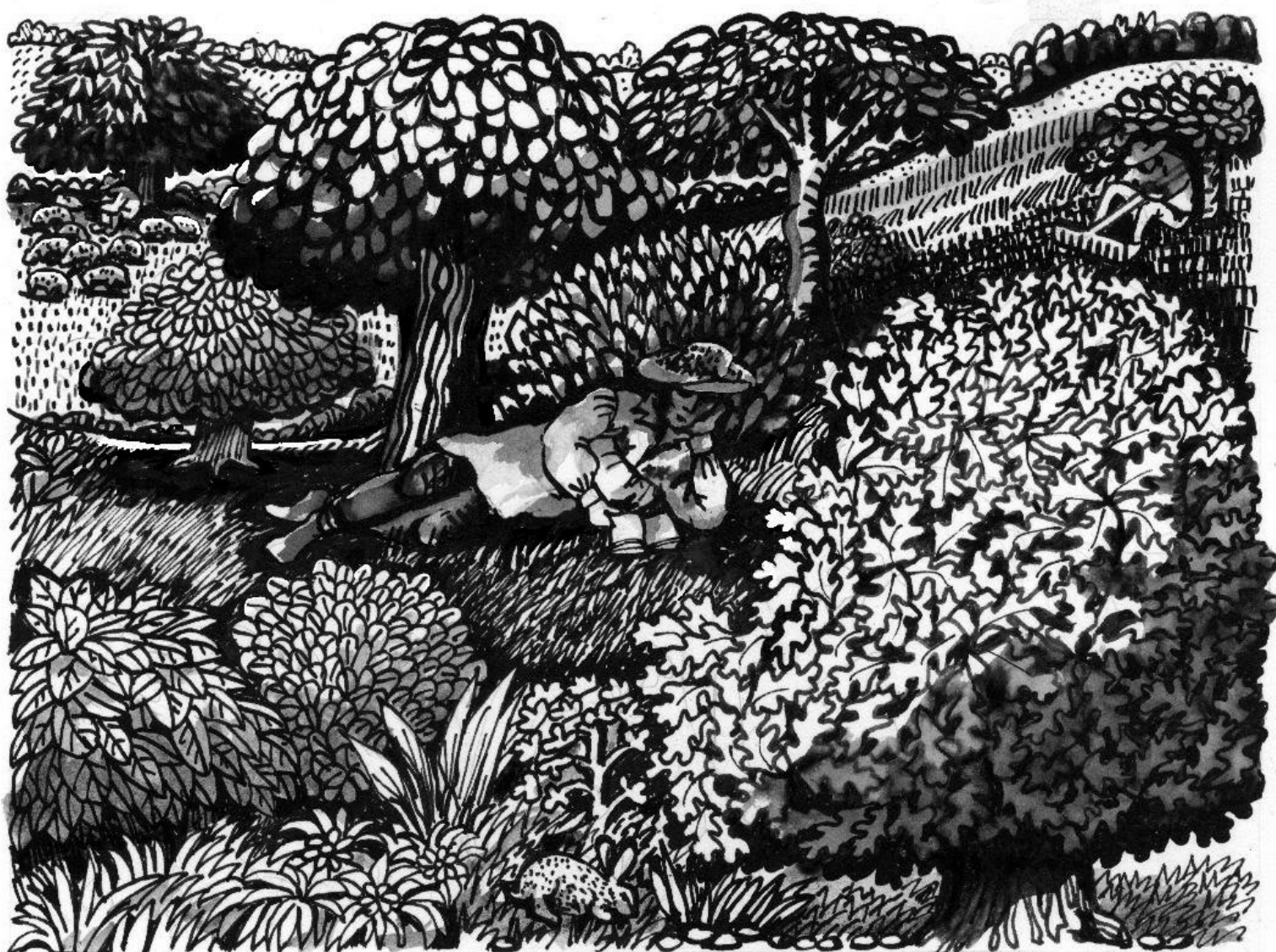




# The John Clare & Society

Newsletter no. 140

October 2020



## **THE JOHN CLARE SOCIETY**

Patrons: Richard Mabey, and the Rt. Revd. Donald Allister, Bishop of Peterborough

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Leverington, Dr Mike Mecham OBE

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Executive Director, John Clare Society of North America:  
Professor James McKusick

The John Clare Society Website: <http://johnclaresociety.wordpress.com>

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## ANNUAL REPORTS FOR 2019–20

### Chairman's report: Valerie Pedlar

I must start my report for the 2019-2020 year by saying how very sorry I am that we were unable to hold our usual Festival and AGM in July. Since the current situation regarding the pandemic makes it impossible to hold a conventional AGM this autumn, we have decided to postpone our AGM until July 2021, when we have every hope of holding our usual Festival. In the meantime the committee who were elected at the AGM in 2019 will remain in post, and we continue to have committee meetings via Zoom. All the reports that are usually given at the AGM are printed in this newsletter, with the audited accounts also included in the mailing. If members have any questions or comments please do email me: [vpedlar@yahoo.co.uk](mailto:vpedlar@yahoo.co.uk).

The Festival was to have celebrated the anniversary of 1820, the year of the publication of Clare's first volume of poetry, *Poems Descriptive of Rural Life and Scenery*, and of many happenings in his personal life. The anniversary has, however, been marked in other ways. You will have read our President Carry Akroyd's piece in the June newsletter; her video of the address she would have given at the Festival is available on YouTube.

<https://www.youtube.com/watch?v=r3UIrp-b9Pk&t=48s>

Simon Kövesi, with Erin Lafford's assistance, edited a special edition of the Journal to include ten short studies on poems taken from the 1820 volume and put together videos of the authors reading the poems and their essays. This too is available on YouTube. <https://www.youtube.com/watch?v=4XMOC8JLkmc>

Another project aimed at celebrating the anniversary took its inspiration from Clare's poem 'The Meeting'. This was an ambitious undertaking organised by Simon (with the support of Oxford Brookes University) to which the JCS made a financial contribution. In fact, although circumstances have caused difficulties, the project is ongoing and Simon writes more about it all later in this Newsletter.

I must also mention the very successful workshop organised by committee member Noël Crack jointly with David Kershaw of the Edward Thomas Fellowship. This took place on 21 September last year, when about 80 participants came to Helpston and enjoyed speakers from both societies, as well as an 'audience participation' session.

Finally, I must extend to all the committee members my thanks for their hard work throughout the year, for their support and their lively contributions to meetings.

Given the uncertainty that the pandemic has caused, there is little I can say about plans for the year ahead, but of course the Newsletter and the Journal will appear as usual. And I will send news updates and items of interest via email as they come to my attention.

My very best wishes to you all.

## JOHN CLARE SOCIETY TREASURER

### ACCOUNTS EXPLANATORY NOTES, AGM, 2020

In the set of accounts presented, the left hand columns refer to the 2019/20 accounting year and the right hand ones are from 2018/19 as a comparison and also, in the case of festival accounts in particular, to give a fuller picture of income and expenditure as they straggle the accounting year.

#### INCOME

- **Membership** fluctuates from year – dependent on when the subs come in. US affiliates remain roughly the same.
- **Donations** consist of £50 (single donation), and the remainder is Gift Aid (£226.81). Again, this fluctuates according to when Gift Aid is claimed.
- **Sales** income is about the same.
- **Journal** income this year is £18.57 in e-licences. We do have some royalty money on account with CENGAGE Learning but that is only around £6. It needs to reach \$50 before they will transfer it!
- **Festival 2019** income (£1109) consists of:
  - Programme/concert ticket sales (£640.30) – which came in after the closure of the 2018/19 accounts
  - Friends of Festival income after 30 June 2019 (£250) – with another £451 received before that date
  - Donations of £89 (Helcats £64; misc £25) after 30 June 2019 – with another £140 (from the Peterborough Writers' Group) received before 30 June 2019.
  - Adverts in the programme, payment was received before 30 June 2019
- **Festival 2020.** No income as festival in Helpston cancelled.
- **John Clare/Edward Thomas Event.** This was the joint workshop held in September 2019. Most of the income (£1360) was received before the close of the 2018/19 accounts, with a further £80 received in this accounting year.
- **Legacy** income of £27.50 from sales of donated books.

#### EXPENDITURE

- **Admin costs were higher.** They included £132 for two years' worth of website hosting on Wordpress. Again, these are the sort of costs that fluctuate year on year.
- **Committee meetings** covers travel (£672.20) and room hire (£120). The latter has been reduced this year by one meeting being given a donated venue, and meetings being moved to Zoom during Lockdown.
- **Newsletter** is for three editions (printing and postage): £1541.74.
- **Sales expenditure** consists of: general purchases (£192.20), The Wood is Sweet/This Happy Spirit books (£602.70), royalties (£205.50) and postage/stationery float (£30).
- **Journal production** is self-explanatory.
- **Festival 2019** expenditure was £1422.79 this year, with a further £1329.06 appearing in the previous year's accounts.
- **Festival 2020.** Although this is not taking place in Helpston this year, there have still been some items of expenditure during the build-up earlier on in the year.
- **J Clare/E Thomas event.** Although most of the income for this came in during the previous year's accounts, all the expenditure fell firmly within this year's. It includes a substantial payment to the Edward Thomas Fellowship as their split in the 'surplus'.
- **Oxford Books project.** The £2000 was agreed as a worthwhile donation to the writing workshops project.

The 'Other Items 2018/19' on the statement are items which went through last year's accounts but need to be recognised in order to balance the 2018/19 income/expenditure on this statement, for comparison purposes.

The 'Contras' refer to money which has gone into our account in error and then gone out again. (Barclays' error, not ours.) This was a payment they paid into our account in April and didn't realise until the middle of June – when they removed it again!

#### IN SUM

Expenditure this year is greater than income by £2507.94 – largely due to the contribution to the Oxford Brookes project. We currently have £29472.84 at bank.

Linda J Curry, Treasurer  
24 Jul 20

JOHN CLARE SOCIETY ACCOUNTS 2019/20  
STATEMENT OF INCOME AND EXPENDITURE AND BALANCE SHEET AS AT 30/6/20

INCOME	compare		EXPENDITURE		compare	
	2019/20	2018/19	2019/20	2018/19	2019/20	2018/19
<b>Membership</b>		<b>5773.46</b>				<b>225.32</b>
<b>US Affiliates</b>		<b>745.53</b>				
<b>Donations</b>		<b>1037.50</b>				
General	50.00	25.00				
Gift Aid	226.81	1012.50				
<b>Sales</b>		<b>1920.41</b>				<b>935.50</b>
General	700.13	717.69				
WIS/THS books	1135.00	1202.72				
<b>Journal</b>		<b>25.00</b>				
Adverts	0.00	25.00				
Licences/Royalties	18.57	0.00				
<b>Festival 2019</b>		<b>891.00</b>				<b>1329.06</b>
Programmes/concert	640.30	0.00				
Friends of Festival 2019	250.00	451.00				
Adverts in programme	0.00	300.00				
Donations	89.00	140.00				
Chair hire refund	30.00					
<b>Festival 2020 cancelled</b>		<b>0.00</b>				
<b>Admin</b>						
Print/post/stationery	4709.64	5773.46	680.62	128.12		
Publicity/gen travel	740.40	745.53	144.95	97.20		
Website hosting	276.81	1037.50	132.00			
<b>Committee meetings</b>						
Travel	1835.13	1920.41	672.20	595.50		
Room hire			120.00	340.00		
<b>Sales</b>						
General purchases			192.20	192.36		
WIS/THS books			602.70	285.20		
Royalties			205.50	0.00		
Post/stationery float			30.00	54.00		
<b>Festival 2019</b>						
Logo design			0.00	75.00		
Friends 2019			35.52	285.51		
Equipment deposit			0.00	30.00		
Print/stationery			74.93	483.70		
Planning meetings			155.40	454.85		
Entertainment			380.00			
First aid			220.80			
Gratuities			107.44			

John Clare/Edward Thomas event	80.00	1360.00	Venue/equip hire	398.70
Income from Legacies	27.50	500.00	Beginners Guide	50.00
Other items 2018/19		544.00	Festival 2020 cancelled	117.25
			Publicity	27.65
			Planning meetings	89.60
			J Clare/E Thomas event	930.69
			Newsletter print/post	1541.74
			Journal production/post	2566.35
			Affiliation fees (ALS)	15.00
			Insurance (BHIB)	189.37
			Oxford Brookes project	2000.00
			Other items 2018/19	1002.49
Bank Interest on base rate a/c	81.30	74.62		
Contras	72.00	295.00		
<b>TOTAL INCOME</b>	<b>8850.65</b>	<b>13166.52</b>	<b>TOTAL EXPENDITURE</b>	<b>11358.59</b>

Cash at bank			Income over expenditure	-2507.94
Community a/c	4228.04	9717.28		
Base rate a/c	25244.80	22163.50		
	<u>29472.84</u>	<u>31880.78</u>		

Independently examined by:  
 J F Davis, FCMA  
 J F Davis  
 13<sup>th</sup> 20.

## **Membership Secretary's Report: Robert Heyes**

The membership has been gratifyingly stable over the past year, with a total UK membership of 376, compared with 372 a year ago. This is made up of 249 individual members, 51 joint memberships, with the remainder being composed of honorary, student, group and library members. We have 73 overseas members (70), these being mostly in North America. We were pleased to add a new member in Japan to our number during the year.

We have added a number of new members recently, and there is some indication that this was partly due to interest aroused by a couple of radio programmes.

I continue to encourage members to pay by standing order, since this simplifies matters for everybody. This makes it easier for the Society, but it also saves trouble for members and ensures that they do not forget to renew their membership in July.

## **Publicity Officer's Report: Ann Marshall**

An important part of my Publicity role involves being part of the Festival Planning Committee. Many aspects of the 2020 Festival were already well advanced by late 2019 and we were confident, having many years of planning behind us, that it was going to be a great success.

Publicity this year, including that for the Festival, would have revolved around the 1820 theme, 2020 being the 200th anniversary of John Clare's marriage, birth of his first child and publication of his first book. However, by April it became clear that the pandemic would be certain to affect our plans, and so we decided to call the Festival off. It seemed likely, correctly as it turned out, that life would be far from 'back to normal' by mid-July. This was a devastating decision, and not taken lightly.

If you have been to the Festival previously and heard me present my annual report, you will know that I have tried to branch out in to a number of new areas over the years. 'Publicity' can cover numerous possible avenues, which is one of the reasons I enjoy the role so much. Connecting with local businesses and societies, going out to poetry evenings and afternoon readings, opening exhibitions, attending events and talking to people anywhere and everywhere about the Society and my part in it, had become a way of life. I had many plans to continue expanding the role in the near future. Then suddenly, with the arrival of Covid-19, life changed for everyone and my connections and options were severely limited.

The Society's Facebook page had been in existence for some time but had inadvertently been set up as a personal page so, during the early stages of the lockdown, plans were put in place to remove the old page and start a new one. This is The John Clare Society (Public Group) which requires people to join, but once a member they can now post directly to the page. It has been very successful and to date (still early days) has 162 members. I also post regularly and share posts from individuals and organisations in the Helpston area such as The Langdyke Trust and the *Village Tribune*. This engagement, and the search for relevant content, has brought to light many interesting Clare-related articles and recent radio programmes. John Clare is frequently mentioned in the media, and this included in

two episodes of *The Oak Papers* by James Canton (author of *Out of Essex*), Radio 4's 'Book of the Week' in August.

A small group of us decided to celebrate the Festival weekend by holding an 'almost virtual' 2020 Festival in Helpston, publicised through Facebook. We travelled to Helpston and walked in John Clare countryside, taking photographs, reading poetry out in the woods and fields. Contributions were invited from other members, and consequently wild flowers and midsummer cushions were left by local people at Clare's graveside. I also received two delightful poems from pupils (a brother and sister) at the John Clare Primary School, in the absence of this year's Poetry Competition, for which I was going to be one of the judges for the first time. Book prizes were presented to the children as an expression of our thanks for their efforts. These poems are reproduced elsewhere in the Newsletter.

I am very much looking forward to seeing and hearing from Society members in the next year. All our lives are at least partly on hold, but John Clare's writings are not. I hope that many members are taking this opportunity to read more of them.

### **Sales Officer's Report: David Smith**

The first half of the year was quite successful. The 2019 Clare Festival was well attended and the new location for the book-stall seemed very positive, its sales slightly up on the previous year. The Edward Thomas/Clare event was fully booked and provided some extra sales, *A John Clare Flora* and the the Clare tea-towel selling noticeably well at both. The postal sales were less exciting up to January 2020; however, they picked up slightly in the first half of this year of COVID-19. Covid also meant loss of potential sales to Clare Cottage and the Bluebell Inn from February to July 2020. (Guessing up to £200.)

The lack of outdoor events meant we relied on mail-order income from January to July. By the end of the financial period, stall and postal sales were enough to approximately equal last year's figures. Given the circumstances this seems satisfactory. My figures are after postal charges where possible. A couple of invoices slipped payment to the Society and are now in 2020/21 finances. These would have been a positive boost for last year but now will be a welcome benefit for the new year's finances.

### **Newsletter Editor's Report: Stephen Sullivan**

To mark the commemorative year 2020, Carry Akroyd produced a new cover design for the Newsletter, which has been well-received judging from several comments. It is our intention to revert to the normal cover in 2021 so that this year remains 'special'.

The policy is to include in the Newsletter (subject to normal editorial judgement) any items likely to be of interest to members of JCS. Although we do not carry paid advertising, I made the decision to invite the bookshops and others who regularly support the Festival to place a (free) notice or advertisement in the pre-Festival Newsletter, June 2020.

The Newsletter is (particularly perhaps in times when there is no 'News') dependent upon its contributors. But I should like to see in future more photographs (those who receive the Newsletter online will have the photographs in colour) and more contributions from junior and undergraduate readers of Clare. I am already trying to widen the coverage of the 'John Clare family', but this does sometimes feel

## MEMBERSHIP

We should like to welcome the following new members, who have joined the Society since the last issue of the Newsletter:

Doreen Thakoordin (Luton)	Robert Chandler (London)
Katherine Leaf (Whitby)	Kazutake Kita (Tokyo)
Alice Burns (Hesketh Bank)	Samuel Hood (Killingworth)
Chris Avanti (Tynemouth)	Brian Moorhead (Killingworth)
Kevan Gibbons (Burgess Hill)	Leslie Sinclair (Norwich)
Mel Bale (Grenoside)	Thomas Williams (London)
Pauline Williams (Grenoside)	Shahed Power (Manchester)
Joanna Barrett (London)	Eugenia Russell (Bushey)
Sarah Turpin (Saffron Walden)	Amanda Davies (Evesham)
Philip Mason (Wareham)	

**Robert Heyes, Membership Secretary**

## SALES, Summer 2020:

Balancing the disappointing drop in sales because events were cancelled, has been an increase in sales received as both mailed and emailed orders. The bulk has been in requests for numerous Journals and Peter Moyses's book, *A Poet for all Seasons*. Once again orders from USA and Canada have been a pleasant reminder that interest in Clare is international and very welcome.

We have seen the arrival of the delightful JCS book edited by Simon Kovesi: *The Meeting*, based on his original idea for a series of poetry workshops for the bicentenary of *Poems Descriptive of Rural Life and Scenery* and Clare's first trip to London in 1820. This paperback was a short print-run but some copies should still be available. However, email or enquire on availability to be sure.

The current Journal 2020 is also available and particularly interesting with various poems and notes from Clare's *Poems Descriptive*, making it a prime companion to *The Meeting*.

The John Clare Society Facebook page is now used occasionally to promote new and regular items the Society carries for sale.

Please take a look at the order-form in this newsletter for *The Meeting*. There may be something else for yourself or as a gift. I can accept PayPal, credit cards, money transfer and, of course, cheques. Email enquiries welcome as well as postal.

**David Smith**

## Helpston on Non-Festival Day

The 'should have been' Festival day in Helpston felt strange and very empty. Sadly the Cottage has no choice but to remain in lockdown, but happily the pub had opened and their splendid new outside eating area was well used. Annakinn Gallery was as colourful and inviting as ever, and a small group of Morris Dancers were performing around the monument, encircling which this year were the children's brightly painted NHS stones, a poignant reminder of why everyone was missing.

But the thing that really touched my heart were the posies placed around John Clare's grave, together with a few bright and colourful cushions that people had decided to offer themselves – as there was of course no parade of children with their Midsummer Cushions his year.

The Midsummer Cushion ceremony is such an uplifting and joyous start to our Festival weekend every year; it is always well attended, people delight in watching the children parade down to the church and carefully place their cushions around the grave. Visitors can then enter the church for the presentation to our poetry competition winners and to hear them read their winning poems and then enjoy the carefully rehearsed performance that follows.

This ceremony is only possible with the cooperation and hard work of the school staff. The headmistress, Rachel Simmons, has given the Society undaunting and very positive support during her time at the school. I for one, found her support and enthusiasm very helpful when I was involved with the poetry competition, so it was with great sadness that I learned of her leaving.

I am sure that we all wish her well in her new appointment. Happily she remains nearby in her new post at Werrington Primary School and we hope that she will visit us at future Festivals.

**Mavis Leverington**

## The John Clare Society Festival Day

**11 July 2020**



We are sisters and members of the John Clare Society and we look forward to visiting Helpston each year for the Festival weekend.

Our interest in John Clare is rooted in our late father's love of Clare's life and poetry, which he passed onto us.

This in turn came about when our father's sister presented him with a copy of *The Shepherd's Calendar* for his birthday in 1969. John Clare's poems resonated with his own love of the countryside, nurtured as he grew up as a member of a farming family in the Lincolnshire Wolds. From then on, our father was hooked on Clare!

Despite the disappointment of the cancellation of the usual John Clare Society Festival in 2020, we were invited to spend Saturday 11 July in Helpston with our cousin and Festival Co-ordinator Sue Holgate and the Society's Publicity Officer, Ann Marshall, and so were still able to remember and celebrate John Clare's life and work in meaningful ways.

We all met at the Blue Bell Inn for coffee before setting out on one of the walking routes from the leaflet *John Clare's Footsteps through the Castor Hanglands*.

(Ed: This is a LangdykeTrust publication distributed locally. The last remaining copies may be obtained from: wakerley@gmail.com).

On this lovely summer's day we were reminded of Clare's lines from his poem 'To a Red Clover Blossom':

*Born when the summer wakes her warmest breeze*  
and from 'The Woodland Stile':

*When ones been walking in the open plain  
Where the sun ne'er winks his eye tis sweet a while  
To meet the shadows of a narrow lane.*

As we started the walk, Sue read a short passage from Clare's poem 'Wild Flowers' (reprinted in Peter Moyse's book *John Clare – A Poet for all Seasons*):

*Beautiful mortals of the glowing earth  
And children of the season crowd together  
In showers and sunny weather  
Ye beautiful spring hours  
Sunshine and all together  
I love wild flowers.*



Along the way, we spotted a variety of wild flowers, including mallow, orchids, wild parsnip, bladder campion and knapweed. Suddenly we were surprised by a herd of deer running across a field of barley (Clare's 'barley's beard').

We enjoyed a picnic lunch sitting on a pile of logs in the sunshine and finished our walk by visiting the three oak trees at Swaddywell, planted by the John Clare Society in 2016 – they are thriving!

Before we headed home, we refreshed ourselves with a cream tea outside Willow Brook Farm Shop, followed by a visit to St Botolph's churchyard. By John Clare's gravestone, carefully placed, was a delicate bloom of freshly picked wild summer flowers. As if, together, each quietly, humbly and in unique form, was offering its own glorious colourful hue in reverent reminiscence.

Finally, we rounded off the day by browsing in Annakinn Gallery and making a few delightful purchases to remind us of another uplifting day remembering John Clare in his beloved Helpston.

**Liz Stopper and Becky Mayfield**

## Early Saturday, 11th July, 2020, Helpston Festival

Goodness knows why but there is always a sudden shift of emotion as I drive past Southey Wood on my way to Helpston – once again promising myself to visit it on my journey home.

So here I am, sitting outside the little cottage next to the Bluebell Inn, this time at the start of the John Clare Festival, 2020. Saturday, 10.30 a.m. As yet there is no bustle of people, no cheerful greetings and conversation of well-met friends, either local or distant. However for me it is still a near-perfect day!

Today is my kind of day, blue sky with big bolsters of cloud shuttling across their blue background. The sun escapes every now and again to boost the temperature from its current average of 18 degrees to where it might settle at 20 by lunch-time.

To my right, over the little picket fence at the side of Clare's Cottage, I can see one yellow and some pink hollyhocks, now beginning to fade but still succour for a white-tailed bumblebee. Lots of lavender in full flower, whose purple heads wave occasionally, counter-breeze, as a small bee lands or departs. By the gate the four-foot high mass of white sweet peas; they too are in a 50-50 state of pride-and-gone bloom. Behind those, more plants which in my ignorance I can't name, except to call one, tucked into a corner, a fern. Not forgetting two overhanging lilac bushes with purple flowers tipping their many branch-ends and attracting, not the white butterfly this time, but a beautiful freshly-coloured red admiral.

Next door, The Bluebell inn is open, the interior as welcoming and warm as it might have been in Clare's day. Not exactly the same, because as early visitors we drank fresh coffee and ate biscuits rather than the pub-brewed or local beer we would have had two hundred years ago. Still, I could imagine the pot-boy keeping up with his job while muttering songs or ballads; perhaps whistling new-heard jigs ready for transferring to his fiddle. I wish I could stay for the evening but make do with referring to his poems, like 'The Cellar Door' or the story of 'Crazy Nell' and imagine the sounds of singing and fiddling, the happy noise falling out of the pub doors and windows into the street. Okay, rose-tinted lenses apart, the images of Clare's reality fills the mind as I sit here typing.

Visiting his grave at St. Botolph's, saying a brief hello, apology given for no Summer Cushion (I hope he forgave me) and thanking him for memories unbidden. What held me most was the path to the church-door, laden both sides with huge, full-flowered lavender; and the bees. How many? Each bush attended by dozens. There are always plenty this time of year but today it struck me, the numbers. Hundreds in total, as if preparing the way for visitors to the church and Clare. A reminder that he would sit, watch, study and understand the differences between each mark and colouring. The white-tailed, the ginger, the honey, buff and red-tailed; and all the small bees hanging before each flower-head. That was his way, to sit and watch and lay it all out before us.

So here I am, Saturday morning, thinking of 'Hail Humble Helpstone!' and of Clare and his first book published 200 years ago and his birthday two days ahead on 13th July. I am not alone; he is not alone.

**J Johnson Smith**

## 11 July: Reflections at High Beach

We never know the sweets o' joy  
Until it goes away ...

These opening lines from a song John Clare wrote in the Northamptonshire asylum in early 1845 could well speak to many of us during our weeks of lockdown and self-isolation. As he also said in a letter to his wife Patty in July 1848, his place was the 'French Bastille of English liberty'. Many of our fellow citizens will have felt equally confined, either alone or in homes without outside space. So, it was no surprise that when I arrived at High Beach to celebrate John Clare's birthday and life that I should be greeted by hundreds breaking free for a while on a sunny Sunday morning.

From the late 19th century onwards the area was known as the 'cockney paradise'. While it was a place of confinement and escape for Clare, it was for thousands a place to escape to along the extended railway from the confines and poverty of London's East End. Children were ferried there in their thousands by the labour movement. It is a surprising place in many ways. Surrounded by the largely level landscape of Essex, it rises to the highest point overlooking London. That I can testify to as I cycled away from the crowds and into those areas that Clare knew, such as Lippitts Hill. I certainly found it a tough ride. The benefit was that the crowds were left behind. I started with the Church of the Holy Innocents in the heart of the forest – see photograph below. This place of great tranquillity was opening for the first time since lockdown was introduced. The churchwarden was Brazilian. She was familiar with 'the poet', as she called Clare, and how he had roamed the forest paths.

The journey away from the church deceives. It runs downhill to the old Matthew Allen asylum buildings and Clare's local pub, The Owl, before the long climb back to Queen Victoria's oak, planted in 1882 when she freed the forest from enclosure 'for the use and enjoyment of the public for all time.' The former Fairmead House, now the Suntrap environmental centre, is undergoing refurbishment. But if he ever walked up himself, Clare would have looked across to his escape route back home. The area is probably much like it was in his time and one could imagine him tramping along the pathways. Time too for me to read aloud some of his poetry. Nobody was listening except the birds; and they seemed to fall silent, perhaps recognising the words of a kindred spirit. It was a perfect day.



High Beach is always a joy to visit and the various walks through the forest equal to those around the flatlands of Helpston, though with fewer places fabled in his poetry. But for us, perhaps, we celebrate High Beach for the audacity of Clare's escape and the human spirit which drove him on.

**Mike Mecham**

## July 2020

In keeping with tradition (having supervised the making of many a Midsummer Cushion) we've picked flowers from the garden to place on John Clare's grave later. We've also been reading his poetry and studying the natural environment around us. I've got three children, one now at Secondary School, two still at John Clare Primary School – Jocelyn, aged 10, in year 6 and Henry, aged 7, in year 3 (from September 2020). They've used our garden robin for inspiration, and worked together to write these two poems at home. I know the children enjoy this celebration and it's a lovely way for them to explore creative writing.

**Julia Mason (West Deeping)**

### **Bob**

our little robin  
fluttering through  
the air like an angel  
landing on the fence post  
looking for grubs and berries  
hopping as he goes  
chirping feed me  
singing hello  
watching us work  
looking for friends

**Henry Mason aged 7**

### **The Robin**

The little robin coming and going having fun  
finding pink juicy worms.  
Oh Bob it is nice to see you again.  
Bob you are so happy and joyful  
Still shy but getting more tame every time he  
sees us. The cute red breast makes him stand  
out as he hops nearby.

**Jocelyn Mason aged 10**



## THE EFFECTS OF ENCLOSURE: A Contemporary View

*Edward Jesse, who was Surveyor of His Majesty's Parks and Palaces in the early 1800s, was also a noted naturalist. During the years 1833–5, he published three volumes entitled Gleanings in Natural History. In the third volume he included a chapter with the title 'Agricultural Peasantry'. He was an intelligent observer and something of an independent thinker, and so his views on the state of the peasantry and effects of enclosure are of some interest. From someone who was obviously a member of the highest society at the time, this view is quite unusual. The following extract is taken from that chapter:*

**(Noel Crack)**

A labourer who has a moderate-sized garden and orchard attached to his cottage, will, with very little assistance, generally contrive to feed himself and his family, and be able to keep a pig: indeed, I know from actual observation that this is the case. I lately went over a district in Berkshire, where each cottage had its garden and orchard, and it was a real pleasure to me to witness the comfort and prosperity of the owners of them. Under an Act of Parliament for enclosing the waste lands of the district I have referred to, an allotment in severalty was attached to each cottage, which could not be alienated, and the good effects may now be seen. In fact, if a peasant is placed in a situation which will make him depend for a certain proportion of his subsistence on the produce of the land that he cultivates, he will very rarely apply for relief from the poor-rates.

It is much to be regretted that this was not the case under each of the enclosure acts which the legislature have passed. The interests of the poor, as well as those of the rich, as has since been lamentably proved, would then have been properly attended to. I consider, however, that the enclosure acts generally have been the greatest curse which could have been heaped upon the poor; and I quite agree with an able writer, because I know it to be a fact, that in almost every instance, the increase of poor-rates has kept pace visibly with the progress of inclosures.

How well do I recollect going with my excellent mother, when I was a boy, to visit some cottages on the edge of an extensive common near her residence. The owner of each of them had his flock of geese and other poultry, a few sheep, and now and then a cow; and a donkey to convey the eggs, poultry, fruit and vegetables to a neighbouring market. The garden was studded with fruit-trees, bee-hives and flowers, and the inside of the cottage was a picture of neatness and happiness. Well do I recollect, also, the little grateful offering of some honey-comb, or a few of the best apples, in return for some attention to a sick child or other kindness shown to them by my mother. One worthy couple had two sons and five daughters, all of whom were well brought up, and all did well in the world; and, at their death, the old couple contrived to leave £120 to be divided amongst their children. The husband was a day labourer, and I am persuaded that not only he, but any of his poor neighbours, would have thought it as great a disgrace to have accepted relief from the poor-rates, as to have been sent to jail. The common has now been enclosed some years, and all the prosperity of the cottagers has disappeared. It is a melancholy sight, and may, without going further, be attributed to the enclosure of a common from which the labourers derived so much of their means of subsistence. People have been in the habit of decrying the advantages which the poor derived from the exercise of their common rights; but it had been well observed, that, to him that has, and who fortunately wants but little, a trifle is of importance; this *trifle* amounted probably to half the subsistence of the man's family. Whenever labour was slack, he had always something in reserve, upon which he could profitably employ himself.

## A Glass Half-Full?

While musing beings in one's mind  
One wonders one of human kind:  
A missing link that lost its way,  
While Homo sap without delay,  
Evolved a culture – Civilized:  
We're 'self-aware', we've won the prize.  
We rhyme and reason, who'd have thought  
10,000 years might come to nought.  
And so it seems there is no doubt  
Anthropocene will see us out.  
And all too soon I fear, unless,  
We understand that to progress,  
All life on earth needs some respite,  
We're running out of time's hindsight.  
And then we'll join that missing link,  
Which means to say: we'll be extinct!

Futile contrition won't repair;  
Nor false pretence; nor feigned despair;  
Nor hope's surmise that pigs might fly;  
Or dodos launch into the sky;  
Procrastination; wishful thoughts;  
Deluded guise; displacement sports;  
Nor footprints offset with a bribe:  
Indulgent privilege to hide.  
Sustain less growth, consume less more,  
Return to as it was before,  
When one could breathe a breath of air,  
Without the need for masks to wear;  
Less petrol fumes; less pesticide;  
Less toxic waste; less ecocide.  
Is it not obvious to all:  
From fossil fuels to disenthral?

Wind, sun and waves, such energy;  
Why leave to dissipate?  
We have the means and know-how  
To catch and innovate.  
And planet B, what's that about:  
A science fiction dream;  
A Noah's ark; a 'bubble-park';  
A priceless ticket scheme?  
It's not as if Lamarck was right:  
To morph and readapt.  
We even lack 'acquired' foresight:  
Myopic and inapt.  
Though nonetheless, I've heard some say

That science could contrive:  
Protean tricks to save the day,  
And help us all survive.  
So what if experts could conceive  
A GM man to ape  
Houdini's genome and bequeath  
A means for our escape?!

And what of life's inequities?  
The dispossessed and poor  
Need more than just a straw dog plan,  
Or poesey's silent roar.  
Nor some idealist trickledown:  
A telling, empty trope,  
A cynic's gesture metaphor,  
Of philanthropic hope.  
We need a fair society.  
Is it too much to call:  
For people before property,  
And profit shared 'mongst all?  
We need a 'change in climate':  
A lifestyle redesigned,  
For the welfare of the planet,  
And for that of humankind.

And what of war-torn refugees,  
Maimed, homeless, left to fate.  
A shameful human consequence  
Of arms-fuelled tribal hate.  
Self-interest breeds a conflict  
In those who legislate,  
Which undermines democracy,  
Erodes and abrogates.  
So citizens assemble,  
Declare 'The Rights of Man'  
Cry out for peace and justice,  
Imagine if you can.

Lest one's accused of too much rant,  
This rhyming must conclude,  
There's nowt here said one might recant  
And much to be pursued.  
So raise a glass, at least half-full,  
To quench this toper's thirst:  
Here's to a life more beautiful;  
A paean for freedom, versed.

**Mick Schrey**

Mick Schrey was born in Peterborough and has been a Clare enthusiast since his schoolboy recollections of the centenary commemorations of the poet's death in 1964. Now retired from an academic career in medical research both here and in

America, he devotes more time to his artwork. He has contributed a number of articles on Clare's 'asylum poems' to the Society Journal: 'Song to Liberty', JCSJ 23 (2004) and 24 (2005); 'Graves of Infants', JCSJ 26 (2007); 'Concerns and Perceptions of Monarchy: John Clare's "The Raree Show"', JCSJ 30 (2011). Previous contributions to the Society Newsletter include poems and an essay: 'John Clare in the Company of Mesmerists', 114 (February 2012). Mick lives in Caversham, Reading and has the good fortune to hear, and sometimes spot, skylarks from the bottom of his garden.

## **THE REAL JOHN CLARE Part 2**

John Clare is often portrayed as a farm labourer, working on the land to provide for his wife and family, while at the same time managing to create some of the truest and most beautiful poetry ever written. The latter is definitely true, and not many people today would argue against it. However, how much paid, physical, work he undertook after the extraordinary success of his first book is very much open to question.

It does appear that he worked at the harvest in the summer of 1820, but there is a pattern here. The records that we have of Clare being called from the fields when 'literary' visitors arrive nearly all seem to be at harvest time. This was the part of the year when wages were highest, extra money could be earned, and all able-bodied persons were expected to take part. Harvest was also a time of celebration and it is easy to imagine the poet being drawn to take part – sometimes with the consequences, as he admitted to John Taylor, of getting 'too much Barleycorn broth'. How much Clare undertook the more mundane or onerous tasks, such as ditching, hedging or threshing with a flail, is unclear.

Health problems began to manifest themselves soon after his marriage. Starting with some kind of epileptic fit in April 1820, they continued to plague him every few months. For the next three years we have little indication that he was doing much paid work in the fields, but despite his variable health he was producing much new writing in the form of both poetry and prose. His long visit to London, starting in May 1824, seemed to help to restore some stability and in the following October he started to keep a daily journal. This continued for over a year but contains hardly any mention of paid employment, except for the usual harvest involvement. The indications are that Clare was attempting to survive mainly on his income derived from writing and the connections that he gained through it. We do not know how much money he made from his contributions to newspapers, annuals and other books, but he often complained about not getting paid for them.

As well as field work being limited for health reasons, we do know of many occasions when he spent time away from Helpston, staying with friends and admirers – and sometimes these stays were quite lengthy. His long visits to London, over twenty weeks in all, are well-documented, as are stays at Milton Hall with his friends, archaeologist Edmund Artis and botanist Joseph Henderson. He was very active with them in the countryside, helping Artis with his excavations and enjoying field trips with Henderson.

The move to Northborough had the potential to provide the family with a much more stable income, but the offer of the property by Lord Milton was

not so generous as first reported. The rent was £13 per year, a good deal more than his Helpston cottage, but with an acre of garden and orchard, a meadow and common rights for two cows, a more comfortable life style could have been possible. However, soon after the move Clare's health began to deteriorate once more and, despite some short rallies, he was never able to take full advantage of the opportunity. It is open to question whether, even given good health, he would have had the application necessary to make a success of such a smallholding.

My feeling is that, after his initial success as a writer, John Clare was not an individual who could support himself, let alone a family, by hard manual labour. As I see it, he was very lucky with the wife that he chose, in spite of his doubts. It seems that Patty was a very organised and capable woman, able to manage her husband, which would not be easy, and to bring up a large family, thus giving Clare some stability in which to write. As I have said before, I am of the opinion that, without her, much of Clare's best poetry might never have been written.

It what I have stated seems somewhat critical, it in no way affects my appreciation and esteem for his written work. When fully himself, he had the ability to see the world and its inhabitants, including human beings, as though he were seeing them for the first time, every time – something that most of us find very difficult. This gift, combined with an ability to convey so clearly what he saw and felt made him unique. I just feel that it is so important to know the real man, how he expressed himself, rather than to revere a mere icon of our own making.

**Noel Crack**

## **News from the Alliance of Literary Societies** (<https://allianceofliterarysocieties.wordpress.com>)

**AGM weekend 2021:** This will be held in Highgate, London, hosted jointly by the Hopkins and Betjeman Societies, from 21 to 23 May. Gerard Manley Hopkins and John Betjeman may seem like a bit of a mismatch but there are surprising overlaps between them, including their education at Highgate School (albeit 50 years apart). There will be guided walks, a presentation on the views of both of them on church architecture, and a tour of the School's literary archives. Keep an eye out for more information on the ALS website in due course.

**The ALSO Journal:** The Journal now has a new editor – Robin Healey. The theme for 2021 will be Parody: The Writer in Lockdown. There is loads of scope here, and it would be nice to see something on John Clare's reaction to a 2020 lockdown. For more details, please see the 2020 Journal on the ALS website (under Publications).

**Linda Curry**  
Chair – ALS

## FOR JOHN CLARE

– who'd loved the fields, to write their Jubilate,  
quite privy to their fond Occasions.  
and hemmed within a Hemistich  
of heaven. The strums of Nature  
tumble on! – but for the mention

of mere seasonal Cajolery;  
a type of laughter, then of Love, matched more  
to inborn nuance – oh, of Answers meant,  
and then a life passed to Random  
madness, with an erstwhile Evening, pondered  
on, but beyond dote –

**Paul Green**

## AN AVIAN FALL

*After 'Autumn Birds' of John Clare, found in Major Works p.267.*

The mallard starts up in a flash  
While flagging crows a-homeward rush  
A plastic heron invites to steal  
And jackdaws cry assails the ear  
That starling mob returns to haunt  
And crowds in where there's food about  
Where larks in elevation hovered  
Here their high sound now is lost  
A park swan gliding in to swallow  
Milkbread that the young tots proffer  
While rooks in heavy flight to wood  
And magpie in belligerent mood  
Struts atop the blackthorn bush  
As sparrows huddle round a crust

*I regret the 'plastic' heron. I'm more likely to see a plastic heron  
than a real one; my brother has one, given for his garden by a  
relative.*

**Bob Kelly**

*As an alternative to the poetry-reading session at the cancelled Festival, our Chairman invited members to write about their favourite poem from Poems Descriptive of Rural Life and Scenery. The following two essays will be enjoyed rather more if you have the opportunity to read through the poems beforehand.*

## **THE GYPSIES' EVENING BLAZE**

This may be one of Clare's earliest published poems. Jonathan Bate suggests that it was written in 1809, when Clare was only sixteen. Three years earlier he had walked to Stamford to buy a copy of Thomson's *Seasons* and, in this piece, the young poet relies heavily on the ornate diction of his influential predecessor. The north wind is Boreas, the gypsy matriarch is a 'swarthy sybil'; the poet's glimpse of the gypsies' fire is a 'scene' presented in 'evening's dusky hour'.

Even at this early stage of his poetic career, though, Clare has the confidence to use dialect words where he thinks them appropriate. The gypsy woman pokes her fire with a 'progging stick', causing it to flare up with a mixture of smoke and flame – a 'flaze'. The precise observation of 'Short shrubby bushes nibbled by the sheep' is another phrase that breaks free from conventional diction. Thus the two sides of Clare's poetic character are reflected in this early work – the avid student working through the tradition and the 'peasant poet' in the process of finding his own voice.

Clare's fascination with gypsies is well attested. He made friends with local gypsy families and learned many folk-tunes from them. He envied their apparent freedom and might have joined 'the Smiths Crew' if it had not been for the poor food and the harsh winters they had to endure. In 'The Gypsies' Evening Blaze' he seems to endorse their way of life without ambivalence, yet his emotions seem distanced and somewhat theatrical. The 'scene' of the gypsy fire is 'presented' to him as an observer standing apart: the gypsies and their fire are glimpsed intermittently – 'now lost, now seen' – like elusive creatures of the woods.

During his stay at High Beach asylum, Clare came across a gypsy encampment in Epping Forest. Written three decades after his earlier poem on gypsies, it is not surprising that 'The Gypsy Camp' is far more assured than his youthful piece. Clare now speaks powerfully and directly; the trappings of conventional poetic diction cast aside. There are no illusions here about a life of freedom; instead, Clare sees a 'squalid camp half hid in snow', gypsies cooking 'stinking mutton' and knocking their hands against the cold, and a half-starved dog. He sums up his response to the gypsies in one of his most poignant lines – 'A quiet, pilfering, unprotected race'.

In both poems the gypsies are partly screened from the observer by trees and bushes. Like elusive birds such as the landrail and the snipe, their lives are mysterious and subject to various interpretations – one may wish to share their freedom or shun their exposure to the elements. In neither poem is there a careful approach to the gypsies' camp as there is to so many birds' nests. For all his fascination with the gypsies, Clare keeps his distance; their existence remains a 'scene', a 'picture'.

**David Stokes**

## HELPSTONE

Clare's opening reads more like the product of cultivated Augustan sensibility than of a peasant poet (so called): soberly critical, he acknowledges that in terms of high culture Helpston is off the map, intellectual aspiration there even being understood within the village's prevailing low cultural condition. If, by inference, he seeks to make known that he wishes to rise above 'the vulgar and the vain', he does so discretely and modestly. He then unassumingly focuses his onward path as the movement of a bird surviving a winter landscape; the prints in the snow might even suggest a kind of literary progress against a white background. Not that Clare goes too far with that conceit. Better not to offend in failing to know his station. Understandably, the ensuing acceptance of his lot, 'searching for food and "better life", in vain', is strategically according to role.

Yet who would begrudge him his desire to be recognised as a 'contender'? In fact, he tells us that his nature has been vividly activated, fulfilled and variously enriched by the 'golden hours' of youthful Helpston experience. 'Fair seed-time'? I wonder. Why not? The psychological gain is assured in being indivisible from the actualities natural to his village, 'the brook, the cottage and the tree', for example. Indeed, the keen reciprocity between such features and himself is demonstrated in several details. The water-boatmen, for example, are far more memorable for the sharp delineation ('jetty jackets glittering in the sun') that is enabled by eager sensuous perception than that their 'dance' was 'as ready as if taught by art' and thus did not exceed the bounds of civilised pattern.

Yet, rather than disabling his efforts, legitimising decorum seems to have at least contributed to a *modus operandi* that enabled him both to lament a lost Eden and celebrate its content. It may well not be fanciful to say that the equable comfortable tone and process achieved by the urbane leisurely movement of the couplet-chiming decasyllabic line, the balanced phrasing, the tendency not always to call a spade a spade (Gwendolyn Fairfax, where art thou?) and the saddened references coaxed along in modulated sound all recall the fundamental Augustan lineaments of Goldsmith's masterly *Deserted Village* (1769).

Why, though, did Lark Publications exclude from their 1986 version of *Poems Descriptive* twelve of the 'Helpstone' lines in which Clare courageously speaks out against the hunger and degradation that he and his peers have suffered because 'Accursed wealth' has bought out the village and laid it waste? Surely Lark Editions did not see the section as controversial because Admiral Radstock's objection to it as 'radical slang' had ensured its omission from the Taylor-Hessey fourth edition?

'Helpstone' will always be that unspoiled territory where grass once was an essentially abundant gift, where labour was happily eased by shared mirth, where day to day life was a self-refreshing cycle and where there were embowered places in which to be solitary and private. What's not to like?

**David Day**

## ACORN CHILD

This acorn was perhaps a lucky one.  
A squirrel carried it from beneath the mother tree  
To a spot beyond and hid it in the fertile loam.  
This seed anchored in rich nursery soil  
And protected by tall grasses and tangled shrubs  
Began to grow healthily straight and tough  
Towards an open sky above.

This oak sapling survived; all others of its vintage  
Succumbed beneath the shade of mother oak  
Unable to obtain succour from the sterile earth beneath.  
And its roots spread and obtained nourishment,  
Its branches reached out to the stars and to the four winds.  
No other tree grew near to suppress its growth  
As this sapling became a tree.,

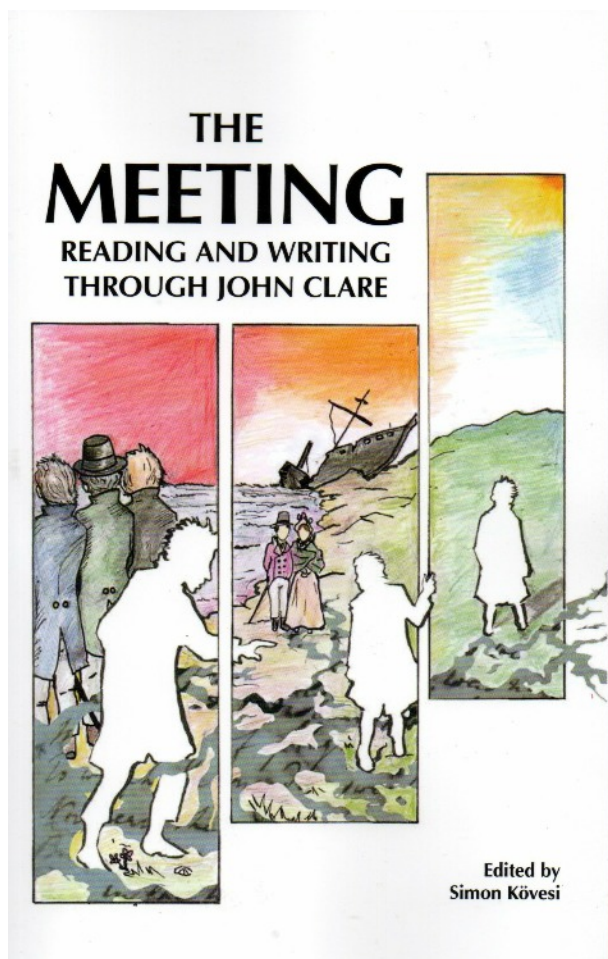
This great oak tree, this solitary giant  
Is confidently master of its environment,  
Its heavy boughs supported by a sturdy trunk and reliable roots.  
This tree had survived, matured, and will withstand the winter gales.  
This tree has not suffered confinement, inhibition, suppression.  
This healthy tree, this man.

### Pete Relph



*Photograph: Stephen Sullivan*

## THE MEETING: project update



JCS members will know that 'The Meeting' 2020 anniversary project had two distinct stages: the first was the fostering of new poems from new poets (and people new to Clare) across 2019 in each of four workshop strands – in local libraries in Bradford (and Keighley), Manchester, Peterborough and south London.

In stage two, we wanted to draw a parallel trajectory to that experienced by Clare across 1819 and 1820, taking poems into print, and poems into music. In February 1820, the first poem of *Poems Descriptive*, 'The Meeting', was sung in an opera on the London stage, and Clare himself visited London for the first time in March.

So our project sought to promote a wide variety of critically-informed creative responses to Clare in his anniversary year, and to draw music, poetry and Clare together – peasant poet and opera music – just as happened at the Theatre Royal, Drury Lane some two hundred years ago. We aimed to get our staged Clare somehow to 'meet' that first musical performance of his poem, 'The Meeting'. So in the summer of 2019 we

started planning a musical stage show, and were awarded an Arts Council England project grant to do so – along with kind support from the John Clare Society and Oxford Brookes University.

In late 2019 new poems responding to Clare were commissioned from our celebrated poet tutors who had run the workshops; the poems of the workshop participants were edited into publishable shape by each of these poet tutors. And we planned our one-off musical show for late April 2020 in London; but, alas, the pandemic meant that was not to be.

At the time of writing (late August 2020) we still do not know when or how the stage element of the project will come to fruition, though we are working on it, and concrete news should emerge soon – possibly in the shape of a film of a performance. As soon as we have details, JCS members will be the first to know.

Meanwhile, we have brought together all the poems of the workshop participants, and of their tutors – and have published them in a book, alongside extracts from our pandemic-delayed stage show by composer Julian Philips and dramatist Stephen Plaice. Our book *The Meeting: Reading and Writing through John Clare* is freely available online as a PDF at the link below, while printed paperback copies are available to buy from your John Clare Society sales officer, using the form in this Newsletter, for £4.

The Meeting  
[www.brookes.ac.uk/the-meeting/2020-anniversary/](http://www.brookes.ac.uk/the-meeting/2020-anniversary/)

**Simon Kövesi**

## BOOK SALE

A very few books still remain from the two large collections donated to the Society about four years ago, and we list the details below, together with the arrangements should you wish to purchase or enquire.

### CONDITIONS OF SALE:

1. **Those wishing to purchase at the listed sale price, one or more of these books, please send an e-mail or a written note by post to Stephen Sullivan at the address below, quoting the book reference number(s) giving your name, postal address, and EITHER an e-mail or a telephone contact.**
2. DO NOT SEND MONEY or any form of payment at this stage.
3. All books are pre-owned and are offered in good faith to members at a fair price that the Society believe reflects their good condition and rarity. Some of the books are signed by their authors. Books which are worn or marked are described as such, and this is reflected in the price.
4. Stephen Sullivan will contact successful buyers by e-mail or telephone to arrange payment to the John Clare Society, preferably by cheque. Cheques should be made out to the John Clare Society.
5. The listed prices **do not** include postage & packing. To pay towards this an additional cost of £2 will be added to each order (irrespective of the number of books ordered)

**Stephen Sullivan, 3 Primrose Hill, Little Gransden,  
Sandy, Beds. SG19 3DP** e-mail: [ssullonly@aol.com](mailto:ssullonly@aol.com)

### MISCELLANEOUS

1.8	FOR JOHN CLARE	John Lucas	1997	John Clare Society	PB	<b>£</b>
						4

### BIOGRAPHY AND CRITICISM

2.23	THE POETRY OF JOHN CLARE	Mark Storey	1974	Macmillan		5
2.A	A REAL WORLD & A DOUBTING MIND	Tim Chilcott	1985	Hull UP	PB (slight wear)	10
2.F	THE INDEPENDENT SPIRIT	John Goodridge	1994	John Clare Society	PB	5
2.G	JOHN CLARE A Biography	Jonathan Bate	2005	Picador		10

### POETRY AND PROSE

5.D	COTTAGE TALES	Robinson & Powell	1993	Carcenet	PB some wear	5
3.6	DWELLERS IN THE WOODS	Two poems illustrated	Harold Goodwin	1967	Macmillan	5

## THE JOHN CLARE SOCIETY

SALES ORDER FORM

OCTOBER 2020



*The John Clare Society, founded in 1981, publishes books, CDs, DVDs, pamphlets and postcards, an annual Journal and a members' newsletter every four months.*

*Please support our activities via this catalogue which also includes a small selection of other books on Clare.*

*If you wish to email an order to me. It should now be possible to accept PayPal and debit/credit cards for mobile payment. Orders by post and cheque still welcome.*

*Full address information below.*

## BOOKS

CODE	ITEM	PRICE	WEIGHT
<b>B19971</b>	<b>For John Clare</b> ed. John Lucas. An Anthology of poems about John Clare	£3.50	180g
<b>B20023</b>	<b>John Clare: New Approaches</b> ed. J Goodridge & S Kovesi ppr (essays on Clare)	£2.50	400g
<b>B20028</b>	<b>John Clare, the Northamptonshire Poet</b> ed. JL Carr (p/b pocket size poetry book)	£1	20g
<b>B20030</b>	<b>The Ballad of John Clare</b> Hugh Lupton. ppr	£9.99	312g
<b>B20033</b>	a JCS book: <b>The Wood is Sweet</b> poems selected by David Powell, illustrated by Carry Akroyd. (rrp £7.99) ppr	£6.25	200g
<b>B20112</b>	<b>By Ourselves</b> following Clare from Epping to Helpston.... <b>Highly illustrated</b> , hardback ed. Andrew Kotting	£16	650g
<b>B20113</b>	<b>John Clare, the Trespasser</b> by John Goodridge & RKR Thornton ppr	£6.99	75g
<b>B20114</b>	<b>John Clare, A Poet for all Seasons</b> rrp£15.99 By <b>Peter Moyse</b> hdbk, many colour photographs	£4.50	500g
<b>B20115</b>	a JCS book: <b>This Happy Spirit</b> Clare poems selected by RKR Thornton & Carry Akroyd, illustrated by Carry Akroyd. (rrp £8.99) ppr	£7.25	200g
<b>B20116</b>	<b>John Clare: A Collection of Songs, Airs and Dances for Violin (1818)</b> ed. Tony Urbainczyk, <b>vols 1 &amp; 2:</b>	<b>Vol 1:</b> £9 <b>Vol 2:</b> £14 Incl. Post	
<b>B20125</b>	<b>John Clare Society Journal, 2020</b> 200 <sup>th</sup> year anniversary of 'Poems Descriptive' publication	£3.50 post free	
<b>B20118</b>	<b>Hidden Treasures</b> (of John Clare) ppr ed. R. Rowe (Arbour Edition)	£5	125g
<b>B20119</b>	<b>A John Clare Flora</b> Molly Mahoud ppr, colour photographs (£14.99)	£17.99 Incl. post	
<b>B20126</b> <b>*NEW*</b>	<b>THE MEETING: Reading and Writing Through John Clare</b> ed. Simon Kövesi. Ppr rrp. £4.	£4	160g
<b>B20122</b>	<b>Torpel Manor: The Biography of a Landscape</b> by F Gosling, SP Ashby & A McClain. Ppr	£12 Incl.postage	
<b>B20123</b>	<b>Selected Poems of Robert Bloomfield</b> Trent Edition paperback (rrp£7.99) Edited by John Goodridge and John Lucas	£7.99 Inc. postage	

## JOHN CLARE SOCIETY JOURNALS

<b>1982- 2019</b>	<b>As available (some low years)</b> <b>Please enquire for years wanted (see 20125,above for 2020)</b>	£3.00 for each year post free
	<b>Journal Index (1982-2011)</b>	£1 post free

## MISCELLANEOUS/BOOKS

<b>M20071</b>	<b><i>In Clare's Footsteps.</i></b> Coloured map of Helpston with notes Unlaminated folded to A5 as above: laminated flat A4	£0.30 £1	5g 25g
<b>M20092</b>	John Clare leather bookmark, gold on dark green.	£2	10g
<b>M20031</b>	JCS gummed labels 100 labels in pack.	65p	150g
<b>M20028</b>	<b>Scenes from Helpston:</b> High Quality Cotton Tea-Towel	£4.25	Post free
<b>B20025</b>	<b>Clare &amp; the Helpston Festival</b> , poems by RKR Thornton ppr	£3	50g
<b>B20124</b>	<b>OUP : John Clare Selected Poems</b> , Oxf. Stdt Txts	£12.99	300g

## DVDs and CDs

<b>M20060</b>	<b>CD 8 Clare songs</b> set by Terence Deadman with Clare poems read by Peter Moyse, Rodney Lines & Norma Weller.	£6	Post free
<b>M20061</b>	<b>DVD</b> John Clare, A 65min photographic journey with poetry readings by Peter Moyse.	£4 post free	
<b>M20062</b>	<b>CD Clare's Journey.</b> A musical journey through his life. Sung by Maida Vale Singers. Composer: Terence Deadman. Lyrics by Trevor Harvey.	£3.50	Post free
<b>Joint special offer:CDs: M20060 and M20062 £8.50 Post free</b>			

## POSTCARDS (For each card allow 5g in weight)

<b>P20020</b>	Helpston, birthplace of John Clare.	£0.30
<b>P20021</b>	Clare's cottage, Helpston.	£0.30
<b>P20022</b>	John Clare (Hilton portrait, 1820)	£0.30
<b>P20023</b>	John Clare (Behnes bust).	£0.30
<b>P20024</b>	John Clare (Grimshawe portrait, 1844.)	£0.30
<b>P20025</b>	Orchid flower card with prose extract. *	£0.30
<b>P20026</b>	Wood Anemone flower card with poem extract. *	£0.30
<b>P20027</b>	Cowslip flower card with poem extract. *	£0.30
<b>P20028</b>	Pasque flower card with poem extract. *	£0.30
<b>P20029</b>	The Hedge Rose flower card with poem extract *	£0.30
<b>P20030</b>	The Primrose flower card with poem extract. *	£0.30
<b>P20031</b>	<b>Set of any seven flower cards*</b> (please state) <b>post free:</b>	£1.80
<b>P20032</b>	The John Clare Rose*	£0.30
<b>P20103</b>	The Midsummer Cushions around Clare's grave	£0.30
<b>P20104</b>	John Clare's grave	£0.30
<b>P20105</b>	John Clare's Memorial, Westminster Abbey	£0.30

## SALES ORDER FORM

### POSTAGE & PACKING (P&P)

	<b>UK</b>	<b>Europe</b>	<b>Elsewhere</b>
0-100g	£1	£3.50	£4
101-250g	£2	£4	£5
251-500g	£3.20	£5.50	£9.50
501-750g	£4	£7	£12.50
751-1000g	£5.60	£9	£15
1001-1250g	£6.50	£10	£18
Greater than 1251g	£9.50	£13	£22

To work out cost of p&p for your order, note the weight given in grams for each item in the weight column on the ORDER FORM below. Total up and find the price for this weight from the above table. **(note: some items listed as Incl.post/post free)**

<b>CODE</b>	<b>ITEM</b>	<b>PRICE</b>	<b>WEIGHT</b>
Total purchase price and total weight			
Add p & p from table for the total weight			
<b>TOTAL PAYMENT</b>			
<b><i>I enclose a cheque (sterling) payable to The John Clare Society for £</i></b>			
<b>NAME:</b>			
<b>Dated</b>			
<b>ADDRESS:</b>			
<b>POST CODE</b>			
In case of problem or query, please supply your <b>mobile/ phone number</b> and/or <b>e-mail address:</b>			
Return to: Sales Officer, John Clare Society, 3 Astwick Road, Stotfold, Hitchin, SG5 4AP    Tel: 01462 631285    e: djsapt@gmail.com			