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## **Technical examination report**

**On the will dated 15th October 1989  
BEARING THE SIGNATURE "OSHO"**

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I, the undersigned Nicole Ciccolo, graphologist, registered in the List of Technical Consultants of the Civil and Penal Law Court of Bologna, and member of the Association of Professional Graphologists, regulated by Law No. 4/2013, have been entrusted by Mr. Alvaro Ruffo della Scaletta and Mrs. Vaidehe Vadgama, both represented by solicitor Marco Ricolfi of Studio Tosetto-Weigmann e Associati (C.so Galileo Ferraris, 43 – 10128 Turin) to draft a technical graphological report aiming to ascertain whether the signature bearing the name "Osho" at the bottom of the will dated 15<sup>th</sup> October 1989 Poona – India is authentic or not.

## **DOCUMENTS TO EXAMINE**

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### **TEST DOCUMENT: ENCLOSURE 1**

- **Will dated 15th October 1989 poona-india**

A copy of the will was examined. It consists of 26 typewritten pages. At the end there is the signature to check, bearing the name "Osho".

### **COMPARISON DOCUMENTS: ENCLOSURE 2**

- **6 (six) comparative signatures of osho selected from the website [http://images.search.yahoo.com/search/images?\\_adv\\_prop=image&fr=yfp-t-303&va=osho+art+signatures](http://images.search.yahoo.com/search/images?_adv_prop=image&fr=yfp-t-303&va=osho+art+signatures)**

In order to simplify the reading of this expert's report and relative explanations, the signature to be checked will be referred to with the symbol (X), whereas the comparison signatures will be referred to as A-B-C-D-E-F.

## **INVESTIGATION METHOD**

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Starting from the basic concept that handwriting is the most elaborate and complex expression of a person, since it is connected with his/her neuropsychic nature, graphic gestures will be examined in their dynamisms (the result of a series of activities), not as isolated or static gestures, as it is typically the case of the grammatomorphic or calligraphic method (1), which has become obsolete by now.

In this report, the **COMPARATIVE ANALYTICAL or GRAPHONOMIC METHOD on a GRAPHOLOGICAL BASIS** will be used.

The comparative analytical method was designed by Prof. *Salvatore Ottolenghi*, the founder of the Italian scientific police, in the early twentieth century. This method is based on the fundamental elements of scientific investigation, codified by the father of the analytical-descriptive method, *Alphonse Bertillon* (founder of the French scientific police in 1897).

In order to answer the question I was asked, the following checks will be carried out:

- **PRELIMINARY TECHNICAL EXAMINATIONS** consisting of an instrumental inspection of the document and signatures to

detect the presence of any anomalies and relevant signs for  
the investigation.

(1) Calligraphic method – Sentence of 23<sup>rd</sup> December 1959 by the Penal Cassation Court:  
“.... An expert's report mostly based on the calligraphic interpretation method is  
generally insufficient without a careful graphological interpretation, to avoid the risk for  
the magistrate to draw erroneous conclusions”.

- **EXAMINATION OF THE TEST SIGNATURE** and detection of its general  
and particular characteristics useful to identify it.
- **EXAMINATION OF THE COMPARISON SIGNATURES** and detection of  
their general and particular characteristics in order to identify  
the peculiarities of the writer's graphic personality, to be used  
in subsequent comparisons.
- **ANALYTICAL AND DETAILED COMPARISONS** between the test  
signature and the comparison signatures.
- **CONCLUSIVE ASSESSMENT**  
which will be a possible or a probable or a sure authenticity or  
non-authenticity, depending on the quantity and quality of the  
elements found in favour or against.

This report will be integrated with scanned pages, aiming to illustrate  
the structure of handwriting signs in their tiniest details, in order to

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make the data found objectively detectable and enable readers to  
perform the necessary visual checks.

For the sake of methodological correctness, it should be mentioned from the very beginning that a photocopy of the will was examined, therefore any instrumental techno-optical examination aiming to ascertain any alterations of either the paper or the ink cannot be carried out.

**It should be immediately highlighted that the authenticity of a photocopy of a signature or handwritten text is never sure, like the authenticity of the document it belongs to.** Photocopies are intrinsically unfaithful and, even if no fraudulent manipulations are present, they can be manipulated unlimitedly. As a consequence, any opinion on their authenticity should always be expressed prudently. Even when a photocopy is a "faithful" reproduction, that is without any alterations in the authentic original copy, there are still some limits and risks due to the nature itself of photocopies, therefore, as *Alan Buquet* stated: "*... an expert should only accept to work with original documents, both for test documents and comparison documents*" (*La perizia dei documenti manoscritti – Casa editrice Pioda Imaging*).

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Having specified this, the handwriting report does not only concern the **signature** but the whole **original document**, which might also have been manipulated, altered or forged.

At the moment, only a photostat of the will under examination seems to have been produced, by Keltie LLP, London, UK, on 7<sup>th</sup> June 2013 at OHIM - Office for Harmonization in the Internal Market (Trade Marks and Designs), Avenida de Europa 4, E-03008 Alicante, Spain.

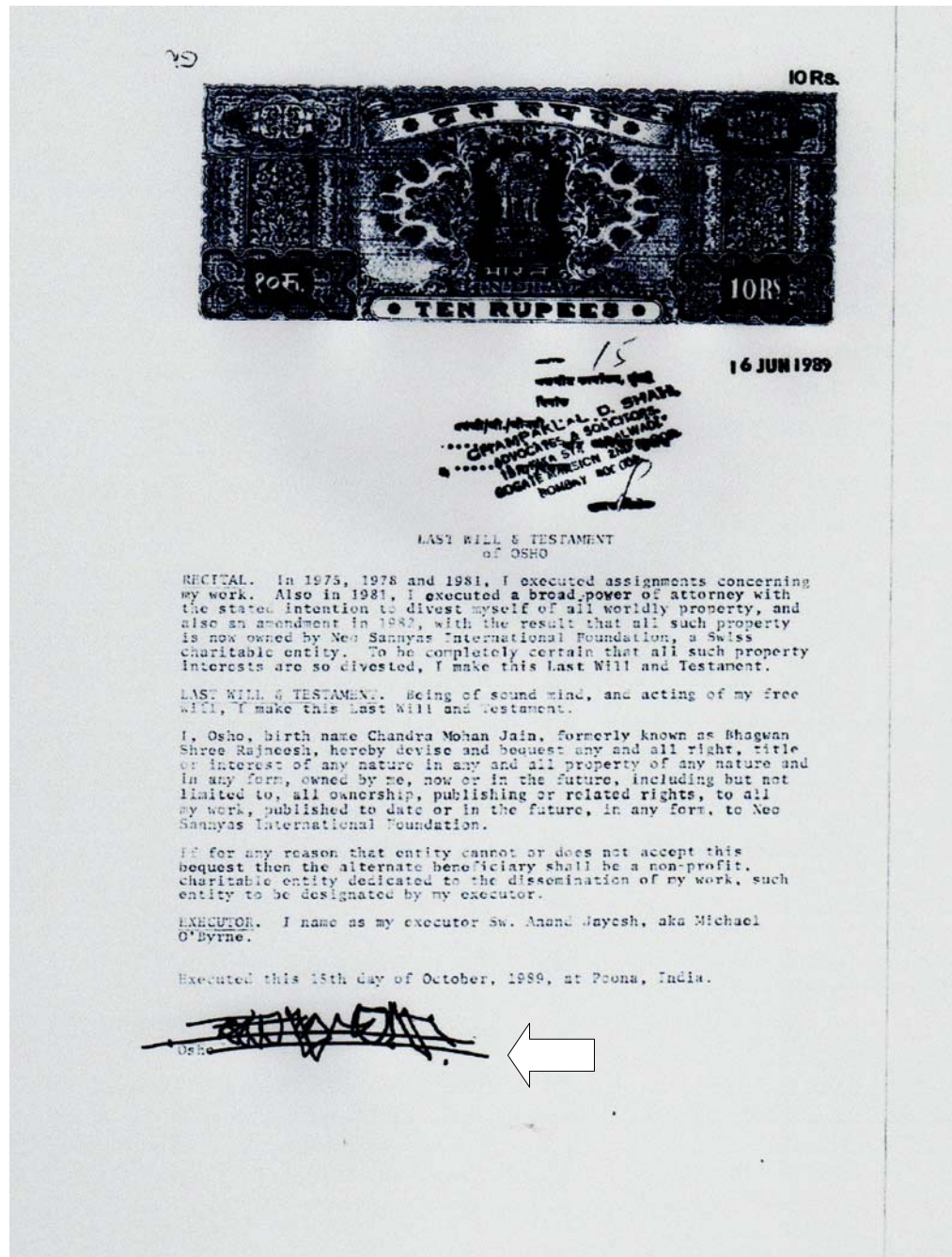
References:

Community Trade Mark Registration No. 1224831 OSHO in the name of Osho International Foundation

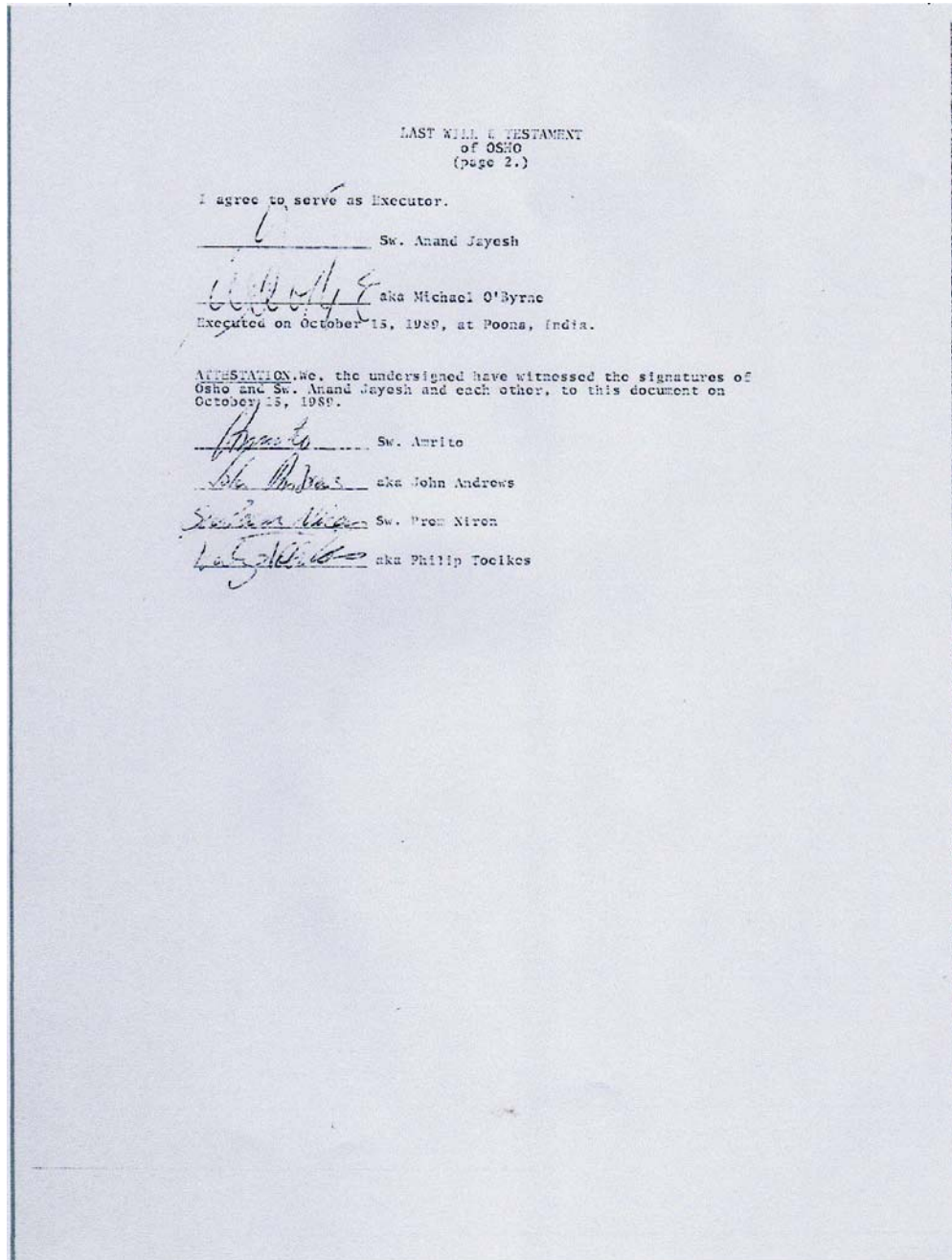
- and -

Application for invalidity No. 5064 thereto by Osho Lotus Comune e.V.





small-size copy of the typewritten will bearing the signature  
"Osho" (X) at the bottom



back of the will signed "Osho"

By analyzing the photocopies submitted, the will here examined includes 26 typewritten lines on Indian stamped paper, having a price of 10 Indian rupees.

Under the pre-printed image there is a stamp of Solicitor **"CHAMPAKLAL. – D. SHAH of Bombay"** and the date of issuing on stamped paper **"16 JUN 1989"**.

Typewritten testamentary provisions follow, apparently typed with a typewriter, for a total of 26 lines.

On line 26, the name "Osho" is typewritten; signature (X) is next to it.

A signature is always something alive, the projection of its author and his/her typical characteristics based on graphic and metrical automatisms.

An analytical examination of the signature bearing the name "Osho" shows a remarkably personalized style in the form of an expressive engram (a creative image of the whole) which is totally illegible. The unquestionable originality and expressiveness of the graphic gesture acquires the form of a web and mesh in the area in the middle, characterized by a sequence of heterogeneous forms (triangles, quadrangles,

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rectangles, pompous shapes) and it is crossed in the middle by  
a double underlining. There is a dot on the bottom right, under  
the signature.

By performing a longitudinal analysis of Osho's signatures found in the following website:

[http://images.search.yahoo.com/search/images?\\_adv\\_prop=image&fr=yfp-t-303&va=osho+art+signatures](http://images.search.yahoo.com/search/images?_adv_prop=image&fr=yfp-t-303&va=osho+art+signatures)

it is possible to detect many creative formulations of autographs, which share, on the whole, the same framework as the engram, with remarkable oscillations in the lateral axes.

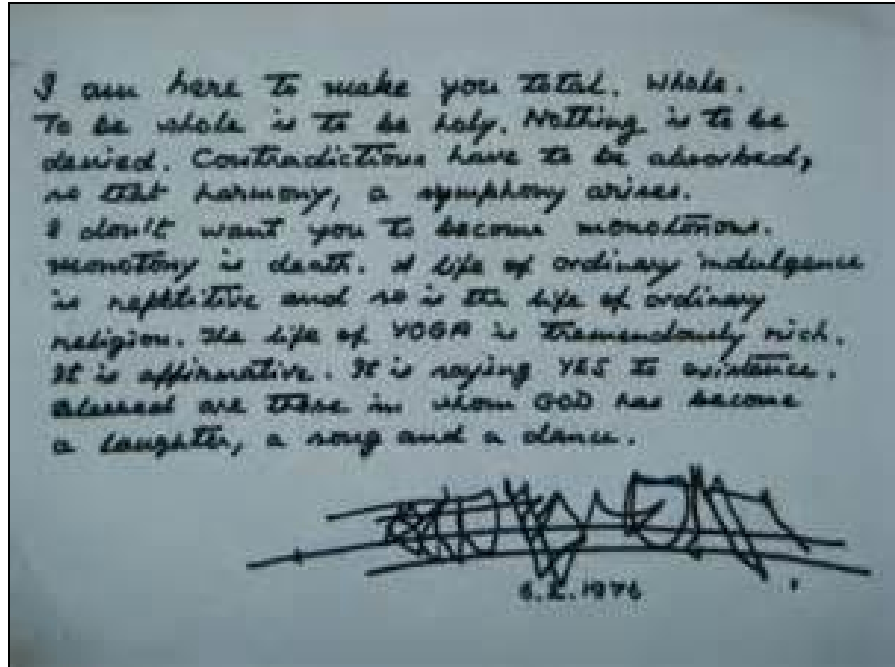


(B)



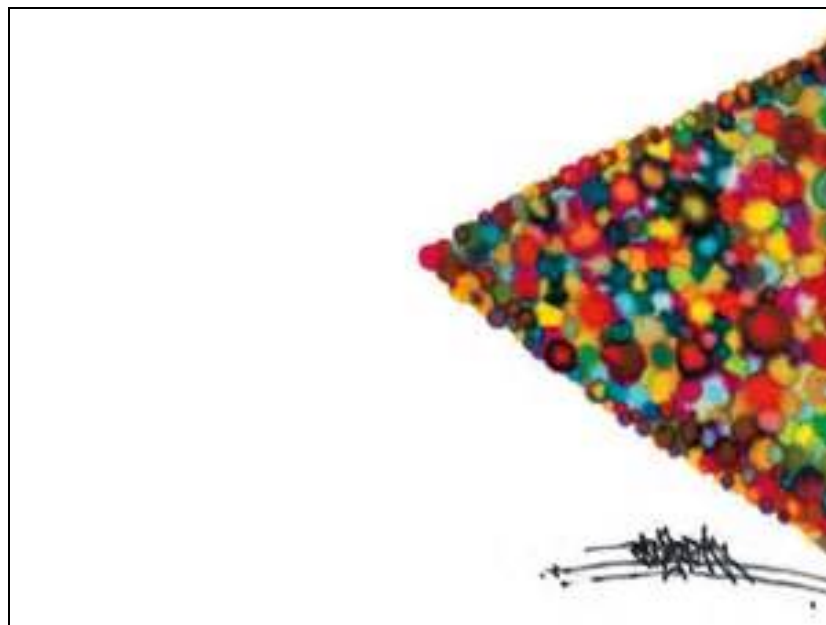
(F)

signature on a painting



(A)

excerpt of a handwritten letter written and signed by Osho in  
1976



(D)

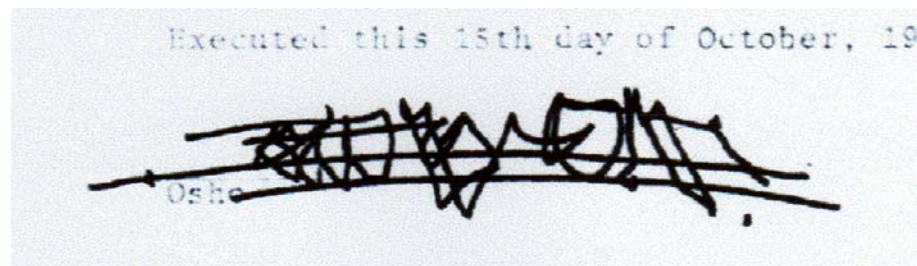
## signature on a painting

The complexity of a graphic gesture, which certainly applies to Osho's signature, characterized by a graphic style which does not lie within any conventional or calligraphic pattern, requires certain observations on the act of writing, meant as the product of a wide range of variables, which include psychic, cerebral and neuromuscular components. As a dynamic production of human beings, handwriting cannot be interpreted as a static, inanimate and predetermined product, since it is subject to the laws of flow regulating the natural processes of changes; as a consequence, a person's handwriting undergoes continuous changes, it is different for each human situation, diversifies and becomes multiple, despite the preservation of a "uniform graphic style".

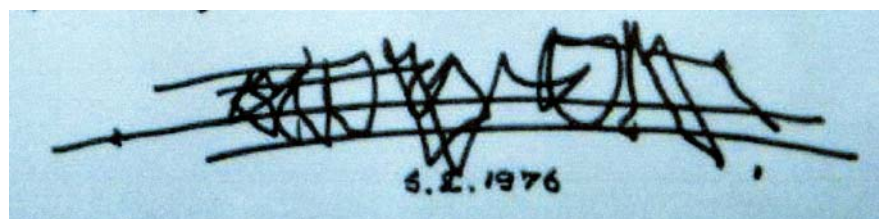
This fundamental principle entails the universally accepted axiom that there cannot be two naturally identical handwritings or signatures.

A hand is not a printer, therefore it will never be able to reproduce identical shapes.

In the light of these fundamental premises, an analysis and systematic comparison between the signature bearing the name "Osho" (X) at the bottom of the will dated 15<sup>th</sup> October 1989 and the comparison signatures **makes it possible to detect, without any reasonable doubts, the artificiality of the test signature, which was executed by means of a photographic montage. It is possible to prove that it is a fake by showing that the signature bearing the name "Osho" (X) perfectly overlaps the signature (A) at the bottom of Osho's handwritten letter in 1976.**



test signature bearing the name "Osho", found at the bottom of  
the will (X)



Osho's signature at the bottom of handwritten letter (A)



The morphological sameness of the two signatures, which can be overlapped perfectly and are therefore identical, should be noticed.

As Orlando Sivieri stated (1967 p.284) "*The perfect matching of words or groups of letters is undoubtedly **the most incontrovertible evidence of a fake**, since nobody, as they write, can repeat the movements which produce his/her handwriting in such an absolutely identical way, in the same order, with the same sequence, the same rhythm... Even more so for signatures. Anyone can try to write his/her own signature as many times as s/he wants: s/he will never find any which, placed on top of another one, perfectly repeats the lines in the sign, spacing, etc.*".

Salvatore Ottolenghi (1924, p.40) similarly states that **technical certainty in an expert's analysis can only be found in cases of "PROVED FAKE", where there are clear signs of counterfeiting such as touch-ups, abrasions, erasures or perfect sameness of letter shapes.**

The signature bearing the name "Osho" (X) IS APOCRYPHAL since it was not handwritten in the original, but placed at the bottom of the will by means of a photographic montage procedure which may have been executed by various known counterfeiting techniques (copy and paste photostatic process, tracing, scanning, etc.).

An analysis of the original (provided it exists!) apocryphal will would make it possible to detect the counterfeiting technique used in this particular case, that is the method the forger used to transfer Osho's

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signature from the handwritten letter of 1976 (A) to the bottom of the  
will (X).

## **CONCLUSIVE ASSESSMENT**

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Being aware that the graphologist's opinion is, in any case, conditioned by the quality and quantity of the available technical material and that, with rare exceptions, it should always lie within the boundaries of probability, however high this may be, in this specific case, **having viewed the will bearing the signature "Osho" dated 15<sup>th</sup> October 1989 Poona-India and the comparison signatures, I believe that the evidence found unquestionably leads to a technical assessment of the falsity of the will under consideration (TECHNICALLY SURE ASSESSMENT, SINCE THIS IS A PROVEN FAKE).**

- THE SIGNATURE BEARING THE NAME OF "OSHO" IS APOCRYPHOUS SINCE IT WAS NOT HANDWRITTEN IN THE ORIGINAL BUT ADDED BY MEANS OF A PHOTOGRAPHIC MONTAGE PROCEDURE.
- THE APOCRYPHOUS SIGNATURE BEARING THE NAME "OSHO" WAS PLACED AT THE BOTTOM OF THE WILL BY MEANS OF ONE OF THE MANY COUNTERFEITING TECHNIQUES (copy and paste photostatic process, scanning, tracing, etc.).

An analysis of the original apocryphal will would make it possible to detect the counterfeiting technique used.

Bologna, 13th October 2013

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## The Technical Expert

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# ENCLOSURES

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**ENCLOSURE 1**  
will bearing the signature "osho"

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# ENCLOSURE 2

## Comparison signatures



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