

Der friends with my love to you all in the holy seed  
Christ in whom you all have life & salvation & peace  
with god & for whoes sake you doe suffer bonds but the  
lord is among you & with you in all your sufferings  
& he faithful to the end & hee will give you a  
crowne of life for with my love in the love

Iff 10 mo: 12 day 1684

& you may read the enclosed among the  
presences

readers may be able to render in the way of references to their subjects of study or in other directions.

John S. Rowntree—Names by which Friends as a body were originally known.

Isaac Sharp—Daniel Quare and John Bellers.

Norman Penney—The Recording Clerks and Elizabeth Hooton.

Howard R. Smith—Robert Sandilands and George Jacques.

(We shall be pleased to place other names on a similar list for future issues of *The Journal*. EDS.)

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In an advertisement in *The Grocers' Journal*, of September 12th, is the following: "My land," says William Penn, the founder of Pennsylvania. Did he make

it, and how did he get it? We have heard how he bargained with the Indians for as much land as a bear skin would cover; He cut the skin into fine twine and enclosed a large tract." How did such an utterly unlikely story arise?

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We should be pleased to have the opinion of some expert as to how far it is safe to have documents typed which are to be preserved for long years to come; Will the various inks used disappear in the course of the centuries?

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Howard R. Smith, The Lawn, Reading, would be glad to communicate with members who wish information respecting the early history of Reading Quakerism.

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## The Handwriting of George Fox.

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From the voluminous writings of George Fox, it might be supposed that a large amount of manuscript in his own handwriting would have come down to us. Every reader of this paper will probably be aware of the extent of his *Journal*, and of the large number of his doctrinal works, pastoral epistles, appeals to those in authority whether in the State or in the Church, occupying over fifty pages of Joseph Smith's *Catalogue of Friends' Books*, published in two volumes, in 1867, to say nothing of the private correspondence which he carried on with Friends in all parts.

Yet, in fact, the amount of his actual penmanship that has come down to us, relatively to the whole of his writings, is exceedingly small. It is clear that either he frequently dictated to willing scribes, or handed them his rough originals to put into more scholarly form for the printer or correspondent for whom they were intended.

The extant MSS. of George Fox may be dealt with thus :

*The Journal* and the *Short Journal* ;  
 Letters to private correspondents ;  
 Miscellaneous papers and scraps.

*The Journal*, in the possession of Charles James Spence, of North Shields, is almost entirely in the handwriting of Thomas Lower, to whom it was probably dictated in Worcester Gaol. The only portions in the hand-writing of George Fox himself are some notes, a few opening lines of two pages, and the endorsements of a large number of original documents bound up with *The Journal*.<sup>1</sup>

The *Short Journal*<sup>2</sup> is contained in a small oblong copy-book of which some pages have been used as such and is endorsed "a short jonnall of gff never wer printd of some short things from abt. ye year 1648 to King Charles ye 2<sup>d</sup> Dayes." This endorsement, as far as "printd," was written by George Fox ; the remaining words and the body of the *Journal* are in the clear, legible hand of some transcriber whose name is at present unknown.

Of letters to private persons, D contains three ; one addressed to Robert Barclay (among the MSS. of the late Robert Barclay, of Reigate) ; one to Margaret Fox (among the Crosfield MSS.) ; and one to Patrick Livingstone. Some other original letters are referred to in *The Fells of Swarthmoor Hall*, by Maria Webb. Some of our readers will perhaps furnish information as to the whereabouts of other originals, whether published or not.

Amongst miscellaneous documents may be mentioned a remarkable find, consisting of three papers of "Testimonies," discovered by Joseph J. Green in 1896, when looking through one of the old bundles of MSS. kept in the "Lower Strong Room" at Devonshire House. A fourth was discovered by the writer the following year. All these were wholly or partially in the handwriting of George Fox. They had been evidently put away after being entered on some record, and there is no reason to suppose that they had been disturbed in the course of two centuries. One of them, a remarkably clean document in the writing of George Fox, carefully and regularly written in a finer hand than usual, is a testimony "consaring der an Whighthead,"

<sup>1</sup> See *A brief account of the manuscript Journal of George Fox* in *The Essayist and Friends' Review*. First Month, 1893; (D. 2; w.)

<sup>2</sup> D. MSS. Box A;

a photographic reproduction of which appears in William Beck's *George Whitehead*. It was written on the day of her death, and bears the writer's initials and the date, in which, however, the figures of the day of the month have been transposed, "72 day of the 5 mo. 1686."

D contains also (among the Crosfield MSS.) a full page of questions "for the presbaternes to aneser in Righting," entirely written by George Fox.

Joseph Bevan Braithwaite possesses a piece of writing copied by George Fox from the rough memoranda of his travels in America, which he has reproduced in his *Bi-Centenary of the Death of George Fox*. This also bears the initials "g. ff."

A few lines written by George Fox with initials are reproduced in *The Fells of Swarthmoor Hall*, and a very fine specimen is printed in Luke Howard's *Yorkshireman*, Vol. V.

The British Museum possesses one piece of his handwriting, consisting of about twenty lines in explanation of types from the Old Testament such as "Arones linen breches" and "the outward helemet." A facsimile of it appears in the *Catalogue of a Selection from the Stowe Manuscripts*, printed by order of the Trustees, 1883.<sup>3</sup> Most of the writing is in the customary heavy style of George Fox, but the last lines appear to have been written separately with a lighter hand or newer pen. With the manuscript is "a note by Ralph Thoresby, the antiquary, stating that the paper was given to him by Mrs. Bland, of Beeston, 26th May, 1709."

The manuscript reproduced as our frontispiece was sent up to Devonshire House by Francis W. Dymond, of Exeter, by permission of Devon and Cornwall Quarterly Meeting. It was found by Samuel Elliot, of Plymouth, among some papers at Plymouth Meeting-house.

Far outnumbering all the other specimens of G. F.'s writing are his endorsements. Many hundreds of letters were looked over and endorsed by him at one time or other with the name of the writer, and perhaps the date or some note about the contents. The latest original letters added to D, written on one foolscap sheet by William Dewsbury and John Whitehead, bear the familiar characters in one of several endorsements.<sup>4</sup>

<sup>3</sup> D, 12.N.

<sup>4</sup> D. Portfolio 14. It is reproduced in this No. of *The Journal*, pp. 39-43.

Turning now to the general and special features of the writing, it may be described as heavy and vigorous, not without character, yet not the writing of a scholarly man. For those not very familiar with it, it may be well to point out the characteristic letters, which may be studied in the various reproductions already referred to. These are *d*; *e* is *not* the customary 17th century *e* which is like the Greek letter *θ*; *g*; *h*; *p*, which is made as old English or modern German *p*; *r* which is *not* like a modern German *r*; *s*; *u*, which is made like a *v*; also, amongst figures, 5 should be noted (see reproduction of testimony to Ann Whitehead referred to on p. 8.) In the examination of handwriting, attention to spelling will also assist. Seventeenth century spelling has its uncertainties and peculiarities, but like Carlyle's German Emperor, who was "supra grammaticam," George Fox was superior to all common usages, and had a style of his own, of which a few examples may be given *der* [dear], *ther*, *scriptuer*, *aposeles*, *ogmentashon*, *reveleshon*, *knoleg*, *righting* [writing], *feathfull*, *frends*, *presener*. But perhaps the best instance of phonetic spelling which has come under the writer's notice is contained in a message of love "to r. b. [Robert Barclay]. . . . & r. ray & helxe don dos [Alexander or Alex. Dundas] & j. Swinton & his wife." [From letter to Patrick Livingstone referred to on page 7.]

George Fox appears rarely to have signed his name in full, which will perhaps account for his imperfect spelling of George when he did write it. On the title page of the *Journal of George Wilson*,<sup>5</sup> which journal by the way is a wonderful specimen of microscopically small but legible writing, G. F. wrote "gorg wilson." No one has hitherto published as a signature anything but the *g.ff.* with which he usually signed. There are at least four or five distinct varieties of this signature *gf*, *gff* (the letter *f* uncrossed) *gf*, *gff* (the letter *f* crossed) in addition to variations of each letter. Only one full signature is believed by the writer to be known. It is in the collection recently presented to D<sup>6</sup> by Mary Wyatt Gibson, in accordance with the wish of her late father George Stacey Gibson, and appears in an address to Charles II. with the signature of Richard Hubberthorn, in the form of the facsimile represented on the following page.

<sup>5</sup> D. MSS. Box C.

<sup>6</sup> D. Gibson Bequest MSS. iii. 3.

Before passing from the handwriting of George Fox, a word must be said of the penmanship of "Righteous Christer," his father. Through the kindness of that diligent Quaker antiquarian, the late Mary Radley, of Warwick, the writer possesses two facsimile signatures of Christopher Fox, as Churchwarden of Drayton, traced from original parish registers. They are in a bold writing, each letter made separately, partly as written and partly as old English printed letters. The points of resemblance to his son's writing are in the *ff* in Fox, the *x*, and the letter *p* in one signature; the letter *r* in three cases out of four, and the letter *e* in each case, are of the older seventeenth century style. Above one signature, 1639, the co-churchwarden, Edward Marler, put the letter M for "his marke," whilst a superfluous H by the side of the other, 1638, inclines one to believe that there also the co-churchwarden, Hollingfreade, was only capable of making an H, and that some one else wrote the name for him. In this entry, 1638, the name of the new rector is curiously given as "Nich<sup>s</sup>" Stephens. In the next, 1639, occurs his earliest known autograph, in a style similar but not superior to that of Christopher Fox, "Nathaniell Stephens."

ISAAC SHARP.




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### Grangerised Books.

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Under this heading a recent issue of *The Publishers' Circular* has a brief sketch of James Granger, whose method of collecting pictures to illustrate books has given rise to the art of "grangerisation." Granger was born in 1723. When Vicar of Shiplake, he wrote his *Biographical History of England*,<sup>1</sup> and made use of a large collection of portraits and

<sup>1</sup> Among the 4,000 illustrations in a copy recently offered for sale for £300 are "Henry Gurney (the sincere Quaker)," and "Mrs. Gurney (the fair Quakeress)," both folio.