Poetry and the Preservation of the Life of Matthew Harman

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Harman's Life Through Poetry

Oversight of public and academic acclaim is common for poets who lived and worked outside of main literary circles, especially when it comes to working class poets living in the late 1800s. Before the turn of the century and the dramatic shift in the publishing industry forever altered the accessibility of printing to unknown authors, countless working-class individuals published their poems as a means of supplementing their income and blessing their community with their verse. Yet, many of these voices were lost to time, overshadowed by upper class poets of greater status and resources. Despite the cruelty of time and critics, some of these voices still exist in the forgotten corners of study, and individuals like working-class poet Matthew Harman can be found once more. Throughout his life, he published three collections of poetry, the first in 1853, *Poetic Buds*, which went on to have a second edition in 1865, then a third, revised edition in 1874. He also published *Wayside blossoms* in 1867 which was likewise revised in 1883, and *A wreath of rhyme* in 1871. His work. evidently, sold decently given the number of collections he was able to sell, as well as the prominence of his revised editions. He may have been largely forgotten by time, but Matthew Harman's *Poetic Buds* offers an interesting glimpse into the

authorial revision process while being an engaging example of 18th century working-class poetry and offering glimpses into his personal thoughts, beliefs, and life.

Biography and Life

Matthew Harman was born in Ramsgate, Kent, England, in 1822, to Edward Harman and a woman simply listed as Sarah-Ann ("Matthew Harman, 1871 England Census," Class: RG10; Piece: 4816; Folio: 54; Page: 7; GSU roll: 847361; "Matthew Harman, Select Births and Christenings"). Harman's mother did marry his father, Edward, in 1819, but she seems to have kept her maiden name of Fleming, though this was unusual for the time, as she is not listed as Harman in any local records after her marriage ("Matthew Harman, Civil Registration Birth Index"). Even after her death, she is named as Sarah-Ann Fleming ("Sarah-Ann Fleming, Select Deaths and Burials"). His birthplace of Ramsgate is confirmed in his poem "Farewell," as he states it was written in his 1849 poem when passing it on his journey to America. After her marriage, his mother has no notable records, aside from her death, though his father is listed in several other census records for Ramsgate. She did not live long after Matthew's birth, though, for her death is listed as 1825, which means Matthew was only a few years old at the time of her death, thereby accounting for her lack of future presence in local records ("Sarah-Ann Fleming, Select Deaths and Burials"). In spite of this, the fact that she did not take on Edward's name after their marriage is rather interesting, and certainly went outside of customs, suggesting another potential reason.

For some time in his youth, Matthew Harman worked as a sailor by his own accounts, though this was not a position he held for the majority of his life. Matthew Harman married Ellen Hayes in 1845 at age 22, by which time he had moved to Scarborough ("Ellen Hayes, Civil Registration Marriage Index"). In his earlier years, Harman also lived in America for a brief

period of time. He wrote about the journey in "A Farewell," stating the date of his immigration as 1849, as well as in "A Voyage to America," a letter written in poem form to his cousin. Unfortunately, there are no immigration or passenger records which appropriately correspond with the details revealed about Harman's journey in the poem, as all listed records are either incorrect dates or ages for Harman. Thus, it is difficult to uncover many details about the journey outside of what Harman himself provides. In "A Voyage to America" Harman writes about leaving England as a result of illness, seeking better health in America, but being reluctant to leave. The length of his stay, aside from his words in "A Voyage to America," in which he states he stayed in New York for three months, is also impossible to confirm. This short of a stay is worth noting, given the rather final sentiments he expresses in "A Farewell." He states that the ship he travelled on was called "Feargus," and he journeyed in April of 1849, though this is not verifiable by accounts outside of Harman's (Harman, "A Voyage to America"). By November, according to "A Voyage to America," Harman had returned home.

By 1871, Harman and Ellen had seven living children, the eldest a daughter named Emma, aged 25, and the youngest a daughter named Alice, aged 7 ("Matthew Harman, 1871 England Census," Class: RG10; Piece: 4816; Folio: 54; Page: 7; GSU roll: 847361). The second child, Mary Jane, was age 19 by the time of the census, the third, Helen, was 17, and the fourth, Isabel, was 15 ("Matthew Harman, 1871 England Census," Class: RG10; Piece: 4816; Folio: 54; Page: 7; GSU roll: 847361). His only son, Alfred, was 12, and the sixth child, Anne, was 10 ("Matthew Harman, 1871 England Census," Class: RG10; Piece: 4816; Folio: 54; Page: 7; GSU roll: 847361). Unlisted is their final and seventh child, to whom Harman titles a poem, "Our Last-Born Babe," and shows a particular fondness for. He does not gender nor name the child, though he states it is the eighth child, but when looked at with the poem "Father to his

Dying Child," it is discovered that the child he is addressing is Alice due to the text provided with the poem, as Harman's second daughter had died some years before shortly after her first birthday. As of the next census in 1891, all the children, aside from Mary Jane, now listed as Mary J, had moved away ("Matthew Harman, 1891 England Census," Class: RG12; Piece: 3964; Folio: 48; Page: 12; GSU roll: 6099074).

Between 1871 and 1891, all of Harman's children save for Mary Jane moved out of the home, as they are no longer listed in the census records for the house. Mary Jane, however, remains at home for 1891 census, which indicates she continued to live at home, unmarried, for this time. By the 1901 census, she is no longer listed. Harman did not live to see the 1911 census, as he died in the winter of 1910 according to Civil Death Records ("Matthew Harman, Civil Death Registration Index"). It is possible that she was living at home to help care for her older parents, though this is potentially discounted by the fact that she moved out in their more advanced years.

Harman was married twice, first to Ellen Hayes in 1845, two years his elder ("Ellen Hayes, Civil Registration Marriage Index"). In 1876, Ellen died at age 56, leaving Harman a widower ("Ellen Harman, Civil Death Registration Index"). By the 1891 census, Harman has remarried Jane Harman, aged 59 as of 1891 ("Matthew Harman, 1891 England Census," Class: RG12; Piece: 3964; Folio: 48; Page: 12; GSU roll: 6099074). Records indicate that Harman remarried only a year later in 1877 to Jane Lotherington ("Jane Lotherington, Civil Registration Marriage Index"). Presumably due to their older age, they have no further children, although Mary Jane is still living with them at the time of the 1891 census. Jane Harman outlives her husband, dying at age 80 in 1912, only two years after her husband ("Jane Harman, Civil Death Registration Index"). Mary Jane never goes on to marry, and instead, dies in 1916, just a few

years after her father at age 65 (“Mary Jane Harman, Civil Death Registration Index”). In spite of having no listed marriage records and keeping her maiden name, Mary Jane appears to have moved out on her own between 1891 and 1901, given her lack of presence on the 1901 census. She both lived and died in Scarborough. Interestingly, in the 1891 census, Jane Harman is listed as her mother, although her mother was Harman’s first wife, Ellen (“Matthew Harman, 1891 England Census,” Class: RG12; Piece: 3964; Folio: 48; Page: 12; GSU roll: 6099074).

Isabel Harman, his daughter born in 1855, lived at home through the 1871 census, but by 1891, has moved out on her own. By the 1901 census, she lives in Scarborough with a woman named Mary Ashby as a boarder, with a second boarder also listed (“Isabel Harman, 1901 England Census,” Class: RG13; Piece: 4530; Folio: 128; Page: 46). In 1911, she continues to live with the same woman, Mary Ashby, but they have moved to a new address without any other boarders in the home, with Isabel regaining the title of head of household (“Isabel Harman, 1911 England Census”). Mary Ashby is now listed as her partner, as they both worked as dressmakers. It is worth noting that neither woman ever married, and while this alone does not suggest anything aside from business partners, the single status they each maintained through their life did go against the customs of the time, particularly given that they lived together for so significant a time period. It is possible that their relationship surpasses that of business partners, given that they lived and worked together for over twenty years at multiple addresses. Their graves are sadly not accessibly recorded, as their burial records and locations could have potentially helped provide further clues as to the nature of their association.

Isabel and Mary’s connection, especially Isabel’s absence of marriage, is worth noting in relation to Harmen. His religious conviction is clear throughout his poetry, which stands to reason he would have imparted the same values in his children. Yet, Isabel and Mary Jane did

not seek a marriage, and it is likely that Isabel had a relationship that was far more taboo than simply being unmarried. Many of Harman's poems focus on the importance of religion in one's life, and the ways that many individuals fell short of their moral expectations, be it through drunkenness, a common focus for criticism in his work, or failing to care for one's child as a mother, including performing an abortion to prevent their unmarried status from destroying their life, which makes their association worth noting, as it would have fallen into what he likely deemed unacceptable.

Alfred, Harman's only son, who also worked as an insurance agent, does go on to marry, as a woman named Fanny appears by the 1911 census as his wife ("Alfred Harman, 1911 England Census"). Furthermore, he has two children, Alice Ellen and Elfriield Irene aged 27 and 14 respectively ("Alfred Harman, 1911 England Census"). This census was taken shortly after his father's death, and Jane has moved in with them, only a year before her own death ("Alfred Harman, 1911 England Census"). Jane is correctly listed as his stepmother on the 1911 census, unlike the census which listed her as Mary Jane's mother, when Mary Jane was Ellen's daughter ("Alfred Harman, 1911 England Census"). It stands to reason that after his father's death, Alfred brought Jane to live with his family due to her older age, 79 in 1911. Alfred was not the first Harmen to allow his parent to live with him in older age, for his grandmother, Matthew Harman's mother-in-law, Mary Hayes had lived with him after her husband's death ("Matthew Harman, 1871 England Census," Class: RG10; Piece: 4816; Folio: 54; Page: 7; GSU roll: 847361).

Helen Harman marries sometime between 1871 and 1881 and takes on the name of Banks, but the exact date was not able to obtained in preserved record. She seems to almost disappear from 1871 to 1883, the date of her death ("Helen Banks, Civil Registration Death Index"). The only

record of her name change is in her death in 1883, and aside from this, no census or index seems to hold information about her life or marriage. Helen and Alfred were not the only married children, for Anne Harman also becomes Anne Tulley, marrying William Tulley in 1881 ("Anne Harman, Civil Registration Marriage Index"). They go on to have a number of children, four sons as of 1891, Ernest, Charles, William, and Alfred ("Anne Tulley, 1891 England Census," Class: RG12; Piece: 199; Folio: 28; Page: 50; GSU roll: 6095309). Evelyn, their daughter was born shortly after, and is listed on the 1901 census as being 9 ("Anne Tulley, 1901 England Census," Class: RG13; Piece: 218; Folio: 95; Page: 42). Interestingly, her name alternates between Anne and Ann on census records, but her spouse's name, birth year, and age all match, so it is likely this is an error in the records, similar to how Matthew Harman's name is listed incorrectly as Matthw in one of the census records. This simply goes to show some of the inherent flaws in older, hand-written records.

Harman's youngest child, Alice, marries Henry White by 1891, with one child, Evelyn ("Alice White, 1891 England Census," Class: RG12; Piece: 3964; Folio: 70; Page: 56; GSU roll: 6099074). By 1901, they also have a son, Frederick ("Alice White, 1901 England Census," Class: RG13; Piece: 4530; Folio: 39; Page: 70). In their early years of marriage, they lived with a boarder, but by 1901, they have moved out on their own ("Alice White, 1891 England Census," Class: RG12; Piece: 3964; Folio: 70; Page: 56; GSU roll: 6099074; "Alice White, 1901 Egland Census," Class: RG13; Piece: 4530; Folio: 39; Page: 70). Although Harman specifically references an eighth child in his poem "Our Last-Borne Babe," no records exist as to the name or gender of the child. It does not appear on any census, so it seems that the child died in infancy. Unlike the other children in the poem, it is also not given a name, and simply called his last-born child, which makes it difficult to trace the outcome of the child. However,

as previously mentioned, the second poem about his children, "Father to his Dying Child," helps determine that the last child was Alice, rather than another child after her that died in infancy. When reading the context Harman provides for the poem, it is learned that his and Ellen's second child, Jane, died shortly after her first birthday (Harman "Father to his Dying Child"). However, the way he addresses her death is interesting, and will be further discussed with his other poems on death.

Although Harman wrote about a good number of happenings in his hometown, including events such as in "The Royal Visit," which focuses on the time the Prince and Princess of Whales came to Scarborough, as well as a poem written when Prince Albert died, he writes more about the social happenings of his town than his personal life. Furthermore, he records some events that are of interest more to those who live in Scarborough, and are unlikely to be aware of, or care about, if they do not reside there, such as a rock he knew disappearing beneath the waves in "The Yome.". His personal life was sparsely addressed in *Poetic Buds*. He does have a few poems that touch on his personal life, though, such as "The Bridal Glee" and "Our Last-Borne Babe" as aforementioned, he largely avoids the topic of his life, at least in *Poetic Buds*. He writes a single poem to his wife, "To Ellen," which consists of only four, four line stanzas. He does mention briefly that he grows near her in moments of sorrow, but it seems a transient comment, and he does not elaborate further on:

> "In sorrow's hour I feel thee near;
> I see those azure eyes;
> The music of thy voice I hear,
> Which hath soothed my sights." (Harman "To Ellen" 9-12).

It is possible that this line references the loss of his second child, but it is too vague to say conclusively, especially as Harman suffered quite a few losses around the time of the third edition of *Poetic Buds* in 1874.

Many of his works were written during the time his children were marrying and moving out, but he addresses little of this in *Poetic Buds*. Emma Harman, married name Emma Pyrah, marries in 1872, and while her marriage is reflected in his work, it is only in a single poem (Emma Harman, "1881 England Census," Class: RG11; Piece: 4771; Folio: 37; Page: 19; GSU roll: 1342152). It could mistakenly be attributed to the "To a Bride" poem, but this is not the case, given that the "To a Bride" poem was published in his 1865 edition, well before Emma's marriage. Perhaps it can be attributed to his own marriage, but the poem was published some time after his marriage, and the content of it does not suggest it is about his wife, or even a bride who he knows personally. "To Bridal Glee," however, was marked as being written for his daughter, with the footnote stating "E.H married at Scarborough," making this one of the few poems he traceably wrote in response to something that happened in his life.

Publication

The 1865 edition of *Poetic Buds.* features a green cover with gilded lettering reading *Poetic Buds*. Beneath the *Poetic Buds* lettering is a 2/6, presumably the date it was published. This is followed by three blank pages prior to the title page, which simply reads *Poetic Buds*. in the center of the page, with the page surrounded by a simple boarder. In 1874, the cover changes to blue, and has not only gilded lettering, but some additional floral imagery surrounding the type. After the cover, there are only two blank pages prior to the first page with content, which in this edition, changes from the title page to some mountain imagery and a short excerpt from a poem. A separate title page is removed, and instead, it proceeds directly to the copyright page. The second, 1865 edition, of *Poetic Buds* was published in Scarborough, with the copyright page reading "James Ainsworth, Queen Street." Ainsworth has no other works attributed to him as a printer, which suggests he may have been the bookseller (Jisc "James Ainsworth").

However, the census records for James Ainsworth are not clear, and none list him as a bookseller, or anything else associated with the printing industry, thus leading to a rather disappointing dead end.

The title page of 1865 edition lists the printer as C. Lawson, who was based in York, although William Thomason is also listed as a printer. This raises the question that perhaps C. Lawson was the owner of the shop, while William Thomson was the individual Harman worked with. C. Lawson has other works attributed to him as a printer, but they are few and far between, while Thomson has none (Worldcat "Lawson"). C. Lawson himself is rather tricky to track down. Given that Harman does not provide a first name, it is nearly impossible to deduce who C Lawson was. There were multiple individuals living in York with C. Lawson as a part of their name, none of whom were listed as having the occupation of printer or anything related to printing. In spite of having several other publications attributed to him, Lawson's full name is never provided (Worldcat "C Lawson"). As a result, it is difficult to find the individual Harman is referring to, compounded by the fact that he does not write to Lawson in his later acrostic "The Printer to the Author," but instead, to a William Thompson. Because of this, it is hard to determine who C. Lawson was, but he does not appear to have that big of a role in Harman's life.

Unfortunately, William Thomason, despite being directly named by Harman, is not much easier to track down. He too has a rather common name, making it difficult to narrow down the appropriate individual, in spite of having the location where the work was published in 1865. The most likely individual was listed as living in Yorkshire for a decent period of time is listed on the 1851 census as a butler ("William Thomason, 1851 England Census," Class: HO107; Piece: 2283; Folio: 591; Page: 24; GSU roll: 87469-87470.). However, this particular

individual disappears completely after the 1851 census, but likewise, is not listed in death records. The rest of the possibilities for this individual are named as William Thomson, which, with the inherent issues in census-taking, could be a simple error in transcription. However, they are not listed as residing in Yorkshire during the time periods of publication, which makes them less likely, especially when paired with the fact that their name is incorrect. Furthermore, there are no other works attributed to William Thomason as a printer during this time period. It is likely that he was a printing assistant at the printing house owned by C. Lawson, given that he was the one Harman wrote the acrostic to, but is not the officially listed printer for the publication. It is the unfortunate fact that with time, some identities are lost. Thankfully, though, the script reading "Entered in Stationers' Hall" on the copyright page is much easier to trace, as this was simply written to indicate that it was appropriately copyrighted.

The revised edition in 1874, was likewise published in Scarborough, but by "S. W. Theakston, Saint Nicholas' Street." Theakston is not directly named as a printer, but has quite a few other traceable works during the time which indicate him as a rather prominent printer (Worldcat "Theakson"). Like C. Lawson, there are additional works attributed to him, in a much greater variety than Lawson. Based on the results of a simple search alone, it appears that Theakston was a rather prolific and prominent printer in the area, given the amount of work he is attributed as the publisher for (Worldcat "S W Theakston"). Although his name is not listed in full in Harman's work, his full name was Solomon Wilkinson Theakston. He published a work of his own, focusing on Scarborough life, titled "Theakston's Guide to Scarborough," which appears to have had two variations, one for local residents and another targeted at visitors. He had at least three editions of this collection as well, adding new illustrations to each. Theakston died shortly after the 1874 publication in 1875, aged 65 at the time ("S W Theakston, UK and Ireland

Graves"). It appears he lived a rather comfortable life, potentially a result of his rather successful printing career, as he is listed as having domestic servants in the home in census records ("S W Heakston, 1851 England Census," Class: HO107; Piece: 2368; Folio: 406; Page: 13; GSU roll: 87646-87649). In spite of his apparent local notoriety, his name is listed incorrectly on census records as Heakston in 1851, rather than Theakston.

The reason that Harman changed printers from the 1865 edition to the 1874 edition likely came down to Theakston's reach. Given the amount of work he was responsible for printing, it is not a far reach to assume that he was well-known in the area and likely had further local connections. Harman, given that it was his third, moderately successful collection, it is likely that he sought out a printer with greater reach to further his own reach. After all, the 1874 edition of *Poetic Buds* was at the height of Harman's own small successes, so it makes sense that he would have wanted to print with a printer who was able to help him further expand his reach and audience.

Each edition features artwork prior to the table of contents and copyright page, and while the third edition features a natural mountain scene, the second features an angel with a harp. The introductory art in each is posed with a short excerpt from a poem. The excerpts are different in each edition, with the excerpt in the 1874 version coming from the sixth stanza of "The Prohibited Stream-Walk." The excerpt for the 1865 version comes from "On the Death of a Young Chorister," using the first two lines. This change appears stylistic, as the excerpt fits more readily with the corresponding artwork, and given the difference in subject matter. Immediately prior to the artwork in the 1865 version, there is a title page reading only "Poetic Buds," with no further text. This title page was omitted in the 1874 edition, tracking with the appearance of a desire for a more simplified layout. However, on the copywrite page of the

1874, below Matthew Harman's name, it reads "Author of 'A Wreath of Rhyme' and 'Wayside Blossoms.'" Evidently, the earlier edition omits this text as Harman had yet to publish his later collections.

Following the copyright page, both editions have an emblem on an otherwise blank page, though of differing types. Both versions have a short preface following, in which Harman addresses the success of prior editions, thanks the subscribers, a list of which is not published in either edition, and likewise addressing the faults of the prior edition, then thanks the readers. It is important to note that the 1865 edition mentions a first edition published in 1853, but this edition is seemingly unpreserved, as no record of it exists in any archive thus found. Harman does say the 1865 *Poetic Buds* edition is much enlarged, and while the first edition was successful, it had "little claim to the literary muse of the age" (5). The major difference in the preface is the sign off, as in the 1865 version, he signs off as "Matthew Harman." However, in the 1874 edition he writes "The Author." The 1874 edition also includes a note of "Trafalgar Street West, Scarborough, February 1874," though no similar text exists in the 1865 edition.

The text of the table of contents changes from the 1865 to 1874, the former of which uses plain type while the later opts for more stylized font, though both retain a period after the contents text. The 1865 edition carries a "Contents." heading on each page, which was removed in the 1874 version, potentially due to printing shop differences or for a cleaner layout, opting for the heading of "Poetic Buds." over "Contents." The heading of "Poetic Buds." is consistent throughout the tables of contents, from the preface page on in the 1874 version, but only starts after the introduction page in the 1865 edition. This could be due to the printing changes, or, as aforementioned, it could be from Harman's own desire to have a more concise, consistent, and clean layout.

After the contents, the 1865 edition has a small drawing of a ship, while the 1874 edition has no further embellishment. The 1865 then transitions into the acrostic, titled "The Printer to the Author," in which the acrostic reads "William Thomason to Matthew Harman." This is omitted in the 1874, likely due to a change in printer, given that it would be rather odd to include if the printer is no longer William Thomason. Instead, the 1874 moves directly into the introduction, of which a similar version appears in 1865. There are several revisions in the introductory poem, though the meaning remains the same. The opening line changes from "These are buds of Posey's flower" to "We are the buds of Posey's flower," which shifts the meaning to offer greater inclusivity, inviting the reader to be a part of the buds, the creation of art and poetry, rather than merely examining them. In the first two stanzas, the addition of a – after the third line of the first stanza and the second line of the second stanza.

This is of particular interest as the comma remains, but the hyphen was added after the comma, so both are present in the 1874 edition. The intention with the change is not necessarily evident, although the lines that it places emphasis on connect back to the idea of inviting the reader to be a part of the creation process with Harman, as they read "Where the untrained flowers grow,—" and "What will suit a polished mind,—" (Harman 3, 6). The proceeding line of the second stanza reads "Reader, think not here to find," which furthers the idea that Harman is inviting the reader in to grow and appreciate creation, rather than perfect art (Harman 5). Not only is he acknowledging his own limitations as a working-class poet in these lines, he is asking for the reader's forgiveness that he is imperfect, but furthermore, encouraging them to enjoy what he has to offer. The addition of the hyphen helps to draw the eye, and in turn, suits the purpose of the introductory poem, which is meant to ensure the readers knows this is not fine,

upper-class poetry, but that of a lower-class individual who appreciates nature, but has little formal study.

The “Woodman’s Daughter” Cycle

The additional use of the hyphen is something that Harman continues in minor revisions throughout the 1874 edition. In “Agnes, The Woodman’s Daughter,” the first poem of “The Woodman’s Daughter” cycle of poems, there are several lines that have hyphens added to them, each of which contains a name of key part of the poem. For example, the seventeenth line changed from “This was the home of Allan Thorn,” to “This was the home of Allan Thorn,—" (Harman). This was the first introduction of Thorn’s name, and given that he is a central figure in the poem, it makes sense that Harman would want to draw the reader’s eye to ensure they make note of the name. There are also several additional places where a hyphen has been added in text when stanzas were merged, effectively changing these select first lines from having white space prior to having a hyphen at the end of the line. The 1865 edition contains stanza breaks every fourth line, whereas the 1874 edition merges four of these stanzas together to create sixteen-line stanzas for the first two stanzas. The meaning of the poem remains vastly the same in both versions, but this stylistic change does make the poem appear more clean and concise on the page. Taking into account some of the other changes Harman makes in the table of contents and similar areas, it is likely safe to reason that he likely desired a more compact and uniform appearance for the 1874 edition. He does still use a few hyphens in the 1865 edition, though most of these have been omitted, and thus, the emphasis has been drawn away from them. It is also interesting to note that while the first four stanzas follow the sixteen-line format, the final stanza, unlike the 1865 edition which consistently uses the four-line stanza, does not follow this format. Instead, much of the text was merged into a much larger, 35-line

stanza. This is potentially due to the odd number of lines which would not split evenly into sixteen-line stanza, but is an interesting alteration, nonetheless.

Immediately following “Agnes, The Woodman’s Daughter,” is a poem titled “Song of the Woodman’s Daughter” in the 1865 version. However, in the 1874 edition, this title changes to “The Green Sylvan Bowers,” which is reflective of the first line of the poem. Furthermore, it is combined with the third poem of the 1865 edition, titled “Woodman’s Daughter.— Part Second,.” Although the formatting changes from centered with the original “Song of the Woodman’s Daughter” to left aligned for the original “Woodman’s Daughter.—Part Second” in the 1874 edition, the poems themselves are no longer separate entities as they were in the 1865. Given that the poems are lined closely, the merge makes sense, especially as “Song of the Woodman’s Daughter” contains only six stanzas of four lines. However, the different formatting within “The Green Sylvan Bowers” indicates that Harman potentially still sees the first poem as separate from the rest of the work, despite their combination. Using the visual cue of the formatting change does provide some evidence that he still sees them as unique works, rather than one, which leads to further speculation as to why he opted to merge them, outside of their common focus. It is possible that given how short the lines of “Song of the Woodman’s Daughter” are, he simply did not see a reason for the two to exist separately given the commonality of their subject matter, and thus, used a visual shift to indicate a shift from the first act to the rest, which is arguably much heavier in theme than the first part.

This merge does not only combine the first and second poems of the “Woodman’s Daughter” series. Instead, Harman also applies this treatment to “Woodman’s Daughter.—Part Third” and “Woodman’s Daughter.—Part Fourth.” However, the combinations that take place for the last two poems in the series are not as straightforward as the marriage of the first two. “Woodman’s

Daughter.—Part Third" is combined with a short poem entitled "The Rose and the Lily," and thus takes on this title as the name for the full work. It receives the same treatment as the first two in the series, with the original "The Rose and the Lily" poem being center aligned and "The Woodman's Daughter.—Part Fourth" switching to left aligned in the 1874 edition. Likewise, the final poem in the "Woodman's Daughter" sequence, "Woodman's Daughter.—Part Fourth" is combined with the 1865 "Song of the Drunkard's Wife," and once again, takes on the name "Song of the Drunkard's Wife" and receives the same formatting treatment as the prior two combinations.

The "Woodman's Daughter" sequence remains a staple of *Poetic Blossoms*, but evidently, the adjustment is a rather large one. The bulk of the content remains the same, and very few lines have been changed outside of Harman's increased use of the hyphen when stanza breaks originally existed, though it is important to note he does not do this in all cases. The reasons behind these combinations are unclear, but it is possible that Harman opted to do it for sake of clarity. In the 1865 edition, the connection between "The Rose and the Lily," "The Song of the Drunkard's Wife," and the "Woodman's Daughter" series are rather unclear, given that the former two poems are relatively short compared to the "Woodman's Daughter" series, and unless the reader is paying close attention, they may be apt to overlook the connections between this set of poems. Yet, the choice to title the merged poems with the less obvious title detracts from the idea that it was for the sake of clarity, as the 1874 edition uses the titles "The Green Sylvan Bowers," "The Rose and the Lily," and "The Song of the Drunkard's Wife" rather than the original "Woodman's Daughter" series titles. As a result, the change makes the poems feel slightly less connected, as outside of the names of the characters being used in the poem itself, there is little indication to the reader that they are related. Even still, the alteration does help

the poems to flow better, given that there are fewer breaks between the poems themselves, and given the commonality of their topics, they find themselves combined into a more centralized space.

The concluding poem of the "Woodman's Daughter" sequence, "Sweet Rosabel" still exists separate from the other works in the 1874 edition. The poem acts as a rather natural conclusion, given that it focuses on the death of Rosabel, a rather prominent character from the rest of the series. Although the message itself remains predominantly the same, the concluding lines have a few minor punctuation changes that are worth noting. The 1865 edition reads "Farewell ! farewell ! / Sweet Rosabel" at the end of each stanza (Harman "Sweet Rosabel" 10). In the 1874 edition, the punctuation has been inverted, reading "Farwell, Farwell,/Sweet Rosabel!" (Harman "Sweet Rosabel" 10). Whereas the 1865 version places emphasis on the act of leaving, passing, and saying goodbye, the 1874 edition switches this, placing a heavier emphasis on the individualism of Rosabel, given that the exclamation mark is used directly following her name, rather than putting the attention on the goodbye. Although the "Woodman's Daughter" sequence does not offer Rosabel a more prominent place in the 1874 over the 1865, this change could also be more stylistic, given that it is the concluding lines of each stanza that now bear the exclamation mark over the proceeding line.

It is important to note that in the table of contents, Harman lists the all the sequences of the "Woodman's Daughter" sequence separately, in the same order as the 1865 edition. For example, he lists both "The Rose and the Lily," and "The Woodman's Daughter—Part 2." However, these titles do not appear in the actual text. Outside of the "Agnes, the Woodman's Daughter," all poems are merged with another, and take on the title of the poem they are combined with. The "Woodman's Daughter" titles only appear in the table of contents, but are

not present in-text anywhere in the novel. Rather, the content transitions from “The Rose and the Lily,” for instance, to what was previously notated separately as “The Woodman’s Daughter.—Part Second.” There is no header in text, nor any other form of note that indicates this transition, which makes his decision to include the “Woodman’s Daughter” titles more compelling. Perhaps he was concerned his readers would not understand this combination without the indication in the table of contents, though it may potentially add further confusion, given that the title does not appear in-text.

Other Textual Differences

From the 1865 to 1874 editions of *Poetic Buds*, Harman makes some rather significant changes to the text of his work. Many of the changes are simply grammatical, focusing on stylistic or technical edits to his lines, but some of the larger ones include omitting or adding poems. Harman does not remove many of his poems, but he does omit a few. More notably, he adds a significant number of poems, the 1874 edition having approximately 128 poems, and the 1865 containing only 117, and likewise, changes the titles of a handful of his works, aside from the changes as outlined prior in The “Woodman’s Daughter” cycle. Additionally, he alters the layout of lines on the page, changing the way he physically presents the poems in a rather significant quantity. Many of his changes seem to be focused on brevity or clarity, although some appear to have a more specific aim than this, such as cleaning up some punctuation and modernizing certain lines.

Harman’s tribute to his hometown, “Scarborough,” has also undergone some revisions. The first line changes from “Old Scarborough! of ancient name,” to “Old Scarborough, of ancient name,” (Harman “Old Scarborough 1). This alteration is minor, the changing of an exclamation mark in the 1865 to a comma in the 1874, but it is a rather consistent change in several of his

works. The change in punctuation, often changing or moving exclamation marks, was prior mentioned in relation to the “Sweet Rosabel” poem. It may be a slight alteration, but it partly demonstrates a shift in Harman’s overall tone. Exclamation marks, when used excessively, are easy to glance over and lose their meaning. It is possible that Harman realized this over time, that the fewer exclamation marks, the more impactful they were when they were used. He seemed to shift slightly from using them as a means of opening or emphasizing his point in multiple poems, particularly the “Woodman’s Daughter” cycle, which he likewise continues here, though on a smaller scale.

The frequent use of exclamation marks is seen more prominently with newer writers, which means it is possible that Harman simply matured or received additional education, or followed trends of the time, which may have moved away from the more frequent use. Furthermore, the sparser use of the exclamation mark looks stylistically more clean and concise, so it is likely that the overall look was more attractive to him, thus, resulting in the change. Of course, one could also argue that exclamation marks are associated with excitement and youth, parts of which Harman may have lost between his 1865 and 1874 editions, which may serve as a darker, more depressing explanation than prior options, but is likely no less valid a possibility.

The change in punctuation is not the only alteration in the “Old Scarborough” poem that is worthy of note. Both the 1865 and the 1874 version begin with the text “A Summer view from Ramsdale Mount and the Castle Yard” (Harman “Old Scarborough). While this introduction remains consistent, the 1865 edition provides some additional clarity on a lake referenced in the poem. It is footnoted, stating “Since these lines were first published the greater portion of the Meer has been taken for agricultural purposes” (Harman “Old Scarborough). This is omitted from the 1874 edition, though the lines remain the same, which is interesting given that the

more time passed, the less likely individuals would have known what it looked like prior. Regardless, he erases this footnote from the 1874 edition. That said, he does alter a few of the proceeding lines, which read "Go, stranger! to the mountain's brow," (Harman "Old Scarborough 5). In the 1874 edition, these lines change to "Come, stranger, to the Mount we'll go;" (Harman "Old Scarborough 5). Much like the introductory verse, which is changed to be more inclusive, this small shift in tone makes the poem more welcoming and inviting, as it includes the reader. This edit follows similar lines, including the reader and encouraging them to be a part of Harman's adventure.

The last change worth noting in "Old Scarborough" is the change in line formatting. Much like the "Woodman's Daughter" series, Harman changes the format from the 1865 four-line stanza sequence to a 24-line stanza in 1874. The merging of lines continues to be a pattern that Harman follows, though he does not have the same consistency in stanza-line length that he does in the 1865. In 1865, he almost solely uses the four-line stanza, but in 1874, this use has disappeared almost entirely, replaced with much larger stanza blocks.

The omission of the footnote in the 1874 edition of "Old Scarborough" is not the only alteration to the supplementary material surrounding the poems. The 1865 the poem is titled "The Yome Rock," but in 1874, it changes to simply "The Yome." In the 1874 edition, Harman adds a note in the 1874 edition, reading "Since this poem was first published in 1853, the monument form of this rock, known as the Yome among fisherman has disappeared, succumbing to the action of the waves" (Harman "The Yome"). The evident conclusion for this addition is that the Yome was still above waves at the time of the 1865 publication, as it instead has a footnote of "A rock on the Yorkshire coast, near Canyon Bay," (Harman "The Yome Rock"). More interesting is the alteration of the title from "The Yome Rock" to "The Yome." It stands to reason that the

reason for this shift is simply that in 1874, is that it no longer is a rock, it was a rock, thus making the simple title of "The Yome" more appropriate than the 1865 title.

In addition to the title change, "The Yome" goes through several other revisions. The 1865 opening line reads "The haunted rock stands at the end of the bay," (Harman "The Yome Rock" 1). This is changed to "A sea-beaten rock, at the end of the bay," in the 1874 (Harman "The Yome 1). This alteration may be due to the rock becoming a favorable memory, rather than an active presence as it was in the 1865, and as a result, allows the poem to pay greater tribute to the memory of it. There are several more changes throughout the short poem, although it is primary punctuation changes and minor word replacements, though the final line is also worthy of note. In 1865, the poem concludes "And there on its top stood a female in white," (Harman "The Yome Rock" 16). In 1874, this changes to "And there, on its top, stood a damsel in white," (Harman "The Yome" 16). Much like the opening line, this change from female to damsel, helps to soften the poem, given that the focus of it has a softer feel, rather than the harsher message of the 1865 nightmarish version.

"A Farewell" appears in both the 1865 and the 1874 editions, under the same title, and both also contain the subtext preceding the poem that informs the reader of Harman's journey to America in 1849. While the title remains unchanged, the first line goes through a slight revision. In 1865, the line reads "Farewell to the home of my childhood for ever," (Harman "A Farewell" 1). In 1874, this opening line changes to "Farwell to thee, home of my childhood, for ever!" (Harman "A Farwell" 1). Although many of his grammatical changes reduce or eliminate his use of the exclamation mark in other poems, it is instead added in this instance, which makes it slightly unusual. In this context, though, it does add quite a bit to the poem, including a greater sense of emotion and emphasis. Furthermore, the additional changes in the

line offer far greater clarity when compared to the 1865 edition. The 1865 edition of the line is wordy and feels rather like a run-on sentence, whereas the 1874 edition is clearer, and certainly less of a mouthful. The 1865 version, especially without adequate punctation, reads as though he is stating that that the land is the home of his childhood forever, which naturally, it would be. This is clearer in his 1874 edition, as the small alteration clarifies that he is bidding the land farewell forever. Whether this change was simply to conform to more modern English conventions, or because of the lack of clarity in the original line is unclear, but either way, was an important revision in this poem.

The other notable revision in "A Farewell" comes towards the end of the first stanza. In lines three and four of the 1865 edition, it reads "Adieu! ye false friends who have caus'd me to sever;/And seek a home on a far distant shore" (Harman "A Farewell"). In 1874, the same lines become "Adieu, ye false friends, who have caused us to sever!/I seek for a home on a far distant shore" (Harman "A Farwell"). While the 1874 edition does not eliminate the exclamation mark, it does move it to a more logically place at the end of the line. Likewise, it places a heavier emphasis on the false friends as the reason for their leaving, rather than the emphasis being placed on the act of leaving. Furthermore, the alteration from "caus'd" to "caused" modernizes the line, and Harman's prose as a whole. While the older version may have been appropriate for Scarborough dialect, the 'ed version is technically correct, which means that as Harman seeks to appeal to larger groups of individuals, it tracks that he would want to use the more standardized version of English.

One of Harman's more judgmental poems, "Cruelty to Infants" has an interesting alternation from the 1865 to the 1874 edition. The 1865 edition thirteenth line reads "Does she deserve a woman's name," while the 1874 changes to "Does she deserve a mother's name," (Harman

"Cruelty to Infants"). The poem itself focuses on the idea that woman who are, as he terms it, cruel to infants are among the worst of humanity, overlooking the reality that unmarried women of the time faced, even though he addresses in the poem that women are forced to try and hide their shame. Although the poem itself does not soften Harman's rather harsh views, the alteration in the thirteenth line does remove the wider reach of the 1865 line, which extends not simply to the state of being a mother, but also a woman. This change may simply be technical, or the intention may be to soften the meaning of it, if only slightly. In the same stanza, the final line changes from the 1865's of "And seeks by every means its death" to the 1874's of "And seek by every means its death?" (Harman "Cruelty to Infants" 16). Given that the focus of the stanza is questioning a woman's ability to take on the title of woman or mother, depending on the edition, the alteration to the question mark is more appropriate in this instance. It also invites the reader to make their own judgement, rather than leaving it a hard-stop statement, which the 1865 does. While the majority of the poem remains the same, the 1874 is a touch softer, or at least, more open, than the 1865.

In the change from the 1865 edition to the 1874, Harman did make quite a few alterations to the spelling of certain words. In 1865, he favors a non-traditional spelling that often eliminates the ed in exchange for a 'd. However, in the 1874 edition, he adopts a more traditional spelling in many instances. Another such example is "On Finding the Skeleton of a Crow." In 1865, the line reads "That a man levell'd with a blow," (Harman "On Finding the Skeleton of a Crow 2). In 1874, this changes to "That a man levelled with a blow" (Harman "On Finding the Skeleton of a Crow" 2). This is by no means an isolated instance of similar spellings being altered to fit conform to the mechanics of the time, but rather, one of a larger number. It is likely that as Harman's works grew more well-known, he opted to follow conventional mechanics in order

to appeal to a larger audience. It is also possible that as he was able to invest more time or money in his poetry, and thus, his education, he chose to let this be reflected more heavily in his work. Whether it was because he hoped to reach a broader audience, or simply was self-correcting is not clear, but the changes are consistent throughout the 1874 edition.

Similar to this adjustment, Harman consistently changes the stanza format from the 1865 to the 1874. Though this was briefly aforementioned, it is an alteration that remains prominent for the duration of the work. In the 1865, there are very few poems that do not follow a four-line stanza format, and it is applied almost universally throughout the work. However, in the 1874, the use of the four-line stanza is almost eradicated completely. Rather than being the prominent means of formatting, it is almost nonexistent, with only a few poems still containing it. For shorter poems, Harman often opts to offer no stanza breaks, such as in "On Finding the Skeleton of a Crow." While some poems do retain the four-line stanza, many of them are slightly more awkward in length, not short enough to warrant no stanza break, but also not long enough to warrant being broken into longer stanza, such as Harman employed in some of the poems from the "Woodman's Daughter' series, creating lengthy sixteen-line stanza in some cases. However, the changes to stanza length are predominantly limited to poems that previously employed the four-line stanza, and do not extend to poems such as "Song of the North Wind" or "Pretty Mary!" that use various stanza breaks.

The purpose of this change presents an interesting alteration to speculate about, given the consistency in the change, and the wide variety of potential reasons behind the change. It is likely, though, when examined with the changes in atypical to conventional spelling, Harman was attempting to follow the norms of the time. It may also have been altered for special reasons, or simply to be more visually varied, rather than numbing the reader to the stanza

breaks as having such consistency may have done. With this change, intentional or not, the reader is more likely to pay attention to the choices made with stanza length, just as they are more likely to tune out the stanza shifts when they are almost entirely uniform.

In the same vein as the stanza break alterations, many of the alignment of the text has been changed from the 1865 to the 1874 edition. In the 1865, the alignment of the text is almost exclusively left aligned, with only a handful of the poems using center alignment. Some of the poems use indentation, typically on a two and four stanza sequence, though this is primarily the exception and not the rule. Several do break this mold in exchange for a single line, often near the center of the stanza, being indented per stanza, but Harman's use of white space is rather sparse in terms of overall use. This could be due to wanting to keep a consistent look in the collection, or due to printing limitations that prevented him from being able to fully employ use of white space in his work. However, with Harman's earlier commitment to uniformity in other aspects of his poetry, such as the four-line stanza, it stands to reason that it was a conscious decision to keep the cohesive look throughout the collection, similar to how he handled other aspects.

The 1874 edition changes much of this. Rather than being almost wholly committed to the left alignment, Harman uses a greater variety of textual alignment. Many of the poems do still use the left alignment that was so prominent in the 1865 edition, but he also expands his use to include much more frequent center alignment. While some of the visual alterations are softened slightly from the 1865, such as "Sweet Rosabel," which previously used extreme center alignment and indentation, the variety of textual alignment changes drastically. In the 1874 edition, he sometimes employs multiple types of alignment in the same poem, such as when he combined works from the "Woodman's Daughter" sequence. In spite of his shift away from the

four-line stanza that he used consistently in 1865 to longer stanza, he still has expanded his use of white space on the page, and explored additional indentation and alignment options that were not present in the 1865 edition. Evidently, part of this may be due to printing limitations in the earlier edition, but Harman's more varied and exploratory use of other visual aspects, such as the changes to stanza length, indicate this may have been his own choice as he grew as a poet. Alternatively, Harman may have expanded his knowledge and wanted that to reflect in his work through greater utilization of white space, similar to how he changed to more conventional spelling in the 1874 edition. However, even though he used greater variety in his alignment, the overall work looks cleaner, so it may have also been a choice to make the work appear more cohesive and concise. Most likely, though, it was the result of maturing as a poet and being more open to using white space more effectively, as is indicated by other changes Harman made in these two editions.

In terms of macro-level changes, Harman has quite a few additions from the 1865 to the 1874 edition. As previously discussed, there are some significant changes to the titles of some of his staple poems, including the "Woodman's Daughter" sequence. The introductory poem also changes from the title of "These are Buds" to "We Are Buds," inviting the reader to be more fully a part of his work. "To J. Sleightholm, a Brother Rhymer" changes to "Epistle to Mr. Joseph Sleightholm," which does have a more formal title than the 1865, and follows many of the other changes to polish the overall work. "A View from Bempton Cliff during a Storm" changes to "A view from Bempton Cliff," which is a more concise title, especially given that the poem itself is on the shorter side. A poem titled "Use the Golden Moments Well" in the 1865 is renamed simply "Time" in the 1874. It seems that as Harman sought to conform to conventional means of writing poetry, he also worked to provide the reader with more concise,

brief titles. The new dedication to brevity is potentially due to changing attitudes towards poetry titles, or otherwise, his own desire to have more simply titled works.

Some further title changes include “An Ode to Health” being retitled to “Ode to Health,” likely for the sake of brevity, and “Our Last Born Babe” being revised to “Our Last-Born Babe,” potentially another change intended to conform to more conventional English standards. “Song—It’s Sweet to Roam” is also reduced to simply “It’s Sweet to Roam” in the 1874 edition, which is a more concise title. Similarly, “Song—All among the Heather Bells” is changed to “All among the Heather Bells” in the 1874, and “Song—Cheer Up” is revised to “Cheer Up,” following this same path. Furthermore, he changes “Hasten, Drunkard” to “Hasten, Drunkard!” which goes against some of the other grammatical changes Harman has made, as much of his in-line alterations revolve around reducing exclamation marks and increasing use of standard conventions, but does serve to create a more emphatical point. Potentially, over the last nine years of his life, he has grown to have ever-stronger views of drunkenness, a topic that was already a rather prominent point of judgement in his 1865 edition.

In addition, some cuts have been made from the 1865 to 1874 edition. One such cut was “Impromptu Lines,” which while nestled among other short poems such as “My Native Cot” and “A Yankee’s Advice” in the 1865, has been removed from the 1874. “A Letter to a Friend,” which was directed to a friend that wished Harman to accompany him to America was also omitted. It may have been omitted due to space, or potentially Harman no longer felt it was reflective of his work. The 1865 edition of the poem was on the longer side, so it is a rather interesting cut, but it was not retitled, it was fully removed. “To the People” is another omission. There are other cuts by Harman, but the majority of the cut poems were on the shorter side, and

likely either seen as less important than some of Harman's new works, or alternatively, were more outdated, and thus, omitted for the sake of newer works.

Removals are not the only macro-level changes, and given the period of nine years between editions, Harman does add several poems. One such poem is "The Haunted Abbey," which does not appear in the 1865, but does in the 1874. "The Roadside Preacher" is another new poem to the 1874 edition, as is "The Prohibited Stream-Walk." "To Bridal Glee" now accompanies "To a Bride," a previously solitary poem in the 1865 edition. "The Royal Visit" is new as well, and evidently, had not happened at the time of the 1865 publication. However, one of the more notable additions to the 1874 edition of Harman's work is the seasons cycle of poetry. In 1874, he adds to some consecutive poems, "Spring," "Summer," "Autumn," and "Winter." In the 1865, only "Spring" and "Summer" were present, but the additional two were added in the later edition, and the poems were all moved in consecutive order. Aside from this, he does not add any notable poem series, and even with the "Seasons" cycle, the "Woodman's Daughter" cycle remains the most prominent inter-connected work, but it is still a significant introduction, especially given that Harman has few other poems that are linked in terms of content.

Though not interconnected in the same manner as the "Seasons" cycle, Harman has quite a few poems that deal with his beliefs about certain aspects of life and the lives of others. Many of these, such as "Cruelty to Infants," "The Pitiless Mother," and "To the Destitute" appear in 1865, but Harman expands these works to include a few additional works that follow the same theme, including a poem simply titled "Life." Although the motivations for adding these poems could be broad, some likelihood exists that Harman, as he was aging, wanted to add more of his life advice, or simply had additional thoughts to add to his preexisting thoughts, many of

which, was evidenced by their virtually unchanged inclusion in the 1874, remain nearly as unchanged as the poems. Interestingly enough, he does omit “Be Thou Ready” in the 1874, which deals with the idea of being ready for death and the metaphorical judgement day, and fits the theme of many of his other more judgmental, religious pieces. 1874 also brings a short poem on Harman’s birthday, titled “My Birthday,” in which he reveals he was fifty at the time of writing the poem, and reflects briefly on his earlier life.

Although many of his additions revolve around his more jaded perspectives as he ages, they are not the sole additions to his 1874 collection. He adds several more poems about nature, including one titled “The Gypsea,” which focuses on a local stream. These poems are not rare for Harman, as many of his poems in both the 1874 and 1865 editions do bring natural beauty to light. In addition to his newly added “Seasons” cycle, Harman adds “Welcome to Summer” as a separate poem in the 1874 edition, which follows the same theme. In spite of his tendency to preserve the 1865 poems that focus on the natural world in the 1874 edition, he does cut “The Jaded Ox,” which appears to be an outlier in terms of poems that feature the natural order being omitted. Evidently, this is not an all-encompassing list of macro-changes, but it does provide a substantial summary of some of the major revisions.

Personal Beliefs in Poetry

Although he may not have prioritized his personal life in poetry, aside from some small snippets, Harman wrote significantly about his connection with nature. His works often incorporate natural themes, with a reverence to the changing of seasons and time. Part of this potentially stems from his earlier years working as a fisherman in Scarborough. Several of his poems, such as “The Yome Rock” reflect his origins, given that The Yome was a location he knew likely due to his occupation. Several of his other poems, such as “A view from Bempton

Cliff," which focuses on a particular overlook that he knew. Furthermore, "The Storm" commemorates a great gale that caused a shipwreck and killed several crewmembers as a result, brings to light his connections with the trade. The violence of nature is juxtaposed with the beauty of it, showing how powerful it can be, in spite of how terrifyingly stunning it is.

Further works such as Harman's "Seasons" cycle show his reverence for the passing and changing of time, as well as the inspiration he finds in nature. He has further poems including "A Welcome to Spring" and "May" which contain similar themes, showing the passing of time while also demonstrating nature's role in it. Birds also hold a special place in his work, including titles such as "On Finding a Skeleton of a Crow," "The Jay and the Sparrow," and "To a Dying Bird." This interest may also be attributed to his former work as a sailor, which likely taught him about information he could glean from the birds, and taught him a respect for both nature and the seasons, aspects of the natural order that would have directly impacted his work. His later post as an insurance collector, however, does not seem to have such an impact on his work, in spite of being his position for a good portion of his adult life ("Matthew Harman, 1861 England Census," Class: Rg 9; Piece: 3616; Folio: 44; Page: 30; GSU roll: 543161; "Matthew Harman, 1871 England Census," Class: RG10; Piece: 4816; Folio: 54; Page: 7; GSU roll: 847361). A post as an insurance collector, however, is less likely to yield the same awe for nature, and was likely a less engaging trade in practice.

In addition to writing about nature, Harman did not shy away from his personal beliefs as a topic for his work. Instead of sharing about his family, he often opted to pass judgement on others, frequently targeting drunkenness and making it a rather central topic of his poems. In his cycle of poems about "The Woodman's Daughter," the evils of drunkenness is one of the central focuses, with one of the titles of the poems from the cycle before they were combined

in the 1874 being “Song of the Drunkard’s Wife.” Another is titled “Hasten, Drunkard,” and focuses on how the drunk needs to quit their vice because they never know when they will face eternal judgement. Similarly, “To the Pitiless Mother” and “Cruelty Towards Infants” criticizes the way that women fall short of their moral obligation to treat their children with kindness, or are unjustly cruel to their unborn babies by ending their life to hide their own shame of being pregnant outside of a marriage, “Does she deserve a woman’s name,/Who fain would stop her baby’s breath,/Dies its birth to hide her shame,” (Harman “Cruelty to Infants” 13-15). Several other poems including “Time” and “Guide my Feet, Lord” feature his religious conviction, and furthermore, encourage others to mind themselves or else, face the judgement to the Lord. He is hardly shy, in *Poetic Buds*, about sharing his personal beliefs, so his rather reserved nature in sharing his life is an interesting contrast.

In spite of his rather harsh views on other individuals, Harman was not necessarily the most upstanding in his own writing. In his second edition of *Poetic Buds*, Harman has a poem titled “To Anne,” which would suggest he titled it after his daughter. However, the content of the poem suggests otherwise, given that it references a love that is seemingly not that which is shared between a father and child “We’ll tell tales of love, as we walk side by side/…I love you, I love you, and ne’er will deceive you” (Harman “To Anne” 12, 16). Although this could be a moment shared between a father and daughter, his daughter was only four at the time of the 1865 *Poetic Buds* release, which does not offer a strong argument that it is about his daughter. Furthermore, he writes, “The wild rose is blooming like Anne so fair;/When walking alone, I delight it to view,/I think gentle maid ‘tis an emblem of you,” (5-8). It potentially alludes to another love he had, and given that he married at a young age, suggests that love may not have been prior to Ellen.

Another work, titled "I Love the Lasses," focuses on Harman's deep appreciation for the young women of the village, "They've charm'd me all life's journey through,/With their sweet smiling faces," (3-4). While this could potentially be seen as an aesthetic appreciation, as one has for beauty, it is not the most likely read, given how he focuses on how he delights in watching the young women of Scarborough and fawns over their beauty. Furthermore, even in his single poem to his wife, he references that he may wander, but will always return to her. When seen in context with his other poems, it does not present the most upstanding view of Harman, and suggests that while he was in his critiques of others, did not always apply this to himself.

There is a third poem, "Pretty Mary!" in the 1864 edition that seems to focus on another love Harman had in his youth. It is possible that this poem is a work of fiction by Harman, but it tells the tale of a woman that a sailor fell in love with, and eventually, abandoned in spite of having promised to marry her:

> "She vowed that no other
> Youth, ever should smother
> The ardent affection she cherished for me—
> However far parted,
> She'd still be true-hearted,
> And when I thought proper my wife she would be.
>
> I left this fair maiden,
> With sorrow o'er laden,
> That from pretty Mary, so far I'd to stray:
> To think gave me pleasure,
> Of this lovely treasure,
> I saw her sweet image by n'ght and by day," (Harman "Pretty Mary!" (19-30).

The poem then turns to state that it was Mary's fault that the sailor no longer trusts women, given that she betrayed him, in spite of these lines offering the opposite impression. It is possible that this is a work of fiction, but the connection with the character in the story being a sailor would make for a strange coincidence, given that Harman also worked as a sailor in his

youth. Instead, this offers another piece of evidence that Harman had potentially not been faithful to women he was involved with, and furthermore, had several other women he loved in his early life. Likewise, the statement that "I never will trust one again with my life," makes it out to seem that Harman harbors resentment or mistrust towards women after the ordeal, making a lack of attachment for his wife sound more likely (Harman "Pretty Mary!" 33).

This raises the question about who he wrote these poems about. Naturally, it could simply be a third-person poem that was not intended to be reflective of his own feelings, but it is not the only poem which focuses heavily on women other than Harman's wife. However, the narrator seems to share similar experiences to Harman himself in at least some of the poems. Furthermore, when Ellen died, he also remarried rather quickly, which, though uncommon for the time period, is perhaps not a suggestion that his devotion to Ellen ran particularly deep. These writings are a rather stark contrast to his religious convictions, particularly those he shares regularly in his poems, which carry a sense of superiority that is not the most consistent with strong religious convictions. Evidently, it is impossible to confirm the motivations behind writing such lines, but it is all the more likely that if he was willing to put them to written poetry, he may have been engaging in these behaviors in real life. Putting them into writing is far more convicting than doing it without a written record, after all.

Of course, this offers little firm evidence that Harman was engaging in any less-than-reputable behaviors, even if it does make his judgement of others in the many of his religion-centric poems feel rather heavy-handed or even hypocritical. Regardless, while this is an intriguing facet of Harman's work, it is only a small niche of the poems he writes about his personal life, and more specifically, his beliefs about life.

Friends and Associates

In his more mature years, Harman established connections with fellow poets in the area. As a result, Harman was not the only pious poet in his immediate circle. In both editions of *Poetic Buds*, he writes to a Joseph Sleightholm, who he titles as a fellow rhymer and temperance advocate. Sleightholm was a fellow writer in Scarborough, who, according to the 1881 census, was a jet manufacturer. He was born around 1832, making him a few years younger than Harman, and had five children as of 1881 ("Joseph Sleightholm, 1881 England Census," Class: RG12; Piece: 3653; Folio: 30; Page: 16; GSU roll: 6098763). This exists in contrast to what Harman writes, as he states that Sleightholm was a teacher of writing, though it is possible that in the years between the publication of the 1865 edition of *Poetic Buds* and the 1881 census he changed careers (Harman "Epistle to Mr. Joseph Sleightholm). This potential career change is further supported by the footnote in the 1874 edition, which states that at the time of address, the recipient was a master of writing (Harman "To J. Sleightholm)

Although he was a writer according to Harman, it does not appear he ever published any of his work (Jisc "Joseph Sleightholm"). On the recorded census records, Sleightholm's name has varied spellings, including Sleightholim and Sleightholme, but given that Harman uses the Sleightholm spelling, this is likely the correct version. Regardless, Sleightholm does not have any publications under any of the spelling various, suggesting he did not publish any volumes. They may not have had publication in common, but he highlights their common religious beliefs, including humility and the evil nature of drunkenness, which is likely the reason for his statement about Sleightholm being an advocate for temperance. Given that it is so heavily featured in the poem, which is on-brand for Harman, it suggests that this was a main focus of their connection. In the poem, he writes extensively about the corrupt and wicked nature of

men, including how they stand out among men, given that they do not seek coin as others do, nor will they fall to drink and other vices, given that they are the bards of their age.

Outside of Sleightholm, Harman has several other individuals named in his poems, all of whom serve some role in his life. In the 1874 edition of *Poetic Buds*, Harman writes a verse titled "To Mr. Orlando Wright." Wright is named as the author of a collection called *Maxims, Epigrams, and Poetry*. The collection is still preserved, published in 1871, just a few years before the third edition of *Poetic Buds* (Jisc "Maxims, Epigrams, and Poetry"). It was published in York, though it also appears to have been distributed in London (Jisc "Orlando Wright"). The collection must have found some success, as he published additional editions in later years (Jisc "Orlando Wright"). Interestingly, the poem written to Wright is rather melancholy in theme, sounding almost as if it was written after his death, but census records list him as very much alive during this time. However, it is possible that Harman is lamenting for his own age, given that he was passing fifty at the time, and several other of the poems from the collection offer sentiment about his age and the lessening number of years he has left. As with Sleightholm, he addresses him as a fellow bard of their age, and conveys the same sense of regard or superiority as a result of their status.

Unlike Sleightholm and Harman, Wright was slightly better off in terms of social status, whereas the preceding two were decidedly working-class. In the 1881 census records, Wright is listed as a jewelry master ("Orlando Wright, 1881 England Census," Class: RG11; Piece: 4717; Folio: 111; Page: 3; GSU roll: 1342140). This alone is not necessarily an indication that he was higher class, but he is listed as having two apprentices in his shop ("Orlando Wright, 1881 England Census," Class: RG11; Piece: 4717; Folio: 111; Page: 3; GSU roll: 1342140). Furthermore, he is listed as having a domestic servant in the home, which further establishes

him as being, at the least, on the upper end of working-class individuals ("Orlando Wright, 1881 England Census," Class: RG11; Piece: 4717; Folio: 111; Page: 3; GSU roll: 1342140). This was not an isolated moment of good fortune, either, as he is further listed as having a servant on the 1901 census, indicating this was a norm for his life ("Orlando Wright, 1901 England Census," Class: RG13; Piece: 4438; Folio: 54; Page: 22). While Harman never experienced this kind of luxury, his verses written for Wright indicate that they bonded and connected over their poetic craft, in spite of their social differences.

In the 1874 edition of *Poetic Buds*, Harman wrote verses to a variety of additional acquaintances. Compared to the earlier edition, he included multiple new epistles and poems to these individuals. It is possible that, in the wake of his second edition and other new publications such as *Wayside Blossoms*, he met more poets than he had previously known. However, some of the epistles and letters are not to fellow poets. Some of the included letters are less about his literary pursuits, and fall more into his works that reminisce on his life. One of these letters is titled "Epistle to Mr. Charles Poulter," which he explains is a response to Poulter's letter to him. The main focus of the verse deviates from the other letters written to his local acquiesces, and instead, discusses his age and how quickly his life is coming to a conclusion.

Charles Poulter was significantly younger than Harman. Birth records indicate that he was born in 1853, and lived in Bradford as of 1871 ("Charles Poulter, 1871 England Census," Class: Rg 9; Piece: 3617; Folio: 71; Page: 8; GSU roll: 543161.). At the time, he was living with his aunt and her daughter ("Charles Poulter, 1871 England Census," Class: Rg 9; Piece: 3617; Folio: 71; Page: 8; GSU roll: 543161.). His relationship to Harman is not established in the poem, nor in public records, but is addressed in a later poem by Harman. Poulter likely kept

correspondence with Harman on occasion. Poulter has no published work that exists, but there is not much to indicate that he was a writer in the epistle. Although the age gap between Harman and Poulter makes it difficult to believe that the Poulter in the 1871 census is the correct one, the heavy focus on enjoying youth and Harman's own age would indicate this is likely the correct one. Sadly, Poulter died before the 1874 edition was published, confirmed by the death records which list Poulter's death year as 1873 ("Charles Poulter, Civil Registration Death Index").

Charles Poulter's relationship with Harman is more clearly established in a second poem appearing sometime after the epistle. He includes a brief poem titled "To Mr. W. Poulter," in which he is writing to a childhood friend. W. Poulter is William Poulter, Charles's father. William Poulter, it seems, played a major role in Harman's life when he was a child, as he reminisces about the adventures they had together. Throughout his life, Poulter remained in Yorkshire, so he was likely close to Harman. Although Charles was living with his aunt in 1871, suggesting that his family had died, William was still very much alive during this time, though he was living as a boarder after the death of his wife and Charles's mother ("William Poulter, 1871 England Census," Class: RG10; Piece: 4753; Folio: 90; Page: 22; GSU roll: 847327). While his son died only a few years after this, William remarried, had his own home again, and had another daughter by 1891 ("William Poulter, 1891 England Census," Class: RG12; Piece: 3653; Folio: 30; Page: 16; GSU roll: 6098763). In the poem to William, Harman does not express many other sentiments, aside from their childhood association, but it is nice to see how the relationship later expanded to a friendship with his son as well, even if that relationship was cut short my Charles's early death, which Harman addresses in his work.

The Death Poems

While both editions of *Poetic Buds* contain a section of poems about death, the 1874 edition contains quite a few more. This is potentially the result of Harman aging, and with his increasing age, simply knowing more people who die. There were a few poems written in response to the passing of those he knew that were omitted, but they were few and far between. For the majority of the poems he wrote focusing on death, he had a more religious, optimistic view of the individual's passing, followed by an epigraph that turned to a slightly darker, less faith-focused view, and potentially reflected his intimate thoughts about the passing of the individual. In spite of his personal life not being heavily featured in *Poetic Buds*, the deaths of those he knew were offered a special place in the publication, compiled towards the end in both editions of the work, and typically followed a rather specific format.

Upon Charles Poulter's death in 1873, Harman wrote another poem in memory of his passing, titled "In Memoriam." He offers a short explanation under the title, writing "Charles, son of William and Sarah Poulter, died at Scarborough, April 23rd, 1873." This helps to confirm that Charles Poulter was William's son, as well as the same as above discussed. It also helps to confirm that Charles was their only son, and that they had a personal relationship. He writes about memories of walking down the lane with Charles, as well as how he now takes comfort in nature. His religion comes through heavily in this particular poem, published in the 1874 edition of *Poetic Buds,* which shows how he leans on faith as a means of coping, but also further reinforcing how deeply he believes:

> "In life's journey are many things hard to be bourne;—
> Painful crosses, sad losses, which make the heart mourn;
> God, in infinite wisdom, bids death to remove
> Some bright soul-treasured idol; His mercy to prove". (Harman 9-12).

His faith is something that comes up in a multitude of his poems, and thus, it makes sense that it would appear in this work as well. “In Memoriam” he does include a short epitaph after, which is much less hopeful than the words preceding it “He is not here,/Though his dust may lie,” (17-18). “In Memoriam,” though it does express sentiments of sorrow and loss, is overall hopeful and filled with faith, which the epigraph is not, and takes a much more inevitability and hopelessness of death stance, showing Harman’s duality, as often as he tries to hide it in religion.

Charles’s death is not the only passing that makes it into Harman’s collection. He also writes about the death of a local horse in “Willie’s Lament.” Unlike those written to humans, he spends quite a bit more time mourning the ending of the horse than the slightly more optimistic way he approaches the death of humans, “We’re left alone—/Neglected by the young and gay/ For Death to own,” (Harman “Willie’s Lament” 69-72). He writes about how the owner was unable to put down the horse himself, and had to sell it to a man who would give it a merciful end. However, when approaching the death of his friends, he is much gentler, and focuses on the loveliness of the grave, and how they will join the Lord in their death. This excludes the epigraph, which continually turns to darker themes of death and gloom. This format, he extends to his poem titled “Poor Mary.” Although Mary is not given a last name, it is likely safe to assume it referred to Mary Hayes, his mother-in-law. As of 1871, she was living with him and his family, aged 80 at the time. He states she lived a good life and was older in years. His daughter, Mary Jane, lived far past this, so this rules her out, but the timing aligns with his mother-in-law, making it the logical conclusion that it was written about her.

In 1865, Harman also includes a poem about the death of his father-in-law, titled “On the Death of Mr. Samual Hayes.” This is omitted in the 1874 edition, but is still a noteworthy conclusion

in the earlier edition. This poem, like his others that focus on death, follows the same format of focusing on how God needed his soul and how he lives on in God's embrace, with the inclusion of an epigraph that focuses more on human mortality with the absence of religion. Samual Hayes, it seems, died on a beach in 1859, and after his death, the census records indicate that Mary came to live with them until her death ("Matthew Harman, 1861 England Census," Class: Rg 9; Piece: 3616; Folio: 44; Page: 30; GSU roll: 543161). It is possible that this was omitted for the sake of space, given that he had multiple other poems about death that replaced it, as it was one of the earlier deaths he experienced.

Harman writes several additional verses to specific individuals. However, many of these do not include a last name, making it hard to determine who it was written for, especially given that Harman does not include a list of subscribers in either edition of *Poetic Buds*. One example of this is "On the Death of a Friend." Harman, though he names his friend as Colin, does not offer his second name. The content of the poem suggests he had a close relationship with him, for he laments his death readily, but there is not enough information to identify who he was. However, "Willie's Lament" provides the name of the owner, William Grinsdale. According to Harman, he was a local man, twenty-one years of age, who lived with his wife in Driffield. It does not appear that he was a big part of Harman's life, though, as the only poem written that references him was "Willie's Lament," and though titled after him, focuses more on his pain in losing the horse than any other traits about either William or his wife. In spite of this, the poem offers a unique break from the pattern he holds otherwise, and centers the pain of William, a man he seems to only have distantly known.

His own pain, however, is a more difficult topic for Harman. As mentioned above, Harman writes about the death of his second child, Jane, upon her death shortly after her first birthday

in “Father to his Dying Child.” Unlike the gloomy mood he sets in “Willie’s Lament,” and much more consistent with his other works on death, Harman explores the optimistic and faith-filled approach to her death. He writes about how she will go on to live with God, and because he has called her forth, she must obey and go to his side:

> “Thy soul to save from threat’ning woe,
> God calls thee hence! His voice obey;
> Go, my little darling go;
> And sing His praise in endless day!” (Harman “Father to his Dying Child” 8-12).

There are a few brief lines about how he will miss her smile, and lamenting that she will no longer smile on him, but that is, more or less, the extent of his grief. This does not deviate from the way he writes about death consistently in other poems, but what does change is the epigraph. Rather than turn to more solemn verses about the inevitability of death, Harman changes his usual approach and writes about how his daughter has simply been transplanted to be with God in his garden to live on, “Our God, in His infinite love,/Transplanted the rose, lest it perished,/To bloom in His Eden above,” (Harman “Father to his Dying Child” 25-28). This is a rather stark contrast to his other epigraphs, which show Harman’s more human side, his sorrow winning out over his faith. Of the included laments, this is the only one which deals with a human death and includes an epigraph that does not reveal his struggles with death, but instead, continues to focus on faith over mortality.

There could be much speculation about the reasons behind this, but there are several that stand out as the most likely. It is possible that Harman simply could not write about his own daughter without thinking of God, being too emotionally attached to view her in the state of decay and mortality that he frames the other epigraphs. Because of his own relationship with her, it is likely that she was simply too close to his heart to think of her in the darker and less optimistic

manner, and instead, had to cling to his faith in every aspect when thinking about her. However, the poem to Jane was also written almost ten years prior to any other lament. Over that time, Harman's views on death may have changed as he aged and matured, seeing more and more of death and in turn, losing some of this faith as he saw the inevitable nature of death. Yet, he did not change the lines in later editions, which indicates that the former may be more likely, given that he may not have wished to think of his daughter in any light other than that of faith.

The only other poem that exists outside of this formula only appears in the 1865 edition of the collection, and is omitted in 1874 *Poetic Buds*. "Poor Sara-Ann" is a lament written on the grave of his mother, nearly twenty years after her death according to Harman. These lines, written only a year after "Father to his Dying Child" completely alters the way Harman portrays death. Rather than write about how his mother has gone to heaven to be with God, he focuses on the struggles she faced on earth. The 1865 version in *Poetic Buds* indicates that shortly after she was married, his father abandoned her, which broke her heart:

> "He who woo'd the blushing maid,
> Woo'd the rose and won it;
> Loved it fervently a while,
> Turn'd and trampled on it.
>
> Worshipped, slighted, left forlorn;
> Left alone to languish,
> Till kind death in pity came,
> Eased a heart of anguish." (Harman "Poor Sarah Ann" 21-28).

This is potentially the reason she continues to appear with her maiden name of Fleming, rather than taking on the Harman name. Harman does directly name her as the wife of Edward Harman, but he likewise does discuss how she was loved and then slighted. It is possible that Harman changes his formula, making this the only poem addressing death that does not discuss faith, because of the length of time after her death that it was written. Rather than being written

in direct response, this work was composed by him when he stood on her grave sometime later, and perhaps the faith he continually relied on was no longer needed as a crutch to process her passing. It may also be the circumstances around her death, which he refers to as a mercy to ease the pain of her abandonment, that results in this more down-to-earth view of her death. Evidently, Ellen's and Helen's deaths were the most impactful of his life, as although it is not directly cited as the reason he stopped writing, it is potentially one of the influences. Ellen died a few years prior to Helen in 1883, but, after their deaths, he only published one further edition of his works, in spite of having published three collections in a short span before this ("Helen Banks, Civil Registration Death Index"). After their death, he did not release any further collections, which may have been partly due to reception, but it also potentially was due to a lack of further inspiration. The timing aligns with this theory, and releasing a new edition of a prior work is significantly less work than creating an entire new collection, so while there is no access to his reaction to their deaths in *Poetic Buds*, the most significant deaths in his life are worth noting, given that they were not seen on the page at this time. Even though *Poetic Buds* does not focus on his personal life as a whole, and rather, brings to the center the beauty of nature, death was a major theme, particularly towards the end of the work, and arguably impacted his writing far beyond what is seen on the page, to the very creation of his work, or lack thereof.

Conclusion

Many of Harman's alterations from the 1865 to the 1874 *Poetic* Buds are focused on changing his work to fit with more contemporary and widely conventions, while also bringing greater brevity to some of his lengthier work. There are a number of merges in his works, likely with the hope of creating a more concise layout of the poems, while also maintaining their entire

narrative arc. While Harman largely kept the more significant parts of his personal life out of his poetry, there are certain exceptions he made, and it is evident that this life impacted the poetry he wrote. From births to deaths, from marriages to funerals, Harman let some his life events be featured in his work, while the larger focus tended to be on fictional poetry cycles and nature. The biggest glimpses into his personal life tend to come through the death of those in his life, particularly featuring his religion, which was evidently a large part of his life. Likewise, he was unafraid to share his feelings and thoughts on a wide variety of topics, from religion to current affairs. From 1865 to 1874 edition, Harman shifts his tone slightly, bringing more of his personal life events into *Poetic Buds*, as well as his opinions. It is likely that as he aged, he felt the need to share his wisdom with his readers, something that is present, but not nearly as heavily featured in the poems included in his earlier collection. Similarly, the reality of his own mortality seems to be creeping in, particularly evident in the epigraphs, and the poem he wrote reflecting on his birthday.

In spite of this, Harman goes on to live over thirty years more. Yet, after the death of his wife, he seems to stop writing entirely, or at least, has no further releases, suggesting that he lost some manner of desire to write after the death of Ellen and one of his daughters. During the high point of his literary life, Harman completed three collections, two of which have multiple editions, making him rather prolific for a working-class poet, but this disappeared after Ellen's death. Even still, this does not discount the contributions he made to working-class poetry, and the moments of his life preserved within.

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