

HANDWRITING COMPARISON STUDY

18TH AND 19TH CENTURY BRITISH LITERATURE RE-ATTRIBUTION

By

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ABSTRACT: These are the preliminary findings from a study of handwriting patterns in texts that were determined to belong to shared ghostwritten groups with a new multi-test stylometric attribution method. These linguistic findings are presented in separate volumes. The initial conclusions in this first draft are going to change as further research is conducted in the coming months. The handwriting styles that were commonly used in the 18th and 19th centuries were described in “George Bickham’s” *The Universal Penman* (London: Printed for Robert Sayer, 1760). An abbreviation of “Bickham’s” broad categories of penmanship are described in a section called “Alphabets in All the Usual Hands”. These and other periods’ English writing patterns are described in Kathryn James’ *English Paleography and Manuscript Culture, 1500-1800* (New Haven: Yale University Press, 2020). During the Renaissance, individual ghostwriters tended to monopolize handwriting styles; for example, Gabriel Harvey exclusively wrote in the Italian hand, while Richard Verstegan wrote in an decorative version of the secretary hand. The broader accessibility of penmanship books, and especially “Bickham’s”, gradually synchronized the types of writing the 18th and 19th century ghostwriters exercised. The most common handwriting became round hand. Even when the same category of penmanship is employed, there tends to be sufficient variations distinguish unique hands. And even in the later centuries, some ghostwriters monopolized specific styles. For example, the 18th century’s Hand-F exclusively designed titles with the flowery secretary hand. And the 19th century’s Hand-A exclusively uses taper tails and feet borrowed from Roman and Italic print hands. Several examples in this book show blatantly identical in their uniqueness handwriting styles in manuscripts assigned to different bylines. Some of the samples in the categories seem to be divergent from their neighbors, but actually represent a formal or a casual variant of the same hand. And some samples have only been preliminarily placed; after future additional research, these will be re-sorted into another hand’s section.

Hands from “George Bickham’s” *The Universal Penman*:

Italic Print.
Aa b c d e f g h i j k l m n o p q r s t u v w x y z . æ œ ~
A B C D E F G H I J K L M N O P Q R
R S T U V W X Y Z .

Italian Hand.

a b b c c d d e e f f g g h h i i j j k k l l m m n n o o p p q q r r s s t t u u v v w w x x y y z z .
A B C D E F G H I J K L M M N N
N O P Q R S T U V W W X X Y Z .

Roman Print.

Aa b c d e f g h i j k l m n o p q r s t u v w x y z .
A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z .

Round Hand.

a b b c d d e f g h h i i j j k k l l m m n n o o p p q q r r s s t t u u v v w w x x y y z z .
A B C D E F G H I J K L M M N N
N O P Q R S T U V W W X X Y Y Z .

Round Text.

Aa b b c d e f f g h h i i j j k k l l m m n n o o p p q q r r s s t t u u v v w w x x y y z z .

Engraving.
Aa B b C c D d E e F f G g H h I i J j K k L l M m N n O o
P p Q q R r S s T t U u V v W w X x Y y Z z .
Scriblerus.
Aa b b c c d d e e f f g g h h i i j j k k l l m m n n o o p p q q r r s s t t u u v v w w x x y y z z .
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z .
Joseph Champion.

German Text.

Aa b c d e f f g h i i j j k k l l m m n n o o p p q q r r s s t t u u v v w w x x y y z z .
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z .

Palatino's cancellaresca or italics: an illustration from Giovanni Battista Palatino, *Nel qual s' insegnà à scriuere ogni sorte lettera, antica, & moderna, di qualunque natione* (1556).

A a a b b c c d d e e r r f f g g h h i i j j k k l l m m m m o o p p
q q z z ß ß s s t t v v u u x x y y z z & & z z

To the Washerwoman for her to get change Bridge 1d. Johnny 1d In my Pocket gold at night Silver 2d		2	12	6		7	2
		6	9				
		6	3½				

31. Bridge

My Head &c seems much
restored. I sleep well, and
have my mind tolerably calm
My health is much more
dearer.

18th
Century

W. 18 F S. J. 1709.
— Da veniam. Pater
Ante, munus quod periret
yr Ephes. Phil.
Th. 1st Cologn. Sept. 2
Sun 2.
Find something in Boileau
d.m.
Fr. yr. Tim, Philémon
is the Hebrews.
I begin Dutch-
ing my Bulleyn when we
go to Arundel after
Sat. — array w^he^sws

Rhetorical Genre's Group-A Handwriting Style

The use of Greek and other foreign letters/words, together with a shaky calligraphy appears to be intentionally designed to obfuscate unintended readers.

From Mr. Shahan
 To Balfeus
 To Dofordian
 To Enoch
 To Halee
 To poor Woman
 To Biglow Son
 To Nance
 To Cook
 To Whin (due 3.4)
 wrote Soldier
 Bally and Wapner
 Jacob
 C. J. X.

The payments recorded in Johnson's accounting book could have been received by him or the A-group's ghostwriter from ghostwriting-contractors. If so, they appear to be coded, as this list includes "To Your Woman" and "To... Son".

M. 19. yr. 9th Oct
 Dr. Acres dined at.
 Tu. 21 yr. 9th Oct
 Dr. Shahan d.b.
 W. 21 yr. 9th Oct
 Th. 22 yr. Jerem.
 Mrs. Shahan told me her
 design of going abroad
 2 Mr. Baileys d.b.
 Fr. 23 yr. Jerem. m.
 up at eight:
 read Baileys d.b.
 Sat. 24 yr. 9th Oct
 read Baileys
 Jerem. payment
 wrote to Biglow.
 Sun. 25. yr. Greenwich
 church, Vespers.
 Mr. Shahan.

Allen dined
~~J. S. P. & Co. Guinea~~
~~2 S. Johnson~~
 Col. Mrs. H. son
 I slept from 12 to
 four p.m.
 Caligr. 6
 Slept a little
 Wigdham
 Sir Philip. Caligr. 6
 read Ju. En 6
 Cal. 92.10
 dinner Mrs. and Ham
 Mrs. Cooke and her
 son

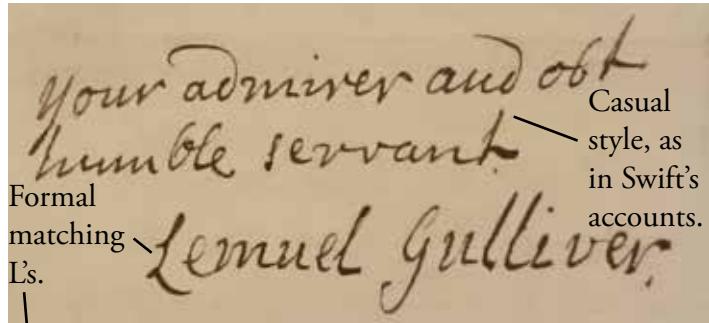
Dr Swift's State of his own Affairs in 1718.

An Account of Fortune. Sept^r. 8th 1718.

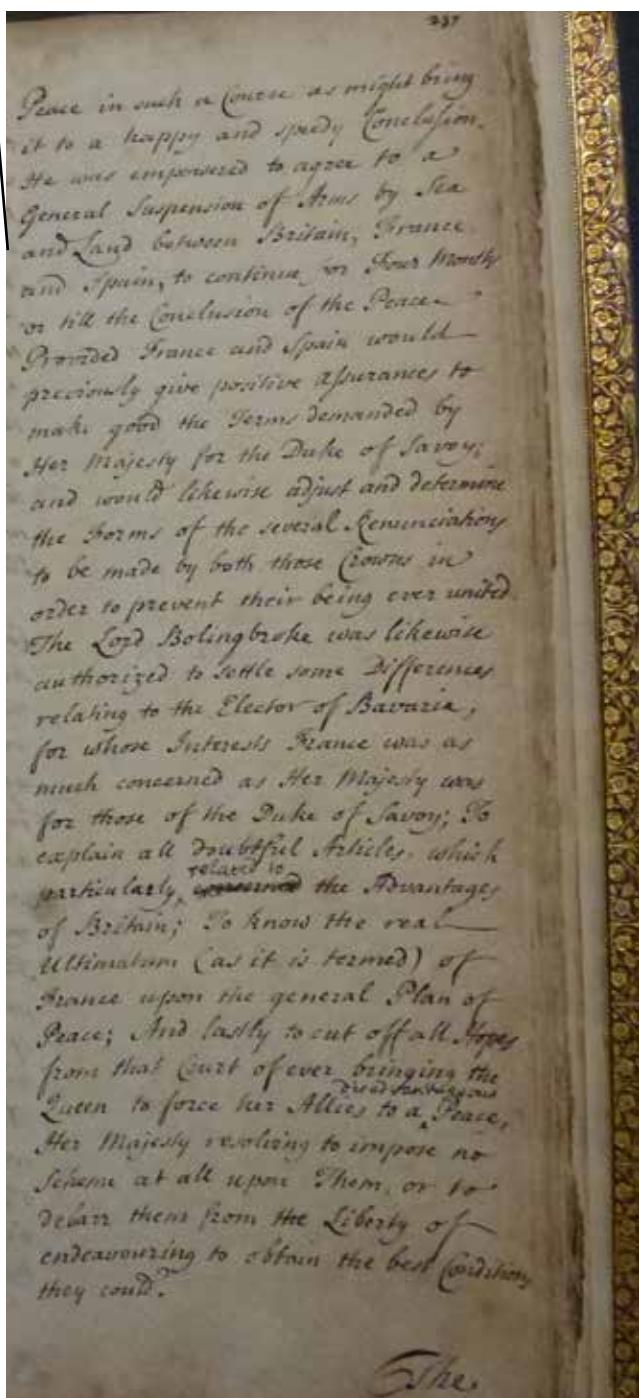
Bonds and Security in the Hands of Mr Tho Staunton for 1000 [£] of which belongs to me	500 - 0 - 0
Due to me from Mr Benson by Michel next	31 $\frac{1}{2}$ - 0 - 0
Due to me by Bond from D Bp of Down	150 - 0 - 0
Due to me by Jo Beaumont for which I have a Mortgage of His House in Trim	100 - 0 - 0
Due to me from Dr Raymond 150 [£] on Edinburgh, whereof belongs to me only	50 - 0 - 0
Three Houses in Trim which cost me	205 - 0 - 0
Due to me from ... 50 [£] Engl	54 - 0 - 0
Due to me from Jo Beaumont for which I have Security with the D Bp of Clogher	60 - 0 - 0
Lent in Trim to several Persons for the Encouragement of Industry about	80 - 0 - 0
	<hr/>
	1514 - 0 - 0

To be laid out
From whence I deduct for building at Neighlawn. — 200 - 0 - 0
All other Debts I hope to pay out of my Rem 1314 - 0 - 0
Accruing Rents

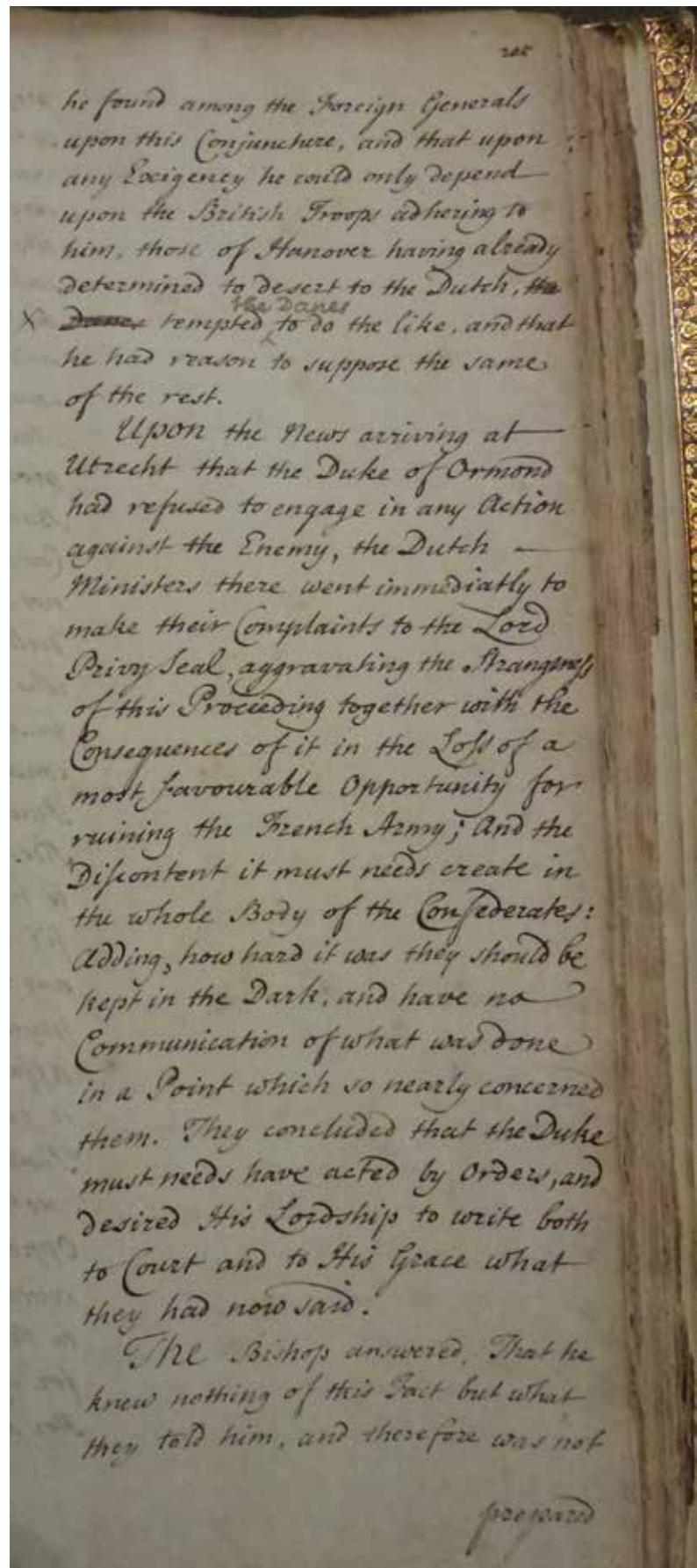
Turn over

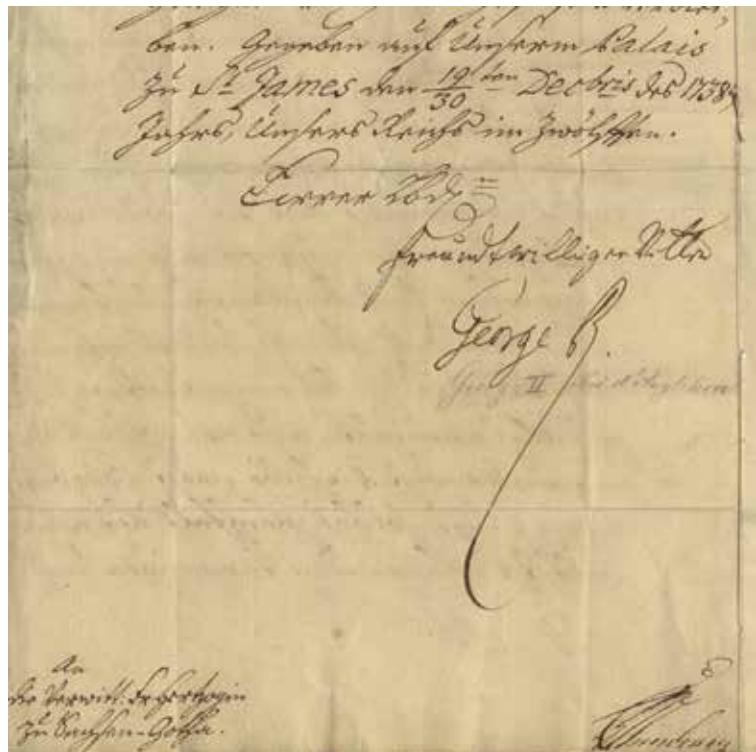


Jonathan Swift, "Letter from Lemuel Gulliver to Henrietta Howard", Add MS 22625, f. 12r (British Library).

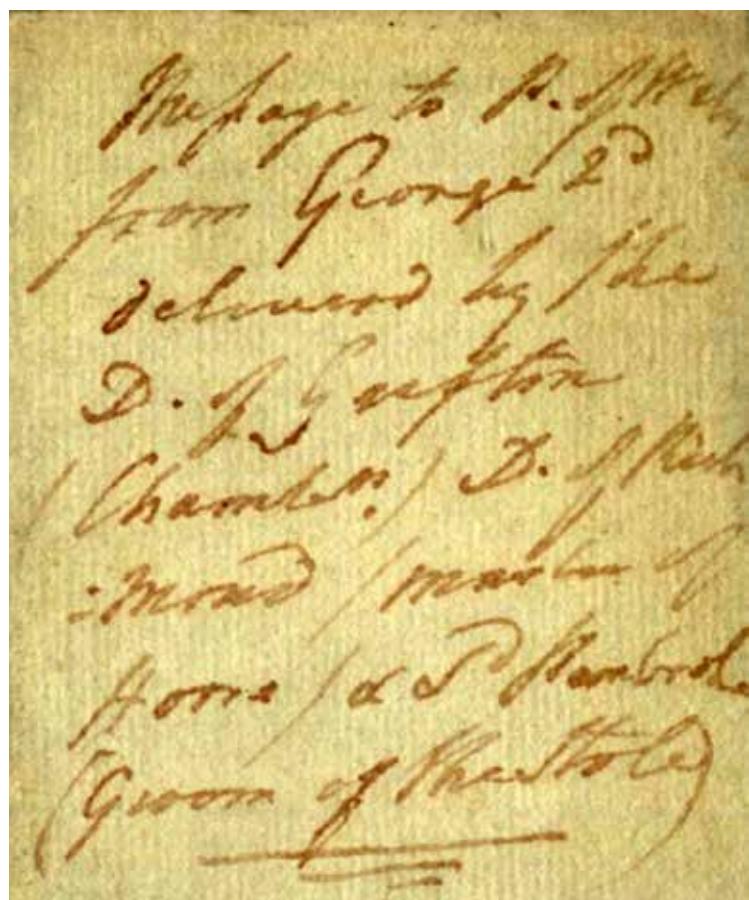
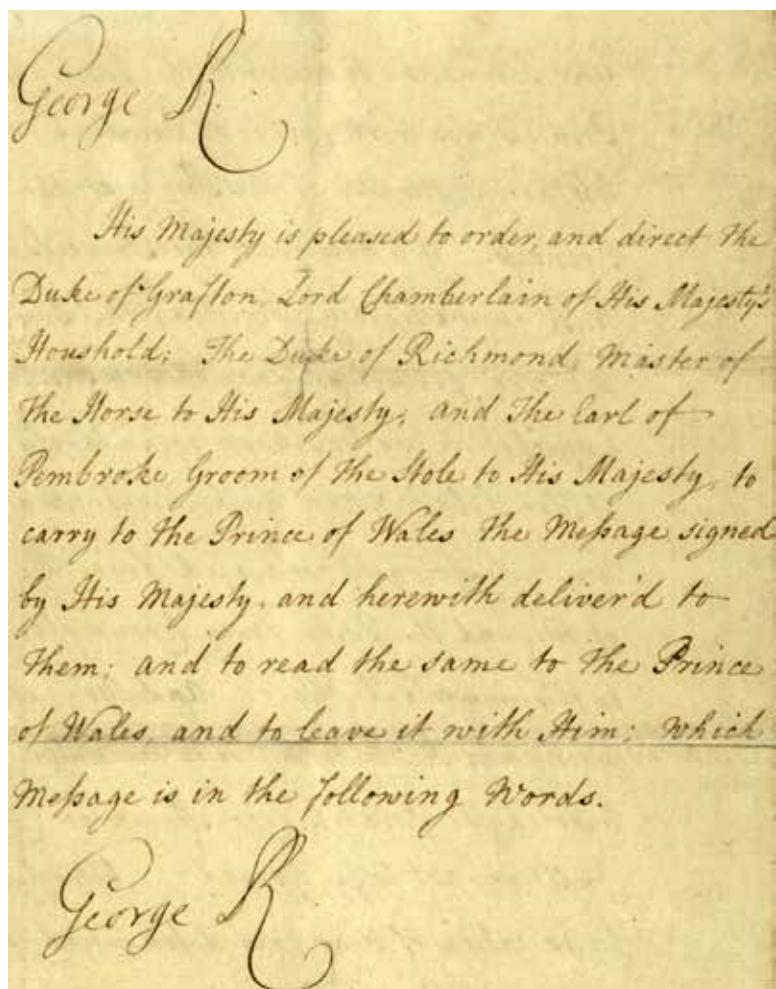


Jonathan Swift, *The History of the Four Last Years of the Queen*, 1713 (London, 1758; Royal Collection Trust).





King George II, "Letter from George II to Princess Magdalena Augusta of Anhalt-Zerbst: Exaggerated Kurrentschrift Handwriting Style", 1738 (Royal Collection Trust).



King George II, "Letter from George II to Frederick, Prince of Wales", [September 1737] (Royal Collection Trust).

George 3^d

Windsor July 30th 1786.

62 16

368

My Good Lord, Yesterday I received by the quarterly Messenger

the end prove conspicuous, that Adolphus should have
Frederick could not be otherwise as in stature, feature
and manner. I never saw two persons so much resem-
ble each other, may the younger one do so in the qual-
of the heart, which I have every reason to flatter on

On Friday I saw Major General Wede who told me
disagreeable quiddities. You complained of the last he
is much abated, I trust it will enable you in the
to ride constantly as that is the best of all remedie
I hope to hear from you how you approve of the
small traits, I now send you believe me ever

My Good Lord
Yours most affectionate

George

Peculiarities are entitled to a full & equal ~~participation~~^{participation} of Legislative Rights, who will not admit the Holy Scriptures in their plain & most obvious sense, as the Rules of Faith & Action among men, but blindly give up their own natural judgement or decernment between good & evil, ~~as well as~~ as well as the interpretation of Holy Scripture to other men as infallible Guides & the only judges of controversy! For this is the foundation of foreign jurisdiction which cannot safely be admitted into any State whatsoever. The Irish Massacre was occasioned by the too great indulgences granted to the Roman Catholics, & was expressly foretold by Archbishop Usher in a public Sermon at Dublin, 10 Years before it happened! And the admission of the Catholics to equal Rights in the Kingdom of Poland with the other "Dissidentes in Religione" in the year 1573, produced first an usurped establishment of Property, exclusive of the other "Dissidentes" and at length occasioned the Dismemberment & Division of the Kingdom among the Horns of the two prophetical contemporary Beasts!

Another of the intended additional Tracts, contains some hints on the necessity of establishing some Agrarian Laws in America to prevent monopolies of Land: for nothing can be more dangerous to any state than to permit large Tracts of Land to be possessed by single Individuals, which inevitably introduces vagabondage, & internal weakness.

I have also shewn the necessity of reserving Common Lands, near every Town, for the support of Cottagers & Labourers. I sincerely wish these Tracts had been finished. Be pleased to present my affectionate compliments to Mr. Bayley, to whom with yourself, I most sincerely wish a prosperous Voyage, & all the happiness & success in your respective undertakings that you yourselves can desire.

Believe me to be with sincere esteem & regard
Dear Sir, your most obedient & most humble Servant
General Reed.

Granville Sharp

Madam

Now I venture to send you
with a name utterly unknown to you in the title
page, it is necessary to apologize for thus intruding
on you — but instead of an apology shall I tell you
the truth? you are the only female writer who I
coincide in opinion with respecting the rank our
sex ought to endeavour to attain in the world.
I respect M^{rs} Macaulay Graham because she
contends for laurels whilst most of her sex only
reach for flowers.

I am Madam,
yours Respectfully
Mary Wollstonecraft

Thursday Morning.

Handwriting changes mid-letter from a clear round hand cursive to barely readable scribbles.

the peculiar distinction of women managed properly with respect
to the infant mind! so that
the ignorance that incapacitates them must be contrary to the
order of things.

to break the spirit allowed
to become vicious & domineering
a child is sent to schools and
the methods taken there which
must be taken to keep a number
in order

Group A: Similar Fragments Comparison

2	12	6	$\begin{array}{r} - 80 - 0 - 0 \\ 1514 - 0 - 0 \end{array}$
	6	9	$\begin{array}{r} 200 - 0 - 0 \\ 1314 - 0 - 0 \end{array}$
	6	32	

Johnson's and Swift's numbers.

3 5 6½

and and *mend*
and and
and and
and and
and

Matching variants of
and/mend/send in all
samples.

Sept. 8th 1714
July 30th 1746.

Matching dates in
George III and Swift:
unique use of excessive
periods after the dates;
same shapes of 1's, 7's
and 8's.

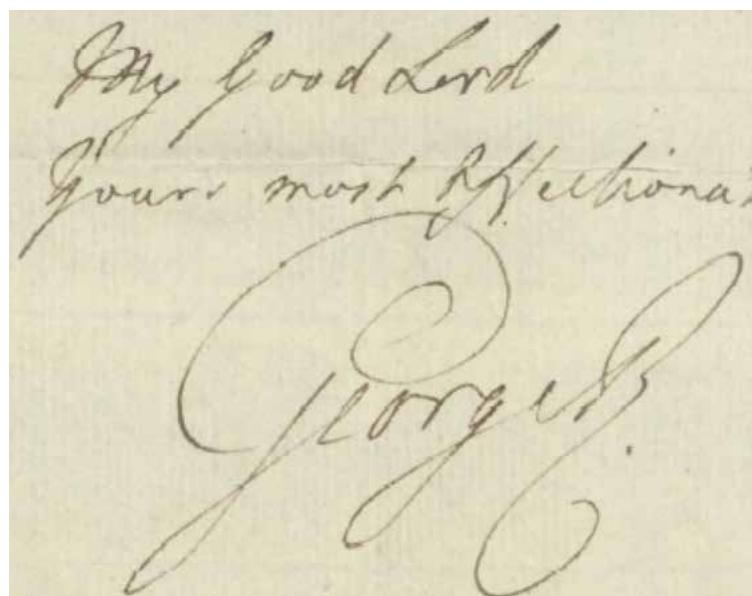
in Trium

Excessive underlining.

Dillenburg

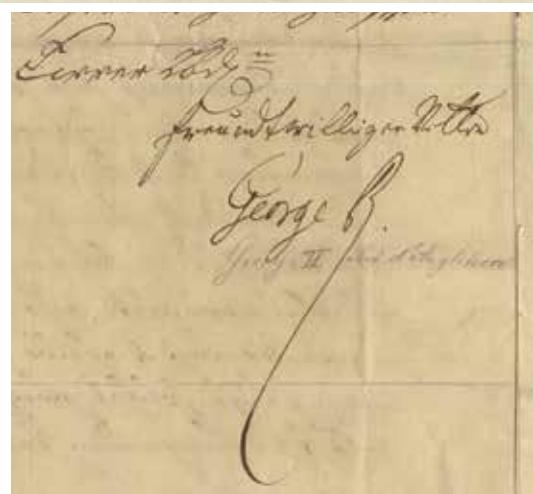
Groom of the Stole

admit the Holy Scriptures
as the Rules of Faith &
must



My good Lord
Your most affectionate
George B.

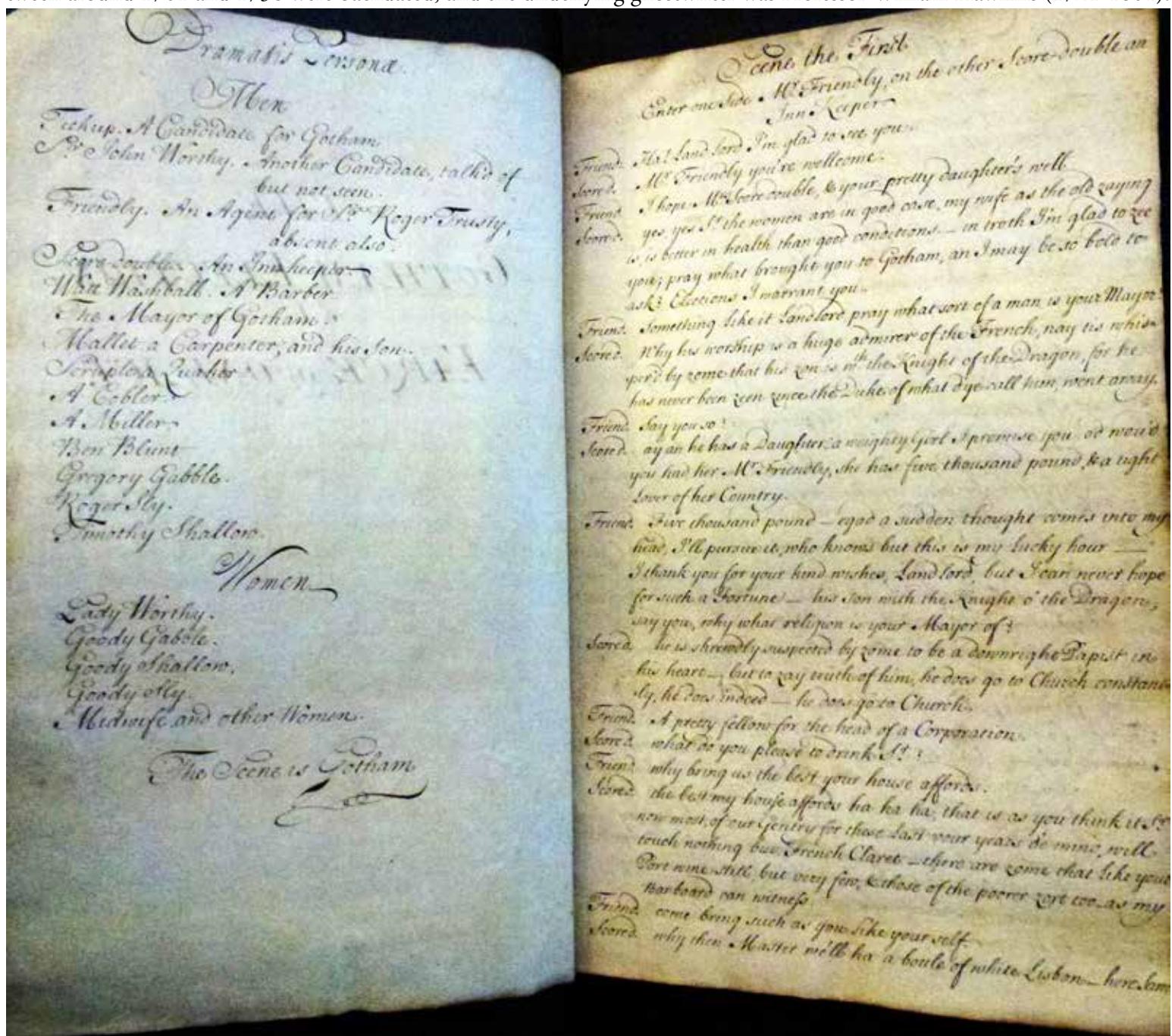
George II and
George III's
salutation lines.



Dear Lord
Your affectionate
George B.
George B.

Dramatic Genre's Group-B Handwriting Style

Trinity College Dublin's To Be Omitted has digitized 12 plays from the 18th century; the dominant handwriting in all 12 is Hand-B. This unified handwriting style is consistent with all dramas fitting linguistic-signature-B. The problem is that Hand-B appears between as early as 1739 in Edward Phillips' *Britons Strike Home* to 1824 in Richard Brinsley Peake's *Jonathan in England*. A ghostwriter would have had to live to 99 years old to have written both in these dates. The logical explanation is that original dramatic manuscripts were written between around 1734 and this ghostwriter's death, and then secondary hands edited them and affixed posthumous production dates. For example, the June 11, 1809 staging of Theodore Edward Hook's *Killing No Murder* has this date written in a different type of pen and handwriting. Some of the later plays are clearly in different handwritings, as is the case with most of Thomas Moore's *M. P. the Blue Stocking*, dated as staged at the Royal Lyceum on August 30, 1811. One of the rare dates in Hand-B is "April 30th 1790" or perhaps "1798" written on the title-page of O'Keefe's *Quarter Day*. Thus, ghostwriter-B should have still been alive in 1790. Watts (1674-1748) is the only ghostwriter born early enough to have published the first B-group text in 1701. Alternatively, the earliest texts credited as published/staged between around 1701 and 1738 were backdated, and the underlying ghostwriter was Professor William Hawkins (1721-1801).



From his own stock he saw the branch arise
 A Native Plant to bloom in British skies;
 Long may the Parent tree its arms extend;
 And still with sheltering shade his race defend:
 Long may the Subject bless their Monarch's sway;
 And oft return the Prince's natal day.

Prologue written for the Tragedy of Alonso; when different
 one was spoken. ——————

The Modern Bards eclipsed by ancient Fame,
 From candid Judges come indulgent claim:
 The Offspring of the Muse when past her prime,
 She last in Genius, as she last in Time:
 By former Bards, the noblest Themes were sung,
 And by their hands the ~~richest~~^{best} clusters squeezed.
 The Kingdoms now Britannus Empire own,
 Whose very names were to our Poets unknown,
 Before your active Plots the poet flies,
 Before you conquered, he brought home the stage:
 Whilst Timur Rose the Indian Sceptre swayed,
 Neither the Lords of Asia were conveyed
 By Dryden's Muse, here Durangothe complained,
 Whilst the great Monarch in his Delhi reigned.
 The Author of tonight intent on praise,
 Revolved the studies of his early days,
 To find a Theme untouched, whose virgin bra-

1752

Covent Garden Theatre.
or
Pasquin turn'd Drawcansir
A
Dramatic Satyr.

Formal and
casual Hand-B
variants, or 2
Hands. Casual
hand signed as
"John Rich".

S^t This piece call'd Cov^r. Garden Theatre
or Pasquin turn'd Drawcansir was
Macklin design'd to have performed on his
Benefit Night w^t the permission of his friend
the Duke of Grafton Jan^r 1752
To William Chetwynd Esq^r humblye^r by
John Rich

yo.

made up of Contrarieties, Caprice steers —
Steers your Judgement — Fashion and
Novelty, your Affections; Sometimes so Splenetic,
as to damn a Libber, and even a Congreve, in the
Way of the World; — And sometimes so good-
natured as to run in Crowds after a Queen Mab,
or a Man in a Bottle.

Plyd. Why, the Town are a little whimsical some-
times, I believe? I beg, pardon Mr. Pasquin for
breaking in upon you.

This hand has
been assigned
to Macklin,
Rich or
Chetwynd. If
it is a different
hand, it might
belong to
Hand-A. Or it
can be a casual
variant of
Hand-B.

Par. O no Offence, Sir; the Town has always a
right to interrupt, and disturb a Performance —
It is their Prerogative, and shows their taste
and their good Breeding

Plyd. You are right — go on, go on, — a good —
Sensible Fellow, and knows the Right and
Privilege of the Town, go on, go on.

Par. You are a Being, composed of all the Virtues
and

Jup — I'm well, t'ng fort,
Sorely wrung fort..

Juno — You broke all oons, you hot Belswagger!

Jup — (aside) — Thats a Dagger,
Shant I gag her?

Juno — To see that grim skull,

Jup — (sigh) — These wifes

Juno — Act the Swan, act the Bull,

Jup — Bring Stripes.

Juno — How Mortals must laugh,

Jup — Your sides my Love Itch,

Juno — At the Goose, at the Calf,

Jup — For a taste of the Switch.

Juno — Your Wife a cast off

Jup — Wife these taunts are stale

Juno — Yet you cant say blacks her Nail.

Jup — Yet you urge them tooth and

Juno — Not sit down man

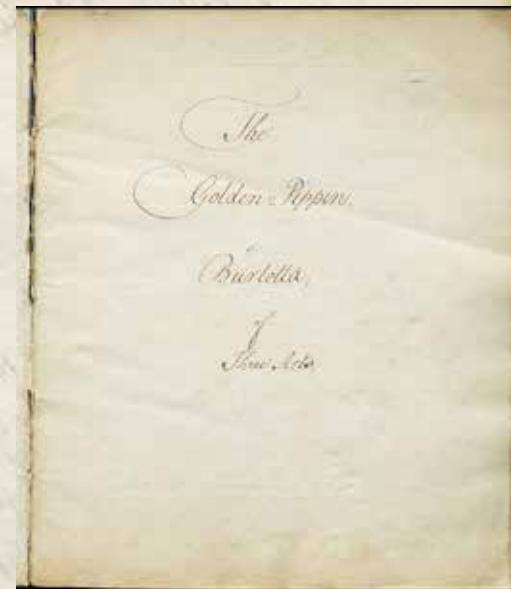
Jup — It Rose, and take my Chance

Juno — You shall

Jup — Sho! I See the Devil dance!

Juno — More Sacks on the Mill! — No, no.
'Tis a bitter Pill — it kickes.

Jup — Jack must have his fill, — It's;
And, as Jove, I will — ho' six



Recitative

Mer. Queen Juno, Sir, - (bow) -- Jove's Consort,

Juno (imperiously) _____ Left Palaver.

We've other fish to fry -- (beholds Mercury away he speaks off)

Par (stripping familiarly to his/her) Madam, by your favour.

Juno (with indignation) Meat for your Lord, [I thought you better knew me,

Par (aside) La fiere! -- a three fold Prince consume me!

Juno You're a king's son, but poor as a church mouse is,

Without the Queen, high birth not worth a louse is.

Par (aside) Home brother, marble!

Juno (saying him sharply) ____] And you then, Prince, ambitious
of Pow'r and Wealth?

Par. -- -- -- Ma foi! They're both delicious.

Juno. Both you may have,

Par. -- -- -- Comment?

Juno. -- -- -- For me pass Sentence!

And you will bless your Stars for our acquaintance.

Air 7

On Nabob's Throne, despotice

O'er Onrags thou shalt blaze,

Thy Crown -- thy Pomp exotic

The trembling East amaze!

Then shall the Chiefs from Europe,

Court thee with Gorgious Toys,

Crouching, all, to hold thy Stirrup,

Quarter Day
 a Comedy
 in
 Two acts.

These are clearly formal and casual variants of Hand-B, with the casual variant assigned to the byline of "Rich Wroughton" (1748-1822), the actor. In contrast, the handwriting variants on the title-page are more likely to be two distinct hands on the title-page of *Covent Garden*.

Sir / This Comedy is, with the Permission of His Right Honourable the Lord Chamberlain, intended for Representation at the Theatre Royal Drury Lane

I am Sir Your very Obedient
 Theatre Royal Drury Lane Your very Obedient
 Monday 30th April 1798 R. Wroughton
 S. Larpent Jun Esqrs

This rare firm date in Hand-B strongly supports the idea that ghostwriter-B was still alive on "30th April 1790/8".

Act I. Scene 1. A Parlor in Mrs Egerton's.

Enter Bay and Joe Clerkman

Joe. - Say my Master, a Gentleman would speak with her.

(Exit Bay)

I shall soon quit my Dois service, I'm tired of his pride and vanity his head crammed with dignity nice and particular in all the little troublesome punctilio, but neglecting every purpose of real importance or even what the World calls common good manner. Oh, found the way up stairs without a Gentleman usher.

Enter Major Blenner. (in a foreign travelling dress)

Joe. Sir, this is your sister's dwelling. She must be rich.

Maj. - Is my dwelling, the Sister must not enjoy the magnificence of wealth another noble Brother only a sojourner of this mansion, Gardens, Parks, and wide Domain. State position. (Hangs up his hat & lays by cloak. Come to)

Joe. - A quick and easy transfer of property with! well done, master Hidalgo.

Maj. - This Sister. Why she should drop her Husband's name and take her own of Egerton, I can't divine - After so long an absence - how should we meet? the Etiquette? Looking through a window - and then abruptly? I'm collected by preparation, & she confused with sudden awe - the first sight of me thus impulsive, her respect must follow.

Joe. - What Sir, if you receive her catching a fly upon the glass?

Maj. - Retire! (Sits down walks stands in attitude and sings)

What is the Etiquette? I shall make a solicitor.

(Enter Mrs Egerton)

Mrs E. - Sir your commands!

Joe. - I like her. (Appeal to Major bows to Mrs E. & Exit)

Mrs E. - My brother! - My dear Frank. Welcome to England only just arrived? Where have you been so many years?

Maj. - For the most part in Spain. Well, Harriet, your Husband, my friend Villars, at his decease left you a rich widow.

Mrs E. - Alas! no - you find me very poor.

Maj. - And mistress of such a house.

Mrs E. - I only keep it for the accommodation of others - Villars'

This is a publication from Shakespeare.

Dora: Kid if you had a great many you know you'd build
such meat little about honest.

Moll: She can't afford it.

Dora: (Laughs) I've heard money was the cause of mischief. But,
oh, dear me, I fear it is so - how to tell the truth? (Sighs) I did
Promise, did you see your ^{kind} Father, he has been waiting for
you below at the Gate. -

Moll: I bes not at home. (Sits Stately)

Dora: What! (Folds her arms and looks at him) - You unfortunate
Man! You general with a Red Beard.

Moll: Give me a song! -

Dora: Sing you a song! Why you abominable ungracious
Uncharitable -

Moll: I'se not be abused - give me a song, or I'll - (Starts up)

Dora: Hold - hold - be quiet pray - Is this the general deporty
of Nature or only the frailty of an Individual? Uneducated he
wants the arts of dissimulation, but over mankind undisguised
I fear Moll'den is an epitome of the world.

Song. Arizabel.

Oh! thou wert once thy Father's joy
Think Moll'den what he felt for thee
As he his darling Rosy Boy

Lay'd so fondly on his knee
In jocund youth on blooming maid
This filial tender thought obtrude
Should soft affection be repaid
By children's base ingratitude?

There was a time thou couldst not talk
Thy lip to him had magic charm
There was a time thou couldst not walk
Thy parent bore thee in his arms
My lot was hard compar'd to thine
Which makes me now alas to weep
As mother's care was ever mine
To lullaby her babe to sleep.

Ghostwriter-B regularly borrowed content from Renaissance plays (noticeable by the re-appearances of Ben Jonson's characteristic ha, ha, ha). In this case, Hand-B appears to attempt to borrow a line from "Shakespeare" without credit, but is corrected by a second editorial hand.

The
 Universal Register Office.

Act 1.

Scene, a genteel Apartment. Editorial hand (A?) rejecting this play as "not thought fit to be acted".

Enter Harwood, & Frankly.

Frank. Well, this is the most unexpected Visit! — but prithee, Harwood, what, in the Name of Mystery, hath brought thee to Town at this unfashionable Time of the Year?

Har. The Loss of my fair Housekeeper.

Frank. The Loss of Maria? — Is she dead?

Har. Worse, my dear Frankly! — Ellop'd.

Frank. Ellop'd! why I thought you had so great a regard for each other, that you had been as inseparable as old Age & Avarice, or a Coquette & a Looking-Glass.

Har. I thought so too: but Women are as changeable as their Dresses: there is no answering for the Humours of the Sex — tho' faith I cannot

The
 Universal Register Office.
 a Farce
 of Two Acts.

not thought fit to be
 acted —

Mother Snarewell see her. I'll market for her on my own Bottom — If she do turn restive on my Hands, I shall make a tolerable Penny of her — O! here com one of my right honourable Customers! Enter Lord Brilliant
My Lord, your Lordship's most devoted.

L. Bril. Mr Gulwell, I am most immensely glad to see you! I am come to know if you can recommend to me a House-keeper — Lady Brilliant, who by the by is the most whimsical Person alive, hath insisted on the Discharge of Mrs Candy; & unless I consent we shall have nothing but Hell or the Devil to do about the Affair — This is the Curse of marrying a Tradesman Daughter for the Sake of her Fortune! My Lady is ten times more haughty and impertinent, than if she had been really born a Woman of Quality — As I hope to be sav'd, Mr Gulwell, her Temper is part ~~not~~ Enduring!

Gul. And how does your Lordship intend to dispose of Mrs Candy? — She's a very good sort of Woman.

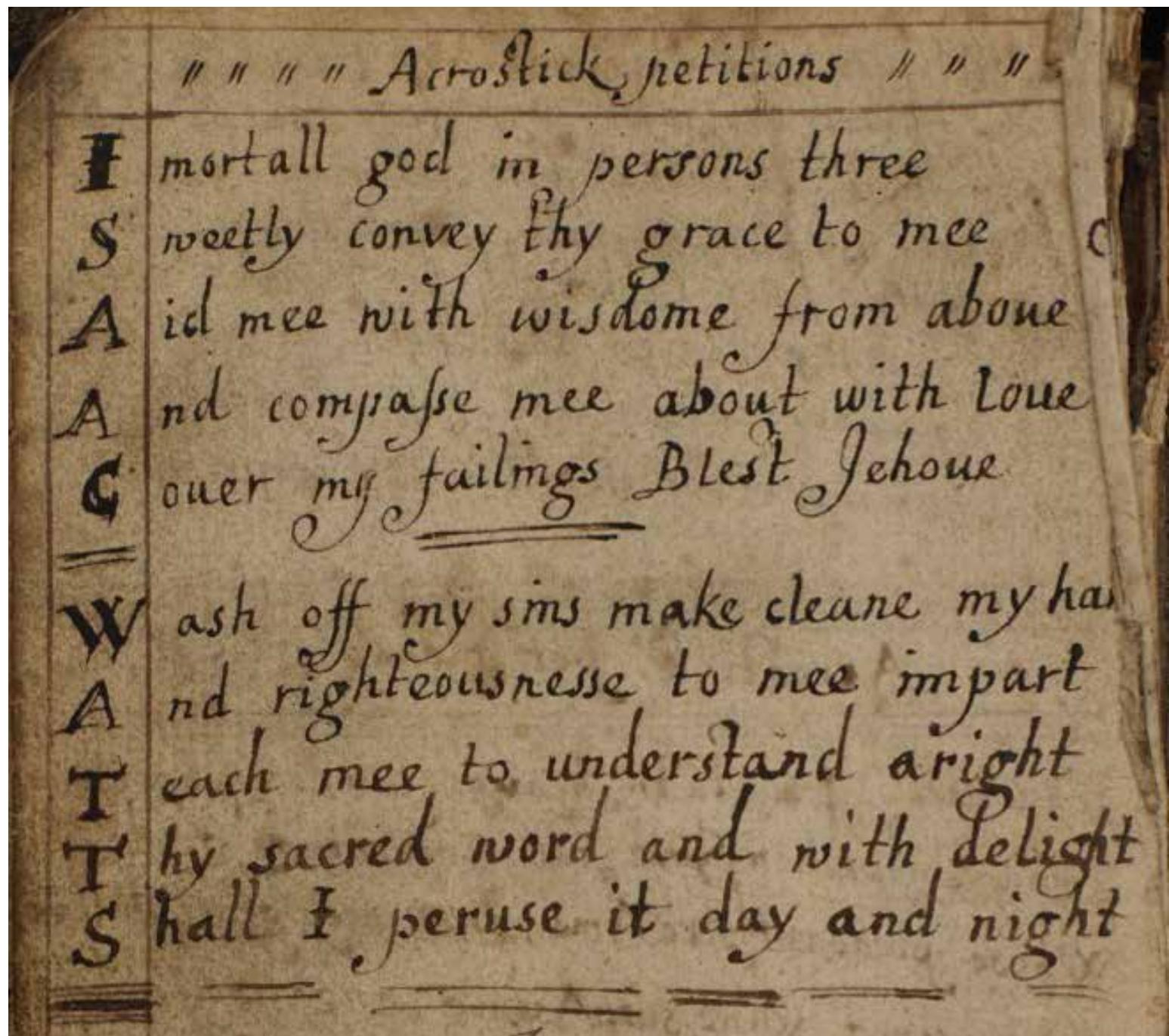
L. Bril. Upon my Honour, the most virtuous, inoffensive, deserving Creature on the Globe! — I want to consult you on this very Affair — You have often the Advowsons of Livings to dispose off; & if I could make a reasonable Purchase of one, of about a cool hundred a year, I would marry her to Mr. Secondly, my Chaplain, & take his Bond for the Purchase Money.

Gul. My Lord, I have frequently Bargains of this kind under my Negotiation: I could help you to one about the Mark, but would not advise you to it, on account of its extravagant Price — The Propriator, who by the by is one of the Cloth, hath the Conscience to set it at ten years Purchase.

L. Bril. An unconscionable Much-worm! — If anything happen in a few days, you will be kind enough to let me know — I would not

Hand-B in the Poetic Genre

Isaac Watt's *Divine Songs* is the only poetry-genre text tested and placed into Group-B. This manuscript of another poem assigned to Watts also matches handwriting-B.



If ever Condescension was misplac'd
 On Objects vile, by Judgement, Wit, & Taste;
 Design with an eye of Pity to peruse
 The humble Efforts of an infant Muse; -
 O'er each dull Page let hoodwink'd Justice sleep,
 And Mercy one eternal Vigil keep.

Nier, Nier can hind Compassion want a Plea. -
 Give you the Pardon - leave th' excuse to me.
 Say, do the Lines in wanton Measures move? -

- That fault is venial, for the fault is Love.

Want they the nervous Style to Cupid due? -
 - With Caution one must write for Public View.

Perhaps too inconsistent are the Lays: -

In strains of Love that Censure turns to praise.

But say, does tedious Sameness tinge the whole? -

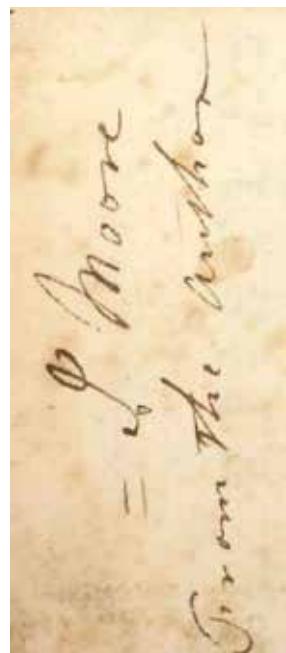
True - for of all one Passion is the Soul?

Say, are they not Correct. - 'tis left like art,
 And Love should speak the language of the heart.

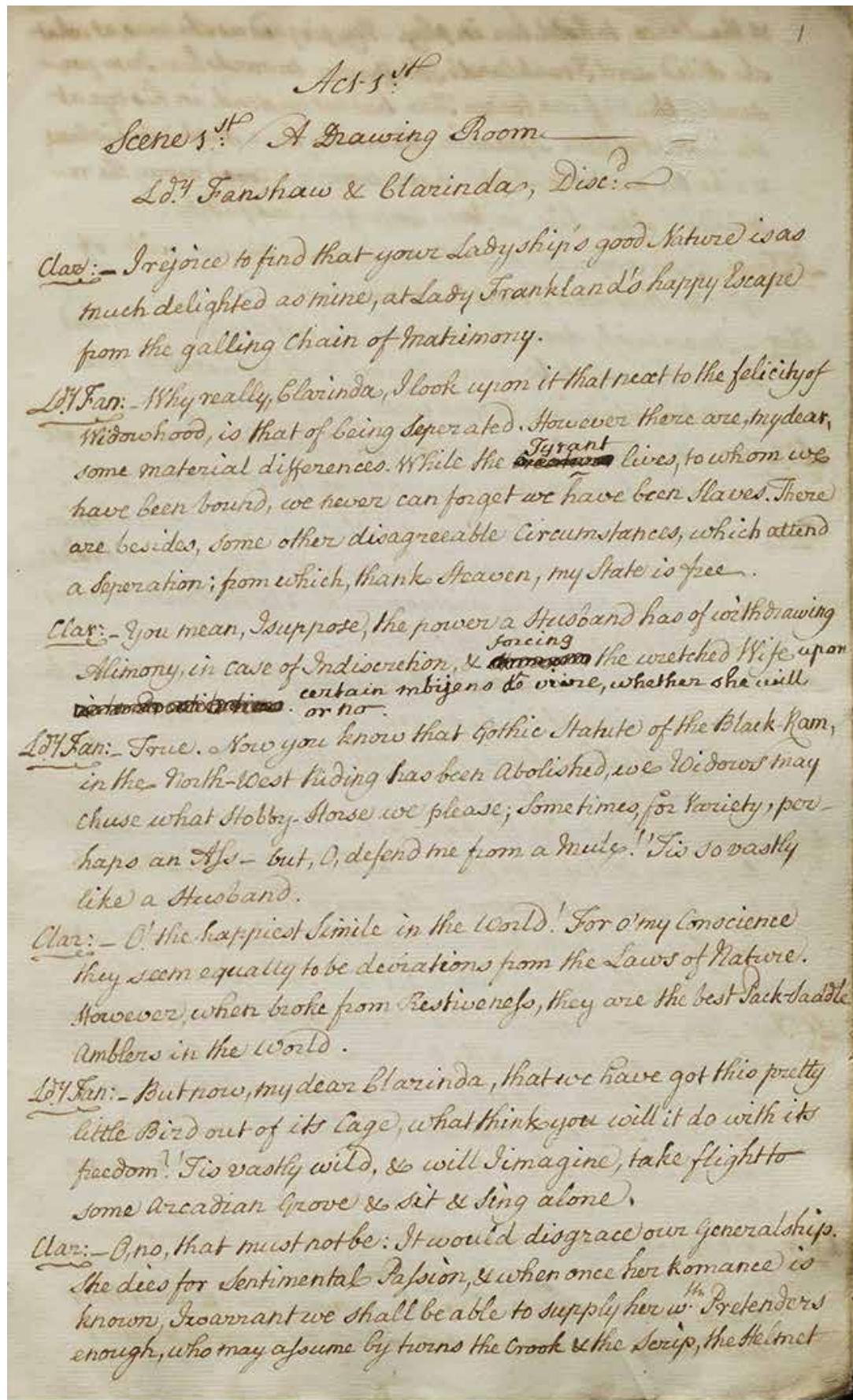
Want they Poetic Force, or sounds sublime? -

- But then I gave, (twas all I could) a Rhyme!

Sheridan's dramatic *Duenna* fit into the B-group. This poem remained unpublished and was written on the blank front-pages of *The Love Epistles of Aristaenetus* (London: Printed for J. Wilkie, 1771). It has been assumed to be in Sheridan's handwriting because 1. it is written in the standard dramatic B-hand, and 2. *Love* has been credited by critics as a translation performed by Nathaniel Halhead and edited by Sheridan. The title-page is inscribed: "I Moore/ From the Author". This suggests "Moore" was claiming authorship. The "Preface" is signed with the initials "H. S.", which have been absurdly assumed to belong to 2 different surnames. The B-ghostwriter is likely to have written this poem after collaborating on this *Love* translation. This title-page does not include a publication date, so the first edition could have been printed before 1771.



Hand-B in Untested Dramas



The “Griffith”-bylined tested novel, *Lady Barton* (1771), fit into the D-group. The only tested non-B drama, “Hugh Kelly’s” *Word to the Wise*, did match the D-group. However, the only available manuscript assigned to “Griffith” is not of her tested novel, but rather for this untested *Platonic Wife* drama. This handwriting blatantly fits the B-Hand, so it is very likely that this drama would fit the B-group linguistically, if it had been tested. Since the D-group included the only other drama, the non-B editorial hand in these predominantly B-Hand dramatic manuscripts is most likely to be D.

76

Lord U.

Perplex'd on every side, thwarted in every plan, no domestic
comfort, no friend to grieve with me, no creature to share
my miseries

Sir Geo.

Melancholly case!

Lord U.

One crosing me, another blaming me, & my wife driving
me mad.

Sir Geo.

Distressing situation!

Lord U.

My cares laugh'd at, my vigilance mock'd, my sufferings,
insulted! And why? because I am cautious! because I doubt!
because I am provident! What is man without money?

Sir Geo.

A fountain without water!

Lord U.

A clock without a dial

Sir Geo.

What is it that buys respect & honor, & power, & privilege,
& houses, & lands, & wit, & beauty, & learning, ~~hardes~~

~~immortall, and~~

Lord U.

Why money! Then the manners of this dispehaled age

This is another example of Hand-B appearing in an untested drama, when the tested novel from a byline matched the D-group. In this case, "Holcroft's" *Anna St. Ives* (1792) matched the D-group, but the B-handwriting in this "Holcroft"-bylined comedy suggests its linguistics (if tested) are also likely to match the B-group.

Enter

The scene-opening
Enter in Centlivre,
O'Keeffe and
Reed.

Enter

Act in O'Keefe and
Reed.

*Act.**Act 1.**Dramatis Personæ.**Men.*

Harwood, }
Frankly, } *Gentlemen of Fortune.*

Gulwell, *Keeper of a Register Office.*

Williams, *Clerk to Gulwell.*

Lord Brilliant, *a fashionable Nobleman.*

Captain Le Brush, *a military Coxcomb.*

Trickit, *Steward to Lord Brilliant.*

Scotchman.

Irishman.

Frenchman.

*Women.**Persons of the Drama*

Jupiter

Mamus

Mercury

Hesperian Dragon

Paris

Juno

Comparison of Echoing Hand-B Elements*Dramatis Personæ.**Men.*

Pasquini.

Mayford.

Sir Eternal Grime

Sir Conscience Peppice

Sir Roger Ringuode.

Bob. Smart.

Solomon Common Sense

Count Hunt bubble.

Mr. John Hobgob.

Hic & hac Scriblerus.

Hydra. *Women.*

Dramatis Personæ
Persons of the Drama
lists with *Men* listed
first and separately in
Macklin, Reed and
O'Hara.

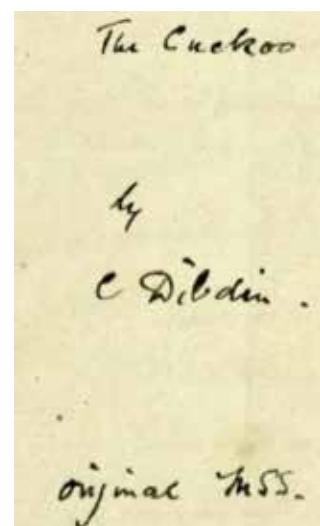
Ah! thou wert once thy Father's joy
Think Plodden what he felt for thee
As he his darling Tooty Boy

On Nabob's Throne, despotic
O'er Omrags thou shalt blaze,
Thy Crown — thy Pomp exotic

Overuse of non-standard
capitalization and similar
capital letters in O'Keefe,
O'Hara, Macklin, and
Home.

made up of Contrarieties, Caprice Steers —
Steers your Judgement — Fashion and
Novelty, Your Affections; Sometimes so Splenetic,

Before your active Flats the foot flies,
Before you conqured, he brought home the stage;
Whilst Timurs Rose the Indian Empire crayed.



The handwriting on the title-page that describes this awkwardly as an "original MSS" is in the same handwriting as the MSS. It is unlikely that the author could have described their own MSS as being "original", so both are likely to have been a later forgery.

Examples of Bylines with Plays in the B-Group with Diverging non-B Handwritings in Non-Dramatic Genres

The Cuckoo

Bail autumn, ^{waning} ~~winter~~ of the year,
Bail head, and sober, and divine,
Bail last scene and calm content
That contemplates a life well spent.

And yet I shall muse with a sigh,
That summer's gone and winter's nigh,
From my delight the cuckoo, on its dewy wings,
That all the fragrant sweets of balmy summer bring.

2

See winter now the world o'er,
And agitation such & ev'ry;
Dogs bay the moon, and foxes howl,
And wisdom such Minerva's owl,

Explodes new worlds, counts stars that shine,
And from his owl learns truth divine.
Yet my delight the cuckoo, on its dewy wings,
That all the fragrant sweets of the balmy summer bring.

3

Bail, night and winter from us bane,
Bail youthful spring, blith nature's morn;
Bail sportive lambs, and tender sheep,
And Hopomys that begin to leap.

No joy else found to please me yet,
In March is cold, and April's wet;
No, my delight the cuckoo, on its dewy wings,
That all the fragrant sweets of balmy summer bring.

4

Bail lovely summer nature's noon
Bail ^{May} sportive and teaming fine;
Get shale July the palm dispute,
Young April's blossoms formed to fruit;

Bail lonely solace of the mind,
Type of each pleasure ^{life} and head,
And bail he every cuckoo, on its dewy wings,
That all the fragrant sweets of balmy summer bring.

had their backs to the greatest
such ~~had been~~^{was} in the State of the Highlands
& the all-around of the greater & ~~as~~^{the} which
part of the Highlands from the year
to the time of the battle
so few men there as were then
that it was but little known till Macmillan
on the year after the battle of Marathon
for more than a ~~year~~^{and a half} year, but nevertheless
from an Englishman
that he had heard but ill was scarcely
any news of the battle
and had but a bad fed of news in a
letter from a man at the front with him
now.

In 1700 the King Charles II of Scotland
and the King James II of England
signed the Treaty of Union
between the two countries.

Rhetorical Genre's Group-C Handwriting Style

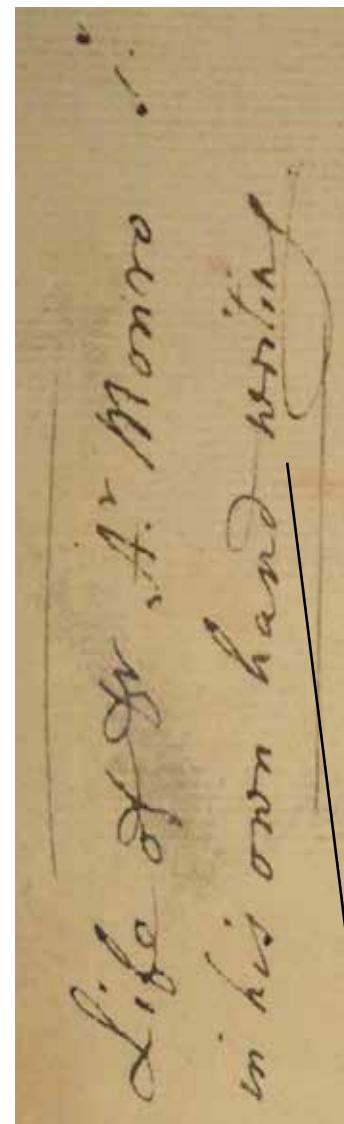
that of Man.

The Fruits of our Students diligence may yet be seen in the numerous manuscript Excerpts from Books, the full Notes of the lectures he heard, and the Description of whatever he saw relating to his own Brethren that was curious, with Copies of the Notes taken by other Students of the lectures they had from Teachers whom he never attended.

So soon as A. M. returned home in Autumn 1719 he was examined by the Surgeons of Edinburgh and was admitted a Member of their Incorporation, and then having obtained the dispensation of Messrs Drummond and Maigill with a Recommendation from the College of Physician as well as his own Brethren, the Patrons of the University gave him a Commission to be Professor of Anatomy on the 29 January O.S. 1720

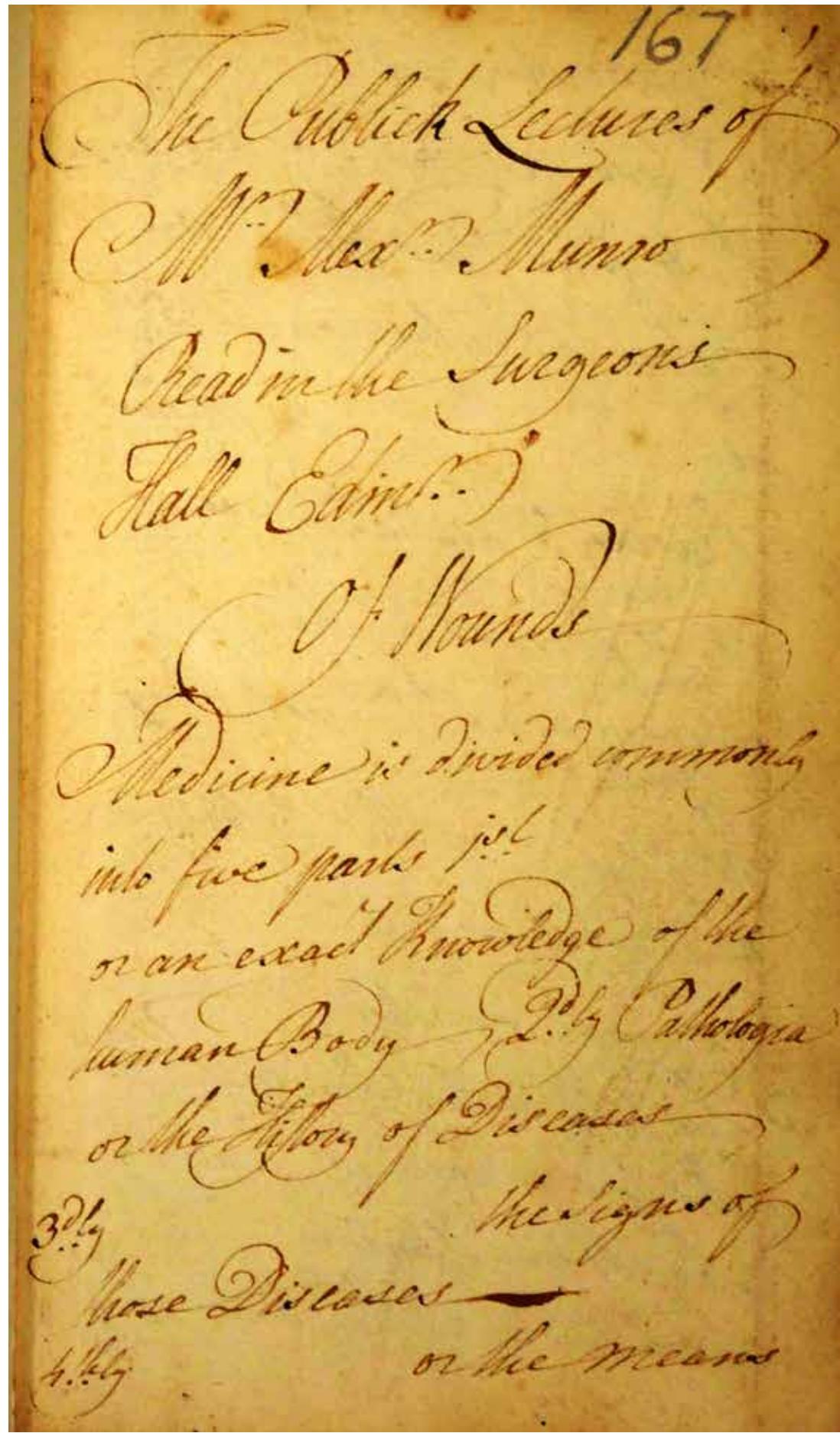
The young Professor wished to prepare ^{Disourses before he taught} any but his Father obliged him to give publick Lectures soon after he received his Commission and without his Knowledge prevailed on the President and ^{Collators} of the College of Physicians & the Deacon of the Surgeons with his Brethren to honour the first Days Demonstration with their Presence — This unexpected Company put the young Teacher into such Confusion as to make him sensible that his Memory would fail in repeating the words of the Discourse which he had mandated, and therefore beginning with the Demonstration of some Parts from the Structure of which he was to speak, he designed to recover himself, but found still his Memory as to words ^{fail} and therefore resolved to lay aside all Attention to those which he had wrote and to express himself in such a shew first occur to express his Meaning, and In this, in effect extemporary way, he expressed himself so easily that he never afterwards attempted to mandate the words of any Discourse but having made himself as much Master of the Subject as he could, and where method or order was necessary for rightly locating

Manuscripts of Published Texts



This stick-figure “man” drawing hints this hand belongs to an artist.

The claim that this manuscript is written “in his own hand writing” follows a third-person title and is written in a casual handwriting variant of the same writing style. Thus, this manuscript was blatantly created to authenticate the claim that “Monro” was the author for the benefit of librarians and scholars.



This title-page refers to "Alex. Munro" in the third person and uses a variant spelling of his surname, which is spelled as "Monro" in *Life*. While this manuscript has been assigned to "Monro's" handwriting, it might have been intended to give credit for writing these lectures to somebody other than "Monro".

This is another case where the C-Hand uses two writing variants in the same manuscript. This strongly suggests that the author behind this handwriting is an artist with advanced forgery skills.

- (2) no Smith or men taken, 2) one of our men and 2) said master
of Spanish merchants who would not take quarter
being left in the gold. ~~had~~ morning Captain Tomly was sent
back who he got a set with a Party of 180 men to seize the 31
troop on Indian roads which were sent out of Town the day —
but owing it to the before return again the next day only
was it away to the City harded
but was reported after between a flag of truce was sent to the
fort on by 20 horses Conn to, 4) from their demands for the —
(2) one John Saxon companion of the Captain demanded were
against of 34 year 10 years in Cash and as much provision as would
provide for his passage
joined with him some our whole party four months and 2 days
the being attack to the ^{less} prison where they had been
not take another but
told at this tell by the 14. day another flag of truce was sent
to him — to capitulate about the Ransome of the
(3) They were informed that the Spanish were minded to delay them
it was found to have command of Pekangiang in Smith for a long
time off but was which our men had taken this was readily accept-
able — but for the Ransome of the Town they found
(4) this was reported that the Spanish were minded to delay them
to be but agreeable. but more strength came from all the Country
(5) our Smith demand round about as far as Guatemala to the
west that he had northward and Micayapo to the southward
by force being do- The commandant weighing the advantages
would said a 1000 of the march ^{to} the Canes thought ^{to} move
men in the town
200 at the water to moving out of Town but first settle him
in the Long River ^{to} Hanes
by a resolution that This was a fine action of Town then
built on the government.
(6) it stands in a plain
with houses all about it and garden belonging to it having all sorts
of fruit trees and flowers excepted ^{the} field of it but not for want
of good land.

Dear Sir.

To Thomas Pennant Esquire.
Letter 1.

The soils of ~~this district of Selborne~~ are almost as various & diversified as the views & aspects. The high part to the S.W. consists of a vast hill of chalk rising 300 feet above the village, & divided into a sheep-dowd, the high wood, & a long hanging wood, called the Hanger. The covert of this eminence ~~consists~~ is altogether of beech, the most lovely of all forest-trees, whether we consider ~~its~~ red bark, ^{its} smooth foliage, or ~~its~~ graceful pendulous boughs. The

Gilbert White, White's Book: Letters to Thomas Pennant (Georgian Gems, Regency Reads: Gilbert White House Museum).

1769.		Place. Soil.	Therm' Barom'	Wind.	Inches of Rain or Sn. Size of Hail-d.	Weather.	Trees fall in leaf; —Fungi fall ap- peared.	Plants fall in flower: Modes not appear, or with regard to vegetate.	Birds and Insects Observations disappear.	Mammals Observations, and Mamps mamm.	(22.)
Year	Month.										44
28.	Sunday.	8	56.	29	N.W.	Brisk air clouds.				No chaffers appear at all.	
	12										
	4										
	8										
29.	Monday.	8	56.	29	W.	Showers hail. rain clouds.				Began to lack the vines: much show for bloom. Nothing ripe to eat. Thunder at a distance.	
	12										
	4										
	8										
30.	Tuesday.	8	55.	29	S.E.	Sup: clouds. rain.					
	12										
	4										
	8										
31.	Wednesday.	8	57.	29	W.	Showers.					
	12										
	4										
	8										
no 1.	Thursday.	8	56.	29	S:	rain. Brisk wind.					
	12										
	4										
	8										
2.	Friday.	8	55.	29	W.	Fine day.				Showers about.	
	12										
	4										
	8										
3.	Saturday.	8	58.	29	S.	Great showers fine..				Saw the planet Venus enter the disk of the sun. Just as the sun approached the spot was very visible to the naked eye. Ruttingale sings; wood-owl hoots; fawn owl chatters.	
	12										
	4										
	8										

Letters, Documents, Autographs and Others

Dear M^r Secretary

Hand-C has a tendency to leave wide blank spaces in letters without text, these have been deleted and replaced with lines. These blank spaces are in themselves a unique stylistic element, as this author does not have an urge to economize, or to keep speaking as long as space is available.

If it be necessary I must beg of you once more to make my excuse and I hope I shall not trouble you again on this occasion for the remaining part of the winter.

Friday night.

Y^r & entirely
J. Addison.

Joseph Addison, "Autograph Letter from Joseph Addison, Signed, to Ambrose Philips", 1714 (Beinecke Rare Book and Manuscript Library: Yale University Library).

Dear Sir
most entirely yours
Adam Smith

Adam Smith, "Autograph Letter Signed ('Adam Smith') to William Eden, Lord Auckland, Edinburgh", 3 January 1780 (Christie's).

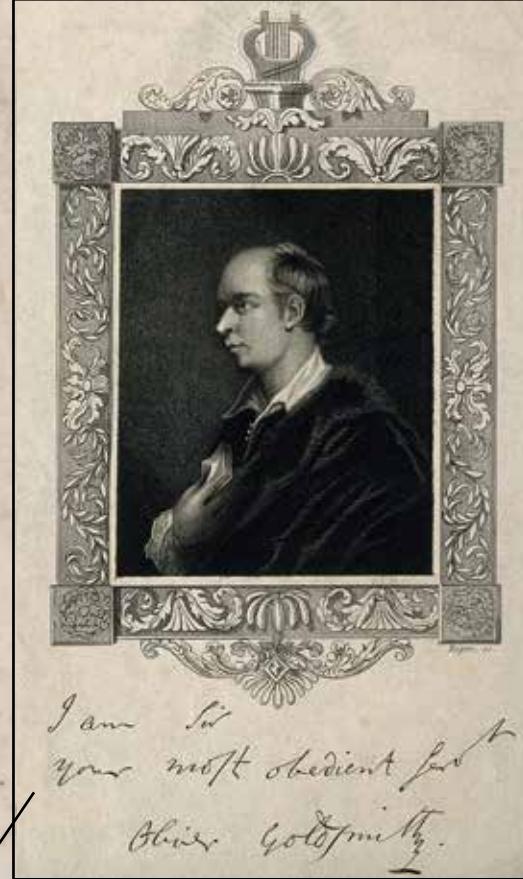
years hath been baptised in the Rhodian Government the principal parts of the State having all interdicted Herin. I have purchased a pleasant farm of about one hundred acres with two fine groves and a rising windmill upon it. All such time as I hear of my associates being arrived with his Majesty's Bounty many at Bermuda I do not think I could be so useful in any part of the world as in this place. The subject of our last conversation I am now convinced of more than ever. God keep it warm in your heart. I intended to have wrote by this same opportunity to Dr. Rush, but think it will do little to wait for me, and to overcharge you will be better at me. I doubt not you have made the proper enquiry in my friend's where I stayed. You will be soon to make my humble service & best respects accepted of all my friends. To mention particular men I would thank Sir James Brydges & Dr. Goldsmith and always especially to be informed Sir Philip York & Mr. Talbot who had been very useful in College practice and to whom owing to me might well have reported I should not have left the Kingdom without writing in them but you knew the reason. I have all the gratitude imaginable toward Mr. Southwick & a most particular respect for our Lady York whom I look upon to be one of the most respectable and valuable women in Europe. God protect & preserve your Dear Arkleseher to the joy of all your friends among whom I am sure you will rank high in this new world. In my fidelity you & but no body is in power to move him. I have not had a line from Drury Lane for some time now, nor any news from a personal relation can be had without their a letter from you. Enclose a line to Thomas (Mr.) Dyer Esq. at the Drury Lane.

George Berkeley, "George Berkeley Letter, Newport, Rhode Island, to Martin Benson, London", 1729 April 11, GEN MSS FILE 1116 (Beinecke Rare Book and Manuscript Library).

There are blatant similarities between the styles in these "Goldsmith" and "Sheridan" attributed notes: including in the words: *I*, *your*, and most revealingly, *Goldsmith*. The letter addressed from "Sheridan" refers to "Goldsmith" in the third-person, while using a similar high loop in the *d* as the autograph in "Goldsmith's" first-person.

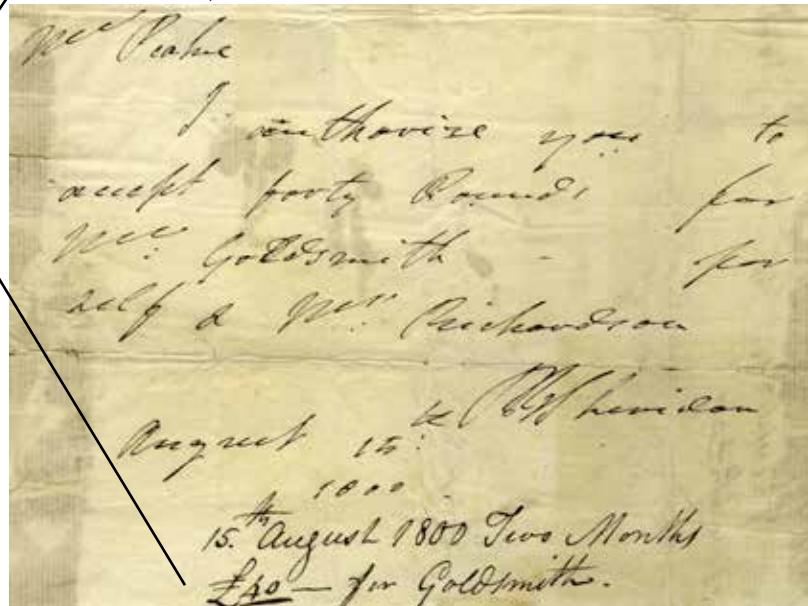
Richard Brinsley Sheridan, "Letter from Richard Brinsley Sheridan to the Treasurer of Drury Lane Theatre, Mr. Peake", August 15th, 1800 (Robert C. Hansen Performing Arts Collection: Gateway).

for many offices in creating nest with real opposition in the neighbouring government from you. The church of England men as many as me in the assembly in the council are all unanimous for employing in the most appropriate manner with the crown - every impartial spectator who knows his things and can be in these parts must conclude it must be most effectual, the church & state all account the most desirable way to provide and secure his master by planting an episcopal government in Rhode Island which I doubt not would greatly upon that party which at present are predominant in New England. You will have the power to be master of this land or whether any of the slaves to make of it what they list. This stipulation may be paid out of the sum to be laid further in this matter. I long to hear something what people for or against it are.



I am
Your most obedient Servt
Oliver Goldsmith.

Oliver Goldsmith, "Oliver Goldsmith: Stipple engraving by J. Rogers, 1826, after Sir J. Reynolds", 1826 (R. Burgess, Portraits of Doctors & Scientists in the Wellcome Institute).



It is agreed between Oliver Goldsmith M. A. on one hand
and James Dodley on the other that Oliver Goldsmith shall
write for James Dodley a book called a Chronological
history of the lives of eminent persons of Great Britain and
Ireland or to that effect, consisting of about two volumes
8^{vo} about the same size and letter with the Universal
history published in 8^{vo} for the writing of which and com-
piling the same James Dodley shall pay Oliver Goldsmith
three guineas for every printed sheet, so that the whole shall
be delivered complete in the space of two years at fastest James
Dodley however shall print the above book in whatever manner
or size he shall think fit only the Universal history above
mentioned shall be the standard by which Oliver Goldsmith
shall expect to be paid, Oliver Goldsmith shall be paid one
moiety upon delivery of the whole copy complete, and the
other moiety one half of it at the conclusion of six months
and the other half at the expiration of twelve months next
after the publication of the work, ~~giving~~ James Dodley giving
however upon the delivery of the whole copy two notes for the
money left unpaid. Each volume of the above intended work
shall not contain more than five and thirty sheets and if they
should contain more the surplus shall not be paid for by
James Dodley. ~~the author~~ Oliver Goldsmith shall
print his name to the said work.

Mar. 31-1763

Oliver Goldsmith.
Jas Dodley

Cordial & Friendly Family Letter
 from the author of 'The Adventurer' Friday Night 8th Oct. 1773.
 to Dr. Burney. X
 Dear Sir.

I from Bromley, Kent.

M^r Hawkesworth and Miss Linnaird are to come to Town some day before it is long to dine with Col^d Johnston, the Young Lady's Uncle; since I rec'd your favour of the fourth, I have been endeavouring to fix the bell^l for Thursday, and that is the reason I have delayed my answer so long: if I had succeeded I woud have brought them with me on Wednesday first to London and then to Queen's Square, where "Young Company and Young Pockery" woud have made them as well as me very happy. I have hitherto got no answer from the bell^l and therefore at all events will, if it is convenient for you to defer your dinner till near fire, with great pleasure take part of it. I shall not be dismissed from Leadenhall Street till past Four, and I hope to leave London next morning, as I shall not, probably, be detained by my Baggage. remember me to M^r Burney when you write, and to the young lady at your fireside. M^r Th^r and Miss Linnaird desire their kinder Compliments to you & them.

I am my dear Sir
ever most affectionately

1771

JH
John Hawkesworth

Lord Sandwich sends his compliments to Dr Burney & if he will trouble himself to call on him either to morrow or next day between ten & eleven he will furnish him with some flutes from the Island of St. K^tee.

Lord S. takes this opportunity to return to Dr. Burney his particular thanks, for having made him acquainted with Mr. Hawkesworth.

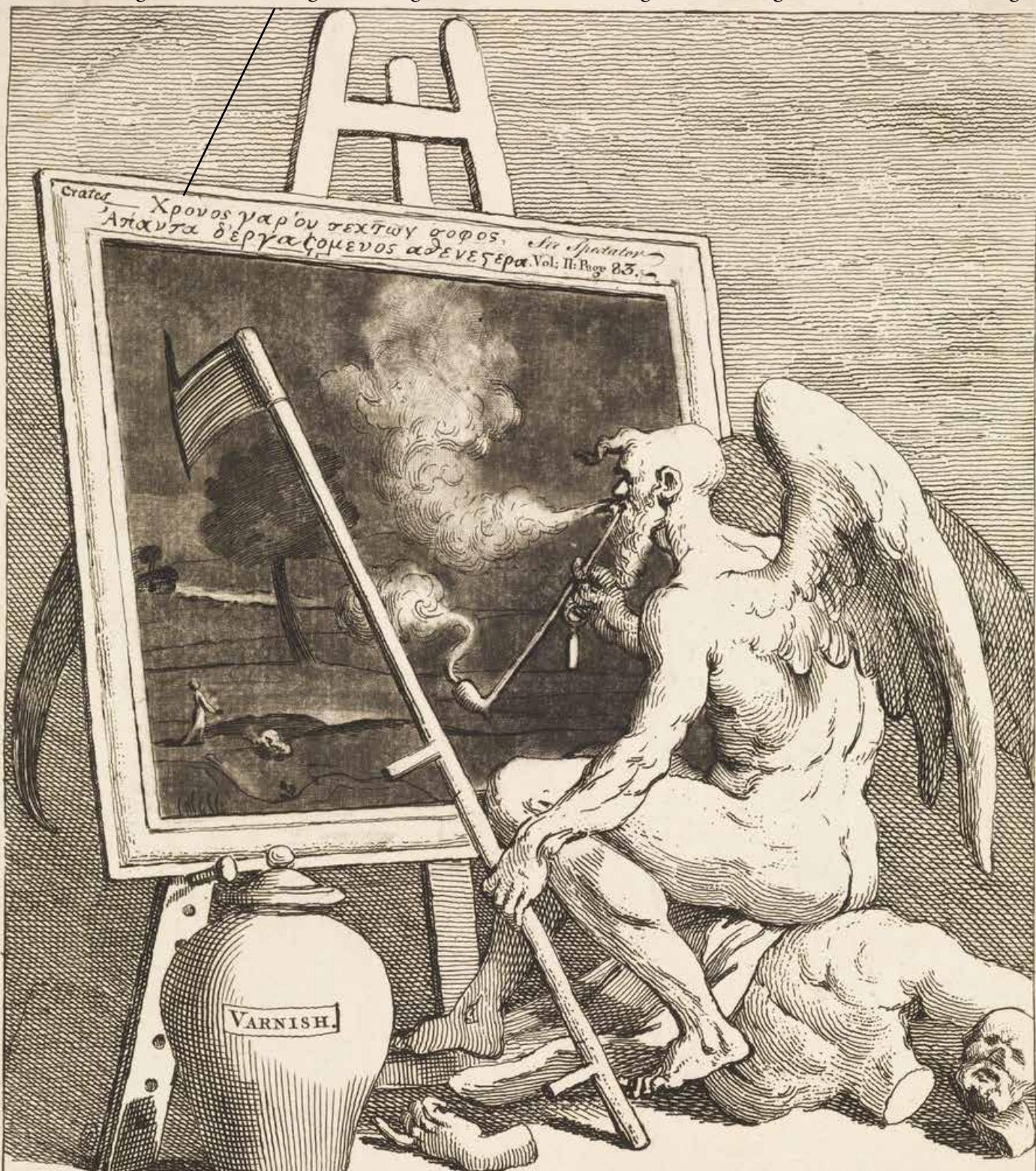
Admiralty

Wednesday morning

Two letters from the same "John Hawkesworth" byline in two different casual and formal writing styles.

John Hawkesworth (?-1773), "Letters of John Hawkesworth to Dr. Burney: Letter 5", Undated, and "Letters of John Hawkesworth to Dr. Burney: Letter 4", 8 October 1773, MS 332 (National Library of Australia).

If Hand-C belonged to an artist-forger, this might have been his drawing because "Hogarth's" rhetoric fit the C-group.



To Nature and your Self appeal,
Nor learn of others, what to feel.,

Anon:

Comparison of Echoing Hand-C Elements

a in to
a in to
a in to

Group-C's most frequently used words, *a, in, to*, across the C-group bylines.

to
a in to
a in to
to
a to

3 tested letters fit the C-group. There is obvious similarity in the handwriting and punctuation of the 2 *Dear Sir* salutations from "White" and "Hawkesworth".

Dear Sir,

Dear Sir

Dear Sir.

In the other 2 examples more effort has been made to vary the handwriting, but "Smith's" casual strokes still use the otherwise rare address of *Dear Sir*. And "Addison's" style in [D]ear matches the others, and he also uses a short masculine abbreviation, *M^r*, after *Dear*.

*Notes of the lectures he heard and the Description of whatever
he saw relating to ^{Medicinal} ~~the~~ ^{curious} things that was curious,
with copies of the Notes taken by other Students of the lectures
from Dr. John Sacheverell whom he never attended.*

Tendency to aggressively cross out and replace words and to stretch letters to touch letters on neighboring lines.

*Going left in the path had some quarters
towards 10 o'clock in the morning Captain T. may have sent
down who he got a boat with a party of 180 men to seize the 91
but it probably stranded in the water.*

*this district of Saloune
of all ~~the~~ ^{the} ~~poorest~~ are almost as various &
as curious as you will see*

Addams Smith

*nston, the Young Lady
th, I have been endeavor
ere you I have delayed
have brought them with
al, the change of a small account the most dangerous
after the planting of the royal government in Rhode
island upon that party which al preferred me.*

Group-D Handwriting Style

Sorites Virgiliana. Aug. 1740.
for the King.

- Die Salem loris avertit. Rester! Q. A. 3. 620.
P. of Wales.

non prius aspices ubi fessum Etate Parentem
Liquens Anchisen? superet conjuxre Creusa
Ascaniusq. Puer? quos omnes undique graia
circumverant scies; & mi mea tuta resistat,
Iam flamma tulerint, inimici & lauavit Ignis. e. 596.

The Pretender.

Purpureus vincte cum flos succus aratos
Languescit moriens, caput papavera. colla
Demiserit caput, pluvia cum forte graventur. 9.435.

Pretender's eldest son..

- Regis Romani, primam qui Sybilis urbem
Fundabit, curibus pannis & pauperi regno,
Mysus in Imperium magnum 6. 311.

To R. Walpole.

Hes dura & regni rovitas me talia cogant
Moliri, & late fines cuso de huc.

To Bland D. of Durham & R. of Cen.
Gector equis curruque larvet resupinus crani;
Soror tenet lamen. - 1.480

Pretender's second son.

Tunc humo regae & foaxis abscondere discent. 5.3. 550?

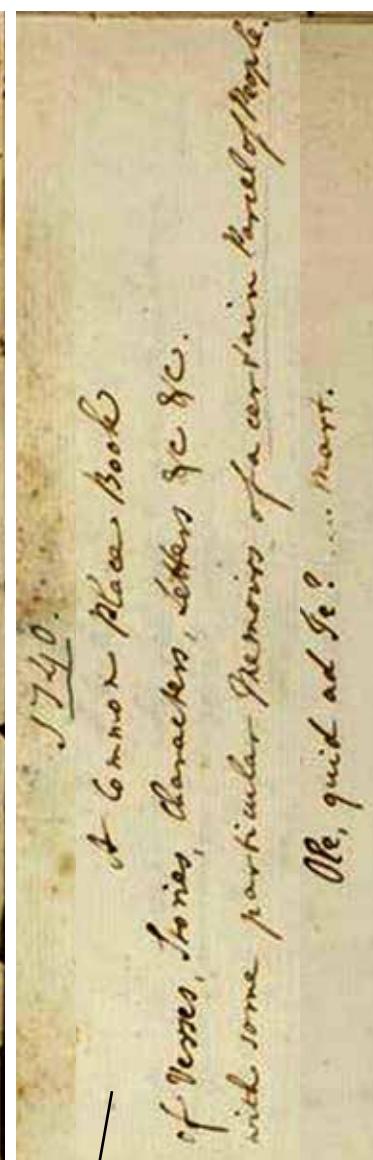
Lord. Corsini

- Post hos agos certamine *Bistis
Centaurusq. locum sedent superiore piorum,
Et nunc quis halet, nunc Victim proferit hyems
Centaurus. Q. A. 154.

Lord. Hdrovandi;

Id eos fagaitem vestras exquirere venas
Imperio egund suis. J. 239.

No hystor Tucto id Minos ad.
Tata renarrabat Diomed, ursusque docebat.



Title-page.

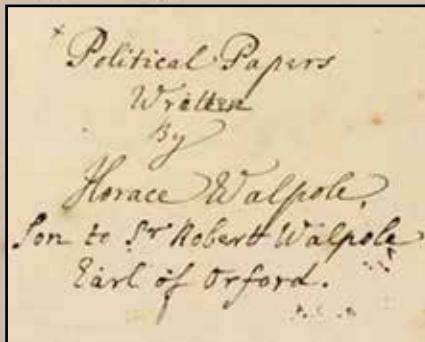
The staging directions in this dialogue are in English, while the dialogue itself is in Latin. For example, *flamma* means *ardor* in Latin.

N.B. These Papers are here transcribed from the original copies, which were often altered, sometimes very absurdly, by the Editor, to whose Want of Judgment they were left.

The Editor's name of the Editor?

1 of Sir Robert Walpole.

2 A copy of an extract by Waller, Glouc., Thompson & Co. Printed Books to Dr. Pitt, Lyttelton, the Grenville, etc.



3. Writing under this character the Duke of Newcastle is heated, where fearing
that such tales was turned away at the instance of the Duke of Grafton for whom
he was to dine, for Marshal Belliste, he sent word he had laid himself
with playing at bowls.

Old England

The Broadbottom Journal.

Saturday February 14. 1747. No. 144.

To Argus Centauri Esq;

During the Opposition to the late Long Administration, I have been often tired with the frequent Plunder which the Weekly Writers made out of the Greek and Roman Histories; your Prodigals were not satisfied with letting the Nation know how bad a Man their Countryman was, unless they illustrated his Character by a Parallel with some wicked Decemvir or Ambitious Dictator. Demosthenes and Cicero were still more lauded about than Thucydides or Lucy, every Injorative every Satirical Point in their Orations were twisted & wove into Parliamentary speeches; and if the Minister was much abused, he at least had the satisfaction, as an Orator, of hearing himself abroad very eloquently. The Band of chosen youths were almost all Romans, and had suck'd in Philippiet at the same Fountain from whence the Minister himself drew his first famous Orations, which he pronounced with so much applause against Queen Anne's Ministry. I own myself rather an enemy to such Pedantry in Politics, and think the good sense of my countrymen sufficient to teach them when they are opprest, when debased, without it being so easily proved to them that the People of Rome thought themselves ill govern'd in similar circumstances. Can not a Country Gentleman feel the weight of four shillings in the Pound, unless he knows how many Denarii they make? or hear the monstrous sum of eight shillings and a half Vendred to 8. Staves, before the good People of England are sensible how dear they pay for a coalition of Parties! When Despotism had a mind to deliver the Empire from the Tyranny of a Witch, the most remarkable Events of whose Reign were the Executions of his Divers and Supporters, I don't believe that he quondam his legions by quoting Instances of grecian Gibbons, or that the Protagorean Bands wanted foreign Examples to be made sensible of the Ridicule of submitting to an Emperor, who was governed by his Cook?

4. All ye Colours used in a Face
are, Indian like like Carmine, pale ultramarine,
yellow, yellow like Dutch pink, & white

to begin a face

1 Take white and a little like and staine your Face
leaving only of light of ground

2 Take a little ultramarine lay it on of temples,
between the eyes and nose and about the mouth all
fair face here more or less of the like

3 Take your like like a little more and lay it on your
cheeks and eyes above of eye brows and chin
now begin to shade your face

4 Take your white a little like pale pale ultramarine
mix ther it makes a prophyt colour, and work of pale
of a face next with specky, the same colour worked
over again, makes another shade

you will find a greenish place in all faire colors

5 For ye greenest shade of all take like galstone &
a little indigo, pixel and touch up the forehead part
of all the face, of over of eggs, under of nose &
corner of mouth, and under of chin

6 White if not to be used in a face only of light of
of Eyes

7 For ye red like in your beginning, put some
yellow like, in Tonay having a little brown like

For hair

Take jessery Black & brown like, and more feath
according to the lightness or darkness of ye hair

For linen

"Inchbald's" tested drama, *Such Things Are* (1788), fit into the B-group. But "Inchbald's" novel, *Nature and Art* (1796) fit into the D-group. Thus, this is likely to be Hand-D in "Inchbald's" untested drama.

Animal Magnetism.

Tag.

[after La Fleur says to the Marquis, "Sir, return him the wand; and the Caducus, I dare say, will fall in Core with him again"]

Doctor - I'm cheated, robbed! - I don't where! - I hate ^{Doctor} Wand, Marquis, ~~Leekes~~, Ward, Lisette, and Fate!

La Fleur. Not me?

Doctor You worse, you rascal, than the rest.

La Fleur (bowing) To merit it, good Sir, I've done my best.

Lisette (sharply) And I

Constance I fear but I too have a claim
Upon your anger

Lisette anger madam? Shame!
He's just of treated us he might have known.
And if the Wand were a Divining one
It would have turn'd within his very hands.
Don't think it where your handsome husband stands.

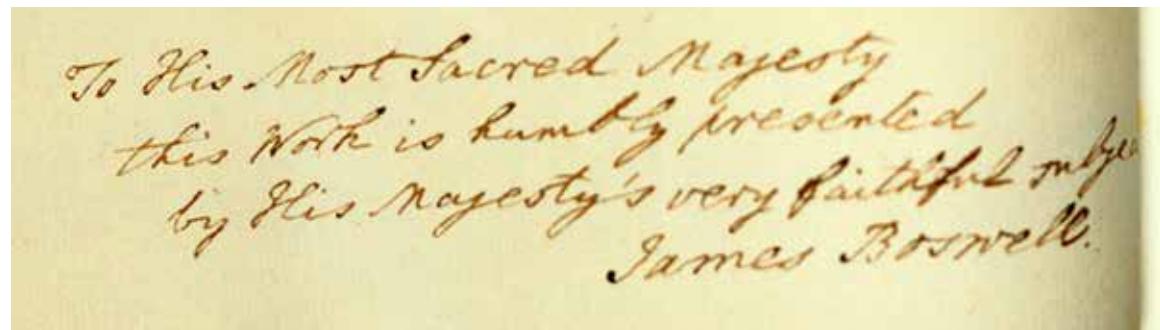
Constance (glancing at Doctor) I moved it near the wand of Harlequin
To change his temper, and his poor wife!

Jeffrey (peeping in) In that case mistress, I might let you know
as we're back the eye of which I'm blind.

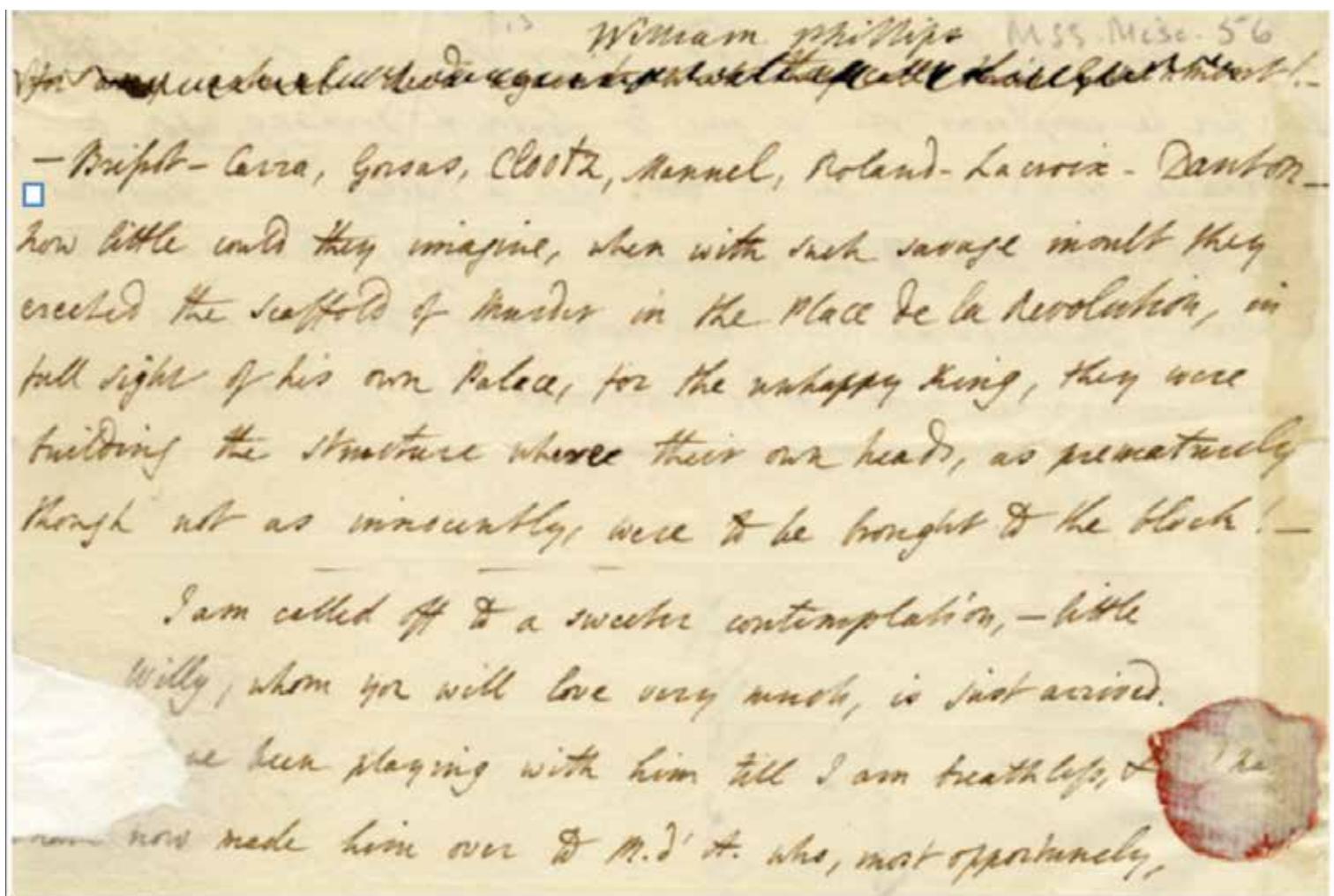
Marquis (laughing and examining it) 'Tis nothing but a piece of hornbeam wood,
and has no influence for harm or good.
Yet stay! It sure, charms me towards ~~love~~ ^{you}!
Indulgent pleasant smiling, charming rows!
It sure ^{has} ~~causes~~ ^{causes} me and we too to tend

all

marquis



James Boswell, "Boswell's Autograph Dedication in *The Life of Samuel Johnson Comprehending an account of his studies and numerous works in chronological order*, v. 1", 1791 (Royal Collection Trust).



Fanny Burney, "Letter from Fanny Burney to Dr. Charles Burney", MSA-1-15 (Special Collections: Newcastle University).

Hagley Aug: 10. 1767.

Madam

You may think, perhaps, that because you are grown ten years younger, I shall write you a long Letter, full of Galantry and fine Speeches, but the Variety of this Topic will soon appear; for I came home late last night, and have this morning twenty Letters to answer before twelve o'clock. I shall therefore only congratulate you from the bottom of my Heart on your being got so well, and on Miss Bolham's happy Marriage, to grace which Half a Buck and the finest Dine Apple in my Garden shall be at your House in Hill Street, ^{next Saturday,} about five o' clock from the Green Man and still in Oxford Row, where the Birmingham Fly puts up.

My best Compliments to the Bride. I wish I was with you, to give her a kiss on her Wedding, and see her sly downcast looks, which would be sweeter to me than the Dine Apple to her; but

most faithfully

most obedient humble
servt

Lyttelton

I am glad to find that Garbridge has
such various ways of preserving youth & amongst them
the power of staying the body look'd time such persons
as reckon their days by notable performances might
indeed have a pretence for omitting a month in their
account here but for me who mark my day by
various idleness, & am one of the faiseuses des riens
of whom Bruyere speaks with such pity & contempt
I cannot imagine what right I had to make such
a charm in my almanack. I am ver'd greatly
revid at what you say about my father, & wish
Morris had not so inadvertently shewn your letter
I think all your friends are to hurt you either by
accident or design, if I was sur I shoud ever do so
well as I love to walk & take sweet counsel with
you I really think I shoud break off all connection
with you poor tall. keep up yr spirit, happier times
will come. You are very kind & good in yr intentions for
Jack but indeed my Dearest you must act for yr self

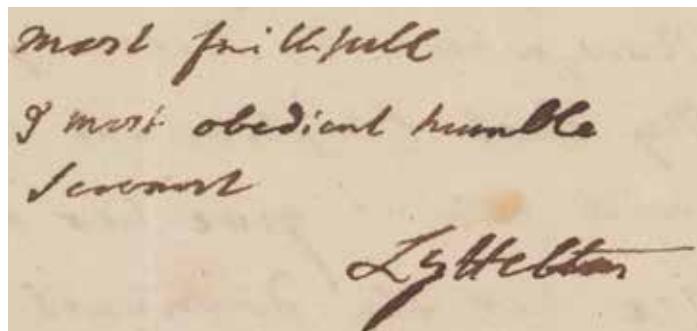
of our friend when skill not fortune gives the prize
but she has prov'd a blind blunder in her busines.
Dear my Dearest Siby I am

ever yr's most affecly
E.M.

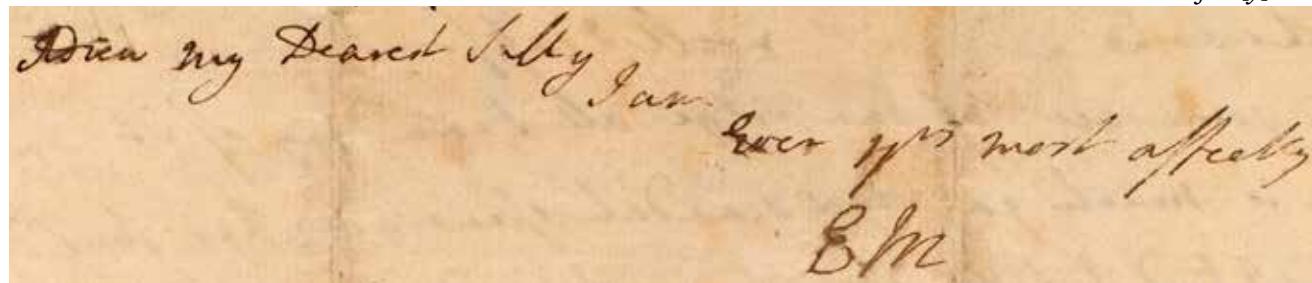
Comparison of Echoing Hand-D Elements



The top-6-words h-pattern is the most common one in the D-group, and its 3 unique words are: *a*, *I*, *to*. This is a comparison of similarities between them across the D-hand. The *I* has an especially characteristic loop.



The greeting and concluding addresses tend to be very cordial in Hand-D, as they repeat words such as "humble", "affectional". The longer salutations, in "Montagu" and "Lyttelton's", include similar styles in the twice repeated by "Lyttelton" *most*, and in *I* and *-full[y]*.



Dates illustrate a tendency to add a slight curl to the top of 7's. *August* seems to also be the only abbreviated month, as *Aug.*, by "Lyttelton" and "Walpole". And there is an unusual lack of punctuation between the dates and preceding words, such as *Saturday* or *London*.

In general, Hand-D belongs to a very low-confidence author, who tends to use tiny letters, to write rapidly, while not caring if readers will find what has been written to be legible.

Group-E Poetry-Genre Handwriting Style

Page	The Order in which the Songs of Innocence & of Experience ought to be paged & placed
1.	General Title
2.	Frontispiece of Paper
3.	Title page to Songs of Innocence
4.	Introduction — Piping down the Valleys &
5.	Reclining Green
6.	Ditto
7.	The Lamb
8.	The Shepherd
9.	Infant Joy
10.	Little Black Boy
11.	Ditto
12.	Laughing Song
13.	Spoon
14.	Ditto
15.	Cradle Song
16.	Ditto
17.	Nurses Song
18.	Holy Thursday
19.	The Blossom
20.	The Chimney Sweeper
21.	The Divine Image
22.	Night
23.	Ditto



William Blake, "Manuscript Index to the *Songs of Innocence and of Experience* in the Autograph of William Blake. Also a number of trial proofs of plates for the songs" (Lessing J. Rosenwald Collection: Library of Congress).

ON HER MAJESTY'S BIRTH DAY.

Illustrious Queen! but lately doomed to bear
The splendid burden of a Kingdom's care:
Since cast at length of all your anxious pain,
And Caesar gladdens our happy Isle again,
Accept the duty of a grateful Muse,
Who pays a debt she hopes you'll not refuse.
A debt which to this joyfull Day is due,
A Day which blessed the world in sending you,
In whom your King and subjects both have seen
A skillful Pilot, & a gracious QUEEN,
While o'er the warring waves of Party-Hate,
You safely steerd the laboring Bark of State.
If tempests rose, or guilty factions strove,
Your wisdom these supported, & those your love,
Did the fierce storm against your Lord contest?
A fierce storm contended in your breast,
Where Love, Grief, & Hope, & Fear, & Prayer
Maintained a doubtful and promissuous war.
Then stream'd the pearly torrent from your eyes,
Then heav'd your Bosom with so many sighs,

+ Now comes my trial. How am I daft,
That must with cold speech ^{fire} limit the choleric,
Rather to leave me down^{up}, then condemn me
To Burgundy's embraces!

Then what thy sister said
How must my love in words fall short of thine,
As much as it exceeds in truth, — Nothing, my Love
Nothing?

Nothing. Speak again

Unhappy am I that I can't dispense.
As I ought, I love your Majesty,
No more, nor less.

— mend thy speech a little
To my Liege!
You gave me being, bid me durst^{not} live me
And I return my duty as I ought.
They you, love you and most honour you.
They have my sisters husbands if they live yet
Happily when I shall wed the son whose hand
I shall take my flight will carry half my life
For I shall never marry like my sisters,

Alexander Pope, "An Essay on Criticism", Oxford, Bodleian Library MS. Eng. poet. c. 1.

Transcribe from this only.)
 What is directly marked under ~~whatever~~ *is omitted in the printed edition.*
the first word transcribed is omitted in the printed edition.
it is also whatever lines appear upon to be altered from the printed edition so
& we are thus marked & understand

A N
E S S A Y
O N
C R I T I C I S M.

*Written in the
Year 1709.*

*Si quid nosisti rectius istis
Candidus imperti; si non, his utere mecum. Hor.*

TIS hard to say, if greater Want of Skill
 Appear in Writing or in Judging ill;
 But, of the two, less dangerous is the Offence,
 To tire our Patience, than mislead our Sense:
 Some few in that, but Numbers err in this,
 Ten censure wrong for one who writes amiss;
 A Fool might ~~safely~~ once himself expose,
 Now One in Verse makes many more in Prose.] *and the first
page here*

Tis with our Judgments as our Watches, none
 Go just alike, yet each believes his own.
 In Poets as true Genius is but rare,
 True Taste as seldom is the Critick's share;
 Both must alike from Heaven derive their light,
 These ~~born~~ to judge, as well as those to write.

Let

MS Eng. Poet. c. 1

~~x Foot,~~
~~x Licence,~~
~~x Much way,~~
~~x Schismatis or main memory quarens~~
~~x organum of sense, & therefore seeming difference~~
~~x At the last Couplet, which alone is fraught —~~

6

~~Homer's~~ Homer's
 Be his great Works your Study, and Delight,
 Read them by Day, and meditate by Night,
 Thence form your Judgment, thence your Notions bring,
 And trace the Muses upward to their Springs;
 Still with Itself compare, his Text peruse;
 And let your Comment be the Mantuan muse.

Manuscript

When first great Maro in his boundless mind (131)
 A Work, t' outlast Immortal Rome design'd,
 Perhaps he seem'd above the Criticks Law,
 And but from Nature's Fountains scord to draw:
 But when t'examine evry part he came,

Nature and Homer were, he found, the same:

Convin'd, amaz'd, he checkt the bold Design,

And did his Work to Rules as strict confine (38) }
 As if the Stagyrite overlook'd each Line.

Learn hence for Ancient Rules a just Esteem;
 To copy Nature is to copy Them.

yet are there Beauties that no Rules declare,
 And there's a Happiness as well as Care.

musick resembles Poetry, in each

Are nameless Graces which no Methods teach, }
 And which a Master Hand alone can reach.

+ If, where the Rules not far enough extend,
 (Since Rules were made but to promote their End)

Some lucky Licence answers to the full

Th' Intent propos'd, that Licence is a Rule.

Thus Pegasus, a ne'er-a-way to take,

May boldly deviate from the common Track.

Great Wits sometimes may gloriously offend,

And rise to Faults true Criticks dare not mend;

From vulgar Bounds with brave Disorder part,

And snatch a Grace beyond the Reach of Art,

Which

+ Neque tam sancta sunt ipsa Praecepta, sed hoc quicquid est. Utilitas excogitavit. Non negabo autem sic utile esse plerunque; verum si eadem illa nobis aliud suadebit utilitas, hanc, relictis magistrorum autoritatibus, sequemur. Quintil. 1.2. c.23.

Dramatis Personae

Men

Earl of Northampton
Earl of Somerset
Sir Thomas Overbury
Sir George Eliot

Women

Countess of Somerset
Isabella (A young lady under of guardianship
of the Earl of Somerset)

Cleora (confidant of Countess of Somerset, friend
to Isabella)

Officers, Guards, Attendants

Scene London.

This play is written in verse, with capitalized first letters in lines. The only tested "Savage" text was the verse Wanderer (1729); since this hand appears to be E's, it seems ghostwriter-E occasionally helped D with writing poetic plays.

Act. Scene 1. of the House of York of Somerset.
Earl of Northampton for George Eliot,
Sir Thomas Overbury.

How charitably has this Day's Light broken forth!
The morning sun doth rise in sweet beams,
Behold with wonder the late gift of Earth
Transplant her beauties from the barren shade
To flourish by the heat of Heaven.

Never shall I forget the sparkling Eyes,
Such dazzling Light sparkled from her Eyes,
That the proud Gems, she wore, shone with shame
Gleaming warmth gladd' lovly on her cheekes
And, from her tongue, flew such a glorious flame
That seeming Age of her youth did seeme old,
And Age was Youth again by looking on her.

Northampton.

yet, the low-bred wench, who durst not stand
Strong Buffets wryt her Master mainly strong,
Worked up by Nature with singular Strength,
Vengeance, ambition & the Warmth of Greatnes
swell in her soul, & left her above Woman.

If Rumour arre not, Overbury comes.
Various conjectures rise at his Approach,
Some say, he hastens to oppose these Thugs.
Northampton.

comes as he may,
what Relation cometh they cannot be recall'd.
The nymphal Author past foreman bid Regale.

Others conceive a Reason different farre
This favorite of the Master, so damed,
They knab, forlates his Master's countrey
where his woe begins, to take a place
Ambition, turbulent to the State
or share with some of the fork of Power.

Richard Savage, "Sir Thomas Overbury: A Tragedy, Written by Richard Savage, Son of the late Earl Rivers: Manuscript", before 1743/1723?, MS Hyde 31 (Houghton Library, Harvard University).

Let Affleck, house of Affleck rejoice with The Boar-Horn. Bleped
be the name of the Lord Jesus Emanuel
Let Arnold, house of Arnold rejoice with Lea-cographer and
the good agen't spilling of blood.
Let Morris, house of Morris, rejoice with Lepidium a simple of
the Cress kinde.
Let Crane, house of Crane rejoice with Libanotis an herb met
in all like Frankincense.
Let Arden, house of Arden rejoice with New an herb with the
stalk & leavur like Arise.
Let Toram, house of Toram rejoice with Meliphylia Balm. gentle
God be gracious to John Skerratt.
Let Odwell, house of Odwell rejoice with Lappaz a Maicled gift
Bleped be the name of Jesus in singularity, & singularity
Let Odney, house of Odney rejoice with Canaria a simple called
Hounds-graft.

S. Jubilate Agno.

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
 Nations, and language, and every Creature, in which is the breath of life.
 Let man and beast appear before him, and magnify his name together.
 Let Noah and his company approach the throne of Grace, and do homage
 to the Ark of their Salvation.
 Let Abram present a Ram, and worship the God of his Redemption.
 Let Isaac, the Bridegroom, kneel with his Lambs, and bless the hope of
 his pilgrimage.
 Let Jacob and his speckled Doves adore the good Shepherd of Israel.
 Let Issau offer a scape Goat for his seed, and rejoice in the blessing of
 God his father.
 Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his
 spear to the Lord.
 Let Ishmael dedicate a Tyger, and give praise for the liberty, in which the
 Lord has let him at large.
 Let Balaam appear with an Ap, and bless the Lord his people and his creatures
 for a reward eternal.
 Let Jonah, the son of Zidon, lead a Whale to the temple, and a bar fish, who
 answers the consolation of the creature for the service of Man.
 Let Daniel come forth with a Lion, and praise God with all his might
 through faith in Christ Jesus.
 Let Naphtali with an Hind give glory in the goodly words of Thanks-
 giving.
 Let Aaron the high priest sanctify a Bull, and let him go free to the
 Lord and Giver of Life.
 Let the Levites of the Lord take the Beavers of Brock alive unto the Ark
 of the Testimony.
 Let Eleazar with the Ermine serve the Lord decently and in purity.
 Let Shamar minister with a Chamois, and bless the name of Him,
 which cloaketh the naked.
 Let Gershon with an ^{Hart} Pygarg bless the name of Him, who feedeth the hungry.
 Let Merari praise the wisdom and power of God with the Coney,
 who scopeth the rock, and archeth in the sand.
 Let Kohath serve with the Sable, and bless God in the ornaments of the Temple.
 Let Ichoiada bless God with an Horse, whose maze are determined
 for the health of the body and to parry the adversary.
 Let Abiathar humble himself with an Ap before Almighty God, who
 is the maker of variety and pleasure.
 Let Abiathar with a Fox praise the name of the Lord, who balances
 craft against strength and skill against number.
 Let Moses, the Man of God, bless with a Lizard, in the sweet majesty of god-
 nature, and the magnanimity of meekness.

For I pray God for the professors of the University of Cambridge
 For the Fatherless Children and widows are never deserted of the Lord.

upon grace & every day.
 He translated myself at the last
 gospel of peace.
 e them shelter.
 d is his name
 & the musick
 at the latter end.
 en multitudinous.
 nt of my heel.
 Colonel Draper.
 a stick or a straw.
 markt me for his own.
 especially Allen & Shovelock.
 s of Staindrop Moor.
 ster curiosity than both.
 making it.
 elimination of the people.
 alms tree.
 that benevolence may increase.
 ea for pearls.
 hell to the precious
 lm of my own composing.
 & more glorious.
 of drunkenness.
 nce.
 he received at Newhaven
 in that trampled.
 again.
 & for them.
 timable.
 elicity of Arches.
 of the stars.
 present it.
 King's Chapel.
 rice of God my father.
 her infirmities.
 of her age.
 her posterity.
 of Christianity in conscience
 the sake of the name of Nelson.
 the sake of Christ.
 rable.
~~He sent me a letter~~
 ce of 1711 P.D.
 le Moalitish woman.
 ne up.
 Dragon with a Pugilist shea-
 ng us together.
 my family.
 Men.
 e come.
 PURPLES in LONDON.
 drops of the dew.
 nt of his peace.

Ode to Fancy.

The words by Dr. J. Warton

as to music by William Croft Mus. Bac. Prof^r of Music
 Org^t. of Ch^t. Church, St. John's & St. Mary's Church.
 As an exercise for his Doctor's degree.

"Warton's" tested Odes on Various Subjects (1746) matched the E-group. This is a musical notations version of one of "Warton's" odes. Ghostwriter-E specialized exclusively in poetry. In the Renaissance, the exclusive poetry specialist, William Byrd, was a musician. Thus, it is likely that ghostwriter-E in the 18th century was also a professional musician, as these notations argue.

Instruments

Violino Primo
 Violino Secondo
 Alto Viola
 Violoncello (Solo)
 Basso, Cembalo, & Organo
 Flauto Primo (Solo)
 Flauto Secondo
 Bagotto Primo
 Bagotto Secondo
 Corno Primo
 Corno Secondo
 Tromba
 Timpano

Voices

Canto Principale	
Tenore Principale	
Basso Principale	
Coro	
Canto Primo	
Alto Primo	
Tenore Primo	
Basso Primo	
2do Coro	
Canto Secondo	
Alto Secondo	
Tenore Secondo	
Basso Secondo	

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Finish'd Oct. 20th 1799 Oxford.

With terror shall it move unto them for mighty error makes con-

longer than the normal life cycle *more consumers*

With former delivery of Pby more weight to cargo or smaller load or smaller tone. Who held to travel heavier, for weight of cargo "breaking load" may totally restrict the loading.

(I) for most likely value working life may totally coincide with the working

With tenor solo in the ¹ Phrygian mode the bassoon will have a smaller role. Who fills the unanticipated foreground with the coming by-ways into the sounding

1400 9 9 1

With tomorrow's City monogrammed love or mother love who ^{else} is uneducated fireman write the sounding bye

Mary with the girls many lovely visits & roundings

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staff paper. The score consists of two systems of music. The first system starts with a measure number 99, featuring a treble clef, common time, and a key signature of one sharp. The second system begins with measure 100, indicated by a repeat sign and a double bar line. Measure 100 continues the melodic line from measure 99. The handwriting is in black ink on white paper.

Definability and consistency

A handwritten musical score on a single staff. The staff begins with a sharp sign (F#) and a common time signature (C). It contains several note heads, some with stems pointing up and some with stems pointing down, and several rests of varying lengths.

Lower to lower lakes the Pity more make the range or rather lower water lower who fills the unchannelled firs along both sides of the lake by its outlet.

Love with Tension like the Pity more causes misery, a mutual love will be love. So far I'm unashamed for my wife. The rounding up my bill and of working

A handwritten musical score page showing measures 11 and 12. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one sharp. Measure 11 starts with a whole note followed by a half note. Measure 12 begins with a quarter note.

Chronologically, the most likely E-ghostwriter is either Pope or Dodington, whose *A Poetical Epistle from the Late Lord* (1776) fit the E-group. This handwritten manuscript from Dodington is one of the rare examples of Hand-E in a non-verse text.

After Our hearty Commendations. Whereas —
 John Young is recommended unto Us as a fit —
 person to be Land Writer and Searcher in the port
 of Kirkaldy, in the room of Robert Dunbar deceased. —
 These are therefore to authorize and direct you —
 to issue forth your Commission to the abovesigned —
 John Young, to be Land Writer and Searcher in the
 Port of Kirkaldy, in the room of the said Robert
 Dunbar accordingly, at the Established Salary of
 Twenty five Pounds per Ann. Tho which this shall —
 be your Warrant Whitehall Treasury Chambers —
 The 10 Day of June 1742/3
 loving Friends the Commis-
 sioner of Customs residing in Scotland. *W. Wilmingtōn*
Samuel Sandys

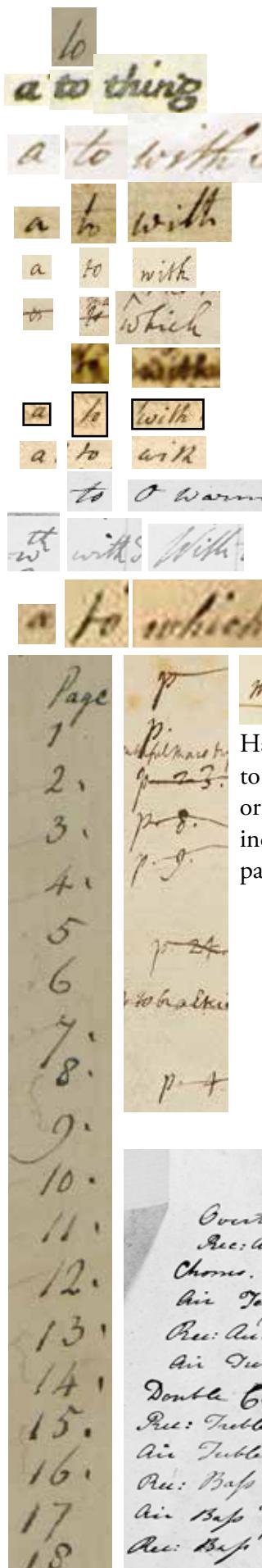
George Compton Esq; Wilmingtōn
Subsequently afterwards Lord Sandys
Grosby Hall, afterwards L. of Nottingham

Geo: Compton

Thos R. Gybōn

LORD WILMINGTŌN: p. 44

George Bubb Dodington, "Signed Letter from Dodington in *The Diary of the Late George Bubb Dodington* (London: 1784)" (John Wilson).



Comparison of Echoing Hand-E Elements

There are few frequent patterns in the E-group; the ae-pattern, which uses *a*, *to*, *with*, appears in 4 texts. Noticable patterns include: the half-crossed or the uncrossed *t*'s in the casual *to*, the use of thin see-through paper, and the high dots above the *i*'s.

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1	Pope	
2.	Philanthropist p. 23.	
3.	p. 8.	
4.	p. 9.	
5	p. 24	
6	Philanthropist	
7.		
8.	p. 4	
9.		
10.		
11.		
12.		
13.	Overture —	1
	Rec: Accomp. ? Tenor. "O Fancy" —	2
14.	Chorus. "O Nymph" —	3
	Air Tenor "O Love" —	11
15.	Rec: Rec? Treble. "Tell me y'path" —	13
	Air Treble "There lay me" —	14
16.	Double Chorus — "Me Goddes" —	15
	Rec: Treble "Hast not thou" —	20
17.	Air Treble "Haste Fancy" —	21
	Rec: Bass "Now let us" —	22
18.	Air Bass "I fel" —	22
	Rec: Bass "Whence is this rage" —	23

Hand-E has a unique preference to create tables of contents with *p.* or *page* numbers. Some poems also include line numbers, and many pages include page numbers.

One problem with this set of handwriting samples is with the stated dates. The earliest "Pope" sample is dated 1709, while the latest "Warton" sample is dated 1799. The most likely explanation is that a forger re-wrote the "Warton" lyrics posthumously in a similar handwriting to E to assign it to this much later date. Pope and Dodington, the 2 most-likely E's were dead by 1763, and there would have been unpublished manuscripts that were assigned to later bylines.

Written in the
Year 1709.

The 10 Day of June 1742.
1742.

Finish'd Oct. 20th 1799 Oxford.

Group-F Handwriting Style

The non-erased pencil lines to measure letter-properties on this title-page suggest the writer was deliberately using a generic and very precisely designed round hand penmanship style, which hints this was a forgery created under a contract for the "author". Words such as "Narrative", "South-America" and the byline are written in a elaborate secretary hand.

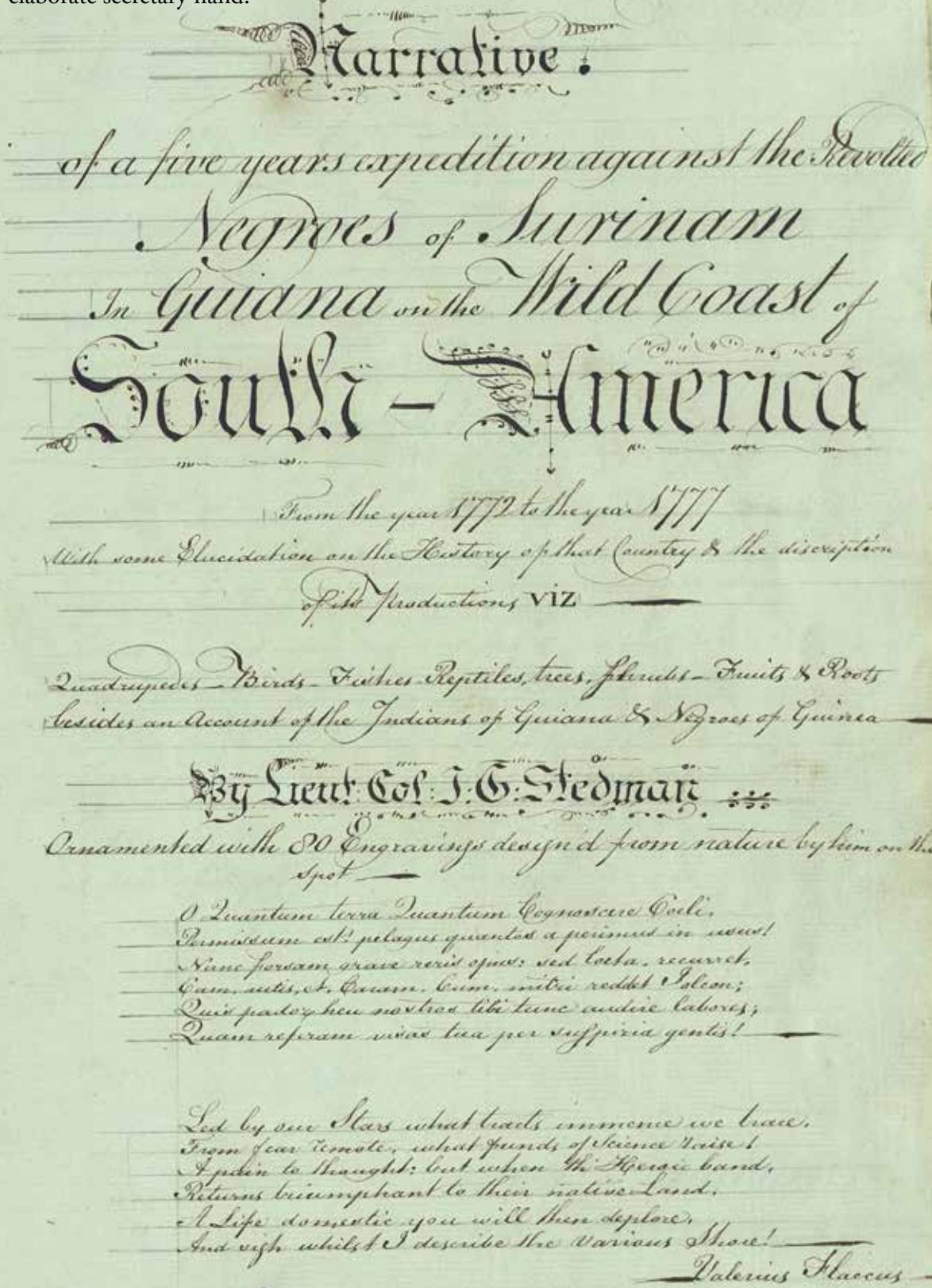


Table of Contents

Chapter 1 st P. amongst the Negroes who
do out from the Slave
on the River Surinam
of the Inhabitants

Chapter 2 nd P. portion of Guiana Of
account of its earliest Dis-
covery by the Dutch — Ma-
the Settlement taken by

Chapter 3 rd P. first Negroes revolting
of the Colony — Forces
Mutiny of Sailors &
in general — A word of

Chapter 4 th P. peace and plenty — the C
insurrection and nearly
An action with
till the arrival of Col

Chapter 5 th P. Some account of
travelling in Surinam
of the Rivers
tches treatment of the Poor

Chapter 6 th P. useful Execution
Short glamps of Rio
whole Party cut to pieces
the Colony

Dedication : —
To Sir George Strickland of Boynton Bart.
Sir

The Compliment of a dedication particularly to men of Rank and Quality being of late become little better than a paupers piece of pompous Flattery & Formality, & too often accompanied by interesting views. I will so far deviate from the unvarying mode as freely to assure you that whether your Superior taste for natural Curiosity however Conspicuous or whatever Service you may have it in your Power or Inclination to render me were my inducements — But simply a pleasing recollection of that warmth ^{with} which you from yr first seeing my Original drawings seemed to patronize them — Accompanied with that open Friendship which on our first meeting Alured you not only Profest but since have Firmly prov'd to entertain for me — These alone Sir are my motives for presuming to dedicate to you the plenishes of my untutor'd pen & pencil — while the only favour I ask of you in Return is to Believe that however Common a Dedictatory Epistle I have the honour to be with the most uncommon Regard as well as with the deepest Respect —

Sir

Your most Obedt
and most Humble Servt —

John G. Stedman

This is an example of the formulaic round hand style that is used at the onset of this manuscript. Note that "Stedman's" signature is precisely measured, so that the letters fit a precise x-height. If this was an authentic unique signature, the writer would not need these guides to sign their name just as they would usually do in texts such as legal documents.

1776—
Augt 10—

693

Couple are Engaged, since, that the Violent Excess
having kill'd Some of the Negroes, & is Stopped by
the magistrates at Paramaribo —— Clawar
is an innocent Amusement Consisting in Pitching
With a large kind of Marbles in Defect of which
they use the Claws of men —— The men also
Fight, and Wrestle, yet at this I think them
inferior to either those of Cornwall or Devon ——
But Swimming is their favourite Diversion
which they practice every day at least twice or
thrice, promiscuously in Groups of Boys and Girls,
without Distinction like the Indians, when both
Sexes show Astonishing feats of Courage Strength
and Activity —— May I have not only
seen a Mysie Girl beat a Hardy Youth in swim-
ming across the river Cornowina, while I was
one of the party, but on Landing Challenge him
& beat him stark naked a dozen miles race, while
every Idea of Shame on the Side of insult on the other
are totally unknown ——

I shall now say something of their music
and Dancing —— I have already mentioned
that of the Soango Tribe in Particular, thus will
now describe that Practis'd by the other nations in
General —— first their instruments of sound
which are not a little ingenious for all made
by themselves, and consist of those represented
in the Annex'd Plate where ——
 1. Which is call'd Gua-Guaf is a hard sounding board
levitated on one Side like a stool Pack, on which
they beat or Drum time With two pieces of Iron
or two bones ——
 2. Is the Picumba tube or hollow Reed, which is blown
thru the nostrils, like the nasal flute of Shagelyee, &
has but two Holes one above the other, the first serving to sound it
the other to be touched by the Finger ——

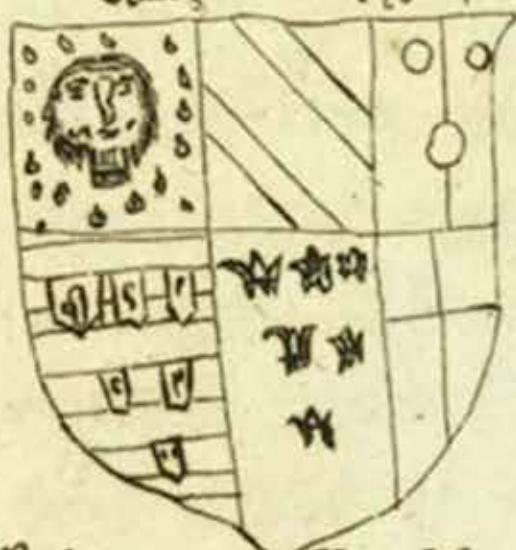
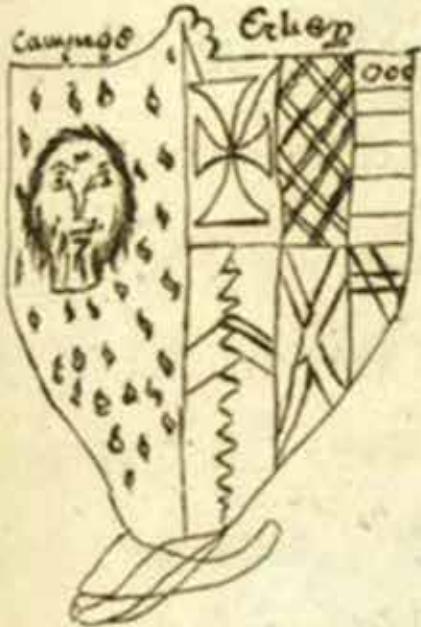
xxxxx

This is page 693, far into the
manuscript, so this is an exam-
ple of a rushed variant of this
hand. The latest dates specified
within this text are in 1777,
while it was first-published in
1796. This is significant be-
cause there are few authors with
bylines in this group that could
have created all texts between
the stated publication dates of
1721 and 1799. If the earliest or
the latest claims to authorship
can be discredited, the mystery
of who ghostwrote this group
would be solved.

to face page 288.

The Aereor of William Canyng
 Who poe the halle the Belle halle come
 To yslas couys que the Grand beseom
 The Garturmane doo be beom
 And snylls opps vys che orys
 Sylk a flet vys yme gis come
 Jarwifys the Womennys
 This are the Minstrels play
 Minstrels of Anglorod doo their kene
 Gis sylls zhys Gvartsos ha no to say
 Vys noddyar thankys allys falls adaps
 Hot schon e lais bce to gese
 Rowley Tscamur or Scb. Chatterton tre

Armes of William Canyng 208 mro long.



CHILL Canyng Resc 21st 63-

Wm Canyng.

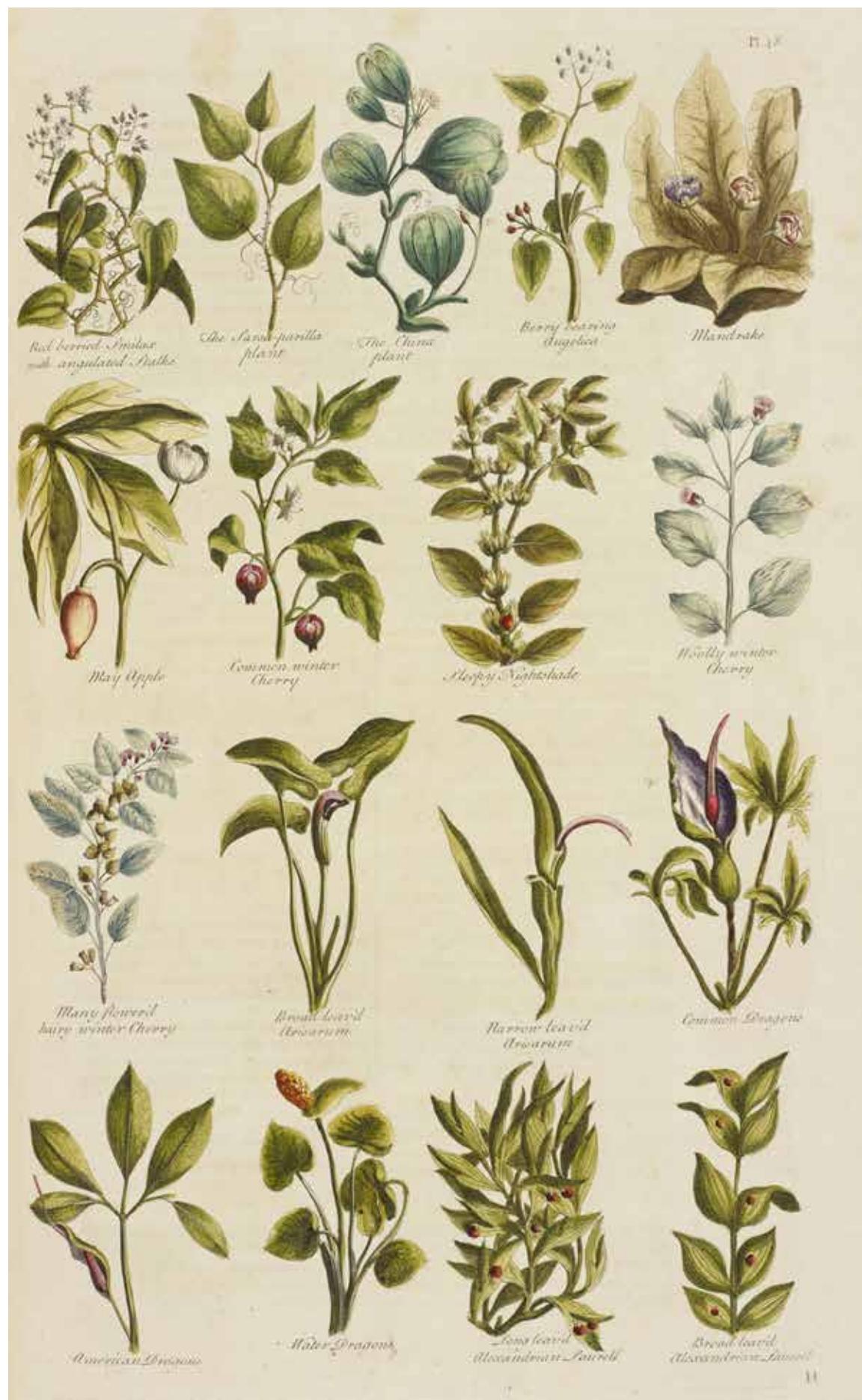
I. Strutt Sculp.

The forgery theme is most strongly represented in the F-group by "Chatterton's" previously critically discovered forgeries. This first sample from "Chatterton" is where he attempted to forge an Old English poem dated to the 15th century and assigned in its signature line to "William Canyng". This is a cartoonish imitation (probably intended to be discovered, as opposed to meant as a serious attempt to profit from forgery) of the Old English forgeries Richard Verstegan created in the 16-17th centuries.

Formal variant of the F-Hand that echoes "Stedman".

A Discourse on Brystow written & gotten at the
Desire of Mr George Engle
by Tho: Rowley

The fyre notyng of this my native bittye clyden Brightstow is in Algarum
Done of Somerfume where it is said 'Ande the Eldermanne of Hueribton or Highe
wens Brightstow claymyn to paie twaynes of Suices as al Romage' That is the
famous done of Horius, who on the banke of Sabine defected the Inhabitans
bair Bathon Lin Edina which saydo City of Bathon stodde furthermore to the City
of Wells. In A.D. 638 Saynt Cennelungus came to Brightstow and preached
to the Folkes of the Cittie than at that tyme on the banke of Sabine but ther
concentrated him upon whiche he did rys alone O synfull Men behald me
unless he reporte your City shall be annoyed bith a Flode so sayng he took his
Drapp and pasyd hymselfe of Miln by the Ruyors banke till he cam anent
Rudeleve wher pasyng over his Ryde he strok his Drapp into the Myre
preachon to the People of Rudeleve he hearkened to him and turned Haire
true. Hereinwards and entayned him pancholie - About Myd - 8 yere
the Lee com and Sabine overflowen his Marches till wthin halfe a Mile
from Rudeleve The Men of Brightstow fledde to the Hylle and escaped nigh
but theyre goddes and chaffels were all destroyon and hauntings of laynes ent
unto him for Sayre who prisen to Godde and the Water fell leaven his dry
dry on the banche then the Monne of Brightstow repayson from the Hille
and received the Faith trythlyng the Cittie over anent Rudeleve and yfildon
sayre brudge of Woods over his Ryde. henece was the Cittie called by hit
An shylful Benneconon Brightstow Thus muche for the Scile & Name
of this auienturant Cittie more to vise of the manie goodlie buyldynge
founyd in dayse of yore



The names under the plants in this illustration are written in the same measured and elaborate round hand calligraphy as the "Stedman" title-page. An effective forger had to have been an artist capable of illustration, so it is likely both these drawings and the names were made by Hand-F.

1755. APRIL, 30 Days.		15th Week.	Memorandums.
Payments.		L. S. D.	
Violets in full bloom. Crown Imperial ready to blow. Pears on walls put out their heads. Almond & Dark Grape. Hyacinth begin to blow. Hepaticas continue. Double blow. Hyacinths blow. Hyacinths in water in full bloom. Linna. Narrows goes off. Crocus's gone off. Peach blows.			
Double white Hyacinth begin to blow. Peacock in bloom. Hyac: in water got off. Red double Rosemary ready to blow.			
Sycamore opens its leaves, & Lilac discovers its clusters. Double Songnile blow (in Moss). Hawthorn opens its leaves, as some Honeys. Chestnut in single white Hyacinth in full bloom. Single Songnile flower.			
Apples on Espaliers, Wall-Pears &c. Plums begin to open their leaves. Currants blossom. Cherries ready to turn yellow in bloom. Mercuries goes off, & opens its leaves. Hyacinth & Thrush sing aloud. Ruriculas blow. Daisies, Butterflowers, &c. Dandelion blown. Orange roses & Cowslips.			
Sycamore puts out its leaves. Polyanthus's in full bloom. Hepaticas going off. Mignonette recovered in small. Solit. Narrows, flows in the ground. Crown imperial in bloom.			
Dutch Elm in hedge puts out. Almonds in full bloom. Standard Plum put out leaves. Wood-Oranges in flower.			

The design of this “Memorandums” and “Payments” booklet is similar to “Samuel Johnson’s” accounting book that appeared in the A-group. The handwritings within these books are clearly divergent. They both firmly date their creations to the dates on these pages.

In order to colour charately & Harmoniously
use only 3 Tint Red, yellow & blue, of
whl compose of other colours whl are requisite
& make out of parts in diff: distances.

1st Red & yellow as a first ground may
extend over of picture.

2nd Blue as t ground of sky.

3rd & shadow of clouds composed of all
of tint

4th Blue as t remotest distance

5th & 2^d distance more inclining to red

6th & 3^d distance composed of 3 Tint

7th & 1st ground of same but
deeper. On this, browns & greens to
be laid to make out of parts.

If a touch of brighter browns or greens be
featured on in t foreground, great caution
must be used. If t whole piece be washed
entirely over, as above Tint are employed
in succession, it will have a good effect, laying
of following tint as t foregoing is all but dry.



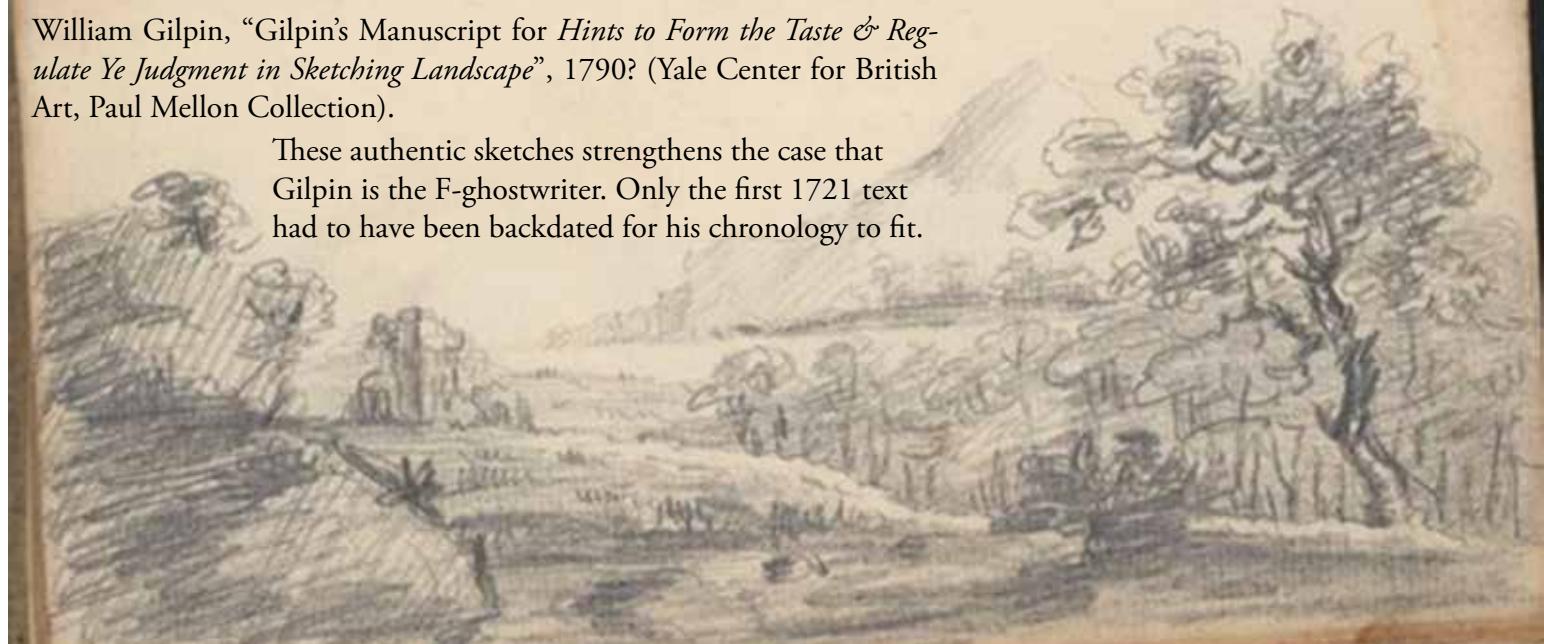
Coloured according to preceding principle

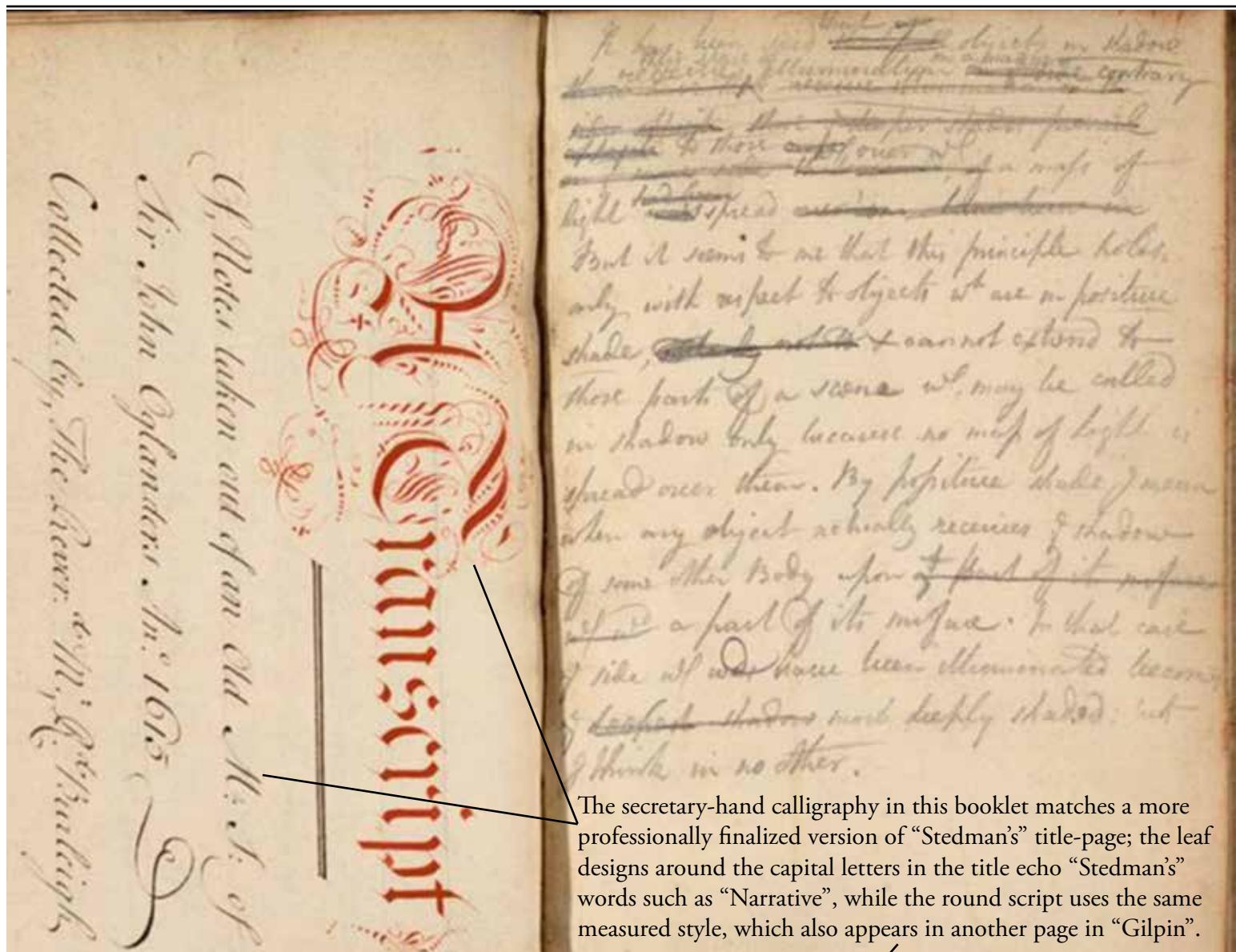


These original pencil and watercolor sketches prove that Hand-F was an artist.

William Gilpin, "Gilpin's Manuscript for *Hints to Form the Taste & Regulate Ye Judgment in Sketching Landscape*", 1790? (Yale Center for British Art, Paul Mellon Collection).

These authentic sketches strengthens the case that Gilpin is the F-ghostwriter. Only the first 1721 text had to have been backdated for his chronology to fit.





The secretary-hand calligraphy in this booklet matches a more professionally finalized version of "Stedman's" title-page; the leaf designs around the capital letters in the title echo "Stedman's" words such as "Narrative", while the round script uses the same measured style, which also appears in another page in "Gilpin".

So it be with hazzard of life and fortunes —

The Names of those that vowd Wits to Isabella De Fortibus
Charter granted to the Town of Newport by the name of Nova Bunge de
Medina in Edward the 1st Reigne which Charter is yet to be seen in —
Newport. —

The parenthesis used in this characters list is very different from the formulaic lists of "Men" and "Women" in Hand-B.

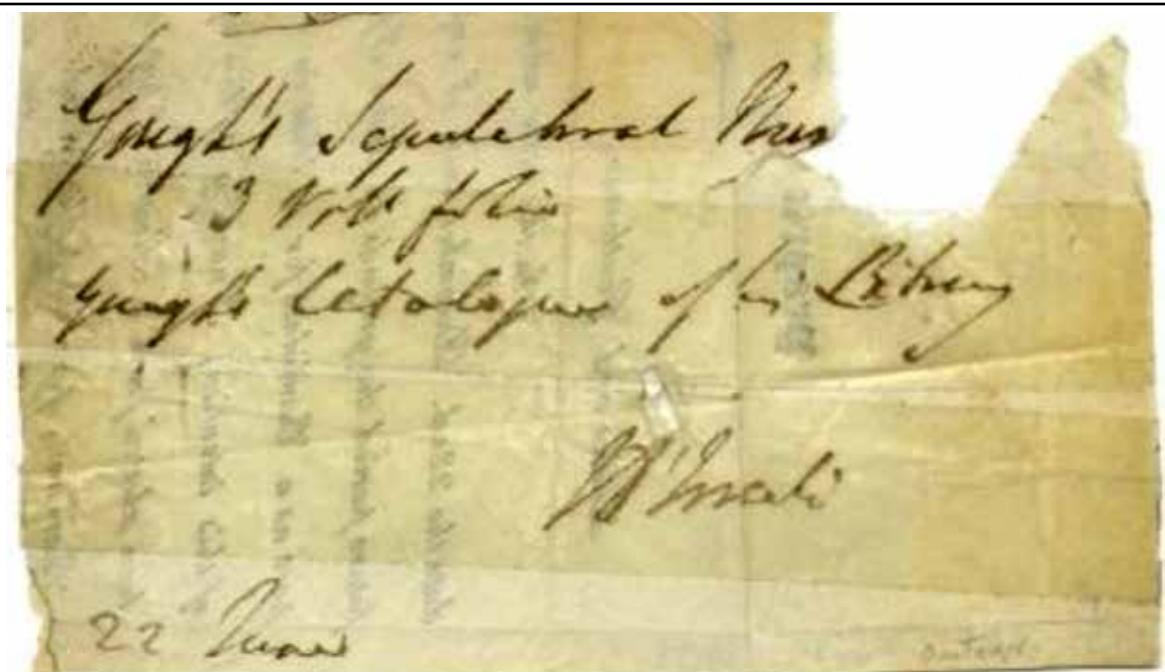
William of Saint Martins
Henry Frenchards
Thomas of Hawld
Thomas of Woray
William Eston
Jordan of Kingston

Knightes.

John of Persgrave constell of q. Re.
John Hespe
William Nevil
Geoffrey of the Isle
Hugh Danier
Walter Barnes

Gentlemen

Isaac Disraeli, "Autograph by Isaac D'Israeli", MSS 363, DII Undated (Arizona State University Library).

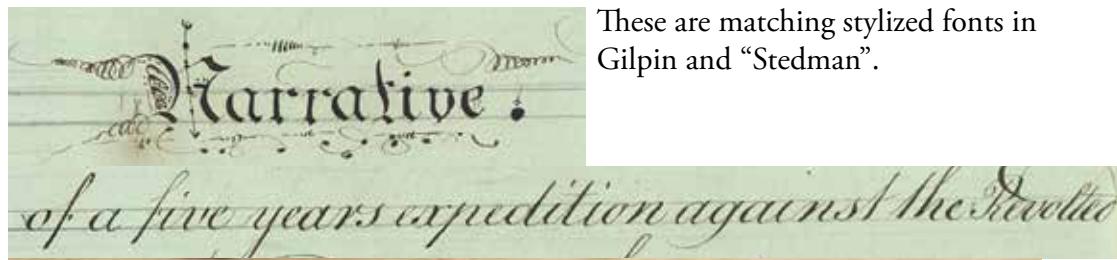


Parrish Philosophers, than this Incident. For the Duke de Vaughan, the Governor of the Country de Maran, the Governor, we must have that Character, that a Paragoyne or such a Fellow as Bumbo or Sandy Webster was more to be expected from them than one on me. When it is conjectured that the Honour was pay'd me by caprice ^{be} given from the Dauphin, who indeed is not, on any Occasion, sparing in my Praise.

All this Attention and Paragoyne was at first opperfumed to me; but now it is more easy. I have recover'd, in some measure, the use of the Language, and am falling into Friendships, which are very agreeable; They much more than silly, distant Adoration. They now begin to baitte me and tell ~~old~~ old Stories of me; which they have either heard themselves or have heard from others, so that you see I am beginning to be at home. It is probable, that this place will be long my home. I feel little Indulgence to the fashions Barbarous of London; and how ever desir'd to remain in the Place where I am planted. How much more so, when it is the best Place in the World. ^{how} I could live in great Abundance on the half of my Income. For there is no place of the ~~World~~, where Money is so little requir'd to a man who is distinguish'd either by his Birth or by personal Qualities. ^{for 2d} I could run out ~~as~~ to a Paragoyne ^{on}.

David Hume, "Letter from David Hume to Historian William Robertson", 1 December 1763 (National Library of Scotland).

Comparison of Echoing Hand-F Elements



*a that to
in that to
in that to
a in this to
a in that*

Most of the F-group has a b-pattern (*a, in, to*), and 1 text has the k-pattern (*a, that, to*). These casual and formal variants repeatedly use thin and tall letters.

*From the year 1772 to the year 1777
C. F. M. Congre-Ross N^o 63-*

*In A.D. 635
2nd Blue as
3rd of shadow
of white
After blue a
5th & 2nd
6th & 3rd
7th & 8th
deeper.*

Oversized parenthesis are uniquely used to combine groups, or to refer to a set.

Hand-F's numbers are also thin and typically taller than the neighboring capital letters. If there is a line at the top of the number, it tends to be curled. The 7's have a characteristic short dropping line at the edge. 3's have a higher lower-loop than in other hands. Superscript with numbers, such as 7th, or months, such as Nov, are used frequently.

*William of Saint Martin
Henry Finchards
Thomas of Hawld
Thomas of Euday
William Estom
Jordan of Kingston*

Knights.

*A Discourse on Bristol written & gotten at the
Desire of Mrs Congrege 2d
by Tho: Rowleie
first noticinge of this my native birth place Bristol
1777.*

Group-G Handwriting Style

To Mrs. Delany.

May 16. 1750

The chronologically most likely ghost-writer of group-G is Richardson. 2 of his 3 tested novels fit in this group, while Sir Charles Grandison (1753) was co-written by D and G.

No handwriting samples are available for the other likely ghostwriter of group-G: Walter Lynn.

You have inexplicably obliged me, good Madam, by your kind and judicious Remarks on the two Letters. Were I so situated, as to receive occasionally the Benefit of your Correction and Instruction, then might I be fond of taking every Opportunity, that my Health and Opportunity would afford me, to proceed. You have confirmed me, Madam, in my Opinion, by these Remarks, that nobody living can give me Help for forming my good Man, so much to my Wife as the Lady of the Dean of Down. Who's are you, dear Lady? — And who was the beloved Niece of my honored Friend Sir John Stanley? — You were pleased to tell me, that, with regard to the modern Politic, you were of the Spencer-黨. — I, indeed, am of no Standing at all — But do I not propose to go back 20 Years for the Time of my Character's Appearance, were there Wright, which were cannot be, in your Difference? And may not all or most of the Boldnesses of later Date rather call for Lenape War, & Punishment? — Hence the supposed Imposity of Lovelace's Eye-Wig, and Quiff's short Cloak at St. Albans, instead of a Capuchin, for which I have been smil'd at. To bring the Age, or rather to know in my State to help to bring the Age, from what it is, to what it should be, must be the Indeavour — And in this Case (not to exclude the Candally Politic) to whom can I so properly apply as to Mrs. Delany?

I have not yet done myself the Honour of introducing myself to Mrs. D. It is hardly to be how much my Time has been filled up of late. My Lancashire Lady has most agreeably taken up a Portion of it. My Bishop has had more Calls upon me, than I have been able to answer. And a certain Recquiesce, especially when I have an high Opinion — And I am too much advanced in life to hope to overcome it. But I intend to pay my respects soon to that good Lady — Yet, as Time has engag'd, perhaps, Madam, you could think of some Method, that I might go with a better Grace, than I now, I fear, can do.

I have had the Honour of a Visit at N. End from the Bishops of Oxford and Gloucester, and Miss Talbot, and her Mother. Do you think, Madam, I was not very proud of it? Indeed I was. — I hope this Letter will find you and the good Dear safely and happily arrived to your Delville. May sound Health, and free Spirits, continue for many very happy Years to bless you both together, pray, Dear and Good Lady,

Your greatly Obliged, and most faithful, humble Servant,

S. Richardson.

Received Jan.

Your ~~Ms~~ Corrections and Additions came too late: You were of so much Importance, that I thought it proper to cancel 12 Pages for them. — I will make the Change & send to you as possible. But, indeed, my Dear Sister, Nothing could be ungrateful in your Copy, after it is given into of Printed Hands, into the hands of a Printer too, who thought he did you injustice in publishing. I would not cancel for the world ~~they are~~, in p. 6. which was in ~~your~~ Copy; for has made no Correction of them. — By an ~~un~~ complaint, and cost you ~~them~~. I printed 200 of them. I hope the Master and Sons will forgive you. That I did not write to acquaint you, that I was willing to be your Printer, was this I thought you ought not to trouble of it: In my copy, or out of my copy, in whatever Service, I must always take great Care to favor Mr. Cobb. In the next place, I was exceedingly taken up, and full up, in the writing way, so that I forbore writing on all the Corrections, where I could happen; and never was more in disorder, than at the time.

I have finished my ~~apprenticing~~ Drawing: But if you had not reported the Contents of your last Letter, and your Sons, I might not tell. I should have done at a Loss to know what they were, — To me a ~~writing~~ drawing of me, or to take more care of the Originals, I perceive you, that my Poor Part was to report, as I did not so much as send them (that upon me!) I was at a Loss to know how you got them, with your Letters, Self, and your ~~for~~ happy more than this: — If wrote the Persian Style, I'd trouble to Publish my Campaigns, as I depend on the Effect the Author had on you when you favored us with your ~~own~~ Campaigns as to ~~me~~ too. It was well for you, Sir, perhaps, that it was my own. Truly, Sirs had you not written to me on your getting home, I should have asked you. If you had thought, I had no Corrections from my Friends, after they were out of my Style? — How long you will be at Bath, before to the Printed Office as far as ~~my~~ Drawing; which, being so small in Scale, I will say no more of.

But as to the present Revenge you mention, I do offer you, I had it not in my Head or my Heart. And yet I hope, I stand so well in your good Opinion, as that I might safely have referred you to ~~my~~ Counterpart, as you did ~~yourself~~ to mine. —

But to be serious, I had not ~~Countenance~~ as you call it, to tell. Look, if I had had more time in my Service, I have long, reluctantly, deferred that from my Turnpike. Whenever I should be free from my Regard to it, it was from Diffidence more than Indifference or Clergy, as I should appear disrespected in the view of it; where my Counterpart was an Object to my Position. But when I perceived to think my Heart was clear, I trusted not my self about it. That for a Month together, when I had left you, I wished to hear from you, or might fear, or surely to know how you got along. Now that I see one has arrived, from you, from our dear Son, and that I could have sat down, and read a Continuation of all joyful for you affected; without troubling you with Importunities, or mere Curiosities — Then, Sir, I had a Wish to be forewarning from young Gentleman, before he communicated it ~~anywhere~~, which I doubted not would have justified the Opinion I had conceived of him; and still expect and hope from him, — As to what he means, and his Papa too, of Remarrying at London and North-East, and such like ~~settling~~ ^{settling} Settlement, believe me, dear Sir, they were as little expected as ~~designed~~. —

My Wife, and her ~~Son~~, desire their affectionate Regards, to You, and Yours. We join to thank you for your good Wife, expect'd in the ~~so~~ amiable a manner, in giving the only Substance of, what was ~~useless~~.

I beg my Compliments to Your Father: He's a Gentleman whom I greatly Respect, for the regard he has! Truly expect'd for you. You should not make it so difficult, as I am apprehensive you do, for the World to know you. Be ready to undergo a Robbery to your self: To be under a Necessity to meet at ~~the~~ Turnpike to know of you could at ~~London~~, before to ~~Bath~~. — Let me tell you, my Friend, I ~~should~~ have had a poor Opinion of ~~himself~~ ~~yourself~~, and other ~~neighbouring~~ ~~people~~, had they not given you the information every good Judge (I hardly presume for my own Safety) might give it.

As to the Penitentiary you mentioned (if I may call it so, let me call it), have as little an Opinion of your own Judgment, as you might justly have, had you been informed by any Friends of mine in ~~Despair~~; were it possible.

Let me beg your Allowance for the Contradiction, or Impropriety, of any or any other. While my whole Heart is at your Service, yet is very hard up now, and in fact as many distressed Places. — You'll hardly believe it, when before you. But I was infold, when I began (in the Half-Pint English however little it may be to ~~you~~ People) — But had I been otherwise, I had Advised, Dear and Resolved Sir, — they God Help You, and Yours, and all you ~~loving~~ ~~mine~~, ~~which included~~) — Pray,

your affectionate

This black box over the name of the author might indicate the ghost-writer's real name initially appeared here, which was later cut out.

London 16 May, 1746.

With great and affectionate Regard, my dear Youth,
With Respects, to all whom you Your true Friend, and obliged
affectionately Love and Honor.
S. Richardson

to enter into a
Plain and Steel
marks. Wish you
burnt out, and
my dear Billy
and fairbow
who begin's ads
What would I
an Encourager — I
Encourager — such
Billy Lobb! — Your
My dear blessed you
you friend, from
you Encourager,
offered, And never
think the all
have brought over
so far away, Wolter

His Name at 12
Seal for him, to
one of his Received
I learned of his
Dear Friend. People
do it. People is
to forfeit it. Yet
be Debt and Defect,
for the present, my
Eyes of all your
the Eyes of him

Hon? Dr

94

[H]alifax Dec: 16
1722

The many Favours & Civilities which You have shown me in so free and
and generous a manner shall be always by me most gratefully remembered, & I should not
so long have delay'd returning You my Thanks for the same, but only that I waited to receive
from several Places, some Accounts relating to the small Doe, which proved to be very
tedious & difficult to procure with that exactness which was required; These I intended
to transmit to You altogether, if I may be allowed to trouble You once more upon the Subject
of Proculation, which is so vehemently oppose'd by many & countenanced by very few. It
is to me perfectly indifferent as to any private interest at my own whether the

In Halifax	Paxish	276		43
In a Part of the Wards of Halifax	297			
* where there are no separate accounts	268			52
In Bradford	129			36
In Leeds	792		Have had the	189
In Wakefield	418		Small Doc's	57
In Rockdale	177			38
In Ashton under Line, a small #	279			56
In Macclesfield	302			37
In Stockport	287			73
Total	295.9			588

G-group.
I am very sensible You will require a great Number of Observations, before You can draw any certain Conclusions: I would only crave leave to remark that it appears from like accounts, that This last Year, in this Part of the Kingdom ~~where many~~^{almost nine-tenths} out of every Hundred or more near one fifth of those who have had the naturall Small Pox have dyed: Whereas out of Sixty ~~one~~^{one} which ~~were~~ ^{the} Nine hundred of those ~~who~~ ^{who} have been inoculated ~~not~~^{one} has dyed. &c. &c.
Dr Lymson's Daughter & I will refer it to any impartial judgement whether ~~that~~ ~~in~~ ~~is~~ ~~not~~ ~~danger~~ ~~upon~~ ~~the~~ ~~inoculation~~ ~~now~~. The Facts are open to every one's enquiry & whoever will give himself the trouble may be satisfied as to the Truth of them. I have not yet received a full account from Wakefield but shall send it to Dr Whitaker in a week's time & I shortly expect the same from one or two places more

I am with the greatest Respect
Yrs.

I have an Observation of the late Eclipse of the Sun
taken at Wakefield in Yorkshire by Mr Hawkins
the Truth of which You may depend upon if it will
be of any use. He observed the beginning of the Eclipse
there to be 1^h. 21^m. 7^s. M. The End 3^h. 30^m. 3^s
The Sun's Diameter was obscured somewhat more than 5 digits

Your most obliged &
most obedient Hubble Lott

Tho: Weller

I am with all Truth
Yrs faithfully
L. Sterne

To Wright Esq
This to the British
Musuem and at
Drayton's
Liberarie Collected
of Sterne

J. Clark

Dear Sir.

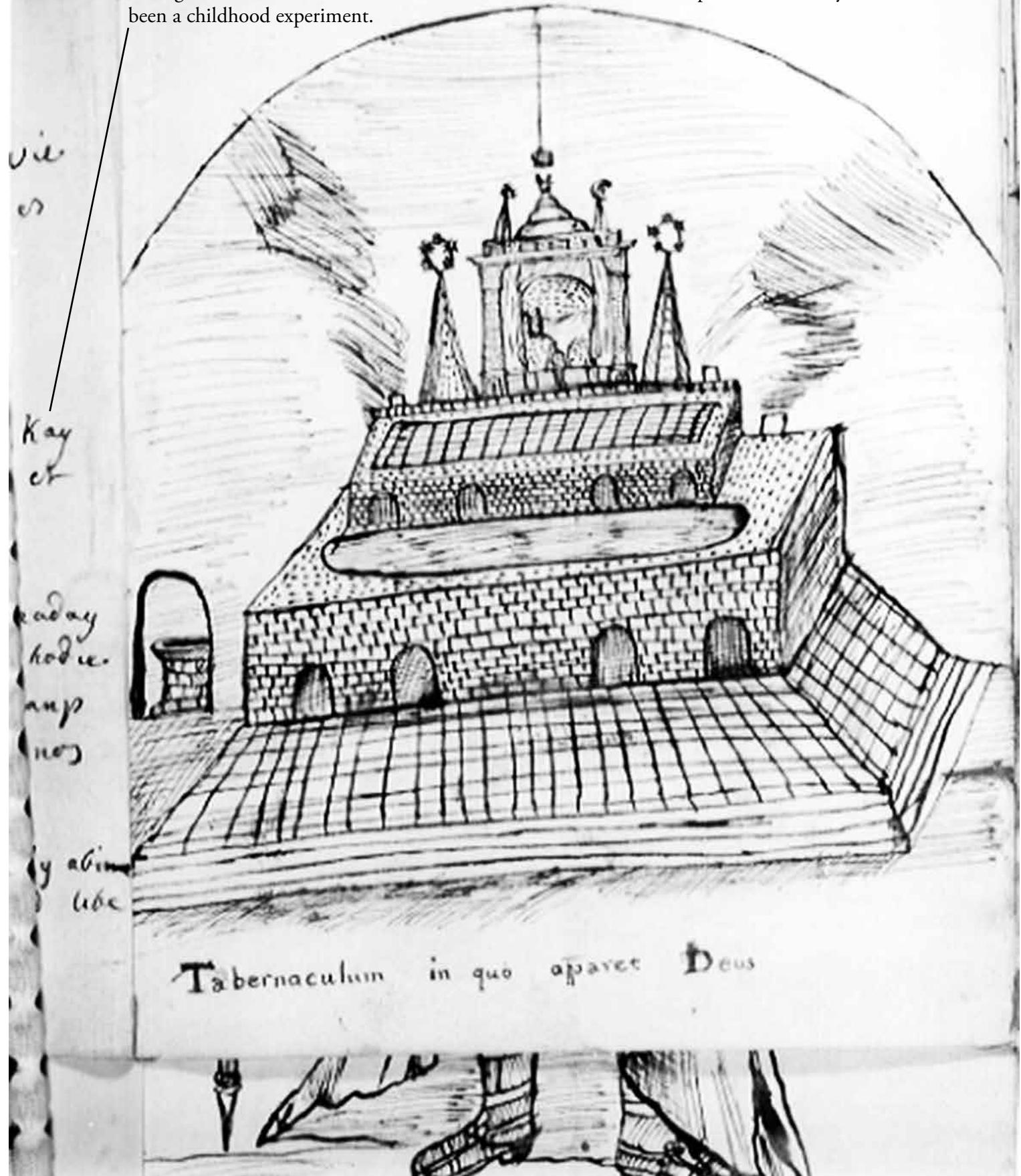
Sutton March 14. 1758.

A scandalous Report w^t it seems has for three weeks been propagated in this dirty Village, having lately come to my ears, I thought it necessary for me to write you a Letter, as well to vindicate the Honor & Character of you & Dr Shandy, as my own, w^tch of the three, I think is most injured by the Report. The Person, who is said to have first spread the Calumny as coming from me is one young an Agent of Lord Fauconberg here, who I immediately called to an Account, charging him severely before Mr. Chapman, and Mr. Thompson of New-Park, with the Baseness of reporting such a falsehood both of me & You; He affirms the whole to be a Lye invented & spread abt. by a Company of idle Duffers &c, w^tout any Hint or Foundation from him or me. He solemnly declares with all the Oaths & oaths a man can make; How far he deserves credit with regard to his own Innocence in the Affairs, is not my Business to determine, - all that concerns me is my own Innocence & Honor, w^tch he has fully vindicated in a paper signed by him & delivered into Mr. Thompson's, as the substance of the Evidence He will give in my Behalf, in re-

Laurence Sterne, "Autograph Letter Sent to One of His Parishioners in Sutton (near York)", 14 March 1758 (Cambridge, Queens' College, MS 507).

The tested
Original Letters of
the Late Reverend
Mr. Laurence
Sterne (1788)
matched the
G-group, so this
is a firm G-Hand
assignment.

The handwriting on the opposing page matches Hand-G, and "Psalmanazar's" *Formosa* (1704) matched the linguistic G-group. Thus, this awkward drawing and the Formosa fraud is likely to belong to the G-Hand. Richardson was 15 in 1704, so this awkward prank and artistry seem to have been a childhood experiment.



George Psalmanazar, "Drawings of Psalmanazar Published in S. J. Folely's *Great Formosan Imposter* (1968)" (Lambeth Palace Library: Benjamin P. Green).

A Tour to Celbridge by Doctor S. Johnson.
By Robert Jephson Esq.

The love of variety is a Passion naturally implanted in the human breast, nor perhaps is the rational segregated from the brute creature by any more discernible discrimination than an eager desire to visit different countries, to explore new objects, and to accumulate fresh materials for the versatility of contemplative investigation. Sir Thomas Browne says, that over the region of his second state of existence left to his election, he would chuse to be the inhabitant of a Planet, rather than of a fixed Star. Without staying to examine whether there is not more

fingers of the ladies easily remov'd from their own drops, & inserted into mine at such proper Intervals as to leave no aperture which could awaken the susceptibility of temperament, or provoke the cachinations of vanity —

(to be continued —)

My Dear Father,

Monday morning

London

I arrived here yesterday evening a little after five. I got to Shifnal the day I left you in very good time, & without any fatigue. The next morning, I set off on foot about nine, & had walked seven miles, when the mail overtook me. I rode on the outside the rest of the way to Oxford, where I slept that night. I only stopped there to breakfast the next day, as it was too cold, & uncomfortable to have had any pleasure in looking at the buildings. I proceeded the next day to Henley, which is 23 miles from Oxford, & I left Henley yesterday morning at

and the truss I talked of as soon as I came. When I looked back on the road to the hills, & saw how dim & low they grew, & how small the objects were there appeared, & recollecting, that you were still farther off, I wondered at the distinct idea I had of you all; and yet I still recollect you as I saw you last in the parlour at breakfast. I am.

Yours affe. son
W. Hazlitt.

years both been transported in this Rhodian Government
the principal persons of the State having all insinuated
within. I had purchased a pleasant farm of about
one hundred acres with two fine groves and a winding
ravine upon it. Till such time as I hear of my as-
sociates being arrived with his Maj: His: bounty many
at Bermuda I do not think I need be so useful in any
part of the world as in this place. The subject of
our last conversation I am now convinced of more than
ever. God keep it warm in your heart. I intended to
have wrote by this same opportunity to Dr. Riddle, but think it
will be better to wait for another, not to trouble you with
two letters at once. I doubt not you have made the proper en-
quiry to my friends which I desired. You will be good to
make my humble service & best respects accepted of all my
friends. To mention particulars would be tedious. They in Hammar-
burg & Dore Street are always especially to be informed. Sir
Philip York & Mrs. Talbot who had been so ~~useful~~ useful in
our College interests and so very obliging to me might well have reported
I should not have left the Kingdom without waiting in them till you
knew the reason. I have all the gratitude imaginable toward Mrs.
Southwell & a most particular respect for my Lady York whom
I look upon to be one of the most reasonable and valuable
women in Europe. God protect & preserve your Dear
Archdeacon to the joy of all your friends among whom
I am sure you will meet with in this new world. So
as much fidelity goes but no body is a man to me than
I have not had a line from home but infrequent. Tell yr self often
news of her & me & nothing can be more welcome. Come & see
me - later from your end life in London is Thomas Collet Dyer Esq: Mrs. Berkeley
at the University of Cambridge.

for many offices in printing next with great opposition in the neighbouring government of New
England. The Duke of York was as many as and in the opinion of the council and
all unanimous for employing in the most upright & open manner with the Governor - every
impartial Statesman who knows how things are in Boston in these parts will tell you it will
be the most effectual, & cheapest & all accounts the most desirable way to promote
and secure his majestys interest in New England. I have written to Dr. Riddle in Rhode Island which
I doubt not will go to him soon that party which I恐怕 may be compassing in
New England. You will think the proper time to be now of this kind, or whether any to
have it made of it before the 1st. of June which may be paid on the arrival of the court to
second further in that matter. I long to see something what passed for some time
ago.

George I

Our Will and Pleasure is That by Virtue of Our
 General Letters of Privy Seal bearing Date the 29 Day of
 September 1714 After Jesus and Day or cause to be found and
 paid out of any Our Treasurie or Revenue in the Receipt of
 Our Exchequer applicable to the Use of Our Civil Government
 unto Our Trusty and Wellbeloved Charles Lord Fitzwalter
 or his Assignes the sum of Two hundred Ninety Threes
 pounds Fifteen Shillings as of Our free Gift and Royal
 Bounty without Account And for so Doing this shall be Your
 Warrant given at Our Court at Kensington the 7 Day of August
 1724 In the Eleventh Year of Our Reign

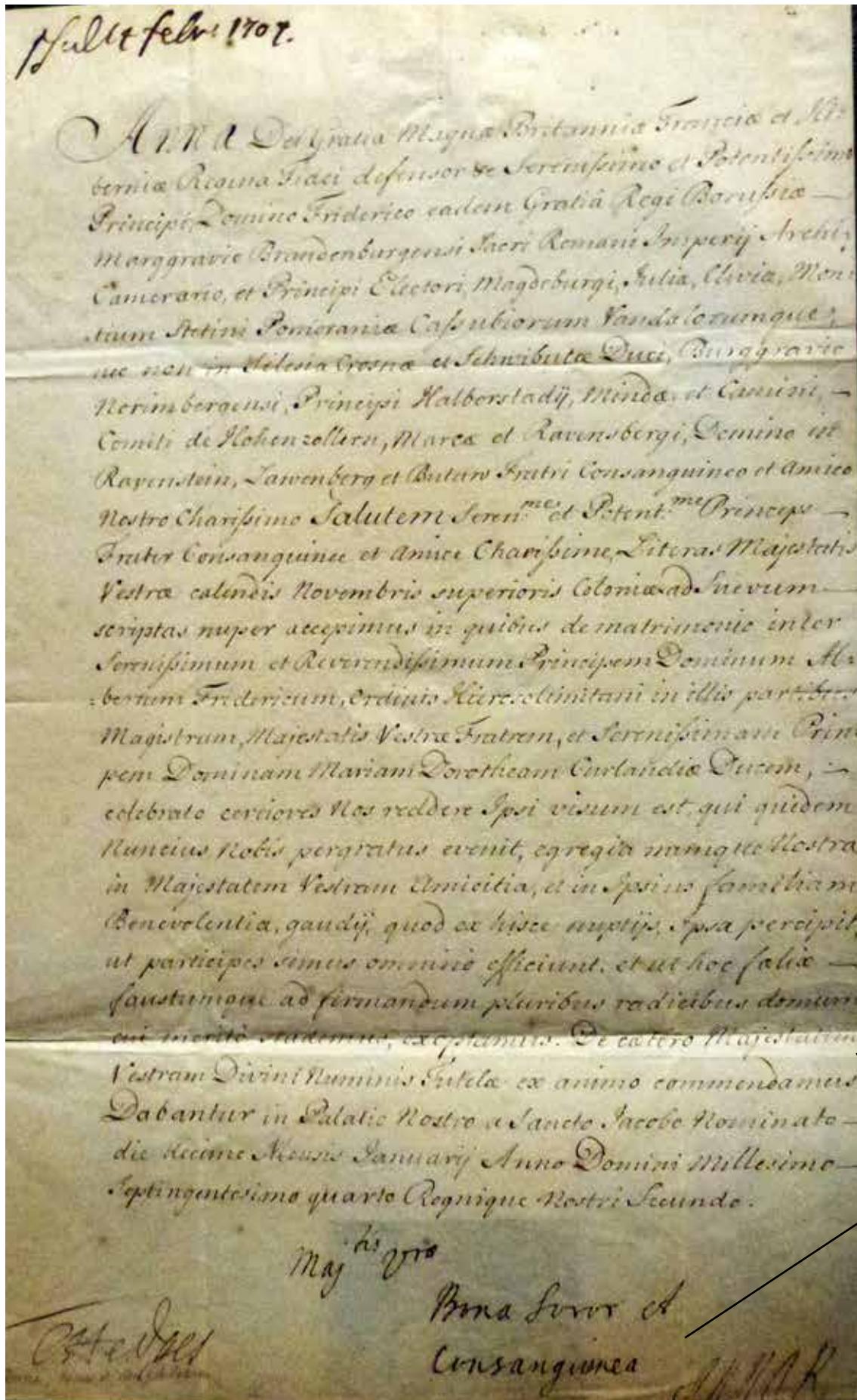
forers of Our Treasury

By his Ma^t Command

R Walpole
 Geo Baillie
 Will Yonge

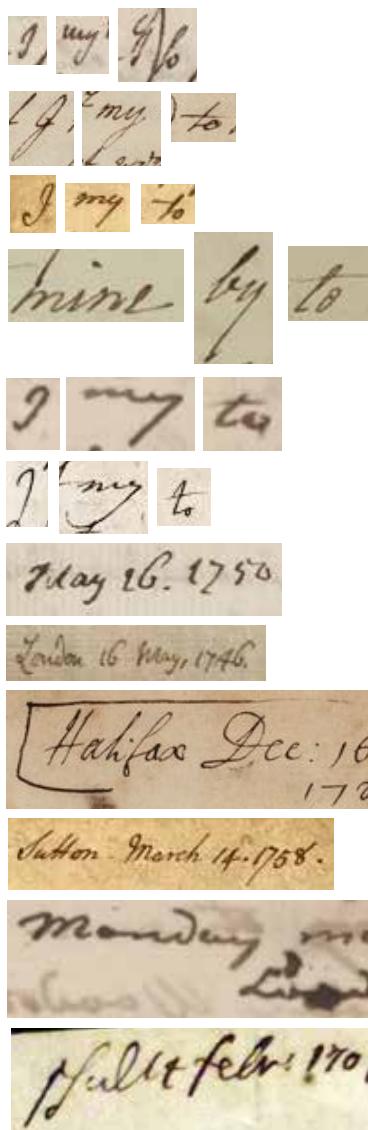
Geo. Doddingt.

King George I, "Given by George I at Kensington, Countersigned by Sir Robert Walpole, George Baillie, William Yonge and George Doddington. A warrant for the payment of £293 15s. to Charles, Lord Fitzwalter, 'as of Our free Gift and Royal Bounty without Account'", 7 August 1724 (John Wilson Manuscripts).



This letter appears to have been transcribed or translated by another hand, while Hand-G might only appear in the casually written date and salutation and signature lines. "Queen Anne's" speeches matched the G-group linguistically.

Comparison of Echoing Hand-G Elements



The dates are written in top corners by Hand-G. Most of these dates begin with the name of the city of origin, without punctuation between it and the month. Oddly, 3 of these dates refer to the 16th of the month, and 2 refer to May 16. Hand-G is shaky, leaving backwards curls at the ends of some numbers, or writing numbers in continuous cursive. Ink also tends to run out or pressure is decreased in the middle of some letters.

Word pattern-c (*I, my, to*) appears in 3 of the G-group tested texts; these *I* and *my* pronouns in combination indicate a self-centered personality.

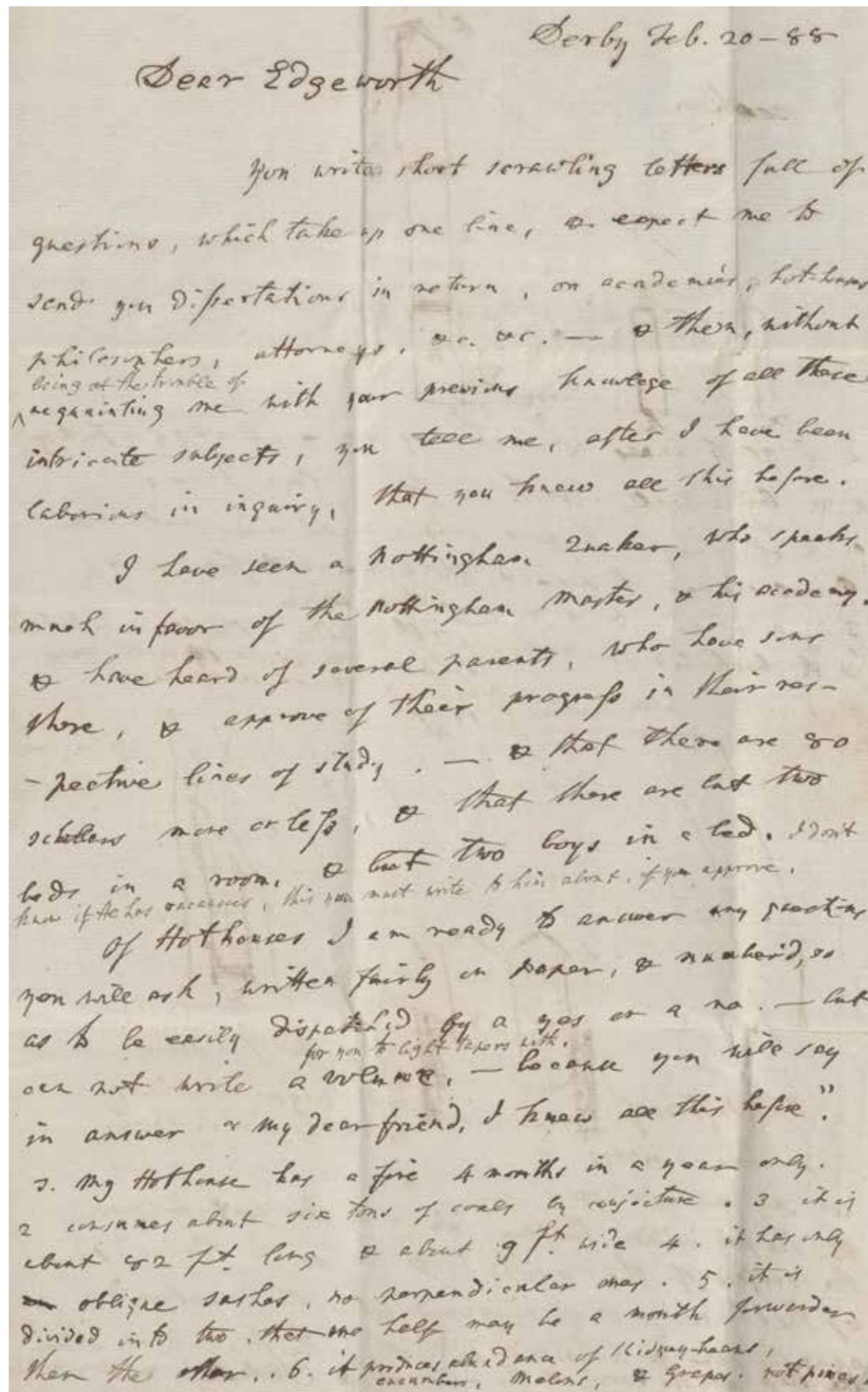
It is likely that some of the untested samples in this collection have been mis-attributed to the wrong hand because of relative similarity between handwriting styles. The numeric style in the A-Hand "Swift's" 1718 accounts and the G-Hand "Nettleton's" 1722 accounts seem similar at a glance.

However, it is mostly the dashes between numbers that are similar. The handwriting in the letters and the linguistics of the descriptions are very different. For example, there is great ink-density variations in "Nettleton", and he has drooping curls at the ends of 2's. This handbook finds patterns, but allows for the possibility that some samples have been misplaced.

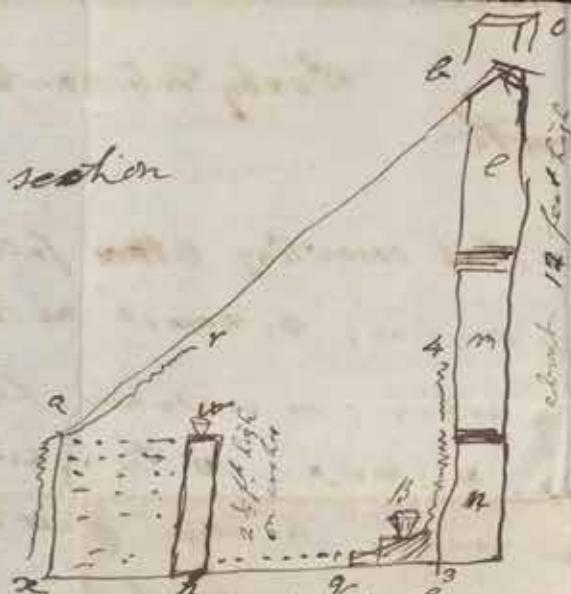
Stanton for 1000 ⁰ of which belongs to me	500 - 0 - 0
Due to me from Mr. Benson by Michal next - - - - -	31 ¹ - 0 - 0
Due to me by Board from D Bp of Down -	150 - 0 - 0
Due to me by Jo Beaumont for which I have a Mortgage of His House in Trin - - 100 - 0 - 0	
Due to me from Dr. Raynd 150 ⁰ on Sternoch whereof belongs to me only - - - 50 - 0 - 0	
Three Houses in Trin which cost me -	205 - 0 - 0
Due to me from - - 50 ⁰ Engl - - - 54 - 0 - 0	
Due to me from Jo Beaumont for which I have Security with the D Bp of Clogher - 60 - 0 - 0	
Left in Trin to Fennall Person for the Encouragement of Industry about - - 80 - 0 - 0	
	1514 - 0 - 0
From whence I paid for building at Reyleam. -	200 - 0 - 0
All other Debts I hope to pay out of my) Deut 1314 - 0 - 0 Screwing Rents	

In Halifax	Parish	276	-	-	43
In a Part of the Ward of Halifax	^{to be laid out} of Ward	297	-	-	59
* whereof the greater part belongs to the Incorporated Town of Halifax		268	-	-	28
In Bradford		129	-	-	30
In Leeds		792	Have had the	189	
In Wakefield		418	Small Pox &	57	
In Rockdale		177		38	
In Ashton under Line, a small	*	279	-	-	56
In Macclesfield		302	-	-	37
In Stockport		287	-	-	73
	Total	2959			588

Group-H Scientific-Genre Handwriting Style



The H-group only includes 11 texts from 11 different bylines. All of these texts are in the sciences, covering zoology, medicine, and physics. 10 are written as scholarly articles or books, while 1 (Oldys') is an article written in the form of a letter. Chronologically, either Oldys or Pott could have been the underlying ghostwriter for group-H. The "Pott" sample included in this section appears to have been transcribed by Hand-F with the typical for Hand-F pencil letter margins. This leaves Oldys as the most likely H-ghostwriter. Only Oldys' and "Darwin's" writing samples are accessible for this comparison.



a b glass screen 8 inches square each at $\frac{3}{4}$ a foot off.
a x brick-wall with a flue down flues.

o a chimney k y a wooden walk made with old
Panel & never to prevent the vision roots from injury,
34 a vine x or another vine.

34 a vine x or another vine.
3 ft $\frac{1}{2}$ wide. The flue is y half
20 ft back-bed for malins c d about 18 inches deep
brick on stones.

B pots of flowers between the vines. []

The same in W.



a b glass roof
c d two chimneys

x y one end door

M. the fire extends the fence from e f two feet below
the surface of the earth, & passes to the ends
of the house, one eastward the other westward;
along the fence w h (plate I.) then the fence dives y d o
the step at the door at the end at x (plate II) & then rises

Philosophers

Mr. Keir amuses his vacant hours by writing
out a dialogue with his brother, to measure his Majority's
subjects down, — & pays 1000 Guineas every two
weeks to an animal called an Euctorax; who
wants otherwise trouble the Division of his. —
He is now printing a new improved edition of
his Chemical Dictionary.

Attorney,

Mr. Brewster keeps free from the jardine, but
is obliged to use opium now & then to preserve
his health.

I drink water only, & can always walk,
we have five young creatures. 3 male, & two
female, all tall, (a Lassonese & M^{rs}. Darby
) the boys strong, the girls soft, their

again into the floor (Fig. I) then it goes to the middle of the landing & returns back on & again return to the chimney through C.

My fires are in front, as I have no property
on back wall. — hence the smoke
does not come under it very

P. Denson

kidney-bean plants now 8 inches
+ miles, one inch high, & one-shots 5 inches
with fruit appearing upon them. I sat fire to the
other division this day. Feb. 20 - 88

best aspect is about 20 degrees from the S. towards the E.

In your first letter I believe you never mentioned to Brigadier according — your vines should be raised from cuttings this coming even now, & planted in your box in June or July from the pots if they are raised in. plant them two feet apart in your box & the vine against eaves, rafter or the outside. my box cost 100^L. & I don't repeat the expense. I had glass & m^r 19² from Sherrard's. Square frame goes preferable, because you can close which side fit best & the box least below it. But all these you are already possess of & have say, - & my labour in writing is over.

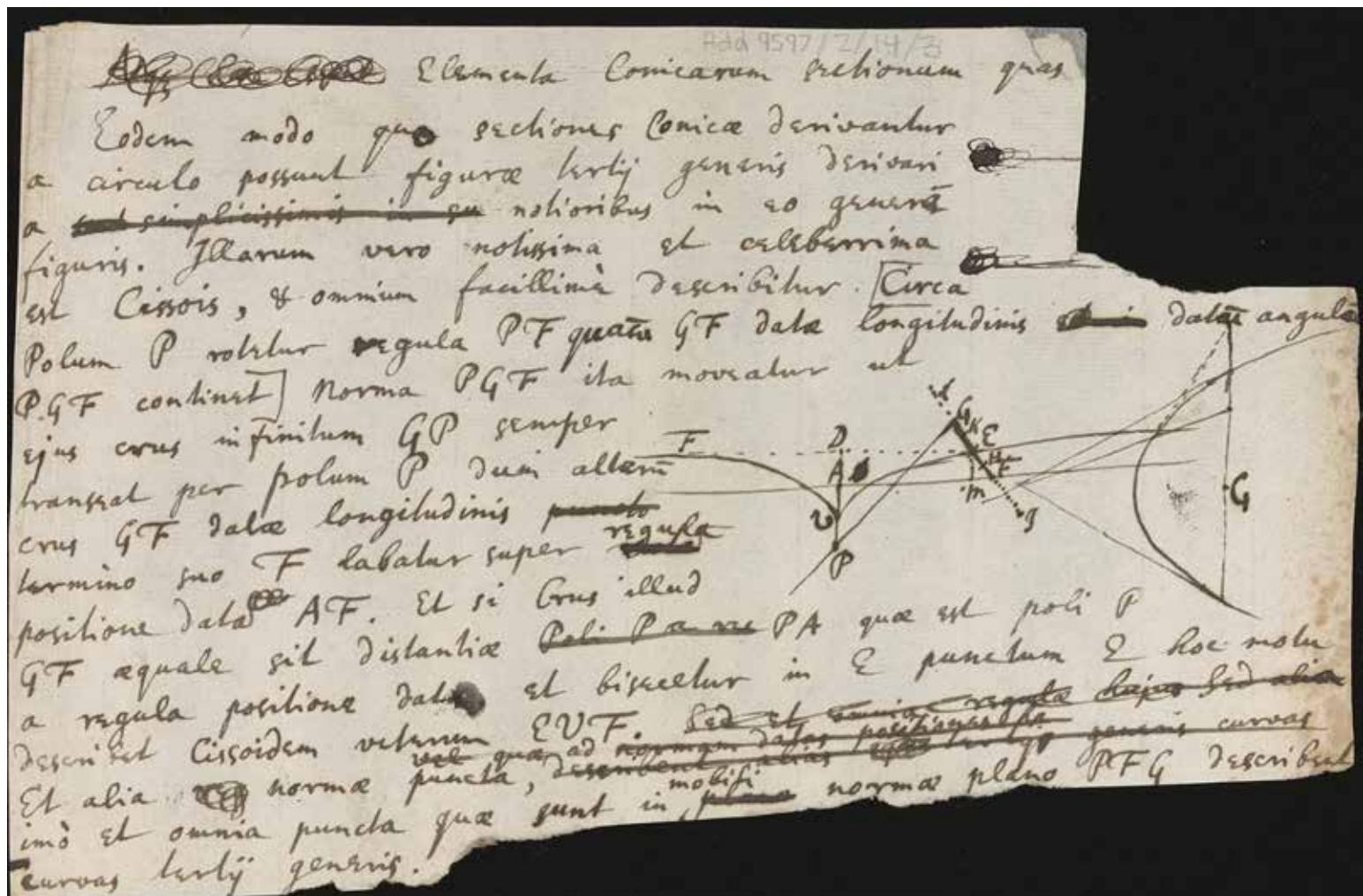
R. L. Egerton Esq.
Edgeworthstown
Ireland

1

804-02 6905

After a few days I found time to go to a large open field where
there was a great deal of broken ground. The soil was very light and
dry, and there were many small stones and pebbles scattered about.
I found some fine specimens of *Quercus*, *Pinus*, and *Populus*, as
well as some smaller shrubs and herbs. The ground was covered with
a thin layer of soil, which was very dry and brittle. There were
also some small patches of grass and weeds growing here and there.
The weather was very hot and sunny, and the air was filled with
the fragrance of the surrounding vegetation. It was a pleasant
experience to walk through this field and collect specimens.

Both of the tested “Newton”-bylined rhetorical texts, *Moon’s Motion* (1702) and *Opticks* (1704) fit linguistically into the J-group. The H-group’s ghostwriter exclusively specialized in science, while the J-ghostwriter had a more generalist specialization in not only scientific, but also humanistic (such as politics, history and travel) rhetoric. Despite the linguistic match to the J-group, this handwriting sample from one of “Newton’s” later lectures is clearly very similar to awkward handwriting and diagram in the preceding “Darwin” letter in the H-Hand. A likely possibility is that ghostwriter-H wrote the scientific calculations (as demonstrated in this handwriting sample) for “Newton”-bylined texts, which were later re-written or written in their majority with elaborate languages for publication by ghostwriter-J.



- 1 a Francis Duke of Alencon (Sutor to 2 Elizabeth)
 wth four French Lwys at bott. Pa Gunst Sculp
 Adr. vde werff pinx. Tol
- 7 Dr Richard Atchbury Kings Prof. et Canon of
 Ch. Ch. & D Loggan ad vivi Sculpsit
- 10 Lawerent Andrews Bp of Winton wth 16 lynes
 at bottom J Palynge fecit 1635 Tol
 The same imitated in small as before his life
 The same person wth Bp of Ely 1618 wth 8 lynes at
 bott. by Geo W. Vert. Tol
- 9 Sir Edmund Anderson P Ch. Just. of the Com.
 Plas Plat: 76. W Fetherdown Sculp Tol
- 11 Dr Fra Atchbury Bp of Rochester and
 Dean of Westm. Sheet Mz.
- 5 John Ayres Writing Mast in St Pauls Ch: Yard J Hart
 Sculp Th:
- Dr Robert Abbot Bp of Salisbury 12.^o
 The Portriture of Bertram Ashburnham who was killed in the Battle betwⁿ King
 Harol and Wm the Conquerour Tol Edw: b Davies sculp
- 14 Bp aymer 8^o in a gown Cap long Beard and
 Fur Tippet

Hand-F

1.-

The Introductory Lecture

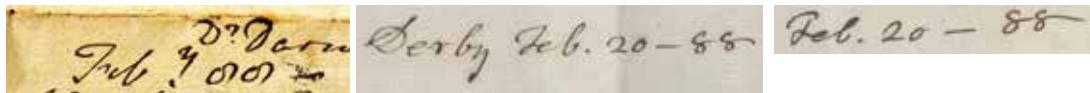
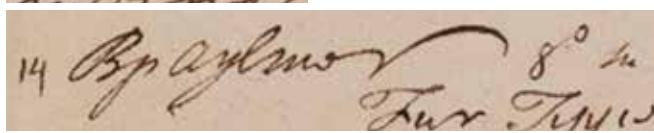
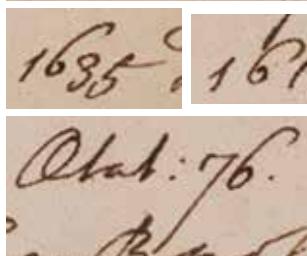
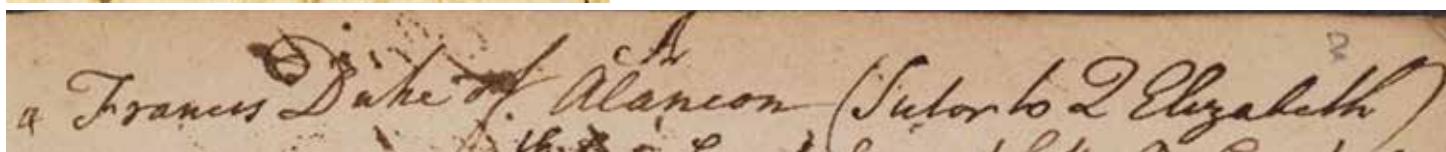
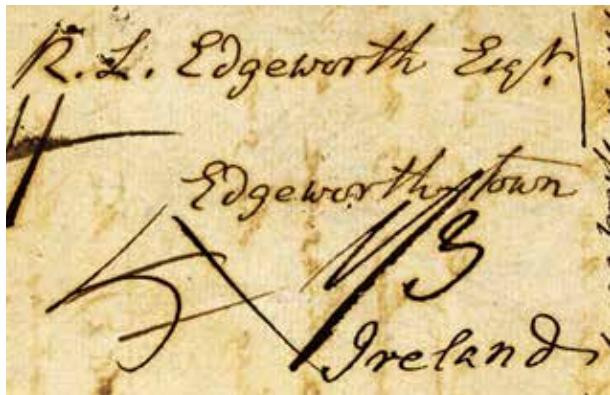


Gentlemen, The intention of the following Lectures is to give you as clear an idea of the practice of Surgery as I am able: for which purpose I shall shew in what manner & with what Instruments each operation is performed - also when it is necessary to perform - Because we ought never to have recourse to the knife when a gentler method will succeed - neither ought we in any operation to be more expeditious than is consistent with the welfare of your patient - for tho' it may attract the notice of the spectators, yet by being in a hurry, something of greater consequence may be omitted than their opinion of your dexterity - as parts may be divided which ought not to be; so that the operation will not be attended we could wish; by which means the Surgeon's character is often more injured than if he had been longer about it - Therefore we ought never to hurry an operation, Calmness
and

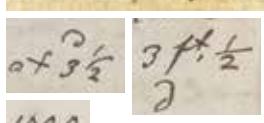
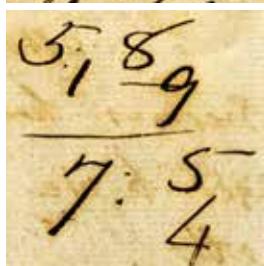
Comparison of Echoing Hand-H Elements



The be-pattern (*be, is, to*) appears in the “Robins” text. Though with only 2 samples, some other common words are also compared. One clear similarity is between the *of*'s, as they have a final dropping half-loop. While the Oldys and “Darwin” manuscripts seem to be very different intuitively, isolating these words shows that they have a similarly casual or rushed style: some letters are unfinished (no cross to the *t* in *to*, a stick instead of an *s* in *is*, and the *be*'s tends to look more like *la* or *le*). In combination with the presence of the F-Hand in the “Pott” manuscript this indicates that ghostwriter-H probably concentrated on practical scientific experiments, and rarely wrote up his findings himself, or wrote them sloppily, and was later heavily edited by the ghostwriters who specialized in rhetoric.



While most of the Oldys and “Darwin” manuscripts seem to have very different handwriting styles, the similarities between them are more apparent if the names are viewed in isolation. “Darwin” uses a similar more formal Italian semi-continuous hand when writing the address on the letter. For example, the capital *E*'s in this address have an identical top loop that connects to the body of the *E* with Oldys’ *E* in *Elizabeth*. The Italian or Palatino’s cancellaresca style was used by Harvey in the Renaissance period, so these appear to be allusions to this style, while most of these manuscripts are in the simpler round hand.



There are many numbers in these texts, as befitting for the scientific genre. Both Oldys and “Darwin” tend to favor the use of superscript or other unleveled placements of numbers, as in 8^o , or 5_1 . The 5's in Oldys and “Darwin” are also unique and similar, as the top line tends to connect too low, or to not connect, or to connect too far to the left to the body of the rest of the number; the writer stops and draws this top line separately from the single stroke for the rest of the 5, and does so rapidly, so that he usually misses.

Group-I Poetry Genre Handwriting Style

On reading the Play of Double Falsehood, or the Distrest Lovers, unmercifully said to be originally written by Shakespeare.

A Painter once (a Hollander)
With Genius lost & Rose,
To see a Jewel in his Art
To this our Island came *

He bent the Englishman's Nose,
And sought it Day by Day—
“What stile abroad? & go I still
Ungratified away?”

* Found ^{the} they were by different Star
In different Lands to dwell,
Yet by the Channel of Report
Yet near ~~the~~ connected by Report,
They knew each other well.

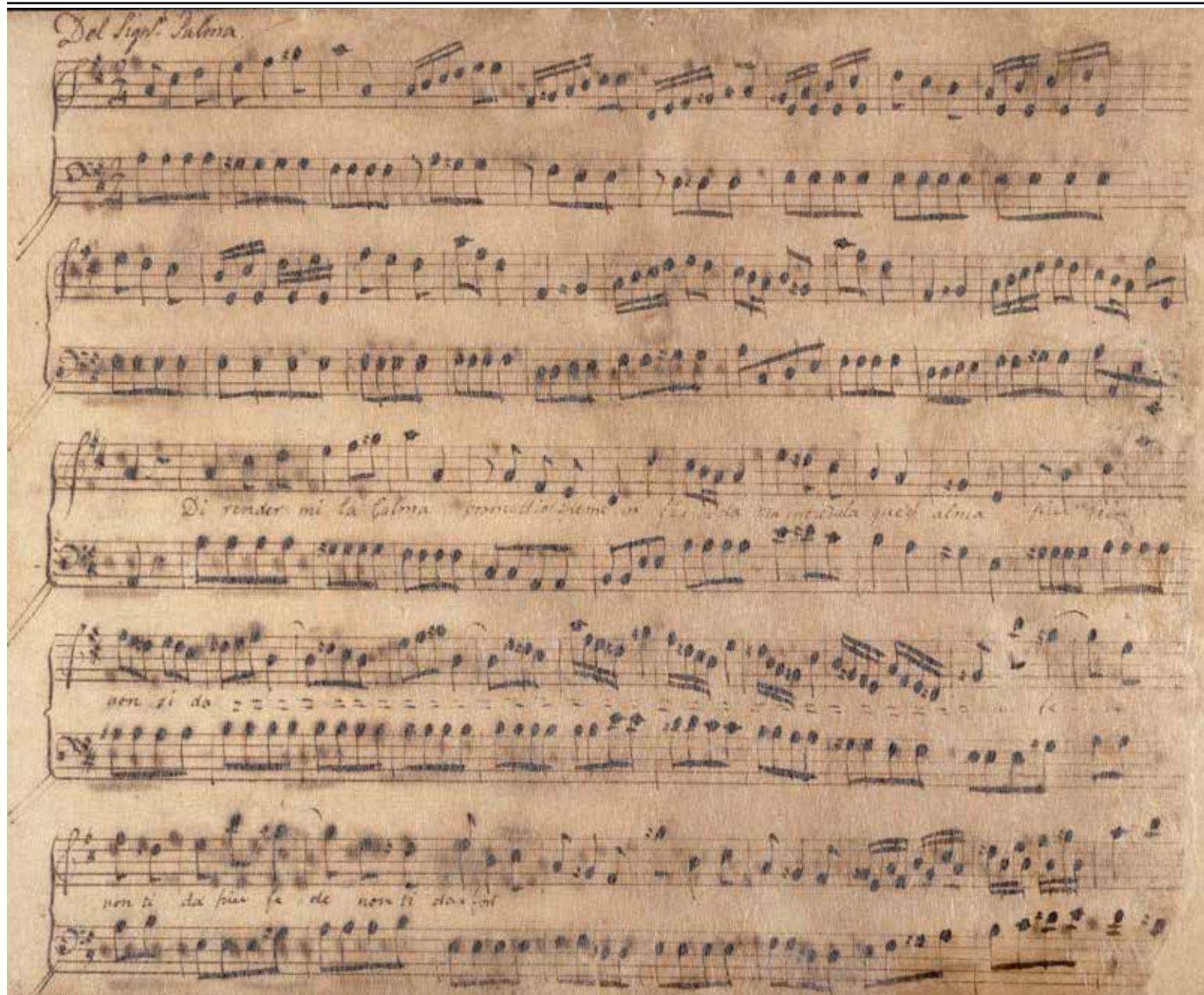
The Dutchman's Heart no Unity
Nor Envy did inspire.
Thoughts but an honest generous Wish,
So ^{know} to admire! ✓

“Must I thy notice thou review?
“ Ere I my Brother find?
“ Let me at least a Token leave
Of Kindred Art behind.”

The I-group is another small group with 13 exclusively poetry texts from 13 different bylines. Because the “Hull” sample is reasonably firmly dated to between 1763-73, and there are no bylines in this group who lived long enough to still be alive in 1763 after publishing the first text in 1713, it is reasonable to conclude that the earliest linguistically tested text from 1713 and the earliest handwriting sample from 1700 can be discarded as falsely backdated. This leaves an unusually large number of potential ghostwriting bylines who were active between 1739 and 1763: John and Charles Wesley, Richard Bentley, George Alexander Stevens, David Garrick and Joseph Reed. “Reed’s” play matched the B-group; there are no accessible poetic samples to check for “Reed”. Writing samples are available in non-poetic genres for Bentley, Charles and John Wesley, and Garrick. The included poetic samples from “Winchilsea”, “Hull”, “Southey”, and “Parnell” are all from authors who are unlikely to have created the I-group. Hull is the most likely of this set, if the second text in this group from 1739 was also backdated. Another possibility is that this group are modernized versions of Byrd’s Renaissance poetry, which were forged and mis-dated in these samples. One of the letters from John Wesley is dated to 1789, which if it is authentically by Hand-I would narrow the most likely ghostwriter to John, as the other 4 died before this year.

On the stretched Canvas glori'd a Face
With Virgin-Beauty's hue—
When on the Velvet-Couch a Fly
With curious touch he drew—

our The Englishmen returned at last—
“Sir, how has been” — “Pooces!”
I need but look upon his lines,
And know the Master there.



My Dear Sister
I am agreeing
to send you

This is an example of authentic 18th century musical annotated settings. These are obviously structurally different from "Warton's" "Ode to Fancy". They are far more condensed, and only use black note circles. Even the paper has been naturally aged in this "Parnell" sample. It is likely the original "Warton" manuscript looked more like this one, before it was transcribed or forged many decades later. The I-group and the E-group are the two groups that specialize almost exclusively in poetry, so both of these ghostwriters should have had some skills as musicians to meter and rhyme verse. However, these "Parnell" settings are also likely to have been backdated or mis-dated because ghostwriter-I was not yet actively writing in 1700.

Thomas Parnell, "Musical Settings by Parnell in the Manuscript of *His Book*", 1700 (Library of Congress), pages 9, 77, 210, 214.

60.

Recit:

The Duett a Cantata

At midnight from the hills we look at day. He was in lonely fields sailing by. In paths where winds
blow, the lamp was led with the rich curtains for every glass, and through the dark he went and
thus in ever living fields he went abroad.

Air.

inflections

In these hills you leave your love
pick up dust - you leave our hearts you take our dust & leave our hearts, but you leave us - love us - we'll be

206

Song of a shade vein is beauty's
gandy flowers pageant of an idle flower come, come to bloom & fade
Bloom and fade now life vain than it is the pride of human wit the pride of human wit
Shadow of a shade to the shadow of a shade the shadow of a shade



A hand outline seems like a joke a forger would play to create the sensation of authenticity because of the modern over-reliance on fingerprint evidence. The first-person handwriting on the hand also matches the third-person writing on the note laid over the hand. A better resolution of this image is inaccessible. The following "Remembrance" manuscript does use a matching handwriting, which is just slanted in a different direction. This reverse slanting further hints at a posthumous forgery.

"Man hark a many pilgrimage
 As through the world he winds
 On every stage, poor spirit he age
 Still discontented winds;
 until he arrives he casts his eye
 upon the road before
 And still remembers with a sigh
 "The days that are no more"

Southey

MISCELLANY POEMS

WITH

TWO PLAYS

BY

ARDELIA

I never list presume to Parnass hill,
 But piping long in shade of lonely grove
 I play to please my self, albeit ill [poor] May & June.

Robert Southey, "Manuscript Poem 'Remembrance' by Robert Southey", MSS 363, SOR Undated 1-1 (Special Collections Manuscript Letters and Ephemera of Artists and Authors: Arizona State University Library).

Hand-B appears to have written most of "Winchilsea's" dramatic-verse *Ardelia*'s manuscript, while the notes or some sections might have been written by the versifying Hand-I.

Anne Kingsmill Finch Winchilsea
Ardelia was Anne Coventry of Winchilsea
 See her poems printed for John Barber on
 Lambeth-Hill; and sold by John Morphew,
 Max Staines & Holt, London 1713.

Anne Kingsmill Finch Winchilsea, "Miscellany Poems with Two Plays by Ardelia: Manuscript", 1685-1702? (LUNA: Folger Digital Image Collection).

Life's Progress
By Anne Countess of Winchelsea

How gaily is at first begun

Our life's uncertain race!

Whilst yet that sprightly morning sun,

With which we just set out to run,

Enlightens all the place.

How smiling the world's prospect lies,
How tempting to go through!

Not Canaan to the prophet's eyes,

From Pisgah with a sweet surprise,

Did more inviting shew.

How soft the first ideas prove

Which wander thro' our minds!

How full the joys, how free the love,

Which does that early season move,

As flowers the western winds!

Lies Progress

Our sighs are then but vernal air,
But April drops our tears,
Which swiftly passing, all grows fair.
Whilst beauty compensates our care,
And youth each vapour bears.

But oh! too soon, alas! we climb
Scarce feeling we ascend,
The gently-rising hill of Time,
From whence we see with grief that grim
And all its sweetness ends.

These are now cast, our station known,
And expectation past,
The thorns which former days has sown,
To crops of late repentance grown,
Through which we roll at last.

Whilst every care's a driving charm
That helps to bear us down;
Which faded smiles no more can charm,
But every tear's a winter-storm,
And every look's a frown.

Song

By a person of Quality

I sit to my heart between sleeping & waking,
How wile thing, that always are before ~~the~~^{the} eye
that black, brown, as fair, in what time, in what
By time has not taught thee a fit application?

Has accus'd, the wile thing gave this sober reply:
In the heart without motion though like fleshly
Not the beauty she has, nor the art that she
borrows,
Gives her eye any joys, or the heart any sorrows.

Then our Lippis appears - she whose wit so
I am forced to applaud with the rest of mankind;
Whatever she says, is with spirit and fire,
Dry word I attend, but I only admire.

Prudentia astutely would put in her claim
Luring me heaven, though man is her man;
Her love, not devotion, that turns up her eyes,
These stars of this world are too good for
the skies.

Song

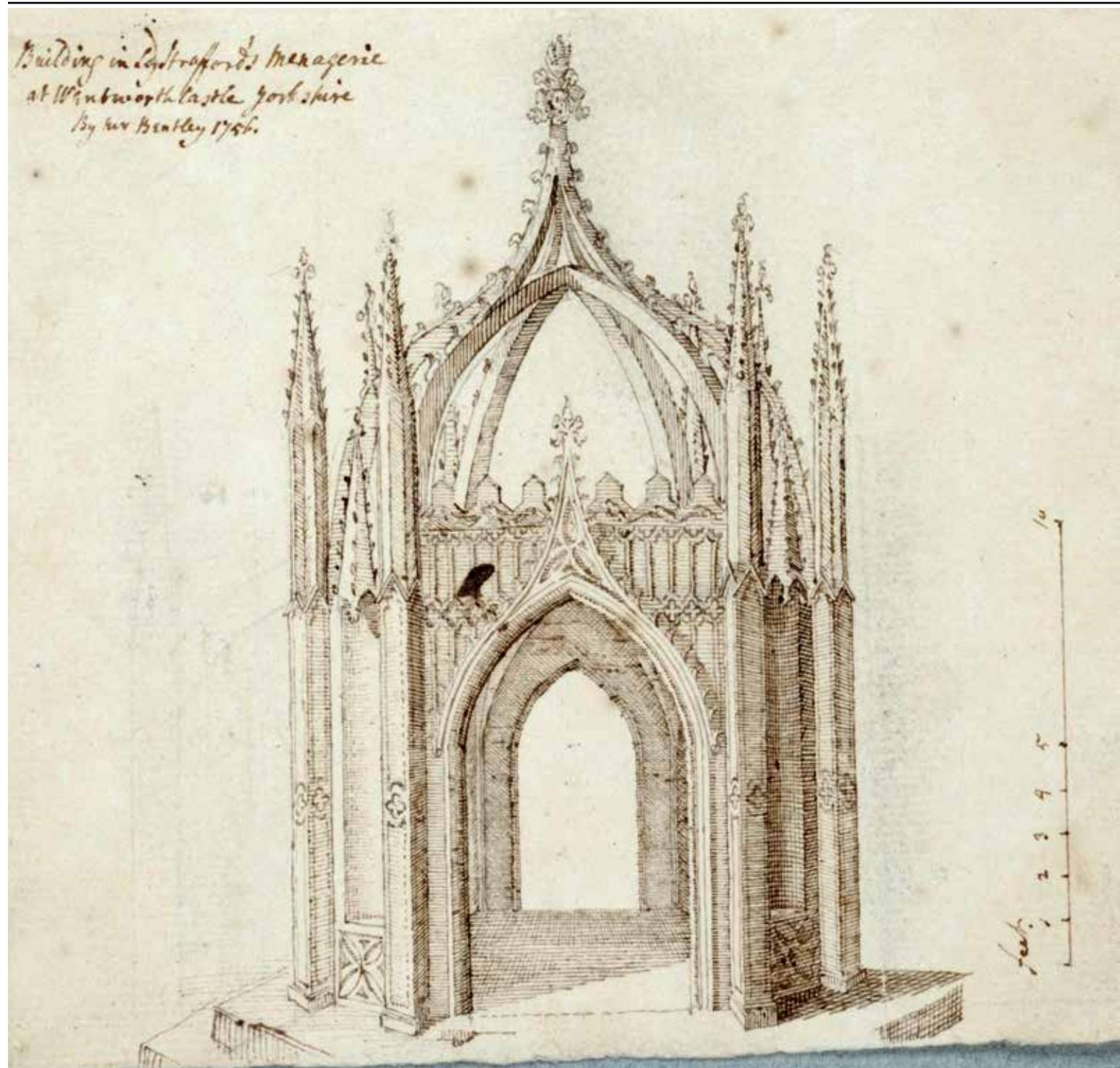
But she so lively, so easy, so fair,
Her wit so gentle, without art, without care;
When she comes in my way - the motion, the pain,
The leaping, the akins, return all again!

O wonderful creature! a woman of reason!
Never grave out of pride, never gay out of season;
Then so easy to guess who this angel should be,
Would one think Mrs H-^{xx}-d never dreamt it was
she?

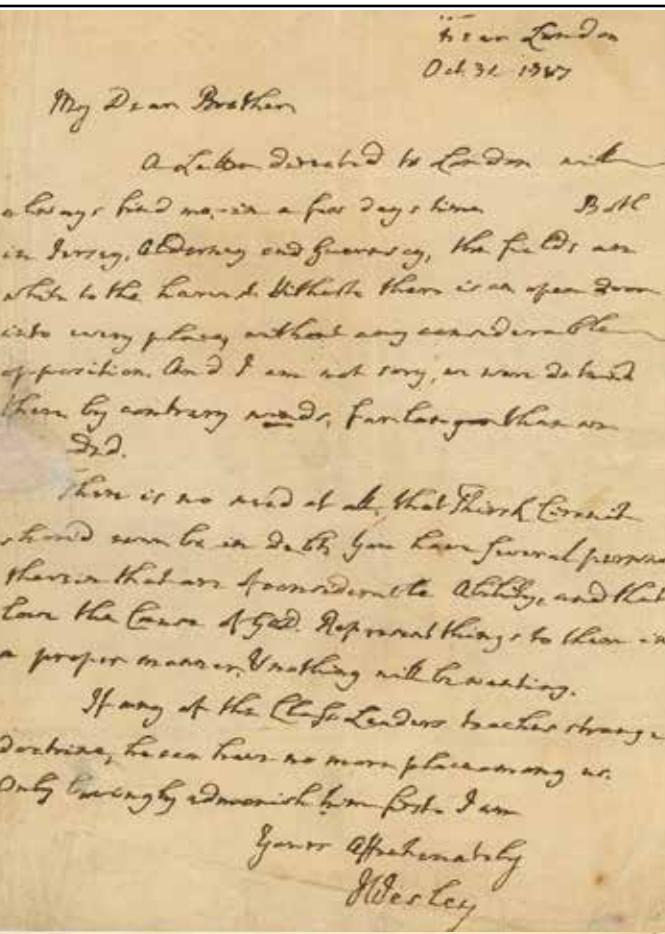
Though both have been assigned to "Winchilsea", the handwriting in this musical-verse manuscript is clearly different from the Hand-B that dominates the dramatic-verse Ardelia.

While the round hand in the "Song" is different from the typically casual Hand-I style, the "Anne..." byline is closer to this casual Hand-I standard. This contrast in one manuscript demonstrates the range between Hand-I's casual and formal styles.

Song by
Anne ^{Countess}
of Winchilsea

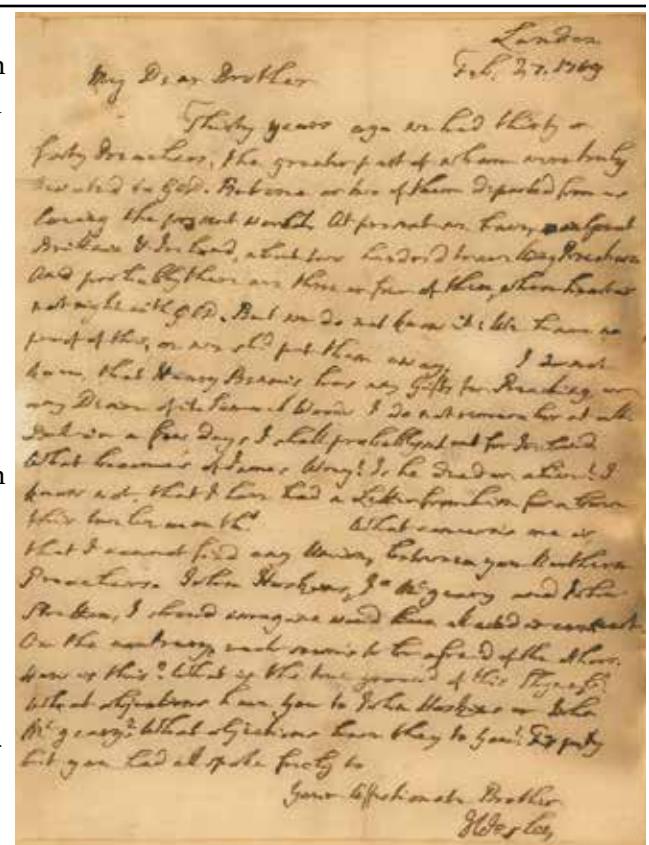


Richard Bentley, "Building in Lord Strafford's Menagerie at Wentwork Castle Yorkshire by Mr. Bentley, [with a September 1760 letter from Walpole to Montagu: 'Lord Strafford has erected the little Gothic building which I got Mr. Bentley to draw; I took the idea from Chichester cross—It stands on a high bank in the menagerie, between a pond and a vale, totally bowered over with oaks.'"], 1756 (Lewis Walpole Library: Yale University Library).



John Wesley,
"Letter: To John
King from John
Wesley", Oc
tober 31, 1787
(Drew University
Methodist Library:
Atla Digital Li
brary).

John Wesley,
"Letter: To John
Stretton from
John Wesley",
February 27,
1789 (Drew
University
Methodist Li
brary: Atla Di
gital Library).



The use of variantly shaky to formal styles in letters from John suggest an attempt to deliberately disguise his handwriting.

No. 4.

Everham
March 30. 1751.

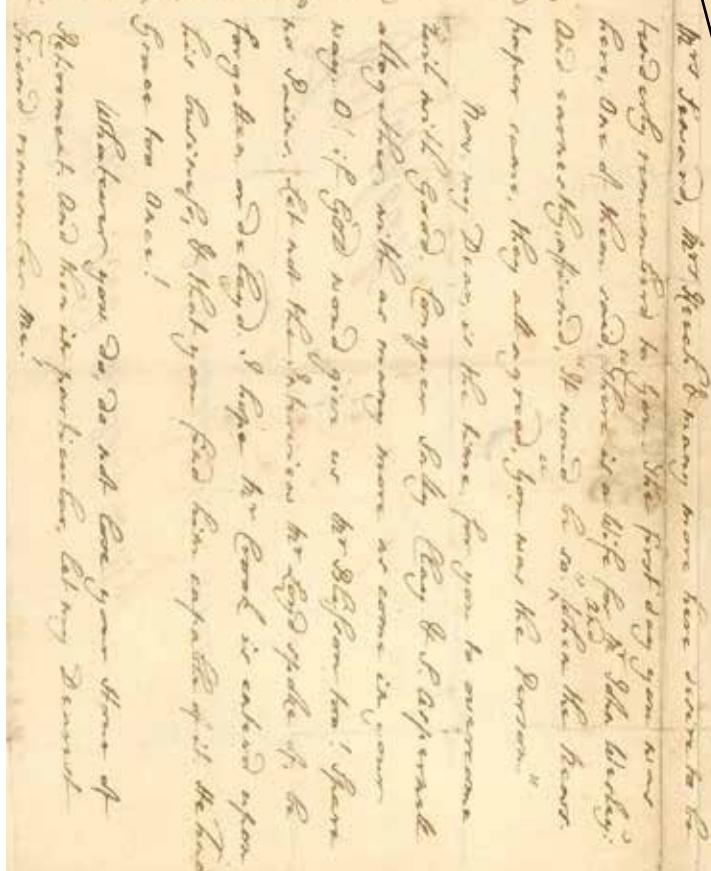
My Dear Love

I think it is a long, long time since I
wrote to you. So it seems, because while I am
writing, I see you before your me. I can imagine
then I am sitting just by you.

And feel hear you at the while
softly speak & sweetly smile.

O what a mystery is this! That I am enabled
to give you up to God, without one murmuring
or uneasy thought! O who is so great a God
as our God! Who is so wise, so merciful? My
Dear Master, who can have such reason to
praise him as we have? And I chiefly, to
whom He has been given an help so much
for me, as well as power to enjoy you to
his glory, and to let you go wherever he
calls.

The insertion of this poem strengthens the case John is the ghostwriter behind Hand-I.



John Wesley, "Letter: To Molly Wesley from John Wesley", March 30, 1751 (Drew University Methodist Library: Atla Digital Library).

I send you my regards to your wife Eliza. My old
dear wife will be early as ever - but Maria
now - Mrs Langshaw probably can make
out his absence. I am now under no mis-
fortune with my friends now. Will be take the
month to visit at Mansfield house, who is like
main summer; & it is not being music
to hear? On this only condition, my love
and his Maria. As my command and hobby
of singing (it has nothing you can know before
he comes). It is for his good sake I have made
up with her. If it goes hard with me

Dear Sir

You're not one, at my return
from Bristol. We rejoice to hear of
your family's Welfare & expect
Jack at Christmas, while my Son's
Concerts will be interesting. His Con-
certs are in the press. Garrison will
soon publish them. & in his monthly
common Magazine himself - if he
takes him by the forelock: i.e. if he
acquires an habit of rising. So much
not look to you for an example, but
to us. For most of my life I have con-
stantly rose at Four, till wright down

Charles Wesley, "Letter: To Mr. Langshaw from Charles Wesley", September 25, 1780 (Drew University Methodist Library: Atla Digital Library).

We depend upon you coming back to us (after
you have got ready to go to another) I hope in time
in proper to receive you
Mrs East's son is dead.
Your old & best will find a kind in other in time
of my way to Cleveland. I hope to call on her
again summer; & it is not being music
to hear? On this only condition, my love
and his Maria. As my command and hobby
of singing (it has nothing you can know before
he comes). It is for his good sake I have made
up with her. If it goes hard with me

With every esteem & regard
Yours truly
C. Wesley

May 26.

Dear Betsy

For the short time I have ^{to} stay here
I shall be happy to assist in any degree
a Child of my Blessed Father. & yours,
now waiting for us in paradise

My Brother stays for this: then
for I must be sent.

You will not be discharged so easily.
There is more work for you to do, and
more affliction for you to suffer, before
you are permitted to depart in peace

I shall strive hard to see you
before you leave Shewsbury

I have not time to express our
Dickinson's. So tell him with my love

Charles Wesley, "Letter: To Miss Elizabeth Briggs from Charles Wesley" (Drew University Methodist Library: Atla Digital Library).

This
description
of "my Son's
Concerts"
being staged
increases
the odds
somebody in
this family
was Hand-I.
The tested
Hymns and
Sacred Poems
(1739) were
assigned to
both John
and Charles
Wesley. The
handwriting
in Charles'
letters might
either be a
unique style
other than
Hand-I, or
it can be an
even more
manipulated
version of
Hand-I.

Memorandums of my Journey to Paris

My wife M^r. Denis & myself set out from London the 19th of May (O.S) Sunday, & we got to Paris the Thurs. day after (y. 23^d), we made our Passage from Dover to Boulogne in three hours & a half

1:	1:	0
2:	2:	0
1:	1:	0
1:	1:	0
4:	4:	0
		1:1:0
		1:1:0
		1:1:0

Boulogne

all the French writers who have written about England complain of the Brutality of our common People, but let me say or write what they will, I never yet saw so much Dirt, Beggary, impudence & Impudence as I did at Boul^e the Custom house Officers, which standing of freedom of Port were very unmerciful & strict, & of Collector whom we went before had our things (the my wife was w^t by) opened in y^r Coffe of his House & shou'd not please him not to hear or us — as to what else pass'd at this place is of very little consequence, we could hardly get Post horses & every thing was as disagreeable as it could possibly be —

From Boule^e to Paris

The Roads for y^r most Part very good the Trees very bad, the best at Abeville, the People very civile.

These accounting numbers are in a different format than the sets of numbers included from other groups, as it uses colons instead of dashes between figures, and includes a pound mark before the first figure.

Act 2^d

Scene an Antichamber, to Lord Ogleby's bedchamber
Table with Chocolate & small case for Medals

my bird - ~~now~~ - don't flutter your wings - the moment
Frigidus. Go now my dear - don't flutter your wings - the moment
my bird wakes he rings his bell, which I hear as soon
as a later species as it suits my convenience -

Chi-Maid. But should he come upon her without singing -
I would never tell you this, Master has taken care
Brush. He won't sing - but Master has taken care
of that for he would ^{hope} ~~wish~~ him done his slope last night

Act I.

Earl of Gloucester ^{Exe}	—
Lord Sappho	—
King	—

The format of this characters list is entirely different from the standard B-Hand list.

peaceably - my love

we can't touch a d

Mr. Maid (sipping) to my
it samples for all
perfumed like an orange
you have an excellent
Bush. Let me beg of you
your own Drunkeness take
return for it, I desire.

Act I.

Earl of of ^{Kexg} of	—	the standard B-Hand list.
Lord Sappho	—	Mr. Fenwick
Sterling	—	King
Lovewell	—	Gates
Canton	—	O'Brien
	—	Blakes

or the widow plainly like to Sterling.
Miss Sterling - - - Mr' Clive
Nancy - - - Miss Pope
Polly - - - Miss Bride.

The Universal Register Office
March 7th 1761

Sir
We intend performing this Farce
if it shou'd meet w^tth the approbation
of my Lord Chamberlain

~~D. Garrick~~
J. Lacy

not thought fit to be acted.

Sir

There are so many Alterations
and Omissions since your Removal of
this Piece that we have ventur'd
to lay it again before you for
your approbation.

J. James Lacy
D. Garrick

Comparison of Echoing Hand-I Elements

With in his to it

My to you

a his with you

My is for

to his with a

With a that to my in my by

in at By me

I to with in will they

to of my My in a

to with my I

to Heat to of my You for

My Dear Sister

My Dear Brother

My Dear Brother

My wife

A few word-patterns appear in single texts in the I-group: ar: *his, to, with*; bn: *I, my, thy, to*; br: *a, I, that, to*; h: *a, I, to*; n: *in, to, with*. When these common words are viewed in isolation they show a single common heavily slanted round text handwriting among these samples. For example, the capital *With* (frequently the first word in lines of poetry) has similar detached *W*'s with curls that cover the dots over the *i*'s. There are also occasional continuous connections between the lines in neighboring letters, as in *you-for* and *of-my*. Though the "Southey" samples are the most inconsistent with this style.



Numbers across Hand-I tend to be scribbled to make them difficult to read. The dates stated in these manuscripts stretch between 1713 and 1789. The late attributions ("Southey") and early dates (1713) tend to be written in the third-person, as if an archivist or collector added them, instead of the original author. The most legible dates appear under "Garrick's" byline, so perhaps Garrick is ghostwriter-I, and he was most honest about dates when he was writing about his own activities.

By Mr Bentley 1756.

*London
Oct 31 1787*

*London
Feb 27 1769*

*Everham
March 30. 1755.*

*Maryton
May 26.*

1 : 1 : 0
2 : 2 : 0
1 : 1 : 0
1 : 1 : 0
4 : 4 : 0

*the 19. of May (O.S.) Sunday,
The Thursday after (y. 23. d.)*

Act 2d

March 7. 1761

Group-J Rhetorical-Genre Handwriting Style

A Description of Mr. Whiston's reflecting Telescope, for y^e discovery of y^e Longitude at Sea.

Octob. 22^d. 1730. I laid before y^e koyal Society a newly invented sort of Refracting Telescop, leaving y^e object glasses to one eyeglass. Then I informed y^e Society y^e number might be increased at every ones pleasure. I then observed, y^e such a Telescope would shew the Eclipses of Jupiters planets at Sea; & consequently y^e Longitude there; notwithstanding y^e rolling of y^e ship: that motion only remov^{ing} y^e planet from one object glass to another, but still exposing it to y^e eye in one situation as well as in y^e other. My specimen there produc'd was 9 foot long: the eyeglass was about two inches broad. I endeavoured to procure an eyeglass three inches broad: but could not then light upon glass thick enough for that purpose. By y^e glass two inches broad, whose diameter was about twice, & its area four times y^e common diameter & areas, y^e instrument became capable of improving y^e discovery & sight of Jupiters planets 28 times $4 \times 7 = 28$. as a glass three inches broad would do it 63 times. $9 \times 7 = 63$. I did not then carry this discovery any farther; because I was determined not to publish any thing more about y^e Longitude till I was fully satisfied y^e method was not only right, but also would be practicable at Sea: and because I soon began to hope y^e y^e reflecting Telescope, I mean that of M^r Cassgrain's form, so much of late improv'd & used, might be applyed to this purpose. And certainly there is no reason to doubt, but such a telescope of two or three or four feet, with y^e two common reflectors, and a number of eyeglasses, which is with great ease managable at Sea, will shew these

Hand-J uses variations of a semi-print and semi-cursive handwriting style that is designed to maximize readability. The letters take up the greatest possible thickness to maximize the space they take up in each line. And the lines are spaced just close enough together to avoid touching without wasting blank space. The ink Hand-J uses tends to be thick and steady. 4 of the bylines in group-J have texts that also fell into other groups: "Monro", "Paine", "Trusler" and "Walpole"; these samples look more like the other groups, so they remained in those. A chronological lifespan comparison concluded that the most likely ghostwriters behind group-J are either William Saunders (1743-1817) or William Whiston (1667-1752). A handwriting sample is only accessible for Whiston, so this might mean he is the most likely J-ghostwriter. However, texts such as *Irish Stage* refer to events as late as in 1788, and "Godwin's" letter is dated 1810. The earliest among these handwritten samples is "Whiston's" text from 1734. The author would have had to live to 90 to begin writing in 1734 and to still be writing in 1810. It would then be more likely that this earliest isolated text was backdated. Out of the bylines in the J-group who were still alive in 1810, the earliest to be born was William Hutchinson (1732-1814). Alexander Monro (1733-1817) and Thomas Denman (1733-1815) are other potentials. Monro's handwriting is a semi-match because it is crammed like Hand-J; but uses a heavy script variant, which is somewhat like "Ritson" or "Godwin" out of these Hand-J samples. Monro has been categorized as Hand-C, as its script seems to be a closer fit for that group. Further research is needed to solve this mystery.

The use of *y* for the in "Whiston", as well as other antique usages appears to be designed to forge a unique antique writing style, which makes it unlikely "Whiston" was the ghostwriter, or he would not have felt the need to forge his own text.

which will prevent any considerable error
during such voyage.

18. How perfect soever this method of disco-
vering y^e Longitude be in it self, yet can it
not be put in practice with compleat suc-
cess till y^e Ports & Havens have their Longitude
first determined; which requires no very
long time to do, if y^e publick once in earnest
set about it; as y^e Astronomers do very well,
know.

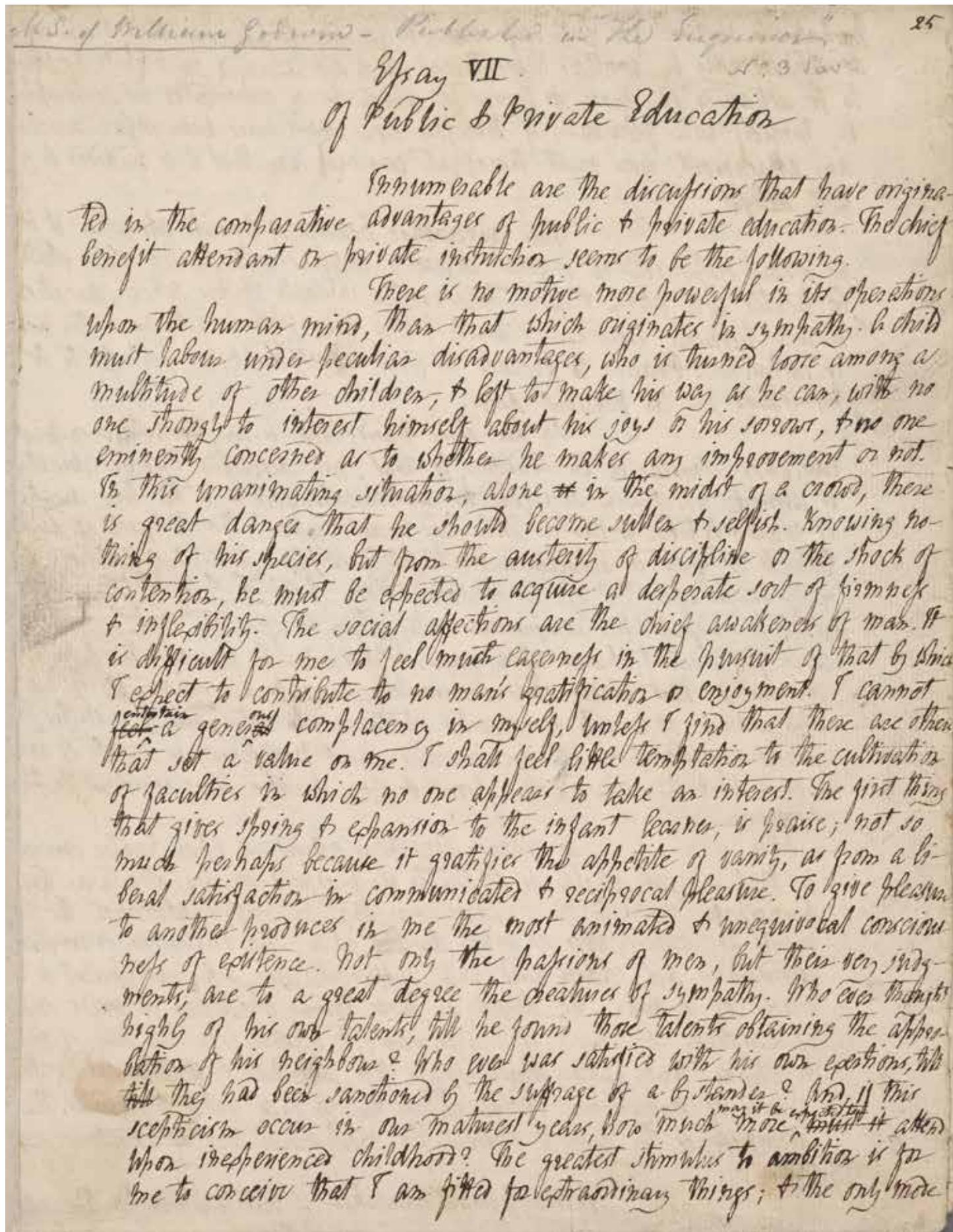
November 6th
1734.

Will: Whiston

Received the 7th Nov^r: 1734

Dr. W^r Wag^r

Mr Whiston's Project
for finding the
Longitude



or pert, querulous & pedantical. In either case he is out of his element, embarrassed with himself, & chiefly anxious about how he shall appear. On the contrary, the pupil of public education usually knows himself, & seeks where his proper centre. He is easy & frank, neither eager to show himself, nor afraid of being observed. His spirits are gay & uniform. His imagination is playful, & his limbs are active. Not engrossed by a continual attention to himself, his generosity is ever ready to break out; he is eager to fly to the assistance of others, & intrepid & bold in the face of danger. He has been used to contend only upon a footing of equality; or to endure suffering with equanimity & courage. His spirit therefore is unbroken; while the man, who has been privately educated, too often continues for the remainder of his life timid, incapable of a ready self-possession, & ever prone to prognosticate ill of the contention in which he may unavoidably be engaged.

We shall perhaps perceive a still further advantage in public education, if we reflect that the scene which is to prepare us for the world, should have some resemblance to the world. It is desirable that we should be brought in early life to experience human events, to suffer human adversities, & to observe human passions. To practise upon a smaller theatre the business of the world, must be one of the most desirable sources of instruction & improvement. Morals cannot be effectually taught, but where the topics & occasions of moral conduct offer themselves. A false tenderness for their children sometimes induces parents to wish to keep them wholly unacquainted with the vices, the irregularities & injustices ~~but this mode of proceeding~~ But this mode of proceeding seems to have a fatal effect. They introduced to temptation unprepared, just in that tumultuous season of human life when temptation has the greatest power. They find men treacherous, deceitful & selfish; they find the most destructive & hateful ^{impulses} every where presented, while their minds, unwarmed by the truth, expected unvaried honesty. They come into the world, as ignorant of everything it contains, as uninstructed in the scenes they have to encounter, as if they had passed their early years in a desert island. Surely the advantages we possess for a gradual initiation of our youth in the economy of human life, ought not to be neglected. Surely we ought to anticipate & break the shock, which might otherwise have made them that the lessons of education were an antiquated ~~legends~~, & that the practices of the sentinel & corrupt ~~were~~ the only practices proper to men. *

Skinner Street,
Jan. 24, 1810.

Dear Sir

I am happy to inform you that I have been able to clothe four of the gods [Venus, Apollo, Mercury & Mars] for the precise sum of twelve guineas, which, considering the high price of all sorts of apparel at present, I hope you will allow to be a good bargain. Seriously, if by this small sacrifice I shall be in any degree advanced in the good opinion & kindness of a man of your eminent talents & learning, I shall tell my money to have been well spent.

In the course of a fortnight (three weeks at farthest) the books with the altered statu will be ready for delivery, & copies shall immediately be forwarded to you. If you wish for any sooner, with the plates omitted, do me the favour to let me know.

I have heard nothing lately from the Master of the Rolls in Scotland. I fear this is owing to the ill state of his health.

I am, sir, with great esteem,
Your obliged & most obedient servant
W Godwin

Honey BUZZARD



v I p 97
Copied where J was a child
from a copy in H. Michelin
Agarne of top cover

This Bird inhabits as far North as Sondmor, found in plenty in the open parts of Prussia & Siberia near Woods. Preys much on Wizards.—

One was shot at Aston in Derbyshire which had not any Ash Colour on its head.

I much suspect Mr Plymley's specimen to be a slight variety of the Moor Buzzard: On further Observation its Eggs appear not so long & tall as those of the Moor Buzzard; yet much doubtless being the Honey Buzzard, I have one in my Museum nearly an exact resemblance of that in the folio British Zoology. T.

Mr White in his Natural history of Selborne p. 109, says, That a pair of Honey Buzzards, built a large shallow Nest, composed of Twigs, & lined with dead Beech Leaves, upon a tall slender Beech, near the middle of a wood, called Selborne-hanger, in the year 1780; In June a Boy climbed the Tree, & brought down an Egg, the only one in the Nest, which had been sat on, & contained the Embryo of a young Bird: The Egg was smaller & not so round as those of the Common Buzzard; was dotted at each end with small red spots, & surrounded in the middle with a broad bloody Zone: The Hen was shot, & answered exactly to Drays description, had a black cere, short thick legs & a long Tail; When flying may be distinguished from the common Buzzard by its Hawk-like appearance, small head, wings not so blunt and longer tail. Some limbs of Frogs & many grey Snails without shells were found in its Caw: The Irides were of a beautiful bright yellow Colour.

In almost every sample, Hand-J uses a combination of two different styles, such as a casual Italian hand and print, or a thick and a thin script (as here). This can either indicate collaborative writing between 2 hands, or a tendency to alter the style to make it seem 2 hands were involved.

J. Ritson of London Esq^r. Observations on
on a M.S. in the Advocates Library.

Edinb^r. 1792.

Ex libris Bibliothecae facultatis Juridicae Edinburgi

M. 41. a manuscript in quarto of Old English Poetry written on parchment by several hands, about the year 1400, and given to the Library by Alexander Boswell Esq^r. of Auchinleck in 1744. Most of the Poems which are all in a strong Northern dialect are unfortunately mutilated, whole leaves having been cut out for the sake of the illuminations, of which only a very few, and those perhaps the least elegant or beautiful have been suffered to remain. The first five poems appear to be missing: of the rest the following is a pretty accurate account:-

N^o V in Dr. Po
List.

N^o. VI. a romance in eight line stanzas of alliteratives, of the birth of St. Gregory; wanting both beginning and end, four leaves being likewise misplaced after part of N^o. 7. The four or rather 8 first lines preserved are:-

35 Per hem graunted his wille y was pat pe knurz hem hadd y told
De barounz Par coore of nichen P's before hem Pat weren y caud
Alle y lond pat coor was his before hem alle zong & old
He made his sister chef & priess Par manis soizing for he had said. fo. 1.

36 N^o. VII. "The King of Tars." a romance in stanzas of 12 lines imperfect at the end, and the leaves misplaced. The first stanza begins:-

Heknys to me bofe old & Zing. fo. 7.

N^o. VIII. The Life of Adam, a poem; incomplete; imperfect at the beginning and the leaves misplaced. The two first lines preserved are:-

& he seyze one coif his eyse
& fyd adam you schalz dye. fo. 14.

Mo. ix

6 No. XXX. The romance of "Sir Beves of Hamtown". The metre, as in other copies is at first in Planas, but soon changes into couplets.
It begins.

Lordinges herkney to me late; fo. 176.

13 No. XXXI. A romance "of an hourt of milin", in couplets.
Beginning Thiu crift heven king. fo. 201.

No. XXXII. a few lines nearly and intentionally obliterated, the leaf which should follow being likewise cut out. Beginning:

It bifel whilom ich understande fo. 256.

No. XXXIII. The old story of "The merchant that did his wife betray" or "The penny worth of wit": wanting a few lines at the beginning; the two first preserved being:-

Of a chaunce ichil you tel

Pat whilom in his lond biffled. fo. 257

No. XXXIV. a poem, in Planas, "hou ouer leuede fante awaf first founde." rendered imperfect by cutting out the measure but beginning.

Leuede swete & milde fo. 259

No. XXXV. "Lay le freme," an Old Breton romance in couplets relating the adventures of a knight so called. imperfect. But beginning. we redop oft & funder y write. fo. 261

No.

Comparison of Echoing Hand-J Elements



Group-J re-uses word patter-d (*a, is, to*), f (*his, in, to*) and j (*a, in, is*). One clear similarity is in the back-leaning and occasionally connecting between letters curls in both the block letters and cursive letters *i* and *n* in *in*. There is also a tendency to leave out some letters, such as only spelling *th* or *y* for *the*.

Octob. 22^d. 1730. 28 lines $4 \times 7 = 28.$ $9 \times 7 = 63.$

*Skinner Street
Jan. 24, 1810.*

13 no 2221. fo. 176.

These numbers have some elements in common across bylines: the 4's usually form a triangle at the top (instead of 2 open upwards lines), the 6's have a long top curl that stretches past the border of the lower circle, and 2's occasionally have upper curls that droop down to connect to the stem of the number. All months and some cities are also abbreviated without standardization: *Nov*, *Novemb*, *Jan.*, *Octob*. The author also tends to be uncertain or to make small awkward mistakes, as in the cross in the *b* in *Octob.* and the dot at the side of the *b* in *Novemb.*

*7 Nov² 1734
November 6th
1734.*

19th Century

Group-A Handwriting Style

Who can say
why today
tomorrow will be yesterday?

Who can tell
why to smell

The molt revives the dary prime
of youth & buried time

The cause is nowhere found in rhyme.

c₁ c₂ c₃ c₄ c₅ x x x .

This roman numeral = $100 + 50 + 1000 + 100 + 50 + 300 + 30 = 1,630$.

She left the web, she left the loom:
She made three paces thro' the room:
She saw the waterflower bloom:
She saw the helmet & the plume:

^{out} She looked down to Camelot
And flew the web & floated wide:
The mirror cracked from side to side:
'The curse is come upon me' cried
The Lady of Shalot.

Outside the isle a shallow boat
Beneath a willow lay afloat
Below the carven stern she wrote

THE LADY OF SHALOT.

POEMS.

The capital-letter print font used here in the titles "Poems" and "The Lady of Shalot" matches the font used for the entire text of "Mary Coleridge's" tested poetic manuscript in group-A.

And that delight of patic flight, by day or night,
From North to South;
We've knit you fast in silken chords
And kiss away the bitter words
From off your rosy mouth.

5

My Rosalind, my Rosalind,
I know you, what o'er Rosalind
In our esteem you only seem
Bold, subtle, comely Rosalind
Yet is your inmost heart & soul
So healthy, sound & clear & whole
That tho' you sport in patic thought
(A light of gladness still increased
Still dawning in the happy East)
You will love well when you are caught
When you are caught in bondage brought
And capt'd & fed & tended & taught
To live & love with equal mind;
My happy-spirited Rosalind
My lissomest Rosalind.

X X X X

Who cannot love & will not feel
Full edging golden joy with steel
While here & there & ^{everywhere} ~~nowhere~~
With purposed aim or scattering
The sharpened light so bitter-bright
Of rip'd smiles where keen delight
In very sweetnes sheathes a sting.

Note to Rosalind.

These two paragraphs My Ros. my fr. Both written & My hand
I know you will be added to the original from time ago
I have written but as they seem to add little the whole of the
chapter in the way of illustrations & the first is not sufficiently marked
by the rapidity of movement in the notes I have thought proper to
mark both in, & that however rare they are. Let the reader judge
for himself.

My Rosalind, my Rosalind,
Bold, subtle, comely Rosalind

To one of those who know no strife
Of inward woe or outward fear
To whom the slope & stream of life
The life before, the life behind,

In the ear from far & near
Chimeth musically clear

My falcon-hearted Rosalind
Pallid before a vigorous wind

To one of those who cannot weep,
For others woes but overtop
At the potty shock & fear

That trouble life in early years
With a flesh of patic score

And keen delight that never falls
Away from freshnes self-afborne

With such gladness as whenever
The fish-pushing Springtime cells

To the flowing waters cool
Young fishes on an April morn
Up the rapid river
Up the little waterfall

That sing into the pebbled pool.
But yet my falcon, Rosalind

Kept during furies of her own

Fresh as the dawn before the day

Fresh as the early rose-morn blown

This vinegar'd from an island bay

My Rosalind, my Rosalind,

TO MEMORY

STRANGE POWER I KNOW NOT WHAT THOU ART
MURDERER OR MISTRESS OF MY HEART
I KNOW I'D RATHER MEET THE BLOW
OF MY MOST UNRELENTING FOE
THAN LIVE AS NOW I LIVE TO BE-
SLAIN TWENTY TIMES A DAY BY THEE.

IT IS THE CURSE
OF MAKING VERSE
THAT VERSES WILL BE MADE
THOUGH ANY OTHER THING ON EARTH
THE WASTE OF TIME WERE BETTER WORTH

YET WHEN I WOULD COMMAND THEE HENCE
UPON SOME TRIFLING VAIN PRETENCE
THOU MURMUREST IN MINE EAR A SONG
LOVED ONCE, FORGOTTEN O HOW LONG!
AND ON MY BROW I FEEL A KISS
THAT I WOULD RATHER DIE THAN MISS.

Mary Elizabeth Coleridge, "Page Taken from Mary Coleridge's handwritten collection of poems: Later to be published as *Fancy's Following*" (Miscellaneous Manuscripts, 56: Special Collections: Newcastle University).

Fatal Fortune: A True Story by Wilkie Collins

My object in mentioning him here was to emphasize the fact that, far from being the ~~the~~ incarnation of present animosities, he is the creature of my old, deep-seated and as it were impartial convictions.

Conrad, Joseph, *Victory: An Island Tale*, 1914 June 27
(Harry Ransom Center, The University of Texas at Austin).

J. C.

~~Victory~~
~~An Island Tale~~

~~D. M. D.~~
A

There is, as every schoolboy knows in this scientific age a very close chemical relation between coal and diamonds. ~~Now~~ Not being a schoolboy any longer I have no very clear notion of its nature. It seems to be that that if you take ~~a ton or two~~ coal and melt it or roast it, or cause it to evaporate it becomes a diamond.

~~Break~~ it; or ~~destroy it in some such way~~; in short you do anything ~~but~~ burn coal with ~~it~~ or warm yourself with ~~it~~ them you may obtain (so they say) even of a ton of coal a diamond with luck a diamond rather smaller than the man's pin-head. It is the reason believe why some people allude to coal as black diamonds. ~~Mankind is prone~~ exaggeration of language, ~~for the~~ commodities represent wealth. But coals are a much less portable form of prop-

Anne of Green Gables.

Chapter 1. is suspended.

Mrs. Rachel Lynde lived just above

the ~~grovilla~~^{main} road siphoned down into a
little hollow^{"hollow"} traversed by a brook

that had its source among back
in the woods of the old Cutbank-

piece; it was reported to be an inter-

meadong brook in its earlier course
through those woods, with falls, series

of pools and cascade. But by the
time it reached Lynde's Hollow it was

a well-conducted little stream, for
not even a brook could run past

Mrs. Rachel Lynde's door without due
regard for decency and decorum; it

probably was conscious that Mrs. Rachel
was sitting at her window, keeping a

sharp eye on everything that pa-

ceded that if she ~~should~~ caught

odd, ^{or not of pieces} she would never let in

she had ferretted out the whys and
wherefores thereof. ² in concealed and refi-

There are ~~plenty~~ ² of people who con-
cerned closely to their neighbors business
by dull- or neglecting their own. but Mrs
Rachel Lynde was one of those capable
creatures who can manage these
~~concerns~~ ^{those} and ~~that~~ of other folks
our ~~business~~ and ~~that~~ of our own
into the bargain. She was a noted
housewife; her work was always done
and well done; she "ran" the knitting
circle, helped ~~run~~ the Sunday School
and was the ^{strongest} ~~great~~-push of the ~~Aden~~
aid society and Foreign Missions Ass-
society. Yet - with all this Mrs Rachel
found time ~~to sit~~ ^{abundant-} for hours at her
sewing machine, knitting "cotton
yarn" ^{hole} and keeping a sharp
eye on the main road that crossed
the hollow and wound up the steep hills
second. Her niece Cora also occupied a
little ~~time~~ ^{triumph}, putting out nets the
gulf of St. Lawrence, with water on her

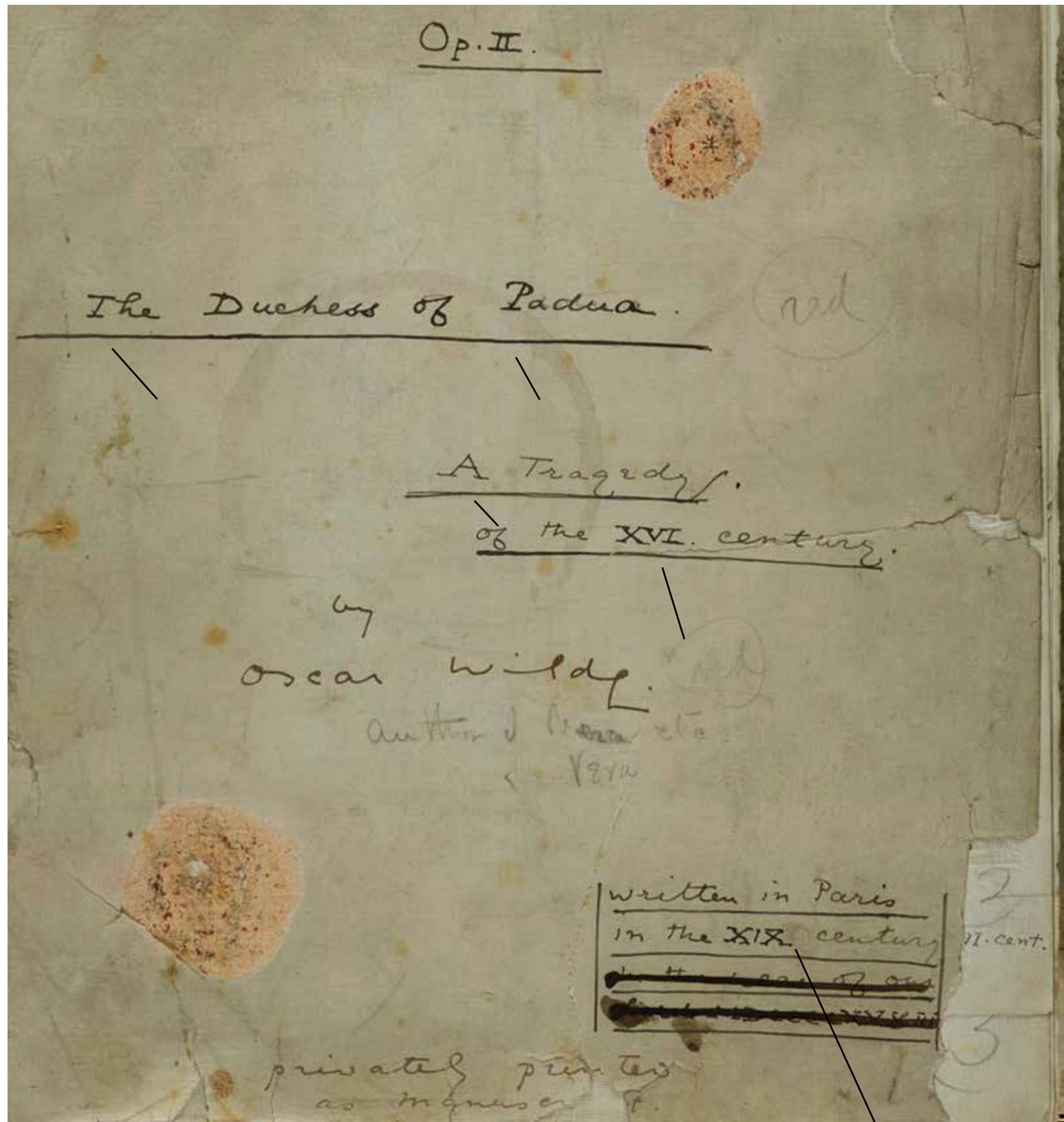
Chapter 2.

the wild-flower garden in the Bush.

For a ~~short~~^{long} little while after Habibah
left, things seemed astir & out
of time at the old farm; but
they soon made groves for themselves
on the ~~bushy~~^{high} bank & smooth enough.
The wood-doves would hark hark
& the cock-sparrows called; six
monkeys & climbed the trees
& hid down by the monkey
ropes; the hairs & porcupines
visited the boughs by the great
dark & the leopard sometimes
came down in dark nights
~~close to the house to pounce,~~
& the snakes made their
nests & reared their young
in the garden & under the
dark walls; the great flat
stone still layed in the
sun; the ~~black~~^{big} trap-door
spiders made holes in their
nest & lined them with
white silk, & at evening
the arched-flowers ^{were} ~~were~~
~~open~~^{open} in their rails on ^{the} ~~the~~
~~side~~^{side} ~~sent~~^{sent} their rich, sweet

over her.
say that
as if it
be terrible,
meaningless
it drizzled
as though
it did.
wished, & out
to the far
corner set
from the
his hand
dr. "It is
the rare, little
said she
front room
and more of
the land.
"The
to Old Agab, "He
to her bedroom
the door
As she had ~~had~~
be forced it
was better & then
would be for
as though a
near her, & she
it was safe.
about her, & closed
it were a person
her with no horse
the more you will not see
that

the world. I think myself that we were fortunate in being able to get
aboard so fast with our preparations for war incomplete; for if
some of the 'Great Powers' as they call themselves, had the measure;
or present inclination they would try to take active measures
against us. In such case we shall have to sprint them - the
warred delay &c, but it we can have and be given an interval
we shall be for us war material - to command delay or interfere
in the world. And if the time may only come peacefully then we have
our buildings rendering complete we can prepare war stores & influence
for the whole European nations. And then - But that is a dream. We
shall know in good time! $\frac{2}{2}$



Similar use of underlines under and above capital print letters as in "Tennyson" and "Coleridge". As in "Tennyson", the clear print is mixed with a rushed semi-continuous round text cursive.

Reform Club: Pall Mall: S.W.

Tuesday 19th October

1869

My dear Rossetti.

Will you come and dine
(ungrammatical &
unclear)

with me - how - on Friday next, the 22nd?
I have asked Sandys. = I have a per
ticular object in view, so pray say "yes"
as soon as you can, that I may instruct
our chef as to the due confection of
the sow's teats steeped in garum, and the
genitals of a Barbary ape accommodated with
the classic scum of peacock's brains and
swan's marrow. Seriously: do come.

"Six Thirty": (6. 30) p.m. Friday
yours always

D. G. Rossetti, Esq:

G. A. Sala

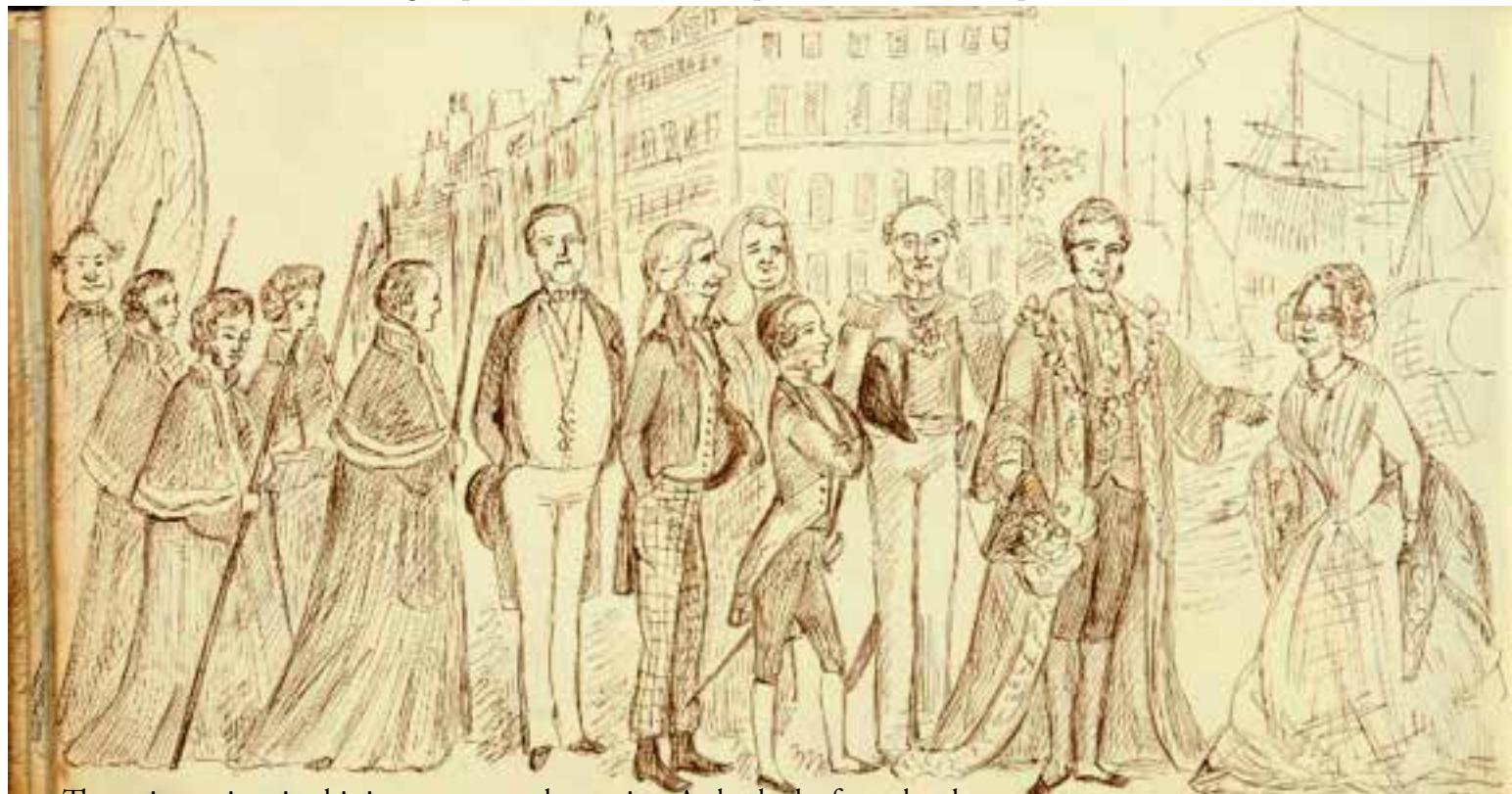
The use of serif underlines under the capital T's, and in other letters strongly indicates that this is an example of Hand-A. "Sala's" tested texts appear in different groups: E and J. Thus, it is logical that "Sala's" letters were handwritten by yet another ghost-writer, or ghostwriter-A in this case.



Mrs. Roliston lands at Amsterdam. To dinner at the receiver
house in which she dined for patronage by Dr. D.

Mr. R., not speaking German, has difficulty to sign on the bill with his
initials R. It is written in capital R, but not being able to make the hand
understand him, is disguised with Dr. G. Stability and bones for

"Edwards" 2 tested texts fit into groups A and H. The serif capital letter extensions prove this is Hand-A.



The script variant in this image proves ghostwriter-A also had a formal style,
which might appear in other manuscripts.

*when she is met by the Lord Mayor (Hooper) The Duke of Wellington, Lord John Russell, the Lord
Cancellor, Lord Brougham, Lord Peel and the Sheriff of London & Common Councilman.*

Comparison of Echoing Hand-A Elements

POEMS.
THE LADY OF SHALOT.
 TO MEMORY

Fatal Fortune:
A True Story
 Wilkie Collins.

An Island Tale.

The Duchess of Padua. Op. II. A XVI. XIX

s to in you a s
 a u i n t t h y w e r e
 m he is a g y o n

is do ca in be

I a in he f on

I m to wen t

of the in as magnas er it

in the XIX century

(3/3) 20/3/09

Chapter. 2.

2 Chapter 1.

① I

5 5

.cl> cl ccc xx x.

Hand-A frequently adds small lines or strokes to the end of larger strokes in letters and symbols, as is the standard in the serif-font family. The serif font was introduced to British books in around 1813 in "William Hollins" *The British Standard of the Capital Letters*. "Bickham's" *Universal Penman* (1760) previously introduced these added lines or tapers (tails and feet) as the Roman print and Italic print font families.

The A-group frequently uses a few rare word-patterns: s (a, he, to), o (a, I, to, you), and g (I, in, to). The capital I's all have a similar shape, with a downward loop. The lines frequently stretch from one word to the next. The style is typically rushed and loose, unless the author stops to use the serif or simple-print style for titles or sections with all-capital letters.

Unlike in the 18th century manuscripts, there are few dates on these 19th century manuscripts. The 20/2/09 date is written in the margins, and seems to have been different in a different handwriting from the document. "Wilde's" reference to the play being written "in the XIX century" seems deliberately cryptic. And the roman numerals that add up to 1630 are either absurd, or suggest these poems were borrowed with a heavy translation, but without citation from British Renaissance poems. Otherwise, numbers only appear in chapter and page numbers. Page numbers tend to be circled. And the two instances where "Chapter" is written out use a matching hand, including the far-reaching cross on the t's, and the period after the chapter number.

Group-B Poetry-Genre Handwriting Style

Stitch ! stitch ! stitch !
 In poverty hunger, & dirt
 And still with a voice of dolorous pitch
 She sang the song of the Shirt.

1st June }
 1844 }

Thomas Hood
 "

Thomas Hood the Elder, "Manuscript in Hood's Writing of 'The Song of the Shirt', published in *Punch* (1843)", June 1, 1844 (The Victorian Web), page 137.

"Sirs, ye are Brethren."

All her cornfields rippled in the sunshine,
 All her lovely vines, sweets-laden, bowed;
 Yet some weeks to harvest and to vintage:
 When, as one man's hand, a cloud
 Rose and spread and blackening burst around
 In rain and fire and thunder.

Is there nought to reap in the day of harvest?
 Hath the vine in her day no fruit to yield?
 Yea, men tread the press but not for sweetness,
 And they reap a red crop from the field.
 Build barns, ye reapers, garner all aright.
 Though your souls be called tonight.

A cry of tears goes up from blackened homesteads,
 A cry of blood goes up from weeping earth:
 Tears and blood have a cry that pierces Heaven
 Through all its Hallelujah swells of mirth;
 God hears their cry, and though He tarry, yet
 He doth not forget.

Mournful Mother sitting in the dust weeping,
 Who shall comfort thee for those who are not?
 As thou didst these do to thee; and heap the measure,
 And heat the furnace sevenfold hot:
 As thou once, now these to thee - who pitie thee
 From sea to sea?

O thou King, terrible in strength, and building
 Thy strong future on thy past!
 Though he drink the last, the King of Shechach,
 Yet he shall drink at the last.
 Art thou greater than great Babylon
 Which lies overthrown?

Take heed, ye unwise among the people;
 Oye fools, when will ye understand? -
 He that planted the ear shall He not hear,
 Nor He smite Who formed the hand?
 "Vengeance is Mine, is Mine," thus saith the Lord:
 Othan, put up thy sword.

Christina G. Rossetti
 1870.

Christina Rossetti, "Holograph Manuscript of 'Sirs, Ye Are Brethren'", 1870 (Harold B. Lee Library, Brigham Young University).

An Echo from Willowwood.

"O ye, all ye that walk in Willowwood."

D. G. Rossetti.

Two gazed into a pool, he gazed & she,
Not hand in hand yet heart in heart I think,
Pale & reluctant on the water's brink
As on the brink of parting which must be.
Each eyed the other's aspect, she & he,
Each felt one hungering heart leap up & sink
Each tasted bitterness which both must drink
Here on the brink of life's direful sea.
Lilies upon the surface, deep below
Two wilful faces craving each for each
Resolute & reluctant without speech:-
A sudden ripple made the faces blow
One moment joined, to vanish out of reach;
So those hearts joined, & ah! were parted so.

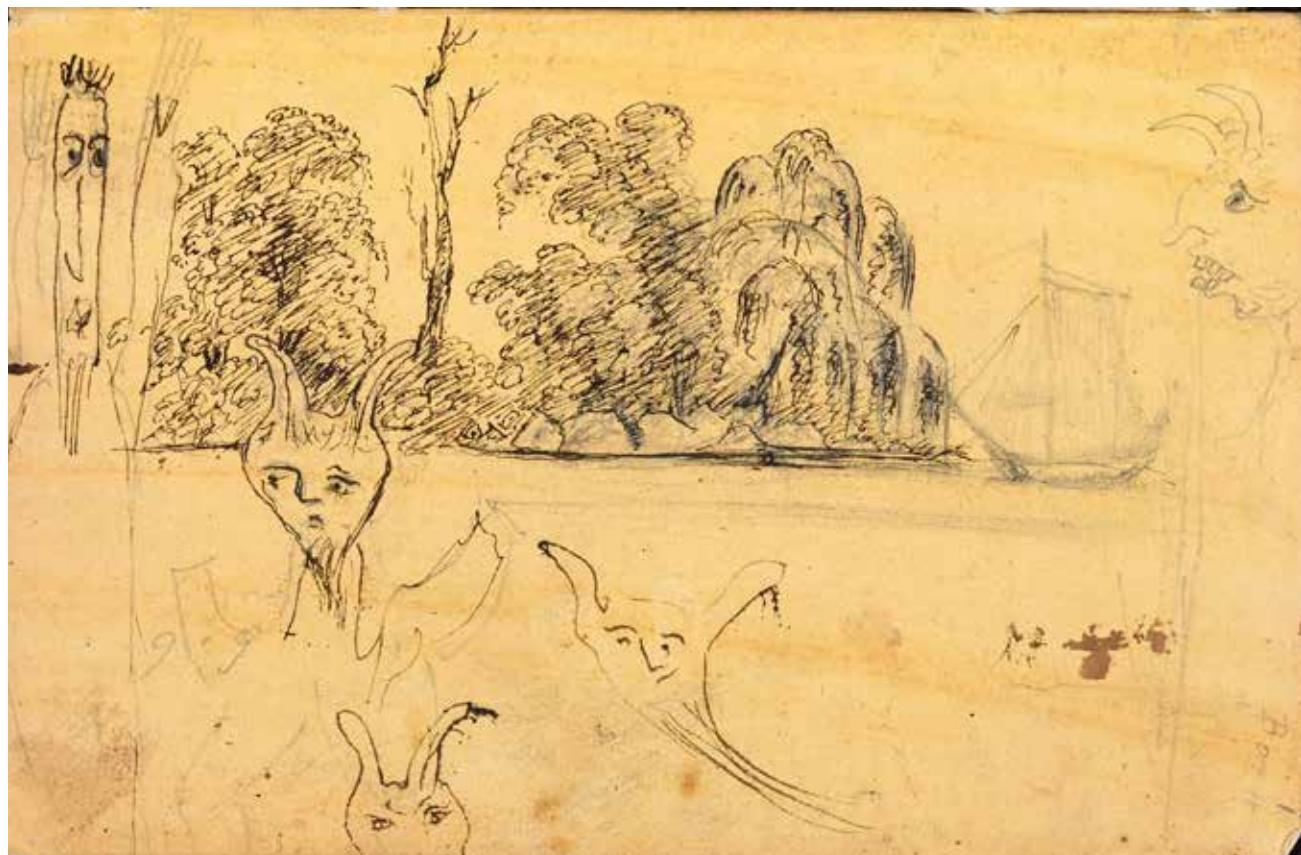
Christina G. Rossetti.

Astarte Syriaca.

Mystery : lo ! betwixt the sun and moon
 Astarte of the Syrians : Venus Queen
 Eve Aphrodite was. In silver sheen
 Her twofold girdle clasps the infinite boon
 Of bliss whereof the heaven & earth communing
 And from her neck's inclining flower-stem
 Love-freighted lips and absolute eyes that wean
 The pulse of hearts & the spheres' dominant time.
 Torch-bearing, her sweet ministers compel
 - All thrones of light, beyond the sky and sea,
 The witness of Beauty's face to be :
 That face, of Love's all-penetrative spell
 Amulet, talisman, and oracle, -
 Betwixt the sun and moon a mystery.

D.G. Rossetti.

Dante Gabriel Rossetti, *Astarte Syriaca* (Dante Gabriel Rossetti Collection: Harry Ransom Center: The University of Texas at Austin).



Percy Bysshe Shelley, "Poems and Prose Works", Oxford, Bodleian Library MS. Shelley adds. e. 9.

And even as he went he swept a lyre
 Of unaccustomed shape & odder things
 Now like the murmur of importation,
 Which shake the forest with its
 Low like the rustle of the ^{Murmurings} ~~noise~~
 Of the enormous wind among the trees
 Whispering unimaginable things
 In dying on the ~~the~~ ^{the} River
 Which fed

Now then came one, of sweet & earnest looks
 Whose eyes were cool seven nights in
 Whose soft smiles to his dark & solemn
 Hair, as the bright & warbling brooks
 Depth have the obscure fountains shown
 Shewing how pure they were a Parable ^{they rise,}
 Let taking ⁱⁿ of happy truth upon his brow supposse
 Entangles us his head ^{is} say, like ^{the} in making wisdom lovely; in the quan-
 Of his and ⁱⁿ of meeting taken heaven - and in the morn
 Of her who ⁱⁿ with warbling morn upon the bough
 Together ⁱⁿ the bough ⁱⁿ of star-deserted Heaven, & when Ocean
 & the Heaven gleams of Hell.

And this song though very sweet was faint &
 A stillish strain of various music w-

Comparison of Echoing Hand-B Elements

and with a of the
in a to that of
the and of the in to the a
of to with its a. with is

1st June }
1844 }

Christina G. Rossetti. 1870

Tho. Hood

Christina G. Rossetti.

D.G. Rossetti.

Group-B uses a few word-patterns at least twice: ag (*I, that, to*), d (*in, to, with*), e (*a, I, to*), g (*I, in, to*), q (*I, my, to*) and z (*a, that, to*). Hand-B tends to use stretched out sideways and wide round hand letters, as if the author is striving to fit as few as possible letters into a short page-width. The letters almost seem to be falling downwards from exhaustion. Small *d*'s have characteristic backwards letter-sized loops in *and*.

The byline signatures are blatantly similar. For example, the *G.* initial in both the masculine and feminine-first-name variants have the same unique shape, with a final line stretching lower than all other letters in the byline. There are also similarly unsteady or jerky wiggles in the lines, as in above the *o* in *Tho. Hood* (the *d* in *Hood* is also a *g*, as if the author was used to writing *g*'s in signature lines, as in *G. Rossetti*), and the long unattached gap between the *o* and the *s* in *Christina G. Rossetti*.

Group-C Handwriting Style

Daworth Parsonage
Knightley
Apr. 11. 1855.

My dear Madam -
Mr. Bronte &
myself thank you
very sincerely for your
sympathy with us in
our sad bereavement -
Our loss is indeed great -
the loss of one as good

The only linguistically tested letters that matched group-C are those from the "Arthur Bell Nicholls" byline. Thus, there is highest certainty, out of the available handwriting samples, that this letter from "Nicholls" is written in Hand-C. This handwriting is also heavily slanted, as is Hand-B, but it is loose and short, instead of being thick to the point of the body of letters nearly touching those on the neighboring lines.

Dec 30. 88 Swinford Old Manor,
Ashford,
Kent.

Dear Sir,

Ever & anon
Never come to me
Such messages,
such as yours,
from the other
side of the
Atlantic. They
are always welcome,
as evidence of

The echo of your
notes awoken in
far. H. land.

I deeply
concur with your
request, & enclose
you the M. & S.

of a sketch
that appeared
in "The Spectator".

a short time ago.
Believe me
faithfully,
Alfred Austin.

Newgate, Hatcham, Surrey -
Jan⁴ 13. 1845.

Dear Miss Barrett,

Dear Miss Barrett, I just shall say, in as few words as I can,
that you make me very happy, and that, now the beginning
is over, I dare say I shall do better - because my poor
brain, numbered one, was nearly as felicitously brought out,
as a certain tribute to no less a personage than Tasso, which
I was amused with at Rome some weeks ago, in a neat pencil
on the plaster-wall by his tomb at Sant'Urofio - "alla cara
memoria - di - (please fancy, solemn interspaces and grave capital
letters at the new lines) - di - Torquato Tasso - il Dottore Bernardino
- oppriva - il sequente carme. O tu .. and no more, the good man
doth seem, breaking down with the overloads of love here! But my
O tu - was breathless out work inwardly, and now you have taken it
in plainer part, the rest will come after - Only, - and which is
why I write now - It looks as if I had introduced some phrase
or other about "your faults" so clearly as to give exactly the
opposite meaning to what I meant - which was, that in my first
address I had thought to tell you of every thing third ~~with in~~
expressed me in your verses, down, even, to whatever faults I could
find - a good lesson, when I had got to them, that I had left out
not much between - as if some Mrs. Pillows were to say, in the course
of his first bath-tubs or reward'd adventure, "I will describe you
all the outer life and ways of these Lycians, down to their very
sandal-thongs" - where to the be-conspicuous one rejoins "Shall I
get next week, then, your Dissertation on Sandal-thongs?" - Mr. and

on the removal of
- but the very
natural way it is,
was there would
pleasure - for an
has dipped twice in
a favorite salting,
in too muches" for
is to the making out
brain; and all f
olden in its degree
. the only gold effect,
knowing or not I
I repeat (to myself
poetry must be,
mine to you - for
so, and only seem
ake out, you, I only
the broken into prima
ight, even if it's
ill be no ~~such~~ such
thinking that when
you are buried
lame holey work,

this talking to the wind (for I have begun & yet I don't think I shall let you hear, after all, the savage things about paper and imagination which I must say - for how I grow and on to you, - I who, whenever now and then pulled, by the head and hair, into letter-writing, get sorrowfully on for a line or two, as the cognate creature urged on by stick and string, and then come down "flop" upon the sweet heathen of page one, like Cash, as unearns the sleep of the virtuous! You will never more, I hope, talk of the honor of my acquaintance - but I will joyfully wait for the delight of your friendship, and the greeting, and my Chapel-sight after all!

Ever yours most faithfully,
R. Browning.

For Mr Kenyon - I have a convenient story about him, and his otherwise quite unaccountable kindness to me - but 'tis quite night now and they call me.

Miss Barⁿ H, 18⁴⁵/₅₅

50 - ipale p.

RB?

21 Campion Hall Row
12th June

Dear Mr. Stillman
My dear Mr. Stillman
Last night we
received from Rose
your note from Genoa
and were very glad
to know of your safe
pleasant existence
(with delightful weather
also a thing which
here we have to have
no prospect of having)
in the presence of Mont
Blanc.
Your pictures of
the Oaks - & a great

annual note to
us to pray let us
hear
Yours faithfully
A. H. Clough.

arrive to us - and
will be a most acceptable
provision to daily
announced itself when
we came down breakfast
after your departure
as your gift and
it is a very welcome
one indeed -

I am still tied
to that unlucky tree &
am getting weary
of the difficulties
of a one-footed state
of life --

indeed! - An evening
had cold. - An evening
Port came for you from
Charles St. which Rose
has appropriated. -

All your letters went
to the port. the manuscript
added to May, also.

farewell Mrs
Clough sends her kindest
remembrances - If
you have time

Edgeworth town
Feb 15th 18

10

My dear Aunt

I employ my dear & your dearest my
hand to save my eyes and my conscience
— I am very well, I am very good, I take
exercise & I am sorry I have no one to
praise me but myself — I am going on
writing eight lines or pages a day & scratching
out, burning or otherwise destroying some
still I am getting on & hope to be at
the fourth marriage by June —

I have nothing entertaining still
you of my own, therefore sendose a
letter of Mr. Holland — I have had a letter
from the Princess which you shall have
as soon as it returns from my Aunt
Mary Frey — I am sure you will admire

have given to every ray of knowledge
— Lord Longford calls her to breakfast
— Miss Carr being lady Brough's most intimate friend & Sir S. P. you know had
been in love with her there was a
link of connexion — Lord L was charmed
with Miss Carr & used to talk with him
about her last

I send you more letters & a copy
of the one concerning a meeting
arranged in May last
Lorington — Mrs. Mrs. Languish
he addressed to me in the F. R.
cants of late last

" Friends when we poor girls
lately live told me that she
had learnt from Mrs. Miller
that these lines were
meant for Lord C — I always
knew the exact circumstance
since Congress lines are
addressed to him

I don't think the truth
of Poetry heavy — but I think
it would do harm if it were
read which it will never be

The connexion —
Cottington —
Mrs. Mrs. Languish —
the first person
I met in Boston

went with him to Boston —
— a friend of hers, an English
lady sometime ago at Barons Town
whad seen them at Hampstead with
the Carrs so here again was a link to begin
a chain of connexion & conversation &
a tiny link well managed much will
hang — I have written to Sophia Bess & Ruth
— The Carrs go by Post Patrick & I am sure
they will do the honors of Post to us for them

Very well — Miss L
Anna Edgeworth

Would you ask Mr. A. Phillips to do
me the favor of sending 72
S. Pauls Ch Yards and him to bring

no object in life but our interests and happiness
 - He works too hard at business - he does bring
 up admirably well - wonderfully! consider-
 ing how little he is used to it - The night be-
 fore last he paid off the 500 desired by the will
 to be paid her in 6 months - Every thing has been
 done & paid punctually - Oh that he would consider
 & consider how much better he has been than
 upon the whole it is better that you should be spared
 this year - Next year he will be better still & all other personages
 will be better answered - So he has taken root in his native soil

J. B. T.

Blackburne

U.S.A.



I have read two thirds of Watson's life - I admire his
 noble courageous independant character - but think he ~~was~~ has
 up that independence too much on every occasion - and pursued
 himself for it too much - above all complains too much of the want
 of performance & the neglect shown him by the court - He promises less but
 has much published - too many of his own speeches & letters but they are
 excellent & he was a man to be all in all that had few equals
 My father w^t have enthusiastically admired him
 I have Madame de Staél's memoirs of her father's private life - certainly
 genuine - I have as yet read only 50 pages - too many words - too much
 of a French Eloge - too little of his private life - There is a Notice by Baudelaire
 constant of Madame de Staél's life professed to this worth which ap-
 pears to me much more interesting & pathetic than any thing he said
 & I have yet said of her father - His certainly written con amore - yet with
 great propriety & judgment -
 To drop at once to our own domestic concerns - The tea set
 bought is much approved - I have taken the liberty to send

Herondale Hall,
Tentudie
Friday Dec^r 17th/4.

My dear Sir.

I return you the proofs, partly for prep and partly for erasures. I have added Indices of names and things for which there is room at the end of the old ones and I have sent the destruction of the Frontispiece as well as I can without seeing it - of course it must be verified before going to press. It will come in very well on page xi. at the end of the list of books etc. We have had here only one bright day since the receipt of your

letter - If you have had one in London I hope Mr. Jobbins has not let it slip.

I like your notion of the County Family Book and send you back one of your prospectuses filled up for my son in law who will be a subscriber.

I would suggest (if it have not occurred to you) an Index to the inhabitants. so that by turning to the County you could see at a glance the names only of all the landed proprietors in it, and these refer to the name in at the body of the work if you wanted special information respecting the family.

Planche is the most chronologically likely ghostwriter of group-C, and this letter matches this group's handwriting style.

James Robinson Planche, "James Robinson Planché Letter to [Unknown]" (Philbrick Library of Dramatic Arts and Theatre History, Autograph Letters: The Claremont Colleges Library: Special Collections & Archives).

That would greatly increase its utility as one often wants to know who are the leading County men and you cannot find out these by looking through all the volumes. The Index divided into England, Ireland, Scotland & Wales. The Counties in each Alphabetical and the names of course also. Hoping to see a proof of the Frontispiece very speedily

I remain
yours truly
J.R. Planche
Mr. Hardinge R.C.

~~Nov 1854~~
 Dear Madam
 Dove Rectory
 near Myre. Essex.
Tuesday November fourteenth
 Dear Madam You kind
 note invitation has by
 this morning reached me
 It must be my apology
 not answering it at
 the proper time -
 I shall remain here
 I expect about ten
 days longer in my
 little town &
 shall have great pleasure

in calling on you on
 an early day - within
 the hours you name.
 I am very glad then
 that you are visiting
 us. & some indispos-
 sition in spite of the
 cold damp weather
 we have at
 present. -

I am dear Madam
 Yrs very faithfully
 Geraldine E. Jewsbury

Nov 1856
 Mrs Jewsbury
 the author of
 Monotora

Geraldine Jewsbury, "Jewsbury, Geraldine Endsor: 3 ALS to [Sydney] Lady Morgan", GEN MSS 1126 (Beinecke Rare Book and Manuscript Library: James Marshall Osborn collection of Lady Sydney Morgan).

1 Camden Park Road
Camden Road Villas -
Camden New Town Wednesday,
July, 8th

Dear Mr. Allingham,

I will not altogether
trust to the little message
I wrote on the back of my
card to day - I hope you
will be able to join us for
friends here, or Saturday
^{at 1/2 past 8 o'clock,}
Sunday, including Refreshment Day.

Just you write to

Miss Mulock -

Beherne always

Truly yours

Westland Marston

W. Allingham Esq
per

John Westland Marston, "Letter from John Westland Marston to William Allingham", July 8, unknown year (William Allingham Papers: Illinois University Library).

S. Mackay & S. Forbes
Wincanton & W. Marston -

I trust to write to
you to come as I am
going out of town next
week and may not
have another opportunity
of seeing you - I wish

Comparison of Echoing Hand-C Elements

you you as in work as
a me I do me the re

I a t you you

to a again I to t

I I do re a you

you I in you I a to

you my you at th.

I b I do a I

My dear

Dar Di

dear

Haworth Parsonage
Keighley
Apr. 11. 1855.

My dear

My dearest.

My dearest.

Dear dear

Dec. 30. 58^s
Newport, Hatcham, Jersey-
Jan. 13. 1849.

21 Campion Hill Road
12th June

Edgeworth town
Feb 15th 18

Herondale Hall.
London
Friday Dec 14.

Nov 1859

Camber New York Wednesday
July 8th

The o word-pattern (a, I, to, you) appears in 2 texts, while the e-pattern (a, I, to) is the most common in group-C. The C-Hand is characteristically loose, so that some words are even left incomplete, as in *t* or *wh*. Lines at the ends of lines frequently touch the next word, even if that word is far from it. Many words are difficult to read because letters are mis-figured, such as having only a stick for the *y* in *you*.

All letters in C-Hand include *dear* in the greeting line. And 4 begin with the phrase *My dear*. The phrase *Dear Sir* is also common.

The dates tend to be written in an especially rushed and illegible style, as if deliberately hoping to be able to argue a different date was intended if it turns out there is a conflict. These stated years range between 1818-58. However, the earliest letter from 1818 is written so that it might instead mean *Feb. 16th - 18^[th]*. Either way, only Planche was active between 1818-58, while Edgeworth died in 1849. Some of the bylines in the linguistic C-group have untested manuscripts assigned to them from the 20th century, or as late as 1917 for "Hudson", but these are all written in a different handwriting.

Group-D (or 18th Century Group-E) Poetry-Genre Handwriting Style

Carmen Seculare

for the Year 1800.

1

Incessant down the stream of time
 And days and years and ages roll,
 Speeding thro' Erri's iron clime
 To dark Oblivion's goal;
 Lost in the gulph of night profound,
 No eye to mark their shadowy bound,
 Unless the deed of high renown,
 The warlike chief's illustrious crown.
 Shed o'er the darkling void a dubious fame,
 And gild the passing hour with some immortal name.

II

yet evanescent as the fleeting cloud
 Driven by the wild winds o'er the varying skies,
 Are all the glories of the great and proud
 On humours idle breath that faintly rise.
 A thousand garts their forms assume
 Woven in vain conjecture's loom.

The linguistic D-group is made up of 8 poems from 8 different bylines. Only Pye's poem is available as a manuscript, so this must be the D-handwriting style. Pye or William Wordsworth could have ghostwritten this D-group. Only a letter is available from Wordsworth, and it seems to be in a different handwriting style. This Pye handwriting is most like the 18th century E-Hand, as seen in poets such as "Blake". Since, additionally, this Pye poem was written in 1800, it is most likely that this small D-group is a set of 18th century E-group poems that were published decades after they were written, and for most of which original manuscripts have not survived. Thus, for an analysis of this 18th century E-Hand refer to that section.

Till the charm'd eye the expanding deep explores,
And commerce loads its wave, & plenty crowns its shores.

VIII

So thro' the silent lapse of time
By Glory's ceaseless currents fed,
Has Britain's power, increasing speed,
And roll'd its plenteous waves to every shore.

Righter in each succeeding age
She tows the Dame's recording page;
From her scyld cars that wide destruction hurl'd
On the proud master of a subject world,
To her bold fleets that over the unwar man,
Teach earth's remotest shores to bless her George's reign.

IX

As the wond'rous hours in candle-light
Do go on their destined way
And hope anticipates a happier day...
While opening ages crowd upon her sight.
Yet still a lingering look is cast
On deeds of ancient glory past
Hence swells the muse with poet's eye
On years of crested chivalry;
On England's sons by Egbert sown,
On Alfred's comprehensive mind,

Wordsworth (W.)
1807-1850
Poet

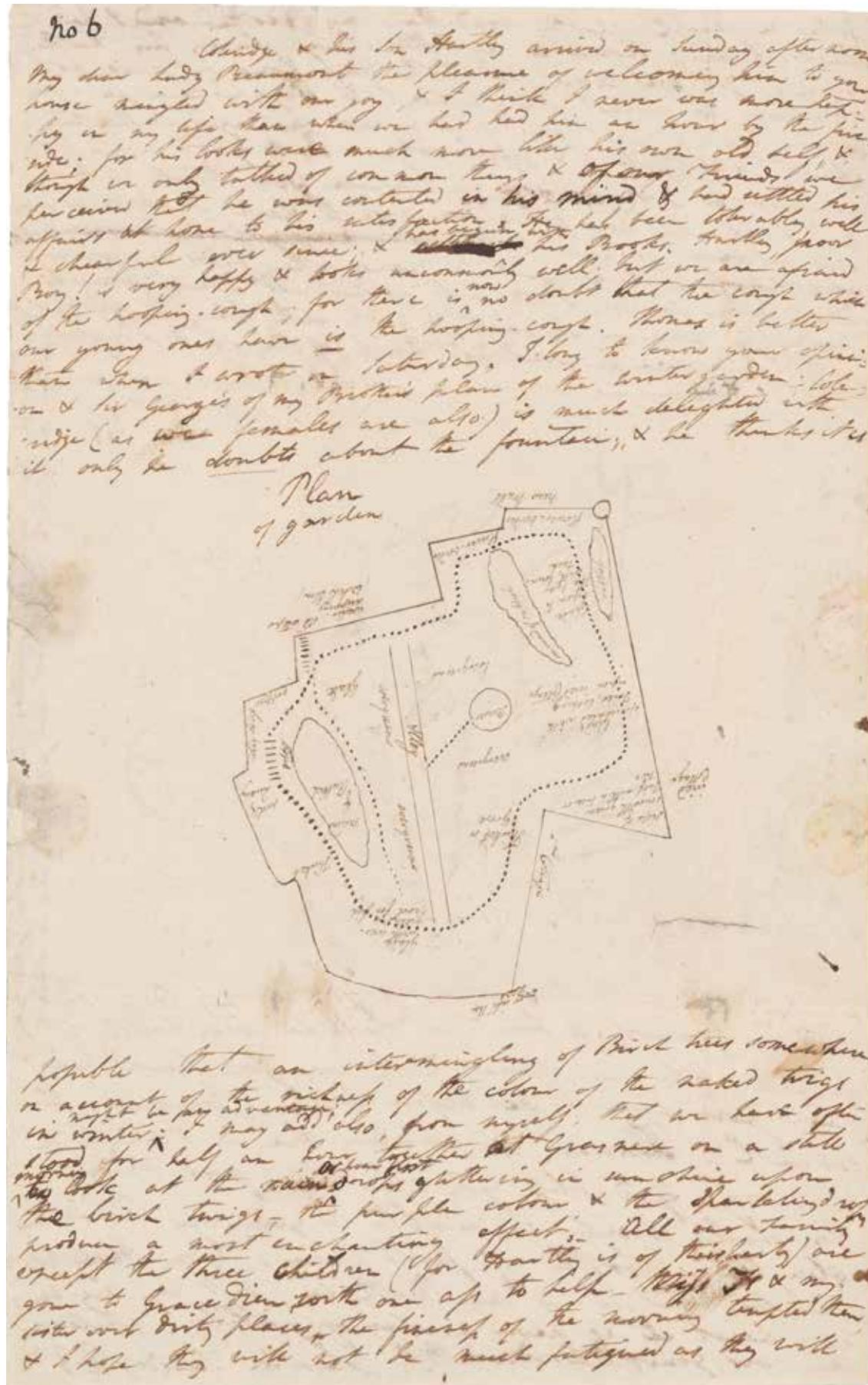
Tockbridge

Dear Mrs Wordsworth,

I have sent my Son over
to inquire how you are. - Having found
that the Oaks on the Bank were
most of them ~~falling~~ back, it has been
~~thought~~ proper to sell them; and
the Bank will be replanted - +
Robinson is doing no good, and
ruining the Land. —

The Jackson you speak of
in your Letter, ~~is~~ not, I believe the
Person who has made this unpleasant
Arrangement. — Be very good as will be a
few hours by the Postman. All well
at Rydal. I remain dear love to
you & your W. Wordsworth

Group-E Handwriting Style



The linguistic E-group is another small group of 7 texts from 7 different bylines. The chronologically most likely ghostwriters behind it are John Galt (1779-1839) or Dorothy Wordsworth (1771-1855). Dorothy's *Recollections of a Tour Made in Scotland, A. D. 1803*, which was published posthumously decades later in 1874, was linguistically tested, and its genre matches the handwriting samples available from Dorothy's journal. This is strong evidence to assume that Dorothy's handwriting is Hand-E. While it also uses a rushed round hand, like hands B and C, this script uses relatively small and elegant letters, and appears to belong to an artist, as this illustration in Dorothy's letter, and other elements from these samples illustrate.

November 1805

a momentous ramble
by D. Wordsworth
sister to the poet

William and Mary returned from Parkhouse by the Patterdale road along with Mr and Mrs Clarkson, having made a delightful excursion of three days. They had engaged that Wm and I should go to Mr Luff's on Wednesday or Thursday if the weather continued favorable. It was not very promising on Wednesday; but, having been fine for so long a time, we thought that there would not be an entire change all at once, therefore on a damp and gloomy morning we set forward, upon foot, and I upon the pony with W.'s great coat slung over the saddle with a watch and a wallet containing our bundle of "needments." As we went along the mists gathered upon the valleys, and it even rained all the way to the head of Patterdale; but there was never a drop ~~but~~ upon my habit larger than the smallest pearls upon a Lady's ring. The trees of the larger Island upon Rydale Lake were of the most gorgeous colors, the whole Island reflected in the water, as I remember once in particular to have seen it with clear

The sun had been set some time, though we could only just perceive that the daylight was partly gone, and the lake was more brilliant than before. I dismounted again at Stybarrow Crag, and William rode till we came almost to Glenriddis - Found the luffs at tea in the kitchen. After tea set out again; Luff accompanied me on foot and William continued to ride till we came to the foot of Brotherswater. - A delightful evening - the Seven Stars close to the hill tops in Patterdale - all the stars seemed brighter than usual. The steeps were reflected in Bro. Tresswater, and above the lake appeared like enormous black perpendicular walls. The torrents of Kirkstone had been swollen by the rains, and filled the mountain Pats with their roaring, which added greatly to the solemnity of our walk - the stars in succession took their stations on the mountain tops. Behind us, when we had climbed very high we saw one light in the Vale at a great distance, like a large star, a solitary one, in the gloomy region - all the cheerfulness of the scene was in the sky above us. Found Mary & the children in bed - no fire - luckily William was warm with walking, and I not cold, having wrapped myself up most carefully. & the night being mild.

Blinbury Place Chelsea
29 Nov 1818

Gentlemen,

Instead of setting off the life of Wolsey
and the letters from the Levant at what they
may bring, I will thank you to retain five copies
of each, and send the remainder of the sheets to
my chambers, Covent Garden. With respect to
the life of Abbott I am more anxious, and will
therefore undertake the advertising of it myself,
at the same time, if it is not contrary to the
rules of your House, I would include the addi-
tional chapter as printed, publish it as a second
Edition, and add the name of some other
to you as publisher. I beg the favour
of an answer, and I remain

Gentlemen.

Your most obedient.

Levant

Wm Galt

Mr^r. Cadell & Davies

Athenaeum Club House
4 October 1890

My dear W. Stone,

Before I speak of myself I take leave to introduce to you my friend Captain Hamilton who means to travel in America. He is a brother of professor Sir William Hamilton, and is himself an accomplished man. He is moreover the author of *Legit Thornton*, and the original of Doughty of *The Knocks* magazine. I am sure you will be much pleased with him.

I have now got my personal private affairs tolerably arranged, and have pretty nearly determined to return to my old place near Edinburgh - The education of my boys is a bar in the way, but it may be carried into effect in the Spring - By some accounts received from American gentlemen you have probably seen

Lewis Todd. I have since printed another work Southwicks which but for the stay being one family a better in many parts. But my life of Byron has produced quite a sensation in the way of praise and blame. It is singular that nothing appears respecting that remarkable man without causing controversy. about ten thousand copies are sold engaged & the third edition is only in the press.

If Captain Hamilton kept a journal, it will be more in the succinct as in modest than in proud Capt Hall's - and upon this point I would solicit from you a few introductions. He has lately lost his wife - a very elegant & delightful woman to whom he was much attached - shall at all times be most happy to hear of the be of service to my

penultimate friend which I hope you will not forget.

What gives me a hope respects to Mr^W Stone & I desire to add more particularly to Mr & Mrs Isaac Stone as well as to your young ladies remaining

My Dear Mr Stone
Yours respectfully
John Webb

Philip Stone Esq

Comparison of Echoing Hand-E Elements

we was to in a
to a in more in

a mountaneous ramble
by S Wordsworth
sister to the poet

November 1805
3 Linley Place Chelsea
27 West Minc

Athenaeum Club House
4 October 1830

My dear W Stone,

Group-E repeats the k-word pattern (*a, to, was*), and the a-pattern (*a, in, to*) in 2 texts, and pattern au (*a, to, we*) in 1 text.

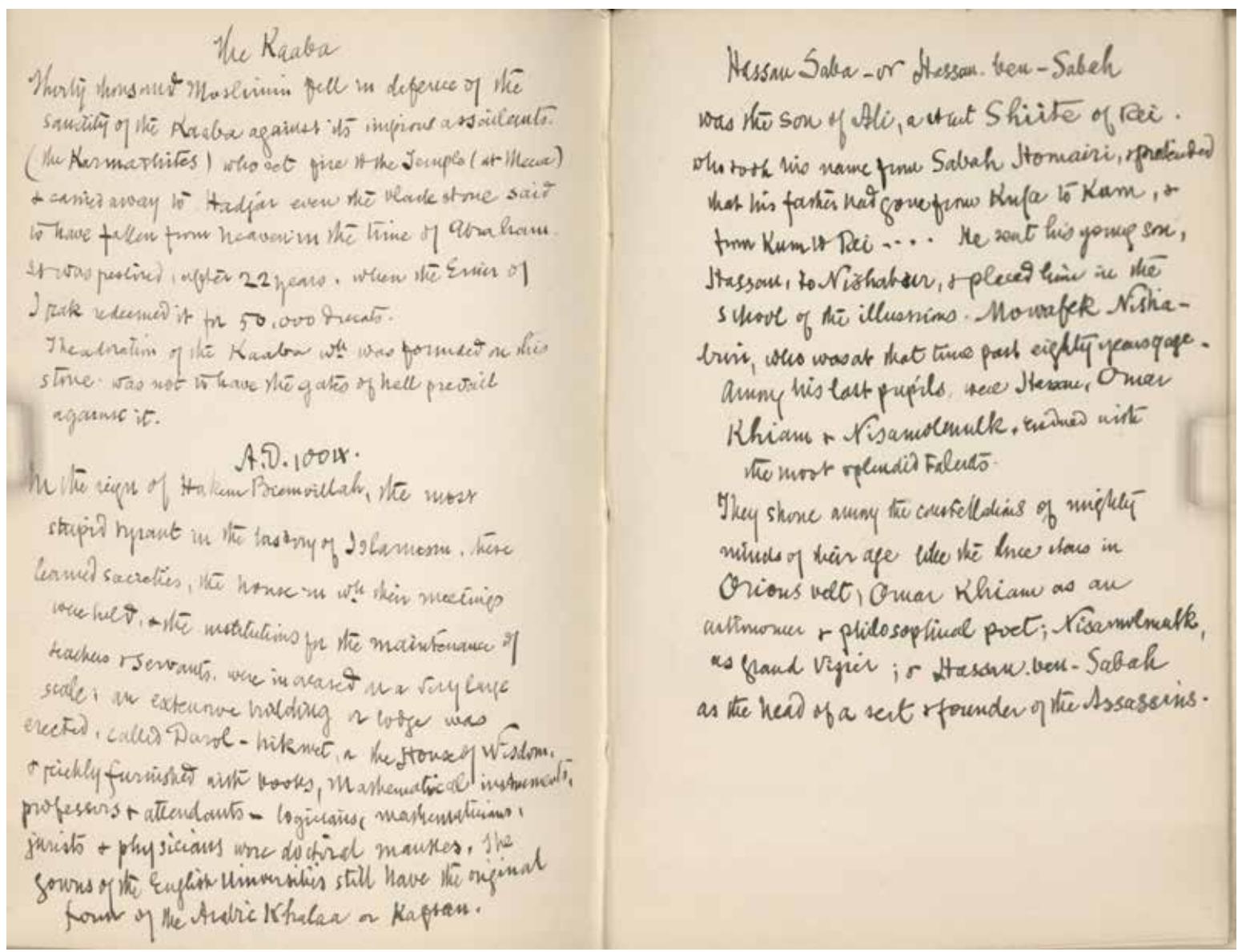
There are similarities between Hand-C and these letters from "Galt" in their scribbling of numbers in dates to make them barely distinguishable, and the use of "My dear" in a greeting line. Since only Wordsworth autobiography was tested, while "Galt's" tested work was from a non-epistolary genre, or specifically a novel, *Annals of the Parish* (1821), it is likely that only Wordsworth's samples are in Hand-E, while the "Galt" samples in this section are in Hand-C. There are no other accessible handwriting samples from the 19th century for the tested manuscripts in group-E.

Group-F Handwriting Style

Only untested letter handwriting samples are available for the 5-text group-F, while only novel and poetry texts were linguistically tested. Thus, no assessment for Hand-F can be made.

Group-G Handwriting Style

The linguistic group-G is a very large group. However, few of the specific tested manuscripts have accessible handwritten versions. Even the handwritings in some similar-genre works from the same bylines turned out to be written in other handwritings. For example, both of the "Jane Austen"-bylined novels, *Sense and Sensibility* (1811) and *Emma* (1816) matched the G-group. But only "Austen's" handwritten collection of short stories, *Volume the First: A compilation of sixteen of her early short works in a variety of genres* (Oxford, Bodleian Library), is accessible; this collection is blatantly written in Hand-C, as, for example, it includes a letter with the characteristic *My Dear...* opening. When such unsuitable options are eliminated, the remaining likely Hand-G samples in this section show a very unique handwriting style. This first sample from "Mary Elizabeth Braddon's" *Journal* is relatively similar with the 1 linguistically tested novel, *Lady Audley's Secret* (1862), which matched the G-group.



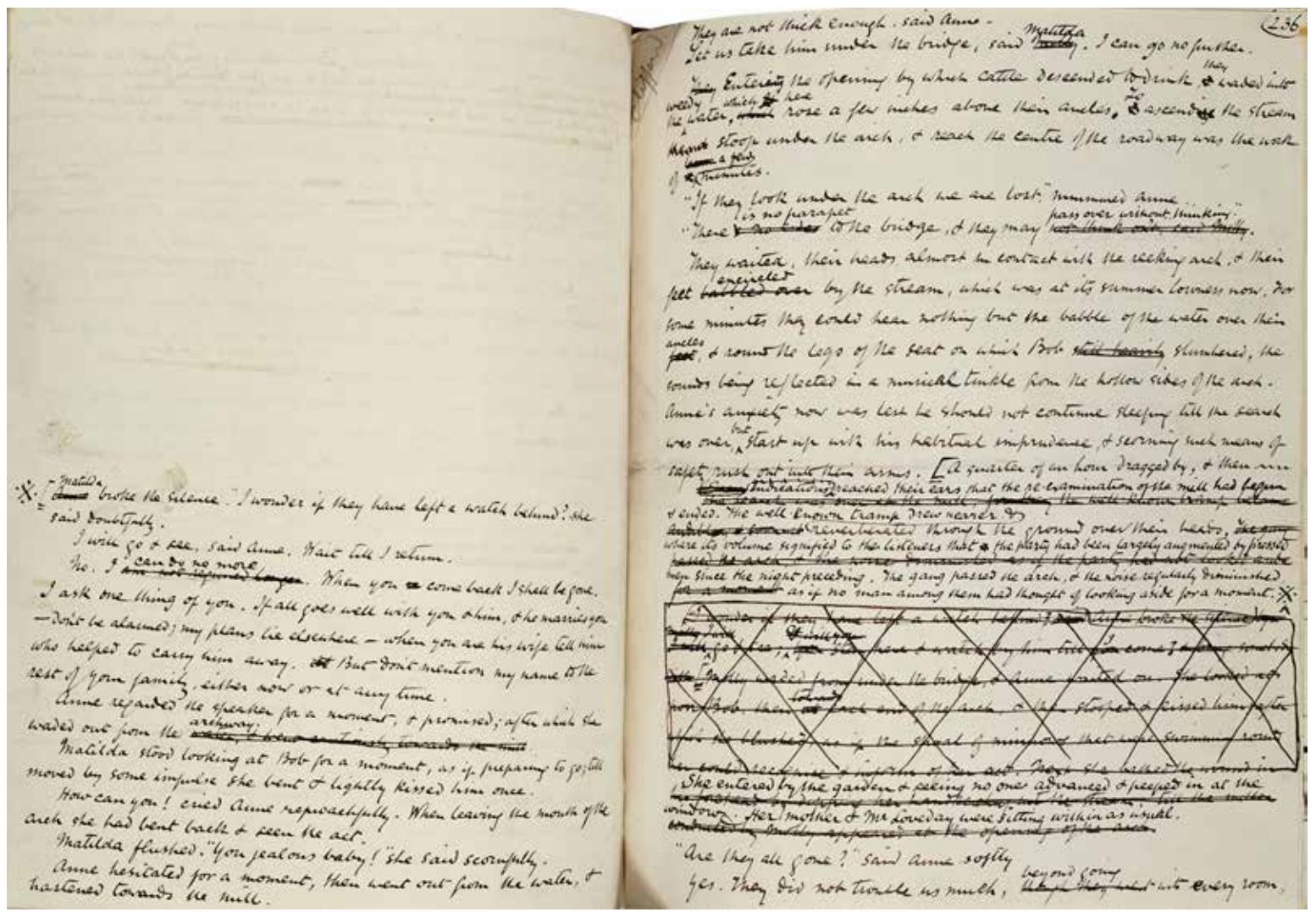


The Fatherland, the Happy Fatherland

Yours faithfully
Geo. Grossmith

George Grossmith, *The Diary of a Nobody* (New York: Tait, Sons & Company, [1892?]; Library of Congress), image 10. / "The Happy Fatherland (album leaf): Autograph manuscript", 1888 July (The Morgan Library & Museum).

Both of "Thomas Hardy's" tested novels, *Tess of the d'Urbervilles* (1891) and *Far from the Madding Crowd* (1874), matched the G-group. Since *The Trumpet Major* (1880) is also a historical novel that was published between the other two, it is reasonable to conclude that this handwriting would match the other G-group fictions, and that all three are written in Hand-G.



Thomas Hardy, *The Trumpet Major: Original Manuscript*, later published in *Good Words* and as a book with Smith, Elder & Co. in 1880 (Royal Collection Trust), pages 1 and 236.

The Trumpet-major
by Thomas Hardy
Author of "Far from the Madding Crowd" &c.

lyw
Pudg com

Chapter I.

What was seen from the window overlooking the down.

In the days of high-waisted & muslin-gowned women, when the vast amount of soldiering going on in the country was a cause of much trembling to the sex, there lived in a village near the Wessex coast two ladies of good report, though unfortunately of limited means. The elder was a Mrs Martha Garland, a landscape-painter's widow, & the other was her only daughter Anne.

Anne was fair, very fair, in a poet's sense of the word; but in complexion she was of that particular tint between blonde & brunette which is inconveniently left without a name. Her eyes were honest & inquiring, her mouth cleanly cut & yet not classical, the middle point of her upper lip scarcely descending so far as it should have done by rights, so that at the merest pleasant thought, not to mention a smile, portions of two or three white teeth were uncovered whether she willed or not. Some people said that this was very attractive. She was graceful & slender, & though but little above five feet in height could draw herself up to look tall. In her manner, in her comings & goings, in her "I'll do this" or "I'll do that" she combined dignity with sweetness as no other girl could do; and any impressionable stranger youths who passed by

Subject and Form

A part of the autobiography of a writer, and he was beginning to put his ideas into my notion of aesthetics, a certain amount of autobiography & confession will not be amiss. In question, then, this should be elicited.

What strikes me first is that, at all events since the age of thirteen or fourteen, so as a result of first seeing Rome, & hence hearing and discerning, the word "Beauty" or Beautiful have played a large part in my thoughts, a constantly increasing one as in proportion as my reading, my hearing - Mr. Blaupoorz, Foster, Dr. Fleck & all the archaeological literature he leaves, gradually accustomed me to a vague notion that there, or was, something about it.

\ underline the word Word because I know that doubt & anomaly arise.

I know what I like, what I dislike, what leaves me indifferent (especially of course unpoetic); I can sufficiently back my opinion by myself in reasons, & when I find no reason I have weighty sense of instinct. People can draw my attention to things I did not sufficiently notice, but my admiration is mine, not theirs.

Literature? Nowhere, there is another other category, perhaps the most important in my whole life, and through which, earliest & most intensely, I know the spontaneous & irresistible aesthetic's supreme power.

Care of that "abstract" aesthetic emotion of which I have spoken before. See Coming with the Balkans. I should take a sort of concurrent "morbidity" (he appears to have been an atheist, and his late professed monotheism suggests he may have been a neutropistic subject) in his novels, and a deal of affectation in this ^{the above} disarray, tip-toe etc & with fully rapt expression make music; this, perhaps even without evoking other images, evoked all my awe emotion of aversion for "morbidity" & "affectation", a specific aversion, I mean the sense of its presence. Nowadays I do not see half as much "keeling funk" - in Signorini or "morbid affectation".

AO

Violet Paget
F. Paget
Ville Romane

Mademoiselle S. Prelazare
51 Corso V. Emanuele
Roma

Kept
to show me Wallace I
could once write

circa 1890?

Ville Romane 19 RXJ
unpublished
L only for curiosity!

Ville Romane: In Memoriam

Rende moi l'Amour
Italia da me
Astas, Saxonian
In traduzione australiana

Almeno ai nostri maestri lasciando
l'autore esistente convertito in rie e
riviste, la critica e fagine un praticale
o un orto, senza spingere la barbarie
al punto di cancellare la memoria delle
dichiarazioni dette dictuisse. Dico quindi
alla fantasia lasciaranno qualcosa, in cui
non si contrapporranno insieme le città un
poco vecchie, e curammezzate che una
volta ~~lasciate~~ li c'entrava la natura,
c'era "calis et rebis" come raccontavano
Petrarca al suo ospite. Viss' dell'erba,
~~rebb' dufi~~ altri frutti fiori; un po'
di granor rose macchiate di papaveri
Scarlatti; un ~~o~~ cantuccio di giardino
chiuso fra le mura: memoria che
erano care ai nostri padri, anche quando
le cose da gran tempo non esistevano più.
Così riaucheggia nella fantasia, colta
nazione greca, modernissime dei suoi fiori

Svelano dalle nicchie d'aloro le statue
di Fauni e di ninfe; si togliano le
che sono scolari; si distrugge, con
qui fontana ~~ancora~~^{maestra} in perci
con qui altro mandato al deposito
di legna da ardere, un quadro
inestimabile, una piazza sublime:
un quadro in cui uno può addossare
e passare; una piazza che non
si legge, ma si vive.

Vernon Lee

The title-page of this Italian manuscript states in English: "Kept to show me... could once write: circa 1890? 'Ville Romane' Unpublished: Only for curiosity?" The last page is signed with what has been assumed to be a pseudonym for "Paget": "Vernon Lee". Hand-G is blatantly different from the other 19th century handwritings. One explanation for this difference would be if the author was born or received an initial education in Italy, which would also allow this fluent authorship of a novel manuscript in Italian. The dating of this manuscript to at or after 1890 also indicates it is likely that the earliest texts in group-G were backdated, and this ghostwriter was still alive by at least 1890. Some of the earliest texts in group-G, like *Frankenstein* (1818), seem to be written in a different handwriting. It would be difficult to backdate a novel like *Frankenstein*, so further pondering is needed to determine what could have happened. It would have been a lot easier for another hand to add "1890?" to this manuscript than for somebody to backdate a famous novel like *Frankenstein*. So this date should not be used to determine the identity of this ghostwriter. There are only a couple of dates (1850s to 60s) on the rest of the manuscripts in this section.

Violet Paget, *Ville Romane: In Memoriam* (Manuscripts, Published Works, and Typescripts: 50: Colby).

Gourock
N. S.
Feb. 21st 1868

Dear Sir.

Will you take an elaborate criticism — very severe, but in some respects appreciative — on Matthew Arnold's "July? The title would be

"Retrogade Perfection: Mr. Matthew Arnold;" or, simply, "Matthew Arnold."
Whichever you prefer

Henry Allen, Robert Buchanan

(9) ~~having overcome many difficulties succeeded at length in joining her book in his throat.~~
 Such was the history of my beloved cotton girls. It ~~deeply~~ ^{burnt} me deeply, & I learned to admire their virtues & to depurate the vices of mankind. ^{some} ~~which~~ ^{it deserves} But comes were distant. But as yet, I looked upon home as a distant coil; ~~but~~ ^{and} benevolence & generosity were every present before me - and ~~I~~ ^{endeavoured} to make ^{my} ~~one~~ ⁱⁿ to become an active busy scene where so many admirable qualities were called forth and displayed. But I in giving ~~the~~ ^{the} girls an account of the progress of my intellect, I must not omit a circumstance that took place in the beginning of the month of August of that year.

The night during my accustomed visit to the neighbouring wood where I collected my own food and brought home game for my protectors, I found on the ground a leather portmanteau containing several articles of dress & some books. I ~~as~~ eagerly seized the prize & returned with it to my hotel. The books were fortunately written in the language ^{the elements} of which I had learned at the cottage; they consisted of "Paradise Lost" - a volume of Plutarch's lives and the "Sorrows of Werter" - and ^{and} I delighted ⁱⁿ the description of those treasures ^{gave me frequently} ^{being} I could ^{now} continue my study ^{overing} and occupy my mind when ^{these histories} ^{when} my friends were employed in their ordinary occupations. I can hardly describe to you the

"Shelley's" Frankenstein was directly linguistically tested and fit into the G-group. Thus, this should be an example of the G-Hand. While there are some similarities between this hand and the rushed variant in "Paget's" Aesthetics, it is more likely that the original manuscript was in Hand-G, but it was re-written by Hand-B. Alternatively, the marginal edits might be a print version of Hand-G. Or perhaps Hand-B re-wrote this novel to add poetic elements. A few pages are included to invite further contemplation.

Hand-B?

Chap. IV

173

one in which all reflection in the violent agitation was lost. I was drawn away by fury - Nevere alone
 could have induced me with strength & ~~desire~~^{composure} of action - If
 thought modelled my feelings allowed me to be calculating
 was and calm when otherwise delirium or death
 would have been my portion. My first resolution was
 to quit Geneva for ever - My country which I had
 I was happy & beloved was dear me ~~to~~^{by} my adversary
 I provided myself with a small sum of money
 with a few jewels which had belonged to my mother
 & left it departed

And now my wanderings began which were to
 cease but with life - I have traversed a vast
~~portion~~ of ~~country~~ and endured all the hardship
~~of~~ travellers in deserts & barbarous countries
 we went to meet - How ~~few~~ ^{few} I hardly know
 for many times ~~had~~ I ~~left~~ the point ~~where~~ I had
 exhausted & far from succour, ~~but~~ for
 death - But even ~~left~~ kept me alive - I was
 not die & leave my adversary in being -

When I quitted Geneva my first & labour
 was to gain some ~~use~~ by which I might trace
~~the steps of my fugitive enemy~~ my plan was unsettled and I
 wandered many hours around the ~~confines~~ ^{road}
 of ~~the town~~ uncertain what path to pursue
 as night approached I found myself at the
 entrance of the cemetery where William, Cliza
 Seth and my father repose - I entered it &
 approached the ~~long~~ tomb which marked their
 graves. Every thing was silent except the
 leaves of the trees which were ^{were} ~~agitated~~ by the
 breeze - The night was nearly dark and the
 scene would have been even to an unim-
 terested observer affecting and solemnizing the
 spirits of the ~~departed~~ ^{dear} to fit around and a
 shadow which ~~gentle~~ ^{gentle} ~~lay~~ ^{lay} around head of the mourner but
 was yet not seen

The name of man a conqueror, & reign of Babylon are
haunted by that bloody halo with glory and victory always decked
in its upper; but the effects of their conquest were but momentary
and gave way before the rapid advances of Cyrus whose
warfare conducted on principle of utility and benevolence
drove through the rapids of many a

The memory of Cyrus is contemplated with peculiar
complaisance by ~~most~~ most historians. His humanity and love
of justice distinguished him from other conquerors to whom
ambition, ~~the~~ the ruling motive. Cyrus was educated in the
strictest simplicity, ~~and~~ early exposed to fatigue and trouble
after the manner of the age, to consider glory as the greatest
desirable bound towards which every virtuous man ought
to direct his attention but the natural ~~and~~ mildness of his
disposition led him the rather to seek favor over in the
conqueror than in the punishment of his enemies; and his
often appeared to the fallen nation rather in the light of
blessing than a curse. Innumerable anecdotes are told
of his virtue and wisdom by Herodotus but this history
unfortunately must be regarded as a romance rather than the real
biography of the man: for although tradition might probably
possess several anecdotes of the private actions of so
celebrated a prince yet the minutest particularity of detail
& which embalms the narrative of the prophet may
be solely attributed to the invention of its author and there
are no rational grounds by which we can regulate the ex-
tent of credit due to the historian of Cyrus. The anecdotes
however that are preserved of him chiefly relate to the enormous
number of his prisoners of war, a mode of proceeding that
wonderfully facilitated his conquests so that he was still young
when he became possessed of the Babylonish Empire. From
this time he was principally occupied in the care of govern-
ment which he established on a very arbitrary & footing
leaving to his successors a despotic authority over a people
where courage was despised, ~~he~~ slaves and

105

able exaggeration of my symptoms

My wife has been ill again, and this return; an
old country party, little a miller, attended her
and has patched her up extravagantly. I think
I'll send all my friends to Ringussie. I
turn to white mouth of imagination for youth,
and behold one harnessed to your father
bust and making No Way.

Weep for me. When must you
have it? I jabbed a spear into my
thigh yesterday.

Yours ever R.L. Stevenson

R.L. Stevenson R.L. Stevenson

R.L. Stevenson

30 December 1859.

All 3 of
"Thackeray's"
tested novels fit
into the G-group,
and this letter is
clearly a match for
the G-Hand.

Sir

My coachman tells me that your Stables
and Coach house are unoccupied. I have a second
carriage for w^t. I have no place at present, and shall
be much obliged to you if you will let me the Coachhouse
too for 3 months, or until I can find more suitable
premises. My Coachman is a very steady respectable
person, and will take every care.

Believe me Your very faithful Servt

W M Thackeray

R. W. Lutwidge Esq.

Comparison of Echoing Hand-G Elements

to the his was a
to the he she & was her a to
did a & he a
you are kind be in
to was a in to
her to send way
a you will to

*Yours sincerely
Weedon D. V.*

A.D. 1868.

3
4
5

Gowrock
N. S.
Feb. 21st 1868

30 December 1859.

Chapter I. Chap. II

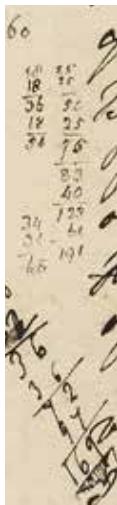
Dear Sir. Sir

Sir is a favored address in greeting lines. The word *Sir* tends to be written with the *r* having the same shape as the *i*, so that the two letters together (*ir*) look like a *u* with a dot over it.

Texts in the G-group utilize a few word-patterns, which are rare in other groups, frequently: *f* (*a, her, to*), *k* (*a, to, was*), *s* (*a, he, to*). Hand-G includes many characteristic wiggles, unnecessary, erroneously added or unusual for letters curls or extra lines, and thin letters (so that the wrong parts of letters can intersect).

The 2 autograph salutation lines assigned to 2 different bylines, "Weedon" and "George Grossmith", are both blatantly written in a single handwriting; this is lightly disguised by the use of pens of varied thickness, and altering "Yours Sincerely" to "Yours Faithfully".

The word *yours/your* appears in every departing salutation in all sampled letters. While some of the wiggles in these words appear to be designed to be divergent, the *ss*'s have similar shapes and grow out of an *i*-shaped *r*.



Hand-G numbers tend to be written out methodically, with large circular stop curls at the ends of the bottom loops in 3's and 5's. Only 2 creation years are in these samples (1859 and 1868), so this ghostwriter should have still been alive in 1868, and already actively writing by 1818.

Believe me Your very faithful Servt
Yours ever R. S. Emerson

Yours sincerely

Yours faithfully

Group-H Handwriting Style

Read April 10. 1823.

XVII. On the condensation of several gases into liquids by M Faraday. Chem Assistant in the Royal Institution
 examined by the President, 19

I had the honor, a few weeks since, of submitting to the Royal Society a paper on the reduction of chlorine to the liquid state. An important note was added to the paper, by the President, on the general application of the means used in this case to the reduction of other viscous bodies to the liquid state; and in illustration of the process the production of liquid muriatic acid was described: Sir Humphry Davy did me the honor to request I would continue the experiments, which I have done under his general direction; and the following are some of the results already obtained:

Sulphurous acid

Mercury and concentrated sulphuric acid were rolled up in a bent tube, and, being brought to one end, heat was carefully applied, whilst the other end was preserved cool by wet blotting paper. Sulphurous acid gas was produced where the heat acted, and was condensed by the sulphuric acid above; but, when the latter had become saturated, the sulphurous acid passed to the cold end of the tube, and was condensed into a liquid. When the whole tube was cold, if the sulphurous acid were returned on to the mixture

Faraday is one of 2 likely ghostwriters of group-H. His other scientific book, *Chemical History of a Candle* (1850) matched this group, so this is likely to be Hand-H.

such as are known to take place in an aqueous solution of cyanogen, occurred. The pressure of the vapour of cyanogen appeared by the gauge to be 9.6 or 9.7 atmospheres at 45° F.

Ammonia

In searching after liquid ammonia, it became necessary, though difficult, to find some dry source of that substance; and I at last resorted to a compound of it which I had occasion to notice some years since with chloride of silver.* When dry chloride of silver is put into ammoniacal gas as dry as it can be made, it absorbs a large quantity of it; 100 grains condensing above 130 cubic inches of the gas; but the compound thus formed is decomposed by a temperature of 100° F. upwards. A portion of this compound was sealed up in a bent tube, and heated in one leg, whilst the other was cooled by ice or water. The compound, thus heated under pressure, fused at a comparatively low temperature, and boiled up, giving off ammoniacal gas which condensed at the opposite end into a liquid.

Liquid ammonia thus obtained was colourless, transparent, and very fluid. Its refractive power surprised that of any other of the fluids described, and that also Quarterly Journal of Science V. 74

Worn out. the dust of the world.

The grave. Oct 22 25

It was a early morning. Half the year
Was past departing, yet the trees of Lebanon
Were bright as in the golden month of June.
And but few leaves had fallen though their tops
In hectic beauty marked their own decay
Nipped in the bud a lovely mortuary night.
The fisher started in the clear calm lake
And when the water quaked & fell in foam
Over the ~~now green~~ rocks the boat was seen
Rising on spatter leaps, seeking the source
That pure & cool of these fair mountain streams.
Nature as it happens hit she seemed
All peace with man; & in paradise
Birds with out man in sweet union dwelt
Covering the water. On the verdant banks
At Temple rose above, where clustered still
Her pure the dark column & adored
A wilderness of tufts & allured plants
From clusters of the now unto stately form,

Of triumph failed him, as in victory's glee
 He claimed his high & honored place. In that
 So in the capital vanquish set,
 In more than royal state. The purple robe
 Flowing around him. And the gaudy hue
 He raised slowe glowing in his cheeks;
 Smiling his mighty breast & rounes tress
 And powerful frame. Whil'st joyful shouts
 Of wondering multitudes. Freed from the load
 Proclaim him conqueror. Pompey stood
 In all the glorious state of splendid spoils
 Sic could give. The robes while the last
 Had bearded in his blouoming happy years
 Of conquest & of glory. Whil'st the chief
 Of orient lands in golden chains belted down
 To grace the offerings, which their counseled made
 To the imperial & resistless race.
 People of Rome but Juys of all the Earth

There are several handwriting shifts in "Davy's" papers.

Sir H Davy presents
 his respects to Mr
 Parkes. Dr Davy
 has been for some years
 at Edinburgh & will return

h. of 20. we are
 his new invitation
 in the first hour for
 the time to be divided
 of the social division
 of the story in section

It is possible that the Lords may go on with Evidence, and that we may have to seek her through the Country. I had certainly promised to my self the Pleasure of retirement with my wife during the approaching Session but should things take the Turn I anticipate I am very willing to forego the promised Pleasure, & to exert every Nerve on the Occasion.

Indeed the more I think of it, the more I seem to be of the Mind, that our Committee should meet on the Subject of this Bill -

Pray do not forget my Manuscript - I hope that you will have read it & have made your remarks on it, in the course of a fortnight -

I remain

affectionately yours

Tho: Clarkson

I shall be at Woburn for 6 or 7 Days longer - If I have no Letter from you, I shall send up my Remarks to Waterford, but if you desire otherwise, I shall send them up to our Committee -

which I have never yet been led to do
enough.

Maryant S.

Henry David Thoreau

In journalized paper Mr. C. put into my hands. I have taken the liberty to copy it at his express request one day of our opinion that the moment such a crisis is passed we may speak of it. There is no need of specifying delivery of course; it keeps its own secret; it must be made public. Thus you will see

May 4 '40

1st Oct 1851

I do not find the moon on the mountains impeded by great suspension, though it might be by frost and glaze.

No words to me are a noble recognition of nature, her true ready thoughts, and, in one place, a plaintive music. The image of the ships does not please me originally. It illustrates the greater by the less and affects me so when drawn compare the light on glass to that of the dark eye of woman, I would define my position here, and a large ship of nations would differ from me. As the Monk goes on to Alabama, provincial timber

"In trees so stiff, for roots so tender"
he seems to share an image already rather forced, into concrete.

yet now that I have some knowledge of the man, it seems there is no objection in I could make to his lines, (with the exception of a such offensives against taste as the lines about the lassos of the eye or a side carriage to which we are already agreed,) which I could not make to himself. He is healthful, eyes of open eye, ready hand, and noble scope. He sets no limits to his life, nor to the conscious of nature. He is

a noble and manly strain of Piety, sense, and
intelligence of the subject; they write a good
temper with a warm spirit, and are eloquent
without affectation. As far as I have read I am charmed

When you write to me, which in charity ought
to be soon, pray mention how Lady Darton
does, as I was much concerned to hear
she had been not well. And beseech me that
Mr. Walpole is quite recovered, or I shall take
it very ill at your hands, I can tell you.

Mary G. writes in kind love with your very
affectionate & faithful

H. More

Have you had any comfortable
parties yet, and where?

Hampton last day of the old year - Heaven
send us a happy new one!

Jan 25/71

My dear Mrs. Schwabe

"30 to 40 lbs of English lint"
will come at once to your
house (from St. Martin's Place)
for the purpose you wish,
viz the Halfcockin Barracks
at Berlin. I hope in time.

In answer to your question,

Hodgkinson's Stead & Treacher
127 Aldersgate St are the
people from whom our
Committee buy their lint.
The cost is 3/- a lb. & some
discount is given.

Our Committee say, the
Carbolicized lint, of which

they have sent out a
quantity has been
very successful.

They offer to put a case of
this carbolicized tow at my
disposal.

Have you an immediate
object for it?

Please tell me - for, if
you have, I think I will
accept it for you - to send

I have written to Alvis about
the prisoner "Charles Radclyffe"
to a lady who has done
much charitable business
among the German prisoners.

Kind for us. In haste
Last yours sincerely
Florence Nightingale

Comparison of Echoing Hand-H Elements

in to a is I his was I
is to his the down & the
is to I a is
I a is to is
a is to in is

m a t will is s

XVII. Read April 10. 1823. 9.6 or 9.7 45° R V. 74 100° R

61 22 25

6 or 7 Days

1808-1826

Jan 25/71 "30 to 40 lbs 127

Word patterns in the H-group include a (a, in, to), ai (a, is, to), e (a, I, to), and in 1 text (her, in, to). The H-Hand is a steady script with short x-height with relatively stretched ascenders. It is less wiggly and more spread out than Hand-E. The a's are especially tiny.

Numbers are written with elegant curls. The 4's have noticeably short lower standing sticks in relation to the size of the upper two lines. There are uniquely many references to specific measurements in the bodies of letters, typically referring to domestic or agricultural concerns. The years cited in these manuscripts span between 1785 and 1871. A single ghostwriter could not have written texts across these dates. The outliers from 1871, 1785 and 1808 might have been mis-dated by ghostwriter-H, or they were written by a different hand(s), while the tested texts from those bylines were written by ghostwriter-H. The most likely H-ghostwriter with a handwriting sample is Faraday (1791-1867), who could not have written texts in 1785 or 1871, but is otherwise suitable for this group.

Nonsense comes . to debt of the locust .

Sir H Day presents

I do not find the price on the mountains imposed

My dear Mrs. Schwabes

The opening lines of letters are very abrupt, as they tend to skip greetings or pleasantries, and instead just jump into the crucial business that needs to be discussed. The use of "My dear" in "Nightingale's" 1871 letter strengthens the case that this letter was written by somebody other than Hand-H.

Group-I Handwriting Style

"George III's" letters fit into group-A in the 18th century corpus, as well as into group-I in this 19th century corpus. Either these 2 groups were created by a single cross-century ghostwriter, or they were co-ghostwritten by 2 hands from different centuries, which might mean there is both a linguistic and handwriting duality.

Windsor June 16th 1794

Since I have seen Porton this Evening
 it is settled that Prince Royal will
 w^t go to Portsmouth, w^tsequently
 not his Mackenther, and the two next
 Dineys will take betwⁿ them
 between them, consequently Mr.
 Chevallier, h^r hands for his and Miss
 Albertha will go in the Post Coach and
 one Post Chaise h^r will be waiting
 at every stage on Monday

The earliest dated text in these I-Hand handwriting samples is the letter from "George III" in 1774, while the latest is from "Hollingshead" in 1883.

Though after the "George III" letters, the next stated date is in 1843. Assuming that "George III's" letters could have been backdated, or are written in another hand, the I-ghostwriter should have been actively writing between at least 1837 and 1883.

The two initially likely ghostwriters were Carlyle and Ure, but both died before 1883. The most likely remaining ghost is Sir Richard Owen (1804-92).

King George III, "Letter from King George III", 1794 June 16 (G. Edward Elwell, Jr., Autograph Collection: Scottish Rite Masonic Museum and Library).

His Majesty having the twenty one years he has reigned on
the Throne of Great Britain, has had no object so much
at heart as the maintenance of the British Constitution;
of which the difficulties he has at times met with from
his scrupulous attachment to the Rights of Parliament
are sufficient Proofs.

His Majesty is convinced that the sudden change of
sentiments of one branch of the Legislature has totally
incapacitated him from either conducting the War with
effect, or from obtaining any Peace but on conditions
which would prove destructive to the Commerce as well
as essential Rights of the British Nation.

His Majesty therefore with much sorrow finds he
can be of no further Utility to His Native Country, which
drives him to the painful step of quitting it for ever.

In consequence of which intention His Majesty
signs the Crown of Great Britain and the Dominions
appertaining thereto to His dearly beloved Son and
lawful Successor George Prince of Wales, whose
endeavours for the Prosperity of the British Empire
he hopes may prove more successful.

1917

T. 216
Tues. House Nov. 18, 1774
m
11

Lord North, I am not sorry that the time of combat
is now chalked out, which the enclosed dispatches
thoroughly justify; the New England Governments
are in a state of rebellion, balaustre must decide
whether they are to be subject to this Country or
independent, from the time you first mentioned
a wish that a Major general might be sent I
have had it in my thoughts and am clear
that Major General Gisborne is the best qualified
for the particular service; if a second be necessary
Major Gen Cunningham will do well; but if it
is absolutely necessary to do one who has
already been in that Country Major General
Stalbey is very proper but I should rather
pitch on one of the others as it is not a desirable
commission

Manresa House, Roehampton, S.W. Oct. 29
1881.

My dear friend, — First I will bring to an end my criticism on your poems; for I hear that our month's retreat is to begin on Wednesday evening. Too much friendship, though written with a flowing and a powerful pen, I find less pleasure in than in Love to Camustry. The story has something of the grimness of Elegant Extracts about it and this has infected the diction even. The motive is good, the strain and its reaction, but between these two extremes the intermediate action has in it something, as Horace calls it, 'odiously incredible'. One feels, you must have felt, that Hypatia (whom Septimus could never have trusted : she would play ^{the same trick} after marriage) told her husband that Alexander was a muff, she had always felt it and his behaviour in the matter of the surrender made her certain ; and that they were not grateful, on the contrary, they could not forgive him ^{the} ~~too~~ obligation, ^{he laid them under} ^{felt} sheepish when he turned up, and after his death ^{without} ~~ever~~ said that that was happiest for all concerned. The language is a quaint medley of Middle-Ages and 'Queen Anney', a combination quite of our age and ^{almost} even of our decade, ^{as} and peculiar to ~~she~~ birds we see in Morris and ^{that} the school (to which you, I suppose, belong), and having a charm of its own that I relish and admire, but as a thing alien to

To me, here is a pleasing instance:

Rattled her keys, unfavourable sign,
And on her turning about gan to decl're.
The first line is like the Rape of the Lock:

Spadilles first, unfeignable unconquerable lord
the second is like Spenser. It is the opening, I think, that suffer most from
Popery: one thinks it should have more epigram or less of it. This spirit
you throw off first at the fine passage about the beasts in Spring
comes and the other passages that strike me as finest are Septimus' passionate
confession, especially at "I cannot name her"; ~~With him he long confesse~~
~~red story next he made~~; Alexander's return from seeing the couple off
in ~~hurly~~ weather; "With him he long confesse ... rest be made";
"There as he sat alone ... ear was seen", especially the stroke about the clouds;
and Alexander's mad soliloquy. The couplet about the bat and dove is of
canonical beauty and the phrase about "the perfect pattern which", by
the side of course many scattered touches like "walked after Hesper bid".

Alas! a fat lot of comfort the poor creature got from seeing those
two worldlings from St John's Wood kneel over him, in mortal dread
that he ~~would~~ come to again.

The passage about Dom "Beside the Virgin's Fount... itself hath
built" seems to me like taskwork and cotton in Castilian (which is a
better name than Parnassian).

I have now then nothing to do but to fold up your precious packet and
return it, begging your pardon much for having kept it so long and ex-
pressing the pleasure the reading it has given me. ~~It has grown on me~~

while they have been in my keeping sooth and wold, I dare say, grow on me
more ~~while~~ I read them longer, so that I feel that perhaps the diction I have
made ~~with~~ fade away with a better appreciation and as my mind took
from familiarity the right perspective of each thought as I came. On the
beauties which characterise the whole I have spoken on different occasi-
ons in the course of criticising particulars and I do not like to repeat
myself now. Their Muse still keeps the hold on my mind and affections it
established many years ago. Your style ~~needed~~ be my mind indeed ~~to~~
older, its tastes undergo change, but then of course so to yours, and if
I could not know be moved with such a fresh enthusiasm (I am not
sure at least how it would be) as my almost boyhood was with the ap-
petrees in Mother and Daughter, the nine loves and their names and
drapery in Love's Consolation, the march-past in St. John, the garland
of images about the church or the Beloved in the same, and many things
in your first volume ^{more} perhaps than told, not so well have appreciated the
wind and wettess of your MS landscape pieces, now by me. However
this may be, richness of imagery belongs especially to youth, broader effects
to the maturer mind; and therefore I now want to see is that great
work, the epic or romance of which Bridges seemed to say great things,
but the very subject of which I never learnt—Book this and also those
other pieces of which you speak. But this ~~comes~~ can not be just now, not
till my time of testianship is over. Of course they will not lose by keeping,
if God spares your life. You shall therefore have the MS packet in a
day or two after I send this.

As for my music, there are four tunes—(1) to "The Walkers of the Willow"

Most of these "Bridges" manuscripts are written in a deliberately exaggerated in its lack of slant (a modernized variant of Palatino's cancellaresca that also avoids slanting, while over-curling ornamental parts of letters), overuse of unnecessary curls, and general awkwardness seen in the first of these images. This second sheet shows a less inauthentic variant of this handwriting, though it still forcefully avoids slanting cursive letters. The 1794 letter from "George III" shows some similar awkwardness and forcefulness to the first of these "Bridges" samples.

Chelsea, Monday

My dear Miss Wilson,

Ever since I saw you, as be-

fore, I have been half-deaf, very busy, and al-
most altogether miserable: I seem, as it were
enveloped in a case of catarrh, which will pro-
bably last me thro' the boggy months. Now
is nothing for me but to couch low, and
keep quiet tho' the sky came down. Taylor was
here one night in my absence, speaking a
word Lecturing; - it makes me shudder to the
marrow of the bone.

I remember an innocent-looking
young lady who came here once with the message

Thomas Carlyle's chronology makes him into a likely ghostwriter both for this group-I and also for group-K. This handwriting sample is from 1837, and the rhetorical text, *The French Revolution: A History*, which was linguistically tested and matched the I-group was also published in 1837. And this un-slanted Palatino-echoing cursive handwriting style matches the preceding sample from "Bridges".

Somerville: she shall see me again to her
innocent heart's content, since it will give
you a little satisfaction that she do it. Then
say the 14th, or any day. Only I must beg
that you would say tea instead of dinner;
the latter being, in my present catarrhal
state, a very serious enterprise.

My wife, with thanks and complements
to you, reports favorably of herself; and indeed
seems by dint of care to do wonderfully well.

I will hope to see you one of these
afternoons, for my hurry of work will abate
ever long. — (A shortening hen!)

Ever most truly yours,

T. Carlyle.

13 Charlotte S^t Bedford
Square S^t: Dec^r 5: 1843
My dear Sir
I wish much
to talk with you
about your charming,
elegant, and original
work on Superstitions.
and therefore request
that you will waive
ceremony and give
me the pleasure of
your & M^r Pittgrew's

Wednesday
My D^r Sir
I have been
watching for an
occasion of perusing
the Coffin smoke so
strong as to justify
a very strong offertory
and have not yet
felt it - I shall go
over this evening
to spy again —
A fee never

Ure (1778-1857)
is the second likely
ghostwriter of
group-I. Only one of
his texts was tested
and it fit into this
group.

Company to meet my
daughter to-day at
a purely family party
at dinner at 6 o'clock
punctual —
Your accepting
per favour with thanks
Yours ever
Andrew Ure
T. J. Pittgrew Esq

entered into my
head - and I
would scorn to
take one from
Mr Pickersgill
Yours ever
Affectionately
Andrew Ure
T. Mackintosh Esq

June 1. 1866

Dear Mr Conway

Will you and Mrs Conway
give us the pleasure of taking
dinner with us on Wednesday
the 8th, at half past seven?
If you can come, we should be
obliged by an early answer.

Your presence in this
country is very useful. Your
most interesting article in
the new Frater will help
many people to understand the
true character of what is now
going on in America. I am

Dear Sir

Yours very truly

J. S. Mill

CAIETY THEATRE.
STRAND.

March 14. 1883

John W ilde:

I am glad to see that
you are taking up a question
re stage-management which I
think I was the first to
discuss in the "Forthnight"
about September, 1883. You
speak on artistic subjects with
more authority than I do.
It is now "stage-carpenter & scene
painter". It will soon be
"stage-bricklayer & stage-carpenter".

John Hollingshead

August. Then to go home with
you on September 13th or
thereabouts - & pay a visit to
"Robt. Sawler Esq - Sawrey Heriot,
Windermere," & have a few
hours at the Lakes - return
my present Oct. 8th -
John Webster (S. Seton) found his way
out & dined & enjoyed himself much
yesterday - His father is growing old &
weak - I have still a current of
east-wind in my bronchials, but
hope to be shut out before Thursday.

Ever yours,

R. Owen

Brit. Mus.
June 4th 1866.

My dear E.

I shall be rejoiced
to meet you on Thursday
at 5, at Wat. St. (Rich.
mond Line). Summer is now
really with us. but with some
odd atmospheric phenomena
as, e.g. I found London in
a fog this morning and

Goldwin Smith

Spencer Springs. N.Y.
Aug. 17. 1869.

Henry Villard Esq^r.

Dear Sir.

Will you send
me a letter stating exactly the
information in this instance
desired, which I might forward
with a letter of my own to Mr.
Bright, the President of the
Board of Trade?

We receive the
other day a company of 14 English
artisans with their families at
Ithaca. They are highly trained
workmen - masons, bricklayers and
carpenters. Being well cared for
by Mr. Cornell & other friends at
Ithaca, they are likely to do well.

But this experiment, and the
fact that it has brought under my
notice, seem to me to point to the
conclusion that Emigration offers its
chief advantages not to the highly
skilled but to the ordinary artisan.
The best work is no doubt appreciated
in New York or Boston. But it
does not seem to be appreciated in
this country generally. What is generally
wanted, it seems, is rapidity of
execution, in which the rougher
workmen often reach the more
highly skilled. The inferior workmen
find hardly at all reward for the
highest wages; but I don't believe
the highly skilled workman is at
all better off than he is in his own
country. As a general advice
I certainly should not like the

responsible for bringing over ^{highly} skilled workmen
from England to this country.

I am, Dear Sir.

Yours very faithfully
John Smith.

I have not seen the Journal of the Association describing
your proposed model. When I return to America
(at the end of this month) I will write to the
"Beehive" which is our great industrial journal.

Comparison of Echoing Hand-I Elements



The word-patterns in group-I include: p (*in, is, to*), c (*be, in, to*), k (*a, to, was*), and ae (*his, in, to*). There is a tendency to occasionally leave the *t* uncrossed, the *i* un-dotted, and to stretch the end of a letter to touch the next word.

13
Mansfield House, Roehampton, S.W. Oct. 29th
1881.

Chelsea, Monday

13 Charlotte St. Bedford
Square 5th Dec. 1863

Wednesday

June 1. 1866

March 16. 1883

September 13th

Oct. 8th 5,

Hand-I numbers are scribbled rapidly and with certainty. The 8's are frequently misshaped. Days of the week are occasionally given instead of the date. A precise address frequently accompanies dates. All months with over 5 letters in them, except for *September*, tend to be abbreviated to 3 letters (*Oct., Dec., Aug.*). 1's are written in a single stroke with a slight curve up or down that moves towards the next character. Some numbers connect.

Spencer Spring. N.Y.
Aug. 17. 1869.

14

September, 1883

Brit. Mus.
June 4th 1866.

Group-J Handwriting Style

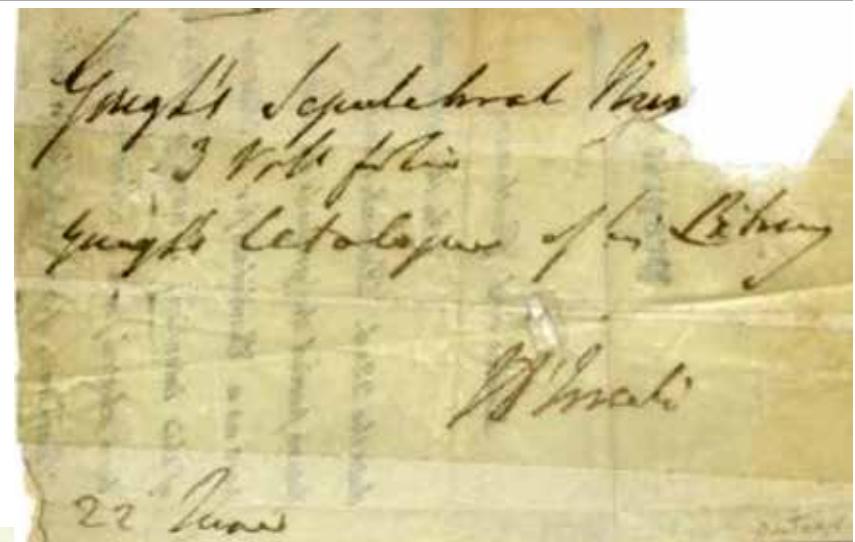
Chronologically, Sydney (1781?-1859) or Isaac Disraeli (1766-1848) are likely to be the ghostwriters behind the J-group. Only letters are accessible for the tested bylines that exclusively appear in this group, and of these only Queen Caroline's and King William IV's letters were tested directly, as opposed to other types of texts from these bylines.

I am very poorly
 & always - but always my health bore
³¹
 Lady Morgan
 Belmont
 30 May 1853

My dear son
 I have long been thinking
 you acquaintance with
 a very fitful &
 agreeable woman who
 she be my friend
 of whom I say it -
 most unfortunately

her husband Mr Peale
 (a brother of the Countess
 of Blessing) arrives
 here this day, &
 my poor husband
 close a series
 of her's gain
 in honor of the Society
 which she names "green" & am mother
 up with our Helen herself we find

open - Her father
 my brother in law
 Sir Arthur Peale
 is in town will
 wait on you if you
 can if can't at
 his address, "among the
 heavy Club College



Isaac Disraeli, "Autograph by Isaac D'Israeli", MSS 363, DII Undated (Arizona State University Library).

The King calls the kind attention
of Viscount Palmerston towards
the Honble Wm Ashby the Queen's
Vic Chamberlain. His talents
are great & his successes to be em-
ployed actively in the diplomatic
line on which the King is desirous
of proceeding and thinks the Rank
of the Queen's Vic Chamberlain be befitting
with propriety the situation of
Secretary of Legation.

A large, ornate signature in cursive script, likely belonging to King William IV. The signature is highly stylized and decorative, featuring loops and flourishes.

King William IV, "Letter from William IV, to Viscount Palmerston" (Georgian Papers Programme).

35895

The King to Lord Grey
B. 19
B. 05

Brighton, February 4 1831

The King has too long been deeply impressed with the extreme importance of the Question of Parliamentary Reform, which has so long engaged the attention of the Public, and has recently been the subject of the serious deliberations of his confidential Servants, not to have looked forward with great anxiety to the Results of their deliberations, in the communications which were made to him on the 31st Ult^r by Earl Grey of "the Report on the State of the Representation with a view to its being "and effectue Reform" and of the Three Bills attached to that Report" commanding "the Representation of England, Scotland, "and Ireland" with the accompanying Explanatory Documents.

Although The King had felt willing to admit the necessity of engaging

in
to Earl Grey

Sir,

In presuming to place in your hands the accompanying volume I am actuated by a feeling beyond the mere desire of expressing my dutiful respect.

When you did me the honor of examining the Difference Engine Your Royal Highness proved that you not only understood generally the nature of the mechanism, but also its important bearing upon human knowledge.

Having myself obtained from

2.

151 Albany Street
Regents Park

April 16.

ANTHONY P. CAMPANELLA
GARIBALDI COLLECTION

Dear and Honourable General Garibaldi.

Will you pardon these few lines from a lady who came up to London from some distance in the hope of seeing you, and who will be obliged to leave London without seeing you, being too unwell to stand among crowds?

Perhaps you may remember my sister, Madame Tell Meuricope, of Naples. She took charge of your wounded men in the

a great soul is conscious of a feeling of loneliness & sadness. Pardon me for saying out of the depths of my heart what it is that I pray God to grant to you - it is this - That the Lord Jesus Christ may reveal Himself more & more to your immortal soul, as your own, your personal Friend and that the Holy Spirit may be granted to you in such great measure that you may become a partaker of the Divine nature and an heir of eternal glory. It will not satisfy me to ask of God anything less than this for one whose work in life must win the deepest gratitude of every true woman's heart.

7 Harrington Street

8th May 1838

Dear Sir

I have had a Shelley fit and written a good deal - I therefore send you the corrected letters you were good enough to offer to forward - I leave H. Smith's open for you to read - the others are almost copies of it and hope you will like the wording of it.

Please send them on with all convenient dispatch for I am afraid of a little delay damping me again.

Will you be good enough to write down the heads of the first Mrs. Shelleys catastrophe - you told me the story which I but vaguely remember - if you will just put down the outline all will be clear to me - Was it in Dublin or Edinburgh she went to after their separation? Did she not live with an officer in the army? Did he ^{the officer} not leave her? Was there ~~what was~~ the serious ground for their separation? Did she not come up from the Country to her Father's house and refused? These things put down roughly will be all I want just at present - and if at an interval of dramatising you would do so & forward me it will be another in the long string of obligations which it has been my good fortune to incur from you.

Believe me
Yours very truly

G. H. Lewes

Leigh Hunt Esq.

21 March /57.

Dear Allingham, I am
to send you
the Table for Critics & a volume
containing two of Darley's Tragedies.
^{belonging} given to Auntie, but, as there
is like appropriation, will
return it to me: the latter
of brother has read, & thinks very
highly of. His Sylvia I have enjoyed
through - if one can talk
wading through the very essence
of shallowness. & I know it to be
without exception the most foolish

Hamlet - his rustication after
death of Polonius; Stephens, I
suspect, with none. My opinion
as you may have seen perhaps
by the Critics consists partly in
graining or thickening over volumes
of jingle, & giving a helping hand to
the smash which their own in-
proprieties necessitate.

My seal - after which you so
solicitorily enquire - I take to represent
(to a vivid imagination, that is), a
rock & an anchor: but one enjoys
the pleasure of squatting over again
& inorganic nature before forming
an opinion. Perhaps the anchor refers to a
hope of succeeding at last.

Yours truly,
W.M. Rossetti.

London 24 July 1860

My dear Mr Fields

I only received your note last evening on my return from a my short visit to Paris in company with Mr Brewster. He had a young friend with him, and I had my boy. We could only go into the hospitals & Babylon to a limited extent; spending the greater part of Sunday afternoon at Pere La Chaise, - reading the monumental inscriptions of the great & the little reported, but most of all

touched by the crowded graves of the poor, & the immortelles with which the wooden frames around them were hung. The Morgue with its gratings full of exhausted pleasure-hunters was also a notable sight. The weather here at that feast. My wife is very well, and all the family pretty well. Our eldest girl, at school in Drury Lane, has got a prize (or Grand yesterday) for good conduct which we prize more than if she had taken one for mathematics or Greek.
Yours ever
Samuel Smiles
Author of Self-Help

38 Queen's Gardens
Bayswater London
March 24, 1879.

Dear Mr Marsh

Thank you for the copy of your brief paper upon the Vertebral of Recent Birds? It has a double interest for me, the one, of course, being the general interest that it supports the doctrine of Evolution by giving the interpretation of anomalies; and the other being, that it is in harmony with my own view respecting the original genesis of vertebral. As you probably know, I have in the Principles of Biology (§256, 259) argued that the original segmentation of the vertebral axis

, while the process of ossification was in course of being itself produced, was necessitated by the joint requirement of flexibility and capacity for bearing strains. Or rather the simultaneous subjection to strains and motions, determined the segmented structure as a necessary result. Your view respecting the cause of these modifications in the forms of vertebrae, appears to me quite to harmonize with this as being a further result of the same combinations of causes.

Truly Yours.

Herbert Spencer

Comparison of Echoing Hand-J Elements

a *th* is in 'the both you

of his to, This is that with

the, in a that you it

it is a that to you in
do you t it in with you a

his with a to it to his
with a t that in my hand a

to was in a that with this | it is in

30 May 1853

J 22 June

Brighton, February 4 1831 31st

151 Albany Street + 2.
Regents Park
April 16.

ANTHONY D. G.

7 Harrington Street

8th May 1832

21 March 157.

London 24 July 1860

38 Queen's Gardens
Bayswater London W.
March 24, 1879.

The word-patterns in group-J include: a (*a, in, to*), ae (*his, in, to*), ap (*a, in, is, to*), and at (*in, that, to*). With exceptions where words connect, there is a lot of blank space between words, which is especially noticeable around the *a*'s. Letters are a rushed, thin, round, mostly continuous cursive. You's have a few characteristic variants that are noticeably similar across bylines. That's are even more consistent, with the main difference being a lack or a presence of a curl at the end of the last *t*, and occasional use of a single line to stretch across both *t*'s.

Three of these sets of numbers include increasingly indented lines for the address and the date. Setting the name of the city or region at a different indentation than the street address, and using still another indentation for the date helps readers grasp these lines' meaning more easily. The capital *M*'s in the months (*May, March*) have a matching loop at the top start of the letter. Dates are regularly included in letters, and their numbers tend to be rushed but legible and elegant. There tends to be a continuous line between the 8 and the number after it in the year (as in 1860, 1879). The years in these letters span between 1831 and 1879, but there are earlier and later dates in unincluded texts and letters.

Dear

Dear Sir

Dear

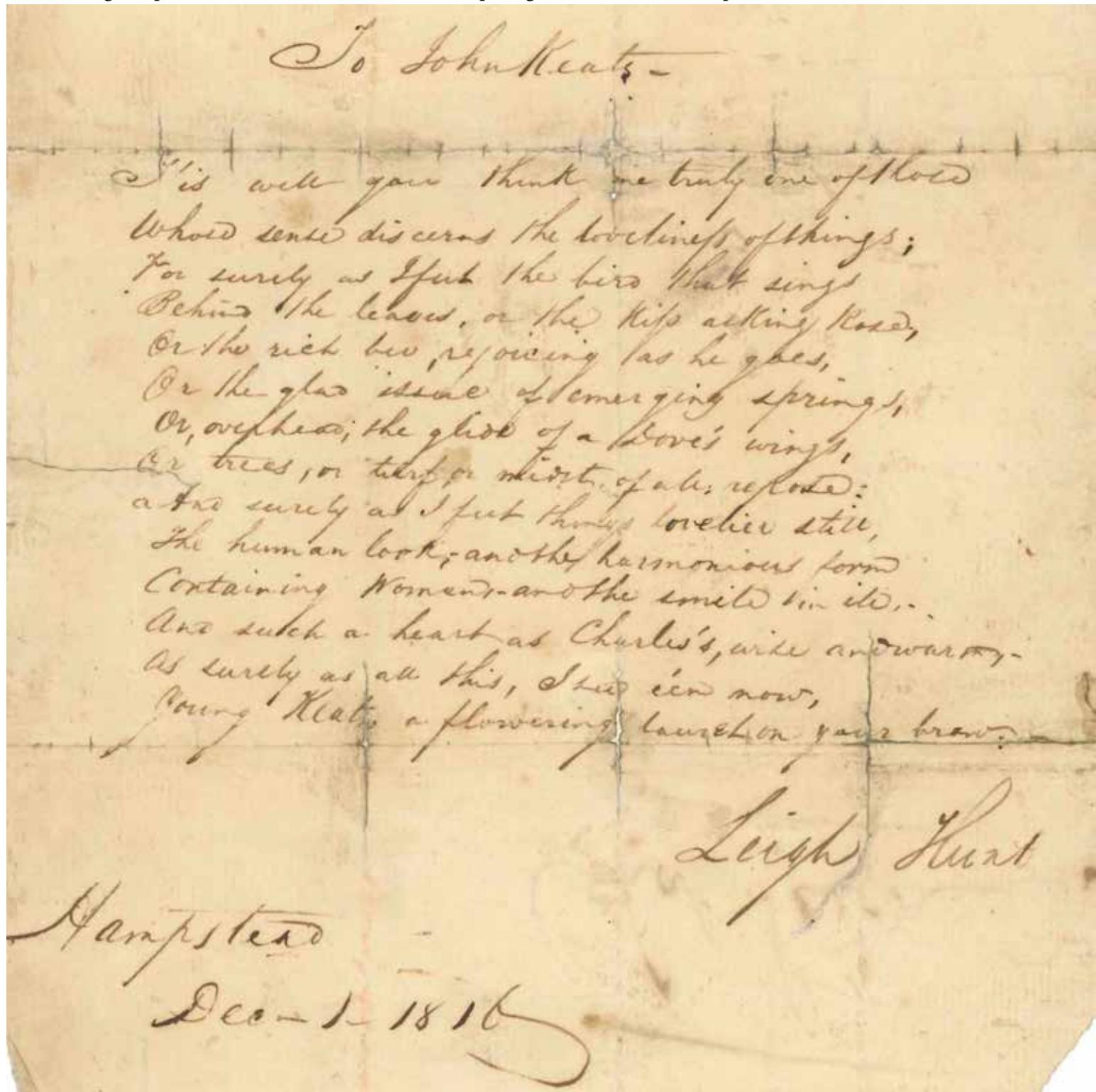
Dear

Sir,

Most of the letters start with similarly written *Dear* and/or *Sir*, and tend to be written on similarly-sized small pages.

Group-K Handwriting Style

"Leigh Hunt's" poetic-rhetoric *Captain Sword and Captain Pen: A Poem: With Some Remarks on War and Military Statesmen* (1835) was tested and matched group-K, so the most likely handwriting sample to represent Hand-K is this poem with "Hunt's" byline. The un-slanted and casual variants of this hand appear in the second sample, where "Keats" comments on a hair sample from "Swift". The chronologically most likely K-ghostwriters seem to be John Bowring (1792-1872) or Thomas Carlyle (1795-1881). Carlyle's handwriting sample won't be included in this section because his byline also has a text in the I-group. With a few exceptions, the K-group is mostly composed of rhetoric, so tested 1-group bylines with rhetorical handwriting samples will be reviewed here before comparing them with letter samples.



Leigh Hunt, "Holograph Manuscript of 'To John Keats' Written by Leigh Hunt in Earliest Known Portrait of John Keats", December 1816 (William Luther Lewis Collection: TCU Library).

Swift-

his hair when old, and his hair when young. The former was cut off by Mr. Ridgway just after his death.

They were both given by Dr. Johnson to Boole, who gave them to Dr. Petty, who gave them to me Leigh Hunt.



JONATHAN SWIFT, A.D.

From an original Picture in the Collection
of the Right Honourable the Earl of Bessborough

Printed by J. D. Edwards, 1800.

JONATHAN SWIFT

Swift's hair when old. Cut off
by Mr. Ridgway just after his
death

A Lock of
Dean Swift's Hair,
cut off by Mr. Ridgway
just after his death.
This is Mrs. M. H. Hunt's
lock.



Swift's hair when young



Received March 23, 1852.

Editorial note 5 Mar 1852.

Note on the specific heats of gases.
By Wm Thomson Esq MA FRS LLD Prof of Nat Philosophy in the University of Glasgow.

Let N be the specific heat of unity of weight of a fluid at the temperature t , kept within constant volume, v ; and let KN be the specific heat of the same fluid mass, under constant pressure, p . Without any other assumption than that of Carnot's principle, the following equation is demonstrated in my paper* on the Dynamical Theory of Heat. $\frac{d}{dt} \left(\frac{N}{v} \right) = \frac{dp}{dv}$

$$KN - N = \frac{\left(\frac{dp}{dv} \right)^2}{\mu x - \frac{dp}{dv}}$$

where μ denotes the value of Carnot's function, for the temperature t , and the differentiation indicated are with reference to v and t considered as the independent variables of which p is a function. If the fluid be subject to Boyle's and Mariotte's law of compression, we have

$$\frac{dp}{dv} = - \frac{p}{v};$$

and if it be subject also to Gay-Lussac's law of expansion $\frac{dp}{dt} = \frac{Eh}{1+Et}$.

4

It was first obtained by using, ⁱⁿ the formula

$$M = JH \varepsilon^{-\int_{T_1}^T \mu dt}$$

which involves no hypothesis,
and the expression

$$\mu = \frac{T}{E+t}$$

for Carnot's function, which Mr. Joule had suggested to me in a letter dated Dec 9, 1848, as the expression of Mayer's hypothesis, in terms of the notation of my "Account of Carnot's Theory".[#] Mr. Rankine[#] has arrived ~~at~~ ^{in a very different manner} at a formula agreeing with it, (with the exception of a constant term in the denominator which, as its value is unknown, but probably small, he neglects in the actual use of the formula), as a consequence of the fundamental principles assumed by him in his Theory of Molecular Vortices, when applied to a cycle of four operations satisfying Carnot's criterion of reversibility (being in fact precisely analogous to those described above, and originally invented by Carnot); and he thus establishes Carnot's Law as a consequence of the equations of the mutual conversion of heat and expansive power which had been given in the first section of his paper on the

Mechanical Action of Heat.[#]

~~L. T. C. T.~~ Glasgow College, Feb 16, 1852
W. J.

* R.S.E. Jan 2, 1849. Transactions Vol. XVI. Part V.

On the Economy of Heat in Expansive Engines. R.S.E. Apr 21, 1851
Transactions Vol. XX. Part II.

R.S.E. Feb 4, 1850, Transactions Vol. XX. Part I.

4

in connection with the results of Reye's observations on the ~~heat~~^{density}, &c., lead to the value 1410 for K which is probably true in three if not in four of its figures. Taking then this value for K the preceding equations enable us to determine the absolute values of the two specific heats $\lambda_{\text{N}, \text{M}}$ according to the hypotheses used in (a), and in (a'), respectively; and we find,

	$\lambda_{\text{N}}^{\text{M}}$	$\lambda_{\text{M}}^{\text{N}}$
for $t = 0$2431	.1724,
for $t = 10$2610	.1709, } according to the tabulated values, of Carnot's function.

or, for all temperatures, .2374 - - - - - .1684, according to Mayer's hypothesis. By the adoption of hypotheses involving that of Mayer, and taking 1389.6 and 1.4 as the values of T and K , respectively, W. Rankine finds $\lambda_{\text{N}}^{\text{M}} = 1.117$ at the temperature 10° . Hence it is probable that the values of the specific heat of air under constant pressure found by Lennémann (.3046) and by Dela Roche and Bérard (.2669) are both considerably too great; and the true value, to two significant figures, is probably .24.

Glasgow College, Feb. 19, 1852. W. T.

"Wallace's" *Darwinism* (1889) matched group-K. This seems to be a formal round variant of Hand-K; the unslanted version of which appears in parts of "Kelvin".

Preface.

The following little work ^{consists of notes & sketches} made during a ~~of~~ residence of four years ~~at~~ in the Amazon district. Though paying little attention to Botany generally, I early felt an interest in the Palms, and endeavoured to make myself acquainted with the native names of the various species. Even this however was not an easy matter; and I was surprised to find the Indians give distinct names to plants between which I could at first see no difference. More close examination however soon convinced me, that external characters did exist, by which every species could be distinguished from those most nearly allied to it. By carefully observing these, I was pleased to find that I could ^{after some practice} distinguish at a distance one palm from another almost as readily as the natives themselves. I then took accurate sketches of

At the top of this second page there is a more standard for Hand-K rushed variant; this might be Hand-K collaborating with another ghostwriter, who happened to write or transcribe most of these isolated pages.

carefully attending to the characters in the stem & foliage
of each plant closely, all of which may be distinguished
every species I met with, and collected all the
information I could of the uses to which
they are applied. In the following pages,
I have put the matter thus obtained into
a systematic form, and I have purposely
abstained from giving more than the mere external
characters of the genera and species, because I
did not wish to enter upon ground already
so thoroughly gone over by Martinus, but preferred
confining the work to the results of my own
personal observation. For the determination
of the Genera and Species and for the greater
part of the introduction I am indebted to
the magnificent work of Dr. Martinus.
For the rest I am myself responsible, and
trust that the information given may not be
altogether useless to the botanist, or
uninteresting to the general reader.

Bowring is the most likely ghostwriter of group-K, and this handwriting sample from his letter closely matches the rushed "Hunt" and "Kelvin" rhetorical manuscript samples.

My dear Sorten
My dear Deontology?
How won't you say a word
about it? I am being a Hunt
has made it the subject of
his paper in his Practical
Lectures
Yours
John Bowring
Paris. 18 Apr 1824

John Bowring, "Letter from John Bowring, Paris, France, to John Sorten: Autograph manuscript signed, 1824 April 18" (Autograph Letters Collection: Wellesley College Special Collections).

from Edinbrough

As you will I shall be back and
will immediately come over to pay my
respects at Hydel Mount.

Believe me

Most truly

Your faithful hand-servt.
W. H. De Quincey

Miss Dora Woodwork.



was yet almost the least of her
great gifts. I do not write
this to your father, because our
common loss touches him too
nearly for a stranger to venture
or words that might give pain,
& also partly because of your
calling - which accustoms you
to receiving appeals for help.

I could think of no better place
for Bedworth than that some
of her spirit might rest on you
in your work there.

Believe me,

Yours faithfully

Edith J. Simcox

- Could I see you by calling any time
on Wednesday?

Mrs. J. Evans.

Thomas De Quincey, "Autograph Letters of Thomas De Quincey", (Howard J. Garber Letter Collection: Spec-Coll-00036: Case Western Reserve University).

Monday morn. May 11.

My dear Miss Woodwork.

It was only just this moment on
putting on my great-coat that I found the
inclosed note committed to my care by Miss
Tresham, whom I had the pleasure of
joining in a post-chair to Preston from
Manchester on Friday the 1st of this

(Dr. "Bell") Nuneaton
Jan 3. 1881

Dear Sir.

I know well & have received
great kindness from one member
of a family is not a reason for
asking the same from another.
& yet it is perhaps uncharitable
to deprive someone else of an
opportunity of doing kindness
in fear lest the opportunity
should be unwelcome. I hope
then if under the influence
of this last thought I am
miscreed after all.

After the two whose name

Comparison of Echoing Hand-K Elements

she was when I of a this, See even wing'd
in to in a is with also to

I to to the in this which

want you say a it. I in her

My at thy this that I in its

of her I this to you a is

Hampstead
Decr 1 1816

Received March 23, 1852 Dec 9, 1848 Jan 2, 1849.

$KN - N = \frac{(df)^2}{\mu x - \frac{df}{dx}}$ $\frac{df}{dt} = \frac{eh}{1+et}$ Glasgow College, Feb 16, 1852

R.S.E. Feb 4, 1850, Transactions Vol. XX. Part I.

(.3046)

Glasgow College, Feb. 19, 1852. 1410

(.2669) a

.2431 .1724,
.2410 .1709,

Jan. 18 ap 1873

Monday morn May 11. Friday the 1st.

(Dr "Bull") Remington Jan 3. 1881

The word-patterns used in group-K include: a (a, in, to), e (a, I, to), ai (a, is, to), ax (in, to, we), and t (a, his, to). These samples use characteristically low pressure on the pen, and a rushed speed that makes many words illegible. This writer has formal variants, but tends to prefer speed over penmanship.

The top circles in the 8's tend to be larger than the bottom circles. In abbreviations of months, there tends to be no period after the abbreviated letters (Feb, Jan, Dec). The years on these texts range from 1816 to 1881, with some non-included manuscripts with dates outside this range.