66 8 lines + incomplete N 'Praise
lyeth wide in Poesy's dominion,'
A93
- I Chaucer**
- 1845** 32 lines 'Out standing from the
twilight of his days'
Weekly Register 18 Oct.
No. 3 in Series: RHYMED
CRITICISMS
- 1847** 32 lines + N 'Outstanding from the
twilight of his days'
C382
No. I in Series: CRITICAL
RHYMES
- 1863** 36 lines + N 'Outstanding from the
twilight of his days'
A89
- 1865–66 36 lines + N 'Outstanding from
the twilight of his days'
C381
No. 1 in incomplete Series:
POETICAL STUDIES: OR
RHYMED CRITICISMS
- II Shakespeare/Shakspeare/Shakspere/
Shakespeare**
- 1842** 65 lines 'Next, standing lone, a study
in itself,'
Australasian Chronicle 1 Dec.
- 1847** 95 lines + N 'Standing alone, a study
in itself,'
C382
No. II in Series: CRITICAL
RHYMES
- 1863** 129 lines + N 'Standing alone, a
study in itself,'
A89
- 1866 132 lines + N 'Standing alone, a
study in itself,'
A87⁻¹ (p. 253b/ 285)
No. II in incomplete untitled Series
- 1866 4 line untitled fragment 'Lost in his
jealous madness, haply he'
A87⁻¹ (n.p. precedes p. 287)
- 1866** 147 lines 'Standing alone, a Study in
itself,'
Sydney Mail 11 Aug.
- 1866 147 lines 'Standing alone, a Study in
itself,'
C381 Cutting *SM* 11 Aug. with
minor handwritten alterations
Series (incomplete): POETICAL
STUDIES: OR RHYMED
CRITICISMS
- 1867–68 147 lines 'Standing alone, a Study
in itself,'
A97 Cutting *SM* 11 Aug. 1866 with
minor handwritten alterations
- 1883** 115 lines 'Standing alone, a study in
itself,'
Poems, p. 210
Rpt. Popular Edition paperback 1899
- III Milton**
- 1845** 14 lines 'In this, what a grave beauty
claims our praise'
Weekly Register 25 Oct.
Title: MILTON'S POETICAL
STYLE
No. 4 in Series: RHYMED
CRITICISMS
- 1845** 26 lines 'In this, what a grave beauty
claims our praise'
Weekly Register 8 Nov.
Title: MILTON. HIS POETICAL
STYLE
No. 5 in Series: RHYMED
CRITICISMS
- 1845** 23 lines 'As through some stream's
most christal purity'
Weekly Register 8 Nov.
Title: HIS MINOR POEMS
No. 5 in Series: RHYMED
CRITICISMS

- 1845** 26 lines ‘In this, what a grave beauty claims our praise’
Geelong Advertiser 10 Dec.
Title: MILTON’S POETICAL STYLE
- 1847** 27 lines ‘In this what a grave beauty claims our praise,’
C382
Title: MILTON [HIS POETICAL STYLE]
No. III in Series: CRITICAL RHYMES
- 1847** 42 lines + N ‘As through some stream’s most christal purity,’
C382
Title: [HIS MINOR POEMS]
No. III in Series: CRITICAL RHYMES
- 1853 2 line untitled fragment ‘Each being (try them, all who yet may doubt’
Last two lines of HIS EPIC STYLE
24 line untitled fragment ‘As through some stream’s most christal purity’
C376 (p. 553) Ø
Title: II [HIS MINOR POEMS]
- 1863** Part 1: His Epic Style
32 lines ‘In this what a grave beauty claims our praise’
Part 2: His Minor Poems
50 lines + N ‘As through some virgin Stream’s pellucid flow’
A89
- 1866 32 lines ‘In this what a grave beauty claims our praise’
A87⁻¹
Part 1: HIS EPIC STYLE
No. III in incomplete untitled Series
50 lines + N ‘As through some virgin stream’s pellucid flow’
A87⁻¹
Part 2: HIS MINOR POEMS
No. III in incomplete untitled Series

IV Waller

- 1847** 20 lines + N ‘A prim, complacently poetic wight,’
C382
No. IV in Series: CRITICAL RHYMES

- 1863** 24 lines + N ‘A prim, complacently poetic wight,’
A89

V Dryden

- 1847** 32 lines + N ‘Even as French frippery [engaged?] his times,’
C382
No. V in Series: CRITICAL RHYMES
- 1863** 36 lines + N ‘Even as French habitudes became the rage’
A89

VI Pope

- 1847** 30 lines + N ‘Refinement’s Bard! my study when a boy—’
Title: POPE [HIS POETICAL GENIUS]
17 lines ‘What silver peals of music here are rung!’
Title: [HIS RAPE OF THE LOCK]
26 lines + N ‘In this supreme! with what a Jove-like ease’
Title: [HIS SATIRICAL MASTERY]
C382
No. VI in Series: CRITICAL RHYMES
- 1863** 41 lines ‘Refinement’s Bard! my study when a boy—’
Part 1. HIS POETIC GENIUS
17 lines ‘What silver peals of music here are rung!’
Part 2. THE RAPE OF THE LOCK
26 lines + N Ø ‘In this supreme!
With what a Jove-like ease,’
Part 3. HIS SATIRICAL MASTERY
A89

VII Gray/Grey

- 1847** 14 lines + N ‘The loud apt epithet, applying sure,’
C382
No. VII in Series: CRITICAL RHYMES

- 1851** 14 lines + N 'The loud, apt epithet, applying sure;' *People's Advocate* 3 May
Title: CRITICAL RHYMES ON GREY (sic)
No. 5 Part I in Series: BEING LEAVES FROM CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1863** 14 lines + N 'The loud, apt epithet, applying sure;' A89
- VIII Collins**
- 1857** 12 lines + N 'A Genius caged in niceties of art;' *Empire* 8 June. Erratum *Empire* 3 July
- 1863** 12 lines + N 'A Genius caged in niceties of art;' A89
- IX Burns**
- 1845** 74 lines 'Thus storying with Love his native Streams—' *Weekly Register* 13 Dec.
No. 6 in Series: RHYMED CRITICISMS
- 1846** 138 lines 'My own wild Burns! these rude-wrought Rhymes of thine' *Maitland Mercury* 30 Sept. Erratum *MM* Supplement 17 Oct.
- 1853** 146 lines + N 'My own wild Burns! these rude-wrought rhymes of thine' *Bushrangers*, p. 116
- 1853–55 145 lines + N 'Round national faith and patriotic pride' A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alterations
- 1863** 164 lines + N 'My own wild Burns! these rude-wrought rhymes of thine' A89
- X Byron**
- 1845** 45 lines 'A daring Intellect and fervent Soul,' *Weekly Register* 25 Oct.
No. 5 in Series: RHYMED CRITICISMS
- 1847** 89 lines 'A vast Imagination, and a free' *Maitland Mercury* 6 Jan.
- 1863** 125 lines + N 'A swift Imagination, wildly free,' A89
- XI Moore**
- 1845** 55 lines 'Bright sparkling Moore! when first I heard him sing,' *Weekly Register* 11 Oct.
No. 2 in Series: RHYMED CRITICISMS
- 1863** 61 lines + N 'Bright, sparkling Moore! when first I heard him sing,' A89
- XII Wordsworth**
- 1845** 57 lines + N 'Lofty in sentiment, but narrow yet,' *Weekly Register* 27 Sept.
No. 1 in Series: RHYMED CRITICISMS
- 1851 66 lines + N 'Lofty and strenuous of sentiment,' C376
Title: CRITICAL RHYMES ON WORDSWORTH
- 1853** 64 lines 'Lofty and strenuous of sentiment' *Bushrangers*, p. 120
- 1853–55 64 lines 'Lofty and strenuous of sentiment' A98⁻¹ Cutting *Bushrangers* 1853 with minor handwritten alterations
- 1863** 66 lines + N 'Lofty and strenuous of sentiment,' A89
- XIII Coleridge**
- 1852** 30 lines 'Mark yon runnel how 'tis flowing,' *Empire* 9 Mar.
Title: THE VERSE OF COLERIDGE'S 'CHRISTABEL'
- 1853** 20 lines 'Mark yon runnel how 'tis flowing,' *Bushrangers*, p. 122
Title: THE VERSE OF COLERIDGE'S 'CHRISTABEL'

- 1853** 20 lines ‘Mark yon runnel how ’tis flowing,’
A98⁻¹ Unamended cutting
Bushrangers 1853
Title: THE VERSE OF COLERIDGE’S ‘CHRISTABEL’
- 1856–58 38 lines ‘Mark yon Runnel how ’tis flowing’
C376 (p. 605)
Title: THE RUNNEL: OR A POEM ON A POEM
- 1856–58 14 lines ‘Under a dim low sky of leaden hue’
C376 (p. 631)
Title: II HIS ANCIENT MARINER
- 1859** 42 lines ‘Mark yon Runnel how ’tis flowing’
Stenhouse Correspondence 1853–1874, MS A100. Letter to Stenhouse 2 July
Title: A POEM ON A POEM
- 1861** 44 lines ‘Mark yon Runnel how ’tis flowing,’
Empire 28 Dec.
Title: COLERIDGE’S CHRISTABEL
- 1861 44 lines ‘Mark yon Runnel, how ’tis flowing,’
Broadsheet *Braidwood Dispatch*
Title: COLERIDGE’S CHRISTABEL
- 1861 44 lines ‘Mark yon Runnel, how ’tis flowing,’
A92 Unamended broadsheet
Braidwood Dispatch (another copy in D19)
Title: COLERIDGE’S CHRISTABEL
- 1863** 21 lines ‘A wizard Poet! One who found too late’
Title: PART 1. HIS GENERAL CHARACTERISTICS (PART 2 ONLY APPEARS AS A TITLE “HIS CHRISTABEL” p. 350)
7 lines + N ‘Hark! in the shadowy cool of golden eyes,’
Title: PART III. HIS GENEVIEVE
A89 (pp. 346-348, 349-354)
- 1867 44 lines ‘See yon Runnell, (sic) how ’tis flowing,’
A96
Title: COLDERIDGE’S (sic) CHRISTABEL
Series: POEMS IN EARLY LIFE
- 1867 44 lines ‘See yon Runnel, how ’tis flowing,’
A95
Title: COLERIDGE’S CHRISTABEL
- 1883** 39 lines ‘Mark yon runnel, how ’tis flowing,’
Poems, p. 116
Title: COLERIDGE’S CHRISTABEL
Rpt. Popular Edition paperback 1899
- XIV Shelley**
- 1863** 37 lines + N ‘Beautiful Shelley! he who smote the lyre’
A89
- XV Critical Rhymes on some of the English Critical Reviews of the last Age**
- 1851–53 49 lines + N ‘Heaped in yon Corner, dusty as thy cell,’
C376
Title: CRITICAL RHYMES ON CRITICAL REVIEWS
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1863** 73 lines+ N ‘In yon dark corner, dusty as thy cell,’
A89
- XVI Polemical Tracts**
- 1863 59 lines + N ‘In worthy fellowship, see yonder strewn’
A90
No. XVI (only item) in incomplete
Series: RHYMED CRITICISMS ETC.
- 1866 59 lines ‘In worthy fellowship, see yonder strewn’
A93

RHYMES see A RHYME and TO [HENRY PARKES ON READING...]

RHYMES TO A LADY, WITH A COPY OF LOVE POEMS

1847 39 lines + N 'Many a weary day and night'
C382

Title: TO A LADY WITH A COPY OF LOVE-POEMS

No. IV in Series: RHYMES

1850 39 lines + N 'Many a weary day and night'

Layman's Prompter 8 Mar.

Series: A LEAF FROM CHARLES HARPUR'S "WILD BEE OF AUSTRALIA"

1855-56 35 lines + N 'Many a weary day and night'

A87⁻² Cutting *LP* 8 Mar. 1850 with handwritten alterations

Series: A LEAF FROM CHARLES HARPUR'S "WILD BEE OF AUSTRALIA"

1867 34 lines 'Many and many a day and night'

A96

Series: POEMS IN EARLY LIFE

1867 34 lines 'Many and many a day and night'

A95

RHYMES TO HENRY PARKES... see TO HENRY PARKES ON READING HIS SONNET**THE RIGHTEOUSNESS OF NATURE**

1851 8 lines + N 'In vain let Logic prove'
C376

1857 8 lines 'In vain let Logic prove'
Empire 6 June

No. IX in Series:

CHARACTERISTICS AND BITS OF PHILOSOPHY

1860 8 lines 'In vain let Logic prove'
A87⁻¹

Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

1861 8 lines 'In vain let Logic prove'
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. XLVI in Series: BITS

RISING AND SETTING SUNS OF LIBERTY see POETRY**THE ROBBERS**

1834 Glee from *The Tragedy of Donahoe* or *The Bushrangers?* Receipt of poem acknowledged by *Sydney Times* 23 Sept. Published version (if any) unsighted

ROBERT EMMETT

1844 16 lines 'Oh, why the dark mantle of Silence be thrown'

Morning Chronicle 11 May

1844 20 lines + Ed.'s note 'Oh, why should the cold chain of silence be thrown'

Morning Chronicle 25 May

A ROGUE-SAINT

1851 4 lines + N 'Of all the kinds of Scoundrel, great and small,'
C376

Title: ROGUISH PIETISM

No. V in Series: A STRING OF PASSING THOUGHTS (WITH OR WITHOUT COMMENT)

1860 6 lines 'Of all the kinds of scoundrel, great or small,'

A87⁻¹

Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

1861 6 lines 'Of all the kinds of scoundrel, great or small,'

C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. XL in Series: BITS

A ROGUISH EPIGRAM

- 1856** 4 lines + N ‘The most accomplished
Rogue is one’
People’s Advocate 1 Nov.
No. 15 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856** 4 lines + N ‘The most accomplished
Rogue is one’
A87⁻² Unamended cutting *PA* 1 Nov.

**ROGUISH PIETISM see A ROGUE-
SAINT****ROSA AND THE EVENING STAR see
RECORDS OF A POET’S LOVE: XVII****ROSA AND THE MORNING STAR see
RECORDS OF A POET’S LOVE: XVI****ROSA COMPARED WITH THE DAY
see RECORDS OF A POET’S LOVE:
XIV****ROSA COMPARED WITH THE NIGHT
see RECORDS OF A POET’S LOVE: XV****ROSA: OR SONNETS OF LOVE see
RECORDS OF A POET’S LOVE****ROSA’S EVENING SOCIETY see
RECORDS OF A POET’S LOVE: V****ROSA’S EYES see RECORDS OF A
POET’S LOVE: III****ROSA’S FRIENDSHIP see
PETRARCHIAN MUSINGS****ROSA’S IMAGE see RECORDS OF A
POET’S LOVE: XI****ROSA’S PERFECTION see RECORDS
OF A POET’S LOVE: II****THE ROSE see RECORDS OF A
POET’S LOVE: XIX****THE ROSE OF ABANA**

- 1849 17 line untitled fragment + N ‘And
that her dove-like eyes, with
nerveless lids,’
C376
Series: CHARLES HARPUR’S
WILD BEE OF AUSTRALIA
- 1857** 123 lines ‘How beautiful was she
whom men once called’
Empire 21 Dec.
- 1860–63 151 lines ‘How beautiful was she
whom men once called’
A91
- 1863** 154 lines ‘How beautiful was She
whom men once called’
A89
- 1865–66 161 lines ‘How beautiful was she
whom men once called’
A93 (p. 115)
- 1866 160 lines ‘How beautiful was she
whom men once called’
A93 (p. 22)

THE ROSE TREE

- 1846** 19 lines + N ‘A matchless Rose Tree!
From the shaded mould’
Maitland Mercury 17 June
- 1849 19 lines + N ‘A matchless Rose Tree!
From the shaded mould’
C376 Cutting *MM* 17 June 1846 with
minor handwritten alterations
- 1866** 20 lines + N ‘A matchless Rose Tree!
From the shaded mould’
A87⁻²
No. IV in Series: BITS

**ROUND NATIONAL FAITH AND
PATRIOTIC PRIDE see RHYMED
CRITICISMS: IX****A ROYAL CHILD OF DESTINY**

- 1855** 20 lines + N ‘If never by the arms of
Reason’
People’s Advocate 26 May
Title: NAPOLEON, THE CHILD
OF DESTINY, THE ONLY
LEGITIMATE KING. TWO
POETICAL LYRICS II

1862–63 21 lines ‘If never by the arms of Reason’
C384 (pp. 35, 34) Ø Cutting *PA* 26
May 1855 with handwritten alterations

Title: NAPOLEON, THE CHILD OF DESTINY, THE ONLY LEGITIMATE KING

1863 22 lines ‘If never by the arms of reason’
A90
Series: LYRICS

1867 22 lines ‘If never by the arms of reason’
A96
Series: POEMS IN EARLY LIFE

A RULE OF GOOD MANHOOD *see* A SONG OF GOOD MANHOOD

THE RUNNEL: OR A POEM ON A POEM *see* RHYMED CRITICISMS: XIII

A RURAL PICTURE

1856 12 lines ‘All simple sights of Rural Life to me’
People’s Advocate 12 July
Title: A PASTORAL PICTURE
No. 6 Part III in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

1860 12 lines ‘All simple sights of Rural life to me’
A87⁻² (p. 403)
? Series : RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS ETC. in A87⁻¹

1861 12 lines ‘All simple sights of rural life to me’
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. LIII in Series: BITS

1866 12 lines ‘All simple sights of rural life to me’
A87⁻² (p. 492)
No. III in Series: BITS

1867 12 lines ‘All simple sights of rural life to me’
A87⁻¹
Untitled
Series: BITS

SACRED TO THE MEMORY OF CHARLES CHIDLEY HARPUR, WHO DEPARTED THIS LIFE ON THE 2ND OF MARCH 1867. AGED 13 YEARS.

1867 4 lines ‘Human Affection would forever have held him’
C376

A SAD CASE

1863–65 28 lines ‘My consciousness seems getting right’
A87⁻¹
1866 28 lines ‘My consciousness seems getting right’
A93

see also THE TEMPLE OF INFAMY
Note 8

THE SAME SUBJECT CONTINUED
see ON THE EASTER ILLUMINATION OF ST. PETER’S AT ROME: [2]

THE SAME SUBJECT CONTINUED (IN THE MANNER OF SHAKSPEAR’S SONNETS) *see* RECORDS OF A POET’S LOVE: XXXIII

THE SAME SUBJECT IN ANOTHER VIEW *see* RECORDS OF A POET’S LOVE: XXXII

SAPHO (sic) TO HERSELF

1867 62 lines ‘Musing of Love the livelong day’
A95

1867 62 lines ‘Museing (sic) of love the livelong day’
A96
Series: POEMS IN EARLY LIFE

SAPHO'S (sic) COMPARISON

- 1851 20 lines 'This Rose imperaled with
Morning's dew,'
C376 Ø
No. II in Series: A STRING OF
GEMS
- 1867 20 lines 'This Rose impaled (sic)
with Morning's dew,'
A96
Series: POEMS IN EARLY LIFE

**SATIRE see GENIUS LOST. THE
SORROWS Part Four: LOOKING
BEYOND****SAUL'S DREAM see KING SAUL****THE SCAMPER OF LIFE**

- 1845** 24 lines 'Avast, ye restless things!
where are you all thus running to?'
Weekly Register 6 Sept.
- 1845** 45 lines 'Avast, ye restless Things!
where are you all thus running to?'
Weekly Register 1 Nov.
Title: THE SCAMPER OF LIFE
(REPUBLISHED WITH
ADDITIONS)
- 1855–57 7 line untitled fragment 'Till even
his coachman father's ghost,'
C376 partly Ø
- 1860 63 lines 'Avast, I say, ye restless
Things!/Where are you all thus
running to?'
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.
- 1860 6 line untitled fragment 'Yes! what a
bladder of the most'
A87⁻² (p. 738)
- 1860–63 114 lines + N 'Avast! I say, ye
restless things!'
A87⁻² (p. 451)
- 1866 6 line fragment + N 'And when to
shield the sucking Duke'; 6 line
fragment 'And what shall
Piddington's passport plead' (all
untitled)
A95

- 1866 126 lines 'Avast! I say, ye restless
things,'
A93

**THE SCENE OF THE CONFESSION
see RECORDS OF A POET'S LOVE:
XIII****THE SCENIC PART OF POETRY see
WHAT'S POETIC****A SCHOOL MOTTO**

- 1851** 7 lines 'I beat you for your good! the
Master cries:'
C376
No. I in Series: A STRING OF
PASSING THOUGHTS (WITH OR
WITHOUT COMMENT)
- 1851** 7 lines 'I beat you for your good!
The master cries:'
People's Advocate 1 Mar.
No. XII in Series: A STRING OF
EPIGRAMS (FROM CHARLES
HARPUR'S WILD BEE OF
AUSTRALIA.)

**A SECOND TRILOGY see RECORD OF
A POET'S LOVE: XVIII; XX; XXIV****THE SEA CAPTAIN**

- 1834** Glee. Receipt of poem acknowledged
by *Sydney Times* 23 Sept. Published
version (if any) unsighted

A SECRET OF ENMITY

- 1851** 5 lines + N 'Why in the article of
Enmity,'
C376
No. III in Series: A STRING OF
PASSING THOUGHTS (WITH OR
WITHOUT COMMENT)
- 1851** 5 lines 'Why in the article of
Enmity,'
People's Advocate 1 Mar.
No. XI in Series: A STRING OF
EPIGRAMS (FROM CHARLES
HARPUR'S WILD BEE OF
AUSTRALIA.)

SELF-DEPENDENCE

- 1853** 14 lines 'I who write this have practised what I preach,'
Empire 20 June
- 1863** 14 lines 'I who write this have practised what I preach,'
A90
No. XXV in Series: SONNETS
- 1866 14 lines 'I who write this have practised what I preach—'
A95 (p. 48) Ø
No. XXXVII in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'I who write this have practised what I preach—'
A95 (p. 130)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines 'I who write this have practised what I preach—'
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

SELF-LIBERTY

- 1855** 14 lines 'I would not be dependent, even for love,'
Empire 21 Dec.
- 1863** 14 lines 'I would not be dependent even for love,'
A90
No. XXIV in Series: SONNETS
- 1866 14 lines 'I would not be dependent, even for love,'
A95 (p. 47) partly Ø
No. XXXVI in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'I would not be dependent, even for love,'
A95 (p. 129)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines 'I would not be dependent, even for love,'
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

SELF REFERENCE

- 1851** 4 lines + N 'What an excellent creature is dear Mrs G.'
C376
Title: SELF REFERENCE AND PREFERENCE
No. VII in Series: A STRING OF PASSING THOUGHTS (WITH OR WITHOUT COMMENT)
- 1851** 4 lines 'What an excellent creature is dear Mrs. G.,'
People's Advocate 1 Mar.
Title: SELF REFERENCE AND PREFERENCE
No. IV in Series: A STRING OF EPIGRAMS (FROM CHARLES HARPUR'S WILD BEE OF AUSTRALIA)
- 1860 4 lines 'What an excellent creature is dear Mrs. G.,'
A87⁻¹ (p. 390) Ø
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.
- 1860 4 lines 'What an excellent creature is dear Mrs G.,'
A87⁻¹ (p. 398)
Title: JUDGMATICAL SELF REFERENCE
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.
- 1861** 4 lines 'What an excellent creature is dear Mrs. G.,'
C384 Unamended cutting *Braidwood Dispatch* July. Paper and date identified by lightbox reading
No. IX in Series: BITS

SELF REFERENCE AND PREFERENCE *see* **SELF REFERENCE****SHADOWS OF DEATH**

- 1867 21 lines "'Go not far my darling boy!'
A87⁻²

SHAKESPEARE/ SHAKSPERE/ SHAKESPERE *see* **RHYMED CRITICISMS: II**

SHELLEY *see* **RHYMED CRITICISMS:**
XIV

**SHEPHERD TEAR-AWAY'S BATTLE
WITH THE DEVIL, AS RELATED BY
HIMSELF TO HIS MUCH-BELIEVING
FLOCK**

1855–57 72 lines 'The Devil came to my
bedside last night,'
A87⁻²

SHORT ETHICS PRODUCED

1859 16 lines + N 'A new Bard sings
'Rather be good than clever,'
Australian Home Companion Vol. 4

SHORTNESS OF LIFE

1856 2 lines + N 'Mourn not Life's
shortness—life on earth'
People's Advocate 31 May
No. II Part II in Series: EPIGRAMS,
NOTES, AND OPINIONS, ETC.

1856 2 lines + N 'Mourn not Life's
shortness—life on earth'
A92 Unamended cutting *PA* 31 May
No. II Part II in Series: EPIGRAMS,
NOTES, AND OPINIONS, ETC.

**THE SHOW OF PHYSICAL
STRENGTH** *see* **A TITAN INCOG.**

A SIGH FOR THE FORTHCOMING *see*
EDEN LOST

THE SILENCE OF FAITH *see*
AUTUMNAL LEAVES: 5

SIMILES FROM HOMER
The ten parts of the Similes are
transcribed three times in MS A87⁻² pp.
523-536. Harpur dates later
transcriptions 1867 and 1868

I

1867 12 lines 'As when upon the loud-
resounding shore'
A87⁻² (p. 529)
12 lines 'As when upon the loud-
resounding shore'
A87⁻² (p. 533)

1868 12 lines + N 'As when upon the
loud-resounding shore'
A87⁻² (p. 523)

II

1867 12 lines 'Their bossy shields met
clashing, and full loud'
A87⁻² (p. 529)

1867 12 lines 'Their bossy shields met
clashing, and full loud'
A87⁻² (p. 533)

1868 12 lines 'Their bossy shields met
clashing, and full loud'
A87⁻² (p. 524)

III

1867 12 lines 'Thus sorely wounded, loud
as thunder roared'
A87⁻² (p. 529)

1867 12 lines 'Thus sorely wounded, loud
as thunder roared'
A87⁻² (p. 533)

1868 12 lines 'Thus sorely wounded, loud
as thunder roared'
A87⁻² (p. 525)

IV

1867 5 lines 'The race of men is as the
race of leaves:'
A87⁻² (p. 530)

1867 5 lines 'The race of men is as the
race of leaves:'
A87⁻² (p. 534)

1868 5 lines 'The race of men is as the
race of leaves:'
A87⁻² (p. 525)

V

1867 9 lines 'But blameless Gorgythèon in
the breast'
A87⁻² (p. 530)

1867 9 lines 'But blameless Gorgythèon in
the breast'
A87⁻² (p. 534)

1868 9 lines 'But blameless Gorgythèon in
the breast'
A87⁻² (p. 525)

VI

1867 12 lines 'But when they came to
where the assembled guards'
A87⁻² (p. 530)

1867 12 lines 'But when they came to
where the assembled guards'
A87⁻² (p. 534)

1868 12 lines 'But when they came to
where the assembled guards'
A87⁻² (p. 525)

VII

1867 10 lines 'Hector, advancing, carried
through the van'
A87⁻² (p. 531)

1867 10 lines 'Hector, advancing, carried
through the van'
A87⁻² (p. 535)

1868 10 lines 'Hector, advancing, carried
through the van'
A87⁻² (p. 526)

VIII

1867 11 lines 'As when upon a leafy forest
falls'
A87⁻² (p. 531)

1867 11 lines 'As when upon a leafy forest
falls'
A87⁻² (p. 535)

1868 11 lines 'As when upon a leafy forest
falls'
A87⁻² (p. 526)

IX

1867 17 lines 'As when a stubborn ass,
caught trespassing,'
A87⁻² (p. 532)

1867 17 lines 'As when a stubborn ass,
caught trespassing,'
A87⁻² (p. 536)

1868 17 lines 'As when a stubborn ass,
caught trespassing,'
A87⁻² (p. 527)

X

1867 11 lines 'Yet fear moved not
Idomenëus – such'
A87⁻² (p. 532)

1867 12 lines 'Yet fear moved not
Idomenëus – such'
A87⁻² (p. 536)

1868 11 lines 'Yet fear moved not
Idomenëus – such'
A87⁻² (p. 527)

A SIMILITUDE

1855 8 lines 'As down through the leafy
roofage'
Empire 21 Dec.

1860 8 lines 'Downward, through the leafy
roofage'
A87⁻¹ (p. 384)

Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1862–63 8 lines 'Downward, through the
bloomy roofage'
C384 Cutting *Braidwood Dispatch*
Aug.? 1861 with handwritten
alterations. Paper and year identified
by lightbox reading
No. XLIII in Series: BITS

1867 8 lines 'Downward, through the
bloomy roofage'
A87⁻¹ (p. 250/327)

Untitled
Series: BITS

1883 8 lines 'Downward, through the
blooming roofage'
Poems, p. 88

Untitled
Rpt. Popular Edition paperback 1899

1888 8 lines 'Downward, through the
blooming roofage'
Australian Poets 1788–1888, p. 201
Untitled

SIMONY

1856 4 lines + N 'Oh! how the Devil must
grin,'
People's Advocate 29 Nov.

Title: "FILTHY LUCRE"
No. 18 Part II in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1856 4 lines + N 'Oh! how the Devil must
grin,'
A92 Unamended cutting *PA* 29 Nov.
Title: "FILTHY LUCRE"

1867 28 lines 'How horribly Satan must
grin,'
A87⁻²

SIMPLICITY VERSUS CRAFT

- 1850 4 lines + N 'Simplicity enjoys while
Craft contrives,'
C376 (p. 485) Page cross-written
- 1857 4 lines 'Simplicity enjoys while Craft
contrives,'
Empire 8 July
No. VI in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY
- 1861 4 lines 'Simplicity enjoys while Craft
contrives,'
C384 Unamended cutting *Braidwood
Dispatch* Aug. Paper and date
identified by lightbox reading
No. XXVII in Series: BITS

**SINCE EVERY DROP OF WRONG-
SHED BLOOD THAT CRIES see THE
WRONGS OF POLAND****SINCE THOU ART DEAD... see
AUTUMNAL LEAVES: 6****SIR GILBERT and SIR GILBERT
BLOUNT see CORA'S SIRE****THE SLAVE'S STORY**

- 1855 c. 395 lines 'It is an Indian Isle
reposed'
A87⁻²
- 1863 418 lines 'Behold an Indian Isle,
reposed'
A89
- 1868 388 lines 'Behold an Indian Isle,
reposed'
A97
- 1883 90 lines 'Behold an Indian isle,
reposed'
Poems, p. 140
Title: DESCRIPTION OF A
TROPICAL ISLAND
Rpt. Popular Edition paperback 1899

SMALL PRIDE see PETTY PRIDE**THE SNOW CHILD**

- 1853 60 lines 'Beware child, in your
gambols,'
People's Advocate 5 Nov.
- 1863 88 lines 'Beware Child, in your
gambols,'
A90
Series: LYRICS
- 1867 88 lines 'Beware Child in your
gambols'
A87⁻¹

SO BE IT

- 1857? 6 lines + N 'To-day what's unwise
may be wise to-morrow;'
A92 Unamended unidentified cutting
?People's Advocate

**SO LONG AS OUR WINE... see LOVE
IS SIMPLE****SOCIAL CHARITY**

- 1848 14 lines + N ''Tis Life's prime
household wisdom, not to scorn'
C382
- 1851 14 lines + N ''Tis Life's prime
household wisdom not to scorn'
C376
- 1866 14 lines ''Tis life's prime household
wisdom not to scorn'
A95 (p. 45)
No. XXXI in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines ''Tis life's prime household
wisdom not to scorn'
A95 (p. 128)
Series: PERSONAL AND OTHER
SONNETS
- 1867 14 lines ''Tis Life's prime household
wisdom not to scorn'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

A SOCIAL SUGGESTION FOR THE FUTURE

- 1851** 12 lines 'O, it is perilous to feel the weight'
C376
No. IV in Series: A STRING OF PASSING THOUGHTS (WITH AND WITHOUT COMMENT)

SONG

- 1836** 12 lines 'When woman, fickle minded creature,'
Sydney Times 24 Sept.

SONG

- 1837** 20 lines 'No more from thee Alen!— the spell now is broken'
Literary News 23 Dec.
Pseudonym: STEBII

SONG

- 1844** 16 lines 'When the night first wears grey, Mary,'
Parramatta Chronicle 24 Aug.
see also **ABSENCE BY THE SEA-SIDE**

SONG

- 1847** 24 lines + N 'Oft he thought she could not love him!'
C382
- 1847** 24 lines + N 'Oft he thought she could not love him!'
Sydney Chronicle 11 Dec.
- 1847 24 lines + N 'Oft he thought she could not love him!'
C376 Cutting *SC* 11 Dec. with handwritten alterations to note

SONG

- 1849** 40 lines 'O, there's nothing worth loving that money can buy!'
A92

SONG

- 1856** 24 lines 'O Love it is a pleasant song'
Empire 9 Apr.

- 1863 24 lines 'Oh, Love it is a pleasant song'
A87⁻² Ø
Sub-title: [A PLEASANT SONG]
Series: SONGS, ODES AND OTHER LYRICS
- 1867 24 lines 'Oh Love it is a pleasant song'
A96
Series: POEMS IN EARLY LIFE

SONG *see also* **AUTUMNAL LEAVES: 5; DORA; FALLING AWAY; I WOULD GET ME A NEW LOVE; THE LOST VOICE; LOVE; LOVE TO THE LAST; A POLITICAL GOSPEL; A SONG OF SORROW; TO MARY 'Where Beauty is praising the songs that I sing'**

A SONG FOR THE SPRING TIME

- 1843** 18 lines 'The mimosas are blooming,'
Maitland Mercury 16 Sept.
- 1844** 24 lines 'The mimosas are blooming,'
Weekly Register 11 May
- 1846** 24 lines 'The mimosas are blooming,'
Penny Saturday Journal 21 Feb.
- 1850/51 24 lines + N 'The mimosas are blooming'
Songs of Australia. First Series
Sighted only by lightbox reading of pages in A92
see also **A LYRICAL LOVE STORY 1: 4**

A SONG FOR THE TIMES *see* **THE MUSE'S ETHICS: III**

SONG (IMITATED/ FROM THE GERMAN OF SCHILLER) *see* **THEKLA'S SONG**

A SONG OF DAVID INCITING TO DANCE. FROM KING SAUL

- 1853** 32 lines 'Behold the Spring is with us!'
Empire 3 Jan.

- 1853–60 32 lines ‘Behold the Spring is with us!’
A87⁻²
- 1866 32 lines ‘Behold the Spring is with us!’
A87⁻¹
- 1867** 32 lines ‘Behold the Spring is with us!’
A92
Series: ODES AND LYRICS
- 1880** 32 lines ‘Behold the Spring is with us,’
Sydney Mail 2 Oct.
- 1880–90 32 lines ‘Behold the Spring is with us,’
C381 Cutting *Moruya Examiner* 20 May, amended by unknown hand.
Paper and date identified by lightbox reading
- see also* **KING SAUL**

A SONG OF GOOD MANHOOD

- 1855** 16 lines ‘Let nothing in fortune ignore thee,’
B78 Ø (p. 49)
Title: A RULE OF GOOD MANHOOD
- 1855** 18 lines ‘Let nothing in fortune ignore thee,’
B78 (p. 52)
- 1856** 24 lines ‘Let nothing in fortune ignore thee,’
People’s Advocate 7 June
No. III Part I in Series: EPIGRAMS, NOTES, AND OPINIONS, ETC.

THE SONG OF LIFE

- 1844** 16 lines ‘Oh, glad are the notes of the springtime bird,’
Maitland Mercury 25 May
- 1851 16 lines ‘O glad are the notes of the Springtime bird,’
C376 Ø
No. IV in Series: A STRING OF GEMS

A SONG OF SORROW

- 1866 20 lines ‘O this wearing influence of Time’
C381 Cutting dated Sept. 1866
Moruya Examiner with handwritten alterations. Paper identified by lightbox reading
Title: SONG (amended to A SONG OF SORROW)

**THE SONG OF THE POET
SHEPHERD’S WIFE**

- 1853** 24 lines ‘O weary sometimes seems the day’
Parkes Correspondence MS 947
Letter [10] July. Also in Harpur Correspondence 1844-96 MS 947

**A SONG OF THE SEA SIDE *see*
ABSENCE BY THE SEA-SIDE****A SONG FOR THE TIMES *see* THE
MUSE’S ETHICS: III****SONNET**

- 1845** 14 lines ‘What raises Man above his fellows here?’
Weekly Register 10 May. Unsigned

SONNET

- 1855 14 lines ‘Alas! Affliction’s cloud o’ershadows thee,’
A87⁻²

THE SONNET

- 1856** 8 lines + N ‘Tis not the bulk of any thing on earth’
People’s Advocate 18 Oct.
No. 14 Part II in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

SONNET *see* MORNING ‘Most glorious is that firstling burst of light,’**THE SONNET *see* ON THE SONNET**

SONNET, DESCRIPTIVE OF THE PROSPECT...see DESCRIPTIVE OF THE PROSPECT...

SONNET: ON THE DISRESPECT WHICH CERTAIN MEMBERS OF THE LEGISLATIVE COUNCIL... see ON THE DISRESPECT WHICH CERTAIN MEMBERS...

SONNET. SELF-VINDICATORY, AND BY WAY OF APPENDIX TO THE FOREGOING SERIES see SONNETS DEDICATED TO AUSTRALIAN SENATORS: XVII

SONNET TO DOCTOR LANG see TO DOCTOR LANG and TO THE REV: DOCTOR LANG ON READING ONE OF HIS BOOKS

SONNET TO DR. LANG (WRITTEN BEFORE HIS DEPARTURE FOR ENGLAND, AND NOW REPUBLISHED) see TO THE REV: DOCTOR LANG ON READING...

SONNET TO HENRY PARKES see TO HENRY PARKES. BEFORE...

SONNET TO MR. BOYCE

1850 14 lines + N 'Thrice-valiant Boyce!
and so you are not merely'
People's Advocate 19 Oct.

1850 14 lines + N 'Thrice-valiant Boyce!
and so you are not merely'

SONNETS DEDICATED TO AUSTRALIAN SENATORS

Seventeen Sonnets in MS A92 1850-55.
Also in *Weekly Register* 8 Feb. to 31 May
1845. Sonnets numbered below as in
MSA92

I: Is Wentworth a Patriot?

1845 14 lines 'A Patriot is one who has no
aims'
Weekly Register 8 Feb.
Pseudonym: AN AUSTRALIAN

1850-55 14 lines 'A Patriot is one who hath
no aims'
A92

II: A Windy Subject

1845 14 lines 'The Devil, astride on a
Brickfielder, drew'
Weekly Register 15 Feb.
Pseudonym: THE CLERK OF THE
WEATHER

1850-55 14 lines 'The Devil astride on a
"brickfielder", drew'
A92

III: Who's the Man?

1845 14 lines 'A Doctor! One whose
mouth is filled with slang,'
Weekly Register 22 Feb.
Pseudonym: THE RECORDER

1850-55 14 lines 'A Parson! one whose
mouth is filled with slang,'
A92

IV: "Is Saul also among the Prophets?"

1845 14 lines 'With ample fortune, and no
common mind,'
Weekly Register 22 Feb.
Untitled

Pseudonym: TRUTH IN SEASON
1850-55 14 lines 'With ample fortune and
no common mind,'
A92

V: Like Cases, with a Dose of Physic

1845 14 lines + N 'John Wroe mistook a
drumming emptiness'
Weekly Register 1 Mar.
Pseudonym: ANTI-STATE-
PHLEBOTOMY

1850-55 14 lines 'John Wroe mistook a
drumming emptiness'
A92

VI: [Who'd have] thought it!—why he votes with the opposition

1845 14 lines 'Vote as thou wilt, D—! on
thy brow'
Weekly Register 8 Mar.
Pseudonym: A SPIRIT OF THE
PAST

1850-55 14 lines 'Vote as thou wilt
Dumeresq, on thy brow'
A92

VII: A Thorough Woolgatherer

- 1845** 14 lines ‘Sure Cumberland, at length,
must feel ashamed’
Weekly Register 15 Mar.
Untitled
No. X in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: NO WOOL-
GATHERER
- 1850–55 14 lines ‘Sure Cumberland, at
length, must feel ashamed’
A92

VIII: Expostulatory

- 1845** 14 lines ‘Most painful ’tis to see a
man of merit’
Weekly Register 15 Mar.
No. IX in Series: SONNETS
DEDICATED TO SENATORS
[*Weekly Register* numbering omitted
VIII]
Pseudonym: NOT TOM CAMPBELL
- 1850–55 14 lines ‘’Tis painful to behold a
man of merit’
A92

IX: “It’s no go!”

- 1845** 14 lines + N ‘How stripped of all that
giveth life to glow,’
Weekly Register 29 Mar.
Untitled
No. XI in Series: SONNETS
DEDICATED TO SENATORS
- 1850–55 14 lines + N ‘How stript of all that
giveth Life to glow’
A92

X: Wentworth again

- 1845** 14 lines ‘Once he would have the
Franchise low—For why?’
Weekly Register 8 Mar.
Title: WENTWORTH AGAIN
No. VII in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: AN AUSTRALIAN
- 1850–55 14 lines ‘Once he would have the
Franchise low—For why?’
A92

XI: The Windy Subject again

- 1845** 14 lines ‘I’ve said how Belial with
the Patriot’s name’
Weekly Register 31 May
No. XVII in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: THE CLERK OF THE
WEATHER
- 1850–55 14 lines ‘I’ve said, how Belial
with the Patriot’s name’
A92

**XII: The Man who Dreamt a Mighty
Dream**

- 1845** 14 lines ‘What brought yon broad
brimm’d Statesman o’er the sea?’
Weekly Register 19 Apr.
No. XIII in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: BILL ORR
- 1850–55 14 lines ‘What brought yon broad-
brimm’d Statesman o’er the sea?’
A92

XIII: A “Minion of the Moon”

- 1845** 14 lines ‘The spirit of the moon, as to
and fro’
Weekly Register 26 Apr.
Untitled
No. XV in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: NO “MINION OF THE
MOON”
- 1850–55 14 lines ‘The Spirit of the Moon,
as to and fro’ [partly missing partly
decipherable by lightbox reading of
cutting “The Lass of Eulengo” in
C381]
A92

XIV: What next?

- 1845** 14 lines ‘Surely some spirit of Folly
that hates man’
Weekly Register 5 Apr. Erratum *WR*
19 Apr.
Untitled
No. XII in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: A HAWSKEBURY
BOY

1850–55 14 lines ‘[Surely some spirit of]
Folly that much hates man,’ [First
line partly missing]
A92

XV: Wentworth’s Council-Dream

1845 14 lines ‘After a brimstone speech in
Council made,’
Weekly Register 3 May
No. XVI in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: MARTIN GALVIN

1845 14 lines ‘After a brimstone speech in
Council made,’
*Port Phillip Patriot and Melbourne
Advertiser* 16 May
No. XVI in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: MARTIN GALVIN

1850–55 14 lines ‘After a brimstone speech
in Council made,’
A92

XVI: A Batch

1845 14 lines ‘Hannibal!—(Ah! whereto
must descend my theme?)’
Weekly Register 19 Apr.
No XIV in Series: SONNETS
DEDICATED TO SENATORS
Pseudonym: AN AUSTRALIAN

1850–55 14 lines ‘Macarthur!—(whereto
must descend my Theme?)’
A92

**[XVII]: Sonnet. Self-vindictory, and by
way of appendix to the foregoing series**

1845 14 lines ‘Fat Fudge, the Publican
(and sinner), o’er’
Weekly Register 31 May
Pseudonym: AUSTRALICUS

1850–55 14 lines ‘Fat Fudge the Publican
(and sinner) o’er’
A92

**SONNETS DEDICATED TO THE
SQUATOCRACY (sic) see THE SPIRIT
OF SQUATTERY**

**THE SORROWS and THE SORROWS
OF CHATTERTON see GENIUS LOST**

SOUL-MEASURERS

1860 8 lines ‘Like him who great reports
of tilth rejects’
A87⁻²

Series: BITS

1867 8 lines ‘Like him who great reports
of tilth rejects,’
A87⁻¹

Untitled

Series: BITS

1883 8 lines ‘Like him who great reports
of tilth rejects,’
Poems, p. 194

Untitled

Rpt. Popular Edition paperback 1899

**SPEAK THE TRUTH see THE MUSE’S
ETHICS: I**

**SPECTRE OF THE CATTLE FLAT/
NED CONNOR**

1846 186 lines ‘’Twas Night—and where a
watr’y sound’
Maitland Mercury 19 Aug.

1853 210 lines ‘’Twas night—and where a
watery sound’
Bushrangers, p. 81

1853 210 lines ‘’Twas night—and where a
watery sound’
A98⁻¹ Unamended cutting
Bushrangers 1853

1860–63 270 lines ‘’Twas night—and
where a watery sound’
A91

1863 282 lines ‘’Twas night—and where a
watery sound’
A89

1867–68 330 lines + N ‘’Twas night—and
where a watery sound’
A97

**THE SPIRIT OF BEAUTY see THE
BEAUTIFUL: I**

THE SPIRIT OF LOVE

1853 20 lines ‘When broad o’er her hill-
top’
Empire 5 Feb.

- 1863** 24 lines ‘When broad o’er her hill-top’
A90
Series: LYRICS
- 1865** 12 lines ‘When broad o’er her hill-top hangs Eve’s glowing star,’
A95
No. XXV in Series: LYRICS
- 1867** 12 lines ‘When broad o’er her hill-top hangs Eve’s glowing star,’
A88
Series: LYRICS
- 1867** 12 lines ‘When broad o’er her hill-top hangs Eve’s glowing star,’
A92
Series: ODES AND LYRICS
- 1870** 12 lines ‘When broad o’er the hill-top hangs Eve’s glowing star,’
Sydney Mail 26 Nov.
- 1880** 12 lines ‘When broad o’er the hill-top hangs Eve’s glowing star,’
Sydney Mail 18 Sept.

**SPIRIT OF SQUATTERY WITH
REFERENCE TO A TEA-
ALLOWANCE TO HIRED SERVANTS**

- 1845** 14 lines + N ‘Why should hired laborers have Tea allowed?’
Weekly Register 14 June
No. I in Series: SONNETS
DEDICATED TO THE
SQUATOCRACY (sic). No
further poems under this series title.
Pseudonym: A SQUATTER OF THE
FIRST WATER
- 1851–53 14 lines + N ‘Why should hired laborers have Tea allowed?’
C376
Series: A PORTION OF CHARLES
HARPUR’S WILD BEE OF
AUSTRALIA

THE SPIRIT OF THE BOWL

- 1854 46 lines ‘A strong Man and a Boy,’
Empire 7 Sept.

**THE SPIRIT OF THE MOON... see
SONNETS TO AUSTRALIAN
SENATORS: XIII**

**SPIRITS OF THE EARTH... see
GENIUS LOST. THE SORROWS Part
Eight**

**SPIRITUAL ASSURANCE AT ITS
HEIGHT see MUSE WORSHIP: 6**

THE SPOUSE OF INFINITUDE

- 1856** 14 lines ‘Behold, the moon is in the midst of heaven,’
People’s Advocate 28 June. Poem in
prose note
No. 5 in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856** 14 lines ‘Behold, the moon is in the midst of heaven,’
C380 Unamended cutting *PA* 28 June
- 1860 20 lines ‘Behold, the moon is in the midst of heaven,’
A87⁻² (p. 403)
? Series : RHYMES,
HUMOUROUS (sic) POEMS,
EPIGRAMS, ETC. in A87⁻¹
- 1860** 20 lines ‘Behold, the moon is in the midst of heaven’
Australian Home Companion Vol. 5
- 1866** 20 lines ‘Behold, the Moon is in the midst of heaven,’
A87⁻² (p. 491)
No. I in Series: BITS
- 1867–68 20 lines ‘Behold, the Moon is in the midst of heaven,’
A97

SPRINGTIME GLADNESS

- 1845** 35 lines ‘Chasing cold Winter’s dull sadness,’
Weekly Register 31 May
Title: EARLY SUMMER
- 1846** 34 lines ‘Chasing cold Winter’s dull sadness,’
Maitland Mercury 5 Sept.
Title: EARLY SUMMER
- 1847** 35 lines + N ‘Chasing cold Winter’s dull sadness,’
C382
Title: EARLY SUMMER
No. VI in Series: RHYMES

1866 38 lines 'Chasing cold Winter's dull
sadness,'
A87⁻¹

**SQUATTER SONGS: A "GRIEVANCE"
FIFTY MILES LONG** *see* **SQUATTER
SONGS: IV**

SQUATTER SONGS

I: The Beautiful Squatter

1845 32 lines 'Where the wandering
Barwin delighteth the eye,'
Weekly Register 15 Mar.
Untitled

1849 32 lines 'Where the wandering
Barwin delighteth the eye,'
C376 Ø
No. XLV but no other numbered
pieces.

1867 32 lines 'Where the wandering
Barwin delighteth the eye,'
A96
Series: POEMS IN EARLY LIFE

II: Tom Brown or Haman in the Bush

1845 48 lines 'I had a noble station'
Weekly Register 5 Apr.
Untitled

1851–57 26 lines + N 'I had a noble Station
once as any in the land'
C376 Unamended unidentified
cutting, ?*People's Advocate*

III: Untitled

1845 48 lines 'I bought five thousand
sheep on tick,'
Weekly Register 26 Apr.

IV: A "Grievance" fifty miles long

1845 33 lines + N 'Full fifty miles of hill
and dale'
Weekly Register 3 May

1845 33 lines + N 'Full fifty miles of hill
and dale'
*Port Phillip Patriot and Melbourne
Advertiser* 16 May

1855–57 *c.* 33 lines 'Full fifty miles of hill
and dale'
A87⁻²
Untitled

V: The Great Guns of Squattocracy...

1845 100 lines 'Squatter gentlemen; every
one'
Weekly Register 17 May

1845 100 lines 'Squatter gentlemen; every
one'
*Port Phillip Patriot and Melbourne
Advertiser* 2 June

VI: Bush Justice

1845 24 lines 'A Dealer, bewitched by
gain-promising dreams,'
Weekly Register 6 June

1845 24 lines 'A dealer, bewitched by
gain-promising dreams,'
Australian Journal 10 June

1845 24 lines 'A Dealer, bewitched by
gain-promising dreams,'
A92 Cutting *WR* 6 June with minor
handwritten alterations

STALWART THE BUSHRANGER

[Verse drama in five acts]

1853–55 9 line untitled fragment (Act 5
Scene 6) 'Ask the unspanled horse,'
A98⁻¹

1867 *c.* 2537 lines + N 'Beyond all
question, you have ably met'
A94

see also earlier versions **THE TRAGEDY
OF DONOHOE, THE BUSHRANGERS
AND THE BUSH-RANGERS**

STANZAS

1855 16 lines 'Let pleasure be thy duty'
B78

see also **A LYRICAL LOVE STORY 3: 5**

STANZAS

1838 36 lines 'Thus let me solitary range,'
Literary News 20 Jan.
Pseudonym: STEBII

STANZAS

1842 22 lines 'Mine heart doth ever ache
to be'
Australasian Chronicle 20 Oct.

STANZAS**1846** 24 lines 'This World how bright!'*Maitland Mercury* 10 June**1847** 24 lines + N 'This World how bright!'

C382

1851 24 lines + N 'This World how bright!'

C376

Part [V]of Series: A STRING OF PEARLS

STANZAS see 'DEAR HENRY, FORBEAR TO COMPLAIN'**STANZAS 'MARY, BEFORE US SWELLS THE SEA' see A/THE POET'S WIFE****STANZES (sic) see THE MARTYRS OF FORTUNE****THE STILL HOUR OF LOVE see A LYRICAL LOVE STORY 1: 8****A STORM IN THE MOUNTAINS****1856** 159 lines + N 'A lonely Boy, far venturing from his home,'*Empire* 15 July**1863** 196 lines + N 'A lonely Boy, far venturing from his home,'

A89

1866 198 lines + N 'A lonely Boy, far venturing from his home'

A93 partly Ø

1867 208 lines + N 'A lonely Boy, far venturing from his home,'*Sydney Morning Herald* 14 Mar.**1867-68** 208 lines + N 'A lonely Boy, far venturing from his home,'

A97

1883 146 lines 'A lonely boy, far venturing from home'*Poems*, p. 77

Rpt. Popular Edition paperback 1899

1891 148 lines 'A lonely boy, far venturing from home'

Title: A STORM ON THE MOUNTAINS

A Century of Australian Song, p. 199**STRAIGHTFORWARDNESS****1851** 4 lines + N 'Straightforwardness, in act and word and thought'

C376

Title: THE HONESTY OF HEROHOOD

No. X in Series: A STRING OF PASSING THOUGHTS (WITH OR WITHOUT COMMENT)

1860 8 lines 'Straightforwardness in thought & word & deed,'A87⁻²

Series: BITS

1861 8 lines 'Straightforwardness in thought and word and deed,'C384 Unamended cutting *Braidwood**Dispatch* Aug.? Paper and year identified by lightbox reading

No. LI in Series: BITS

SUCH IS THE STRANGE**SUCCESSION OF OUR MOODS see AUTUMNAL LEAVES: 4****A SUMMER-HOUSE TREAT****1853-56** 16 lines 'Take a flawless porcelain dish'

C383

1860 24 lines 'Take a flawless porcelain dish'A87⁻²? Series : RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC. in A87⁻¹**1861** 24 lines 'Take a flawless porcelain dish'C384 Unamended cutting *Braidwood**Dispatch* July. Paper and date identified by lightbox reading**1867** 24 lines 'Take a flawless porcelain dish'A87⁻¹

A SUMMER NIGHT SCENE

- 1851 27 lines 'Let us go forth, Belovéd!
for the Night'
C376 Ø
Title: AN AUSTRALIAN NIGHT
SCENE
No. III in Series: A STRING OF
GEMS
- 1858** 27 lines 'Let us go forth Beloved! for
the Night'
Empire 28 Jan. Erratum *Empire* 15
Feb.
- 1863** 18 lines 'Let us go forth: for
beautiful is the night!'
A90
Series: LYRICS

see also **THE NIGHT SCENE 'Come, my
Idalia, forth!—the night'**

**A SUPERNATURALISED BATTLE
PIECE FROM HOMER *see* A
SUPERNATURALISED BATTLE-
PIECE FROM THE XVIII ILIAD**

**A SUPERNATURALISED BATTLE-
PIECE FROM HOMER/THE XVIII
ILIAD**

- 1855** 62 lines + N 'Up he rose in the might
of his soul,'
B78
Title: A BATTLE PIECE FROM
HOMER
- 1860** 62 lines 'Up he rose in the might of
his soul,'
Empire 30 Aug.
- 1862–63 62 lines 'Up he rose in the might
of his soul,'
C384 Cutting *Empire* 30 Aug. 1860
with handwritten alterations
- 1866
I 31 lines 'Up in the might of his soul,
rose Achilles, the favored of heaven,'
A93 Ø
Subtitle: AS PARAPHRASED IN
DACTYLIC HEXAMETERS

- II 40 lines 'Thus having spoken, the
swift-footed One'
A93 Ø
Subtitle: AS MORE CLOSELY
RENDERED IN BLANK VERSE
- 1866
I 31 lines 'Up, in his might, he
arose,—Achilles, the favored of
heaven;'
A87⁻¹ Unidentified cutting with
handwritten alterations
Subtitle: AS PARAPHRASED IN
HOMERIC HEXAMETER
- II 42 lines 'Thus having spoken, the
swift-footed One'
A87⁻¹ Unidentified cutting with
handwritten alterations
Subtitle: AS MORE CLOSELY
RENDERED IN BLANK VERSE
- III 38 lines 'Thus having spoken, the
swift-footed Iris departed;'
A87⁻¹ Handwritten addition to above
cuttings
Subtitle: THE SAME AS
LITERALLY AS POSSIBLE
- 1883**
I 31 lines 'Up, in his might, he arose—
Achilles, the favoured of heaven;'
Subtitle: PARAPHRASED IN
HOMERIC HEXAMETERS
- II 36 lines 'Thus having spoken, the
swift-footed one'
Subtitle: THE SAME, MORE
CLOSELY RENDERED IN BLANK
VERSE
- III 38 lines 'Thus having spoken, the
swift-footed Iris departed;'
Poems, p. 314
Subtitle: THE SAME, VERY
LITERALLY
Rpt. Popular Edition paperback 1899

**SURE CUMBERLAND... *see* SONNETS
TO AUSTRALIAN SENATORS: VII**

**SURELY SOME SPIRIT OF FOLLY...
see SONNETS TO AUSTRALIAN
SENATORS: XIV**

THE SWAMP OAK *see* **THE VOICE OF THE SWAMP OAK****A SYLVAN VISION** *see* **DIAN****TAKING TOO MUCH THOUGHT OF TO-MORROW**

1857 6 lines ‘Could we, as mortals, but our end foresee,’

Empire 8 July

No. V in Series: RHYMED

APHORISMS AND BITS OF

PHILOSOPHY

1857 6 lines ‘Could we, as mortals, but our end foresee,’

C384 Ø Unamended cutting *Empire*

8 July

1867 6 lines ‘Could we, as mortals, but our end foresee,’

A87⁻¹

Untitled

Series: BITS

1883 6 lines ‘Could we as mortals but our end foresee,’

Poems, p. 216

Untitled

Rpt. Popular Edition paperback 1899

TALENT AND GENIUS

1856 4 lines ‘Talent is twelve pence to the shilling fair,’

People’s Advocate 20 Sept.

No. 12 Part V in Series: SONGS,

EPIGRAMS, NOTES, AND

OPINIONS, ETC.

1860 4 lines ‘Talent is twelpence to the shilling fair,’

A87⁻¹ (p. 387)

Series: RHYMES, HUMOUROUS

(sic) POEMS, EPIGRAMS, ETC.

1861 4 lines ‘Talent is twelve pence to the shilling fair,’

C384 Unamended cutting *Braidwood*

Dispatch July. Paper and date

identified by lightbox reading

No. XII in Series: BITS

1867 4 lines ‘Talent is twelve pence to the shilling fair,’

A87⁻¹ (p. 249/326)

Untitled

Series: BITS

THE TEAR *see* **RECORDS OF A POET’S LOVE: VI****TEETOTALISM** *see* **THE TEMPERANCE MOVEMENT****THE TEE-TREE GROVE**

1860–61 32 lines ‘Whene’er of one green Spot afar’

A87⁻² Ø

1867 32 lines ‘Whene’er of one green Spot afar’

A96

Series: POEMS IN EARLY LIFE

THE TEMPERANCE MOVEMENT

1843 14 lines ‘A power is shed abroad—a light has shone’

Australasian Chronicle 20 July

Title: TEETOTALISM

1866 14 lines ‘A Power is stirring—a broad Light has shone’

A95 (p. 54)

No. XLVIII in Series:

MISCELLANEOUS SONNETS

1867 14 lines ‘A Power is stirring—a broad Light has shone’

A95 (p. 131)

Series: PERSONAL AND OTHER

SONNETS

1867 14 lines ‘A Power is stirring—a broad Light has shone’

A87⁻¹

Series: PERSONAL AND OTHER

SONNETS

1883 14 lines ‘A Power is stirring—a broad light has shone’

Poems, p. 235

Rpt. Popular Edition paperback 1899

THE TEMPLE OF INFAMY

1849 34 lines 'First come the Magnates—
lo, their Leader,—he,'

Parkes Correspondence MS 947

Letter 28 June

Title: WENTWORTH

1849 34 lines + N 'First come the
Magnates—lo, their leader—he'

People's Advocate 18 Aug.

Title: WENTWORTH

1849 34 lines + N 'First come the
Magnates—lo, their leader—he'
C376 (p. 447) Cutting *PA* 18 Aug.
with minor handwritten alterations
Title: WENTWORTH

1857 22 untitled final lines 'Till, by the
virtue of her touch, a ray'

C376 (p. 616)

1860–65 c. 479 lines + N 'Weary of life
almost, to think how Wrong'

A87⁻¹

1866 511 lines + N 'Weary of life almost,
to think how Wrong'

A93

see also **A SAD CASE and YEA, THEY
ARE CLANNISH, AND, LIKE DEVILS,
HATE**

TERRIBLE TRUTH

1855 47 lines 'Lo, there are truths so
terrible, they seem'

A87⁻²

**THE TERRORS OF BEAUTY *see* THE
BEAUTIFUL: II****THAT GENEROUS, WINE-LIKE
PROSE... *see* ENDURING PROSE AND
VERSE****THEKLA'S SONG (FROM THE
GERMAN OF SCHILLER)**

1851 12 lines 'The oak forest bellows, the
clouds gather o'er;'

C376 Ø

Title: SONG. (FROM THE
GERMAN OF SCHILLER)

1851 12 lines 'The oak forest bellows, the
clouds gather o'er;'

Empire 25 Sept.

Title: SONG (FROM THE
GERMAN OF SCHILLER)

1858 12 lines 'The oak forest bellows, the
clouds gather o'er;'

Empire 15 Feb.

Title: SONG (IMITATED FROM
THE GERMAN OF SCHILLER)

1866 24 lines 'The oak forest bellows—'
A87⁻²

Series: SONGS, ODES, AND
OTHER LYRICS

1867 24 lines 'The oak forest bellows—'
A96

Series: POEMS IN EARLY LIFE

THEODIC OPTIMISM

1854 25 lines 'The world is but a boastful
weakness—'

Parkes Correspondence MS 947

Letter to James Norton 30 Nov. Also
in Harpur Correspondence 1844–96
MS 947

Title: ALL IS FOR THE BEST

1855–56 25 lines 'The world is but a
boastful weakness—'

Unamended unidentified cutting

Title: ALL IS FOR THE BEST

Pasted into endpapers *Bushrangers*
1853

1857 33 lines 'The world is but a boastful
weakness—'

Empire 25 May

Title: ALL IS FOR THE BEST

1863 42 lines 'Man's life is but a boastful
weakness,'

A90

Series: LYRICS

1867 45 lines 'Man's life is but a boastful
weakness,'

A96

Series: POEMS IN EARLY LIFE

1867 45 lines 'Man's life is but a boastful
weakness,'

A88

**THERE'S A RARE SPIRIT OF
FEELING... see RECORDS OF A
POET'S LOVE: XXXIV**

**THERE'S NO WORLD LIKE THE ONE
THAT WE LIVE IN**

- 1854** 6 lines 'There's no world like the one
that we live in,'
C382 Amended cutting *People's
Advocate* 6 May
Harpur added final couplet to an old
rhyme

**THERE'S NOTHING IN NATURE—
FREE NATURE—THAT'S WRONG**

- 1856** 6 lines 'There's nothing in Nature—
Free Nature—that's wrong,'
People's Advocate 29 Nov.
No. 18 Part III: BITS OF
PHILOSOPHY, CAUSTIC AND
OTHERWISE in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

**THESE POEMS! LET THE
WORLDLING... see PREFATORY TO A
MS. VOLUME**

THIS DAY I'VE LOST MY OFFICE...

- 1866** 2 lines 'This day I've lost my office,
and again am a free man,'
A 92
Untitled

THIS IS THE AUSTRALIAN...

- 1850–60 12 lines (mostly illegible) 'This is
the Australian [illegible]'
A87⁻²
Untitled

THIS SOUTHERN LAND OF OURS

- 1855** 24 lines 'With fools to make our
laws, and knaves'
People's Advocate 2 June
1863 24 lines 'With clowns to make our
laws, and knaves'
A90
Series: LYRICS

- 1864** 24 lines 'With alien hearts to frame
our laws'
Sydney Times 4 June

- 1864** 24 lines 'With alien hearts to frame
our laws'
A87⁻¹ Unamended cutting *ST* 4 June
1867 24 lines 'With clowns to make our
laws, and knaves'
A96
Series: POEMS IN EARLY LIFE

**A THOROUGH WOOL GATHERER see
SONNETS DEDICATED TO
AUSTRALIAN SENATORS: VII**

**THOUGH WE CANNOT MAKE
WISDOM... see WISDOM NEVER
WOODED IN VAIN**

**THOUGHT, FEELING AND
LANGUAGE see THE INEFFABLE**

A THOUGHT-STING

- 1863** 20 lines 'Ah me!—but in this sunset
hour'
A90
Series: LYRICS
1867 20 lines 'Ah, me!—but in this sunset
hour,'
A88
Series: LYRICS
1867 20 lines 'Ah, me!—but in this sunset
hour,'
A87⁻¹
Series: ODES AND LYRICS
1869 20 lines 'Ah me!—but in this sunset
hour,'
C381 Unamended cutting *Moruya
Examiner* June. Paper and date
identified by lightbox reading
1883 16 lines 'How full of God those
evening skies,'
Poems, p. 110
Title: HOW FULL OF GOD
Rpt. Popular Edition paperback 1899

**A THOUSAND MILLION SOULS
ARISE see AUTUMNAL LEAVES: 5**

THREE THOUSAND YEARS AGO *see*
LOVE AND SONG

**THUS SPAKE HE, LONELY PRAYING:
AND TO HIM** *see* **HOMER'S ILIAD.**
BOOK I

'TIS VAIN TO ASK, WHY C***,
THOUGH SO CIVIL,**

- 1860 6 lines 'Tis vain to ask, why
C*****, though so civil,'
C376
Untitled
No. VII in Series: A STRING OF
EPIGRAMS (GIVEN WITHOUT
COMMENT)

A TITAN INCOG.

- 1856** 4 lines + N 'A dwarf will ever be
defiant'
People's Advocate 4 Oct.
Title: THE SHOW OF PHYSICAL
STRENGTH
No. 13 Part IV in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.
- 1856** 4 lines + N 'A dwarf will ever be
defiant'
A92 Unamended cutting *PA* 4 Oct.
Title: THE SHOW OF PHYSICAL
STRENGTH
- 1857** 4 lines 'A Dwarf will ever be defiant'
Empire 8 July
Title: THE SHOW OF PHYSICAL
STRENGTH
No. IX in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY
- 1860 6 lines 'A Dwarf will ever be defiant'
A87⁻²
Series: BITS
- 1861** 6 lines 'A dwarf will ever be defiant'
C384 Unamended cutting *Braidwood*
Dispatch Aug. Paper and date
identified by lightbox reading
No. XXVIII in Series: BITS

TO—

- 1842** 56 lines 'Long ere I saw thee—years
of weary days—'
Australasian Chronicle 15 Nov.
- 1853** 56 lines 'Long ere I knew thee—
years of loveless days—'
Bushrangers, p. 87
- 1853–55 56 lines 'Long ere I knew thee—
years of loveless days—'
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alteration
- 1863** 66 lines 'Long ere I knew thee—
years of loveless days,'
A89
- 1867** 66 lines 'Long ere I knew thee—
years of loveless days,'
A88
Series: ODES
- 1867** 66 lines 'Long ere I knew thee—
years of loveless days,'
A87⁻¹
- 1883** 54 lines 'Long ere I knew thee—
years of loveless days,'
Poems, p. 190
Title: A POET TO—
Rpt. Popular Edition paperback 1899

**TO —see RECORDS OF A POET'S
LOVE: V; XXII; TO HENRY PARKES.
BEFORE HAVING SEEN HIM...; TO
HENRY PARKES ON READING...; TO
W. A. DUNCAN ESQ. EDITOR OF THE
WEEKLY REGISTER**

TO A BLACK SWAN

- 1861–63 14 lines + N 'Beautiful Stranger!
from afar that comest,'
A91

TO A CHILD SLEEPING

- 1857** 27 lines 'Do you dream of the future,
my boy?'
Empire 3 July
- 1861** 27 lines 'Do you dream of the
Future, my boy?'
Australian Home Companion Vol. 6

- 1861** 27 lines ‘Do you dream of the future, my Boy?’
Braidwood Independent 30 Aug.
Paper and date identified by lightbox reading
- 1861–63 27 lines ‘Do you dream of the future, my Boy?’
C384 Ø Cutting *BI* 30 Aug. with handwritten alterations.
- 1863** 27 lines ‘Do you dream of the future, my Boy?’
A90 partly Ø
Series: LYRICS
- 1867** 27 lines ‘Do you dream of the future, my Boy?’
A88
Series: ODES
- 1867** 27 lines ‘Do you dream of the future, my Boy?’
A92
Series: ODES AND LYRICS

TO A/THE COMET

- 1846** 44 lines ‘Thy purpose, heavenly Stranger, who may know’
Maitland Mercury 2 Dec.
Title: LINES SUGGESTED BY THE APPEARANCE OF A COMET
- 1853** 44 lines ‘Thy purpose, heavenly Stranger, who may know’
Bushrangers, p. 70
- 1853–55 45 lines ‘Thy purpose, heavenly Stranger, who may know’
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alterations
- 1860–63 c. 85 lines ‘Thy purpose, heavenly Stranger, who may know’
C384 Ø Unidentified cutting with handwritten alterations. ?*Braidwood Independent* or ?*Braidwood Dispatch*
- 1867 c. 40 line fragment ‘Thy purpose, heavenly Stranger, who may know’
A87⁻² Ø
Title: TO THE GREAT COMET OF 1843
- 1867 106 lines + N ‘Thy purpose, heavenly Stranger, who may tell’
A88

- 1867** 106 lines + N ‘Thy purpose, heavenly Stranger, who may tell’
A87⁻¹
- 1883** 52 lines ‘Thy purpose, heavenly stranger, who may tell’
Poems, p. 64
Rpt. Popular Edition paperback 1899

TO A FRIEND, ON THE DEATH OF ONE OF HIS CHILDREN

- 1863** 14 lines ‘I know not, friend, what ’tis to lose a child,’
Sydney Morning Herald 27 May
- 1863** 14 lines ‘I know not what it is to lose a child,’
A90
No. XLIV in Series: SONNETS
- 1866 14 lines ‘My Friend, though I have never lost a child,’
A95 Ø
No. XXXII in Series:
MISCELLANEOUS SONNETS

TO A GIRL

- 1849 24 lines + N ‘Dear Mary, I have often thought’
C376
Title: TO MY NEECE, (sic) MARY, THE DAUGHTER OF J. J. HARPUR
Series: CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1853** 24 lines ‘Dear Mary, I have often thought’
Empire 18 July
Title: TO A LITTLE GIRL
- 1867** 24 lines ‘Dear Maiden, I have often thought’
A92
Series: ODES AND LYRICS
- see also* THE BEAUTIFUL: VII

TO A GIRL WHO STOLE A YOUNG APPLE TREE

- 1851** 6 lines ‘Alas! from the beginning,’
People’s Advocate 1 Mar.
No. VIII in Series: A STRING OF EPIGRAMS (FROM CHARLES HARPUR’S WILD BEE OF AUSTRALIA)

1860 6 lines 'Alas! from the beginning'
C376
No. VI (sic) in Series: A STRING
OF EPIGRAMS (GIVEN
WITHOUT COMMENT)

1862–63 6 lines 'Alas! from the beginning,'
C384 Cutting *Braidwood Dispatch*
July 1861 with minor handwritten
alteration. Paper and date identified
by lightbox reading
No. XI in Series: BITS

**TO A LADY FRIEND ON THE DEATH
OF A CHILD see TO A LADY: ON THE
DEATH OF A LITTLE GIRL**

**TO A LADY, ON HEARING THAT SHE
REMARKED, WHILE CENSURING
CERTAIN SLIPS IN THE AUTHOR'S
CONDUCT...**

1847 16 lines + N 'Though, Lady fair, thy
judgement's more'
C382

**TO A LADY: ON THE DEATH OF A
LITTLE GIRL**

1866 14 lines 'My heart aches, hearing
thou has lost thy Child:'
A87⁻² (p. 553)
Title: TO A LADY FRIEND ON
THE DEATH OF A CHILD
No. XVI in Series: SONNETS (IN
CONTINUATION)

1867 14 lines 'My heart aches, hearing
thou has lost thy child,'
A87⁻² (p. 464)
Title: TO A LADY ON THE DEATH
OF HER CHILD
No. VIII in Series: A STRING OF
PERSONAL SONNETS

1867 14 lines 'My heart aches, hearing
thou hast lost thy Child,'
A95
Series: PERSONAL AND OTHER
SONNETS

1867 14 lines 'My heart aches, hearing
thou hast lost thy Child,'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

**TO A LADY ON THE DEATH OF HER
CHILD see TO A LADY: ON THE
DEATH OF A LITTLE GIRL**

**TO A LADY WITH A COPY OF LOVE-
POEMS see RHYMES TO A LADY
WITH A COPY OF LOVE POEMS**

TO A LITTLE GIRL see TO A GIRL

**TO A RELATIVE, ON BEING
TWTITTED BY HIM WITH NOT BEING
SUFFICIENTLY SENSIBLE OF SOME
SLIGHT BENEFITS**

1848 8 lines + N 'Indeed I cannot be your
Slave'
C382

**TO AN ECHO ON THE BANKS OF
THE HUNTER**

1843 52 lines 'I hear thee, Echo; and I start
to hear thee,'
Australasian Chronicle 14 Mar.

1846 52 lines 'I hear thee, Echo,—and I
start to hear thee'
Maitland Mercury [Supplement] 17
Oct.

1849 52 lines 'I hear thee, Echo, and I start
to hear thee,'
People's Advocate 20 Jan.
Note in C376 (1850) 'To be added to
the present Note on the Address to an
Echo'

1853 52 lines 'I hear thee Echo! and I start
to hear thee'
Bushrangers, p. 76

1853–55 52 lines 'I hear thee Echo! and I
start to hear thee'
A98⁻¹ Cutting *Bushrangers* 1853
with partly illegible handwritten
alterations

- 1863 25 line fragment 'I hear thee Echo!
and I start to hear thee'
A87⁻² Ø
Series: SONGS, ODES, AND
OTHER LYRICS
- 1863 58 lines 'I hear thee, Echo! and I
start to hear thee'
A89
- 1867 58 lines 'I hear thee, Echo! and I
start to hear thee'
A88
Series: ODES
- 1867 58 lines 'I hear thee, Echo! and I
start to hear thee'
A87⁻¹
- 1883 46 lines 'I hear thee, echo! and I start
to hear thee'
Poems, p. 177
Rpt. Popular Edition paperback 1899

TO AN OLD FRIEND

- 1863 14 lines 'How are you? It is long—
'tis very long'
Sydney Morning Herald 27 May
- 1863 14 lines 'How are you? It is long—
'tis very long'
A90
No. XLV in Series: SONNETS
- 1866 14 lines 'How are you? It is long—
'tis very long'
A95 Ø
No. XL in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'How are you? It is long—
'tis very long'
A87⁻²
No. VII in Series: A STRING OF
PERSONAL SONNETS
- 1867 14 lines 'How are you? It is long—
'tis very long'
A87⁻¹
No. VII in Series: PERSONAL AND
OTHER SONNETS

TO BE ADDED TO THE LINES TO ELLEN *see* THE BEAUTIFUL: V

TO BEATRICE

- 1847 14 lines + N 'Though orb'd are thine
eyes, like the moon,—and as bright'
C382

TO CERTAIN CRITICLINGS

- 1866 14 lines 'Why howl ye at my Star? It
dooms you all!'
A95 (p. 60)
Title: TO THE CRITICLINGS OF
DOGGRELDOM
No. XLIII (sic) in Series:
MISCELLANEOUS SONNETS
- 1866 14 lines 'Why howl ye at my star? It
dooms you all!'
C381 Unamended cutting *Moruya
Examiner* Aug. Paper and date
identified by lightbox reading
Title: TO THE CRITICLINGS OF
DOGGRELDOM
- 1867 14 lines 'Why howl ye at my star? It
dooms you all!'
A95 (p. 132)
Series: PERSONAL AND OTHER
SONNETS
- 1867 14 lines 'Why howl ye at my star? It
dooms you all!'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

TO D. N. STENHOUSE *see* TO N. D. STENHOUSE

TO DOCTOR LANG

- 1853 14 lines 'Little perhaps thou valuest
verse of mine—'
A87⁻² (p. 735)
Title: SONNET TO DR. LANG
- 1853 14 lines 'Little perhaps, thou valuest
verse of mine—'
People's Advocate 24 Dec.
Title: SONNET TO DR. LANG
- 1863 14 lines 'Little perhaps thou valuest
verse of mine—'
A90
No. XXVII in Series: SONNETS

- 1866 14 lines 'Little perhaps thou valuest
verse of mine—'
A95 Ø
No. XXXVIII in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'Little perhaps thou valuest
verse of mine—'
A87⁻² (p. 462)
Title: TO THE SAME
No. IV in Series: A STRING OF
PERSONAL SONNETS
- 1867 14 lines 'Little perhaps thou valuest
verse of mine—'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS
- 1883 14 lines 'Little, perhaps, thou valuest
verse of mine—'
Poems, p. 242
Rpt. Popular Edition paperback 1899

**TO DR LANG see TO THE REV:
DOCTOR LANG ON READING ONE
OF HIS BOOKS**

**TO ELLEN and TO HELEN see THE
BEAUTIFUL: V**

TO HENRY KENDALL

- 1863 14 lines 'Said Chaucer in his old
days, when the sun'
A90
No. L in Series: SONNETS
- 1866 14 lines 'Said Chaucer in his old
days, when the sun'
A95 Ø
No. LIII in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'Said Chaucer in his old
days, when the sun'
A87⁻²
No. XII in Series: A STRING OF
PERSONAL SONNETS
- 1867 14 lines 'Said Chaucer in his old
days, when the sun'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

TO H. PARKES

- 1849 43 lines 'I sometimes wish my Muse
a monthly Nurse'
Parkes Correspondence MS 947
Letter 28 June
- 1851–57 43 lines + N 'I sometimes wish
my Muse a monthly nurse,'
A87⁻²

TO HENRY PARKES

- 1845 54 lines 'Dear Henry, your letter has
just come to hand'
Parkes Correspondence MS 947
Letter 25 Aug.
Title: TO HENRY PARKES, ON
BOARD THE AMERICAN SHIP
"ROBERT PULSFORD", SYDNEY
HARBOUR, 25 AUGUST 1845
- 1849 48 lines 'Dear Henry, your letter has
just come to hand,'
People's Advocate 7 Apr.

**TO HENRY PARKES. BEFORE
HAVING SEEN HIM...**

- 1844 14 lines 'Dear Henry, though thy
face I ne'er have seen,'
Parkes Correspondence MS 947
Letter 21 March
Title: SONNET TO HENRY
PARKES
- 1860–61 14 lines 'Dear Henry, though thy
Face I ne'er have seen,'
A87⁻² (p. 640)
Series: MISCELLANEOUS
SONNETS
- 1863 14 lines 'Dear Henry, though thy
face I have not seen,'
A90
No. XXX in Series: SONNETS
- 1866 14 lines 'Dear Henry, though thy
face I have not seen,'
Parkes Correspondence MS 947
Letter 17 Feb.

- 1866 14 lines ‘Dear Henry, though thy face I have not seen,’
A95 (p. 36) Ø
Note: Alternative title and first line: TO—‘Although I never yet thy face have seen,’ not cancelled.
No. XXI in Series:
MISCELLANEOUS SONNETS
- 1867** 14 lines ‘Although I never yet thy face have seen,’
A87⁻² (p. 461)
No. I in Series: A STRING OF PERSONAL SONNETS
- 1867 14 lines ‘Although I never yet thy face have seen,’
A95 (p. 111)
Title: TO—
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines ‘Although I never yet thy face have seen,’
A87⁻¹ (p. 211/288)

TO HENRY PARKES, ON BOARD ...
see **TO HENRY PARKES**

**TO [HENRY PARKES ON READING/
RE-READING HIS SONNET...]**

- 1847** 66 lines + N “‘Who would not be a poet?’—thus I read’
C382
No. II in Series: RHYMES
- 1849** 62 lines “‘Who would, not be a Poet?’—thus I read’
Parkes Correspondence MS 947
Letter 28 June
- 1863** 88 lines “‘Who would not be a Poet?’—thus I read’
A89
Title: RHYMES: TO HENRY PARKES
- 1866 10 line fragment ‘Who would not be a Poet? thus I read’
A87⁻²
Title: RHYMES TO HENRY PARKES ON READING...

- 1867** 88 lines “‘Who would not be a Poet?’—thus I read’
A88
Title: TO—
Series: ODES
- 1867** 89 lines “‘Who would not be a Poet?’—thus I read’
A87⁻¹
Title: TO
- 1883** 74 lines “‘Who would not be a poet?’ thus I read’
Poems, p. 85
Title: TO—
Rpt. Popular Edition paperback 1899

TO I. N. *see* TO JAMES NORTON ESQ.

TO IMAGINATION

- 1835** 51 lines ‘Enchanting power! whose rich effulgent ray’
Australian 9 June

TO JAMES NORTON ESQ.

- 1856** 14 lines ‘Think you I have not skill to gather gold,’
People’s Advocate 28 June
Title: TO I. N.
No. 5 part V in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1856–58 14 lines ‘Think you I have not skill to gather gold,’
C380 Cutting *PA* 28 June with handwritten alterations
Title: TO I. N.
- 1863** 14 lines ‘Think you I have not skill to gather gold,’
Sydney Morning Herald 27 May
- 1863** 14 lines ‘Think you I have not skill to gather gold,’
A90
Title: JAMES NORTON ESQ.
No. XLIII in Series: SONNETS
- 1866 14 lines ‘Think you I have not skill to gather gold,’
A95 (p. 44) Ø
No. XXX in Series:
MISCELLANEOUS SONNETS

- 1867** 14 lines 'Think you I have not skill
to gather gold,'
A87⁻²
No. VI in Series: A STRING OF
PERSONAL SONNETS
- 1867 14 lines 'Think you I have not skill
to gather gold'
A95 (p. 114)
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines 'Think you I have not skill
to gather gold,'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS
- 1883** 14 lines 'Think you I have not skill
to gather gold,'
Poems, p. 245
Rpt. Popular Edition paperback 1899
- 1866** 14 lines 'Thou Man of moral majesty
and might!'
A87⁻¹ (p. 199a) Unamended cutting
SMH 7 Nov.
- 1867** 14 lines 'Thou Man of moral majesty
and might!'
A87⁻² (p. 465)
No. IX in Series: A STRING OF
PERSONAL SONNETS
- 1867 14 lines 'Thou Man of moral majesty
and might!'
A95 (p. 115)
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines 'Thou Man of moral majesty
and might!'
A87⁻¹ (p. 214/291)
Series: PERSONAL AND OTHER
SONNETS

TO KOSSUTH

- 1853** 14 lines 'Thou man, of moral
majesty and might,'
Empire 3 Nov.
Title: KOSSUTH
- 1855–57 14 lines + N 'Thou Man of moral
majesty and might,'
A87⁻² (p. 723)
- 1855–60 3 line untitled fragment
'Victorious! thy vast eloquence so
well'
A87⁻² (p. 723)
- 1863** 14 lines 'Thou Man of moral majesty
and might,'
A90
Title: LOUIS KOSSUTH (IN 1850)
No. XIX in Series: SONNETS
- 1866 14 lines 'Thou Man of moral majesty
and might,'
A95 Ø (p. 34)
Title: LOUIS KOSSUTH (IN 1850)
No. XVIII in Series:
MISCELLANEOUS SONNETS
- 1866** 14 lines 'Thou Man of moral majesty
and might!'
Sydney Morning Herald 7 Nov.
No. III in Series: SONNETS

TO MARY

- 1838** 36 lines 'Could I impose a heart on
thee'
Australian 1 June

TO MARY

- 1844** 24 lines 'Where Beauty is smiling,'
Weekly Register 6 July
- 1847** 12 lines + N 'Where Beauty is
praising the songs that I sing,'
C382 Ø
Title: SONG
- 1853** 24 lines 'Where Beauty is smiling'
Bushrangers, p. 102
- 1853–55 24 lines 'Where Beauty is
smiling'
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alterations
- 1863** 24 lines 'Where Beauty is smiling'
A90
Title: MARY
Series: LYRICS
- 1864** Variant version qtd in article,
'Native-Born Australian Poets',
Sydney Morning Herald 29 Sept.
untraced in mss or published
versions.

- 1865 24 lines 'Where Beauty is smiling'
A95
No. XXVI in Series: LYRICS
- 1867 24 lines 'Where Beauty is smiling'
A88
Series: LYRICS
- 1867 12 lines + N 'Where Beauty is
smiling with love undenied,'
A92
Series: ODES AND LYRICS
- 1880 24 lines 'Where beauty is smiling'
Sydney Mail 16 Oct.

**TO MR. J. J. WALSH. IN ANSWER TO
A LETTER OF ENCOURAGEMENT ...**

- 1843 14 lines 'Think you I grieve?—I'll
never grieve again!'
Australasian Chronicle 11 May
Title: TO MY FRIEND, MR. J. J.
WALSH ON HIS ADVISING ME...
- 1849–50 14 lines 'Think you I grieve?—I'll
never grieve again!'
C376
Title: TO MR. J. J. WALSH. IN
ANSWER TO A LETTER OF...
No. 13 in incomplete series
- 1860–61 14 lines 'Think you I grieve?—I'll
never grieve again!'
A87⁻²

**TO MY FIRST BORN, WASHINGTON
HARPUR**

- 1853 14 lines 'My beautiful! For beautiful
thou art'
Bushrangers, p. 126
- 1853 14 lines 'My beautiful! For beautiful
thou art'
A98⁻¹ Unamended cutting
Bushrangers 1853
- 1853 14 lines 'My beautiful! For beautiful
thou art'
C384 Unamended cutting
Bushrangers 1853
- 1863 14 lines 'My beautiful! For beautiful
thou art'
A90
No. XLVII in Series: SONNETS

- 1866 14 lines 'My Beautiful! For beautiful
thou art'
A95 Ø
No. L in Series: MISCELLANEOUS
SONNETS
- 1867 14 lines 'My Beautiful! for beautiful
thou art'
A87⁻² (p. 485)
No. II in Series: DOMESTIC
SONNETS
- 1867 14 lines 'My Beautiful! for beautiful
thou art'
A87⁻² (p. 481)
No. II in Series: DOMESTIC
SONNETS

TO MY FRIEND, MR. J. J. WALSH....
see TO MR. J. J. WALSH. IN
ANSWER...

**TO MY INFANT DAUGHTER "ADA."
AGED THREE YEARS**

- 1861 36 lines 'Child of my heart, my
loved one,'
Australian Home Companion Vol. 6

**TO MY LITTLE DAUGHTER MARY
(1866)**

- 1867 14 lines 'My Second Mary! Can I
choose but write'
A87⁻² (p. 703)
- 1867 14 lines 'My second Mary! Can I
choose but write'
A87⁻² (p. 483)
No. V in Series: DOMESTIC
SONNETS

**TO MY NEECE (sic), MARY, THE
DAUGHTER OF J. J. HARPUR *see* TO
A GIRL**

**TO MY SECOND BORN CHARLES
CHIDLEY**

- 1856 14 lines 'Methought my first born,
Washington, had filled'
People's Advocate 8 Nov.
No. 16 Part III in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

- 1856** 14 lines ‘Methought my first born,
Washington, had filled’
C384 Unamended cutting *PA* 8 Nov.
- 1863** 14 lines ‘I thought my first born,
Washington, had filled’
A90
No. XLIX in Series: SONNETS
- 1866 14 lines ‘I thought my first born,
Washington, had filled’
A95 Ø
No. LII in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines ‘I one time thought my first-
born had imbued’
A87⁻² (p. 486)
No. IV in Series: DOMESTIC
SONNETS
- 1867** 14 lines ‘I one time thought my first-
born had imbued’
A87⁻² (p. 482)
No. IV in Series: DOMESTIC
SONNETS
- TO MY YOUNG COUNTRYMAN,
D. H. D.**
- 1851** 14 lines ‘Who doubteth, when the
Morning Star doth light’
Empire 16 Oct.
- 1853** 14 lines ‘Who doubteth when the
Morning Star doth light’
Bushrangers, p. 123
- 1853–55 14 lines ‘Who doubteth when the
Morning Star doth light’
A98⁻¹ Cutting *Bushrangers* 1853
with handwritten alterations
- 1863** 14 lines ‘Who doubteth, when the
morning star doth light’
A90
Title: TO MY YOUNG
COUNTRYMAN, DANIEL HENRY
DENIEHY
No. XXXVIII in Series: SONNETS
- 1866 14 lines ‘Who doubteth when the
morning star doth light’
A95 (p. 37)
No. XXII in Series:
MISCELLANEOUS SONNETS
- 1866** 14 lines ‘Who doubteth, when the
morning star doth light’
A87⁻² (p. 557)
Title: TO MY YOUNG
COUNTRYMAN
No. XXIV in Series: SONNETS (IN
CONTINUATION)
- 1867** 14 lines ‘Who doubteth when the
Morning Star doth light’
A87⁻² (p. 461)
No. II in Series: A STRING OF
PERSONAL SONNETS
- 1867 14 lines ‘Who doubteth, when the
morning star doth light’
A95 (p. 113)
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines ‘Who doubteth, when the
morning star doth light’
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS
- 1883** 14 lines ‘Who doubteth, when the
morning star doth light’
Poems, p. 237
Rpt. Popular Edition paperback 1899
- TO MY YOUNG COUNTRYMAN,
D. H. D. see A BLIGHTED PROMISE**
- TO MY YOUNG COUNTRYMAN,
DANIEL HENRY DENIEHY see TO MY
YOUNG COUNTRYMAN, D. H. D.**
- TO MYSELF, JUNE 1855**
- 1855** 20 lines ‘What is this Eastern War to
thee,’
B78
- 1856** 20 lines ‘What is the Eastern War to
thee,’
People’s Advocate 2 Feb.
- 1862–63 20 lines ‘What’s the Crimean War
to thee,’
C384 Cutting *PA* 2 Feb. 1856 with
handwritten alterations

TO N. D. STENHOUSE

- 1863** 14 lines 'Kendall had written me:
"Alas! I fear"
Stenhouse Correspondence 1862–64
MS A100. Letter to Stenhouse 14 July
- 1863** 14 lines 'Kendall had written me:
Alas! I fear'
A90
Title: TO D. N. STENHOUSE
No. LI in Series: SONNETS
- 1866 14 lines 'Kendall had written me:
Alas! I fear'
A95 Ø
Title: TO D. N. STENHOUSE
No. LIV in Series:
MISCELLANEOUS SONNETS
- 1867** 14 lines 'Kendall had written me:
"Alas! I fear"
A87⁻²
No. XI in Series: A STRING OF
PERSONAL SONNETS
- 1867** 14 lines 'Kendall had written me:
"Alas! I fear"
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

TO PEAN. A TRILOGY: III *see*
RECORDS OF A POET'S LOVE: XII

TO POESY: DEDICATED
(IRONICALLY) TO JAMES MARTIN,
ESQ., M.L.C

- 1847** 54 lines + N 'And wilt thou forsake
me now,'
C382
Title: TO THE SPIRIT OF POESIE
- 1854** 60 lines + N 'And will thou forsake
me now,'
Empire 19 Aug.
- 1883** 60 lines 'And yet do not thou forsake
me now,'
Poems, p. 61
Rpt. Popular Edition paperback 1899

TO ROBERT SYDNEY, THE INFANT
SON OF MY FRIEND, MR. HENRY
PARKES

- 1844** 14 lines 'Ay, crow, rogue, crow! Thy
little Being thrilling is'
Parkes Correspondence MS 947
Letter 1 Oct. Also in Harpur
Correspondence 1844–96 MS 947
Title: TO ROBERT SYDNEY
PARKES, AGED 10 MONTHS
- 1845** 14 lines 'Ay, crow away! Thy little
Being thrilling is'
Weekly Register 29 Nov.
Title: TO THE INFANT SON OF
MY FRIEND, MR. HENRY
PARKES
- 1849–50 14 lines 'Ay, crow away! Thy
little Being thrilling is'
C376

TO SAMUEL PROUT HILL ESQ.
AUTHOR OF "TARQUIN THE
PROUD"...

- 1848** 14 lines + N 'Like Cowper, when he
first read Milton's verses,'
C382
- 1863–65 14 lines + N 'Like Cowper, when
he first read Milton's verses,'
A90
Note (10) in THE 'NEVERS' OF
POETRY.
- 1865–66 14 lines + N 'Like Cowper, when
he first saw Milton's verses'
A87⁻¹
Part of note (1) to THE "NEVERS"
OF POETRY

TO STRING UP A MAN FOR THE
VERY WORST CRIME *see* **CAPITAL**
PUNISHMENT

TO THE AMERICAN, EMERSON *see*
EMERSON AT THE BEST

TO THE CRITICLINGS OF
DOGGRELDOM *see* **TO CERTAIN**
CRITICLINGS

TO THE GREAT COMET OF 1843 *see*
TO A/THE COMET

TO THE HON. JAMES MARTIN

1867 14 lines 'Be prudent yet not crafty.
Evermore'

A87⁻²

No. XIII in Series: A STRING OF
PERSONAL SONNETS

1867 14 lines 'Be prudent, yet not crafty.
Evermore'

A87⁻¹

Series: PERSONAL AND OTHER
SONNETS

**TO THE INFANT SON OF MY
FRIEND...see TO ROBERT SYDNEY...**

TO THE LYRE OF AUSTRALIA

1835 24 lines 'Wild Harp of Australia!—
will none ravish thee'

Sydney Monitor 19 Sept.

Title: MELODY. TO THE HARP OF
AUSTRALIA

1842 24 lines 'Wild Lyre of Australia, will
none ravish thee'

Australasian Chronicle 27 Oct.

No. 3 in Series: AUSTRALIAN
LYRICS

1846 24 lines 'Lyre of my country,
remains it for me;'

Penny Saturday Journal 7 Feb.

1847 24 lines + N 'Lyre of my Country,
remains it for me'

C382

1850/51 24 lines 'Lyre of my Country,
remains it for me;'

Songs of Australia. First Series

Sighted only by lightbox reading of
pages in A92.

1863 24 lines 'Lyre of my Country, first
falls it to me;'

A87⁻²

Series: SONGS, ODES, AND
OTHER LYRICS

TO THE MOON

1836–38 28 line untitled fragment 'For
ages shall have ceas'd to glow;—'

A87⁻² (p. 559)

1843 110 lines 'Sultan of the stars! now
steal'

Weekly Register 9 Sept.

Title: ODE TO THE MOON

1853 110 lines 'With silent step behold her
steal'

Bushrangers, p. 88

1853–55 110 lines 'With silent step behold
her steal'

A98⁻¹ Cutting *Bushrangers* 1853

with handwritten alteration

1860–61 30 line untitled fragment 'And be
it humbling too, to know'

A87⁻² (p. 639)

1863 111 lines 'With silent step behold her
steal'

A89

1866 10 line untitled fragment 'And hence
it was that ever forth'

A92

1867 120 lines 'With silent steps I watch
thee steal'

A88

Series: ODES

1867 120 lines 'With silent steps I watch
thee steal'

A87⁻¹

Series: ODES AND LYRICS

1868–70 120 lines 'With silent steps I
watch thee steal'

C381 Cutting ?*Moruya Examiner*

1883 90 lines 'With musing mind I watch
thee steal'

Poems, p. 204

Rpt. Popular Edition paperback 1899

**TO THE REV: B. QUAIFFE ON
READING HIS LECTURES AND
LETTERS ON (AGAINST) THE
"MORAL LAWFULNESS OF CAPITAL
PUNISHMENT"**

1848 14 lines + N 'The lack of hope hath
left me oft supine,—'

A92

1848 14 lines + N 'The lack of hope hath
left me oft supine—'
Atlas 2 Dec.

**TO THE REV. DOCTOR LANG ON
READING ONE OF HIS BOOKS**

1850 14 lines 'Right onward! for the
genius of the land—'
People's Advocate 5 Oct.
Title: SONNET TO DOCTOR
LANG

1854 14 lines 'Right onward! For the
genius of the land—'
People's Advocate 11 Mar.
Title: SONNET TO DR. LANG
(WRITTEN BEFORE HIS
DEPARTURE...)

1863 14 lines + N 'Right onward! For the
genius of the land—'
A90
Title: TO DR LANG
No. XXXV in Series: SONNETS

1866 14 lines 'Right onward! For the
genius of the land—'
A95 Ø
No. XLI in Series:
MISCELLANEOUS SONNETS

1867 14 lines 'Right onward! For the
Genius of the Land—'
A87⁻²
No. III in Series: A STRING OF
PERSONAL SONNETS

TO THE REV. JOHN SAUNDERS: ...

1847 14 lines +N 'If a large love of the
whole human race,'
Sydney Chronicle 25 Dec.

1849 14 lines + N 'If a large love of the
whole human race,'
C376 Cutting *SC* 25th Dec. 1847
with handwritten alterations

1859 14 lines 'If a large love of the whole
human race,'
Sydney Morning Herald 27 Sept.

1863 14 lines 'If a large love of the whole
human race,'
A90
No. XXVI in Series: SONNETS

1866 14 lines 'If a large love of the whole
human race,'
A95 (p. 51)
No. XLII in Series:

MISCELLANEOUS SONNETS

1867 14 lines 'If a large love of the whole
human race,'
A87⁻²

No. V in Series: A STRING OF
PERSONAL SONNETS

1867 14 lines 'If a large love of the whole
human race,'
A95 (p. 113)

Series: PERSONAL AND OTHER
SONNETS

1867 14 lines 'If a large love of the whole
human race,'
A87⁻¹

Series: PERSONAL AND OTHER
SONNETS

1883 14 lines 'If a large love of the whole
human race,'
Poems, p. 236
Rpt. Popular Edition paperback 1899

TO THE SAME (1867)

1867 14 lines 'Since thus of thee, a fond
paternal strain,'
A87⁻² (p. 703)

1867 14 lines 'Since thus of thee, a fond
paternal strain'
A87⁻² (p. 483)
No. VI in Series: DOMESTIC
SONNETS

**TO THE SAME see RECORDS OF A
POET'S LOVE: XXII; and TO
DOCTOR LANG**

**TO THE SAME. A WHILE AFTER HIS
RECOVERY FROM A DANGEROUS
SICKNESS see TO THE SAME. ON HIS
RECOVERY FROM SICKNESS**

**TO THE SAME, AFTER HAVING
BEEN SICK see TO THE SAME. ON
HIS RECOVERY...**

TO THE SAME. ON HIS RECOVERY FROM SICKNESS

- 1857 14 lines 'My manikin! my wilful, wayward pet!'
C376
Title: TO WASHINGTON (20 MONTHS OLD)
- 1858 14 lines 'My manikin! my wilful, wayward pet!'
Empire 28 Jan.
Title: TO WASHINGTON HARPUR AGED TWO YEARS, ...
- 1862–63 14 lines 'My manikin! my wilful, wayward pet!'
C384 Cutting *Empire* 28 Jan. 1858 with minor handwritten alteration
Title: TO WASHINGTON HARPUR, AGED TWO YEARS, ...
- 1863 14 lines 'My manikin! my wilful, wayward pet!'
A90
Title: TO WASHINGTON HARPUR, [AGED TWO YEARS, ...
No. XLVIII in Series: SONNETS
- 1866 14 lines 'My manikin! my wilful, wayward pet!'
A95 (p. 56) Ø
Title: TO THE SAME. AWHILE AFTER HIS RECOVERY FROM A DANGEROUS SICKNESS
No. LI in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines 'My manikin! my wilful, wayward pet!'
A87⁻² (p. 486)
Title: TO THE SAME, AFTER HAVING BEEN SICK
No. III in Series: DOMESTIC SONNETS
- 1867 14 lines 'My manikin! my wilful, wayward pet!'
A87⁻² (p. 482)
No. III in Series: DOMESTIC SONNETS

TO THE SPIRIT OF POESIE *see* **TO POESY: DEDICATED (IRONICALLY)...**

TO THOSE WHO KNOW HOW 'TIS TO FONDLY LOVE—

- 1843 72 lines 'To those who know how 'tis to fondly love—'
Sydney Morning Herald 4 Feb.
Untitled
Pseudonym: AN AUSTRALIAN

TO TWANK

- 1867 16 lines 'Ah! Daniel mine, some Muse malign'
A96
Series: POEMS IN EARLY LIFE

TO W. A. DUNCAN ESQ. EDITOR OF THE WEEKLY REGISTER

- 1844 14 lines + N 'In these unprosperous days of this crude State'
Parkes Papers. MS Ah 131/3 Letter to Parkes 16 Aug. Parkes' transcription sent to Duncan 20 Aug. 1844
Title: ON— [WHAT SHALL WE SAY?...]
- 1845 14 lines 'In these discordful days of this crude state,'
Weekly Register 21 June
Title: TO—
- 1860–61 14 lines 'In these discordant days of this crude State,'
A87⁻²
In Series: MISCELLANEOUS SONNETS

TO W. A. DUNCAN, ESQ.

- 1856 14 lines + N 'I thought you once a sage, but soon found out'
People's Advocate 8 Mar.
Title: TO W. A. DUNCAN, ESQ. "PRINCIPAL OFFICER OF CUSTOMS..."

TO WASHINGTON HARPUR AGED TWO YEARS, ... and TO WASHINGTON (20 MONTHS OLD) *see* **TO THE SAME. ON HIS RECOVERY...**

TO WILLIAM WORDSWORTH

- 1845** 14 lines 'With Earth's whole bulk
between us, I, a child'
Thoughts, p. 3
Title: DEDICATION TO WILLIAM
WORDSWORTH
- 1845** 14 lines 'With Earth's whole bulk
between us, I, a child'
C376 (p. 594) Unamended cutting
Thoughts
Title: DEDICATION TO WILLIAM
WORDSWORTH
- 1859** 14 lines + N 'With Earth's whole
bulk between us, I, a child'
Australian Home Companion Vol. 4
- 1861 14 lines 'With earth's whole bulk
between us, I, a child'
C376 (p. 343) Ø
Title: DEDICATORY
No. 1 in Series: SONNETS:
DEDICATED TO WORDSWORTH
- 1863** 14 lines 'With Earth's whole bulk
between us, I, a child'
A90
Title: TO WORDSWORTH
No. XVI in Series: SONNETS
- 1866 14 lines + N 'With Earth's whole
bulk between,—behold, a child'
A95 (p. 33)
Title: TO WORDSWORTH
No. XV in Series:
MISCELLANEOUS SONNETS
- 1866 4 line untitled fragment 'And haply
that thy reverend head might bend'
A95 (p. 32)
- 1867 14 lines + N 'With Earth's whole
bulk between—behold, a child'
A95 (p. 124)
Series: PERSONAL AND OTHER
SONNETS
- 1867** 14 lines + N 'With Earth's whole
bulk between—behold, a Child'
A87⁻¹
Series: PERSONAL AND OTHER
SONNETS

**TO WORDSWORTH see TO WILLIAM
WORDSWORTH****TOM BROWN, OR HAMAN IN THE
BUSH see SQUATTER SONGS: II****THE TORTURES OF LOVE**

- 1844** 30 lines + N 'My heart is like a
captive bird,'
Maitland Mercury 1 June

THE TOWER OF THE DREAM

- 1851–53 Part I
161 lines 'As in the death-like
mystery of Sleep'
Part II
181 lines + N 'She ceased; and a
deep tingling silence fell'
C376
Title: THE TOWER OF THE
DREAM. A LAY OF THE LAND
OF SLEEP
Series: A PORTION OF CHARLES
HARPUR'S WILD BEE OF
AUSTRALIA
- 1857** Part I
154 lines 'As in the death-like
mystery of Sleep'
Part II
180 lines 'She ceased: and a deep
tingling silence fell'
Empire 21 Feb.; 10 Mar.
- 1860–63 570 lines 'How wonderful are
Dreams! Yet, are they but'
A91 (MS as one poem without Parts)
- 1863** Part I
c. 302 lines 'How wonderful are
Dreams! Yet, are they but'
Part II
c. 298 lines 'She ceased: and a deep
tingled silence fell'
A89

- 1865** Part I
149 lines 'How wonderful are dreams! Yet, are they but'
Part II
175 lines 'Within a circular balcony, whose roof'
Part III
170 lines 'She ceased: and a deep tingling silence fell'
Part IV
153 lines 'At last, all suddenly, in the air aloft,'
Australian Journal 25 Nov.; 2 Dec.
- 1865** Part I (pp. 1–7)
149 lines 'How wonderful are dreams! Yet, are they but'
Part II (pp. 8–13)
175 lines 'Within a circular balcony, whose roof'
Part III (pp. 14–19)
170 lines 'She ceased: and a deep tingling silence fell'
Part IV (pp. 20–24)
153 lines 'At last, all suddenly, in the air aloft,'
24 page pamphlet. Rpt. from "The Australian Journal". Sydney And Melbourne: Clarson, Shallard, and Co., Printers.
- 1865–66 Part I
150 lines 'How wonderful are Dreams! Yet, are they but'
Part II
176 lines 'Within a circular balcony, whose roof'
Part III
170 lines 'She ceased: and a deep tingling silence fell'
Part IV
156 lines 'At last, all suddenly, in the air aloft,'
C381 Clarson, Shallard pamphlet with handwritten alterations
- 1867–68 Part I
150 lines 'How wonderful are Dreams! yet, are they but'
Part II
176 lines 'Within a circular balcony, whose roof'
Part III
170 lines 'She ceased: and a deep tingling silence fell'
Part IV
156 lines 'At last, all suddenly, in the air aloft,'
A97 Clarson, Shallard pamphlet with handwritten alterations
- 1883** Part I
86 lines 'How wonderful are dreams! If they but be'
Part II
139 lines 'High up the tower, a circling balcony'
Part III
129 lines 'She ceased, and a deep tingling silence fell'
Part IV
97 lines 'At last, all suddenly, in the air aloft'
Poems, p. 19
Rpt. Popular Edition paperback 1899
- THE TRAGEDY OF DONOHOE**
1835 c. 948 lines 'The Owl hath hooted night away;'
Sydney Monitor 7, 11, 14, 18, 21, 25 and 28 Feb.
see also later versions **THE BUSHRANGERS, THE BUSH-RANGERS and STALWART THE BUSHRANGER**
- TRANSLATIONS FROM HOMER** *see* **THE FAMOUS NIGHT SCENE IN THE VIII ILIAD; THE FORGING OF THE ARMOUR OF ACHILLES; SIMILES FROM HOMER; and A SUPERNATURALISED BATTLE-PIECE FROM THE XVIII ILIAD**
- THE TREE OF LIBERTY**
1845 32 lines 'We'll plant the Tree of Liberty'
Weekly Register 20 Sept.
1846 32 lines 'We'll plant the Tree of Liberty'
Maitland Mercury 4 Nov.

- 1847** 32 lines + N 'W'll (sic) plant the Tree of Liberty'
C382
- 1849 32 lines + N 'We'll plant the Tree of Liberty'
C376
Series: CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1849** 32 lines + N 'We'll plant the tree of Liberty'
People's Advocate 1 Dec.
Series: MORSELS FROM CHARLES HARPUR'S "WILD BEE OF AUSTRALIA"
- 1853** 40 lines 'We'll plant a Tree of Liberty'
Bushrangers, p. 115
- 1853** 40 lines 'We'll plant a Tree of Liberty'
C384 Ø Unamended cutting
Bushrangers 1853
- 1859** 40 lines 'We'll plant a Tree of Liberty'
Convention: and True Colonizer 26 Feb.
- 1863** 40 lines 'We'll plant a Tree of Liberty'
A90
Series: LYRICS
- 1865 40 lines 'We'll plant a Tree of liberty'
A95
No. XVI in Series: LYRICS
- 1867 40 lines 'We'll plant a Tree of Liberty'
A96 (pp. 10 and 13)
Series: POEMS IN EARLY LIFE

A TRILOGY see RECORDS OF A POET'S LOVE: X; XI; XII

A TROOPER OF FRANCE, IN DESPERATE NEED see A/THE COMBAT

TRUE AND FALSE GLORY see GLORY TESTED

THE TRUE MAN VALUES VIRTUE FOR ITSELF see MR. MORT'S TESTIMONIAL

THE TRUE POISE OF MANHOOD

- 1855** 14 lines 'Trust not too much in him whose cold clear light'
A87⁻²
- 1857** 14 lines 'Trust not too much in him whose cold clear light'
Empire 6 June
No. III in Series: CHARACTERISTICS AND BITS OF PHILOSOPHY
- 1857** 14 lines 'Trust not too much in him whose cold clear light'
C384 Ø Unamended cutting *Empire* 6 June
- 1863** 14 lines 'Trust not too much in him whose cold clear light'
A90
No. XXVIII in Series: SONNETS
- 1866 14 lines 'Trust not too much in him whose cold clear light'
A95 (p. 49) Ø
No. XXXIX in Series: MISCELLANEOUS SONNETS
- 1867 14 lines 'Trust not too much in him whose cold clear light'
A95 (p. 130)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines 'Trust not too much in him whose cold clear light'
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

TRUST IN GOD

- 1853** 14 lines 'Deep trust in God!—for that I still have sought'
Empire 20 June
- 1853–55 13 lines 'Deep trust in God!—for that I still have sought'
A98⁻¹ Ø (p. 109)
- 1853–55 14 lines 'Deep trust in God!—for that I still have sought'
A98⁻¹ (p. i)

- 1859** 14 lines ‘Deep trust in God!—for that I still have sought’
Australian Home Companion Vol. 4
- 1863** 14 lines ‘Deep trust in God!—for that I still have sought’
A90
No. XXI in Series: SONNETS
- 1866 14 lines ‘Deep trust in God!—for that I still have sought’
A95 (p. 43)
No. XXIX in Series:
MISCELLANEOUS SONNETS
- 1867 14 lines ‘Deep trust in God—for that I still have sought’
A95 (p. 128)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines ‘Deep trust in God—for that I still have sought’
A87⁻¹
Series: PERSONAL AND OTHER SONNETS
- 1883** 14 lines ‘Deep trust in God—for that I still have sought’
Poems, p. 232
Rpt. Popular Edition paperback 1899

A TRUTH FOR THE TRUE POET *see* POETIC TRUTH

TRUTH IS DEARER THAN BELIEF

- 1860 8 lines ‘We’re simply hurt by one who won’t believe us,’
A87⁻²
Series: BITS

A TRUTH LITTLE UNDERSTOOD...

- 1845** 15 lines ‘A sentence of the sage, or of the bard’
Weekly Register 12 July

A TRUTH MEN WON’T SEE

- 1857 *c.* 42 lines ‘There are some truths which that so wondrous ape—’
A87⁻²

THE TRUTH OF NATURE

- 1856** 8 lines ‘The frame of the World to its Maker is true,’
People’s Advocate 29 Nov.
No. 18 Part III: BITS OF PHILOSOPHY, CAUSTIC, AND OTHERWISE in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1857** 10 lines ‘The frame of the world to its Maker is true,’
Empire 8 July
No. XIII in Series: RHYMED APHORISMS AND BITS OF PHILOSOPHY

A TRUTH THAT SMALL GREAT MEN WON’T LIKE *see* DOING AND BEING

TWENTY TO ONE

- 1855** 12 lines ‘My Zoilus, one unlucky day,’
B78

TWILIGHT HAUNTS *see* THE ANGEL OF NATURE

TWO NATIONAL SONGS TO THE SAME MEASURE I *and* II *see* AUSTRALIA HUZZA *and* OLD BILLOWY HAWKESB’RY

TWO POLITICAL SONNETS: I *and* II *see* ON THE NEW LAND ORDERS *and* ON THE PROPOSED RECURRENCE TO TRANSPORTATION

TWO SONNETS ADDRESSED TO JAMES MACARTHUR, ESQ., OF CAMDEN

- 1845** 14 lines ‘I give thee credit for an honest aim,’
14 lines ‘Thou may’st not be a warrior, and a terror,’
Weekly Register 22 Mar.
Unsigned. ?Harpur

AN UGLY CHARACTER

- 1851** 4 lines ‘R*****, pretend to what thou wilt, but know’
People’s Advocate 1 Mar.
Untitled
No. VII in Series: A STRING OF EPIGRAMS (FROM CHARLES HARPUR’S WILD BEE OF AUSTRALIA)
- 1860 4 lines ‘R*****, pretend to what thou wilt, but know’
C376
Untitled
No. III in Series: A STRING OF EPIGRAMS (GIVEN WITHOUT COMMENT)
- 1860 6 lines ‘Narsus, pretend to what thou wilt—but see’
A87⁻²
Title: AN UGLY PICTURE
Series: BITS
- 1861** 6 lines ‘Narsus, pretend to what thou wilt—but see’
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. XLI in Series: BITS

AN UGLY PICTURE see AN UGLY CHARACTER**UNDER THE WILD FIG TREE see LOVE IN THE PAST: 2****UNFOLDED ARE THE CRYSTAL GATES OF LIGHT see MUSE-WORSHIP: 4****THE UNREPRESENTED IDEAL**

- 1847** 17 lines + N ‘Thou who, whilst wandering in the pathless woods’
C382

VAGUE BEAUTY IN POETRY

- 1856** 6 lines + N ‘How oft has Song some beauty most divine,’
People’s Advocate 23 Aug.
Title: IDEAL VAGUENESS, AN ELEMENT OF BEAUTY IN POETRY
No. 10 Part I in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.
- 1857** 6 lines ‘How oft has Song some beauty most divine,’
Empire 8 July
No. VII in Series: RHYMED APHORISMS AND BITS OF PHILOSOPHY
- 1857** 6 lines ‘How oft has Song some beauty most divine,’
C384 Ø Unamended cutting *Empire* 8 July

VALEDICTORY BOSH

- 1856** 10 lines + N ‘Some Jack the Tinker’s “going home,”’
People’s Advocate 2 Aug.
No. 8 Part I in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

VALEDICTORY STANZAS TO A WANTON

- 1851–53 20 lines + N ‘To myself can I ever atone’
C376
Series: A PORTION OF CHARLES HARPUR’S WILD BEE OF AUSTRALIA

THE VALUE OF FRANKNESS QUEERLY TESTED

- 1851 6 lines + N ‘Dan, turned insolvent, swore thus—Blood an’ ’ounds!’
C376
Title: EPIGRAM
- 1860 12 lines ‘Dan, turned insolvent, blurted Blood and ’ounds!’
A87⁻¹
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

- 1860** 12 lines ‘Dan, turned insolent, (sic)
blurted “blood and ’ounds!’
Empire 26 Apr.

VANISHED AWAY

- 1863** 18 lines ‘Heaven’s face was starred
as now,’
A90
Series: LYRICS
- 1867 18 lines ‘Heaven’s face was starred
as now,’
A96
Series: POEMS IN EARLY LIFE

**THE VERSE OF COLERIDGE’S
‘CHRISTABEL’ see RHYMED
CRITICISMS: XIII**

**VERSES OCCASIONED BY THE
DEATH OF A CHILD OF THE
MEASLES see ON THE DEATH OF AN
INFANT RELATIVE**

**VERSIONS OF SOME OF THE
PSALMS... see PSALM XXIII**

VESPER: A RHYME FOR CHILDREN

- 1847 36 lines ‘Vesper—Evening’s lovely
star,’
C382
Title: A RHYME FOR CHILDREN
- 1861** 28 lines ‘Vesper!—Evening’s lovely
star,’
Australian Home Companion Vol. 6
Title: A RHYME FOR CHILDREN
- 1862–63 32 lines ‘Vesper!—Evening’s
lovely star’
C384 Cutting *AHC* Vol. 6 1861 with
handwritten alterations

**VESTIBULARY STANZAS see GENIUS
LOST, PRELUDE**

**VICIOUS TASTE see A CRITIC AT THE
TOP OF HIS LADDER**

**THE VINDICATION see RECORDS OF
A POET’S LOVE: XXX**

VIRGINAL LOVE

- 1845** 18 lines ‘I love Him so,’
Weekly Register 3 May
Title: I LOVE HIM SO
- 1846** 18 lines ‘I love Him so,’
Maitland Mercury 11 July
- 1847** 18 lines + N ‘I love Him so,’
C382
- 1853** 18 lines ‘I love him so,’
Bushrangers, p. 101
- 1853** 18 lines ‘I love him so,’
A98⁻¹ Unamended cutting
Bushrangers 1853
- 1863** 18 lines ‘I love him so,’
A90
Series: LYRICS
- 1864** Variant version qtd in article,
‘Native-Born Australian Poets’,
Sydney Morning Herald 29 Sept.
untraced in mss or published
versions
- 1865 18 lines ‘I love him so,’
A95
No. V in Series: LYRICS
- 1867** 18 lines ‘I love him so,’
A88
Series: LYRICS
- 1867** 18 lines ‘I love him so,’
A92
Series: ODES AND LYRICS
- VIRTUELESS PEOPLE/ VIRTUELESS
PERSONS**
- 1857? 8 lines + N ‘O for a style like figured
silk, to dress’
A92 Unidentified cutting ?*People’s
Advocate* with minor handwritten
alterations to note
- 1860 10 lines ‘How many amongst men
are those who draw’
A87⁻²
Series: BITS
- 1861** 10 lines ‘How many amongst men
are those who draw’
C384 Unamended cutting *Braidwood
Dispatch* Aug.? Paper and year
identified by lightbox reading
No. XLIX in Series: BITS

A VISION OF AN ANGEL

1853–54 21 lines + N ‘I had a vision of an Angel, who’
C385

1854 21 lines + N ‘I had a Vision of an Angel, who’
People’s Advocate 10 June

1859 28 lines ‘I had a vision of an Angel, who’
Southern Cross 3 Dec.

1863 28 lines + N ‘I had a vision of an Angel, who’
A87⁻² (p. 607)
Series: SONGS, ODES, AND
OTHER LYRICS

1863 34 lines ‘I had a vision of an Angel, who’
A89

1865 43 lines + N ‘I had a vision of an Angel, who’
A87⁻² (p. 437)

1865–67 43 lines ‘I had a vision of an Angel, who’
A92 Unidentified cutting ?*Moruya Examiner* with handwritten alterations

1867 45 lines ‘I had a vision of an Angel, who’
A87⁻² (p. 442)

1867–68 45 lines ‘I had a Vision of an Angel—who’
A97

THE VISION OF THE ROCK

1842 108 lines ‘I sate upon a lonely peak,’
Australasian Chronicle 1 Sept.

1849 72 lines ‘I sate upon a lonely peak,’
People’s Advocate 10 Mar.

1853 108 lines ‘I sate upon a lonely peak,’
Bushrangers, p. 93

1853–55 108 lines ‘I sate upon a lonely peak,’
A98⁻¹ Cutting *Bushrangers* 1853 with handwritten alterations

1863 126 lines ‘I sate upon a lonely peak,’
A89

1867 126 lines ‘I sate upon a lonely peak’
A87⁻¹

1883 108 lines ‘I sate upon a lonely peak,’
Poems, p. 105

Rpt. Popular Edition paperback 1899

1888 108 lines ‘I sate upon a lonely peak’
Australian Poets 1788–1888, p. 202

THE VOICE OF THE SWAMP/NATIVE OAK

1851 20 lines ‘Who hath laid him underneath’
C383 (pp. 21, 22) Ø

1851 24 lines ‘Who hath laid him underneath’
Empire 13 Sept.

1851 24 lines ‘Who hath laid him underneath’
Bathurst Free Press 20 Sept.

1853 24 lines ‘Who hath lain him underneath’
Bushrangers, p. 100

1853 24 lines ‘Who hath lain him underneath’
A98⁻¹ Unamended cutting
Bushrangers 1853

1865 32 lines + N ‘Who hath lain him underneath’
A95

No. X in Series: LYRICS

1865–66 32 lines + N ‘Who hath lain him underneath’
C381 Cutting dated 13 March 1865
Moruya Examiner with handwritten alterations to note. Paper identified by lightbox reading

1867 32 lines + N ‘Who hath lain him underneath’
A92

1883 32 lines ‘Who hath lain him underneath’
Poems, p. 92

Rpt. Popular Edition paperback 1899

A WAIL FROM THE BUSH see AN ABORIGINAL MOTHER’S LAMENT**WALLER see RHYMED CRITICISMS: IV**

THE WANTON

1849 17 lines + N 'How bitter oft is
Truth.—Be sure of this,'
C376

Series: A PORTION OF CHARLES
HARPUR'S WILD BEE OF
AUSTRALIA

WAR

1846 53 lines 'He who in battle slays his
fellow Man,'

Maitland Mercury 1 Aug.

1851 Part I: Its General Effects
65 lines 'He who in battle slays his
fellow man,'

Part II: Its Particular Effects

36 lines + N 'It is a Battle-field!

From sights severe,'

C376

**WAR SONGS FOR THE AUSTRALIAN
LEAGUE**

1850 24 lines 'Up Australians! hark, the
trumpet'

People's Advocate 5 Oct.

Title: LAYS FOR THE ANTI-
CONVICT ASSOCIATION

1854 40 lines 'Up Australians! Hark, the
trumpet'

People's Advocate 11 Mar.

**A WAR SONG FOR THE
NINETEENTH CENTURY**

1843 24 lines 'The march of Knowledge
hasten;'

Australasian Chronicle 31 Jan.

1844 24 lines 'The march of knowledge
hasten!'

Guardian 20 Apr.

1847 14 line fragment 'The March of
Knowledge hasten!'

C382

Title: THE MARCH OF
KNOWLEDGE

1850/51 24 lines 'The march of Knowledge
hasten;'

Songs of Australia. First Series

Sighted only by lightbox reading of
pages in A92

1854 32 lines + N 'The march of
Knowledge hasten,'
People's Advocate 7 Jan.

**THE WAY OF THE WORLD AND THE
REMEDY**

1856 4 lines + N 'Who is a Hero, if *he* is
not one,'

People's Advocate 4 Oct.

No. 13 Part V in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

1856 4 lines + N 'Who is a Hero, if *he* is
not one,'

A92 Unamended cutting *PA* 4 Oct.

**WELL, I SCARCE NEED SAY *see*
FRAGMENT****WELLINGTON**

1854 28 lines 'Great captain, if you will!
great duke! great slave!'

A97

Included in letter to Edward Parnell

1854 28 lines + N 'Great captain if you
will! great Duke! great Slave!'

People's Advocate 18 Feb.

1854–58 28 lines 'Great captain if you will!
great Duke! great Slave!'

C380 Cutting *PA* 18 Feb. with minor
handwritten alteration

1860 59 lines 'Great Captain, if you will!
great Duke! great Slave!'

Southern Cross 4 Feb.

1866 c. 53 lines 'Great Captain, if you
will! great Duke! great Slave!'

A87⁻² (pp. 619, 617) Ø

1866 59 lines 'Great Captain, if you will!
great Duke! great Slave!'

A87⁻² (pp. 617, 618, 620)

**WENTWORTH *see* THE TEMPLE OF
INFAMY****WENTWORTH AGAIN *see* SONNETS
DEDICATED TO AUSTRALIAN
SENATORS: X**

WENTWORTH'S CONSTITUTIONAL MYTH. INTERPRETED BY A PARODY...

1853 12 lines + N 'And O, Britannia, shouldst thou cease to have'
People's Advocate 19 Nov.

WENTWORTH'S COUNCIL DREAM
see **SONNETS DEDICATED TO AUSTRALIAN SENATORS: XV**

WERE MARTIN DEAD? *see* THE "NEVERS" OF POETRY

WHAT IS THE TRUE DIFFERENCE... *see* POETRY AND PROSE

WHAT NEXT!

1846 7 lines + N "'Twas Ewing's to ask t'other night at the Lecture,'
C376
Included in incomplete untitled note [part of draft letter to the *Spectator*: unsighted]

WHAT NEXT! *see* SONNETS DEDICATED TO AUSTRALIAN SENATORS: XIV

"WHATEVER IS, IS RIGHT"

1851 4 lines + N 'When Pope declared, Whatever Is, is Right,'
C376

No. IX in Series: A STRING OF PASSING THOUGHTS (WITH AND WITHOUT COMMENT)

1851 4 lines 'When Pope declared, Whatever is, is Right'
People's Advocate 1 Mar.

No. III in Series: A STRING OF EPIGRAMS (FROM CHARLES HARPUR'S WILD BEE OF AUSTRALIA)

1860 4 lines 'When Dan Pope wrote Whatever is, is right:'
A87⁻¹ (p. 398)
Series: RHYMES, HUMOUROUS (sic) POEMS, EPIGRAMS, ETC.

1860 8 lines 'When sage Pope wrote Whatever is, is Right,'
A87⁻²
Series: BITS

1862-63 8 lines 'When sage Pope wrote Whatever is is Right,'
C384 Cutting *Braidwood Dispatch* Aug. 1861 with minor handwritten alterations. Paper and date identified by lightbox reading
No. XXVI in Series: BITS

1867 8 lines 'When sage Pope wrote Whatever is is Right,'
A87⁻¹ (p. 250/327)
Untitled
Series: BITS

WHAT'S A BOON?

1856 4 lines + N "'Our Constitution is a Boon," say noodles,'
People's Advocate 16 Aug.
No. 9 Part IV in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

1856 4 lines + N "'Our Constitution is a Boon," say noodles,'
C376 Unamended cutting *PA* 16 Aug.

WHAT'S POETIC?

1856 8 lines 'What's poetic. I ask, if a green Wood is not—'
People's Advocate 4 Oct.
TITLE: THE SCENIC PART OF POETRY

No. 13 Part III in Series: SONGS, EPIGRAMS, NOTES, AND OPINIONS, ETC.

1863 40 lines 'What's Poetic? I ask, if a green wood is not,—'
A90

Title: THE SCENIC PART OF POETRY
Series: LYRICS

1865 80 lines 'What's Poetic? Think whether the day-god is not,'
A95 partly Ø
No. XXIII in Series: LYRICS

- 1867** 80 lines ‘What’s poetic? Think whether the day-god is not’
A87⁻¹
Series: ODES AND LYRICS

WHAT’S THE DIFFERENCE?

- 1855** 6 lines + N ‘A fiddling difference once was said to be’
A87⁻² (pp. 674, 675)
Title: PROTECTIVE DUTIES
VERSUS PREMIUMS

- 1856** 6 lines + N ‘A fiddling difference once was said to be’
People’s Advocate 20 Dec.
Title: PROTECTIVE DUTIES
VERSUS PREMIUMS
No. 20 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

- 1856** 6 lines + N ‘A fiddling difference once was said to be’
A87⁻² (p. 707) Unamended cutting
PA 20 Dec.
Title: PROTECTIVE DUTIES
VERSUS PREMIUMS
No. 20 Part I in Series: SONGS,
EPIGRAMS, NOTES, AND
OPINIONS, ETC.

- 1860** 6 lines ‘A fiddling difference once was said to be’
A87⁻² (p. 413)
Title: WHERE’S THE
DIFFERENCE?
Series: BITS

- 1861** 6 lines ‘A fiddling difference once was said to be’
C384 Unamended cutting *Braidwood Dispatch* July. Paper and date identified by lightbox reading
No. XXII in Series: BITS

**WHEN SAGE POPE WROTE... see
WHATEVER IS, IS RIGHT**

**WHEN THE DAY-STAR HAS SUNK...
see THE KANGAROO HUNT**

**WHERE BEAUTY IS SMILING see TO
MARY**

**WHERE MOST WE MET see
RECORDS OF A POET’S LOVE: XIII**

**WHERE THE WANDERING
BARWIN... see SQUATTER SONGS: I**

**WHERE’S THE DIFFERENCE? see
WHAT’S THE DIFFERENCE?**

**WHEREVER IN SOME WILDWOOD
BOWER see THE HONEY BIRD**

**WHITHER? (Fragment from GENIUS
LOST) see GENIUS LOST. THE
SORROWS Part Eight: CHORUS OF
THE HOURS**

**WHO LIVES BUT TO THE PRESENT
IS A DUNCE**

- 1855–57 6 lines ‘Who lives but to the Present is a dunce;’
C376

**[WHO’D HAVE] THOUGHT IT? WHY,
HE VOTES WITH THE OPPOSITION!
see SONNETS DEDICATED TO
AUSTRALIAN SENATORS: VI**

WHOM SHOULD I HELP?

- 1860** 7 lines ‘Whom should I help? The meritorious? They’
A87⁻²
Series: BITS

- 1861** 7 lines ‘Whom should I help? The meritorious? They’
C384 Unamended cutting *Braidwood Dispatch* Aug.? Paper and year identified by lightbox reading
No. LV in Series: BITS

**WHO’S THE MAN? see SONNETS
DEDICATED TO AUSTRALIAN
SENATORS: III**

WHY?

- 1845** 14 lines + N ‘Ah! me, I know not why it should be so,’
Colonial Literary Journal 20 Mar.
Title: THE POVERTY OF GREATNESS
- 1845** 14 lines ‘Alas! I know not why it should be so,’
Thoughts, p. 8
Title: THE POVERTY OF GREATNESS
Series: PASSING THOUGHTS. A SERIES OF SONNETS
- 1849 14 lines + N ‘Ah me, I know not why it should be so!’
C376 (p. 468)
Title: THE POVERTY OF GREATNESS
Series: CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1861 14 lines ‘Haply the reason we in vain would know,’
C376 (p. 355) Ø
Title: THE POVERTY OF GENIUS
No. 7 in Series: SONNETS: DEDICATED TO WORDSWORTH
- 1863** 14 lines ‘Haply the reason we in vain would know’
A90
No. X in Series: SONNETS
- 1866 14 lines ‘Haply the reason we in vain would know’
A95
No. X in Series: MISCELLANEOUS SONNETS

WHY?

- 1853 16 lines ‘Why Heloise—my Heloise!’
C376

WHY SHOULD HIRED LABORERS HAVE TEA ALLOWED? see THE SPIRIT OF**WHY SLIGHT THE SONNET? see ON THE SONNET****WHY TOWER MY SPIRITS, AND WHAT MEANS THIS WILD see RECORDS OF A POET’S LOVE: I****WICKLIFFE see WICLIFFE****WICLIFFE**

- 1863** 14 lines ‘One star in heaven, when the dank mists of earth’
Sydney Morning Herald 27 May
Title: WICKLIFFE
- 1863** 14 lines ‘One star in heaven, when the dank mists of earth’
A90
No. XLI in Series: SONNETS
- 1866 14 lines ‘One star in heaven, when the dank mists of earth’
A95 (p. 41)
No. XXVI in Series: MISCELLANEOUS SONNETS
- 1867 14 lines ‘One Star in heaven, when the dank mists of earth’
A95 (p. 125)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines ‘One Star in heaven, when the dank mists of earth’
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

THE WIDOW (WITCH) OF HEBRON see THE WITCH OF HEBRON**THE WIDOW’S BOY**

- 1843** 24 lines ‘I do not fear to die, mother,’
Maitland Mercury 11 Nov.
Title: THE DYING SORROW OF THE WIDOW’S BOY
- 1845** 48 lines “‘I do not fear to die, mother,’
Weekly Register 8 Feb.
Title: THE DYING SORROW OF THE WIDOW’S BOY
- 1859** 80 lines ‘I do not fear to die, mother,—’
Australian Home Companion Vol. 4
Title: THE DYING SORROW OF THE WIDOW’S BOY

1863 80 lines “‘I do not fear to die,
mother,—’
A90
Series: LYRICS

1867 80 lines ‘I do not fear to die,
Mother,—’
A87⁻¹

**THE WIDOW’S MITE IN A NEW
LIGHT** *see* **THE GREAT GUN OF THE
AUSTRALIAN-CRIMEAN-WAR-FUND**

**THE WILD CHERRY TREE: A LAY OF
LOVE**

1847 56 lines + N ‘A woe-weary Man who
had followed afar’
C382

WILDING AWAY *see* **A LYRICAL
LOVE STORY 2: 4**

A WINDY SUBJECT *and* **THE WINDY
SUBJECT AGAIN** *see* **SONNETS
DEDICATED TO AUSTRALIAN
SENATORS: II** *and* **XI**

**WINTER & SUMMER, OR NEITHER
WILL DO/SUIT** *see* **NEITHER WILL DO**

WINTER MORNING *see* **A MID-
WINTER MORNING**

WINTRY RESULTS *see* **MUSE-
WORSHIP: 7**

WISDOM

1837 18 lines ‘Say, what is Wisdom? Ah,
’tis but to know’
Australian 11 July

WISDOM NEVER WOODED IN VAIN

1857 7 lines ‘Though we cannot make
Wisdom our mistress for aye,’
Empire 8 July
No. I in Series: RHYMED
APHORISMS AND BITS OF
PHILOSOPHY

1867 7 lines ‘Though we cannot make
Wisdom our mistress for aye,’
A87⁻¹
Untitled
Series: BITS

WISDOM’S DWELLING

1856 2 lines ‘A mind that’s made turbid by
Fortune may be’
People’s Advocate 29 Nov.
No. 18 part III: BITS OF
PHILOSOPHY, CAUSTIC, AND
OTHERWISE
In Series: SONGS, EPIGRAMS,
NOTES, AND OPINIONS, ETC.

1860 4 lines ‘A mind that’s made turbid by
Fortune, may be’
A87⁻¹
Series: RHYMES, HUMOUROUS
(sic) POEMS, EPIGRAMS, ETC.

1862–63 4 lines ‘A mind that’s made turbid
by fortune may be’
C384 Cutting *Braidwood Dispatch*
July 1861 with minor handwritten
alterations. Paper and date identified
by lightbox reading
No. XX in Series: BITS

**THE WITCH OF HEBRON: A
RABBINICAL LEGEND**

1867 *c.* 776 lines ‘From noon until the
setting of the sun,’
A90 (p. 202)
Title: THE WITCH (WIDOW) OF
HEBRON

1867 *c.* 17 lines ‘But interposed/ A certain
space in front, and belting all’
A90 (p. 140)
Untitled lines from Part I

1867 *c.* 219 lines + N ‘Again I lived—
again I felt. But now’
A90 (p. 141)
Untitled lines from Part V

1867 269 lines ‘Within a rustic chamber,
dark and low,’
A90 (p. 150)
Title: Part VI

- 1867 22 lines 'Again I had some deep-down hold on being'
A90 (p. 132)
Title: Part VII
- 1867 15 lines 'While within/ A brazen trellis based with slabs of stone'
C376
Untitled lines from Part I
- 1867 c. 351 lines 'From morn until the setting of the sun'; '—but from his brow/There flashed as with the lightning of a wrath' and 'And had strong symptoms of a "poison case"'; 'And one too for himself, though, he disliked them'; 'What indeed are all things, even those'
A87⁻² (pp. 429, 699, 745, 700)
Untitled lines from Part I, Parts III and IV, Part VI, Part VII
- 1867 33 lines 'That filled me with much thankfulness of heart.'
A94 (p. 97)
Untitled lines from end of Part VI and beginning of Part VII
- 1867–68 1,687 lines 'From morn until the setting of the sun'
A97
- 1883 1,241 lines 'From morn until the setting of the sun'
Poems, p. 249
Rpt. Popular Edition paperback 1899

WITH AMPLE FORTUNE...see**SONNETS TO AUSTRALIAN SENATORS: IV****WITH WHAT CONTENT... see NOON, EVENING, AND NIGHT****WOE IS ME see GENIUS LOST. THE SORROWS Part Three: MISERY****WOMAN**

- 1837 64 lines 'Vain are the promptings of the Nine'
Australian 17 Feb.

WOMEN AND STARS

- 1849 12 lines + N 'I dote on Stars and Belles; (Wherefore Love saith'
C376 partly Ø
Title: WOMEN & STARS VERSUS A BEEF STEAK
Series: CHARLES HARPUR'S WILD BEE OF AUSTRALIA
- 1861 20 lines + N 'I dote on Belles and Stars! wherefore Love saith'
A91
No. II in untitled series

WOMEN & STARS VERSUS A BEEF STEAK see WOMEN AND STARS**WOMEN AS GLORIFYERS**

- 1853–54 15 lines 'Even as the roarings of the great blind sea'
C376

WOODLANDS

- 1855 20 lines 'Sweet Woodlands! from thy hospitable door'
Empire 21 Dec.

WORDS see WORDS ARE DEEDS**WORDS ARE DEEDS. THE WORDS WE HEAR**

- 1863–65 18 lines + N 'Words are Deeds. The words we hear'
A90
Note (5) in THE 'NEVERS' OF POETRY
- 1864 18 lines 'Words are Deeds. The words we hear'
Sydney Times 9 Apr.
Note (4) in THE 'NEVERS' OF POETRY
- 1865–66 18 lines 'Words are Deeds! The words we hear'
A87⁻¹
Note ([f] p. 263) in THE 'NEVERS' OF POETRY

- 1883** 16 lines ‘Words are deeds. The words we hear’
Poems, p. 179
Title: WORDS
Rpt. Popular Edition paperback 1899
- 1888** 16 lines ‘Words are deeds. The words we hear’
Australian Poets 1788–1888, p. 209
Title: WORDS
- see also* **THE “NEVERS” OF POETRY**

WORDSWORTH *see* **RHYMED CRITICISMS: XII**

WORDSWORTH’S POETRY

- 1867** 14 lines ‘How much, O Wordsworth! in this world how much’
A95 (p. 190)
- 1867** 14 lines ‘How much, O Wordsworth! in this world how much’
A87⁻¹
Series: PERSONAL AND OTHER SONNETS

see also **RECORDS OF A POET’S LOVE: XXV**

THE WORLD AND THE SOUL

- 1847** 48 lines ‘From the crude records which mysterious Time’
Atlas 4 Sept.
Title: GEOLOGIA
- 1849** 50 line fragment ‘From the crude records which mysterious Time’
C376
Title: GEOLOGIA
Series: CHARLES HARPUR’S WILD BEE OF AUSTRALIA
- 1863** [last 89 lines only] + N ‘Of life enormous: but to perish, when’
A87⁻²
- 1863** 157 lines ‘From the crude records which mysterious Time’
A89
- 1867** 214 lines ‘From the crude records which mysterious Time’
A88
- 1867** 216 lines ‘From the crude records which mysterious Time’
A87⁻¹

THE WORLD-BIRTH OF LOVE

- 1867** 24 lines ‘Off from all Being, as a worn-out part,’
A92
Series: ODES AND LYRICS

A WORLD-POET

- 1866** 14 lines ‘The ever-influencing Bard is one’
A95 (p. 53)
Title: THE BARD OF HUMANITY
No. XLVI in Series: MISCELLANEOUS SONNETS
- 1866** 14 lines ‘The ever-influencing Bard is one’
A90 (pp. 135, 137)
Untitled
No. I in Series: SONNETS ON POETS AND POETRY
- 1866** 14 lines ‘The ever-influencing Bard is one’
Sydney Morning Herald 7 Nov.
Untitled
No. IV in Series: SONNETS
- 1866–67** 14 lines ‘The ever-influencing Bard is one’
A87⁻¹ (p. 199a) Cutting *SMH* 7 Nov. with minor handwritten alterations
Untitled
- 1867** 14 lines ‘The always-influencing Bard is one’
A95 (p. 117)
Series: PERSONAL AND OTHER SONNETS
- 1867** 14 lines ‘The always-influencing Bard is one’
A87⁻¹ (p. 216/293)
Series: PERSONAL AND OTHER SONNETS

WORLD-WEARINESS

- 1844** 14 lines ‘There’s a world-weariness that often comes’
Weekly Register 13 July
Sub-title: TO HER I LOVE

see also **RECORDS OF A POET’S LOVE: XXVI**

A WORLD-WIDE SURETY

1860 13 lines 'Address thyself right
manfully to what'
A87⁻² (p. 405) Ø
? Series : RHYMES,

HUMOUROUS (sic) POEMS,
EPIGRAMS, ETC. in A87⁻¹

1866 13 lines 'Address thyself right
manfully to what'
A87⁻² (p. 491)
No. II in Series: BITS

A WORLDDLING

1845 14 lines 'Worldly Prosperity is often
less'
Thoughts, p. 9
Title: WORLDLY SUCCESS

1863 14 lines 'Worldly prosperity is often
less'
A90

No. XV in Series: SONNETS

1866 14 lines 'Worldly prosperity is often
less'
A95 (p. 32)
No. XIV in Series:

MISCELLANEOUS SONNETS

1867 14 lines 'Worldly prosperity is often
less'
A95 (p. 127)

Series: PERSONAL AND OTHER
SONNETS

1867 14 lines 'Worldly prosperity is often
less'
A87⁻¹

Series: PERSONAL AND OTHER
SONNETS

THE WORLD'S OPINION

1856 6 lines 'As a down feather by the
wind'
C376 (p. 627)

Title: THE GOOD OPINION OF
THE WORLD

1856 6 lines + N 'As a down feather by
the wind'

People's Advocate 21 June

No. IV Part I in Series: EPIGRAMS,
NOTES, AND OPINIONS, ETC.

1856 6 lines + N 'As a down feather by
the wind'
C376 (p. 187) *Cutting PA* 21 June
with handwritten alteration to note

THE WORLD'S VICTIMS

1846 48 lines 'They tell me He in riot
now,'
Maitland Mercury 29 Aug. Erratum
30 Sept.

1847 48 lines + N 'They tell me he in riot
now,'
C382

1851 48 lines + N 'They tell me he in riot
now,'
People's Advocate 12 Apr.

No. 3 in Series: BEING LEAVES
FROM CHARLES HARPUR'S
WILD BEE OF AUSTRALIA

1860 48 lines + N "'They tell me He in
riot now,'
C376

1867 48 lines "'They tell me he in riot
now,'
A96

Series: POEMS IN EARLY LIFE

**THE WORLD'S WAY see POPULAR
FURORES****WORLDLY SUCCESS see A
WORLDDLING****THE WRATH OF LOVE see LOVE THE
IDEALISER: 4****THE WRECK**

1833 40 lines 'Her sails are furled, and she
lies along,'
Australian 20 Dec.

**WRITTEN ON THE VERGE...AT
GRANBELANG see IMPROMPTU:
(COMPOSED WITHIN THE VERGE
OF A BEAUTIFUL BIT OF
WOODLAND SCENERY)**

THE WRONGS OF POLAND

1863 14 lines ‘Since every drop of wrong-shed blood that cries’
A90

No. XXXVII in Series: SONNETS

1866 14 lines + N ‘Since every drop of wrong-shed blood that cries’
A95 (p. 47) Ø

No. XXXV in Series:

MISCELLANEOUS SONNETS

1866 14 lines + N ‘Since every drop of wrong-shed blood that cries’
A87⁻²

Untitled

No. XXI in Series: SONNETS (IN CONTINUATION)

1867 14 lines + N ‘Since every drop of wrong-shed blood that cries’
A95 (p. 123)

Series: PERSONAL AND OTHER SONNETS

1867 14 lines + N ‘Since every drop of wrong-shed blood that cries’
A87⁻¹

Series: PERSONAL AND OTHER SONNETS

see also **ON THE REPEAL MOVEMENT IN IRELAND**

YEA, THEY ARE CLANNISH, AND, LIKE DEVILS, HATE

1862–63 9 line untitled fragment ‘Yea, they are clannish, and, like devils, hate’
C384 ?Intended for THE TEMPLE OF INFAMY

YEARNINGS

1846 24 lines ‘“O that the moon now so silverly beaming,’
Maitland Mercury 3 June
Title: THE POET BOY’S LOVE WISHES

1846 24 lines ‘O that the moon now so silverly beaming,’
Hawkesbury Courier 30 July
Title: THE POET BOY’S LOVE WISHES

1861 24 lines ‘“Ah, that yon Moon, when thus silverly beaming,’
Australian Home Companion Vol. 6
Title: A POET BOY’S LOVE WISHES

1862–63 c. 28 lines ‘“Ah! that yon Moon, when thus silverly beaming,’
C384 Ø Cutting *AHC* Vol. 6 1861 with handwritten alterations
Title: A POET BOY’S LOVE WISHES

1863 28 lines ‘“Ah, that yon Moon, when thus silverly beaming,’
A90
Series: LYRICS

1867 28 lines ‘“O that yon Moon, when thus silverly beaming’
A88
Series: LYRICS

1868 28 lines ‘“Ah, that yon Moon, when thus silverly beaming,’
A97

“YES” *see* **LOVE THE IDEALISER: 1**

YON GREEN WOOD

1857 32 lines ‘I see, as in a vision,’
Empire 28 Mar.

1859 20 lines ‘I see, as in a vision, how face to face I stood’
Southern Cross 12 Nov.

1863 8 line untitled fragment ‘I see, as in a vision, how face to face I stood’
A87⁻²

1863 40 lines ‘I see, as in a vision,’
A90
Series: LYRICS

1865 20 lines ‘I see, as in a vision, how face to face I stood’
A95
No. III in Series: LYRICS

1866 40 lines ‘I see, as in a vision,’
C381 Unamended cutting *Moruya Examiner*. Paper identified by lightbox reading

1866 40 lines ‘I see, as in a vision,’
A93

1867 40 lines 'I see, as in a vision,'
A88
Series: LYRICS

1867 20 lines 'I see, as in a vision, how
face to face I stood'
A92
Series: ODES AND LYRICS

**YONDER'S MY CHOSEN ONE... *see* A
LYRICAL LOVE STORY 1: 1**

YOUNG LOVE

1853–54 19 lines 'How dear is Love to
young beginners,'
C376

**A YOUTH OF THE UTOPIAN ERA *see*
THE BEAUTIFUL: IV**

ZILLA'S SONG (FROM KING SAUL)

1849 18 lines 'When the heart's paining'
A92
see also KING SAUL

APPENDIX A

DESCRIPTION OF THE MITCHELL LIBRARY'S ARCHIVAL COLLECTIONS OF HARPUR MATERIAL WITH REFERENCE CHIEFLY TO VERSE

This is a description and enumeration of the contents of the Charles Harpur archival manuscript collection in the Mitchell Library, State Library of New South Wales, Sydney. Collection numbers are those of the Mitchell Library and reflect the Mitchell's organisation of the materials. All dating in the following description is based on editorial comparison of texts and other internal evidence, on the physical evidence offered by the collections, on newspaper publications, and on Harpur's dates on manuscripts.

Use of the word 'manuscript' in the Harpur collections may be confusing. Harpur titled and numbered several collections 'manuscript', before giving titles and numbers to the 'Major' manuscripts in 1867–68. After Harpur's death, Mrs Harpur and Washington also titled and numbered other collections 'manuscript.' The following conventions have therefore been adopted:

- The collections known as 'Major' Manuscripts are indicated in bold uppercase, e.g. **MANUSCRIPT NO. 1**.
- Other collections titled and numbered by Harpur as manuscripts are indicated by unbolded lower case, e.g. Manuscript No. 1
- Collections titled and numbered by Mrs Harpur and Washington as manuscripts, which may not have Harpur's authority as collections, are indicated by unbolded lower case and inverted commas, e.g. 'Manuscript No. 1'.
- Pages numbered both by Harpur and later by the Mitchell librarians are indicated by a slash: e.g. 26/301. Numbered pages are recorded in the Description below as (30); unnumbered pages and illegible pagination as [30], or where assignment of a page number is difficult as [np].

A87⁻¹

Pages 1–[400]: date 1860–1868. Major part of this volume dates 1867. Some early inserted pages date 1868 and later pages probably 1860 and 1865–1866. Annotations by Mrs Harpur and Washington Harpur, and contents list for most collections by Mrs Harpur were added after Harpur's death. Pagination is unreliable and some pages are double-numbered. Care should be taken when reading the pagination of the following notes which follow through the volume in the order in which the pages are bound.

Format: Mitchell bound volume containing a number of gatherings of chiefly unlined foolscap pages of thick textured paper with miscellaneous pages and scraps and inserts bound in.

The following pages are blank: 9–10, 12, 32, 34, 60, 104, 128, 172, even numbers between 196–206, 252, 288, even numbers between 292–300, 304, 330.

A87⁻¹ continued

Pages i–[7] numbered on recto: Salier’s Notes; (1a/11): Harpur’s transcription of prose quote by E. A. Leslie, ‘A Critique on some of Harpur’s Lyrics’.

Pages 13–127: probably 1867 with exceptions noted below dated 1868.

Page [np]–13a: draft of letter [to Thomas Sutcliffe Mort] who intended to sail to England, requesting Mort to carry MSS of Harpur’s poems for possible English publication. Pages 13, 14, 16: three copies of ‘These Poems! Let the Worldling if he will’, [15]: prose address ‘To the English Reader’ annotated ‘1867’, (17) in different format: prose ‘My own Poetry’, [18]: prose ‘Popular Irish Songs’ including Harpur’s verse ‘Lord Potather’, (19–[20]): prose note with instructions to an Editor annotated ‘C. H.’, (21): title page of late version of prose ‘A Discourse on Poetry by Charles Harpur / Introductory to the whole of my Poems:—C. H.’, ([22]–31): prose ‘A Discourse on Poetry’, (33): headed ‘Manuscript No. 1’ and brief Preface by Mrs Harpur written after Harpur’s death.

Pages 35–23/59: **MANUSCRIPT No. 1** date 1867. Page 35: Harpur’s title page ‘Poems: By Charles Harpur. An Australian’ annotated ‘Chas: Harpur. These Manuscripts are numbered from 1 to 18’, [36]: contents list for Miscellaneous Poems, and the poem ‘These Poems! Let the Worldling, if he will’ transcribed probably by Mrs Harpur including annotation ‘Chas Harpur’, (1/37): title ‘Miscellaneous Poems’, (1/37–14/[50]): ‘The Creek of the Four Graves’, (15/51–23/59): ‘The Bush Fire’, (23/59): ‘Dawn and Sunrise in the Snowy Mountains’.

Pages 61–103/153: **MANUSCRIPT No. 6** date 1867. Page 61: Harpur’s title page ‘Poems: By Charles Harpur: An Australian’ annotated ‘Chas: Harpur’,

[62]: Mrs Harpur’s contents list, (63/113): Harpur’s title ‘Miscellaneous Poems continued’, (63/113–[66]/116): ‘The Dream by the Fountain’ with prose note, (67/117–[72]/122): ‘A Rhyme’ annotated ‘1840’ [earliest extant version *Maitland Mercury* 13 June 1846], (73/123–[78]/128): ‘The Drowned, Alive’ with prose note, ([78]/128–[80]/130): ‘To—’, ([80]/130–[82]/132): ‘The Losses of the Past’, ([82]/132–[84]/134): ‘To an Echo on the Banks of the Hunter’, ([84]/134–[88]/138): ‘The Death of Shelley’, ([88]/138–[90]/140): ‘Happiness and Faith’, ([90]/140–[96]/146): ‘Monodies I and II’ annotated ‘1845’ (142) [earliest extant version A87⁻² 1855], ([96]/146)–([100]/150): ‘Autumnal Leaves 1–6’, ([100]/150)–[102]/152): series ‘Bits’: ([100]/150): ‘All simple sights of rural life to me’, (101/151): ‘The midnight moon is riding right aloft’, ‘Though we cannot make Wisdom our mistress for aye’, ‘Like him who great reports of tilth rejects’, ‘Could we, as mortals, but our end foresee’, ([102]/152): ‘How great or small may be the pang of death’, ‘What is the true difference ’twixt Prose and Rhyme’, “‘Property is Funded Talent’”, (103/[153]): ‘A Summer House Treat’, ‘Luck Out of Season’.

Pages 105–127/173: **MANUSCRIPT No. 7** date 1867. Page 105: Harpur’s title page ‘Manuscript No 7 Poems: By Charles Harpur. An Australian’ annotated ‘√ √ Chas: Harpur’, [106]: Mrs Harpur’s contents list, (107/153): Harpur’s title ‘Miscellaneous Poems continued’, (107/153–113/159): ‘The World and the Soul’, ([114]/160–121/167): ‘The Bard of Paradise’ with prose note, (121/167–125/171): ‘The Vision of the Rock’, (125/171–127/173): ‘A Musical Reminiscence’, (127/173): ‘Consolation’.

Pages 129–171/215: **MANUSCRIPT No. 8** date 1867. Page 129: Harpur's title page 'Manuscript No 8 Poems: By Charles Harpur. An Australian' annotated ✓ ✓ Chas: Harpur', [130]: Mrs Harpur's contents list, (131/174) Harpur's title: 'Miscellaneous Poems continued', (131/174–137/180): 'Ideality' annotated '1843' [earliest extant version *Weekly Register* 24 August 1844], (137/180–[140]/183): 'A Lament', ([140]/183–[144]/187): 'To a Comet' with prose note, ([144]/187–[148]/192): 'Love the Idealiser 1–4', ([148]/192–151/195): 'The Widow's Boy', (151/195–[154]/198): 'The Snow Child', ([154]/198–155/199): 'A Combat', (155/199)–[158]/202): 'To. ~~Henry Parkes~~—', ([158]/202–161/205): 'Blindness to Merit', (161/205–163/207): 'Joshua', (163/207–[164]/208): 'A Basket of Summer Fruit', ([164]/208–[168]/212): 'The Death of Shylock', ([168]/212–[170]/214): 'Finish of Style', ([170]/214–171/215): 'Abed Ben Houran'.

Pages 173/[260]–195/283: **MANUSCRIPT No. 10** date 1867. Page 173/[260]: Harpur's title page 'Manuscript No. 10 Poems: By Charles Harpur: An Australian' annotated '✓ ✓ Chas: Harpur', [np]: Mrs Harpur's contents list, (175/262): Harpur's title 'Odes and Lyrics continued' [**MANUSCRIPT No. 9** in A92 contains earlier part of 'Odes and Lyrics'], (175/262–[174]/263): 'The Flight of Peace', ([174]/263–[180]/267): 'To the Moon', ([180]/267–181/268): 'Life's First Despair' re death of brother James Henry [d. 1825] annotated '1846' [earliest extant version *Empire* 19 March 1858], (181/268–[182]/269): 'The Night Bird' annotated '1867' [earliest extant version C382 1847], (183/270): 'Life and Death', (183/270–[186]/273): 'Onward', ([186]/273–187/274): 'Eden Lost', (187/274–[190]/278): 'What's Poetic?', (190/278–[192]/280): 'Love Dreaming of Death' annotated '1857'

and '1867' [earliest extant version *Empire* 20 November 1855], ([192]/280–193/281): 'The Past', (193/281–[194]/282): 'A Thought-Sting', ([194]/282–195/283): 'Asking in Vain', (195/283): 'No Mean Dwelling'.

Inserted page 197: Mrs Harpur's heading and note: 'Manuscript No. 11 Sonnets by Chas Harpur (Australian poet)', pasted cutting of extract from 'Prefatory Remarks on the Sonnet' *Sydney Morning Herald* 7 November 1866 annotated by Mrs Harpur 'I have sent a few sonnets only as a specimen of the verse. M H'. Pages 199a–199b: amended cuttings of ten sonnets from *Sydney Morning Herald* 7 November 1866 all annotated 'Finally copied', (199a): 'I. Rising and setting suns of Liberty', 'II. His mind alone is great, who (though but one)', 'III. To Kossuth (in 1850.)', 'IV. The ever-influencing Bard is one', 'V. There's a rare spirit of feeling that may be', (199b): 'VI. Dressed all in snowy white! I saw her so', 'VII. I (sic) sleep my brain was with a sweet pang wrung', 'VIII. It was a tale of passion that we read—', 'IX. Night was new throned in heaven, and we did rove—', 'X. His lot how glorious whom the Muse shall name'. Pages 201–203: four poems headed 'Love Sonnets, by Chas. Harpur an Australian' transcribed by Mrs Harpur, (201): '1. How beautiful doth the morning rise', '2. Why tower my spirits, and what means this wild', (203): '3. Now sunny, as the noontide heavens, are', '4. Her image haunts me! Lo! I muse at even'.

A87⁻¹ continued

Pages 205–251/328: **MANUSCRIPT No.**

11 date 1867. Page 205: Harpur's title page 'Manuscript No.11. Poems: By Charles Harpur: An Australian' annotated '√√ Chas: Harpur', (207/284): Harpur's title 'Personal and other Sonnets,' (207/284–[210]/287): 'Prefatory Remarks' annotated 'Euroma, Australia, 1867', ([210]/287): 'Poetry', (211/288): 'To.' with title annotated by Mrs Harpur 'Henry Parkes. Before having seen him, but after the passage of several letters and many friendly tokens', 'Australia's First Great Poet', ([212]/289): 'To my Young Countryman, D. H. D.', 'To the Rev: John Saunders...', (213/290): 'To James Norton Esq', 'On Completing a Book', ([214]/291): 'Intellectual Greatness', 'To Kossuth', (215/292): 'Records of Romantic Passion', 'To a Lady, on the death of a little Girl', ([216]/293): 'A World-Poet', 'John Heki', (217/294): 'To—', 'A Lady in White', ([218]/295): 'A Love-Dream', 'A Love-Fancy', (219/296): 'The Tear', 'A Regret', ([220]/297): 'Charity', ([220/297–221/298): 'The Wrongs of Poland' with prose note, (221/298–[222]/299): 'Andrew Marvel', ([222]/299): 'To William Wordsworth', ([222]/299–223/300): 'Wordsworth's Poetry', (223/300): 'Beauty', (223/300–[224]/301): 'On the Easter Illumination of St. Peter's at Rome', ([224]/301): 'The Same Subject Continued' both annotated '1850' [earliest extant version *Empire* 8 July 1853], (225/302): 'Wicliffe', (225/302–[226]/303): 'Luther and Knox' with prose note.

Pages [226]/303–229/304: 'A Worldling', (229/304): 'Outward Show', (229/304–[230]/305): 'Social Charity', ([230]/305): 'Trust in God', ([230]/305–227/306): 'Self-Liberty', (227/306): 'Self-Dependence', (227/306–[228]/307): 'The True Poise of Manhood', ([228]/307): 'The Temperance Movement',

([228]/307–[232]/309): 'On the Proposed Recurrence to Transportation' with prose note, (231/308) text of 'On the Proposed Recurrence to Transportation', ([232]/309): 'To Doctor Lang', ([232]/309–233/310): 'To Henry Kendall', (233/310): 'To N. D. Stenhouse Esq.', (233/310–[234]/311): 'To the Hon. James Martin', ([234]/311): 'the (sic) Death of a Boy', ([234]/311–235/312): 'To certain Criticlings', (235/312): 'Glory Tested', (235/312–[236]/313): 'To an Old Friend', ([236]/313): 'Morning', (237/314): 'Noon, Evening, and Night'.

Pages [238]/315–[248]/325: date 1867. Page [238]/315: Harpur's title with note annotated 'C. H.' 'Sonnets Inspired by Love and Beauty', 'The Confirmer', (239/316): Companion Pieces 1 and 2, ([240]/317): 'A Trilogy' 1 and 2, (241/318): ['A Trilogy'] 3, 'Where most we Met', ([242]/319): 'A Lover's Day and Night' 1 and 2, (243/320): 'A Second Trilogy' 1 and 2, ([244]/321): ['A Second Trilogy'] 3, 'The Keepsake Rose', (245a/322): 'Absence in the City', 'A Final Trilogy 1', ([246]/323): ['A Final Trilogy'] 2 and 3, (247/324): 'Hope Foregone', 'The Resignation', ([248]/325): "'Farewell'", 'Here, in the moaning wind'. Pages 249/326–251/328: 'Bits' date 1867. Page 249/326: 'So long as our wine in its nature be good', 'To string a man up for the very worst crime', 'Talent is twelve pence to the shilling fair', 'Are you troubled be men with a visiting itch', ([250]/327): 'When sage Pope wrote Whatever is is Right', 'That generous, wine-like Prose will never die', 'On nerveless, tuneless lines how sadly', 'Downward, through the bloomy roofage', (251/328): 'Oh, could we but greatly believe in others', 'How vain seems life, how worthless, when we scan', 'Bishop Berkely'.

- Pages 253a–400: date 1860 to 1866. Some items more precisely dated as shown below. Pages 253a–328: date 1866. Page 253a: Mrs Harpur’s heading ‘Manu. No. 17. Poems by Charles Harpur. An Australian. Euroma, Eurobodalla, N.S.Wales’, (253a–32/283): ‘The ‘Nevers’ of Poetry’ in Harpur’s writing with prose notes. Page 18/[270]: footnote 1 to ‘Nevers’ includes ‘To Samuel Prout Hill Esq...’.
- [Page 253b inserted page headed by Mrs Harpur ‘No.18 Poems by Charles Harpur. An Australian. N.S.Wales’ and annotated with indecipherable notes re ‘Milton’ and other poems. Harpur’s title ‘No. II. Shakespere’ and 25 lines, earlier than version in *Sydney Mail* 11 August 1866].
- Page 285 inserted after page 317: Mrs Harpur’s jottings and heading ‘No 19 18’ and ‘Harpur M.S.’ Page [285b]: 4 lines [‘Shakspere’], (287–317): untitled incomplete ‘Rhymed Criticisms with Prose Notes’ in Harpur’s writing.
- Pages 319–323: ‘The Famous Night Scene in the VIII Iliad’ in four different versification, with introductory prose note and annotated ‘Not copied W. H.’, (323–[324]): slightly amended unidentified cuttings of translation ‘A Supernaturalised Battle Piece (from the XVIII Iliad)’ possibly the *Moruya Examiner* July 1866, ([324]–325): holograph ‘III. The Same as Literally as possible’. Inserted [np]: lines from Milton’s *Paradise Lost*, apparently part of a prose note to ‘Rhymed Criticisms’.
- Pages 325–[326]: ‘A Song of David Inciting to Dance’ annotated by Harpur ‘Final Copy’, (327–[328]): ‘Springtime Gladness’, [328]: ‘Beauty’, with marginal annotation by Harpur ‘See elsewhere’ and annotated by Mrs Harpur ‘Chas Harpur, Euroma, Eurobodalla N.S. Wales’.
- Page 329: Mrs Harpur’s heading ‘Man. No. 20’ and Harpur’s inscription: ‘Pieces in Verse & Prose, contributed to the Sydney Times by Charles Harpur’. Pagination haphazard and does not follow consecutive parts of prose cuttings from the *Sydney Times*. Pages 331–[352]: cuttings of Harpur’s poems and prose published in the *Sydney Times* and *Sydney Morning Herald* in 1863 and 1864, some with holograph alterations. Pages 331–337: amended cutting ‘The Bard of Paradise I–VIII’ with prose note *ST* 14, 21 May 1864, (337): cutting ‘A Man Shall Be a Man Yet’ *ST* 30 April 1864, [338–339a]: cutting ‘Cora’ *SMH* 8 December 1863, [339a]: 10 untitled holograph lines [‘The Bard of Paradise VIII’], (339–351): prose cutting ‘Impressions of Emerson’, *ST* 23, 30 April, 7 May 1864, (351): cutting ‘This Southern Land of Ours’ *ST* 4 June 1864, [np]: slightly amended cutting ‘Mary Arden’ with prose note *ST* 25 June 1864 annotated ‘Finally Copied, C. H.’, (348): holograph prose, [six unnumbered pages]: prose and cuttings of prose ‘The Poet’s Moon’ *ST* 4, 11, and 18 June 1864, [np]: prose cutting ‘Poetry *Versus* Music’ *ST* 28 May 1864.
- Pages 353–15/[380]: ‘The Temple of Infamy’ possibly 1860–1865, earlier than A93 version dated 1866 which also has a Preface annotated ‘1846’. Page 353: Harpur’s title ‘The Temple of Infamy: A Satire, by Charles Harpur’, (353–[354]): prose ‘Preface’ annotated ‘1846’ and [354] ‘C. H.’, (1/355–15/[380]): ‘The Temple of Infamy’ with prose notes, [380]: annotated ‘The End’.

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Pages 381–[400]: ‘Rhymes, Humourous (sic) Poems, Epigrams etc.’ probable date 1860. Page 381: title ‘Rhymes, Humourous (sic) Poems, Epigrams etc.’, ~~A Jolly Good Fellow A Laborer’s Groan~~ in Spirit’ and 24 lines, [382]: 3 lines concluding ‘A Groan in Spirit’, ‘The Sonnet’, ([382]–383): ‘A Look o’er the Sea’, (383): ‘Prose Poetry’ annotated ‘^o in manuscript’, ‘Enduring Prose & Living Verse’, (383–[384]): ‘Oratory’, [384]: ‘A Similitude’, ‘The Pathetic’, ([384]–385): ‘A Combat’, [386]: ‘A Truth for the True Poet’, “‘My Friends’”, (387): ‘Wisdom’s Dwelling’, ‘Talent and Genius’, ‘On a Fat Old Cheat who died of a surfeit’, ‘A Rogue-Saint’, [388]: ‘The value of Frankness ~~under queer Tests~~ queerly tested’, ‘The Real Cause’, ([388]–389): ‘The Sonnet’,

(389–[390]): ‘A Dilettante’, [390]: The Great Gun of the Australian-Crimean-War-Fund brought suggestively to a queer Test’, cancelled lines ‘Self-Reference’, (391–[392]): ‘A Jolly Good Fellow’, [392]: ‘A cut-and-dried Epitaph for T. C., ...’, ([392]–393): ‘Evasion’, (393–[394]): ‘Dr. Johnson’, [394]: ‘Fools All’, ‘The Best Knowledge’, marginal lines from ‘Capital Punishment’.

Pages [(394)–395]: ‘Nature’s Apparent Want of Benevolence’, (395): ‘Capital Punishment’, ‘The Righteousness of Nature’, (395–[396]): ‘Bishop Berkeley’, [396–398]: ‘The Scamper of Life’, [398]: “‘Whatever Is is Right?’”, ‘Judgematical Self-Reference’, (399): ‘Great Truth Seers’, ‘Reasons for a Red Nose’, ‘Job a ~~Retired~~ Reviewer’, (399–[400]): ‘Lines suggested by...’, [400]: ‘Love is Simple’.

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Pages 401–799: continuing from A87⁻¹. Dating haphazardly between 1836–1868. Specific and probable dates shown below.

Format: Mitchell bound foolscap with miscellaneous inserts. Pages often follow in random order.

The following pages are blank: 450, 480, 488, 494, 515, 517, 520, 546, 550, 570, 572, 581, 588, 688, 698, 737, 738b, 766, 770, 778, 784, 790.

Page i: Salier’s typescript title page. Pages 401–409: probably the end of Series ‘Rhymes, Humourous (sic) Poems, Epigrams etc.’ from A87⁻¹ probable date 1860. Pages 401–403: ‘Love’s Doings’, [402]: marginal ‘Doing & Being’, (403): ‘Change & Death’, (403–[404]): ‘The Spouse of Infinitude’, ([404]–405): ‘The Silence of Faith’, (405): ‘A World-wide Surety’, ‘The Angel of Nature,’ [406]: ‘Coins & Roses’, ‘On Hearing that certain low fellows had defamed me’, ([406]–407): ‘A Flight of Wild Ducks’, [408]: ‘A Summer House Treat’, ([408]–409) ‘My Only Hate’.

Pages 409–[420]: ‘Bits’, probable date 1860. Page 409: ‘I. Fools All’, (409–[410]): ‘II. How to Lessen a flux of Visitors’, [410]: ‘III. Fast and slow’, ‘IV. Be patient with a Fool’, (411): ‘On a Law-mad Bush Justice’, (411–[412]): ‘A Bower by Moonlight’, not elsewhere included in series ‘Bits’ annotated ‘1844’ [earliest extant version C376 1851–1853], [412]: ‘The Egotism of Poets’, (413): ‘An Epitaph’, ‘Capital Punishment’, ‘Where’s the difference?’, [414]: ‘One true to his look’, ‘The best Knowledge’, ‘A man can only be judged by his peers’, “‘Property is Funded

- Talent”’, (415): “‘Whatever is, is Right”’, ‘Virtueless People’, “‘Property is Funded Talent”’, [416]: ‘Contrary Ways’, ‘A Titan Incog.’, ‘Extreme Comparisons’, ‘Modern Poetry’, (417): ‘Half and half Freedom’, ‘An Ugly Picture’, ‘Epitaph on a Sailor’, [418]: ‘A case for the Lawyers’, ‘Truth is dearer than Belief’, ‘Soul-measurers’, ([418]–419): ‘A Guess at a ~~Wherefore~~ Why’, (419): ‘Moral Faith’, ‘Hybrid Freedom’, [420]: ‘Straightforwardness’, ‘Whom should I help?’, ‘Life without and within’.
- Inserted page 421: ‘The Great Fortune’ annotated ‘Partly suggested by the death of Count Cavour & Lord Palmerston.’ [Cavour d. 2 June 1861, Palmerston d. 18 October 1865]. The poem probably dates from 1861 and the note (which appears to be written with a different pen) added later. Page [422]: ‘Obituary Lines’ on the death of Charles Chidley (d. 2 March 1867) annotated ‘Memo. Begun 22 May 1867.’
- Pages 423–[428]: probable date 1861–1862. Page 423: 6 lines of ‘Dian,’ completing the version begun on page [428], (423–[424]): ‘Great & Bountiful’, [424–426]: ‘Obituary Lines’, [426]: ‘Purse Pride’, (427): ‘My Only Hate’, [428]: ‘Dian’.
- Pages 429–8/[436]: ‘The Witch of Hebron’ Part I annotated ‘To be continued’ (8/[436]), (429): annotations ‘For the Colonial Monthly Magazine’ and ‘wait his reply to letter mid-month’ may have been added later: *Colonial Monthly* published September 1867–January 1870.
- Pages 437–[440]: ‘A Vision of an Angel. By Charles Harpur’ with prose note and annotated ‘Euroma, 1865’ [440], a reliable date. Page [440]: draft letter to Clements [at *Moruya Examiner*], (441–[444]): ‘Poems: By Charles Harpur’ annotated ‘Euroma 1867’ [444]. Pages 441–[442]: ‘I. “Humanity”’, [442–444]: ‘II. A Vision of an Angel’, [444]: ‘III. The Silence of Faith’.
- Pages 445–4/[448]: ‘The Famous Night Scene in the VIII Iliad. By Charles Harpur’ in four parts with prose note and annotated ‘Euroma, 1868’ [4/448]. Page 449: opening of prose ‘An Oration on Teetotalism. By Charles Harpur’ probable date 1860–1865, (451–[454]): ‘The Scamper of Life’ with incomplete prose note, possible date 1860–1863, although 1860 more probable date, as a fragment on (738) probably belongs to these pages.
- Pages 455–[458]: ‘The Famous Night Scene in the VIII Iliad. By Charles Harpur’ earlier than those on (445–4/[448]), with prose note and annotated ‘Euroma, 1867’ [458]; (459–460): ‘The Famous Night Scene in the VIII Iliad’ I and II. Page format different from preceding pages but same format as [516]. Probable date 1866.
- Pages 461–[468]: ‘A String of Personal Sonnets. By Charles Harpur’ numbered I–XIV, annotated ‘Euroma 1867’ [468]. Page 461: ‘To Henry Parkes’ annotated ‘Finally copied’ and ‘About 1845’ [earliest extant version in Parkes Correspondence MS 947 21 March 1844], (461–[462]): ‘To my Young Countryman D. H. D.’ annotated ‘Finally copied’ and ‘About 1850’ [earliest extant version *Empire* 16 October 1851], [462]: ‘To the Rev: Dr. Lang...’ annotated ‘Not copied’, ([462]–463): ‘To the Same’ annotated ‘~~Not~~ Finally copied’, (463): ‘To the Rev: John Saunders...’ annotated ‘Finally copied’, (463–[464]): ‘To James Norton Esq.’ annotated ‘Finally copied’, [464]: ‘To an Old Friend’ annotated ‘~~Not~~ Finally copied’ and ‘Final Copy’, ([464]–465): ‘To a Lady on the death of a child’ annotated ‘Finally copied’, (465): ‘Louis Kossuth’ annotated ‘Finally copied’, [466]: ‘John Heki’ annotated ‘Finally

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copied', ([466]–467): 'To N. D. Stenhouse Esq.' annotated 'Not copied', (467): 'To Henry Kendall' annotated 'See his Testament of Love' and 'Not copied', (467–[468]): 'To the Hon: James Martin' annotated '1866' and 'Not copied', [468]: 'To—' annotated 'Finally copied'.

Pages 469–6/[474]: 'Ideality (Written in 1840?3?) By Charles Harpur,' annotated reliably by Harpur 'Euroma 1867' ([474]) [earliest extant version *Weekly Register* 24 August 1844]. Pages 475–[478]: 'The Death of Shilock (sic). By Charles Harpur' annotated 'Euroma, 1867' [478]. Page 479: 'Shadows of Death' transcribed by Mrs Harpur, (481–[484]): 'Domestic Sonnets. By Charles Harpur' numbered I–VII, transcribed and annotated by Harpur 'Euroma, 1867' [484]. Page 481: 'Mine after all—my Mary! Why should I', (481–4[82]): 'To my First-born, Washington', [482]: 'To the Same. On his recovery from sickness', ([482]–483): 'To my Second-born, Charles Chidley', (483): 'To my little Daughter Mary (1866)', (483–[484]): 'To the Same (1867)', [484]: 'How distant in a moment are the dead!'

Pages 485–487: incomplete numbered earlier version 'Domestic Sonnet. By Charles Harpur' probably 1867. Page 485: 'Mine after all—my Mary! Why should I', (485–[486]): 'To my First-born, Washington', [486]: 'To the Same after having been sick', ([486]–487): 'To my Second-born, Charles Chidley', (487): title only 'To my little Daughter Mary (1866)'.

Pages 489–[490]: 'Poems by Charles Harpur' I and II with prose note annotated 'C. H.' and 'Euroma, 1st June, 1866' [490]. Page 489: 'Rising and setting suns of Liberty', (489–[490]): 'God's Man'. Pages 491–493: numbered

'Bits. By Charles Harpur' annotated 'Euroma, ~~10 Dec~~: 18656' and with note to editor (493). Page 491: 'The Spouse of Infinitude', (491–[492]): 'A World Wide Surety', [492]: 'A Rural Picture', ([492]–493): 'The Rose Tree' with prose note. Pages 495–[498]: 'Obituary Lines' annotated 'Euroma, 1867' [498].

Pages 499–[500]: miscellaneous poems and fragments in various styles of Harpur's writing. Page 499: fragment [from 'The Angel of Nature'], possible date 1856–1858, (499): 'The Poet's Wife' in different writing style from ['The Angel of Nature'] possible date 1863. Page [500]: 'The Omnipresence of God...' and "'Farewel'" in same writing style as ['The Angel...'] on (499), marginal stanzas ['Yon Greenwood'].

Pages 501–12/[512]: prose 'The Poet's Morning. By Charles Harpur' annotated in pencil 'Euroma 1867' [512]. Pages 513–[514]: 'Sir Gilbert Blount. By Charles Harpur,' probable date 1867, marginal annotation by Mrs Harpur listing three titles. Page [516] in same page format as (459–[460]), first 16 lines translation 'The Famous Night Scene in the Iliad', probable date 1866.

Page [518]: much amended draft 'To the Great Comet of 1843' probable date 1867. Page 519: prose jottings, 521–[522]: 'Simony,' annotated '1853' ([522]) [first extant four-line version titled 'Filthy Lucre' *People's Advocate* 29 November 1856]. Probable date for 'Simony' is 1867.

Pages 523–[536]: three versions of 'Similes from Homer' in reverse order of transcription, annotated 'Euroma, 1868' and 'Charles Harpur' [528] and 'Euroma 1867' [532].

Pages 537–541: incorrectly bound, (537): Harpur's title 'Poems by Charles Harpur', (537 and [540]): 'Abed Ben Houran', ([538]–539): 'Homer's Iliad

- Book I', possible date 1867. Pages 541–[544]: 'Muse-Worship' I–VIII annotated '1847 Euroma' ([544]) probably intended to be 1867 [Harpur built home called Euroma in 1863]. Page 545 prose introduction to 'The Forging of the Armour of Achilles...By Charles Harpur,' probably 1867.
- Pages 547–548: numbered 'A String of Epigrams. By Charles Harpur' annotated 'Euroma, 1867' (548). Page 547: 'I. Popular Furores', 'II. The Gospel according to Law', (547–548): 'III. On a Fat Old Cheat who died of a Surfeit', (548): 'IV. My Friend Jaques', 'V. On a Super-Legal Magistrate'.
- Pages 549–[558]: 'Sonnets by Charles Harpur (In continuation)' annotated 'Euroma, Dec. 1866' [554] and 'Euroma, 1866' [558]. Page 549: 'XI. How beautiful is that first advance of light', 'XII. With what content the forest bowers are blest', (551): title repeated 'Sonnets by Charles Harpur (In continuation)': 'Companion Pieces' XI and XII, [552]: 'Companion Pieces I. Her Presence XIII', 'II. Her Eyes. XIV', (553): 'XV. Prefatory to a M.S. Volume', 'XVI. To a Lady Friend on the Death of a Child', [554]: 'XVII. How distant in a moment are the dead!', 'XVIII. My heart is heavy with an ancient sorrow—', (555): title repeated 'Sonnets by Charles Harpur (In continuation)': 'XIX. Beauty' annotated 'Finally Copied', (555–[556]): 'XX. Charity' annotated 'Finally Copied', [556]: 'XXI. Since every drop of wrong-shed blood that cries' with prose note and annotated 'Finally Copied', ([556]–557): 'XXII. To—' annotated 'See Personal Sonnets', (557): 'XXIII. To the Same' annotated 'See Personal Sonnets' and 'Not Copied yet', (557–[558]): 'XXIV. To a my Young Countryman' annotated 'See Personal sonnets', [558]: 'XXV. Parting' annotated 'Euroma, 1866' and 'Finally Copied'.
- Pages 559–[598]: include miscellaneous pages from earlier sources. Pages 559–569: written in very different (early) style of Harpur's writing. Page 559: final stanzas ['To the Moon'] annotated 'Sydney 1836' (559) but possibly 1836–1838 and predating version *Weekly Register* 9 September 1843, (559–[564]): 'Saul's Dream' annotated by Harpur 'Sydney 1838' [564], [564]: only extant version 'The Bower of Love', (565–[568]): untitled lines ['Saul's Dream']. Pages 569 and 571: holograph fragment and cutting of letter by Harpur re authorship of 'The Exile of Erin' *People's Advocate* 15 March 1851, (573a–[573d]): holograph draft of Harpur's letter 'The Authorship of the "Exile of Erin"' to *Empire*, annotated 'Charles Harpur', probably 1851.
- Pages 575–[576]: untitled lines [from 'King Saul'] and paraphrase of Psalm 51, possible date 1838. Pages 577–[578]: untitled lines [from 'Iliad Book I'] possible date 1851.
- Pages 579–[580]: untitled part of early draft prose note ['The World and the Soul'], [580]: 'My Love' with prose note, probably provided copy for *People's Advocate* 28 May 1851.
- Pages [582], 583 and [584]: possibly 1853–1860. Page [582]: 'A Song of David Inciting to Dance...', (583–[584]): 'Psalm LVII' probably later than *Empire* 3 January 1853, (585–[598]): parts of 'King Saul' in handwriting style of earlier pages which are annotated 'Sydney 1838'.
- Pages 599–[612]: probable date 1863. Harpur's title 'Songs, Odes, and Other Lyrics' annotated 'uncopied', (pages are missing from this collection). Page 599: 'To the Lyre of Australia', annotated '1840' [earliest versions 'To the Lyre of Australia' *Sydney Monitor* September 1835, *Australasian Chronicle* October 1842]. Pages [600]–601: 'Nobility',

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(601–[602]): ‘Mary of Eulengo’ annotated by Washington ‘uncopied’, [602]: incomplete ‘Love’s Everlasting Identity’, [604]: final 27 lines [‘Humanity’], ([604]–607): ‘On Leaving XXX, ...’ annotated by Washington ‘uncopied’, (607–[608]): ‘A Vision of an Angel’ with prose note, (609–[610]): ‘Memory’s Genesis’ annotated by Washington ‘uncopied’, [610]: incomplete ‘To an Echo on the Banks of the Hunter’, (611): untitled final 4 lines [‘Cora’], ‘Song’ annotated by Washington ‘Copied’, ‘uncopied’ and by Harpur ‘A Pleasant Song’, [612]: ‘Old Billowy Hawkesb’ry’, 2 lines only ‘The Battle of Life’.

Page 613: top marginal title ‘Poems by Charles Harpur’, (613): ‘I. The Apple of Eden’, (613–[614]): ‘II. Thekla’s Song...’ annotated ‘Euroma, Nov. 1866’ [614], (615): untitled [‘A Lyrical Love Story 1: 5’] lacking first two lines, (615–[616]): untitled ‘VI.’ [‘Evening in the Country’], possible date 1866, [616]: title only ‘The Invocation’ [no extant poem with this title, possibly ‘Prefatory to a M.S. Volume’?]

Pages 617–[620]: miscellaneous and disordered pages, possible date 1865–1866. Page 617: untitled lines 6–39 [‘Wellington’], [618]: last 25 lines [‘Wellington’], 5 lines titled ‘Wellington’ annotated ‘uncopied’, (619): title and approx. 30 lines ‘Wellington’ with marginal additions, [620]: untitled 20 lines [‘Wellington’], 10 lines only ‘Rhymes to Henry Parkes...’, (621): untitled final stanza [‘Falling Away’], ‘~~Little Dan Deniehy~~’ ‘A Blighted Promise. (1850)’ annotated ‘uncopied’, ‘Copied W. H.’ and by Harpur ‘1850’.

Page [622]: 29 lines ‘A Song of Absence by the Sea Side’ completed by four lines in

MSC376 (535) possible date 1863. Pages 623–627: last 89 lines ‘The World and the Soul’ with prose note completed on pages [628]–629, probably 1863 but earlier than A89 version. Pages [628–630]: ‘The Dream by the Fountain’, (631–[632]): ‘God’s Man’ title annotated ‘By Charles Harpur’, with prose annotated ‘C. H.’ and Euroma, 1st June, 1866.

Pages 633–639: date 1860–1861, poems in different style of Harpur’s writing with pages missing. Pages 633–635: ‘Allan of the Mill. An Australian Ballad’ annotated ‘W. H.’, (635–[636]): ‘The Enquiry’ annotated ‘The last piece of the first Part of the Beautiful Bower’ [A Lyrical Love Story 2: 1.], [636]: first 13 lines ‘The Combat’, (637): last 7 lines [‘Outward Bound’], ‘Mutual Love’, (637–[638]): ‘The Tee-tree Grove’ annotated ‘copied W. H.’, (639): last 3 stanzas [‘To the Moon’].

Pages [640–642]: incomplete series ‘Miscellaneous Sonnets,’ date 1860–1861. Page [640]: title ‘Miscellaneous Sonnets’, ‘To Henry Parkes’ annotated ‘Jerry’s Plains, January, 1844’, ([640]–641): ‘To Mr. J. J. Walsh...’, (641): ‘To W. A. Duncan Esq...’, (641–[642]): ‘“Adieu”’ (sic), [642]: titles only ‘A Contrast’, ‘Pain From Without’ [no poem with this title extant].

Pages 643–[686]: inserted narrow pages in different format from preceding and following pages, and all in similar writing style of Harpur, date 1855–1858. Page 643: titles only ‘The Slave’s Story’, ‘Essays and Other Matters’ and ‘Character’, ‘A Burly Beast’, fragment of verse ‘The moon rose like a wasted Lady when’, [644]: four partially illegible prose fragments, two re local religious matters, two re ‘The Slave’s Story’, (645–[652]): ‘The Slave’s Story’, [652]: marginal ‘Love, Friendship, and Faith’. Pages 653–[658]: prose ‘The

Moon', (659): list of subscribers (possibly for proposed edition of poems, e.g. 'The Wild Bee of Australia?'). Pages [660–686]: miscellaneous poems and prose notes and memos, some illegible. Page [660]: title only 'Morning', partial subscription list?, untitled 24 lines ['Love in the Past' Part 3], 15 lines 'Obituary Lines', (661): prose 'Floridness of Diction', untitled 17 lines ['The Kangaroo'], [662]: draft letter, 3 stanzas 'Nature's Apparent Want of Benevolence', 'The True Poise of Manhood', (663): prose fragments [re subscription list?], 'Bishop Berkely', [664]: prose fragments [re subscription list], (665): subscription (?) list of names, [666]: 'Fools All', prose notes [re subscription list], untitled lines [last 7 lines 'Nature's Apparent Want of Benevolence'], (667): prose 'The Poetry of Coleridge', [668]: 'Floridness of Diction' with prose note.

Pages [668]–669: 'The Emigrant Girl's Departure', (669): prose 'A Queer Fish', [670]: almost illegible prose fragment, untitled lines ['Mr Mort's Testimonial'] with prose note, 'Point in Poetry', 'Epigram', [670–674]: prose 'A queer fish' mostly illegible, [674]: almost illegible 'Protective Duties versus Premiums' with prose note, (675): 6 untitled stanzas ['The Kangaroo'], another almost illegible version 'Protective Duties versus Premiums' with prose note, [676]: 11 untitled stanzas ['The Kangaroo'], (677): almost illegible prose 'The Battle of Bob Ch...', (677–[678]): almost illegible prose [Protective Duties...'], [678]: illegible prose fragment, (679): 8 stanzas 'The Kangaroo, A Ballad for Little Boys' with prose note, [680]: 8 untitled stanzas, partially illegible ['A Lament'], (681): 9 untitled stanzas ['A Lament'], [682]: 5 untitled stanzas ['The Kangaroo'], title and 9 lines 'A Requiem—A Keen' ['A Lament'], (683):

approx. 11 untitled stanzas ['The Kangaroo'], [684]: 9 stanzas 'The Kangaroo. A Ballad for Washington' completed page 683, (685): 'Moods', 'Poetry & Bread' with prose note, [686]: 'Epitaph', 'On a Bush Justice learned in the Law,' 'The great Gun of the Patriotic Fund brought to a queer Test', (687): inserted page with prose note 'Condescension'.

Pages 689–[692]: homogenous in writing style, title 'Poems (For the Empire)', probable date 1857, some poems headed 'For the Empire' appeared in *Empire* late 1857–early 1858. Page 689: 'Poems by Charles Harpur', 'I. The English Emigrant Girl's Departure', (689–691): 'II. Obituary Lines', (691): 'III. Moods', 'IV. Love is Simple', [692]: 'V. A Truth Men Won't See', (693–[696]): parts of ['The Beautiful'] erratically numbered, probable date 1855–1856. Page 693: 13 untitled lines ['A Youth of the Utopian Era'], (693–[694]): prose note '5', [694]: prose note continued, incomplete 'To Ellen', (695): prose note '5' continued, (695–[696]): '3. A Lady by Moonlight', [696]: prose note '4' and incomplete 'A Youth of the Utopian Era', (697): 3 incomplete untitled stanzas ['A Rhyme'] probable date 1864–1867. Pages 699–[700]: untitled lines ['The Witch of Hebron'], (701): untitled lines ['Monodies'], untitled lines ['The Witch of Hebron'], [702]: untitled lines ['The Witch of Hebron'], (703): 'To my Little Daughter Mary (1866)', (703–[704]): 'To the Same (1867)'.

Pages 705–706: revert to writing style and paper texture of pages 689–697. Page 705: prose 'Newspaper Literature', (705–[706]): 'The Postmaster General's Bones' with prose note, (705–[706]): disparate prose notes, 'Three definitions of a Gentleman', 'The destiny of Truth's social Mission' including reference to the debate on the new constitution, suggesting date 1855–1856.

A87⁻² continued

Page 707: titled cutting ‘Songs, Epigrams, Notes, and Opinions, etc. By Charles Harpur No. 20, ‘I. Protective Duties versus Premiums’ with prose note *People’s Advocate* 20 December 1856, prose only ‘II. Shakspear’s Songs’, title only ‘III. The Pathetic’, [708]: series title ‘A Leaf from Charles Harpur’s “Wild Bee of Australia”’ ([708]–709): amended cutting ‘Rhymes to a Lady with a Copy of Love Poems’ with prose note *Layman’s Prompter* 8 March 1850, [710]: advertisements only possibly *Layman’s Prompter*. Pages 711–[714]: on different paper. Pages 711–712: incomplete letter to Samuel Bennett [editor of *Empire*] dated ‘Euroma, September 1867’, (713): draft of prose ‘Additional to the poem called Ignorance’ annotated ‘C H.’, ([714]) prose note ‘Will Worship’.

Pages 715–732: poems and prose notes in roughly similar writing style and varied format, erratically numbered, date 1855–1857. Page 715: ‘To a Girl’, [716]: partial prose note [‘To A Girl], ([716]–717): prose note ‘7’ [‘Dawn in the Forest’], (717–[718]): ‘Dawn in the Forest’, [718]: ‘Evening in the Country’, (719–721): ‘Shepherd Tearaway’s Battle with the Devil...’, [722]: ‘Squatter Songs. No. IV’, (723): ‘To Kossuth’ annotated ‘(written in 1850)’, ‘1850’ and ‘(Addressed to him in 1850)’, with prose note and 3 draft lines, [724]: prose note ‘English Hymn Poetry’, ‘An Epigram’, (725): ‘The Name of Mary’ with prose note, (726–727): ‘Capital Punishment’ with prose note, ([728]–730): prose re aspects of poetry, (731–[732]): ‘Never Mind!’, (733): ‘Crowds’ with prose note.

Page 733: verso i.e.[734] draft memo of an ‘Agreement’ dated 5 January 1855’ annotated ‘Patt McParlan’ and ‘Chas. Harpur’, in writing style of (689–697), possible date 1855–1857, (735): ‘Sonnet

to Dr. Lang By Charles Harpur’ annotated ‘Granbelang 14 Decr.’, probably provided copy for the version in *People’s Advocate* 24 December 1853.

Page [736]: prose ‘Note to the Satire on Wentworth’, (738a): almost illegible prose fragment re Old Testament annotated ‘CH’, c. 2 unidentified lines probably not Harpur, (738): 6 untitled lines with prose note [stanza 18 in ‘The Scamper of Life’ MSA93] date 1855–1860.

Page 739: prose ‘A Prayer’ annotated ‘27th July 1860. Araluen’. Page [740]: titles of seven poems whose first extant versions date 1842–1856. Pages 741–743: prose ‘Note to the poem “Yes”’ and (743–[744]): prose ‘Note to the poem called “Geologia”’ both annotated ‘Charles Harpur’ in roughly similar style of Harpur’s writing, date 1847–1848. Pages 745–[746]: untitled extracts [‘The Witch of Hebron’] probable date 1867.

Pages 747–[752]: parts of Harpur’s draft review of the November 1865 issue of the *Australian Monthly Magazine*.

Pages 753–[756]: pages of different texture and format in various styles of Harpur’s writing, poems and extracts possibly date 1855. Page 753: ‘Sonnet’, [754]: untitled lines [‘Genius Lost’], (755–[756]): ‘Terrible Truth’, [756]: 4 line verse fragment ‘...As music assuages’ (Harpur’s annotation 1837 not relevant to dating transcription).

Pages 757–76: fragments of prose in similar writing style, annotated ‘24 March 1850’ or ‘1860’ [760]. Page 757: prose note ‘A Critical Super-Subtlety’, (757–[758]): prose note ‘Providential Design’, [758]: prose notes ‘A Saying of Coleridge imitated and amplified’, ‘The Blindness of Critics to the Niceties of Verse’, ‘Purse Display’, (759–[760]): prose ‘Note the Song of “Good Night”’ annotated ‘24th day of March, 18560’

and ‘God help me!’ ([760]): 12 partly indecipherable untitled lines ‘This is the Australian [...]’.

Page 761: prose ‘~~Note to the last of the Political Sonnets called Thoughts~~’, ‘Add: to the Note to the Critical Rhymes on Pope...’, [762]: post office form with no writing, (763–764): end of draft letter to an editor re Kendall’s submission of Harpur MSS to *Empire* or *Sydney Times*? signed ‘Chas: Harpur’, (765): draft letter to Joseph J. Harpur, Esq. Kiama dated 23 February 1868 and signed Chas: Harpur, (767): handwritten ‘Abstract’ of bank entries and ‘memo’ 1862–1864, (768): ‘memo upon a memo’ with reference to ‘the first half of 1864’, (769): one page opening of lecture on origin of life, possible date 1862–1868, (771–[774]): pages from Letter Book date October–December 1862.

Pages 775–[776]: in different writing style, (775): ‘The Human Necessity of

Prayer’, (775–[776]): ‘To H. Parkes’ with incomplete prose note and annotated ‘Charles Harpur’ possible date 1851, (777–[792]): miscellaneous letters date 1862–1865.

Pages 793–[798]: cuttings from *People’s Advocate (PA)* 1856–1857(?) and miscellaneous prose and verse fragments. Page 793: cutting ‘Fortunate and Unfortunate’ with prose note *PA* 23 August 1856, ([794]–795): almost illegible draft of letters re payment of money owed by Government, [796]: ‘Mr. Mort’s Testimonial’ with prose note *PA* 1857?, (797): prose ‘Note I (To the Kangaroo Hunt etc)’, [798]: cutting ‘Asinine Loyalty and Abject Patriotism’ with prose note, ‘A Roguish Epigram’, with prose note *PA* 1 November 1856, (799): prose fragments re Harpur’s poetry, 3 lines verse fragment ‘Mix sweetly with the gurgling interflows’.

A88

Pages 1–117: dated 1867 on page 4. All contents of this volume date 1867, some poems annotated with Harpur’s recollection of date of first (?) version; many poems annotated by Harpur ‘Final Copy’ but later copies and later versions usually exist: see pages 5, 7, 9, 12, 13, 15, 19, 23, 26, 29–31, 33, 34, 37, 38, 51, 62, 68, 73, 74, 78, 80–92, 94, 95, 98, 99, 101, 103, 107–116. ‘Copied into Manuscript(s)’ usually refers to manuscript A87¹.

Format: Bound homogenous dark blue paper ruled vertically and horizontally. Some pages cut out. Numbers of excised pages insufficient to account for all poems on Contents List on page 3. The collection to which this Contents list applies has not been located.

The following pages are blank: 2, 40, 42.

Page 1: Harpur’s title page: ‘Poems: By Charles Harpur.’ Page 3: bound into the MS: Harpur’s contents page of 15 poems which do not refer to the poems which follow in A88, and which have not been located in any manuscript in this order. Page 4: ‘Advertisement’, annotated ‘Euroma, Australia, 1867’.

Pages 5–38: ‘Odes’; (5): ‘Exce (sic) Homo’ annotated ‘Copied into Manuscript’ and ‘Final Copy’, (6–7): ‘The Flight of Peace’ annotated ‘Copied into Manuscript’ and ‘Final Copy’, (7–9): ‘The Ineffable’ annotated ‘Copied into Manuscript’ and ‘Final Copy’, (9–12): ‘To—’ annotated ‘Copied into Manuscript’ and ‘Final Copy’, (13–15): ‘To an Echo...’ annotated ‘Copied into

A88 continued

Manuscript' and 'Final Copy', (15–19): 'The Death of Shelley' annotated 'Copied into Manuscript' and 'Final Copy', (19–23): 'To the Moon' annotated 'Copied into Manuscript' and 'Final Copy', (23–24): 'Life's First Despair' annotated 'Copied into Manuscript' and '1846' [earliest extant version *Empire* 19 March 1858], (24–25): 'The Night Bird' annotated 'Copied into Manuscript' and '1847' [earliest extant version C382 1847], (26): 'Life and Death' annotated 'Final Copy', (26–29): 'Onward' annotated 'Copied into Manuscript' and 'Final Copy', (29–30): 'Eden Lost' annotated 'Copied into Manuscript' and 'Final Copy', (30–31): 'The Hand of God' annotated 'Not in Manuscript W. H.' and by Harpur 'Final Copy', (31–33): 'The Anchor' annotated 'Copied into Manuscript' and 'Final Copy', (33–34): 'Joshua' annotated 'Copied into Manuscript' and 'Final Copy', (35–37): 'To H. Parkes' annotated 'Copied into Manuscript' and 'Final Copy', (38): 'To a Child Sleeping' annotated 'Copied into Manuscript' and 'Final Copy', (39): title only 'What's Poetic?', (41): title only in Washington's writing 'The Temple of Infamy'.

Page 43: Harpur's title 'Miscellaneous Poems', (43–49): 'The World and the Soul' annotated 'Copied into Manuscript', (50): Harpur's title 'Companion Pieces', 'I. The Keepsake Rose', (50–51): 'II. Absence in the City' annotated 'Copied into Manuscripts' and 'Final Copies', (51): '(The Crown of Nature.) Companion Pieces': 'I. Her Presence', (51–52): 'II. Her Eyes', (52): 'A Trilogy. I. Love Untold', (52–53): 'II. Her Image', (53): 'III. To Pean', (53–54): 'A Bower of Blooms' 'Where most we Met', (54): titles only '(A Lover's Day & Night)', '(A Second Trilogy. 'Parting etc')' '(Companion Pieces. The

Keepsake Rose & 'Absence in the City')'. Page 54: title 'A Third and Last Trilogy': '1. The Reason', (54–55): '2. The Reason Resumed', (55): '3. The Inference', incomplete 'Hope Foregone', (56): titles only 'Companion Pieces 1. Hope Foregone', '2. The Resignation'.

Pages 57–78: 'Miscellaneous Poems'. 57: Harpur's title 'Miscellaneous Poems', (57–62): 'The Drowned, Alive' with prose note annotated 'Copied into Manuscripts' and 'Final Copy', (63–68): 'A Rhyme' annotated 'Copied into Manuscripts' and 'Final Copy', (69–73): 'Love the Idealizer' annotated 'Copied into Manuscripts' and 'Final Copy', (73–74); 'Theodic Optimism' annotated 'Not in Manuscript W. H.' and by Harpur 'Final Copy. ed' (sic), (75–78): 'To a Comet' with prose note annotated 'Copied in Manuscript' and 'Final Copy'.

Pages 79–116: 'Lyrics'. Page 79: Harpur's title 'Lyrics', (79–80): 'The Poet' annotated 'Copied in Manuscript' and 'Final Copy', (80–81): 'Eva Gray' annotated 'Copied in Manuscript' and 'Final Copy', (81–82): 'Virginal Love' annotated 'Copied in Manuscript' and 'Final Copy', (82): 'Emblems' annotated 'Copied in Manuscript' and 'Final Copy', (82–83): 'Outward Bound' annotated 'Copied in Manuscript' and 'Final Copy', (83–84): 'Absence by the Sea-Side' annotated 'Copied in Manuscript' and 'Final Copy', (84–85): 'To Mary' annotated 'Copied in Manuscript' and 'Final Copy', (85–86): 'Dian' annotated 'Copied in Manuscript' and 'Final Copy', (86–87): 'The Spirit of Love' annotated 'Not copied WH' and 'Not in Manuscript W. H.' and by Harpur 'Final Copy', (87–88): 'Love and Song' annotated 'Copied in Manuscript' and 'Final Copy', (88–89): 'Early Summer' annotated 'Copied in Manuscript' and 'Final Copy', (89): 'English Beauty' annotated 'Not in

Manuscripts WH', (90): 'Love' annotated 'Copied in Manuscript' and 'Final Copy', (90–91): 'The Lost Voice' annotated 'Copied in Manuscript' and 'Final Copy', (91–92): 'No Mean Dwelling' annotated 'Copied in Manuscript' and 'Final Copy', (92): 'Love to the Last' annotated 'Copied in Manuscript' and 'Final Copy', (93–94): 'Yon Green Wood' annotated 'Copied in Manuscript (sic)' and 'Final Copy', (94–95): 'The Hunter's Indian Dove' with prose note and annotated 'Copied in Manuscript (sic)' and 'Final Copy', (95–96): 'Mary Arden' with incomplete prose note annotated 'Copied in Manuscript'.

Page 97: 'A Dream of the Orient' annotated 'Copied in Manuscript' and 'Final Copy', conclusion of note to 'Mary Arden', (98–99): 'Dora' annotated 'Copied in Manuscript' and 'Final Copy', (99–101): 'An Aboriginal Mother's Lament' with prose note and annotated 'Copied in Manuscript' and 'Final Copy', (101–103): '~~Sir Gilbert Blount~~ Cora's Sire' annotated 'Copied in Manuscript' and 'Final Copy', (103–107): 'Love in the Past' annotated 'Copied in Manuscript' and 'Final

Copies', (107–108): 'A Thought-Sting' annotated 'Copied in Manuscript' and 'Final Copy', (108–109): 'Asking in Vain' annotated 'Copied into Manuscript' and 'Final Copy', (109–110): 'A Poet's Wife' annotated 'Not in Manuscripts W. H' and by Harpur 'Final Copy', (110–111): 'I Would Get Me a New Love' annotated 'Not in Manuscripts W. H' and by Harpur 'Final Copy', (110–111): note to 'A Poet's Wife' annotated 1867, but probable date is 1867, (111–112): 'Yearnings' annotated 'Not in Manuscripts W. H' and by Harpur 'Final Copy', (112–113): 'Compensation' annotated 'Copied in Manuscripts xxx' and 'Final Copy', (113–114): 'Love, Friendship, and Faith' annotated 'Final Copy' and 'Copied in Manuscript', (114–115): 'The Honey Bird' with prose note annotated 'xxx' and 'Not in Manuscripts W. H' and by Harpur 'Final Copy', (115–116): 'The Muse's Ethics xxx' annotated 'Copied in Manuscript' and 'Final Copy', (117): only extant version of 'Ola [d] Sam Terry,' possibly 1867, although Terry, a wealthy Botany Bay charlatan, was known to Harpur in the 1830s.

A89

Pages I–379: date 1863. Some poems annotated by Harpur 'Final Copy' but later versions exist: 80, 133, 138, 143, 212, 219, 228. Annotations re copying of poems are by Harpur or Washington.

Format: Exercise book, 18cm by 23cm, with inserts. Watermark on many pages 'W. T. & Co. 1861.'

The following pages are blank: 26b, 364, 367, 370, 374; no pages numbered 69–79.

Page i: Harpur's list of the first thirty-one of the fifty poems in the manuscript. Page ii: Salier's contents page and annotations 'dated Euroma 1863' and 'Notes supplied by Mr. Salier. 2.1.1946'.

Page 1: Harpur's note 'This copy (intended to be a final one)' was made at Euroma in 1863 Chas: Harpur', (1–2): additional comment that 'for a period of over twenty years' the poems remained unpublished in a 'presentable Book' annotated 'C. H.'

A89 continued

Pages 3–379: chiefly longer poems which reliably date 1863. Pages 3–13: ‘The Bard of Paradise’, (14–20): ‘The Drowned, Alive’, (21–30): ‘A Storm in the Mountains’ with prose notes, (26a): inserted page with four line alteration referring to lines on page 27, (31–40): ‘The Glen of the White Man’s Grave’, (41–47): ‘The World and the Soul’, (48–68): ‘The Slave’s Story’, annotated by Washington ‘Finally copied’, alterations in pencil on pages 60 and 62, (68): Harpur’s pencil annotation ‘1840’ does not refer to year of transcription [earliest extant version A87⁻² 1855].

Pages 80–86: ‘Lost in the Bush’ with prose notes and annotated by Washington ‘Finally copied’, and by Harpur ‘Final copy’, (87–109): ‘The Murder of the Lamb’ with prose notes and page 87 annotated with large cross, (110–116): ‘The Rose of Abana: (An Oriental Eclogue)’ annotated page 110 with large cross, (117–120): ‘The Cloud’ annotated page 117 with large cross, (121–132): ‘The House of ~~Riot~~ Folly’, (133–137): ‘The Dream by the Fountain’ with prose note and annotated ‘Final Copy’, (138–142): ‘A Coast View’ annotated ‘Final Copy’ and ‘Finally copied’, (143–149): ‘The Vision of the Rock’ annotated ‘Final Copy’.

Pages 150–176: ‘The Tower of the Dream’. Page 150: title ‘The Tower of the Dream’ with top marginal alterations and first 18 lines, (151–176): continuation of ‘The Tower of the Dream’, (177–192): ‘Ned Connor’ with mathematical calculation on page 192, (193–198): ‘The Death of Shelley’ annotated ‘Finally Copied’, (199–203): ‘Rhymes: To Henry Parkes’ annotated ‘Ode’ in pencil and ‘Finally Copied’, (203–209): ‘To the Moon’ annotated ‘Finally Copied’, (209–211): ‘To an Echo...’ annotated ‘Finally Copied’, (212–215):

‘Happiness and Faith’ annotated ‘Final Copy’, (215–219): ‘Onward’ annotated in pencil ‘Ode’ and large cross, (219–222): ‘Obituary Lines’ annotated ‘Final Copy’, (223–226): ‘To—’ annotated ‘Finally Copied’ and ‘1845’ [earliest extant version *Australasian Chronicle* 15 November 1842] (226–228): ‘The Losses of the Past’ annotated ‘Finally Copied’, (228–232): ‘Blindness to Merit’ annotated ‘Final copy’ and by Washington ‘copied into Manuscript’, (232–240): ‘Ideality (+1837) Written in 1840’, [earliest extant version *Weekly Register* 24 August 1844], (240–242): “‘Humanity’” annotated with large cross, (242–243): ‘A Vision of an Angel’ annotated with large cross, (244): ‘The Silence of Faith’ annotated with large cross, (245–247): ‘A Basket of Summer Fruit’ annotated by Washington ‘Not copied’, (247–249): ‘A Mid-Summer Noon in the Forest’ annotated by Washington ‘not copied’, (249–251): ‘Finish of Style’ annotated with large cross, (251): untitled prose note re usury annotated ‘C.H’.

Pages 252–379: ‘Rhymed Criticisms, with Prose Notes’. Page 252: title page ‘Rhymed Criticisms, with prose notes’, (252–254): ‘Advertisement’, (254–379): text of ‘Rhymed Criticisms’ annotated ‘All copied to this in this Book. (These criticisms not copied) W. Harpur’.

A90

Pages I–323: date 1860–1867 with substantial sections dated 1863 by Harpur. Harpur’s annotations ‘Final copy’ usually do not represent the last extant versions.

Format: Several exercise books in similar format appear to have been bound together in Mitchell binding. Pages 132, 140–160 appear to belong with pages 203–232 and date 1867.

The following pages are blank: 109–110, 112–113, 133–134, 136, 146, 161–162, 200b, 276, 322.

Page i: prose note ‘The Value of Prudence’.

Pages ii–v: Salier’s typescript content’s list annotated ‘Dated Euroma 1863’ and dated 2.1.1946.

Page 1: ‘This copy (intended to be a final one) of [MS] of my Poems was made in my own house at Euroma, in 1863.

Chas: Harpur’ annotated ‘All copied in this book W. Harpur’.

Page 2: title page ‘Lyrics. By Charles Harpur’.

Pages 3–131: lyrics and fragments date 1863. Poems annotated as shown below ‘Not copied into manuscript’ and ‘Copied into Manuscript’ probably refer to copies placed in MSS (1867–1868) intended for English edition; annotation ‘Not copied in manuscript’ possibly refers to poems omitted from final MSS and transcribed into A96.

Pages 3–4: ‘Hope On’ with prose note, annotated ‘Not copied in Manuscript W. H.’, (5): ‘Virginal Love’, (6–7): ‘Yon Green Wood’, (8–10): ‘Dian’, (11–12): ‘Love’s Everlasting Identity’ annotated with large cross and ‘Not copied in Manuscript W. H.’, (13–18): ‘Cora’ annotated with large cross, (19–21): ‘Nobility’ annotated with large cross, (21–22): ‘Mary’ annotated with large cross, (23–24): ‘The Spirit of Love’ annotated with large cross and indecipherable letters, (24–26): ‘Sir Gilbert’ annotated with large cross, (27–28): ‘A Dream of the Orient’ annotated with large cross, (28–30): ‘Dora’

annotated ‘Finally copied’, (30–31):

‘Vanished Away’ annotated ‘Not copied in Manuscript W. H.’, (31): ‘The Wrath of Love’ annotated ‘Not copied in Manuscript’, (32–33): ‘Falling Away’ annotated ‘Not in Manuscript’, (33–34): ‘The Muse’s Ethics’ annotated with large cross, (35–36): ‘George Washington’ annotated ‘Not in Manuscript W. H.’, (36–37): ‘The A Royal Child of Destiny’ annotated ‘Not in Manuscript W. H.’, (37–38): ‘The Battle of Life’ annotated with large cross, (39): ‘No Mean Dwelling’ annotated with large cross, (40): ‘Love’ annotated with large cross, (41): ‘Love to the Last’ annotated with large cross, (42–43): ‘Old Billowy Hawks’bry’ annotated ‘Not in Manuscript W. H.’, (43–44): ‘The Forgotten’ annotated ‘Not in copied in manuscript W. H.’, (44–46): ‘The Flight of Peace’ annotated with large cross’, (47–48): ‘To a Child Sleeping’ annotated with large cross, (48–50): ‘The Tree of Liberty’ annotated ‘Not in Manuscript W. H.’, (50–51): ‘Speak the Truth’ annotated with large cross and by Washington ‘Not in Manuscript’, (51–52): ‘This Southern Land of Ours’ annotated with large cross and ‘Not in Manuscript W. H.’, (52–53): ‘Forward Ho!’ annotated with large cross and ‘Not copied in Manuscript W. H.’, (53–54): ‘Never Mind’ annotated ‘Not in Manuscript W. H.’, (54–56): ‘The Emigrant’s Vision’ annotated ‘Not copied in Manuscript W. H.’, (56–58): ‘Eden Lost’ annotated ‘Finally copied’,

A90 continued

(58–59): ‘Life Ethics’ annotated ‘Not in Manuscript’, (59–60): ‘Morning Love’ annotated with large cross, (60–61): ‘Love in the Past’ annotated by Washington ‘cancelled in this place’.

Pages 61–63: ‘Under the Wild-fig Tree’, (63–64): ‘The ~~Girl~~ Maiden I left behind me’ annotated with large cross, (65–67): ‘The Ineffable’ annotated with large cross, (68–69): ‘The Scenic Part of Poetry’ annotated with large cross, (70–72): ‘Love the Idealiser’ annotated with two large crosses and ‘1850’ [earliest extant version *People’s Advocate* 6 December 1856], (72–73): ‘The Hunter’s Indian Dove’ with prose note and annotated ‘Finally copied’, (73–74): ‘Life and Death’ annotated ‘Finally copied’, (74–76): ‘~~All is for the Best~~ Theodic Optimism’ annotated ‘Finally copied’, (76–77): ‘A Political Gospel’ annotated ‘~~Not~~ copied in Manuscript W. H.’, (77–79): ‘Love Dreaming of Death’ annotated ‘18547’ [earliest extant version *Empire* 20 November 1855], (79–81): ‘Asking in Vain’ annotated ‘Finally copied’, (81): title only ‘~~All is for the Best~~’, (81–82): ‘Love, Friendship and Faith’ annotated with large cross, (82–83): ‘Absence by the Sea-side’ annotated with large cross, (84): ‘~~The Man-God~~ Ecce Homo’ annotated ‘Poems’ and ‘finally copied’, (85–86): ‘~~Life’s First Despair~~ Desiderium’ annotated ‘Finally copied’, untitled marginal final stanza [‘Ecce Homo’], (86–88): ‘The Night Bird’ annotated ‘Finally copied’ and ‘Not in Manuscripts W. H.’, and ‘1847’ [earliest extant version C382 1847], (88–92): ‘A Lament’ annotated ‘Final Copy’ and ‘185/623’ [earliest extant version A87² 1855], (93): ‘A Summer Night Scene’ annotated with small cross and ‘Not in Manuscripts W. H.’, (94–96): ‘An Aboriginal Mother’s Lament’ with prose

note and annotated ‘Finally copied’, (96–98): ‘The Hand of God’ annotated by Harpur ‘ode’ and by Washington ‘Finally copied’, (98): ‘Emblems’ annotated with large cross, (99–102): ‘The Widow’s ~~Dying~~ Boy’ annotated ‘Final Copy’, (103–104): ‘A Combat’ annotated ‘See’, (105–106): ‘Yearnings’ annotated ‘Finally copied’ and ‘~~Not~~ copied in Manuscripts W. H.’, (106–108): ‘A Man shall be a Man yet’ annotated ‘Not in Manuscripts W. H.’.

Page 111: prose ‘Advertisement to a Lyrical Love Story’ annotated ‘Euroma 1863’; the next fourteen sheets are excised (probably by Harpur).

Pages 114–115: ‘I would get me a New Love’ annotated ‘Finally copied’, (115–117): ‘A Poet’s Wife’ annotated ‘Finally copied’, (117–121): ‘The Snow Child’ annotated ‘Final Copy’, (121–122): ‘A Thought-Sting’ annotated ‘Finally copied’, (122–123): ‘Compensation’ annotated with large cross, (123–125): ‘The Anchor’ annotated ‘Finally copied’, (125–126): ‘Eva Gray’, (127–128): ‘“Yes”’, (128–129): ‘Dian’ annotated with large cross, (130–131): ‘Mary Arden’.

Pages 132, and 140–160, and 202–232 fragments and incomplete version of ‘The Witch of Hebron,’ date 1867 (page details below).

Pages 135–140: ‘Sonnets on Poets and Poetry’ date 1866; (135): title ‘Sonnets on Poets and Poetry’. ‘I’. two lines [‘A World-Poet’], (137): repeated title ‘Sonnets on Poets and Poetry’ annotated ‘Second’, ‘I’ untitled sonnet [‘A World-Poet’], (137–138): ‘II’. untitled sonnet [‘Muse-Worship 5’] annotated ‘Third’, (138–139): ‘III’. untitled sonnet [‘Poetry’] annotated ‘first’, (139): ‘IV’. untitled sonnet [‘Australia’s First Great Poet’], (139–140): ‘~~IV~~ V’. untitled sonnet [‘Muse-Worship 6’].

- Page 140–160: untitled drafts [‘The Witch of Hebron’].
- Pages 163–39/201: ‘The ‘Nevers’ of Poetry’ with prose notes annotated (163) ‘Not in Manuscripts W.H’. Date 1863–1865, possibly provided copy for *Sydney Times* version April 1864 with later additions and emendations. Page 202: Harpur’s title ‘The ~~Widow~~ Witch of Hebron. A Rabbinical Legend’, five and a half lines from beginning of poem, (203): Harpur’s title ‘The Widow of Hebron’ and beginning of new draft annotated by Washington ‘Copied into Manuscript’, (204–232): continues ‘The Widow of Hebron’.
- Pages 233–275: introductory note and fifty-one numbered ‘Sonnets,’ annotated page 275 ‘Euroma, 3rd September 1863’.
- Pages 233–237 introduction, (233): Harpur’s title ‘Sonnets’ annotated ‘Copied in Manuscripts’, (237–238): 20 lines ‘On the Sonnet’, (239) ‘I. Morning’ annotated with large cross, (239–240): ‘II. Noon, Evening, and Night’ annotated with large cross, (240–241): ‘III. Poetry’ annotated with large cross, (241): ‘IV. The First Great Australian Poet’ annotated with large cross, (241–242): ‘V. ~~True and False~~ Glory Tested’, (242–243): ‘VI. Intellectual Liberty’ annotated with large cross, (243): ‘VII. Andrew Marvel’ annotated with large cross, [sonnet VIII omitted], (244): ‘IX. My Political Belief’ annotated with large cross, (244–245): ‘X. The Poverty of Genius’ annotated with large cross, (245–246): ‘XI. My Faith in Poetry’ annotated with large cross, (246): ‘XII. Charity’ annotated with large cross, (247–247): ‘XIII. Consolation’, (247–248): ‘XIV. ‘The Fate of Poetic Genius...’, (248–249): ‘XV. A Worldling’ annotated with large cross, (249): ‘XVI. ‘To Wordsworth’ annotated with large cross, (250): ‘XVII. ‘Outward Show’ annotated with large cross, (250–251): ‘XVIII. ‘John Heki’ annotated with large cross and ‘1843’ [earliest extant version C382 1847], (251–252): ‘XIX. Louis Kossuth (in 1850)’ annotated with large cross, (252): ‘XX. The Distance of the Dead’ annotated with large cross, (252–253): ‘XXI. Trust in God’ annotated with large cross, (253–254): ‘XXII. The Easter Illumination of St. Peter’s at Rome’ annotated with large cross, (254): ‘XXIII. The Same Subject Continued’ annotated ‘1853’ [earliest extant version *Empire* 8 July 1853], (255): ‘XXIV. Self Liberty’ annotated with large cross, (255–256): ‘XXV. ‘Self Dependence’ annotated with large cross, (256–257): ‘XXVI. To the Rev: John Saunders’ annotated with large cross, (257): ‘XXVII. To Doctor Lang’ annotated with large cross, (257–258): ‘XXVIII. ‘The True Poise of Manhood’ annotated with large cross, (258–259): ‘XXIX. On the Disrespect ...to Dr Lang’ annotated with large cross, (259–260): ‘XXX. To Henry Parkes:...’ annotated with large cross, (260): ‘XXXI. On the Proposed Recurrence to Transportation’ annotated with large cross and ‘1842’ [earliest extant version C382 1847], (261): ‘XXXII. My Love of Poesy’ annotated with large cross, (261–262): ‘XXXIII. Emerson at the Best’ annotated with large cross, (262–263): ‘XXXIV. Emerson at the Worst’ annotated with large cross, (263): ‘XXXV. ‘To Dr Lang’ annotated with large cross, (263–264): ‘XXXVI. “Farewel”’ annotated with large cross, (264–265): ‘XXXVII. The Wrongs of ~~Ireland~~ Poland’ annotated with large cross, (265): ‘XXXVIII. To My Young Countryman, Daniel Henry Deniehy’ annotated with large cross, (266): ‘XXXIX. On Completing a Book’ annotated with large cross, (266–267): ‘XL. On the New Land Orders’ annotated with large cross and ‘1843’ [earliest extant version C382 1847], (267–268): ‘XLI. ‘Wicliffe’ annotated with large cross, (268): ‘XLII.

A90 continued

Luther and Knox' annotated with large cross, (268–269): 'XLIII. [T ?] James Norton Esq.' annotated with large cross, (269–270): 'XLIV. To a Friend, on the Death of one of his Children' annotated with large cross, (270): 'XLV. To an Old Friend' annotated with large cross, (271): 'XLVI. Mine After All' annotated with large cross, (271–272): 'XLVII. To My First Born: Washington Harpur' annotated with large cross, (272–273): 'XLVIII. To Washington Harpur,...', (273): 'XLIX. To My Second Born, Charles Chidley Harpur', (274): 'L. To Henry Kendall' annotated '1863' [earliest extant version], (274–275): 'LI. To D. N. Stenhouse' annotated '1863' [earliest extant version Stenhouse Correspondence 14 July 1863?].

Pages 277–308: 'A Lyrical Love Story,' annotated 'Euroma, 12 October 1863'.
Page 277: Harpur's title page 'A Lyrical Love Story' annotated 'Not copied in Manuscripts W. H'.

Pages 309–310: Harpur's title and annotation 'Part III. To be the 1st. Love in the Past,' [possibly once intended to be part of 'Love in the Past' sequence. All versions of this poem, independently titled 'Love in the Past', are not part of sequence]. Date 1863.

Page 311: Harpur's title 'Rhymed Criticisms etc. XVI. Polemical Tracts' annotated 'Copied W. H.' with 18 lines, (312–316): continues 'Polemical Tracts' with prose note; date 1863–1865.

Pages 317–319: 'A Flight of Wild Ducks', (319–320): 'Bits Point in Poetry', (321): fragment untitled prose, verse 'Were Martin Dead?' ['The "Nevers" of Poetry']. [Inserted page 322]: part draft of letter dated Gulph, 27 Nov^r. 1862, (323): end-paper with mathematical jottings and Mrs Harpur's note re sending nine of Harpur's poems to H. P. [Henry Parkes] for possible publication in England, annotated 'June 16, 1892'.

A91

Two numbering sequences. Pages [i]–84 and pages [i]–83. Sequences based on recto and verso pages. Recto numbering [i]–84, verso numbering [i]–83. Recto and verso determined by Mitchell binding format. Pagination sometimes illegible or missing. Date 1860–1863.

Format: Pages of approx. 58cm with inserts in various formats.

The following pages are blank: 76–81, 82b in first numbering sequence. Some pagination missing or illegible in second sequence is supplied below.

First numbering sequence (recto pages):

Page [i]: scribble only.

Page [ii]: fragment of memorandum dated 17 August 1863 and numerical annotations. Pages [iii]–75: 'The Bush-Rangers' date 1860. Page [iii]: Harpur's title page 'The Bush=Rangers. (sic) A Play in Five Acts, By Charles Harpur,' annotated 'Final Copy. 1860. Made at Araluen', [iv–v]: 'Dramatis Personae', [1]: title 'The Bush Rangers. Act I' and opening lines and mathematical

calculation, (2–75): text of 'The Bush-Rangers' (75): final lines of play and prose note 'Finis', and with reversed page two lines untitled prose.

Pages 82a: untitled fragment ['Records of a Poet's Love No. IV'], (83): 5 untitled lines [part of 'Women & Stars' on page 84], 'To a Black Swan' with prose note, (84): 'I. 'Neither Will Do', 'II. Women & Stars' with prose note; pages 82a–84 date 1861–1863.

- Second numbering sequence (verso pages) date 1860–1863:
- Page [i]: untitled fragment ‘The birds their pristine glees prolong’ [A Sigh for the Forthcoming], possibly here intended for ‘The Bush-Rangers’ or a note in ‘The Kangaroo Hunt,’ [ii]: prose fragment re ‘The Bush-Rangers’.
- Pages [iii]: Harpur’s title ‘The Kangaroo Hunt: or A Morning in the Mountains’ and first thirty lines of Part I, (1–54): text of ‘The Kangaroo Hunt’ with prose notes, (55–[70]): ‘The Tower of the Dream’, [71–75]: ‘The Rose of Abana. An Oriental Eclogue’, [71]: untitled marginal three stanzas [Mary’s Song from ‘Stalwart the Bushranger’ Act One, Scene Two, rewritten with amendments from the marginal transcription on page 10 in first numbering sequence.]
- Pages ([76]–83): ‘Ned Connor,’ [earlier version of ‘The Spectre of the Cattle Flat’].

A92

Pages 1–261/271: some pages double numbered. Date 1845–1868, pages 1–58: earlier than rest of A92. Specific and probable dates listed below.

Format: Mitchell bound volume comprising two separate collections with three notebooks, 16.5 cm by 11.5 cm, pasted into the first collection. Page 84 has watermark ‘C. Whitman’, page 89 has watermark date ‘1854.’

The following pages are blank: [60a], [62b], 64, 66, 70, 72, 78, even numbers between 84–90, 94–104, 108, even numbers between 112–164, 166, 167, 170–178, 182, 184, 188, even numbers between 192–196, 224.

- First notebook paginated 1–18, contains poems and prose notes, second notebook paginated 19a–42 contains ‘The Olden Warrior’ and miscellaneous prose notes. Date for notebooks one and two 1849, confirming Harpur’s annotation ‘Feb. 23/49’ on page 16.
- Pages 43–58: third notebook, with prose notes and some poems, dates 1848.
- Pages 59–62: inserted pages in different format, pages 59–60: date 1849; page 62: dates 1866, contains an additional stanza to ‘To the Moon’.
- Page i: Salier’s notes annotated ‘2. 1. 1946’.
- Page 1: untitled prose re fickleness of woman, (2): prose ‘Memo—a final par: To the “Fate of Poetic Genius in a Sordid Com.”’, (3–5): ‘Finale to the Love Sonnets’ [‘Records of a Poet’s Love XXIX’] with prose note. Page 6: ‘A Regret’, (6–11): prose ‘Memos’, (12–13): prose note ‘The Bosom of Love’, (14): torn page fragment of verse [ends of some lines from a version of ‘The Bush Fire’], (15): untitled prose re happiness and truth, (15–16): ‘Stanzas’ [‘A Poet’s Wife’] annotated ‘Feb 23/49’, (16–17): ‘Song’, (18): prose fragment ‘Wit and Humour’, final stanza [‘A Poet’s Wife’], cancelled title ‘~~The Poor Man’s Wife...~~’ [probably alternative title to ‘A Poet’s Wife’], only extant version ‘Stanzas Good Night etc’. Pages ii and 19 endpages both annotated ‘D. S. Mitchell’.
- Page 19a–38: ‘The Olden Warrior’ with prose notes annotated ‘C. H.’ on page 38, (39–40): prose ‘Memo’, (40): prose note ‘Add: to “Love Vindicated”’, (41–42): prose ‘Note to the Liberty of Goodness’, (43): untitled last lines [‘A Piece of advice for all young Maids...’], (43–44): prose ‘Additional to the Note on Burns’, [44]: prose ‘Memo. “Have faith”’, (44–45): prose ‘Memo’, (45–46):

A92 continued

prose 'Additional to the Note on Social Charity', (46–47): prose 'Additional to the sonnet on Andrew Marvel', (47–48): prose 'Additional. To be Inserted after the Note...on Shelley', (48): 'A Piece of advice for all young Maids' completed page 43, (49): prose fragment re religious practice, (49–56): prose 'My Daily Prayer', (56): prose 'Additional to the Note on the Sonnet "The Fate of Poetic Genius..."' see earlier 'Memo' page 2, (57–58): 'Sonnet. To the Rev B. Quaife...' with incomplete prose note, (59–60): 'Zilla's Song', (61): fragment prose note re Byron, (62): prose note re odes quoting E. A. Leslie, untitled fragment ['To the Moon'].

Page 63: Harpur's couplet re loss of office 'This day I've lost my office...' annotated 'Charles Harpur. 1st July, 1866'.

Pages 65–159: pages of an octavo notebook, date 1854. Page 65: Harpur's title 'Pieces in Prose: By Charles Harpur' annotated 'D. S. Mitchell'. The following cuttings include holograph amendments. Pages 67–87: cutting 'Mr Harpur's Lecture' on poetry *Empire* 3 October 1859, (89–107): untitled cutting with opening sentences missing, [a report of Harpur's lecture on poetry delivered at Braidwood], *Southern Cross* 5 November 1859, copied from the *Braidwood Dispatch* [1?/4?] November 1859.

[The following prose cuttings included in series 'Songs, Epigrams, Notes, and Opinions, Etc.'] Page 107: prose cutting with added holograph title 'Contemporary Praise' *People's Advocate* (PA) 4 October 1856, (109): 'Pressure from Without' with prose note PA 8 November 1856, (110): untitled holograph prose additions ['Shelley's "Cloud"'], (111): prose cutting

'Shelley's "Cloud"' PA 8 November 1856, prose cutting with added holograph title 'Be mindful of thy Parents'..., [prose note to 'A Common Regret'] PA 15 November 1856, (113): cutting 'Expediency' with prose note PA 18 October 1856, (115): prose cutting with added holograph title 'The Sonnet' PA 18 October 1856, (117): cutting 'A Model Love Poem' with prose note PA 18 October 1856, 'Filthy Lucre' with prose note PA 29 November 1856, (119): unidentified prose cutting with added holograph title 'Judgmatical Self-Reference' [PA ? 1857?/ *Empire?*], 'Critical Power' with prose note PA 26 July 1856, (121): cutting 'Providential Design' with prose note PA 26 July 1856.

Pages 123, 125 possibly cuttings from issues of PA [1857?] presently unsighted, (123): cutting 'Virtueless Persons' with prose note, (125) cutting 'So Be It' with prose note.

Pages 125–131: amended cutting *Weekly Register* 30 August 1845 of probably only extant short story by Harpur 'The Importance of a Rhyme. A Story of the Old Dock-Yard'. Watermark 1854 suggests alterations may date 1855–1856. Page 133: prose cutting with added holograph title 'Vicious Taste' PA 30 August 1856, cutting 'Matrimonial Assortment' with prose note PA 30 August 1856. Pages 135–141: cutting Harpur's account, dated August 22 and 24, of flooding on the Hunter affecting himself and other settlers, *Empire* 2 September 1857.

Pages 141–143: prose cutting with added holograph title 'Bible Poetry & Piety' [prose note to 'The Babylonian Captivity'] *Empire* 13 May 1856, (143–145): prose cutting 'Form of a Song' PA 8 November 1856, (145): cutting 'Song' *Empire* 2 June 1856, (145–147): prose cutting with first sentences missing and added holograph title 'A Splendid is

never a happy Land' [note to 'On the New Land Orders'] *Southern Cross* 24 December 1859, (147): cutting 'The World's Way' with prose note, *PA* 12 July 1856, (149): cutting 'Shortness of Life' with prose note *PA* 31 May 1856, prose cutting 'Talent and Genius' *PA* 28 June 1856, 'Early and Late Art' with prose note *PA* 26 April 1856, (151): cutting 'The Incumbency of a habit of Labour' with prose note *PA* 21 June 1856, cutting 'The Show of Physical Strength' with prose note *PA* 4 October 1856, 'The Way of the World and the Remedy' with prose note *PA* 4 October 1856, (153): cutting 'Onesidedness' with prose note *PA* 4 October 1856, (153–155): amended prose cutting 'Edmund Burke' *PA* ? 1857?, (157): cutting 'Petty Pride' with prose note *PA* 12 July 1856, (159): cutting 'Inscription for the portrait of Sir Charles Nicholson' with prose note *PA* 26 April 1856.

Pages 161–175: in larger format include cuttings with holograph alterations from *People's Advocate*, *Empire* and the *Weekly Register* [*WR*] and other newspapers, date 1845–1867. Page 161: cutting 'A Vision of an Angel' possibly *Moruya Examiner* 1865–1867, untitled incomplete prose cutting ['Military Heroes and War'] *PA* 18 February 1854, (163): amended cutting 'The Beautiful' Parts I and II, *Empire* 12 September 1856, (165): cutting 'The Cloud' possibly *Moruya Examiner* or *Braidwood Independent* 1863–1866, cutting untitled fragment ['The Night Bird'] *PA* 6 May 1854, (168–169): amended cutting 'The Beautiful' Parts VI–IX, *Empire* 17 September 1857, (171): letter to Harpur from Oriental Bank 12 June 1863, (173): cutting 'The Patriot of Australia...' *WR* 22 November 1845, cutting stanzas 1–3 'The Night Bird' [concluded page 165] *PA* 6 May 1854, cutting 'Squatter Songs. VI' *WR* 6 June 1845, cutting untitled fragment

['Lord George'] *PA* 12 July 1856, (175) amended cutting 'A Jolly Good Fellow' possibly *Braidwood Dispatch* or *Braidwood Independent* possible date 18 April 1861.

Pages 177–195: 'Sonnets Dedicated to Australian Senators' later than only other extant version *WR* February–May 1845, handwriting suggests very tentative date 1850–1855. Holograph sonnets pasted on back of broadsheets of 'Songs of Australia. First Series' [1850/1851] sighted only by lightbox reading. Page 177: Harpur's title 'Sonnets...' and prose note, (179): 'I. Is Wentworth a Patriot?', (179–180): 'II. A Windy Subject', (181): 'III. Who's the Man?', 'IV. "Is Saul also among the Prophets?"', (183): 'V. Like Cases, with a Dose of Physic', (185): 'VI. [Who'd have] thought it!—Why he votes with the opposition', (185–186): 'VII. A Thorough Woolgatherer', (187): 'VIII. Expostulatory', 'IX. "It's no go!"', (189): 'X. Wentworth Again', 'XI. The Windy Subject Again', (190): 'XII. The Man who dreamt a mighty Dream', (191): partly mutilated, 'XIII. A "Minion of the Moon"', '[XIV. What Nex]t?', (193): 'XV. Wentworth's Council-Dream', 'XVI. A Batch', (195): 'Finis. Sonnet'.

Pages 197–71/222: Harpur's **MANUSCRIPT No. 3**. Page 197: Harpur's title page 'Manuscript No. 3. Poems: By Charles Harpur, An Australian' annotated 'Chas: Harpur' and 'D. S. Mitchell'. Page 198: contents list of three poems appearing on pages 48/199–71/222, date 1867 later than A95 versions. Page 48/199: Harpur's title 'Miscellaneous Poems continued', (48/199–53/204): 'Lost in the Bush' with prose note, (54/205–68/219): 'The Murder of the Lamb...' with prose note annotated '1867' (56/207). Pages 69/220–71/222: 'The Voice of the Swamp Oak' with prose note.

A92 continued

Page 223: unamended broadsheet version of 'Coleridge's Christabel,' published by the *Dispatch Office*, Braidwood, possibly 1861.

Pages 225–261/271: Harpur's

MANUSCRIPT No. 9. Page 225: Harpur's title page 'Manuscript No. 9. Poems: By Charles Harpur: An Australian' annotated 'Chas: Harpur' and 'D. S. Mitchell'. Page 226: Washington's contents list of thirty-seven poems, (216/227–261/271): 'Odes and Lyrics' 1867, later than A88 and A95 versions also 1867. Page 216/227: Harpur's title: 'Odes and Lyrics', (216/227–217/228): 'The Poet'.

Pages 217/228–218/229: 'Outward Bound', (218/229–219/230): 'Dian', (219/230–220/231): 'The Spirit of Love', (220/231–221/232): 'Yon Green Wood', (221/232–222/233): 'Mary Arden' with incomplete prose note, (223/234): 'To Mary', completion of prose note 'Mary Arden', (223/234–224/235): 'Absence by the Sea-Side', (225/236): 'Emblems', (225/236–226/237): 'Virginal Love', (226/237–227/238):

'Eva Grey', (227/238): 'Love and Song', (228/239–229/240): 'A Dream of the Orient', (229/240–231/242): 'An Aboriginal Mother's Lament' with prose note, (231/242): 'Early Summer', (231/242–232/243): 'Love', (232/243–233/244): 'The Lost Voice', (233/244): 'Dora', (233/244–234/245): 'The Hunter's Indian Dove' with prose note, (234/245–235/246): 'Love to the Last', (235/246–236/247): 'To a Child Sleeping', (236/247–238/248): 'A Song of David Inciting to Dance', (238/248): 'The Death of Sisera', (238/248–239/249): 'Love, Friendship, and Faith', (239/249–240/250): 'Nobility', (240/250–241/251): 'The Muse's Ethics', (242/252): 'The Battle of Life', (242/252–244/254): 'Cora's Sire', (244/254–248/258): 'Cora', (248/258–249/259): 'The Anchor', (249/259–250/260): 'Lines and Figures', (250/260–251/261): 'The World-Birth of Love', (251/261–252/262): 'To a Girl', (252/262–253/263): 'Contemporary Praise', (253/263): 'Compensation', (254/264–258/268): 'Love in the Past', (258/268–259/269): 'Ecce Homo', (259/269–261/271): 'The Ineffable'. [Series completed in Harpur's **MANUSCRIPT No. 10** in A87¹].

A93

Pages 1–121: date possibly 1864–1866, but more probable date 1865–1866.

Format: Foolscap notebook format with pages in three different shades of blue. Pages 30–34 have watermark 'Edinburgh 1864'. Pages 35–72 have Britannia symbol watermark inscribed 'B & C^o East Malling, Kent'. Britannia/Kent paper occurs in different texture, colour and line format.

The following pages are blank: 2, 4, 6, 8, 36, 69–72, 78.

Page i: Salier's notes annotated '13 June 1946'. Pages 1–7: appear to be misplaced. Page 1: Harpur's title page 'Rhymed Criticisms (sic), with Prose Notes' annotated 'Chas: Harpur', (3): 8-lined epigraph 'Praise lyeth wide in Poesy's dominion', (5): Harpur's incomplete 'Advertisement' to 'Rhymed Criticisms', (7): draft incomplete letter by unknown hand.

Pages 9–19: 'Castle Carnal', pages 12 and 13: annotations only 'See next folio' and 'See next page' respectively. Pages 9–16: transcribed by Harpur with Mrs Harpur's annotation 'No 6', (17–19): transcribed by Mrs Harpur. Possible date 1865–1866.

Pages 20–114: date 1866. Pages 20–21: slightly amended cutting ‘The Forging of the Armour of Achilles’ with prose note *Sydney Morning Herald* 5 July 1866, (22–26): ‘The Rose of Abana’ in Mrs Harpur’s writing, (27–30): ‘The Infinite’ in Harpur’s writing, (31–34): ‘The Infinite’ also in Harpur’s writing, (31): annotated ‘~~Not copied~~’ and ‘Copied into manuscripts W. H.’ and by Harpur ‘See printed copy’ [i.e. *Sydney Morning Herald* 27 August 1866].

Page 35: Washington’s heading only ‘Manuscript No. 18’. Pages 37–38: Washington’s transcription of title and Preface ‘The Temple of Infamy’ annotated ‘C. H.’ and ‘1846’ [earliest extant version Parkes Correspondence 28 June 1849], (39–66): Washington’s transcription ‘The Temple of Infamy’, (67–68): ‘Polemical Tracts’ in Washington’s writing, (73–77): ‘The Scamper of Life’ in Mrs Harpur’s writing, (79): ‘Intellectual ~~Kingliness~~ Greatness’ in Harpur’s writing, (79–82): ‘The Cloud’, annotated ‘Not elsewhere except printed’ [but see C376 1851 and A89 1863], and ‘Copied into Manuscript’ [i.e. into **Manuscript No. 11**].

Pages 82–89: ‘The Glen of the White Man’s Grave’, annotated by Washington ‘Copied into Manuscripts’, (89–91): ‘A Supernaturalised Battle-Piece...’, (91–92): ‘Dian’ annotated ‘Finaly (sic) copied W. H.’ (93–94): ‘Finish of Style’ annotated ‘Final Copy’ and ‘Copied into Manuscript’, (94–95): ‘~~O For a Golden Pen!~~’ [‘Muse-Worship 6’], (95–99): ‘The Drowned, Alive’ with marginal prose note and annotated ‘Copied into Manuscript’, (99–106): ‘A Storm in the Mountains’ with prose note and annotated ‘Copied into Manuscript’, (107–110): ‘The Death of Shilock’ annotated ‘Copied into Manuscript’, (110–111): ‘Yon Green Wood’ annotated ‘Copied into Manuscript’, (112–113): ‘Hope’s ~~On~~ Persuasion’ annotated ‘Not copied W. H.’, (113): ‘Emblems’, (113–114): ‘Forward Ho!’ annotated ‘Not copied W. H.’, (114): ‘Ah, Me!’ annotated ‘Finally Copied’. Approx. 24 pages excised between pages 114 and 115. Separate set of pages 115–120: ‘The Rose of Abana’ annotated ‘~~Not copied~~ Copied into manuscript W. H.’, date 1865–1866, earlier than Mrs Harpur’s transcription page 22–26, (121): prose memo ‘Account of Miner’s Rights & Business Licences’ dated 1865.

A94

Pages I–97: date 1867.

Format: Account book with pages of 33 lines. About 21 pages, apparently containing lines of verse, have been excised.

The following pages are blank: 21a, 58a.

Page i: Harpur’s title page ‘Stalwart the Bushranger. A Play in Five Acts’ annotated ‘D. S. Mitchell’, (i–ii): ‘Persons Represented’, (ii): Scene setting, annotated ‘Chas: Harpur. Author’ and by unknown hand [D. S. Mitchell?] ‘A revision of “The Bushrangers” published in book form—Sydney—W R Piddington—1853’, (iii):

Harpur’s title ‘Stalwart the Bushranger. A Play in Five Acts’ annotated ‘Chas: Harpur. Author’. Pages 1–96 text of ‘Stalwart...’ with prose end-note, (94): prose note annotated ‘Euroma, 1867’ and ‘C. H.’, (97): untitled fragment [‘The Witch of Hebron’] written on recto of back cover of account book.

A95

Pages 1–199: date 1865–1867 with cuttings from 1890s newspapers at end.

Format: Foolscap pages bound in notebook format.

The following pages are blank: 108, 138, 140, 196–197. Some pages unnumbered.

Page 1: Harpur's title 'Poems: By Charles Harpur' subtitle added later 'Sonnets relating to Poetry & Poets.', untitled poem ['Muse-Worship 4'], (2): untitled poem ['Muse-Worship 2'] annotated by Harpur '6th Jan. 1867', [this updated version of poem on page 3 suggests following pages 3–20 probably transcribed earlier, i.e. towards end of 1866], one line only 'O for a golden pen etc.'

Pages 3–mid 60: date 1866. Pages 3–20: 'Records of a Poet's Love I–XXXIV', [20]: 'Here, in the moaning wind' [final lines of sequence], fragment of prose note re sonnets.

Page 21–60: 'Miscellaneous Sonnets with Prefatory Remarks,' date 1866. Page 21: Harpur's title 'Miscellaneous Sonnets' with marginal annotation of list of titles, (21–24): 'Prefatory Remarks', (24): untitled lines 'Why slight the Sonnet? ...', (25): 'I. Morning', top margin annotation partly illegible list of poems, (25–26): 'II. Noon, Evening, and Night', (26): 'III. Poetry', (26–27): 'IV. My A Poet's Faith in Poetry', (27): 'V. untitled sonnet ['Australia's First Great Poet'], (27–28): 'VI. Intellectual Greatness', (28): 'VII. My Political Belief' annotated 'Not copied', (29): 'VIII. Andrew Marvel', annotated '19' and 'Finally copied', (29–30): 'IX. Charity', annotated '20' and 'Finally copied', (30): 'X. The Poverty of Genius Why?', annotated 'Not copied', (30–31): 'XI. untitled sonnet ['Muse-Worship 7'], (31): 'XII. untitled ['Consolation'] annotated '21', (31–32): 'XIII. untitled 'Pale am I, witnessing the thousand ills' annotated 'cancelled', (32): 'XIV. A Worldling' annotated '22' and 'Finally

copied', marginal untitled four lines ['To Wordsworth'], (33): 'XV. To Wordsworth' annotated '23' and 'Finally copied', (33–34): 'XVI. Outward Show' annotated '24', '~~Not copied~~' and 'Finally copied', (34): 'XVII. John Heki (1845)', (34–35): 'XVIII. Louis Kossuth (in 1850)', (35): 'XIX. The Distance of the Dead', (35–36): 'XX. untitled ['Muse-Worship 5'], (36–37): 'XXI. To Henry Parkes' annotated '~~Cancelled~~', (37): 'XXII. To My Young Countryman, D. H. D.' annotated 'See Personal Sonnets', (37–38): 'XXIII. On Completing a Book' annotated 'Finally copied', (38–40): 'XXIV. On the New Land Orders' with prose note, annotated 'Not copied' and '1843', (40–41): 'XXV. On the Proposed Recurrence to Transportation' annotated '~~Not Final copied~~' and 'Finally copied' and Harpur's annotations '1843' and 'See Note' [i.e. pages 59–60], (41): 'XXVI. Wicliffe' annotated '25' and 'Finally copied', (41–43): 'XXVII. Luther and Knox' with prose note and annotated '26' and 'Finally copied', (43): 'XXVIII. On the Death of a Boy' annotated '~~Not Finally copied~~' and 'Final copy', (43–44): 'XXIX. Trust in God' annotated '27' and 'Finally copied', (44): 'XXX. To James Norton Esq.', (44–45): 'XXXI. Social Charity' annotated 'Not copied' and 'Finally copied', (45): 'XXXII. To a Friend, On the death of one of his Children', (46): 'XXXIII. On The Easter Illumination of St. Peter's at Rome' annotated '~~Not Finally copied~~', (46–47): 'XXXIV. The same Subject continued' annotated '~~Not Finally copied~~', (47): 'XXXV. The Wrongs of Poland' annotated '28' with marginal prose note, (47–48): 'XXXVI. Self Liberty'

annotated '29' and 'Finally copied', (48): 'XXXVII. 'Self Dependence' annotated '30' and 'See', (48–49): 'XXXVIII. To Doctor Lang', (49): 'XXXIX. The True Poise of Manhood' annotated '31' and 'Finally copied', (49–50): 'XL. To an old Friend' annotated 'See Personal Sonnets', (50): 'XLI. To Dr Lang. On reading one of his Books', (51): 'XLII. To the Rev: John Saunders... ', (51–52): 'XLIII. On the disrespect ...to Dr Lang', (52): 'XLIV. Companion Pieces I. Emerson at the Best' annotated 'Not copied', (52–53): 'XLV. II. Emerson at the Worst' annotated 'Not copied', (53): 'XLVI. 'The Bard of Humanity', (53–54): 'XLVII. "Farewel"' annotated 'Not copied' and (54) 'Final copy', (54): 'XLVIII. The Temperance Movement' annotated '32' and 'Finally copied', (55): 'XLIX. Mine After All' annotated 'Finally Copied', (55–56): 'L. To my First Born, Washington Harpur' annotated 'Finally Copied', (56): 'LI. To the Same...,' annotated 'Finally Copied', (56–57): 'LII. To my Second Born, Charles Chidley Harpur' annotated 'Finally Copied', (57): 'LIII. To Henry Kendall' annotated '1863' and 'See Personal Sonnets', (57–58): 'LIV. To D. N. (sic) Stenhouse' annotated '1863' and 'See Personal Sonnets', (58): 'LV. Glory Tested' annotated 'Not Finally copied', (59): 'LVI. Epilogistic to the Whole' annotated '1865' [earliest extant version A95 1866], (59–60): prose 'Note to the Sonnet on the proposed recurrence to Transportation', (60): 'XLIII [sic] To the Criticlings of Doggrelldom' annotated '33'.

Pages 61–106: 'Lyrics' date 1865. Page 61: Harpur's title 'Lyrics', (61–62): 'I. Dian' annotated 'Finally copied', (62–63) 'II. Love and Song' annotated 'Finally copied', (63–64): 'III. Yon Green Wood' annotated 'Finally copied', (64–65): 'IV. Emblems' annotated 'Finally copied',

(65): 'V. Virginal Love' annotated 'Finally copied', (66): 'VI. Love in the Long Ago', (67–68): 'VII. Nobility' annotated 'Final copied', (68–70): 'VIII. Sir Gilbert Blount', (70–71): 'IX. A Dream of the Orient' annotated 'Finally copied', (71–73): 'X. The Voice of the Swamp Oak' with prose note and annotated 'Finally copied', (74): 'XI. The Master Mariner's Song (Outward Bound)' annotated 'Finally copied', (75–76): 'XII. The Anchor' annotated 'Finally copied' and 'Published See', (76–77): 'XIII. The Battle of Life' annotated 'Finally copied', (77–78): 'XIV. The Muse's Ethics' annotated 'Finally copied', (78): 'XV. Speak the Truth' annotated '(Life Ethics)' in margin and 'Not copied', (79–80): 'XVI. The Tree of Liberty' annotated 'Not copied', (80–81): 'XVII. No Mean Dwelling' annotated 'Finally copied', (81): 'XVIII. Love' annotated 'Finally copied', (81–82): 'XIX. Love to the Last' annotated 'Finally copied', (82–83): 'XX. Fallen Away' annotated 'Not in manuscript W.H', (83–84): 'XXI. Old Billowy Hawksb'ry' annotated 'Not in manuscripts W. H.', (85–86): 'XXII. The Flight of Peace' annotated 'ode' and 'Finally copied', (86–89): 'XXIII. What's Poetic?' annotated 'ode' and 'Copied', (89–92): 'XXIV. Onward' annotated 'ode' and 'Finally copied', (92–93): 'XXV. The Spirit of Love' annotated '3 Lyrics' and 'Finally copied', (93–94): 'XXVI. To Mary' annotated 'Finally copied', (94–95): 'XXVII. Absence by the Sea-side' annotated 'Finally copied', (95–97): 'XXVIII. Love the Idealiser' annotated 'Finally copied', (97–98): 'XXIX. The Hunter's Indian Dove' with prose note and annotated 'Finally copied', (98–99): 'XXX. The Hony (sic) Bird' with prose note and annotated 'Finally copied', (99–101): 'XXXI. The Ineffable' annotated 'ode' and 'Finally copied', (102–104): 'Love in the Past' annotated

A95 continued

‘Finally copied’, (104): ‘English Beauty’ annotated ‘Finally copied’ and ‘Not in manuscripts W. H.’, (104–105): ‘Early Summer’ annotated ‘Finally copied’ and ‘Not in manuscript W. H.’, (106): “‘Yes’” annotated ‘Love the Exalter’ and ‘Not in manuscript W. H.’, marginal lines annotated ‘For the Wrath of Love’ [‘Love the Idealiser 4’].

Page 107: untitled stanzas and note [‘The Scamper of Life’] (one stanza apparently not in any extant version of the poem) date 1866.

Pages 109–132: ‘Personal and Other Sonnets’ date 1867, all annotated ‘Final copy’ but earlier than versions in A88, A92 and A87¹.

Page 109: Harpur’s title ‘Personal and other Sonnets’, (109–111): ‘Prefatory Remarks’, (111): ‘Poetry’, (111–112): ‘To—’, (112): ‘Australia’s First Great Poet’, (113): ‘To My Young Countryman, D. H. D.’, (113–114): ‘To the Rev: John Saunders...’, (114): ‘To James Norton Esq.’, (114–115): ‘On Completing a Book’, (115): ‘Intellectual Greatness’, (115–116): ‘To Kossuth’, (116): ‘Records of Romantic Passion’, (117): ‘To a Lady: On the death of a little Girl’, (117–118): ‘A World-Poet’, (118): ‘John Heki’, (118–119): ‘To—’, (119): ‘A Lady in White’, (119–120): ‘A Love-Dream’, (120): ‘A Love-Fancy’, (120–121): ‘A Regret’, (121): ‘The Tear’, (122): ‘Charity’, (122–123): ‘The Wrongs of Poland’ with prose note, (123): ‘Andrew Marvel’, (124): ‘To William Wordsworth’ with prose note, (124–125): ‘On the Easter Illumination of St Peter’s at Rome’ and ‘The Same Subject Continued’ both annotated ‘1860’ [earliest extant version *Empire* 8 July 1853, no extant version dating 1860], (125–126): ‘Wicliffe’, (126–127): ‘Luther and Knox’ with prose note,

(127): ‘A Worldling’, (127–128): ‘Outward Show’, (128): ‘Trust in God’, (128–129): ‘Social Charity’, (129): ‘Self-Liberty’, (130): ‘Self-Dependence’, ‘The True Poise of Manhood’, (131): ‘The Temperance Movement’, ‘Glory Tested’, (132): ‘To Certain Criticings’ annotated by Washington ‘(To be privously (sic) introduced the Sonnet on “Beauty”, and the one entitled “Wordsworth’s Poetry”) and ‘(In all sq.)’.

Pages 133–137: date 1867, but A95 versions earlier (possibly more reliable) than the versions in A96 [see below ‘Poems in Early Life’]. Pages 133–135: ‘Sapho (sic) to Herself’ annotated ‘Not in manuscripts W. H.’, (135–136): ‘Rhymes to a Lady with a Copy of Love Poems’ annotated ‘Not in manuscripts W. H.’, (136–137): ‘Coleridge’s Christabel’ annotated ‘Not in manuscript W. H.’, (139): Harpur’s letter to Moxon Publishers dated Euroma 1868.

Pages 141–194: ‘Miscellaneous Poems’ some dated 1867 and all annotated ‘Final Copy,’ but most transcriptions earlier than A87¹. Page 141: Harpur’s titles ‘Miscellaneous Poems’ and ‘The Creek of the Four Graves’, (141–154): text of ‘The Creek of the Four Graves’, (154–162): ‘The Bush Fire’, (162): ‘Beauty’, (163–175): ‘A Poet’s Home’ with prose note, (176–190): ‘The Murder of the Lamb’ with prose note, (190): ‘Wordsworth’s Poetry’, (191): ‘A Lover’s Day and Night I and II’, (192–193): ‘Companion Pieces’, (192): ‘I. Parting’, (192–193): ‘II. Re-Meeting’, (193): ‘III. Final Separation’, (193–194): ‘Love, the Crown of Nature’.

Page 195: inserted small page with prose lines from ‘Prefatory Remarks’.

Pages 198–199: (six pages in all) cuttings [*Maitland Mercury*] in haphazard order, date 1897 and 1899.

A96

Pages I–74: date 1867. The volume is in Washington Harpur’s writing and transcription is not always reliable. (Washington was aged sixteen in 1867). A96 comprises chiefly ‘Poems in Early Life.’ Some poems extant only from 1850s. Transcription of these poems is sometimes from a very early version and A96 is not a reliable guide for date changes in other versions. [Salier in MS B994 (1946) suggests A96 is ‘a rewritten version of poems, compiled between Feb. 1860 and September 1863, and altered slightly about March 1865.’] However a more likely date for this rewriting is 1867.

Format: Foolscap notebook with pale blue paper of 36 lines.

The following page is blank: 12.

Page i: Salier’s typed comment ‘Obviously versions revised at a later date: See notes supplied by Mr. Salier 2.1.1946 placed at B994’.

Pages ii–iii: Salier’s typed list of ‘Contents’ dated 15 Feb 1946. Pages iv and v: inserted scraps of darker blue paper apparently shortened by scissors or other instrument, (iv): untitled prose in Harpur’s writing annotated ‘C. H. Eurobodalla 22 Feby /67’, probably refers to the relevance of reissuing ‘the following poem’ [‘A Friend in Need’?] despite its ‘oldness’, (v): incomplete draft letter to ‘the Honorable the Colonial Treasurer’ dated ‘Eurobodalla, 1st Feby: 1867’.

Pages 1–4: ‘A Friend in Need’ transcribed by Washington as are all following poems. Pages 5–74: ‘Poems in Early Life by Charles Harpur’ date 1867, title cut from dark blue paper and pasted over a possible earlier title. Page 5: ‘Vanished Away’, (5–6): ‘The Wrath of Love’, (6–7): ‘Falling Away’, (7): ‘George Washington’, (8): ‘A Royal Child of Destiny’, (8–9): ‘Old Bellowy Hawksb’ry’, (10 and 13): ‘The Tree of Liberty’, (11): watermark ‘Avondale 1865’, cutting ‘The Muse’s Ethics II–IV’, dated ‘Euroma, March. 1865’ [Moruya Examiner?], (13): cutting with Harpur’s written title ‘Speak the Truth’, probably removed from position as untitled poem ‘I’ in published sequence on page 11, ‘The Muse’s Ethics’.

Page 14: ‘This Southern Land of Ours’, (14–15): ‘Never Mind’, (15–16): ‘Morning Love’, (16): ‘Life Ethics’, (16–17): ‘The Hand of God’, (17–19): ‘A Man Shall Be a Man Yet’, (19–20): ‘I Would get me a New Love’, (20–21): ‘A Poet’s Wife’, (21–22): “‘Yes’”, (22): ‘English Beauty’, (22–24): ‘Theodic Optimism’, (24–26): ‘Sapho (sic) to Herself’, (26–27): ‘Rhymes to a Lady with a Copy of Love Poems’, (27–28): ‘Colderidge’s (sic) Christabel’, (29–50): ‘A Lyrical Love Story,’ title pasted in on dark blue paper (29), (51–52): ‘Love’s Everlasting Identity’, (52–53): ‘The English Emigrant Girl’s Departure’, (53–54): ‘A Lover’s Quarrel—And the Result’, (54–55): ‘To Twank’, (55–56): ‘Memory’s Genesis’, (56–57): ‘Song’, (57–58): ‘The Apple of Eden’, (58): ‘Thekla’s Song...’, (59–61): ‘On Leaving xxxxx after a residence there of Several Months’, (61–63): ‘Allan of the Mill’, (64–65): ‘The World’s Victims’, (65–66): ‘The Poet’s Burial’, (66–68): ‘The Brook’, (68): ‘A Regret’, (68–69): ‘The Beautiful Squatter’, (69–70): ‘Sapho’s (sic) Comparison’, (70–71): ‘The Aged Bard’, (71): ‘A Blighted Promise’, (71–72): ‘An Acrostic’, (72–73): ‘The Tee-tree Grove’, (73): ‘Mary’s Love’, (74): ‘Australia Huzza’.

A97

Pages I–324: date throughout 1867–1868, specific and probable dates listed below.

Format: Foolscap with 34 lines on pages of various colours: pale blue, bright blue and cream or fawn. Page 148/165 has watermark with Britannia symbol inscribed ‘W T & Co. 1861’. Pages 86/107–318 have watermark with Britannia symbol inscribed ‘Edinburgh 1864’. Bound collection of pages compiled from seven gatherings stitched together. Letter to Mitchell Library, dated 1932, enclosing Harpur’s poem ‘Wellington’, as endpaper. Some pages are double numbered with Harpur’s numbering and numbers added later (by Mitchell librarian?).

The following pages are blank: 28, 52, even numbers between 56–64, 76, 80, 102–104, 106, 180, 235–236, 238, 240, 320, 322.

Pages 1–27/48: **MANUSCRIPT No. 2** date 1867–1868. Page i: Salier’s typed contents list dated 2.1.1946. Page 1: Harpur’s title ‘**MANUSCRIPT No. 2** Poems: By Charles Harpur. An Australian’ annotated ‘Chas: Harpur’ and ‘D. S. Mitchell’, (2): Harpur’s contents list for pages 3/24–26/[47], (3/24): Harpur’s title ‘Miscellaneous Poems continued’ [i.e. from A87⁻¹ **Manuscript No. 1** page 23/59]. Pages 3/24–10/31: ‘A Storm in the Mountains’ with prose note, (11/32–22/43): ‘The Spectre of the Cattle Flat’ with prose note, (23/44–24/45): ‘Dawn in the Australian Forest’, (25/46–26/47): ‘A Mid-Summer Noon in the Australian Forest’, (26/47–27/48): ‘The Honey Bird’ with prose note.

Pages 29/70–51/92: Harpur’s **MANUSCRIPT No. 4**. Page 29/70: Harpur’s title ‘**MANUSCRIPT No. 4**. Poems: By Charles Harpur: An Australian.’ annotated ‘Chas: Harpur’, ‘D. S. Mitchell’ and illegible notation, (30): Harpur’s contents list for pages 31/72–51/92, (31/72): Harpur’s title ‘Miscellaneous Poems continued’, (31/72–37/78): ‘The Glen of the White Man’s Grave’, (38/79–50/91): ‘A Poet’s Home’ with prose note, (50/91–51/92): amended cutting ‘Shakspeare’ [*Sydney Mail* 11 August 1866].

Pages 53–75 /112: **MANUSCRIPT No. 5**. Page 53: Harpur’s title ‘**MANUSCRIPT No. 5**. Poems: By Charles Harpur: An Australian’ annotated ‘Chas: Harpur’ and ‘D. S. Mitchell’, (54): Mrs Harpur’s contents list for pages 55/92–75/112, (55/92): Harpur’s title ‘Miscellaneous Poems continued’, 55/92–63/101: amended cutting ‘The Tower of the Dream’ pamphlet ‘Clarson, Shallard & Co. Printers, Sydney and Melbourne’ [1865], (65/102–67/104): ‘The Cloud’, (68/105–69/106): “‘Humanity’”, (69/106–71/108): ‘A Vision of an Angel’, (71/108): ‘The Spouse of Infinity’, (72/109–75/112): ‘A Coast View’, (75/112): amended cutting ‘The Flight of Faith...’ annotated ‘Euroma, October, 1865’, possibly *Braidwood Dispatch* or *Sydney Mail*.

Page 77: annotated by Mrs Harpur ‘No 12’ and signed ‘D. S. Mitchell’. Page 78: Mrs Harpur’s unpaginated contents list for pages 79–101.

Pages 79–101: date 1868. Page 79: annotated by Washington ‘Manuscript No. 12’ and title ‘The Slave (sic) Story and other Poems by Charles Harpur’ and by Mrs Harpur ‘An Australian’. Harpur transcribed poem to Part II line 9, page 85. Page 81: ‘These Poems! Let the Worldling, if he will’ annotated ‘Final Copy’, (82): Harpur’s titles ‘Miscellaneous Poems.’ and ‘The Slav’s

- (sic) Story' annotated by Mrs Harpur 'By Chas Harpur Euroma Eurobodalla N. S. Wales copied by the Poet to the 9th line in Part II. Continued the copy by his son after his Father's death', and by Washington 'Not in Manuscripts W. H.' Pages 82–95: 'The Slav's (sic) Story'.
- Page 95: 'The Forgotten', (96–97): 'The Emigrants (sic) Vision', (97): 'Forward Ho!', (98–99): 'Yearnings', (99): 'A Political Gospel', (100–101): 'Hope On', (105): annotated by Washington 'No 13' and signed 'D. S. Mitchell'.
- Pages 86/107–158/175: 'The Kangaroo Hunt' date 1867–1868. Poems transcribed in foolscap book with printed pagination, hence double numbering. Page 86/107: Harpur's title page 'The Kangaroo Hunt, or A Morning in the Mountains: A Descriptive Poem in Six Parts: By Charles Harpur' annotated by Mrs Harpur 'An Australian' and by Washington 'Manuscript No. 13'. Pages 87/108: Harpur's transcription of untitled lines by George Wither, (88/109–92/113): Harpur's 'Preface' annotated 'Euroma, 1963' (93/114–158/175): text of 'The Kangaroo Hunt' with notes, (158/175): annotated 'Final Copy.'
- Page 177: marbled cover annotated by Washington 'No. 14'. Page 178: Mrs Harpur's unpaginated list of poems: 'Witch of Hebron', 'Castle Carnal', 'The Forging of the Armour of Achilles', 'The Rose of Albana' (sic), 'The Infinite' (sic).
- Page 179: Harpur's title page 'The Witch of Hebron: a Rabbinical Legend: By Charles Harpur' annotated by Mrs Harpur 'An Australian. Composed 1868' annotated 'No. 14' by Washington. Pages 181–234: Harpur's transcription of 'The Witch of Hebron' date 1867.
- Pagination supplied [] for following pages with no or illegible numbers. [Page 239]: annotated 'No. 16' by Washington, with list of sections from 'Genius Lost' in Harpur's writing, signature 'D. S. Mitchell'.
- Page [240a]: Harpur's title page 'Genius Lost' and 2 lines from Wordsworth's 'Resolution and Independence' re Chatterton, annotated by Mrs Harpur 'Poem by Chas. Harpur. An Australian. Com. 1836'.
- Pages 2/241–[318]: Harpur's transcription of 'Genius Lost' with prose notes. Pages 319 and 321: letter dated 1/9/25 to Mitchell Librarian from W. H. Parnell re Harpur poem. Page 323–324: Harpur's transcription of 'Wellington' addressed to Edward Parnell 'with the author's compliments' probably transcribed 1854.

A98⁻¹

Pages I–109: date 1853–1855. The numbering of the Mitchell volume is used below and for A98⁻¹ references in the bibliography, not the original numbering of the printed *Bushrangers*.

Format: Material in this volume is a copy of *The Bushrangers, A Play in Five Acts, and Other Poems*, 1853, with pages missing and extensive alterations and additions to the poems, and with poems written on endpapers.

The following pages are blank in the printed format: 40, 56, 58, 107.

Frontpaper (page i): annotated ‘D. S. Mitchell’ and note ‘Bought from Mrs Baldwin, Charles Harpur’s daughter.’ Page i: version of ‘Trust in God’ date 1853–1855, later than cancelled version on endpaper page 109, annotated by Mrs Harpur? ‘Charles Harpur’.

Unless otherwise indicated, all texts below are the original printed version, with Harpur’s holograph amendments.

Pages 1–38: ‘The Bushrangers’ starting at Act II, with extensive alterations and additions throughout. Some but not all of the textual changes are incorporated in the holograph *The Bush-Rangers* in MSA91 which is dated by Harpur 1860.

Page 39: title page ‘The Creek of the Four Graves’, (41–48): text of ‘The Creek of the Four Graves’, (48–49): ‘To the Comet of 1843’, untitled holograph lines [additional to ‘The Creek of the Four Graves’]. These alterations and additions are included in incomplete version of ‘The Creek of the Four Graves’ in B78 date 1855.

Pages 50–53: ‘The Bush Fire’ with note, (54–55): ‘To an Echo on the Banks of the Hunter’, (57): title page ‘Ned Connor’, 59–64: ‘Ned Connor’, (65–66): ‘To—’, (66–69): ‘To the Moon’, (69–70): ‘Memory’s Genesis’, additional lines and note bottom margin and concluded page 71, (70): ‘Poetry’, (71–73): ‘The Vision of the Rock’, (74): ‘Morning’, (74–78): ‘A Poet’s Home’, (78–79): ‘The Voice of the Native Oak’, (79): ‘Virginal Love’, (79–80): ‘Eva Gray’, (80–81): ‘To Mary’, (81): ‘Emblems’, (81–82): ‘“Yes”’, (82): ‘Dreams of the Beloved’, ‘Absence’, (83): untitled lines [‘The Honey Bird’], ‘The Enquiry’, (84): untitled lines [‘Happy Spite’], untitled

lines [‘Autumnal Leaves 2’] with cancelled amendment.

Pages 84–87: ‘The Dream by the Fountain’, (87–88): ‘The Master Mariner’s Song (Outward Bound)’, (88): untitled lines [‘A Lyrical Love Story 1: 9’], ‘Freedom in Faith’, (89–90): ‘Finality’, (91): ‘Consolation’, (91–92): ‘An Aboriginal Mother’s Lament’, (92): ‘My Political Belief’, (92): incomplete ‘An Anthem for the Australasian League’, (93–96): untitled incomplete lines [‘Rhymed Criticisms...IX. Burns’] with prose note, (96–98): ‘Wordsworth’, (98–99): ‘The Verse of Coleridge’s ‘Christabel’’, (99): ‘To My Young Countryman, D.H.D.’, (99–100): untitled lines [A Combat], (100): ‘Records of Romantic Passion’, (101): ‘The Flight of Peace’ with holograph prose note, (102): ‘To My First Born, Washington Harpur’, (103): ‘Notes’ for ‘An Aboriginal Mother’s Lament’ and re rhyme scheme of sonnets on listed pages, (104): endpaper, holograph ‘Note to The A Poet’s ~~Wish~~ Home’, (105): endpaper, holograph prose notes re rhymes in ‘Wordsworth’, (106): endpaper untitled holograph lines [‘Stalwart the Bushranger’ Act V Scene VI], (108): endpaper, c. 10 line holograph fragment ‘Illustrious oft, when loveliest in themselves’, (109): holograph ‘Trust in God’ earlier than version page I.

B78

Two numbering sequences: pages i–162 and pages i–78. Date 1855 for major part of B78. Pages i–162 in first sequence, and pages i–61 in second sequence date 1855. Page 44 in second sequence is annotated ‘May 1855’. Pages 62–78 in second sequence date 1858. Note on page 78 in second sequence gives Shearing Tallies for 1858.

Format: Small leather-bound account book 16 cm by 10cm fastened with leather clasp. Written from front and also from back with book turned upside down.

The following pages are blank: 156, [162a], [162c] and twelve pages between first and second sequence.

First sequence: heavily amended draft ‘The Sorrows of Chatterton’ [‘Genius Lost’] date 1855.

Page i: untitled lines [‘The Famous Night Scene...’], (1): untitled fragment [‘Genius Lost’ Part Three] annotated by unknown hand [Salier?] ‘Sorrows of Chatterton and other poems by Charles Harpur. Authorship established by comparison with other Harpur MSS.’

Page 2: untitled lines [‘Genius Lost Part VII’], (3): illegible ‘Memo’, Harpur’s title ‘The Sorrows of Chatterton’ and epigraph, untitled fragment [of prose note begun page 4], (4): prose note ‘Add the following paragraph to the ‘Preface’, addition to prose note beginning page 5, (5): title ‘The Sorrows of Chatterton, Preface, Genius Lost’, (5–9): prose Preface, (9–13): ‘**Introductory** Vestibulary Stanzas’, (13–21): ‘The Sorrows. I’ annotated ‘(make this the third)’, (21–24): ‘Chorus of the Spirit of the Earth’, (24–31): ‘II.’ annotated ‘(make this the first)’, (31–39): ‘III.’ annotated ‘(make this the second)’, (39–51): ‘IV.’ annotated ‘(make this the seventh)’, [np]: two loose inserted scraps with receipt dated January 15th 1860,

but probably irrelevant to dating of poems, and fragment [‘Genius Lost. The Sorrows. Part VI’], (52–54): untitled lines completing lines on pages 39–51.

Pages 54–65: ‘V.’ annotated ‘(make this the ~~forth~~ (sic) fifth)’, (65–75): ‘VI.’ annotated ‘(make this the ~~fifth~~ forth)’, (76–91): ‘VII.’ annotated ‘(make this the sixth)’, (91–106): ‘VIII.’, (106–109): ‘The Spirits of the Earth in final Chorus’ annotated ‘Finis’, (110–120): amended lines of ‘Monologues’ and ‘Chorus’ [additions to ‘Genius Lost’], (121–147): prose ‘Postscript’ [‘Genius Lost’], (147–148): ‘Semi Chorus to be added to the Chorus of the first Monologue’, (148–155): amended and additional lines [‘Genius Lost’ Parts Eight, Five, Four, One].

Pages 157–162: draft of first 104 lines of ‘The Creek of the Four Graves,’ including amendments to cutting from *Bushrangers* 1853 in A98⁻¹, [162b]: largely illegible list of costs.

Second sequence:

Pages i–iv: verse and prose fragments from ‘Genius Lost’ [Part VI], (v) ‘Acrostic’. Pages 1–2: ‘Impromptu. Composed within the Verge...’ with prose note, (3–12): ‘The House of ~~Revelry~~ Riot,’ [earliest extant version of ‘Castle

Carnal’], (13): Title only ‘~~The Tower of the Dream. Part First.~~’ (13–18): ‘The Drowned, Alive’ [earlier than version *Empire* 2 February 1856], (18–22): prose note ‘Virtueless Persons’, (22–25): prose note ‘The Good Opinion of the

B78 continued

World', (26–29): 'A Friend in Need is a Friend Indeed. ~~There's nothing but Bunkum etc.~~ An o'er true Story', (30): prose notes and verse fragments ['A Friend in Need...'] annotated 'CH.', untitled fragment ['The Terrors of Beauty'] with prose note, (31): untitled fragment ['A Friend in Need...'], (31–34): 'The Terrors of Beauty' with prose note, (35): 14 lines 'to be added to the Spirit of Beauty (A Prophecy (sic))', (36): 'Stanzas'.

Page 37: 'Song', 'A Republican's Creed', (38–44): prose 'Note to a Republican Lyric. (From a Colonial Newspaper)' [no poem with this title sighted] annotated by Harpur 'May 1855', (44–45): 'To Myself June 1855' re Crimean War, (46): 'Early Summer', (47–48): 'To the American, Emerson' with prose note, (48): prose '(Note to My only Hate)',

untitled fragment ['A Rule of Good Manhood'], (49): prose '(To be added to the Note on Crowds)', (49–50): 'A Rule of Good Manhood', (50–51): 'Three Thousand Years Ago', (52–53): 'A Song of Good Manhood', (53–54): 'Song', (55): fragment 'The Bush Fire', (56–60): 'A ~~Scene~~ Battle Piece from Homer' with prose note, (60): 'Twenty to one', and untitled fragment ['The midnight Moon is riding right aloft'], (61): 'A Sylvan Vision' [Dian] with prose note, title only 'Wierd (sic) Moonlight'.

The following pages date 1858: page 62: 'Eight New Lines for the "Nevers"' with prose note annotated 'CH', (63): prose ['The "Nevers"...'] annotated 'CH', two lines ['The "Nevers"...'], (63–67): prose note ['The "Nevers"...'], (68–71): 'The Poet', (72–76): mostly illegible prose [The "Nevers"...'], (77): untitled lines ['The "Nevers"...'], (78): 'Shearing Tallies 1858'.

C376

Pages I–679. Major part of C376 dates 1849–1856; some pages date 1846–1892 in non-chronological sequence. Specific dates given below. Some pages are double numbered.

Format: Miscellaneous pages of lined and unruled paper of different size, colour and texture, bound into volume approx. 20.5 cm by 15 cm. Pages appear to be inserted randomly and sometimes misordered and others missing.

Page 1: Britannia watermark dated 1851. Pages 179–265: watermark 'C. Whitman 1851', page 237: part of Britannia watermark but no visible date, pages 589–590: watermark 'E. Lowgood, 1853', page 679: watermark 'Patent 1851'.

The following pages are blank: 2, 88, 120, 122, 170, even numbers between 180–212, even numbers between 218–224, 236, 238, 243–263, even numbers between 270–366, 382, 389, 392, 400, 418, 429, 432, 438, 487, 490, even numbers between 498–512, 522, 528, 534, 552, 560, 562, 566, 568, 569, even numbers between 572–576, 582, 612, 614, 617, 620, even numbers between 654–658, 662, 676.

Page i: Salier's notes dated 2.1.1946, (1): Harpur's title page 'A Portion of Charles Harpur's Wild Bee of Australia' annotated 'No. 8' by Harpur, four line epigraph 'Though the Wild Bee may sting at times'. Pages 3–28: date possibly 1851–1853: (3–13): 'Finality'

with prose note 'The True Finality', (13–28): 'The Death of Shelley' with prose note, (28): 'A Bower by Moonlight', (29): Harpur's title page 'A Portion of Charles Harpur's Wild Bee of Australia' annotated 'No. 5' by Harpur and four line epigraph 'Though the Wild Bee may

- sting at times', (30): 'Additional Stanza for Hope's Philosophy', 'Alteration in the concluding lines of the Flight of Peace' with prose note, (31–46): 'The Tower of the Dream. A Lay of the Land of Sleep' with prose note, (47–52): 'Critical Rhymes on Critical Reviews' with prose note annotated by Harpur '1845' and '(1848)' page 49 not accurate dates of this transcription, (52–53): 'Valedictory Stanzas to a Wanton' with prose note, (54–60): 'The Glen of the White Man's Grave' with incomplete prose note, [60a]: untitled prose cutting [note to 'The Creed of Liberty' *People's Advocate* 27 December 1851], [60b]: untitled prose cutting not by Harpur, (61): prose note re Coleridge ['Rhymed Criticisms...'], (62): annotated by Harpur 'January 31st 1851', 'The Great and Little' with prose note and four untitled lines ['The Great and the Little'].
- Page 63: Harpur's title page 'A Portion of Charles Harpur's Wild Bee of Australia' annotated 'No. 6' by Harpur and four line epigraph 'Though the Wild Bee may sting at times', (64): untitled prose fragment ['Rhymed Criticisms']. Pages 65–116: possible date 1851, with pages missing and others inserted randomly. Pages (65–67): four untitled lines ['The Dream by the Fountain'], prose note 'Poetical Egotism', (68–69): 'Small Pride' with prose note, (70–75): 'The Coming on of Freedom' with prose note including (pages 74–75) fourteen untitled lines ['The Spirit of Squatterry'...].
- Pages 75–84: firmly date 1851; (75): Harpur's title 'A String of Passing Thoughts (With and without comments.)', 'I. A School Motto', (75–76): 'II. Expediency' with prose note, (77): 'III. A secret of illegible enmity' with prose note, (77–78): 'IV. A Social Suggestion for the Future', (78–79): 'V. Roguish illegible Roguish Pietism' with prose note, (79–80): 'VI. Our Perception and Admission of Moral Differences ...' with prose note, (80–81): 'VII. Self Reference and Preference' with prose note, (81–82): 'VIII. The Puriency of Dandyism' with prose note', (82–83): 'IX. Whatever is, is Right (?)' with prose note, (83–84): 'X. The Honesty of Herohood' with prose note, (85): untitled fragment ['Genius Lost Part Eight'] with prose note, (86): 'The Righteousness of Nature' with prose note, (87): prose note 'An Epigrammatic Verity A Paradox' beginning 'However Pseudos at the fact may cry "pish! "ah,/ A friend once observed to me, / "The greatest Artists are the least artificial"', (89–95): 'Prayer' with prose note including prose 'A Prayer', (95–98): 'The Lass of Eulengo' with prose note annotated by Harpur '1847' and 'P.S. (1850)' possibly not date of transcription, (98–99): 'Mary of Eulengo' with prose note.
- Pages 100–105: date 1851; (100): Harpur's title 'A String of Pearls...', 'I. An Acrostic' annotated 'Copied WH', (100–101): 'II. Dear Henry, why should you complain', (101): 'III. Mary's Love' annotated 'Copied W. H', (102): 'IV. Emblems', (102–105): '[V.] Stanzas' with prose note, (105–106): 'Two National Songs to the same measure. I. Australia Huzza' annotated 'Copied W. H', (106–109): 'II. Old Billowy Hawksbury' with prose note, (109–110): 'Humanly Creative or Artistic Truth' with prose note, (110–111): 'Epigram' with prose note, (111–114): 'Social Charity' with prose note, (114–115): 'Winter and Summer or Neither will do' with prose note, (116): 'Outward Show', (117): paper scrap with note in unknown hand re 'Wild Bee' manuscripts 'no 8, 5, 6' and list [of possible subscribers to edition of 'Wild Bee?'], (118): single line note in same? hand: 'Balance sheet of miner's rights', (119): prose fragment in Harpur's writing re 'Similes from

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Homer', (121): prose fragment in Harpur's writing re Wordsworth's poetry.

Pages 123–178: including series 'A String of Gems' (147–151), date 1851; (123–139) fawn unlined paper with Britannia watermark: 'War' with prose note concluded end page 140, (139–140): 'True and False Glory'. Pages 141–178: pale blue paper, (141–146): '~~Love in the Past~~ Under the Wild-fig Tree' with prose note, (147–151): 'A String of Gems...', (147–148): 'I. The Apple of Life' annotated 'Copied W. H', (148–149): 'II. Sapho's (sic) Comparison' annotated 'Copied W. H', (149–150): 'III. An Australian Night Scene', (150–151): 'IV. The Song of Life', (151): 'V. The Aged Bard' annotated 'Copied W. H', (152–157): 'Lost in the Bush' with prose note, (157–160): 'Consolation' with prose note, (159–160): prose note concluded with untitled lines ['Lyrical Love Story 3: 3'], (160–165): 'Critical Rhymes on Wordsworth' with prose note, (165–166): 'Song. /From the German of Schiller/' annotated 'Copied W. H', (166–171): '~~A Sigh for the Forthcoming~~ Out of Evil Good shall come' with prose note, (172–176): 'The Cloud...' with prose note, (176): 'Epigram', (177–178): 'The Master Mariner's Song...' with prose note, (178): 'Evasion'.

Pages 179–265: 'Pieces in Prose by Charles Harpur' which include cuttings with handwritten alterations from colonial newspapers, chiefly *PA* 1851–1856. Unidentified cutting page 209 may be *PA* 1857 presently unavailable. Alterations probably from 1851–1856.

Page 179: Harpur's title page 'Pieces in Prose: By Charles Harpur', (181–185): unidentified amended prose cutting 'The Last Verses of Raleigh', (185): 'Literary Picking and Stealing' with amended

prose note *PA* 12 July 1856, (187): 'The World's Opinion' with amended prose note *PA* 21 June 1856, (189): unidentified cutting 'Tom Brown, or Haman in the Bush' with amended prose note 'The Big (bygone) Claims of the Big Squatters' annotated '1853' [not date of publication] *PA?* 1857?, (191–195): cutting title and epigraph and holograph lines '[I.] Marvellous Martin I', (191–195): cutting 'II. Who sees him walk the street, can scarce forbear' with prose note *PA* 17 December 1853, (197): 'Impromptu' with amended prose note *PA* 13 May 1854, (199): cutting 'The Adder' with amended prose note *PA* 20 May 1854, (201): cutting 'What's a Boon?' with prose note *PA* 16 August 1856, (201–205): unidentified prose cutting with holograph introduction 'Characteristics of the Cockatoo', (205): amended cutting with holograph title 'Duncan's Plea for the New Constitution' annotated '1856' [note to 'Sonnet to W. A. Duncan Esq.'] *PA* 8 March 1856, (207): cutting 'The Ballot' with prose note *PA* 20 September 1856, (209): unidentified amended cutting 'Forward Ho!' with amended prose note *PA?* 1857?, (211): amended cutting with holograph title 'Andrew Marvel' [note to 'Andrew Marvel'] *Layman's Prompter* 8 January 1850.

Pages 213–226: amended prose cutting 'Morning' *PA* 8 April 1854, 227–239: amended prose cutting 'On Blank Verse' *Sydney Morning Herald* 2 November 1863, (240–242, 264–266): untitled holograph prose fragment ['Discourse on Poetry. Part III'] earlier than C386 (1858–1859), (266): arithmetical jottings.

Pages 267–365 date 1861. Page 267: Harpur's title 'Nora', (268): Harpur's contents page of titled, numbered 'Sonnets' partly referring to pages 341–365. Page 269: Harpur's title 'Nora or Records of a Poet's Love', (271–337):

- untitled sonnets 1–34, (339): endpiece
'Here, in the moaning wind.'
- Page 341: Harpur's title 'Sonnets:
Dedicated to Wordsworth' on similar
paper to transcription 'Nora'. Page 343:
'1. Dedicatory', (345): '2. Poetry',
(347): '3. The First Great Australian
Poet', (349): '4. Andrew Marvel', (351):
'5. My Political Belief', (353): '6.
Intellectual Liberty', (355): '7. The
Poverty of Genius', (357): '8. Charity',
(359): '9. True and False Glory', (361):
'10. Consolation', (363): '11. Morning',
(365): '12. Noon, Evening, and Night'.
- Pages 367–380: new gathering of unlined
pale blue paper, transcriptions probable
date 1860–1861. Pages 367–371: 'The
Brook' annotated 'Copied W. H.' with
prose note. Following pages date 1860
but versions earlier than 'Bits' in A87⁻²;
(371): title 'A String of Epigrams... ', 'I.
On a Defunct Miser', 'II. On the
Decease of a Fat Old Simmer Rascal... ',
(372): 'III. R xxxxxx, pretend to what
thou wilt, but know', 'IV. On a gay
Printer', 'V. An Infallible Soporific',
(373): 'VI. Reasons for a Red Nose',
'VI. (sic) To a Girl who stole a young
Apple Tree', 'VII. 'Tis vain to ask, why
Cxxxxx, though so civil', (374): untitled
prose fragment re 'truest kind of poetry'.
Pages 375–380: 'The World's Victims'
annotated 'Copied W. H.' with prose
note, (380): incomplete 'An Epitaph'.
- Pages 381–436: miscellaneous letters by
and to Charles Harpur and Mary Harpur
date 1867–1892.
- Page 437: handwritten (possibly Parkes)
draft title page 'Gifted Australians.
Charles Harpur, Daniel Deniehy, Henry
Kendall, William Bede Dalley. Some
recollections by Sir Henry Parkes
G.C.M.G. London.'
- Pages 439–458: cuttings with Harpur's
handwritten alterations and additions
from *Sydney Chronicle* [SC], *Maitland*
Mercury [MM] and *People's Advocate*
[PA], 1846–1849. Alterations probably
from the same period. Page 439: untitled
incomplete prose cutting [note to 'John
Heki'], (439–440): cutting 'Song' with
amended prose note SC 11. December
1847, (441–442): amended cutting
'Satire' with prose note SC 23
November 1847, (442): cutting
incomplete 'John Heki' with incomplete
prose note SC 7 December 1847, (443):
cutting last two stanzas ['A/The
Combat'] with amended prose note SC
16 November 1847, (444): marginal
holograph lines to conclude prose note
to 'A/The Combat', amended cutting
'Memory's Genesis' with incomplete
prose note SC 30 November 1847,
(445): cutting titled 'Poems by Charles
Harpur', 'XXVIII. My Love', 'XXIX.
Farewel', 'XXX. Reasons for a Red
Nose' MM 9 September 1846, (446):
illegible holograph prose and cutting
titled 'Poems by Charles Harpur', 'VII.
The Rose Tree' with prose note MM 17
June 1846, (447): amended cutting
'Wentworth' with incomplete prose note
PA 18 August 1849, (447a): holograph
prose note 'A Word more of Wentworth',
prose fragment 'Why my friend Parkes
(a much greater man)... ', (448):
incomplete prose cutting with holograph
additions [re 'Wentworth'] annotated
'Sept 1849', (449): cutting incomplete
prose note ['On the Repeal Movement in
Ireland'], (449–450): amended cutting
'To the Rev. John Saunders...' with
prose note SC 25 December 1847, (450):
cutting title 'Two Political Sonnets By
Charles Harpur', (450–451): cutting 'I.
The New Land Orders' with amended
prose note SC 30 October 1847, (451–
452): amended cutting 'II. The Proposed
Recurrence to Transportation' with prose
note SC 30 October 1847, (452):
incomplete cutting 'Ignorance' SC 30
December 1847, (453–454): cutting
'Chorus of the Spirits of the Earth...'

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['Genius Lost'] with prose note SC 21 December 1847, (454): amended cutting 'On the Repeal Movement in Ireland' with incomplete prose note SC 23 December 1847, (455): amended incomplete prose cutting [note 'Memory's Genesis'] SC 30 November 1847, (455–456): cutting "'Yes'" with prose note SC 27 November 1847, (457–458): untitled cutting last three stanzas ['Ignorance'] with prose note SC 30 December 1947.

Pages 1/459–30/480: in Harpur's distinctive writing style date 1849. Pages are numbered 1–32 by Harpur with some Mitchell misordering. Some poems and notes incomplete and pages missing from end. Page 1/459: title "'Charles Harpur's Wild Bee of Australia, A Series of Poems, with Prose Notes'", 'Winter & Summer, or Neither will suit' with prose note, (1/459–2/460): 'Women & Stars versus a Beefsteak' with prose note, (2/460–3/461): 'My Sable Fair' with prose note, (3/461–4/462): 'Morning' with prose note, (4/462–6/[463]): 'Hope on' with prose note, (6/[463]–7/[463]): 'A Nice Child' with prose note, (7/[463]–8/464): 'The Terrors of Beauty' with prose note, (8/464–9/465): 'To my Neece, (sic) Mary, ...' with prose note, (9/465–10/466): 'Beauty' with prose note, (10/466–12/468): 'The Emigrant's Vision' with prose note, (12/468–13/469): 'The Poverty of Greatness' with prose note, (13/469–14/470): 'The Lost Voice' with prose note, (14/470–15/471): 'Love in Excess' with prose note, (15/471–16/472): 'The Tree of Liberty...' with incomplete prose note, (31/477): last two lines ['A Queer Comparison'] with prose note, (31/477–32/478): incomplete 'Geologia', (29/479–30/480): untitled lines ['The Rose of Abana'] with prose note, (30/480): first eight lines 'A Queer Comparison',

(481–482): untitled prose [draft of letter re Harpur's judgements as Clerk of Petty Sessions at Braidwood c. 1866, (483): draft epitaph 'Sacred to the Memory of Charles Chidley Harpur...' date 1867, (484): fragment of letter signed 'T. Osborne', (485): 'Simplicity versus Craft' with prose note on cross-written page of letter, possibly 1850.

Pages 486–[496]: miscellaneous copybook page, balance sheets etc. with dates 1840–1865, (486): copybook page annotated 'Thomas Simpson September. 6th 1840'.

Pages 497–513: cuttings from [*The Australian Home Companion?*] part of Harpur's 'An Oration on Teetotalism' with handwritten alterations and additions. Harpur annotates page 513: 'Euroma 16 Feb. 1865'.

Page 514: blank annotated 'Harpur M. S.' [D. S. Mitchell?]. Pages 515–679: including loose pages from various sources date randomly 1849–1868, more specific dates noted below. Pages 515–516: 'Charity' with prose note, (517): annotated [Mrs Harpur?] 'contains The Beautiful and the bold eyed Mariner', and in Harpur's writing incomplete 'The bold eyed Mariner', (518): cutting fragment re 'Approaching Land Sales', (519–520): holograph letter signed 'Chas: Harpur' dated January 1868. Page 521: untitled prose re Emerson, (523): incomplete untitled prose re love and marriage.

Pages 524–533 date 1849–1850. Page 524: 'Note to the Epitaph for a Sailor' signed 'Charles Harpur', (525): incomplete 'Impromptu Stanzas...', (526): 'To Robert Sydney, the Infant Son...', (527): prose note with title below 'Note to the Sonnet called Natural Religion'. Pages 529–530: torn pages with writing style suggesting following sonnets belong to incomplete and fragmented sonnet series on pages 585–586: (529): '7. Descriptive

- of the Prospect from Mount View', (530): 'A Contrast', (531): 4 line fragment 'And now through the dim haze, there falls...', prose note 'A New Definition of Cunning' annotated 'C. H.', (532): untitled prose fragment [note 'The Widow's Boy'], (533): prose note 'To be added to the present Note on the Address to an Echo etc.' internal date 1850.
- Page 535: three untitled lines ['Absence by the Sea-side'] probably belong to A87⁻² [see above under A87⁻²] date 1863, although paper texture a little different, 'A Regret' annotated 'Uncopied' and 'Copied W. H.', (535–536): incomplete 'A Lament', (537): last two stanzas ['The Beautiful Squatter'].
- Page 538: 'XLV. The Beautiful Squatter' annotated 'Copied W H', date 1849 but later than *Weekly Register* version 15 March 1849.
- Page 539: prose fragment ['Religious Liberty'] and annotation '1849' possibly irrelevant, (540): prose fragment 'Add to the Note on [Worldly Prosperity]', (541): prose fragments '[Poetic] Descriptions of Violent Death', (541–542): transcribed lines from Milton's 'Paradise Lost', (543): prose note 'Descriptive Poetry', (544): prose 'A Bit of Prose in the vein...', (545–546): prose 'To the Printer...' re translations of Homer; no extant published version of 'Similes' and earliest extant holograph version A87⁻² (1867–1868).
- Pages 547–548: prose 'Note to 'Worldly Prosperity'', (549): untitled prose ['Rhymed Criticisms...XI Moore'], (550): prose fragment 'Man's Greatest Victory', (551): prose fragment 'Additional to the Note in the Temple of Infamy...' annotated 'C. H.'
- Pages 553–564 date 1853. Page 553: untitled lines ['Rhymed Criticisms...III Milton'], (554): incomplete note ['The Great Fish of the Sea'] annotated '2 March 1853', (555–556): prose 'Note to the Heavenly Voice' annotated 'CH' and irrelevant annotation re 'General Post Office 29th June', (557–558): prose 'Add to the Note on the Epigram "the Mistake"', (558): prose 'add to the Note on the Rhymes to a Lady etc', (559): prose 'The Two Great Moral Orders of Men', (561): prose 'Characteristic Sayings', (563): 'The Great Fish of the see (sea)', (564): unidentified prose cutting re Bishop Broughton [Broughton returned to England 20 February 1853].
- Pages 565–567: letter [to Harpur?] dated Nov. 15 1860[2?].
- Pages 570/571: 'Dawn and Sunrise in the Snowy Mountains' with possibly irrelevant annotation '1 June 186-' and 'Final Copy' (latest extant version A87⁻¹ 1867).
- Pages 573–580: date 1853 although pages 577–580 on different paper. Page 573: 'Why?', (575): prose 'Memo for the Note to the Fate of Genius...', (577–579): 'The Great Fish of the Sea (See)' with prose note, (580): prose fragment 'The Great Fish of the Sea (See)', (581): untitled lines ['The Witch of Hebron' Part I] date 1867.
- Pages 583–584: fragments of notes from 'Rhymed Criticisms...' (584): on ledger record partially dated March 31 185—.
- Pages 585–586 contain sonnets numbered 13 and 15, probably part of Series on same paper which included sonnets on pages 529–530. Annotation 'January 1844' on page 585 possibly not relevant for dating and could be Harpur's recollection of first version of poem; possible date 1849–1850. Page 585: '13. To Mr. J. J. Walsh', (586): untitled last 4 lines [from version of 'Australia's First Great Poet' not extant?] indicating page missing from MS, '15. Natural Piety'.

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Pages 587–590: poems in different writing style possibly date 1853–1854 with watermark [E. Towgood 1853], on page 589. Pages 587–588: ‘Morning Young Love’, (589): ‘Impromptu. Written on the verge...’, (590): ‘Women as Glorifiers’.

Pages 591–592: untitled prose fragments on Harpur’s ‘Mission’ re religious liberty, (593): prose fragment in different writing style re morality and happiness [note to ‘Happiness and Faith?’].

Page 594: unamended cutting ‘Dedication to William Wordsworth’ [*Thoughts. A Series of Sonnets*, 1845].

Pages 595–596: prose fragments in different writing styles of verse and prose from ‘The Beautiful,’ earlier than version in *Empire* 12 September 1856, possible date 1850–1855, (596): ‘Animal Human Beauty’.

Pages 597–644: pages of miscellaneous size, colour and texture containing poems, prose and fragments date 1856–1858, some pieces dating earlier as below. Page 597: 12 untitled lines ‘Behind which, resting it upon the ground’ [translation of Homer’s *Iliad* XVIII?], (597–598): ‘II. The Passing away of a generation’ [‘Autumnal Leaves V’] with prose note, (598–599): ‘III. Josephine’ in blank verse, (600): prose note re verse form of ‘Josephine’ and incomplete rhymed ‘IV. [Josephine]’. Page 601–602: untitled prose note re ‘source of constitutional Government’ [part of note to ‘Marvellous Martin’], (603–604): prose note ‘Truth of it were treason’, (605–606): ‘The Runnel: or a Poem on a Poem’ [last lines of first stanza in margin], (606): ‘One Great Question answered by Another’ with prose note, (607–608): untitled prose note [‘The

Beautiful VIII: Lines and Figures’], (609); prose note ‘(Add to the Note on Prayer—last par:’, (610); untitled prose fragment probably part of note on pages 601–602, (611): untitled incomplete prose note re Tennyson’s poetry and Halloran’s verse, (613): untitled prose fragment part of note on pages 601–602 and 610.

Pages 615–626 date 1857. Page 615: prose ‘Notes –Appendix’ and letter ‘To the Editor of the Spectator’ re ‘The Temple of Infamy’, (616): untitled lines [‘The Temple of Infamy’], (618–619): untitled lines [‘The Nevers of Poetry’], (621): untitled prose fragment part of note on pages 601–602, 610, 613, (622): prose ‘Note to the Sonnet to Hill’ [‘To Samuel Prout Hill’], (623–624): prose ‘Add final to the Note on the “Man God”’, (625): ‘To Washington. (20 Months Old)’, (626): prose note ‘Popular Proverbs’.

Page 627: letter dated April 30 1856 cross-written with fragment of prose note re true greatness, verse ‘The Good Opinion of the World’ and random notation. Page 628: partly illegible prose note probably earlier part of fragment on page 627, (629): untitled prose fragment re translating Homer’s similes, (630): incomplete note ‘To the Printer’ re heading for poems, (631–632): ‘II. His The Ancient Mariner [‘Rhymed Criticisms...XIII Coleridge’] with incomplete prose note annotated ‘Charles Harpur’, (633–634): untitled prose note [‘Lost in the Bush’ but published version of note not extant], (635): prose note ‘A Perfect Poet’, (636): prose note ‘Self-dependence and the habit of Labor’, (637–638): part draft of letter [to Richard Thompson, editor of *The Spectator*] re Ewing’s lectures on modern poetry [Sydney School of Arts, June 1846], (638): lines included in letter to Thompson ‘What

- Next!’, (639–640): incomplete untitled prose note [‘The Creek of the Four Graves’], (640): Harpur’s transcription of lines [Milton’s ‘Paradise Lost’] and brief note, (641–642): prose ‘Colonial [Definitions]’ re ‘A Shepherd’ and ‘Master and Servants’ Act’, (643): untitled verse ‘II.’ [‘The Past’], (644): prose fragment re Tennyson’s blank verse, (645): prose note ‘Take no thought of tomorrow’ annotated ‘Granbelang, January 2nd, 1855’, (646): 4 untitled lines [‘Impromptu (on reading a critique...)’], (647): 2 lines [Milton’s ‘Paradise Lost’] and brief note probably continuation of page 640, (648): prose draft re John Plunkett [version of letter to *People’s Advocate* 23 February 1856].
- Pages 649–657 date 1855–1857. Page 649: untitled lines [‘How comes it?’] begin page 650 with prose note, (650): earlier part of prose note on page 649, annotated ‘CH’, and first lines of ‘How comes it?’, (651–652): ‘Impromptu, on reading...’ with prose note, (653): part draft of prose prayer, (655): untitled fragment [‘The Scamper of Life’], (657): 6 untitled lines ‘Who lives but to the Present is a dunce’.
- Pages 659–660: fragment ‘The close of the Festival Scene ending the III Act’ [‘King Saul’] date 1852, (660): fragments of ‘King Saul’ written on portion of school fees invoice dated 5 April 1852.
- Pages 661–668: verse and prose on different paper from above but in similar writing style, date 1855–1856. Page 661: ‘4.’ prose epigraph and title only ‘A Youth of the Utopian Era’, ‘7.’ prose epigraph [The Beautiful IX: ‘Dawn in the Australian Forest’], (663): fragment of prose [‘The Poet’s Moon’], (664): 2 lines [Goldsmith’s ‘The Deserted Village’], (665): prose ‘To be added to the Note on Newspaper Literature’, (666): ‘To be added to the lines To Ellen’, (667–668): ‘Impromptu’ with note signed ‘CH’, (668): ‘Antipodean Consistency’.
- Pages 669–678: verse with a different writing style and paper texture date 1849. Page 669: fragment ‘Well, I scarce need say’, (670): inserted fragment of partial cutting from unidentified Sydney newspaper ‘Supplement’. Pages 671 and 672: inserted pages on white paper, (671): untitled lines [‘Hope On’] with note annotated ‘CH’, (671–672): ‘The Wanton’ with note annotated ‘CH’, (673): ‘The Chilly Man’s Lament...’, marginal lines [‘How comes it’], (674): untitled prose fragment re ‘peacock’ verse, (675): prose fragment [translation of simile from Homer?], (677): fragment ‘Methinks I know the signs of passion well’, (678): fragment of unidentified cutting re ‘new bishopric in Australia’, (679): prose fragment re plagiarism and the ‘true poet’s’ perception of poetry.

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Pages i–134: dated by Harpur 1863 on page 1.

Format: Bound notebook approx. 18.5 cm by 11.5 cm. Paginated by Mitchell librarian and partly paginated possibly by Harpur.

Except for jottings on pages i, 1 and 134, C377 contains only a complete copy of ‘The Kangaroo Hunt: or a Morning in the Mountains’ with notes.

Page i: sundry jottings re household items. Page 1: sundry jottings re apple harvest, Harpur’s note: ‘This copy (intended to be a final one) of the Kangaroo Hunt or a Morning in the Mountains, was made in my own house at Euroma, in 1863. Chas: Harpur’. [The final version, however, is found in A97 1867–1868.] Harpur’s handwriting is neat and consistent throughout the MS.

Page 2: arithmetical jottings, (3): title page for ‘The Kangaroo Hunt... By Charles Harpur’, (5–14): Preface, annotated ‘Euroma, 1863’ (13), (8/15–18/35): Part I with notes, (19/37–61): Part II with notes, (63–84): Part III with notes, (85–100): Part IV with notes, (101–116): Part V with notes, (117–133): Part VI with notes, (134): jotting re household items.

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Pages 1–245. Cuttings with various dates probably compiled 1858.

Format: Edition of *The Poetical Work of Thomas Parnell* (1833) and *Yalden’s Poetical Works*. Size approx. 14.5 cm by 9 cm. Page i annotated ‘George Gascoigne Taylor, Jerry’s Plains, May 20/49’. [Taylor, a minor versifier from Nottingham living in the Hunter district, lent Harpur books].

The pagination given below was added by the Mitchell librarian.

The following pages are blank: 2, 242–243. The following pages are original printed pages without cuttings: 5–6, 8, [10], 12, [14]–[16], [18–20], [22], [24], [26], [30], 33, 35, 37, [40–44], [46], [48], [50], [np, np], [52], [54], [56], [58], [60–62], [64], [66–74], [76], [78], [80, 82, 84], [86, 88], [90], [92], [94], [96], ([98]–133), [155, 156], [158]–241.

Page 1: note in unknown hand ‘Harpur—Scrap-book. This vol. belonged to Chas. Harpur. He used it as a scrap-book in which to paste his own printed contribution to the press.’ Annotated ‘HM?W?’ (Henry Martin?).

Page 3: printed title page of Parnell’s ‘The Poetical Works’.

Page 4: untitled prose note [““Nevers”...” Part 1 note j].

Pages 7–157: verse and prose cuttings mainly from *Empire* and *People’s*

Advocate with some alterations and additions by Harpur. Dates cover 1854–1858. Page 7: unidentified cutting ‘Prayer,’ *PA* 1857?, (9): cutting ““Property is funded talent”” with prose note *PA* 26 April 1856, (9, 11): prose cutting ‘Names of Colonial Birds’ with poem ‘Morning’ *PA* 7 June 1856, (11): cutting ‘Change and Death...’ *PA* 26 April 1856, cutting ‘III. A Truth that Small Great Men won’t like’ with prose note *PA* 28 June 1856, (13): cutting ‘The Spouse of Infinitude’ *PA* 28 June 1856, amended cutting ‘The Hand of God’ *PA*

26 April 1856, cutting ‘On hearing that Sir Charles Nicholson...’ *PA* 7 June 1856, (17): untitled prose cutting [‘Educational Mottos’] *PA* 31 May 1856, (21): prose cutting ‘To the Editor of the People’s Advocate’ *PA* 2 February 1856, (23): slightly amended cutting ‘To. I. N.’ *PA* 28 June 1856, (25): untitled prose note [‘Never Mind’] *PA* 28 June 1856, slightly amended cutting ‘I. ‘God’s Man...’ *Empire* 2 June 1856, (27–[28]): prose cutting signed and dated by Harpur 31 March ‘To Mr. J. J. Harpur...’ *PA* 12 April 1856, (29): amended prose cutting ‘The Scenic part of Poetry’ *PA* 7 June 1856, (31): cutting ‘Emerson’ with prose note *PA* 21 June 1856, ([32, 34, 36], 37, [38]): untitled prose fragments [re colonial politicians likened to cockatoos?] written across Parnell’s text.

Page 39: amended cutting ‘I. English Beauty’ *Empire* 9 April 1856, cutting ‘II. “Coins are Beautiful as Roses”’ *PA* 21 June 1856, (45): mainly illegible marginal annotation, (47, 49): amended cutting ‘Sir Gilbert’ *Empire* 21 December 1855, (51): title page ‘The Poetical Works of John Pomfret...’, (53): untitled prose jotting [continues page [38]?], (55, 57, 59): amended cutting ‘Onward’ *PA* 14 January 1854, (59): amended cutting ‘Nobility’ *Empire* 10 March 1856, (63): cutting ‘Epigram. On a Law-Mad Bush Justice’ *PA* 31 March 1855, (65): cancelled marginal prose jotting, (75, 77): amended incomplete untitled cutting [note to ‘The Night Bird’] *PA* 6 May 1854, (79, 81, 83): amended cutting ‘A Basket of Summer Fruit’ with prose note *PA* 18 March 1854, (85, 87): marginal prose jottings, (89, 91): cuttings ‘To the Editor

of the People’s Advocate’ *PA* April? 1855, and *PA* 21? April 1855 [issues not extant?], (93): marginal jotting, (95, 97): slightly amended cutting ‘Wellington’ *PA* 18 February 1854, ([134]–137): untitled lines [‘The “Nevers”...’], ([138]–141): amended cutting ‘The “Nevers” of Poesie’ *Empire* 9 March 1858, [141]–[142]: amended cutting [‘The Pathetic’] with untitled prose note *PA* 20 December 1856, (143–145): amended untitled incomplete prose cutting [‘Ideal Vagueness, an element of Beauty in Poetry’, also ‘The “Nevers”...’ note c: *PA* 23 August 1856].

Pages [146]–154 contain disparate cuttings from various pieces of Harpur’s work, connected by holograph additions and inserts, to construct an essay re aspects of poetry and criticism with some reference to rival colonial poets. Pages ([146]–147): untitled holograph prose [‘The “Nevers”...’ notes e and f], (147): incomplete amended untitled prose cutting [‘The “Nevers”...’ note h: *Empire* 9 March 1858], (147–[148]): incomplete amended untitled prose cutting [‘Prose Poetry’] *PA* 2 August 1856, (149): incomplete untitled prose note [‘The “Nevers”...’ note r] *Empire* 9 March 1858, ([150]–151): untitled holograph prose [‘The “Nevers”...’ note r], ([152]–153): amended untitled cutting [‘The “Nevers”...’ note i] *Empire* 28 May 1858, in note to ‘The Poet’, (153–[154]): holograph prose continuing attack on Fowler and others.

Page 157: 4 untitled lines [‘The “Nevers”...’], [244]: untitled holograph prose fragment re poetic beauty, (245): 6 untitled lines [‘The “Nevers”...’].

C381

Pages 1–322: date chiefly 1865–1866. Some newspaper cuttings dated later. Cuttings appear in haphazard sequence, including items dated 1880s and 1890s. Some cuttings unidentified.

Format: Notebook 18cm by 11cm, pages all homogenous and bound by Mitchell librarian. Contains holograph poems and notes and newspaper cuttings, some with handwritten alterations.

The following pages are blank: 2, even numbers between 26–30, 34–82, 86–110, 114–122, 128–146, 192–228, and all pages 124–126, 148–190, 232, 234–288, 290–313.

Page 1: Harpur's title page 'Poetical Studies: or Rhymed Criticisms with Prose Notes. By Charles Harpur', (3–4) incomplete 'Prefatory Remarks Note', (5–6): 'No. 1 Chaucer' (7–25): 'Note' [to 'Chaucer'], (25): 'Memo' to the printer [i.e. of *Sydney Mail*?], (27–29): slightly amended cutting 'Shakspeare' *Sydney Mail* 11 August 1866.

Pages 31–33: slightly amended cutting 'The Infinite in Space...' *SMH* 27 August 1866, [np]: inserted page unidentified 1878 cutting 'In Memoriam Charles Harpur', (35): cutting 'To the Criticlings of Doggredom' *Moruya Examiner* 1866, (37): cutting dated 'Euroma, August 1866' 'The Battle of Life' *Moruya Examiner*.

Pages 39–81: amended cutting 'The Tower of the Dream' [Clarson, Shallard pamphlet, 1865].

Pages 83–84: amended cutting dated 'Euroma, September 1866' 'A Song of Sorrow' *Moruya Examiner*, (85–87): amended cutting dated 'Euroma Oct. 1866' 'A Combat' *Moruya Examiner* annotated by Harpur 'Final Copy', (89): slightly amended untitled cutting 'IV–VI Autumnal Leaves' *SMH* 7 May 1867, (91): amended cutting 'The Hunter's Indian Dove' *Moruya Examiner?*, (93): cutting 'Fallen Away' *Moruya Examiner?*, (95): amended cutting dated 'Euroma, January 1866' 'The Anchor' *Moruya Examiner?*, (97): cutting 'Yon

Green Wood' *Moruya Examiner* annotated 'Finally Copied', (99): cutting 'Psalm CXXXI' *Moruya Examiner* 1866, amended cutting 'Psalm XIII' *Moruya Examiner* 1866, (101): amended cutting 'Psalm VIII' *Moruya Examiner* 1866, (103): cutting 'Psalm I' *Moruya Examiner* 1866, (105): cutting 'Part of Psalm CXXXIX' *Moruya Examiner* 1866, slightly amended cutting 'Psalm CXIII' *Moruya Examiner* 1866, (107–109): amended cutting 'The Babylonian Captivity...' *Moruya Examiner* 1866.

Pages 111–113: cutting dated 'Euroma, March 13 1865' 'The Voice of the Swamp Oak' with amended prose note *Moruya Examiner*, (115): slightly amended cutting 'Mary Arden' *Moruya Examiner?* 1866?.

Pages 117–119: slightly amended cutting dated 'Euroma, 7 August 1865' 'Joshua...' *Moruya Examiner*, (121): cutting 'Sonnet on the Disrespect...' with prose note *PA* 5 May 1855, (123): cutting dated 'Euroma, May 4 1870' 'The Flight of Peace' *Moruya Examiner?*, (127–131): cutting 'Poem by the Late Charles Harpur. To the Moon' *Moruya Examiner?* 1868–1870, (133): slightly amended prose cutting 'Sonnets: With Prefatory Remarks...' *SMH* 7 November 1866 annotated 'Finally Copied', (135–137): prose cutting [Review] 'Poems by Charles Harpur' [from an English paper? 1883], (139): cutting 'Obituary. Death of Mrs F. E J.

Doyle' annotated 'December 2nd 1890', (141): cutting 'The Lass of Eulengo' with prose note *Moruya Examiner?* 1869–1870?, (143): unidentified cutting annotated '1890' 'Obituary on the death of Mr. John Kennedy Howe', (145): cutting dated 'Singleton 25 September 1890' 'Our Floral Treasures' re rose cultivated by Mrs Henry Browne, (147): letter to Mrs Harpur dated 'June 29th 1889' from John Shaw re his lecture at Granville on 'Three Australian Poets: Harpur, Kendall, Gordon', (191): cutting 'To Charles Harpur. By Henry Kendall' *SMH* 2 May 1863.

Pages 193–223: amended cuttings of prose notes ['Rhymed Criticisms...']. Pages 193–201: 'Shelley's Poetry' *SMH* 3 October 1866, (203–213): 'Chaucer's Poetry' *SMH* 26 December 1866, (215–223): 'Milton's Poetry' *SMH* 8 June 1867.

Page 225: cutting dated 'Euroma July 7th 1869' 'A Thought Sting. By the Late Chas. Harpur' *Moruya Examiner* June 1869, cutting 'Life and Death. By the Late Chas. Harpur' *Moruya Examiner* 26 July 1869, (227): unidentified cutting annotated 'Eurobodalla' 'Tributary

Lines. Written over the Grave... of the Late Charles Harpur...' by 'W. M. C. Campbell', (229): cutting signed 'Henry Kendall' 'Charles Harpur' *SMH* 7 July 1868, [230]: unidentified cutting 'Obituary, Death of Mr. Andrew M'Dougall, J. P.' annotated 'died 29th May 1880', (231): cutting re death of 'Charles Harpur' from *Punch*, unidentified cutting 'Death' re Joseph J. Harpur Esq., unidentified cutting 'The death of Miss Frances Doyle', (233): cutting amended by unknown hand 'A Song of David... By the Late Charles Harpur' *Moruya Examiner* 20 May [1880–1890].

Page 289: list of 10 titles and first lines in Washington's handwriting, 7 of which appear in 'Poems in Early Life.' Page [314]: Washington's title 'List of poems copied into manuscript', ([314]–318): collections No 1–11 annotated '1890' and 'To England', ([318]–321): Mrs Harpur's continued transcription of collections Nos 12–20. See Appendix B for detailed list. Page 322: title only 'A Storm in the Mountains' and illegible words.

C382

Pages I–200: date 1847–1850.

Format: Bound notebook 18cm by 11.5 cm. Holograph transcriptions with several additional pages inserted, some original pages obviously missing. No page numbered 106.

Page i: prose notes 'Additional to Chaucer', 'Additional to the Criticisms on "Critical Reviews"', ii: Salier's note '1847–1848 Misc Poems...' dated '2.1.1946', (iii–iv): 'A Child's Song A Poe Rhyme for Children'.

Page 1: incomplete prose note ['The Muse's Ethics III?'], (2): signature 'Mr. Harper' (sic), 3–50: 'Miscellaneous Poems of Charles Harpur' date 1847; (3–6):

incomplete prose 'Preface', (7–8): 'To the Lyre of Australia' with prose note annotated '1847' and 'C. H.', (8–32): partly numbered Series: 'Rhymes'; (8–11): 'I. The Poet' with prose note annotated 'C. H. 1847', (11–13): 'II. To Henry Parkes on re-reading...' with prose note annotated 'C. H.', (14–15): 'III. The Combat' with prose note annotated 'C. H.', (15–18): 'IV. To a

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Lady with a Copy of Love=Poems (sic)' with prose note annotated '1847' and 'C. H.', (18, 23): 'V. Memory's Genesis', (19): incomplete untitled prose note ['Honest Poverty']. Pages 19–22: incomplete 'The Glen of the White Man's Grave', (23): untitled final stanza ['Memory's Genesis'] with prose note annotated 'C. H.', (23–25): 'VI. Early Summer' with prose note annotated 'C. H.', (25–30, 35): 'VII. On the Death of Shelley' with prose note, (31–32): untitled final stanza [The Glen of the White Man's Grave'] with prose note annotated 'C. H.'.

Pages 32–33: 'Virginal Love' with prose note annotated 'C. H.', (33–34): 'The Terrors of Beauty' with prose note annotated 'C. H.', (34): 'The Forgotten' with incomplete prose note, (35): untitled conclusion to prose note ['On the Death of Shelley'] annotated 'C. H.', (35–37): 'The Night Bird' with prose note annotated 'C. H.' and '1847', (37–38): 'Song' with prose note annotated 'C. H.' and '1847', (38–39): 'The Martyrs of Fortune' with prose note annotated 'C. H.', (39–40): 'To Beatrice' with prose note annotated 'C. H.', (40–41): 'The New Land Orders (1847)' with prose note annotated 'C. H.', (41–42): 'The Proposed Recurrence to Transportation' with prose note annotated 'C. H.', (42–43): 'Journeying Away' with prose note annotated 'C. H.', (43–45): 'To the Spirit of Poesie' with prose note annotated 'C. H.', (45–6): 'Have Faith' with incomplete prose note, (47): untitled conclusion to prose note ['The Widow's Boy'] annotated 'C. H.', (47): incomplete prose note continued in margin ['The Widow's Boy'], incomplete 'To a Lady on Hearing...' (48): final stanzas ['To a Lady on Hearing...'] with prose note annotated 'C. H.', (49–50): 'The Tree of

Liberty...' with prose note annotated 'C. H.', (50): incomplete 'The March of Knowledge...'

Pages 51–75: 'Critical Rhymes' [early version of 'Rhymed Criticisms with Prose Notes'], some notes without accompanying rhymed criticism and some reliably annotated by Harpur '1847'. Page 51: Harpur's title 'Critical Rhymes', (51–52): 'I. Chaucer' with prose note annotated 'C. H.', (52–56): 'II. Shakspeare' with prose note annotated 'C. H.', (56–60): 'III. Milton' with prose note annotated 'C. H.', (60–61): 'IV. Waller' with prose note annotated 'C. H.', (61–62): 'V. Dryden' with prose note annotated 'C. H.', (62–65): 'VI. Pope' with prose note annotated '1847' and 'C. H.', (65–66): 'VII. Grey' with prose note annotated 'C. H.' and '1847', (67–69): prose only 'VIII. Burns' annotated 'C. H.', (70–71): prose only 'Byron' annotated 'C. H.', (71–72): prose only 'Moore' annotated 'C. H.', (72–73): prose only 'Wordsworth' annotated 'C. H.', (73–75): prose only 'Shelley' annotated 'C. H.', (75–78): prose only 'Love in the Past' annotated 'C. H.', (78–79): cancelled prose only 'An Intellectual Belief' with prose note annotated 'C. H.', (79): prose only 'The Poverty of Greatness' annotated 'C. H.', (79–80): prose only 'The Creek of the four (sic) Graves (blank verse)' annotated 'C. H.', (80): prose only 'To the Song with the motto "out of the day and night" etc' annotated 'C. H.', (80–81): prose only 'War' annotated 'C. H.', (81–82): prose only 'Final Note to the Mis: Poems' annotated 'C. H.', (83): prose only 'To the Stanzas on the death of an infant relative' annotated '1848' and 'C. H.', (83–84): prose only 'To the Sonnet on the fate of Poetical Genius in a sordid community' annotated '1848' and 'C. H.', (84): prose only 'To the Lines on the Comet' annotated 'C. H.', (85):

prose only 'Intellectual Greatness' annotated 'C. H.', prose only 'To the Sonnet on Andrew Marvel' annotated 'C. H.', (86–87): prose only 'To the Sonnet on Liberty' annotated 'C. H.', (87): prose only 'To the Mistake' annotated 'C. H.', (88): prose only 'To the Lost in the Bush' annotated 'C. H.', illegible cancelled prose 'To the Emigrant's Vision' annotated 'C. H.', prose only 'To Knowledge' annotated 'C. H.', (89): prose only 'My Sable Fair...' annotated 'C. H.', prose only 'To The Emigrant's Vision' annotated 'C. H.', (89–90): prose only 'To the Coming on of Freedom' annotated 'C. H.'.

Pages 91–92: prose only 'To the Poet's Wish' annotated 'C. H.', (92–93): 'To S. P. Hill Esq.' with prose note annotated 'March, 1848' and 'C. H.', (93–94): prose only 'To An Intellectual Belief' annotated 'C. H.', (94–96): prose only 'To Myrza' re poetic imagery and cremation versus interment [no extant poem with this title, possibly refers to 'Love in the Past 4'] annotated 'C. H.', (96): prose only 'To the Old Brook' annotated 'C. H.', (96–97): prose only 'To the Sonnet to Walsh' annotated 'C. H.', (97–98): 'Social Charity' with prose note annotated 'C. H.', (98–99): prose only 'To Australia Huzza' annotated 'C. H.', (100): prose only 'To Love Vindicated' annotated 'C. H.', prose only 'To the Losses of the Past' annotated 'C. H.', (100–101): prose only 'Addition to the 2nd P: of the Note to Death of Shelley', (101–102): prose only 'A 6th P. to follow the 5th ending with the words "proper test"', (102): prose only 'Additional to the Note to the criticism on Shelley' annotated '1847' and 'C. H.', (103–105): prose only 'To an Intellectual Belief' annotated 'C. H.', (105): 'Epitaph for an Able Dealer' with prose note annotated 'C. H.', (106): prose only 'To the Emigrant's Vision'

annotated 'C.H', (106–107): prose only 'To Geologia' annotated 'C. H.', (107–108): prose only 'To the Epitaph for a Sailor' annotated 'C. H.', (108): prose fragment [to 'The World and the Soul']].

Pages 109–130a: prose essay 'Teetotalism' annotated page 130 'Charles Harpur' and 'Feb: 10: 1848', (130a): prose fragment 'To be added to the Note to the World's Victims' annotated 'C. H.'. Pages 131–137: prose only 'To the Vision of the Rock' annotated 'C. H.', (137–139): prose only 'To the Man-God' (sic) annotated 'C. H.', (139): prose only 'Additional to the note on Shelley', (140): prose only 'Additional to the Note to the Man God' annotated 'C. H.', (140–141): 'Fragment' ['Autumnal Leaves V'] with prose note annotated 'C. H.', (141–142): prose only 'Additional to the Last Par: but one of the note to the Vision of the Rock', (142–143): 'Songs of Passion' ['A Lyrical Love Story 1:1'] with prose note annotated 'C. H.', (144): prose only 'Additional to the Note to the Sonnet on the New Land Orders' annotated 'C. H.', prose only 'To the House of Revelry' ['Castle Carnal'] annotated 'C. H.', (144–146): 'To a Relative, on being twitted by him...' with prose note annotated 'C. H.', (146–147): prose only 'Additional to the Preface, last Par: but one' annotated 'C. H.', (147): prose only 'Additional to the Stanzas on the death of an Infant Relative' annotated 'C. H.', prose only 'For a first Par: to the Note to an Intellectual Belief', untitled fragment ['The Creek of the Four Graves'], (148): prose only 'Additional to the Criticism on Wordsworth' annotated 'C. H.', (148–150): prose only 'To the Criticism on Shelley' annotated 'C. H.', (150–151): prose only 'Additional to the Wanton', (151): prose only 'Additional to the Note on Shelley', (152–156): prose only 'Additional to Finality', (156): prose only 'Additional to Beatrice' annotated 'C. H.'.

C382 continued

Pages 157–188: most poems date late 1847.

These are probably poems to be included in ‘Miscellaneous Poems’ ending at page 50. A note on page 194 is annotated ‘Jan. 1848’. Page 157–161: ‘The Carouse of Despair’ with prose note annotated ‘C. H.’, (161–164): ‘The Wild Cherry Tree’ with prose note annotated ‘C. H.’, (165–166): ‘Gramachree’ with prose note annotated ‘C. H.’ and ‘1847’, (166–168): “‘Yes’” with prose note annotated ‘C. H.’, (168–170): ‘The World’s Victims’ with prose note annotated ‘C. H.’, (170): ‘The Unrepresented Ideal’ with prose note annotated ‘C. H.’, (171–172): ‘Stanzas’ with prose note annotated ‘C. H.’, (172–173): ‘Song’ with prose note annotated ‘C. H.’, (173–174): ‘John Hiki (1847)’ (sic) with prose note annotated ‘C. H.’, (174–175): ‘John Heki (1847)’ with prose note annotated ‘C. H.’, (175–176): ‘The Lass of Eulengo’ with prose note annotated ‘C. H.’, (176): prose only ‘Mary of Eulengo’ annotated ‘C. H.’, (177): prose only ‘The Lass of Eulengo’ annotated ‘1847’ and ‘C. H.’.

Page 178–181: prose only ‘To the Rhymes to a Lady with a Copy of Love Poems’ annotated ‘C. H.’, (181): prose only ‘Additional to the “World’s Victims”’, (181–182): prose only [continued from page 170] annotated ‘C. H.’, (182): ‘Hope On’, (183): prose only ‘To the Sonnet on Morning’ annotated ‘C. H.’, (183–184): prose only ‘To the Sonnet on Noon, Evening, and Night’, (184): prose

only ‘The Stanzas’ annotated ‘C. H.’, (184–185): prose only ‘To Finality’ annotated ‘C. H.’, (185): illegible prose note annotated ‘C. H.’, (185–188): prose only ‘To the Lines to Henry Halloran’ annotated ‘C. H.’, (187–188): 6 untitled lines [‘Lines to Henry Halloran’ inserted in preceding note], (188): prose only ‘additional to the Lass of Eulengo’ with asterisk referring back to page 177, (189): prose only ‘To the Sonnet on Charity’, (190–192): prose only ‘Note to the Poesie Sonnet’ [‘Australia’s First Great Poet’ or ‘Poetry’?] annotated ‘C. H.’, (193): prose only ‘Additional to the Poet’s Wish’ annotated ‘C. H.’, prose only ‘Note to the Note on the Intellectual Belief’ annotated ‘C. H.’, (194): prose only ‘Note’ re submission of ‘the foregoing poems to the Sydney Chronicle in the latter end of 1847’ annotated ‘Jan: 1848’ and ‘C. H.’, (195): slightly amended cutting ‘Sonnet to Mr. Boyce’ *PA* 19 October 1850 with prose note, incomplete holograph prose ‘Teetotalism’, “‘Flowers will come again with Spring’” with incomplete prose note, (196): untitled prose only [‘The Drowned, Alive’], [197]: untitled prose only re Shelley’s versification, (198): untitled incomplete prose only [re Dante’s ‘Purgatorio’?] annotated ‘C. H.’, untitled cancelled note [‘The Drowned, Alive’], (199): fragment of business [?] letter, (200): untitled cancelled incomplete prose re ‘vanity’ and other evils, annotated ‘C. H.’, verse ‘Epigram’.

C383

Pages I–[73]: date 1851–1856.

Format: Notebook 17.8 cm by 13.3 cm. Possibly originally Mrs Harpur's. Some pages excised, some inserted.

The following page is blank: 4 [pagination by Mitchell librarian irregular in early pages, missing page numbers supplied in description below].

Page i: mathematical jottings, signature 'D. S. Mitchell'.

Page 1: annotated 'Mary Harpur', mathematical calculations, (2): knitting pattern (?) and illegible data, (3): Salier's notes dated '2.1.1946', [no pages numbered 5, 5a, 5b, 5c], [5d–5e]: mostly illegible knitting pattern in Mrs Harpur's writing.

Pages 5f–5g: 'Paraphrase of the VIII Psalm', (7–[8]): 'Paraphrase of the XXIII Psalm', ([8]–9): 'Paraphrase of the 1 Psalm', (9–11): 'Paraphrase of the 113 Psalm', (11): '131st Psalm', [12]: 'Fancy never drew a fairer', (13–15): prose only '~~Note to the Paraphrases of the Psalms~~ The Psalms of David and the Book of Job', [16]: 'Part of the 139 Psalm' with marginal title 'The Omnipresence of God...', (17): prose only 'Praise of the Deity', (18–20): unsigned and undated draft of letter to 'Mr. Pennington', (21): 'The Voice of the ~~Wild~~ Native Oak', (22): 'The Voice of the Native Oak' in different stanza form, (23–[24]): 'Noon in the Forest at Midsummer', [24]: 'Evening Haunts', (25–[30]): 'The Poet's Wife' with prose note.

Pages [30]–35: 'The Burthen worst to bear' with prose note, (35–[36]): 'The 137th Psalm', (36): title only 'Motto' and quotation from Wordsworth inserted in text of '137th Psalm' [no extant poem titled 'Motto'], (37): Harpur's title 'Rosa: or Sonnets of Love', (37–65): numbered and titled sequence 'Rosa: or Sonnets of Love' in handwriting similar to that on pages 2–35, probable date 1853 but later than love sonnets in *Bushrangers*, 1853, [66]: illegible, cancelled prose 'Note' annotated 'C. H.', prose only in different style of Harpur's writing 'Note to the Character' annotated 'CH' and '1856', (67–[70]): 'A Flight of Wild Ducks' with prose note, (71): untitled lines ['Psalm XIII'], '~~A Feast for a Sun-God~~ Summer House Treat', [72]: untitled prose note ['Chaucer'], [73]: annotated '30th Dec^r 1851' probably not relevant for dating texts, mathematical calculations.

C384

Pages i–[137]. Cuttings date 1855–1862. Compiled and amended 1862–1863. Some items identified by lightbox reading from Braidwood papers (*Dispatch* and *Independent*) and others as yet unsighted. Amended version of ‘The Creek of the Graves’ (sic) on pages 39–59 may be a broadsheet from the *Braidwood Dispatch* about 1861–1863. Harpur’s consistent handwriting style suggests that changes to this poem were made approximately within the same period.

Format: Notebook, 13.5 cm by 8.2 cm, containing newspaper cuttings, many with handwritten alterations and additions. Some pages now loose.

The following pages are blank: 4, 30, 56, 60, 84, 88, 90–91, 94–96, 104, 113, 117–133 even numbers between 8–14, 22–26, 38–42, 64–68 and 74–76.

Page i: preceded by printed title page

‘Notes’, Mrs Harpur’s jotting ‘Harold Harpur’, (ii): domestic jottings annotated ‘1855’, (iii): financial record dated ‘1862’.

Page 1: cuttings from title page of

Bushrangers, 1853 to form title: ‘Poems. By Charles Harpur’ with signature ‘D. S. Mitchell’ and Public Library of New South Wales stamp, annotation ‘printed extracts’, (2): slightly amended cutting ‘Great and Bountiful’ annotated ‘The Poet’ *SMH* 25 January 1862, (3, 5): amended cutting ‘A Supernaturalised Battle Piece from Homer’ *Empire* 30 August 1860, (6): account jottings dated 12 July 1856, (7): cutting ‘Have Faith’ *Australian Home Companion [AHC]* 1861, (9): cutting ‘Impromptu...’ with amended prose note *Empire* 26 April 1860, (11): cuttings ‘Moods’ and ‘The Loneness of Sorrow’ *Empire* 8 February 1858, (13): amended cutting ‘The Night Scene from Homer’ *Empire* 5 March 1858, (15): cutting ‘The Battle of Life’ *Empire* 20 November 1855, (15–17): amended unidentified cutting ‘Happiness and Faith’, (18–18a): untitled holograph lines [‘On a Defunct Miser’] with prose note, (18b–19): amended cutting ‘Morning Love’ *Empire* 3 July 1857, (20–21): cutting ‘Poetry and Prose’ *Empire* 8 July 1857, amended cutting ‘The Still Hour of Love’ *Empire* 6 January 1858, amended cutting ‘The Pang of Death’ *Empire* 8 July 1857 with re-pasted title, (23): cutting ‘Aboriginal

Death Song’ *Empire* 6 January 1858, cutting ‘The True Poise of Manhood’ *Empire* 6 June 1857, cutting ‘A Mid-Winter Morning’ *Empire* 28 January 1858, (25): cutting ‘Song’ *Empire* 6 January 1858, slightly amended cutting ‘Point in Poetry’ *Empire* 3 July 1857, (27): cutting ‘To My First Born, Washington Harpur’ *Bushrangers*, 1853, cutting ‘To my second born, Charles Chidley Harpur’ *PA* 8 November 1856, (29): slightly amended cutting ‘To Washington Harpur...’ *Empire* 28 January 1858.

Pages 28–29: amended cutting ‘The Lost Voice’ *Empire* 6 January 1858, (29): cutting ‘Vague Beauty in Poetry’ *Empire* 8 July 1857, (31): cutting ‘Love Vindicated’ *PA* 1857?, cutting ‘Love in the Springtime (...)’ *PA* 1857?, cuttings ‘Luck out of Season’ and ‘Taking too much Thought of To-morrow’ *Empire* 8 July 1857, (32–33): amended cutting ‘The Babylonian Captivity (...)’ *Empire* 13 May 1856, (34–35): amended cutting ‘Napoleon, the Child of Destiny,...’ *PA* 26 May 1855, (35): amended cutting ‘The Last Hope’ and cutting ‘The Liberty of Goodness’ *Empire* 2 June 1856, (36): untitled holograph fragment [probably intended for ‘The Temple of Infamy’] not found in any extant version, (36a): slightly amended cutting ‘Early Summer’ with prose note *Empire* 2 June 1856, (36b): untitled incomplete holograph lines [‘Yearnings’] probably amendment to page 37, (37): cutting ‘A Poet Boy’s Love Wishes’ *AHC* 1861.

- Page 39–59: amended cutting ‘The Creek of the Graves’ broadsheet *Braidwood Dispatch?* 1861–1863?, (61, 63): cutting ‘The Tree of Liberty’ *Bushrangers*, 1853, (62): untitled holograph [‘A Jolly Good Fellow’], (65): cutting ‘The Honey Bird’ with prose note *AHC* 1861, (67): slightly amended cuttings ‘Two Sonnets: I. Morning, II. Noon, Evening, and Night’ *AHC* 1861, (69): amended cutting ‘The Name of Washington’ *PA* 26 May 1855, cutting ‘Impromptu...’ *PA* 31 March 1855, (71): amended cutting ‘To Myself, June 1855’ *PA* 2 February 1856, cutting ‘My First Song’ *Empire* 15 February 1858, (72–73): amended cutting ‘To a Child Sleeping’ *Braidwood Independent* 30 August 1861, (75–77): slightly amended cutting ‘Onward’ *Braidwood Independent* or *Braidwood Dispatch?*, (78–79): amended cutting ‘A Rhyme for Children’ with new holograph title ‘Vesper’ *AHC* 1861, (80–83): amended cutting ‘To a Comet’ *Braidwood Independent* or *Braidwood Dispatch?*, (84–85): amended cutting ‘A Summer-House Treat’ *Braidwood Dispatch* July 1861 with holograph annotation ‘Final Copy’, (86): holograph lines ‘The Lyrical Love Story [1: 9]’.
- Page 87–112: ‘Bits’ published *Braidwood Dispatch (BD)* July–August 1861; (87): amended cutting ‘I. Fools All’, cuttings ‘II. Fast and Slow’, ‘III. A Law-Munching Bush Justice’, ‘IV. How to Lessen a Flux of Visitors’ *BD* 1861, (89): cuttings ‘V. Job a Reviewer’, ‘VI. The Merit of Sobriety’, ‘VII. A Life Saved’, (89, 93): cutting ‘VIII. Military Merit’ *BD* 1861, (93): cutting ‘IX. Self Reference’, amended cutting ‘X. Love is Simple’, slightly amended cutting ‘XI. To a Girl who stole a Young Apple Tree’, cutting ‘XII. Talent and Genius’ *BD* July 1861, (97): amended cutting ‘XIII. My Friend Jaques’, cutting ‘XIV. On a Fat Old Cheat...’, slightly amended cutting ‘XV. Happy Spite’ *BD* July 1861, (97, 99): cutting ‘XVI. Luck Out of Season’ *BD* July 1861, (98–99): amended cutting ‘XVII. Capital Punishment’ *BD* July 1861, (99): cuttings ‘XVIII. The Best Knowledge’, ‘XIX. One True to His Look’, slightly amended cutting ‘XX. Wisdom’s Dwelling’ *BD* July 1861, (100): holograph lines ‘Capital Punishment’, (101): cuttings ‘XXI. On a Defunct Miser’, ‘XXII. What’s the Difference?’, slightly amended cutting ‘XXIII. Coins and Roses’, cutting ‘XXIV. A Man can only be Judged by His Peers’ *BD* July 1861, (103): slightly amended cutting ‘XXV. The Egotism of Poets’ *BD* August 1861, (102–103): amended cutting ‘XXVI. “Whatever Is, Is Right”’ *BD* August 1861, (103): cuttings ‘XXVII. Simplicity versus Craft’, ‘XXVIII. A Titan Incog.’ *BD* August 1861, (105): cuttings ‘XXIX. Contrary Ways’, ‘XXX. Enduring Prose and Verse’, ‘XXXI. Oratory’, ‘XXXII. The Real Cause’, ‘XXXIII. Reasons for a Red Nose’ *BD* August 1861, (107): cuttings ‘XXXIV. Prose Poetry’, ‘XXXV. Epitaph on a Sailor’ *BD* August? 1861, (106–107): amended cutting ‘XXXVI. Bishop Berkeely (sic)’ *BD* August? 1861, (107): cutting ‘XXXVII. A Case for the Lawyers’ *BD* August? 1861, (108): amended cutting ‘XXXVIII. Moral Faith’, cutting ‘XXXIX. Modern Poetry’ annotated “‘Nevers””, cuttings ‘XL. A Rogue-Saint’, ‘XLI. An Ugly Character’ *BD* August ? 1861, (109): cutting ‘XLII. A Guess at a Why?’, amended cutting ‘XLIII. A Similitude’, cuttings ‘XLIV. Poetic Truth’, ‘XLV. The Pathetic’ *BD* August? 1861, (110): cutting ‘XLVI. The Righteousness of Nature’, amended cutting ‘XLVII. Neither Will Do’, cutting ‘XLVIII. Doing and Being’ *BD* August? 1861, (110–111): cutting ‘XLIX. Virtueless People’ *BD* August 1861, (111): cuttings ‘L. Life Without and Within’, ‘LI. Straightforwardness’, ‘LII. Purse Pride’, *BD* August 1861, (112): cuttings ‘LIII. A Rural Picture’,

C384 continued

‘LIV. An Epitaph’, ‘LV. Whom should I help?’ *BD* August? 1861.

Page 114–115: slightly amended cutting ‘From Genius Lost...’ *Braidwood Independent?* or *BD?* 1861?, (116):

slightly amended cutting ‘Versions of some of the Psalms. Psalm XXIII’ *Moruya Examiner* 1866?, (134): jottings [‘Summer and Winter and neither will do’], [136]: Mrs Harpur’s jotting ‘Harold Harpur’.

C385

Pages I–112: date 1853–1854.

Format: Octavo booklet 10 cm by 5.5 cm, bound at shorter end. ‘Notes and Observations’ inscribed in Harpur’s writing on back cover.

Page i: untitled semi-legible fragment [‘Outward Bound’]. Pages 1–22: prose only ‘The Moon’, (23–25): prose note ‘Angels with colored wings’, (26–32): ‘A Vision of an Angel’ with prose note continuing note ‘Angels with colored wings’, (32–38): prose only ‘Private Judgment’, (38–39): prose only ‘Byron’s Imitators’, (40–41): incomplete prose only ‘Point in Poetry’, (42–49): prose only ‘Military Heroes and War’, (50–52): prose only ‘Point in Poetry’, (53–58): prose only “‘Knowledge is Power’” and “‘Want of Principle is Power’”, (59–66): prose only ‘The Pathetic’, (67–77): prose only ‘Pope’s Poetry’, (78–81): prose only ‘God’s Foreknowledge does not imply Destiny’, (82–88): prose ‘Form of a Song’ including poem ‘One

happy evening passed beside yon river’ [‘Love in the Past’], (89–94): prose only ‘Prose and Poetry ~~in contradistinction~~ contradistinguished’, (94–96): prose only ‘Neatness in Prose’, (96–97): memos re Washington and Charles Chidley Harpur annotated ‘C. H.’ and ‘Aug 1854’.

Page 98–100: untitled incomplete fragments [‘Autumnal Lines 6’] with prose note, (101–102): ‘Fragment’ [‘Autumnal Leaves 6’], (103–106): ‘Dawn in the Forest’, (107–110): illegible prose, (111): Mrs Harpur’s jottings annotated ‘7 November 1851’ and ‘8 November 1851’, (112): illegible prose, [np]: Harpur’s title ‘Notes and observations’.

C386

Pages [i–144]: date 1859. Collection unpaginated and contains only holograph prose pieces.

Format: notebook with mottled covers approx. 7 cm by 8.5 cm. Front cover has small handwritten label ‘Discourse on Poetry’. Page [1] recto and page [2] verso has been detached.

The following page is blank: [2].

Page [i] verso cover: list of three cheque numbers, four lines of prose [amendments to ‘Discourse on Poetry’],

[1]: Harpur’s title ‘Notes and Opinions: Moral Critical and Personal. To which is prefixed A Lecture on Poetry. By

- Charles Harpur', list of three names [possibly payees or payers] with legible dates '11th Jany.1858' and '17 Jany. 1858'.
- Pages [3–26]: part 'I' of 'Discourse', [26–47]: part 'II' of 'Discourse', [47–73]: part 'III' and conclusion of 'Discourse'.
- Pages [74]–[78]: 'The Poetry of the Household Appetites', [79–89]: 'Blank Verse', [89–93]: 'Metrical Liberties', [93–98]: 'Honest Poverty', [98–104]: 'Truth', [104–111]: 'Morning', [111–118]: 'Evening', [118]: 'Additional to be inserted in the paper on Morning', [119–121]: 'Solomon's Song of Songs', [122–124]: 'Tennyson Browning', [125–129]: 'Extracts from Solomon's Song', [129–130]: 'To conclude the Essay on blank Verse', [130–134]: 'Ideal Vagueness', [134]: 'Virtue is Peace'.

*D19

Pages 1–32: date 1851–1927. Miscellaneous letters, broadsheets and documents; copy of the 1813 baptismal record for Charles Harpur.

Format: Miscellaneous documents bound and paginated by Mitchell librarian.

The following pages are blank: 2, 4, 8, 18, 24.

- Page 1: part copy of Harpur's letter of appointment [as Gold Commissioner] 31 August 1859.
- Pages 3–5: letter from Kendall to Harpur dated 'Jan. 13. 1862', ([6]: illegible fragment of list, (7): Harpur's draft reference re Ah Min, Chinese Interpreter, dated 'Gulph, January 1864', (9–10): holograph 'Memorandum of Agreement' dated 'Euroma, 27 March, 1865' and annotated 'Witness Washington Harpur', (11–13): cutting 'A Rhyme' broadsheet *Braidwood Dispatch?* 1864?
- Page 14: cutting 'Coleridge's Christabel' broadsheet "'Dispatch" office, Braidwood' possibly 1861.
- Pages 15–16: letter from James H. Doyle to Mary Harpur dated 'July 3rd /91', (17): account sheet re sale of Harpur's poems dated 'December 31st. 1890', (19–22): draft letter by Harpur to Stuart A. Donaldson re Subscription List for his poems, including report of some assessments of the poems, dated '2 April/57', (23): copy, dated 25 October 1927, of Harpur's record of baptism on 23 May 1813 with marginal signature 'A. G. Stephens' [?'literary editor *Bulletin*].
- Pages 25–27: Harpur's letter to Bernard McMahon, dated 'Anvil Creek, 12 [or 13] June, 1851' including copy of 'Hope On,' (28): envelope cover addressed to 'Bernard McMahon Esq.', (29–32): Harpur's letter with envelope cover to Bernard McMahon dated 'Anvil Creek 8 Sept 1851'.

APPENDIX B

This appendix locates in the listings in Appendix A:

- ‘Major’ manuscript collections authorised by Harpur
- Other manuscript collections numbered by the Harpurs

Mrs Harpur’s list of poems is also given here

1. ‘MAJOR’ MANUSCRIPT COLLECTIONS AUTHORISED BY HARPUR

The eleven collections transcribed by Harpur between 1867 and his death in 1868, and the twelfth collection completed by Washington, have come to be called the ‘Major’ Manuscripts. The poems were prepared specifically for an English edition. They are not necessarily the versions or the poems he may have preferred to include in a representative collection of his work. They exclude some of Harpur’s longer poems and include only some sonnets from the sequence ‘Records of a Poet’s Love’. The twelve collections, however, constitute the last known version of about half of his poems.

MANUSCRIPTS 1–11. These collections have been collated haphazardly, possibly by an early Mitchell librarian. **Nos. 1, 6, 7, 8, 10,** and **11** are found in A87⁻¹, **Nos. 2, 4,** and **5** are found in A97 and **Nos. 3** and **9** are found in A92.

The collections numbered as ‘manuscripts’ by Washington, include ‘Manuscript No. 12’ in A97 which was transcribed by Harpur until his death in June 1868 and completed by Washington. An editor might consider this as No. 12 in the ‘major’ manuscripts authorised by Harpur.

2. OTHER MANUSCRIPT COLLECTIONS NUMBERED BY THE HARPURS

Three other collections, in addition to those already numbered in the ‘Major Manuscripts’, and also titled ‘manuscripts’ and transcribed during 1850–53, are extant in C376. Harpur numbered these: Manuscript No. 8, Manuscript No. 5 and Manuscript No. 6. Although they are not completely intact, they form part of a collection which Daniel Deniehy believed Harpur intended to publish as ‘The Wild Bee of Australia’.

Washington and Mrs Harpur numbered other collections of Harpur’s transcriptions. These were probably numbered after Harpur’s death, and may have been in accordance with what Washington knew his father intended. These collections are also collated haphazardly.

Nos. ‘12,’ ‘13’ and ‘14’ are found in A97, Nos. ‘1,’ ‘17’ and ‘20’ are found in A87⁻², Nos. ‘6’ and ‘18’ are found in A93.

Two different collections in the Harpur archives are titled Manuscript No.11, two are titled Manuscript No. 8, and two are titled Manuscript No. 5. There are three collections titled Manuscript No. 6. An editor must decide how many of these collections could be regarded as groupings authorised by Harpur.

3. MRS HARPUR'S LIST

After the poet's death, possibly well before the preparation for the edition published in 1883, Mrs Harpur and Washington drew up a list of poems in twenty groupings. This list is found in C381 pages [314]–321. Page [314] is annotated '1890' and '* To England'. Some groupings and some individual poems are marked with an asterisk. See also Appendix A pages 210–11.

A partially successful attempt, using the extant collections, can be made to reconstruct the 1–20 groupings copied by Washington and Mrs Harpur in C381. The titles in their collections 1–12 follow closely Harpur's 'major' manuscripts but are not quite identical. Collections numbered 15, 16, 19 and 20 appear in Mrs Harpur's list in C381 but there are no collections numbered 15, 16, 19 and 20 in the Harpur archives. Mrs Harpur's collection No. 20 contains titles which are found in A87⁻¹ under her heading 'Man. No. 20' and Harpur's inscription: 'Pieces in Verse & Prose, contributed to the Sydney Times by Charles Harpur.'

MRS HARPUR'S LIST OF POEMS C381

(Washington transcribed collections 1–11)

The format of the original is followed as closely as practicable. Its annotations are given, and its spellings are used.

List of Poems. Copied into Manuscript)

1890

* To England)

No 1	Creek of the Four Graves The Bush Fire
No 2	A Storm in the Mountains
England *)	The Spectre of the Cattle Flat Dawn in the Australian Forest Midsummer in the Forest
No 4	
England *)	The Glen of Whiteman's grave A Poets Home Shakespere
No 3 *	Lost in the Bush
England)	The Murder of the Lamb The Voice of the Swamp oak
No 5	The Tower of The Dream
To England *)	The Cloud Humanity The Vision of an Angel The Spouse of The Infinitude A Coast View The Flight of Faith

-
- | | |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| No 6th | The Dream by the Fountain
A Rhyme
The Drowned Alive
To H P
The Losses of the Past
To an echo on the Banks of Hunter
The Death of Shelly
Happiness & Faith
Monodies
Autumnal Leaves
Bits
Property is Funded Talent
A Summer House Treat
Luck out of Season |
| No 7
(To England)
* | The World and the Soul
The Bard of Paradise
The Vision of the Rock
A Musical Reminiscence
Consolation |
| No 8 | Ideality (√)
A Lament
To a Comet
Love The Idealiser (*To England)
The Widow's Boy
The Snow Child
A Combat
To —
Blindness of Merit
√Joshua
A Basket of Summer Fruit
The Death of Shylock
Finish of Style
Abed Ben Houran |
| No 9 | √The Poet (*To England)
√Oward Bound
√Diana
√Yon Greenwood
√Mary Arden
√Absence By The Sea-Side
√To Mary
√Emblems
√Virginal Love
√Eva Grey
√Love & Song
√The Dream of the Orient
√An Aboriginal Mothers Lament
√Early Summer
Love |

	√The Lost Voice
	√Dora
	√The Hunters Indian Dove
	√Love to The Last
	√To a Child Sleeping
	A Song of David etc
	The Death of Sisera
	√Love, Friendship & Faith
	Nobility
	The Muse's Ethics
	The Battle of Life
	√Cora's Sire
	Cora
	√The Anchor
	Lines & Figures
	The World Birth of Love
	To A Girl
	Contemporary Praise
	√Compensation
	√In the Past
	√Ecce Homo
	√ Ineffable* sent to England
No 10	√The Flight of Peace
	√To The Moon
	√Life's First Despair
	√The Night Bird
	√Life & Death
	√Onward
	√Eden Lost
	What's Poetic
	Love dreaming of Death
	The Past
	√A Thought Sting
	√Asking In Vain
	√No Mean Dwelling
No 11	Sonnets
12	The Slav Story + sent to England
	The Forgotten
	Emigrants Vision
	Forward Ho!
	Yearnings
	A Political Gospel
	Hope on
No 13	Kangaroo Hunt or Mor ^e in the Mountain
No 14	The Witch of Hebron * (To England)

To England

Castle Carnal
 The Forging of the Armors of Achilles
 The Rose of Albana
 The Infinite

No 15

Satiria [?]* To England
 To Poesy
 War Song for the Australia League
 Elegiac Verses
 Educational Mottoes
 The Devils own glee
 Three thousand years ago
 A song of Manhood
 The one thing Needful
 Valedictory Bunkum
 A Characteristic Epitaph for an able dealer
 The Babylonian Captivity
 A Keen
 Both Sides of the Medal
 A Burley Beast
 A character
 Honest Poverty The Knight of Bunkum
 Virginal Love
 Change & death

(Poem) In an envelope)
 Gods Man
 Silmilies from Homer
 The famous Night Scene in VIII Iliad

[Pind? together]

Domestic Sonnets}
 To the Lyre of Australia}

No 16
 Book

Genius Lost—* To England
 Rhymed Criticisms etc. from notes
 Chaucer [Rhymed Criticisms to Critical Rhymes...
 are bracketed together]
 Shakespeare
 Milton
 Waller
 Dryden
 Pope
 Grey
 Collins
 Burns
 Byron

	Moore
	Wordsworth
	Coleridge
	Shelley
	Critical Rhymes on some of the Critical Reviews of the Last Ages
No 17	Manuscript sent to Adelaide first to England
	*Satire Nevers of Poetry
No 18	Temple of Infamy
	Polemical Tracts
No 19	Shakespeare (* To England)
	Milton
	Famous Night scene in the VIII Iliad
	David Inciting to Dance
	Spring Time Gladness
	Beauty
No 20	Book containing contributions to Sydney Times
	Bard of Paradise
	Impressions of Emerson
	The Southern Land of Ours
	Poetry Versus Music
	Mary Arden
	Cora