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INDEX

Part Page

Date

PART	DESCRIPTIONS	PAGE
I	**INTRODUCTION TO REPORT**	
	Instructions from Mr Francis Carr	1
	Information on History of Writing	2
II	**DOCUMENTS AVAILABLE**	
	Discovered 'disputed manuscript'	3
	William Shakespeare Profile & Alleged Script	4
	Sir Francis Bacon's Profile & Known Script	5
	'Evening Standard's Article on this Topic	6
III	**INVESTIGATION & RESEARCH**	
	Copybook Styles of 1600's ERA	7
	Eminent Writers during Elizabethan Age Plus	8-13
IV	**EXAMINATION PROCEDURE & METHOD**	
	Comparison of Shakespeare & Bacon' Scripts	14
	Further Script Comparison Comments	15
	Pen Control Affects on Force, Pace, Fluency & Slant Oscillation Ratio	16
V	**PREVIEW OF EXAMINED COMPARISONS**	
	Observations of Comparisons made	17
	Juxtapositioned Table of Contenders with Disputed Old Manuscript for impact view	18
VI	**CONCLUSION**	
	Evidence Reviewed	19
	Professional Conclusion on Authenticity	20
VII	**CV, CREDENTIALS & APPARATUS**	
	Curriculum Vitae	21
	Post-Graduate Qualifications	22
	Relevant Commendations	23
	Forensic Apparatus Owned	24

INTERNATIONAL FORENSIC EXAMINERS

Originally Examined 24 July 1992
Reviewed for Mr Lawrence Gerald
2 July, 1994 @ Monona House, UK

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Incorporated Business as required by Section 20 of the Companies Act 1981

FORENSIC DOCUMENT &
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SHAKESPEARE vs. BACON 1992

FORENSIC WRITING REPORT: COMPARISON OF ELIZABETHAN WRITING TO ESTABLISH COMMON AUTHORSHIP LIKELIHOOD
Submitted as evidence for: Case no: Court: MS DALYA ALBERGE FOR THE "INDEPENDENT" (Via Francis Carr)

AUTHENTICITY OF DISPUTED HANDWRITING

Mr Francis Carr first wrote to ask if I would compare two exemplars of writing from the Elizabethan Age to assess if they were of a common authorship

He did not reveal the identity until he telephoned in response to my reply to his letter; my reply enclosed evidence of my Law Society and Lord Chancellor connections for fee regulation, and my forensic equipment for verifying authenticity scientifically if the writing were original: With original writing the pen flow, number of pen lifts and variances of stroke can be finely defined and add credibility to the personal professional opinion

After a discussion over the telephone, it was established that the writing I had given a cursive glance to before replying, was suspected to be of Francis Bacon rather than William Shakespeare

On Wednesday 23rd July, The Independent newspaper journalist called regarding the above matter and wanted a more definite opinion, and asked if I had compared the writing with other samples of that Era as Sotherbys had declared it to be typical of Elizabethan writing

After promising to make a fuller investigation; I searched through my writing collection and reference books for evidence of the Era and famous writers involved with the writing of those times

Also searching for more writing of Francis Bacon and William Shakespeare for further scrutiny and main style comparisons

There were similarities and differences as in all comparisons, but some peculiarities of style recurred more often in the Francis Bacon known writing and the 'Disputed' script, than from comparison of William Shakespeare's writing and the 'Disputed' script:

It must be noted that the 'Disputed' script was not clear owing to parchment age and blurred photocopy, but the small, angular middle zone and extra long and heavy DOMINANT downstrokes, especially 'f' in Francis Bacon & the 'Disputed' writing were very similar: The fact that Bacon's writing was more carefully penned, and Shakespeare's known writing and the 'disputed' were rapidly drafted, made parallels more definite—My findings are presented

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Date July 1992

FORENSIC WRITING REPORT: COMPARISON OF ELIZABETHAN WRITING FOR COMMON AUTHORSHIP

FOR: INDEPENDENT

CASE NUMBER:

INFORMATION:

HISTORIC PREVIEW OF HANDWRITING EXPERTISE

As with fingerprints, no two different person's handwriting samples are identical: Encyclopaedia Britannica claims that the chance of parallel handwriting from two people is ONE CHANCE IN EIGHTY-TWO MILLION without doubt, and during my 25 years experience in analysing, examining and comparing writing, I have not found any two samples exactly the same

Resemblances occur where writers have followed precisely a copybook style taught in their country or school, but there are always individual peculiarities of pen strokes which make one person's writing distinguishable from another's, making the writing recognisable when the style becomes familar

Whenever signatures are made, they are normally faster than the written text of letters or documents, and often are illegible: As one person signing several times at one time can have natural VARIANCES in their formation of name letters, it is more suspect of tracing if an absolute 'match' is found, although there is always an involuntary or automatic style characteristic in everyone's writing of which, even the writer may not be aware

When a person tries to DISGUISE his writing, the commonest change is slant, yet slant is the first noticeable change normally found when writing is affected by mood, health or circumstances at the time of writing: Spacing between letters, words, lines, baseline evenness and area and strength of pen pressure are the most identifiable aspects of writing, and they change least of all with changes of the mind and body: Size of writing changes in cases of ill health, ageing, stress and influence of alcohol or drugs: The rhythm and pen flow varies according to circumstances and mood very quickly

The actual 'motor action' of writing appeals to some from infancy, whilst it remains a laborious, tedious task to others for ever, unless help is found: (This does not necessarily indicate a brighter mind with appealing script); the mind with rapid thought cannot move at the slower pace of the hand, so illegibility is more often in intellectuals (remember the Doctor's prescriptions), and most people find they can write more fluently at some times than others: When children are taught to write and reach the 'cursive' stage, they are encouraged to 'join their letters' in a complete word before adding the diacritics and punctuations; some start early adding them before the end

As each child matures his handwriting becomes more flowing as he develops individual pen movements of his own; as a former school teacher, I soon recognised the author of unnamed work, even of school wall graffiti and suspect excuse notes for absence: Lifting a pen remains an involuntary act and the omitting of diacritics or stopping as the word progresses to add a dot or dash affects the style and speed of all writing: Each movement makes the spontaneous writing into the writer's unique style: Hence the amateur forger has little chance when faced with an excellent Forensic Writing Expert, but the genius forger could be a challenge and foreign styles need studying too

This particular case requires the study of writing in the Elizabethan Era and consideration for the general style used not just in England, but in Europe as many formations are similar to writing I have studied of Italian, Spanish and French forms of earlier Centuries; and thus a finer perception can be drawn

Maureen Ward-Gardy