ELIZABETHAN ERA
WRITING COMPARISON
FOR
IDENTIFICATION OF
"COMMON AUTHORSHIP"
ELIZABETHAN ERA
WRITING COMPARISON
FOR
IDENTIFICATION OF
"COMMON AUTHORSHIP"
ELIZABETHAN ERA
WRITING COMPARISON
FOR
IDENTIFICATION OF
"COMMON AUTHORSHIP"
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 cursory 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 Sothebys 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:

Maureen Ward-Gandy

Registered Business as required by Section 29 of Companies Act 1981
International Network of Forensic Examiners
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 familiar

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 graffito 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
SHAKESPEARE, William (1564–1616), English dramatist and poet, was born at Stratford-on-Avon, Warwickshire, son of John Shakespeare, a glover and husbandman, and Mary Arden, of an ancient family of well-to-do farmers. John Shakespeare was a local burgess from 1557 and rose to be bailiff (i.e. mayor) in 1568. From 1576, however, his position much declined: he may (discreetly) have been a Catholic recusant. William was probably educated at the Stratford grammar school and shortly after November 1582 married Anne Hathaway or Hathaway, then aged twenty-six. The next years are obscure, but by the late 1580s he was probably working somewhere in the London theatre and by 1592 he was known as an actor who had successfully tried his hand at writing plays or at adapting them. During the plague years of 1592–4, acting ceased in London and he was probably in the personal service of Henry Wriothesley, earl of Southampton, to whom he dedicated his two long narrative poems Venus and Adonis (1593) and The Rape of Lucrece (1594). At the subsequent reorganisation of the acting companies, he became a leading member of the company of the (Lord) ‘Chamberlain’s Men’, after

LEFT: Allegedly believed manuscript (extract) by William Shakespeare (?)

NB: The signatures are so unstable, they do not bear any resemblance to the rest of writing on this page nor to DISPUTED SCRIPT

BELOW: Last Will & Testament

BELOW RIGHT: Known signatures of William Shakespeare

SHAKESPEARE, William 1564–1616. English dramatist and poet. The most famous name in English literature. Autographically, it must be said, Shakespeare is very unsatisfactory! Here shown are the only extant signatures fully accepted as genuine. Shakespeare’s autograph has been frequently forged, in particular by William Ireland (1777–1835).
Sir Francis Bacon was a renowned very clever gentleman of substance & talented academic.

He was popular in some Court Circles

Bacon: the focus of a 50-year controversy

His wide travels & activity in Politics enhanced his Image & insight into Humanity: A much more likely author of the alleged Shakespeare Works of Art: Perhaps he used a pseudonym for self-security as some were considered treasonable kind

Swiftly written & more right slant & tangling than formal note below

FRANCIS BACON
Writing's on the wall for Shakespeare

A handwritng expert has added weight to claims that the Elizabethan author and philosopher Francis Bacon wrote the plays attributed to Shakespeare.

Maureen Ward-Gandy claims it is "highly probable" that Bacon was the author of a recently-discovered manuscript describing a scene which bears a striking similarity to one from Henry IV.

She compared a copy of the handwritten document, thought to date back to the 1590s when Henry IV was written and published, with the handwriting of 30 well-known scholars and statesmen of the Elizabethan era.

Mrs Ward-Gandy's strong belief that the handwriting is Bacon's has been hailed by Bacon supporters as a major breakthrough in proving the true authorship of the 39 plays, 159 sonnets and two long poems which bear William Shakespeare's name.

The debate over who wrote what, which has dogged literary critics for more than a century, surfaced recently when the manuscript went on sale at Sotheby's.

Comprising a single sheet of 57 neatly-handwritten lines, the document was expected to fetch up to £125,000 but was unsold. It has since been returned to its secret owner.

Mrs Ward-Gandy, who outlined her findings in a 20-page report, is a forensic document examiner, a job which often involves studying handwriting for the police and Home Office to establish fraud.

She said: "The shapes of the letters and style of writing in the manuscript point to the writing being that of Bacon.

"It is very exciting and could settle the argument once and for all that the Shakespeare plays were in fact written by Bacon."

The scene in the manuscript describes a conversation in which an innkeeper tells two thieves of "a man that lodged in our house/Last night that hath three hundred marks in gold.

Similar conversations in an almost identical setting are described in Henry IV.

Francis Carr, a historian and a director of the Shakespeare Authorship Information Centre in Brighton, believes the document was a reject script for Henry IV.

Mr Carr, who dedicated 30 years to proving authorship, believes Bacon was writing under the pseudonym of William Shakespeare.

"I think this is probably a breakthrough to the whole authorship mystery," he said.

"It could bring the whole subject into the open again. The information we have built up pointing to Bacon could blow the whole of Stratford sky high."
<table>
<thead>
<tr>
<th>No.</th>
<th>Signatures &amp; Scripts of Scholars/Elizabethan Era</th>
<th>Description of the writer whose work is on left</th>
<th>Comments observed from particular penmanship</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><img src="image1" alt="Signature 1" /></td>
<td>BURGHLEY, William Cecil, Lord 1520-98. The outstanding British statesman of the Tudor Age. Chief Secretary of State and for 40 years leading counsellor of Elizabeth I.</td>
<td>Long, narrow style with flourished adornment at end: Expressive style individually developed from copybook so likely to be a forceful and self-motivated person</td>
</tr>
<tr>
<td>2</td>
<td><img src="image2" alt="Signature 2" /></td>
<td>GRESHAM, Sir Thomas 1519-79. Tudor merchant, Lord Mayor of London. Founder of the Royal Exchange.</td>
<td>Inspired writing with many flourishes denoting a lover of splendour and one who likes to be impressive</td>
</tr>
<tr>
<td>3</td>
<td><img src="image3" alt="Signature 3" /></td>
<td>HAWKINS (or HAWKYNS), Sir John 1532-95. English sailor. Drake's cousin, he reconstructed the Elizabethan Navy.</td>
<td>Originality reigns in this legible and firm script: Clear thinker with a creative mind</td>
</tr>
<tr>
<td>4</td>
<td><img src="image4" alt="Signature 4" /></td>
<td>BURSFER, Sir Martin 1535-94. English navigator and naval commander.</td>
<td>Natural, strong and disciplined writing should reflect similar tendencies in the man</td>
</tr>
<tr>
<td>5</td>
<td><img src="image5" alt="Signature 5" /></td>
<td>DARNLEY, Henry Stuart (Stewart) 1545-67. Second husband - later murdered of Mary Queen of Scots. A rare Scottish historical autograph. Variant signatures, one as 'King'.</td>
<td>Precise, cautious with a liking for orderliness and highly self-aware</td>
</tr>
<tr>
<td>No</td>
<td>Signatures &amp; Scripts of Scholars/Elizabethan Era</td>
<td>Description of the Writer whose Work is on Left</td>
<td>Comments observed from particular penmanship</td>
</tr>
<tr>
<td>----</td>
<td>------------------------------------------------</td>
<td>------------------------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>BURGILLEY, William Cecil, Lord 1520-98. The outstanding British statesman of the Tudor Age. Chief Secretary of State and for 40 years leading counsellor of Elizabeth I.</td>
<td>Long, narrow style with flourishing adornment at end: Expressive style individually developed from copybook so likely to be a forceful and self-motivated person.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>GRESHAM, Sir Thomas 1519-79. Tudor merchant, Lord Mayor of London. Founder of the Royal Exchange.</td>
<td>Inspired writing with many flourishes denoting a lover of splendour and one who likes to be impressive.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HAWKINS (or HAWKYN), Sir John 1532-95. English sailor. Drake's cousin, he reconstructed the Elizabethan Navy.</td>
<td>Originality reigns in this legible and firm script: Clear thinker with a creative mind.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FURISHER, Sir Martin 1535-94. English navigator and naval commander.</td>
<td>Natural, strong and disciplined writing should reflect similar tendencies in the man.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DARNLEY, Henry Stuart (Stewart) 1545-67. Second husband - later murdered of Mary Queen of Scots. A rare Scottish historical autograph. Variant signatures, one as 'King.'</td>
<td>Precise, cautious with a liking for orderliness and highly self-aware.</td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>SIGNATURES &amp; SCRIPTS OF SCHOLARS/Elizabethan Era</td>
<td>Description of the writer whose work is on Left</td>
<td>Comments observed from particular penmanship</td>
</tr>
<tr>
<td>----</td>
<td>-------------------------------------------------</td>
<td>-----------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>[Signature]</td>
<td>BURGHLEY, William Cecil, Lord 1520–98. The outstanding British statesman of the Tudor Age. Chief Secretary of State and for 40 years leading counsellor of Elizabeth I.</td>
<td>Long, narrow style with flourished adornment at end: Expressive style individually developed from copybook so likely to be a forceful and self-motivated person</td>
</tr>
<tr>
<td>2</td>
<td>[Signature]</td>
<td>GRESHAM, Sir Thomas 1519–79. Tudor merchant. Lord Mayor of London. Founder of the Royal Exchange.</td>
<td>Inspired writing with many flourishes denoting a lover of splendour and one who likes to be impressive</td>
</tr>
<tr>
<td>3</td>
<td>[Signature]</td>
<td>HAWKINS (or HAWKYN), Sir John 1532–95. English sailor. Drake's cousin, he reconstructed the Elizabethan Navy.</td>
<td>Originality reigns in this legible and firm script: Clear thinker with a creative mind</td>
</tr>
<tr>
<td>4</td>
<td>[Signature]</td>
<td>FURISHER, Sir Martin c. 1535–94. English navigator and naval commander.</td>
<td>Natural, strong and disciplined writing should reflect similar tendencies in the man</td>
</tr>
<tr>
<td>5</td>
<td>[Signature]</td>
<td>DARNLEY, Henry Stuart (Stewart) 1545–67. Second husband – later murdered of Mary Queen of Scots. A rare Scottish historical autograph. Variant signatures, one as 'King'.</td>
<td>Precise, cautious with a liking for orderliness and highly self-aware</td>
</tr>
<tr>
<td>Signature &amp; Script of Scholars of Elizabethans</td>
<td>Description of the Writer</td>
<td>Observations of Script</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>---------------------------</td>
<td>------------------------</td>
<td></td>
</tr>
<tr>
<td>Edward of Effingham, Charles, 1st Earl of Nottingham, 1536-1624, English Naval Commander. As Lord High Admiral, he commanded against the Spanish armada, 1588. Signature as 'Not(t)ingham'.</td>
<td>Unlike the Era; very individual and self-assertive: Long and rigid forms; unbending in will power.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Hakluyt</td>
<td>English navigaor and cosmographer. The Hakluyt Society is named after him.</td>
<td>Firm, clear, legible and yet finely embellished and attractive style; a creative sign</td>
<td></td>
</tr>
<tr>
<td>Edward Spenser, Edmund, 1552-99, English Elizabethan poet. His most successful work was 'The Faerie Queene'.</td>
<td>Swift, flowing like a rapid stream; and stretches outward in script, but restricts form in signature; so has public show face but natural private one away from society.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

not offende in waste of my service the courts. this Christmas tyme writing this 16th of December 15

Philippe Sidney.
<table>
<thead>
<tr>
<th>SIGNATURES &amp; SCRIPT OF ELIZABETHAN SCHOLARS</th>
<th>DESCRIPTION OF WRITER</th>
<th>Observations from the writing &amp; signatures</th>
</tr>
</thead>
</table>
| **Drake**

Sir Francis c. 1540-96. English Admiral and navigator. The greatest of the Elizabethan seamen, he was the first Englishman to circumnavigate the world.

Variant signatures. Also part ALS about the defeat of the Spanish Armada. (Public Record Office, London.)

Very large, clear and flourishing; Confident and a flamboyant manner. Open and fearless looking script should be reflected in person.

| **G. Leicester**

Robert Dudley, Earl of c. 1532-88. English courtier. For many years favourite of Queen Elizabeth I.

Statuesque, slow and inner feeling of splendour is indicated in the extra twirls and elaboration.

| **Hatton**

Sir Christopher 1540-91. "The Queen's Chancellor". A favourite courtier of Queen Elizabeth. Lord Chancellor 1587.

Rigidity with balance and personal style; firm and steady with a liking for being in the limelight, hence framed within the signature by own strokes.

| **Greene**

Sir Richard c. 1541-91. Reac British Admiral who with a single ship, The Revenge, fought to the death against a fleet of 33 Spanish sail. Immortalised in Tennyson's poem "The Revenge".

Highly intense writing showing determination and endurance: Makes strong feelings work for him and not against.

| **Raleigh**

RALEIGH, RALEIGH in modern form, Sir Walter 1552-1618. English navigator, courtier and writer. Introduced potatoes and tobacco into England and tried to colonise Virginia.

Two very different examples, both from the British Museum.

Flexible form and easygoing rhythm; able to combine instincts with common sense is implied; quick to act in emergencies; able to pace himself - seen in clear spacing and bold, large signature. |
<table>
<thead>
<tr>
<th>SIGNATURES &amp; SCRIPT OF ELIZABETHAN SCHOLARS</th>
<th>DESCRIPTION OF WRITER</th>
<th>Observations from the writing &amp; signatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>O. Gaia mazy</td>
<td>MARLOWE, Christopher 1564-93, English dramatist and poet (Dr Faustus, etc.). Until fairly recently not a single word in Marlowe's hand was known to have survived. This unique signature, the third of those shown, the others being his father, uncle and brother, is as witness to a Will of 1583. (Kent County Archives.)</td>
<td></td>
</tr>
<tr>
<td>Donaflor Aukernde</td>
<td>DONNE, John 1572-1631 Major English metaphysical poet.</td>
<td></td>
</tr>
<tr>
<td>Estr. [Signature]</td>
<td>A distinctive, creative style; devoted to tasks, accurate, careful and concerned.</td>
<td></td>
</tr>
<tr>
<td>[Signature]</td>
<td>JONSON, Ben 1572-1637. English dramatist and poet. Author of Volpone and The Alchemist, also of lyric songs, including Songs and Sonnets. Drink to me only with thine eyes.</td>
<td></td>
</tr>
<tr>
<td>[Signature]</td>
<td>Swift, yet sensuous and CONFINED SCRIPT: Reaches towards the World, yet is inward looking: Hence thick, closed form and short, heavy, hooked underline, linked name.</td>
<td></td>
</tr>
<tr>
<td>[Signature]</td>
<td>HEBRICK, Robert 1591-1674. English at his lyrics include 'Gather ye rosebuds while ye may' and 'Cherry ripe'.</td>
<td></td>
</tr>
<tr>
<td>[Signature]</td>
<td>Longish 'g' &amp; 'y' but otherwise balanced zones &amp; quick, easy flowing script; rapid thinker, bright ideas, active mind and body together.</td>
<td></td>
</tr>
</tbody>
</table>
EMINENT PEOPLE OF ELIZABETHAN ERA & BEYOND

SIGNATURES & SCRIPT OF ELIZABETHAN SCHOLARS

In my post life in cypher the fiftieth day of March by the便民 enfeeme
of 12 months in a more
fairly full subiect

25 Nov. 5 Hen. 8. 1516

Wolsey, Thomas c. 1475-1530. English Cardinal and Lord Chancellor under Henry VIII.

Signature as Cardinal and Archbishop of York (‘Ebor’, latinised form).

Also a Privy Council Warrant for the delivery of £2000 to the Merchant of the Staple at Calais. With this they are to buy two very different articles of merchandise, ‘artillery habilments of Warre’ and wine for the King. (Henry VIII). Wolsey’s signature ‘Thomas Wulce’ is the last of the live Councilors who have signed. His rival Thomas Howard, Duke of Norfolk the victim of Flodden Field is the first and the others are Richard Foxe, Bishop of Winchester, Charles Somerset, Earl of Worcester and Sir Thomas Lovell. Receipted by the Merchants below. Dated 25 November 1513. (Author’s Collection.)

Katherine of Aragon, 1485-1536. 1st wife of Henry VIII. Daughter of the Catholic rulers Ferdinand and Isabella (Spain).

Also under Henry VIII.

AVERINE de MEDICI(S), 1519-89. Born of Henry II of France and mother of Francis II, Charles IX (during whose minority she was Regent of France) and Henry III.

AVERINE (or KATHARINE) PAROWER, c. 1520-42. Fifth wife of Henry III. Beheaded on conviction for adultery. Also under Henry VIII.

AVERINE PARR, 1512-48. Sixth wife (Henry VIII).

Also with Henry VIII.
<table>
<thead>
<tr>
<th>No</th>
<th>Writing &amp; Signature of the Scholar/Nobleman</th>
<th>Description/Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>27</td>
<td>Mary, the queen</td>
<td>Very rapid, flowing form with high intuition blending with logic and initiative signs; Creative mind, every alert perceptive and keenly aware missing nothing around him; always in haste</td>
</tr>
<tr>
<td>28</td>
<td>Oliver Cromwell</td>
<td>Rigid, bold &amp; elaborate; very ornate and distinctive</td>
</tr>
<tr>
<td>29</td>
<td></td>
<td>Strong, humorous flourishes recur throughout the script; should be a versatile person with many different talents</td>
</tr>
</tbody>
</table>
THE WIVES OF HENRY VIII in the pre ELIZABETHAN ERA

YVIII, 1491-1547, King of England

Though cruel and despotic, Henry VIII was one of the most prominent and influential figures in English history. His numerous marriages often caused conflict and were the subject of much debate and controversy. The signatures of all the Queens of Henry VIII are rare, those of Jane Seymour, Anne of Cleves and Catherine Howard being excessively so. Above, an LS of Henry VIII himself to the Duke of Florence sending a representative who was in fact intended to murder Cardinal Pole. 1545. (Author’s Collection.) Each signature of same Era differs in personal style or peculiarities.
Comparison of Elizabethan Writing

Whose is the Hand of Francis Bacon? The usual answer is: it is not Shakespeare's handwriting. However, if the handwriting is not Shakespeare's, it is not Bacon's either. The handwriting in the document is clear and legible, with consistent letter shapes and spacing. The writer is skilled in the use of flourishes and ligatures, which are characteristic of Bacon's style.

NB: 'I' is unique & different from Francis Bacon's

GENUINE SHAKESPEARE'S WRITING & SIGNATURE

Shakespeare's signature is more tremulous.

Francis Bacon's signature is unique and flowing.

Greek 'E' prevails & clear 'p' with LOOPED 'd'

& alternate Greek 'd' & Latin 'e': 'I' is a
unique form, different from Shakespeare's
SHAKESPEARE, William 1564-1616. English dramatist and poet. The most famous name in English literature. Autographically, it must be said, Shakespeare is very unsatisfactory! Here shown are the only extant signatures fully accepted as genuine. Shakespeare's autograph has been frequently forged, in particular by William Ireland (1777-1835).

ONLY KNOWN SIGNATURES

[Signature]

Trembling signature

BACON, Sir Francis, Baron Verulam and Viscount St Albans 1561–1626. English statesman, philosopher and author. A considerable school of thought believes him to be the author of the plays attributed to Shakespeare.

Variant autographs including one as 'Franciscus Verulam Canlarii' = 'Francis Verulam Chancellor' signed when Lord Chancellor.

RAPID DRAFT NOTES THOUGHT WILLIAM SHAKESPEARE'S BUT STRONGLY DISPUTED MANY TIMES

[Signature]

Sir Francis Bacon's known genuine

A formal carefully penned note from Francis Bacon in his clear, firm and distinct style

Small, legible & neat middle zone sporadic rounded flourishes and in this exemplar controlled down-strokes, but the 'F' in Francis &

BELOW: William Baffin's script other swiftly written lower zones are very low.

BAFFIN, William 1584-1622. English navigator. His voyage as far as latitude 77° 45' created a record not eclipsed for 236 years. Baffin Bay and Baffin Island are named after him.

WRITING ABOVE AT SAME ELIZABETHAN ERA & CLEAR, DISTINCT SCRIPT WITH A "W" & "B" in the surname quite different from either "W" (William) or "B" (Bacon)
The Script of Sir Francis Bacon looks as though he wrote with a Lateral light pen hold & his rhythmic, fluent flow has a strong, regular oscillation from vertical 90° - 53° from his known hand writing of which there are abundant examples as he was a known prolific writer of impressive style:

The only known to be genuine samples of William Shakespeare are shaky & very irregular and weak in pen control with an indeterminable oscillation ratio owing to the vague alignment.
<table>
<thead>
<tr>
<th>No</th>
<th>First Script FB</th>
<th>Second Script FB</th>
<th>OBSERVATIONS</th>
<th>Manuscript DISPUTED &amp; for comparison</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>mare</td>
<td>Jntysns.</td>
<td>Zonal difference parallel in all: small, neat M/Z. Extra dominant L/Z esp. 'f' form.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>sliing &amp;</td>
<td>art, pl,</td>
<td>Links from Greek 'E' form from L/Z: 'T' unique in 1st &amp; 2nd Row. Flow, slant and rhythm constant. 'p' clear, firm.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>p &amp; part &amp;</td>
<td>pymt.</td>
<td>Natural variance of some Italic 'f' forms: 'm' angular, rigid.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>friends f</td>
<td>Hug &amp;</td>
<td>Rounded strong initial Capitals 'B' similar, L/Z flourish same.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>dofe dofe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Jn Cm But</td>
<td>'g' like '8' often, but varies; sometimes long curve &amp; unclosed. See 'd' RIGHT.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>slegten</td>
<td>bof fo</td>
<td>Remarkably same 'f' alternate &amp; like a 'p': firm 'i' dots, midway 't' bar on right.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>me fowre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>fom is</td>
<td>Patifive</td>
<td>'d' mostly with looms: Greek 'e' mixed with Latin 'e', but larger.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>not fde</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Ourane</td>
<td>tend to be flat</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Assorted end letter flourishes similar</td>
<td>past</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>July from</td>
<td>James Bifrons</td>
<td>NB: 'd' good.</td>
<td></td>
</tr>
</tbody>
</table>

NB: 'd'
CONCLUSIVE EVIDENCE

1 REVIEW OF EVIDENCE

(a) Writing known genuinely by Francis Bacon

There were two exemplars; one sent to me by Mr. Carr; the other from my personal collection: Mr. Carr's exemplar was more swiftly written than mine: The former being more flowing, with some tangled long lower zone letters; the latter being more formally written with slower strokes, but were distinctly familiar in style and 'peculiarities' being:

1 Set around central on the page with fairly regular spacing between letters, words and lines

2 DOMINANT feature being the long heavy downstroke at an angle about 85° to the right, especially on the letter 'f': This feature being more prominent on the writing from Mr. Carr (more swiftly penned and less formal) than from my collection where the whole zone structure was carefully restricted for balance, but even then the 'f' stood out firmly

3 The rare p.p. 'I' appearing like an 'F' in Francis Bacon's exemplars was distinctly different to that appearing in the William Shakespeare exemplars, although the 'Disputed' note did not appear to have any 'I' letters (or I could not find them in the background shadow interference)

4 The Greek 'E' was predominant and had a similar form linking the lower to middle zones in all exemplars which is a style made by some writers of the Era under study now: Mixed with the Greek 'E' are sporadic Latin 'e' forms evident again in all exemplars, but more recurring in the Bacon exemplars where carefully penned and again in the 'disputed' exemplar

5 The dominant long, heavy 'f' has a natural variant Italic form of normal size which also occurs in the 'Disputed' exemplar

6 The letter 'g' is mostly written like an '8', but occasional 'g' with open curve, as made in the 'y' is noted; this recurs in the 'disputed' THE 'y' & 'g' in Shakespeare's writing tends to have a strong swing to the right in an open stroke rather than the commonly used curve to the left in Bacon's and the 'disputed' style lower zones (see July 'y' in Bacon's writing and the mid letter 'g' of the 'disputed' in word looking like 'cargo' (two lines above is a 'g' like an '8' in the disputed exemplar

7 The letter 'd' in the Copybook style of 1600's, has a looped or unlooped form: Shakespeare's known writing seems to have more unlooped 'd' forms; Bacon's and the 'disputed' exemplar are definitely predominant with use of the 'looped d' as highlighted and arrowed in the comparison tables I have created for visual quick viewing

(b) Writing known genuinely by William Shakespeare

The two exemplars are rapidly written in draft with corrections, and are not as centrally balanced on page nor even on the margins; the flow is flexible and oscillates a little more than Bacon's; the spacing is less regular and the middle zone less precise and angular; generally, though 'f' is long, it does not DOMINATE the appearance of the page as does Bacon's and the 'disputed' writing: The fact that Shakespeare's and the 'disputed' are both rapidly penned is significant that more similarities exist in the carefully penned of Bacon's most DISTINCTIVE & BEAUTIFUL STYLE: (Elizabethan with his own peculiarities),

* Allegedly believed, now doubted*)
II PROFESSIONAL OPINION

DISPUTED MANUSCRIPT - BACON OR SHAKESPEARE?

Although the writing on the 'disputed' exemplar is obviously not as clear to examine as the other exemplars, it does reveal definitely the long, strong, heavy thrusts of pen from upper to lower zone on letter 'f' ('f' being the only letter in our alphabet having all 3 zones)

Natural variances always exist where a writer will use more than one style in the same letter, commonly the 'f', 'e', 'g', 'd', 't' and 'y': In both the Bacon writing and the 'disputed' there are two forms made of the 'f' (the dominant and the smaller Italic); there are both a Greek and Latin style 'e' with lower to middle zone connections like an 'E' in all exemplars); the 'd' is mostly looped in the Bacon and 'disputed' with 'd' mostly angled in the Shakespeare exemplar

In both the Bacon & disputed there are 'g' letters formed like an '8' and also formed in a long open curve as in most of the 'y' letters; this occurs in the Bacon's known writing and the 'disputed'; but the lower zones tend to flow rightward at the end mostly in Shakespeare's

Taking into consideration that the writing under examination is from the Elizabethan Era; I took the advice of The Independent Journalist and made a study and comparison with writing of that Era, both the copybook style taught, and people involved with the Queen, or who did prolific writing within that Age; I found that - just as we have now in the 20th Century - there are copybook similarities, but also very special personal peculiarities or characteristics of style which are 'unique' to the writer and not able to be 'absolutely' compared as an 'Era Style' (not so many people were able to write in that Era also, so styles would be less likely to vary so vastly)

However, there were distinctly 'different' penmanship seen in the many eminent people's writing I studied, and few had much in common with the named strong similarities and peculiarities of Bacon and Shakespeare; they had some which can be attributed to stemming from the same Latin and Greek source - which still applies in Today's comparisons for forgery

When comparing writing for forgeries; it is helpful to be familiar with variances of style in individual letters as some can be written in more ways than others, and some letters recur in average writing more than others: Dominant features are imperative to find when having to study 'disguised' writing: This is where a 'peculiarity' of personally developed style can be the betrayer of a guilty party

Although I am unable to state DEFINITELY owing to not having ORIGINAL documents: My comparison and careful study of all writings in this matter, brings me to the conclusion that there is a stronger probability of the 'disputed' writing being by Francis Bacon than by William Shakespeare; and I conclude that likelihood of 'COMMON AUTHORSHIP' between The known by Francis Bacon & the 'Disputed' script is of HIGH PROBABILITY

Maureen Ward-Gandy
Maureen Ward-Gandy graduated in EDUCATION from the UNIVERSITY of LONDON, and from the USA (1967) she gained a Credit Diploma in Advanced SCIENTIFIC GRAPHOLOGY (Behavioural Profiling) at The ROCKY MOUNTAIN INSTITUTE OF GRAPHOLOGY. Later she achieved distinction in the ADVANCED FORENSIC DOCUMENT EXAMINATION of the NATIONAL ASSOCIATION OF DOCUMENT EXAMINERS. Further merits were attained through the AMERICAN BOARD OF FORENSIC EXAMINERS. Professional Membership of many relevant Societies of the UK & USA are held by her, and she was awarded a FIRST FELLOWSHIP of ABFE, and appointed as their UK Representative for countries outside the USA.

Mrs Ward-Gandy taught English, Art and Secretarial Skills in high schools and business colleges in the UK & USA from 1960 – 1980: While teaching in USA, from 1964 – 1970 she studied, researched and applied Behavioural Profiling and Graphotherapy, enhancing her teaching with positive student benefits and better pupil/teacher rapport: By helping Denver’s Forensic Squad Detectives solve forgery, arsen and drug offences in Colorado; Mrs Ward-Gandy experienced her early forensic casework.

After returning to the UK in 1970, she successfully applied her skills in teaching, career guidance and counselling: Continuing her empirical study on the affects of health and other circumstances on handwriting, improved her authentication of questioned script: Research of foreign writing improved her liaison with overseas clients; particularly where forensic document disputes contained alien scripts: Demand for her help in Recruitment, Security Vetting and Forgery Detection grew rapidly in 1970’s, motivating her resignation as a School Teacher to embark on a full-time Handwriting Consultancy, thus in 1981 she registered as a PRIVATE COMPANY and with the LAW SOCIETY.

Such vast, varied experience with historical research of handwriting and circumstantial affects upon it, have enabled Mrs Ward-Gandy to write articles and present academic papers Universally: Her widely published articles on writings of Christopher Columbus, Queen Victoria and other eminent characters have received high acclaim: Children still benefit from her help through Graphotherapy to overcome learning problems, and many international organizations use her skills for product promotion or charity fund-raising.

In addition to her lecturing internationally to different establishments; Mrs Ward-Gandy is a seasoned Radio Pundit, amazing listeners with penetrating character & health analyses of their handwriting; so often that BBC televised a broadcast on a QED Science Review: The News Media frequently seek her professional advice and publish her many activities.

With a desire to up-date and improve her forensic expertise; she participated in annual UK and USA’s many Societies’ Seminars, where pooling ideas expanded her knowledge; and forensic apparatus experiments led to adequate purchases: Recommendation extended her clientele Worldwide, bringing regular projects from Lawyers, Airlines, Local Governments, and Trading Standards Authorities: Over 2,000 cases have amassed since 1968.
Commendations

NB: 'The Solicitors in following extracts wrote to The Law Society.'

REED EMPLOYMENT (1983)
"We advertised 'Nationally' for a GRAPHOLOGIST, and from over 60 responses to tests, we found MAUREEN WARD-GANDY was the only Candidate to score FULL MARKS on all Graphoanalytical tests.'

A E Reed, Chairman
(PP Shiel Grant PA)

TARRAN-JONES & CO. (Solicitors) (1972)
"Thank you, Maureen, who always pleasant, with work done efficiently and expeditiously."
Jeremy Tarran-Jones, Director, Solicitor

NORTH BRITISH MARITIME GROUP (1976 - 1982)
"It's 64 years since you accurately analysed 15 applicants. We disregarded a warning in one of the 3 chosen which proved later to be just as you had clearly defined: Such long-standing results are the highest commendation on the excellence of your skills."
A B Wilbraham, Chairman

MECCA LEISURE (15th July 1980)
"This analysis was a test for this Company, and our inexperienced were very surprised, L. having used Maureen Ward-Gandy's services in a former Company, knew she would again be accurate."
John Brown, Personnel Director

ELECTRONICS RENTALS GROUP Plc (4th Feb 1985)
"In analyses of staff and applicants, Mrs Ward-Gandy has always given detailed, accurate information of considerable value to us. Her work is of a high and most professional standard and I confidently recommend her."
C Anne Bathgate, Personnel Director

THOMAS PINK (June 1986)
"Thank you, Maureen, for the superb & speedy job you did on analysing the applicants for the New York post. I am thrilled with the results as you identified some qualities I knew, but you unearthed new facets to their characters."
James Mullin, Director

BRITANNIA ROW (6th October 1986)
"I gladly confirm that the Detective handling our Embezzlement Case commented that your Report was the best and most comprehensive of its type he'd ever seen."
Norman Lawrence, Managing Director

D ANTHONY PROMOTIONS (4th May 1989)
"Thanks for standing in at the last minute on the Vodka Tour. Your Graphology Talks proved fascinating to all, and your Radio broadcasts were astounding."
David Warwick, Director

T I CLOUGH & CO (Solicitors) (14th Feb 1990)
"Maureen Ward-Gandy impressed us with a thorough report of conclusive evidence which underlined all credibility of the Applicant to our client beyond doubt, saving time and Court costs convincingly."
Philip A Hirat, Solicitor / Manager

PRICE WATERHOUSE (16th May 1990)
"My experience with Graphology in recruitment had been disappointing, until Maureen Ward-Gandy's incisive, accurate & professional analysis impressed me to find it exceeds psychometric tests with depth, insight, accuracy & cost: She brings credit to her profession."
Barrie A Whittaker, Consultant

ALPHA KOGYO KK (5th March 1990)
"Your analysis captured the essence of all personalities very well, Nakamura-san, it felt was spot on for Ogasawa, your most perceptive remark, 'Power behind throne', was so accurate as he makes this Co. work."
Giles Goldsbro, Director

WHITAKER & WOOD (Solicitors) (May, 1990)
"We were pleased to note that Mrs Ward-Gandy's Forensic Report was extremely detailed; comprehensively covering all points to solve a complex authenticity case. An added bonus was her prompt efficiency throughout; thus we readily recommend her services to others seeking similar solutions." 
C. Monaghan L.L.B

LEWIS & DICK (Solicitors) (July, 1990)
"We called Maureen Ward-Gandy for an emergency authenticity opinion during a Drug Smuggling Trial in 1988: Her speed with an effective report helped towards successful conclusion."
Paul Greenwood L.L.B

WENDY DRAPER (Solicitors) (March, 1991)
"Since The Law Society gave me Mrs Ward-Gandy's name as an Expert in her field, she has undertaken work on behalf of this firm which has always been most satisfactory. One of her exceptional Court Reports brought about an out-of-court settlement; I would not hesitate to use her services again."
Wendy M Draper, Director / Solicitor

BURSTOWS (Solicitors) (November, 1991)
"Neither Counsel nor ourselves had ever seen before a Report with such precision, we were very impressed; notwithstanding that Mrs Ward-Gandy found this case against our client: We have no hesitation in recommending her professional services to whose ever needs a thorough Forensic Handwriting Expert." 
David Rodwell, Solicitor

WOKING HOMES (Railway Care Centre) (April, 1992)
"We were glad we followed recommendation to use the expert services of Mrs Ward-Gandy as she convincingly solved an urgent, distressing case by revealing the author of disguised, anonymous letters: She adeptly demonstrates her testimonial:" 
Mavis E. Champion, Director

WALKER WYLLIE (Solicitors) (July, 1992)
"Mrs Ward-Gandy's comprehensive report impressed us as the most defined we had yet seen; and, despite being quite unfavorable for our client; we appreciated that she had concluded in a fair, professional manner: We recommend Mrs Ward-Gandy unreservedly to other firms requiring a good Forensic Writing Authenticator:" 
John Farrar, Solicitor

BRIGHTON BOROUGH COUNCIL (Local Gov.) (March, 1993)
"Mrs Ward-Gandy supplied this Council with conclusive handwriting evidence which allowed us to recover monies from Parking Voucher Outlets. In similar circumstances, we would be pleased to use her competent services again."
D Davey-Thomas, Parking Manager

D Davey-Thomas
1) Highlights & magnifies a page or pages for scrutiny & initial comparison.

3) Photomicrography

Photomicrographic Accessories

Simple Camera Adapter

This adapter is mounted over one eyepiece tube for binocular SDZ and can be used with 35mm camera back.

4) Hand microscope magnifies 20x.

5) Ultra Violet Light

RIGHT: Twin-tube portable ultraviolet handlamp in case: A405L

6) Sharp and functional NEW MODEL Magnifier

SCOPE MARK III gives you unparalleled sharp and brilliant vision with wide field of view at magnification.

7) Electronic Digimatic Calipers

1. Nomenclature

2. Gives precise measurements of writing

Outside Measuring Faces
Inside Measuring Faces
Depth Measuring Blade
Step Measuring Faces
Main Blade
Scale Surface
Thumb Roller
ON/ZERO Sw.
OFF Sw.
HOLD/DATA Sw.
THIS STUDY OF THE DISPUTED MANUSCRIPT & THE COMPARISON WITH MANY WRITERS OF THE ERA, ALONG WITH SIR FRANCIS BACON & THE LITTLE KNOWN BY WILLIAM SHAKESPEARE, WAS REQUESTED AND EXECUTED AT SHORT NOTICE TO MEET A NEWS DEADLINE WHEN AUTHOR WAS OVERCOMMITTED WITH COURT WORK.

Professional Consultants
in
FORENSIC DOCUMENT & HANDWRITING SPECIALISM

(Registered with The British Law Society)

Maureen Ward-Gandy B.Ed COE BCCE

Also Written & had Published:

1. "Study of Queen Victoria's Handwriting throughout her Reign"
2. "The Lord Admiral, Christopher Columbus: His 4 Epic Voyages & Affects seen in his Writing"
3. "Graphology Enhances Education"
4. "Graphotherapy's Efficacy"
5. "The Hierarchy of British Rule & Law"
6. " The British Forensic Expert"