

The “Art of Scraping”: Knife Erasures in Seventeenth Century English Manuscript Plays

The field of manuscript studies often requires placing the unique traits of one manuscript within the broader categories of recognized writing practices. The focus of such a project would be to compare the writing practice in the subject manuscript with the same practice within a context: a time and a place. But during the research stretch of my English thesis on the seventeenth century English play manuscript, *The Royal Merchant* (UPenn Ms. Codex 926), my advisor Peter Stallybrass and I discovered something we had no name to describe, let alone categorize. Parts of the manuscript were colored differently than the rest of the paper, becoming almost translucent. Some of these “patches” were beneath words, and some were merely blank spaces. When we looked closely at some of these patches, we could make out the ghosts of words written in nearly absent ink.

This article investigates the scribal practice we investigated to explain this finding, which we coined “knife erasure”. I will attempt to formulate how and why a scribe might have used knife erasure, based on examples in *The Royal Merchant* and on the broader survey I conducted on seventeenth century English manuscript plays.

The Royal Merchant has no attributed author,¹ and its performance does not exist in any of the major online theater databases.²

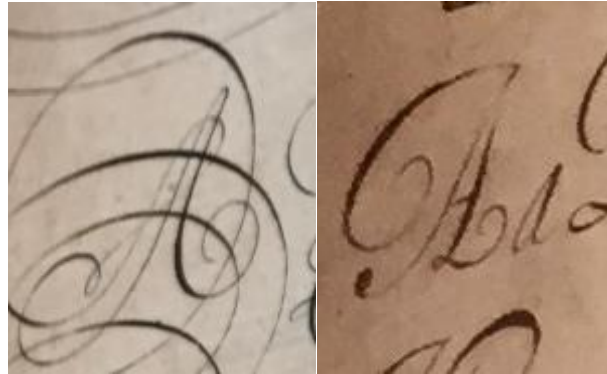
From its own interior references, we know that the author wrote the play sometime after Davenant and sometime before the rise of Dryden, dating *The Royal Merchant* at the early 1660s, after Davenant was an established figure and before Dryden had become an obvious point of comparison for an aspiring dramatist.

The most striking feature of this manuscript is the variety and masterful execution of its scripts. On the title page, *The Royal Merchant* is foregrounded in high-backed Roman lettering. Commentary in Italic, a more common script in seventeenth-century English manuscripts, surrounds the page. On the next page, the first act and scene are presented in heavy Blackletter writing. The rest of the manuscript is not as diverse in its script types, but the quality and care of the writing suggests this was the rendering of a professional scribe.³ It is the product of immense skill. The manuscript is likely what was called a “presentation copy” rather than a “performance copy”; it is a work of aesthetic and material value.

¹ Although an unknown, previous owner of the manuscript attributes the play to the actor and playwright Henry Norris, this is a mistake.

² Among other sources, EEBO, ECCO, and the database of Eighteenth Century Drama: Censorship, Society and the Stage. This last database in particular suggests that this play was not widely performed, as it claims to document nearly every play submitted for license between 1737 and 1824.

³ The Blackletter and Roman scripts are reserved for titles and the beginning of new scenes. The Italic script is the most common, used for nearly the whole of the manuscript.



The left image, from *The Royal Merchant's* title page, proves similar in design to an example in Edward Cocker's 1659 handwriting manual.

The meticulous care put into this manuscript led Dr. Stallybrass and I to theorize that the mysterious patches of light-colored paper were the result of a previously-unstudied erasure technique. This technique would require more time and caution than more simple erasure techniques (such as crossing out with ink), but the result would be a near-perfect manuscript. Dr. Stallybrass recalled that in some Renaissance paintings, scribes are depicted with *knives* as well as quills or styluses.



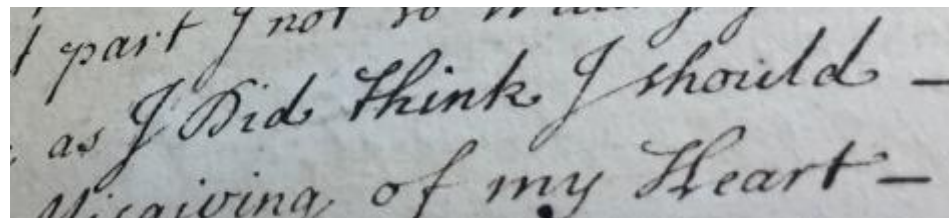
Left: Trinity College Library (Cambridge) Ms. R.17.1, f283 v, written in Canterbury in the twelfth century. Right: Huntington Library Ms. HM 60, written in France at the turn of the fifteenth century.

I could find some scattered references of the so-called “knife erasure” technique in web articles about manuscripts, but very little in the way of actual scholarship, and to my knowledge, no academic articles have been devoted to its study thus far. Leila Avrin notes the references of scribal penknives in the Bible “used for sharpening reeds, for correcting mistakes by scraping, and for cutting papyrus” (113). Jacques Derrida remarks on Medieval knife erasure in his *The Post Card from Socrates to Freud and Beyond*. Speaking of Socrates working as a scribe, Derrida describes him as “erasing with one hand, scratching, and with the other he is still scratching, writing” (25). Jonathan Goldberg cites the Derrida example but does not elaborate much on it (78). Nardizzi connects a

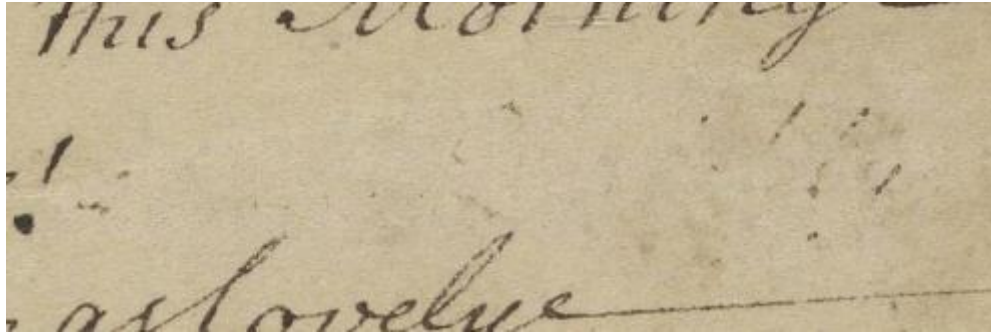
line from Shakespeare's sonnet 15, "I engraft you new," (14) to the Renaissance scribal practice of erasing with a knife, arguing that "both grafters and poets in Renaissance England employed a penknife to generate new 'flowers'" (84). The knife was used "to even out the page, to keep their place in the text from which they copied, to scrape away a mistake on the page, and, perhaps most importantly, to prepare the tip of a quill" (95). From a survey of the literature, it appears that references to the use of a knife in scribal practices are scattered, and a general awareness of the use of knives in various time periods is acknowledged, but without the comprehensiveness that we might expect of such a subject.

This article will examine knife erasures in *The Royal Merchant* in order to compare it to instances of postulated knife erasure present in other seventeenth century English play manuscripts found at the Folger and British libraries.

Knife erasure is, simply, the technique of a scribe scraping the top layer of the paper away with a knife to correct mistakes subtly. So successful was the scribe of *The Royal Merchant* in using this method that I only noticed it at a late stage in the analysis of the manuscript. Sometimes, the faint traces of letters beneath text are visible. Large gaps in the text, when the erased text filled more space than the replacement text, are prevalent. In every case, it is the same hand that has added the text on top of the erasure, suggesting that this was the scribe's original work and not the corrections of a later scribe.

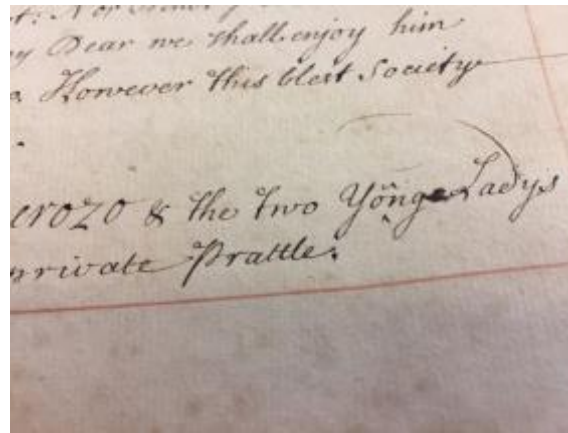


A lighter paper color reveals that the scribe erased something where *I Did think* is now written.

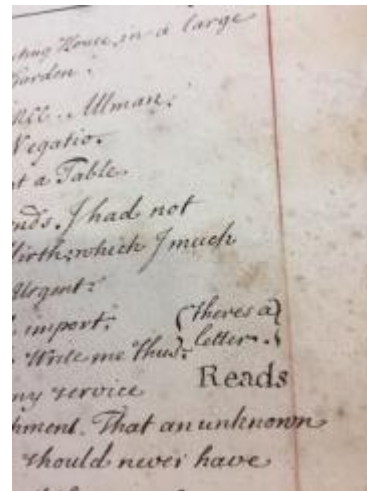


Here it is possible to make out the remains of writing that was erased in this method.

The other erasure method present in *The Royal Merchant* is the “deletion” method, in which the scribe crosses out a word or part of a word and writes over or under the faulty mark, an “insertion”. But this strategy, while prevalent in most of the manuscripts I observed in the manuscript study (see Index), was uncommon in this manuscript, only occurring in a few instances. It is unclear why knife erasure was not used uniformly in the manuscript; one possibility is that the deletions and insertions were put in at another time, although probably by the same scribe. But it could also be that the scribe was in a hurry to finish, or ran out of patience.



This is a rare example of an insertion in *The Royal Merchant*. An insertion can either take place as a full word, or a single letter. Here, the scribe made a spelling mistake and corrected it by crossing out the terminal *e* and by adding a *u* using a carrot.



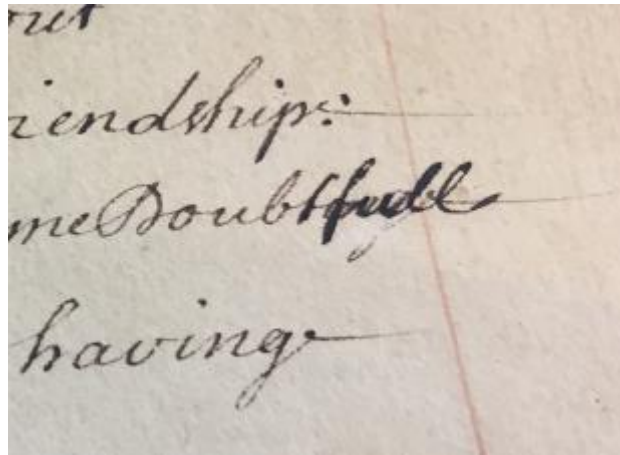
The stage direction *theres a letter* appears slightly misplaced in the manuscript, suggesting the scribe added it in later. The text is smaller than the surrounding text, and the bracket bumps into the main text.

All the best
 Next, it is of better Contemplation & more true delight?
 Would not so rare a place please you at time of Marriage?
 Rarely Lord for King & Queens of France!
 All the best. — A large prospect of Hills & Woods Rivers
 and Meads with Shepherds and Shepherdesses
 in a Dance, which fully View'd — As the
 King is going to command it, but breaks the
 March, and orders Shepherds and Shepherd-
 esses, and a long Train, musician, Variety of
 Dancing. Which End.

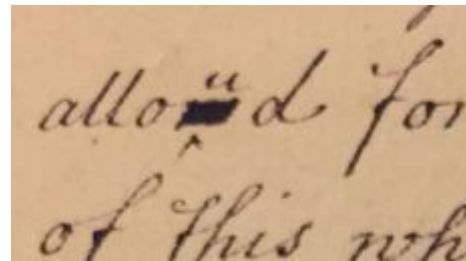
The stage directions at the bottom of this page are noticeably smaller than the rest of the text, again suggesting that they were inserted later.

ick, No, no more war,
 ight in ATLANTIS:
 to kill, than to defend each other
 at may befall.
 & Disgracefully enough —
 Content.

This deletion was a convenient one for the scribe, who only needed to change a small part of a word, *be*fall, to get the desired word, *fall*.

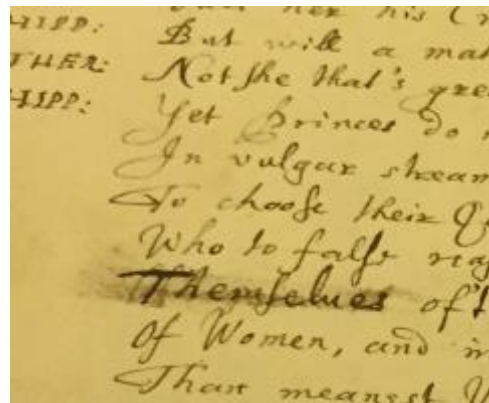


This deletion is not a crossing out, but rather a writing over a pre-existing text. Another word was written here prior to *Doubtfull*, although it is unclear what it was.

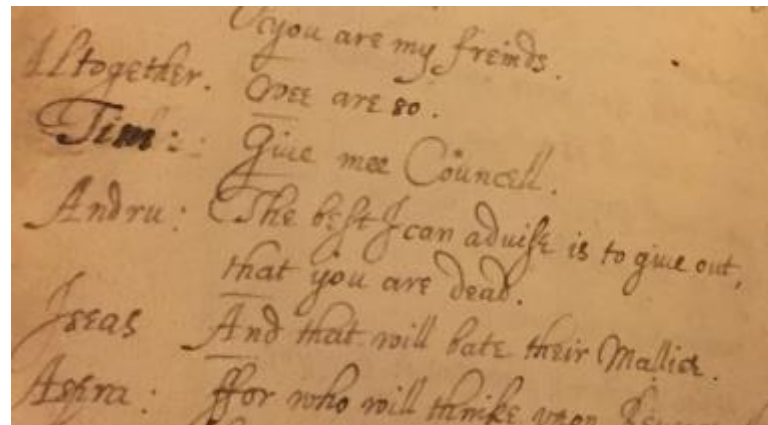


In this example of deletion, the letter replaced by *u* is entirely covered.

Most of the other seventeenth century manuscripts in the manuscript study contained no examples of knife erasure, instead portraying the more common scribal practices of insertions and deletions. In a few case, however, there were clear examples of knife erasure.



Page 36 of Add MS 78358 (*Thersander*) provides an example of knife erasure. Underneath “Themselues” the remnant of another word is visible. One question is whether water was also used to dilute the ink before scratching it out with a knife. The effort in changing the manuscript in the neatest way possible is puzzling in this case, as there are cross outs in other parts of the manuscript. One explanation is that the original scribe changed the manuscript here (“Themselues” appears to be written in the original hand), and a later person or persons came around later to edit the manuscript further—perhaps transitioning it from a presentation copy to a performance copy.



This knife erasure from Add MS 36759 (*The Swisser*) is more meticulously executed than the first example. The remains of the word underneath “Tim” are just barely visible. It does not appear that any water was used here.

The manuscripts that include examples of knife erasures tend to be more carefully crafted with finer scripts, to contain fewer errors overall, and to be presentation copies rather than performance copies. Knife erasures were present in a small minority of all the manuscripts in the study. All of this evidence supports the theory that knife erasure was an impractical, time consuming procedure performed with a mind to the aesthetic value of the manuscript.

An examination of the scribal writing practices of a time and context does more to help us understand the landscape of a manuscript; it illuminates the spectrum of possibilities within the material reality of writing. And that we can reconstruct this reality from the careful observations of the product of writing, the manuscript, is truly remarkable.

Index: Play Manuscripts Survey

	Date	Deletions/insertions/knife erasures	Hands	Page layout	Stage directions	Watermark	Actors Named	Theatre named	Marginalia	Paper
Folger V.b.329 <i>The change of crownes a tragy-comedy</i> (Edward Howard)	1667; performed April 13, 1667 (inscription in the back: "in Lyncoln house in Tuttil street, Westminster" signed Henry Herbert)	Many cross outs, chunks boxed; sometimes insertions	Italic; many flourishes in title page Not many secretary elements except for u/v, sometimes e	Some border lines visible; new acts and scenes introduced without a lot of fanfare	Yes; in same hand, symbols (circle with a dot in the middle; crosshatched line) Some in a different ink and hand	horn and baldrick; countermark LF on leaves 1, 8 and 10	Yes	Theatre Royal, Bridges Street (Drury Lane Theatre)	Yes; additional stage directions added in another hand, likely two hands (one with secretary elements, some without)	Folio; stab binding with front cover made of marbled paper
Folger V.a.73 <i>Merry wives of Windsor</i> (William Shakespeare)	ca. 1660	A few cross outs but not many; a few additions in the same hand	Italic and black letter	Imitating the Shakespeare folio! Amazing! Drawn in border lines; dialogue written spontaneously and	Very few	Unknown	Yes, in same hand on Dramatis Personae page	No	Manicured; similar pen so could be same person	Quarto

				sometimes squeezed						
Folger V.b.109 <i>Belphegor, or, The marriage of the devil</i> (John Wilson)	ca. 1677?	Insertions in a later hand/ink, also cross outs and additions for stage directions; chunks boxed	Italic, few secretary elements here; rubrication (added later?); ending in an entirely different hand	Some pages more dense than others, suggesting poor planning	Few in the original manuscript, but some added in by the later hand	Unknown	No	Prompt copy of the play first produced at the Smock Alley Theatre, Dublin	Yes; stage directions and amendments by two or more hands in different inks; a few amendments in black letter	Folio
Folger V.b.233 <i>Valentia, or, Lucina's rape</i> (John Wilmot, Earl of Rochester)	ca. 1679 "Rochester's Valentian is based on Fletcher's play of the same name"	A few cross outs	Black letter and italic script; prominent secretary elements; someone wrote the black letter	Border lines	Minimal, but some added later	Unknown	No	No	There appear to be some additional stage directions perhaps written in a different hand (not in black letter)	Folio

			parts in first then added the italic parts							
Folger V.b.219 <i>Brittannicus, or, The man of honour (E, D'Oyly)</i>	1695 Dedication to Erasmus Earle of Heydon, Norfolk, Esq.	Cross out and corrections in the same hand; insertion of letters	Italic with a few secretary elements	Neat page orientation suggests border lines	Very few	Unknown	No	No	No	Folio
Folger V.b.228 <i>Country gentleman (Sir Robert Howard)</i> with an interpolated scene by the Duke of	ca. 1695 (original manuscript ca. 1668) "May have been copied for Lady Anne Coventry, Sir William Coventry's grand-niece by	Complete scribal copy in a single hand, with two corrections in another contemporary hand.	Italic hand	Very neat (invisible border lines?)	None	Unknown	No	No	Two corrections in a contemporary hand	Folio

Buckingham	marriage ”									
Folger D.b.62 <i>Force of friendship (Charles Johnson)</i>	ca. 1710 License of Charles Killigrew as Master of the Revels (last page)	Cross outs and insertions occasional; in a different hand/ink; parts crossed out entirely	Neat italic hand, some secretary elements	No border lines visible but extremely neat layout	Yes; minimal, some added in a different hand	Unknown	Yes, in the new hand stage directions	No	Yes, in the form of stage directions	Folio
Add MS 25348 <i>The True Tragi-Comedie formerly acted at court & now reuied by ane eie witness, before which ar</i>	18 th century No author, despite preface describing characters (who are true historical figures); plot is the divorce of Lady Frances Howard,	Cross outs and insertions both in the same hand and a different hand/ink At least two hands; the second hand correcting spelling and other elements; appears in beginning of manuscript but drops off	Neat italic hand, few secretary elements	No border lines; margins are neat but looks unplanned	No	Unknown	No	No	Yes; detailed descriptions of historical background, but no stage directions	Quarto

<p><i>drawn the Liuely pictures or characters of the most considera ble parsons represente d (unknown)</i></p>	<p>Countess of Essex, in 1613 and her marriage with Robert Carr, Earl of Somerset ; anonymi ty for protectio n? On last page, justificat ion of anonymi ty “You that are wiser, wee desire to fence our Candid Author from the Impuden ce of</p>								
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	buzzing Criticks”									
Add MS 34065 <i>The Shepherd's Holiday</i> (Sir William Denny, Bart.)	1651	This appears a presentation copy of sorts; very lovely presentation with a few insertions and deletions. Later published from this copy	Italic and gothic (accentuated words, characters and stage directions), few secretary elements	Visible border lines and illustrations in pencil	Very few, in gothic hand	Unknown	No	No	None	Folio
Royal MS 18 C VII <i>The Tragedy of Cleopatra, Queene of Aegypt</i> (Thomas May)	17 th century Acted 1626, printed 1639 and 1654; the manuscript corresponds with the printed editions	A few insertions and deletions in the same hand	Italic hand, few secretary elements	No border lines	Very few	Unknown	No	No	None	Folio
Add MS 45865	1635	Insertions and deletions in the same hand; added dialogue	Italic and gothic hands; a	Red border lines and	Stage directions in gothic	Unknown	No	No	In two different hands	Quarto

<p><i>Witts Triumvirate or the Philosopher</i> (Author anonymous)</p>		<p>in a different hand</p>	<p>few secretary elements</p>	<p>even spacing</p>	<p>hand; inserted stage directions in at least two other hands</p>					
<p>Add MS 4453 <i>Sicelides: a Piscatorie made by Phinees Fletcher and acted in Kings Colledge in Cambridge</i> (Phinees Fletcher)</p>	<p>Exact date unknown ; play was written in 1614 to be acted before James I but was not ready, and was acted at Kings College on a later occasion. Printed 1631.</p>	<p>Minor deletions in the same hand; a copy of another manuscript? It's so neat!</p>	<p>Italic hand throughout, not much secretary</p>	<p>No border lines; very neat but slight slanting orientation of page</p>	<p>Very few in same hand</p>	<p>Unknown</p>	<p>No</p>	<p>Kings College</p>	<p>None</p>	<p>Quarto</p>

Stowe MS 976 <i>The Shepherd's Paradise</i> (Walter Montagu)	1632; printed 1629 (?) and 1659	Beautiful clean copy	Italic hand, heavy secretary	No border lines, neat but slanted	Very few in same hand	Unknown	“Written to be acted by Queen Henrietta Maria and the ladies of her Court”; cast list	No	None	Folio
Add MS 25975 <i>A Journey to Bath: A Comedy</i> (Mrs. Frances Sheridan)	1749	Insertions and deletions in the same hand, some cross outs in a different ink	Italic hand, no secretary	No border lines, neat but unprofessional, size of writing differs but does not seem systematic	Minimal	Unknown	No	No	None	Quarto
Add MS 26010 <i>The Twins: A Comedy</i>	18 th century	Insertions and deletions in the same hand, underlining and flourishes; at least two other	Italic hand, small secretary	No border lines, messy writing, hand differs	Minimal; some symbols to indicate opening	Unknown	No	No	Not many; alterations mostly concerned	Quarto

<p>“A Play altered from the two gentlemen of Verona written by Shakespeare” (unknown, author’s note at the end)</p>		<p>hands, one in darker pen and one in pencil; indicates this copy was used for a performance</p>		<p>slightly from page to page but I think is still the same person</p>	<p>and closing of curtains, not many actual stage directions</p>				<p>d with script</p>	
<p>Add MS 26010 <i>The Twins: A Comedy</i> “A Play altered from the two gentlemen of Verona written by</p>	<p>18th century</p>	<p>Another copy that appears to be a “clean copy” of the other manuscript! Could be the same hand as in other copy; need to inspect more carefully; a few insertions/deletions in darker ink which I think is a different hand, the same hand as</p>	<p>Italic hand, small secretary</p>	<p>No border lines, neater (though differs from page to page)</p>	<p>Minimal</p>	<p>Unknown</p>	<p>No</p>	<p>No</p>	<p>Not many</p>	<p>Quarto</p>

Shakespeare” (unknown)		the first page of the manuscript								
Add MS 78358 <i>Thersander</i> (“Evelyn”)	1660s	Entire scenes crossed out; on page 36 knife erasure and replacement in same hand. Insertions and deletions both in original hand and in different hands (I count at least 2) Theory: this was a presentation copy that was then used as a performance copy; question: why use knife erasure if many of the corrections are definitely in the original hand?	Italic and black letter for acts/scenes and characters; each new act is distinguished aesthetically; underlining	No border lines, spaced neatly	Both in original hand, bracketed and in other hands	Unknown	No	No	Many both in original hand (stage directions) and other hands	Folio
Add MS 78358	1660s	Beginning of the play written out in the same hand as the other	Italic, secretary hand	No border lines, very sloppy	Very few compared to final copy	Unknown	No	No	Very few	Folio; in original

<i>Thersander</i> ("Evelyn")		manuscript, large cross outs and insertions/deletions in the same hand; likely a draft version? But why is it at the back of the manuscript?								binding!
Add MS 57837 <i>The Spanish Friar</i> (Dryden) The text of the part of Gomez, written by Richard Temple, Viscount Cobham	1723	A few insertions/deletions but obviously copied from something else; neat despite use not as presentation copy	Neat italic, secretary hand	No border lines, neat, underlining	Some	Unknown	Yes	Yes	Very few, all in original hand	Quarto
Egerton MS 3380 <i>A prose play on</i>	1689-1705; published in 1705 (very	A few insertions/deletions in original hand and at least one other hand	Italic, a few secretary hand elements	Not divided into acts or scenes, no border lines	Very few	Unknown	No	No	Very few, both in original and	Quarto, original binding

<i>the siege of Londonderry, 1689</i> (John Michelburne)	different than printed editions)		flourishes Seems to resemble the hand of the Penn manuscript? Look into this I don't think it's the same hand, but very similar						newer hand	
Add 25951 <i>The Amours of Hercules or More Wives than one</i> (James Cobb)	18 th century	Insertions/deletions, could all by the same hand	Italic, little secretary	No border lines, spaced apart and not done neatly	Very few	Unknown	No	No	Very few	Quarto
Add 25951	18 th century	Insertions/deletions in same hand, perhaps at	Italic, little secretary	No border lines,	Very few	Unknown	No	No	Very few	Quarto

<i>Arcadia or the Oracle</i> (author written but unreadable)		a later time. Possibly another hand		widely spaced						
Egerton MS 2420 <i>Pastor Fido, or the Faithful Shepherd</i> (Elkanah Settle)	Was printed in 1677; this manuscript follows the performance at Dorset Gardens in 1706	A few things knife erased in same hand p 12, 19 Insertions/deletions in same hand, at least two different hands	Italic, little secretary	No border lines, evenly spaced	Some in original hand, more in additional hands	Unknown	Yes	Yes	At least two other hands	Quarto
Add MS 22725 <i>Basileia, seu bellum grammaticale, Tragico-comoedia sub feriis</i>	1666	Minor insertions/deletions in same hand	Heavy secretary hand, italic	Border lines and even writing	Very few	Unknown	No	Yes	Very little	Octavo

<i>Nativitatis acta a generosis Scholae Cranebur gensis (unknown)</i>										
Add MS 25954 <i>The Buccaneer s, or Merchant of Bruges (unknown)</i>	18 th -19 th cent	Minor insertions/deletio ns in the same hand	Italic, not really secretary hand	No border lines; lots of blank pages in the middle of the manuscrip t (why?)	Very few, no distingui shing of it within the manuscri pt	Unknown	No	No	Next to none	Quart o
Add MS 25976 <i>The Kentish Barons (unknown)</i>	18 th cent	Remarkably clean copy; minor insertions/deletio ns in a new, later hand	Italic, secretary hand with some intersper sed blacklett er	No visible border lines but very neat	Very few, underline s	Unknown	No	No	Very little	Quart o

Add MS 26009 <i>The Triumph of Figaro, or The Hypocrite unmasked</i> (unknown)	18 th -19 th cent	Insertions/deletions in what looks like the same hand but a different ink; edited later?	Italic, minor secretary	No border lines, neat but spaced apart	Very few	Unknown	No	No	None	Octavo
Add MS 28692 <i>Lucina's rape, or the tragedy of Vallentian</i> (John Willmot, adapted from Fletcher's piece)	17 th cent	Very amazing clean copy; minor insertions/deletions in same hand; parts blacked out (censorship?); in one instance error knife erased very finely ("P") pg. 20	Interspersed black letter and italic; very minor secretary elements; resembles Penn manuscript greatly, especially title page	Border lines, lines drawn through each page; layout of dialogue/hand types various throughout manuscript	Very few	Unknown	No	No	None	Folio

Add MS 28692 <i>A Scaen of Sir Robert Hoard's Play</i> (John Willmot) Scene from Sir Robert Howard's "Conquest of China"	17 th cent	Same hand as before; a few minor insertions/deletions	Same hand as above manuscript; italic	Border lines and lines on page	Very few	Unknown	No	No	None	Folio
Add MS 25958 <i>The Caravan of Cairo</i> (unknown)	18 th cent	Insertions/deletions in same hand; Knife erasures on pg. 9, 11	Italic, not really secretary	No border lines, not neat	Very few	Unknown	No	No	None	Quarto
Add MS 25958 <i>Love's Invention</i>	18 th cent	A few insertions/deletions in same hand; Knife erasures on pg. 23, 28, 30, 32	Italic, not really secretary	Visible border lines, neat	Very few, bracketed	Unknown	No	No	None	Quarto

<i>or Philosophy expos'd (unknown)</i>										
Add MS 25958 <i>The Cousins, or Love and Fear, a Comic Opera (unknown)</i>	18 th cent	A few insertions in same hand	Italic, more secretary ; a few instance s of blacklett er for stage direction s	Visible border lines, neat	Very few, visually distingui shed by hand type	Unknown	No	No	None	Quart o
Add MS 29496 <i>A pastoral play (unknown)</i>	Late 17 th century	A few insertions/ deletions in the same hand, in one other hand	Italic, some secretary	No visible border lines, but neatly spaced; lines numbered (never seen; show was copied from a printed version?)	Some, bracketed	Unknown	No	No	None	Folio

Add MS 36759 <i>The Swisser</i> (Arthur Wilson)	“Acted at the Blackfria rs’ 1631	A few insertions/ deletions in the same hand, a knife erasure on pg. 27 (Tim)	Italic, some secretary ; black letter for some characte r names/ beginnin gs of acts/scen es	No visible border lines, neat design	Some, boxed	Unknown	Yes	Yes, Trinit y Colleg e, Oxford	None	Quart o
Add MS 41617 <i>The Shepherd’ s Paradise: A Pastorall</i> (Walter Mantagu) See above for another copy	Around or before 1632; printed 1659; this copy is similar to the printed edition	A few insertions/ deletions in the same hand	Italic, some secretary ; roman for title	No visible border lines, neatly spaced	Minimal	Unknown	Yes	Yes, White hall	None	Folio
Add MS 28693	Late 17 th century	A few insertions/ deletions in the same hand	Italic, many	No visible border lines,	Minimal	Unknown	No	No	Some (stage	Quart o

<i>Love's martyr, or Witt above Crowns. A tragedy</i> (Anne, daughter of Sir Henry Lee of Ditchley, and wife of Thomas, son of Philip, Lord Wharton, and afterwards Marquis of Wharton)			secretary elements	neatly spaced					directions)	
Add MS 34312	17 th century	A few insertions/deletions in the	Italic, heavy secretary	No visible border lines	Minimal	Unknown	No	No	None	Quarto

Play, in blank verse, on the subject of Tancred and Sigismunda (here Ghismondia) (unknown)		same hand; knife erasure pg. 43	; entirely different hand for the song parts (could even be a different person?)							
Egerton MS 3787 <i>Agrippina, a Tragedy</i> (Lord Hervey)	Circa 1736-1744	A few insertions/deletions in the same hand	Italic, little secretary	No visible border lines, neat but spacing varies	Some	Crowned horn-in-shield with a pendant '4' above 'L V G', countermarked with a crown above the name 'Durham'	No	No	None	Folio
Add MS 37158	Late 17 th century; written copy of	A few insertions/deletions in the same hand	Italic, a little secretary	No visible border lines, neat spacing	Some, bracketed	Unknown	No	No	Some, stage directions	Folio

<i>The fall of Angells and man in innocence</i> (Mr. John Dryden)	the printed edition "The State of Innocence, and Fall of Man" published 1674, 1677; differs in stage directions and some verbal variation									
Add MS 37158 <i>Trye before your truste</i> (unknown)	Late 17 th century	Many insertions/deletions in the same hand	Italic, some secretary	No visible border lines, not neat	Some, added later?	Unknown	No	No	Some	Folio
Library of Congress Philip	ca. 1630	Many insertions/deletions in the same hand	Italic, secretary hand	No visible border lines	Many, bracketed	Unknown	No	No	Yes; stage directions	Unknown

Works Cited

Add MS 4453. Collection of the British Library, London.

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