

INTERNATIONAL MILITARY TRIBUNAL IN THE FAR EAST

The United States of America et al

versus

ARAKI Dadao et al

AFFIDAVIT

Deposent TAKAMURA Iwao

I, TAKAMURA Iwao, being duly sworn as per statement given below in conformity with formalities used in Japan, do hereby depose as per separate statement.

OATH

I hereby make oath that, by dictation of my conscience, I have stated all truths, without secretly concealing anything whatsoever and without deliberately adding anything whatsoever.

Signature and seal *Iwao Takamura.*

WITNESS

Tokyo, February 2, 1947

This is to certify that Deposent TAKAMURA Iwao has taken an oath and put his signature and seal in my presence.

Witness

Kohfu Tokorozama

Chief of Criminal Identification Section

Metropolitan Police Board.

No 2446

Def. Doc. # 400 I am a resident of Tokyo, and my age is 38.

I have been attached to the Criminal Identification Section of the Penal Affairs Department of the Tokyo Metropolitan Police Board since 1929, where my duties are the examination of handwriting and seals. During the said period, I qualified myself in the subject of identification of handwriting through almost exhaustive studies of Chinese and Japanese books on calligraphy, and examination and comparison of innumerable actual samples of Chinese and Japanese writing.

In connection with my official duties in the Metropolitan Police Board over the past seventeen years I have testified in the Japanese courts as an expert on calligraphy concerning some thirty trial cases; I have worked on some 1,500-1,600 investigation cases for the Metropolitan Police Board, including 110 for the Ministry of Education, Home Ministry and other government departments and private interests; and in the course of this work have examined an estimated 200,000 separate specimens of Chinese and Japanese handwriting, using the customary methods of visual and microscopic and other scientific examinations. I am the author of a book, Shorui Kanteiho (Methods of Judging Documents) on the subject, which was printed in 1943 for circulation among law-enforcement agencies, though not published. This work was the first of its kind to appear in Japan, and as the only such work yet in existence may be considered the standard work on the subject.

I confirm hereby that the following is the text of my evidence to be given to the International Military Tribunal for the Far East.

Dated

1947.

Signed

Introductory

Having been requested by the Defense Section of the International Military Tribunal for the Far East, on 29 August 1946, to give my expert opinion on certain specimens of handwriting, I shall proceed to give the results of my examination of them. It might be added that the examination was made at the Office of the Clerk of the Court of the International Military Tribunal for the Far East and at the Criminal Identification Section of the Penal Affairs Department of the Metropolitan Police Board.

The Specimens submitted for examination were as follows:

- 1) A letter addressed to General Minami, purporting to be written by P'u-yi, and identified as Tribunal Exhibit No. 278 (hereinafter referred to as "Exhibit 278");
 - 2) A Chinese poem on a fan, appearing in photographic reproduction inserted between pages 448 and 449 of Sir Reginald Johnston's book Twilight in the Forbidden City, admittedly the calligraphy of P'u-yi, and identified as Tribunal Exhibit no. 282 (hereinafter referred to as "Exhibit 282");
 - 3) The signatures of P'u-yi, admittedly the calligraphy of himself, appearing in the three Manchukuoan documents identified as Tribunal Exhibit nos. 283, 284 and 285 (hereinafter referred to as "the Signature" or "the Signatures", as the case may be);
 - 4) An autograph document written by P'u-yi on 29 August 1946 in the presence of myself and others, at the U.S.S.R. Embassy in Tokyo (hereinafter referred to as "the Autograph").
- The question for decision was whether Exhibit 278 was written by the same person as Exhibit 282, the Signatures and the Autograph, as evidenced by expert examination of the

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above specimens of handwriting.

II

Conclusion

It is my determination as a result of my examination of the three specimens of handwriting that Exhibit 278 was written by the same person who wrote Exhibit 282, the Signatures and the Autograph, although it is recognized that the fourteen characters of the endorsement on the lower left-hand corner of Exhibit 278 were written by another hand.

III

Reasons

(A) General Observations on Calligraphy

It is my daily experience and observe that document written by one and the same person, on paper of the same kind and with the same brush and India ink, and according to the same style of penmanship, not only vary in their form and force of the brush, but even the same ideograph so written by him at different times presents a greatly varied appearance in force of the brush, arrangement of strokes and inclination. And in case these objective conditions are different, handwriting will be subject to an even greater variation. But especially, the mental condition of the writer at the time of writing--such subjective cases as exhilaration, despondency, enthusiasm, indifference, joy or anger, pain or pleasure, fatigue, intoxication, pity, melancholy, trickishness--will produce a great effect on handwriting. When a writer, for instance, has deliberately altered the shape of ideographs and use of the pen, or imitated another's hand with the desire of disguising his own style or calligraphic features, it will require a good deal of circumspection on the part of an examiner to determine the truth, still more so if the writer is experienced and

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proficient in penmanship.

In ordinary circumstances, a person's penmanship improves with the lapse of time, but physical disorders will make the pen limp and halt. The mental state of a writer at the time of writing produces, as has been said, an effect on his writing. Again, if he intends to disguise his hand, he can of course write a document which will appear to a cursory observation like the handwriting of another person.

To judge writings to be the production of different hands on considerations of this sort, however, is a mistake committed only by those who have little knowledge of penmanship, or whose study of the science is inadequate. No connoisseur who has studied the art of handwriting-examination scientifically, and who has had wide experience, will fall into this sort of error.

Notwithstanding all outward seeming, the penmanship of every person is the crystallization of his long practice, and invariably has an individuality which others will find it difficult to imitate. Change your style as you please, and you will still find in your autograph the traits, wholly or in part, of your latent individuality of penmanship unconsciously acquired by daily practice. If a handwriting is closely examined and carefully studied with these criteria in mind, it is by no means impossible for one bringing expert knowledge to bear to determine whether it is genuine, even if the writer has attempted to deceive. It is with these considerations in mind that I set to work on examination of the specimens submitted for my opinion.

(B) General View of the Specimens

I find that Exhibit 278 is a letter of 181 characters written in "gyōsho" (a free style of writing intermediate between "kaisho", the square style, and "sōsho", running style)

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with a brush on yellow silky cloth lined with thin paper.

Exhibit 282 is a print on art paper inserted between pages 448 and 449 of Mr. Reginald Johnston's book. The calligraphy, being printed by fine half-tone photogravure, appears in white characters, on a black background in the shape of a folding fan (it is noted that the autograph writing was intaglioed on a stone, on which paper was placed and impressions taken by means of India ink).

On examination of these two documents I have found that the force of the brush, the manner of use of the brush and the appearance of the ideographs in them are all similar. In other words, I have noted in these documents an altogether common feature in the use of the brush, which was easy, unfettered and fluent. It is also apparent that in the writing of these documents brushes of nearly the same size were used to expend a proper quantity of ink, and that the speed of the brush was about the same in the two cases.

The Autograph consists of three sheets of Oriental paper ruled in red, containing characters written mainly in the "kaisho" style with occasional mixture of "gyōsho" style. It is observable, from the boldness of the characters, that ink was used more freely in this document than in the others.

As compared with Exhibit 282, which P'u-yi recognized as his own handwriting, this Autograph appears at a glance to differ in the manner of use of the brush as well as in the appearance of the character. But this difference may be attributed mainly to the change in style occasioned by the influence of the author's mental state at the moment. In this connection, it must be pointed out that in the course of execution of the Autograph, P'u-yi repeatedly refused to write in the "gyōsho" style on the ground that he was incapable of doing so. When, however, he began spasmodically to mix in the "gyōsho" style, his penmanship was decidedly un-

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natural and clumsy. Nobody can doubt, on the other hand, that the standing of a Chinese or Manchu Emperor necessitated him to study deeply into the calligraph of all styles and that Exhibit 282 and the Signatures, admitted as genuine by P'u-yi himself, were both executed in a beautiful and masterly style of "gyōsho". Needless to say that such a contradiction is the result of an attempt to disguise his hand. And yet, the ink-marks clearly show that in both cases, the brush followed a similar course in writing, and the same style of penmanship prevails throughout all the specimens. The specific methods employed in the determination of their identity will be shown hereunder.

(C) Methods of Examination

To begin with, salient features of penmanship, such as commencement of a stroke, end of a stroke, stop, brushing up, and wavering of a line, were scrupulously examined with a microscope. Then, ideographs in those documents were photographed in a magnified form, and the magnified photographs of characters were dissected into components, namely, the left-hand radical and the body, and these components were examined in comparison with the corresponding parts of the pictures of other characters. An ideograph in one document, likewise enlarged, was further dissected into several lines and dots, so as to compare with those of characters in the other documents. The process of this comparative study is as follows:

(a) Photographs taken for Examination Purposes

1. Exhibit 278 was photographed to make Figure 1.
2. Exhibit 282 was photographed to make Figure 2.
3. The first part of the "utograph was photographed to make Figure 3.
4. The second part of the "utograph was photographed to make Figure 4.
5. The third part of the "utograph was photographed to make Figure 5.
6. The ideographs 開 and 開, both in Exhibit 278, and 門 in Exhibit 282, 2343 magnified by photography and mounted together to make Figure 6.
7. The ideographs 漢 in Exhibit 278 and 浮 in Exhibit 282 were magnified by photography and mounted together to make Figure 7.
8. The ideographs 茲 in Exhibit 278 and 前 in Exhibit 282 were magnified by photography and mounted together to make Figure 8.
9. The ideographs 教 and 政, both in Exhibit 278 and 故 in Exhibit 282 were magnified by photography and mounted together to make Figure 9.
10. The ideographs 別 in Exhibit 278 and 別 in Exhibit 282 were magnified by photography and mounted together to make Figure 10.
11. The ideographs 途, 般 and 終, all in Exhibit 278 and 路 and 入, both in Exhibit 282 were magnified by photography and mounted together to make Figure 11.
12. The ideographs 終 in Exhibit 278 and 緩 in Exhibit 282 were magnified by photography and mounted together to make Figure 12.
13. The ideographs 遠 in Exhibit 278 and 道 in Exhibit 282 were magnified by photography and mounted together to make Figure 13.

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14. The ideographs 底 in Exhibit 278 and 依 in Exhibit 282 were magnified by photography and mounted together to make Figure 14.

15. The ideographs 國, 開 and 非 in Exhibit 273 and 思, and 門 in Exhibit 282 were magnified by photography and mounted together to make Figure 15.

16. The ideographs 愈, 意 and 慈 in Exhibit 278 and 急 in Exhibit 282 were magnified by photography and mounted together to make Figure 16.

17. The ideographs 國 and 固 in Exhibit 278 and 相 and 阻 in Exhibit 282 were magnified by photography and mounted together to make Figure 17.

18. The ideographs 日 and 日 in Exhibit 278 and 日 and 晚 in Exhibit 282 were magnified by photography and mounted together to make Figure 18.

19. The ideographs 茲 in Exhibit 278 and 去 in Exhibit 282 were magnified by photography and mounted together to make Figure 19.

20. The ideographs 軍, 料 and 障 in Exhibit 278 and 年 in Exhibit 282 were magnified by photography and mounted together to make Figure 20.

21. The ideographs 變 in Exhibit 278 and 變 in the "uto-graph were magnified by photography and mounted together to make Figure 21.

22. The ideographs 障 in Exhibit 278 and 障 in the auto-graph were magnified by photography and mounted together to make Figure 22.

23. The ideographs 難 in Exhibit 278 and 難 in the "utograph were magnified by photography and mounted together to make Figure 23.

24. The ideographs 勉 in Exhibit 278 and 晚 in Exhibit 282, and 勉 and 晚 in the "utograph were magnified by photography and mounted together to make Figure 24.

25. The ideographs 初 in Exhibit 278 and 初 in Exhibit 282 were magnified by photography and mounted together to make Figure 25.

26. The ideographs 中, and 濟 in Exhibit 278 and 溥 in the Signature of Exhibit 285 were magnified by photography and mounted together to make Figure 26.

(b) Examination by Sectional Dissection of Ideographs

(1) If the radical 冫 appearing in the ideographs 初 and 初 in Exhibit 278 is compared with the ideograph 冫 in Exhibit 282 (vide Figure 6), it will be noticed that:

The initial touch of the first stroke, being very slender, makes the appearance of 冫 (vide Figure 6,A); the second stroke was written by gradually increasing the pressure of the brush from the upper left hand to the lower right hand (B); then diminishing the pressure and brushing up leftward, and increasing the pressure somewhat downward, was the third stroke given (C); then the pressure was once more diminished in carrying the brush toward the end of the second stroke (B), and on entering upon the fourth stroke (D), the pressure was increased on the lower right side the brush then proceeded downward in that condition, but if that straight line is closely examined, it may be perceived that the brush first turned rather to the left (D, E), then to the right (F, G) and again to the left (G, H), ---a series of dexterous changes in penmanship (vide D, E, F, G, H).

The special features mentioned in the above are common to both Exhibits.

(2) If the left-side radical 冫 of the ideograph 莫 in Exhibit 278 is compared with that of the ideograph 浮 in Exhibit 282 (vide Figure 7), it will be seen that:

The junction from the first stroke to the second is rather roundish (A) the pressure which had been increased at the

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second stroke (B) was gradually diminished till the brush was somewhat inclined (C); on entering upon the third stroke the pressure was again increased and it ended with a brushing up (D)

The two documents resemble each other in all these points.

However, it must be taken into consideration that such a coincidence sometimes occurs when the handwriting of a person by chance happens to be most like to that of another person, and similarity of shape alone cannot establish the fact that the two documents were written by one person.

(3) If the top radical 彡, separated from the ideograph 𠄎 in Exhibit 278 is compared with 彡 of the ideograph 前 in Exhibit 282 (vide Figure 8), it may be observed that:

The initial touch of the first stroke is extremely thin (A); going from the right to the left and then returning to the right just before finishing the stroke (B), the brush drew a roundish shape (A, B); then gradually increasing the pressure and then diminishing its pressure, the brush turned upward for the second stroke, and formed the junction between the two strokes as if it were intended for a circle (B,C); increasing its pressure again, the brush ran to the lower right hand and next moved to the lower left side.

In all this the two documents are the same (A, B, C, D, E, F, G). In this penmanship the thinness of the initial stroke (A) and the roundish junction of the first stroke with the second (B-C line) make the peculiar style of the writer.

(4) When the body 彡 of the ideographs 教 and 政 in Exhibit 278 is examined in comparison with the body 彡 of the ideograph 故 in Exhibit 282 (vide Figure 9), it will be seen that:

The initial touch of the first stroke goes toward the lower right (A,B) and then to the lower left hand (B,C); the second stroke makes the appearance of an "S" flattened rightward and placed horizontally (C, D); the third stroke started from the middle part (E) of the second stroke (C-D line). If the same spots of the ideographs 教 and 政 in Exhibit 278

are exaggerated, it will be observed that the writer has his habitual style of penmanship.

To be more particular, the line, starting from the middle part of the second stroke, goes down most slightly to the lower right side, then slightly leftward, and again rightward and finally to the lower left hand once more (E, F, G) ; next the initial touch of the fourth stroke was begun horizontally (I, J), and the brush, having gone to the lower right hand, gently proceeded farther to the right side with its pressure increased.

The above features are common to Exhibits 278 and 282.

(5) When the body 丨 of the ideograph 則 in Exhibit 278 is examined in comparison with the body 丨 of the ideograph 別 in Exhibit 282 (vide Figure 10), it will be observed that:

The initial touch of the first stroke was begun in a comparatively lower place (A, B); the initial touch of the second stroke having started from the left side, a figure line" ? " was drawn (C, D). How was then the brush handled in drawing the vertical line of the second stroke? When the question is studied by the help of the magnified photographs, it will be found that the line at the start inclines leftward (D, E), next rightward (E, F) and finally leftward again (F, G).

The two handwritings agree of a piece in all these respects.

(6) All the 丿 of the ideographs 塗, 殷 and 終 in Exhibit 278 appear to have been written first by direct in the end of the brush to the upper left hand, next by increasing its pressure downward to the right so as to make a line (vide A, B), and then by moving the brush in the direction of the lower left hand with its pressure gradually diminished (vide Figure 11). The mode of writing having the propensity pointed out above is often seen in writing with a brush. In so far as the handwriting under review is concerned, however, the degree of flexion

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is very sharp, and after drawing a line it is then brushed up (A, B, C).

The 丿 of the ideographs 略 and 人 in Exhibit 282 were written quite in the same way, and I perceived that there are intercommunity and connection between the two Exhibits.

(7) When the left-hand radical 纟 of the ideograph 纒 in Exhibit 278 is studied in comparison with the 纟 of the ideograph 纒 in Exhibit 282 (vide Figure 12), it will be noticed that:

The initial touch of the first stroke descends vertically (A, B), and then the brush proceeds downward to the left, making a curve (A, B, C); next the line drawn to the upper hand tends to bend downward (C, D); the line then drawn downward to the left tends to bend rightward (D, E); the line drawn again to the upper right hand (E, F) is comparatively short; the next line (F, H) comes down from the upper part; and the finishing stroke is brushed up rightward with the pressure of the brush increased (G, H).

A.. these features are common to the two handwritings.

(8) If the 辶 only of the ideograph 道 in Exhibit 278 is compared with the 辶 of the ideograph 道 in Exhibit 282 (vide Figure 12), it may be observed that:

The finishing touch of the second stroke, which was begun with an increase in the pressure of the brush proceeded rather upward with the reduced pressure (A); the joining line was made by commanding the brush in such a way as if a circle were to be drawn downward (A, B).

The whole appearance of the third stroke together with all the points already mentioned, is identical in the two documents.

(9) If the 亻 of the ideograph 依 in Exhibit 278 is examined in comparison with the 亻 of the ideograph 依 in Exhibit 282 (vide Figure 14), it will be seen that:

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The initial touch of the first stroke is slender and makes a curve with the gradually increased pressure of the brush (A, B, C); after pressure of the brush was increased at the finishing touch of the first stroke, the pressure was relieved before its junction with the second stroke was formed, as if a circle were to be drawn downward (C, D).

In these respects the one Exhibit bears great resemblance to the other.

(10) The peculiar style of the writer revealed in the initial touch of a short vertical line in Exhibit 278 is pointed out (vide Figure 15).

The initial touch has a special feature, namely, it is thin, goes from the right to the lower left hand, is pointed and flows to the right side (A, B, C). This special feature of his in a vertical line can be seen in the ideographs 國, 開 and 非 in Exhibit 278; the same particular style can be found in the vertical lines of the ideographs 思 and 門 in Exhibit 282. the vertical lines of the ideographs and in Exhibit 282.

(11) If the 心 of the ideographs 慰, 意 and 愈 in Exhibit 278 is compared with the 心 of the ideograph 忽 in Exhibit 2828 (vide Figure 16), it will be noticed that:

The initial touch of the first stroke is thin in the upper part (A); after increased the pressure of the brush, the junction is drawn toward the second stroke, and the shape of the initial touch of the second stroke is characteristic (C); the dot of the fourth stroke is drawn horizontally (G).

The above features are identical in the two documents.

(12) If the 丿 of the ideographs 相 and 阻 in Exhibit 278 is compared with the 丿 of the ideographs 相 and 阻 in Exhibit 282 (vide Figure 17), it may be observed that:

The initial touch is directed rather upward and on coming to its change of direction, the shoulder, so to speak, is lowered and the brush takes its course somewhat leftward (B, C); the line then tends to turn rightward (C, D),

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and next to flow toward the left hand (D, E).

The two documents are similar in these points.

(13) When the ideograph 日 in Exhibit 278 is examined in comparison with the characters 日 and 晚 in Exhibit 282 (vide Figure 18), it will be noticed that:

The initial touch of the first stroke, running down slightly to the left, turns to the lower right hand (A, B); then changing its course a little, the brush proceeds to the lower left hand (B, C).

In these respects the Exhibits are the very same.

(14) When the Δ of the ideograph 兹 in Exhibit 278 is compared with the corresponding part of the ideograph 去 in Exhibit 282 (vide Figure 19), it will be seen that:

After the finishing touch of the first stroke of the part Δ the brush starts upward to the right hand with its pressure relieved and comes up to the third stroke (C, D); then the pressure is increased and the brush comes down to the lower right hand (D, E); with the pressure of the brush again diminished, the stroke is rounded upward (F).

Not only is the personality of the writer revealed in these points, but also the manner of the use of the brush appears entirely similar in the two documents.

(15) To examine the ideograph 溥 in the Signature of Exhibit 285, it will be noticed firstly that the perpendicular line from the top to the bottom of 南 has begun by a light touch which became heavier downward, bending a little to the right and then a little to the left, with a tendency to turn again to the right (vide Figure 26 (A)); secondly that the first stroke of 彳 was written from the upper left hand to the lower right hand, adding a little pressure in that direction, then decreasing the pressure, the brush was turned to the lower left hand to the direction of the second stroke (vide Figure 26(B)) and thirdly that the perpendicular

line of 寸 was drawn at its end part with a pressure to the lower left hand and then brushed up to the upper left hand (vide Figure 26 (C)). The left hand radical 寸 of the ideograph 濟 (vide Figure 26(B)), the perpendicular line in the ideograph 寸 (vide Figure 26 (A)), and the end part of 寸 of the ideograph 將 (vide Figure 26 (C)), all in Exhibit 278, correspond exactly to those of the Signature in their characteristics.

The Signatures in Exhibit 283, 284 and 285 are obviously identical, all having been admitted by P'u-yi as his own handwriting. Hence, the ideograph 濟 is hereby shown only from the Signature of Exhibit 285 and compared with the handwriting of Exhibit 278 which is in question.

(c) Examination of Unusual Style of Writing of Ideographs

(1) In Exhibit 278, the last stroke of the ideographs 軍 and 料, that is, the shape of the finishing touch of the long vertical line, which is brushed up, presents a peculiarity of great importance (vide Figure 20). On close inspection, it will be noticed that the vertical line extending long downward inclines rather to the left at the finishing stroke (A); the extremity of the finishing stroke forms an acute angle (B); and is brushed up a little toward the upper left hand (C).

All these make special features of this Exhibit.

In Exhibit 282 the ideograph 午 also presents the same individualistic style as the foregoing (vide Figure 20).

The calligraphic habits herein enumerated make a special feature which will not permit of imitation or emulation by other writers. The chirographic peculiarity here is that the last stroke of such ideographs as 軍, 料 and 午 is not ordinarily brushed up, and these characters with their finishing stroke brushed up are very rarely to be met with.

Being interested in this point, I kept a record of my examinations of handwriting which illustrated this particular feature. My notes show that between February 1935 and April 1944, I discovered characters of this type in the handwriting specimens of 26, 112, persons, of which number only four, or about one in 6,500 brushed up the final stroke of such ideographs.

(2) In Exhibit 278, the left hand radical of the ideograph 勉 is found in the shape of 免 (vide Figure 24). In Exhibit 282, the body of the ideograph 晚 is found in the same shape of 免. In the autograph, 免 of the ideographs 勉 and 晚 is written with the same characteristic feature (vide Figure 24).

This method of writing is seldom seen except in ancient Chinese books such as Wang Yi-chin's. Generally we do not write in the shape of 免, but in the shape of 免.

(3) In Exhibit 278, the body of the ideograph 初 assumes the form of 力, the vertical line of the second stroke which extends to the lower left hand piercing through the top of the first stroke (vide Figure 25). In Exhibit 282, the same ideograph 初 is written in the same way. The formative peculiarity of this particular ideograph thus can be seen in both handwritings (vide Figure 25).

Such a style of penmanship is not in vogue far and wide. It cannot easily be found even in ancient documents written by famous Chinese calligraphers of the various ages. Usually 力 is written instead of 力. Although we find 初 in epitaphs of the Tang Dynasty and 初 in the calligraphy of Wen Cheng-ming, these are fundamentally different from the style mentioned above. I do not, of course, mean to say no other calligraphers have adopted this style, but only that very few have done so.

(d) Summary

On reviewing all the results ascertained by the examination outlined above, I am compelled to the conclusion that all the documents under examination are permeated with the common individualistic peculiarities of the penmanship of one author, and display no important points of difference whatsoever among

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themselves. The same latent force of the brush, which is proper to a particular writer, generally pervades all these specimens of handwriting. It is, therefore, my conclusion that the proof is absolute that the documents constituting Exhibits 278 and 282 and the Autograph were written by one and the same person.

Attention is called to the fact that some may contend that such common features of penmanship as I have mentioned above may sometimes be found by chance in the hands of two or more persons. Such negative contention is valid only where points of resemblance are few in number, or where one special feature of the many is observed independently of the others. But where there are present in common so many peculiarities in the specimens as in the present case, a negative contention of this sort will not hold good, for it is inconceivable that the handwriting of one person should coincide with that of another in embodying so many similar features.

Some may further argue that the coincidence of common features may be caused by the imitation of handwriting by a forger who has studied the handwriting of another person. It is true that among forgers are some who excel in the imitation of the penmanship of others. Resemblance, however, is revealed in the structural features such as distance between strokes, inclination or the length of strokes. The similarity in the appearance of form, however, is not accompanied by the sameness of force. Moreover, it is impossible to imitate the delicacy of a ~~test~~ individuality of handwriting in the initial touch, the ending of a stroke and in the drawing of a line. A minute examination of such handwriting will be sure to discover unnatural points.

The penmanship of Exhibit 278 being extremely natural in the operation of the brush, it is clear that there is no forgery in it.

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In view of the accumulation of decisively peculiar features of penmanship common to all documents under examination, as above pointed out, and the conspicuous absence of any important differences, I am fully convinced of all the documents under examination being written by one and the same person.

Tokyo,

Yuzo Takamura.

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Translation Certificate

I, Toshio Okamoto of the Defense, hereby certify
that the attached translation of Toshio Okamoto,
Barrister-at-Law of England & Japan, is, to the best of my knowledge
and belief, a correct translation and is as near as possible to
the meaning of the original document.

/s/ T. Okamoto

Tokyo, Japan

Date March 1st, 1947.

FIGURE NO. 1

EX. 27-8

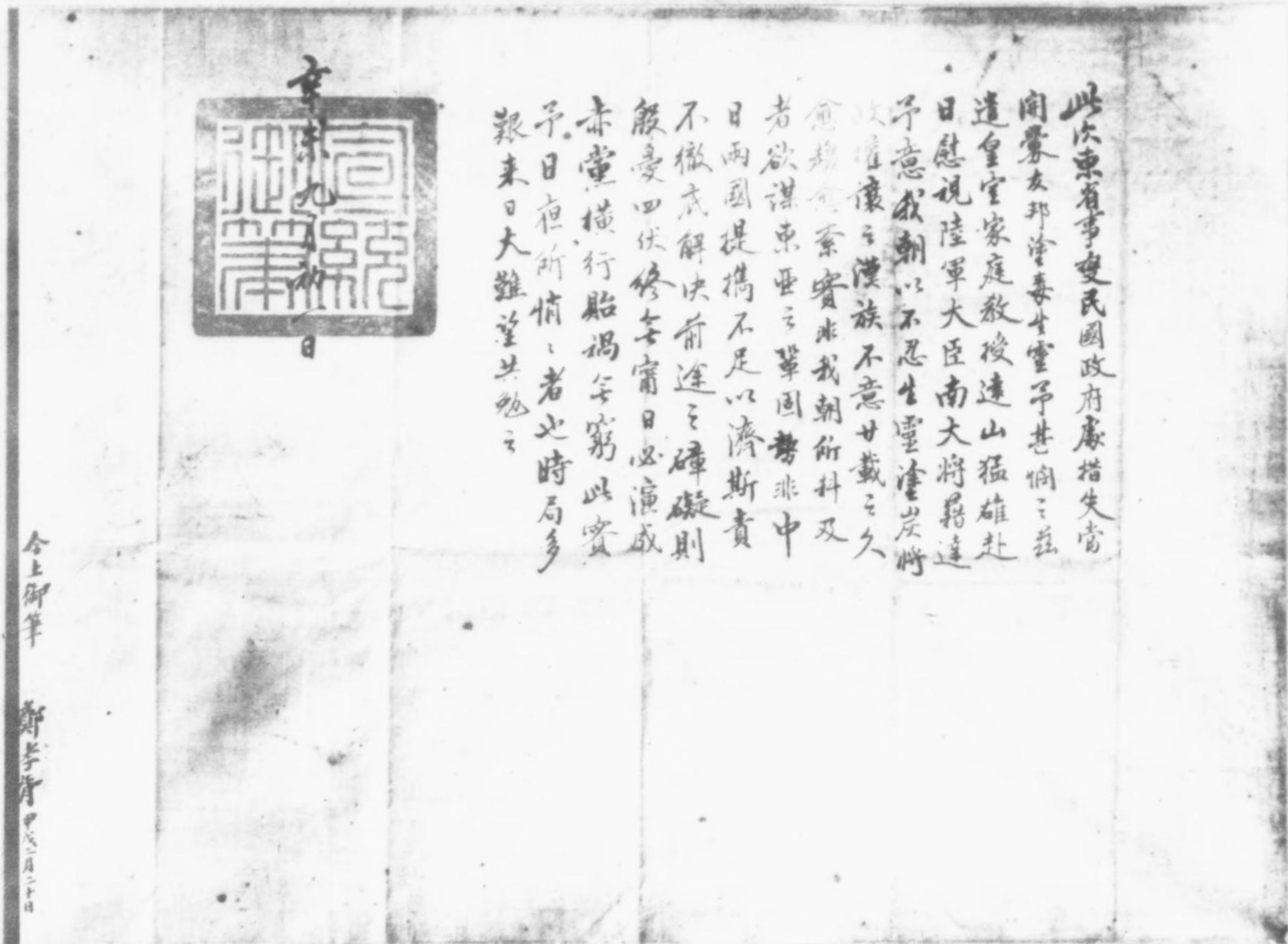
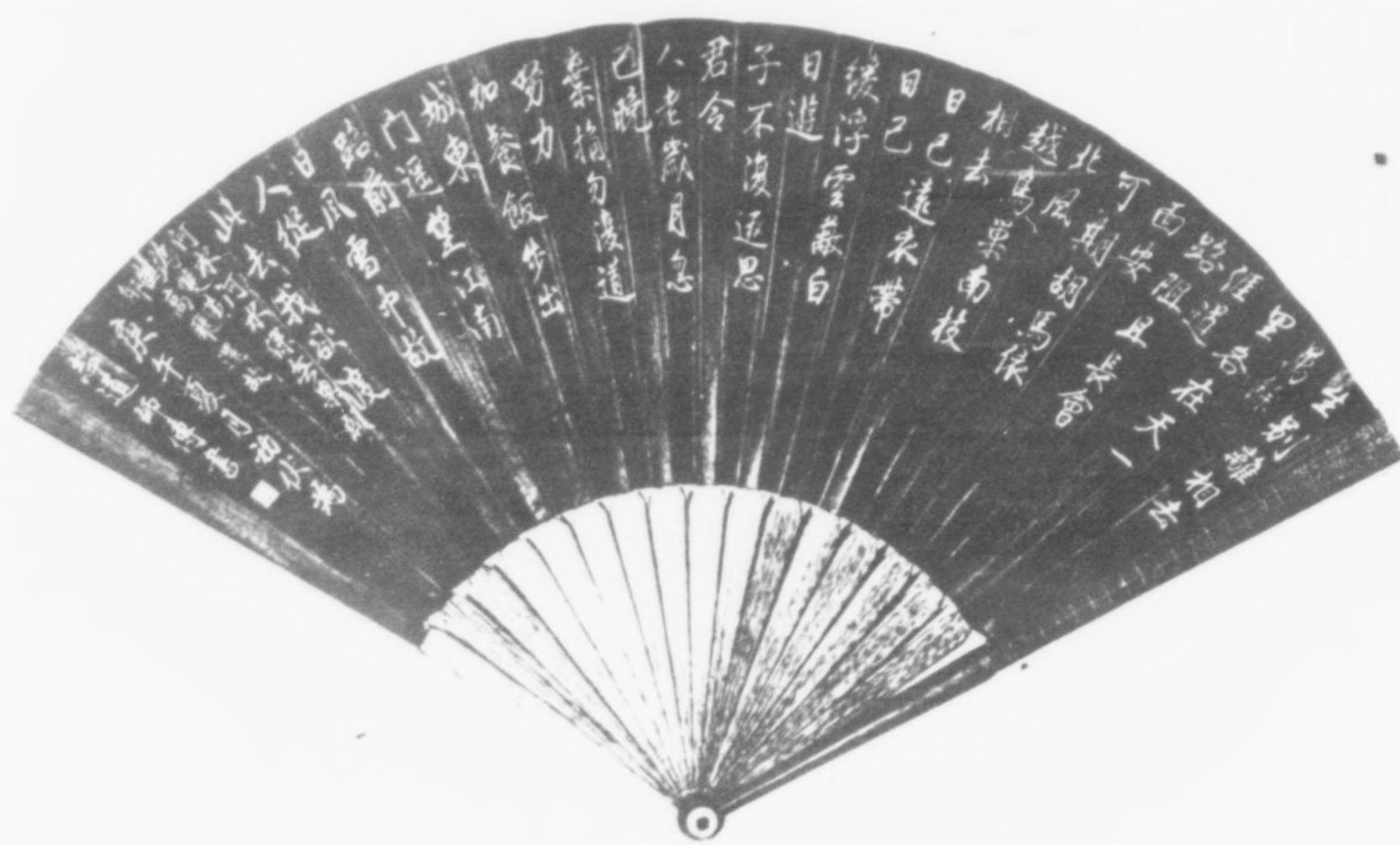


FIGURE NO. 2

EX. 282



FAN PRESENTED TO THE AUTHOR BY THE EMPEROR WITH AUTOGRAPH COPY OF A CHINESE
POEM OF FAREWELL

FIGURE NO. 3

AUTOGRAPH

This is a copy of the original document
 by primary copy on the original
 and in the presence of the other
 to the day of the original
 It is a copy of the original

<p> 生別離相去萬餘里在天雁道路阻且長會面期胡為依 越馬依南柱相去已遠夜帶日已緩浮雲蔽白遊子苦 返思雙君令人老歲月已晚棄捐勿復道好刀加後步 出城東門遙望江南路前日風雪中故人從此去我欲 河水河水米無限願為雙飛昔高飛還故鄉 </p>	<p>溥儀</p>
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FIGURE NO. 4

AUTOGRAPH

此次東省事變，民國政府開會友
邦塗毒生靈，遠山猛雄，慰陸
南藉達予意，廿載愈趨，奈
實所料，欲保東亞，提攜不足
以濟斯責，殷憂共勉之。

謀我朝，將廿載，久愈趨，愈急，非
我，可欲謀，東亞之舉，因勢，中而
決，謀東亞之舉，因勢，非中國提攜，不足
解決前途之障礙，憂回，伏，終，方，每日必
讀，未橫，貽，核，各，窮，此，日，夜，情，

所責則

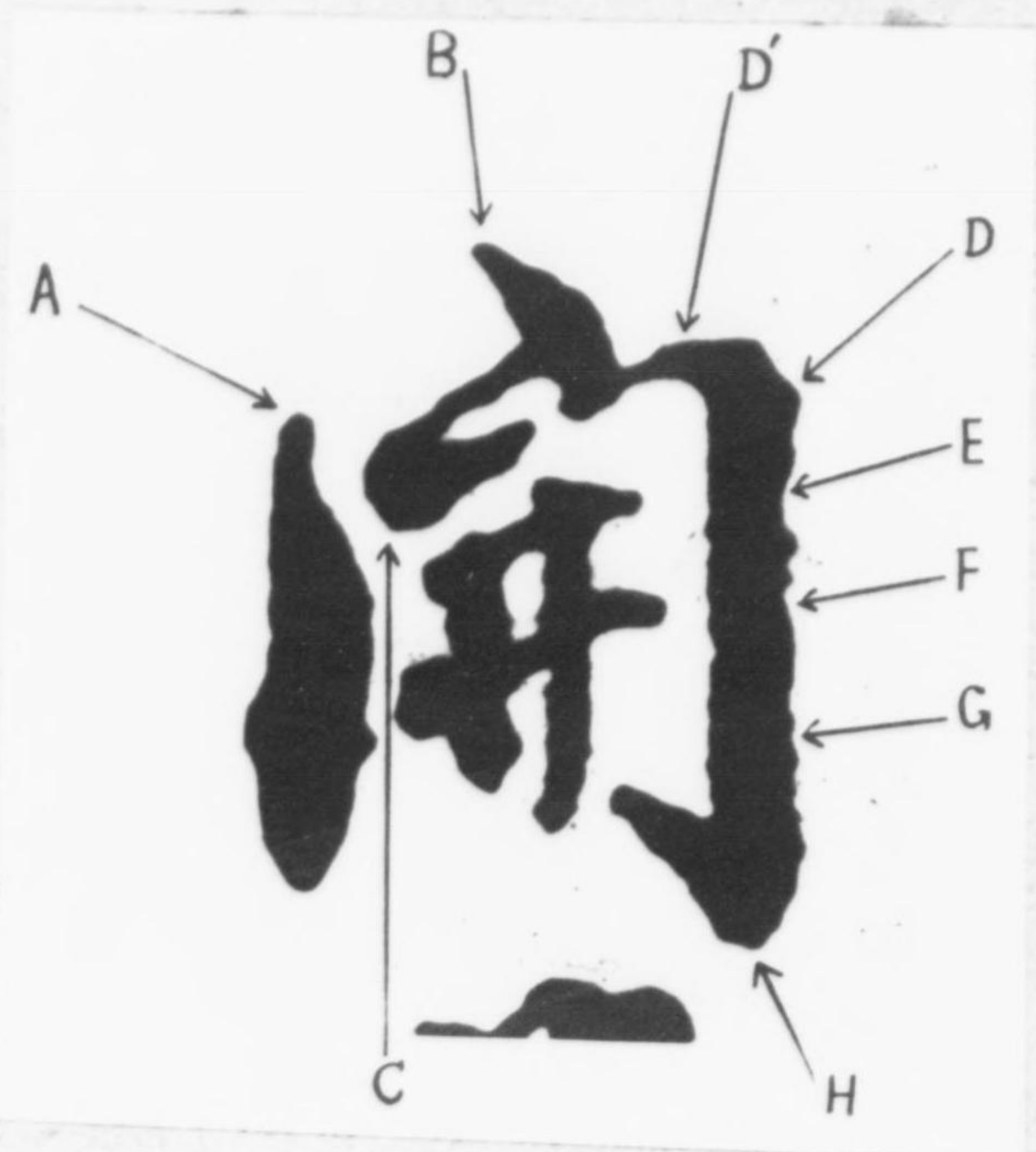
FIGURE NO. 5

AUTOGRAPH

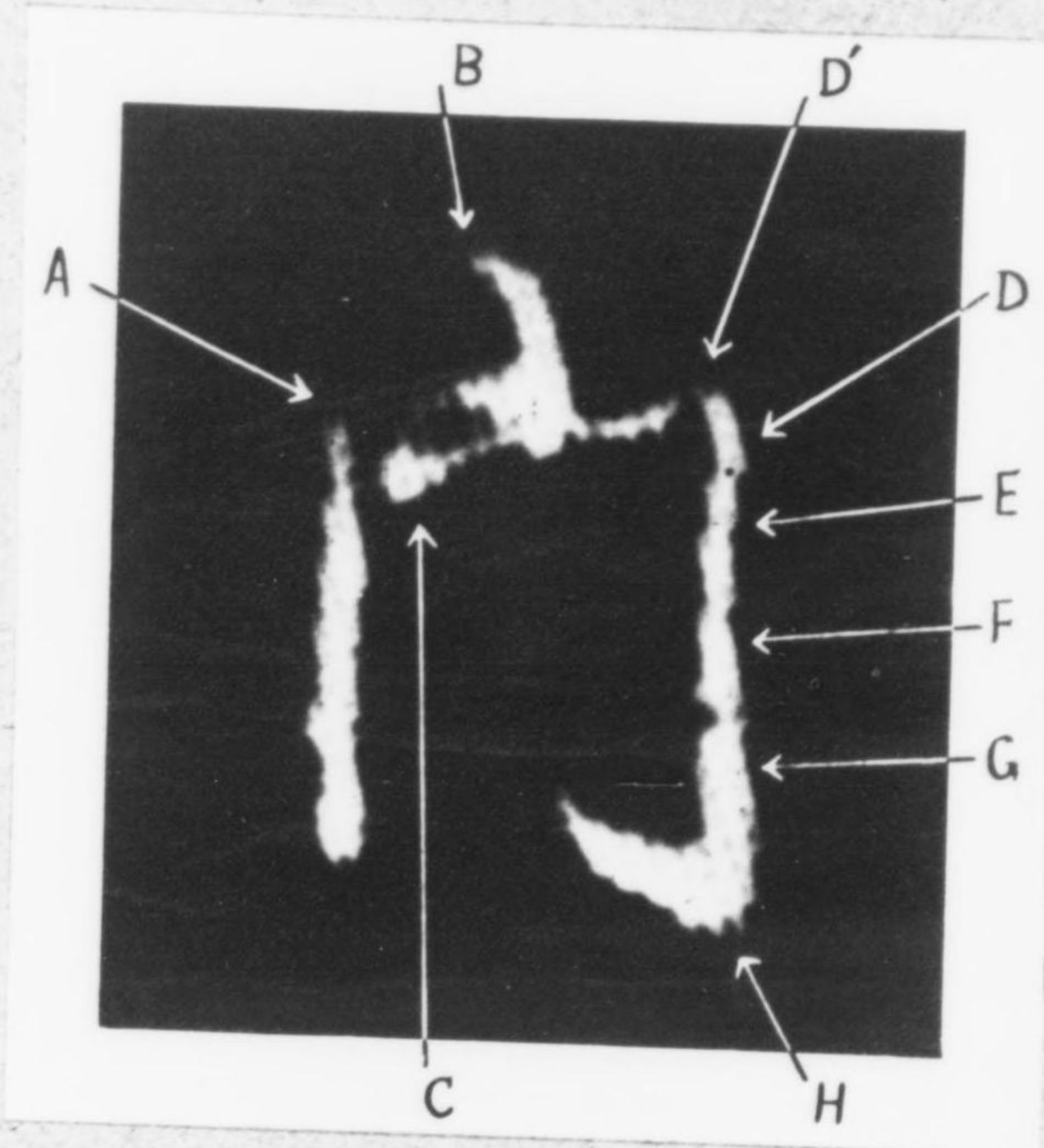


FIGURE NO. 6

EX. 278



EX. 282



EX. 278

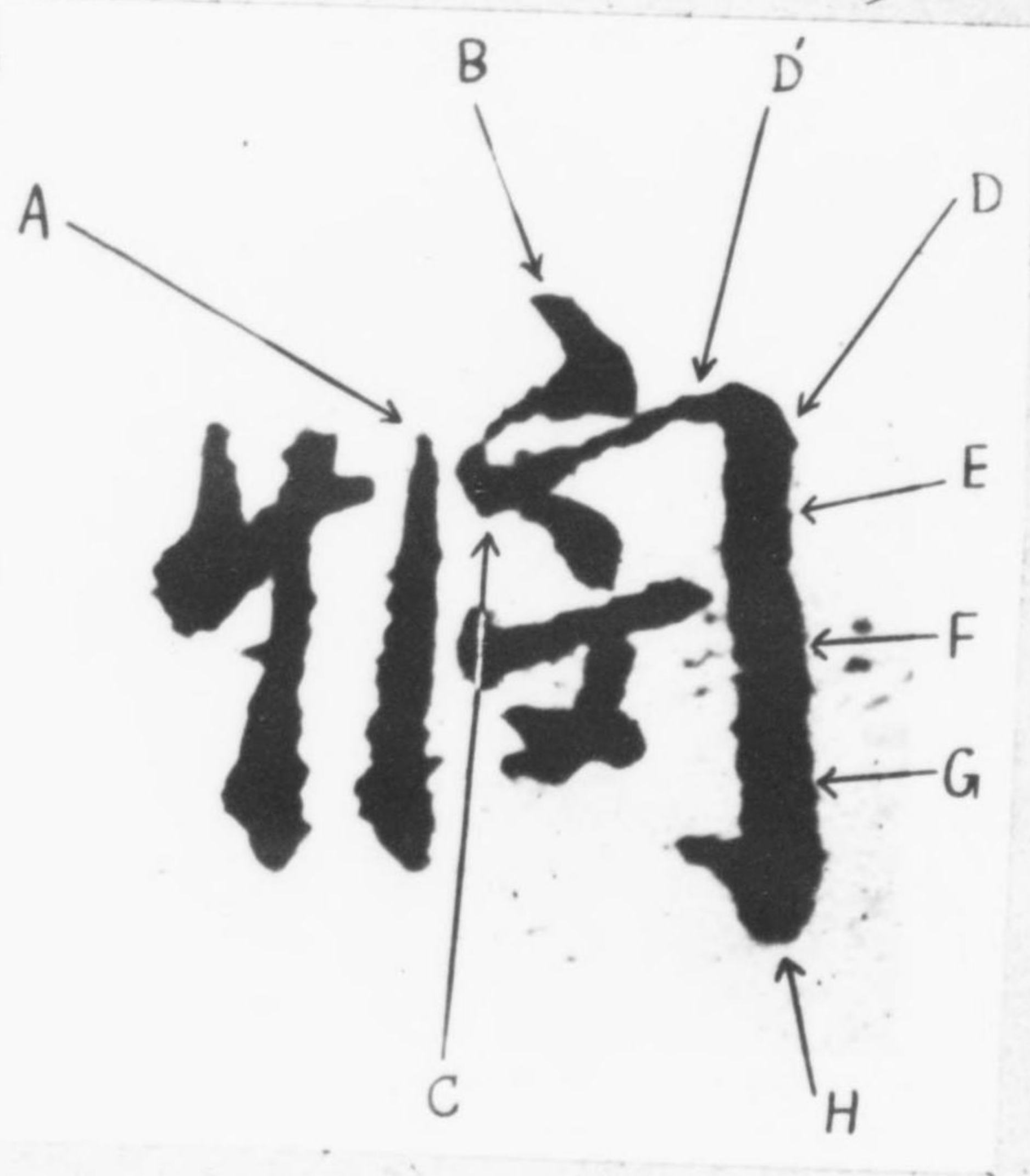
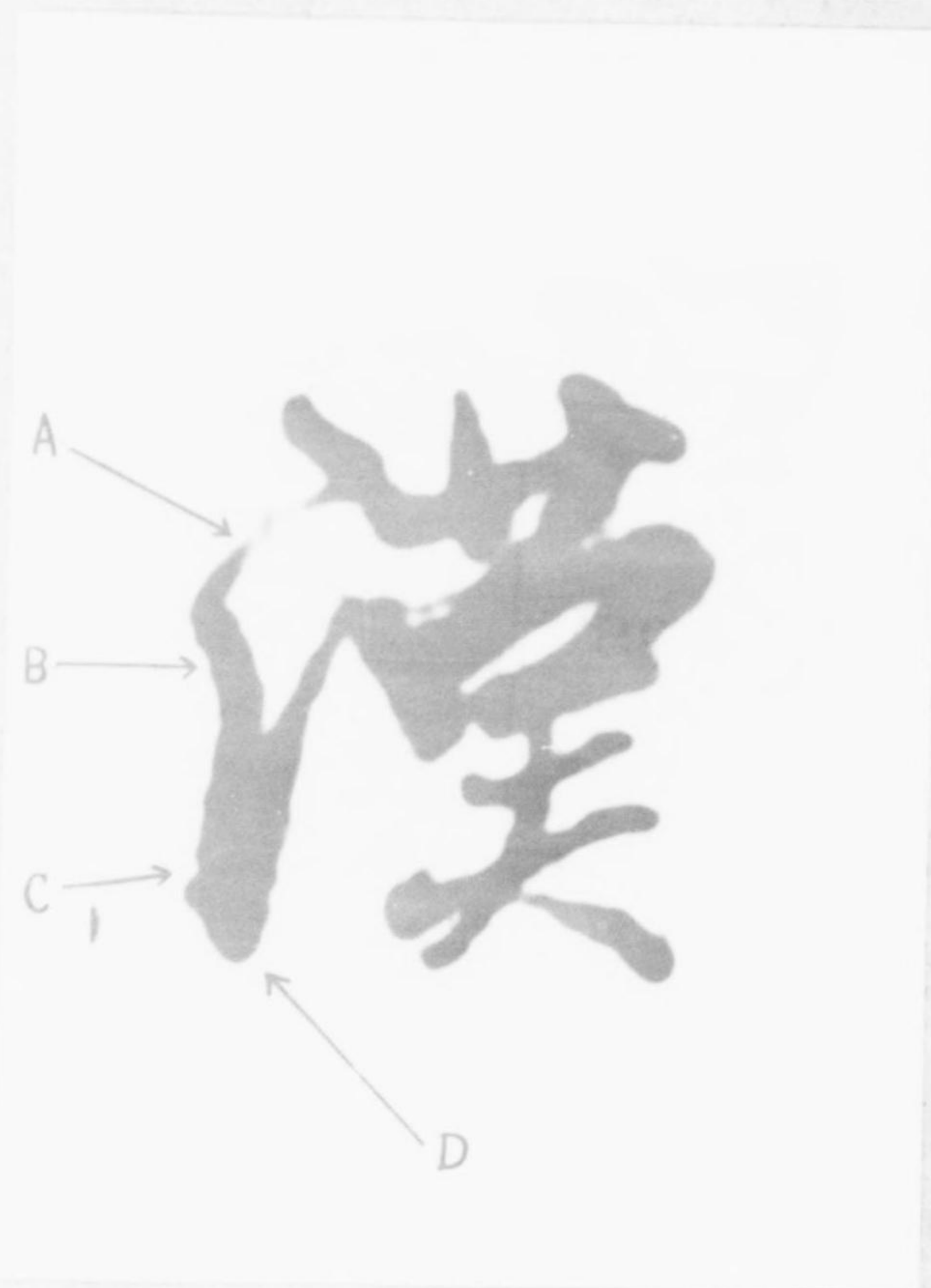


FIGURE NO. 7

EX. 278



EX. 282

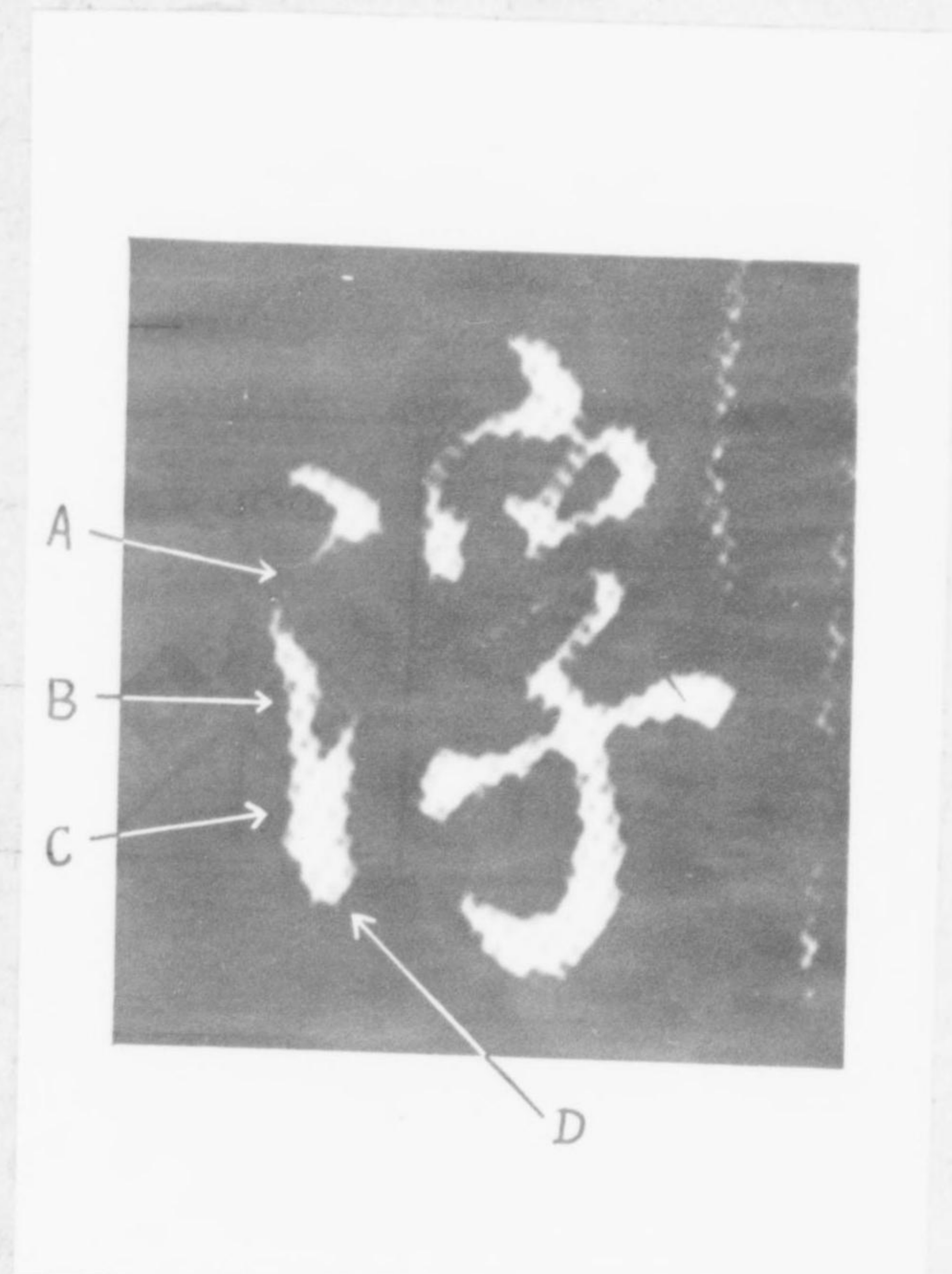
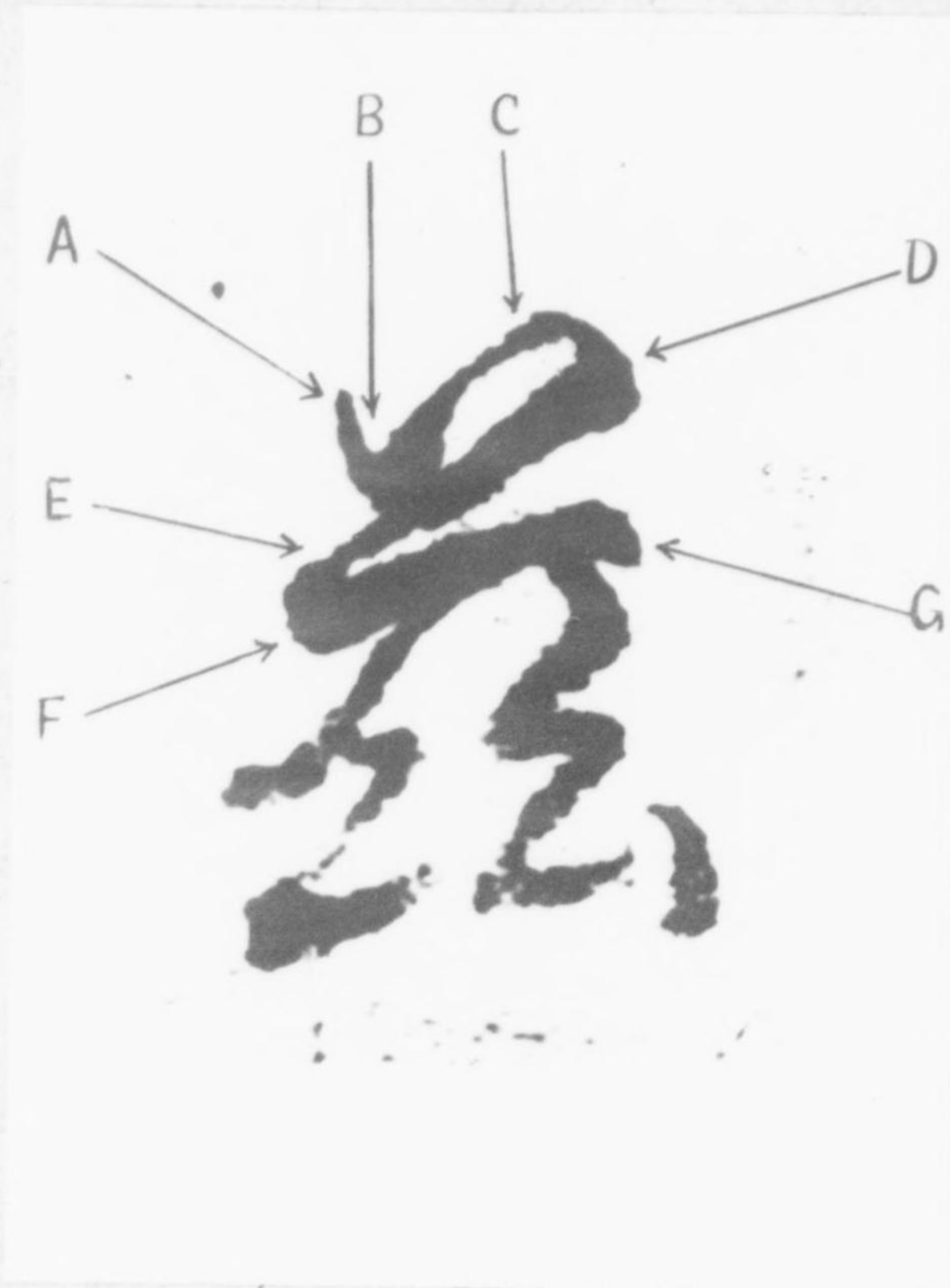


FIGURE NO. 8

EX. 278



EX. 282

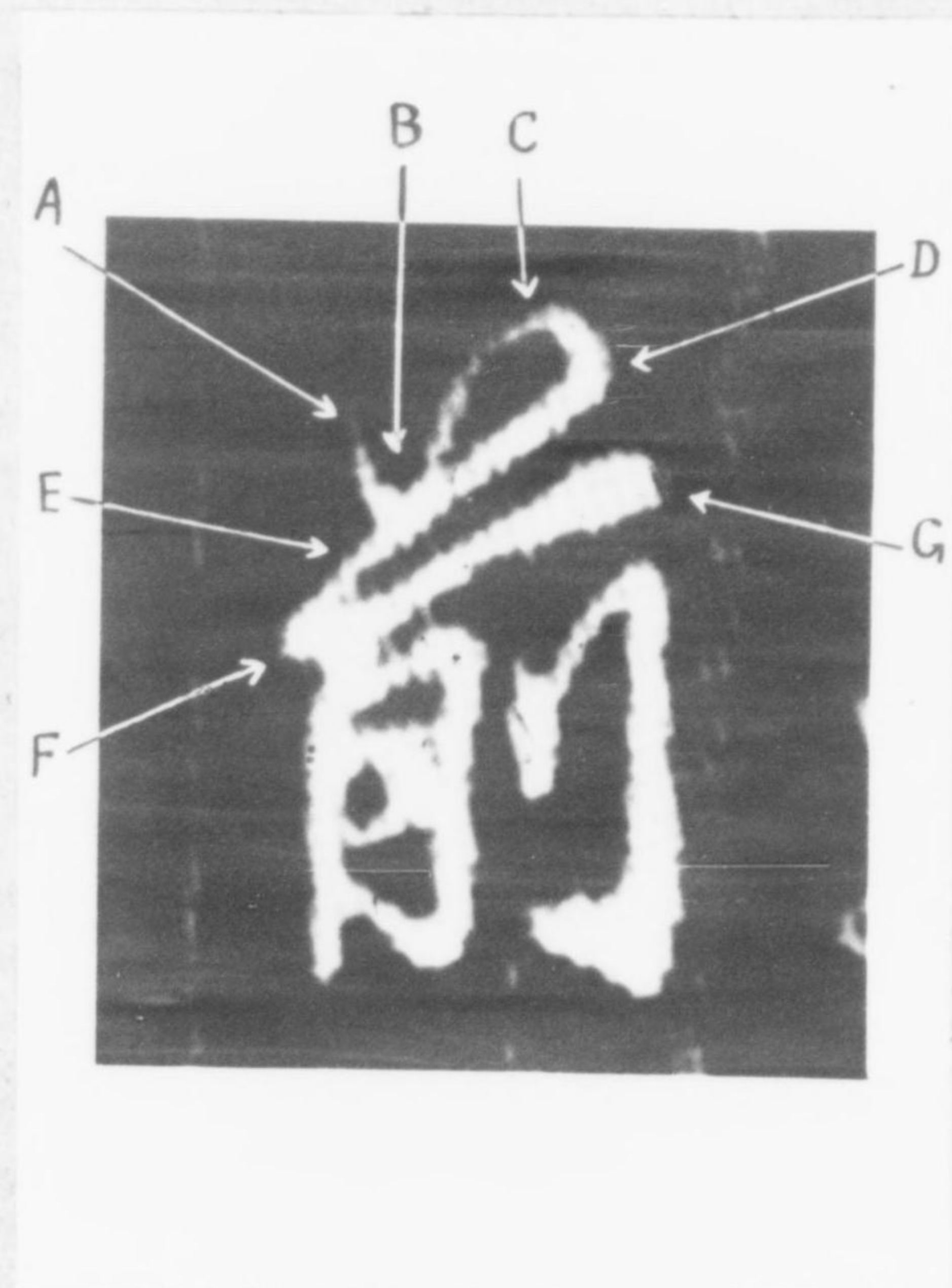
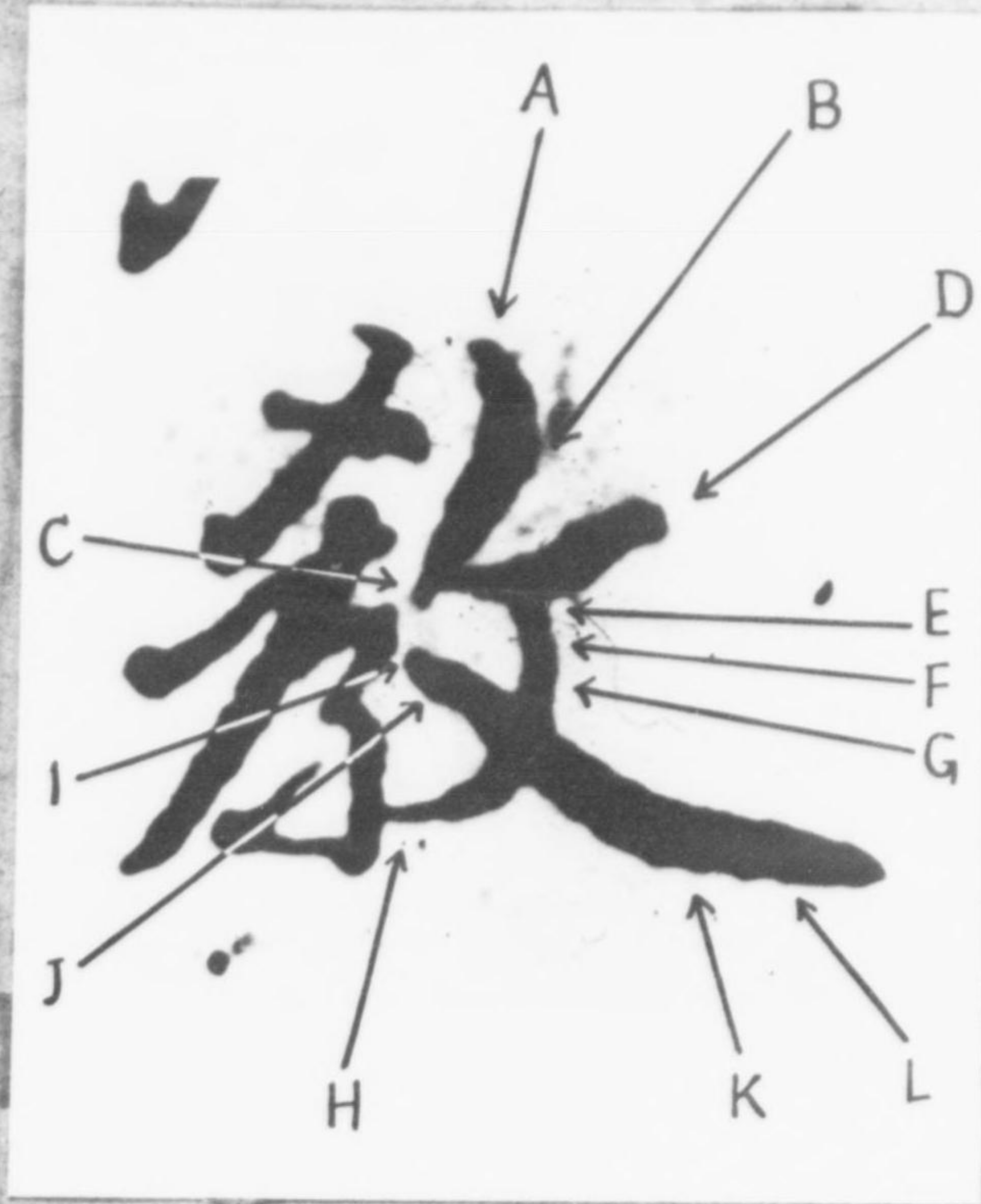
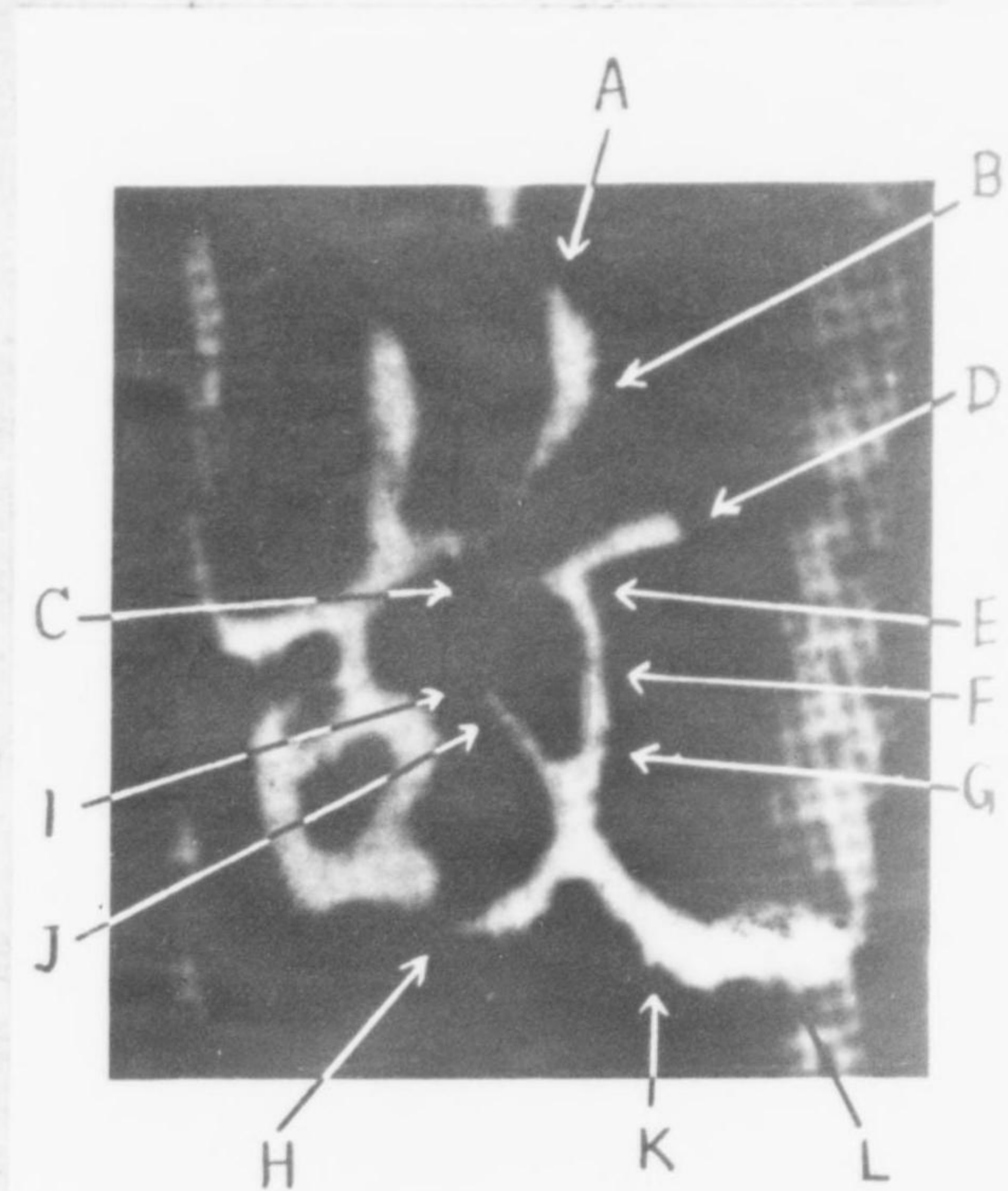


FIGURE NO. 9

EX. 278



EX. 282



EX. 278

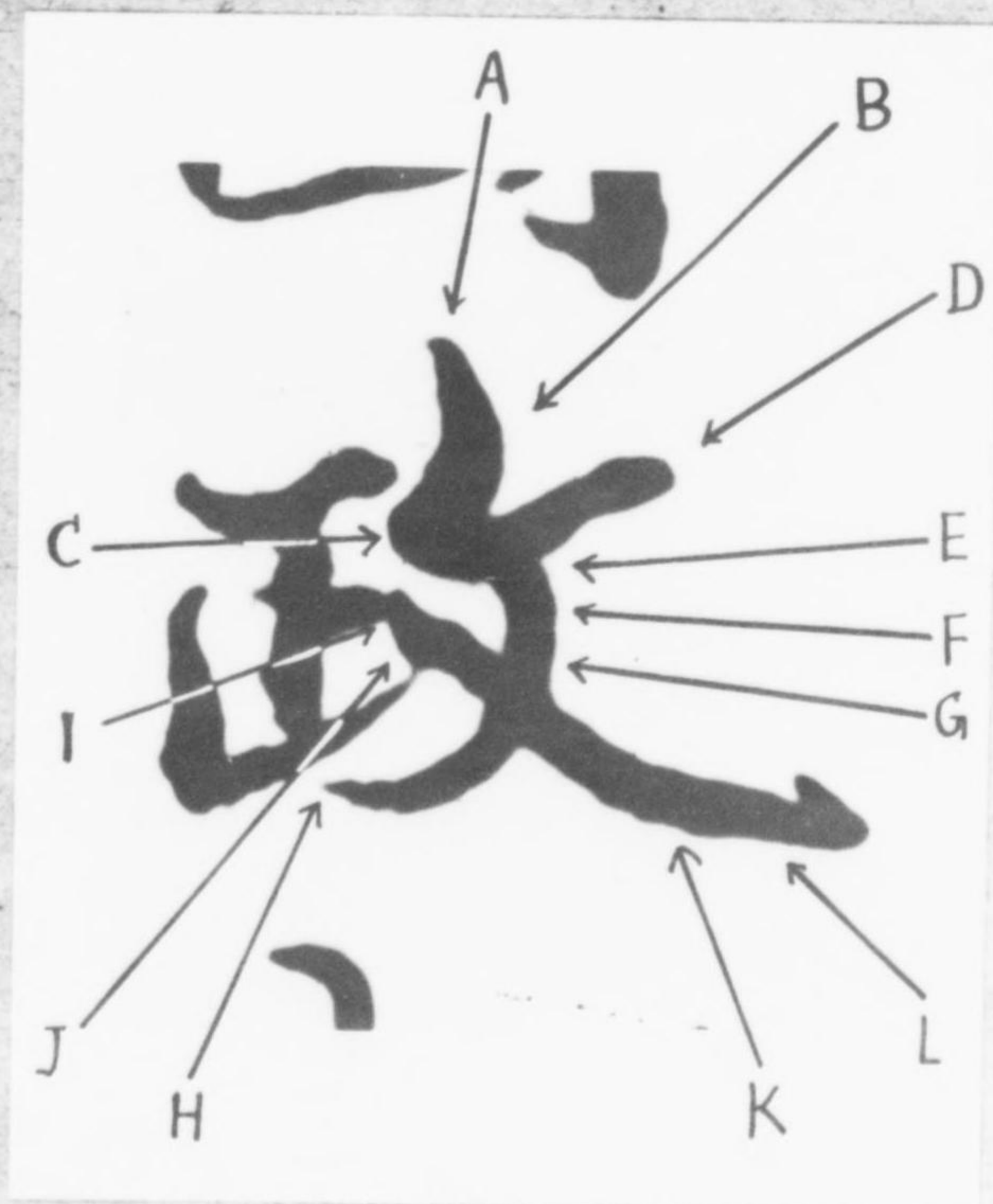
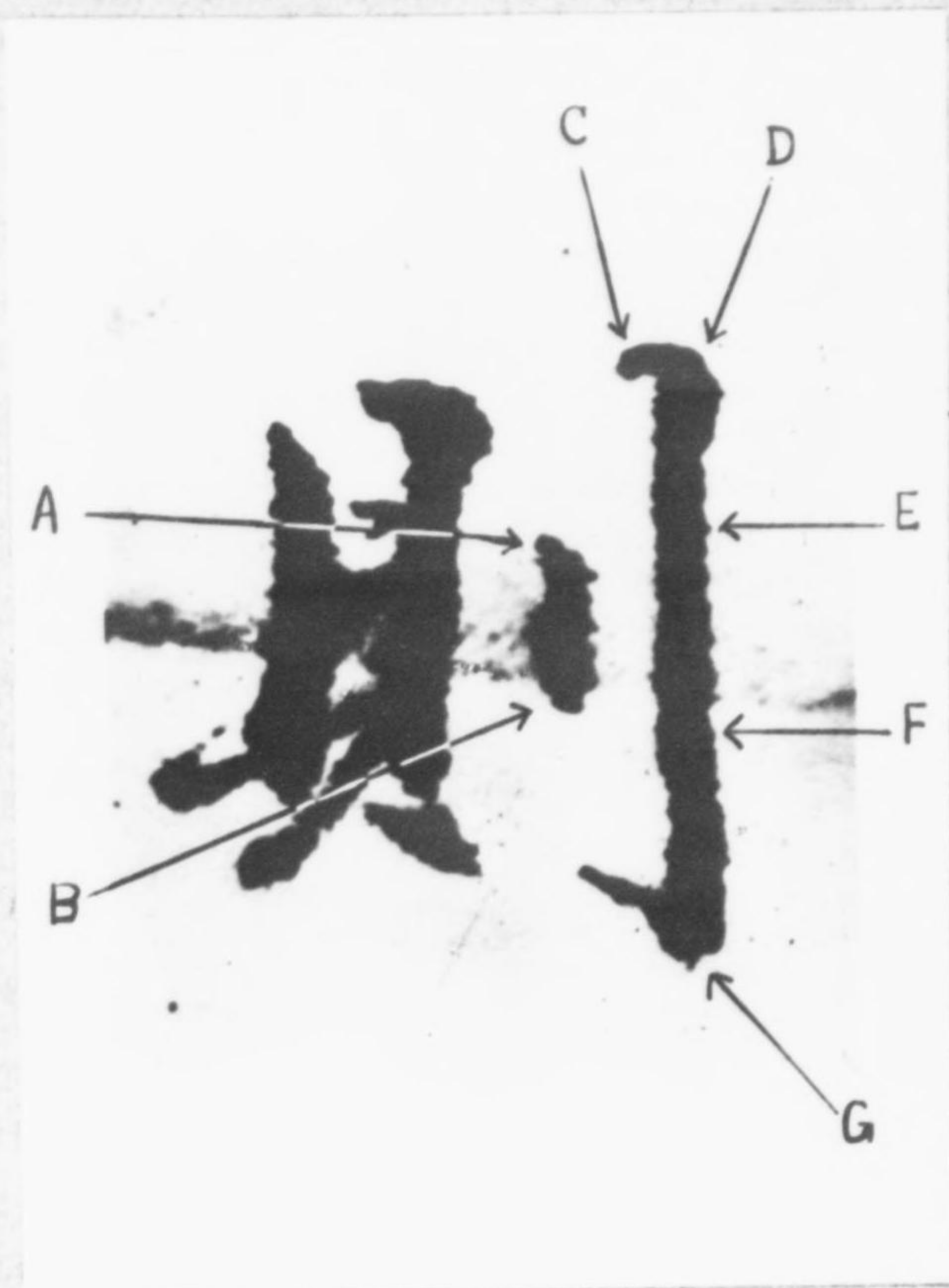


FIGURE NO. 10

EX. 278



EX. 282

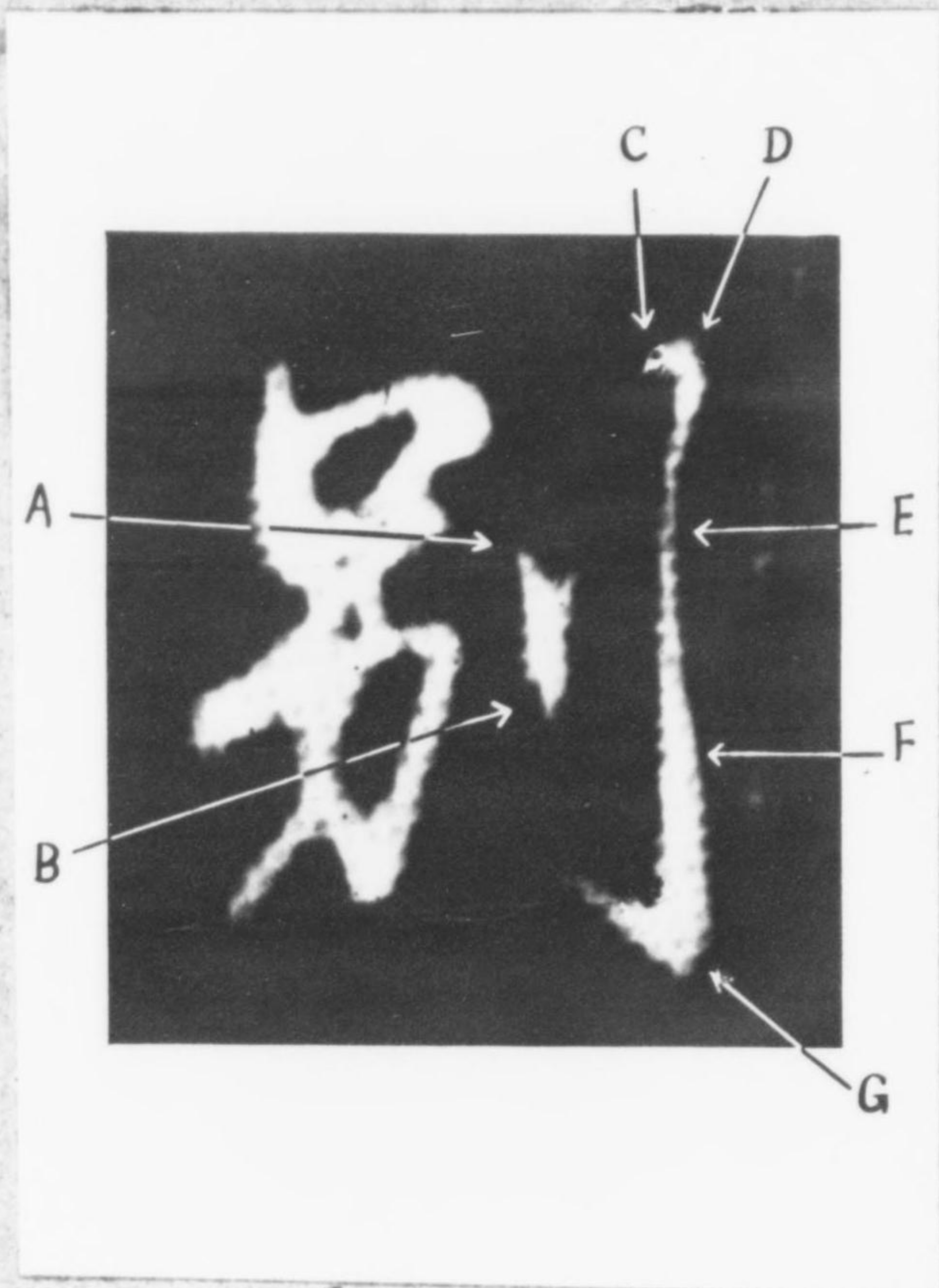
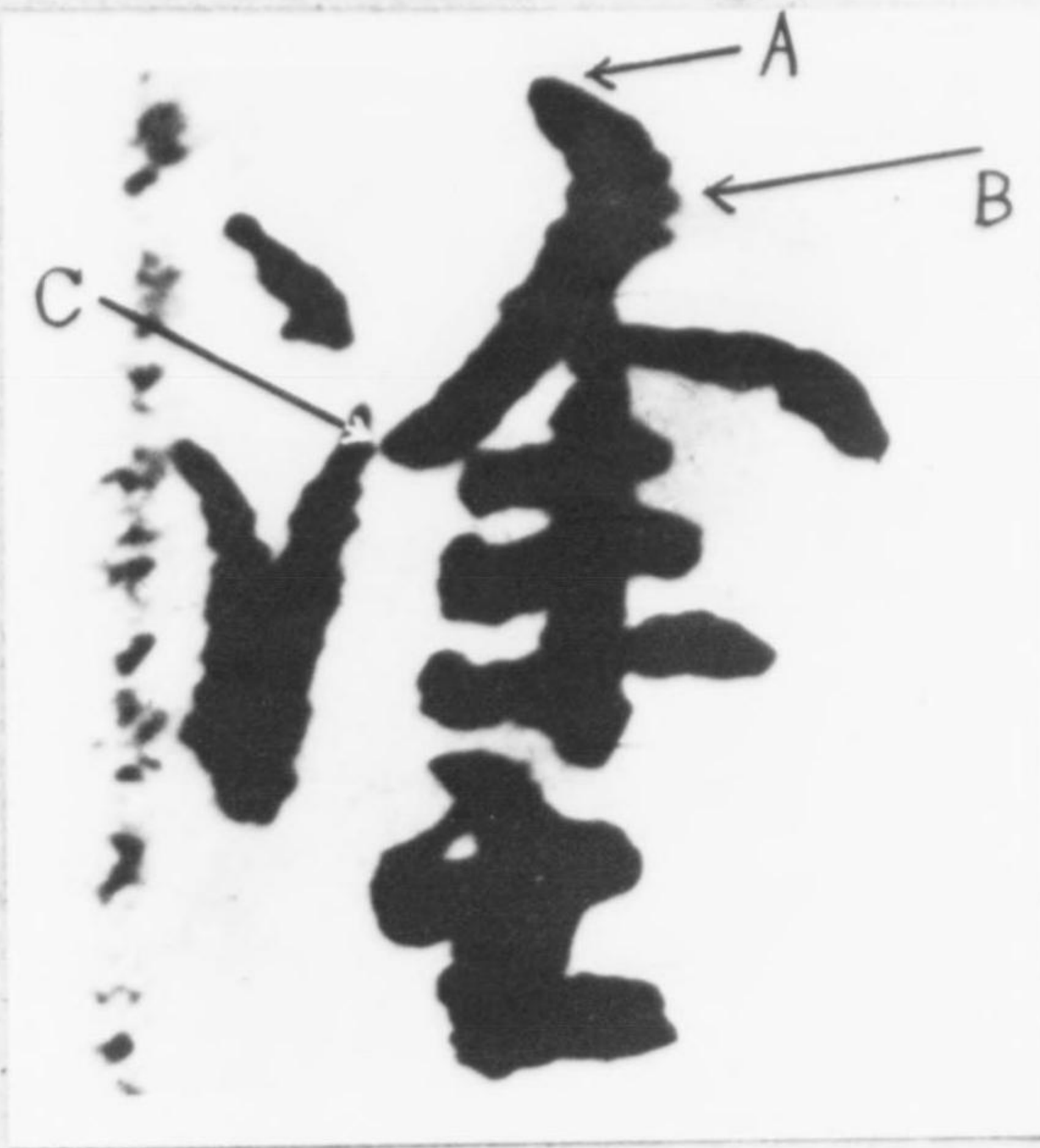
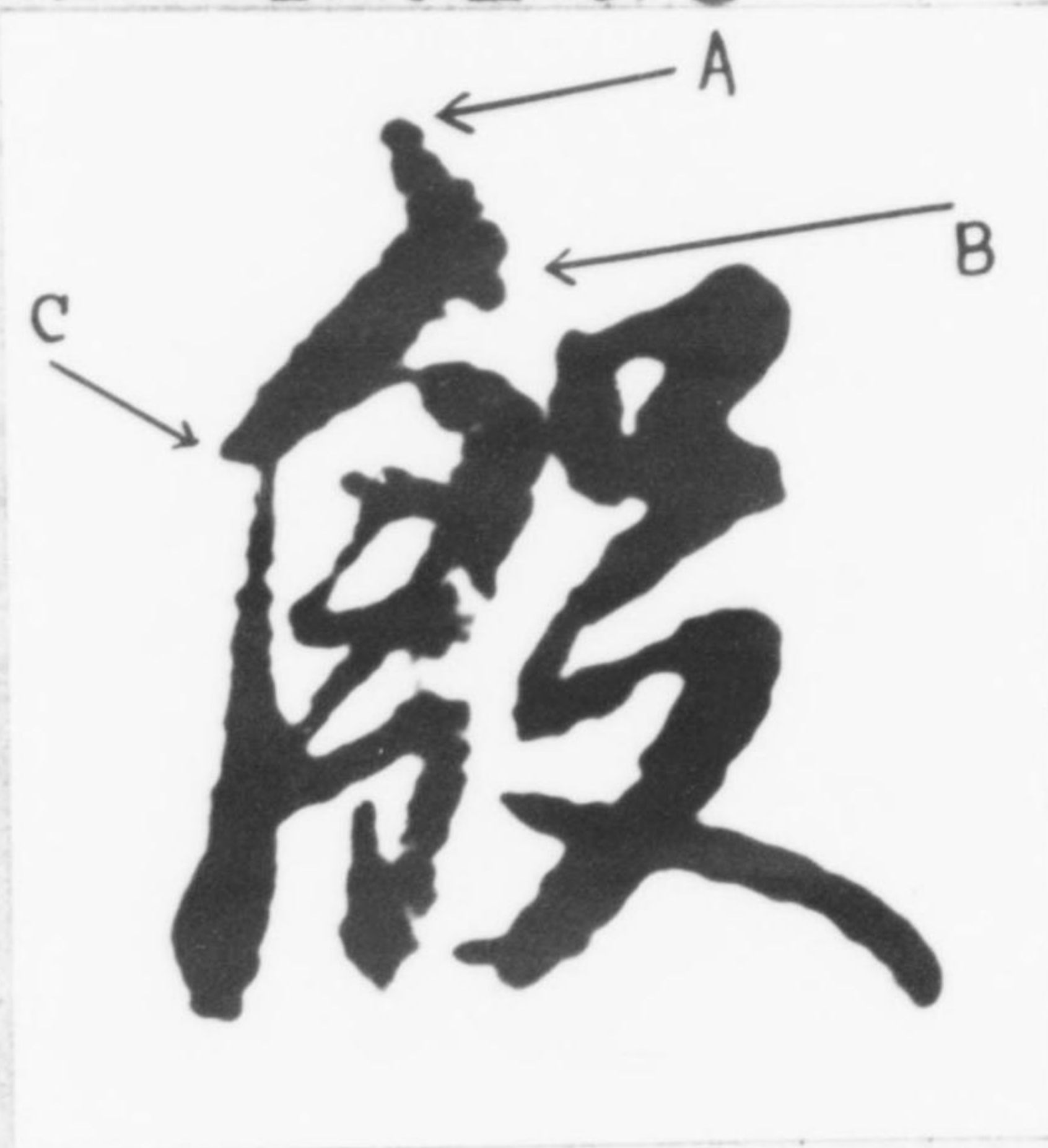


FIGURE NO. 11

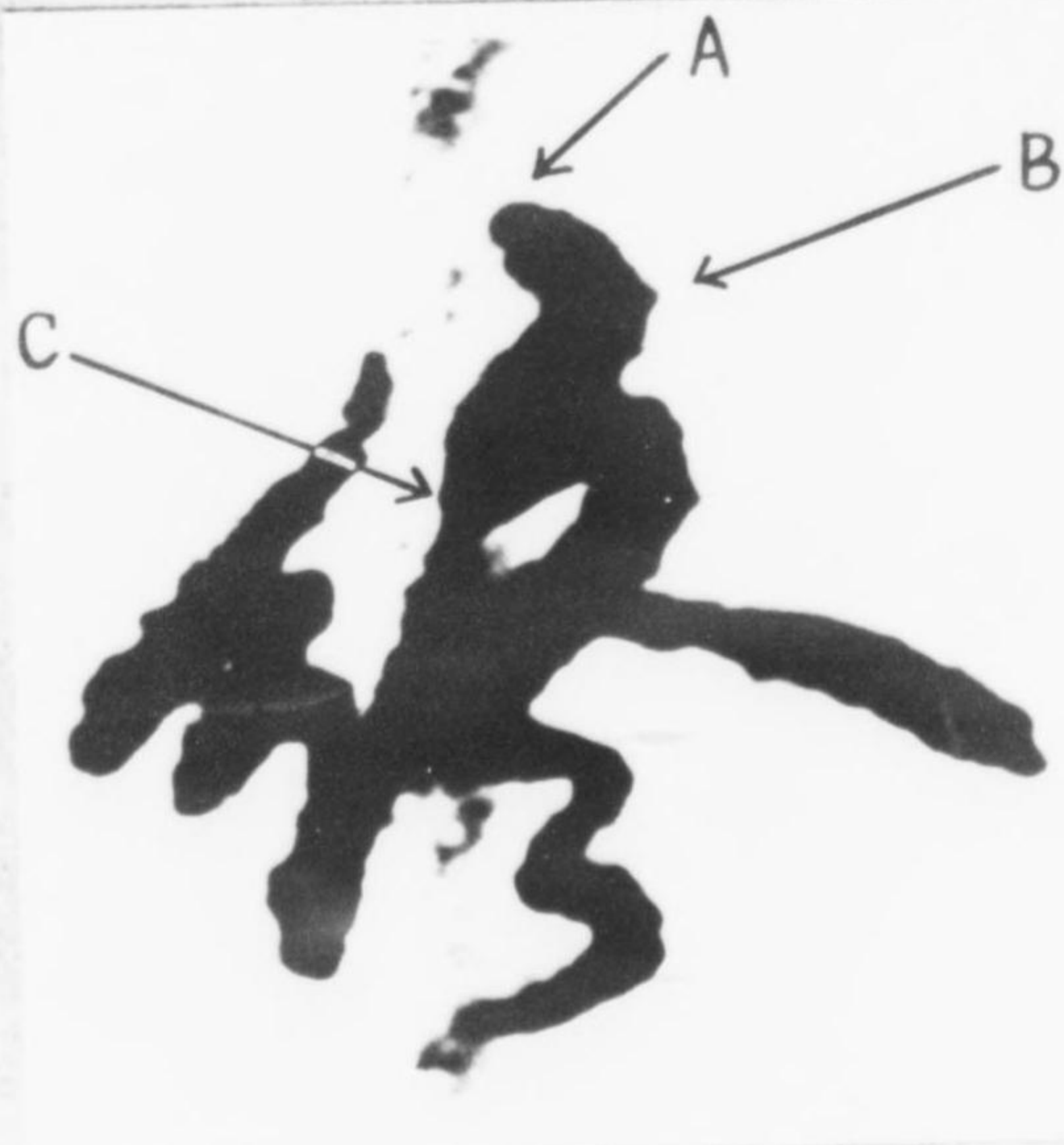
EX. 278



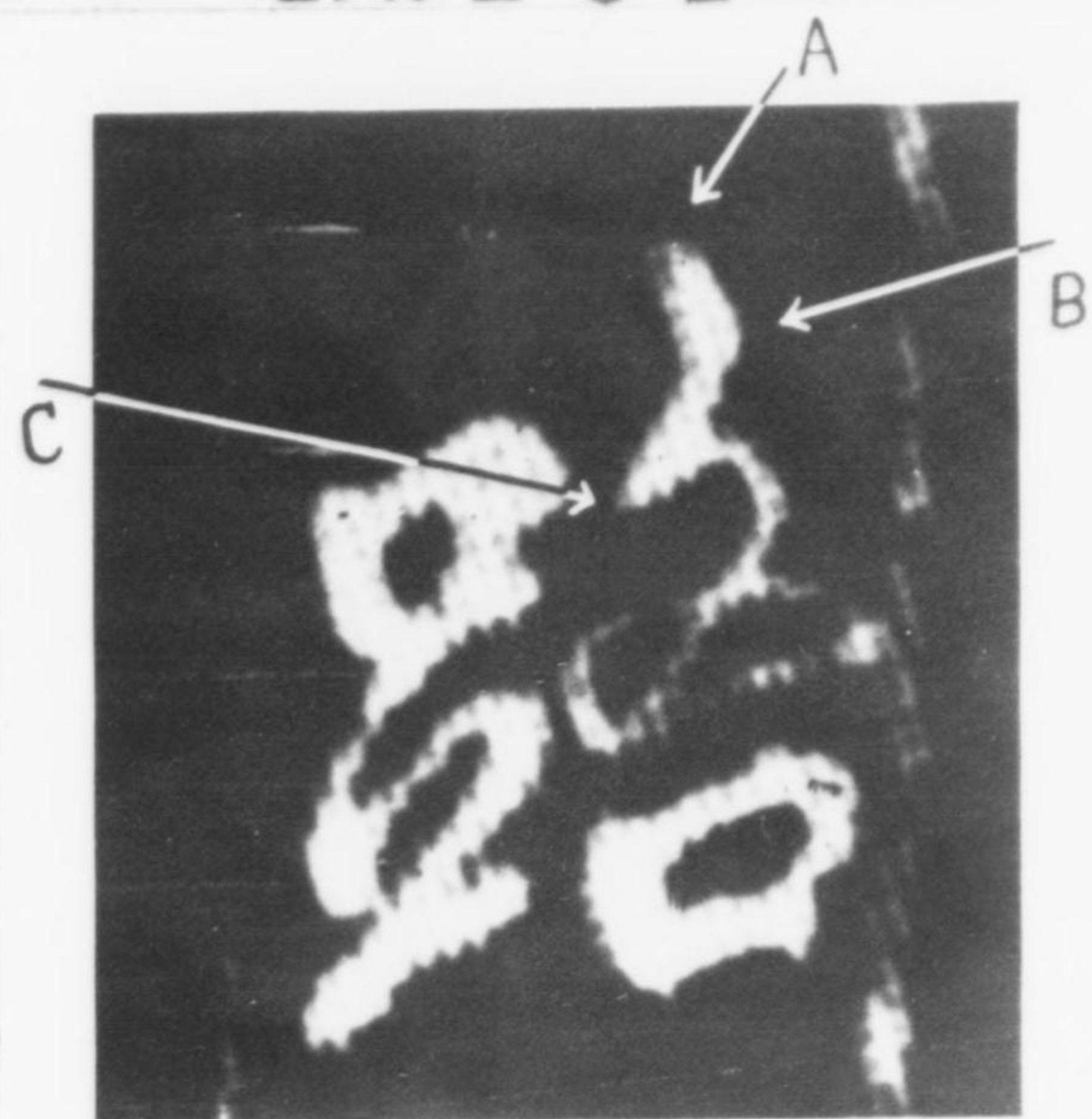
EX. 278



EX. 278



EX. 282



EX. 282

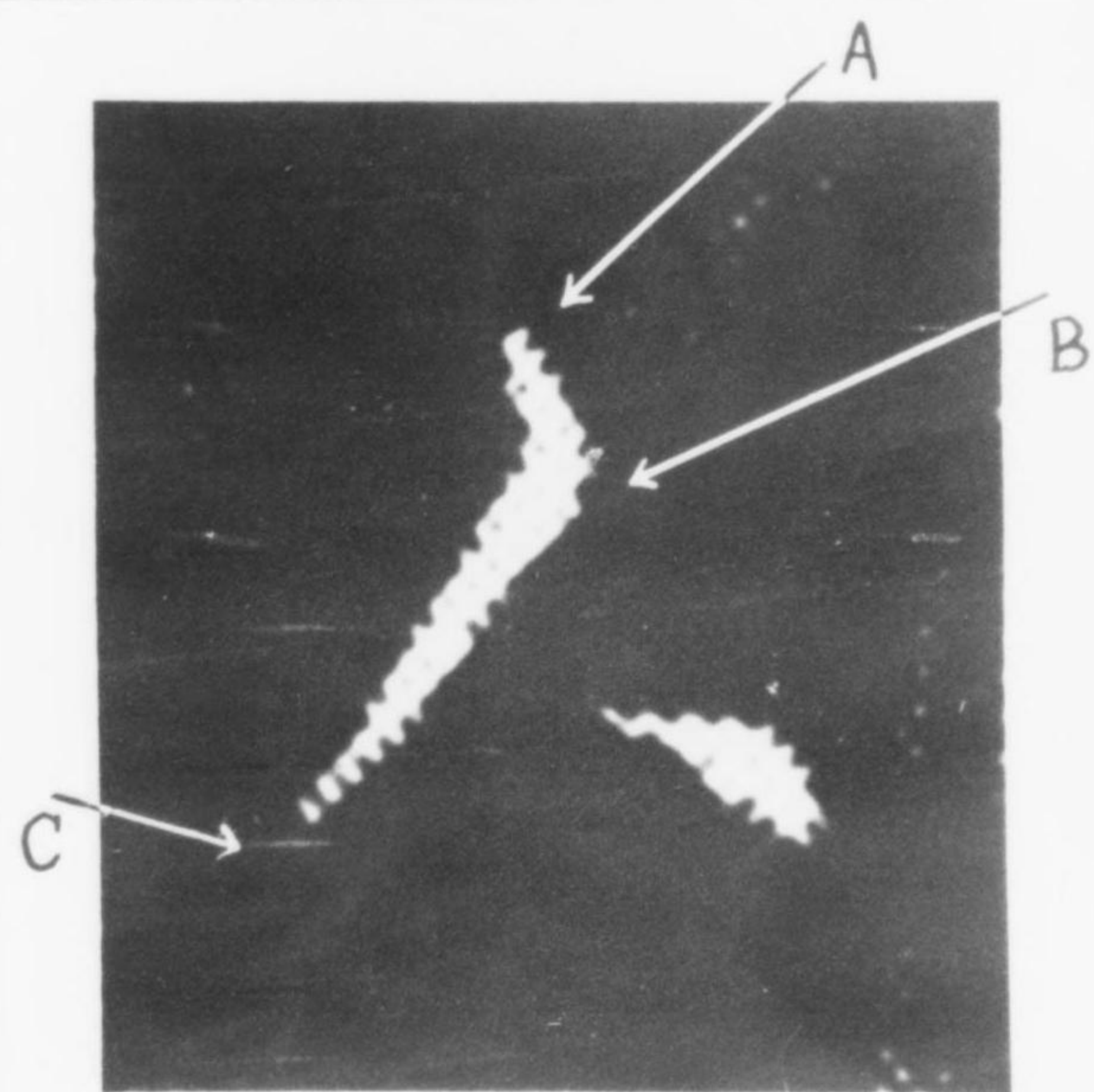
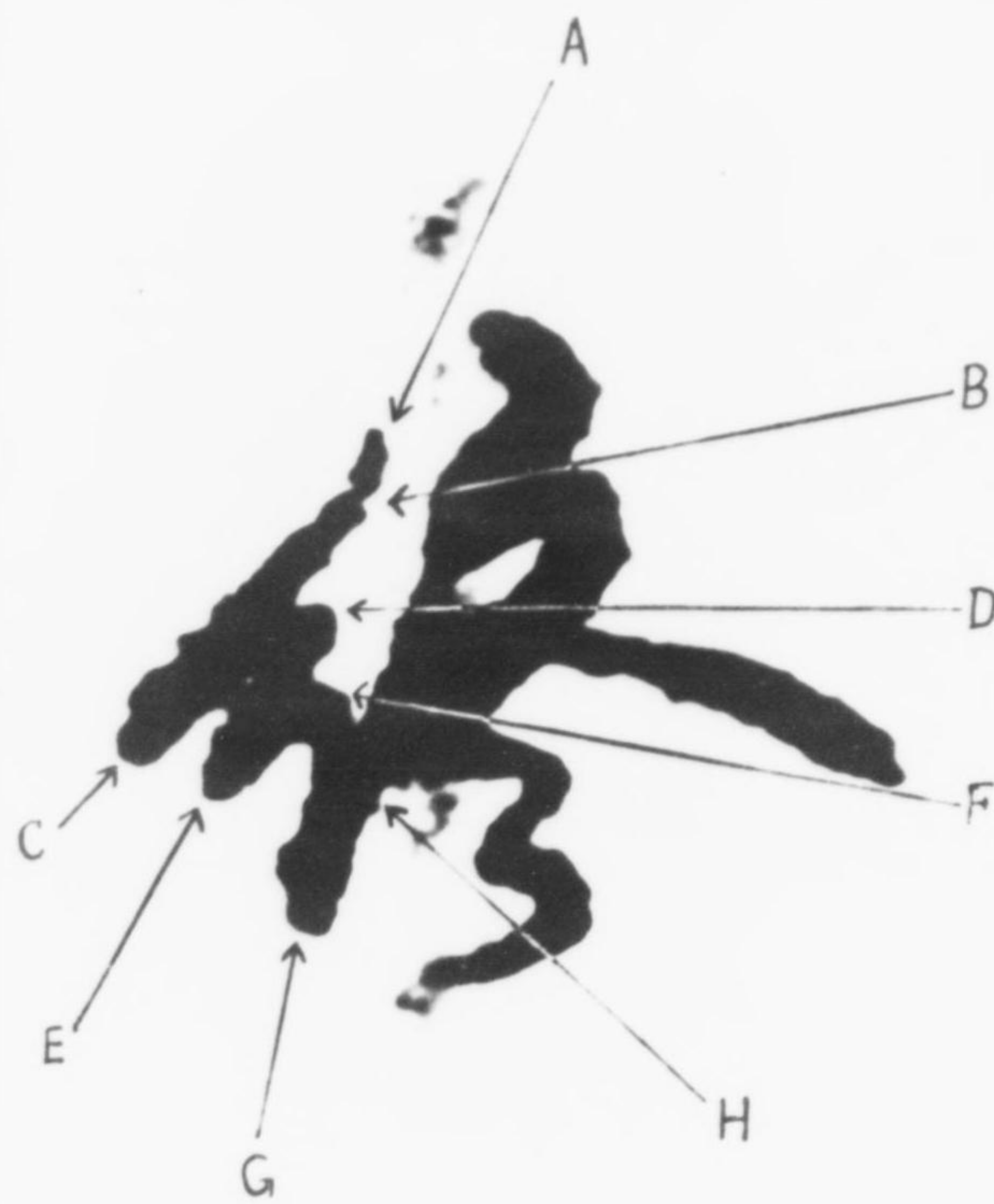


FIGURE NO. 12

EX. 278



EX. 282

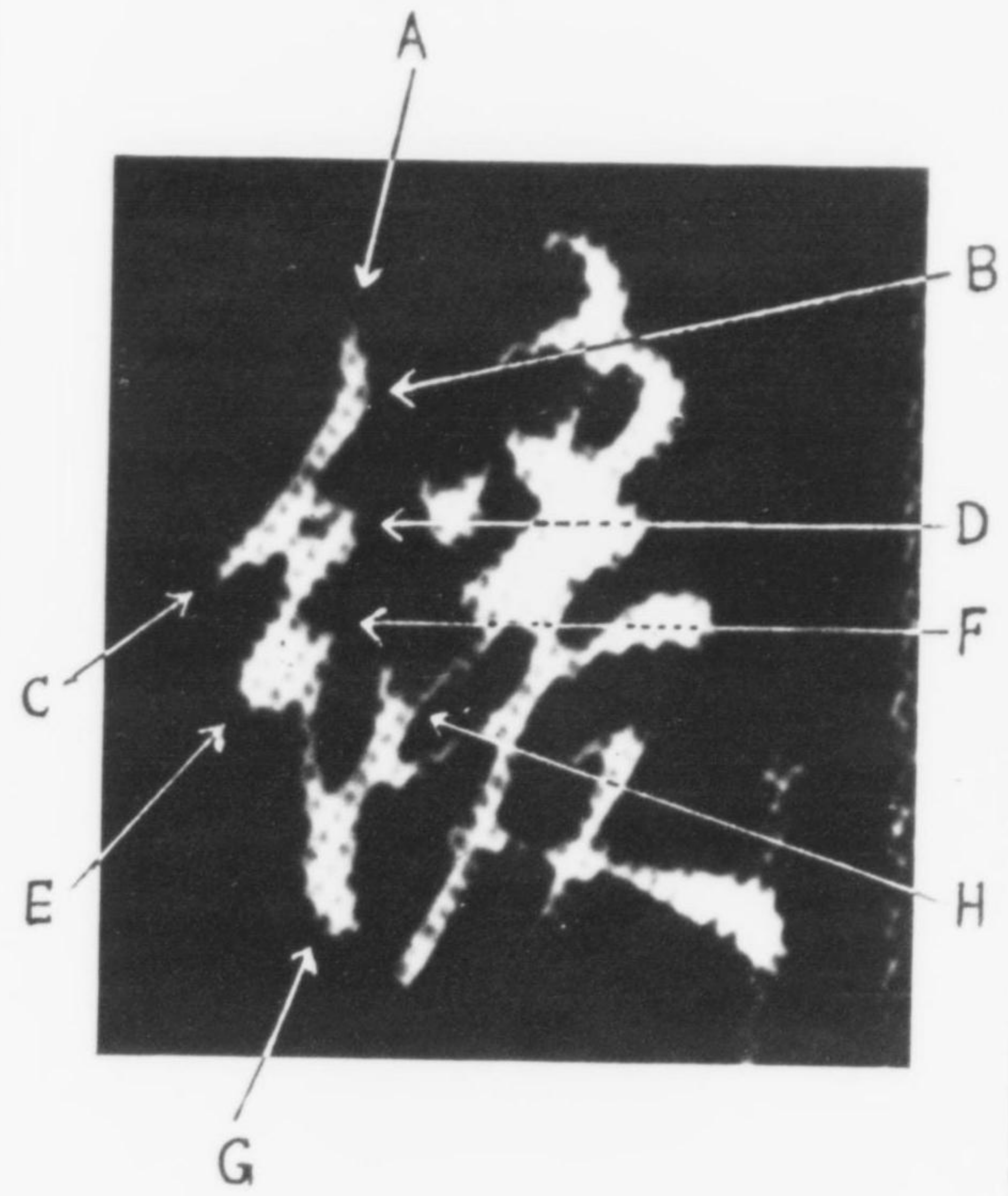


FIGURE NO. 13

EX. 278



EX. 282

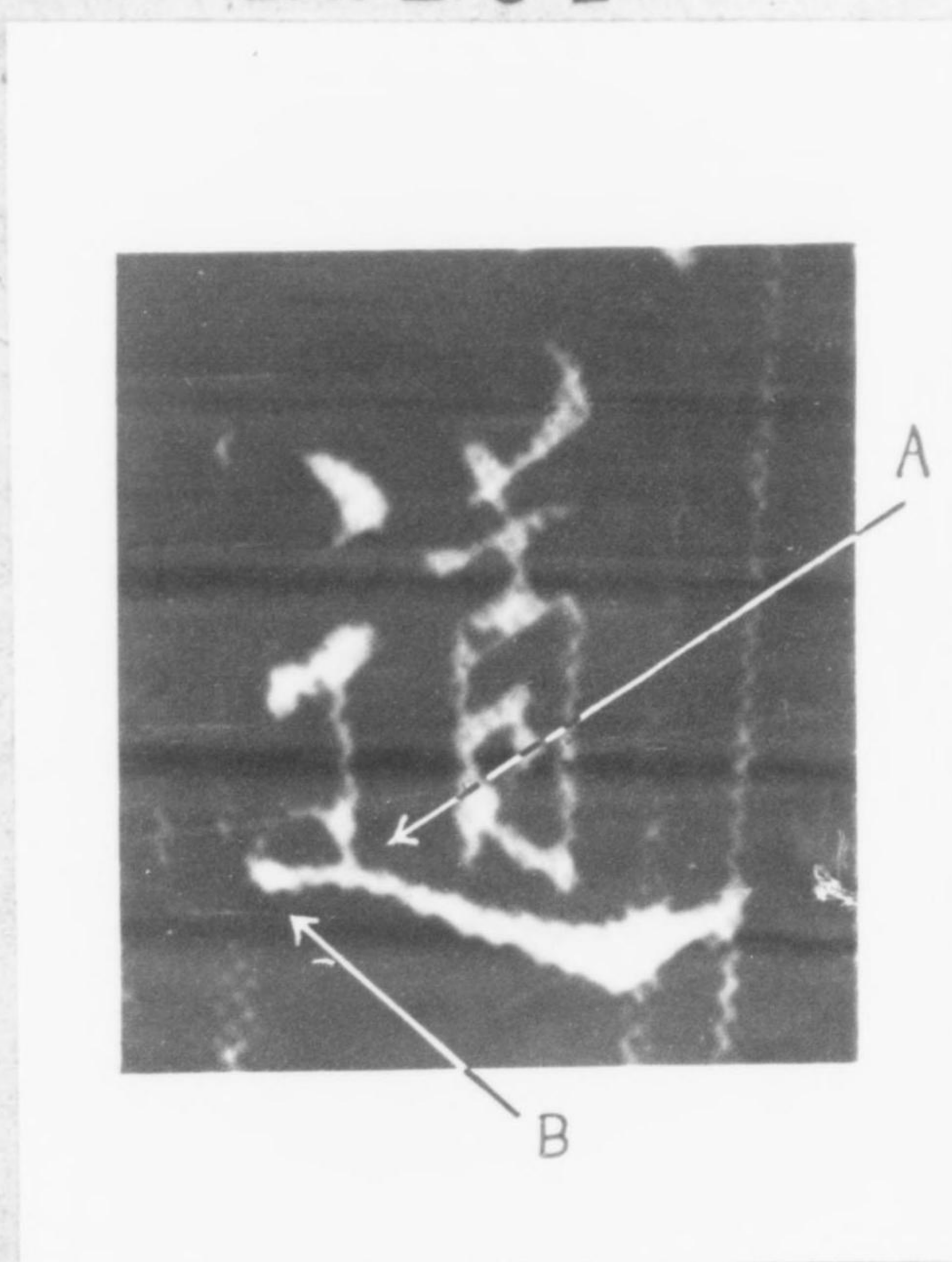
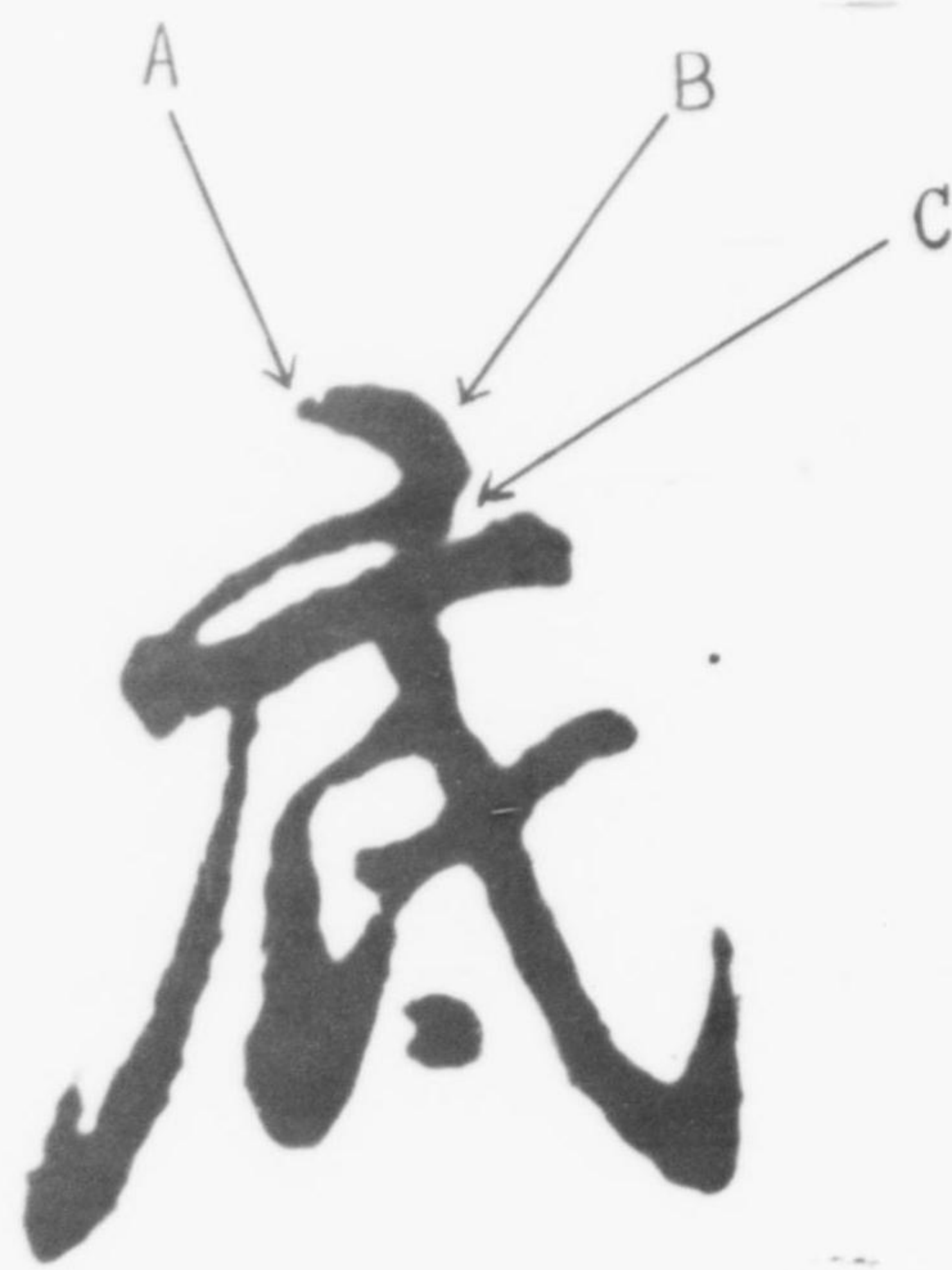


FIGURE NO. 14.

EX. 278



EX. 282

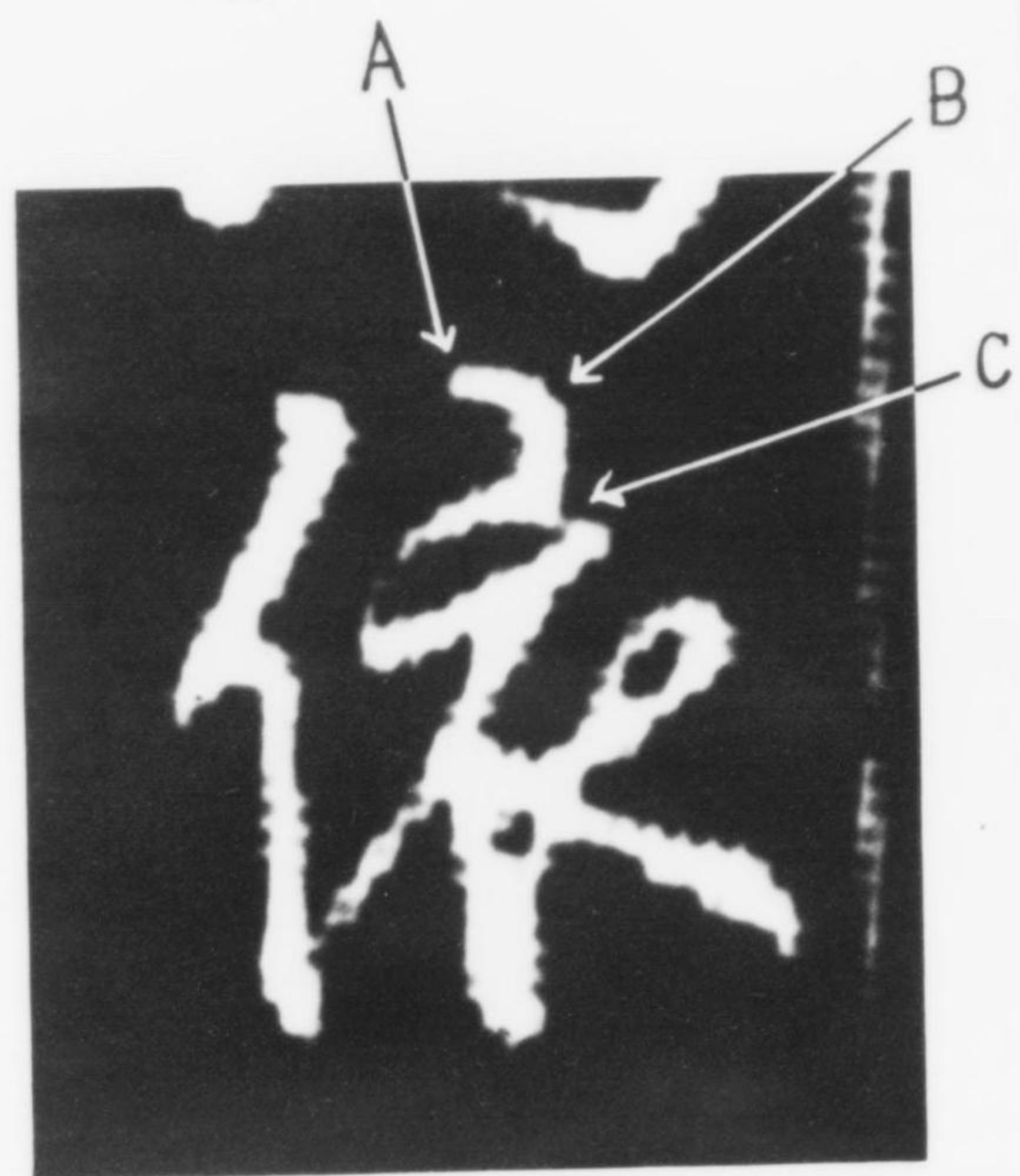
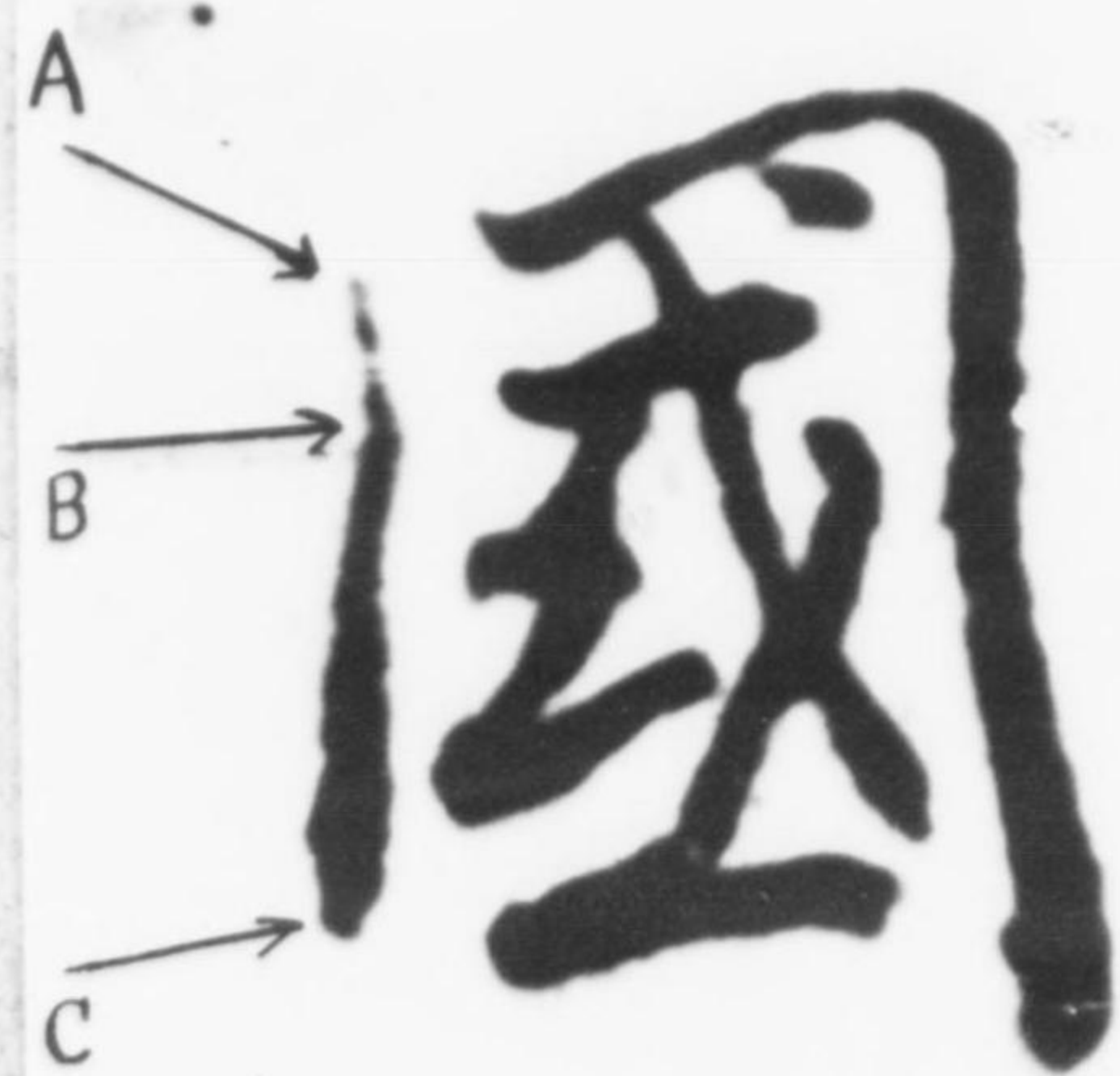
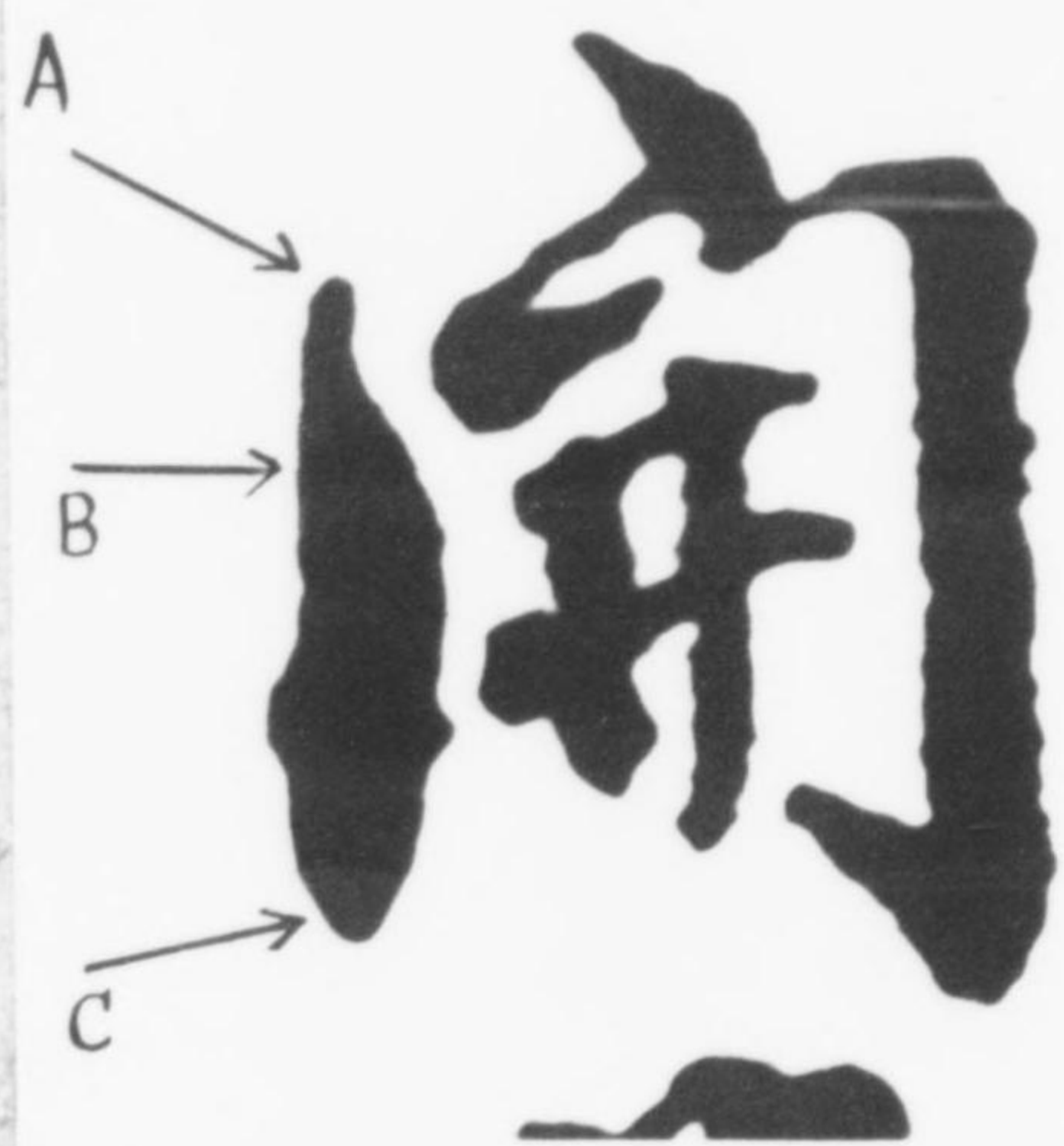


FIGURE NO. 15

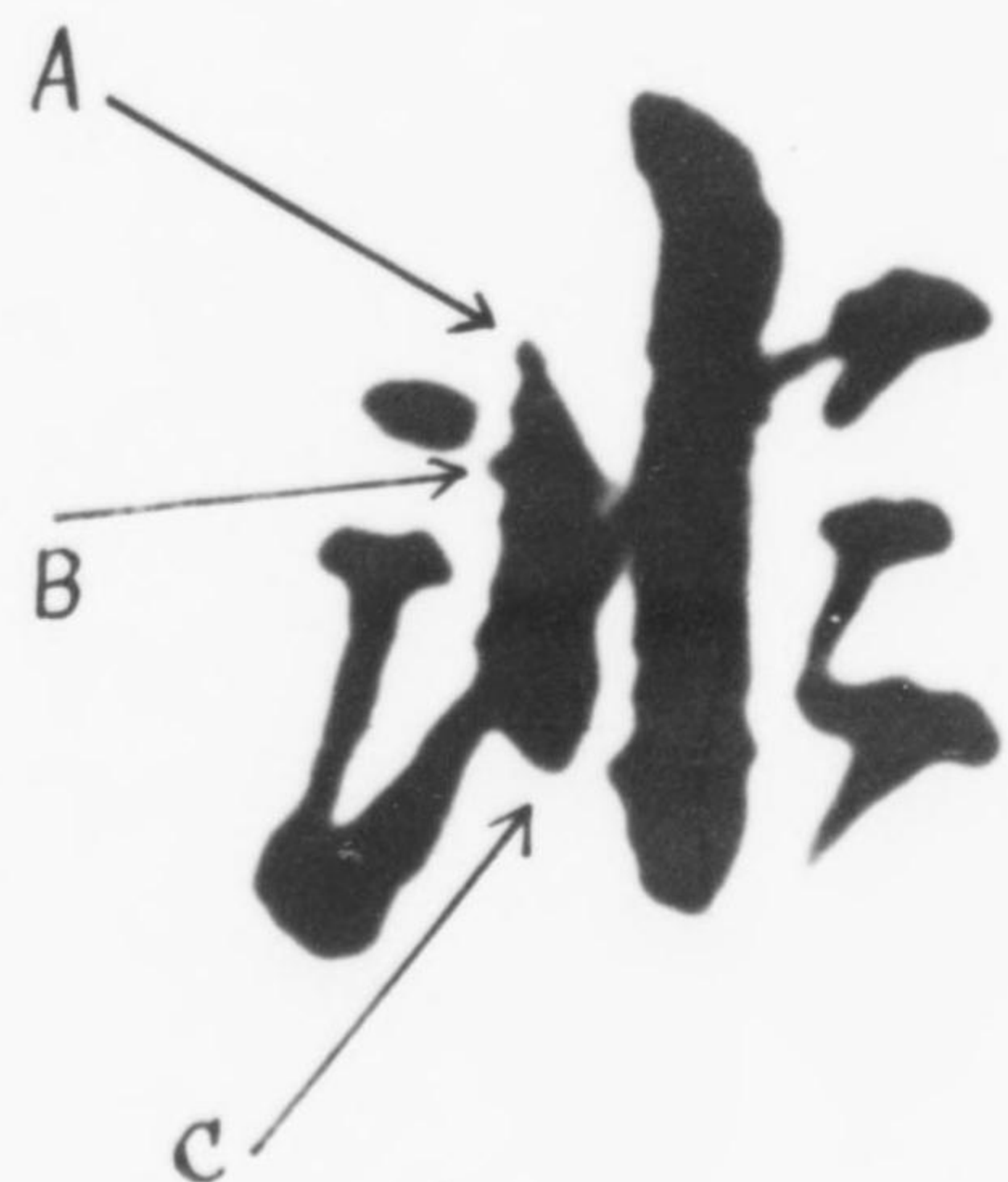
EX. 278



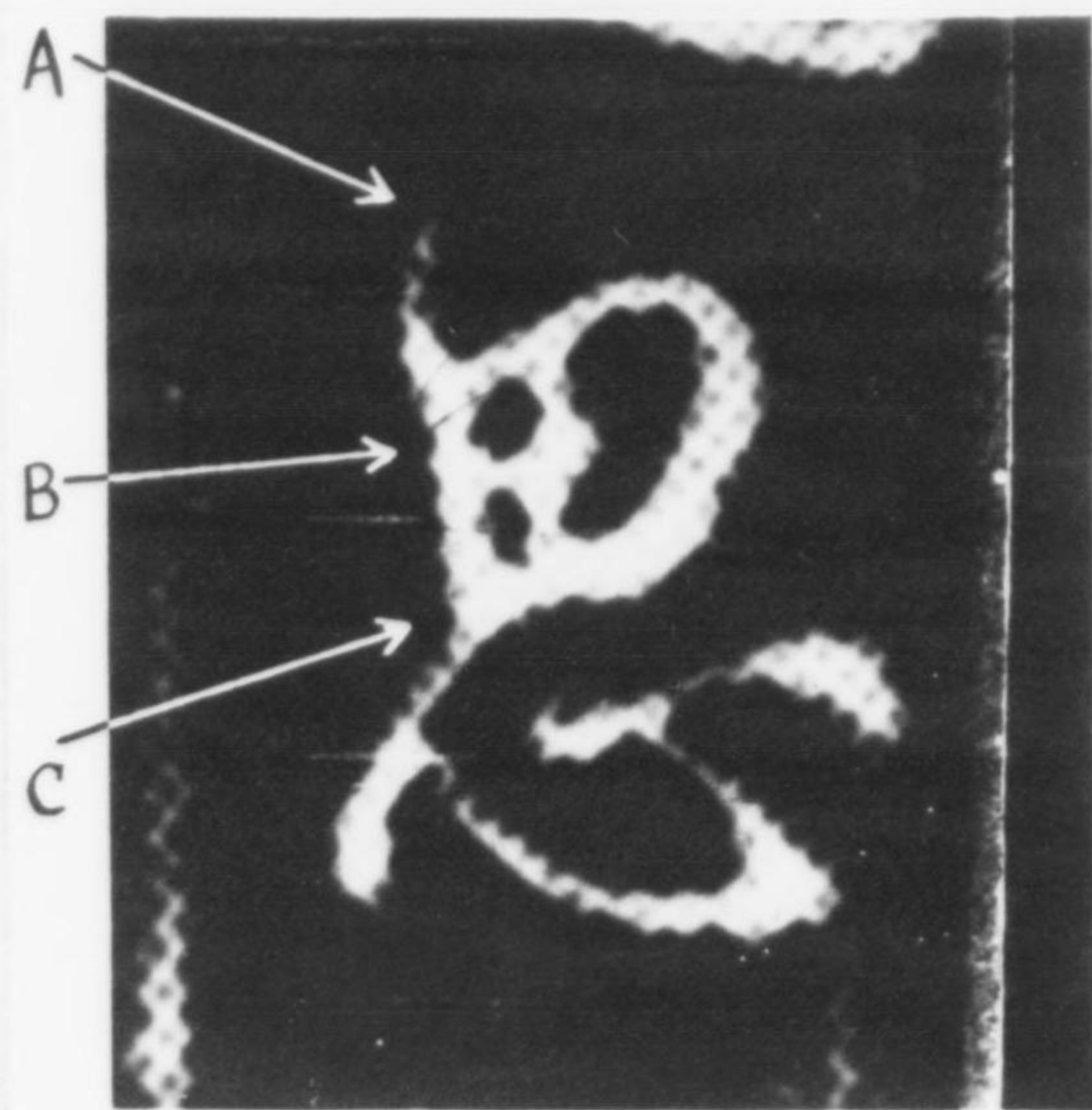
EX. 278



EX. 278



EX. 282



EX. 282

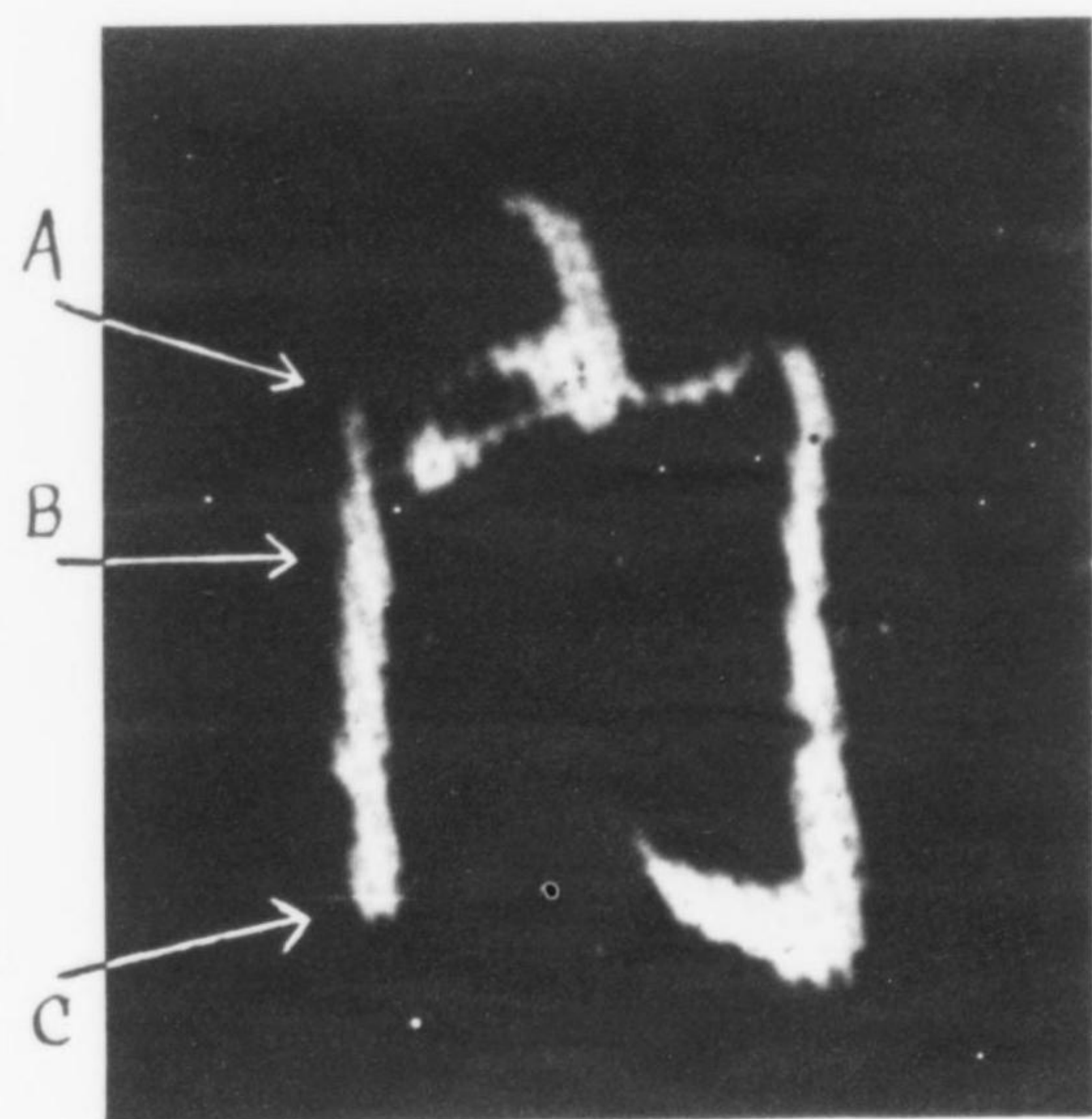
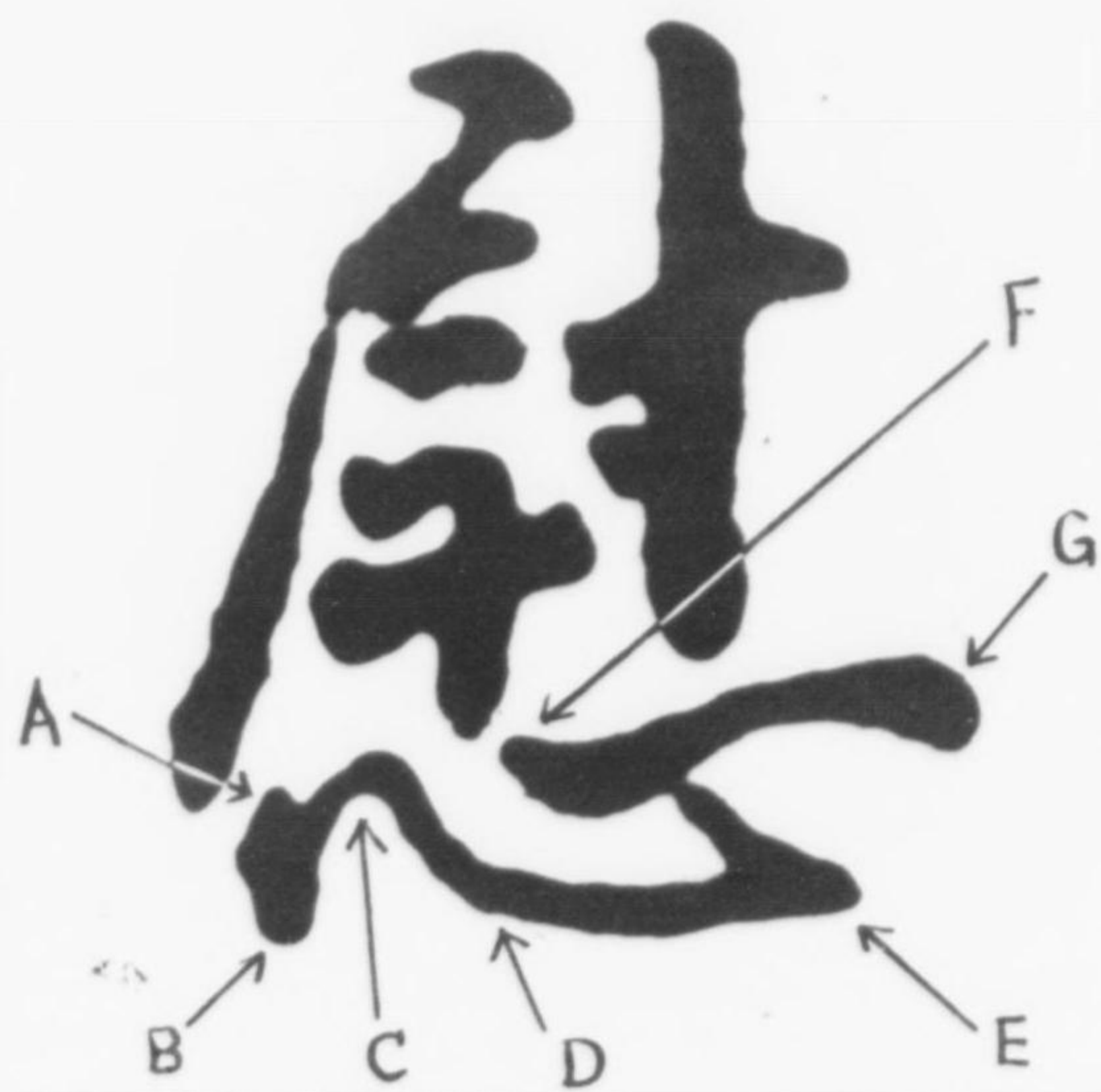
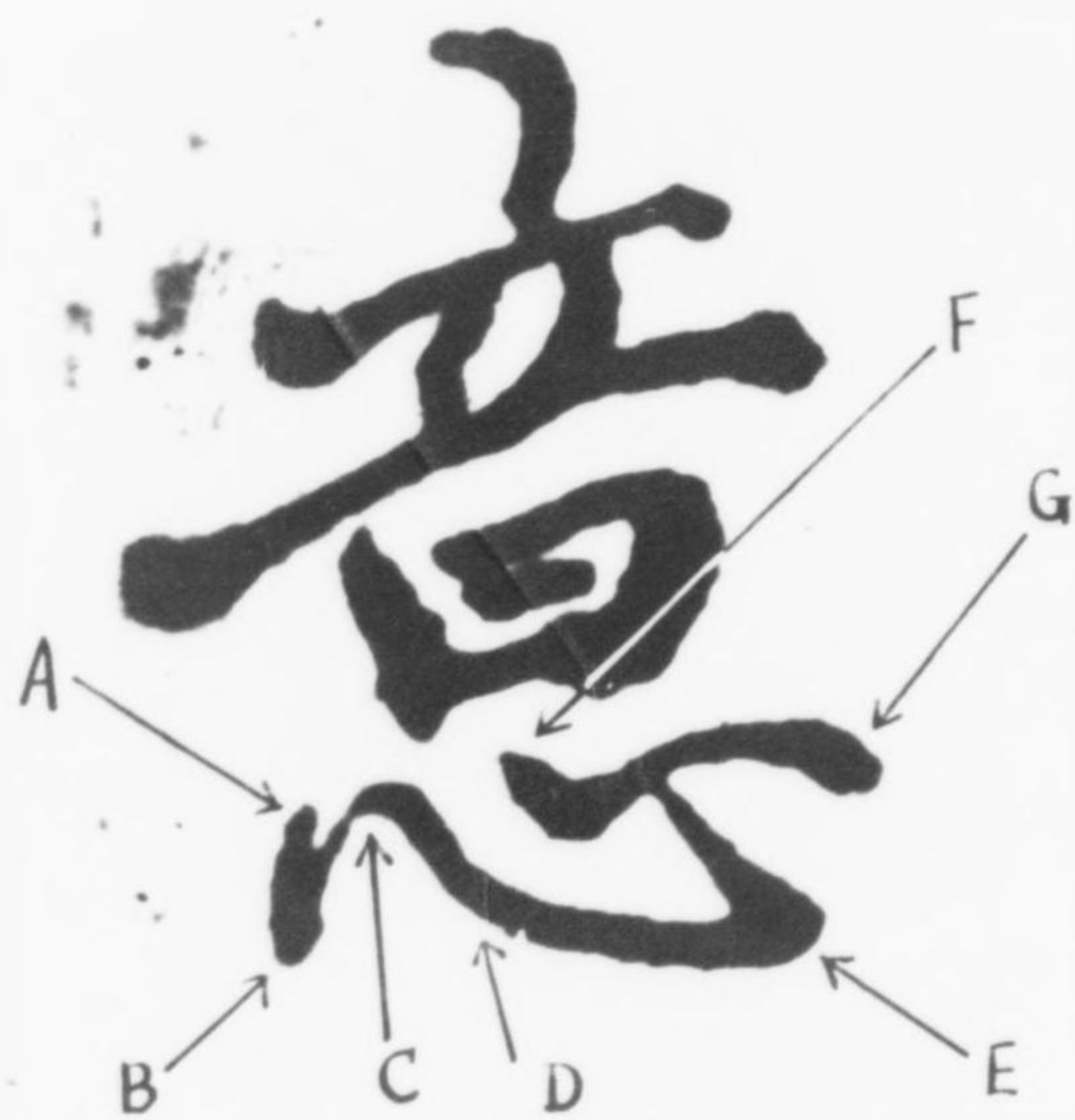


FIGURE NO. 16

EX. 278



EX. 278



EX. 278



EX. 282

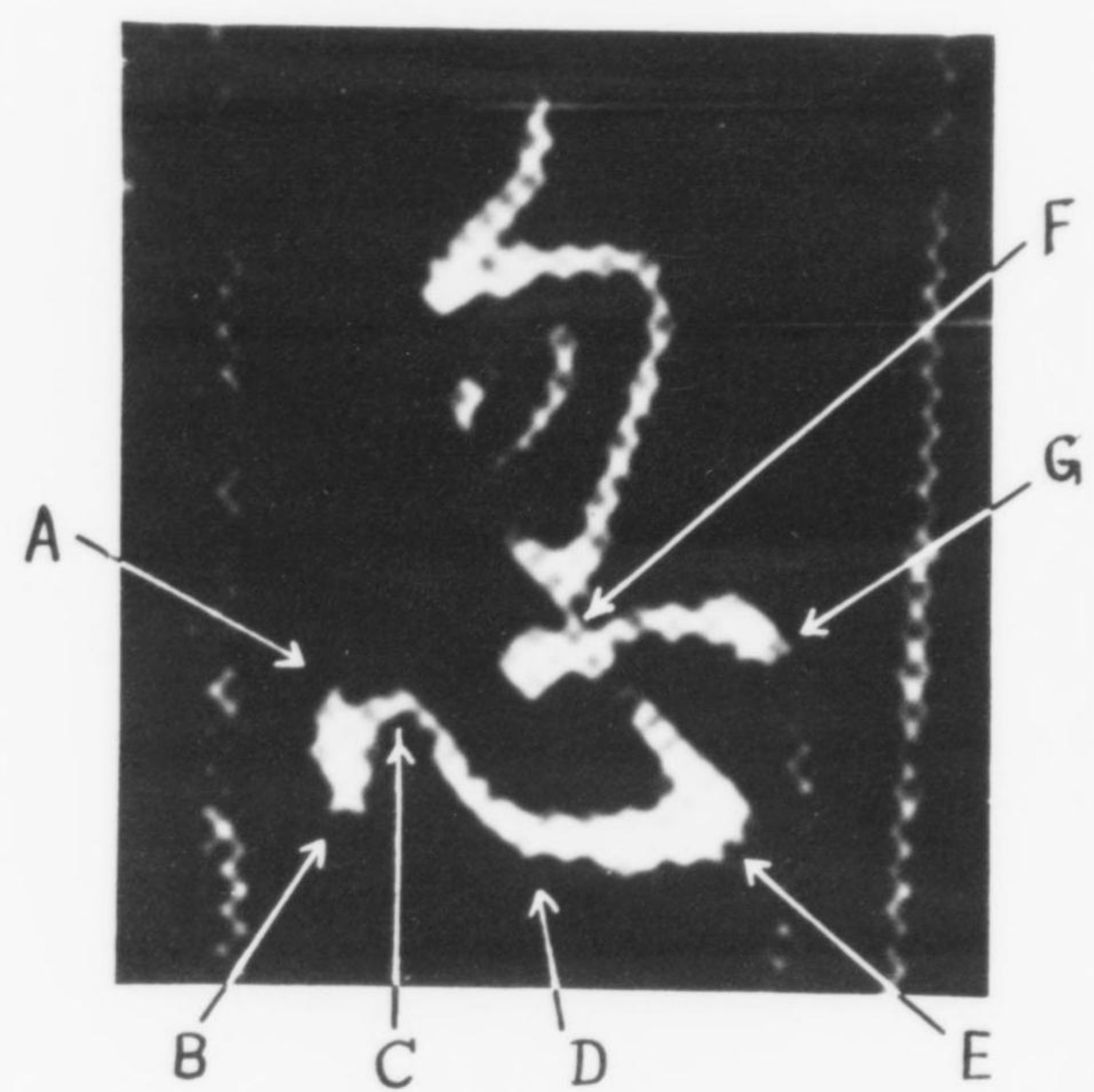
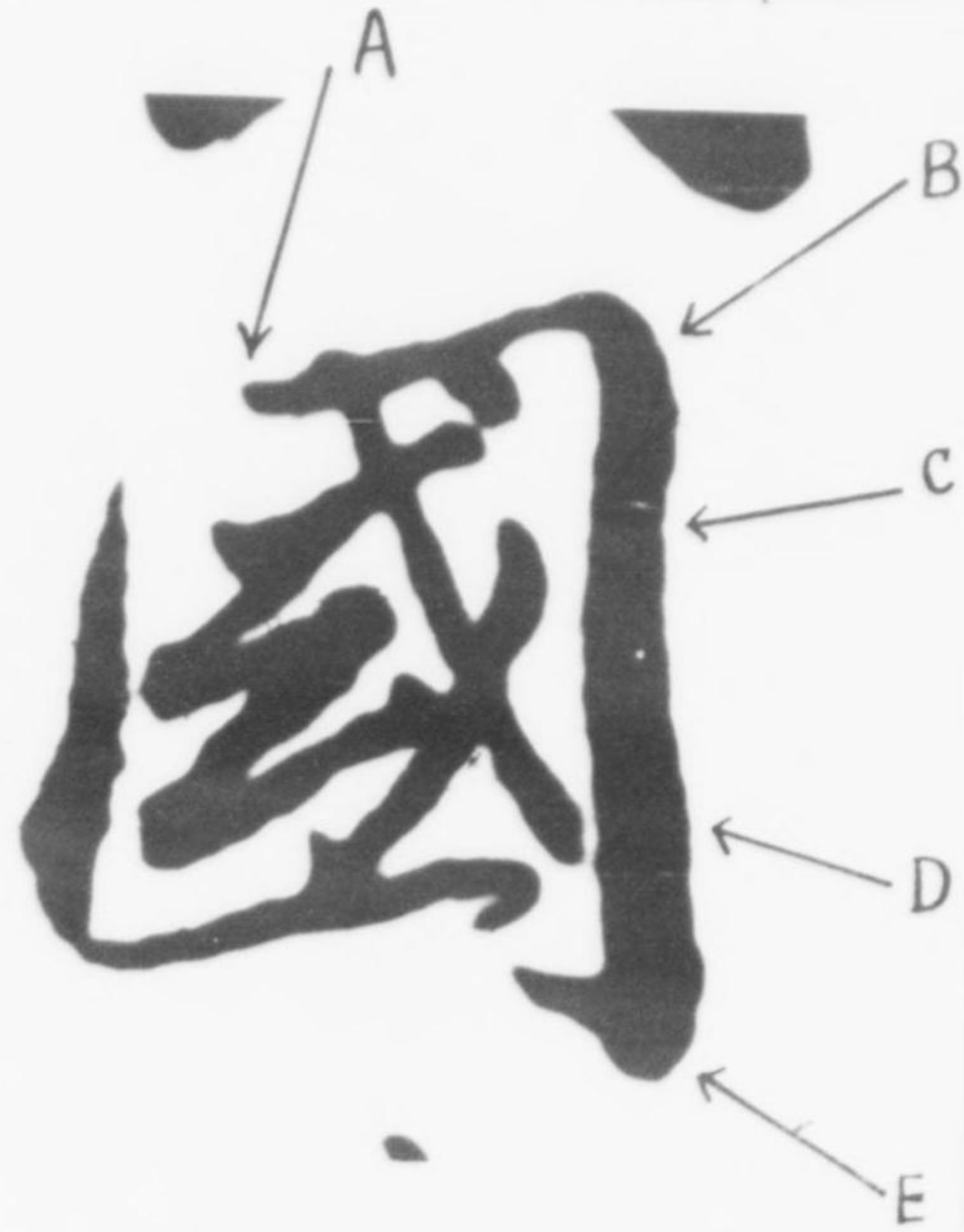
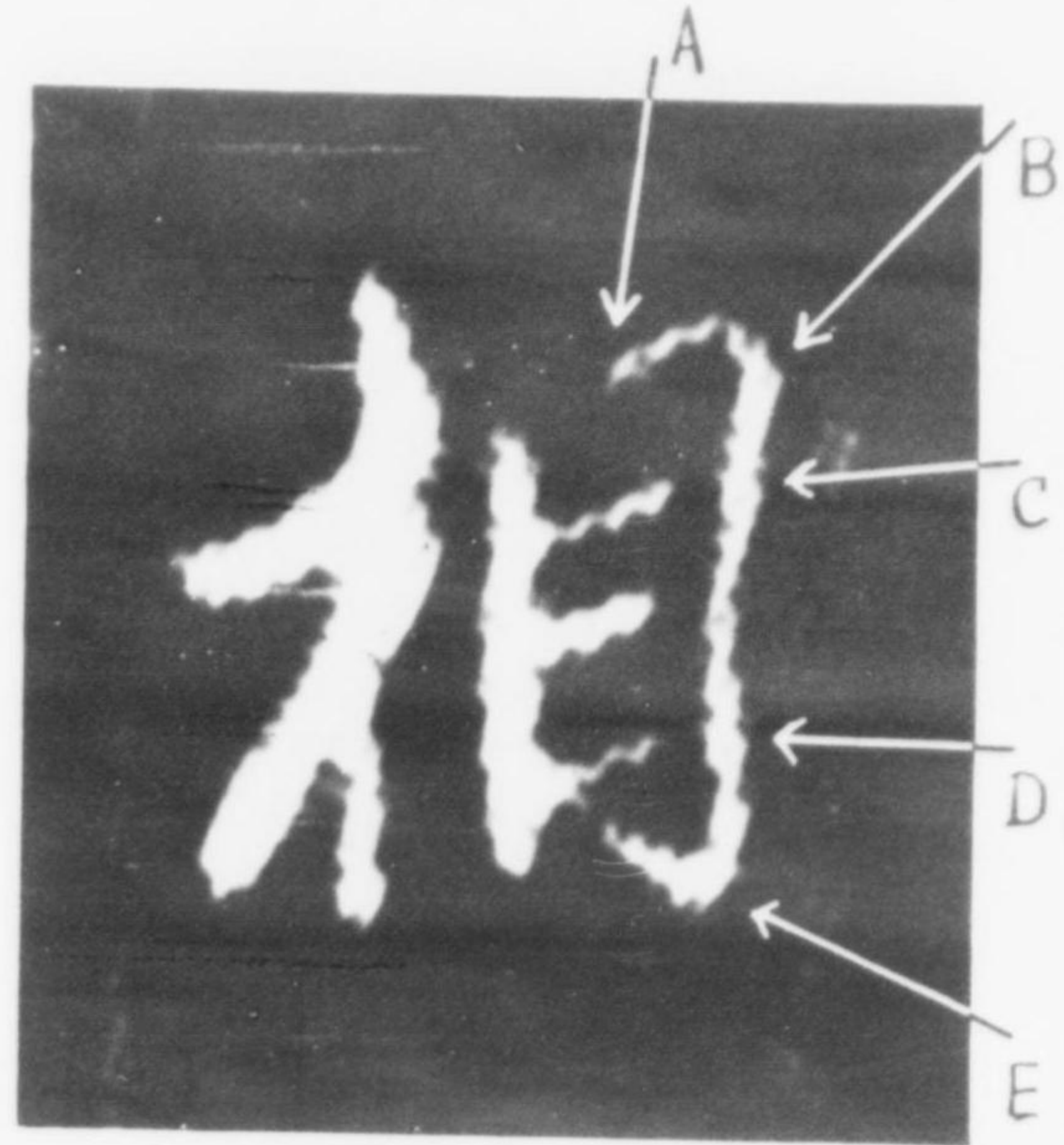


FIGURE NO. 17

EX. 278



EX. 282



EX. 278



EX. 282

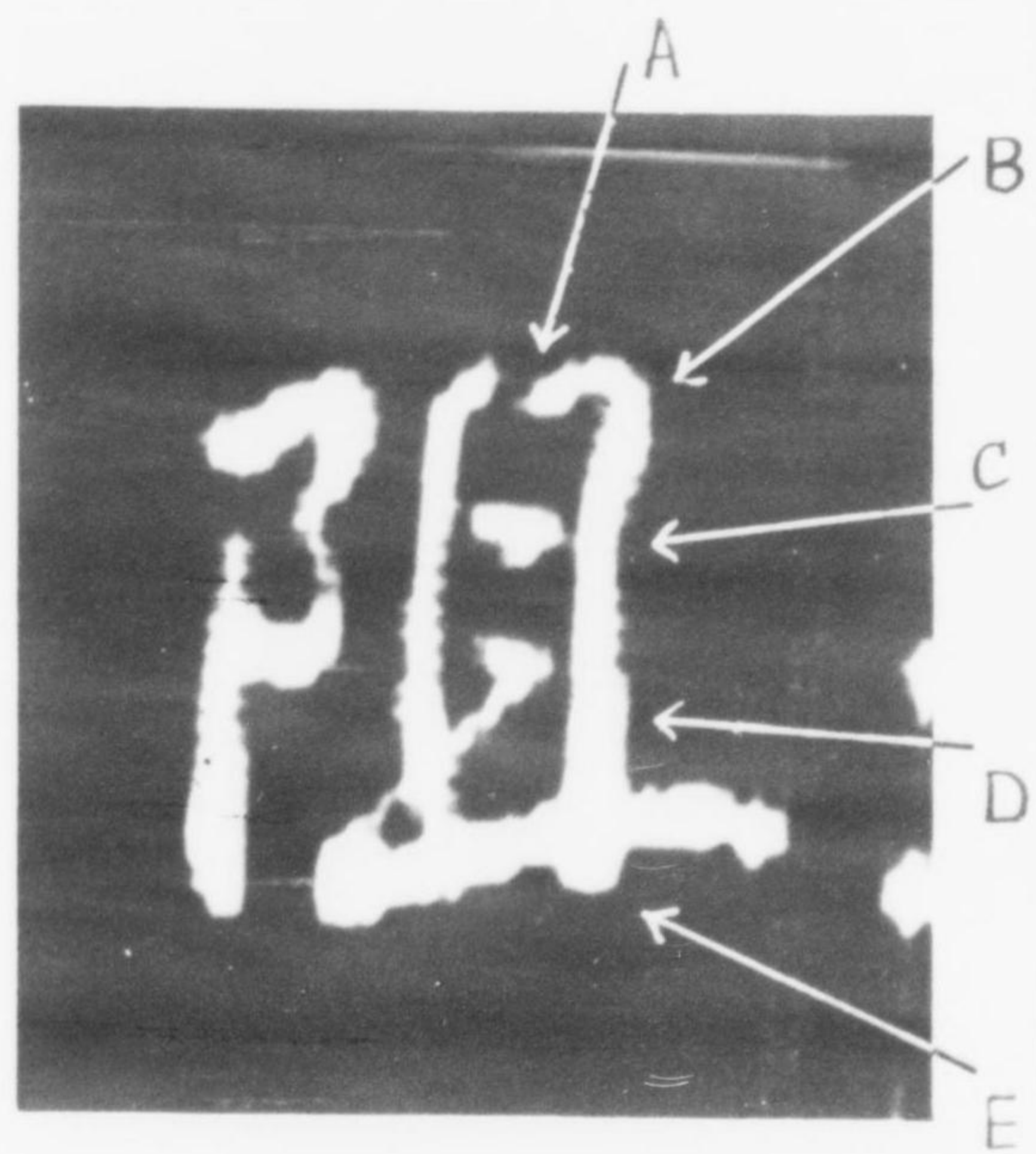
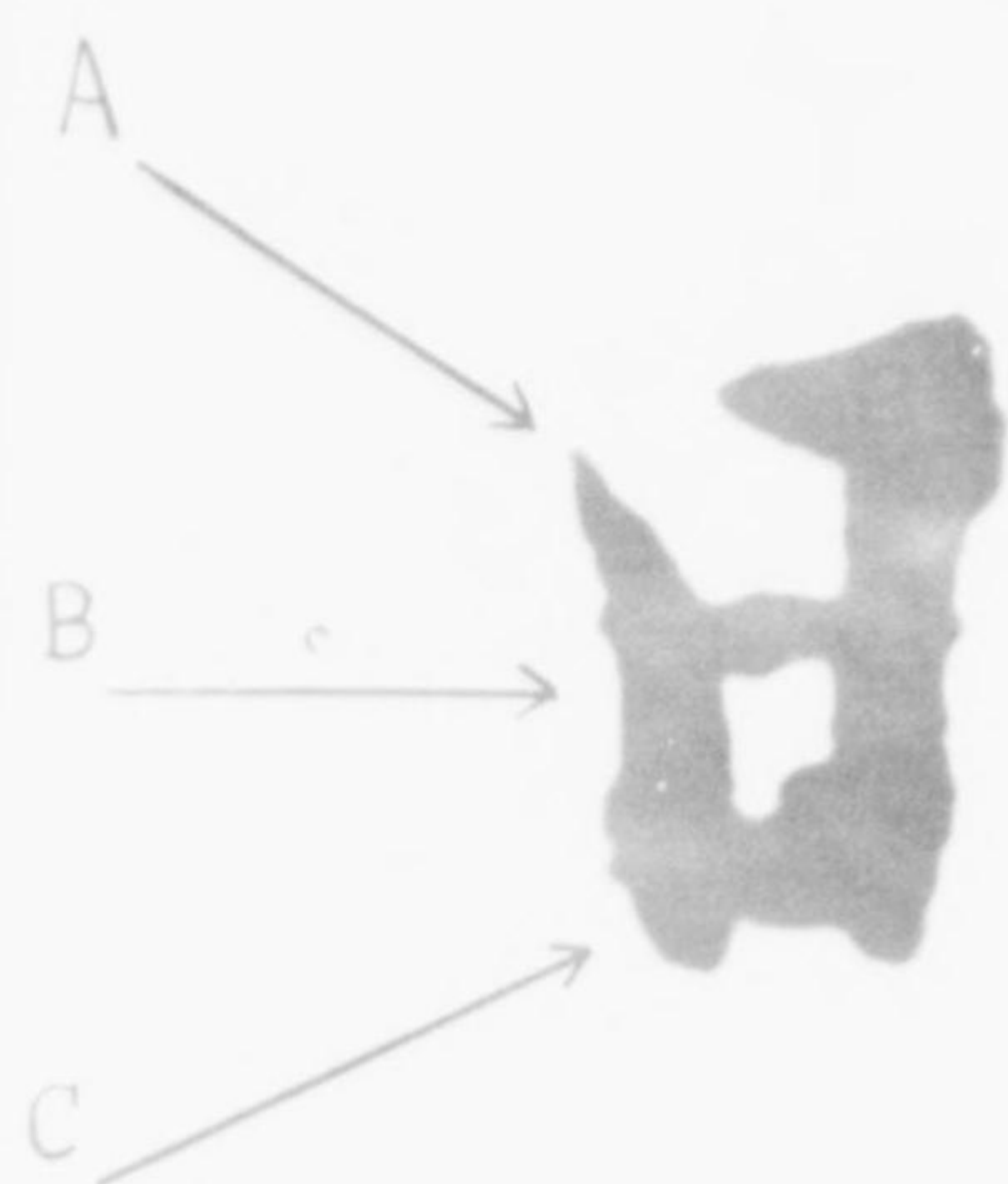
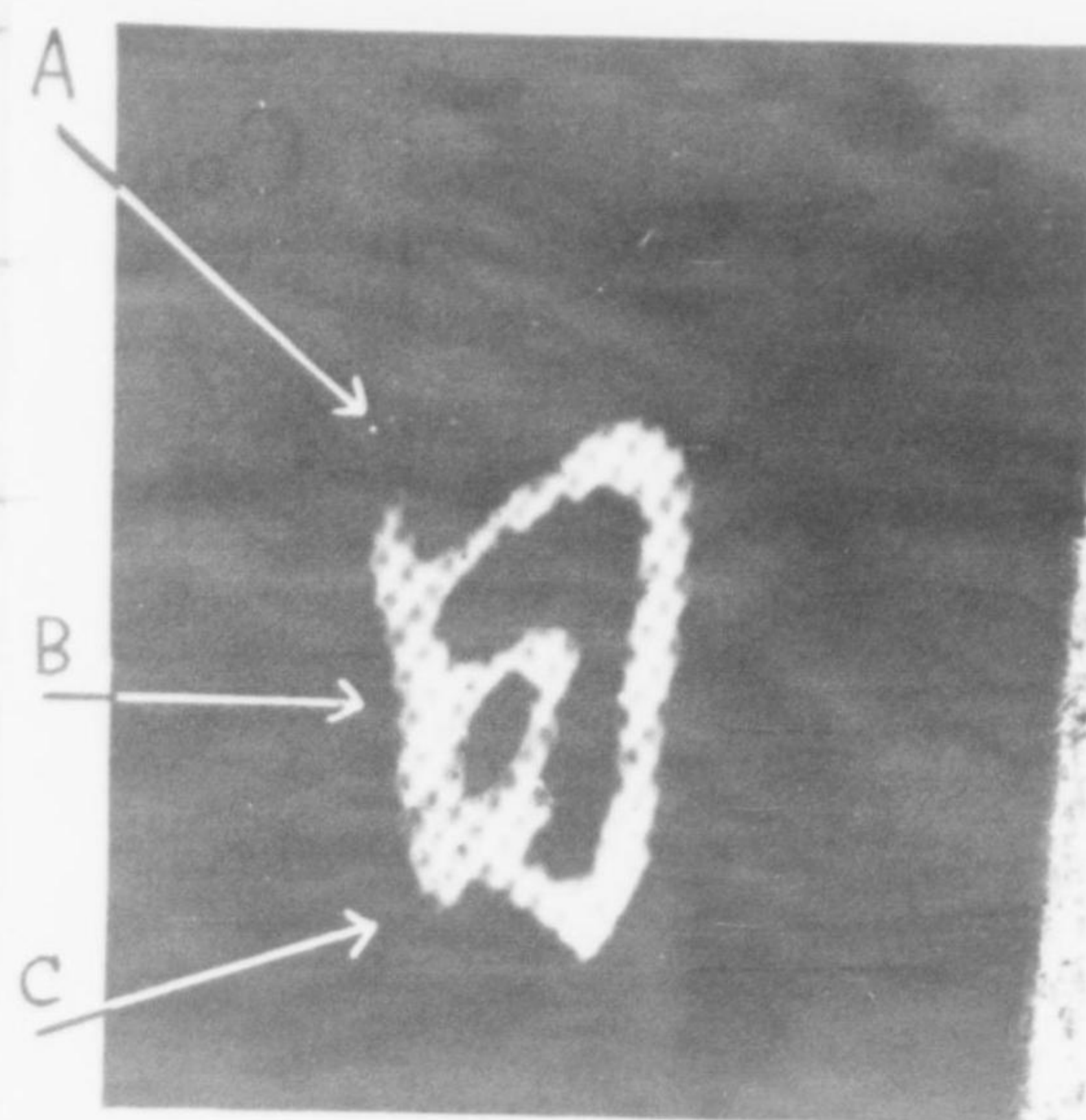


FIGURE NO. 18

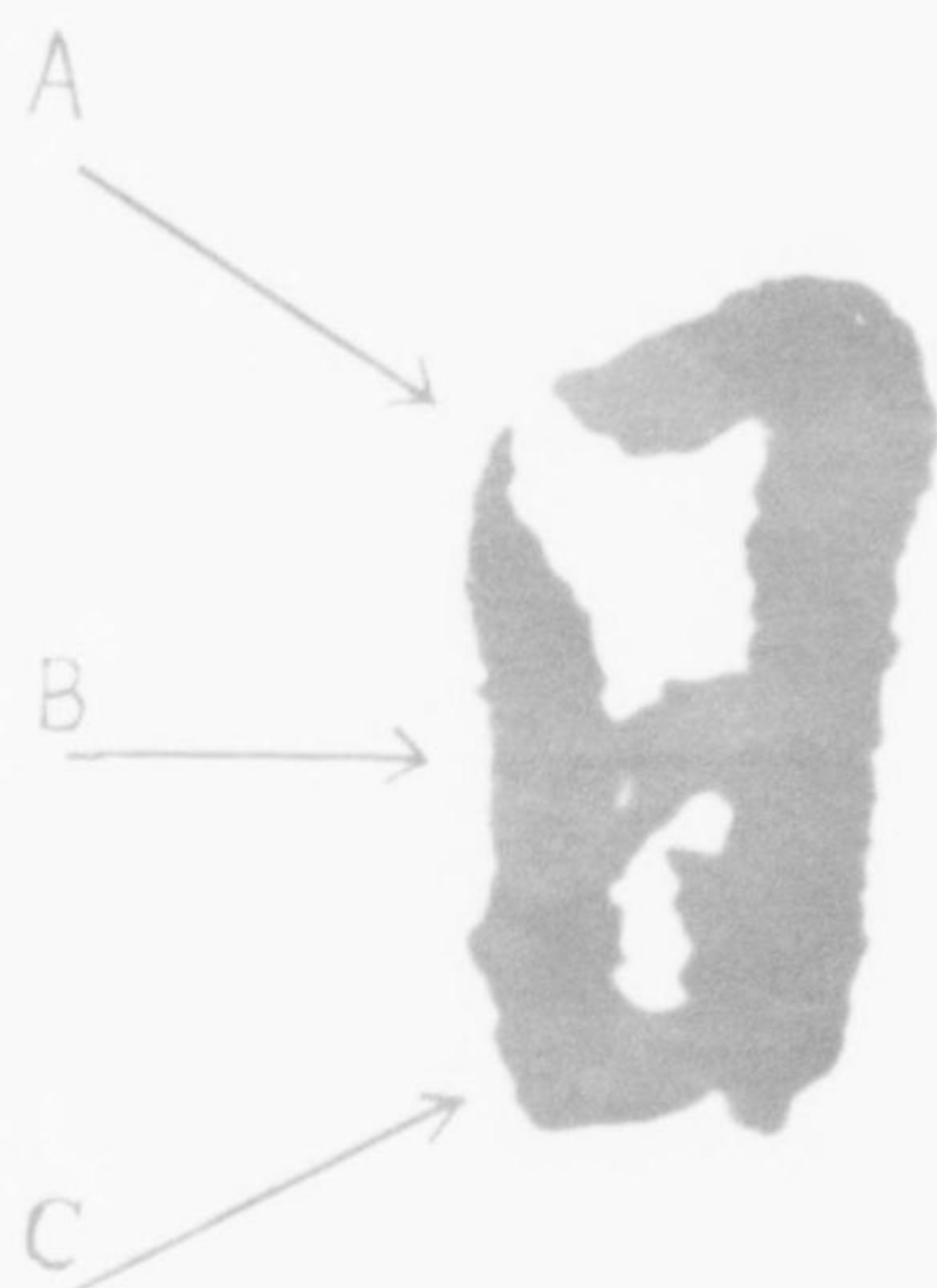
EX. 278



EX. 282



EX. 278



EX. 282

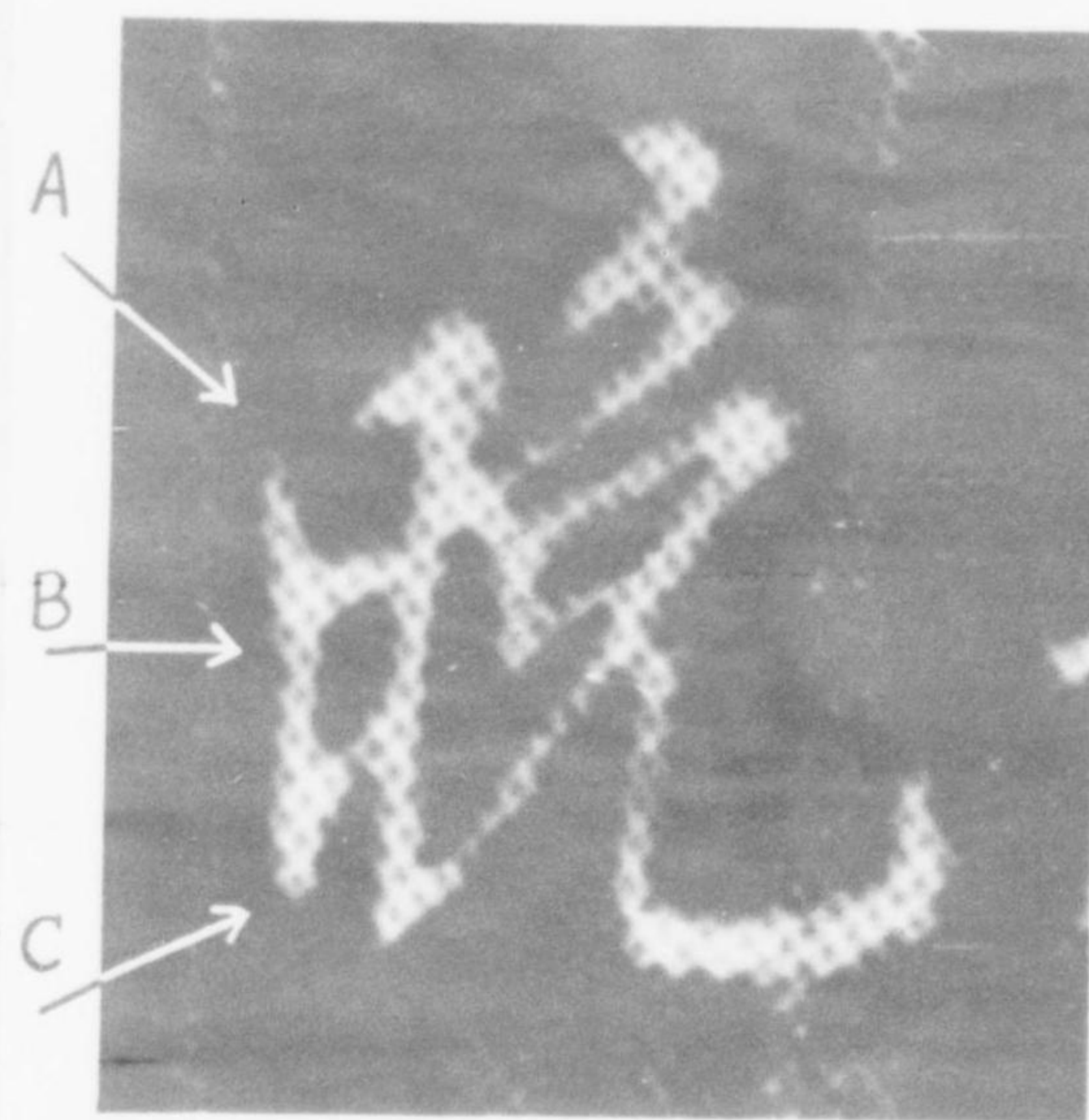


FIGURE NO. 19

EX. 278



EX. 282

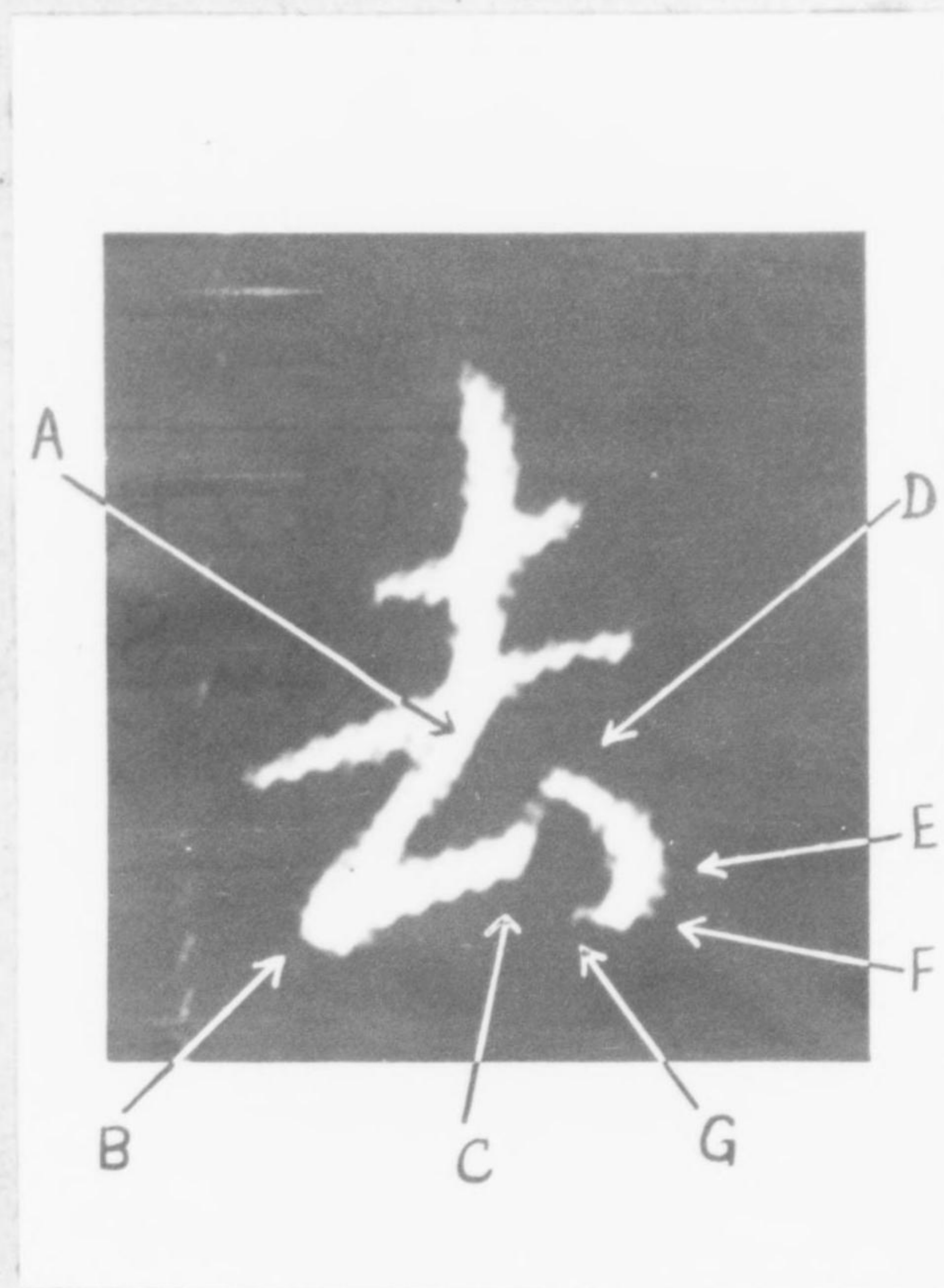
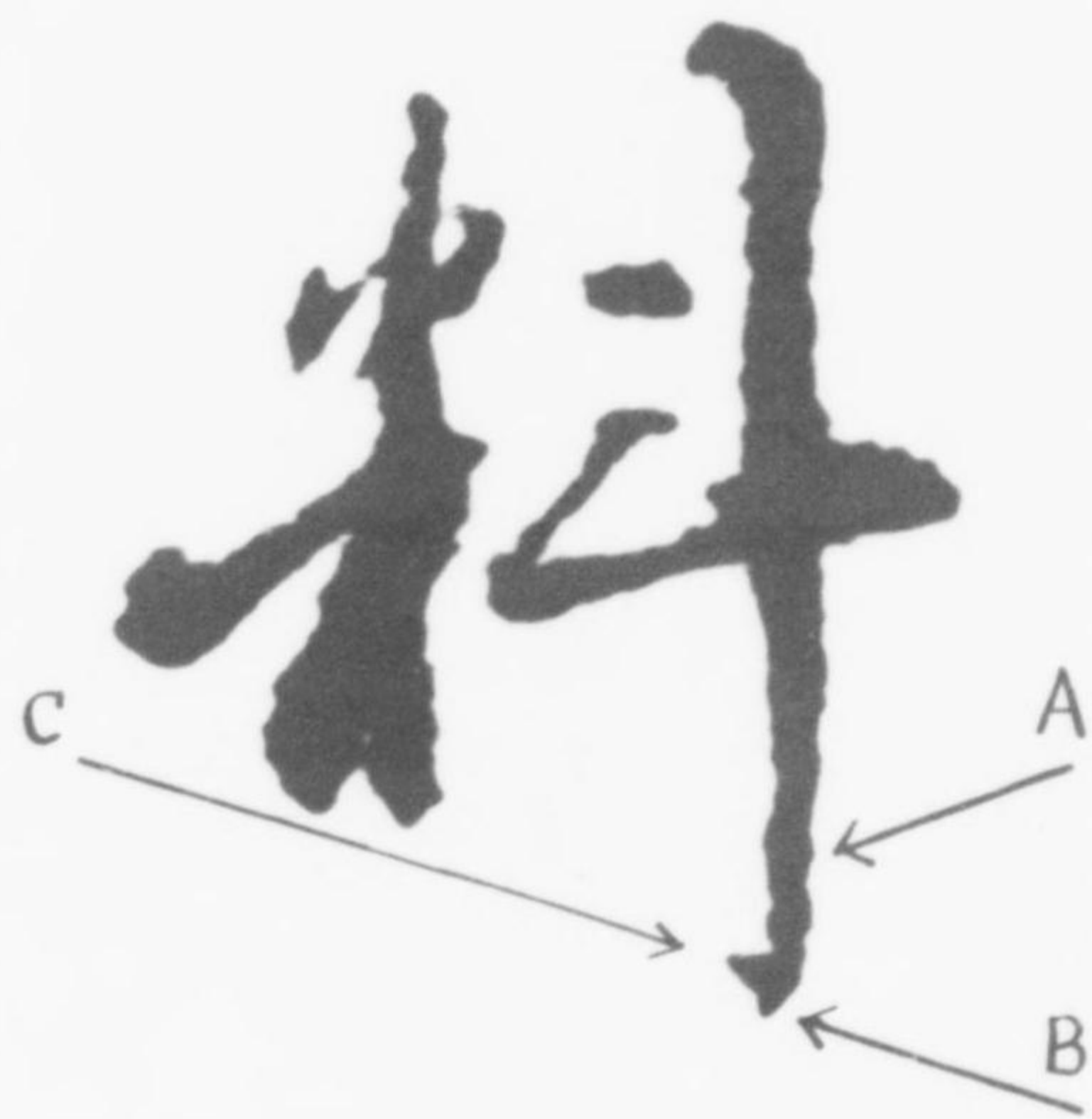


FIGURE NO. 20

EX. 278



EX. 278



EX. 278



EX. 282

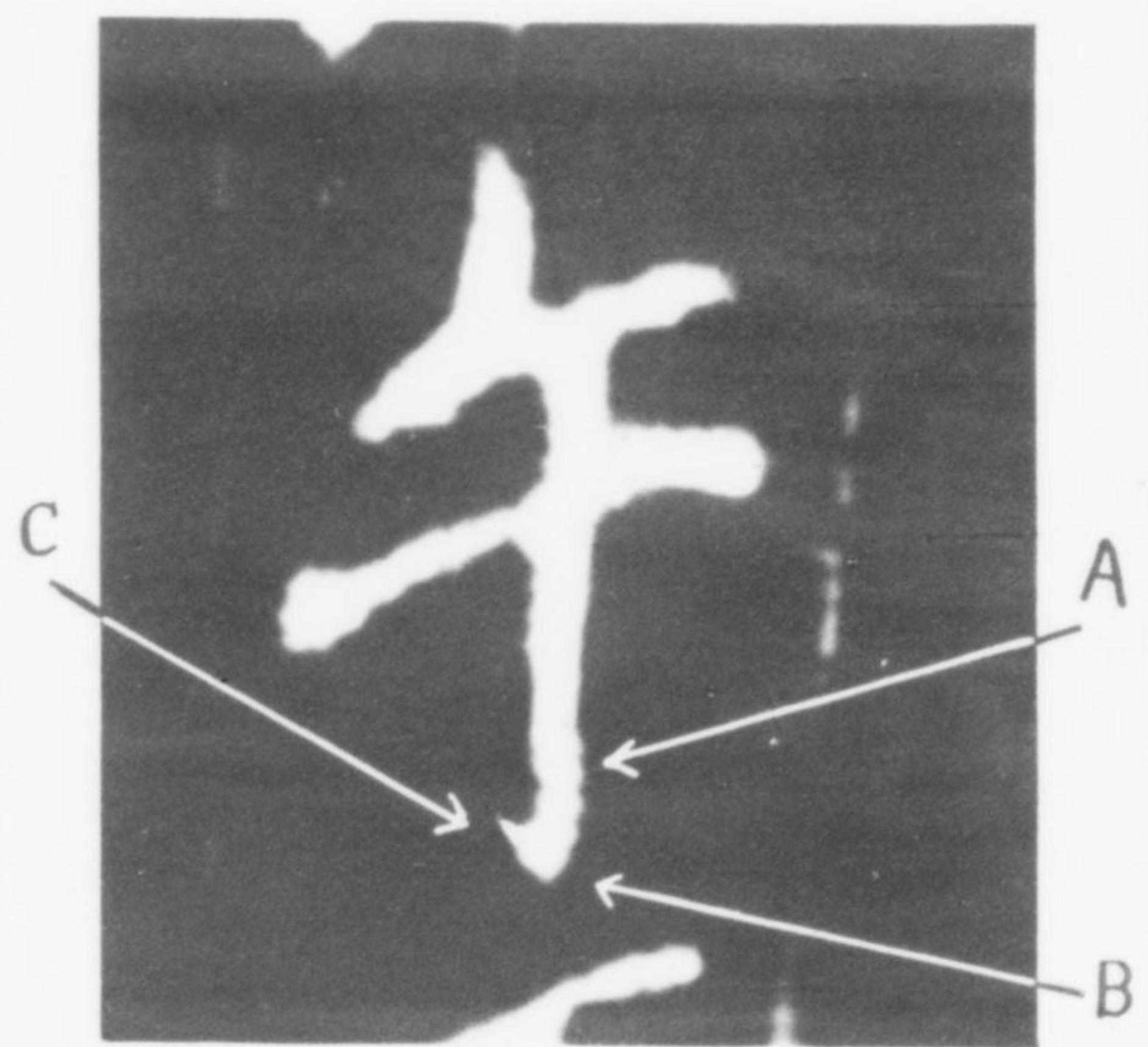


FIGURE NO. 21

EX. 278



AUTOGRAPH
EX. 282



FIGURE NO. 22

EX. 278

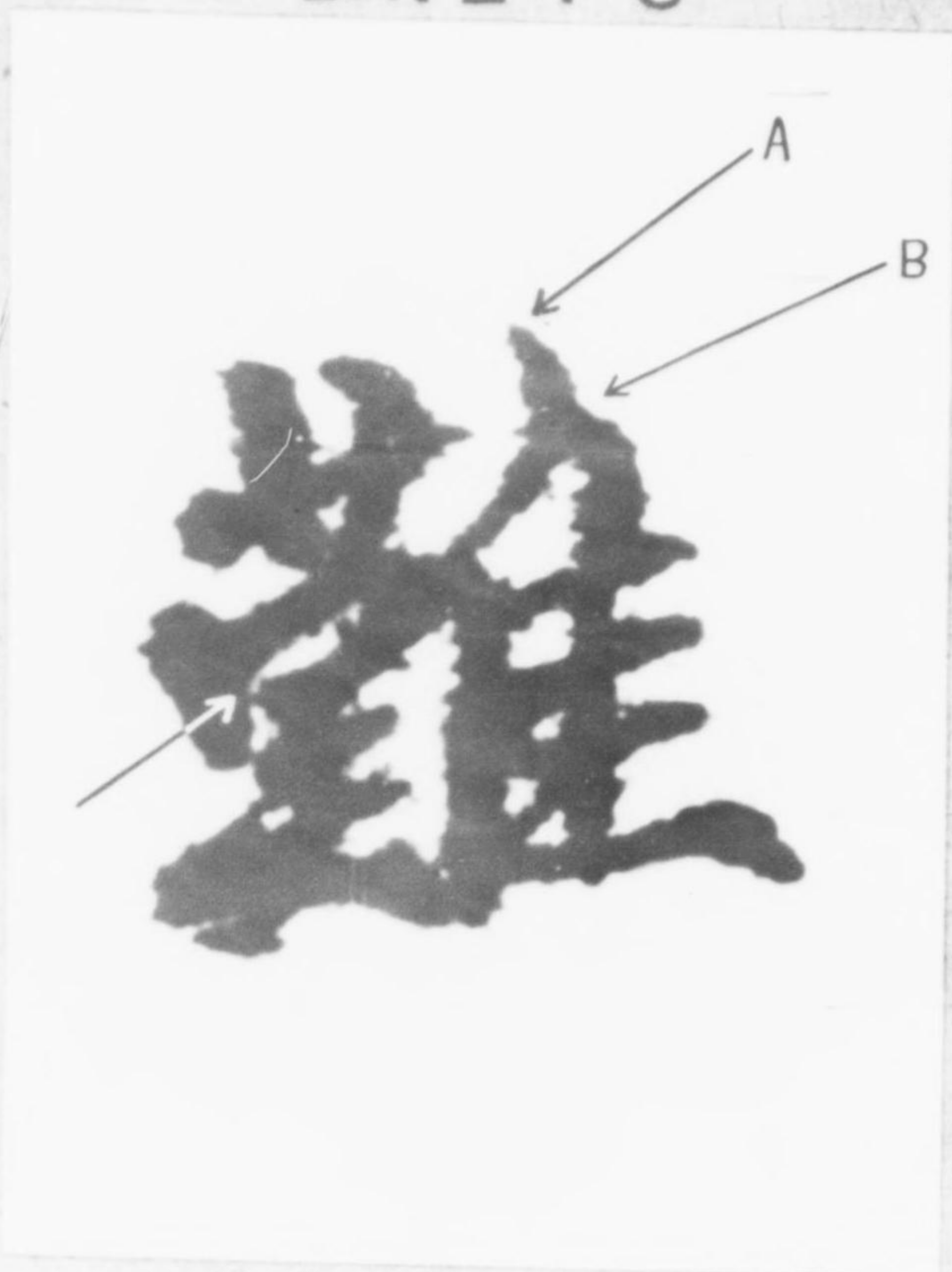


AUTOGRAPH
EX. 2812



FIGURE NO. 23

EX. 278

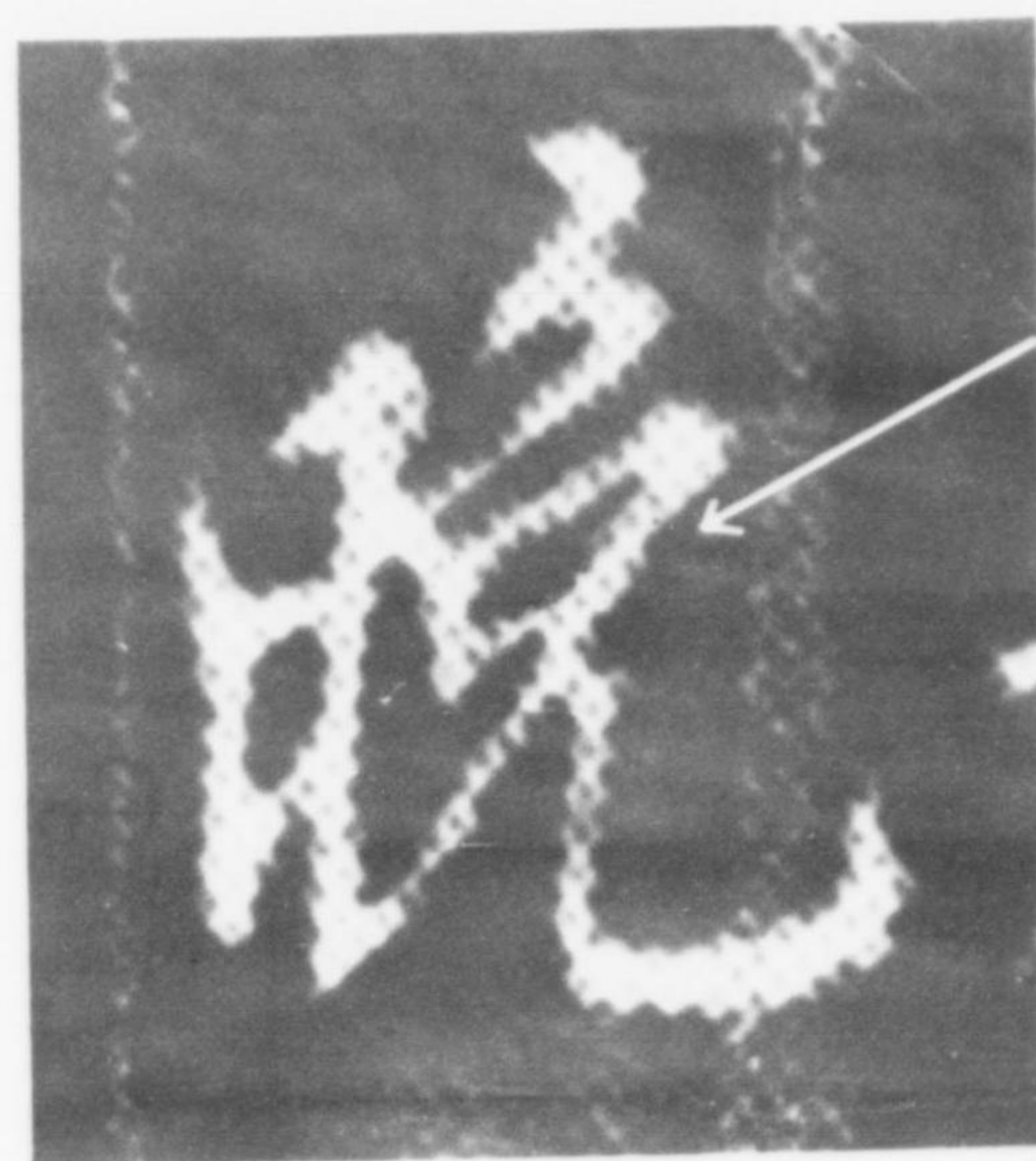


AUTOGRAPH
EX. 282



FIGURE NO. 24

EX. 282



AUTOGRAPH

EX. 278



AUTOGRAPH



FIGURE NO. 25

EX. 278



EX. 282

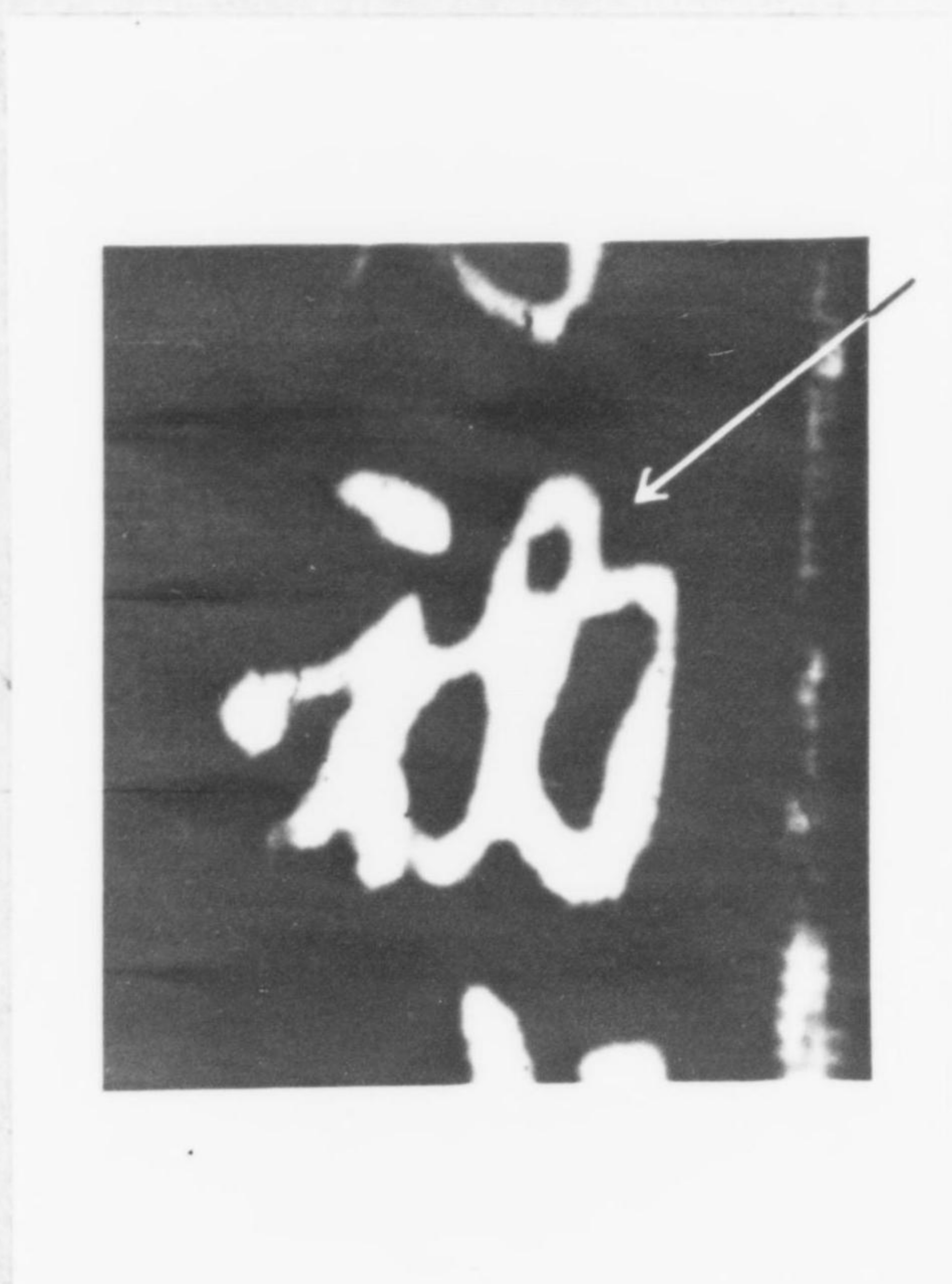
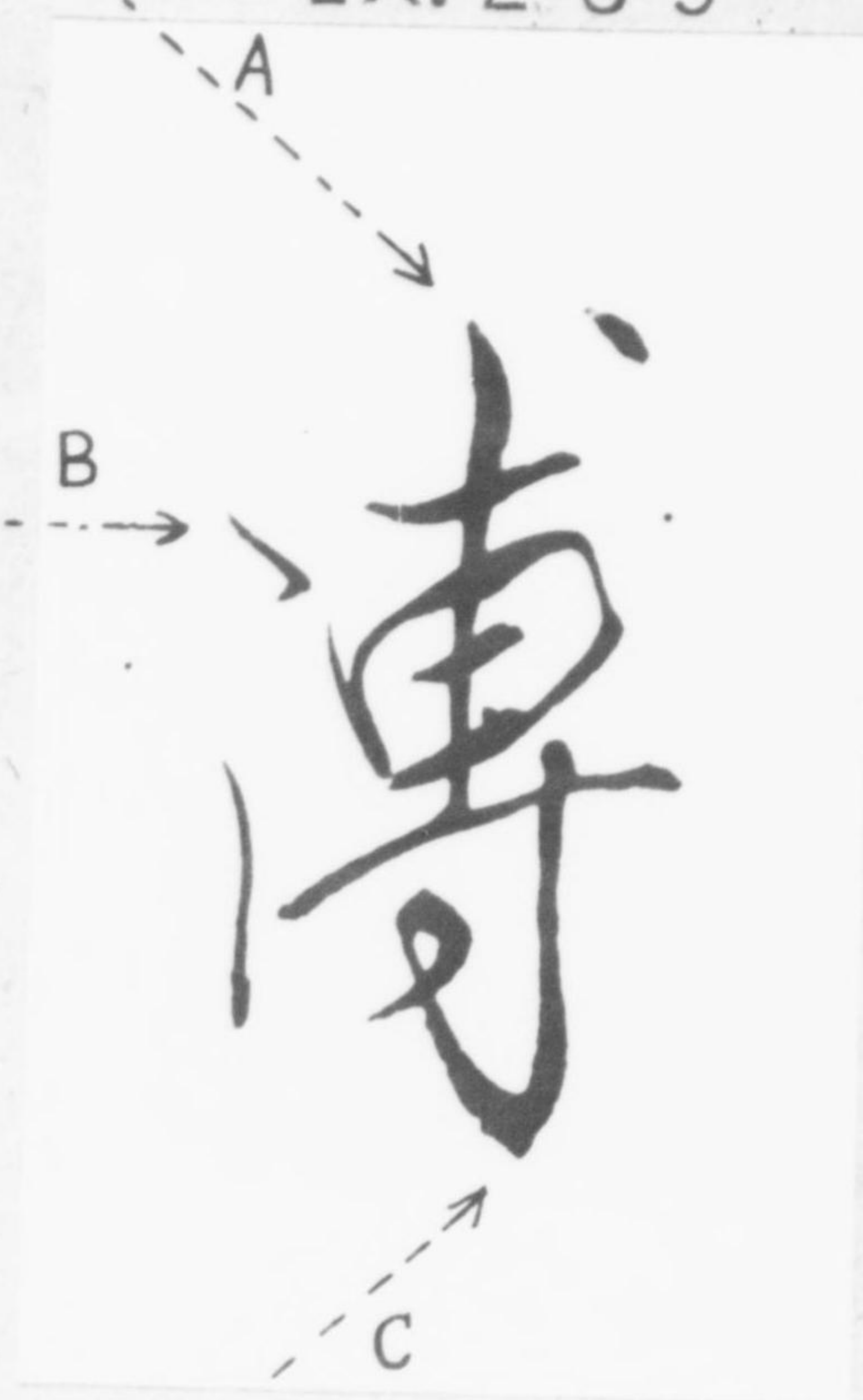


FIGURE NO. 26

EX. 278



EX. 285



EX. 278



EX. 278



D. D. #400

FIGURE NO. 27

